

Billboard

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The International Music-Record Newsweekly

Col., Cap., Decca Prep Cassette Mart Entry

By HANK FOX

NEW YORK — The cassette system will go into direct competition with the 8-track configuration as three of the major record companies are readying their entry into the cassette reel-to-reel market.

The official line at Columbia, Capitol and Decca Records is that they are "considering" the market, but Billboard has

learned that two of the majors are actively soliciting bids for cassette duplication and the other is purchasing its own cassette duplicating equipment. Columbia and Capitol are not committed to any system, as both market 4 and 8-track cartridges. And while Decca currently duplicates only 8-track cartridges,

(Continued on page 61)

LBJ Rule Foils Investment Invasion by U.S. in Germany

By OMER ANDERSON

BONN — West German disk executives believe that President Johnson's curbs on U. S. investment in Europe have spared the German market from a massive American invasion.

German trade circles report that at least two record projects for Germany were in the final planning stage when President Johnson lowered the investment ban, and a number of expansion projects were contemplated by U. S. firms already established in Germany.

RCA Victor has been reported intending to establish a

German company and engage in German production. United Artists had under consideration the establishment of a German operation.

CBS has been expanding its German operations with the building of modern facilities in the Frankfurt area, including a pressing plant. This expansion program has now run afoul of President Johnson's spending curbs.

Liberty Records is in somewhat the same situation. Liberty

(Continued on page 48)

Motorola to Build Units for PlayTape in VW Cars Here

NEW YORK—Motorola, one of the pioneers in the development of the 8-track tape cartridge configuration, is expected to go into 2-track PlayTape cartridge production for domestic sales in the Volkswagen automobile.

According to highly reliable sources, Motorola will build the player for Frank Stanton's Play-

Tape operation. Although Motorola is heavily involved in 8-track manufacturing, this move marks its first departure from its exclusive commitment for the 8-track configuration. Announcement of its tie-in with PlayTape is slated for Feb. 1, although a Motorola spokesman refused to comment.

(Continued on page 61)

Glory Payoff Lures Rockers to Rock-Bottom Paying NY Clubs

By MIKE GROSS

NEW YORK — The rock music night club scene in New York is a paradox. It's the big time but it's not the big money.

While New York may rank as the top city for a rock group to be heard and seen in, its pay scale in clubs is about the lowest in the country. However, the importance and prestige of a New York night club engagement are enough to attract the young rockers who hope it will be a springboard to more money

through subsequent bookings in concerts and one-nighters.

To make a New York night club engagement financially feasible, many groups are lining up multiple bookings in adjacent areas. ABC Records' the Candymen, for example, have been set for a week's engagement at the Electric Circus starting Tuesday (6). On the weekend preceding their engagement at the Lower East Side discotheque, the group will play The

Action House in Long Island. Their weekend booking will net them more than their six-day engagement at the Electric Circus but it helps make their date in New York proper possible.

Larry Curzon of the William Morris Agency says that this system of "jigsaw booking" patterns is a test of an agency's ability to get interesting, creative and financially rewarding bookings for its clients. The

(Continued on page 8)

Long-Run Records Fill Airwaves

By CLAUDE HALL

NEW YORK — Records are hanging on the playlists of several of the nation's major Hot 100 format radio stations . . . in some cases up to 12 weeks. Most program directors give as the reason why these records are being kept on the playlist that they're still selling in that particular market.

John Rook, program director of WLS in Chicago, said that

he'd ordered a re-survey last week of record stores on four records "because they'd dropped off the national chart, but seemed to be still selling here." One of these was "Summer Rain," by Johnny Rivers on Imperial Records, which Rook said was still selling quite well in Chicago. The Rivers record had been on the WLS playlist 10 weeks as of last week.

The fact that records seemed to be lasting longer has been noticed by Paul Drew, program director of CKLW in Detroit. Drew said that much of the new product being turned out at present "doesn't catch my fancy. We could find a lot of records that would wind up number 18 or 19 on the playlist, but it's difficult to find one that will go top five."

(Continued on page 26)

MIDEM Plans Int'l Trade Show for U.S.

By MIKE HENNESSEY

CANNES, France—Bernard Chevy, MIDEM organizer, plans to hold an international record and music publishing trade show in the United States either in the summer of 1969 or the spring of 1970.

He disclosed this as the 1968 MIDEM drew to a close here Jan. 27. The third annual MIDEM will be held here Jan. 19-26, 1969.

A roundup of music trade opinion this week held that MIDEM can continue to operate successfully as an international music business forum and as a market for product and talent, but that urgent attention must be given to the improvement of gala presentation. After the French fiasco, followed by an even more disastrous British night, it was the general opinion that evening shows must have the participation of top artists and a highly professional production. Chevy plans to limit galas to four during the week, each one running for 90 minutes instead of two and one half hours. He added that Brazil,

(Continued on page 10)



A girl named Judy is No. 1 for John Fred and His Playboys Band while they ride the top of the nation's charts their hit single, "Judy in Disguise" (Paula 282). This week the group will make its TV debut on all principal networks via three of America's most popular variety shows. "Judy" was taken from the Paula album, "Agnes English" (LP 2197), which is moving rapidly up the LP charts. (Advertisement)

(Advertisement)

ACUFF-ROSE SPECIAL REPORT

See Center Section

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San Remo Performers and Songs

Feb. 1 to 3

(See San Remo Song Fest Story on Page 46)

SONG TITLE, (English Title) Composer	PUBLISHER	SINGERS (Label)
"GLI OCCHI MIEI" (My Eyes), by Mogol-Donida	RICORDI	Wilma Goich (RICORDI), Dino (RCA-ITALIANA)
"CANZONE" (Song), by Don Backy-Mariano	CLAN (LEONARDI)	Milva (RICORDI), Adriano Celentano (CLAN CELENTANO)
"DEBORAH" (Deborah), by Pallavicini-Conte	RIFI	Wilson Pickett (ATLANTIC/RIFI), Fausto Leali (RIFI)
"DA BAMBINO" (As a Child), by Pradella-Angiolini	FULGINEA (CAMPI)/RIFI	I Giganti (RIFI), Massimo Ranieri (CGD)
"PER VIVERE" (To Live), by Nisa-Bindi	ARISTON/RIFI	Iva Zanicchi (RIFI), Udo Jurgens (DURIUM)
"LA VITA" (Life), by Amurri-Canfora	CURCI	Elio Gandolfi (CEMED/CAROSELLO), Shirley Bassey (UA/CEMED-CAROSELLO)
"LA SIEPE" (The Hedge), by Pallavicini-Manara	VOCE DEL PADRONE	Al Bano (EMI-ITALIANA), Bobbie Gentry (CAPITOL/EMI-ITALIANA)
"LE SOLITE COSE" (The Same Old Things), by Pallavicini-Donaggio	CURCI	Pino Donaggio (EMI-ITALIANA), Timi Yuro (LIBERTY/BELDISC)
"STANOTTE SENTIRAI UNA CANZONE" (Tonight You'll Hear a Song), by Querolo-Bracardi	ABERBACH	Annarita Spinaci (PHONOGRAM), Yoko Kishi (FONIT-CETRA)
"LA VOCE DEL SILENZIO" (The Voice of Silence), by Isola-Limiti-Mogol	PICCHIO ROSSO/ADRIATICA (SUGARMUSIC)	Tony Del Monaco (CGD), Dionne Warwick (SCEPTER-CGD)
"UN UOMO PIANGE SOLO PER AMORE" (A Man Only Cries for Love), by Gaspari-Mazzocchi	DURIUM/ARISTON	Little Tony (DURIUM), Mario Guarnera (ARISTON)
"CASA BIANCA" (White Home), by Don Backy-LaValle	CLAN (LEONARDI)	Jrnella Vanoni (ARISTON), Marisa Sannia (FONIT-CETRA)
"LE OPERE DI BARTOLOMEO" (Bartolomeo's Deeds), by Bardotti-Cini	RCA-ITALIANA	I Rokes (RCA-ITALIANA), The Cowsills (MGM)
"IL POSTO MIO" (My Place), by Testa-Renis	RCA-ITALIANA	Tony Renis (RCA-ITALIANA), Domenico Modugno (RCA-ITALIANA)
"LA TRAMONTANA" (The North Wind), by Pace-Panzeri	SUGARMUSIC	Antoine (VOGUE-SAAR), Gianni Pettenati (FONIT-CETRA)
"MI VA DI CANTARE" (I Want to Sing), by Buonassisi-Bertero-Valleroni	EQUIPE/ARISTON	Louis Armstrong (CDI), Lara St. Paul (CDI)
"LA FARFALLA IMPAZZITA" (The Crazy Butterfly), by Mogol-Battisti	TANK (CAMPI)/FAMA (RICORDI)	Johnny Dorelli (CGD), Paul Anka (RCA VICTOR)
"CHE VALE PER ME" (What's Worthy for Me), by Terzi-C. A. Rossi	C. A. ROSSI/EQUIPE (ARISTON)	Sarah Vaughan (CDI), Peppino Gagliardi (CAM/DET)
"IL RE D'INGHILTERRA" (The King of England), by Agostino-Ferrari	LEONARDI	Nino Ferrer (RIVIERA), Pilade (CLAN CELENTANO)
"NO AMORE" (No Love), by Pallavicini-Intra	VOCE DEL PADRONE	Giusy Romeo (EMI-ITALIANA), Sacha Distel (EMI)
"CANZONE PER TE" (A Song for You), by Bardotti-Endrigo	USIGNOLO	Sergio Endrigo (FONIT-CETRA), Roberto Carlos (CBS)
"TU CHE NON SORRIDI MAI" (You Who Never Smile), by Terzi-Silli	ALFIERE/CAR	Orietta Berti (PHONOGRAM), Pier Giorgio Farina (BDM)
"SERA" (Evening), by Vecchioni-Lo Vecchio	SUGARMUSIC	Gigliola Cinquetti (CGD), Giuliana Valci (CBS)
"QUANDO MI INNAMORO" (When I Fall in Love), by Panzeri-Pace-Livraghi	SUGARMUSIC	The Sand Pipers (A&M/CGD), Anna Identici (ARISTON)

Billboard Buys Six Books From Sports Publications

NEW YORK — Billboard Publications, Inc., has bought Arena, Rink and Arena, Hockey Buyer's Guide, Hockey, World Ice Skating Guide and School and Sports Purchasing magazines from Sports Publications, Inc.

William D. Littleford, president of Billboard Publications, said that the recent acquisitions would be incorporated into the firm's Amusement Business division, which publishes a weekly by the same name. Other publishing properties in this division include the Arena,

Auditorium & Stadium Guide, the AudArena Quarterlies, the Cavalcade & Directory of Fairs, and the Funspot Directory.

Arthur Goodfellow, president of Sports Publications and editor of the magazines concerned, will serve these books as a consultant.

Other Billboard publications are American Artist, The Billboard, High Fidelity, Merchandising Week, Modern Photography, Vend, Record Retailer in London and the World Radio-TV Handbook in Denmark.

Cameo Injunction Bid KO'd

NEW YORK — The United States District Court here has denied Cameo-Parkway's (C-P) move for an injunction against Kama Sutra Records, Buddah Records, Chi Records and Neil Bogart with regard to the Five Stairsteps.

The injunction was based on an allegation by C-P to the effect that Bogart conspired with Kama Sutra officials to cause the Five Stairsteps to breach their contract with C-P and move to Kama Sutra. The Stairsteps now record for Buddah, a Kama Sutra subsidiary.

However, the other complaints against the defendants, with the plaintiff seeking nearly \$9 million in damages, have not been resolved.

Briefly, C-P charges that Bogart conspired with Kama Sutra officers "to economically

destroy the plaintiff's operation in the record and music publishing business and eliminate plaintiff as a competitor of the defendant Buddah and by said elimination materially diminish the existing competition between said independent record companies in the record industry."

In August, Bogart and other key C-P executives left Cameo-Parkway to join Buddah. In addition to Bogart, who had been C-P vice-president and sales manager, Cecil Holmes and Marty Thau, national promotion managers, and Carol Covello, Bogart's assistant, also joined Kama Sutra.

In an affidavit in opposition to the motion, the defendant denied the charges.

Dot Adds to Distrib Setup

LOS ANGELES—Dot plans strengthening its domestic distribution arm by hiring additional sales and promotion personnel in New York, Chicago and locally. The personnel additions, to take effect within 90 days, are part of the label's new management team's program to gain stronger field support.

The company - owned 11 World Wide Distributing offices will continue to operate along established patterns, with three regional managers overseeing the branch and independent outlets.

3 Licensees Named by Dot In Global Push

LOS ANGELES — Dot put additional emphasis on its overall plan for world-wide saturation by naming new licensees in Italy, Belgium and the West Indies.

Each licensee will manufacture, market and distribute Dot, Acta and Steed product under Dot's corporate logo.

In Italy, Dot will be represented by Dischi Ricordi S.P.A., Milan. Paolo Ruggieri, a&r director, will supervise the operation. First releases are Lalo Schifrin's ballad from "Cool Hand Luke" and "Bend Me, Shape Me," by the American Breed.

The Belgium - Luxembourg market will be covered by Discques Artone Fono-Platen S.A./N.V., Haarlem, Holland. Dot's internal representative is Pascal Robiefrid, stationed in Brussels.

Record Specialists, Ltd., based in Kingston, Jamaica, will distribute throughout the West Indies. Responsibilities will be divided between the firm's executive director, George Benson in Kingston, and U. S. director Jesse Solomon.

Peters Handles Electrola in US

LONDON — The entire popular music catalog of Electrola, the EMI affiliate in Germany, will be distributed in the U. S. by Peters International Inc. The deal was completed here by Chris Peters, president of the New York firm of Peters International, and Dr. Ladislaus Veder, general manager of Electrola Gesellschaft MBH, the EMI affiliate in Germany.

According to August Batzen, export manager for Electrola, the Peters International export order is the biggest every received by Electrola. Exact details of the new material will

Paul Wexler Named Orpheum Consultant

NEW YORK — Paul Wexler, president of Cape Music Inc. and a well-known executive in the record industry since the past decade, has become a consultant to Orpheum Productions, a wholly owned subsidiary of NMC Corp. (formerly National Mercantile Corp). The move is symptomatic of Orpheum's plans to assume an important position in the record industry. The acquisition of Wexler was announced by Jesse Selter, NMC president.

Orpheum is scheduling the release of a selective group of albums in several categories. In jazz there will be recordings by such noted traditional names as Bix Beiderbecke, Jelly Roll Morton, Muggsy Spanier, Fats Waller and Louis Armstrong. In the classical area are Charles Byrd, Rampal, Caruso, Gigli, Chaliapin and Flagstad. Featured in other categories are records of Peter Ustinov and

Isometric Exercises, Electronic Music and Sound Effects.

A diversified pop singles program will be headed by Otis Smith.

Orpheum is negotiating for name artists and is exploring TV and film areas for sound-track albums.

Both domestic and foreign distribution are being carefully planned, along with licensing to record clubs and tape companies.

Wexler's background includes a tour of duty as a Columbia Records vice-president, at which time he organized Epic Records and later created and headed Colpix Records.

John Cohen, former Columbia and independent distributor in Cleveland and now owner of several large music stores in Ohio, will be associated with Wexler in the development of Orpheum Productions.

BILL WOULD HELP ARTISTS ON EASING TAX BURDEN

WASHINGTON—Sen. Abraham Ribicoff (D., Conn.) has put in a bill to help performers hit hard by overwithholding of taxes on their sporadic earnings.

Ribicoff pointed out that the 1966 tax reform provides for graduated withholdings, with rates up to 30 per cent. This only makes things worse for the performing artist who has large amounts held out of his pay, far in excess of his average income, and held back until the end of the year at tax filing time.

The Ribicoff bill (S. 2854) would permit withholding from pay of professional performers to be averaged out with the time period in which he did not work, prior to the paid engagement. The withholding tax rate would be based on an averaging of the earnings (for any consecutive period) with the period of unemployment immediately preceding it.

Use of this base would be allowed only if the employer pays without regard to regular payroll periods. The performer would have to supply the employer with a written statement certifying the most recent period of unemployment.

The legislation would take effect within 60 days after passage.

Indie Dealers Ending NAMM Membership

CHICAGO — The few remaining independent record dealer members of the National

Association of Music Merchants (NAMM) are letting their affiliation end this year, aborting tentative efforts during recent years to make NAMM the national voice of the mamma-and-papa record retailer.

Stations Get Grammy List

NEW YORK — More than 4,700 radio stations will be mailed the list of final nominations for the Grammy Awards of the National Academy of Recording Arts and Sciences, in the second week of February, said NARAS executive director George Simon.

The awards, comparable to the Oscar in the movie industry, will be presented Feb. 29 during simultaneous ceremonies in Nashville, Los Angeles, Chicago and New York. In past years, many radio stations have featured listener contests revolving around the nominations, Simon said. Record dealers and distributors often aid in the contests "and radio stations have had great results," Simon said.

"About the only independent record dealer member left," said NAMM executive vice-president Bill Gard, "is Howard Judkins of California."

Judkins, a long-time crusader for independent dealer rights, has been ill during recent years and has been largely inactive in the association.

He did attend the NAMM Convention here last summer and served on a record dealer panel that was sparsely attended.

V. H. (Andy) Anderson, owner of the Record Center here, told Billboard he is not renewing his NAMM membership this year. Like Judkins, Anderson is a veteran dealer who long has advocated a united independent dealer front against such profit threats as national record clubs and record price inequities.

be made available by Peters International around March 1. Ninety per cent will be available in stereo.

"Yes," Anderson said, "I am letting my NAMM membership lapse. Let's face it, the independent record dealer is a dying

(Continued on page 64)

Billboard

AUDIO RETAILING	64
Independent record dealers dropping out of NAMM.	
CLASSICAL	43
BRITAIN CONTEMPORARY. Contemporary music is on the upsurge in the United Kingdom through recording and concert performances.	
INTERNATIONAL	45
MCA WILL BEGIN independent record operations in the United Kingdom on Feb. 16.	
MUSICAL INSTRUMENTS	17
GAMA passes up opportunity to support Sidon Program.	
RADIO-TV PROGRAMMING	26
"YOU KEEP ME HANGING ON" is the song that program directors of several Hot 100 stations are playing when it comes to big records..	
TALENT	20
"THE HAPPY TIME," David Merrick musical production, opens on Broadway. RCA Victor has original cast album.	
TAPE CARtridge	55
WHILE SEVERAL manufacturers are jumping on the cassette bandwagon, Concertone, Inc., Culver City, Calif., is concentrating on its home entertainment systems.	
FEATURES	
Musical Instruments	17
Stock Market Quotations	8
Vox Jox	28
CHARTS	
Best-Selling Classical LP's	44
Best-Selling Jazz LP's	32
Best-Selling R&B Records	34
Breakout Albums	67
Breakout Singles	67
Hits of the World	54
Hot Country Albums	37
Hot Country Singles	38
Hot 100	62
New Album Releases	42
Top 40 Easy Listening	68
Top LP's	72
RECORD REVIEWS	
Album Reviews	67, 76, 78
Singles Reviews	70

AF & Mr. G in Pitches on 7 New Releases

NEW YORK — Audio Fidelity Records and its pop label, Mr. G, will promote several new releases for a January-February sales campaign.

AF has released seven new albums, including records by the Harmonikings, Larry Adler, Fausto Papetti, Alberto Mozzati with Carlo Felice Cillario.

George Jessel's second album for Audio Fidelity features the songs and singing of Eddie Cantor, Al Jolson and George M. Cohan, and contains a 45-r.p.m. single with their voices. Jessel will promote the album with guest spots, tours and personal appearances at radio stations.

AF is setting up regional distributor meetings to present the new product and the sales incentive program that is being offered to sales managers and salesmen.

Mr. G is releasing "House," the second single by the Declaration of Independence. The group's initial release on Audio's pop affiliate, "Morning Glory Man," was the object of a heavy promotion campaign as is the new record. Other groups signed to Mr. G include the North Atlantic Invasion Force, the Nirvana Sitar and Strings Group, the Battalion Tweed and the Chalklit Milk Revue.

Several singles and albums will be released at the end of the month.

Merco & Klein Talks Are Off

NEW YORK — Negotiations for the purchase of Merco Enterprises by Allen Klein, Cameo-Parkway president, were broken off Friday (19) due to prolonged efforts to close the deal. Klein had reportedly offered to buy Merco, a national rack-jobbing and distributing complex, before negotiations were discontinued by Merco last week.

Merco, meanwhile, issued a dividend of 15 cents per common share payable Feb. 15 to holders of Class A shares. It is Merco's 10th successive quarterly dividend since going public in August 1965.

Moman, Crewes In Deal With Bell

MEMPHIS — Two of the hottest record producers around Chips Moman and Don Crewes—have signed a deal with Amy-Mala-Bell Records for distribution of a new record label. Larry Uttal, president of Amy-Mala-Bell, is releasing records produced by Crewes and Moman on the Amy-Mala-Bell label until a name for the new label can be cleared.

Irv Biegel, sales director of Amy-Mala-Bell, said that he'll release first product under the new deal next week—records by Merrilee Rush, a performer on Dick Clark's "Happening '68" network TV series; Flash and the Board of Directors; and Lee Jones. Crewes and Moman own American Recording Studios here. A writer ("Dark End of the Street" with Dan Penn), Moman produces Sandy Posey for MGM Records. The Amy-Mala-Bell deal is exclusive except for previous agreements.

Executive Turntable

Bruce Hinton has been appointed manager of sales and promotion for Date, Ode and Immediate records. Hinton will handle national sales, promotion, merchandising and advertising for the three labels and head the label's regional sales staffs. Hinton was Western regional promotion manager for Columbia Records in Los Angeles and, earlier, headed national promotion for Warner Bros./Reprise Records. . . . **Greg Ballantyne** has been appointed Midwestern district sales and promotion manager for Kapp Records. Ballantyne, Kapp's Midwest promotion manager for over a year, was formerly with London Records.



HINTON

★ ★ ★

Mike Shepherd, who has been in charge of promotion for Monument Records since November 1966, has been named vice-president in charge of national promotion. Prior to joining Monument, he was with Warner Bros. . . . **Larry Page** has been named national promotion director of Paula Records' country division. Page, former Arkansas radio and TV executive, has been with Jewel-Paula Records in Shreveport, La., over a year. Besides handling promotion for country artists, Page is also a recording artist and songwriter and will soon have a release on the Paula label.

★ ★ ★

Harry Stern has been promoted to operations manager at General Recorded Tape. **Terrence K. Hayes** has succeeded Stern as production manager. Stern will have responsibility for all tape manufacturing operations. Hayes will be involved in manufacturing, packaging and shipping of prerecorded tape albums.

★ ★ ★

Norman H. Warembud is the new manager of publications of the Bourne Co. He will be in charge of production, promotion, sales and development of new product for the educational music division of Bourne. Warembud has resigned his post as production manager and co-ordinator of religious and ethnic music for Mills Music, a position he created when he initiated Mills' Jewish music catalog in 1952.

★ ★ ★

Bob Harrington, former music director of WCOL, Columbus, Ohio, has been named national promotion director for Kas-Katz Associates. **Bruce Kasenetz**, who had been road manager of the Music Explosion, produced by Kas-Katz, has become regional promotion manager of Kasenetz-Katz Music and Super K Productions. **Hy Gold** has been appointed general professional manager of Super K Productions and Kasenetz-Katz Music. . . . **Natasha Zapotoski** has been promoted to production manager for ESP and ORODISK. She joined ESP in November 1966 as a production secretary.

★ ★ ★

Frank Clark has been named chief engineer of RPM International, the managerial and promotional arm of Ray Charles Enterprises. . . . **Rudy Butterfield**, formerly with RCA Victor, has joined Record Merchandising, Los Angeles distributor, as head of the promotion department. **Julie Zimand** also joined Record Merchandising.

★ ★ ★

Jim Plaven, former a&r man with Nina Records, has been named manager of Almitra Music's New York office. Almitra, an ASCAP-affiliated publisher, has its main office in Delevan, N. Y., headed by president **Art Dedrick**. . . . **Fred Carroll** and **Dennis Collins** have been added to the a&r staff of International Artists, Houston producing firm. The firm is branching into pop, r&b and country disk production. . . . **Norman Ratner**, formerly with Dunhill Records and Trousdale Music, joined Uni Records as a staff producer.

★ ★ ★

Don Christopher has been named general professional man-

(Continued on page 10)

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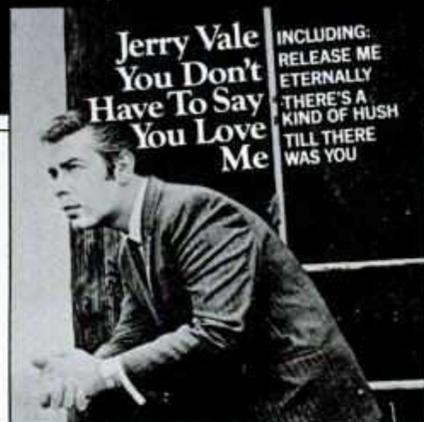
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Mfr. Not Detouring CARtridge To Home, MGM Meeting Told

LONDON — "No equipment manufacturer — including Motorola, RCA and Ampex—has yet done the marketing job necessary to bring 8-track CARtridges out of the car and into the home. We are still left with a car concept. We have not seen the momentum we have been promised. The product is not available," declared Don Hall, general manager of Ampex Stereo Tapes in his address to the MGM Records tape cartridge meeting here.

Tracing his company's history in all the configurations since it started duplicating MGM repertoire in 1959, he said that Ampex' reel-to-reel catalog now contains 2,000 items. His company's research had showed that 85 per cent of people who buy tape recorders bought them purely for playback purposes and not for recording. His company began by selling machines direct to dealers but the growth in tape now necessitated the use of distributors. The company entered

8-track in 1966 followed by cassettes last year.

In reel-to-reel tape, as in cartridge, "Dr. Zhivago" had been a best seller among MGM repertoire. There was a major market for classical repertoire in reel-to-reel and "DGG outsold Verve on open reel in the third quarter last year."

A number of equipment innovations had been introduced by Ampex, including automatic reversing in 1963 followed by the Ex plus 7½ ips tape which reduced hiss. All DGG product will be released on Ex plus tape in future, he added.

But one major distributor had seen open reel sales go down to the point where he no longer thought it was worth stocking. "This has been happening for the past year and many retailers and distributors are becoming nervous about the decline of reel-to-reel business."

"Open reel tape is a different kind of business. It is a catalog market, not a top 40 market," Hall added. "If you are a

cherry picker then you can't have the catalog that this market demands. People want the specialist lines on open reel.

"Eight-track is a new market with automobiles and youth—a hard to beat combination. But the pipe line is finally full. Eight-track is no longer a market where everything sells. If it's not, it's not going to sell."

Eight-tracks' entire strength lay in the car market in factory installations or the aftermarket. "No other concept, including the cassette — despite rumors that Ford and Chrysler are contemplating the cassette—is being got into the car."

Turning to cassettes, Hall stressed that Ampex believed "cassettes are here to stay." The company had introduced a pilfer-proof merchandiser which he considered superior to the Philips rack and which he felt was part of the reason for the success of the cassette now in America. "You will see a lot more people apart from MGM on the cassette band wagon."

Philips Reveals Plans to Market Playback-Only Cassette Players

LONDON — Plans to market new cassette players with playback-only facilities were disclosed here last week by Gerrit Gazenbeek, product manager of the international division of Philips.

And he forecast that 10 million cassette units would be on the market in 1968. "Today even the monthly rate of output in Japan is 600,000 units a month,"

he told the distributors attending an MGM Records tape CARtridge sales meeting.

So far seven million units had been sold throughout the world.

Tracing the history of Philip's development of the cassette he pointed out that the company had always been "pretty big" in open reel tape. Seven years ago the company briefed its research team to develop a com-

pact tape package that would be as convenient to handle as possible yet meeting highest sound quality standards. The first cassettes were launched in Germany in 1965 and they had now been developed to take up to two hours of music.

Stereo cassettes followed later—they had been available in monaural only at first because stereo was not popular in Europe by American standards. "Now on the drawing boards or in pre-production batches we have purely playback machines with no recording facilities." The first of these was a small unit for fitting into a hi-fi set and first shipments would be made to the U. S. shortly where the unit would sell at just under \$60.

This would be followed in a few months by an automatic-changer playback unit which would also need to be played through a stereo amplifier. The change mechanism would enable it to play six cassettes in a row. Prototypes had also been made of other still more advanced machines.

England and France had been selected for the introduction of the first teenage cassette players which would be capable of playing any form of cassette from double LP thru EP to "singles" cassettes, if they come about."

Gazenbeek commented that many people ask why Philips had neglected the "automobile" market. The reason was that Lear and other companies had a head start and Philips wanted to wait until it had the very latest equipment. "We shall be going into this market with in-dash or under-dash mounted players or combinations with car radios. It is difficult to get motor manufacturers to install units on the assembly line so we shall penetrate through the aftermarket," he revealed. He added that 90 companies were making equipment including 70 in Japan and this figure would go up by another 34 before long. Japanese manufacturers would market car units and would be trying to make inroads into the Lear and Fidelipac sectors of the market.

Argument vs. Cassette Called 'Theoretical'

LONDON — The argument against the cassette system—that cassette equipment was suitable for making recordings and was therefore against the interests of the music industry—is a theoretical argument only, claimed W. L. Zalsman, deputy managing director of Philips Phonographic Industries.

It is very difficult to record a planned program of music by borrowing records, he claimed in a speech before tape CARtridge distributors of MGM Records. This is the era of instant products—people could save hundreds of dollars if they rolled their own cigars, but they don't. Housewives buy instant rice, which costs three times as much as ordinary rice, and people will buy instant music.

In November 1963, after Philips introduced the cassette recorder, the Philips record company decided to enter the business of prerecorded music-cassettes, not foreseeing at that time that cartridge systems would develop so rapidly. The company thought it would be a great advantage by the time it introduced the musicassette that there would already be a section of the public who owned cassette recorders which could be used for playback.

He asserted that Philips record company did not choose the cassette because it happened to be the Philips system. Philips Phonographic Industries had responsibility to choose the right system. "That this happened to be the system developed by one

of our companies could be considered sheer and lucky coincidence."

He went on: "Right from the beginning we have been striving for a situation in Europe in which there would be only one system. The reason was not selfish. We felt a variety of systems would lead to a dispersion of effort detrimental to industry, dealer and consumer. Three or four systems would lead to smaller runs, smaller stocks per system and therefore less consumer choice, lower turnover speed and higher prices.

As a result of its quest to establish a universal system, Philips put the cassette system freely at the disposal of all reputable equipment manufacturers. In Europe, the company does not put its repertoire at the disposal of other systems.

There may always be people who would record music themselves, but this is a special group who do this mainly for the pleasure of producing. Often they did not even bother to play their tapes back, he claimed, and therefore the recording facility on cassette machines will not harm music sales. Philips considered it a great advantage with classical music that musicassettes could be played for up to two hours without track changing. Because the cassette has no loop there was practically no dust, because there is no friction, the heads do not smudge. The tape is not subject to wear and tear and is not lubricated.



BOTH AMPEX and International Tape Cartridge Corp. present MGM Records with plaques representing outstanding tape CARtridge efforts. At left, Larry Finley, president of ITCC, presents award to Mort Nasatir, president of MGM Records. On right, Don Hall, general manager of Ampex stereo tapes, does the honors.



Will Eventually Enter the Cassette Field, ITCC Says

LONDON — International Tape Cartridge Corp. (ITCC) plans eventually to enter the cassette market and the company has passed the \$3½ million mark in merchandise at wholesale prices, claimed Larry Finley, ITCC president, at the MGM tape CARtridge distributor sales meeting here. He recalled that two years ago many people had held major doubts about the tape industry, "but the business is here to stay."

ITCC had already earmarked \$250,000 budget for advertising in the second quarter of this year. "We have one distributor here in the automotive business who is taking the programs and the racking and the shelving into the showrooms. He has arranged for 500-1,000 dealers to see a special film in Boston. This is what moves merchandise off the shelf," he said.

"We are going to get into cassette. We are in reel-to-reel now and we will be in cassette in a very big way when we see the machines on the market. If there's 10-million machines going to be produced this year we shall have the product available for you. And he revealed that the company was planning

to retail a cartridge at \$2.99 "to bring customers into the store."

He said he was often asked why costs were so high but a cartridge costs \$1.50 for the physical cartridge without royalties, he said. His company is planning to put a 30-day warranty certificate in its cartridge packs and hoped that other manufacturers would do likewise.

He was putting machines in the offices of Olympic Airways, TWA and American airlines to expose ITCC cartridges. The home cartridge business would exceed \$150 million during 1969, he said.

On the international side, he had formed ITCC of France but would not manufacture there or in the U.K. He said he would send over duplicated reels of tape from New Jersey with the cartridge casing and label for local packaging. "The market will break in Europe just as there is sufficient product. The confidence of MGM in giving us exclusive U.K. 4 and 8-track rights is the basis of a fantastic catalog that we shall have eventually in the U.K." he added.

COUNTRY REVIEW

Greene Paints Room Red

NEW YORK—The Nashville Room of the Hotel Taft is maintaining its policy of presenting very strong country acts. Jack Greene, CMA award winner and Decca artist, opened Tuesday

(23) and presented a generous number of tunes, including his biggest hits as well as new material. His blockbusters were "There Goes My Everything," "What Locks the Door," and "All the Time."

Greene also did his new recording, "You Are My Treasure," "Walking the Floor Over You" and "By the Time I Get to Phoenix." His band, the Green Giants, came through with a solid instrumental, "Cherokee."

Graciously, Greene credited many writers, including Dallas Frazier, Vic McAlpin, Cindy Walker and Ernest Tubb—for various of his big hits.

Show was opened by WJZ's music director, Lee Arnold, and the Nashvillians led by Terry White. Their material ranged from Hank Williams' "Wedding Bells" to Curley Putnam's "Green, Green Grass of Home." PAUL ACKERMAN

First Classical Concerts Draw

CANNES—The first MIDEM classical concerts, given by ensembles from Hungary and Czechoslovakia, attracted a sparse audience to the theater of the Cannes Municipal Casino on Jan. 22.

Czechoslovakia presented the young flutist Zdenek Bruderhaus, who won first prize in the 1959 Prague Music Festival, and the talented duo of Yvan Straus (violin) and Josef Hala (piano).

After an intermission, Hungary presented the Hungarian Wind Quintet, which was followed by a recital by pianist Anike Szegedi.

But the modest attendance at the concerts raised the question as to whether MIDEM provides the right context for the promotion of classical music and musicians.

A GOLD RECORD FOR TEX'S 'LEGS'

NEW YORK — Joe Tex' "Skinny Legs and All" has been certified a 1-million-seller by RIAA. The Dial Records single is Tex' first gold record.

Another Million Seller for **JOE TEX** "MEN ARE GETTIN' SCARCE"

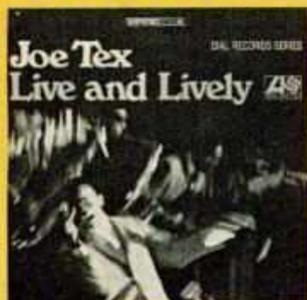
Dial #4069



Produced by BUDDY KILLEN
Written by JOE TEX
Published by TREE MUSIC, BMI
Distributed by



...And Heading for A Gold Record



Joe Tex's New Album
"LIVE AND LIVELY"
Atlantic #8156
Contains the Smash Hit
"SKINNY LEGS AND ALL"



Glory Payoff Lures Rockers to Rock-Bottom Paying N.Y. Clubs

• Continued from page 1

Candyman are signed to William Morris.

Problems Involved

Ron Sunshine, vice-president of Premiere Talent Associates, is also aware of the problems involved in booking an act in a New York night club. When it is not possible to get more than scale for performers, he will arrange additional one-nighters in the area before or after a group's appearance in New York. "When an act is coming from the Coast," he says, "I try to get them bookings en route to compensate for the low money to be expected in the New York showcases."

Ron Terry, who heads the Youth Division at GAC, claims that he rarely books an act for less than its normal set fee. "The exception to this rule," he says, "is when a particular group must have New York exposure."

When it is important for an act to be in New York, record companies often come to the aid of the clubs to help properly present artists by directly or indirectly assisting with the club's advertising, promotion and publicity budget.

Old Policy

According to Sol Handwerker, publicity topper at MGM Records, it's been MGM's policy for years to assist clubs in promotion and advertising. This is done in several ways. Press and disk jockey parties are often at the spot where a group is to play. Special displays are sometimes designed for the club, and al-

bum cover easels are also provided. In addition, MGM contributes to newspaper and radio advertising, and there have been occasions when the entire advertising tab has been picked up by the company. Sometimes a popular discotheque is used as a showcase to introduce talent.

Tom Noonan, Columbia Records national promotion director, often has to be actively concerned in helping get additional bookings for the label's talent to help lure them to New York. Once an act does accept a New York date, Columbia, too, helps the club in the areas of promotion and advertising, particularly in radio time, providing posters, and hosting cocktail parties to introduce the act to the disk jockeys and the press. Sometimes, when a group is to appear for a week at given club, Columbia will take over the club on the establishment's regular dark night to introduce its talent. A Columbia party for Blood, Sweat & Tears at The Scene is a case in point, as was last week's party at The Scene for a new Columbia act called The Spirit.

Such functions do much to publicize and promote the act's engagement. Often publicists help to make these visits to New York by their clients pay off by setting up interviews with disk jockeys and the trade and consumer press. What is lacking in the weekly paychecks from the clubs is then partially compensated for in publicity and public relations. Dominic Secilia, public relations representative for the Candyman, has arranged a series of press interviews and TV appointments for the group during their week's stay at the Electric Circus.

Elektra Party

According to Steve Harris and Danny Fields of Elektra Records, Elektra had a press party for each of its top artists who appeared in New York last year. The company also assisted in the advertising expenses in all media when every one of its groups was playing at a club in New York. While Elektra is not involved in helping to get other bookings, the company is in constant contact with agencies prior to an act coming into New York.

Steve Paul, owner of The Scene, says that during the week his club is often used to spotlight new talent. Week-ends are left for more established artists. He has no objection, however, to acts who are booked for extended engage-

ments at his club, sandwiching in more lucrative weekend jobs elsewhere.

Paul Colby of the Bitter End books acts according to their availability. He tries to sign talent for weekly periods, but is not reluctant to settle for shorter engagements when necessary.

The Cafe Au Go-Go is another leading club for young acts that works closely with record companies in promoting artists.

It's the concerted effort to make up in other ways for the financial disadvantages of taking a New York night club date that the record companies and talent agencies hope will keep New York from becoming a ghost town as far as rock music is concerned.

TIC Purchase Of Somerset, Mershaw Told

NEW YORK — The reported acquisition of Mershaw of America and the Somerset Corp. by the Transcontinental Investing Corp. (TIC) was confirmed this week by TIC.

Mershaw, an Albany-based rack jobber with annual sales of \$13 million, was acquired for TIC common stock valued at more than \$4,500,000. Somerset, a Fall River, Mass., rack jobber with annual sales of \$6 million, will be acquired for about \$2 million in TIC common stock.

An agreement in principle has been reached on both acquisitions. Mershaw operates in New York State, the South and Southwest. Somerset operates in New England.

This brings the number of record merchandisers in the TIC fold to five, with total annual sales of more than \$77 million. Last month, TIC acquired Tip Top Record Service, and Recordwagon with annual sales of \$20 each.

It also recently acquired Recona, with annual sales of \$18 million.

Charles Schlang, former Mershaw owner, will operate the company as a TIC subsidiary. A similar arrangement is in effect for Louis and David Friedman, former Somerset owners.

CLUB REVIEW

The Spirit a Spirited Group With High Musical Talents

NEW YORK — Overcoming the extremely poor acoustics of the Scene, a rock nightspot serving as the springboard for many new groups, the Spirit proved itself not only as a potentially hot recording act, but as possibly one of the most musically advanced rock groups in the nation, ranking with the Beach Boys and the Rascals.

The Ode Record quintet is an amplified rock group, but it is softly amplified. Their music is rock, and it also is jazz. And classical music. For as the Spirit ably combines the three, the result is more than just effective, it's authentic.

Ed Cassidy, the drummer of the Lou Adler-produced group, is the standout performer. His creative use of the drums, cymbals, etc., dazzle not just with rhythm and style, but with sterling musicianship. The drumming is almost melodious. Cassidy refrains from simply beating out a rock rhythm and also from intellectualizing. He could spearhead new trends in drumming.

But in front of Cassidy on stage stand four other top musicians. Mark Christopher Andes on bass and vocals, pianist John Locke, Randy California (lead

(Continued on page 12)

Market Quotations

As of Closing Thursday, January 25, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	17 3/8	527	19 1/8	17 3/8	17 3/8	-1 3/8
American Broadcasting	102	60 1/2	436	67 3/8	61 1/4	63 1/4	-2 1/4
Ampex	40 3/4	22 3/4	937	35 3/8	33 1/4	34 1/8	-1 1/8
Audio Devices	33 1/8	20	697	33 3/8	27	29 3/8	-1 3/8
Automatic Radio	25 3/8	3 1/4	1010	24 1/8	19 3/8	20 1/2	-3 1/4
Automatic Retailer Assoc.	86 1/4	51 3/4	147	84 1/2	82	82	-2
Avnet	53 3/8	12 3/8	1658	47 1/4	39 3/8	43 1/8	-3 1/2
Cameo Parkway	76 3/8	2 1/8	612	75 1/4	63	66 3/4	-8 3/8
Canteen Corp.	28 3/8	19 3/8	476	27	23 3/8	24 1/2	-2 1/2
CBS	76 3/8	47	717	52 1/4	50 1/2	51 1/2	- 1/2
Columbia Pic.	30 1/2	13	583	30 3/8	26	27 3/8	-2 3/8
Consolidated Elec.	57 3/4	35 1/2	239	42 3/8	39	39 3/4	-1 3/8
Disney, Walt	63	37 1/2	222	60	57 1/8	58 1/2	-1 1/4
EMI	6 3/4	3 1/2	3194	6 3/4	6	6 3/8	+ 3/8
General Electric	115 1/8	82 1/2	1315	95	90 3/8	91	-2
Gulf + Western	66 1/8	30 3/8	4090	62 1/4	55 1/2	57 3/8	-4 3/8
Handleman	58	17 1/8	93	58	54 3/8	54 3/4	-2 3/8
Harvard Ind.	34	4	84	22 3/4	20	20 1/8	-2 3/8
Kinney Services	63 3/4	26 1/4	211	63 3/4	61 1/4	62 3/8	+2
MCA	74	34 3/4	75	68 1/2	62 1/2	64 3/4	-4
Metromedia	66 1/4	40 3/8	144	60 3/8	58 3/8	58 3/8	-1 1/2
MGM	64 3/4	32 3/4	707	49 1/2	46 3/8	46 3/8	- 3/8
3M	96	75	456	90 1/2	87	89 1/2	- 1/8
Motorola	146 1/2	90	502	111 1/2	106 3/8	107 3/4	-2
RCA	65 1/2	42 3/8	2259	51 3/4	49	50 1/4	-1 3/4
Seeburg	29 1/2	15	1744	29 1/2	27 1/8	29 1/4	+2 1/8
Trans Amer.	55 3/8	28 1/2	907	55 3/4	52 3/8	55 3/4	+1 3/4
Transcontinental Invest.	21 3/8	1 3/8	2828	20 3/8	17 1/8	18 3/8	-1 3/8
20th Century	35 1/8	11	1983	34 1/4	30	33	-1
WB-7 Arts	42 3/8	19 1/2	781	38 1/8	34 1/4	36 1/2	-1 1/4
Wurlitzer	36	18 1/8	144	24 3/8	20 3/4	22 3/8	- 7/8
Zenith	72 1/4	47 3/4	951	56 1/2	53 3/8	55 3/4	-2 3/4

OVER THE COUNTER*

As of Closing Thursday, January 25, 1968

	Week's High	Week's Low	Week's Close
GAC	11	9 3/4	11
ITCC	11 1/2	8 3/4	11 1/2
Jubilee Ind.	25	20 1/2	21 1/2
Lear Jet	25	21	21
Merco Ent.	16 1/4	11	12 1/2
Mills Music	32	31 1/2	31 1/2
National Mercantile	11	7 1/4	7 1/2
Orrtronics	7	6	7
Pickwick Int.	17	15 3/4	16
Telepro Ind.	3	2 1/2	2 3/4
Tenna Corp.	8 3/4	8 3/4	8 3/4

*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.

Jalynne: Producers Of Record (All Hot)

By RAY BRACK

CHICAGO—Carl Davis and his Jalynne Music Productions here have moved up among the front-runners as record producers. Jalynne was topped by only three firms on the Billboard r&b chart, and the firm's publishing division (Jalynne Music Publishing) was sixth in representation on the Hot 100 chart during 1967.

Though the firm was established in the late 1950's, it wasn't until Davis joined founder Erv Nahan in 1962 and reactivated it as a publishing firm that things began to happen. In 1966 the firm expanded and Davis, now president, launched Jalynne as a full-service production organization with publishing and artist management divisions.

Jalynne closed 1967 with the production of 13 singles and three LP's in less than eight weeks. Most have hit the charts.

For Brunswick, to which he is under personal contract, Davis has just produced Jackie Wilson singing the title song for the new motion picture, "A Lovely Way to Die," starring

Kirk Douglas and scheduled for June, 1968 release.

Jalynne is negotiating with Musicor and Gene Pitney to develop material for Pitney's next single, and the firm is also involved in a new LP featuring Count Basie and Jackie Wilson in their first collaboration.

Also, Davis and staff writers Barbara Acklin and Eugene Record recently collaborated in writing the current Peaches and Herb hit, "Two Little Kids."

Davis and Nahan now have a staff that includes two dozen staff writers, musicians, engineers, secretaries and executives. Gerald Sims is director of Jalynne Productions and personally handled six of the recently produced singles. Finis Henderson is professional manager, with 10 acts under contract, including the Chi-Lites, Major Lance, Gene Chandler, Freddie Hughes, Otis Leavill, Lee Charles, Barbara Acklin, Young-Hold Unlimited and Billy Butler. George Williams is promotion manager.

Say You Saw It in Billboard

FEBRUARY 3, 1968, BILLBOARD

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CARAVAN	
Bert Kaempfert (Decca)	
Les Paul (London)	
COUNT THE WAYS	
Society's Children (Atco)	
RED ROSES FOR A BLUE LADY	
Al Hirt (RCA Victor)	
Ernie Freeman (Dunhill)	
ALL MY LOVE	
Billy Vaughn (Dot)	
YOU'VE GOT YOUR TROUBLES	
Cab Calloway (PIP)	
PLEASE SPEAK TO ME OF LOVE	
Earl Wilson Jr. (Mercury)	
LITTLE SUNSHINE	
Arnie Corrado (Columbia)	
WHO'S SORRY NOW	
Bobby Vinton (Epic)	
Guitar Underground (Project 3)	
SPANISH EYES	
Jerry Byrd (Monument)	
THE SHEIK OF ARABY	
Jim Kweskin Jug Band (Reprise)	
HOW COME YOU DO ME LIKE YOU DO	
John Davidson (Columbia)	
STAR DUST	
STARS FELL ON ALABAMA	
Urbie Greer/21 Trombones (Project 3)	
LITTLE PEOPLE	
SEND US A MIRACLE	
Pony Sherrill (Pony)	
SOLITUDE	
ST. JAMES INFIRMARY	
Eileen Romey (Audio Fidelity)	
FIDDLE FADDLE AND 14 OTHER LEROY ANDERSON FAVORITES	
Utah Symphony (Vanguard)	

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ANOTHER SIGNIFICANT SINGLE FROM

WARNER BROS.-SEVEN ARTS RECORDS, INC.



Executive Turntable

• Continued from page 4

ager of Notable and Portable Music companies, part of Cy Coleman Enterprises. Christopher leaves his position with United Artists. He was formerly professional manager of Barmour Music and Weiss & Barry Copyrights, subsidiaries of Pickwick International, and professional manager of Connie Francis' Francon Music.

CANADA



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MIDEM 1968

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MIDEM Highlights



AT THE COCKTAIL PARTY on the opening day of MIDEM '68 at the Cannes Municipal Casino are, left to right, Mrs. Grazina Murray, songwriter Mitch Murray and Mario Conti of Southern Music, New York.



LEFT TO RIGHT: Publisher Gerard Tournier, French singer Dick Rivers, Jacques Souplet, president of CBS France, and singer Joe Dassin.



IN THE PHILIPS SUITE at the MIDEM are, left to right: Gerard Davoust of Philips, France; Alice Koury of London Records, Montreal; Denis Pantis of Philips, Canada; Fraser Jamieson of London, Canada; Pierre Sberro of Philips, France, and Alain Trossart of Discos Philips, Brazil.



AT THE COCKTAIL PARTY are, left to right: Jack McGraw and his wife, Teresa; Dave Kapp and his wife, Shel Talmy, and Paul Rich, managing director of the Carlin Music group.



LEFT TO RIGHT: Cesar Rossini of Vogue Records, France; singer Sullivan, who took part in the French gala, and Vogue president Leon Cabat.



LEFT TO RIGHT: Giorgio Gomelski of Marmalade Records, singers Jonathan King and Herman, songwriter Mitch Murray and his wife, Grazina; Martin Collier of Campbell-Connelly and songwriter Phil Coulter.



MIDEM ORGANIZER Bernard Chevry on stage at the Palais des Festivals with Diana Ross and the Supremes, after presenting Miss Ross with the MIDEM trophy for 1967.

MIDEM Plans an Int'l Trade Show for U. S.

• Continued from page 1

U. S., Czechoslovakia and Poland want to stage galas next year. Chevry said Tito Burns of the Grade Organization in London had offered to present the English gala next year. RCA International vice-president Mario Soria said Chevry had succeeded through MIDEM in bringing the world music industry together, a very difficult but very successful operation.

He added that much must be done to improve gala presentations. MIDEM '68 was unique

in that never before have so many people from all sections of the international record music industry assembled in the same place at the same time. MIDEM '68 also served to bring a closer rapport between the music industries of East and West. A great deal of interest was shown in the Czechoslovakian artists presented in the Czech gala and a number of reciprocal record and publishing deals were set up. Antonin Novotny, president of Supraphon, said MIDEM galas are a means by which Czechoslovakian artists can attain international exposure.

FEBRUARY 3, 1968, BILLBOARD

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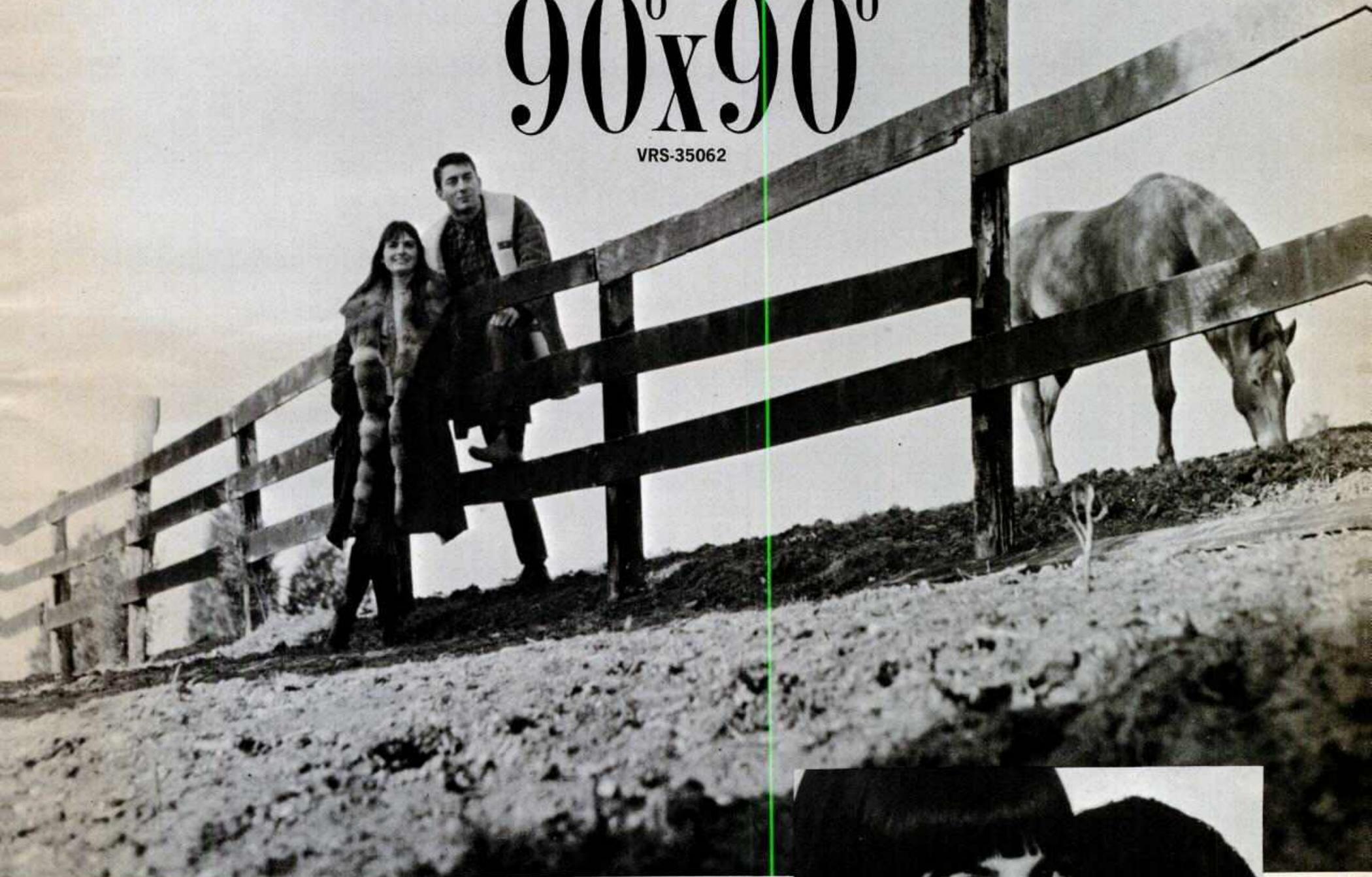
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IAN & SYLVIA**

VRS-9269 mono VSD-79269 stereo



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MIDEM MUSINGS

Philips concentrated MIDEM promotion on the new Cassette-phone which is being launched simultaneously in France and the U. S.

The company plans a worldwide production rate of 10 million cassette players a year and is currently perfecting a stereo cassette changer, a mock-up of which was on view in the Philips suite.

Philips also displayed the new N.2500 Stereo playback machine, a preamp unit designed to be plugged in to a hi-fi unit, and the new N.2600 car model "letter-box" cassette player.

Page One Records, London, staged a saturation leaflet campaign throughout Cannes during the run of MIDEM.

MGM's principal activity at MIDEM was contacting East European companies, in particular those of Poland and Czechoslovakia.

Philips announced plans to expand activity in the field of classical cassettes with the introduction of cassettes giving two hours playing time.

Cupol of Sweden spoke with American producer Steve Clark to discuss the release of the records of MIDEM '68 trophy winners, the Hep Stars in the U. S. Cupol managing director Helge Roundquist also revealed that Page One in the U. K. will release records by the Telstars and the Swede Singers.

Philips presented a 25-minute color film of Johnny Hallyday's one-man show at the Palais des Sports, filmed by five cameras.

Brazilian singer Elis Regina was signed for TV appearances in Belgium, Germany, Switzerland and Sweden following her impressive appearance in the international gala.

The Russian record industry announced domestic record sales of 8.9 million for the Red Army Ensemble, 5 million for Ludmilla Zykina, 4.3 million for Edith Pierha and 2.6 million for Dmytro Hnatyuk from June 1966 to July 1967.

Norway's Arne Bendiksen sold the Vanguards and the Beatnicks albums to Ster Records, South Africa, and to Robert J. Stone, Canada. Bendiksen also publishes the groups' songs.

Ricordi, Italy, executive Lucio Salvini completed details with DynoVoice President Don Crewe for Mitch Ryder's Italian tour in June. Salvini discussed dates for a visit by the Box Tops with Bell Records President Larry Utall.

Francois Minchin, president of Pathe-Marconi, has been appointed president of the French Record Federation.

Cemed Carosello general manager David Matalon reported that Shirley Bassey has recorded her San Remo song, "La Vita," in English, French and Spanish.

John Rasmussen, head of Imudico Publishing, which handles the EMI repertoire in Denmark, secured release of the Danish Columbia hit "Camp," by Sir Henry and His Butlers in England in its original Danish version. Record will be covered by Electrola in Germany and released in Holland, Sweden and Norway.

Alpert, Beatles, Pet Clark, 3 Acts Win MIDEM Trophies

CANNES — Herb Alpert, the Beatles and Petula Clark won the 1968 MIDEM International Trophies based on record sales between July 1, 1966, and June 30, 1967.

The awards were announced at the MIDEM Trophy Gala in the Palais des Festivals on the

closing day, Jan. 27, of the 1968 International Record Music Publishing Market.

Herb Alpert also won the Australian trophy and Salvatore Adamo repeated last year's double of winning the national trophies of both France and Belgium.

National trophies were awarded as follows:

Australia—Herb Alpert and the Tijuana Brass; Austria—Udo Jurgens; Belgium — Salvatore Adamo; Brazil—Roberto Carlos; Britain—Beatles, Petula Clark, Tom Jones; Canada—Gordon Lightfoot, Catherine McKinnon, Abbey Tavern Singers, Johnny Farago, Nanette; Chile—Jose Alfredo Fuentes.

Also Czechoslovakia—Karol Gott; Denmark—Keld and the Donkeys; Finland — Danny; France—Mireille Mathieu, Sal-

vadore Adamo; Germany—Wencke Myhrle, Freddy Quinn; Hungary—Laszlo Raddski; Iceland—Visir Male Choir; Israel—Shuly Nathan; Italy—Rokes, Gianni Morandi, Peterina Caselli; Mexico—Javier Solis.

And Netherland—Gert Timmerman; Norway—Vanguards; Poland—Czeslaw Nimen; Portugal—Amalia Rodriguez; Russia—Dimitri Gnatiuk, Undmilla Zykina, Dyouba, Red Army Ensemble conducted by Boris Alexandrov; South Africa—Group 2; Spain — Raphael; Sweden — Hep Stars; United Arab Republic—Oum Kassoum; USA—Frank Sinatra, Nancy Sinatra, Unkow.

Additional MIDEM coverage appears in the International Section.

Progress 'Snarls' A&M Studio Plan

LOS ANGELES — Progress is impeding the construction of A&M's new recording studios. This paradoxical situation is a result of the new equipment being custom designed plus the experimental nature of the building.

Chief engineer Larry Levine estimates he will have a mastering room in operation on the company's lot within six weeks. Engineer Howard Holzer is hand-tooling the studio control panels which will offer monitoring and balancing controls.

2 Universal Film Song Sheets Out

LOS ANGELES — Sheet music of the theme songs from two Universal pictures, published by Shamley Music Corp., will be available this week in music stores. Songs are "Pretty Polly," by Don Black and Michel Legrand from "A Matter of Innocence" and "When Will It End?" by Sammy Cahn and Neal Hefti from "P.J."

Club Review

• *Continued from page 8*

guitar and vocals), and lead singer Jay Ferguson.

The boys performed several numbers from their upcoming Ode album, including "Give a Life, Take a Life" and "Mechanical World." Each composition is distinct, varying from ballads to uptempo rock-rhythms and the texture is imbued with improvisational jazz and 20th-century classical structures.

If one seeks to display the musical qualities of a relatively unknown group, the Scene is not the place. But for the Spirit, it doesn't matter. **HANK FOX**

Verve Pushes Acts Via TV Film Spots

LOS ANGELES—Verve-Forcast Records has joined the rush to promote acts via promotional films for TV stations in the U. S. and Canada.

Charlatan Productions, which filmed Anders and Poncia's "So It Goes" for Kama Sutra, will produce a three-minute film based on a new hit recording, "People World," by Jim and Jan for Verve.

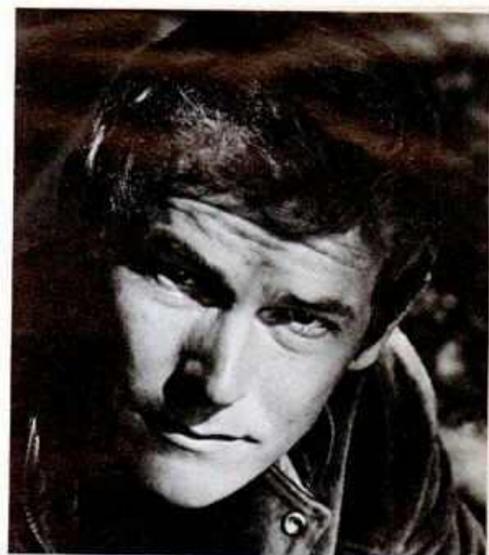
Also involved in filming spot TV promotions showcasing artists are Capitol, Columbia, RCA, A&M, Warner Bros.-Seven Arts and Acta.

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Musical Instruments

No GAMA Help for Sidon

CHICAGO—The Guitar and Accessories Manufacturers Association (GAMA) has passed up the opportunity to lend meager financial support to Kent Sidon's innovative guitar instruction program for high school students and teachers.

At their January meeting, the GAMA board, despite favorable reports on Sidon's non-profit program from the American Music Conference's Marion Egbert and some manufacturer board members, voted

against granting \$10,000 for the project.

Sidon, who is executive director of the Guitar Workshop in Roslyn Heights, N. Y., had not been formally informed of the GAMA action when contacted by Billboard last week, but he had heard of the decision, he said, from friends in the industry. He commented:

"The inability of GAMA as the industry agency to positively act on our request for a very

modest grant is lamentable.

I find it incomprehensible that an industry with a collective annual gross in the hundreds of millions of dollars could not muster from the ranks a mere \$10,000 for the development and support of these programs which would directly favor the industry."

Sidon added: "Apparently the area of enlightened self-interest has not begun in this industry."

He said that he is now sending an open letter to eight major manufacturer executives proposing that each firm pledge \$1,000 annually for the next three years to the New York project. Each manufacturer is invited to serve on the board of directors, he said.

Sidon's three-pronged project involved setting up the nation's first pilot guitar instruction in public schools at the high school level; establishing summer guitar lesson projects for high school teachers; setting up model curricula in cooperation with New York State educators.

GAMA has as yet not announced its reason for passing by the opportunity to back Sidon, but Billboard has learned that assessments for the organization's support of the American Music Conference sometimes are in arrears, and the board felt it unwise to try to raise more money.

Some GAMA members also objected to the fact that a breakthrough into the U. S. school market with guitars would also benefit importers.

Many industry officials believe that the school guitar market is totally untapped and stands as the next big success story for the guitar industry.

Selmer Goes on ASE

ELKHART, Ind. — H. & A. Selmer, Inc., went on the American Stock Exchange with its common stock Jan. 8 as ticker symbol SLR.

Incorporated in 1927, Selmer succeeded a proprietorship founded in 1906. Today the firm is a major producer of clarinets, saxophones, trumpets, cornets, trombones, oboes, bassoons, flutes, French horns, saxes and such accessories as reeds, mutes and electronic amplification equipment such as its Varitone system for winds.

The firm markets its instruments through 3,000 retail mu-

sic dealers, and the firm estimates that over 80 per cent of its products are sold in the educational field.

On Jan. 22 the firm announced a quarterly dividend policy and adopted a rate of 12½ cents, with the first quarterly dividend payable March 15 to holders of record Feb. 21.

Selmer has been paying semi-annual dividends since 1961, and last year the firm paid total dividends of 44.3 cents (adjusted for the 3-for-2 stock distribution effective Sept. 18, 1967).

The Second-Guitar Market

CHICAGO—Many teens are purchasing a "second" guitar, reports the American Music Conference (AMC), to use strictly for practice or to expand their music experience beyond the type of music and guitar with which they began.

AMC interviewed 19-year-old Chris Parkening of Los Angeles to learn why he owns five guitars. Parkening said:

"I have two classical, two flamenco and one practice. Three guitars would really be enough for me, but I couldn't resist the other two. One cost \$900, but I think its value will go up.

"I use the practice guitar and then switch to either a fla-

menco or classical guitar about three weeks before I perform. And when I rehearse with a group I take my practice guitar so my good ones don't get beat up."

12-String

Alan Spriestersbach, 16, of Wilmington, Del., owns a 12-string folk and a classical guitar. He explained:

"I already teach folk-style privately, and will continue my studies with classical guitar in hopes of being a proficient guitarist to the point where I can make a living teaching and giving concerts."

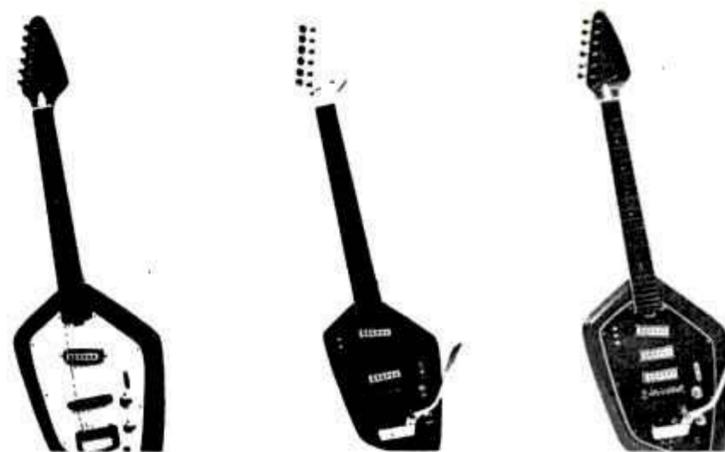
Bill Meyer, of Jacksonville, Fla., started his guitar playing with Beatle material. "Then," said the 16-year-old musician, "I became interested in rhythm and blues and also folk. I don't go with the latest fads. I'll take anything from Stones to Segovia. One of my fondest desires is to learn classic and flamenco playing." Meyer has two guitars and alternates them for different types of songs. He says he's saving money to buy two more guitars.

Antique

Fifteen-year-old Leslie Robson of Beloit, Wis. owns a folk guitar, an electric guitar and an antique folk model, the latter a gift from her grandmother. ("It's very old, and I hope to restore it.") She said she wants to buy another guitar because she wants to learn to play as many types as possible.

Paul Carpenter of Geneva, N. Y., has two guitars and hopes to buy more. "I get so much enjoyment out of playing the guitar," he said, "that I don't think I'll ever stop playing." Paul is 17.

And the AMC also talked to Art Schifferman, 74, a semi-retired lawyer in Laguna Hills, Calif. Schifferman said he owns a Spanish guitar, an amplified electric and a Hawaiian steel



WMI CORP. RECENTLY INTRODUCED these three new Teisco Del Rey continental-styled guitars in the medium-price range. Features include adjustable and removable laminated necks, ovaled 21-fret rosewood fingerboards, with zero frets and individually chromed machine heads. Prices may be obtained from WMI Corp., 1228 Emerson Street, Evanston, Ill. 60201.

Georgia Teachers Meet

ATLANTA — The Georgia Music Educators Association (GMEA) met here Jan. 11-13

for their annual conference, and the program included a session on "contemporary music."

Peer-Southern Out With Organ Book

NEW YORK — Peer-Southern's educational department has published organist Don Baker's "A Study in Theater Organ Style."

The method covers all facets and techniques necessary to recreate the sound of a theater organ on home organs.

Arrangements are included to such songs as "Perfidia," "Down Under," "Granada," "Georgia On My Mind" and "Waiting for the Robert E. Lee."

Thursday sessions were primarily concerts and recitals, with an address from GMEA President Robert Bays in the evening.

On Friday the educators heard a choral reading session and participated in a band directors meeting in the evening.

Saturday sessions were devoted to voice changing discussions, rehearsal recording techniques and the music learning process.

A number of manufacturers and suppliers exhibited products.

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Endorsements

The Buffalo Springfield and the Blues Magoos have signed with Sunn Musical Equipment Co. . . . Good & Plenty of the Senate label have signed to endorse the Coral electric sitar. . . . Composer Dominic Frontieri and guitarist Bob Gibbons have signed with the Vox guitar and amplifier division of Thomas Organ Co.

Open New Store

MILWAUKEE, Wis. — Tom Patti Music Co. has opened a new store on Main Street in Menomonee Falls, Wis.

The new store will handle some 30 instrument brands, including Gibson, Patti Accordions, Slingerland, Rogers, Ludwig, Gretsch, Biffet, Selmer and Kimball.

William Petty Dies

PITTSBURGH, Pa. — William E. Petty, founder and pres-

Cole Issues Combo Book

CHICAGO — M. M. Cole Co. has published a new junior guitar combo book called "Songs With a Beat."

Written by Joseph Castle, the method takes the beginning rock guitar player through a wide variety of material.

Each song is arranged in four parts. Chord symbols are shown in the songs where the fifth part of rhythm guitar would be applicable and an electric bass would be used as well to play the fourth guitar part. Higher

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Talent

'Happy Time' Sad on Score, Book

NEW YORK — Broadway craftsmen, these days, aren't as crafty as they once were. They are now having trouble bringing in the completely satisfying musical, in which all elements blend and they are obviously settling for production gee-whiz to cover up the basic faults of book and/or score. "The Happy Time," the David Merrick production of N. Richard Nash's book and the John Kander-Fred Ebb score is a point in case.

Gower Champion's directorial flash doesn't add any zing to the banalities of Nash's script and even Kander and Ebb, who came off so strongly with their score for "Cabaret," seem intimidated by the book. Their score is serviceable and should work out well when it stands alone in its transition to disk as an RCA Victor original cast album.

The album and the show's

big plus is Robert Goulet, a Columbia Records artist, who reaffirms his stature as a ballad singer and adds dimension to his career with a compelling performance as an actor. David Wayne, too, gives the show and album a marquee lure and he pays off with a jaunty song titled, "Life of the Party." There's also Julie Gregg, with an appealing vocal style, to supply the needed romantic kicks.

It's Goulet most of the way, though, with songs alone and in chorus like "The Happy Time," "I Don't Remember You" and "A Certain Girl," to wrap up audience approval. Mike Rupert, an adolescent on whom a good portion of the show's plot is centered, gets a lot of momentum into "Without You," which he performs with a group of energetic boys.

But the story of the successful world-weary photographer

(Goulet) who returns to his "happy time" French-Canadian village to discover that you can go home again, and find love and happiness to boot, falls apart and Gower Champion's fast-moving acrobatic staging or film-slide insertions just can't put it back together.

MIKE GROSS

HERE'S WHAT DAILIES SAID

NEW YORK — "The Happy Time," a musical starring Robert Goulet and David Wayne with a score by Fred Ebb and John Kander, opened at the Broadway Theatre Jan. 18. Following are excerpts from reviews by the daily newspaper critics:

TIMES: "The Happy Time" is not going to win a very long mention in any history of the American musical, but it has a certain style, a certain charm, even a certain distinction that put it above the rest of the season's so far sadly sparse crop of Broadway musicals."

NEWS: "... interesting in the production technique but not too holding as to the story. The songs are generally excellent."

POST: "... a struggle between a brilliant production and a mediocre book... the book proved the dominant force."

Unsound Thing Happened To Aretha at the Forum

LOS ANGELES — Aretha Franklin launched the new \$16 million Forum's entry as a concert facility.

Miss Franklin's raw energy passed the test opening night Monday (22) but the Forum flunked. A bad sound system all but slaughtered the artist's mastery of the blues. The Forum may be great for ice shows and basketball games, but its immensity plays havoc with amplified sound.

The vocalist and the 13-piece Preston Love band worked from a rear end platform. There was a distinct time delay in sound reaching listeners along the rear sides and far end sections. Consequently the band and vocalist often sounded out of synchronization. The four voices of the Sweet Inspirations, Miss Franklin's back-up group, were completely lost.

The Forum's concert speak-

Signings

Comedienne Donna Jean Yung signed with Epic Records. . . . Woody Woodbury, Little Tony and Francoise Hardy to Warner Bros.

The McCoys signed with Mercury Records. . . . Johnny Williams to Hickory Records. . . . Greg Morris to Dot, where Jerry Granahan will produce his debut album. . . . Bonnie and the Clydes signed with Audio Fidelity. Their first disk will be "Ninny Bop Bop." . . . Carol Stromme to Pecteco Records.

Vernon & Alice Playten: Two Artists Who Entertain

NEW YORK — Jackie Vernon's deadpan, dull-guy humor scored at his opening at the Downstairs at the Upstairs on Jan. 22 with ever familiar routines effective because of the United Artist performer's unique style. Alice Playten, ABC Records artist who also opened on Monday, was at her best in comic touches, but showed promise as a song belter.

"The Legend of the Lake" and "Slide Lecture," both familiar to Vernon's TV audiences, still were uproarious. A twist on the old wise-man-of-Tibet gag kept that material fresh. His version of "Stardust" on his battered cornet was another comic high spot.

Miss Playten, small, young and disarming, opened with "Looking for a Boy," in which she displayed her large voice. "Blow, Gabriel, Blow" was another belter, while "I Happen to Like New York" built to a belted climax. But, it was in numbers like "Don't Tell Mama" from "Cabaret" and a

flower-generation take-off that she was at her best.

In her New York club debut, Miss Playten quickly established rapport with her audience. Her voice showed signs of developing, but some of her belted notes were unfocused. But her comic flair, which she displayed in this season's short-lived "Henry, Sweet Henry" on Broadway, sparkled.

FRED KIRBY



GENE PITNEY, Musicor artist, receives his second silver disk award in Great Britain for his current single, "Something's Gotten Hold of My Heart," on EMI's Stateside label. The award is made for sales of 250 copies of a single.

Coffee House Perks

NEW YORK—Five colleges have been added to Sennett-Weintraub's Coffee House Circuit. The additions are University of Buffalo, New York State University at Cobleskill, Holy Cross College, Rhode Island College and Rochester Institute of Technology.

Campus Dates

The Lettermen, Capitol Records group, begin a 10-city southern college tour on Thursday (1) at Western Carolina College. The tour ends at Georgia Southwestern College on Feb. 15. Other stops are Wake Forest College, East Carolina College, Valdosta State College, Converse College, Baptist College of Charleston, S. C., Lake Sumpter Junior College and Jacksonville University.

The Mitch Ryder winter college concert tour opens at Clemson University on Friday (2). Other February dates include Washington & Lee (3), University of Rhode Island (9), Fairfield University (10), Holy Cross University (11), Boston College (16), Gettysburg College (17) and Ar-

(Continued on page 22)



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Promotion Company Manned by Manning

NEW YORK — Mitch Manning is going into independent promotion with the philosophy that a record's potential has only begun at the radio station level. Manning, who was with Columbia Records as regional promotion manager for the Date, Ode and Immediate labels, believes that promotion must now go further than the radio station level and encompass dealers, distributors and news media.

Manning, whose new firm will be called M. M. Productions, starts his independent operation Monday (5). He'll be headquartered at 1619 Broad-

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Loretta Lynn finds that "Singin'" with "Feelin'" is what brings success. Her latest album by that title (DL 4930-M; DL 74930-S) is a perfect example. It's a collection of her best ballads — and it's heading for her best sales record ever. Included are some of Loretta's best singles — "Bargain Basement Dress" and "It's Such a Pretty World Today." Lesser known numbers like "Dark Moon," "Wanted Woman" and "A Place to Hide and Cry" get the unique Loretta Lynn treatment of sincerity and versatile styling. Her range and style demand a guitar that's equally versatile; that's why she chooses the finest in guitars — an Epiphone guitar.

(Advertisement)

Campus Dates

• Continued from page 20

kansas Polytechnic (29). March tour dates are University of South Carolina (6), East Carolina University (13), University of North Carolina (14), and Hampden Sydney College (16).

The **Association**, Warner Bros. Records' artists, open a 12-city college tour on Feb. 14 at Marywood College in Scranton. Other February dates are University of Dayton (15), Syracuse Memorial Auditorium (16), Lehigh University (17), Cincinnati Music Hall (18), Columbus (Ohio) Civic Auditorium (20), Cleveland Music Hall (21), Springfield (Pa.), Civic Auditorium (22), University of Georgia Coliseum (23), Northwestern University (24) and University of Maine (25).

The tour for the **Spencer Davis Group**, United Artists group, currently being booked by Premier Talent Associates, has set Sullivan Community College, March 29; Syracuse University, 30; Southern Methodist University, April 11; Mississippi State University, 18;

Meridian College, 19; Corning Community College, May 3, and Hobart College, 4.

The **Pair Extraordinaire**, Liberty artists, appear at Gonzaga University on Thursday (1), University of Portland (Ore.) on Saturday (3), University of Minnesota, Feb. 19, and Colorado State University, Feb. 24.

The **Kingsmen**, Wand Records group, scheduled for Framingham State Teacher's College on Feb. 16.

Lou Rawls of Capitol Records plays California Western University on Saturday (10).

The **Dickens** appear in a coffee-house concert at the University of Kentucky on Monday (29).

Bobby Hutcherson plays New York State University on Wednesday (31), University of Michigan on Saturday (3), Immaculate Heart College in Los Angeles on Feb. 11, Aurora (Ill.) College, Feb. 22, and Clarks (Iowa) College, March 8.

The **Pearls Before Swine**, ESP-Disk artists, play Stonybrook (N. Y.) College on Feb. 25.

Decca's 'New Faces' Build-Up in Gear

NEW YORK—Decca Records and its two subsidiary labels, Coral and Brunswick, have a promotion and publicity drive going to build up the "new faces" on the three labels. Much of this "new faces" campaign is keyed to the company's signing of production deals with such independent producers as Terry Philips, Brian Stone and Charley Green, Elliot Mazer and Kama Sutra Productions, along with England's Tito Burns, Shel Talmy and writer-producer Mike Leander.

Formulated in the closing months of last year, the "new faces" campaign is now in full swing and is expected to bring new acts to the label during the new year for the three labels. Some of the "new faces" have already shown sales activity on their new product. The **Hobbits**, a Terry Philips project, were introduced on the Decca label in September with an album titled "Down to Middle Earth," which, by the end of the year, had made the best-selling charts and, as a result, a single from the album was released late in the year. A full schedule of new album and single product from the **Hobbits** has been set, with periodic releases throughout the year.

Another talent in the "new faces" drive is the **Cake**, a female trio produced and managed by Brian Stone and Charley Green. Much of the initial groundwork for the **Cake** has already been set through exposure on network television and stories in national publications. Other acts pacing this "new faces" drive consist of the **Tweeds**, a group recently signed as the result of a single that was recently released and to date has sold strongly in the Buffalo area. As of this week, the single is starting to break out in Cleveland, Detroit and many other territories on the strength of the Buffalo action.

Additional pop acts that have been encompassed in the com-

pany's "new faces" drive include VapDoonican, Jean Pelouquin, Gregg Shively, Freddy Quinn, the Sundowners, the Creaton, Chad Munro, the Nova Local, the Voyage and the Poor, among others. More new acts will be included on the three labels in the drive to take advantage of the company's "new faces" pitch.

Marty Salkin, Decca vice-president, indicated that the company is mapping similar campaigns in the rhythm and blues and country music fields.

Chi. U. 8th Folk Fest Set

CHICAGO — The University of Chicago Folk Festival, which has brought many great American folk artists to their first urban audience, will be held here Friday to Sunday (2-4) for the eighth consecutive year.

Sponsored by the University's Folklore Society, the festival will feature among its performers: The New Lost City Ramblers, a festival fixture since 1961; Bukka White, blues singer; the Osborne Brothers (Sonny and Bob), a bluegrass act from Nashville; Bahamian singer and guitarist Joseph Spence; a South Carolina square-dance family-troupe, the Poplin Family; Howlin' Wolf, a Chicago style rhythm & blues singer; autoharp master Kilby Snow; guitar and banjo player John Jackson; Clark Kessinger, a fiddler who recorded in the 1920's and 30's; Johnny Shines and his rhythm and blues band; and bagpiper George Armstrong, who will open each concert.

The festival will present three evening concerts and a string band performance the afternoon of Feb. 3. Lectures, panel discussions and workshops will also be held free to the public at Ida Noyes Hall. Concerts will be held in Mandel Hall.

Minn. Dept. Store Will Bow Teen Rock Show

NEW YORK — Dayton's, the four-unit Minneapolis department store, will conduct a new teen-age rock 'n' roll show to be heard "live" over radio Station KDWB here.

The show, "Cornelius and the Teen Machine," will begin Saturday (3) and will be held every Saturday morning from Dayton's auditorium at its downtown store. Tom Jeglosky, Dayton's publicity and advertising vice-president, said the program will be a "spoof" on KDWB's regular rock 'n' roll programming. Besides the "live" Saturday airing, he show will be replayed during midweek.

Dayton's will buy the hour-long time slot and will sell participating spot commercials. Dayton's will charge teen-agers 70 cents admission, to help keep "teen-age traffic under control" as well as to help defray expenses.

The show will feature "music, personalities, and top fashions," Jeglosky said. He detailed plans for the new program while here

last week to make a presentation before a group of general merchandise managers from department store members of Associated Merchandising Corp., the central buying-merchandising office for Federated Department Stores and independent members.

The new show is not Dayton's first effort into rock 'n' roll radio programming. The store previously had sponsored the "Top Ten Teen Club" heard over Minneapolis Station WDGW.

O'Dell's New Role

NEW YORK — In the report on RCA Victor's realignment of its marketing reorganization in last week's Billboard, Bill O'Dell was not given his proper due. In addition to taking on the post of manager of Camden album merchandising, as reported, O'Dell will also be manager of merchandising of RCA Victor pop product.

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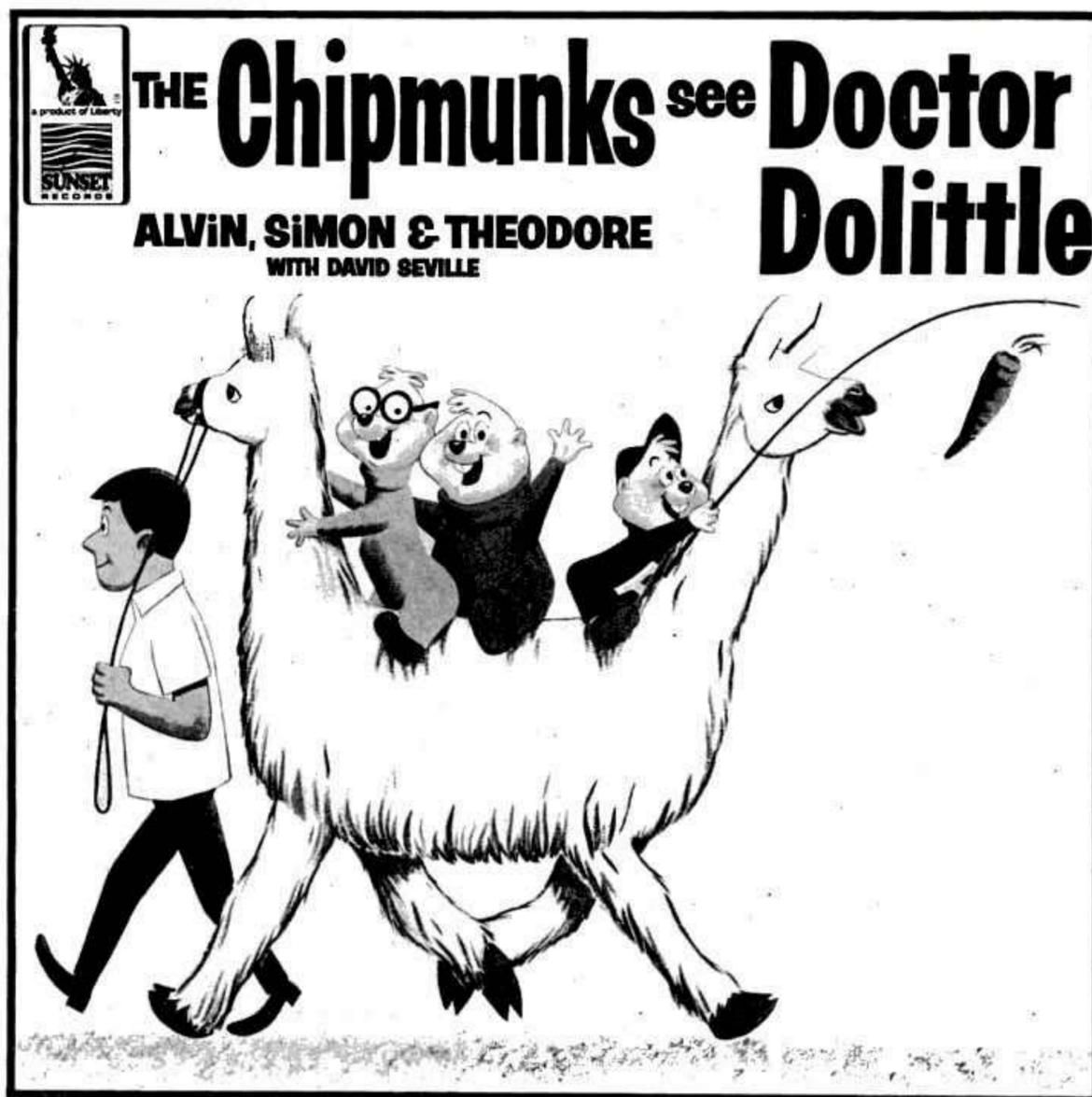
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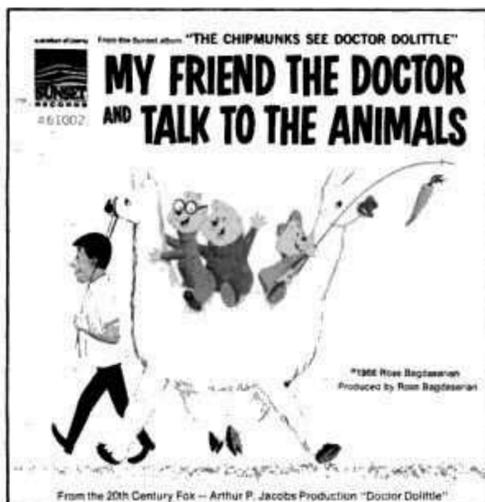
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SUNSET RECORDS...

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WP to Broaden Asian Music Base

By BRUCE WEBER

LOS ANGELES — World Pacific's highly-successful exploration of the Asian music market will continue on several new fronts next year.

Thanks to Ravi Shankar and India's spiritual guru, Maharishi Mahesh Yogi, World Pacific will enhance its "Sound of Asia" series, involve itself with the more vocal South Indian music and drive for additional product from Japan.

That's how Dick Bock, general manager of World Pacific, sees it.

Asian music will account for

Court Kills Review Bid By Station

WASHINGTON—The U. S. Supreme Court declined to review a Court of Appeals decision, which affirmed a trial court decision for ASCAP members who had sued broadcasters in the State of Washington for copyright infringement.

Fifteen broadcasters were sued by ASCAP members in 1962 for copyright infringement. Most of these actions were settled when broadcasters made payments for past uses and obtained licenses. Three stations contested the suits, contending that ASCAP and its members had violated federal and State antitrust laws.

U. S. District Judge Gus J. Solomon held there was no antitrust violation and awarded judgments of more than \$60,000 plus \$15,000 in attorneys' fees. Two of the three stations then settled, but the third, KIXI of Seattle, appealed the decision. The Court of Appeals for the Ninth Circuit affirmed Solomon's decision. The Supreme Court refused to hear KIXI's appeal.

Sire Inks 2 Acts

NEW YORK — Sire Record Corp. has signed two San Francisco groups, the Jam and the Trans-Atlantic Railroad. The deals were set by Seymour Stein, one of the Sire executives. Both groups have made numerous appearances at such psychedelic showcases in California as the Avalon and the Fillmore in San Francisco and the Blue Law in Los Angeles. Stein has already recorded the groups. The Jam's release, on Sire, will couple "Something's Gone" and "Loving Kind of Way." The Trans-Atlantic Railroad will appear on the Phoenix label with "Irahs" and "Why Me." Both are set for Feb. 1 release.

Stein has also appointed Leslye and Jesse Stewart as regional field representatives for Sire in Northern California.

Pickwick 6-Months Income Rose 26%

LONG ISLAND CITY—Pickwick International, Inc., reported six-month sales and income for the period ending Oct. 31, 1967. Net income rose 26 per cent to \$306,440 from \$243,251 for a similar period in 1966. Sales increased about 28 per cent to \$5,161,401, over the previous year's \$4,037,917. Earnings per share were 50.3 cents compared to 39.9 cents for the same period in 1966.

approximately 50 per cent of World Pacific's gross sales for 1967. The label's '67 figures show 100 per cent increase in sales over 1966, and 50 per cent of this increase is attributed to Asian music.

"The Asian trend in the United States began a decade ago when Ravi Shankar began performing Indian classical music in this country," says Bock. Many feel the Oriental influence in music became popular with the Beatles' mystical involvement with Maharishi Yogi.

Bock feels that World Pacific's financial figures reveal there is a growing number of people in the Western world who are turning toward Indian philosophy, culture and music.

Do Well At Concerts

During the past few years other Asian artists, including Kinishi Nakanoshima, Kimo Eto, Ashish Khan, Ali Akbar Khan, Balachander and Nayanswami have been well received by concert audiences.

"Asian music also has influenced Occidental music, namely jazz and popular music," explains Bock. A new World Pacific album, "Cosmic Consciousness," features jazz musician Paul Horn on flute and Kashmir, India, musicians on traditional Indian instruments performing religious and mood music of India. Other jazz artists who have been influenced by Asian sounds include Charles

Lloyd, Don Ellis and the late John Coltrane.

Influenced by Music

In the popular field the Doors, Beatles, Rolling Stones and Donovan have been influenced by Indian music and also have embraced transcendental meditation through Yogi.

Yogi's first album, "Maharishi Mahesh Yogi Speaks to the Youth of the World," has been released as part of the label's "Sounds of Asia" image. Other albums and singles are planned for the spiritual leader.

Other albums in the series are "Koto and Flute" by Kinishi Nakanoshima, "Ravi Shankar at the Monterey Pop Festival," Horn's "Cosmic Consciousness" and "The Anthology of Asian Music, Vol. 1" by Shankar and other Indian artists.

"The sales figures of World Pacific's Asian releases have been very high in rack and large discount chains in addition to a large college sale," said Bock, who has been involved with Indian music since 1948. He began recording Shankar for World Pacific in 1956.

Bock expects the demand for Asian music, especially among young adults, will give musicians from Asian nations the impetus to create new sounds.

Upcoming product, says Bock, will include "Ravi Shankar in San Francisco," recorded live; "Paul Horn in India," and South Indian music.

BMI: Consumer Spending on Music Doubled in 25 Years

NEW YORK — BMI reports the average person spent almost twice as much on music in 1966 as in 1941. The 14th annual edition of "Concert Music, USA," prepared by BMI, said the music industry's percentage of annual personal consumption expenditures rose from .111 per cent (of \$80.6 billion) in 1941 to .205 per cent (of \$469.9 billion) in 1966. The figures included purchases of musical instruments, accessories, sheet music and instructional aids, not admission to events or purchases of records, phonographs or radios.

The pamphlet reported that 41,600,000 Americans play musical instruments, almost 6 per cent more than the previous year. The piano still is the most popular instrument with 23 million players, compared with 10 million for guitar and 4,400,000 for organ. Instrument ownership is up 59 per cent since 1950.



FOODARAMA'S MANVILLE, N. J., supermarket opened a record department Dec. 16, stocked with a complete line of records and stereo tapes. The results of the test period have encouraged Foodarama to install record departments in more Shop-Rite stores operating in New Jersey, Connecticut, Pennsylvania and Maryland.

Retail sales of musical instruments totaled \$995 million, a 961 per cent increase since 1950. Record sales were \$892 million in 1966, more than 57 per cent of the world's total. The United Kingdom with 6.91 per cent was runner-up.

Album sales totaled \$681 million, up from 1965's \$598 million. Classical sales accounted for about 15 per cent of the total. The United States now has 1,436 symphony orchestras and 918 opera-producing groups, compared with 1,385 orchestras and 752 opera companies in 1965. The orchestral figure is more than 50 per cent of the world's total.

During the past season American orchestras performed almost twice as many 20th-century composers as earlier ones. The 557 orchestras reporting gave 9,171 performances of 812 20th-century composers between Sept. 15, 1966, and Sept. 15, 1967, and 13,955 performances of standard works.

CBC Expansion

OMAHA — CBC Enterprises, Inc. has expanded into facilities equipped with 4-track and later will be equipped with 8-track equipment. CBC labels MMC, Applause, Sea-Mist and J & T will also be housed in the new building.

The new studio, scheduled for operation in late February, has over 2,250 square feet of recording space. Originally designed for CBS's Cameron/Canuso Productions, the studio was redesigned to handle several independent record companies.

CBC's new address is 4106 Commercial Ave. Jean Vipond has joined CBC as administrative head for publishing arms, Peter Jan Publishing and Monona Music, both BMI affiliates.

Venture Hunting for New Talent Ventures

LOS ANGELES — Venture Records, a new rhythm and blues label jointly set up by MGM and former Motown executive Mickey Stevenson, is looking for new talent.

Stevenson opened his offices and studio to new acts, and monthly auditions have paid off with the signing of four acts—Joe Aguirre, Smith and Jones, the DebTones and Neal Kimble.

Already on the market with three singles, and with plans to release its first album in February, Venture also has Calvin Arnold, the South Wind, Dugg Brown, the Major Four, Tony Ben and the Popcorn Blizzard on its roster. Ben is featured on the label's first album.

The new company, initially

serviced by MGM, has established its own sales, merchandising and marketing staffs. Stevenson will produce a limited number of MGM and Verve artists, including Kim Weston and the Righteous Brothers.

A publishing wing — Mikim Music (BMI) and Avant Gard (ASCAP) — also has been formed. Venture will be distributed in England by MGM Records, Ltd., the new London-based wing of the label.

The studio, recently completed and designed by Tom Nixon, formerly with Motown, includes 8-track equipment and a staff of three engineers. Clarence Paul, also formerly with Motown, is Venture's a&r director.

Atlantic, Hullabaloo Stage Campaigns on Rascals' LP

NEW YORK—Atlantic Records and Hullabaloo magazine are conducting promotion and contest campaigns on the Rascals' "Once Upon a Dream" album, being released Thursday (1).

Contestants in "The Rascals' Once Upon a Dream" contest must do "The Eddie," a dance modeled on the dance Eddie Brigati, lead singer and percussionist, does during the group's performances. The contests will be held in 60 Hullabaloo Clubs across the country.

Contest winners will receive copies of the album and the Rascals' single "It's Wonderful" from Atlantic, and electric guitars, wardrobes and subscriptions form Hullabaloo, which is running a four-page cover story and contest rules and details in Thursday's issue.

The magazine will be issued in more than 300 record stores

for the campaign in addition to Hullabaloo's regular newsstand distribution. Atlantic promotional casels also will be used as point of purchase material in these stores.

George Hartstone's Recona Corp., Monroe Goodman's Tip-Top Record Service, and Cecil Steen's Recordwagon are supplying retailers participating in the tie-in. These companies recently have been acquired by Transcontinental Investment Corp., which also owns Hullabaloo. The promotion is the first of a series of monthly Hullabaloo disk campaigns.

Local promotions also are being carried out by Atlantic distributors and dealers. The Rascals' publicity department and Hullabaloo are supplying the Hullabaloo Clubs with banners and posters, and are sending releases to local deejays and teen columnists.

Skye Appoints 20 Distributors

NEW YORK — Skye Records, a new label started by Gabor Szabo, Gary McFarland and Cal Tjader, jazz artists, has appointed 20 distributors. Tjader recorded his first album for the label then flew to San Francisco for his opening at El Matador.

Lenny Lewis, sales chief, is on a two-week promotional-planning tour of the Midwest and West Coast. Director Norman Schwartz attended Szabo's live recording session for Skye at Shelly's Manne-Hole in Los Angeles on Monday (22).

Charter distributors are Albany-East Hartford, Allied Record Distributors; Baltimore-Washington, Joseph M. Zamolski Co.; Boston, Bay State Record Distributors; Buffalo, Gold Record Distributors; Charlotte, N. C., Bertos Sales Corp.; Chicago Royal Disc Distributors; Dallas, Big State Distributors; Denver, Action Record Distributors; Detroit, Music Merchants; Houston, H. W. Daily, Inc.;

Memphis, Memphis Delta; Minneapolis, Harold N. Lieberman & Co.; Nashville, Music City Distributors; Newark, Wendy Distributors; New Orleans, Delta Record Distributors; New York, Beta Record Distributors; Philadelphia, Marnel Distributors; Phoenix, Arc Inc.; Pittsburgh, Fenway Distribution Co.; San Francisco, C & C Stone; Seattle, Huffine Distribution Co.; St. Louis, Record Merchandisers.

Office Opened By Dick Boone

NEW YORK — Dick Boone, who resigned from the Shaw Agency, has opened his own booking office at 200 W. 57 St. here, Dick Boone Agency, Inc., which will concentrate on soul artists. Junior Parker and his orchestra is the first act signed. The agency also has the right to submit other acts including the Famous Drifters, Redd Foxx, Wild Bill Davis, and Bill Doggett. Nick Zale will be Boone's associate.

Boone specialized on r&b artists during his 11 years with the Shaw Agency. Former road manager for Tiny Bradshaw, Boone started his booking career with the Gale Agency, where he spent five years. He also spent nine years with Universal Attractions.

Shifrin Sells Out His Share of Calla

NEW YORK — Jerry Shifrin, co-owner of Calla Records, has sold his share of the label to Nate McCalla, the other co-owner. The parting was described as "cordial." McCalla, who founded the label four years ago, denied reports that the label is for sale.

People. They're coming back.

People were out for a while. Now, they're back in. In Los Angeles, New York, Miami, Pittsburgh, Hartford, Seattle, Boston and Detroit, people are finding out that they need people. That's why they're listening to

JIM & JEAN's PEOPLE WORLD KF-5073

Produced by Jimmy Wisner
A Lauren Music Production

Verve
FORECAST

Verve Forecast Records
is a division of
Metro-Goldwyn-Mayer Inc.

Radio-TV programming

Records Doing Long Runs On Key Hot 100 Stations

• Continued from page 1

"It could be that our approach is wrong . . . that we expect too much of records . . . that we want to pick all stone-cold smashes when all records can't be stone-cold smashes." A record by the Human Beinz on Capitol Records—"Nobody But Me"—had graced the CKLW playlist 10 total weeks as of last week. Other long-run records included: "United" by the Music Makers, Gamble, nine weeks; "Woman, Woman," by the Union Gap, Columbia, 11 weeks; "Monterey," by Eric Burdon & the Animals, MGM, nine weeks; "Love Power," by the Sandpebbles, Calla, eight weeks; "Chain of Fools," by Aretha Franklin, Atlantic, nine weeks.

Rook at WLS said the situation kind of surprises me. Old-timers on the WLS include, besides Rivers: "Just as Much as Ever," by Bobby Vinton, Epic, 10 weeks; "Susan," by the Buckingham, Columbia, 12 weeks; "Judy in Disguise," by John

Fred and his Playboy Band, Paula, 12 weeks; "Bend Me, Shape Me" (No. 1 on WLS last week by the American Breed), Acta, 13 weeks; "Daydream Believer" by the Monkees, Colgems, 15 weeks; "If I Could Build My Whole World Around You," by Marvin Gaye & Tammi Terrell, Tamla, 10 weeks, and the Aretha Franklin hit, 11 weeks.

"This might be caused by the fact that nothing else is happening," said Rook. "There's no big blockbuster on the scene. Record sales in general are down. The industry needs a big blockbuster right now to get the kids back into the record stores."

Rook also pointed out that it took longer to break a record at the moment than usual. Records by Neil Diamond and the Human Beinz took about a week of play before they began to break in the market.

In Philadelphia at WFIL, program director Jim Hilliard admitted that he was purposely keeping records on the playlist

longer. "I'm doing it on purpose, trying to make sure the records we picked as hits are played as hits." He said that too many "fringe" records had been getting on the chart, reaching a certain level, then dropping off. Hilliard felt that this sort of thing had hurt top 40 radio.

He pointed out, however, that the records kept on the WFIL playlist were still selling in the market "and we're playing them to keep them selling."

Record Tragedy

One of the record tragedies of the Philadelphia market, he said, was the "Nobody But Me," recorded by the Human Beinz. WFIL was playing the record as far back as August; it was dropped off the chart in October. "It only got to the top 25 on our chart and I dropped it." He said that he believed the competition — WIBG — had dropped the record about that same time.

"Had we played it longer, it would have gone top 10 here. I just didn't play it long enough, obviously."

"From now on I'm going to be slower to put them on the playlist and I'm going to hold them on the playlist longer. As far as I'm concerned, we gypped our audiences on this record." He said WFIL had not gone back on the record. Long-termers on the WFIL playlist included "I Heard It Through the Grapevine" by Gladys Knight and the Pips, Soul, seven weeks.

Longer to Break

Ruth Meyer, program director of WMCA in New York, (Continued on page 28)

WGLI Makes 'Biggies' Sit Down and Listen

BABYLON, N. Y.—Although sitting almost in the shadows of New York City, 5,000-watt WGLI stands up under the "big time" competition rather well. Program director John Yottes doesn't ignore the competition from WABC and WMCA, the two Hot 100 stations whose signals invade the Babylon, L. I., area. Instead, he makes use of the two biggest programming weapons he can find in his battle against them. The weapons: A long playlist and all the new records he can find.

To record promotion men, the station is like a fresh breath of air. Often, the doors are shut to new records by new artists at the New York stations. But at WGLI there's a chance of getting the record played.

John Yottes took the program director duties on Jan. 1 and began updating the programming about two weeks ago.

The playlist now runs 102 records and new records are picked for air play on the sound. Yottes and music director Dave Knight, both of whom also handle air shows, listen to both sides of every record received. In addition, they make it a point to listen to records every day.

"We can't play many long cuts during the day, because of commercial commitments," Yottes said, "but at night we're also playing album cuts by Tim Buckley, Bob Dylan, the Cream and the Love." The station uses a pattern of four of the top 12 each hour, three oldies, three album cuts, and two up and comers. A record given good treatment at WGLI is the new Brenda Lee single "That's All Right." Yottes said that, among the records exposed first in the New York area by WGLI, were "Judy in Disguise" by John Fred and his Playboy Band, "Green Tambourine" by the Lemon Pipers, "Woman, Woman" by the Union Gap, and "Storybook Children" by Billy & Judy. "And I know that New York stations check out record stores in this area," Yottes said.

WFLI doesn't play much r&b, because Yottes feels r&b records don't sell well on Long Island. The station, as a rule, avoids the raucous-sounding records. At the same time, WGLI stays away from slow ballads. Yottes feels that Top 40 radio is slowly going through a change, drifting away from hard rock. To help the drift, he took out the psychedelic sounds on "Susan" by the Buckingham. He's also playing "Mission: Impossible" by Lalo Schifrin.

The reason for exposing new records? "I think people want to hear something new . . . want to be in on discovery. Too, if people buy an album, they listen to all of it, so why not play all of it on radio?"



ABOUT 150 RADIO deejays, music directors, and program directors received parchment copies of the 10 commandments of record promotion prepared by independent record promoter Steve Schulman. Above, Schulman presents a copy to Bob Edson, right, music director of WINX in Rockville, Md.

The Ten Commandments of Record Promotion

Editor's note: Steve Schulman, independent record promotion man in Philadelphia, printed the following commandments of record promotion and distributed them to deejays, music directors, and program directors in the Philadelphia and Washington-Baltimore area.

1. I Shall Not Hype. (Well, "Just a Little Bit")
2. I Will Work Only on Records I Believe In.
3. I Will Try My Best to Co-Operate With My DJ Friends in Their Moment of Dire Need. (Artists for Hops)
4. I Will Fulfill All My Promises. (No Hype)
5. ?
6. I Shall Not Let a DJ, PD or Music Director Ever Pick Up a Check. (Unless He Says Please)
7. I Will Never Quote Figures. (Unless I Have Them Written Down)
8. I Shall Provide Proof of Every Area Breakout I Mention. (I'll Need a Few Days)
9. I Shall Keep All Music Directors, PD's and DJ's Informed on the Progress of My Records. (Even if It Hurts)
10. I Will Try to Understand the Thinking of Music Directors. (And Then Have a Drink)

Skinner's Global Touch Clicks

TORONTO — Much is written and said within the music and record fields about the "international" aspect of music, and CHUM, Toronto, disk jockey Brian Skinner has great success with a feature that spreads that message to listeners of his popular 7 to 10 p.m. show. "Wide World of Music" is a regular feature of the show as Skinner consults the Billboard Hits of the World charts and

plays the No. 1 record in Japan, or No. 3 in Denmark, or No. 7 in Australia. The item draws phone calls and letters from immigrants from the other countries as well as Canadians.

"Particularly since the explosion of the Beatles, I think listeners are interested in what's happening musically in other countries," says Skinner. "The Prez," as he's known to his fans, keeps in close touch with the

British scene via visits, acquaintances in the record business, and trade magazines, often getting English records not released in North America, and depends on the Billboard charts for the music picture in other countries.

Availability is the big factor in choosing which hits from which countries to play, and consequently Skinner finds himself playing U. S. and British records that are charted in other countries, rather than hits by the countries' own talent. "I'd like to play some foreign-language hits if I could get them," he says. "The language doesn't matter, look at 'Sukijaki,' it was a big hit, and we've had French hits here. But by the time I saw a record on the chart in, say, Japan, and ordered it somehow, and it got back to me, it'd be off the chart by then. But if anyone sent me hits from other countries, I'd play them if they fit into our sound, regardless of the language. It'd be great."

Skinner also keeps in touch with phone calls to leading disk jockeys in stations across Canada, the U. S. and Britain, taped for use on his program, asking what disks are in the top three in that area, what new records are breaking fast, and then he plays one of the records mentioned by the deejay. "The kids are interested in what's big in Winnipeg, too," he says. "I'm surprised, and so are my (Continued on page 32)

KGA Sheds 'Old' for New: Hot 100 Play

SPOKANE — KGA, 50,000-watt old-line CBS operation, has dropped the old-line stuff and switched to a Hot 100 format. Jim Sims, new program director of the station, said he was only in "phase one" of the changeover "but we are going to rock and rock hard." He did not, however, believe the station would be playing much r&b records. Playlist will be fairly tight. Deejays are uptempo, but not screamers.

The format used to feature everything from jazz to classical music. Businessman Grady Sanders, an owner of radio stations, Collier publishing, and other businesses, took over the station Jan. 15 and instigated

the change. Sanders is general manager and is on the scene. Paul Robinson, veteran programmer from St. Petersburg, Fla., is station manager. Jack Kane was brought in from San Francisco as operation manager. Sims was formerly with KJR in Seattle. Music director Johnny Novak had formerly work on local KJRB, which will be the KGA competition for the rock listeners. Other personalities include Jim Nelson, who'd worked on Radio England; and a girl deejay who'll be known as Lolita and will work the 8-midnight shift as soon as she joins the station.

KGA beams 50,000 watts day and night, reaching into Canada.

DIONNE WARWICK

the girl who made "ALFIE"

has done it again with the theme from

"VALLEY OF THE DOLLS"

33 This week on Billboard's Chart

SCEPTER 12203

as performed by Miss Warwick in the 20th Century-Fox Film

produced by BACHARACH-DAVID

Records Doing Long Runs On Key Hot 100 Stations

• Continued from page 26

also felt that records were taking longer to break. "Usually, we're swamped with new releases after the holidays, but for some reason, not this year. Not good ones, anyway. I don't think many of the record artists know what kind of bag they want to work in," she said, pointing to a record by the Four Tops called "Walk Away Renee" as being entirely different from their usual product. "They've got to be kidding!" The Union Gap, Gladys Knight, and Aretha Franklin had long-timers on the WMCA playlist.

It should be noted that this "hanging on" situation of records doesn't necessarily exist in markets where the Hot 100 station doesn't have competition and especially in secondary markets. Jerry Kaye, program director of WING in Dayton, Ohio, said his playlist had slowed down since WONE deserted its rock 'n' roll format and left the field to WING. "We used to move records off the chart in three weeks. Now some are hanging on for five and six weeks. Sweeter tunes seem to hang on longer." He pointed out that WING is a breakout station and has helped launch many records, while major market stations generally don't go on a record until it has already happened in a market like Dayton.

Dan Morris, program director of WCOL in Columbus, said much the same thing for his station. "WCOL is often on and off of records before other stations pick them up." He said WCOL was experiencing no dif-

ficulties in finding enough good new records to keep its playlist fresh.

In Oklahoma City, program director Danny Williams of WKY, said that ballads seemed to stay on the playlist forever. "Never My Love" by the Association, for example, didn't drop off until a new Association record forced it off. The same with "To Sir, With Love." But one

record by Bobby Wood—"Break My Mind" on MGM—wouldn't die. It only went to 20, so WKY dropped it. Then dealers began reporting sales and Williams put it back on the list. Now the record is in the top 10 of the WKY playlist. "This whole business is about to drive me crazy. The record business is weirder now than it's ever been."

Canada's Panel Sends Out Policy 'Feelers'

By KIT MORGAN

TORONTO — The program branch of the Board of Broadcast Governors (BBG), the regulatory body governing Canadian broadcasting, is surveying record companies and distributors in "a study of the presentation of music on Canadian radio stations," which will be "of help to the Board's understanding of radio station music policies, particularly as they apply to the playing of Canadian produced records."

Although the BBG questionnaire makes no mention of the new Broadcasting Act now being considered by the government, everyone is aware that if and when it is passed new regulations governing broadcasting will be drawn up, and could include a Canadian-content requirement for radio programming, similar to the regulation which now requires TV stations to broadcast 55 per cent Canadian-content programming. Sub-section D, Section II of

Bill C163, the proposed new Canadian Broadcasting Act, reads in part "the programming provided by each broadcaster should be of high standard, using predominantly Canadian creative and other resources."

The BBG questionnaire has met with mixed reaction from record companies. In general it seems likely that the replies from Canadian-talent-oriented companies will press for legislation which would support their efforts, and that independent Canadian labels which have had little success with their Canadian productions will seize the opportunity to bewail the plight of Canadian talent on record. On the other hand, it seems natural to assume that the major companies, affiliates or distributors of American companies which depend on the manufacture, distribution and sale of U. S. and British-produced product for the bulk of their business, will be against any legislation that would restrict the radio exposure of non-Canadian product.

Agree on One Point

The record industry does agree on one point, that the questions from the BBG (described by several companies as "loaded") show a shocking lack of knowledge of the record industry, and that though it purports to be a study of the presentation of music on Canadian radio, only two questions relate to radio while eight inquire into the record companies' activities in the field of Canadian talent.

The questionnaire asks

KENR Bows In Houston

HOUSTON — KENR took to the air on 1070 kilocycles at 7:15 a.m. here Jan. 17 to become the city's 12th AM station. The 5,000-watt station, nicknamed "Keener radio," will program the Nashville sound in music, according to Jack Fiedler, general manager. Chuck Kelly is program director and air personality. Other personalities will be Harold Dodd, Johnny Goyen III, and Fave Biondo. The station will air daytime only.

KENR is owned by Lake Huron Broadcasting Corp. of Saginaw, Mich. William J. Edwards is president. Studios are in the Dow Center. The 500-foot transmitter tower is on a 50-acre tract near the new Houston Airport.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

The scene at WKYC continues active. Leaving the Cleveland rock 'n' roll outlet are four-year veteran **Jay Lawrence**, **Chuck Dann**, and **Jim LaBarbara**. **Chuck Dunaway** of KILT in Houston and **Bobbie (the Boomer) Branson** of WRIT in Milwaukee are reported coming in. **Robbie Dee** of WCHB in Detroit, a blue-eyed soul brother, was booked, but the story is now that WCHB offered more loot.

James W. Phillips, manager of KING in Seattle, has been transferred to the company's corporate office—King Broadcasting—and succeeding him as station manager was program director **Gerald Gawne**. . . . WKYC-TV association director **Leif E. Anker** left "Three on the Town" and **Severance Hall** Concert spots, Cleveland, for a producer-director job with WFIL-TV, Philadelphia. . . . Record companies: **Bob Rehling**, music director of WKAU, Box 10-15, Kaukauna, Wis. 54130, would like easy listening singles and albums. Says WKAU is the only contemporary sound in a 600,000-plus area from Oshkosh to Green Bay.

Les Brecht, formerly a deejay on KITE-FM, San Antonio, has been appointed chief of HemisFair's press accreditation branch, San Antonio. . . . **Irv Lichtenstein**, formerly program director of WWDC in Washington, has shifted over to the sales staff of WTOP in that city. . . . **Paul J. Ward Jr.**, who bills himself as a "tall, gangling guy from Hawaiian radio" has joined KGBS, the Storer country outlet in Los Angeles, as production director. Congratulations, Paul. . . . Announcers **Gabriel** and **Lucky Pierre** of WFEC, Harrisburg, Pa., are the voices of **Mick** and **Mac** seen in the health public service TV spots. They'd cut the voice track for the Pennsylvania Department of Health, but the series was so successful the U. S. Department of Health is using it.

Bob de Carlo has been appointed program director of

whether companies experience any difficulty in the "distribution" of Canadian records to radio stations, and if so, what difficulties, and for suggestions about solving the problems. It asks how many Canadian artists are recorded by the company (requesting names and labels),

(Continued on page 32)

WICE, Providence, R. I., replacing **Jack Murphy**. . . . **Jim Horne** has switched time slots with **Jim Williams** at KDKA in Pittsburgh. Horne is now 6-9 p.m. and Williams is now midnight to 6 a.m. Rumors of any other changes have been denied by management. . . . **Hank Richards**, formerly of KXYZ in Houston who joined KVET in Austin, Tex., about a month ago, has been appointed music director. Says he's in need of singles and stereo albums. Address is 113 W. 8th, Austin, Tex. 78701. KVET is planning a stereo FM setup. Let me know before it happens, will you, Hank?

Babette Doniger Mandell has been named manager of programming for WYDD-FM and WKPA in Pittsburgh; **Phil Brooks** is devoting himself to his show and to program development. . . . **Geoff Edwards** has left KFI, Los Angeles; he'd been the morning man. . . . **Tom Cross**, formerly productions manager of KYAC in Seattle, has been upped to program director. He does the afternoon drive-time show.

Lawrence Williams, the Soul Superman of KTXT-FM in Lubbock, Tex., claims he's running for president against LBJ—through his radio show. Williams, you're too young. . . . **Roger Willoughby-Ray** has been named station manager of WEEP and WEEP-FM, Pittsburgh; he had been manager and co-owner of WYNA, country music station in Raleigh, N. C. Former WEEP manager **J. Albert Dame** bought a station in State College, Pa.

Lanny Lambert, music director at WLRN in Bethlehem, Pa., left for New York to become a songwriter. **Tim Engleman**, one of the top deejays on the station, takes over as music director. . . . **Lou Bond**, formerly with WGRD in Grand Rapids, Mich., is now spinning country music and polka records for WZZM-FM, Grand Rapids. Does the country music 6-noon daily and polka 6-midnight Saturdays. . . . The lineup at WREO, Ashtabula, Ohio, includes: 6-10 a.m. program director **Bob Belz**, 10-2 p.m. **Dave Allen**, 2-6 p.m. **Dick Michaels**, and 6-11 p.m. **Lou Massey**, who just joined from WNOB-FM in Cleveland.

Michael Steele, who'd been with WENY in Elmira, N. Y., is now program manager of

(Continued on page 42)

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago February 2, 1963

1. Walk Right In—Rooftop Singers (Vanguard)
2. Hey Paula—Paul & Paula (Philips)
3. The Night Has a Thousand Eyes—Bobby Vee (Liberty)
4. Go Away Little Girl—Steve Lawrence (Columbia)
5. Loop De Loop—Johnny Thunder (Diamond)
6. It's Up to You—Rick Nelson (Imperial)
7. Up on the Roof—Drifters (Atlantic)
8. Tell Him—Exciters (United Artists)
9. Two Lovers—Mary Wells (Motown)
10. My Dad—Paul Petersen (Colpix)

POP SINGLES—10 Years Ago February 3, 1958

1. At the Hop—Danny and the Juniors (ABC-Paramount)
2. Get a Job—Silhouettes (Ember)
3. Don't/I Beg of You—Elvis Presley (RCA Victor)
4. Stood Up/Waitin' in School—Rick Nelson (Imperial)
5. Sail Along Silvery Moon/Raunchy—Billy Vaughn (Dot)
6. Peggy Sue—Buddy Holly (Coral)
7. Great Balls of Fire/You Win Again—Jerry Lee Lewis (Sun)
8. April Love—Pat Boone (Dot)
9. Sugartime—McGuire Sisters (Coral)
10. The Stroll—Diamonds (Mercury)

R&B SINGLES—5 Years Ago February 2, 1963

1. Two Lovers—Mary Wells (Motown)
2. You've Really Got a Hold on Me—Miracles (Tamla)
3. You Are My Sunshine—Ray Charles (ABC-Paramount)
4. Hotel Happiness—Brook Benton (Mercury)
5. Up on the Roof—Drifters (Atlantic)
6. Don't Make Me Over—Dionne Warwick (Scepter)
7. That's the Way Love Is—Bobby Bland (Duke)
8. Mama Didn't Lie—Jan Bradley (Chess)
9. Loop De Loop—Johnny Thunder (Diamond)
10. Hey Paula—Paul & Paula (Philips)

POP LP'S—5 Years Ago February 2, 1963

1. The First Family—Vaughn Meader (Cadence)
2. My Son, the Folk Singer—Allan Sherman (Warner Bros.)
3. My Son, the Celebrity—Allan Sherman (Warner Bros.)
4. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
5. West Side Story—Soundtrack (Columbia)
6. Peter, Paul & Mary—(Warner Bros.)
7. Moving—Peter, Paul & Mary (Warner Bros.)
8. Girls! Girls! Girls!—Elvis Presley (RCA Victor)
9. I Left My Heart in San Francisco—Tony Bennett (Columbia)
10. Modern Sounds in Country & Western Music, Vol. II—Ray Charles (ABC-Paramount)



TOURING BOSTON radio stations recently is Wes Montgomery, A&M Records artist, and guiding the tour is Ernie Campagna, promotion man for Mutual Distributors. From left, Campagna, Montgomery, and Mel Phillips, program director of WRKO. Photo by John Rosica.

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STEELWOMB LIGHT BULB ... CHILD
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SUN CAN'T SHINE
SUN CAN'T SHINE THROUGH ... CHILD
IN YOUR DARK ROOM,
YOUR HIDDEN TOMB ...
AH, AH, AH, AH, AH
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Sadao Kaneko, Chief Producer for Nippon Cultural Broadcasting, looks on as Koji Horikawa, host of "The New York Report," discusses new chart positions with Billboard's Don Ovens in New York. Segments of the taped conversations will then be replayed on Mr. Kaneko's 2 major record shows—"Hello Pops," a daily 90-minute telephone request program, which enjoys the highest rating of any show in Tokyo—and a weekly one-hour hit parade of foreign artists.

Every Thursday Morning for the Past Three Years, a Unique 45-Minute Telephone Conversation has Linked Nippon Cultural Broadcasting Inc. in Tokyo, Japan with the Billboard Charts Department in New York City

The conversation is taped in its entirety at the Tokyo end and replayed in segments throughout the following week on NCB's two top-rated international music shows . . . reaching a listening audience of:

- Over 30 million people within the Tokyo megalopolis itself
- And—via nationwide hook-up with all other commercial radio stations, reaching every corner of Japan

THE PARTICIPANTS:

Koji Horikawa, disk jockey for Nippon Cultural Broadcasting Inc., and Don Ovens, Billboard's Director of Reviews and Charts.

THE TOPICS:

Who's hitting big on Billboard's hot 100 Chart . . . the top 10 . . . positions 11 through 20 . . . records moving up rapidly with a "star" . . . the week's SPOTLIGHT singles . . . biographies of new artists and groups moving onto the charts for the first time; and—opening night reports on New York clubs and Broadway musicals, and news of the pop music scene and of America in general—including the New York weather report.

THE RESULT:

Billboard's "New York Report"—played in conjunction with the week's top records on the Hot 100—has become one of teen-age Japan's most popular daily radio features.

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Don Ovens, Billboard Director of Reviews and Charts, takes his regular Thursday-morning-10 A.M. post to give Japan's vast radio listening audience the latest chart positions and music news from America.

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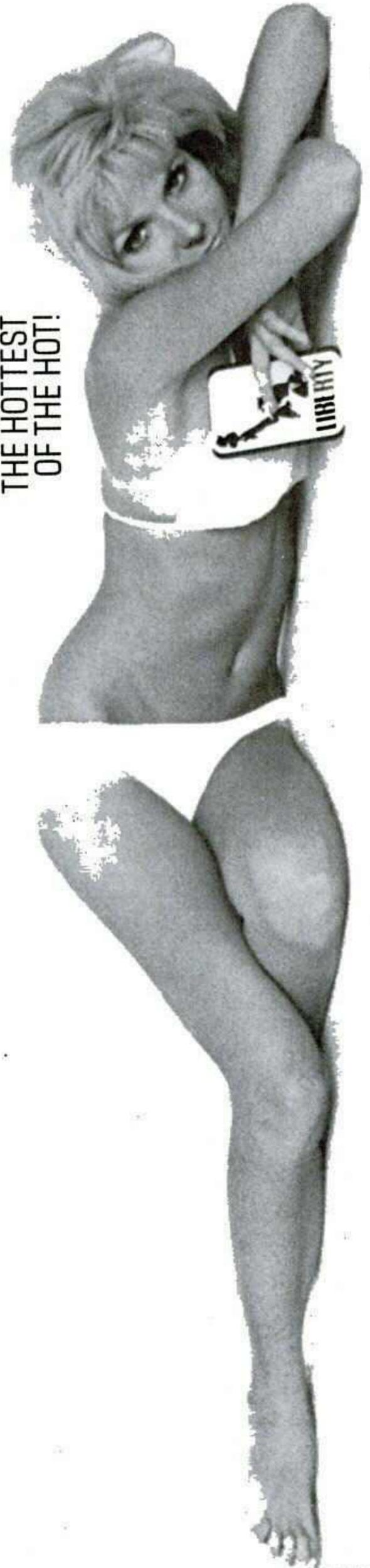
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DAVE KIRSCHNER, of WSB, Atlanta, proves to Capitol Records artist Andy Russell that the station, has the artist's "Such a Pretty World Today" album. Russell, left, was in town performing at the Regency-Hyatt House and took time out to visit the easy-listening format station.

Lane Exits WJJD to Form A Program Consulting Firm

CHICAGO—Chris Lane has resigned as operations manager at WJJD radio here to form his own program consulting firm.

Lane effected the change in format at WJJD to country music, hoisting the station from among the also rans into one of the major factors in this market.

He was wholly responsible for the staffing and programming of both WJJD and WPLO in Atlanta, a sister station that also features country

programming. Lane was also host of a country music show on WBKB-TV (ABC) here. Prior to coming to WJJD, Lane set up country programming at KAYO in Seattle. Lane had earlier programmed Hot 100 format stations such as KAKC in Tulsa, KIOA in Des Moines, KISN in Portland, KJR in Seattle, KYA in San Francisco and WOKY in Milwaukee.

Lane's consulting service will be operated out of Chicago. His telephone number is area code 312—729-1578.

Skinner's Global Touch Clicks

• Continued from page 26

listeners, to find that Toronto is ahead of New York a lot of the time, sometimes they hold on to a record a lot longer than we do. The other countries are often way behind; a lot of their big hits are our pops of the past.

"It takes quite a bit of work, but it's worth it; it's entertaining, something different and interesting, and I think listeners want this sort of thing." "The Prez" is obviously right, as "Wide World of Music" has been part of the show for a couple of years and is still popular. It is just one of several features, not all of them music-oriented. His "UFO Info," a Thursday night segment serious-

ly devoted to unidentified flying objects, attracts listeners who don't normally listen to the station.

WMTS Launches A New 'Sound'

MURFREESBORO, Tenn.—WMTS, 5,000-watt country station, has bowed a new "sound," according to general manager Tom Perryman. T. Tommy Cutler helped design new jingles, logos, and introductions for the country music station. The new image is being billed as "the professionals." The station will continue live interviews of artists, a popular feature of its format. Jim Mann is program director.

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Canada Panel Sends Out Its Policy 'Feelers'

• Continued from page 28

what percentage of its records are wholly Canadian productions, whether the company takes the initiative in recruiting Canadian talent, whether its Canadian-talent records are distributed outside Canada, etc.

Stations Not Approved

Inquiries to radio stations in Toronto indicate that the BBG has not approached the stations themselves for assistance in understanding their music policies, although their logs and other information is available to the BBG. News of the survey of record companies aroused some concern in radio that the replies of the record executives would be subject to bias according to the airplay given to a particular label's recent product with little regard for the over-all picture.

Just one of the snags inherent in summing up the responses from such a study is a clear definition of Canadian content on record because of the many permutations possible between the nationality of the recording artist, of the composer of the song, of the producer, of the musicians backing the artist, the location of the recording studio, the mixing, and so on.

One record executive commented on the BBG questionnaire, "I wish they hadn't landed this on my desk, and by the time they're half through the replies, they'll wish they hadn't started it."

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AD DEADLINE — FEBRUARY 9

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	A DAY IN THE LIFE ... Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	18
2	2	RESPECT ... Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	17
3	4	GROOVIN' WITH THE SOULFUL STRINGS ... Cadet LP 796 (M); LPS 796 (S)	10
4	5	74 MILES AWAY ... Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	10
5	3	BEST OF WES MONTGOMERY ... Verve V 8714 (M); V6-8714 (S)	9
6	6	ALLIGATOR BOOGALOO ... Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	18
7	7	CRY YOUNG ... Ahmad Jamal with Voices, Cadet LP 792 (M); LPS 792 (S)	10
8	9	SORCERER ... Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	8
9	8	WAVE ... Antonio Carlos Jobim, A&M 2002 (M); SP 3002 (S)	16
10	10	SERGIO MENDES & BRASIL '66 ... A&M LP 116 (M); SP 4116 (S)	33
11	12	HUGH MASEKELA IS ALIVE AND WELL AT THE WHISKEY ... Uni 3015 (M); 73015 (S)	3
12	11	JOURNEY WITHIN THE CHARLES LLOYD QUINTET ... Atlantic 1493 (M); SD 1493 (S)	5
13	—	GLORY OF LOVE ... Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	1
14	15	DYNAMIC DUO ... Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	38
15	17	BURT BACHARACH: REACH OUT ... A&M LP 131 (M); SP 4131 (S)	3
16	—	THE NEW ONE ... Buddy Rich Big Band, Pacific Jazz PJ 10126 (M); ST 20126 (S)	1
17	16	DANCING IN THE STREET ... Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	15
18	18	SWING LOW, SWEET CADILLAC ... Dizzy Gillespie, Impulse A 9149 (M); AS 9149 (S)	11
19	19	SORCERER ... Miles Davis, Columbia CL 2732 (M); CS 9532 (S)	7
20	20	BASIE'S IN THE BAG ... Count Basie & His Ork, Brunswick BL 54127 (M); BL 754127 (S)	2

Billboard SPECIAL SURVEY For Week Ending 2/3/68

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BEST SELLING
R&B Singles

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

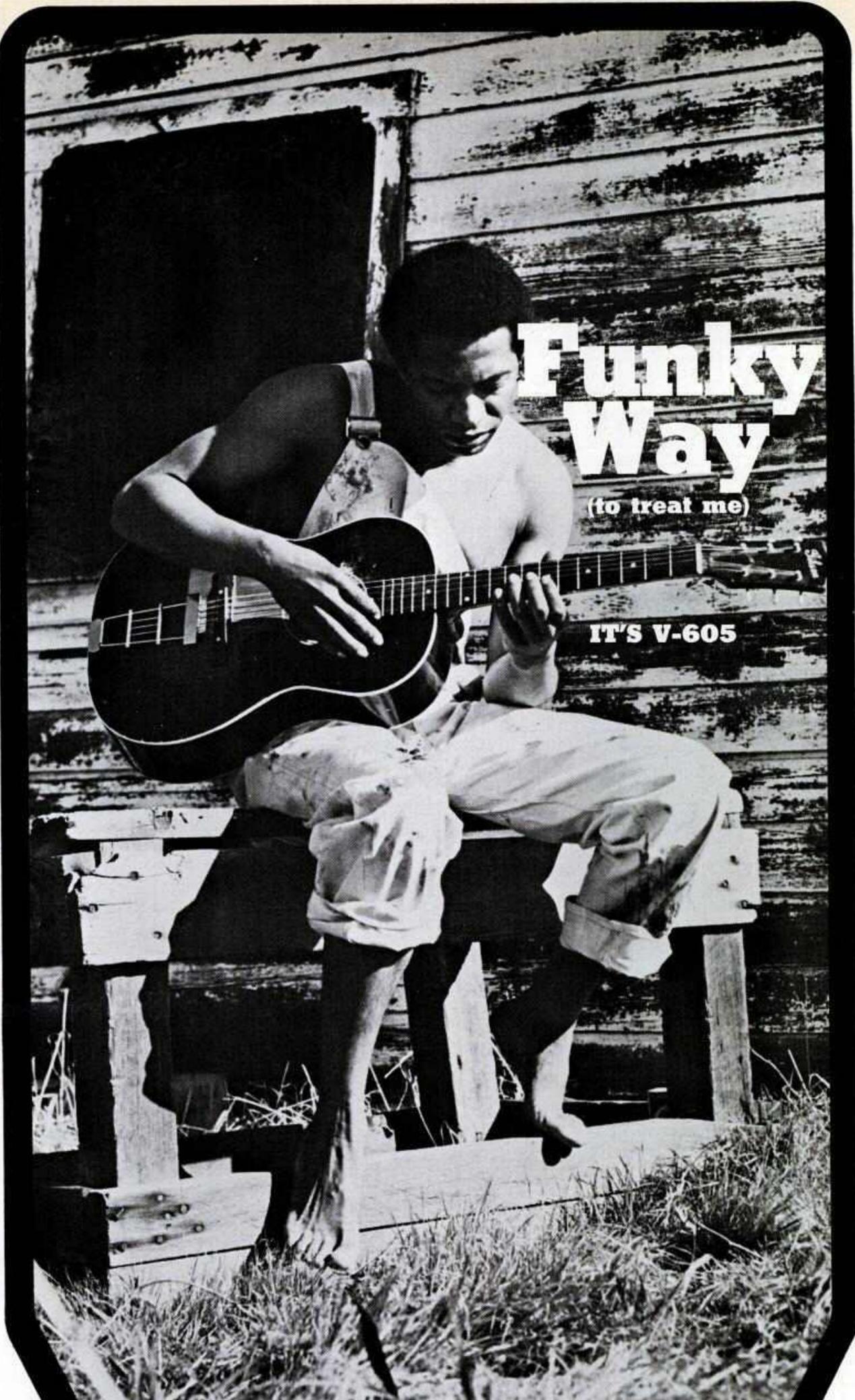
This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	CHAIN OF FOOLS Aretha Franklin, Atlantic 2464 (14th Hour/Pronto, BMI)	8	24	16	AND GET AWAY Esquires, Bunky 7752 (Hi-Mi/Flomar, BMI)	9
2	3	IF I COULD BUILD MY WORLD AROUND YOU Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	8	25	—	YOU Marvin Gaye, Tamla 54160 (Jobete, BMI)	1
3	2	I SECOND THAT EMOTION Smokey Robinson & the Miracles, Tamla 54159 (Jobete, BMI)	12	26	17	SOMETHING'S MISSING Five Stairsteps & Cubie, Buddah 20 (Kama Sutra/Burke Family, BMI)	8
4	13	WE'RE A WINNER Impressions, ABC 11022 (Chi-Sound, BMI)	5	27	29	TWO LITTLE KIDS Peaches & Herb, Date 1586 (Jalynne, BMI)	6
5	9	BACK UP TRAIN Al Green & the Soul Mates, Hot Line 15000 (Tosted, BMI)	10	28	20	UPTIGHT GOOD MAN Laura Lee, Chess 2030 (Chevis, BMI)	6
6	7	I'M IN LOVE Wilson Pickett, Atlantic 2448 (Pronto/Tracebob, BMI)	10	29	32	NO SAD SONGS Joe Simon, Sound Stage 7 2602 (Press, BMI)	4
7	23	I WISH IT WOULD RAIN Temptations, Gordy 7068 (Jobete, BMI)	3	30	25	HAVE A LITTLE MERCY ON ME Jean Wells, Calla 143 (Eden, BMI)	8
8	40	THERE WAS A TIME James Brown & His Famous Flames, King 6144 (Galo, BMI)	2	31	33	FUNKY WAY Calvin Arnold, Venture 605 (Mikim, BMI)	2
9	5	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	15	32	27	BOOGALOO DOWN BROADWAY Fantastic Johnny C., Phil-L. A. of Soul 305 (Dandelion/James Boy, BMI)	18
10	10	TELL MAMA Etta James, Cadet 5578 (Fame, BMI)	12	33	38	EVERY DAY WILL BE A HOLIDAY William Bell, Stax 237 (East, BMI)	5
11	12	OH HOW IT HURTS Barbara Mason, Arctic 137 (Blockbuster, BMI)	5	34	30	BABY YOU GOT IT Brenton Wood, Double Shot 121 (Big Shot, BMI)	7
12	4	I CAN'T STAND MYSELF (When You Touch Me) James Brown & His Famous Flames, King 6144 (Taccan/Soil, BMI)	6	35	36	MELLOW MOONLIGHT Leon Haywood, Decca 32230 (Evejim, BMI)	5
13	14	MY BABY MUST BE A MAGICIAN Marvelettes, Tamla 54158 (Jobete, BMI)	6	36	42	COLD FEET Albert King, Stax 241 (East, BMI)	2
14	8	COME SEE ABOUT ME Jr. Walker & the All Stars, Soul 35041 (Jobete, BMI)	9	37	—	(Sittin' On) THE DOCK OF THE BAY Otis Redding, Volt 157 (East/Pine/Radwal, BMI)	1
15	21	BORN FREE Hesitations, Kapp 878 (Screen Gems-Columbia, BMI)	4	38	48	DANCE TO THE MUSIC Sly & Family Stone, Epic 10256 (Daly City, BMI)	2
16	18	PICK UP THE PIECES Carla Thomas, Stax 239 (East/Groovesville, BMI)	5	39	39	GODDESS OF LOVE Fantastic Four, Ric Tic 1134 (Myto, BMI)	5
17	19	(1-2-3-4-5-6-7) COUNT THE DAYS Inez & Charlie Foxx, Dynamo 112 (Catalogue/Cee & Eye, BMI)	6	40	41	FUNKY BOO-GA-LOO Jerry-O, Shout 225 (Boo-Ga-Loo/Love Lane, BMI)	2
18	11	SKINNY LEGS AND ALL Joe Tex, Dial 4063 (Tree, BMI)	13	41	43	NOBODY Larry Williams & Johnny Watson, Okeh 7300 (Mikim/Nelchell, BMI)	2
19	6	HONEY CHILE Martha Reeves & the Vandellas, Gordy 7067 (Jobete, BMI)	11	42	47	CROSS MY HEART Billy Stewart, Chess 2002 (Chevis, BMI)	2
20	24	MAN NEEDS A WOMAN James Carr, Goldwax 332 (Rise/Aim, BMI)	3	43	44	IT AIN'T WHAT YOU GOT Jimmy Hughes, Atlantic 2454 (Fame, BMI)	3
21	26	LOOKING FOR A FOX Clarence Carter, Atlantic 2461 (Fame, BMI)	3	44	—	I THANK YOU Sam & Dave, Stax 242 (East/Pronto, BMI)	1
22	31	LOST Jerry Butler, Mercury 72764 (Double Diamond/Downstairs/Parabut, BMI)	3	45	50	NOBODY Kim Weston, MGM 13881 (Mikim/Nelchell, BMI)	3
23	15	I'LL BE SWEETER TOMORROW O'Jays, Bell 671 (Zira/Flotoca/Mira, BMI)	11	46	—	STOP Howard Tate, Verve 10573 (Ragmar/Rumbalero, BMI)	1
				47	—	DO WHAT YOU GOTTA DO Al Wilson, Soul City 761 (Rivers, BMI)	1
				48	—	DO UNTO ME James & Bobby Purify, Bell 11700 (Big Seven, BMI)	1
				49	—	I WAS MADE TO LOVE HER King Curtis & His Kingpins, Atco 6547 (Jobete, BMI)	1
				50	—	IN THE MIDNIGHT HOUR Mirettes, Revue 11004 (East/Cotillion, BMI)	1

BEST SELLING
R&B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	7	16	11	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	12
2	2	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); MS 2-663 (S)	18	17	18	ARE YOU EXPERIENCED Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	17
3	3	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	5	18	15	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	26
4	4	DIONNE WARWICK'S GOLDEN HITS—Part I Scepter SRM 565 (M); SPS 565 (S)	12	19	17	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	15
5	5	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	19	20	21	OUR FAMILY PORTRAIT 5 Stairsteps & Cubie, Buddah BDM 1008 (M); BDS 1008 (S)	3
6	7	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	60	21	19	REACH OUT Four Tops, Motown M 660 (M); MS 660 (S)	26
7	6	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	19	22	22	SOUL MEN Sam & Dave, Stax 725 (M); SD 725 (S)	12
8	8	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	10	23	16	PATA PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	9
9	9	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	24	24	—	THE TIME HAS COME Chambers Brothers, Columbia CL 2722 (M); CS 9522 (S)	1
10	10	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	18	25	27	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	12
11	14	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	15	26	24	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	56
12	12	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	44	27	—	74 MILES AWAY Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	1
13	13	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 8 Various Artists, Motown M 666 (M); MS 666 (S)	6	28	29	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	21
14	20	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	15	29	30	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	14
15	20	ALIVE AND WELL AT THE WHISKEY Hugh Masskela, Uni 3015 (M); 73015 (S)	2	30	25	WHEN THE WHISTLE BLOWS ANYTHING GOES Soul Survivors, Crimson CR 502 (M); CRS 502 (S)	4

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Country Music

Artist-Owned Pubs Way of Business Life in Nashville

NASHVILLE—The trend in country music recording is stronger than ever toward the use of material by an artist or record company from self-owned publishing firms.

Virtually every artist now has his own publishing firm, and many of the record companies own one. It is becoming increasingly difficult to get an artist to record a song not placed in that performer's firm. The same applies to several of the record companies.

One of the strongest ties is Blue Book, owned by Buck Owens. Most of his material as well as that of Merle Haggard and Bonnie Owens is published by Blue Book.

Warner Mack owns Page Boy and Jerry Reed owns Vector. Both of their current hits are from those firms. Nat Stuckey records songs of the Stuckey publishing company, his own. The current Skeeter Davis hit is from the Davis Publishing Co. Hank Williams Jr. songs are from Ly-Rann, owned by his mother.

Other artist-owned publishing firms leaning more and more in this direction include Mariposa (Marty Robbins), Greenback (Liz Anderson), Blue

Echo (Ray Griff), Stallion (Bill Anderson), Glaser (Glaser Brothers), and others.

Other Examples

Chart Records, owned by Slim Williamson, owner of Yonah Music, consistently is recording Yonah songs. The same is true of J. Hal Smith, whose enterprises include Pamper Music and Boone Records; Aubrey Mayhew, who owns Mayhew Music and Little Darlin' Records, etc.

Jimmy Key, whose firm books Jimmy Newman and Dave Dud-

ley, among others, also owns New Keys Publishing, and Newman and Dudley currently have chart singles published by that company. Other bookers with publishing firms are following this pattern.

Currently more than 50 per cent of the singles on the Billboard charts are published by firms which have a direct or indirect affiliation with the artist who performs on the record. In some instances, the connection lies with the producer of the session.

Nashville's Growth Growing: D. Davis

NASHVILLE — Nashville, as a music center, is still expanding and becoming more important in the music industry, according to Danny Davis, newly named executive producer, a&r for RCA Victor here. Davis also said there would be no change anticipated for operations here except to continue growing. "We possibly will sign new people, and I'll gradually build up a stable of artists," Davis said.

The long-time trumpet player and successful producer said his reason for being here is that the Nashville producers simply have too much to do. "Felton Jarvis has just put in three consecutive all-night sessions, and has had to be around in the daytime to catch up on his administrative work," Davis noted. He said he hoped to ease some of the burden on Jarvis and Bob Ferguson.

"I don't think many people have any concept of how much recording is going on in Nashville," Davis added (Billboard, Dec. 30, 1967).

Davis, who has played with some of the top dance orchestras and jazz bands in America over the years, and was an outstanding soloist, said his background has always been country.

"We'll continue to turn out country hits," he said, "but I expect an even greater pop influence out of Nashville as

well." Davis pointed out that much of the pop music of recent years has been directly affected by the Nashville Sound. "Even the Beatles took the sound of the Everly Brothers and enlarged upon it," he said.

Davis hopes to influence more of RCA's pop artists to record in Nashville. "Almost everyone on our roster could adapt himself or herself to the Nashville Sound and turn out a top performance," Davis said.

Part of the early Davis recording career has a Nashville background. While playing the trumpet he cut some MGM sessions in the old garage studio of Fred Rose in the early 1950's. Even earlier (1942) he had made some of his first professional appearances in the area, playing at Vanderbilt University with the Bobby Burns band. On his earliest sessions, Chet Atkins played the guitar.

Davis brought Connie Francis to Nashville to record and came up with her biggest hits. "I still think she could sell well if she records in this city," he said.

Davis plans to retain some of the artists for whom he has been producing at Victor, while adding to his roster here. Among those to be retained are Lana Cantrell and Nina Simone. The long-time musician also plans to continue playing trumpet in the area "when the opportunity arises."



RCA VICTOR'S DANNY DAVIS, Sen. Harrison Williams (D., N. J.), Monument's Boots Randolph and CMA president Hubert Long (left to right) at a news conference held in Nashville by Senator Williams to discuss his proposed copyright revision legislation.

PHILIPS GIVING 'BONNIE' BIG-GUN DISK TREATMENT

PARIS—Philips has launched a massive "Bonnie and Clyde" offensive which will be in swing when the much discussed and influential film opens in Paris Tuesday (2).

In addition to releasing the Earl Scruggs music from the film as a Parade single on the Mercury label, Philips has issued a French version, by Vranck Gerald, sung by Les Parisiennes. Music is published by Paul Beuscher.

This week Philips released Johnny Hallyday's French version of the Georgie Fame hit, "The Ballad of Bonnie and Clyde" and a third song dedicated to the lawless couple has been written by Serge Gainsbourg and recorded for Philips by Gainsbourg and Brigitte Bardot on an LP.

Philips will also exploit the fashion side of the Bonnie and Clyde vogue through its new 20-year-old singer Leonie Lousseau who dresses in Bonnie style.

Nashville Scene

Mercury's Roy Drusky, having just finished a new single, is cutting an album. The single is a strong piece of material that should appeal to anyone with a family. . . . Henson Cargill, who's Monument single has gone to the top, has signed a booking contract with Henry Miller, vice-president of GAC. Cargill has just finished an album under the production of Don Law which has some of the most powerful ma-

terial ever assembled. . . . February has been established as Boots Randolph month, with a strong promotion effort in behalf of the Monument instrumentalist.

. . . Charles Wayne Thomasson, the Nashville police officer critically wounded in a gun battle, is a son of Mort Thomasson, long-time WSM, Columbia, and now Nugget engineer. . . . RCA Victor is releasing an album titled "Best of Del Wood" although the "Queen of the Ragtime Piano" has not been under contract to Victor for some time. . . . Tommy Floyd, former Nashville representative for Vidor Publica-

(Continued on page 37)

RCA Using Chart Artists

NASHVILLE—For the second time in a month, RCA Victor will utilize a Chart Records artist on a duet number on Victor.

RCA recently completed a duet featuring Liz Anderson, its own artist, and her daughter, Lynn Anderson, who records for Chart. Now the label is in the process of pairing Archie Campbell with Chart's Junior Samples for a comedy album.

Early last autumn RCA entered a deal with Chart whereby the larger firm would press, promote and distribute for the Chart label (Billboard, Sept. 9, 1967). Slim Williamson, co-owner of Chart, said at the time that his firm "had simply grown to the point where we either had to expand our operation or look for a major label for assistance."



DAVID ROGERS, right, Columbia artist, plays his new release for Mac Curtis, program director of WPLO, Atlanta. It was chosen as a pick hit.

Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

COUNTRY SINGLES— 5 Years Ago February 2, 1963

1. Ballad of Jed Clampett—Lester Flatt & Earl Scruggs (Columbia)
2. Don't Let Me Cross Over—Carl Butler (Columbia)
3. Ruby Ann—Marty Robbins (Columbia)
4. Second Hand Rose—Roy Drusky (Decca)
5. Sing a Little Song of Heartache—Rose Maddox (Capitol)
6. Does He Mean That Much to You—Eddy Arnold (RCA Victor)
7. Walk to Wall Love—Bob Gallion (Hickory)
8. T for Texas—Grandpa Jones (Monument)
9. I've Enjoyed as Much of This as I Can Stand—Porter Wagoner (RCA Victor)
10. From a Jack to a King—Ned Miller (Fabor)

COUNTRY SINGLES— 10 Years Ago February 3, 1958

1. The Story of My Life—Marty Robbins (Columbia)
2. Great Balls of Fire/You Win Again—Jerry Lee Lewis (Sun)
3. My Special Angel—Bobby Helms (Decca)
4. Ballad of a Teen-Age Queen—Johnny Cash (Sun)
5. Geisha Girl—Hank Locklin (RCA Victor)
6. Kisses Sweeter Than Wine—Jimmie Rodgers (Roulette)
7. Jailhouse Rock—Elvis Presley (RCA Victor)
8. I Beg of You/Don't—Elvis Presley (RCA Victor)
9. Wake Up Little Susie—Everly Brothers (Cadence)
10. Stood Up/Waitin' in School—Rick Nelson (Imperial)

FEBRUARY 3, 1968, BILLBOARD

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Merc. Plans Product Hike In Country

NASHVILLE—Following a visit by Irving Green, president of Mercury Records, a strong push of the country product is coming from here.

Jerry Kennedy, local Mercury director, signed contracts with "Grand Ole Opry" star Billy Grammer and with Linda Manning. This brought to nine the number of Mercury artists in the country field, with two more recording for Smash. They are Roger Miller and Jerry Lee Lewis. Lewis, normally considered a pop artist, cut his last session entirely country.

Kennedy said the emphasis now would be on "making some noise with the artists we have under contract." They include Roy Drusky, Faron Young, Dave Dudley, Tom T. Hall, Don Wayne, Priscilla Mitchell and Gene Wyatt, as well as Grammer and Miss Manning.

Mercury has hired Eddy Kilroy as national promotion manager for the country product, and Kilroy said there would be a strong advertising push as well as a nationwide promotional campaign for the country artists.

"We feel we have a strong roster now," Kennedy said. "We'll take it from here and exploit these people to the fullest."

Nashville Scene

• Continued from page 36

tions, has joined the staff of Sure-Fire Music, and his primary assignment will be reviewing new materials submitted to the company. . . . **Audie Ashworth**, of Moss-Rose, points out that radio people should include on their surveys and charts the name of the person who is to receive records at the station. All such surveys should list the name of the music director.

Johnny Williams, whose first single is moving fast, has signed a long-term recording contract with Hickory Records. In addition to his abilities as a singer, Williams is an accomplished dancer.

. . . The Pennsylvania Turnpike Commission has supplied Peer-Southern's **Roy Horton** with 500 turnpike brochures which he is distributing to disk jockeys throughout the country in conjunction with the firm's promotion campaign for the spoof, "Pennsylvania Turnpike I Love You" by **Dick Todd** on Decca.

. . . **Johnny Tillotson** is on a promotion trip for his new MGM single, "I Can Spot a Cheater," written by **Glen Sutton**. The trip includes stops in Memphis, Dallas and Fort Worth.

. . . **Skeeter Davis** all recovered from bruises suffered in an accident in Augusta, Ga. . . . **The Skelton Brothers**, who record on the Great label, have heavy bookings in Tennessee, Virginia, West Virginia and the Carolinas as a result of their new release. Their television show, which originates from WCYB-TV, Bristol, Va., will begin syndication in April.

WFLO, Atlanta, celebrated its second anniversary in country music in a big way. There were

congratulatory wires, cards, flowers and cakes, and the switchboards were jammed with well-wishers. The station also gave prizes, and kicked off its Country Artists of the Year Award. . . .

Mac Curtis, who has a good Epic release going, appeared at the Longhorn Ballroom in Dallas. . . . **Dottie West** has a busy personal appearance schedule for February and March, which includes week-long stints at the Horseshoe in Toronto and the Playroom in Atlanta. . . . "Opry" stars **Bobby Lord** and **Ray Pillow** entertained for the Georgia Fair Association in Atlanta. Pillow has switched labels, from Capitol to RCA Victor.

. . . **Hank Snow** has opened another music publishing company, East Star Music. Already the firm has records by **Dean Martin**, **Vic Dana**, the **Harden Trio**, **Billy Walker**, **Dottie West** and **Hank Snow**. It is a pair-in company with Silver Star Music.

Troy Martin is handling both companies, which has moved to a new location, 1717 West End Building in Nashville. . . . **Tompall and the Glaser Brothers** have an itinerary which takes them through 12 States in the next few weeks. . . . Veteran agent-producer **Charles Wright** has signed **Bob Miller** of Krum, Tex., for a master session to be produced for Ebb Tide Records, former r&b label, which now will release nationally only modern country.

KSOP, Salt Lake City, in its first Big Country Jamboree of this year, filled the Valley Music Hall for a seven-star package. The group included **Bill Howard**, **Kathy Morrison**, **Bill Wilbourn**, **Claude Gray**, **Merle Kilgore**, **Margie Singleton** and **Leon Ashley**. The next jamboree is set for Feb. 10, and will feature **Merle Haggard**, **Bonnie Owens**, **Willie Nelson**, **Johnny Bush** and the **Strangers**.

Bobbi Staff's RCA recording of "He Chickened Out on Me" has now had four months of airplay in many markets. . . . Strong country music station WCMS, Norfolk, has received another citation, this one from the Coast Guard for four taped radio programs sent to that branch of the service.

George Crump's station put on its first successful show of the young year with a package including **Johnny Wright**, **Bill Phillips**, **Darrell McCall**, **Kitty Wells** and **Jimmy Dickens**. . . . **Grandpa Jones**, **Jimmy Dickens** and the **Country Boys** taped a "Mike Douglas Show" in Philadelphia for showing in the near future. . . . The **Richard Law Singers**, a vocal group from Peabody college, has been doing more and more back-up work for sessions, and may do a single of its own.

Say You Saw It in Billboard

ON FEBRUARY 24

THE BELL SOUND REPORT

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AD DEADLINE — FEBRUARY 9

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 2/3/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	21
2	2	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	6
3	4	WHAT LOCKS THE DOOR Jack Greene, Decca DL 4939 (M); DL 74939 (S)	9
4	7	YOU MEAN THE WORLD TO ME David Houston, Epic LN 24338 (M); BN 26338 (S)	8
5	3	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	19
6	12	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	7
7	5	QUEEN OF HONKY TONK STREET Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	14
8	8	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	41
9	6	SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	14
10	15	LAURA Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)	14
11	11	THIS IS JAN HOWARD COUNTRY Decca DL 4931 (M); DL 74931 (S)	9
12	10	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	18
13	9	GEMS BY JIM Jim Ed Brown, RCA Victor LPM 3853 (M); LSP 3853 (S)	14
14	13	THE BUCKAROOS STRIKE AGAIN Capitol T 2828 (M); ST 2828 (S)	10
15	18	I'LL HELP YOU FORGET HER Dottie West, RCA Victor LPM 3830 (M); LSP 3830 (S)	9
16	21	BILL ANDERSON'S GREATEST HITS Decca DL 4859 (M); DL 74859 (S)	14
17	19	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	23
18	30	IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME Buck Owens & His Buckaroos, Capitol T 2841 (M); ST 2841 (S)	3
19	20	THE ONE AND ONLY Waylon Jennings, RCA Camden CAL 2183 (M); CAS 2183 (S)	6
20	23	RAY PRICE'S GREATEST HITS, VOL. 2 Columbia CL 2670 (M); CS 9470 (S)	8
21	17	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	31
22	16	HELLO, I'M DOLLY Dolly Parton, Monument MLP 8085 (M); SLP 18085 (S)	13
23	24	TRAVELING SHOES Guy Mitchell, Starday SLP 412 (M); S 412 (S)	6
24	31	SING ME BACK HOME Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	3
25	14	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	21
26	32	PHANTOM 309 Red Sovine, Starday 414 (M); S 414 (S)	4
27	33	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol T 2849 (M); ST 2849 (S)	3
28	26	CLASS GUITAR Chet Atkins, RCA Victor LPM 3885 (M); LSP 3885 (S)	5
29	22	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	23
30	29	ENGLISH COUNTRY SIDE Bobby Bare/The Hillsideers, RCA Victor LPM 3896 (M); LSP 3896 (S)	7
31	27	JOHNNY CASH'S GREATEST HITS, VOL. I Columbia CL 2678 (M); CS 9478 (S)	29
32	—	JUST BETWEEN YOU AND ME Porter Wagoner & Dolly Parton, RCA Victor LPM 3926 (M); LSP 3926 (S)	1
33	—	EVERLOVIN' WORLD OF EDDY ARNOLD RCA Victor LPM 3931 (M); LSP 3931 (S)	1
34	38	COUNTRY HITS BY CANDLELIGHT George Morgan, Starday 410 (M); SLP 410 (S)	2
35	28	HITS BY GEORGE George Jones, Musicor MM 2128 (M); M5 3128 (S)	26
36	36	BEST OF CONNIE SMITH RCA Victor LPM 3848 (M); LSP 3848 (S)	14
37	37	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor LPM 3876 (M); LSP 3876 (S)	11
38	39	SOUL OF COUNTRY MUSIC Connie Smith, RCA Victor LPM 3889 (M); LSP 3889 (S)	2
39	40	A WOMAN NEEDS LOVE Marion Worth, Decca DL 4936 (M); DL 74936 (S)	4
40	42	GIVE ME FIVE Buck Trent, Boone BLP 1212 (M); SLP 1212 (S)	4
41	41	TEAR TIME Wilma Burgess, Decca DL 4935 (M); DL 74935 (S)	8
42	44	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	2
43	35	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	24
44	45	HEAVEN'S JUST A PRAYER AWAY Norma Jean, RCA Victor LPM 3910 (M); LSP 3910 (S)	2
45	—	THIS ONE'S ON THE HOUSE Jerry Wallace, Liberty LRP 3545 (M); LST 7545 (S)	1



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CHART #59-1017



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Manufactured & Distributed World Wide by RCA

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/3/68

★ 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	2	SKIP A ROPE Henson Cargill, Monument 1041 (Tree, BMI)	9	38	48	LOUISVILLE Leroy Van Dyke, Warner Bros. 7155 (Moss Rose, BMI)	5
	2	3 HERE COMES HEAVEN Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	10	39	46	WORLD OF OUR OWN Sonny James, Capitol 2067 (Chappell, ASCAP)	3
	3	1 SING ME BACK HOME Merle Haggard, Capitol 2017 (Blue Book, BMI)	12	40	45	TOGETHERNESS Freddie Hart, Kapp 879 (Blue Book, BMI)	6
4	6	PROMISES, PROMISES Lynn Anderson, Chart 1010 (Yonah, BMI)	10	41	43	DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY Johnny Paycheck, Little Darlin' 0035 (Mayhew, BMI)	7
5	7	ROSANNA'S GOING WILD Johnny Cash, Columbia 44373 (Melody Lane/Copper Creek, BMI)	7	42	47	IT'S ALL OVER David Houston & Tammy Wynette, Epic 10274 (Gallico, BMI)	3
	5	FOR LOVING YOU Bill Anderson & Jan Howard, Decca 32197 (Painted Desert, BMI)	15	43	36	THIS ONE'S ON THE HOUSE Jerry Wallace, Liberty 56001 (Forest Hills, BMI)	11
	7	4 BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol 2015 (Rivers, BMI)	15	44	26	IF MY HEART HAD WINDOWS George Jones, Musicor 1267 (Glad/Blue Crest, BMI)	18
	8	8 THE COUNTRY HALL OF FAME Hank Locklin, RCA Victor 9323 (Yellow River, ASCAP)	16	45	33	A GIRL DON'T HAVE TO DRINK TO HAVE FUN Wanda Jackson, Capitol 2021 (Blue Book, BMI)	11
	9	9 I HEARD A HEART BREAK LAST NIGHT Jim Reeves, RCA Victor 9343 (Hill & Range, BMI)	14	46	51	FOGGY RIVER Carl Smith, Columbia 44396 (Milene, ASCAP)	4
10	13	THE LAST THING ON MY MIND Porter Wagoner & Dolly Parton, RCA Victor 9369 (Deep Fork, ASCAP)	10	47	52	WALK ON OUT OF MY MIND Waylon Jennings, RCA Victor 47-9414 (Tree, BMI)	2
	11	11 BLUE LONELY WINTER Jimmy Newman, Decca 32202 (Newkeys, BMI)	15	48	50	DOWN IN THE FLOOD Lester Flatt & Earl Scruggs, Columbia 44380 (Dwarf, ASCAP)	4
12	17	I'D GIVE THE WORLD Warner Mack, Decca 32211 (Page Boy, SESAC)	13	49	42	I'LL LOVE YOU MORE Jeannie Seely, Monument 1029 (Pamper, BMI)	15
	13	12 ANYTHING LEAVING TOWN TODAY Dave Dudley, Mercury 72741 (Newkeys, BMI)	14	50	56	DARK END OF THE STREET Archie Campbell & Lrene Mann, RCA Victor 9401 (Press, BMI)	5
	14	10 WHAT LOCKS THE DOOR Jack Greene, Decca 32190 (Acclaim, BMI)	19	51	61	HOW LONG WILL MY BABY BE GONE Buck Owens & His Buckaroos, Capitol 2080 (Blue Book, BMI)	2
	15	15 LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol 2012 (Freeway, BMI)	13	52	53	ALL RIGHT (I'll Sign the Papers) Mel Tillis, Kapp 881 (Cedarwood, BMI)	4
16	22	REPEAT AFTER ME Jack Reno, Jab 9009 (Tree, BMI)	9	53	49	WRONG SIDE OF THE WORLD Hugh X. Lewis, Kapp 868 (Freeway, BMI)	9
	17	14 WONDERFUL WORLD OF WOMEN Faron Young, Mercury 72728 (Cedarwood, BMI)	15	54	54	THANKS A LOT FOR TRYIN' ANYWAY Liz Anderson, RCA Victor 9378 (Glaser, BMI)	7
18	23	JUST FOR YOU Ferlin Husky, Capitol 2048 (Tree, BMI)	7	55	58	GREENWICH VILLAGE FOLKSONG SALESMAN Jim & Jesse, Epic 10263 (Newkeys, BMI)	2
	19	20 WEAKNESS IN A MAN Roy Drusky, Mercury 72742 (Gallico, BMI)	13	56	68	BABY'S BACK AGAIN Connie Smith, RCA Victor 47-9413 (Marchar, BMI)	2
20	27	TAKE ME JUST AS I AM (Or Let Me Go) Ray Price, Columbia 44374 (Acuff-Rose, BMI)	6	57	60	I WOULDN'T CHANGE A THING ABOUT YOU Hank Williams Jr., MGM 13857 (Ly-Rann, BMI)	4
	21	16 IT TAKES PEOPLE LIKE YOU (To Make People Like Me) Buck Owens, Capitol 2001 (Blue Book, BMI)	17	58	59	EVERYBODY'S GOTTA BE SOMEWHERE Johnny Dollar, Date 1585 (Mayhew, BMI)	4
22	29	MY CAN DO CAN'T KEEP UP WITH MY WANT TO Nat Stuckey, Paula 287 (Stuckey, BMI)	7	59	62	LUZIANNA Webb Pierce, Decca 32246 (Tuesday, BMI)	2
	23	25 MY GOAL FOR TODAY Kennv Price, Boone 1067 (Pamper, BMI)	8	60	65	YOUR LILY WHITE HANDS Ray Griff, MGM 13855 (Blue Echo/T.M., BMI)	7
24	39	THE DAY THE WORLD STOOD STILL Charley Pride, RCA Victor 9403 (Hall-Clement, BMI)	5	61	66	GREAT PRETENDER Lamar Morris, MGM 13866 (Panther, ASCAP)	4
25	31	STOP THE SUN Bonnie Guitar, Dot 17057 (Acclaim/Rapport, BMI)	7	62	72	BARBARA George Morgan, Starday 825 (Home Folk, BMI)	4
26	30	WOMAN HUNGRY Porter Wagoner, RCA Victor 9379 (Southwind, BMI)	8	63	63	THE DAY YOU STOPPED LOVING ME Bobby Helms, Little Darlin' 0034 (Mayhew, BMI)	6
27	38	YOUR LILY WHITE HANDS Johnny Carver, Imperial 66268 (T.M./Blue Echo, BMI)	7	64	74	BY THE TIME YOU GET TO PHOENIX Wanda Jackson, Capitol 2085 (Rivers, BMI)	2
	28	28 ANNA, I'M TAKING YOU HOME Leon Ashley, Ashley 2025 (Gallico, BMI)	10	65	75	MY BIG TRUCK DRIVIN' MAN Kitty Wells, Decca 32247 (Moss Rose, BMI)	2
29	32	LITTLE WORLD GIRL George Hamilton IV, RCA Victor 9385 (Windward Side, BMI)	7	66	64	I MADE THE PRISON BAND Tommy Collins, Columbia 44386 (Blue Book, BMI)	4
30	41	CHILDHOOD PLACES Dottie West, RCA Victor 9377 (Tree, BMI)	8	67	37	LOVE'S DEAD END Bill Phillips, Decca 32207 (Cedarwood, BMI)	12
	31	19 TUPELO MISSISSIPPI FLASH Jerry Reed, RCA Victor 9334 (Vector, BMI)	14	68	71	SHE GETS THE ROSES (I Get the Tears) Donna Odum, Decca 32214 (Page Boy, SESAC)	3
32	40	TAKE ME TO YOUR WORLD Tammy Wynette, Epic 10269 (Gallico, BMI)	5	69	69	SO LONG CHARLIE BROWN, DON'T LOOK FOR ME AROUND Sammi Smith, Columbia 44370 (Heart of the Hills, BMI)	2
	33	34 THE SON OF HICKORY HOLLER'S TRAMP Johnny Darrell, United Artists 50235 (Blue Crest, BMI)	7	70	—	SAY IT'S NOT YOU George Jones, Musicor 1289 (Glad/Blue Crest, BMI)	1
	34	35 TELL MAUDE I SLIPPED Red Sovine, Starday 823 (Champion, BMI)	9	71	—	ROCKY TOP Osborne Brothers, Decca 32242 (House of Bryant, BMI)	1
	35	21 BURNING A HOLE IN MY MIND Connie Smith, RCA Victor 9335 (Delmore, ASCAP)	15	72	—	I'M NOT READY YET Blue Boys, RCA Victor 47-9418 (New Keys, BMI)	1
	36	18 HEAVEN HELP THE WORKING GIRL Norma Jean, RCA Victor 9362 (Wilderness, BMI)	12	73	—	TOO MUCH OF NOT ENOUGH Ernest Tubbs, Decca 32237 (Tubb, BMI)	1
	37	24 A DAY AT A TIME Del Reeves, United Artists 50210 (Pass Key, BMI)	18	74	—	HEY LITTLE ONE Glen Campbell, Capitol 2067 (Sherman & De Vorzon, BMI)	1
				75	—	YOUR OLD HANDY MAN Priscilla Mitchell, Mercury 72757 (Combine, BMI)	1

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Gospel Music

2 Gospel Singing Acts Realign After Tragedies

NASHVILLE — Two gospel singing groups have "realigned" forces due to family deaths, and still are functioning as units.

The Speer Family now contains Brock Speer and his brother, Ben, who were original members of the singing family;

GMA Hears 'Up' Report

NASHVILLE — The meeting of the Gospel Music Association (GMA) here, presided over by Jim Myers of SESAC, heard optimistic reports on membership and on the continued sale of the GMA album.

Despite the growth in membership, there remains a large segment of the industry which has not joined or not renewed. An all-out effort to bring them into the fold was pledged.

Bob Benson, Heartwarming Records, said the GMA album, featuring top gospel groups, was exceeding sales expectations, helping the limited financial status of the association.

GMA also discussed plans to publish a monthly newspaper for membership of the organization. The next GMA board meeting was set for April 8, at the Third National Bank.

Ann Sanders, who has been with the group for four years; Harold Lane, now with the family for one year and Jeanie Johnson, the newest member, who sings also. Mrs. Johnson's husband, who drives the Speer bus, also sings on each program.

The Chuck Wagon Gang, with Columbia for a quarter-century, now consists of Anna Gordon, her son, Greg Gordon, her daughter, Vicky Gordon Owens, and Ronnie Page. Greg Gordon now sings and plays the guitar, so the group does not carry an extra guitarist.

The Speer Family now is taping the Gospel Singing Caravan in Atlanta with the LeFevres, and the two groups are playing together on the road on almost every weekend appearance.

"We constitute the only groups on the TV show," said Brock Speer, "and people have come to expect us to sing together. So that's the way virtually all of our bookings are set up for 1968."

The TV syndication is opening up new major markets for gospel music, and Speer said there had been good inquiries from some of the largest cities in the nation.

The new Speer Family album, on Heartwarming, will be all up-tempo. "This is primarily

Gospel DJ Not Ignored: Baskin

WACO, Tex. — The gospel music disk jockey is not, contrary to what some may say, "among the most neglected in the industry," according to George Baskin, director of marketing for Word and Canaan labels.

Baskin responded to a Billboard story (Jan. 6) quoting Bob Benson of Heartwarming Records to that effect.

"It may be that some companies have failed to realize the importance of the religious DJ, but Word and Canaan records have been aware for years," Baskin added.

He said the firm had continuously mailed to a list of hundreds of disk jockeys around the nation, and special promotional albums have been, in addition to those mailed, delivered by hand.

The marketing executive said he was particularly bothered by Benson's statements because "we are in the middle of a huge promotional mailing on our new Steve Sanders album, with giant labels, big double postcard follow-ups, a special letter and a special news release included with the album."

for the benefit of the young and the lighthearted," Speer said. "Our last album was all hymns, the devotional type. This one will be completely different."

Nominate Blackwood Bros. For Four NARAS Awards

MEMPHIS — The Blackwood Brothers, who last year won a NARAS Grammy Award, were nominated six times this year in four separate categories of the voting.

Their "Blackwood Brothers Sing for Joy" was one of only two (the other by Elvis Presley) gospel albums in the Album of the Year category.

Their rendition of "Surely

Goodness and Mercy" won a nomination under the Best Performance by a Vocal Group category.

Under Best Sacred Performance, their album with George Beverly Shea was listed, and under Best Gospel Album there were three separate listings, two on RCA and one on Camden.

On the 10th of this month, John Hall will make his final appearance with the Blackwoods. London Parris, who has been with the Rebels Quartet for 13 years, will replace Hall who is leaving to go into Evangelistic work.

In June, the group will make a tour of Europe and the Holy Land, taking 100 persons along on the 18-day swing. The Blackwoods also are completing construction of a new building on Sumner Avenue here, to be known as Blackwood Plaza.

Shaped Notes

Gospel Jubilee continues as the largest gospel syndicated show in the nation. Although it dropped its sponsorship, it now is syndicated on an open-end basis, and continues to grow. New shows are in the process of being taped (at WSIX-TV in Nashville). The show currently is being distributed in 54 markets, and plans for further expansion are under way. . . . Bill Gaither reports that the McDuff Brothers have recorded an album for Singspiration with two of his songs, "I Believe" and "Happiness." Also, Tony Fontaine has cut a Gaither tune, "He Touched Me." The McDuff sessions were done at the LeFevre studio in Atlanta. . . . The Rebels have cut a Skylite session in Nashville. . . . Pete Emery Productions signed a new young talent, Bobbi Staff. . . . Darrell Rice produced the new Jake Hess album, due out in a few weeks. . . . The RCA Victor LP is titled "What a Wonderful World." Hess also substituted for Jack Toney with the Statesmen on two dates in Columbus (Ohio) and Louisville.

The Blackwood Brothers spend most of the first few weeks of February in the West and Midwest. The itinerary takes them from Oregon to California, to Arizona to Missouri, to Ohio to Indianapolis and then to Winston-Salem, N. C. Feb. 18. . . . The Swanee River Boys reportedly are set for a two-month tour of the Orient, including Vietnam. They are scheduled to take the Ballew Sisters with them. . . . Ice played havoc with most of the gospel groups in the South. More than 40 dates were cancelled among the various singing units as freezing rain and then snow blocked highways throughout Dixie. . . . A J. G. Whitfield-produced gospel show in Atlanta, with 12 singing groups filled the auditorium there. Crowd early in 1968 seem to be bigger than ever.

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Polly Grimes Tour Attendance-Breaker

NASHVILLE — A Polly Grimes tour of the West Coast, featuring leading gospel music singing groups, played to packed houses and broke attendance records in January.

The tour included the Blackwood Brothers, the Statesmen, Jake Hess and the Stamps Quartet. Attendance marks were shattered at Long Beach, where both sides of the auditorium had to be opened to accommodate the 4,800 who paid their way into the concert. There were standing room only crowds at Oakland, San Jose and Sacramento.

The annual Coast tour set by Miss Grimes has grown steadily over the years, but has never played to such large audiences. In the four cities, nearly 20,000 saw the package show.

WWHO-FM All Gospel

JACKSON, MISS. — Radio station WWHO-FM, a 100,000-watt operation, has switched to an all-gospel format with a strong promotional drive for its switchover.

Charles Jones, program manager of the FM station, has arranged daily one-hour interview calls with some of the leading gospel artists. They are programmed along with the gospel music.

The calls, made from Heartwarming Records in Nashville, have been made by the Singing Rambos, Henry and Hazel Slaughter, the Oak Ridge Boys, the Imperials, the Speer Family, Buddy Starcher and the Prophets.

The station, playing primarily request music, says early indications of success are good. Advertising revenue reportedly increased by some 20 per cent on the second day of programming.

Nashboro in Winter Push

NASHVILLE — Nashboro Record Co. is conducting a spiritual promotion for the winter months due to the success of similar fall push.

The winter promotion offers six new religious albums. They include the Wisconsin Community Choir in an LP, "Telling the World." The 126 voices were record live at the New Hope Church in Milwaukee; the Fairfield Four, a famous old quartet, with the original group remastered in an album titled "Angeles Watching Over Me"; Prof. Alex Brandford, spiritual vocalist, with "I Must Tell Jesus"; Maggie Ingram, with "America's Favorite Spiritual Singing Family," and the Supreme Angeles, in their second album, "Just Like Him."

The fall promotion featured five album releases.

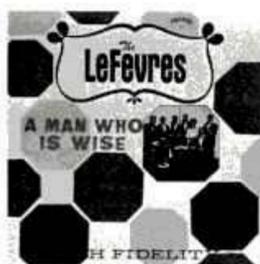
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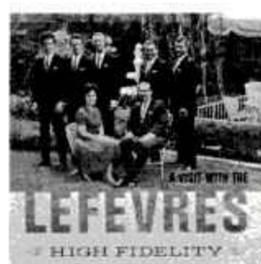
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MLP 3219/MSP 3219



MLP 3218/MSP 3218



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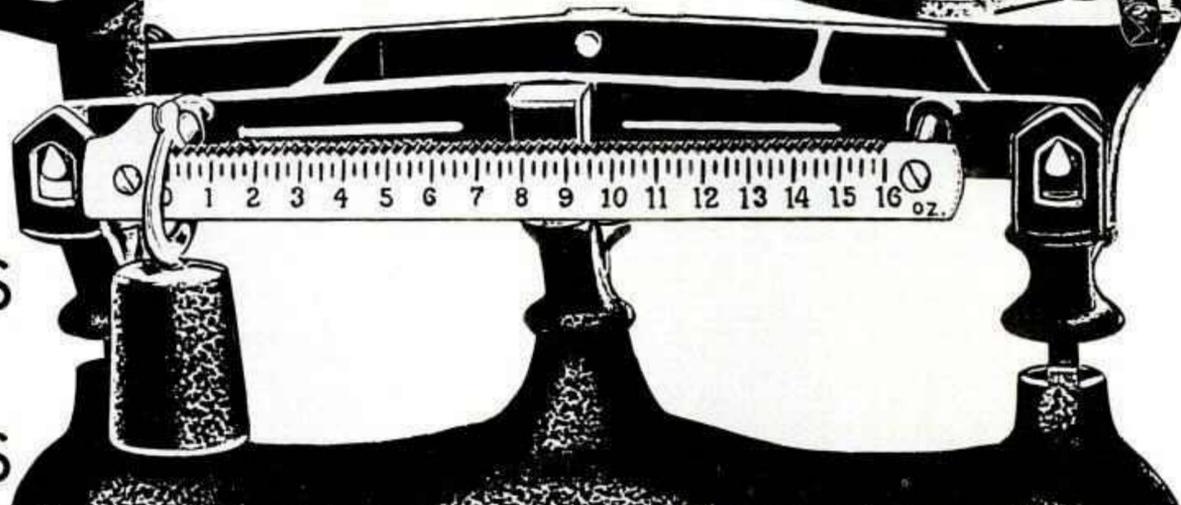


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BUDDAH

THE LEMON PIPERS—Green Tambourine; BDM 1009, BDS 5009

COLUMBIA

THE BYRDS—The Notorious Byrd Brothers; CL 2775, CS 9575
RAY CONNIF—It Must Be Him; CL 2795, CS 9595
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RICCI Plays Bach Vol. 2; DL 10151, DL 710151

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JEANNIE SEELY—I'll Love You More; SLP 18091
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SONNY ROLLINS—The Freedom Suite; RS 3010
MONGO SANTAMARIA—Explosion; RS 3008
(Continued on page 67)

Vox Jox

• *Continued from page 28*

WNBF in Binghamton, N. Y. . . . I think I should mention the name of Arline Sant, the female country deejay on KSOP, Salt Lake City. There ain't many. . . . Paul Compton has left KMPC, Los Angeles; replacing him midnight-6 a.m. is Jack Angel, who came from KEX in Portland. Compton left for personal reasons.

★ ★ ★

Chuck Browning exited WFIL, Philadelphia, to join CKLW in Detroit under the name of Chuck Morgan. I think Frank Brodie of CHED is now also at CKLW. . . . Don Ross has been named program director at KFMB, San Diego, replacing Dave Newton. Newton was upped to account executive. . . . Armand J. Belli writes that WJSW, 498 S. Century Ave., St. Paul, Minn. 55119, needs jazz and big band albums. Says "The music we play is 99 per cent albums featuring jazz names such as Sonny Stitt, Lucky Thompson, Miles Davis, along with the big bands of Count Basie, Woody Herman and Tommy Vig. The majority of vocals are r&b in nature."

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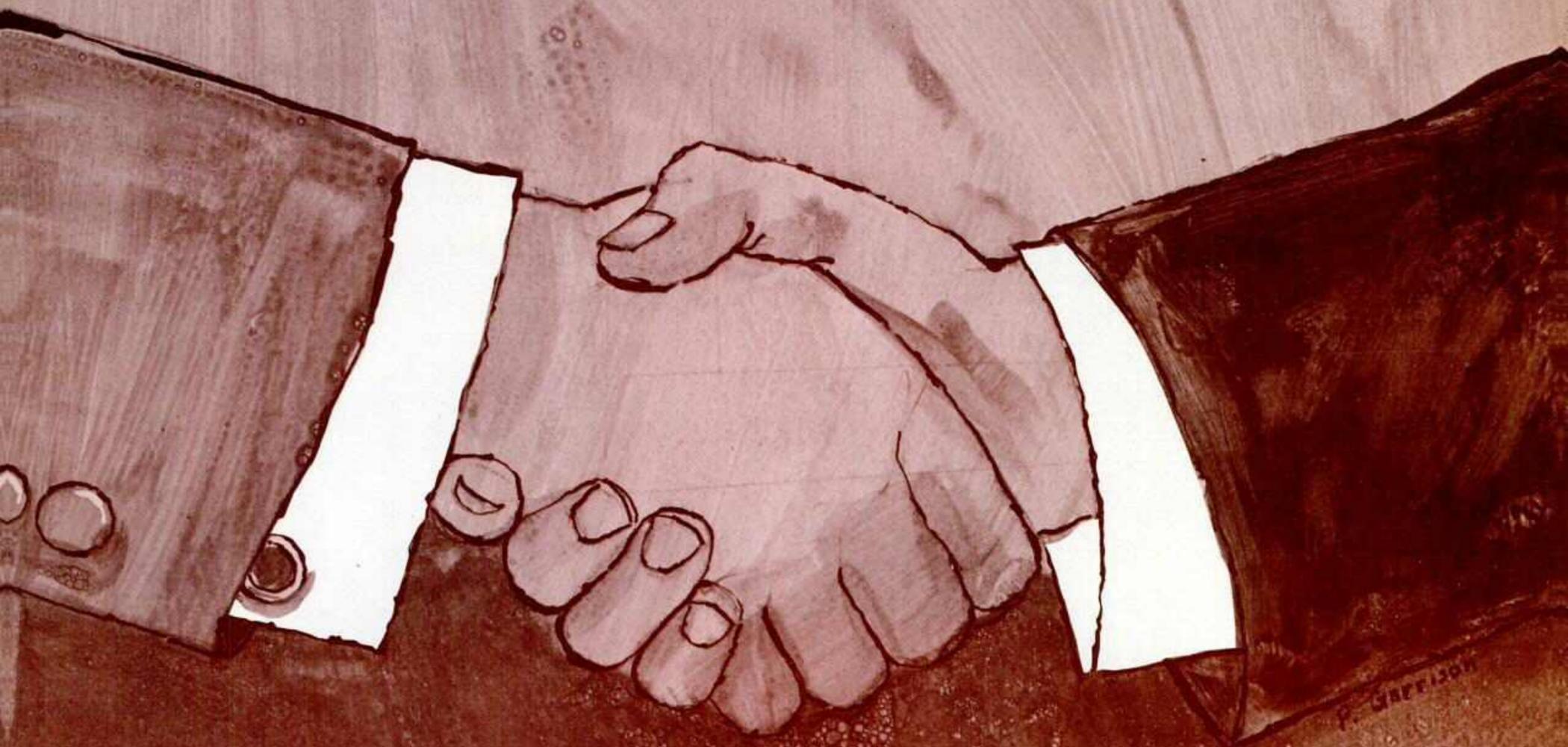


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Symbolizing an Era

By PAUL ACKERMAN

It is a fact of history that a great man often symbolizes an era. Thus it is with Fred Rose, the founder—with Roy Acuff—of the world-wide publishing empire, Acuff-Rose.

Surely the legend of Fred Rose is one of the most romantic in the music business. An ASCAP songwriter who wrote "Red Hot Mama" for Sophie Tucker, along with many other pop hits such as "Blue Eyes Crying in the Rain," "Be Honest with Me" and "Yesterday's Roses," Rose ultimately chose the country field as his chief area of activity.

In retrospect, the significance of this decision is clear. He was not abandoning pop music; rather, he was bringing his talents as publisher and writer to a musical category which as yet was an isolated cultural entity; as yet a "specialty field"—but a field which was soon to spill over into the pop market and enrich it with songs of Truth: songs which, in contradistinction to the Tin Pan Alley product of the 1940's and early 1950's, told of heartbreak, life's tragedies and, of course, the occasional joys of the human condition.

To a pop music industry saturated with an abundance of song material reflecting a saccharine and over-idealized view of life and love, the new material proved electric in its impact. And it may be said that this strain of realism is currently present in today's pop music; it is unlikely to recede; and its all-pervasiveness is testimony to the faith of Fred Rose in country songs and country writers who—above all—were concerned with reality rather than fantasy.

Rose died in Nashville, Dec. 1, 1954. What he had wrought, the foundations of the Acuff-Rose catalog, was already having its influence in pop as well as country music. Tony Bennett with "Cold, Cold Heart," Jo Stafford with "Jambalaya" and Rosemary Clooney with "Half as Much"—all from the Hank Williams catalog—were proving the strength of country material in the over-all music industry.

In today's music business, a publisher is regarded as the business arm of the songwriter. Indeed, if a publisher carries out this function well, he is to be highly commended. Some of the pioneer publishers, however, served another function: they exercised an

editorial influence, thereby helping the writer realize to the fullest his creative abilities. Fred Rose, in the opinion of many, is perhaps the outstanding example of this type of publisher and few would question the widely held theory that his aid to writers, in a creative way, was profound; and that his association with Hank Williams was providential, for only under the guidance of such a publisher could a Hank Williams reach maturity as a creative being.

Today, as one looks at the Acuff-Rose operation, one is struck with a fact of major importance. The chief thrust of the firm continues to be writer development. The years have slipped by since the death of Fred, but Wesley Rose, Fred's son, has remained true to the great publishing tradition. The firm has grown greatly—not through acquisitions, but through the development of great writers.

Fred Rose had faith in the country field and in the writer. Today, Acuff-Rose has faith in the country field and in the writer. And this is the best insurance and assurance that the great country music themes will continue to be a major force in the total world of music—call it pop or any other name.

The great tradition continues.

Wesley Rose Chooses Nashville— A Crucial Decision for the World of Music

By BILL WILLIAMS

A "side trip" to Nashville from St. Louis proved to be the most important 325 miles in the life of Wesley Rose. In effect, it made the difference as to whether he would be a successful accountant in Chicago, or one of the world's great publishers.

It was in April of 1945 when Rose drove with his wife and young daughter from Chicago to St. Louis to visit an aunt. He had not seen his father, Fred Rose, in 10 years, and had no intention at that time to do so.

It was Wesley's aunt who imposed on him to make the side trip, and Wesley finally consented, not without apprehension. Physical separation can create many communication barriers.

To his happy surprise, however, Wesley Rose found his father warm and cordial, and the trip turned out to be a pleasant one. At the suggestion of Fred, Wesley visited the Acuff-Rose office, and again at his father's urging, went through the books. This was not an unusual request because Wesley Rose was an outstanding man with the books; accounting was his career. He discovered, in short order, that the books didn't balance. He suggested that his father get a new accountant. The visit over, Wesley Rose returned with his family to life in Chicago.

Fred Rose made occasional trips to Chicago to see publisher Fred Forster and to do some recording there. He and Wesley spent time together socially on these trips. After a few months of this, Fred offered Wesley a job with his growing publishing company in Nashville. Wesley turned him down.

The senior Rose, a persistent man, kept giving Wesley reasons why he should become a part of the business.

"However," Wesley Rose says, "it was to be set up on a close-friend basis rather than on a father-son relationship. That's the way it always was."

Wesley, who still had some serious misgivings about departing from his Chicago career, decided to give his father many reasons for changing his mind.

"I decided to make some pretty unreasonable demands, figuring he would turn them down," Wesley recalls. "I told him I would come only if I could be general manager of the publishing company and have the last word on all business decisions. To my astonishment, he accepted this without question. He said he only wanted to be a songwriter—that he'd write and I could run the business." Wesley Rose was in somewhat the same position his father had been earlier with Roy Acuff. "When he agreed to my terms I had no alter-

native but to accept." Wesley Rose gave his notice to Standard Oil in Chicago.

"Those were difficult days of adjustment," Wesley remembers. "In the first place I didn't know a thing about the music business. My father said not to mind that, the music industry was full of people who knew nothing about the business. But you could say I really learned the hard way."

Wesley said equipment was hard to get in those days, and there was a geographic problem, so he sought to move the sheet music publishing agency from Chicago to Nashville. Eventually he came in direct contact with every sheet music jobber in the world.

"We hired Mel Foree to take over as promotion manager, and he was the first one ever used in the country music industry. Mel, by the way, is still with us."

Rose notes that Acuff-Rose also was the first exclusively country music publisher.

Acuff-Rose became more of a closely knit concern when Bud Brown came down from Chicago. Brown and Wesley Rose not only had gone to school together but had married sisters.

Wesley Rose found the music industry a tough one. When Fred Rose took him to New York, the a&r people there readily accepted Fred, but the doors were slow to open to Wesley. Gradually, though, he made it on his own. "The fact that Fred Rose was my father did not automatically pave the way," he says.

One of the first concrete accomplishments of Wesley Rose was that of merchandising sheet music. He became extremely successful at this.

And then Hank Williams came into the picture. "Keep in mind," Wesley warns, "that I was a Chicago boy, not a country boy, and the music I had been exposed to was pop music, the big band stuff. But when I first heard Hank sing, I was hung on country music. I flipped." Over the years remaining in Williams' life, he and Wesley developed an almost brother-like rapport. "We knew how to talk to each other and to understand each other," Wesley recalls.

One of the big reasons Acuff-Rose stayed and prospered in Nashville was the "Grand Ole Opry."

"Our recording studios, for the most part, were in Chicago. Shipping out of Nashville was a real problem. But the fact that the 'Opry' was here made us decide to settle in Nashville permanently. The artists were available every week-end, and we could take our songs to them. Nowhere else in the world did artists congregate every week-end."



Roy Acuff: King of Country Music

Roy Acuff is, among other things, a member of the Country Music Hall of Fame, the "King of Country Music," a highly successful business man, a home-spun philosopher, a singer, a fiddler, and master of the yo-yo and fiddle-bow balancing act.

This month he becomes the first artist in history to celebrate 30 years as a member of the "Grand Ole Opry."

The man who is perhaps most famous for such monumentally important country song standards as "Wabash Cannonball" and "The Great Speckled Bird," never sang professionally until he was almost 30 years old.

Born in Maynardville, Union County, East Tennessee, Acuff grew up with sports potential and ambition. A three-letter man in high school in Knoxville, he took a fling at professional baseball, only to suffer repeated bouts with sunstroke.

The last such incident left him with hospital time on his hands, and an opportunity to learn to play the fiddle.

"I had to pick me out a new career," he said. The career was inspired by his father, a missionary Baptist minister and local lawyer, who also played fiddle and collected records of mountain fiddle songs.

Acuff joined a medicine show that was traveling through Virginia and East Tennessee, where he did his first professional entertaining. This was in 1932. The medicine show experience led to his first recording in 1934, about the same time he began singing on WNOX and WROL in Knoxville.

Four years later he moved to Nashville to join the "Opry," where he's been a regular ever since. He brought along his Smokey Mountain Boys (then called the Crazy Tennesseans), and has had most of them with him since that date.

Acuff is, perhaps, best known for his consistent entertaining of troops abroad. During the Berlin airlift of 1949, he was there with his troupe. He has entertained under hot war conditions in Korea, in Santo Domingo, in Vietnam and elsewhere.

A year prior to his first overseas tour to Germany, Acuff was nominated to run for governor of Tennessee on the Republican ticket, and the campaign brought him the highest vote total of any Republican nominee until that time. The fact that he lost the race was, he considers, a blessing in disguise.

In addition to his interests in Acuff-Rose, Acuff is the owner of an Exhibit shop around the corner from the "Opry," and part owner of Hickory Records, for which he records. He has had various other business interests in the past.

Acuff is married to the former Mildred Louise Douglas, and their son, Roy Neil, now is a Hickory artist.

A-R's Many Historic "Firsts"

Acuff-Rose not only was the first publishing company in Nashville, but was the first to record country music in this city. It was the first, too, to record what has become known as the "Nashville Sound."

Here is a listing of some of the historic firsts which belong to Acuff-Rose:

- First Nashville publisher to have its own recording studio.
- First Nashville country music firm to get "pop" hits.
- First Nashville publisher to get "pop" records of country music songs.
- First Nashville publisher to receive a "pop" award.
- First publisher to receive eight "pop" awards in one year.
- First Nashville publisher to have its own educational publishing operation.
- First Nashville publisher to have a promotion department.
- First Nashville publisher to have a foreign booking agency.
- First Nashville publisher to record foreign artists.
- First Nashville publisher to have a world-wide operation.
- Published the first song to achieve the number one rank in every country of the civilized world.
- Provided three of the first four members of the Country Music Hall of Fame. (Later it added a fourth with Tex Ritter.)
- Fred Rose was the first to be elected "Country Music Man of the Year."
- Fred Rose and Wesley Rose were first father-son combination to be elected "Country Music Man of the Year."
- First founder of the Country Music Association.
- First Nashville publisher represented on board of National Music Publisher's Association.
- First Nashville publisher represented on board of ASCAP.



An old-time gathering of some leading musical clan. L. to r., front row: Pee Wee King, Audrey Williams, George Morgan, Hank Williams, Tex Williams. Back row: Bert Hutchison, Frank Kelton, Wesley Rose, Gordon Browning, Murray Nash, Dee Kilpatrick, Fred Rose, and Randy Wood.

A Providential Meeting: Fred and Wesley Rose Find Hank Williams

Some business and professional men play golf; others lean to handball or to tennis. Fred and Wesley Rose always preferred ping-pong, or table tennis.

They were in the midst of a game when Hank Williams came into their collective lives.

The place was the 5th floor of the National Life and Accident Insurance Company in downtown Nashville, where the WSM radio studios were located. The station had converted one of its early studios into a recreation room, and set up a ping-pong table. Wes and Fred were among its early enthusiasts.

"We had gone up their during our lunch hour, which was our practice," Wesley said. "Our company was just a couple of blocks away at the time. Well, in the middle of our game in came this tall, skinny kid with an Alabama drawl, and his blond wife with him. She did the talking. She introduced her husband as a songwriter, and said he had a lot of songs she would like the Roses to have for their publishing company. We finished the game, then walked with them back to the office. We had him sing the songs he had written, and we put them on an acetate."

About that time Sterling Records was looking for almost any country artist to sing. "It was a flat deal; the company would pay the artist \$250 for the session, with no later royalties. Sterling had done some recording with a Western group known as the 'Oklahoma Wranglers.' Of course we know them now as the Willis Brothers. They were looking for more talent, so my Dad said 'get that skinny kid to sing some of his songs.' The Willis Brothers provided the instrumentation, and Hank Williams cut his first tunes. They were done in the WSM studios."

Williams did eight sides for Sterling. The second

of these, "Honky Tonk" established the skinny kid as an artist. Fred Rose produced the Hank Williams sessions after that, and they were—in effect—the beginning of the "Nashville Sound." All earlier recordings cut in Nashville were arranged. These were the first head-arrangements. Fred Rose didn't read music anyway. He played by ear.

While receiving no artist royalties for his Sterling records, Williams did get writer returns, and he returned to his home in Alabama, content to fish for a while.

Fred Rose was not content. He decided that Williams needed a major label, so he took the acetates of the Sterling cuts, plus some cut in the attic of Fred Rose's home (Wesley Rose was the "engineer" for these cuts, on an old-time victrola cabinet) and played them for Frank Walker, who was starting with MGM. Walker agreed to record Hank Williams if Fred would produce the sessions. Hank Williams thus became MGM's first artist. His first song on this label, "Move It On Over" hit the charts, but was not a real big seller. Then he did a thing called "Lovesick Blues," and the legend was under way.

Fred Rose's next step was to try to get Williams on the "Grand Ole Opry." He finally succeeded in getting a guest-shot, and Williams was introduced by Roy Acuff.

"He got no real response on the stage until he sang 'Lovesick Blues,'" Rose says. "It was then he first realized that the song was the all important thing to a singer. That tune brought him back for encores. He became a regular on the 'Opry' after that."

Williams was to go on to become a super-star, with Fred and Wesley Rose guiding the way. It is general knowledge that Fred Rose "polished" the songs Hank Williams wrote, which is not untypical of a good publisher.

'Powerful Material: Sings Out of Meter'

The Oklahoma Wranglers were off on the road, doing a tent show with Jamup & Honey when Fred Rose called them back to Nashville. He helped get them a job on the "Opry Matinee," a show which then was performing at the old Princess Theater in downtown Nashville.

The Wranglers, later to be known as the Willis Brothers, appeared on shows with Eddy Arnold and Ernest Tubb. The Brown Brothers were producing the show.

Fred Rose asked Vic, Guy and Skeeter Willis to do a session for Sterling Records, and asked them to back up a newcomer who "has some powerful material, but sings out of meter."

Vic Willis says the boys agreed. They had seen Hank Williams before, but he was always pitching his songs to other artists. They didn't know he was a singer. In those days, no one knew he was a singer.

Vic recalls that Hank borrowed a guitar from Ernest Tubb (it was the famed Jimmie Rodgers guitar) for that session. The Willis Brothers cut their own sides on a Saturday afternoon, then took a break, and came back to the WSM studios to back up Williams that night. During the break they sat with Williams at a table at the Clarkston Hotel and discussed the songs to be cut: "Never Again Will I Knock on Your Door," "Wealth Won't Save Your Poor, Wicked Soul" and "Calling You." This was in October of 1946. The songs were released the following January.

These were the only sessions the Willis Brothers ever cut with Williams, and the only ones for Sterling. Williams was signed by MGM, through the efforts of Fred Rose, and the Willis Brothers by Mercury.

Congratulations



from the MGM country family of artists

Roy Orbison / Hank Williams, Jr. / The Stonemans Family / Bobby Braddock
Sheb Wooley / Molly Bee / Lamar Morris / Johnny Tillotson / Sandy Posey / Ben Colder
Tompall & The Glaser Brothers / Bobby Wood / Barbara Herald / Ray Griff

The Sound of
The Now Country
is on



MGM Records is a division
of Metro-Goldwyn-Mayer Inc.

Fred Rose: Pianist, Writer, Publisher



The late Fred Rose in his most familiar pose, seated at a piano in the old Acuff-Rose studio.

Fred Rose was born in St. Louis on August 24, 1897. At the age of seven he was a capable self-taught pianist. Before he was 10 he was performing professionally.

At 15, Rose left St. Louis for Chicago, singing and playing in small taverns and restaurants. Eventually he hit the night clubs, and landed a recording contract with Brunswick. He also was chosen as one of two pianists to cut player piano rolls for the QRS Company. The other pianist was Fats Waller.

Rose began writing songs when he was 17 years old. By the time he was in his early twenties he had written such hits as: "Honest and Truly," "Red Hot Mama," "Deed I Do," "Deep Henderson" and "Phantom of the Blues."

Rose decided to travel, and was selected to become a part of the Paul Whiteman band. He then returned to Chicago and Brunswick, and it was here he met Elmo Tanner and formed a team known as The Tune Peddlers.

Later, after an amicable parting, Rose became featured in a series of broadcasts known as "Fred Rose's Song Shop." CBS then gave him a feature 15-minute spot each afternoon.

Rose transferred his "Song Shop" to WSM, Nashville, in 1933. Leaving the city which ultimately was to be his home, he jumped from Chicago to New York to Hollywood. In New York, Rose became a devout Christian Scientist.

In Hollywood, Rose wrote tunes for Gene Autry, including "Be Honest With Me," "Tweedle-O-Twill" and "Tears On My Pillow."

Once more returning to Nashville, Rose again joined WSM, and eventually, with Roy Acuff, went into the publishing business.

He was able to write, to produce, to play at sessions, to help other songwriters, and to assist aspiring artists.

It was the first publishing firm in Nashville, and the most successful over the years.

Fred Was Blunt... Compassionate: Joe Lucas

Joe Lucas wasn't exactly proselyted, but Fred Rose employed the next-best method of bringing him into the fold. Fred even saw to it that the Acuff-Rose promotion manager got the proper on-the-job training for the music industry.

Lucas was, when he first met Rose, a salesman for the Marshall Bruce Printing Company.

"Acuff-Rose was a pretty small account then," Lucas remembers. "I was supposed to call on Fred and Wesley and sell them printing supplies, but I was always a little awed in the presence of Fred and I didn't know Wesley very well. So I'd wait until they were out of town and do business with their secretary."

As Acuff-Rose grew, its need for printing supplies also mounted, and inevitably Lucas had to come into contact with the Roses, father and son.

"I spent a good deal of time there," said Lucas, "and I watched all the artists and songwriters come in. It was quite an experience for someone who knew nothing about the industry. I became flipped on country music, especially after Hank Williams came along."

There came that inevitable day when Fred Rose called Joe Lucas into his office, told him he liked him, thought he had great potential, and said he'd like to hire him.

"Fred was quick to point out, though," Lucas noted, "that I had no experience, and he couldn't afford to pay for an inexperienced man. Fred did the next best thing. He told me he would get me a job in the music industry

and let someone else teach me. He worked out a deal for me to get a job in Atlanta with Mercury."

Actually, the Atlanta job paid less money than Lucas had been making with the printing firm, but he had such implicit faith in Fred Rose he decided to take it anyway.

"I put myself in Fred's hands," Lucas added. "After one year he brought me back to Nashville to work for Acuff-Rose; but, it was still for less money than I had been making."

Lucas is quick to point out that Rose had other ways of compensating. Many of them are very personal, but generally speaking, Fred Rose was the sort who took care of the people who worked for him.

"There was the time I had an accident, and no insurance to pay for the other car, which belonged to a Nashville judge. I worried and worried, but never got a bill. Later I found that Fred Rose, knowing my problem, had paid it off himself. He never told me about this, and never even admitted paying the bill. That's the sort of man he was."

The first job for Lucas at Acuff-Rose was that of running the printing press. Once he had mastered this, Fred and Wesley suggested that Lucas take a promotional trip, just to see what the reaction was in the field.

"I found it very difficult in many areas," Lucas said. "We were promoting Acuff-Rose songs and Hickory records, and a lot of our product was extremely good pop material. But in those days people regarded us as strictly country and did not take us seriously."



Joe Lucas

Murray Nash was heading the Hickory label for the company at the time. When he left, the job was assigned to Lucas. For many months he had it all to himself, trying to do the work of several men. Then Lester Rose, Wesley's brother, came in off the road where he had been travelling with the Everly Brothers and joined Lucas at Hickory, Lucas, at the time, was still doing promotional for Acuff-Rose publications. Not until two years ago were these facets of the complex divided completely. Lucas then was named promotion manager of the publishing firm, with a five-man staff. With this arrangement, he now oversees the promotion of all Acuff-Rose songs, regardless of the label.

Joe Lucas looks back on his association with Fred Rose as something very close and warm. "Fred was very blunt, always had a straight answer," Lucas said. "But it was more of a father image than anything else. Over the years I developed a very close association with Wesley, too. He has a great deal of his father's compassion. You'd have to understand just how close all of us have been to know why this corporation has been such a success. We've always done things together, as a unit, whether it has been work or recreation."

Metronome Award Mirrors Contribution of Acuff-Rose to the Development of Nashville

In October of 1967, Wesley Rose was the recipient of the Metronome Award, presented by Nashville Mayor Beverly Briley. The award gave recognition to the person "who has contributed the most to music in Nashville during the past year."

Earlier that same week, Rose's firm had received Citations of Achievement from BMI, recognizing the success of five songs it published in the country music field.

The Metronome award, however, held special significance. It demonstrated not only the continued progress of Acuff-Rose, but an advancement in the attitude of community itself.

When Acuff-Rose came into being in 1943 Nashville was not only a non-music-minded city, it was downright antagonistic toward "those music industry people" whose songs "detracted" from the city's reputation as the "Athens of the South," the seat-of-learning for the Southern masses, the cultural center of the arts.

When, 24 years later, Mayor Briley handed the golden metronome to Wesley Rose, this industry begun by his father and Roy Acuff had grown to the point where it was Nashville's strongest economic factor, and had figuratively put Nashville on the map.

Roy Acuff was one of those who helped break down the barriers. Fred and Wesley Rose brought some "class" to the image of the industry, giving it palatability at first, and later a very tasty icing on the cake.

Acuff, among other things, had appeared in concert with the Nashville Symphony Orchestra. The industry, led by Acuff-Rose, had virtually supported the Youth Symphony. Radio stations programming Nashville music were, at last, enjoying the top ratings.

And here the city of Nashville, through its highest official, was honoring Wesley Rose. Perhaps the most significant point of the award is that it dealt only with the preceding year. It did not take into full account the 23 years of contributions Wesley Rose had made toward the growth of Nashville.



Wesley Rose, right, receives the Metronome Award on the stage of the "Grand Ole Opry," presented by Mayor Beverly Briley, as Roy Acuff joins in the congratulations.

The city had adopted Metropolitan (combined city and county) government. It had made other advances.

But its greatest advance had to be the realization of what music had done to Nashville. Acuff-Rose was crucial in this field.

Slightly late in coming, the award nonetheless was important because it noted that, even after all of these years, Wesley Rose still was the leader in contribution.



Sincere
Congratulations
to my
dear friend
Wesley Rose
& Acuff-Rose
Publications...
Don Gibson

'If You're Really Serious, We'll Get It Started'

"We were like blind pigs searching for an acorn." That is how Roy Acuff recalls the 1943 formation of Acuff-Rose publishing company, 25 years after it all happened.

"I can remember it all very clearly," says the King of Country Music. "And I'll tell it to you just the way it happened."

This is the way he told it:

"I was selling a lot of song books, and had some good shows going on the air, and I had accumulated a little extra money which I had in the bank. I wanted to make some kind of an investment, and I knew that there wasn't anyone publishing country music. At least not in a big way. So I approached Fred Rose on the idea.

"Before I did, though, I had talked to Harry Stone (then WSM General Manager) and Vito Pellitieri (stage manager of the "Grand Ole Opry") who knew Fred real well, and knew a lot about music. I asked them what they thought about Fred personally, and how they felt about my going into business with him. They felt he was 'straight,' and was really trying to do the job. Everybody knew the talent he had.

"Well, I finally went to Fred, and he thought I was kidding. He didn't take me very seriously. But it kind of got to him. He came back to see me in a couple of weeks and asked if I was serious. I told him 'yeah'. So he said to let him go to Chicago and talk to Mr. (Fred) Forster. Well, he did that, and then came back and told me Mr. Forster would help out as much as he could. Fred then said 'if you're really serious, we'll get it started.'

"Fred never mentioned any amount of money to me. I just told him I had saved \$25,000 which I could invest, and I took it to the bank and put it in his name. I told he could withdraw it anytime, in any amount he wanted. That's how much I trusted him. We had only one real agreement. Our company would be honest. The writers would always be taken care of, and no one would ever act in a shady way. We would help deserving people, and we'd make sure people got their royalties. Those were our plans and our principles. At that moment, we became partners.

"I never took any active part in running the com-

pany. I was an entertainer, had to be on the road. This was strictly an investment for me. I left it all up to Fred. But he did make Mildred (Mrs. Roy Acuff) a part of the company, and after it became a corporation (1961) she was named secretary. She has her own office there, and goes in to sign checks and to sit in on policy meetings.

"Yes, we were like blind pigs searching for an acorn. I never had any idea it would turn out like this, grow this big. I had to take a chance on what might happen to my money. It was a gamble, but I wasn't really afraid to lose the money. Really, with Fred Rose I never thought I would."

In the words of Roy Acuff, this is how the company was founded. He denied any truth in some of the recurrent stories about carrying a sackful of money from his home to Fred Rose: about how Rose really talked him into going into the publishing business, and many more.

Acuff also recalled, with a little more difficulty, another important incident.

"Fred Rose always called on me to introduce new talent. This was especially true when it came to the 'Grand Ole Opry.' If he had a new boy he wanted to make known, he'd say, 'You take him around, Roy, and make sure people get to know him.' Well, there was this night he brought Hank Williams to the 'Opry.' Actually, I had met Hank some time before this, when he was down in Alabama writing songs. He pitched them to everybody who came through. So, I was glad to take Hank under my wing, although it didn't mean much at the time. I introduced him to everyone backstage, and then brought him out on the stage and introduced him to the crowd. You might hear it a lot of ways, but that's the way it happened. Hank was a big, nervous kid, but he was a great one."

Acuff, by the way, will celebrate his 30th year on the "Grand Ole Opry" Feb. 18.

Asked to summarize his feelings of Fred Rose, Acuff thought for a moment and replied:

"You could depend on every word he said. He never told a falsehood. He would kid around with you, but never when it came to business. He was strictly serious then. I could really sum up Fred Rose for you in one very meaningful word: sincere."

It Takes Talent to Know Talent

There is an old axiom about "taking talent to recognize talent." It therefore is to the everlasting credit of Wesley Rose that he "discovered" Bob McCluskey.

McCluskey's talents had been discovered by others prior to this: by Billboard, by RCA Victor, by St. Nicholas Music, by Art Mooney, Ray Peterson and E. B. Marks, just to name a few.

But it was Rose who was able to induce McCluskey to leave the West Coast and take up permanent residence in Nashville, first as an assistant to the president of Acuff-Rose Publishing, and now as general manager of the entire operation. He is, to put it briefly, totally involved in the over-all complex. And well he might be. There are few who know the business as he does.

McCluskey was one of those rare natives of Honolulu who migrated Eastward and, at the conclusion of his undergraduate education, attended classes in copyright law at New York University.

Yet it was a chance postwar meeting with an old friend who brought McCluskey to Billboard, in advertising sales, and got him directly involved in the music business. From there he moved to Victor to accept the post of national promotion manager and eventually national sales manager for the country product. He supervised the famed RCA Victor country caravan of stars. It was during this stretch, too, that McCluskey helped WSM organize its first "Country Music Convention," later to be known as the Anniversary Celebration of the "Grand Ole Opry."

McCluskey, seeking to broaden his scope in the

music industry, moved into publishing and management in 1953. Then he rejoined Billboard as West Coast advertising manager. It was during this time that he helped found the California Copyright Conference, which he served as president for two terms.

In 1961, McCluskey opened his own business as a publisher's representative for two firms: E. B. Marks Music and Acuff-Rose. In his spare time he did some more act management.

This is when Wesley Rose made his discovery. Recognizing McCluskey's value on the Coast, he concluded that this man of many talents would be even more valuable working for Acuff-Rose on a full-time basis, and in Nashville where he could handle things from the heart of the operation.

McCluskey is well versed in copyright, in contracts, in management, in publishing, in the news media, in sales, in promotion and in personal contact.

Known to virtually every a&r man in the business, he has carte blanche to their sanctuaries. He can recognize a potential hit, and then do something about it.

Since joining Acuff-Rose, his duties have gone beyond the Continental shores. He has helped expand and improve the overseas operation, and only recently has worked out exchange agreements with affiliates in foreign countries for re-cutting and distribution of recorded songs. This way he brings not only new American music to distant shores, but brings the music of those nations to America.

In short, he has put his talents to work.



Bob McCluskey



Howdy Forrester and Stu Phillips visit with Wesley Rose at the Country Music Hall of Fame and Museum beneath the plaques of three Acuff-Rose artists selected to the Hall of Fame.

Howdy Forrester: Fiddler Turned Booker

Six months ago, Howdy Forrester put down his fiddle and has picked it up only one time since: to play a square dance in his native Hickman County, Tenn.

Forrester now is the full-time manager of Acuff-Rose Artists Corp., which handles all of the bookings of the 23 acts under the firm's fold.

Back in 1938, Howard W. Forrester had become a "sideman" on the "Grand Ole Opry," playing fiddle for one of the Vagabonds, an old-time act which split up into singles. In 1952, Forrester was hired by Roy Acuff to become part of his Smokey Mountain band, and Howdy became a fixture.

"Roy, as you know, always took care of his people," Forrester said. "He came to me one day and said we were all getting a little older, and would I like to take a crack at something that offered some security. I told him I'd try."

Forrester was brought into the Acuff-Rose establishment under the late Jim McConnell to learn the booking business. He learned it well. But he continued to perform with Acuff and the band on the "Opry" until last July, when he put away his instrument. The one time he has taken it out was a special occasion for the home town folks.

Booking such artists as Roy Acuff, Tex Ritter, George Hamilton IV, Bill Carlisle, Stu Phillips and Bill Monroe would seem to be a full-time job in itself. But, in the pop field, he does the bookings for the likes of Roy Orbison and Frank Ifield. He also does the arrangements for English acts brought into America by an Acuff-Rose affiliate overseas.

Most of the Acuff-Rose artists work 150 to 175 nights or days a year. "They could work up to 250 if they wanted to," Forrester says, "but not many want to be away from home that much."

Forrester speaks the language of the artist-musician, of which he was one for 30 years. He also knows now the language of the booker, which he has been for the past three years.

The Manager Who Accepts No Cut

There is still "another" side to Wesley Rose, that of personal management.

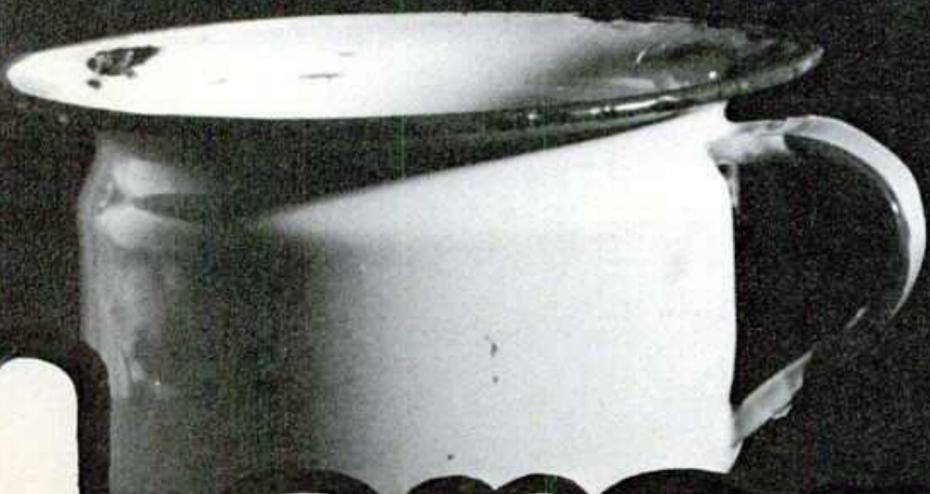
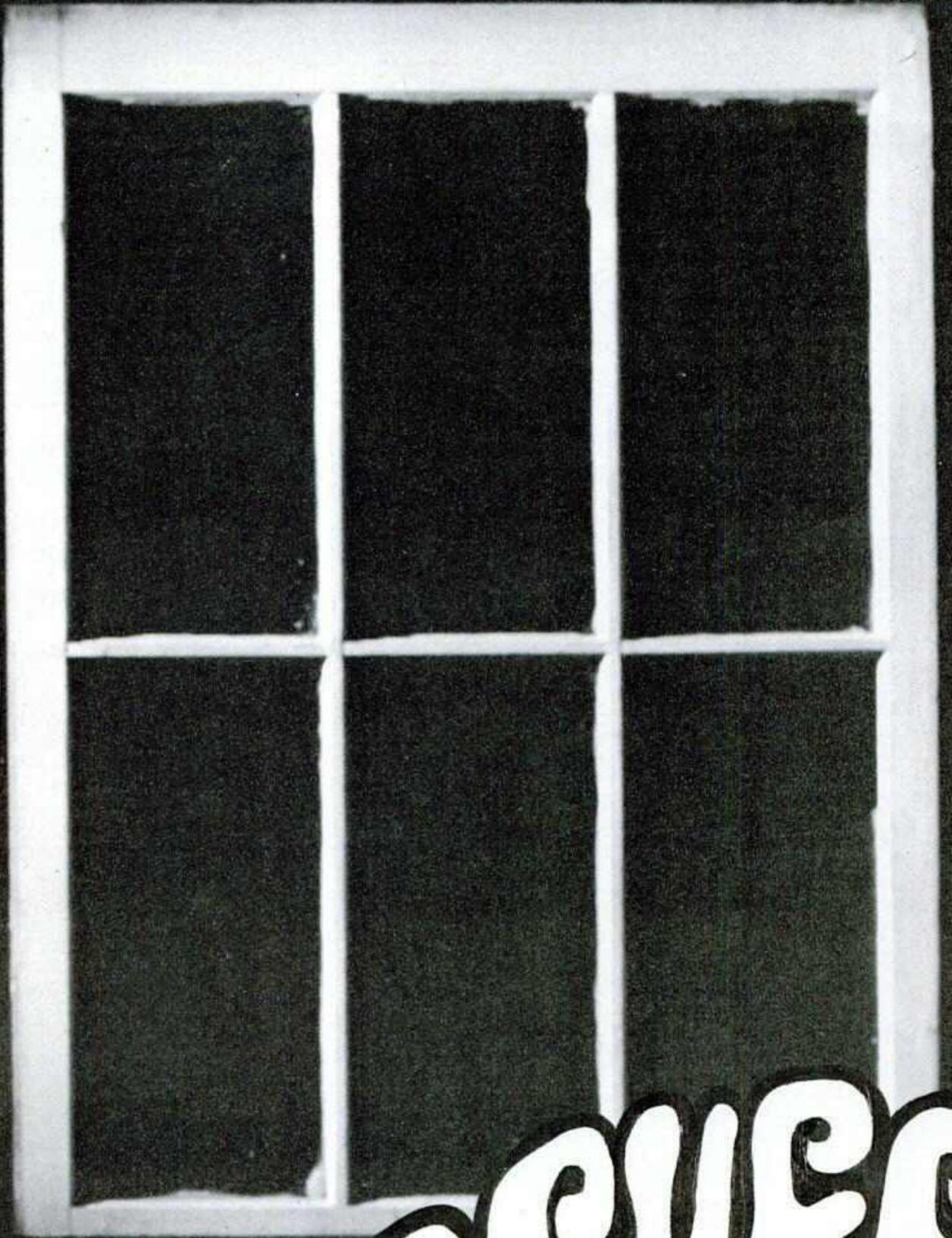
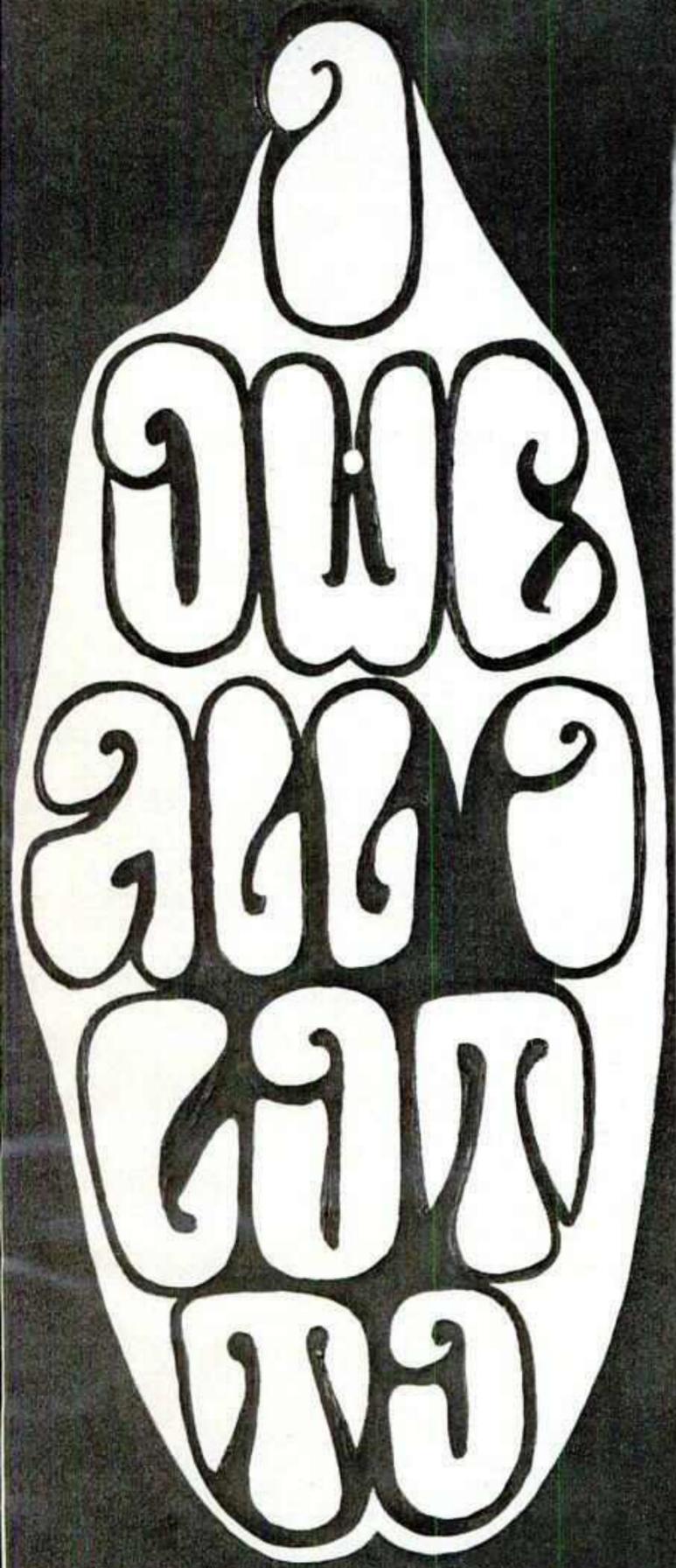
Unknown to many, Rose has never accepted a penny for his guidance of many of the performers who have long been associated with him. His contract with the artists states that he will accept no management percentage for his efforts.

It was Rose who completely guided the rising career of the Everly Brothers. Roy Orbison has been under his personal management for many years. He also manages Don Gibson, the Newbeats, George Hamilton IV, Gail Wynters and Ernie Ashworth. He also managed the career of Bob Luman, that brought him to the "Grand Ole Opry." Many others, at one time or another, have sought his advice and counsel.

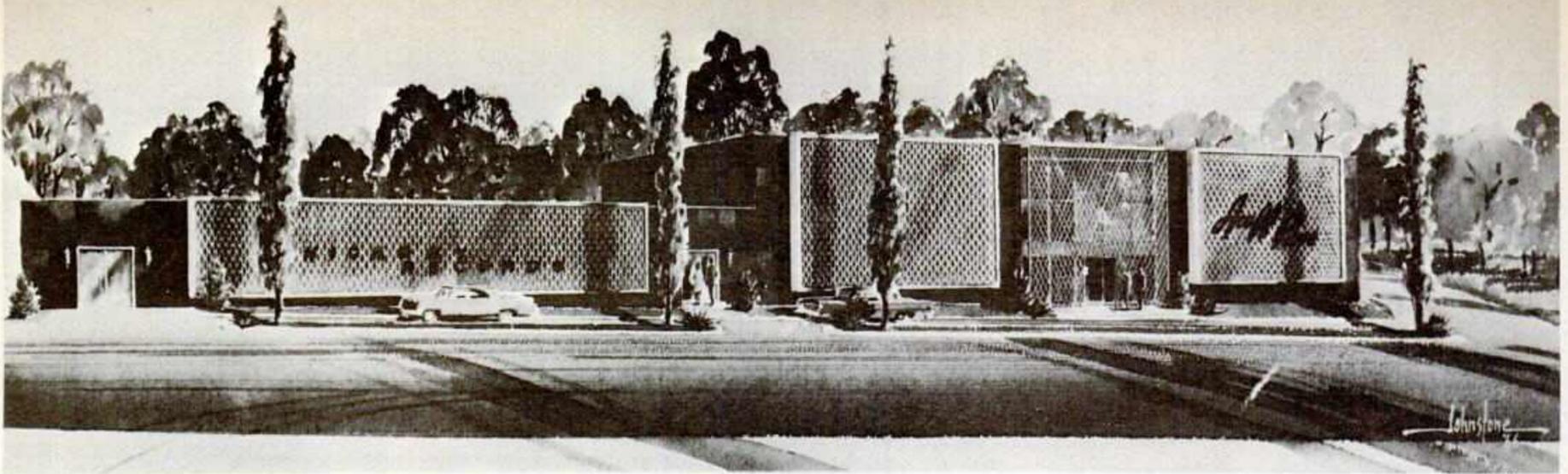
With his accounting background, his vast knowledge of the music industry, and his personal acquaintance with most of the people in music, this has been an invaluable asset to those under his direction.

Personal satisfaction in the success of the artist is the only compensation Rose has ever sought. There has been an abundance of it.

PHOTO - JIMMY MOORE
ART - ANN ASKEW



MILK



New A-R Building

Acuff-Rose has had three homes in Nashville, none of which has been on the city's Music Row.

The firm began in a one-room office at 220 Capitol Boulevard in downtown Nashville in 1943. It later utilized storage space at a nearby business college as well.

The Capitol Boulevard office consisted of the one large room and a closet-type passageway, which was used for storage. When Wesley Rose brought the sheet music and song folios to Nashville from Chicago, they filled the office, and the Roses had to move into the passageway. It was then that the extra room at the business college was rented.

In 1946, Acuff-Rose rented one section of a retail store complex on Franklin road, adjacent to a hardware store, tobacco store, vacuum cleaner shop and beauty shop. Wesley Rose worked out an agreement with the owner, as the firm began to expand, to take over whatever other of these stores were vacated. The owner offered to sell the entire section of stores to Acuff-Rose for \$30,000. This offer was turned down. (Several years later Acuff-Rose bought it for \$85,000. However, the land alone now is worth in excess of \$100,000.)

Little by little the firm took over the stores, converting them into one single operation. Then, in 1967, ground was broken for the new multimillion dollar building. It is, among other things, an esthetic contribution to the community.

A total of nearly 24,000 square feet of floor area

The new home of Acuff-Rose on Franklin Road in Nashville. Part of it covers one of the old locations of the firm.

is encompassed in the entire structure. Included in the main two-story building are a large general office area, several individual offices, an executive office area, and two large conference rooms. The executive offices and conference rooms are completely sound-proofed.

The one-story wing to the north houses the shipping, storage and darkroom operations, in addition to a complete paint shop and a modern four-track recording studio with rehearsal rooms and cutting rooms. This is in the space formerly occupied by the old recording studio adjacent to where Acuff-Rose now stands.

The facade of the building incorporates a design concept which was new to the Nashville area. It features three large areas of backlit stone tracery, cantilevered off the black granite wall of the building itself. The main entrance-way, screened with gold anodized aluminum, repeats the design of the tracery.

Housed in the building are the various affiliated publishing companies of Acuff-Rose: Fred Rose Music, Inc., Milene Music, Inc., Windward Side Music, and other firms such as Acuff-Rose Sales, Inc., Acuff-Rose Artists Corp., Hickory Records, Inc., and TRX Records.

The modern recording studio is a far cry from the old dubbing studio in the attic of Fred Rose's home, and the first actual recording studio in his garage. Several hit songs were recorded in the old garage studio, including "Cry, Cry, Darlin'," "Good Deal, Lucille" and "Too Old to Cut the Mustard."

A-R Nerve Center

Housed in Acuff-Rose's handsome new building at 2510 Franklin Road in Nashville are 11 different corporations and business entities which account for the many operational facets of the Acuff-Rose publishing-recording-agency complex.

The parent corporation in terms of history is Acuff-Rose Publications, Inc., the BMI publishing corporation which formalized what was originally a partnership founded on a handshake and a promise. Milene Music, Inc., an ASCAP publishing firm, was the second corporation organized by Fred Rose and Roy Acuff, and Fred Rose Music, Inc., another BMI publishing operation, followed.

Windward Side Music provided a nautical flavor to the Acuff-Rose corporate roster, and Acuff-Rose International, Inc., Acuff-Rose Far East, and Acuff-Rose Sales, Inc., indicate the firm's growing interest in its "one world of music" concept.

Hickory Records, Inc., and its TRX Division embrace all the Acuff-Rose record marketing activities, and Acuff-Rose Artists Corp. and A-R Artists, Inc., its far-flung talent booking operations.

Sitting at the top of the Acuff-Rose executive pyramid is Wesley Rose, son of the founder, who guides the destinies of the publishing companies as chairman of the board and president. In a strong supportive role is Robert M. McCluskey, general manager of all the publishing companies, who also assists the president in all other areas of corporate endeavor.

It's a Grand Old Name

The word "Hickory" in Nashville is, and has been since the War of 1812, a proud name. It was the name given President Andrew Jackson, whose Hermitage home stands east of the city, amid the hickory trees.

It was logical, then, when the Acuff-Rose publishing firm decided to form a recording corporation, it chose the name Hickory.

"Fred Rose made the selection," Bud Brown recalls. Brown, among other things, is general manager and controller of Hickory.

"He wanted something regional, something with dignity, and yet something with a country flavor. Jackson's 'Hickory' had all of this."

Hickory Records, now in its 15th year, has listed a strong roster of artists during its life. One of the first was Al Terry, whose recording of "Good Deal, Lucille" was a smash. Few recall that the late Rod Brasfield made his only recording for Hickory.

One of the newest arrivals in Nashville as a permanent resident is Danny Davis, who just began tenure in charge of a&r at RCA Victor. In 1953 he was one of the early Hickory artists. Another was Tommy Hill, now an independent producer in Nashville.

One doesn't have to go far back to recall the "Red Hen Boogie" by the McCormick Brothers; "So Lovely Baby" and "Louisiana Man" by Rusty and Doug; "Walking Up Calvary's Hill" and "There's a Big Wheel" by Wilma Lee and Stony Cooper, or their "Big Midnight Special." These are just a few of the big ones.

In 1961 Hickory tried something new—for them, at least. They decided to cut a "pop" session, using songs sung by John D. Loudermilk and sung by Sue Thompson. The formula spelled instant success. The tunes were "Sad Movies" and "Norman." Miss Thompson then turned out "Have a Good Time" and "Paper Tiger," and the pop identification was established. Later came the Newbeats with "Bread and Butter," "Breakaway"

and "Run Baby, Run." Next, Neal Ford and the Fanatics, and Bob Moore. Then there was a youngster named Donovan.

Donovan was a newcomer to music when Hickory signed him. He was under contract to Pye in London at the time, and was signed for U. S. releases by Hickory. Unfortunately for both, he also was underage (a fact unknown by Hickory officials at the time) and this later dissolved the contract. But the dissolution did not come about until there had been several Donovan releases by Hickory, and they still are being turned out in album form even though his later contract was signed with Epic. It was Hickory which gave Donovan his exposure, and—as such—helped pioneer the psychedelic sound.

In its swing to pop, Hickory never overlooked country. It merely sought, and attained, diversification. It signed Ernie Ashworth who came up with a hit on "Talk Back Tremblin' Lips," and Bill Carlisle whose "What Kind of Deal Is This" brought him back from a slump. Other Hickory artists included Bobby Lord and Bob Luman, both of whom moved on to become "Grand Ole Opry" stars.

Hickory reached across the sea again and signed Frank Ifield, who still is turning out songs for the label including "Call Her Your Sweetheart" and "No One Will Ever Know." Ifield, too, had been a Pye artist.

In 1967 Hickory formed a subsidiary label, TRX, and came up with such winners as Troy Shondell and Gene & Debbie in the contemporary field. The first record by Gene and Debbie sold more than 100,000 copies. TRX was set up to obtain masters and an option to put the singers on the masters under contract.

Aside from Brown, the guiding forces behind Hickory and TRX are Lester Rose and W. D. Kilpatrick. Their backgrounds are as dissimilar as any pair could be.

Lester, younger brother of Wesley Rose, had lived in Chicago all his life, had studied a trade, and became a boilermaker. But, having grown up in the family, he was always around music. He had seen and heard musicians as a youth, had attended MOA conventions and the like, and had acquired an ear for music. It was not tuned in to the boiler factory.

Wesley Rose talked him into joining the firm early in 1956, and promptly put him to work as road manager for the Everly Brothers. Four years later he was at Hickory Records, helping Joe Lucas run the firm. He now is national sales manager for Hickory.

In April of 1966 Lester Rose was joined by Dee Kilpatrick, a man of varied experience who, among other things, had been the first general manager of WSM's "Grand Ole Opry." During his tenure at WSM, Kilpatrick also managed the Artists Service Bureau. He had garnered experience for this a short time earlier while working for the Acuff-Rose Artists Corporation, still another facet of the business. Kilpatrick now is merchandising and promotion manager for Hickory, working side-by-side with Lester Rose.



Lester Rose



W. D. Kilpatrick

FEBRUARY 3, 1968, BILLBOARD



*Congratulations
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a Great Ten Years.*

Sincerely,

Ray Orbis

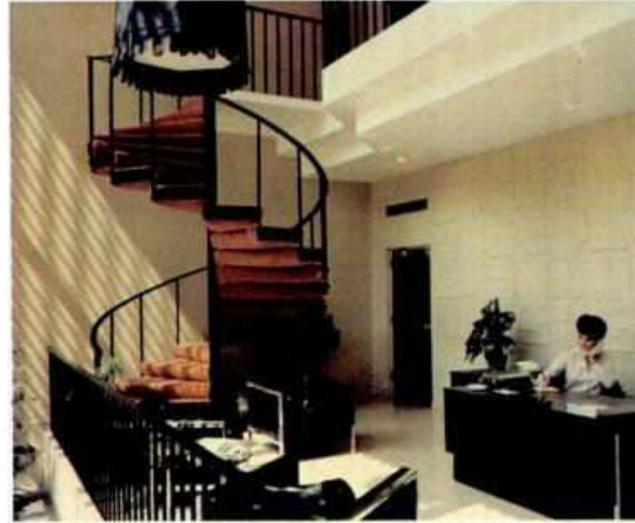
Inside Acuff-Rose



Lester Rose and Dee Kilpatrick in their Hickory Records office.



The office of vice-president John R. (Bud) Brown, who also serves as comptroller.



The spiral staircase in the reception area of Acuff-Rose, with receptionist Betty Jackson.



Charlotte Tucker, personal secretary to Wesley Rose.



The tasteful office of president Wesley Rose, with hidden wall stereo system.



A portion of the paneled conference room of Acuff-Rose, which seats 20.



The soundproof office of general manager Bob McCluskey.



Howdy Forrester operates Acuff-Rose Artists from this office.



The promotion office of Acuff-Rose, manned by John N. Brown and Len Schults.



Secretaries Pat Wilson and Judy Spain grace the Hickory Records office.



Dave Pitt and Jimmy Holland handle the printing office for Acuff-Rose.



The shipping office for Hickory Records. Copyrighted material

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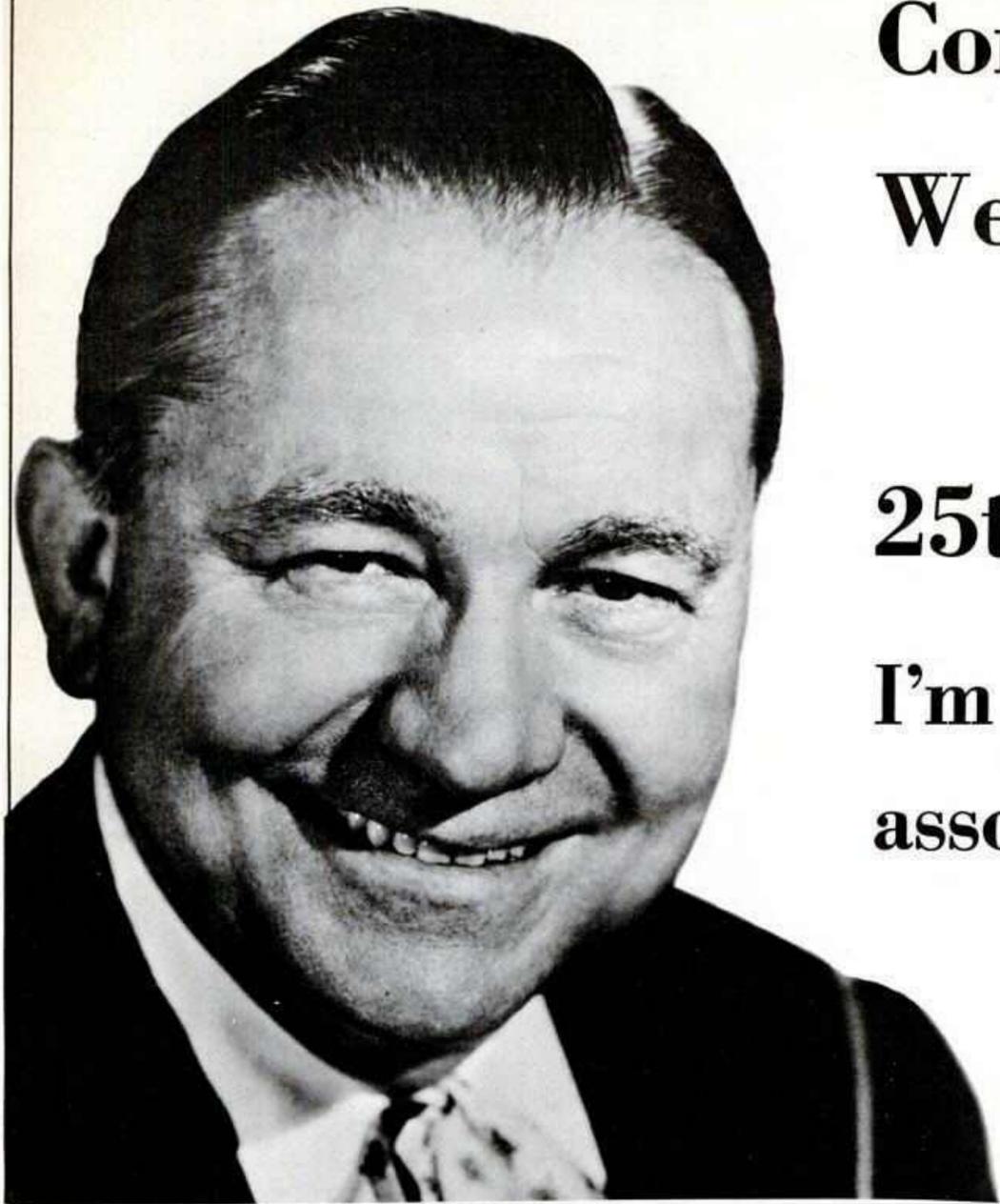
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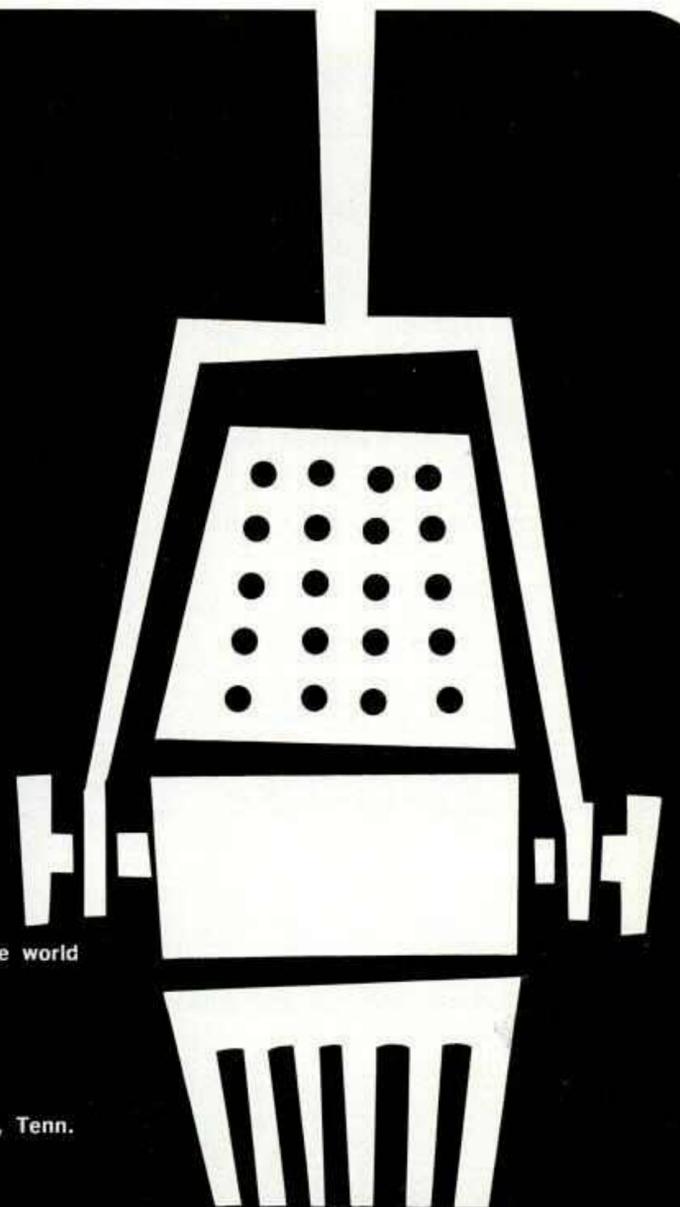
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Old Boyhood Pal Comes Through

At some point in your young life, standing with your closest friend, you may have vowed eternal friendship, coupled with a promise of sticking together to get to the top in the world.

It is conjectural as to whether Wesley Rose and Bud Brown ever made such a vow, but it's about what they have done in actuality.

John R. (Bud) Brown went through school with Rose, played football with him, was his close friend outside of classes, continued on through accounting school, and stayed with him as an accountant with Standard Oil in Chicago.

After Wesley Rose joined his father he tried to learn every facet of the business. This included going on the road. It's a little difficult to keep the books at home while traveling, so Wesley called his old friend Bud, asked him to come to Nashville and take over the books. That was in May of 1947, some 18 months after Wesley had joined the firm.

"I was 29 then and adventurous, so I decided to come," says Brown, now vice-president of Acuff-Rose Publishing, controller and general manager of Hickory Records.

The closeness of the two men was emphasized when they married sisters.

Bud Brown had no title when he came. Everyone just pitched in and did the work. One of his first actions was to help move the shipping department of Acuff-Rose to a nearby building, primarily to allow himself space to function.

Dean May: A Link of Strength

Miss Dean May once was a middle link in a chain, and she has proved to be a link of strength in the Acuff-Rose organization.

After Fred Rose had enticed J. Lucas from the Marshall-Bruce Co., Lucas talked the Roses into hiring Miss May from the same firm. She, then, helped bring Edna Crowder to Acuff-Rose, also from Marshall-Bruce. The three had worked together at the printing and office supply company, and then continued working as a unit at Acuff-Rose.

Now, 17 years later, Miss May is office manager of Acuff-Rose and its affiliated companies. During the years she has become a leading authority on copyrights.

When Wesley Rose appointed Miss May to her position last May he said: "Dean is one of the five of us who have been here through the years, and she is one of the most valuable associates I have." He noted that her new responsibilities were coupled with the company's expansion.

Value is an intangible, and it's sometimes difficult to measure her actual worth. During her prior years

John (Bud) Brown, life-long friend of Wesley Rose, now is vice-president of Acuff-Rose publishing and general manager of Hickory Records.



Aside from the fact that Brown once had taken piano lessons, he has had no background in music before joining the Nashville firm. "Right now I couldn't even find middle-C on the piano," he confesses. But Brown takes care of administrative duties for the most part, and is perhaps most knowledgeable on such matters as copyright dates, costs of sessions, and matters related to the books.

Physically, his office and that of his old boyhood pal are just a few feet from each other. Having spent more than 40 years of their lives in constant companionship has only deepened their mutual admiration and respect.

Just to complicate matters slightly, it should be noted that Wesley Rose now has a son-in-law working for the firm. His name: John Brown. It wasn't planned that way; it just happened.

Dean May, expert in the field of copyrights and other music matters, is office manager for the Acuff-Rose operation.



with civil service and the Veteran's Administration, Miss May had learned to co-ordinate, to get things done, and to communicate with people. She has retained those assets, and has added to her knowledge of the music business over the years.

She recalls vividly how much she learned from listening to Fred Rose talk to people in the industry. "There was nothing phony about him," she said.

And, too, she remembers how Hank Williams used to come into the office, sit down in a chair, and play us the songs he had written. He always wanted their opinion.

"And we always gave it to him," she says. "If we didn't think a song was good, we told him so. But it wasn't much of a problem. Most of what Hank wrote was good."

A-R in Britain: An Illustrious Chapter

The history of Acuff-Rose in Britain since its American foundation in 1943 has been an illustriously successful one.

Initially the company was not exclusively linked on a permanent basis to any local outlet. Campbell Connelly made a deal for some Acuff-Rose copyrights, including "Tennessee Waltz," which it still maintains, and Bourne Music has "I Love You Because" for Britain, the Commonwealth and Europe. The latter copyright scored an immense success via the late Jim Reeves version for RCA Victor.

Chappell also handled some Acuff-Rose material on an occasional basis up until 1957, when a 50-50 catalog deal was fixed between the two companies.

In May 1964 it was mutually agreed between Wesley Rose and Chappell to set up a completely self-contained Acuff-Rose operation within the Chappell group, and to expand its scope eventually to take in artist management and agency work on a parallel basis to the Nashville office.

Nick Firth was appointed general manager for Acuff-Rose here at that time, a post he still retains, and Mal Thompson was named professional manager. Thompson left last year and was succeeded by Ron Randall.

In October 1964 Colin Berlin was named to set up the booking agency side of Acuff-Rose, and began organizing an operation that has proved outstandingly effective.

Tom Jones broke big in early 1955 via "It's Not Unusual," and has progressed rapidly since. Two years

later Engelbert Humperdinck made the same breakthrough, and these two stars are the kingpins of the thriving booking and artist side of Acuff-Rose in London.

The agency has also been connected with some notable promotions. It was involved with Arthur Howes and Capable Management in the 1966 tour of Britain by Roy Orbison and the Walker Brothers, and with Harold Davison last year for Orbison's pilgrimage with the Small Faces.

"The agency division has become highly successful from scratch," stated Nick Firth, "and is widely known now for its top artist representation."

Among these are the Moody Blues, Solomon King, Ray Martine, Mia Lewis, Carol Deene and the Ted Heath Orchestra.

On the publishing scene, the Acuff-Rose strength in country music has asserted itself fully here. The Hank Williams song book is a constant money-spinner, and so are the copyrights by Don Gibson, John D. Loudermilk and Boudleaux Bryant.

"Country music has come into its own during the last few years," said Firth, "with the able assistance of stars like Tom Jones and Engelbert Humperdinck. But we've always managed to have pop hits as well, particularly with British artists, and the operation here has never been maintained solely on American records."

Local artists who have scored heavily with Acuff-Rose copyrights include Frank Ifield with "I'm So Lonesome I Could Cry" and "Call Her Your Sweetheart," Tommy Steele with "Singing the Blues," Tom Jones with "Funny Familiar Forgotten Feelings," Cliff

Acuff-Rose Girdles the Globe

The Acuff-Rose overseas arm has acquired a "boarding house reach."

The Nashville firm began in November of 1957 the establishment of affiliates in various parts of the world. The operation now virtually encircles the globe.

The first affiliation, which has continued from year to year, was with Editorial Julio Korn in Buenos Aires, covering Argentina, Uruguay and Chile. Felix Lipesker is the A-R man in Buenos Aires.

The next arrangement was worked out with Acuff-Rose Music Limited in London, with E. C. Holmes and L. A. Bishop handling the office. This firm works through the British Isles and Eire as well as Poland, Czechoslovakia, Hungary and Yugoslavia.

Acuff-Rose Publications Pty. Ltd. in Melbourne handles the two nations down under, Australia and New Zealand, with R. E. Bare in charge of the office.

Ralph Maria Siegel runs Acuff-Rose Musikverlage K. G. in Munich, for all of Germany and Austria. In Milan, it's Ladislao Sugar, of Edizioni Acuff-Rose S.r.l. Editions Acuff-Rose Benelux is in Brussels, and its two men, Roland Kluger and Felix Faecq handle Belgium and Holland as well as Luxembourg and the Republic of Congo.

George Roquiere, of Editions Acuff-Rose France, headquarters in Paris, where he takes care of matters for France, Monaco and Andora.

Acuff-Rose Verlag A. G. is the firm in Zurich, manned by Dr. Veit Wyler and Maurice Rosengarten.

For the Scandinavian territories of Norway, Sweden, Denmark, Finland and Iceland it's J. Windfeldt and Knut Mork of Acuff-Rose Scandi, in Copenhagen.

Enrique Garea of Ediciones Hixpavox S. A. looks after Spain and Portugal from his office in Madrid.

Ariston Music, Inc. in New York, takes care of the Acuff-Rose publications in Mexico, Colombia, Venezuela and Ecuador, while the Acuff-Rose Far East, Inc. is located in Nashville at the main headquarters, representing Southeast Asia.

Shoo Kusano of Shinko Music Publishing Co., Ltd., in Tokyo currently is the Acuff-Rose affiliate in that nation.

Acuff-Rose Pty. Ltd. of Johannesburg, South Africa, represents that republic as well as Southwest Africa, Northern Rhodesia, Nyasaland, Southern Rhodesia and Mozambique.

And in Sao Paula, Brazil, Plineo Vitale is the Acuff-Rose affiliate.



Tak Kanbe, left, and Shoo Kusano, right, Japanese affiliates of Acuff-Rose, go over arrangements with Wesley Rose.

Richard with "It's All Over" and Marianne Faithfull with "This Little Bird."

Acuff-Rose material performed on disk by American artists has also prospered, notably through Roy Orbison, the Everly Brothers, Ray Charles, Brenda Lee, Sue Thompson, Jim Reeves and Burl Ives.

"We are building up British writers," disclosed Firth, "and we got more British songs recorded during 1967 than ever before."

One of these latter was "Here Come the Bees," written by Acuff-Rose London staffman Hugh Pattison, which was a hit for the Barron Knights and also covered by Rolf Harris.

Acuff-Rose here has useful links with other American publishing houses like Pamper Music, Combine Music (whose "Distant Drums" sold heavily via its Jim Reeves version), and the Don and Lion rhythm and blues catalogs. Frank Ifield's Nashville recording sessions for Hickory were set up through the auspices of Acuff-Rose.

Its British company now controls Acuff-Rose France in conjunction with Chappell France.

"We have been doing a certain amount of record production," Firth added. "About six singles per year over the last two years. This is our next logical step for expansion."

Working with Firth, Randall and Berlin are Alan Field, Berlin's assistant in the agency; Hugh Pattison on a&r control and recording, and Dale Newton on promotion. With secretarial staff, Acuff-Rose has a total of nine for its British operation.

HAPPY 25th ANNIVERSARY

*Happy 25th Anniversary, Betty(Jackson), Betty(Young),
Bob, Bud, Charlotte, Dave, Dean, Dee, Del, Don, Edna,
Gene, Glenn, Howdy, Jimmy, Jean, Jerry, Jinks, Joe,
John, Johnny, Judy, Les, Lynn, Mel, Mildred, Nancy,
Pat, Ronnie, Roy, Roy Neal, Sam, Wes, and all the
Acuff-Rose writers and artists!*

Noble-Dury Public Relations



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Nashville, Tenn.*

He Never Turned Down a Songwriter

Bob Gilmore of Southern Music was the man who brought Mel Foree and Fred Rose together. It wasn't long after that when Mel became a songplugger for Acuff-Rose.

"Bob introduced us while he was in Nashville," Foree says, "because we were both songwriters. The first thing you know, Fred and I were writing songs together."

One of these was the standard, "No One Will Ever Know."

Foree says Fred Rose hired him to get Acuff-Rose music played on big shows. "No one was promoting records in those days. I'd go to all the shows being broadcast, give the musicians and leaders copies of sheet music published by Acuff-Rose, and try to talk them into playing it."

With the days of studio orchestras virtually gone, the concentration is now on records, and Foree covers almost all of the United States in this effort.

Foree joined Acuff-Rose in March of 1946, just two months after Wesley Rose had come to the firm.

"I remember Fred Rose best as a guy who never turned down an aspiring songwriter," Foree notes. "If Fred thought a man had talent, he'd do everything in his power to make the man a success. I can recall Fred taking songs, working over them, doing two-thirds of the work himself, and then giving the finished product back to the original writer with no strings

Mel Foree, national promotion man for Acuff-Rose, who has been with the firm almost since its inception.



attached. He never even cared about having his name on the song. Fred simply wanted this man to be a success, to make something of his talent."

Foree said it was the same way with recordings. Fred would polish many a song, helping anyone willingly, if he had a belief in that individual.

Over the years Foree has written many of the Acuff-Rose songs himself, including "All the World Is Lonely Now," "Nobody's Child" and "Devil's Train." He lives in Knoxville, where he spends half of his time. The other half is spent on the road, promoting all of the labels which record Acuff-Rose published songs.

John D. Loudermilk: Nashville Romantic

John D. Loudermilk is a romanticist. It is not surprising, then, when he first came to Nashville in the 1950's, he chose not to affiliate himself with Acuff-Rose.

"It was just unromantic-sounding," Loudermilk explains. "I was looking for something a little more exotic."

Loudermilk admits that he had no idea of the magnitude of the corporation when he arrived. "Even the building wasn't impressive back then. I guess I was looking for the things that really didn't matter."

It didn't take the famous songwriter long to discover what did matter.

"There were two people instrumental in my move to Acuff-Rose," Loudermilk explains. "I asked Chet Atkins' advice, and that of Bill Carlisle. Both of them led me to Acuff-Rose."

Once inside, Loudermilk quickly learned the setup. "All of a sudden it became very romantic, because there's a certain romance in success. What I saw

appealed to me. I didn't waste any time signing as an exclusive writer."

That was in 1960, and for the next six years Loudermilk turned out hits for the publishing firm. They included: "This Little Bird," "Language of Love," "Dream Boat," "Abilene," "Talk Back Trembling Lips," "Sad Movies," "Norman," "Paper Tiger," "Windy and Warm," "From Nashville With Love," "Ebony Eyes," "Big Daddy," "Then You Can Tell Me Goodbye" and scores of others.

In 1967 Loudermilk formed his own publishing firm, Windward Side Music and quickly discovered that he had little time for writing if he was to do any publishing. He promptly called Wesley Rose and Bob McCluskey, and worked out a 10-year pact with Acuff-Rose whereby Windward Side would become still another part of the Acuff-Rose complex.

Since that time Loudermilk has busied himself with writing again, and it's been a happy arrangement for the music industry. He's still turning out hits.

Don Gibson Recalls

From his snow-bound hill three-and-a-half miles from Gatlinburg, Tenn., Don Gibson put it succinctly:

"Without Wesley Rose I wouldn't know how to operate."

Gibson has been "operating" with Rose since 1953 when Mel Foree brought the publisher into a club in Knoxville where Gibson was performing. Foree wanted Rose to hear the singer.

"Wesley not only got me a contract with MGM, but took the song I was performing, 'Sweet Dreams,' published it, and got me started. Later I left MGM to go with Chet (Atkins—RCA Victor) but everything that's happened has been with Wesley."

Over the years Gibson has written about 90 songs

published by Acuff-Rose which were recorded by himself or others.

"I suppose the two best friends I've ever had have been Wesley and Chet," Gibson said. "But Wesley has been far more than a friend to me. He's handled all my business, told me what moves to make, and helped me in so many ways."

Gibson has had phenomenal success both as a writer and an artist. Thirteen of his recordings have been in the top 10 of the Billboard charts.

Gibson's greatest year was 1958. He wrote and recorded three smash hits: "Give Myself a Party," "Blue, Blue Day," and "Oh, Lonesome Me." Two of them reached No. 1 in the charts.

An Honest Man

"I was looking for an honest man in the music business, and Don Gibson led me to him."

This is how Roy Orbison describes his meeting with Wesley Rose, and his subsequent alliance with Acuff-Rose.

"It was in 1957, and I was playing a tour with Don Gibson and Johnny Cash. Don and I got to talking about someone who would be honest in every phase of the business—money, opinions, everything. Don said the man was Wesley Rose. I was impressed, but I didn't do anything about it."

A year later, Orbison had some second thoughts. "I was touring with the Everly's, and found that they were interested in a song I had written called 'Claudette.' When we got back to Nashville, they said they would record it. Wesley called me for the song, and found out that I was leaving the Sun label. He invited me to Nashville."

It was then, in 1958, that Orbison signed as an exclusive writer for Acuff-Rose.

"I never knew Fred Rose," he said. "As a matter of fact I was still a youngster when I heard a broadcast on a Dallas station that Fred Rose had died, and that was the first I had heard of him."

After Orbison signed as an Acuff-Rose writer, he decided to follow the pattern set by Gibson. He asked Wesley Rose to manage his affairs. He also signed with Acuff-Rose artists for booking purposes.

Orbison changed labels many times, from Sun to RCA Victor, to Monument and finally to MGM, but he has remained these ten years with Acuff-Rose.

"When I found that honest man, there was no point in looking any more," he said.

"One more thing about Wesley. When he says he'll do something, he follows through."

Cream of the Country Writers

The list of exclusive Acuff-Rose songwriters over the years reads like a "Who's Who" in the country music field. They range from Fred Rose, the first, to Teddy Bart, the most recent. Already a success on his own, Bart chose to cast his lot with Acuff-Rose late in 1967 "because this is the company that gets things done." Bart's successes include songs recorded by Al Hirt, Brenda Lee, Johnny Mathis and Dolly Holli-day.

When the Acuff-Rose firm opened for business in 1943, Fred Rose immediately wrote a pair of hits: "Fireball Mail" and "Pins and Needles." Roy Acuff recorded them, and then wrote a hit of his own, "Precious Jewel." They were the firm's first two writers, and the only ones at the time.

Then came the late Hank Williams, who wrote more than 100 songs for Acuff-Rose. After that, Mel Foree (still a staff writer) and Leon Payne (also still with Acuff-Rose).

Pee Wee King and Redd Stewart turned out the most famous of all the A-R songs, "Tennessee Waltz," and Stewart is still an exclusive writer for the company.

Charlie Louvin and his late brother, Ira, next became members of the writing staff. Then Martha Carson, Bill Carlisle, and Cliff Carlisle. Fred Rose then brought in a young writer-singer from Arizona named Marty Robbins, and he became an exclusive writer.

Johnny Wright and the late Jack Anglin, who formed the team of Johnny and Jack, joined the team. So did Boudleaux and Felice Bryant, Don Gibson, Roy Orbison and the Everly Brothers. Gibson, Orbison and the Everly's are exclusively with the company.

The same is true of John D. Loudermilk, Joe Melson and Ernie Ashworth. Other exclusive writers of the past and present include the Blackwells, Wilma Lee and Stoney Cooper, Mickey Newberry, Jimmy Work, Stu Phillips, Mark Sharon and Gene Thomas.

There are, of course, literally hundreds of others who have written songs for Acuff-Rose, on a non-exclusive basis.

But the list of some of the great tunes tells the story of the success of the publishing firm. It includes:

"Bird Dog," "Blue Boy," "All I Have to Do is Dream," "Wake Up Little Susie," "Blue, Blue Day," "Give Myself a Party," "Don't Tell Me Your Troubles," "Who Cares," "Just One Time," "There's a Big Wheel," "Cold, Cold Heart," "I Can't Help It," "I'm So Lonesome I Could Cry," "Jambalaya," "Nobody's Lonesome for Me," "There'll Be No Tears Tonight," "Oh, Lonesome Me," "Louisiana Man," "Sweet Dreams," "No Help Wanted," "I'm Gonna Walk and Talk With My Lord," "Satisfied," "Your Cheatin' Heart," "Full Time Job," "Ramblin' Man," "If You Don't Somebody Else Will," "Making Believe," "I've Been Thinking," "Singing the Blues," "Kaw-Liga," "Chattanooga Shoe Shine Boy," "Look Who's Blue," "Too Soon to Know," "Hey Joe," "Cathy's Clown," "Afraid," "Crazy Heart," "Fireball Mail," "Foggy River," "I Never Let You Cross My Mind," "I'll Never Stand in Your Way," "It's a Sin," "No One Will Ever Know," "Take These Chains from My Heart," "Tennessee Waltz," "Bonaparte's Retreat," "Midnight," "Devoted to You" and "Mexico."



Boudleaux Bryant, long an Acuff-Rose exclusive writer, chats with Sue Thompson, a Hickory artist.



From: The Desks of Redd Stewart and Pee Wee King

To: Acuff-Rose

Dear Wesley, Roy and Staff:

We are indeed PROUD to be a small part of so great an organization . . .

Our Warmest Congratulations on your 25th Anniversary

Redd Stewart Pee Wee King

**EDITORIAL
JULIO KORN
S.R.L.**

shakes hands
with

**ACUFF-ROSE
PUBLICATIONS
INC.**

and congratulates
them in their 1st
25th Anniversary

May the next 25 years
be even better for our
friends at Acuff-Rose



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February 3, 1968

Mr. Wesley Rose, President
Acuff-Rose Publications, Inc.
2510 Franklin Road
Nashville, Tennessee

Dear Wesley:

As spokesman for our entire agency I welcome this opportunity to pay tribute to you and your associates during your Silver Anniversary celebration.

As Nashvillians, all of us have benefitted from your many contributions to the music world in general and to Nashville business economy in particular.

As your agency, handling your complete insurance program through most of your 25 years of growth, we are deeply grateful and appreciative for this opportunity to serve you.

As friends, we are immensely proud of your accomplishments and prize many heartwarming memories of personal relationships.

Congratulations and best wishes for the coming years. We look forward to your Golden Anniversary.

Sincerely yours,

COOPER, LOVE and JACKSON COMPANY

Clifford Love, Jr.

Clifford Love, Jr.



Congratulations

Acuff-Rose

on your 25th Anniversary

Your efforts have added stature and dignity to Country Music. May your house continue to bloom and prosper.

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Ralph Maria Siegel

ACUFF-ROSE MUSIKVERLAGE

Munich, Germany



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**WARMEST CONGRATULATIONS,
WESLEY,
on ACUFF-ROSE'S
25th ANNIVERSARY**

**Best wishes,
Knut Mork**

**ACUFF-ROSE SCANDIA
Copenhagen**

Tennessee's Official State Song

There was that night in 1948 when Julius Frank Kuzchinski and Henry Ellis Stewart were sitting in the back end of a truck, moving along a highway from Dallas to Nashville.

A radio, tuned to the "Grand Ole Opry," was playing, and the men heard Bill Monroe sing his famous "Kentucky Waltz."

"You're from Tennessee, and you've never written a waltz about that State," Julius said to Henry.

"Well, I'll bet I can do it," Henry answered.

So Pee Wee King and Redd Stewart wrote the "Tennessee Waltz," a tune which was to make them rich and famous, and given even greater impetus to Acuff-Rose as a publisher of great songs.

Julius Frank Anthony Kuzchinski is the given name of Pee Wee King "(Whoever heard of a Polish hill-billy?" he once said).

Stewart says the name "Redd" is not a given name, but a "taken" name. "When I was younger, my hair was pretty red, and people were already calling me 'Red'. I decided to make it a little distinctive, so I added a letter. Later I had it legally changed to Redd." Stewart also says that, up to then, he had never met anyone who spelled the word with a double-d. Since then, he has met dozens of them.

But, back to the rear of the truck. Stewart searched for some writing material. All he could find was a pencil.

"I looked around, and the only other thing available was an old box of country matches which I always carried. I dumped the matches out, split the box open, and began putting down lyrics. Pee Wee and I added words or phrases at a time, and the first thing you know we had completed the song. Our main problem, as I recall, was to use the words 'Tennessee Waltz' and still tell a story. Nowadays it doesn't matter if the story and the title have anything in common, but it did back then."

Stewart remembers that the song was tucked away in his pocket until they arrived in Nashville, where both lived at the time, and only then did he put the original draft down on paper.

"Even then the words were a little different. You'll notice that we used the phrase 'Oh, the Tennessee Waltz, Oh, the Tennessee Waltz' over and over, but that finally was changed."

King and Stewart took their masterpiece to Fred Rose, and he thought it was a pretty good song, but nothing spectacular. Pee Wee and Redd then spent the next several Saturday nights backstage at the "Opry" trying to peddle the song to one of the stars of the show, hoping they might record it. None did.

"Now that I think back on it, I'm pretty grateful no one recorded it then . . . not the way things turned out," Stewart said.

Redd, who was a fiddler long before he became a

vocalist, tucked the manuscript in the bottom of his fiddle case, and carried it around some time.

"A few months later we were in Cincinnati, where Cowboy Copas was doing a session for the King label. Pee Wee and I and the boys were backing him up on the session. Fred Rose was doing the producing. Copas was nearly finished with his session when it was decided he needed one more song. I promptly took the 'Tennessee Waltz' out of the fiddle case." Stewart added.

Copas would have none of it. "Who needs a waltz?" he asked.

"Sid Nathan and Fred were in the control room, and I just decided to play the song through on the piano. Fred came right out of the control room and asked me to play it again. Suddenly he thought it was great. He talked Copas into recording it on the spot. It turned out to be the biggest thing Copas ever did. We gave Fred the publishing rights at that moment, and gave him another song we had done titled 'Southland Polka.' We thought there ought to be a polka to go with the waltz. Nobody ever heard of that one again."

Stewart recalls that two weeks later, he recorded the song himself for RCA Victor.

"It was Roy Acuff who talked me into singing. He told me a fiddler could make it all right, but if I'd put down my fiddle and try to sing I'd do a lot better. Then Fred helped me. He used to hit a note on the piano, have me match it, and taught me to sustain it. Wesley never did think I'd be a singer. Maybe he was right. But I recorded the song anyway."

A short time after that, Patti Page cut the song. "Even this was something of an accident," Stewart explained. "It was to be the 'B' side of a Christmas song she did. It didn't turn out that way, and then everyone in the world started cutting it."

Stewart went on with his singing and writing, recording such tunes as "Slowpoke," "You Belong to Me," "Bonaparte's Retreat" and "Changing Partners." He wrote "Which One Is to Blame," "Downstream" and others, but nothing ever approached the pinnacle attained by "Tennessee Waltz."

"I don't guess anything ever will," he says somewhat ruefully.

In 1950, Pee Wee King and Redd Stewart packed their bags and moved to Louisville to get the jump on television.

"We went there on a 13-week contract which lasted 10 years with the same sponsor. Eventually we were doing weekly shows in four different major markets," Stewart explains. Both still make their homes in Louisville.

Stewart still is an exclusive songwriter for Acuff-Rose. He still is singing, too, and packing his fiddle case. Within the past two weeks he has signed a con-

tract for booking by the Bob Neal agency.

That same day he carried to Acuff-Rose a few songs he had packed away in the fiddle case. He is hopeful that one of them just might be another "Tennessee Waltz." Wesley Rose listened carefully, with that same hope.

Stewart and King were pleasantly surprised a few years ago when, at the urging of former Gov. Frank Clement, "Tennessee Waltz" became the official State song of Tennessee.

It supplanted the historic "When It's Lilac Growing Time in Tennessee" which preceded even Acuff-Rose.

Moonlighter Joins Firm

After about 12 years of moonlighting for Acuff-Rose, Glen Snoddy now is a full-fledged part of the firm.

Snoddy built one of the first Acuff-Rose recording studios. He designed the current one. He is now in the process of helping to build its equipment.

Snoddy first became acquainted with Wesley Rose while the former was associated with WSM. He had come to the station through Brown Radio Productions, a company founded by the Brown brothers of Springfield, Mo., in the late 1940's.

With Owen Bradley, Snoddy was to build the original Bradley studios, now part of the Columbia Recording complex, and he built the first stereo console in Nashville.

Snoddy learned most of his engineering while serving in the MacArthur radio communications team in the Philippines during World War II.

While at WSM, he designed an Acuff-Rose studio. He left the radio station in 1960 to join Columbia, and while there designed and help build the current studio at Acuff-Rose.

"I have worked on and off with them, one way or another, since 1946," Snoddy said.

He spends a great deal of his time in Atlanta where he is working with engineers of Electronics Equipment Co. in construction of a new console with four outgoing channels, 4-track tape, 16 microphone inputs, flexible monitoring system which can operate independently and simultaneously. It is comparable, he says, to the equipment at the Columbia and RCA Victor studios. The most immediate use will be for tape mastering, and re-mixing of tapes that come in from this country and abroad.

Snoddy said the new console will be in operation by mid-February.

25 YEARS OF HITS

Acuff-Rose publishing, and its affiliated companies, not only have a success story over 25 years, but a continuous story of hits.

Part of the story is told in the number of awards received. In regard to others, which came before BMI and ASCAP began their awards, it is told in a record of sales.

Milene songs that were big hits before awards were presented are designated by astericks. Acuff-Rose songs that were big before awards were given are designated by the double-asterick. All others received awards.

TITLE—Composers, Year of Copyright

- FIREBALL—Floyd Jenkins, 1943
- *LOW AND LONELY—Floyd Jenkins, 1943
- *PINS & NEEDLES—Floyd Jenkins, 1943
- *WAIT FOR THE LIGHT TO SHINE—Fred Rose, 1943
- *WE LIVE IN TWO DIFFERENT WORLDS—Fred Rose, 1943
- *WHOSE HEART ARE YOU BREAKIN' NOW—Floyd Jenkins, 1943
- *JEALOUS HEART—Jenny Lou Carson, 1944
- *YOU TWO TIMES ME ONE TIME TOO OFTEN—Jenny Lou Carson, 1944
- *BLUES IN MY MIND—Fred Rose, 1944
- *WITH TEARS IN MY EYES—Paul Howard, 1944
- *BLUE EYES CRYING IN THE RAIN—Fred Rose, 1945
- *NO ONE WILL EVER KNOW—Fred Rose & Mel Foree, 1945
- *ALL THE WORLD IS LONELY NOW—Mel Foree, 1946
- *FOGGY RIVER—Fred Rose, 1946
- *ROLY POLY—Fred Rose, 1946
- *TENNESSEE CENTRAL (NO. 9)—Beasley Smith, 1946
- *IT'S A SIN—Fred Rose & Zeb Turner, 1947
- *MOVE IT ON OVER—Hank Williams, 1947
- *ROSE OF OL' PAWNEE—Fred Rose, 1947
- *WALTZ OF THE WIND—Fred Rose, 1947
- *MANSION ON THE HILL—Fred Rose & Hank Williams, 1947
- *HONKEY TONKIN—Hank Williams, 1948
- *I'M A LONG GONE DADDY—Hank Williams, 1948
- *PAN AMERICAN—Hank Williams, 1948
- *ROOTIE TOOTIE—Fred Rose, 1948
- *SOMEDAY YOU'LL CALL MY NAME—Jean Branch & Eddie Hill, 1948
- *TEXARCANA BABY—Fred Rose & Cottonseed Clark, 1948
- *THERE'S NO ROOM IN MY HEART—Fred Rose & Zeb Turner, 1948
- *JEALOUS HEART—Jenny Lou Carson, 1949
- *I'M SO LONESOME I COULD CRY—Hank Williams, 1949
- *AFRAID—Fred Rose, 1949
- *COUNTRY BOY—Boudleaux & Felice Bryant, 1949
- *I DREAMED ABOUT MOM LAST NIGHT—Fred Rose, 1949
- *I WISH I HAD A NICKEL—Tommy Sutton & W. S. Barnhart, 1949
- *THE LESSON OF LOVE—Fred Rose & Nat Vincent, 1949
- *PLEASE DON'T LET ME LOVE YOU—Ralph Jones, 1949
- *A-SLEEPIN' AT THE FOOT OF THE BED—Happy Wilson & Luther Patrick, 1949

TITLE—Composers, Year of Copyright

- **THERE'LL BE NO TEARDROPS TONIGHT—Hank Williams, 1949
- **MIND YOUR OWN BUSINESS—Hank Williams, 1949
- **I JUST DON'T LIKE THIS KIND OF LIVIN'—Hank Williams, 1949
- BONAPARTE'S RETREAT—Pee Wee King, 1950
- TENNESSEE WALTZ—Redd Stewart & Pee Wee King, 1950
- *IT WOULDN'T BE THE SAME—Fred Rose & Jimmy Wakley, 1950
- *NOBODY'S LONESOME FOR ME—Hank Williams, 1950
- CHATTANOOGA SHOE SHINE BOY—Jack Stapp & Harry Stone, 1950
- *CRAZY HEART—Fred Rose & Maurice Murray, 1951
- *TOO OLD TO CUT THE MUSTARD—Bill Carlisle, 1951
- *WEARY BLUES FROM WAITIN'—Hank Williams, 1951
- COLD, COLD HEART—Hank Williams, 1951
- *DEEP BLUES—Fred Rose & Vic McAlpin, 1952
- HALF AS MUCH—Curley Williams, 1952
- JAMBALAYA (ON THE BAYOU)—Hank Williams, 1952
- *KAW-LIGA—Fred Rose & Hank Williams, 1952
- *NOBODY'S LONESOME FOR ME—Fred Rose & Ed G. Nelson, 1952
- *TAKE THESE CHAINS FROM MY HEART—Fred Rose & Hy Heath, 1952
- FULL TIME JOB—Gerry Teifer, 1953
- I'M GONNA WALK AND TALK WITH MY LORD—Martha Carson, 1953
- NO HELP WANTED—Bill Carlisle, 1953
- RAMBLIN' MAN—Hank Williams, 1953
- SATISFIED—Martha Carson, 1953
- YOUR CHEATIN' HEART—Hank Williams, 1953
- CRY, CRY DARLING—Jimmy Newman & J. D. Miller, 1954
- EVEN THO—Willie Jones, Curt Peeples & Webb Pierce, 1954
- ONE BY ONE—Johnnie Wright, Jack & Jim Anglin, 1954
- AS LONG AS I LIVE—Roy Acuff, 1955
- IF YOU DON'T SOMEBODY ELSE WILL—Johnny Mathis, Jimmy Fautheree, Geraldine Hamilton, 1955
- I'VE BEEN THINKING—Boudleaux Bryant, 1955
- MAKING BELIEVE—Jimmy Work, 1955
- WHEN I STOP DREAMING—Ira & Charlie Louvin, 1956
- I TAKE THE CHANCE—Ira & Charlie Louvin, 1956
- SWEET DREAMS—Don Gibson, 1956
- SINGING THE BLUES—Melvin Endsley, 1956
- BYE, BYE LOVE—Felice & Boudleaux Bryant, 1957
- CASH ON THE BARRELHEAD—Ira & Charlie Louvin, 1957
- GONNA FIND ME A BLUEBIRD—Marvin Rainwater, 1957
- I CAN'T QUIT (I'VE GONE TOO FAR)—Marty Robbins, 1957
- I LIKE YOUR KIND OF LOVE—Melvin Endsley, 1957
- KNEE DEEP IN THE BLUES—Melvin Endsley, 1957
- TENNESSEE WALTZ—Redd Stewart & Pee Wee King, 1957
- WASTED WORDS—Don Gibson, 1957
- A WHITE SPORT COAT (AND A PINK CARNATION)—Marty Robbins, 1957
- YOU'RE RUNNING WILD—Ray Edenton & Don Winters, 1957
- WAKE UP, LITTLE SUSIE—Felice & Boudleaux Bryant, 1957
- ALL I HAVE TO DO IS DREAM—Boudleaux Bryant, 1958
- BIRD DOG—Boudleaux Bryant, 1958
- BLUE, BLUE DAY—Don Gibson, 1958
- BLUE BOY—Boudleaux Bryant, 1958
- DEVOTED TO YOU—Boudleaux Bryant, 1958
- I CAN'T STOP LOVING YOU—Don Gibson, 1958
- OH, LONESOME ME—Don Gibson, 1958
- PROBLEMS—Felice & Boudleaux Bryant, 1958
- SHE'S NO ANGEL—Wanda Ballman & J. W. Arnold, 1958
- BIG MIDNIGHT SPECIAL—Wilma Lee Cooper, 1959

TITLE—Composers, Year of Copyright

- COME WALK WITH ME—Burkett Graves, 1959
- DON'T TELL ME YOUR TROUBLES—Don Gibson, 1959
- GIVE MYSELF A PARTY—Don Gibson, 1959
- (TIL) I KISSED YOU—Don Everly, 1959
- I'M IN LOVE AGAIN—Vic McAlpin & Geo. Morgan, 1959
- POOR OLD HEARTSICK ME—Helen Carter, 1959
- WHO CARES FOR ME—Don Gibson, 1959
- BLUE ANGEL—Roy Orbison & Joe Melson, 1960
- CATHY'S CLOWN—Don & Phil Everly, 1960
- EACH MOMENT (SPENT WITH YOU)—Billy Worth & Billy Hogan, 1960
- JUST ONE TIME—Don Gibson, 1960
- LAST DATE—Floyd Cramer, 1960
- LET'S THINK ABOUT LIVIN'—Boudleaux Bryant, 1960
- ONLY THE LONELY (KNOW THE WAY I FEEL)—Roy Orbison & Joe Melson, 1960
- SO SAD (TO WATCH GOOD LOVE GO BAD)—Don Everly, 1960
- TEEN ANGEL—Red & Jean Surrey, 1960
- THERE'S A BIG WHEEL—Don Gibson, 1960
- WHEN WILL I BE LOVED—Phil Everly, 1960
- WHY I'M WALKING—Melvin Endsley & Stonewall Jackson, 1960
- CRYING—Roy Orbison & Joe Melson, 1961
- EBONY EYES—John D. Loudermilk, 1961
- LOUISIANA MAN—Doug Kershaw, 1961
- LOVING YOU—Wilma Lee Cooper, 1961
- MEXICO—Boudleaux Bryant, 1961
- MY LAST DATE (WITH YOU)—Floyd Cramer—Boudleaux Bryant & Skeeter Davis, 1961
- RUNNING SCARED—Roy Orbison & Joe Melson, 1961
- SAD MOVIES (MAKE ME CRY)—John D. Loudermilk, 1961
- THREE STEPS TO THE PHONE—Harlan Howard, 1961
- YOU CAN'T PICK A ROSE IN DECEMBER—Leon Payne, 1961
- LONESOME NUMBER ONE—Don Gibson, 1962
- NORMAN—John D. Loudermilk, 1962
- I LOVE YOU BECAUSE—Leon Payne, 1963
- IN DREAMS—Roy Orbison, 1963
- SWEET DREAMS OF YOU—Don Gibson, 1963
- TALK BACK TREMBLING LIPS—John D. Loudermilk, 1963
- WALL TO WALL LOVE—Helen & June Carter, 1963
- BAD NEWS—John D. Loudermilk, 1964
- BALTIMORE—Felice & Boudleaux Bryant, 1964
- BREAD AND BUTTER—Larry Parks & Jay Turnbow, 1964
- I LOVE TO DANCE WITH ANNIE—Boudleaux & Felice Bryant, 1964
- IT'S OVER—Roy Orbison & Bill Dees, 1964
- LONG GONE LONESOME BLUES—Hank Williams, 1964
- OH, PRETTY WOMAN—Roy Orbison & Bill Dees, 1964
- DON'T BE ANGRY—Wade Jackson, 1965
- I FOUGHT THE LAW—Sonny Curtis, 1966
- L'I RED RIDING HOOD—Ronald Blackwell, 1966
- *DEEP WATER—Fred Rose, 1967
- FUNNY FAMILIAR FORGOTTEN FEELINGS—Mickey Newbury, 1967
- *NOBODY'S CHILD—Cy Coben & Mel Foree, 1967

Note: In 1967 four of the Acuff-Rose songs were given BMI Awards. They were "Oh, Lonesome Me," "Tennessee Waltz," "I Can't Stop Loving You" and "Sweet Dreams."

Congratulations on Your 25th Anniversary

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**WHATEVER BECAME
OF YOUR COPY OF
BILLBOARD
FOR
OCTOBER 23, 1938?**

If you read Billboard each week and toss it away, perhaps you aren't concerned about your October 23, 1938, copy . . . or your March 4, 1967, copy. But, if you do save Billboard for use as a reference tool, missing copies can drive you to distraction.

Now, Billboard and 3M IM/Press (3M Company's International Microfilm Press) offer a complete file of Billboard from its beginning in 1894 through 1967. The file is on microfilm, which means it is compact, protected and easy to use.

There is a problem, however, Billboard has never been indexed. Consequently, if you want to research the tape cartridge industry in Billboard today from say the point when Ford first announced they would offer tape units in their cars, you would have to glance through every edition back to April 3, 1965.

Happily, however, this problem can be solved. We can back-index Billboard and will do so if subscribers and future subscribers to our microfilmed editions indicate an interest in an index. How far back should the index go? 1960? 1950? 1940? And what do our subscribers to our microfilmed editions really wish to find?

We don't know. But you do. So, we invite—nay, urge you to write our Richard Schreiber at Billboard, 165 W. 46th St., New York, N.Y. 10036. Tell him why you are interested in Billboard on microfilm. Perhaps we can help each other.

What does Billboard on microfilm cost? Each year is contained on two reels of 35mm negative (positive) microfilm. That will cost you \$36. Yes, this is more than you're paying for Billboard today. But what **did** happen to your copy dated October 23, 1938?



***ACUFF - ROSE
ARTIST
CORPORATION***

Howard (Howdy) Forrester

Roy Acuff	Roy Acuff, Jr.	Betty Amos	Bill Carlisle
Wilma Lee and Stony Cooper		George Hamilton IV	
The Cut-ups (Eddie, Sam and Joe)		Frank Ifield	Judi Lee
Sandy Mason	Bill Monroe	The Newbeats	Roy Orbison
Stu Phillips	Tex Ritter	Buddy Starcher	Del Wood
Lonnie "Pap" Wilson			Gail Wynters

Classical Music

Contemporary Gets Strong Waxing Play

LONDON — Contemporary music is being featured in new albums on RCA Victor, Argo, Deutsche Grammophon, CBS and Pye. Concert programs in Britain, also are including more contemporary music, especially in London, where a capacity audience recently attended an electronic - music program at Queen Elizabeth Hall.

Victor has instituted a new series on 20th century music with an album of music of Arnold Bax, Lennox Berkeley and Richard Rodney Bennett. The LP includes Bennett's "Symphony No. 1."

Argo is adding to its repertoire of contemporary English music with premiere recordings of Michael Tippett's "Symphony No. 2," "Weeping Babe," DGG is releasing excerpts from Hans

Werner Henze's "Elegy for Young Lovers" with that composer's "The Young Lord" due later.

A March CBS release will have a two-record set of Stockhausen's complete piano music played by Alois Kontarsky. Another Stockhausen album will contain his "Microphonie 1 and 2." CBS also is coupling Ives' string quartets.

Pye's low - price Golden Guinea Collector Series is issuing three modern music albums, including a pairing of Shostakovich's "String Quartet No. 10" and Ives' "Quartet No. 1." Britten's "Suite for Violin and Piano" is coupled with Walton's "Sonata for Violin and Piano." The third album has music of Tippett, Ridout, Mathias and Arnold.

Victor to Issue Live Cuttings of 2 Debuts

NEW YORK — Two live pressings of world premiere performances are included in RCA Victor's February release. Jacob Lateiner is featured as soloist

with Erich Leinsdorf and the Boston Symphony in Elliott Carter's "Piano Concerto." The album also contains a first recording of Michael Colgrass' "As Quiet As."

An album of Ornette Coleman first listings has the jazz artist as soloist with the Philadelphia Woodwind Quintet in his "Forms and Sounds," which was taped live. Completing the album are "Saints and Soldiers" and "Space Flight" with Coleman and the Chamber Symphony of Philadelphia Quartet.

A first recording of the "Fantasy for Orchestra, Op. 7" is included in a Rachmaninoff LP with Andre Previn and the London Symphony. A fourth Red Seal disk has lutenist Julian Bream in dances of Dowland.

First American releases by Antal Dorati with his Stockholm Philharmonic are listed for Victrola in conjunction with the orchestra's American tour. One album of Swedish music

(Continued on page 44)

Cincy to Bow Brubeck Work

CINCINNATI — The world premiere of Dave Brubeck's oratorio "The Light in the Wilderness" is scheduled for the Cincinnati Symphony's second annual Ecumenical Concert at Music Hall on Feb. 29.

Brubeck will play the jazz improvisation at the premiere. Other soloists will be baritone William Justis and organist Gerre Hancock. Also participating will be the Symphony Jazz Quartet composed of members of the orchestra, the Miami (Ohio) University A Capella Choir, and a large interfaith chorus. Erich Kunzel will conduct.

The concert is being sponsored by the Cincinnati Archdiocesan Councils of Catholic Men and Women; the Ohio Council, Union of American Hebrew Congregations; and the Council of Churches of Greater

Cincinnati. The program also will include "Kol Nidre" with Eli H. Cohn as cantor, and Brahms' "Ein Deutsches Requiem."



RENATA TEBALDI signs autographs at the Fifth Avenue store of E. J. Korvette as part of an in-store promotion for her new recording of "La Gioconda" for London Records. Looking on are Terry McEwen, left, manager of London's classical division, and Dave Rothfeld, Korvette's division merchandise manager. In foreground, right, is Phil Wesen, sales manager for London Records Distribution Corp.



YEHUDI MENUHIN, left, and sitarist Ravi Shankar record a second album of violin-sitar duets at Angel Records' New York studios with accompanying musicians. No release date has been set for the album, which will be a follow-up to the successful "West Meets East" LP, featuring Shankar and Menuhin, released last year.

Heliodor Series Launched By Furtwaengler, 'Barber'

NEW YORK—Heliodor Records is launching its Historical Performances Series with a monaural Wilhelm Furtwaengler album and also issuing the first low-price package of Rossini's "The Barber of Seville" in its initial 1968 release.

Furtwaengler conducts the Berlin Philharmonic in symphonies of Schumann and Haydn in the first album of the new series. The series will consist of historic performances issued only in monaural versions. Heliodor's other titles are being issued in stereo only.

The three-record "Barber" set features Gianna D'Angelo, Nicola Monti, Renato Capocchi, Carlo Cava and Giordio Tadeo with the Bavarian Radio Symphony under Bruno Bartoletti. Highlights from Wagner's "The Flying Dutchman" are on another pressing with Josef Greindl, Annelies Kupper, Wolfgang Windgassen, Sieglinde Wagner, Ernst Haefliger and Josef Metternich as soloists with

the Berlin RIAS Symphony under Ferenc Fricsay.

Fricsay conducts the Berlin Radio Symphony in a collection of 20th century music that includes a first listing for Gottfried von Einem's "Ballade for Orchestra, Op. 23." Kodaly and Stravinsky also are represented. Another Fricsay album has the Berlin Philharmonic in Beethoven. Hans Schmidt-Isserstedt conducts the Hamburg Radio Symphony in two Dvorak serenades.

Violinist David Oistrakh performs Tchaikovsky with the Franz Konwitschny in an album with violinist Igor Oistrakh and the Leipzig Gewandhouse Orchestra under Konwitschny in Beethoven. John Sebastian is featured in an LP of first list-

Xenakis Listed On Cardinal

NEW YORK — Three first listings for Iannis Xenakis, a major Greek contemporary composer, are contained in a new Vanguard Cardinal Series album. Maurice Le Roux and the French National Radio Orchestra perform "Metastasis" and "Pithoprakta," while pianist Yuji Takahashi and the Paris Instrumental Ensemble under Konstantin Simonovic perform "Eonta."

Maurice Abravanel and the Utah Symphony have a Vaughn Williams album, while Hans Swarowsky leads the Vienna State Opera Orchestra in two Haydn symphonies. The Yale Quartet offer two Mozart quartets. Instrumental recital albums listed are pianist Alfred Brendel in Schumann, and cellist Antonio Janigro in a collection of short pieces. Rounding out the release are Alfred Deller and Mark Deller in counter-tenor duets.

Edmunds, Mayer Songs on Desto

NEW YORK — Songs by John Edmunds and William Mayer, all first listings, are included in a new Desto album. The label also is readying the first complete collection of Ives piano music with Alan Mandel as artist on four LP's. The package should be out next month.

The Mayer selections include his three-act, six-minute opera "Brief Candle" and seven songs. Edmunds, in his first recordings, is represented by 11 songs. The album features sopranos Dorothy Renzi and Jeannine Crader, baritone John Langstaff, pianists Charles Crowder and David Garvey, and the Princeton Chamber Orchestra under Nicholas Harsanyi.

ings of harmonica concertos by Villa Lobos and Tcherpnin. Hans Schwieger conducts the Stuttgart Radio Symphony. Rounding out the release is a collection of Bach organ music with Helmut Walcha.

4 Win 5G, Orch. Posts in Mitropoulos Competition

NEW YORK — Four men won \$5,000 each and assistant conductorships with major orchestras in the finals of the Dimitri Mitropoulos International Music Competition at Carnegie Hall on Jan. 21. The first-place winners were Boris Brott of Canada, Gaetano Delogu of Italy, Francois Huybrechts of Belgium, and Farhad Mechkat of Iran.

Three of the winners will receive posts with the New York Philharmonic, while the fourth will be an assistant conductor with the Washington National Symphony. The four also received Mitropoulos Gold Medals, while one of them also will receive a Spoleto Festival Fellowship which includes a conducting assignment at next summer's Festival of Two Worlds at Spoleto, Italy.

Catherine Comet of France received the \$2,500 second prize and a Silver Medal, while Akira

Endo of the United States received \$1,000 and a Bronze Medal for third place.

Leonard Bernstein, music director of the New York Philharmonic and chairman of the competition's music committee, announced the winners. The jury consisted of conductors Leon Barzin, Frank Brieff, Richard Burgin, Fausto Cleva, Eleazar de Carvalho, Vladimir Golschmann, Igor Markevitch and Hans Schwieger.

The competition was sponsored by the Women's Division of the Federation of Jewish Philanthropies of New York. The finals program consisted of Sibelius' "Symphony No. 2" conducted by Fordon Mackie of England, Endo and Mechkat; Mendelssohn's "Ruy Blas Overture" conducted by Miss Comet; and Franck's "Symphony in D Minor," conducted by Huybrechts, Delogu and Brott.



ARAM KHACHATURIAN, right, is greeted by conductor Leopold Stokowski at luncheon at the Delmonico Hotel, New York, given Khachaturian by ASCAP before the Soviet composer's first American conducting tour.

Classical Notes

Regina Resnik will replace Elena Cernei in the title role of Bizet's "Carmen" at the Metropolitan Opera on Tuesday (30) and Feb. 10. Mis Cernei, who is ill, has returned to Roumania. Miss Resnik also replaced Miss Cernei in the opera on Jan. 18 and Wednesday (24). Richard Strauss' "Elektra" will be performed at the Met for the first time this season on Feb. 12 with a cast including Birgit Nilsson, Leonie Rysanek, William Dooley, Robert Nagy and Miss Resnik, Thomas Schippers conducting. Walter Berry replaces Dooley in the Feb. 16 performance of the opera. . . . Violinist Henryk Szeryng appears with

(Continued on page 44)

Electrola Runs Big Campaign

COLOGNE — Electrola is running a big sales drive for the Lieder recordings of Anneliese Rothenberger and the string quartet LP's of the Smetana Quartet. Miss Rothenberger is appearing in 18 cities in West Germany early this year and the Smetana Quartet in an equal number.

Record retail shops are alerted at each point on the tour, and are provided with special sales promotional material. Electrola encourages each retailer to stock the maximum number of LP's by the artists.

Electrola reports such promotion not only helps sell the artist's recordings, but also stimulates attendance at the concert. Electrola is using the tour by the Smetana Quartet, for example, to push the quartet's list of eight LP's, including works of Janacek, Mozart, Dvorak, Schumann, Schubert, Brahms, Haydn and Tchaikovsky.

Victor Issues Live Cuts of Two Debuts

• Continued from page 43

has first listings of Blomdahl's "Suite from Sisyphos," Rosenberg's "Voyage to America," and Berwald's "Sinfonie Capricieuse." The other Stockholm disk contains Sibelius music.

Two electronically rechanneled reissues have soprano Lotte Lehmann in Brahms and Wolflieder, and Arturo Toscanini and the NBC Symphony in Tchaikovsky. Rounding out the Victrola release are selections from the notebook of Anna Magdalena Bach with soprano Elly Ameling, baritone Hans-Martin Linde and harpsichordist Gustav Leonhardt.

The albums by Dorati and the Stockholm Orchestra were specially recorded in Sweden for Victrola. They will be released simultaneously in Sweden on Grammfon and Electra.

Texas Commission Gives Out Grants

AUSTIN, Tex. — The Texas Fine Arts Commission has awarded 11 cultural organizations a total of \$23,109 in matching fund grants.

Included among the grants were \$2,609 to the University of Texas Department of Music; \$3,500 to Texas Technological University, Lubbock, for an original musical drama; \$3,000 to the Dallas Symphony Orchestra; \$3,500 to Austin Symphony Orchestra for Children's Concerts and \$1,500 to Fort Worth Symphony Orchestra for Youth Concerts.

Contemporary Adds To Series by Toch

LOS ANGELES — Contemporary Records' Contemporary Composers Series continues its series on music of Ernst Toch with a pairing of the "Piano Concerto, Op. 38" with the composer as soloist with Herbert Haefner and the Vienna Symphony, and the "Cello Concerto, Op. 35" with soloist Frederic Mottier and the Forum Group of Zurich under Fred Barth. The album, in enhanced stereo only, is the fifth Toch album on Contemporary.

BEST SELLING Classical LP's

Billboard Special Survey For Week Ending 2/3/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	30	21	21	PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	16
2	3	STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonic (Solti), London A 4269 (M); OSA 1269 (S)	4	22	22	MAHLER: SYMPHONY NO. 9 (2 LP's) New Philharmonia Orch. (Klemperer), Angel 3708 (M); S 3708 (S)	15
3	2	VERDI: LA TRAVIATA (3 LP's) Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretere), RCA Victor LM 6180 (M); LSC 6180 (S)	15	23	28	HOROWITZ IN CONCERT (2 LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	40
4	6	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	18	24	18	HANDEL: MESSIAH (3 LP's) Schwarzkopf/Hoffman/Gedda/Various Artists/Philadelphia Orch. (Klemperer), Angel CL 3657 (M); SCL 3657 (S)	9
5	5	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	96	25	25	PROKOFIEV: IVAN THE TERRIBLE (2 LP's) Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	15
6	26	VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	3	26	—	PONCHIELLI: LA GIOCONDA (3 LP's) Tebaldi/Various Artists/Orch. (Gardelli) L'Academie di Santa Cecilia, London (No Mono); OSA 1388 (S)	1
7	9	PUCCINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	21	27	14	HANDEL: MESSIAH (2 LP's) Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	12
8	15	HOMAGE TO GERALD MOORE (2 LP's) De los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	13	28	20	MAHLER: COMPLETE NINE SYMPHONIES (14 LP's) New York Philharmonic/London Symphony (Bernstein), Columbia (No Mono); GMS 765 (S)	7
9	4	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	52	29	23	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn, Chicago Symphony (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	46
10	10	ORFF: CARMINA BURANA Various Artists/New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	76	30	30	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	7
11	8	BELLINI: BEATRICE DI TENDI (3 LP's) Sutherland/Various Artists/London Symphony (Bonyng), London A 4384 (M); OSA 4384 (S)	9	31	27	MAHLER: SYMPHONY NO. 2 (2 LP's) Sills/Kopleff/Utah Symphony (Abravanel), Vanguard Cardinal Series (No Mono); C/10003/4 (S)	9
12	12	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	78	32	—	RIMSKY-KORSOKOV: SCHEHERAZADE/VERDI: AIDA Concerts Arts Symphony (Leinsdorf), Capitol P 8660 (M); SP 8660 (S)	1
13	13	PUCCINI: MADAME BUTTERFLY (3 LP's) Scotto/Bergonzi/Various Artists/Rome Opera House Orch. (Barbirolli), Angel (No Mono); SCL 3702 (S)	18	33	32	WAGNER: DIE WALKURE (5 LP's) Crespin/Vickers/Various Artists/Berlin Philharmonic (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	38
14	11	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	33	34	37	RIGHT AS RAIN Leontyne Price/Andre Previn, RCA Victor LM 2983 (M); LSC 2983 (S)	2
15	34	HANDEL: JULIUS CAESAR (3 LP's) Treigle/Sills/Various Artists/N. Y. City Opera (Rudel), RCA Victrola LOC 6182 (M); LSC 6182 (S)	7	35	33	CAGE: VARIATIONS II/POUSSEUR: TROIS VISAGES DE LIEGE/BABBITT: ENSEMBLE FOR SYNTHESIZER Columbia (No Mono); MS 7051 (S)	4
16	16	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	38	36	36	WAGNER: RING CYCLE (19 LP's) Various Artists/Vienna Philharmonic (Solti), London Ring M; Ring S (S)	6
17	17	PENDERECKI: PASSION ACCORDING TO ST. LUKE (2 LP's) Various Artists/Talzer Boys Choir, Cologne Radio Symphony (Czyz), RCA Victrola VIC 6015 (M); VICS 6015 (S)	11	37	39	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) NBC Symphony (Toscanini), RCA Victrola VIC 8000 (M); (No Stereo)	5
18	19	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	76	38	35	BORODIN: PRINCE IGOR (3 LP's) Christoff/Various Artists/Sofia National Opera (Semkov), Angel (No Mono); SLC 3714 (S)	7
19	7	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	22	39	40	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	37
20	24	CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	7	40	31	MAHLER: SYMPHONY NO. 2 (2 LP's) Harper/Watts/London Symphony (Solti), London CMA 7217 (M); CSA 2217 (S)	25

Classical Notes

• Continued from page 43

William Steinberg and the New York Philharmonic in four performances beginning Thursday (1).

Leontyne Price will appear at the Feb. 24 Pension Fund concert of the Washington National Symphony under conductor Howard Mitchell. Pianist Artur Rubinstein will appear with Mitchell and the National on March 5 and 6. . . . Soprano Regine Crespin was honored by the Bohemians, New York music club, at the Plaza on Sunday (28). . . . Soprano Dorothy Kirsten and tenor Richard Tucker appeared in a recent Columbus (Ohio) Symphony concert conducted by Evan Whallon. . . . Seiji Ozawa conducts the Boston Symphony at Hartford on Monday (29), New York's Philharmonic Hall on Wednesday (31) and Friday (2), and Brooklyn's Academy of Music on Thursday (1). Leopold Stokowski conducts the orchestra in Philadelphia on Tuesday (30), while Erich Leinsdorf is the conductor at Carnegie Hall on Saturday (3).

George Szell conducts the Cleveland Orchestra in Verdi's "Requiem Mass" on Thursday (1) and Saturday (3). The soloists, all making their Cleveland debuts, will be soprano Gabriella Tucci, tenor Pierre Duval, mezzo-soprano Janet Baker, and bass Martti Talvela. The program will be presented at Carnegie Hall on Monday (5). . . . The Zagreb String Quartet recently appeared in Cincinnati in a concert of the Cincinnati Chamber Music Society. . . . Pianist Robert Goode will perform with the Boston Symphony Chamber Players at Boston's Jordan Hall on Monday (5). . . . The Stockbridge String Quartet gives its first public concert in Boston Feb. 19 at Jordan Hall. . . . Pianist Gary Towlen presents his first Carnegie Hall recital Feb. 11.

Zino Francescatti played Walton's "Violin Concerto" with George Szell and the Cleveland Orchestra Thursday (25), Friday (26) and Saturday (27). . . .

(Continued on page 68)

Karajan, Dieskau in DGG LP's

HAMBURG — The 16 releases Deutsche Grammophon plans for the next few months includes five pressings by Herbert von Karajan and the Berlin Philharmonic and six LP's with Dietrich Fischer-Dieskau.

'Isolde' Wins Two Japanese Awards

HAMBURG—Wagner's "Tristan and Isolde," conducted by Karl Boehm on Deutsche Grammophon, has been awarded two Japanese prizes. The Japan Festival of Arts and the Japan Record Academy separately have cited "Tristan and Isolde" as "best recording of the year."

"Tristan and Isolde" was recorded by DGG from a live performance conducted by Bohem at the 1966 Bayreuth festival. The Japan Record Academy awarded its Grand Prix a year ago to Grammophon's complete recording of "Wozzeck," also conducted by Boehm.

Three of the albums contain Tchaikovsky, while a fourth has four Sibelius symphonic poems. Pianist Christoph Eschenbach performs Beethoven with Karajan and the Berlin. Fischer-Dieskau appears in Verdi's "Otello," Brahms' selections, and "Spanish Lieder Book" with Elisabeth Schwarzkopf on two LP's. Another album contains highlights from Mozart's "Don Giovanni." He appears with pianist Joerg Demus in lieder recitals of Schumann and Beethoven.

Cellist Pierre Fournier performs two Haydn concertos with Rudolf Baumgartner and the Lucerne Festival Strings, while Adolf Scherbaum and Staniskas Simek have Bohemian baroque virtuoso trumpet music with the Paul Kuentz Chamber Orchestra. Clarinetist Leister joins the Amadeus Quartet in Brahms. A Don Cossack choral concert also is slated.

International News Reports

EDITORIAL

Showcase for All

That fact that MIDEM has tripled in size since its inauguration last year is sufficient testimony to its viability and, to quote our editorial last year, to its value as "a means of bringing increasing prosperity to the world of music."

For the small independent record producer it represents a wonderful opportunity to secure world-wide distribution of his product; for the music publisher it is a unique song-supermarket; and even the major record companies, whose world-wide distribution is already tied up by existing contracts, it is an unrivaled opportunity to reunite its representatives and licensees throughout the world.

Since developing its potential as a talent market, MIDEM also offers the opportunity to artists well-established in their own countries, to become better known in many other countries.

This is well illustrated by the case of Brazilian singer Elis Regina who was the revelation of the International Opening Gala. Her performance was heard through a number of European radio networks and has opened up a completely new and receptive market for her records.

With its value as a market of music and talent assured, MIDEM still has not solved the problems inherent in the presentation of the evening galas. In this respect it cannot make up its mind whether or not to be a festival as well as a market.

Much of the talent presented throughout the week is not of international status and it is difficult to see of what value to the artists, and their record companies, these shows are, except in the rare instances when an artist like Miss Regina, who has great international potential, makes such a dramatic impact.

Supremes Capture MIDEM Show With Swinging Tunes

CANNES — Diana Ross and the Supremes, in a superbly polished and professional performance, scored a triumph at the inaugural MIDEM gala when they closed the 2-hour show with a swinging set of their hit songs.

The finale of the show at the packed 1,800-seater Palais des Festivals, was one of the two moments when a fairly re-

strained audience of music industry professionals were inspired into a mood of warmly enthusiastic acclaim.

The other high peak of the show was the performance of Brazil's vivacious bossa nova specialist Elis Regina with the Bossa Jazz Trio. Miss Regina singing with an infectious rhythm and an appealing smoky voice, was the one revelation of the evening.

The Spanish duo Juan and Junior opened the program with two moderately successful numbers, then came Hungarian singer Zsuzsa Koncz, making a nervous and none-too-convincing debut in France.

The atmosphere was considerably livened by the attack of Peret and his Gitanos from Spain, and the Polish piano duo, Vacek and Marek maintained the pace with old-time interpretations of "The Last Waltz," and "Happy Days Are Here Again" though they had to struggle with badly-tuned pianos.

Julie Felix, with her relaxed personality, true voice and fine diction, earned warm applause, and Peter Horton of Austria sang a confident "Mack the Knife."

Los Bravos of Spain performed three numbers, including their big hit "Black Is Black," but muddy amplification failed to do them justice.

Poland's top girl singer, Eva Demarczyk, was disappointingly erratic in her pitching in her one long number, but the Duo Ouro Negro, from Angola, impressed with their verve and good harmony.

A fine set from the big-voiced P. J. Proby followed, and this included an excellent version of Lennon-McCartney's "Day in the Life," a difficult song which Proby sang with great panache.

Sandie Shaw, mandatorily barefooted, contributed three numbers—all sung with professional assurance—finishing with a multi-lingual version of her

(Continued on page 50)

MIDEM Opens: 400 Cos. Make it a 'Worldly' Event

By MIKE HENNESSEY

CANNES — The second International Record and Music Publishing Market—MIDEM '68—opened here on Jan. 21 in spring-like sunshine and showed all signs of eclipsing the success of last year's event.

With more than 400 participative companies from 34 countries, the MIDEM can claim this week to be the world headquarters of the music-record industry.

Though open unofficially on Jan. 21, the market, occupying five floors of the Martinec Ho-

tel, got into full swing on Jan. 22 when most of the 287 offices opened shop.

Strongest representation was from France (83 companies), the U. S. (69 companies), Britain (64 companies), Germany (40 companies), Italy (31 companies) and Spain (20 companies).

Increasing interest in MIDEM on the part of the East European countries was exemplified by the Czechoslovakian gala on Jan. 23, the Polish, Hungarian and Czechoslovakian classical concerts and the presence of record and publishing companies from East Germany,

Bulgaria, Hungary, Poland, Czechoslovakia and Yugoslavia.

For MIDEM '68, a heavier emphasis has been placed on the event's potential as a talent market and, with the inclusion of classical music, participants both large and small have the opportunity of doing business on a wide front.

Within one year MIDEM has tripled its size and greatly increased its scope and its world-wide prestige, with the closing MIDEM trophy gala being filmed in color TV for retransmission in 14 countries.

MCA's U.K. Set-Up Set Feb. 16

By PHILIP PALMER

LONDON—MCA will begin independent record operations in the United Kingdom on Feb. 16 under the supervision of its recently appointed chief Brian Brolly. The company will introduce the MCA logo here and will activate its American subsidiary Uni label.

MCA will also introduce a classical label, Gold Records, that Brolly is preparing for the company's entry into both the budget and tape cartridge markets. MCA stays with British Decca to press its product and Decca's subsidiary distribution division, Selecta, will handle supplies to dealers throughout the U. K. MCA Records will be distributed in Ireland by Solomon and Peres and Irish Record Factors.

Mike Sloman, who joined the company last year as its European representative will handle MCA's administration and the a&r department which is headed by Mike Leander. Leander who recently signed a long-term deal to produce records and movie themes for MCA, has cut many British hits. The company's sales and marketing manager is Peter Roddis who was previously in charge of the Stereo 8 tape division at RCA

(Great Britain).

MCA's label manager is Alan Crowder who came from Marcel Rodd's Saga Associated Records company. Roger Watson previously at Philip Solomon's Major Minor label will handle promotion.

The record company will begin its record operation Feb. 16 with two American singles, Brenda Lee's "That's Alright" and "Daffodil Days" by the Hobbitts, plus a British record which features John Rowles with a French song with English lyrics called "If I Only Had Time."

MCA has already begun building up a roster of British acts who will be recorded by Leander. The release date of the first Uni single has not yet been set.

Pye has the release rights to three Uni singles and one album and in exchange Uni has released records by Val Doonican and the Foundations in America.

American Decca previously issued its back catalog material on British Decca's Ace of Hearts economy label. When existing stocks run out, MCA will launch its own budget line.

Barry, Forbes Join Embers As Executives

CANNES—Soundtrack composer and Academy Award winner John Barry and film director and scriptwriter Brian Forbes are joining the board of Jeffrey S. Kruger's Ember Records it was announced here during the MIDEM.

Barry becomes company chairman and will act as executive producer for all of Ember's major recording activities.

Forbes, writer/director of such movies as "King Rat," "Angry Silence," "L-Shaped Room" and "Up-Coming Dead-fall" will work with Barry on musical projects in relation to the screen.

Barry has named Jimmy Henney as head of Ember's promotion and recording. Henney also joins the Ember board and will work with Barry and Forbes on music and film activities. The three join Kruger and Hal Shaper as Ember directors.

The Henney Music Corp. is being formed to take in all of Ember's publishing activities. Henney will be joint managing director of the corporation with Kruger and the existing companies in Kruger's Florida Music group will come under the Henney Music Corp. banner.

Sonoplay Will Handle Barclay S. A. in Spain

MADRID — Discos Barclay S. A., recently set up in Madrid under the direction of Alain Milhaud, has signed with Sonoplay for distribution of its catalog in Spain.

Sonoplay belongs to the Movierecord group, founded 15 years ago by Joe Linten. This group includes an important publicity organization operating in the fields of advertisement hoardings, cinema and TV publicity.

Movierecord handles more

Public to Choose Finn Euro Entry

HELSINKI — For the first time since Finland began competing in the contest in 1961, the song to represent the country in the Eurovision Song Contest will be chosen by the viewing public and not by a jury.

The song selected for the 1968 Eurovision Contest in London on April 6 will be chosen from six to be performed by Inga Sulin (PSO), Anki (PSO), Kristina Hautala (Scandia), Johnny (Scandia), Irina Milan (Columbia) and Aarno Raninen (RCA).

The final will be held on Feb. 10 and the winning song announced on Feb. 17.

than 50 per cent of the publicity material on Spanish TV, 90 per cent of the cinema publicity business and 70 per cent of advertisement hoardings, and has just completed negotiations to broadcast on more than 60 national radio stations.

The group's record subsidiary, Sonoplay, started 18 months ago. Following the distribution deal with Barclay, a new administrative structure has been built up under the direction of commercial manager, Manuel Sancho, who is reorganizing the distribution network.

Movierecord is planning an intensive publicity campaign for Barclay and Riviera artists, the first stage of which was a live broadcast from the Paris Olympia on Jan. 18 when Charles Aznavour opened for a season.

Barclay releases planned include an LP and two EP's by Aznavour, an LP by Jacques Brel, three LP's by Raymond Le-fevre, EP's by Nino Ferrer and Nicoletta and singles by Mireille Mathieu, Hugues Aufray and Dalida.

Barclay, in turn, will undertake promotion of Spanish artists outside Spain. In addition, intensive exploitation of the Sonoplay, Barclay and Riviera

Scandinavia Pop Groups Make It

OSLO — Pop groups will take the honors for Scandinavia at the MIDEM trophy gala in the Palais des Festivals, Cannes on Saturday (27).

The groups, who were top record sellers in their respective countries over the MIDEM reference period (July 1, 1966 to June 30, 1967) are Keld and the Donkeys (Denmark-HMV), the Vanguards (Norway-Continental/Triola) and the Hep Stars (Sweden-Olga).

Keld and the Donkeys' best-sellers in the reference period were "Ved Landsbyens Gade-kaer" and "En Tusindfryd i Min Haand."

The Vanguards scored with "Lykkeveien," "Mot ukjent sted" and "Min barndoms by." They record for their own label, Continental, and their disks are distributed by Arne Bendiksen A/S. The group is managed by Barry Matheson.

The big Hep Stars success was "Inatt jag droemde"—which made a big impact in both Sweden and Norway last year—although the group normally records in English.

catalogs is planned for South America where Movierecord has acquired a number of TV channels.



RAPHAEL, left, receives thanks from Puerto Rico representative of Peer International Publishers, A. I. Fonfrias. Raphael used for the first time in his act two top tunes by Puerto Rican composer Rafael Hernandez, "Preciosa" and "Lamento Borincano."

European PX Slaps Ban on Baez Disks

By OMER ANDERSON

NUREMBERG, W. Germany — The European Exchange System (EES) said that it has banned the procurement and sale of recordings by Joan Baez.

EES said the ban on the folk singer's records will be enforced despite her release from jail after serving a 31-day sentence as an anti-draft protester. The military merchandising network said Baez's records were considered unsuitable for disk shops in the European post exchanges.

There have been charges that the PX merchandising system is censoring records and EES executives say this isn't far from the truth. They acknowledge that censorship over PX disk buying is indirectly exercised, and they contend that the PX has the right to do so. EES executives pointed out that the PX merchandising system is operated by the U. S. Armed Forces for the benefit of service personnel, and has as its

mission aiding morale among service people.

In the case of Miss Baez, EES record officials said it would be naive to expect the PX to stock the folk singer's anti-Vietnam war records. They added that "many" complaints were received by EES disk shops before the Baez product was withdrawn.

On these grounds alone, EES executives said, the decision was made.

EES is also refusing to buy the records of other anti-war protesters.

Other cases are more difficult. For example, EES removed the Fugs' recording of "ESP," after buying 600 copies.

The military services take the position, that, literally speaking, there is no censorship exercised, since the serviceman is free to buy any disk at civilian record shops.

RSI-Italiano Chooses Top 10 for January

MILAN — RSI-Italiano has selected the 10 new records creating action in Italy for shipment in January. The selection is made by Germano Ruscitto,

Billboard's director of Italian operations.

The subscribers to RSI-Italiano include record companies and music publishers who review the records and songs for their value in the particular market. RSI-Italiano also supplies the English translation to the Italian lyrics and information as to where licensing arrangements are to be made available. The selections include Italian copyrights only.

The 10 records selected: "Dan, Dan, Dan," by Dalida (Barclay/Italiana), published by RCA-Italiana; "Siesta," by Bobby Solo (Ricordi), published by EL & Chris; "30 Donne Del West," by Anonima Sound (CBS Italiana), published by April Music Italiana; "Pippo (Pippo) Non Lo Sa," by Rita Pavone (Ricordi) published by Sugarmusic; "Viva Le Donne Come Te," by Michele (RCA-Italiana), published by RCA-Italiana; "La Bomba," by Johnny Dorelli (CGD), published by Sugarmusic; "Non Finira," by Ornella Vanoni (Ariston), published by Ariston Music; "Un Giorno Se Ne Va," by I Ribelli (Ricordi), published by Ricordi; and "Sapessi Come E' Facile," by Renato Rascel (RCA-Italiana), published by Sugarmusic.

ERATO TO WAX OLYMPIC MUSIC

PARIS — Disques Erato, distributed here by Barclay affiliate C.E.D., has been selected by the Organizing Committee of the 10th Winter Olympic Games to record the official music of the Games. The music consists of three works—"Suite for the 10th Games," by Jacques Bondon, "Solemn March," by Roger Boutry and "Olympic Hymn," by Spiro Samara.

Erato is issuing an LP containing all three works, the Suite played by the choir and orchestra of the Concerts Lamoureux conducted by Jacques Bondon and the two shorter works played by the band of the Gardiens de la Paix conducted by Desire Dondeyne. Erato will also release an EP with the "Solemn March," the "Olympic Hymn" and the "Triumphal March" from Bondon's Suite.

48 Singers to Compete at 18th San Remo Song Fest

By GERMANO RUSCITTO

SAN REMO, Italy — An international line-up of 48 singers will perform at the 18th Annual San Remo Festival which begins its three-day run here Tuesday (30). The competition has launched such hits as "Volare" in 1958 and "Al Di La" in 1961.

Some 31 of the singers are Italian, while nine are American, three French, two British and one each Brazilian, Austrian and Japanese.

Leading industry figures attending MIDEM at Cannes,

Jan. 21-27, will cross the border to attend the Italian classic.

Twelve songs will be performed twice on Thursday (1) and Friday (2), and 14 of these will be selected for the final on Saturday (3). Juries, selected from the staffs of Italian newspapers, will phone in their votes. Each song will be performed by two artists, and the three leading songs will be awarded prizes.

The three-day event will be televised in Italy, and the finals will be televised in most of Eu-

rope. Tapes for radio and television will be sent to other areas of the world.

Making their San Remo debuts will be Wilson Pickett, Bobbie Gentry, Louis Armstrong, Nino Ferrer, Shirley Bassey, Fausto Leali and Al Bano.

Domenico Modugno and Milva will be making their second San Remo appearances, and Johnny Dorelli and Pino Donaggio will be making their sixth appearances.

DGG Registers Peak Yr.; Maps 'Full Entertainment' Expansion

By MIKE HENNESSEY

HANNOVER — Deutsche Grammophon had its most successful year in 1967, reported DGG executive Henning Rintalen at a press conference in the Inter-Continental Hotel, Hannover, on Jan. 16.

The press conference followed Deutsche Grammophon's two-day international convention which was attended by representatives from 28 countries, and by the top management of DGG-Coen Solleveld, Johannes van der Velden, Dr. Hans-Werner Steinhausen and Kurt Kinkele.

Representative were taken on a tour of the two Hannover factories before assembling for the convention, at which the main topic of discussion was diversification.

Said Rintalen: "Looking back on 1967, we could say it was the year of the cassette; this year will be the year of diversification as far as Deutsche Grammophon is concerned. We shall be going into the international entertainment business on a broad front and not limiting our activities to record production."

Asked about cassette sales, Rintalen said: Sales were limited only because we just couldn't had supply problems all over the world. But the cassette system is now firmly established as the most dominant system outside America - and we are hoping for the best in the U. S."

Rintalen said that experience had shown that cassette sales did not affect record sales. Replying to a question on budget line albums, Rintalen said that Deutsche Grammophon had no intention of lowering its budget price of 9 marks 80 (\$2.45) for Germany, although cheaper prices operated in some other markets, notably the U. K. where budget line albums retailed at 6 marks 50 (\$1.62).

EMI Handles ABC, Dot in Scandinavia

OSLO — Distribution in Scandinavia of the American labels Dot and ABC Records was taken over by the EMI licensees Jan. 1. Dot was previously represented by Moerks in Denmark, Knappupp in Sweden and Arne Bendiksen in Norway. ABC Paramount was formerly with Metronome in Denmark and Sweden and Nor-Disc in Norway.

"We are more serious in making our recordings than are others who are putting out low-price records and there are some artists who do not like to appear on low-price albums."

Rintalen added that all German record manufacturers had raised LP prices by one mark following the introduction of the new added value tax on Jan. 1. Singles had gone up by 25 pennings. Asked about the possible effects of the removal of tariffs on records in the Common Market countries, Rintalen said he did not foresee any

traffic in records or transshipping problems. "We have always regarded the Common Market countries as one territory. I don't think the removal of tariffs will change anything."

Dealing with Deutsche Grammophon's operations outside Germany, Rintalen reported impressive expansion in the pop field. "It has to be remembered," said Rintalen, "that after the war we had to start again from scratch and our first objective was to establish ourselves in continental Europe. We did not start releasing pop in English-speaking countries until about three years ago. But now we have highly successful operations in Britain and Canada."

He agreed that there were problems in promoting German artists in Britain, because of work permit restrictions. It was not good releasing records in Britain if the artists concerned could not be presented on radio, TV and stage. Though work permits were also needed for British artists to perform in Germany, these were generally easily granted.

In reply to a question on jazz sales, Rintalen said that for Deutsche Grammophon, these represented less than 2 per cent of total sales.

The press conference followed a tour of the Hannover factories. Afterward, Deutsche Grammophon took over the Pam Pam club in Hannover for a social evening attended by pressmen, and most of DGG's international representatives and top executives.

Sayton S.A. In Barcelona

BARCELONA — A new record company—Sayton S.A.—will begin operations here on Feb. 14 under the chairmanship of Luis Ferrer, conductor of the Orchestra Maravella.

The company will release product on four labels—Canigo for Catalonian music and song, Happy Band, for modern groups, Ston, for singles, and Sayton for a varied range of music.

Sayton is setting up its own distribution organization and is expected to sign contracts shortly for the distribution in Spain of a number of foreign labels.

Secretary of the new company is Isidro Sola Llop and the commercial manager is Antonio Serea Gomez.

Dutch Entries Vie

AMSTERDAM — Six Dutch artists will compete to represent Holland in the Eurovision Song Contest in London on April 6. They are Trea Dobbs (Philips), Gonnie Baars (Artone), Connie Vink (Inelco), Tante Leen (HMV), Rene Frank (Philips) and Ronnie Tober (Philips). The final will be shown on Dutch color TV on March 20.

Wiisholm at Parley

COPENHAGEN — Nordisk Polyphon a&r man O. Wiisholm visited Baarn, Holland, for a Philips convention which was also attended by Norway's Norsk Phonogram managing director Haakon Tveten.

CRITERION WINS ON COPYRIGHT

MONTREAL — The practice of releasing French-Canadian versions of current U. S. hits for the French-Canadian market without authorization of the music publisher has been successfully challenged in a legal action. Criterion Music Corp. of Los Angeles succeeded in its action against Denis Pantis' Citation Records, which released lyric to "Sugar Town," written by Lee Hazelwood. Citation paid damages and legal fees and agreed to cease any further infringements on the Criterion copyright.

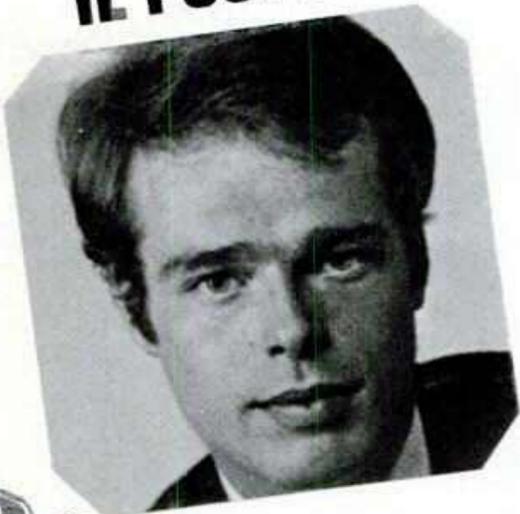
SANREMO '68



TONY RENIS
IL POSTO MIO



THE ROKES
LE OPERE
DI BARTOLOMEO



DINO
GLI OCCHI
MIEI

PAUL ANKA
* la farfalla
impazzita *



**DOMENICO
MODUGNO**
IL POSTO MIO



RCA ITALIANA

U.S. Invasion of W. Germany Is Snarled by LBJ Balance Plan

• Continued from page 1

only recently established a German company in Munich, and had big plans for expansion into production.

The spending curbs have established Dave Miller as probably the most astute American disk operator on the European scene today. Miller led the migration of American record companies to Germany, where his Miller International introduced the \$1.25 record on the German market, much to the chagrin of his German competition.

Miller not only introduced the budget record, but he also has been the most enterprising among American disk executives

in establishing a fully integrated German disk trade.

Miller Plant

Miller has just placed in operation, at Quickborn near Hamburg, what is probably Europe's most modern production plant. Miller financed building of the plant largely on the German capital market—again to the consternation of the conservative German disk trade.

President Johnson's spending curbs find Miller International enconced in its brand new plant, and firmly entrenched inside the European Common Market. For Dave Miller, things couldn't be better.

In theory, the American companies can raise money on the

European capital market, as did Miller. But in practice this will now be difficult, if not virtually impossible, because of the rush of American firms to this source of capital.

Aside from CBS, other American companies have dawdled too long, as it now develops, in pushing establishment of their own operations in Germany.

It is the consensus of German disk executives that President Johnson's spending curbs demonstrate clearly the international nature of the record industry; the necessity for projecting disk operations on a global basis.

The case in point at the moment, by virtue of the U. S. curbs on European investment, is Britain's EMI organization. In West Germany, the EMI affiliate is Capitol Records. Electrola is completing an ultra-modern pressing plant in Cologne for production of EMI product for distribution throughout the European Common Market.

Electrola's expansion program will provide the company with the Continent's latest production equipment. With no direct investment of its own, Capitol will take full advantage of the Electrola expansion programs.

Capitol product will be pressed at Electrola's new plant and distributed in the Common Market by the distribution machinery which the Cologne company is now assembling.



EQUIPE 84 is presented with a golden disk by Dischi Ricordi for selling a million records in two years.

BARCLAY SONG CAPTURES CUP

PARIS — The cup presented annually by the Organisme de Gestion des Ventes des Editions Musicales to the publishers of the best-selling French song, has been awarded for 1966/67 to les Nouvelles Editions Eddie Barclay for the Pierre Perret song "Les Jolies Colonies de Vacances." The cup was presented to Barclay general manager Gilbert Marouani during the French gala at MIDEM, Cannes on Monday (22).

Celentano Back In Disk Business

MILAN — Alessandro Celentano, former managing director of Clan Celentano, has returned to the music industry as partner and general manager of CIP-Cantanti and New Sound.

CIP-Cantanti's will seek new talent and operate in the management and recording fields.

The company's staff includes lyricists, composers, conductors and arrangers, among them Giorgio Calabrese, Nando de Luca, Iller Pattacini, Tullio Gallo and Angel (Pocho) Gatti. CIP's premises include a small recording studio.

It is the first company of its kind to be set up in Italy. The associated New Sound company will offer monaural and stereo master cutting services to other record companies.

Elektra to Pitch Product to U.K.'s College Cities

LONDON — University and college cities and towns will be the keypoint of future promotions for Elektra product in the U.K. as part of a renewed drive to boost sales of its product and achieve chart status comparable to the label's success in the States.

Up to now, Elektra's Clive Selwood has been concentrating on obtaining air-play for his product and says this is now excellent. The concentrated promotion in student areas follows a similar pattern used to establish Elektra in the States.

Selwood is organizing the plan with the aid of over 200 dealers in the selected locations. They will be supplied with special promotion material including imported posters, sleeves, show-cards and pre-release information. The new LP "Forever Changes" by West Coast group Love for release here on Feb. 3 is the first album to be given this promotion treatment.

This new LP is getting the biggest ever Elektra U.K. promotion. Publicity includes advertisements on buses in key cities including London, Manchester and Birmingham. A single featuring two tracks from the LP "Alone Again Or" and "Bummer in the Summer" has just been issued. If the record enters the charts the group has agreed to visit England for personal appearances, said Selwood.

Loussier Doing 2 Film Scores

PARIS — Jacques Loussier, Decca artist who has recorded five Play Bach albums with his trio, is currently scoring the music for two films. At the end of this month he leaves on a tour of France, then flies to Australia in March to appear in the Adelaide Festival. This will be followed by an appearance at the Royal Albert Hall, London, and then a 30-day tour of 30 American universities in April.

In June, Loussier will tour Israel, will give concerts in Mexico in August and will tour Britain in October. In November he will return to the U. S. to tour 25 more universities.

'Woman' to Get French Versions

PARIS — The Union Gaps American success "Woman, Woman" will be recorded in French by a number of French artists, reports Editions Acuff-Rose a&r manager Rene Talar.

Meanwhile, John William is recording three Acuff-Rose songs for Polydor—"Final Edition," "Gentle on My Mind" and "Don't It Rain."—and Erik Montry has recorded "Tu Devrais Toujours Sourire" ("It's a Long Way to Georgia") for Barclay.

Barclay has also released the Robert Mitchum single "You Deserve Each Other" and an album of the hits of Roy Orbison.

From The Music Capitals of the World

BARCELONA

Ekipo has signed a contract with Jaime de Mora y Aragon, brother of Queen Fabiola of Belgium, and is releasing two singles which include "Aranjuez mon Amour" and "I Love You, You Love Me" in both Spanish and Catalan versions. . . . Discophon has signed a contract with Bruno Lomas which will come into effect on April 1. . . . Ediciones Armonico has 12 different Spanish recordings of "Mulino a vento" (Windmill), the song which took third place in the last Mediterranean Song Festival. . . . Emilio el Moro re-signed with Discophon for five years. . . . Joan Manuel Serrat has signed, through Vergara, a contract for the distribution of his French recordings in France by Festival. Vergara will also represent Festival in Spain. . . . Odeon released the latest Hollies album "Evolution" in sleeves imported from Britain.

RAFAEL REVERT

BUENOS AIRES

The Argentine Chamber of Records has elected Nestor Selasco, of Sicamericana, president, replacing Enrique Rosso (Odeon Records). . . . Juan Truden, vice-president of CBS Records in Argentina and director of operations for Latin-America of CBS International, has taken charge of the General Management in Argentina of CBS. He replaces Armando Di Gullelmo, who has resigned. H. E. Morris will be Truden's assistant. . . . As a result of recent agreements with Liberty Records, Odeon (EMI) has announced six new LP's with Vikki Carr, Sandy Nelson, Mel Carte, P. J. Proby, Nelson Riddle and Cher. Odeon has also edited the first Ravi Shankar LP. Argentina celebrates its Carnival of Feb. 24-27, with musical spectacles. International artists appearing will be Raphael, Luisito Rey, Massiel and Armando Manzanero.

Palito Ortega, the composer who has had his works published with Editorial Korn, Relay and Fermata, has now formed his own publishing firm, Clanor. . . . A major folk festival is taking place at Cosquin, province of Cordoba. It has the backing of all the local record manufacturers, and the following folk artists will take part: Eduardo Falu, Mercedes Sosa, Los Peregrinos, Daniel Toro, Julia Elena Davalos, Los de Salta, Los Chalchaleros, Ginette Acevedo, Ruben Duran, Los Quilla Huasi, Los Fronterizos and Horacio Guarany.

RUBEN MACHADO

HAMBURG

The Supremes (CBS) were in Germany for TV dates and concert appearances. . . . Polydor reports 200,000 sales of Wencke Myhre's single "Komm allein." . . . Philips released new singles by Charly Tabor, Robert and Eva Hoffmann, Dorte, Heidi Bruehl and the Travellers. . . . Polydor's Roy Black received his first gold

Telgram Reception Bows '68 Catalog

AMSTERDAM — Telgram Records, headed by Johnny Hoes, held a reception to introduce its 1968 catalog to pressmen and record retailers.

In addition to its own production on the Telstar and Ojee labels, Telgram will also be handling distribution of foreign labels in Holland or the Benelux countries.

During the reception, Hoes introduced the company's managing director, John Erkens, sales manager Charles Noordendorp and publicity man John Timman.

record for a million sales in Munich on Thursday (25). . . . Serge Jaroff's Don Cossack Choir recorded a new album for Deutsche Grammophon. . . . Electrola's Anneliese Rothenberger began a tour of Germany on Jan. 6. . . . The Drole Quartet signed an exclusive contract with Deutsche Grammophon. . . . The Nilsen Brothers signed with Populaer Records. . . . Grammophon trumpeter Adolf Scherbaum will tour Germany. WOLFGANG SPAHR

Tom Jones' concert tour of Germany has helped boost his disk "I'm Coming Home" to the top of the German charts. . . . Juliette Greco, the French chanson singer, is making a concert tour of Germany keyed to the fifth anniversary of the Franco-German Friendship Treaty, which provides for a heavy cultural traffic between the two countries. . . . Electrola has released the title song from the TV whodunit, "A Man Named Harry Brent." Electrola also has released Graham Bonney's first LP in Germany, "Girls." . . . Riley B. King's tour of West Germany, with the slogan "Blues Is King—and King Is Blues," has stimulated the sale of blues material on the German market. OMER ANDERSON

HELSINKI

Anki (Top Voice) has recorded the Jule Styne-Bob Merrill song "You Are a Woman" from the musical "Funny Girl." . . . Jormas (HMV) has recorded Finnish versions of "Hello, Goodbye" and "Everybody Knows." . . . Anita Hirvonen (Philips) has been booked for a TV appearance in East Germany. . . . The first album by the Finnish underground group, the Blues Section, was released in Sweden Jan. 15. . . . The influential Finnish radio show "Top 8," in which teen-agers vote for the top records, listed the top three current international hits as "World" and "Massachusetts" by the Bee Gees (Polydor) and "Hello, Goodbye" by the Beatles (Parlophone). KARL HELOPALTIO

JOHANNESBURG

Set to play South Africa during the next few months are Trini Lopez (Reprise - Teal); Frank Laine (ABC-Teal); Young Rascals (Atlantic - Gallo); Frank Ifield (Columbia-EMI); the Sandpipers (A&M-Teal), and Francois Hardy (Vogue-Teal).

Impresario Yango John, who booked Lopez for January and February dates, has also lined up French singer Johnny Halliday and the Young Rascals. With the latter's appearance, it is hoped that more young groups can be brought to South Africa from America and England this coming year. . . . A&r man Grahame Beggs (Gallo) is now being joined by Billy Forrest (Troubadour) and ex-New Yorker Harry Kaye in new production and promotion ventures. . . . The international scene is also well represented with tours just completed by the Los Indios Group (Paraguay) and Israeli artist Ron Eliran. From England, trumpeter Eddie Calvert will join upcoming Sandpiper revue.

The jazz scene is looking bright. The first multi-racial session was held in nearby Swaziland with excellent results. Raymond Nkwe, jazz a&r (Teal) is planning an even bigger Easter show in neighboring Lesotho with commitments from English and French jazz artists to appear. If several name American jazzmen of Ellington caliber could attend, this would be a historic event in this part of the world. This could be simplified with U. S. State Department sanction. This, too, will be multi-racial.

Capetown, long dormant in the local pop scene, has broken out

(Continued on page 50)

RIFI RECORD CO.-MILANO
AND ITS ARTISTS

IVA ZANICCHI

I GIGANTI

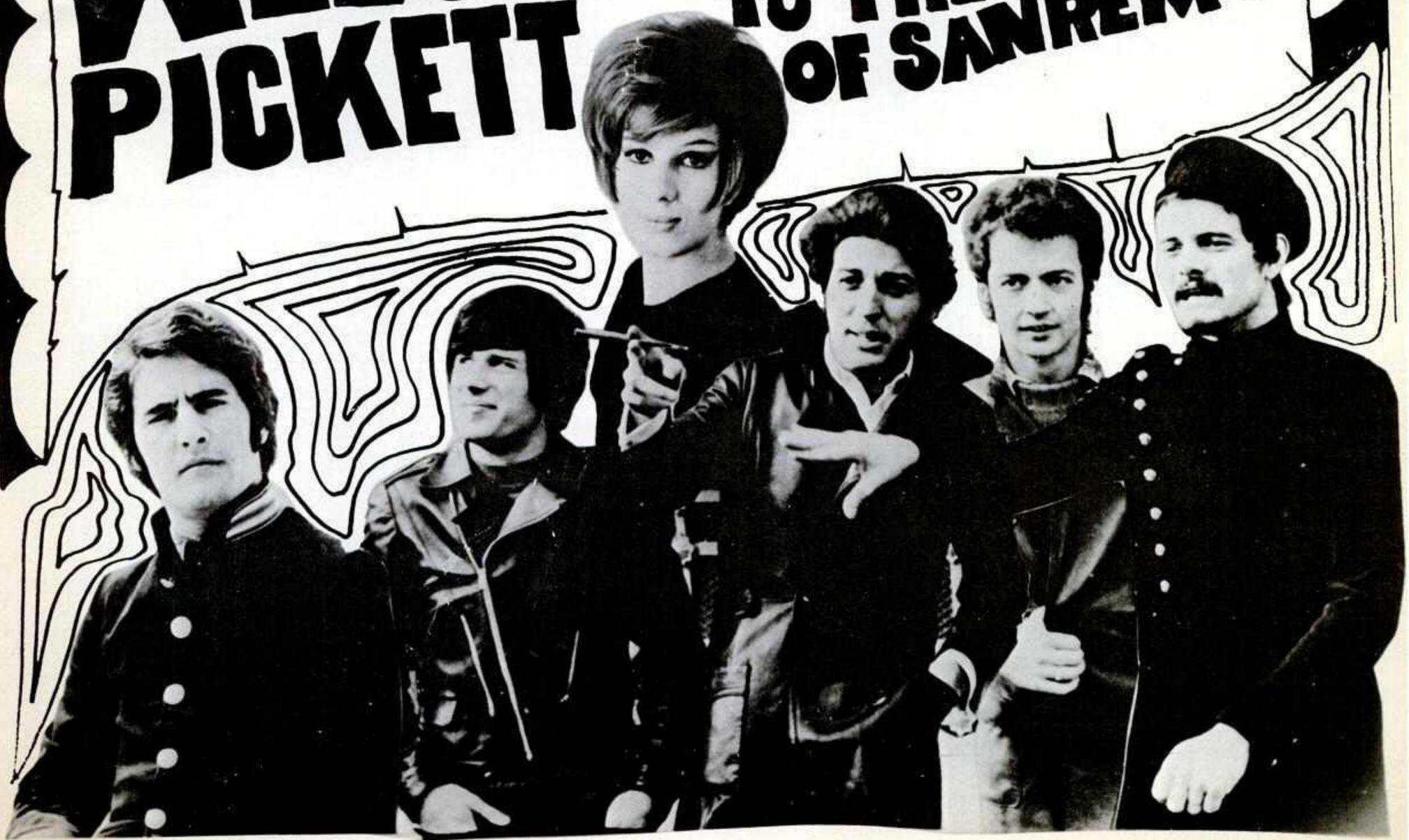
FAUSTO LEALI



WELCOME TO THE FESTIVAL OF SANREMO

PICKETT

WILSON



From The Music Capitals of the World

• Continued from page 48

with some of the most exciting sounds in recent years. On the night of Dec. 29, the 2,000-seat Alhambra Theater was filled to capacity for the semifinals of the Battle of the Bands. Seven excellent groups, **Carousel, In Set, Dynamics, Alpha Set, Paddy Foot Blues Band, Omega Limited** and guests **Bryan Miller's Destruction** rounded out the show. Producer **Peter Van Breda**, who also doubled as emcee did superb job of controlling the predominantly teeny-bopper crowd who were quite partisan to some of the groups.

HARRY KAYE

LAS VEGAS

Wayne Newton, who played the Flamingo Hotel for the past four years, opens in April at **Howard Hughes'** newly acquired **Frontier Hotel**. His new contract is for \$52,000 per week. . . . **Freddie Bell** and **Roberta Linn** had a new show, backed by an 11-piece orchestra when the Mr. and Mrs. team made its four-week **Caesars Palace** debut Friday (19). The new effort is being produced and directed by **Joe Guercio, Steve Lawrence** and **Eydie Gorme's** former musical director. . . . **Sloopy**, the singing, dancing comedienne, is making her Las Vegas debut with the **Capricios**, at the **Fremont Hotel**. . . . Las Vegas-based singing duo **Johnny Denis & Netta Rogers**, at the **Jolly Roger, Fort Lauderdale**, have a new album, "Stage and Studio," released by **Wheeler Records**. . . . **Count Basie** and his orchestra continue at the **Casbar Theater** of **Hotel Sahara**, while **Sergio Franchi** handles the vocal duties in the showroom. . . . **Mimi Hines** and **Phil Ford** and the **Hotel Riviera Company** of "Funny Girl" will take the show on the road after their six-month run here. Producer **Frank Sennes**, who now has three shows going on the Strip, presented his newest endeavor, "Tom Jones" in the lounge of the **Desert Inn** this week. . . . Together again after years of going separate ways, **Sid Caesar** and **Imogene Coca** open in the showroom of the **Frontier Hotel**, while **Vic Damone** plays nightly in the lounge. . . . Newcomer to Vegas **Susan Barrett** now handling the singing chores in the showroom of the **Sands Hotel** following **Jane Morgan's** closing. . . . **Kay Starr** is readying her opening at the **Fremont Hotel**. . . . RCA recording stars of the Western field **Waylon Jennings** begins his **Golden Nugget** stint this week while country recording artist **Suzi Arden** and her band open at the **Mint Hotel**. . . . RCA's **Rouvaun** does a 30-minute songfest as star of the all new 1968 **Casino de Paris** show which opened New Year's Eve at the **Dunes Hotel**. **Rouvaun** will hold the headlining spot for six months.

Top drawing show in town is in

Supremes a Hit

• Continued from page 45

Eurovision hit, "Puppet on a String."

Diana Ross and the **Supremes** provided a fitting climax with a highly varied and brilliantly interpreted selection of numbers including "Reflections," "Somewhere," "Falling in and Out of Love," "Lady Is a Tramp," "Yesterday" and "Michelle."

At the end of their set **Bernard Chevry** presented **Diana Ross** with the 1967 **MIDEM** trophy which they were unable to receive in person last year. The orchestra of **Claude Henri Vic** backed the artists and the show was introduced by **Georges Ulmer**.

MIKE HENNESSEY

the showroom of **Caesars Palace** where **Theodore Bikel** and **Dolores Wilson** star in "Fiddler on the Roof." . . . **Maury Wills** and his musical quartet, the **Glades**, opened at the **El Cortez** Jan. 12 for three weeks. . . . **Frances Faye** is at the **Bagdad Theater** in the **Aladdin Hotel**. . . . **Buddy Rich** and his orchestra and singer **Frankie Randall** are in the **Sands Hotel** **Celebrity Theater**. . . . **Fifth Dimension** shares **Caesars Palace's** **Nero's Nook** with recording artist **Marion Colby**. . . . **Sammy Davis** re-signed with the **Sands Hotel**.

Johnny Puelo and **His Harmonicats** are back at the **Stardust Hotel** sharing the lounge top spot with **Big Tiny Little**. . . . Three of the big bands are performing nightly at the **Sahara, Sands** and **Dunes** hotels, **Count Basie, Buddy Rich** and **Russ Morgan**. . . . **Kay Starr** opened as showroom star at the **Fremont Hotel**. . . . The **Fifth Dimension** was held over for four weeks at **Nero's Nook**. . . . **Gospel Jazz Singers** and **Hanna Aroni** join the **Dimension**. . . . **New Orleans** jazzist **Pete Fountain** begins a four-week stint at the **Tropicana**. . . .

Judy Lynn and her **Western** band opened at the **Golden Nugget**. . . . **Edi Domingo** has completed his record session here at **United Recording Studios**. . . . The two new releases will be on the **Coco** label. . . . **Leslie Uggams** getting ready for her Feb. 1 **Flamingo** showroom opening.

DEE SPENCER

LOS ANGELES

Eartha Kitt joins **Bobbie Gentry** and the **Sandpipers** at the **San Remo Music Festival**, Feb. 1-3. . . . **Paul Revere** and the **Raiders** to move headquarters to 9125 **Sunset Boulevard**, Los Angeles. . . . **Connie Francis** will write a pamphlet on her experiences while entertaining American troops during her 17-day **Vietnam** trip. . . . **Hank Thompson** and **His Brazos Valley Boys** are on a **Far East** tour, with appearances in **Japan, Thailand, Okinawa, Taiwan** and the **Philippines**. . . . **Joe Guercio** will write musical arrangements for comic **Don Rickles**. . . . The **Committee**, improvisational theater group from **San Francisco's North Beach**, will appear at **UCLA** Monday (22).

Club openings-concert appearances: **Vikki Carr** opened Jan. 16 at **Century Plaza Hotel**. **Erroll Garner** plays **Al Hirt's Club** **New Orleans**, for two weeks beginning Monday (5). He'll also play the **Tropicana** in **Las Vegas** for three weeks, starting May 24. **Miriam Makeba, Wes Montgomery** and **Count Basie** at the **County Center**, **White Plains, N. Y.**, Feb. 10. **Wes Montgomery, Oscar Peterson, Jimmy Smith, Richard Pryor, Count Basie** and **Miriam Makeba** will play **Cobo Hall, Detroit**, Feb. 23. **Bill Cosby** was in **Cincinnati Gardens** Jan. 19. The **Celebration** is at the **Ragdoll** in **North Hollywood**. **Jimmy Dean** and the **Lennon Sisters** at **Melodyland Theater, Anaheim**, for one-week, opening Tuesday (16). **Ed Ames** is set for a week's engagement at **Suttmiller's Club** in **Dayton, Ohio**, beginning Monday (22), to be followed with a week's stint at **Blinstrub's** in **Boston**, opening Monday (29).

Cy Coleman will score "Sweet Charity," starring **Shirley MacLaine**.

ELIOT TIEGEL

MADRID

Fonogram introduced three new artists to Spanish musical journalists in the **Philips Building** here Jan. 9. The artists—**Formula V, Daniel Velazquez** and American singer **Judy Stephen**—are all produced by **Maryni Callejo**. . . . **Diana Ross** and the **Supremes** (RCA-Espanola) were in **Madrid** Jan. 19 for a special TV show.

DALIDA WINS TV CONTEST

ROME — Dalida (Barclay RCA Italiana), French singer, is the winner of a 16-week television contest, **Partitissima** (The Biggest Game). Second was **Rita Pavone** (Ricordi), third **Claudio Villa** (Fonit-Cetra), and then **Domenico Modugno** (RCA Italiana), **Ornella Vanoni** (Ariston) and **Bobby Solo** (Ricordi).

Fonogram has signed a contract with the Italian label **Ricordi**, formerly distributed here by **Vergara**. . . . **Los Bravos**, who represented Spain at the **MIDEM**, have recorded four songs in Spanish, two of which—"Like Nobody Else" and "That Way, This Way"—will be released as their next single. . . . Spanish radio broadcast **Charles Aznavour** (Barclay-Sonoplay) live when he opened for a season at the **Paris Olympia**. . . . **Sonoplay** has released 12 astrological albums, one for each zodiacal sign, with text by **Mario Hernandez**, spoken by **Narciso Ibanez Menta** and **Nela Confiu** against a background of electronic "spatial" music. **Sonoplay** reports 40,000 sales in the first week of release.

"Callate Nina" by **Pic-Nic** (Hispanovox) currently topping the Spanish chart, is the first record made by the group. They will now record two songs in English for release in the U. K. with "Blamin's Not Hard to Do" as the A side. . . . **Sonoplay** signed the Spanish folk group **Almas Humildes**, whose first release couples "Balada de la Margaritas" sung in English, and "Cuervos," sung in Spanish. . . . "La Cancion del Tamborilero" (Little Drummer Boy) by **Rafael** (Hispanovox), topped Christmas sales in Spain. . . . "Los Chicos con las Chicas" by **Los Bravos** (Columbia Espanola) chalked up its 18th week on the Spanish chart. . . . **Sintonia S.A.** has signed a contract for distribution of its catalog in **Puerto Rico** by **Alcazar**. Reciprocally, **Sintonia** will distribute the **Alcazar** catalog in Spain, including recordings by the **Puerto Rico Philharmonic Orchestra** conducted by **Arturo Somohano**. . . . **Tony Ronald** (Odeon) recorded "Baby, hoy que por fin has vuuelto," a Spanish version of the **Foundations'** "Baby, Now That I've Found You."

Long John Baldry will come to Spain to record a Spanish version of "Let the Heartaches Begin" for **Hispanovox-Pye**. . . . The **Bradtko-Meyer** song "Romeo y Julia," which topped the German hit parade in its original version by **Peggy March**, has been recorded in Spanish by **Karina** (Hispanovox). Flip side is a Spanish version of the **Greenaway-Cook** British copyright "You're the Power and the Glory." . . . **Ediciones Quiroga**, which publishes the **Raphael** hit "Hasta Venecia" has signed a contract with **Ediciones Paul Beuscher** of France for sub-publishing of the song in **Argentina, Chile, Peru** and **Uruguay**. . . . The **Gilbert Becaud** song "Seul sur son etoile," recorded in English as "It Must Be Him" by **Vikki Carr**, has been recorded in Spanish as "Sola bajo las estrellas" by **Gelu** (Odeon).

Columbia Espanola has signed to distribute the **Hickory, Laurie** and **Bunky** catalogs in Spain. . . . **Gem** will distribute **Monitor**, an American classical music catalog. . . . **Joan Manuel Serrat** (Edigasa) performed on "El Gran Musical," a nationally broadcast radio show. . . . **Major Minor**, an English label, will release its second record here, "The Days of Pearly Spencer," by **David McWilliams**. . . . Spanish RCA will distribute **Lee Hazlewood's** music publications in Spain. "Even The Bad Times Are Good," formerly by the **Tremoloes**, has been published in Spanish by **Ediciones Quiroga**. German singer **Freddy** (Fonogram) is here to make a movie sung in Spanish for **TVE**. . . . LP's by



OSNAT PAZ, left, presents Israel's President, Zalman Shazar, with the first copy of the CBS album "Songs of Yitzhak Katznelson," a selection of 12 songs collected by Miss Paz over a period of two years. Miss Paz sings eight of the songs on the album and the other four are by the Gevatron Group.

Mireille Mathieu and **Charles Aznavour** were released a few days before **Columbia Espanola's** contract with **Barclay** expired. . . . **L. E. Aute** (RCA), composer of "Who Will Answer," has written "Crazy Bogo" for **Luis Aguile**.

Raquel Rey has signed with **Columbia Espanola** to record eight songs by **Manuel Alejandro** from the original soundtrack of "Sor Ye-Ye," a Mexican movie. **Alejandro** and **Paco Gardillo, Raphael's** manager, will produce the recording.

RAFAEL REVERT

MIAMI

Liza Minnelli substituted for **Sonny & Cher** at the **Eden Roc** over the Christmas holidays and **New Years**. . . . **Tony Bennett** is appearing now at **Hollywood's** **Diplomat Hotel**. . . . **Martha** and the **Vandellas** hosted a Christmas party at the **Greater Miami Orphanage**. . . . **Anita Bryant, Barbara Minkus** and **Paul Anka** prerecorded songs for the **Orange Bowl** parade. **Milton De Lugg** conducted the sessions for **Mac Emmerman's** **Criteria Sound**. . . . **Irv Kupcinet** signed a TV filming contract with the **Hilton Plaza**, and **Calypso** singer **Sir Judson Smith** signed for six weeks at the **Patio Delray**.

Canadian singer **Allan Bruce** opened the **New Year** at the **Club Gigi** at the **Fontainebleu**. . . . **Your Father's Moustache Band**, appearing at the **Hilton Plaza**, will soon record for **Criteria**. . . . **Sandy Beach** was named regional director of **Disneyland Records**. . . . **Sandler and Young**, who played the **Americana** over the holidays, are going on a 13 college tour in April. . . . **Berry Gordy** was on hand for **Diana Ross** and the **Supremes** at the **Deauville** last week. . . . **Dionne Warwick** will appear in concert next spring at **Florida Atlantic University** in **Boca Raton**. . . . **Frank Sinatra** will couple the filming of 20th Century-Fox's "Lady in Cement" with a nightly show at the **Fontainebleu** for six weeks.

The **Buck Owens** show at the **Palm Beach Auditorium** Feb. 22 will feature **Rose Maddox, Wynn Stewart** and **Tommy Collins** as well as the **Buckaroos**. . . . **Buddy Greco** will appear at the **Eden Roc** over Easter.

JEFF TOFFLER

MILAN

CGD catalog will be released in Italy on 4-track cartridges following an agreement between **CGD** and **Euro Muntz-Ecofina**. The latter company is a partnership between **Muntz Stereo Pak, Inc.**, **Los Angeles**, and **Ecofina** of **Milan**. . . . **Parade Records** has released a series of singles and albums with the original movie themes, including "Amore, Amore, Amore," "Dabolik," "Bandidos" and "Faccia a Faccia." . . . **GTA** has acquired distribution for Italy of **Losiers Records**, a recently established Milanese company.

Shirley Bassey (UA) will record the song she will perform at **San**

Remo Festival, "La Vita," also in French, Spanish and English (as "This Is My Life") for rush release in the corresponding countries. Publisher of the song is **Curci Music**. . . . The **Four Tops** (**Tamla - Motown / RCA - Italiana**) will be in Italy in March for dates and TV filming. . . . **Tiffany Records** assigned its catalog distribution in Japan to **Muscor Records** of **Tokyo**.

John Lee, **EMI-Italiana** a&r director, is back after a trip to **New York** to supervise **Bobbie Gentry's** Italian recording of **San Remo** song "La Siepe" (The Hedge).

GERMANO RUSCITTO

NEW YORK

Pearls Before Swine have signed with **Bernard Stollman** for management. The group will be booked through **Universal Attractions** for college dates. . . . **Joe Cuba's** latest **Roulette** single, "Luv's the Thing," was inspired by **Murray Schisgal's** play and film titled "Luv." . . . Singer **Steve De Pass** will present a one-man show at **Town Hall** Feb. 10. . . . **Adrienne Angel** will be the spokeswoman in **London** and **Paris** for **Ticket Reservation System**, an electric theater ticket-seller.

Buddy Robbins handling music promotion for the **Jule Styne-Yip Harburg** musical, "Darling of the Day." . . . **Frankie Randall**, **RCA Victor** artist, set for an eight-week tour of the **Far East** starting Saturday (9). . . . **Bobby Scott** will arrange a new album for **Arthur Prysock** on **Verve** which will be recorded "live" at the **Village Gate**. . . . The **Glories** leave Feb. 15 on a four-week tour of **South America**. . . . **Herb Bernstein** will produce the debut **MGM** single for **Julie Budd**, 13-year-old singer. . . . **Gene Stridel** will have an independently made disk produced by **Irving Spice**. . . . **Muriel Roberts**, jazz pianist, signed as an LP producer by the **Lissauer Music Co.**. . . . **Peer-Southern's** **Wagons West Folio** has been accepted by **Northeastern Teachers Association**.

Louis Zito has signed **Lacey James**, country singer, to a five-year management contract. . . . **Cy Coleman** will compose the background score and serve as musical director for **Universal's** filmization of "Sweet Charity." . . . **Atlantic's** **New York Rock & Roll Ensemble** have been set for a date at the **Bitter End** beginning March 16. . . . **United Artists'** **Jackie Vernon** and **ABC's** **Alice Playten** begin a four-week engagement at **Downstairs** at the **Upstairs** Monday (22). . . . **Dore Records'** the **Supers** signed personal management contract with **Stan Pat Enterprises**. . . . **Freddy Morgan**, banjoist-comedian, closed a seven-month run at **Harolds Club, Reno**, and is in **Australia** for a four-week tour. . . . The **Piccolino Pops Orchestra** will be featured in a new operetta, "Clown Town," to be staged this spring in **Milan, Italy**. It's based on **Gladys Shelley's** song of the same name. . . . **Stan Catron**, general manager of

(Continued on page 52)

at sanremo

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From The Music Capitals of the World

• Continued from page 50

Bornwin Enterprises, scheduling his new product on Project 3, Columbia, Laurie and MGM.
MIKE GROSS

PARIS

Francoise Hardy (Vogue) leaves Paris Thursday (1) for a tour of Canada. . . . Philips has launched a series of 12 astrological disks, each featuring a different sign of the zodiac and including a 1968 horoscope by **Jean-Sauveur Sebastian**. The 7-inch 33 1/3 r.p.m. disks retail at 4 francs (80 cents). . . . Pathe-Marconi threw a party in the Maison de la Radio restaurant for accordionist **Raymond Boisserie** Jan. 11 when **Francoise Minchin**, president of Pathe, presented Boisserie with a gold disk to mark 4 million sales. Also present were **Cliff Richard** and manager **Peter Gormley**, **Emile Garin** from Gramophone, Belgium, and Belgian singer **Mark Aryan**. . . . **Beatrice Arnac** (Vogue) was booked for a four-week season at the Studio des Champs-Elysees beginning Jan. 19.

Philips has released a new album by **Nana Mouskouri** recorded live during her season at the Olympia Theater. . . . The **Claude Francois - Gilles Thibault - Jacques Revaux** song "Comme d' Habitudes," recorded by Francois for Philips, is to be recorded in America by **Paul Anka**. Song is published by Editions Eddie Barclay. . . . Erato released an album coupling two **Alban Berg** works—the "Concerto for Violin" by **Josef Suk** and the **Czech Philharmonic Orchestra** conducted by **Karel An-**

cerl, and the "Chamber Concerto" by the **Harmonie de Chambre de Prague** conducted by **Libor Pesek**. . . . Philips released an EP of **Burt Bacharach's** music to "After the Fox" to coincide with the opening of the film in Paris. . . . **Jimmy Fontana** was in Paris from Jan. 9-11 to record the French version of "Per una Donna," the winning song in the Rio de Janeiro Festival.
MIKE HENNESSEY

PRAGUE

Eva Pilarova will not, after all, be able to take part in the Czechoslovakia gala at MIDEM because of her previous commitment to an extensive tour of the Soviet Union. Miss Pilarova has recorded a new EP for Pantone but is expected to sign an exclusive contract with Supraphon. . . . First LP to be released by the new record division of Pantone is "Praga Bohemiae Metropolis," a poetic guide to Prague which has been recorded in Czech, English and German, and includes excerpts from works by Smetana, Dvorak, Janacek and Mozart. Pantone is planning release of another LP, "The Prague Concertino," featuring live extracts from the finals of the international contest for young musicians. Among the artists featured is the young violinist **Hudecek**, who recently played with the Royal Philharmonic Orchestra in London.

Top Czech rhythm and blues group, the **Matadors**, left for a three-month tour of Switzerland. . . . Supraphon reports that one of the most successful pre-Christmas records was a single by

Waldemar Matuska featuring Czech versions of two English carols, "I Heard the Bells on Christmas Day" and "Mary's Boy Child." . . . Supraphon will release an album recorded live during the finals of the first Czechoslovak Festival of Rock Music. . . . Foreign material currently being released by Supraphon includes recordings by French artist **Michel Polnareff** (Disc'AZ) and **Mireille Mathieu** and **Hugh Aufray** (Barclay).
LUBOMIR DORUZKA

SAN JUAN

Connie Francis played El San Juan Hotel. . . . **Raphael**, Spanish singer and recording artist, has broken all records for an entertainer in Puerto Rico. His concerts at El San Juan Hotel, where he received the highest admission charges ever paid for such an act, were all sellouts. The same happened with his six recitals at local Radio City Theater (1,500 capacity) Jan 18-21. At \$8 for reserved seats and \$5 general admission, all tickets were sold out on the second day. Still another "first" for Raphael was a lawsuit instituted by his former label Hispavox, S.A. of Madrid, against Raphael, Allied-Parnaso Records, Allied Wholesale Distributors and Montilla Record Manufacturing of Canovanas, P. R. This lawsuit, the first one ever started against a recording artist in Puerto Rican courts for breach of contract, is in connection with a similar suit filed by Hispavox against Allied-Parnaso in Supreme Court of New York (Billboard, Jan. 20).

President **Ernesto Vigoreaux**, of Puerto Rico Society of Authors, Composers and Editors of Music (SPACEM), and **Abraham Pena**, of Puerto Rico Federation of Musicians, reached an agreement with the different hotels and local night clubs whereas "from now on all orchestras will begin each evening's performance with Puerto Rican music rather

than a waltz or other foreign society tune. These (union) regulations will also apply to any weddings taking place in a hotel and where normally a Viennese waltz or march has been played. All these ceremonies will now open with native folk music." The Puerto Rico Federation of Musicians has volunteered to arrange and print all the selections and supply them to orchestras and groups.

Pancho Cristal, independent producer from New York and Puerto Rico, debuts 1968 with four albums for New York-based labels. For Alegre he has "Ay Que Bueno" (Oh, That's Nice) by boogaloo orchestra of **Pete Rodriguez** and "Concerto de Amor" (Concert of Love) by Puerto Rican vocalist **Gilberto Monroig** and **Reyes Alfau** orchestra. For the Tico label he has "12 Great Hits of '67," by different artists. This album has a very colorful cover with the flags of the U. S. and 23 Latin-American countries. For Kapp he has his second album by the **Latin Souls**, vocal group of four male voices: **Douglas Rodriguez**, **Frank Ruiz**, **Anthony Flores** and **Sammy Marrero** backed by a big boogaloo orchestra. . . . Spanish World Records of New York is giving heavy promotion to its new album "Toma Mi Corazon" (Take My Heart), by **El Gran Trio**. . . . Spanish World Records is represented in Puerto Rico by Ultra Distributors of Santurce under the guidance of **Freddy Garcia**. This album is under their sub-label Davila.
ANTONIO CONTRERAS

TEL AVIV

Hataklit has signed a contract with the Aristocrat group for the distribution of the Chess, Checker and Cadet labels in Israel. Initial releases include albums by **Ramsey Lewis**, **Ahmad Jamal** and **John Lee Hooker** and an EP by **Billy Stewart** which features "Summer Time" and "Secret

Love." . . . EP's making a bit impact here are "I'll Never Fall in Love Again" by **Tom Jones** (Pax), "Jackson" by **Nancy Sinatra** and **Lee Hazlewood** and "To Sir With Love" by **Lulu** (EMI). . . . EMI-Israel has released an album "Naomi Shemer Sings Naomi Shemer" whose 12 tracks include the top Israeli song of 1967, "Jerusalem of Gold." . . . Hed Arzi is extending its activities in the film soundtrack field with albums from "He Went Into the Fields" with music by **S. Argov**, "Every Bastard a King," and the musical "Nes Ba'ayara" (A Miracle in the Village) which is based on two Shalom Alechem stories. The music to this last film is by **Y. Zazai** with lyrics by **U. Offek** and arrangements by **S. Cohen**. Singers on the album include **Gadi Yagil**, **Benny Amdursky**, **Israel Gurion** and a children's choir. Hed Arzi's publishing affiliate, Osnat, has copyrights for all the soundtracks.

Israeli songwriters **C. Chefer** and **D. Zeltzer**, who wrote the successful musical "Kazablan" are currently working on a new musical, "I Like Mike." The original cast album, featuring **Dalia Fridland** and **Shula Chen**, will be released by CBS-Israel. CBS will also release the soundtrack album from the Zeltzer-Chefer film musical "Tevia and His Seven Daughters" starring **Yehoram Gaon** and **Chava Abberstein**. . . . Hataklit has released an EP featuring "Hellow Nasser Kan Hussein" (based on the famous telephone conversation between President Nasser and King Hussein) which is an Israeli version of "The Telephone Song" published by Shaprio-Bernstein and sub-published here by Israzemer. . . . CBS-Israel has signed exclusive recording contracts with **Hehoram Gaon**, **Shula Chen** and **Mustaki**. . . . Hataklit director **Dov Zeira** flew to Europe to attend the MIDEM in Cannes and the San Remo Festival.
AVNER ROSENBLUM



MERCI MIDEM!

CATERINA CASELLI

BEST SELLING ITALIAN FEMALE ARTIST
1967

CURRENT HIT

SOLE SPENTO - IL GIORNO

ITALY



FRANCE



REST OF THE WORLD



International News Reports

TORONTO

London Records' French division manager, **Jean Pierre Beaulieu**, claims that London becomes the country's largest distributor of French and French-Canadian labels with its appointment as distributor of the DSP and Citation labels from French-Canadian independent producer **Denis Pantis**. Artists on his labels include **Claire LePage, Eric, Les Sultans, Les Miladies, Robert Demontigny, Gilles Brown, Les Gendarmes, Cesar et Les Romains, Les Bel-Air, Les Merseys, Renee Martel, Pierre Senecal, Les Chancelliers** and **Les Aristos**. The labels were formerly distributed by Trans-Canada Record, Inc. . . . First comedy album on the Uni label is "The Incredible Shrinking God," by **David Steinberg** from Winnipeg. . . . Calla Records in the U. S. is releasing the latest single by the **Sceptres** from Montreal, "Something's Coming Along" and "What's the Matter With Juliet," also slated for release in England. The group is back on the Allied label in Canada after an outing on RCA Victor.

Arc Sound President **Phil Anderson** flew to Cannes for MIDEM to accept two of the three awards to Canada, on behalf of **Catherine McKinnon** as the best selling female singer, and the **Abbey Tavern Singers** as the best selling group. . . . **Dick Freedland** of Rebel Records in the U. S. was here to discuss upcoming American release of "Keep on Running" and "Her Own Life," by **E. G. Smith**, on the new Boo label. Airplay is split between the two sides as it breaks on many Canadian stations, and first target in the U. S. is the Boston area, where the group is now playing, and Buffalo, where they've played often. The group returns to Canada in March to tape two network teen TVers and cut an album, then continue its U. S. tour. . . . Columbia Records has appointed **Sylvia Harding**, a secretary with the company for almost 10 years, as a sales representative handling smaller accounts in Toronto and other Ontario centers.

Arc Sound has signed American singer **Bob Francis** and released two singles simultaneously, "If the Whole World Stops Lovin'" and "Everybody Knows," and "There Must Be a Way" and "Love Is All Around," all from an upcoming LP. Francis is almost considered a Canadian after working clubs across the country in recent years, and is also big on the Hilton Hotel circuit of San Juan, Curacao, Barbados and Trinidad. Important future bookings include the Palm Shore Club, Long Island, this month or next. . . . The disk debut of a top Montreal group, **Simple Simon** and the **Pieman**, with "People of Time" on Phonodisc's Regency label was marked by delivery of pies baked by the mothers of the group members for key deejays in Montreal and Ottawa. The promotion, dubbed "Pie-ola," by a Montreal paper, rated considerable radio, TV and press cover-

age to launch the single. . . . The **Ugly Ducklings** have a belated follow-up to their Yorkville hit, "Gaslight," with the pairing of "I Know What to Say" and "Epilogue."

Quality Records has switched to a bi-lingual approach in its weekly four-page dealer mailing piece which can be used for inventory or ordering top-selling product and introducing new releases. . . . The American pop music tabloid, **Beat**, is now in the Montreal market through radio station CFOX, Point Claire, with local coverage of English-Canadian and French-Canadian pop music news. . . . Radio station WKLC, Kingston, has introduced a weekly program, "Undercurrent," devoted to albums by "underground" groups. Sponsor is the House of Sounds record shop, with co-op advertising from record companies. . . . Decca artist **Carmen Cavallaro** appears in Toronto at the Royal York Hotel's Imperial Room Jan. 29-Feb. 10. **KIT MORGAN**

Bravos Tops In '67 in Spain

MADRID—Los Bravos (Columbia Espanola) were the top-selling record artists in Spain during 1967 according to an analysis based on the year's charts by "El Gran Musical." Juan and Junior (Novola) were second and French singer **Adamo** (Odeon) third.

Raphael (Hispavox) was the top Spanish male vocalist and **Massiel** (Novola) the top Spanish female vocalist. The Beatles (Odeon) topped the foreign group classification, **Adamo** was top foreign male vocalist and **Sandie Shaw** (Hispavox) top foreign female vocalist.

Floors Move on International Scene

COPENHAGEN — The release by Nordisk Polyphon of the Philips LP "1st Floor"—the debut album of the local group, the Floor—has brought a flock of offers for the outfit and Philips is planning international release of the LP. The Floor, formerly known as the Hitmakers, are the only Danish group to have topped the Brazilian charts. They took six months to record the album, which consists exclusively of originals, published by Dacapo, and which represents a new sound in Danish beat music.

Supremes Do TV Stint in France

PARIS — Following a TV appearance in Milan, the Supremes continued their European tour (taking in Italy, France, Germany, Holland, Switzerland, Sweden, Spain and Britain) with an appearance on the Claude Francois TV spectacular which was taped for transmission Jan. 28.

Also starring in the show, which was broadcast live on the France Inter radio station, were **Cliff Richard, Sandie Shaw, Julie Driscoll** and the **Brian Auger Trinity, Rog Whittaker, Michel Polnareff, Michel Fugain, Michel Sardou, Herbert Leonard** and **Les Hippies**.

Spanish Devaluation

MADRID — Spanish RCA has adopted government measures to reduce prices following the devaluation of the peseta. Stereo LP's at the new rate were released at the end of December.

Scandinavia

■ Once upon a time (1960) there was a composer, lyric-writer and teacher. Some of his songs were big hits and the Swedish tax-government "forced" him to start a share-holding company.

■ The man was **Stig Anderson** and the company was called **Sweden Music AB**. Today **Anderson** is manager and representative for some very important American and European catalogues in Scandinavia.

■ Let us tell you how important we are in Scandinavia. According to statistics in **Billboard** and **Cash-Box** we had no less than **42 % in Norway** and **33 % in Sweden** of all Top 3-records sold.

■ It means that almost **every second record sold in Norway** and **every third sold in Sweden** of the real big hits were copyrights from the happy **Stig Anderson hit-family!**

■ This is the result after 7 years in business. We think we have the right to be a little bit proud of it. And we are one of the very few independent publishers there are in Scandinavia.

■ **Radio Sweden** just appointed **Stig Anderson** the most successful lyric-writer during 1967. He wrote the local lyrics for some 30 % of all the big local hits appearing on Radio Sweden's local hit-list. Every third song on that list had lyrics from the pen of **Stig Anderson**.



Latest good picture of Stig Anderson

■ The hits came from all over the world. It is a global business. And 1967 was a real banner year for **Stig Anderson** and his publishers. It would be too expensive to mention all the hits we had.

■ And the flops we had too. They are part of the business. As you know.

■ Let us also shortly mention our record label called **Polar**. Believe us when we say we had a very good year with our local talents. And **Bengt Bernhag**, president of Polar, is now interested in representing you record-wise if you want an aggressive company to sell your records.

■ Thanks to all you who helped us in making 1967 a sensationally good year. And you who are not in our family — come and join us in 1968!

■ Write to **Stig Anderson, Sweden Music AB, Box 5265, Stockholm 5. Cable Swedenmusic, Stockholm, or call 61 7530**. Open for business 24 hours a day. And have a happy new year!

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HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)

This Week	Last Week	Title	Artist
1	1	ESTA TARDE VI LLOVER	Armando Manzanero (RCA); Roberto Yanes (CBS); Hermanos Arriagada (Odeon); Olga Guillot (Music Hall); King Clave (Polydor); Polo Manquez (Microfon)—Relay
2	2	QUIERO LLENARME DE TI	Sandro (CBS); Cinco Latinos (Quinto); King Clave (Polydor)—Melograf
3	—	NO PISEN LAS FLORES	Palito Ortega (RCA)—Fermata
4	4	DANDY	Herman's Hermits (Odeon); David Garrick (Music Hall)
5	5	LA BALSAS	Los Gatos (RCA); Sonny Boy (Erato)—Fermata
6	3	TODO ES MENTIRA	Palito Ortega (RCA)—Fermata
7	7	AL PONERSE EL SOL	Raphael (Music Hall)—Fermata
8	8	NO	Armando Manzanero (RCA); Olga Guillot (Music Hall); Carlos Lico (Odeon); Carmita Jimenez (CBS); Vincent Morocco (Polydor); Rosamel Araya (Disc Jockey); Daniel Riobolob (Belter); Polo Marquez (Microfon)—Relay
9	6	LENITA	Nilton Cezar (RCA)
10	—	THE LAST WALTZ	Mireille Mathieu (Disc Jockey); Engelbert Humperdinck (Odeon); Caravelli (CBS); Donald (RCA)—Relay

AUSTRALIA

(Courtesy Modern Melbourne)

This Week	Last Week	Title	Artist
1	3	SADIE	Johnny Farnham (Columbia)—Tu-Con
2	2	HELLO, GOODBYE	Beatles (Parlophone)—Northern Songs
3	1	SNOOPY'S CHRISTMAS	Royal Guardsmen (Festival)—Copy Conf.
4	5	THE LAST WALTZ	Engelbert Humperdinck (Decca)—Albert
5	4	THE TWO OF US	Jackie Trent and Tony Hatch (Astor)—Leeds
6	9	JUDY	Elvis Presley (RCA)—Progressive
7	—	THE RAIN, THE PARK AND OTHER THINGS	Cowsills (MGM)—Albert
8	7	TO SIR WITH LOVE	Lulu (Columbia)—Screen Gems
9	—	DAYDREAM BELIEVER	Monkees (RCA)—Screen Gems
10	10	CATHY COME HOME	Twilights (Columbia)—Castle

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist
1	2	BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)—Clan (Mike Smith)
2	3	EVERLASTING LOVE	Love Affair (CBS)—Peter Maurice (Mike Smith)
3	8	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)—Burlington (Dick Rowe)
4	13	JUDY IN DISGUISE	John Fred and Playboy Band (Pye)—Jewel (John Fred/A. Bernard)
5	4	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Northern (George Martin)
6	6	DAYDREAM BELIEVER	Monkees (RCA Victor)—Screen Gems (Chip Douglas)
7	5	WALK AWAY RENEE	Four Tops (Tamla-Motown)—Flamingo (Holland, Dozier)
8	1	HELLO, GOODBYE	Beatles (Parlophone)—Northern (George Martin)
9	14	TIN SOLDIER	Small Faces (Immediate)—Avakal/Immediate (Steve Marriott—Roy Lane)
10	22	EVERYTHING I AM	Plastic Penny (Page One)
11	33	BEND ME, SHAPE ME	Amen Corner (Deram)—Carlin (Noel Walker)
12	11	WORLD	Bee Gees (Polydor)—Abigail (Bill Shepherd)
13	18	SHE WEARS MY RING	Solomon King (Columbia)
14	46	SUDDENLY YOU LOVE ME	Tremeloes (CBS)—Shapiro-Bernstein (Mike Smith)
15	20	PARADISE LOST & HERD	(Fontana)—Lynn (Steve Rowland)
16	7	I'M COMING HOME	Tom Jones (Decca)—Donna (Peter Sullivan)
17	34	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Columbia)—Active (Mickie Most)
18	9	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican (Pye)—Immediate (Ken Woodman)
19	10	THANK U VERY MUCH	Scaffold (Parlophone)—Noel Gay (Tony Palmer)
20	12	KITES	Simon Dupree (Parlophone)—Robbins (David Paramor)

21	30	GIMME LITTLE SIGN	Brenton Wood (Liberty)—Metric (Hooven Winn)
22	15	SOMETHING'S GOTTEN HOLD OF MY HEART	Gene Pitney (Stateside)—Maribus (Stanley Kaham)
23	16	HERE WE GO AROUND THE MULBERRY BUSH	Traffic (Island)—United Artists (Jimmy Miller)
24	27	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex (Tony Clarke)
25	32	DARLIN'	Beach Boys (Capitol)—Immediate (Brian Wilson)
26	—	MIGHTY QUINN	Manfred Mann (Fontana)—Feldman (Mike Hurst)
27	21	THE OTHER MAN'S GRASS	Petula Clark (Pye)—Welbeck (Tony Hatch)
28	17	CARELESS HANDS	Des O'Connor (Morris)—Norman Newell
29	19	IN AND OUT OF LOVE	Diana Ross and the Supremes (Tamla-Motown)—Jobete/Carlin (Holland, Dozier)
30	25	ALL MY LOVE	Cliff Richard (Columbia)—Shapiro-Bernstein (Norrie Paramor)
31	23	LET THE HEARTACHES BEGIN	Long John Baldry (Pye)—Schroeder (Tom Macaulay/John Macleod)
32	29	BEST PART OF BREAKING UP	Symbols (President)—Carlin (Danny O'Donovan)
33	31	I ONLY LIVE TO LOVE YOU	Cilla Black (Parlophone)—Shapiro-Bernstein (Geo. Martin)
34	26	LAST WALTZ	Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
35	35	MR. SECOND CLASS	Spencer Davis Group (United Artists)—Dick James/Mike Hurst
36	28	EVERYBODY KNOWS	Dave Clark Five (Columbia)—Donna (Dave Clark)
37	45	SATISFACTION	Aretha Franklin (Atlantic)—Mirage (Jerry Wexler)
38	38	I SECOND THAT EMOTION	Smokey Robinson and the Miracles (Tamla-Motown)—Jobete/Carlin (Smokey Robinson)
39	24	JACKIE	Scott Walker (Philips)—Carlin (John Franz)
40	47	RELEASE ME	Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
41	42	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye and Tammi Terrell (Tamla-Motown)
42	44	HONEY CHILE	Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Fuqua, Bristol)—Jobete/Carlin (R. Morris)
43	—	SO MUCH LOVE	Tony Blackburn (MGM)—Screen Gems (Jimmy Smith)
44	40	EVERLASTING LOVE	Robert Knight (Monument)—Copyright (Buzz Cason/Mac Gayden)
45	43	LA DERNIERE VALSE	Mireille Mathieu (Columbia)—Donna (G. Cote)
46	—	GROOVY	P. P. Arnold (Immediate)—Immediate (Lane-Marriott)
47	—	ANNIVERSARY WALTZ	Anita Harris (CBS)—Morris (Mike Margolis)
48	37	SOUL MAN	Sam and Dave (Stax)—Tee Pee (Issac Hayes/David Porter)
49	—	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)—Valley (John Schroeder)
50	—	BACK ON MY FEET AGAIN	Foundations (Pye)—Welbeck-Schroeder (Tony Macaulay)

EIRE

(Courtesy New Spotlight, Dublin)

This Week	Last Week	Title	Artist
1	1	DAYDREAM BELIEVER	Monkees (RCA)—Screen Gems
2	—	WALK AWAY RENEE	Four Tops (Tamla Motown)—Flamingo
3	—	BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)—Clan
4	—	THANK U VERY MUCH	Scaffold (Parlophone)
5	7	PAPA-OOM-MOW-MOW	Freshmen (Target)—Armored and Beechwood
6	—	MAGICAL MYSTERY TOUR (EP)	Beatles (Parlophone)—Northern Songs Ltd.
7	10	I'M COMING HOME	Tom Jones (Decca)—Donna
8	2	HELLO, GOODBYE	Beatles (Parlophone)—Northern Songs Ltd.
9	9	ONE AND ONE ARE TWO	Patricia Cahill (Rex)—Burlington
10	—	WORLD	Bee Gees (Polydor)—Abigail

FLEMISH BELGIUM

(Courtesy Humo Magazine)

1	4	LES ROSES BLANCHES	Les Sunlights (Vogue)—Southern Songs
2	6	HELLO GOODBYE	Beatles (Parlophone)—Agence Musicale

3	3	MASSACHUSETTS	Bee Gees (Polydor)—Gerard Tournier
4	—	NUMERO 1 AU HIT PARADE DE MON COEUR	Marc Aryan (Markall)
5	1	LA DERNIERE VALSE	Mireille Mathieu (Barclay)—Francis Day
6	10	LE KILT	Sheila (Philips)—Editions Carrere
7	5	UNE LARME AUX NUAGES	Adamo (His Masters Voice)—Ardmore & Beechwood
8	—	CALL MY NAME	James Royal
9	—	COMME D'HABITUDE	Claude Francis (Philips)
10	9	MOVE	Jess & James (Palette)—World Music

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA DERNIERE VALSE	Mireille Mathieu (Barclay)—Francis Day
2	2	DANS UNE HEURE	Sheila (Carrere)—Carrere
3	10	IL FAUT CROIRE AUX ETOILES	Richard Anthony (Columbia)—Le Rideau Rouge
4	3	COMME D'HABITUDE	Claude Francois (Philips)—Meridian
5	7	HISTOIRE DE CLOU	Adamo (Voix de son Maitre)—Pathe
6	6	HELLO GOODBYE	Beatles (Odeon)—Tournier
7	4	TONTON CRISTOBAL	Pierre Perret (Vogue)—Vogue Inter
8	9	LE ROSES BLANCHES	Les Sunlights (A.Z.)—Meridian
9	8	LA DERNIERE VALSE	Petula Clark (Vogue)—Francis Day
10	5	MASSACHUSETTS	Bee Gees (Polydor)—Tournier

ISRAEL

(Courtesy Israel-Forces Broadcasting)

*Denotes local origin

This Week	Last Week	Title	Artist
1	3	LET'S LIVE FOR TODAY	Grassroots (RCA)—Dick James Music
2	1	BABY, NOW THAT I'VE FOUND YOU	Foundations (Piccadilly)—Welbeck/A. Schroeder
3	4	THE RAIN, THE PARK AND OTHER THINGS	Cowsills (MGM)—Akbestal/Luvlin Mus.
4	6	DAYDREAM BELIEVER	Monkees (RCA)—Columbia Music
5	—	SHELO LEEHOV OTACH (NOT TO LOVE YOU)	Armor Variety Group, (E.M.I.)
6	9	TO SIR WITH LOVE	Lulu (E.M.I.)—Columbia Music
7	10	LE NEON	Salvatore Adamo (E.M.I.)—Biem
8	—	HAGAR	Arik Einstein (Hed-Arzi)
9	—	ZABADAK!	Dave Dee, Dozy, Beaky, Mich and Tich (Litratone)—Biem
10	—	HELLO, GOODBYE	Beatles (E.M.I.)—Northern Songs

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	L'ORA DELL'AMORE	Camaleonti (CBS)—Aromando
2	2	L'ULTIMO VALZER	Dalida (Barclay)—Francis Day
3	11	DUE MINUTI DI FELICITA'	Sylvie Vartan (RCA)—Les Copains
4	3	NEL CUORE NELL'ANIMA	Equipe 84 (Ricordi)—El & Chris/Fama
5	6	MAMA	Dalida (Barclay)—R. R. Ricordi
6	13	MASSACHUSETTS	Bee Gees (Polydor)
7	10	TENEREZZA	Gianni Morandi (RCA)—RCA
8	7	SAN FRANCISCO	Scott McKenzie (CBS)—R. R. Ricordi
9	4	IL SOLE E' DI TUTTI	Stevie Wonder (Tamla-Motown)—RCA
10	5	POESIA	Don Backy (Clan)—El & Chris
11	8	IO TI AMO	Alberto Lupu (Cetra)—Chappell
12	—	IL SOLE E' DI TUTTI	Dino (Arc)—RCA
13	12	PIPPON NON LO SA	Rita Pavone (Ricordi)—Melody
14	9	HOMBURG	Procol Harum (IL)—Armando
15	14	PAROLE	Nico e i Gabbiani (City)—Ariston

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	15	KIMIDAKE NI AI O (LOVE ONLY FOR YOU)	Tigers (Polydor)—Watanabe
3	—	KAETTE KITA YOPPARAI	Folk Crusaders (Toshiba)—Art Music
4	2	SEKAI WA FUTARI NO TAMENI	Sagara Naomi (Victor)—All-Staff

5	4	(THEME FROM) THE MONKEES	Monkees (Colgems)—Shinko
6	5	INOCHI KARETEMO	Mori Shin-ichi (Victor)—Yamada
7	10	NIJIRO NO MIZUUMI	Nakamura Akiko (King)—Oriental
8	—	OTOME NO INORI	Mayuzumi Jun (Capitol)—Ishihara
9	6	ITSUMADEMO DOKOMADEMO	Spiders (Philips)—New Orient
10	7	KITAGUNI NO FUTARI (IN A LONESOME CITY)	J. Yoshikawa and Blue Comets (CBS)—Watanabe
11	9	AI NO KOKORO	Fuse Akira (King)—Watanabe
12	3	OKAY!	Dave Dee Group (Philips)
13	—	MURASAKI NO YOAKE	Misora Hibari (Columbia)—Columbia
14	—	SAKARIBA BLUES	Mori Shin-ichi (Victor)—Watanabe
15	12	LET'S GO UMMEI (SYMPHONY NO. 5)	Bunnys (Seven-Seas)—Terauchi
16	—	HELLO GOODBYE	Beatles (Odeon)—Toshiba
17	11	SUMMER WINE	Nancy Sinatra (Reprise)—Tone
18	20	KITAGUNI NO AOI SORA (HOKKAIDO SKIES)	Okumura Chiyo (Toshiba)—Toshiba
19	—	MABOROSHI NO AMARYLLIA	Kayama Yuzo (Toshiba)—Watanabe
20	—	NAMIDA NO KAWAKU MADE	Nishida Sachiko (Polydor)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	MASSACHUSETTS	Bee Gees (Spin)
2	2	HOMBURG	Procol Harum (Deram)
3	6	THE LETTER	Box Tops (Stateside)
4	7	DON'T GO OUT IN THE RAIN	David Garrick (Pye)
5	4	SAN FRANCISCO	Scott McKenzie (CBS)
6	—	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican (Pye)
7	9	WHEN WILL THE GOOD APPLE FALL	Seekers (Columbia)
8	—	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark (Pye)
9	3	TO SIR WITH LOVE	Lulu (Columbia)
10	5	THE LAST WALTZ	Engelbert Humperdinck (Decca)

MEXICO

(Courtesy Audiomusica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ESTA TARDE VI LLOVER	Manzanero (RCA)—RCA
2	2	LOOK OUT	Monkees (RCA)—Pending
3	—	HOY	Manzanero (RCA)—RCA
4	5	QUINCEANERA	Vlammers (Musart)—RCA
5	—	ME DAS UNA PENA	M. A. Vazquez (Peerless)—Pham
6	4	YO, TU Y LAS ROSAS (IO, TUE Y LA ROSA)	Piccolinos (CBS)—Mundo Musical
7	7	BALADA DEL VAGABUNDO	Rosamaria Guardiola (Sonart)—Pendiente
8	6	THEME OF THE MONKEES	(RCA)—Pending
9	—	CENZAS	Yaqui (Capitol)—Pending
10	3	MUSITA	Sonora Santanera (CBS)—Pham

PHILIPPINES

(Courtesy Tammy Wynette)

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

PUERTO RICO

(Courtesy of TE-VE Guia and Radio WUNO)

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SOBERNATURAL	Lucesita (Hit Parade)

2	1	ESTA TARDE VI LLOVER	Roberto Yanes (Columbia)
3	5	I SECOND THAT EMOTION	Smokey Robinson (Tamla)
4	6	SKINNY LEGS AND ALL	Joe Tex (Dial)
5	3	QUE SE REPITA ESTA NOCHE	Papo Roman (Borinquen)
6	4	DAYDREAM BELIEVER	Monkees (Colgems)
7	—	VERANO	Raphael (Allied Parnaso)
8	8	HELLO GOODBYE	Beatles (Capitol)
9	7	PERDONAME	Felipe Pirela (Velvet)
10	—	CHAIN OF FOOLS	Aretha Franklin (Atlantic)

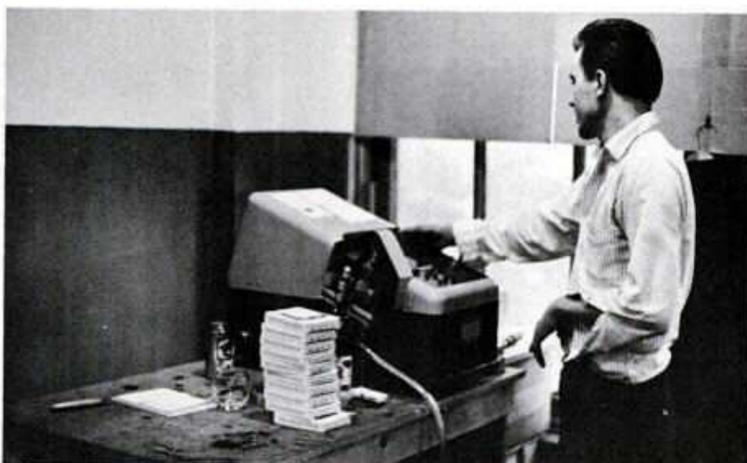
SINGAPORE

(Courtesy Radio Singapore)

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	BABY, NOW THAT I'VE FOUND YOU	Foundations (Pye)
2	3		

Tape CARtridge



(TOP LEFT) DAN HAAS, warehouse manager for Car Tapes, Inc., pulls IBM-tagged tape cartridge from the rack at firm's Chicago headquarters. Haas has just completed instituting the tear-off, punch-tag inventory system for the tape one-stop. (Note tags on all cartridges.)

(ABOVE) TEAR-OFF IBM tags are punched with all pertinent data (number, price, label, etc.) on this machine at Car Tapes, Inc., Chicago. Half of the tag is kept by Car Tapes and the other half is ripped off by the retailer at point of sale.

(LEFT) JAMES LEVITUS, Car Tapes, Inc., president, believes auto outlets will sell the most tapes in 1968. But his sales staff is composed of music experts who act as pop music advisers to the auto-oriented retailer.

Concertone to Accent The Cassette System

LOS ANGELES — While several manufacturers are jumping on the cassette bandwagon, Concertone, Inc., Culver City, is concentrating on exposing its home entertainment systems.

Selling blank tape cassettes—manufactured by Certron Corp. under the Concertone label—the firm plans to cut back its interest in marketing cassettes.

John J. Pacconi, Concertone marketing manager, believes that the cassette market is still

"too unstable — pricewise," "We're going to pull our chin in for a while and concentrate on distributing other products," says Pacconi.

Recently purchased by Classic Industries, manufacturer of scale model racing cars, Concertone will introduce several new home units, including a home stereo cassette system (model 200-S), stereo tape deck (302-D), deluxe stereo tape recorder (790), stereophonic tape recorder (4000) and a cassette tape recorder (210).

Since the acquisition of Concertone from Astro-Science Corp., Classic Industries has planned expansion into leisure-time fields with an aggressive campaign to restore and rebuild the Concertone name to the buying public, states Pacconi.

"The Concertone name has been dormant too long," insists Pacconi, who plans to not only rebuild the firm's name but also its distribution system from the ground up.

"We're test marketing our new line in New York, Philadelphia, Cleveland, Houston, Chicago and San Francisco before springing our entire product line on the consumer," said Pacconi. He also wants to discuss distribution with several major department-discount chains, including White Front and Fedco.

The '68 goal, according to Pacconi, is to make Concertone the fourth largest sales force in the industry.

Blister Packaging

CHICAGO—Blister packaging of tape cartridges is now available from Tape Distributors of America, Inc. The tapes are blister packed on die-cut display cards that expose both sides of the tapes. Sales manager Mort Ohren said the blister packs have been much requested by retailers with rack-type displays.

Philips Has A Low-Price Cassetophone

PARIS — Philips is launching simultaneously in France and the U. S., a new low-price cassette player—the Cassettophone—which is designed to play only prerecorded cassettes.

The elimination of the possibility of the customer to make home recordings is in line with current thinking on the cassette front—that a home recording facility tends to hinder sales of prerecorded cassettes.

The new Cassettophone, will retail in France at 180 francs (\$36), and Philips is launching 300,000 of them on the French market together with 1 million cassettes, both LP and EP.

The easily portable Cassettophone runs on six 1.5-volt batteries and will eventually be marketed throughout Europe where the Philips-type cassette dominates the tape cartridge market.

The Cassettophone is being produced by factories in Hasselt, Belgium, and Vienna, Austria, each employing 1,000 people. The Belgian factory will supply Common Market needs and the Austrian factory those of the EFTA countries, including the U. K.



GEORGES MEYERSTEIN-MARGRET, president directeur-general of S. A. Philips, France, with the new cassettophone.

Auto Dealers Give CARtridge a Play

LAS VEGAS — CARtridges and playback equipment stand shoulder to shoulder with a variety of accessory items at the National Auto Dealers Assn. convention at the Convention Center. The show will open Sunday (27), close Wednesday (3).

More than 100 exhibitors offering products for cars and for new car dealers are involved. Capitol Records and General Mobile Electronics are two firms represented from the Coast.

Greentree, Lib. Tie

LOS ANGELES—Greentree Electronics has been awarded the Liberty account for manufacture, distribution and sale of reel tape for the Liberty, Imperial, Blue Note, World Pacific, Pacific Jazz and Soul City lines.

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

More comments on the ITCC first quarter promotion from distributors at the MGM International Tape Cartridge Conference in London.

Ed Westergaard
Stans Record Center, Inc.
Shreveport, La.:

"Am very much impressed with ITCC's first quarter program. It is well planned and interesting to everyone involved."

Dave Seidman
Dir. Branch Operations
Metro Distributors, MGM Records:

"Observed a very imaginative and inspiring film from Larry Finley's ITCC. Every tape cartridge distributor, dealer and rack jobber no doubt will exert every effort to win the fabulous prizes and will cash in on extra sales and profits."

Al Driscoll, Pres.
Pioneer Dist. Co.
Wichita, Kan.:

"We are most happy to have ITCC present such a fine merchandising program for car and home tape. Without a doubt the entire industry will enjoy increased sales on all labels from the retailer level to the distributor as a result of ITCC's fine program."

R. A. Williamson
Western Merchandisers
Amarillo, Tex.:

"ITCC has at last given the tape industry a hard hitting promotion which has been so badly needed. The excitement it will create will not only generate interest in dealers and consumers but should push other companies into more creative merchandising."

Ron Smith
Shuler Distributors
Cleveland:

"I truly think your first quarter promotion if nothing else, will give the tape cartridge industry in general, a tremendous boost because of exposure. The prizes are all great and dealer participation should be greater in the Ohio area."

Jim McGuire
Tape-Tronics
Seattle:

"I think ITCC's first quarter promotion will produce more interest in cartridge tape from the dealer and consumer standpoint than anything that has been presented in our industry."

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Say You Saw It in Billboard

Tape CARtridge

Philips Is Pushing Cassettes for Classical Mart; Issues 40 Titles

HAMBURG — Philips has begun exploitation of the cassette as a prime classical medium, with release of some 40 cassettes as a prime classical medium, with release of some 40 classical titles.

The titles include orchestra, piano and chamber music, religious, and solo compositions. Philips now ranks with Deutsche Grammophon as the leading classical label in the cassette market.

Muntz-Italiana Expands Set-Up

MILAN — Muntz-Italiana, a partnership between Muntz Stereo Pak Inc. of Los Angeles and Ecofina of Milan, will begin tape duplicating operations for the Common Market territory.

The company will duplicate a selection of San Remo Festival songs for all existing tape configuration. Agreements have been reached with a number of record companies which will be represented at the Festival, reported general manager Mourad Sabet.

Euro Muntz-Ecofina, another joint creation of the two companies formed to operate as licensee and distribution agency in the Common Market countries, has signed a two-year contract with Tiffany Records which embraces 27 albums, including the series "33 r.p.m. Around The World."

The 40 titles include composers such as Vivaldi, Torelli, Bach, Mozart, Beethoven, Mendelssohn, Tchaikovsky, Schubert, Dvorak, Berlioz, Rimsky-Korsakov, Chopin and Pergolesi.

Top Philips artists are now being taped as well as waxed, including I Musici, Lorin Maazel, the Radio Symphony Orchestra Berlin, Concertgebouw Orchester Amsterdam, the London Symphony Orchestra under Colin Davis, Ingrid Haebler, Claudio Arrau, Arthur Grumiaux, Henryk Szeryng and Gerard Souzay.

The sophistication and virtuosity of the Philips classical cassette program is illustrated by a new title with Maurice Andre, trumpet; Daniele Artur, violin, and the Chamber Orchestra of Rouen (France) under Albert Beaucamp. This cassette contains works from Mozart, Telemann, Albinoni, and Vivaldi.

Philips is driving hard to entrench its cassette on the Eu-

ropean market beyond effective challenge by U. S. competitors. While emphasizing classical titles, Philips is simultaneously giving big sales promotion to the compact character of the Philips playback machine.

This is being done by release of titles especially suited for playing while skiing.

Philips is trying to induce skiers to make the Philips playback machine an essential item of equipment for the ski slopes. Some of the new pop cassette titles contain special skiing rhythms.

Concord Tape Deck

LOS ANGELES — Concord Electronics Corp. will introduce a new stereo tape deck in its series of reel-to-reel models. The new unit (model 510-D) is designed for use with any high fidelity system; compact, component or stereo console. The tape deck will retail for less than \$160.



GW ELECTRONICS is marketing an FM/AM cartridge tuner which plays through any existing 4 or 8-track tape CARtridge player. The company will introduce an FM stereo multiplex unit in late spring.



NEW RELEASES FROM MUNTZ STEREO PAK!

Release #2—available 29 January, 1968

CAPITOL

4CL-2780MARY IN THE MORNING—Al Martino
4CL-2819THE MANY MOODS OF MURRY WILSON
4CL-282274 MILES AWAY—The Cannonball Adderley Quintet
4CL-2826JUST AN OLD FLAME—Hank Thompson and The Brazos Valley Boys
4CL-2840THE CHECKMATES LTD, LIVE! AT CAESAR'S PALACE
4CL-2847WAYNE NEWTON—THE GREATEST!
4CL-2848SING ME BACK HOME—Merle Haggard and The Strangers
4CL-2849LOVE'S GONNA HAPPEN TO ME—Wynn Stewart

DOT

DOT-Y-25838THE BOARD OF DIRECTORS—Count Basie & The Mills Brothers

ELEKTRA

EKT-Y-7322THE INCREDIBLE STRING BAND

MERCURY

MC4-61139THE BEST OF MOMS MABLEY
MC4-61143GREATEST HITS—VOL. 2—Faron Young
MC4-61144GREATEST HITS—VOL. 2—Dave Dudley
MC4-61145GREATEST HITS—VOL. 2—Roy Drusky
MC4-61146MR. DREAM MERCHANT—Jerry Butler

MONUMENT

MNT-A-17000EVERLASTING LOVE—Robert Knight

REPRISE

4FA-1024FRANCIS A. & EDWARD K.—Frank Sinatra & Duke Ellington
4RA-6279SOMETHING ELSE BY THE KINKS
4RA-6280TENDERNESS JUNCTION—The Fugs
4RA-6281AXIS: BOLD AS LOVE—The Jimi Hendrix Experience
4RA-6283INSTANT HAPPY—Don Ho

ROULETTE

ROU-A-25353I THINK WE'RE ALONE NOW—Tommy James and The Shondells
ROU-A-25357GETTIN' TOGETHER—Tommy James and The Shondells

SMASH

SC4-67097SOUL MY WAY—Jerry Lee Lewis

TRADITION

TRA-C-2058THE LEGENDARY WOODY GUTHRIE IN MEMORIAM
TRA-C-2063ROD MC KUEN TAKES A SAN FRANCISCO HIPPIE TRIP

UNI

UNI-Y-73015HUGH MASEKELA IS ALIVE AND WELL AT THE WHISKEY

VAULT

VAU-B-117TANYET—The Ceyleib People

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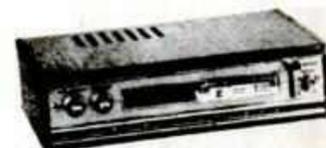
4WA-1719THE OTHER MAN'S GRASS IS ALWAYS GREENER—Petula Clark
4WA-1720THE SKY—Anita Kerr/Rod McKuen—The San Sebastian Strings
4WA-1728HOORAY FOR THE SALVATION ARMY BAND!—Bill Cosby
4WA-1732THE BONNIWELL MUSIC MACHINE



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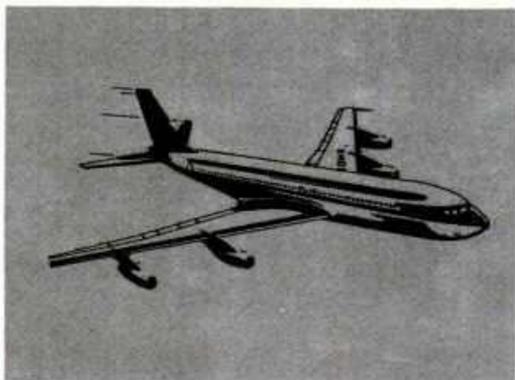
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TO SEE
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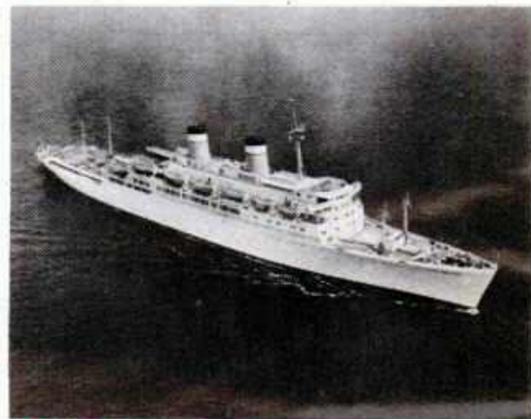
Luxurious accommodations at the beautiful Century Plaza Hotel. Escorted tour of the Twentieth Century-Fox studios where you will see pictures being made.

A tour of MGM Studios, a full day at Disneyland, you will be guests of Danny Thomas and visit with Red Skelton at the taping of his show. Dinner will be at such famous restaurants as the Hollywood Brown Derby, the Bistro, Chasens, La Rue, the Hong Kong Bar and others. However . . . in order for you and your wife to get to Hollywood to enjoy this week, you will first be flown to New York City — then you will fly to Rome, then to Bombay, Hong Kong, Tokyo, Honolulu and on to Hollywood. In other words you get a 15 day around the world trip to get to Hollywood for a full week of "Living Like a Millionaire."



A VISIT WITH HERB ALPERT, VIA MEXICO:

Meet many of the A&M stars. The winner will also visit Herb Alpert and Jerry Moss at the A&M Studios in Hollywood, as well as enjoy two additional days at Twentieth Century-Fox Studios and Disneyland. First, A&M Records will fly the winners to Mexico City where they will spend 3 glorious days. Then they will fly to Acapulco for top accommodations and entertainment, then on to Tijuana. They will be met at the airport and driven to the bull fights in a Tijuana Taxi. After the bull fights, they will depart for Los Angeles where they will start three glamorous days in Hollywood, staying at the Luxurious Century Plaza Hotel.



A TRIP TO ROME TO SEE "DR. DOLITTLE":

You and your wife are flown to New York City where on May 11th you'll board the American Export Lines S/S Independence Sun Lane Cruise, stopping at Lisbon, Gibraltar, Palma and then land in Naples on May 21st. The Fugazy/Diner's Travel Agency has made arrangements to have their representatives meet the winners in Naples and drive him and his wife to Rome, where they will see Dr. Dolittle. After the screening, some sightseeing and the return flight home.

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A golden Buddah (the trademark of Buddah Records) is really the prize, however it is the hood ornament of a brand NEW 1968 MUSTANG which comes with it. The MUSTANG is a two-door hardtop, automatic shift, with extras (heater, radio and, of course, a stereo eight-track tape deck, factory installed.)



FREE!!... ALLAN JONES

the famous singing star who appears at the most famous night clubs throughout the country. We're going to give Allan Jones away free to one of our dealers for a full day, with Allan autographing his new I.T.C.C./Scepter cartridge in the dealer's store with an ad paid for by I.T.C.C. announcing this event. That evening, Allan will sing his complete repertoire of songs in this new I.T.C.C./Scepter cartridge, including the song which he is most famous for... "DONKEY SERENADE", with our winning dealer inviting up to fifty (50) of his friends (and paid for by I.T.C.C.) to a hotel, restaurant or country club for a complete dinner and an evening of entertainment with Allan Jones.

ALSO

2 Braun amplifiers with AM/FM Multiplex and two Braun speakers plus an AUTOMATIC RADIO 8-Track home cartridge deck...

10 Beautiful Mini-Mod sets from Rachlin Furniture Company...

25 Eight-track stereo tape players (choice of 8-track home or car set) from AUTOMATIC RADIO...

100 MGM Music Machines, with an ample supply of Playtapes from I.T.C.C....

250 Musical Donkeys each with an autographed card from Allan Jones...

100 Bottles of Tuvara Skin Perfume by Tuvache...

500 Bottles of Jungle Gardenia Spray Mist...

100 sets of 12 I.T.C.C. 8 or 4-track cartridges, your choice.

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SETS OF 12
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CARTRIDGES

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HOW TO WIN

1. Read contest rules.
2. Create window or in-store display. Special point of purchase material provided.
3. Photograph your display in any size. Identify your photograph on the back, with your name and address.
4. Fill out entry form supplied by your I.T.C.C. distributor, and mail with photo.

DEALERS: To cash in on this contest, contact your I.T.C.C. distributor. If you don't have an I.T.C.C. distributor, contact I.T.C.C. directly.

CONTEST RULES

1. Build a special "in-store" or "window display" using the I.T.C.C. "First Quarter Promotion Pack" in your store for at least two weeks any time before March 31, 1968. Mail any size photo to I.T.C.C. Display Contest, P.O. Box 247, New York, N.Y. 10046. Entries must be postmarked no later than March 31, 1968, and received by April 7, 1968.

2. Winners will be selected by the D. L. Blair Corporation, an independent judging corporation, on the basis of merchandising effectiveness, originality and visual interest of display. The judges' decisions are final, duplicate prizes will be awarded in the event of ties, winners will be notified by mail from the contest judges.

3. All entries and ideas therein become the property of I.T.C.C. to use as it sees fit and no entries will be returned. Contest open to all retailers who qualify for the I.T.C.C. "First Quarter" 1968 Program. No substitutions for prizes as offered. Trip prizes must be taken on dates specified by sponsor.

4. Offer not open to employees of I.T.C.C., its affiliate companies, D. L. Blair Corporation, their advertising agencies and their families. Subject to all government regulations.

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Tape CARtridge

Motorola to Build Player For Stanton's PlayTape

• Continued from page 1

While Stanton is president of PlayTape, he has had ties with Volkswagen. Stanton, along with his brother Arthur, was the first to import the German-built car into the U. S. Volkswagen later withdrew its nationwide agreement with the Stantons, giving the franchise to their own "Volkswagen in America," but the Stantons still retain some interest in VW distributorships in the greater New York area and in parts distribution.

The Motorola unit is said to be designed for inclusion into the dashboard. It will be built as a radio/tape player combination. Motorola currently produces dashboard-incorporated 8-track players for Volkswagen as well as for Ford, Chrysler and American Motors. It is speculated that a 2-track PlayTape hang-on unit will also be manufactured by Motorola. The company builds 8-track after-market units for Ford and itself, which it markets under its own trade name.

Three Major Firms Prep Entry Into Cassette Field

• Continued from page 1

company executives have stated that it will sell its product in any form for which there is demand.

According to highly reliable sources, both Columbia and Capitol have sought bids for cassette duplication. A Columbia official said it was routine to solicit bids, but according to one source, "the approval of bids is much closer than most people foresee."

"Capitol is becoming very deeply involved with cassettes," Billboard's source said. Capitol's timing, packaging and list of repertoire has yet not been determined.

Capitol and Columbia dupli-

Firms Switch to Cemed-Carosello

MILAN — Meazzi and Italdisc/Ducale have switched distribution from C&C to Cemed-Carosello. Also leaving the C&C fold are Clan Celentano Records and Kansas Records. They will be distributed by the recently established Clan Celentano Distributing Co. C&C, a partnership of Cemed-Carosello's publishing firm, Curci Music and Clan Celentano Records, will go out of business.

The MK Russian classical catalog will continue to be distributed by Coan Celentano Distributing Co.

Kama Sutra, Decca In Production Deal

NEW YORK — Kama Sutra Productions has signed a production agreement with Decca Records. First release under the new agreement is "One Day" and "Same Old Song," by the Voyage, released this week.

ABC Signs Duboff

NEW YORK — ABC Records has signed producer-songwriter Steve Duboff to produce recordings by the Bit'a Sweet. Duboff has produced, among others, the Cowbills' "The Rain, the Park and Other Things."

Whiteman Album

HAMBURG — Telefunken-Decca (Teldec) is releasing a special Paul Whiteman memorial record on the German market. The title is "Er nannte sich King of Jazz." The Teldec release is both a tribute to Whiteman and a testimonial to the tremendous market created in West Germany for jazz.

Backy Sets Up Production Co.

MILAN—Singer Don Backy, formerly with Clan Celentano Records, has formed his own production company, Amico, going into partnership with DET of Rome. Distribution will be by CA-DI. Both DET and CA-DI are divisions of the Campi Group, which includes publishing and record activities, movie soundtracks and a weekly magazine.

Clan Celentano Records claims Backy has not fulfilled his contractual obligations. The matter is in court.

AF Uses Beanies To Plug Lanin

NEW YORK — Audio Fidelity Records is promoting the "Thoroughly Modern" album of the recently signed Lester Lanin Orchestra by sending beanie caps to disk jockeys and sending the society band leader on a tour of West Coast distributors.

Lanin has made television appearances on the syndicated UPI show, the "Joe Franklin" show and the "New Yorkers."

Some 1,650 musicians work in the various Lanin bands, which play mainly at society events. Lanin's main band is playing at El Morrocco here.

'People' on Acta

CINCINNATI — Johnimah Bahlu's "Other People," which was a Special Merit single pick in last week's Billboard, is on the Acta label, not Atco as previously reported.

Israel Award to 'San Francisco'

JERUSALEM — "San Francisco" was voted the most popular foreign hit of 1967 in a referendum organized by the Defense Forces Broadcasting Service (Galei Zahal).

Top male singer was Cliff Richard (EMI) for the sixth time in succession and, for the fifth time in succession, the Beatles (EMI) took top spot in the vocal group classification.

Petula Clark (Vogue) was voted top female singer for the second year running and the Shadows (EMI) scored their fifth victory in the instrumental group category.

BBC Reshuffling Its Format Again

LONDON — The BBC is reshuffling again. On Radio 1 Bob Holness and Mike Lennox here lost their "Late Night Extra" program spots which will be shared between surviving comperes of the same series, Pete Myers, Terry Wogan and Barry Alldis.

Tony Blackburn is losing his Saturday morning spot, but will have an additional 30 minutes tagged on to his weekday morning programs pruned off the "Family Choice" request show.

Radio 2 has signed author and women's journalist Godfrey Winn in a bid to become more tuneful and less identified with the pop diet of Radio 1. Winn will host a 45-minute Saturday morning show of sweet music requests from listeners.

M. Mathieu Signed

MILAN — Mirelle Mathieu, French singer, signed a three-year contract with Tiffany Records here for Italian distribution.

Miss Mathieu is expected here for dates and TV filming this month.

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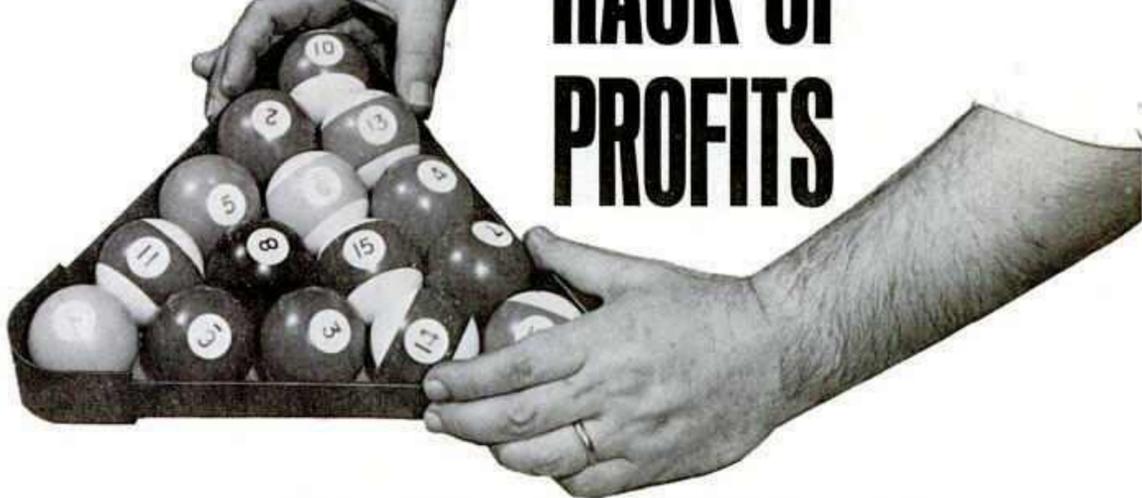
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Billboard HOT 100

FOR WEEK ENDING FEBRUARY 3, 1968

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

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wks. Ago			TITLE	Artist (Producer), Label & Number	Wks. on Chart
	1	2	3			
Billboard Award	3	5	9	GREEN TAMBOURINE	Lemon Pipers (Paul Leha), Buddah 23	8
2	1	1	2	JUDY IN DISGUISE (With Glasses)	John Fred & His Playboy Band (J. Fred & A. Bernard), Paula 202	11
3	2	2	6	CHAIN OF FOOLS	Aretha Franklin (Jerry Wexler), Atlantic 2464	9
4	7	16	23	SPOOKY	Classics IV (Buddy Buie), Imperial 66259	7
5	5	7	7	BEND ME, SHAPE ME	American Breed (Bill Traut), A&M 811	10
6	4	4	4	WOMAN, WOMAN	Union Gap (Jerry Fuller), Columbia 44297	12
7	18	47	84	LOVE IS BLUE	Paul Mauriat, Philips 40495	5
8	12	17	18	NOBODY BUT ME	Human Beinz (Alexis de Azevedo), Capitol 5990	9
9	17	22	29	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU	Lettermen (Kelly Gordon), Capitol 2054	9
10	15	45	56	I WISH IT WOULD RAIN	Temptations (Norman Whitfield), Gordy 7068	4
11	11	13	16	SUSAN	Buckingham (James William Guercio), Columbia 44278	9
12	6	3	1	HELLO GOODBYE	Beatles (George Martin), Capitol 2056	10
13	20	20	38	BABY, NOW THAT I'VE FOUND YOU	Foundations (Tony Macaulay), Uni 55038	7
14	13	14	14	DIFFERENT DRUM	Stone Poneys (Nick Venet), Capitol 2004	13
15	9	9	5	I HEARD IT THROUGH THE GRAPEVINE	Gladys Knight & the Pips (N. Whitfield), Soul 35039	16
16	16	21	32	ITCHYCOO PARK	Small Faces (Steve Marriott & Ronnie Lane), Immediate 501	13
17	14	8	8	I SECOND THAT EMOTION	Smokey Robinson & Miracles ("Smokey" A. Cleveland), Tamla 54159	14
18	19	25	30	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Peter Sullivan), Parrot 40023	8
19	24	29	39	DARLIN'	Beach Boys (Beach Boys), Capitol 2968	6
20	26	38	46	I WONDER WHAT SHE'S DOING TONIGHT	Tommy Boyce & Bobby Hart (Tommy Boyce & Bobby Hart), A&M 893	7
21	21	26	26	MY BABY MUST BE A MAGICIAN	Marvellettes ("Smokey"), Tamla 54158	8
22	28	48	61	BOTTLE OF WINE	Fireballs (Norman Petty), Atco 6491	6
23	23	23	28	TELL MAMA	Etta James (Rick Hall), Cadet 5578	13
24	8	6	3	DAYDREAM BELIEVER	Monkees (Chip Douglas), Colgems 1012	12
25	22	27	27	LOVE POWER	Sandpebbles (Teddy Vann), Calla 141	11
26	35	37	47	SKIP A ROPE	Henson Cargill (Don Law), Monument 1041	7
27	32	42	52	JUST AS MUCH AS EVER	Bobby Vinton (Billy Sherrill), Epic 10266	6
28	29	41	51	TOMORROW	Strawberry Alarm Clock (Frank Slay & Bill Holmes), Uni 55044	6
29	10	10	13	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye & Tammi Terrell (Fogus, Bristol), Tamla 54161	9
30	30	39	49	TO GIVE (The Reason I Live)	Frankie Valli (Bob Crewe), Philips 40510	6
31	41	51	66	SUNDAY MORNIN'	Spanky & Our Gang (Scharf-Dorough), Mercury 72765	5

32	39	49	60	SOME VELVET MORNING	Nancy Sinatra & Lee Hazlewood (Lee Hazlewood), Reprise 0651	5
33	61	77	—	(Theme From) VALLEY OF THE DOLLS	Dionne Warwick (Bacharach-David), Scepter 12203	3
34	44	54	81	WE CAN FLY	Cowells (Bill & Bob Cowell), MGM 13886	4
35	45	55	83	YOU	Marvin Gaye (I. Hunter), Tamla 54160	4
36	47	62	69	WE'RE A WINNER	Impressions (Johnny Pate), ABC 11022	6
37	25	30	36	SHE'S A RAINBOW	Rolling Stones (Rolling Stones) London 906	6
38	48	66	82	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Mickie Most), MGM 13885	4
39	37	15	15	MONTEREY	Eric Burdon & the Animals (Tom Wilson), MGM 13868	8
40	33	33	43	EXPLOSION IN MY SOUL	Soul Survivors (Gamble-Huff), Crimson 1012	7
41	51	58	73	BACK UP TRAIN	Al Greene & Soul Mate's (Rodgers & James), Hot Line 15000	9
42	40	12	10	SKINNY LEGS AND ALL	Joe Tex (Buddy Killen), Dial 4063	15
43	31	31	31	TWO LITTLE KIDS	Peaches & Herb (David Kaprelik & Ken Williams), Date 1584	8
44	34	44	48	THE LESSON	Vikki Carr (Tommy Oliver), Liberty 56012	7
45	42	18	12	BOOGALOO DOWN BROADWAY	Fantastic Johnny C. (Jesse James), Phi-L-A, of Soul 305	18
46	64	79	—	WORDS	Bee Gees (Robert Stigwood & the Bee Gees), Atco 6548	3
47	67	—	—	(Sittin' On) THE DOCK OF THE BAY	Otis Redding (Steve Cropper), Volt 157	2
48	49	59	70	MONEY	Levin' Spoonful (Lovin' Spoonful & Joe Wissert), Kama Sutra 241	5
49	50	60	64	NO SAD SONGS	Joe Simon (J. R. Ent.), Sound Stage 7 2602	5
50	60	80	—	STRAWBERRY SHORTCAKE	Jay & The Techniques (Jerry Ross), Smash 2142	3
51	52	64	79	NEW ORLEANS	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 554	5
52	55	65	65	ZABADAK	Dave Dee, Dozy, Beaky, Mick & Tich (Steve Rowland), Imperial 66270	5
53	63	69	86	CARMEN	Herb Alpert & the Tijuana Brass, A&M 890	4
54	54	32	34	BEST OF BOTH WORLDS	Lulu (Mickie Most), Epic 10260	8
55	56	67	94	BORN FREE	Hesitations (GWP), Kapp 878	5
56	66	82	—	THERE IS	Dells (B. Miller), Cadet 5590	3
57	36	28	33	I CAN'T STAND MYSELF (When You Touch Me)	James Brown & His Famous Flames (James Brown), King 6144	9
58	77	—	—	SIMON SAYS	1910 Fruitgum Co. (J. Katz/J. Kasowitz/E. Chiprut), Buddah 24	2
59	59	70	72	OH, HOW IT HURTS	Barbara Mason (J. Bishop), Arctic 137	7
60	72	—	—	I THANK YOU	Sam & Dave (Isaac Hayes & David Porter), Stax 242	2
61	65	81	—	THERE WAS A TIME	James Brown & His Famous Flames (James Brown), King 6144	3
62	—	—	—	EVERYTHING THAT TOUCHES YOU	Association (Bones Howe), Warner Bros. 7163	1
63	78	78	88	MISSION: IMPOSSIBLE	Lalo Schifrin (Tom Mack), Dot 17059	5
64	69	73	74	SUNSHINE OF YOUR LOVE	Cream (Felix Pappalardi), Atco 6544	4

65	38	11	11	HONEY CHILE	Martha Reeves & the Vandellas (R. Morris), Gordy 7067	12
66	81	—	—	GET OUT NOW	Tommy James & the Shondells (Big Kabona), Roulette 7000	2
67	83	—	—	GUITAR MAN	Elvis Presley, RCA Victor 47-9425	2
68	70	85	—	HEY LITTLE ONE	Glen Campbell (Al De Lory), Capitol 2076	3
69	46	19	19	WHO WILL ANSWER	Ed Ames (Jim Foglesong), RCA Victor 9400	8
70	58	50	53	I'M IN LOVE	Wilson Pickett (Tom Dowd & Tommy Coghill), Atlantic 2448	10
71	—	—	—	WALK AWAY RENEE	Four Tops (Roland & Dozier), Motown 1119	1
72	43	43	44	EVERYBODY KNOWS	Dave Clark Five (Dave Clark), Epic 10265	8
73	73	75	85	DO UNTO ME	James & Bobby Purify (Papa Don), Bell 700	4
74	74	74	76	WORKING MAN'S PRAYER	Arthur Prysock (Hy Weisz), Verve 10574	5
75	27	24	24	COME SEE ABOUT ME	Jr. Walker & the All Stars (Holland & Dozier), Soul 3501	11
76	53	53	55	WINDY	Wes Montgomery (Creed Taylor), A&M 883	11
77	68	68	68	PICK UP THE PIECES	Carla Thomas (A) (Bell & Don Davis), Stax 239	6
78	79	90	91	UNITED	Music Makers (Gamble-Huff), Gamble 210	6
79	62	63	63	LOST	Jerry Butler (Gamble & Huff), Mercury 72764	6
80	80	83	90	MAN NEEDS A WOMAN	James Carr (Quinton Claunch & Rudolph Russell), Goldwax 332	5
81	84	—	—	A MILLION TO ONE	Five Stairsteps & Cubie (Clarence Burke, Jr.), Buddah 26	2
82	82	—	—	STOP	Howard Tate (Jerry Ragovoy), Verve 10573	2
83	88	91	—	LOOKING FOR A FOX	Clarence Carter (Rick Hall), Atlantic 2461	3
84	92	—	—	CAB DRIVER	Mills Brothers (Charles R. Grean & Tom Mack), Dot 17041	2
85	85	—	—	MALAYISHA	Miriam Makeba (Jerry Ragovoy), Reprise 0654	2
86	76	84	97	(1-2-3-4-5-6-7) COUNT THE DAYS	Inez & Charlie Foxx (Charlie Foxx), Dynamo 112	4
87	—	—	—	COLD FEET	Albert King (Al Jackson Jr.), Stax 241	1
88	—	—	—	BURNING SPEAR	Soulful Strings (Esmond Edwards), Cadet 5576	1
89	89	99	100	FUNKY WAY	Calvin Arnold (Cooper, Paul & Shelby), Venture 605	4
90	—	—	—	TRY IT	Ohio Express (J. Katz & J. Kasowitz), Cameo 2001	1
91	91	—	—	ROSANNA'S GOING WILD	Johnny Cash (Bob Johnston), Columbia 44273	2
92	—	—	—	LA-LA MEANS I LOVE YOU	Delfonca (Stan & Bell), Philly Groove 150	1
93	94	94	—	GIVE MY LOVE A TRY	Linda Jones (George Kerr), Loma 2085	3
94	95	96	—	TO EACH HIS OWN	Frankie Laine (Bob Thiele), ABC 11032	3
95	—	—	—	PEOPLE WORLD	Jim & Jean (Jimmy Wisner), Verve Forecast 5073	1
96	96	—	—	7:30 GUIDED TOUR	Five Americans (Abnak Music), Abnak 126	2
97	—	—	—	CARPET MAN	5th Dimension (Bones Howe), Soul City 762	1
98	—	—	—	IT'S NOT EASY	Will-O-Bees (Bill Traut), Date 1583	1
99	99	—	—	NO ONE KNOWS	Every Mother's Son (Wes Farrell), MGM 13887	2
100	—	—	—	(You've Got) PERSONALITY & CHANTILLY LACE	Mitch Ryder (Bob Crewe), Dynovoice 905	1

HOT 100—A TO Z—(Publisher-Licensor)

Am I That Easy to Forget (Four Star, BMI)	18
Baby, Now That I've Found You (January/Welbeck, BMI)	13
Back Up Train (Tosted, BMI)	41
Bend Me, Shape Me (Helios, BMI)	5
Best of Both Worlds (James, BMI)	54
Boogaloo Down Broadway (Dandellion/James Boys, BMI)	45
Born Free (Screen Gems-Columbia, BMI)	35
Bottle of Wine (Deep Fork, ASCAP)	22
Burning Spear (Discus, BMI)	88
Cab Driver (Blackhawk, BMI)	84
Carmen (Irving, BMI)	53
Carpenter Man (Rivers, BMI)	97
Chain of Fools (14th Hour/Pronto, BMI)	3
Cold Feet (East, BMI)	87
Come See About Me (Jobete, BMI)	75
Darlin' (Sea of Tunes, BMI)	19
Daydream Believer (Screen Gems-Columbia, BMI)	24
Different Drum (Screen Gems-Columbia, BMI)	14
Do Unto Me (Big Seven, BMI)	73
Everybody Knows (Francis, Day & Hunter, ASCAP)	72
Everything That Touches You (Beechwood, BMI)	62
Explosion in My Soul (Double Diamond/Downstairs, BMI)	40
Funky Way (Mikim, BMI)	89
Get Out Now (Patricia, BMI)	66
Give My Love a Try (Zira/Twilight, BMI)	93
Goin' Out of My Head/Can't Take My Eyes Off You (Vogue/Saturday/Season's Four, BMI)	9
Green Tambourine (Kama Sutra, BMI)	1
Guitar Man (Vector, BMI)	67
Hello, Goodbye (Mazzen, BMI)	12
Hey Little One (Sherman & De Vorzon, BMI)	68
Honey Chile (Jobete, BMI)	65
I Can Take or Leave Your Loving (Miller, ASCAP)	38
I Can't Stand Myself (When You Touch Me) (Taccon/Soil, BMI)	57

I Heard It Through the Grapevine (Jobete, BMI)	15
I Second That Emotion (Jobete, BMI)	17
I Thank You (East/Pronto, BMI)	60
I Wish It Would Rain (Jobete, BMI)	10
I Wonder What She's Doing Tonight (Screen Gems-Columbia, BMI)	20
If I Could Build My Whole World Around You (Jobete, BMI)	29
I'm in Love (Pronto/Traceback, BMI)	70
Itchycoo Park (Nice Songs, BMI)	16
It's Not Easy (Screen Gems-Columbia, BMI)	98
Judy in Disguise (With Glasses) (Su-Ma, BMI)	2
Just as Much as Ever (Roosevelt, BMI)	27
Le-La Means I Love You (Nickel Shoe, BMI)	92
Lesson, The (Alta, ASCAP)	44
Looking for a Fox (Fame, BMI)	83
Lost (Double Diamond/Downstairs/Parab, BMI)	79
Love Is Blue (Croma, ASCAP)	7
Love Power (Unbelievable, BMI)	25
Malayisha (Raj Kumar, BMI)	85
Man Needs a Woman (A Rise/Aim, BMI)	80
Million to One, A (Jobete, BMI)	81
Mission: Impossible (Bruin, BMI)	63
Money (Faithful Virtue, BMI)	48
No Sad Songs (Press, BMI)	99
No One Knows (Pocket Full of Tunes, BMI)	49
Oh, How It Hurts (Blackbuster, BMI)	59
Oh, How It Hurts (Blackbuster, BMI) (1-2-3-4-5-6-7) Count the Days (Calliope/Cee & Eye, BMI)	86
People World (Akshat, BMI)	95
Pick Up the Pieces (East/Groovesville, BMI)	77

Rosanna's Going Wild (Melody Lane/Copper Creek, BMI)	91
7-30 Guided Tour (Sunnybrook, BMI)	96
She's a Rainbow (Gideon, BMI)	37
(Sittin' On) The Dock of the Bay (East/Fine/Radway, BMI)	47
Skip a Rope (Tree, BMI)	26
Simon Says (Maskat, BMI)	32
Some Velvet Morning (Hazlewood, ASCAP)	58
Spokey (Lowery, BMI)	42
Stop (Ragmar/Rambler, BMI)	82
Strawberry Shortcake (Bradley, BMI)	50
Sunday Mornin' (Blackwood, BMI)	61
Sunshine of Your Love (Dratleaf, BMI)	34
Susan (Diogenes/Bag of Tunes, BMI)	11
Tell Mama (Fame, BMI)	23
(Theme From) Valley of the Dolls (Foliz, ASCAP)	33
There Is (Chevit, BMI)	56
There Was a Time (Gala, BMI)	61
To Each His Own (Paramount, ASCAP)	94
To Give (The Reason I Live) (Saturday/Season's Four, BMI)	30
Tomorrow (Alarm Clock, ASCAP)	28
Try It (Blackwood, BMI)	90
Two Little Kids (Jalyne, BMI)	43
United (Razor Sharp/Blockbuster, BMI)	78
Walk Away Renee (Twin Tone, BMI)	71
We Can Fly (Akshat/Luvlin, BMI)	34
We're a Winner (Gama, BMI)	26
Who Will Answer (Sunbary, ASCAP)	26
Windy (Almo, BMI)	74
Woman, Woman (Glaser, BMI)	4
Words (Wemperor, BMI)	69
Working Man's Prayer, A (Flower/Sark, BMI)	44
You (Jobete, BMI)	74
You've Got Personality & Chantilly Lace (Lloyd & Logan/Glad, BMI)	35
Zabadak (Gallico, BMI)	100

BUBBLING UNDER THE HOT 100

101. I WAS MADE TO LOVE HER	King Curtis & His Kingpins, Atco 6547
102. BLESSED ARE THE LONELY	Robert Knight, Rising Sons 707
103. DO WHAT YOU GOTTA DO	Al Wilson, Soul City 761
104. JUST DROPPED IN	First Edition, Reprise 0655
105. WITHOUT LOVE (There is Nothing)	Oscar Toney Jr., Bell 699
106. I SAY A LITTLE PRAYER	Sergio Mendes, Atlantic 2472
107. BIRDS OF A FEATHER	Joe South, Capitol 2060
108. LOVE EXPLOSION	Troy Kyles, ABC 11027
109. HERE COMES THE RAIN, BABY	Eddy Arnold, RCA Victor 47-9437
110. BREAK MY MIND	Bobby Wood, MGM 12977
111. KEEP THE BALL ROLLIN'	Al Hirt, RCA Victor 47-9417
112. GREEN GREEN GRASS OF HOME	Skitch Henderson & His Ork, Columbia 44333

New hit sounds

Moody Blues
Nights In White Satin



Willie Mitchell
Soul Serenade



Cat Stevens
Kitty



Margaret Whiting
It Keeps Right On A Hurtin'

119
LONDON

Double Feature
Handbags & Glad Rags



Salena Jones
The Glory Of Love



Jerry Jaye
Brown Eyed Handsome Man



Audio Retailing

Independent Record Dealers Are Discontinuing NAMM Membership

• *Continued from page 3*
breed. At NAMM record dealer committee meetings we'd never see the same nucleus twice. It



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has become too discouraging. The record retailing panel at NAMM where Hal Cook (Billboard publisher), Don Hall (Ampex) and other industry leaders spoke should have had a full house. But it didn't."

Another of the few independent record dealer members of NAMM who has not renewed his membership is G. W. Seifert, owner of Campus Record Shop in Iowa City, Iowa. Seifert had been active in NAMM's recent modest efforts at extending services to independent record dealers.

Gard suggested that the hike in dues for dealers from \$50 to \$100 last year may have had some effect on the general drop-out by the independents.

"Not really," said Anderson, "I'd pay a \$1,000 per year if I could expect to get \$1,000 worth of value."

Drive

NAMM launched a special drive to invite record dealers into membership in the summer of 1965. At that time the association's phonograph record committee, which has existed on paper only for some 10 years, was activated under Charleston, W. Va., retailer Si Galperin.

Judkins at that time was asked by Billboard if he thought NAMM could become the voice of the independent record dealer. He said, "Of late the as-

sociation has shown renewed interest in our plight. I believe it can and will become our spokesman."

SORD

The NAMM effort was the first major move to organize independent dealers since the Society of Record Dealers (SORD) became defunct in 1962. Anderson and Judkins were leaders in that association, which at one time numbered 800 dealers. At the time of its death it had two members, Anderson and Judkins. One of the prime projects was to file a lawsuit against record clubs. It was this aspect of retailer militance that kept some members of NAMM cool toward record dealers in years past.

"Efforts by earlier groups such as the Society of Record Dealers were thwarted by the inability of non-paid members to do the association work," Anderson said. But NAMM, he said, could have "co-ordinated all functions of record dealers and made things happen because it is a professional, competent group."

And for years, since the demise of SORD, Anderson and Judkins and a few other independent retailers have been faithfully paying their dues to NAMM and attending meetings. But few if any of their colleagues have joined with them and nothing ever happened.



DURING THE HOLIDAYS at Southroads Shopping Center in Bellevue, Neb., this super-size record display informed shoppers of the availability of disk merchandise at Musicland Record Shop. Store manager Gary Rosenbaum set up the display. The super display was part of an entire "mallway" of displays set up in the shopping center.

Pfanstiehl Expands Plant and Services

WAUKEGAN, Ill. — Pfanstiehl Chemical Co. has moved to a new factory on this city's west side and is expanding its customer services. One new area of expansion is the broadening of its tape accessories lines to include blank cartridges for cassette, 4- and 8-track players.

The 36-year-old supplier of needles and accessories will also have a tape-cleaning head for cassette, 4- and 8-track players. The firm is also expanding its 45 r.p.m. spindle inventory and

is developing an adaptable spindle.

Bruce Wight, president and general manager, said the new 26,000-square-foot facility will allow for more efficient use of space and will increase the efficiency of handling and processing orders. The mail address will remain the same.

Wight said the switchover to all-stereo inventories presents no problems to the dealers advising customers who still have good monaural phonographs.

"The tip is not so important. The important factors are the need for a lightweight tone arm and sufficient vertical compliance in the cartridge," said Wight. "If there's any doubt about the cartridge sell the customer a new stereo cartridge. As for the tone arm, most of the better quality, late-model monaural units have a lightweight arm."

Wight said that eventually monaural .001 tips would be phased out but that the needle manufacturers and the dealers could not cut out monaural tipped all at once. "This has to take place over a period of time," he said, adding that most manufacturers have been furnishing the .007 mil. stereo needle for a long time.

"In the case of double-tip needles the alternate .003 mil. monaural tip used for 78 r.p.m. records is an anachronism. Now both sides of the needle will be .007 mil."

Pfanstiehl is attempting to clear up the confusion caused by a proliferation of 45 r.p.m. spindles, Wight said. "We now have 42 different spindles in stock and cross-references detailing which turntables require which spindles. We don't always get as much of this information as we'd like but it's surprising how much cross-reference data we've accumulated."

"The worst spindle problem exists where EOM manufactur-

(Continued on page 66)

We come from a long line of files 100 Years Long!



So who cares if AMFILE is 100 years old? WE DO! We're proud of the fact that we have lived through several wars and as many depressions and here we are today producing Record and Tape Cartridge Cases for a modern market. Cases that appeal to the crowd that's tuned in on today's music.

Take AMPAK Tape Cartridge Cases . . . the easy way to handle and file these increasingly popular items.

Assorted styles and colors are available in these ruggedly constructed cases that hold 10 cartridges. AMPAK features easy access to cartridges while driving—lid stays open and each cartridge is protected in its own "cell." Then there's AMPAK Deluxe for a really heavy-duty case that features a silver-stamped, padded top. Interiors are fully lined, too. Deluxe protection for 10 cartridges or get the new AMPAK Deluxe 15-cartridge case.

For the latest in Record or Tape Cases, write the company that's had 100 years growing young. Or better yet, give us a call collect at Code 815-933-3351 for the name of your nearest distributor. You'll be pleased with the profits!



1625 DUANE BOULEVARD KANKAKEE, ILL. 60901 Chicago Direct Line 644-9225



AT \$21.95, this new solid-state portable from Arvin is in avocado green and beige. It has instant play solid-state amplifier and three-inch by five-inch velvet-voice speaker and tone control.

Retail Map From Audits & Surveys

NEW YORK — Audits & Surveys, Inc. has published its 1968 retail map of the U. S. delineating each State's percentage share of total population, retail sales and retail establishments.

The map also shows dollar and percentage shares of sales for 15 major merchandise categories by region and distribution of retail stores by type and region.

The map was developed from data collected during the firm's 14th annual census of retail distribution.

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STEREO SALES-MAKER
ENSEMBLES DESIGNED

TO ROLL
OFF YOUR
FLOOR!
PRICED FOR
PROFIT
WHERE YOU
DO YOUR
LARGEST
VOLUME.



MODEL M-2106 A fabulous value! This solid state Platinum Gray stereo portable has removable speakers, power transformer, 4 speed automatic changer, stereo cartridge and more . . . plus **AT NO EXTRA COST** a custom designed nickel finish roll-a-bout stand with LP record storage space.

COMPLETE \$59.95*



MODEL M-2119 CONTEMPORARY & CAPTIVATING! This stereo phonograph, in Avocado and Olive has Solid State circuitry, 2 detachable enclosures each containing a 5" full range speaker, a fully automatic 4 speed record changer employing the "drop-a-matic" principle, stereo cartridge, free 45 rpm automatic spindle 3 recessed controls and provides stereo separation up to 15 feet. **At no extra cost**, is a custom designed roll-a-bout stand with record storage space.

COMPLETE \$69.95*



MODEL M-2107A A great budget buy! An exciting two tone brown radio/phonograph. Fine automatic, stereo, four speed operation, solid state, 2 permanent magnet speakers, twin sapphire needles, full broadcast band AM radio plus **AT NO EXTRA COST** a custom designed brass finish tubular steel roll-a-bout stand with ebony casters and 110 LP record storage capacity.

COMPLETE \$79.95*



MODEL M-2109 THIS PORTABLE REALLY PERFORMS! The Solid State dual channel amplifier provides 20 watts output to the balanced speaker system . . . four in total with a 3" & 6" speaker in each detachable enclosure. There's a custom Masterwork-Garrard fully automatic changer, stereo ceramic cartridge with diamond and sapphire needles, four color coordinated controls, a 45 rpm automatic spindle and a striking Ebony contour luggage cabinet with aluminum panels. Available with the M-2109, **at no extra cost**, is a handsome custom designed roll-a-bout stand.

COMPLETE \$99.95*



MODEL M-2114 THE ULTIMATE IN PORTABLE PERFECTION! This striking Gray and Ebony "drop-a-matic" model contains an integrated tuner providing AM-FM-FM Stereo functions. The Solid State transformer powered dual channel amplifier delivers 20 watts power to the 4 speaker system (1—6" and 1—3½" in each enclosure). In addition to the 22 transistor chassis there's a Masterwork-Garrard fully automatic 4 speed changer, ceramic cartridge, diamond needle, FM stereo indicator, automatic 45 rpm spindle, 5 precision controls and a host of other fine features. The lock-cornered wood cabinet has an all chrome handle and "instant access" control panel. Available with the M-2114, **at no extra cost**, is a stylish custom designed roll-a-bout stand.

COMPLETE \$169.95*

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Manufacturer's suggested list price — slightly higher west of the Rockies.

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51 WEST 52 STREET, NEW YORK, NEW YORK 10019

Album Reviews

Action Records

Albums

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP'S

AMBOY DUKES . . . Mainstream 5610 (M); S 6104 (S)

PORTRAITS . . . Buckingham, Columbia CL 2798 (M); CS 9598 (S)

LADY SOUL . . . Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)

HAPPIEST MILLIONAIRE . . . Soundtrack, Vista BV 5001 (M); STER 5001 (S)

THE EYES OF LOVE . . . Skitch Henderson & His Piano & Ork, Columbia CL 2675 (M); CS 9475 (S)

SOMETHING SPECIAL . . . Tommy James & the Shondells, Roulette R 25355 (M); SR 25355 (S)

"AXIS: BOLD AS LOVE" . . . Jimi Hendrix Experience, Reprise (No Mono); RS 6281 (S)

FRANCIS A. AND EDWARD K. . . . Frank Sinatra & Duke Ellington, Reprise (No Mono); FS 1024 (S)

AN OPEN LETTER . . . Victor Lundberg, Liberty LRP 3547 (M); LST 7547 (S)

SONGS FROM DR. DOLITTLE . . . Camarata & the Mike Sammes Singers, Disneyland DQ 1325 (M); (No Stereo)

WOMAN, WOMAN . . . Union Gap, Featuring Gary Puckett, Columbia CL 2612 (M); CS 9412 (S)

AL HIRT PLAYS BERT KAEMPFFERT . . . RCA Victor LPM 3917 (M); LSP 3917 (S)

GOIN' TO MEMPHIS . . . Paul Revere & the Raiders, Columbia CL 2805 (M); CS 9605 (S)

Singles

★ NATIONAL BREAKOUTS

EVERYTHING THAT TOUCHES YOU . . . Association, Warner Bros. 7163 (Beechwood, BMI)

★ REGIONAL BREAKOUTS

EVERYDAY WILL BE LIKE A HOLIDAY . . . William Bell, Stax 237 (East, BMI) (Washington)

JUST DROPPED IN . . . First Edition, Reprise 0655 (Acuff-Rose, BMI) (Seattle)

DOWN IN THE GHETTO (There's Love) . . . Majors, Venture 606 (Micin, BMI) (New Orleans)

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.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

LOVE THEMES HIT SONGS FOR THOSE IN LOVE — Doodletown Pipers. Epic LN 24340 (M); BN 26340 (S)
A TODAY KIND OF THING—The Four Freshmen. Liberty LRP 3542 (M); LST 7542 (S)
THIS PRICE IS RIGHT—Alan Price. Parrot PA 61018 (M); PAS 71018 (S)
NEW DIMENSIONS—The Les Reed Sound. Deram DE 16011 (M); DES 18007 (S)
SPANISH MASTERS—Swingline Singers. Philips PHM 600-261 (M); PHS 200-261 (S)

GOSPEL ★★★★★

ACCENT ON THE GOSPEL—Jack Robertson. Accent AC 5035-5 (S)

CLASSICAL ★★★★★

POULENC: QUATRE CYCLES DE MELODIES—Gerald Souzay/Dalton Baldwin. Philips PHS 900-148 (S)

LOW-PRICE CLASSICAL ★★★★★

BHAVALU/IMPRESSIONS — Raghu/Subramaniam/Narayanawamy. Nonesuch H-720018 (S)

ENESCO: SONATA NO. 3/JANACEK: SONATA —Rafael Druian/John Simms. Philips World Series PHC 9084 (S)

MACHAUT: NOTRE DAME MASS/GREGORIAN PROPER — London Ambrosian Singers/Vienna Renaissance Players. Nonesuch H 71184 (S)

JAZZ ★★★★★

JACK BROKENSHA—Contrast CRS 2000 (S)

COMEDY ★★★★★

PUT HIM ON PLEASE!—Jim Gearhart. Award AM-31 (M); AS-31 (S)

INTERNATIONAL ★★★★★

ICHBIN NUREIN ARMER WANDERGESELL—Peter Alexander. Polydor 249 152 (S)

AZNAVOUR ITALIANO—Charles Aznavour. Monument MLP 8087 (M); SLP 18087 (S)

IRISH HUMOROUS SONGS—Willie Brady. Avoca 33 ST 131 (S)

FRECHE SONGS VON ST. PAULI—Richard Germer. Polydor 249 179 (S)

WEIT IST DIE WELT—Various Artists. Polydor 249 173 (S)

SPECIAL MERIT PICKS

POPULAR

THE OTHER SIDE OF GLORIA LYNNE—Fontana MGF 27571 (M); SRF 67571 (S)
Miss Lynne's bright and bluesy fire ignites here, on an LP which should put her back in the sales groove. The album is full of her intense, soaring style. Examples: "Nothing Takes the Place of You," "Tell It Like It Is," and the standard, "Unchained Melody."

TEN YEARS AFTER—Deram DE 16009 (M); DES 18009 (S)

While not especially different from other electric blues groups, Ten Years After do rank with the more talented ones. Their sound is exciting; their music has texture. Ten Years After has the potential of a hot new group on the horizon.

NEW MASTERS—Cat Stevens. Deram DE 16010 (M); DES 18010 (S)

Another fine album of highly inventive material well sung by Cat Stevens, this one featuring his new single "Kitty." It's difficult to fault such excellent materials as "The First Cut Is the Deepest," "The Laughing Apple" or "Come On Baby (Shift That Log)." The other eight cuts also are topnotch. Stevens' quality should break through one of these days.

CLASSICAL

BEETHOVEN: SYMPHONY No. 3—Cincinnati Symphony (Rudolf). Decca DL 10148 (M); DL 710148 (S)

Rudolph gives this oft-recorded work a straightforward interpretation. And although it's less romantic, the color and the vigor are maintained in an interesting reading. In addition, the Dolby sound system is used.

PURCELL: SUITES AND MISCELLANEOUS PIECES—Sylvia Marlowe. Decca DL 10149 (M); DL 710149 (S)

Sylvia Marlowe's artistry shines in this sparkling collection of short Purcell harpsichord music. The album includes seven suites and several dances as well as rounds. Also included are transcriptions by Purcell of movements from operas and other works. The 14 cuts range from 40 seconds long to 7:08.

TOCH: PIANO CONCERTO, Op. 38/CELLO CONCERTO, Op. 35 — Toch/Mottier/Forum Group (Barth/Vienna Symphony (Haefner). Contemporary Composers Series S 8014 (S)
This album contains two valuable catalog additions, both performed expertly, as the Contemporary Composers Series continues to explore the works of Ernst Toch, the 20th century composer, who is the soloist in his "Piano Concerto." The album is enhanced for stereo.

LOW PRICE CLASSICAL

DHYANAM/MEDITATION — Narayanawamy/Raghu/Subramaniam, Nonesuch H-72018 (S)

As part of its "Explorer Series," Nonesuch has issued this disk of South Indian vocal music, along with an instrumental counterpart. The music is meditative, but exciting on both albums. The singer, K. V. Narayanawamy and Sarota Balasubramaniam on tambura excel.

New Album Releases

• Continued from page 42

CLARK TERRY/THELONIOUS MONK — C. T. Meets Monk; RS 3009
THELONIOUS MONK—Monk's Music Featuring John Coltrane; RS 3004
THELONIOUS MONK—Mighty Monk; RS 3000

ROULETTE

RAY ALLEN—This Is My Song; R 25360, SR 25360

SENATE

THE BUBBLE GUM MACHINE; 21002

SERAPHIM

BRAMS: VIOLIN CONCERTO—Leonid Kogan/Philharmonia Orch. (Kondrashin); S 60059
GAY: THE BEGGER'S OPERA—Old Vic Company; SIB 6023
LOTTE LENHMANN—Opera Arias; 60060
A MOZART EVENING—Philharmonia Orch.; S 60057
ROSSINI: OVERTURES—Philharmonia Orch. (Giulini); S 60058

SKYLITE

THE SMITTY GATLIN TRIO Sings of God and Country; LP 6059
BOBBI JEAN WHITE—Higher Ground; 6064

SMASH

THE COLLAGE: MGS 27101, SRS 67101
SCOTT WALKER/Aloner; MGS 27099, SRS 67099

SSS INTERNATIONAL

The Basic Principles of Kreskin's ESP; LP 100

20th CENTURY-FOX

JESSE JAMES—Believe in Me Baby; TFS 3197

TURNABOUT

HAYDN: THE CREATION—Various Artists/Vienna Volksoper Orch. (Horenstein); TV 34184-85

UNITED ARTISTS

ORIGINAL SCORE—Fitzwilly; UAL 4173, UAS 5173

VISTA

ORIGINAL SOUNDTRACK—The Jungle Book; BV 4041

VOX

MOZART: COMPLETE PIANO MUSIC VOL. 2—Walter Klien; SVBX 5407

YUCCA

CALVIN BOLES—Nine Months to Live; LPM 105

ZONDERVAN

Songs for you by Marcy; ZLP 723

More Album Reviews on Pages 76 & 78

Trailblazers in Folk Music

JUST RELEASED—AND IN STEREO!



LEADBELLY SINGS FOLK SONGS
(with Woody Guthrie, Cisco Houston, Sonny Terry)
Includes Alabama Bound, We Shall Be Free, Defense Blues, Stewball, We Shall Walk in the Valley, Fiddler's Dram, and 11 other songs.
FT 1006 (mono) — FTS 31006 (stereo) — 12" LP, \$4.79



PETE SEEGER: AMERICAN FOLK SONGS FOR CHILDREN
Includes She'll Be Coming 'Round the Mountain, Jim Crack Corn, This Old Man, Frog Went A-Courting, Jim Along Josie, There Was a Man and He Was Mad, Clap Your Hands, Bought Me a Cat, and 3 more.
FT 1501 (mono) — FTS 31501 (stereo) — 12" LP, \$4.79



RAGAS FROM SOUTH INDIA
Gayathri Rajapur, vocalist and well-known performer on the Gottuvadyam, gives four examples of Southern India's classical music, with accompaniment by Harihar Rao (percussion) and Dorothy Moskowitz (tambura).
FT 1302 (mono) — FTS 31302 (stereo) — 12" LP, \$4.79

MILK 'EM IN THE EVENING BLUES

(The McGee Brothers & Arthur Smith)
FT 1007 (mono)
FTS 31007 (stereo)
12" LP, \$4.79

FOLK SONGS OF HAWAII

(Children's Choir of the Kamehameha Schools)
FT 1301 (mono)
FTS 31301 (stereo)
12" LP, \$4.79

ALSO AVAILABLE THIS MONTH:

Bluegrass from the Blue Ridge
(country band music of Virginia). FS 3832 (mono), \$5.79

Scottish Bagpipe Music
(Pipe Major John A. MacLellan, M.B.E.). FW 8814 (mono), \$5.79

Classical Music of Iran, Vol. 2
(traditional Persian music). FW 8832 (mono), \$5.79

Today's Poets: Their Poems — Their Voices, Vol. 2
(Josephine Miles, William Stafford, May Swenson, David Wagoner). FS 11002 (mono), \$5.79

Reflections on a Gift of Watermelon Pickle . . . and Other Modern Verse.
FS 11007 (mono), \$5.79

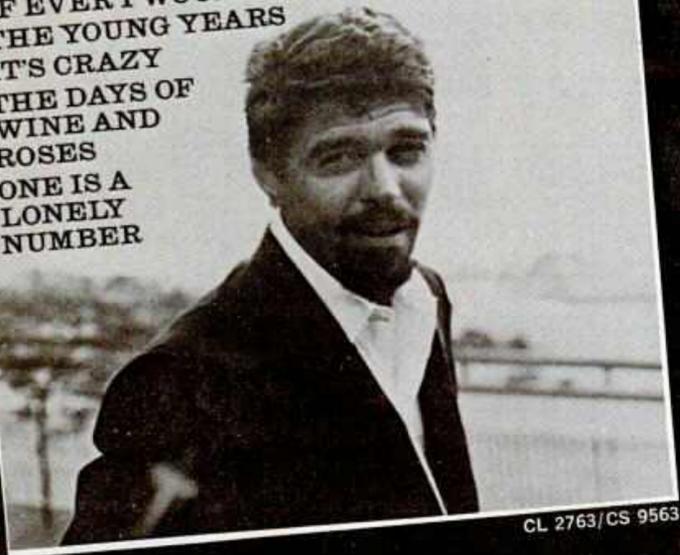
Discovery!
(Jerry Silverman explores a child's world through song.)
FS 11050 (mono), \$5.79

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Radio stations breaking up over BOBBY SCOTT'S new Columbia album!

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

Here's what they're saying...

- "Fantastic LP—it should explode for Scott."
- "One of the hidden stars of Columbia."
- "Send us four more copies—ours won't stay in the library."
- "Listeners really react every time we play it."
- "Great record! Bobby Scott is a BIG artist."
- "I must admit I didn't know of Bobby Scott... now I love him!"
- "A powerful LP that really captures Bobby for the first time."
- "If audiences didn't know Bobby Scott before, they will now."
- "Bobby will be very big."

**Very easy listening.
 On Columbia Records**

Classical Notes

• Continued from page 44

Marjorie Lawrence is directing Southern Illinois University's Feb. 17 and 18 performances of Offenbach's "Tales of Hoffman." . . . The Vienna Boys Choir will perform at San Antonio's Municipal Auditorium at 3 p.m. on Jan. 28. . . . Charles Munch conducted the Boston Symphony Tuesday (23) and Thursday (25). Seiji Ozawa conducts the orchestra on Friday (26) and Saturday (27). . . . Soprano Benita Valente, mezzo-soprano Glenda Maurice and tenor Jon Humphrey performed the New York premiere of Shostakovich's "Songs on Hebrew Folk Themes" at the "Music From Marlboro" concert at Town Hall, New York, Wednesday (24) with Luis Battle as pianist. Also participating in the program will be violinist Donald Weilerstein, cellist Robert Sylvester and flutist Paula Sylvester.

Aram Khachaturian made his Western Hemisphere debut conducting the Washington National Symphony Tuesday (23) in a program including the Western Hemisphere premieres of the composer's "Concerto Rhapsody for Cello and Orchestra" with Mstislav Rostropovich and the "Symphony No. 2." The program was repeated at Washington's Constitution Hall Wednesday (24) and at New York's Philharmonic Hall Sunday (28). Violinist David Nadien was soloist with the orchestra under Edouard Van Remoortel on Sunday (21). . . . The Indianapolis Symphony is inaugurating at \$335,000 maintenance fund drive. . . . Pianist Eugene Istomin was soloist with Fedor Kabalin and the Midland Symphony in the world premiere of Robert K. Myers' "Three Songs Without Words" Jan. 19. Myers is composer-in-residence with the orchestra.

Rudolf Serkin was named director of Philadelphia's Curtis Institute of Music beginning in September. He will succeed Efreim Zimbalist, 79, who's retiring after 27 years in the post. . . . Pianist Vladimir Horowitz is taping a one-hour special for CBS-TV at Carnegie Hall on Thursday (1). . . . John Scott Trotter will speak at the San Diego Symphony's annual luncheon at the El Cortez Hotel on Friday (2). . . . Evelyn Lear and Thomas Stewart appeared on the CBS-TV "Camera Three" on Sunday (21). . . . Tenor Richard Tucker gave a recital at the Los Angeles Music Center's Pavilion Sunday (28) at 3 p.m. . . . Leonard Bernstein, Alois Springer and Helen Quach conducted the New York Philharmonic's Young People's Concerts Saturday (27). Soloists in the program devoted to young performers will be organist Michael Korn, cellist Lawrence Foster, and duo pianists Martin and Steven Vann. FRED KIRBY

Nashville Scene

Maxine Brown, formerly of the Browns, launches her career as a single right away. She has just cut an album for Chart, out of which will come her first single release. Brother Jim Ed Brown, since going on his own, has become a phenomenal success.

Jack Green's February dates take him from Taylor, Mich., to Las Vegas, Nev., with a flock of shows in Texas and California along the way. . . . Bobby Lewis is playing heavy dates in the East. . . . Kenny Price has a Midwestern swing setup. . . . Ernest Tubb covers most of the nation in the first-half of February, with dates in 10 cities in six States.

Say You Saw It in
Billboard

TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Wks. On Chart
	1	2	3		
1	3	9	13	AM I THAT EASY TO FORGET Engelbert Humperdinck, Parrot 40023 (Four Star, BMI)	6
2	2	8	10	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU Lettermen, Capitol 2054 (Vogue/Saturday/Seasons' Four, BMI)	7
3	9	12	19	THE LESSON Vikki Carr, Liberty 56012 (Alta, ASCAP)	6
4	10	13	17	LOVE IS BLUE Paul Mauriat, Philips 40495 (Croma, ASCAP)	8
5	1	1	2	IN THE MISTY MOONLIGHT Dean Martin, Reprise 0640 (Four Star, BMI)	9
6	7	7	9	I'VE GOT TO BE ME Steve Lawrence, Calendar 1001 (Damilia ASCAP)	8
7	14	29	—	CARMEN Herb Alpert & the Tijuana Brass, A&M 890 (Irving, BMI)	3
8	13	15	20	FOWL PLAY Julius Wechter & the Baja Marimba Band, A&M 892 (Almo, ASCAP)	6
9	4	3	3	THE OTHER MAN'S GRASS IS ALWAYS GREENER Petula Clark, Warner Bros. 7097 (Northern, ASCAP)	9
10	5	5	6	A VOICE IN THE CHOIR Al Martino, Capitol 2053 (Case, ASCAP)	9
11	11	4	4	HOLLY Andy Williams, Columbia 44325 (Claudine, BMI)	15
12	15	19	23	CAMELOT King Richard's Flugel Knights, MTA 138 (Chappell, ASCAP)	5
13	20	22	—	JUST AS MUCH AS EVER Bobby Vinton, Epic 10266 (Roosevelt, BMI)	3
14	6	6	7	WHO WILL ANSWER Ed Ames, RCA Victor 9400 (Sunbary, ASCAP)	7
15	18	28	26	GLORY OF LOVE/GUESS WHO'S COMING TO DINNER Vic Damone, RCA Victor 9399 (Shapiro-Bernstein/Colgems, ASCAP)	6
16	12	10	11	WINDY Wes Montgomery, A&M 883 (Almo, ASCAP)	11
17	8	2	1	CHATTANOOGA CHOO CHOO Harpers Bizarre, Warner Bros. 7090 (Feist, ASCAP)	12
18	28	—	—	TO EACH HIS OWN Frankie Laine, ABC 11032 (Paramount, ASCAP)	2
19	29	—	—	KEEP THE BALL ROLLIN' Al Hirt, RCA Victor 47-9417 (Screen Gems-Columbia, BMI)	2
20	17	15	15	HERE COMES HEAVEN Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	10
21	21	11	5	STEP TO THE REAR Marilyn Maye, RCA Victor 9347 (Carwin, BMI)	13
22	22	33	35	HOW COULD I BE SO WRONG Eydie Gorme, Calendar 1002 (Damilia, ASCAP)	6
23	23	31	31	INSTANT HAPPY Johnny Mann Singers, Liberty 56010 (Pomona, BMI)	4
24	24	35	36	A WORKINGMAN'S PRAYER Arthur Prysock, Verve 10574 (Flower/Sark, BMI)	4
25	30	30	33	CARAVAN Bert Kaempfert & His Ork, Decca 32241 (American Academy of Music, ASCAP)	5
26	38	—	—	IN THE SUNSHINE DAYS Tony Sandler & Ralph Young, Capitol 2083 (Miller, ASCAP)	2
27	15	14	8	COLD John Gary, RCA Victor 9361 (Sculpture, BMI)	13
28	19	17	12	YOU MADE IT THAT WAY Perry Como, RCA Victor 9356 (Rose, BMI)	12
29	32	—	—	TO GIVE (The Reason I Live) Frankie Valli, Philips 40510 (Saturday/Seasons Four, BMI)	2
30	36	36	—	I'M COMING HOME Tom Jones, Parrot 40024 (Morris, ASCAP)	3
31	31	34	34	PLEASE BELIEVE ME Jimmy Roselli, United Artists 50234 (Roncom, ASCAP)	4
32	34	40	40	BY THE TIME I GET TO PHOENIX Floyd Cramer, RCA Victor 9396 (Rivers, BMI)	4
33	33	—	—	DON'T LOOK BACK Johnny Mann Singers, Liberty 56010 (Jobete, BMI)	2
34	35	—	—	THE GOOD, THE BAD, AND THE UGLY Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	2
35	39	39	—	LIFE IS BUT A MOMENT Eydie Gorme, Columbia 44299 (Miller, ASCAP)	3
36	37	37	39	WEAKNESS IN A MAN Brook Benton, Reprise 0649 (Gallico, BMI)	4
37	40	—	—	HOUSE BUILT ON SAND Leslie Uggams, Atlantic 2469 (Trousdale, BMI)	2
38	—	—	—	IF MY HEART HAD WINDOWS Andy Russell, Capitol 2072 (Glad/Blue Crest, BMI)	1
39	—	—	—	WINDS OF CHANGE Ray Conniff Singers, Columbia 44422 (Colgems, ASCAP)	1
40	—	—	—	WE CAN FLY Cowsills, MGM 13886 (Akbestal/Luvlin, BMI)	1

"CAB DRIVER" The Mills Brothers

is picking up big fares in... BOSTON • CLEVELAND •
PITTSBURGH • BUFFALO • PHILADELPHIA • DALLAS • SEATTLE •
LOS ANGELES • CHICAGO • DETROIT • NASHVILLE • NEW YORK
... AND DOT'S GOT IT

Make sure you climb aboard for the ride...#45-17041



DOT
RECORDS



Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
114

LAST WEEK
120

*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

GLADYS KNIGHT & PIPS—THE END OF OUR ROAD

(Prod. N. Whitfield) (Writers: Whitfield-Strong-Penzabene) (Jobete, BMI)—With all the pulsating rhythm of "I Heard It Through the Grapevine," group has a sure fire, wailing winner in this mover. Headed right for the top. Flip: "Don't Let Her Take Your Love From Me" (Jobete, BMI), Soul 35042

PAUL REVERE & RAIDERS—TOO MUCH TALK

(Prod. Mark Lindsay) (Writer: Lindsay) (Boom, BMI)—This pile-driving mover is just the solid number to put them back in the Top 20 once again in short order. Disk rocks from start to finish. Flip: "Happening '68" (Boom, BMI), Columbia 44444

JOE TEX—MEN ARE GETTIN' SCARCE

(Prod. Buddy Killen) (Writer: Tex) (Tree, BMI)—Hot and potent follow-up to "Skinny Legs and All" with equal sales potential is this clever novelty with a groovy blues beat and "live" performance sound. Flip: "You're Gonna Thank Me, Woman" (Tree, BMI), Dial 4069

FANTASTIC JOHNNY C—GOT WHAT YOU NEED

(Prod. Jesse James) (Writer: James) (Dandelion/James Boy, BMI)—He broke through to the top of the Hot 100 with "Boogaloo Down Broadway," and this raucous blues rocker is sure to follow the same successful sales path. Flip: "New Love" (Dandelion/James Boy, BMI), Phil L.A. of Soul 309

KENNY O'DELL—SPRINGFIELD PLANE

(Prod. Kenny O'Dell & Bill Porter) (Writers: O'Dell-Gay) (Beautiful Music, BMI)—The composer of his own hit "Beautiful People" plus "Next Plane to London" comes up with another top piece of rhythm material that will fast top his initial hit. Strong vocal workout. Flip: "I'm Gonna Take It" (Mirwood/Coors, BMI), Vegas 722

PARADE—THE RADIO SONG

(Prod. Jerry Riopelle) (Writers: Macleod-Margolin-Riopelle) (Inevitable/Good Sam, BMI)—They did it with "Sunshine Girl" and this infectious rocker with smooth blend of voices has all the ingredients for an out and out smash. Flip: "I Can See Love" (Inevitable/Irving, BMI), A&M 904

TOP 60 POP SPOTLIGHT

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

CHER—BUT I CAN'T LOVE YOU MORE/ THE CLICK SONG NUMBER ONE

(Prod. Sonny Bono) (Writer: Bono) (Charmarc/Cotillion, BMI)—(Prod. Sonny Bono) (Writer: Makeba) (Fox, BMI)—Two potent commercial sides. First is a compelling and driving ballad penned by Sonny, and it becomes more intriguing with each listen. Flip is Miriam Makeba's classic in Cher's own style. Imperial 66282

HAPPENINGS—MUSIC, MUSIC, MUSIC

(Prod. Tokens) (Writers: Weiss-Baum) (Cromwell, ASCAP)—The Teresa Brewer smash of the '50's is updated in the Happenings' fashion and the result is another top winner for the group. Arrangement and vocal work grooves all the way through. B. T. Puppy 538

OTIS & CARLA—LOVEY DOVEY

(Prod. Staff) (Writers: Ertegun-Curtis) (Progressive, BMI)—The "Tramp" and "Knock on Wood" team has another solid winner in this powerful blues item loaded with excitement and sales appeal. Flip: "New Year's Resolution" (East-Time-Redwal, BMI), Stax 244

LOU RAWLS—MY ANCESTORS

(Prod. David Axelrod) (Writer: Tubert) (Vintage, BMI)—Fine Bob Tubert material serves as strong and long overdue follow up to his successful "Show Business." Another top vocal workout by Rawls that should meet with the same sales power of his last hit. Flip: "Evil Woman" (Saturday, BMI), Capitol 2084

TOMMY ROE—DOTTIE I LIKE IT

(Prod. Butch Parker & Tommy Roe) (Writer: Roe) (Low-Twi, BMI)—This happy rhythm number, much in the vein of his "Sheila" should hit hard and fast. Best from Roe in some time. Flip: "Soft Words" (Low-Twi, BMI), ABC 11039

SALLY FIELD—GOLDEN DAYS

(Prod. Howard Greenfield & Helen Miller) (Writers: Goffin-King-Greenfield) (Screen Gems-Columbia, BMI)—The "Flying Nun" of TV made a chart dent with her "Felicidad," and this rhythm sing-a-long follow up has still more sales appeal that should rapidly move her higher on the Hot 100. Good material, well performed. Flip: "You're a Grand Old Flag" (Screen Gems-Columbia, BMI), Colgems 66-1014

PLASTIC PENNY—EVERYTHING I AM

(Prod. Larry Page) (Writers: Penn-Oldham) (Press, BMI)—Currently a big chart item in England, this bluesy ballad with driving, easy beat and soulful vocal performance should fast prove as successful in the U. S. Flip: "No Pleasure Without Pain, My Love" (James, BMI), Bell 703

MUSIC EXPLOSION— WHAT YOU WANT (Baby I Want You)

(Prod. Jeff Katz & Jerry Kasenetz) (Writers: Clifford-Mani) (Hastings, BMI)—Back in their exciting and wailing "Little Bit O'Soul" bag, group has a hot chart item in this rhythm blockbuster. Should prove a big one. Flip: "Road Runner" (Kaska/Roznique, BMI), Laurie 3429

LENNY WELCH—DARLING STAY WITH ME

(Prod. Gerald Sims) (Writer: Weiss) (Saturday, BMI)—Welch's move to the Mercury label is a strong commercial entry that will fast return him to the national charts in a high position. Powerful ballad, well performed and arranged. Flip: "Wait a While Longer" (Jalynne, BMI), Mercury 72777

IRMA THOMAS—GOOD TO ME

(Prod. Rick Hall & Staff) (Writer: Redding) (Redwal, BMI)—Penned by the late Otis Redding, this solid blues ballad served up in top wailing fashion has all the ingredients to bring Miss Thomas to the Hot 100 with impact. Powerful entry. Flip: "We Got Something Good" (Arc, BMI), Chess 2036

A SMALL WORLD—THE LIFE YOU LEAD

(Prod. Clancy Grass & Bob Mahoney) (Writer: Howard) (Aly Palsy, BMI)—Groovy, new sounding group loaded with sales potential for the teen buyers. Smooth blend on strong lyric ballad. A leftfielder that could prove a giant. Flip: "I See You" (Mirwood/Magnagrove, BMI), Mira 250

CLARENCE MURRAY—BABY, YOU GOT IT

(Prod. Bobby Smith) (Writer: Peters) (Singleton, BMI)—The label that brought Mickey Murray's "Shout Bamalama" for the foreground has equal potential with this hard driving discotheque winner with powerhouse vocal workout. Hot entry. 555 International 730

SOCIETY'S CHILDREN—COUNT THE WAYS

(Prod. Steve & Bill Jerome) (Writers: Flax-McDavit) (Mills, ASCAP)—Strong rock entry that should have no trouble climbing up the Hot 100. Big group sound and solid dance beat behind the ballad material. Flip: "Golden Child" (Goodness & Truth, BMI), Atco 6553

CLICK—GIRL WITH A MIND

(Prod. Lou Stallman) (Writer: Horning) (Bornwin, BMI)—Intriguing material, smooth performance and Joey Scott arrangement must be heard and it could easily prove a top chart item. Off-beat number with much sales potential. Flip: "Rainmaker" (Bornwin, BMI), Laurie 3419

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*JACK JONES—If You Ever Leave Me (Northern, ASCAP). (Prod. Ernie Altschuler) (Writers: Hatch-Treat)—Tony Hatch-Jackie Trent ballad material is beautifully interpreted by Jones with a top Marty Paich arrangement. RCA Victor 47-9441

ARETHA FRANKLIN—Soulville (Nom/DeLarue, BMI). (Prod. Robert Mersey) (Writers: Turner-Levy-Grover-Washington)—Solid blues belter rocks from start to finish with stylist in top wailing vocal workout. Columbia 44441

*ANITA HARRIS—Comes the Night (Carol's Theme) (Ensign, BMI). (Prod. Mike Margolis) (Writers: Shaper-Goldsmith)—The British songstress, who proved most successful in the U. S. with her "Just Loving You" has a beauty in this strong ballad from the Dirk Bogard film "Sebastian." Columbia 44438

JON & ROBIN & IN CROWD—Dr. Jon (The Medicine Man) (Barton, BMI). (Prod. Abnak Music) (Writer: Thompson)—Driving, catchy novelty rock item, well performed by the "Do It Again a Little Bit Slower" group. Abnak 127

JACKIE DeSHANNON—I Keep Wanting You (Metric/Chardon, BMI). (Prod. Jack Nitzsche) (Writers: Nitzsche-DeShannon)—Now produced by Nitzsche and the Koppelman-Rubin group, the fine stylist has a commercial item in this well written, original rhythm material. Flip: "Me About You" (Chardon, BMI), Imperial 66281

*BOBBI MARTIN—Only You (And You Alone) (Hollis, BMI). (Prod. Henry Jerome) (Writers: Ram-Rand)—Songstress' move to the U. A. label is impressive with this fine and commercial updating of Buck Ram's smash of the past. United Artists 50253

ELLA FITZGERALD—I Taught Him Everything He Knows (Piedmont, ASCAP). (Prod. D. Dexter & D. Cavanaugh) (Writers: Dee-Kent)—The female answer to Billy Walker's country smash is a pop country ballad performed to perfection by the stylist with strong support from the lush string arrangement of Sid Feller. Capitol 2099

*MITCH MILLER CHORUS & ORK—Soft Is the Sparrow (United Artists, ASCAP). (Prod. Mitch Miller) (Writers: Uhry-Waldman)—From his forthcoming Broadway musical, "Here's Where I Belong," producer Mitch Miller offers a beautiful ballad that could easily prove a very important commercial item. United Artists 50260

PARLIAMENTS—The Goose (That Laid the Golden Egg) (LeBaron, BMI). (Prod. Clinton & Taylor) (Writers: Clinton-Harris-Hazel)—Following up their "All Your Goodies Are Gone" hit, the wailing blues group comes up with a solid rocker. Revilot 214

RAMSEY LEWIS—Bear Mash (Rasel, BMI). (Prod. Richard Evans) (Writer: Evans)—Discotheque and jukebox must in this infectious number played for all it's worth by the piano wizard. Cadet 5593

GLADYS KNIGHT & PIPS—Letter Full of Tears (Betalbin, BMI). (Writer: Co-vay)—Currently riding high on the Soul label, this collector's item of one of the group's early hits is released and distributed by Bell Records. Flashback 33

VANILLA FUDGE—Where Is My Mind (Cotillion/Vanilla Fudge, BMI). (Prod. Shadow Morton) (Writer: Stein)—The top album sellers have potential to break into the singles charts in a big way with this far out rock entry and pulsating dance rhythm. Atco 6554

NEW COLONY SIX—I Will Always Think About You (New Colony, BMI). (Prod. Sentar Records Corp.) (Writer: Rice)—Smooth and compelling ballad, well performed, is a strong entry by the "Love You So Much" group. Mercury 72775

COUNT FIVE—Revelation in Slow Motion (Big Shot, BMI). (Prod. Hooven-Winn) (Writer: Briley)—The "Psychotic Reaction" quintet offers more off-beat, left field rock material with much commercial appeal for the teen market. Double Shot 125

*TONY SCOTTI—Come Live With Me (Feist, ASCAP). (Prod. Tommy Oliver) (Writers: Previn-Previn)—Featured in the film "Valley of the Dolls," Scotti comes up with a strong reading of Andre Previn's ballad, backed by a fine Tony Oliver arrangement. Liberty 56006

*MARIANO MORENO—Music to Think By (Nuance, ASCAP). (Prod. Al De Lory) (Writer: Boyell)—The TV and radio coffee commercial is given a fresh treatment by the creative group. A must for all programming. Capitol 2100

SWEET INSPIRATIONS—Sweet Inspiration (Press, BMI). (Prod. Tom Dowd & Tommy Cogbill) (Writers: Pennington-Oldham)—Infectious, gospel oriented blues material with a groovy, easy beat and a fine vocal workout. Atlantic 2476

TOP 20 COUNTRY

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

JACK GREENE—YOU ARE MY TREASURE

(Writer: Walker) (Forrest Hills, BMI)—Award winner Greene offers a potent and meaningful Cindy Walker ballad with a No. 1 chart contender written all over it. Top vocal performance. Flip: "If God Can Forgive You, So Can I" (Mar-Kay, BMI), Decca 32261

LIZ ANDERSON & LYNN ANDERSON— MOTHER, MAY I

(Prod. Felton Jarvis) (Writers: Anderson-Anderson) (Greenback, BMI)—The mother-daughter team wrote it and they perform this compelling ballad to perfection. Should go right to the top and prove the beginning of many duets for them. Flip: "Better Than Life Without You" (Yonah, BMI), RCA Victor 47-9445

CARL BELEW—MARY'S LITTLE LAMB

(Prod. Chet Atkins) (Writer: Belew) (4 Star Sales, BMI)—Based upon the nursery rhyme, with a compelling lyric line penned by the performer, this is a natural for a big chart item. Tex-Mex flavored arrangement in strong support. Flip: "Once" (Harbot, SESAC), RCA Victor 47-9446

CHAPPARAL BROTHERS—LEAVE

(Prod. Ken Nelson) (Writers: Savage-Seamons) (Central, BMI)—With commercial appeal for pop as well as country, this smooth-blended group could have a fast hit with this well written ballad material. Has the sales potential of another "By the Time I Get to Phoenix." Flip: "He's Laughing at You" (Central Songs, BMI), Capitol 2096

DAVID ROGERS—I'D BE YOUR FOOL AGAIN

(Prod. Frank Jones) (Writers: Lewallen-Rogers) (Window, BMI)—This strong ballad performance has all the ingredients to fast establish the fine performer as a top chart winner. Exceptional and commercial entry. Flip: "Loser's Shoes" (Starday/Window, BMI), Columbia 44430

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

NORMA LEE—If That's the Fashion (Central Songs, BMI), CAPITOL 2098
RONNIE BARTH—I'll Wait 'Til Tomorrow (Smokey, SESAC), K-ARK 793

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

TOUSSAINT McCALL—LIKE NEVER BEFORE

(Prod. T. McCall) (Writers: Robinson-McCall) (Su-Ma/Toupat, BMI)—In his soulful blues ballad bag, McCall has all the earmarks here of another "Nothing Takes the Place of You." Should hit hard and fast and rapidly move over onto the Hot 100. Powerful entry. Flip: "I'm Gonna Make Me a Woman" (Su-Ma/Toupat, BMI), Ronn 20

PRINCE HAROLD—AIN'T IT AMAZING

(Prod. Harold Thomas) (Writers: Thomas-Mason) (Gaucho, BMI)—He hit big back in '66 with "Forget About Me," and now his debut on the Spring label (distributed nationally by MGM) could put him right back up there. Raucous blues rocker with a wailing vocal workout. Flip: "Daddy's Coming Home" (Gaucho, BMI), Spring 702

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

BOBBY BLAND—Driftin' Blues (Travis, BMI), DUKE 432
TONY FOX—(I've Got To) Do It To It (Unbelievable, BMI), CALLA 146
ROSCOE ROBINSON—Let Me Know (Combine, BMI), SOUND STAGE 7 2603
KO KO TAYLOR—Fire (Arc, BMI), CHECKER 1191
JOHNNY COPELAND—Trying to Reach My Goal (Crazy Cajun BMI), ATLANTIC 2474
BOBBY MOORE & THE RHYTHM ACES—I Wanna Be Your Man (Fame, BMI), CHECKER 1193
BENNY TROY AND THE MAZE—Things are Lookin' Better (Feist, ASCAP), 20th CENTURY-FOX 6699

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

BLADES OF GRASS—Charlie & Fred (Maribus, BMI). (Prod. Steve & Bill Jerome) (Writers: Clarke-Hicks-Nash)—Group made a Hot 100 chart dent with their version of "Happy" and this intriguing teen rhythm material with a folk flavor could do much for them. Jubilee 5616

VIVIAN REED—Baby, Baby (I'll Be Your Woman Till I Die) (Glaser, BMI). (Prod. Ted Cooper) (Writers: Glaser-Payne)—The fem answer to the Union Gap's "Woman, Woman" is a fine easy-beat rocker with much pop sales appeal. Epic 10290

SHORTY LONG—Night Fo' Last (Jobete, BMI). (Prod. Holland & Dozier) (Writers: Paul-Long)—Pulsating blues mover is a discotheque winner with commercial appeal for the pop and r&b charts. Soul 35040

CHAMBER BROTHERS—Time Has Come Today (Spinmaker, BMI). (Prod. David Rubinson) (Writers: Chambers-Chambers)—Pile driving blues rocker by the group who have been breaking it up at the Electric Circus club in New York. Columbia 44414

SOUND SANDWICH—Tow Away (Tamerlane, BMI). (Prod. Johnny Cole & Gil Garfield) (Writer: Cole)—Teen rock item with weird arrangement and well done vocal work. Well written material. Viva 625

PEPPERMINT TROLLEY COMPANY—Baby, You Come Rollin' Across My Mind (Bresnahan, BMI). (Prod. Dan Dalton) (Writer: Kincaid)—Smooth blend of voice, good material in an easy beat folk rock vein with much commercial appeal. Atca 815

FEBRUARY 3, 1968, BILLBOARD

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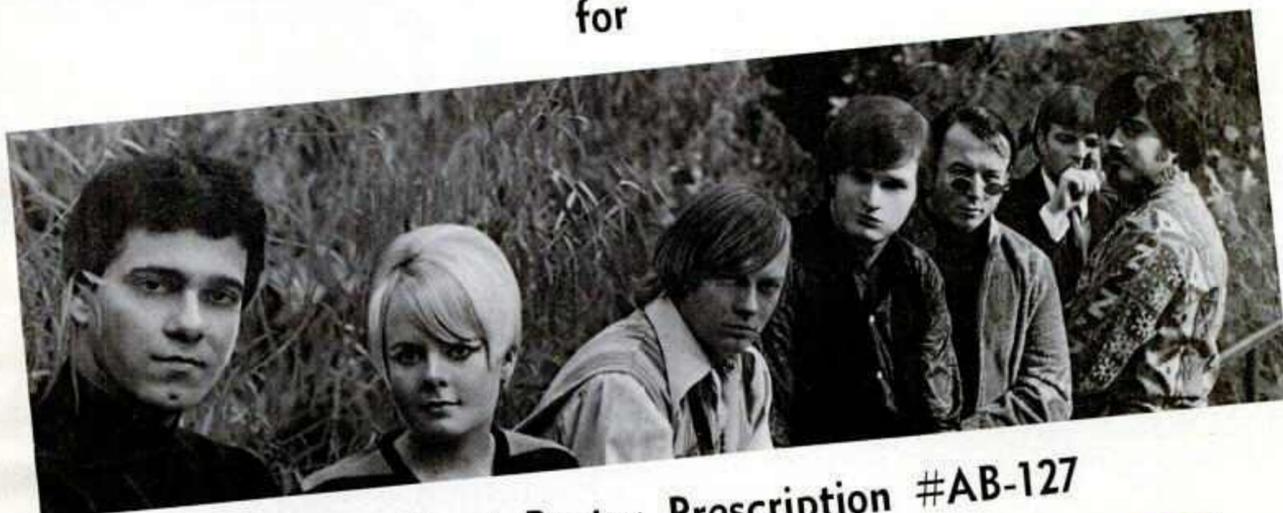
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FOR WEEK ENDING FEBRUARY 3, 1968

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week
7	1		
7	2		
19	4		
11	3		
7	5		
33	6		
12	10		
9	7		
13	9		
7	14		
13	12		
16	13		
151	18		
12	11		
18	16		
99	15		
7	17		
12	8		
24	19		
60	20		
7	24		
14	22		
13	21		
19	26		
17	25		
10	28		
5	27		
11	30		
34	29		
8	32		
6	40		
29	33		
14	23		
143	34		
46	35		
21	42		
12	39		
13	38		
17	37		
13	31		
10	41		
34	36		
14	43		

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

ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
BEATLES—Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)	•	•	•	•
ROLLING STONES—Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)	•	•	•	•
DIANA ROSS & THE SUPREMES—Greatest Hits Motown M 2-663 (M); MS 2-663 (S)	•	•	•	•
MONKEES—Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)	•	•	•	•
HERB ALPERT & THE TIJUANA BRASS—Ninth A&M LP 134 (M); SP 4134 (S)	•	•	•	•
BEATLES—Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)	•	•	•	•
White Whale WW 115 (M); WWS 7115 (S)	•	•	•	•
CREAM—Disraeli Gears Atco 33-232 (M); SD 33-232 (S)	•	•	•	•
MAMAS & PAPAS—Farewell to the First Golden Era Dunhill D 50025 (M); DS 50025 (S)	•	•	•	•
Parrot PA 61015 (M); PAS 71015 (S)	•	•	•	•
SOUNDTRACK—Camelot Warner Bros. B 1712 (M); BS 1712 (S)	•	•	•	•
VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)	•	•	•	•
SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)	•	•	•	•
DIONNE WARWICK—Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)	•	•	•	•
WES MONTGOMERY—A Day in the Life A&M LP 2001 (M); SP 3001 (S)	•	•	•	•
SOUNDTRACK—Dr. Zhivago MGM 1E-65T (M); 1SE-65T (S)	•	•	•	•
JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)	•	•	•	•
ANDY WILLIAMS—Love, Andy Columbia CL 2766 (M); CS 9566 (S)	•	•	•	•
JIMI HENDRIX EXPERIENCE—Are You Experienced Reprise R 6261 (M); RS 6261 (S)	•	•	•	•
TEMPTATIONS—Greatest Hits Gordy 919 (M); 919 (S)	•	•	•	•
TEMPTATIONS—In a Mellow Mood Gordy 924 (M); 924 (S)	•	•	•	•
DOORS—Strange Days Elektra EKL 4014 (M); EKS 74014 (S)	•	•	•	•
BARBRA STREISAND—Simply Streisand Columbia CL 2682 (M); CS 9482 (S)	•	•	•	•
FOUR TOPS—Greatest Hits Motown M 662 (M); MS 662 (S)	•	•	•	•
SOUNDTRACK—Gone With the Wind MGM 1E-10 (M); 51E-10 (S)	•	•	•	•
OTIS REDDING—History of Volt 418 (M); S 418 (S)	•	•	•	•
DONOVAN—A Gift From a Flower to a Garden Epic L2N 6071 (M); B2N 171 (S)	•	•	•	•
LETTERMEN—... "And Live!" Capitol T 2758 (M); ST 2758 (S)	•	•	•	•
MONKEES—Headquarters Colgems COM 103 (M); COS 103 (S)	•	•	•	•
ED AMES—When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)	•	•	•	•
Capitol T 2859 (M); ST 2859 (S)	•	•	•	•
ASSOCIATION—Insight Out Warner Bros. W 1696 (M); WS 1696 (S)	•	•	•	•
STRAWBERRY ALARM CLOCK—Incense & Peppermints Uni 3014 (M); 73014 (S)	•	•	•	•
HERB ALPERT & THE TIJUANA BRASS—Whipped Cream & Other Delights A&M LP 110 (M); SP 4110 (S)	•	•	•	•
DOORS Elektra EKL 4007 (M); EKS 74007 (S)	•	•	•	•
VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)	•	•	•	•
ARLO GUTHRIE—Alice's Restaurant Reprise R 6267 (M); RS 6267 (S)	•	•	•	•
WILSON PICKETT—The Best of Atlantic 8151 (M); SD 8151 (S)	•	•	•	•
MITCH RYDER—All Hits New Voice NV 2004 (M); NVS 2004 (S)	•	•	•	•
LULU—To Sir With Love Epic LN 24339 (M); BN 26339 (S)	•	•	•	•
ELVIS PRESLEY—Clambake RCA Victor LPM 3893 (M); LSP 3893 (S)	•	•	•	•
ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M); PAS 71012 (S)	•	•	•	•
COWSILLS MGM E 4498 (M); SE 4498 (S)	•	•	•	•

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week
12	44		
24	48		
7	46		
64	45		
2	196		
91	53		
53	49		
121	50		
24	57		
39	51		
23	54		
26	55		
36	56		
24	52		
4	60		
22	62		
12	47		
17	61		
8	72		
39	65		
44	66		
17	63		
15	59		
7	68		
46	73		
70	75		
17	67		
23	64		
107	69		
8	99		
19	72		
102	76		
74	91		
23	58		
61	80		
9	74		
5	81		
7	82		
9	77		
7	83		
9	85		
6	95		

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

ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
RAVI SHANKAR—At the Monterey International Pop Festival World Pacific WP 1442 (M); WPS 21442 (S)	•	•	•	•
FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)	•	•	•	•
ROYAL GUARDSMEN—Snoopy & His Friends Laurie LLP 3042 (M); SLLP 2042 (S)	•	•	•	•
SOUNDTRACK—A Man & a Woman ("Un Homme Et Une Femme") United Artists UAL 4147 (M); UAS 5147 (S)	•	•	•	•
Columbia CL 2804 (M); CS 9604 (S)	•	•	•	•
HERB ALPERT & THE TIJUANA BRASS—What Now My Love A&M LP 114 (M); SP 4114 (S)	•	•	•	•
MONKEES—More of the Colgems COM 102 (M); COS 102 (S)	•	•	•	•
HERB ALPERT & THE TIJUANA BRASS—Going Places A&M LP 112 (M); SP 4112 (S)	•	•	•	•
ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)	•	•	•	•
ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)	•	•	•	•
DEAN MARTIN—Welcome to My World Reprise R 6250 (M); RS 6250 (S)	•	•	•	•
YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)	•	•	•	•
HERB ALPERT & THE TIJUANA BRASS—Sound Like A&M LP 124 (M); SP 4124 (S)	•	•	•	•
BEE GEES—First Atco 33-223 (M); SD 33-223 (S)	•	•	•	•
NANCY SINATRA—Movin' With Reprise R 6277 (M); RS 6277 (S)	•	•	•	•
LEROY HOLMES & HIS ORK—For a Few Dollars More United Artists UAL 3608 (M); UAS 6608 (S)	•	•	•	•
CHER—With Love Imperial LP 9358 (M); LP 12358 (S)	•	•	•	•
SOUNDTRACK—Dr. Dolittle 20th Century-Fox DTC 5101 (M); DTC 5101 (S)	•	•	•	•
Epic LN 24341 (M); BN 26341 (S)	•	•	•	•
BILL COSBY—Revenge Warner Bros. W 1691 (M); WS 1691 (S)	•	•	•	•
ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)	•	•	•	•
AL MARTINO—Mary in the Morning Capitol T 2780 (M); ST 2780 (S)	•	•	•	•
RAMSEY LEWIS—Dancing in the Street Cadet LP 794 (M); LPS 794 (S)	•	•	•	•
COUNTRY JOE & THE FISH—I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)	•	•	•	•
ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sea Warner Bros. W 1670 (M); WS 1670 (S)	•	•	•	•
MONKEES Colgems COM 101 (M); COS 101 (S)	•	•	•	•
CLAUDINE LONGET—The Look of Love A&M LP 129 (M); SP 4129 (S)	•	•	•	•
PETER, PAUL & MARY—Album 1700 Warner Bros. W 1700 (M); WS 1700 (S)	•	•	•	•
ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)	•	•	•	•
Philips PHM 200-248 (M); PHS 600-248 (S)	•	•	•	•
SMOKEY ROBINSON & THE MIRACLES—Make It Happen Tamla T 276 (M); TS 276 (S)	•	•	•	•
BILL COSBY—Is a Very Funny Fellow, Right? Warner Bros. W 1518 (M); (No Stereo)	•	•	•	•
SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)	•	•	•	•
BYRDS—Greatest Hits Columbia CL 2716 (M); CS 9516 (S)	•	•	•	•
HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M LP 119 (M); SP 4119 (S)	•	•	•	•
MIRIAM MAKEBA—Pata Pata Reprise R 6274 (M); RS 6274 (S)	•	•	•	•
WHO—Sell Out Decca DL 4950 (M); DL 74950 (S)	•	•	•	•
VENTURES—\$1,000,000 Weekend Liberty (No Mono); LST 8054 (S)	•	•	•	•
HARPERS BIZARRE—Anything Goes Warner Bros. W 1716 (M); WS 1716 (S)	•	•	•	•
JOHNNY MATHIS—Up, Up & Away Columbia CL 2726 (M); CS 9526 (S)	•	•	•	•
WES MONTGOMERY—The Best of Verve V 8714 (M); V6-8714 (S)	•	•	•	•
Epic LN 24349 (M); BN 26349 (S)	•	•	•	•

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Joe Tex/Live and Lively

Brother Jack McDuff &
David Newman/Double Barreled Soul
Shelley Manne/Daktari
History of Rhythm & Blues, Vol. 1
History of Rhythm & Blues, Vol. 2
History of Rhythm & Blues, Vol. 3
History of Rhythm & Blues, Vol. 4
The Rascals/Once Upon a Dream
This Is Soul (Various Artists)
Carmen McRae/Portrait of Carmen
B. Vera & J. Clay/Storybook Children
Wilson Pickett/I'm In Love
Aretha Franklin/Lady Soul

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CONTINUED FROM PAGE 72

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week
89	87		
12	88		
6	90		
5	89		
40	79		
39	70		
49	86		
18	78		
47	117		
4	100		
36	109		
228	104		
21	96		
122	98		
43	97		
13	94		
20	84		
17	92		
15	93		
26	100		
18	105		
10	115		
26	106		
39	111		
26	112		
139	103		
46	101		
135	113		
171	114		
40	108		
12	121		
23	118		
128	119		
27	125		

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

ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
BILL COSBY —Wonderfulness Warner Bros. W 1634 (M); WS 1634 (S)				
BOX TOPS —The Letter-Neon Rainbow Bell 6011 (M); 6011S (S)				
JIMI HENDRIX/CURTIS KNIGHT —Get That Feeling Capitol T 2856 (M); ST 2856 (S)				
JUDY COLLINS —Wild Flowers Elektra EKL 4012 (M); EKS 74012 (S)				
BOB DYLAN —Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)				
CREAM —Fresh Atco 33-206 (M); SD 33-206 (S)				
ED AMES —My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)				
MARVIN GAYE & TAMMI TERRELL —United Tamla T 277 (M); TS 277 (S)				
MAMAS & PAPAS —Deliver Dunhill D 50014 (M); DS 50014 (S)				
BUTTERFIELD BLUES BAND —The Resurrection of Pigboy Crabshaw Elektra EKL 4015 (M); EKS 74015 (S)				
RAY CONNIFF & THE SINGERS —This Is My Song Columbia CL 2676 (M); CS 9476 (S)				
ORIGINAL CAST —Camelot Columbia KOL 562C (M); KOS 2031 (S)				
BOBBIE GENTRY —Ode to Billie Joe Capitol T 2830 (M); ST 2830 (S)				
BILL COSBY —I Started Out as a Child Warner Bros. W 1567 (M); (No Stereo)				
CLAUDINE LONGET —Claudine A&M LP 121 (M); SP 4121 (S)				
SOULFUL STRINGS —Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
SOUNDTRACK —To Sir, With Love Fontana MGS 27569 (M); SRF 67569 (S)				
GLADYS KNIGHT & THE PIPS —Everybody Needs Love Soul S 706 (M); SS 706 (S)				
RAY CONNIFF —Hawaiian Album Columbia CL 2747 (M); CS 9547 (S)				
SONNY & CHER —The Best of Atco 33-219 (M); SD 33-219 (S)				
EDDY ARNOLD —Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)				
STONE PONEYS —Evergreen, Vol. 2 Capitol T 2763 (M); ST 2763 (S)				
FOUR TOPS —Reach Out Motown M 660 (M); S 660 (S)				
PAUL REVERE & THE RAIDERS —Greatest Hits Columbia KCL 2662 (M); KCS 9462 (S)				
TEMPTATIONS —With a Lot o' Soul Gordy M 922 (M); S 922 (S)				
HERB ALPERT & THE TIJUANA BRASS —The Lonely Bull A&M LP 101 (M); ST 101 (S)				
JEFFERSON AIRPLANE —Surrealistic Pillow RCA Victor LPM 3766 (M); LSP 3766 (S)				
HERB ALPERT & THE TIJUANA BRASS —South of the Border A&M LP 108 (M); ST 108 (S)				
ORIGINAL CAST —Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)				
EDDY ARNOLD —The Best of RCA Victor LPM 3565 (M); LSP 3565 (S)				
SAM & DAVE —Soul Men Stax 725 (M); S 725 (S)				
VENTURES —Golden Greats by the L.Jerry LRP 2053 (M); LST 8053 (S)				
BILL COSBY —Why Is There Air? Warner Bros. W 1605 (M); (No Stereo)				
VARIOUS ARTISTS —The Super-Hits Atlantic 501 (M); SD 501 (S)				

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week
41	116		
21	123		
23	122		
12	126		
21	124		
4	102		
5	142		
29	129		
104	127		
9	130		
6	132		
47	133		
43	128		
46	134		
10	131		
4	136		
12	107		
19	120		
1	—		
7	139		
9	135		
23	153		
57	137		
6	158		
4	160		
61	145		
21	143		
23	144		
18	138		
36	141		
100	147		
3	172		
10	140		
11	154		
5	174		
38	151		
34	152		
71	150		
31	164		
4	166		
58	161		

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

ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
SERGIO MENDES & BRASIL '66 —Equinox A&M LP 122 (M); SP 4122 (S)				
RIGHTEOUS BROTHERS —Greatest Hits Verve V 5020 (M); V6-5020 (S)				
BILL COSBY —Sings/Silver Throat Warner Bros. W 1709 (M); WS 1709 (S)				
SOUL SURVIVORS —When the Whistle Blows Anything Goes Crimson CR 502 (M); CR 502 S (S)				
DIONNE WARWICK —Windows of the World Scepter SRM 563 (M); SPS 563 (S)				
HERMAN'S HERMITS —The Best of, Vol. III MGM E 4505 (M); SE 4505 (S)				
Uni 3015 (M); 73015 (S)				
ROLLING STONES —Flowers London LL 3509 (M); PS 509 (S)				
ANIMALS —The Best of MGM E 4324 (M); SE 4324 (S)				
HENRY MANCINI —Encore! More of the Concert Sound of RCA Victor LPM 3887 (M); LSP 3887 (S)				
GLEN CAMPBELL —By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				
LOVIN' SPOONFUL —The Best of Kama Sutra KLP 8056 (M); KLPS 8056 (S)				
SOUNDTRACK —Thoroughly Modern Millie Decca DL 1500 (M); DL 71500 (S)				
RAY CHARLES —A Man & His Soul ABC ABC 590 X (M); ABCS 590 X (S)				
PINK FLOYD Tower T 5093 (M); ST 5093 (S)				
SANDPIPERS —Misty Roses A&M LP 135 (M); SP 4135 (S)				
BUFFALO SPRINGFIELD —Again Atco 33-226 (M); SD 33-226 (S)				
BEACH BOYS —Smiley Smile Brother T 9001 (M); ST 9001 (S)				
20th Century-Fox 4196 (M); S 4196 (S)				
DUSTY SPRINGFIELD —The Look of Love Philips PHM 200-256 (M); PHS 600-256 (S)				
NOEL HARRISON —Collage Reprise R 6263 (M); RS 6263 (S)				
NANCY SINATRA —Country, My Way Reprise R 6251 (M); RS 6251 (S)				
DIONNE WARWICK —Here Where There Is Love Scepter SRM 555 (M); SPS 555 (S)				
Dot DLP 3831 (M); DLP 25831 (S)				
Soul City SCM 91001 (M); SCS 92001 (S)				
ROGER WILLIAMS —Born Free Kapp KL 1501 (M); KS 3501 (S)				
FRANK SINATRA Reprise F 1022 (M); FS 1022 (S)				
PETULA CLARK —These Are My Songs Warner Bros. W 1698 (M); WS 1698 (S)				
JIMMY SMITH —Respect Verve V 8705 (M); V6-8705 (S)				
HOLLIES —Greatest Hits Imperial LP 9350 (M); LP 12350 (S)				
MAMAS & PAPAS —If You Can Believe Your Eyes & Ears Dunhill D 50006 (M); DS 50006 (S)				
Kama Sutra KLP 8061 (M); KLPS 8061 (S)				
JOHN DAVIDSON —A Kind of Hush Columbia CL 2734 (M); CS 9534 (S)				
CLEAR LIGHT Elektra EKL 401-1 (M); EKS 7401-1 (S)				
Elektra EKL 4013 (M); EKS 74013 (S)				
JIM NABORS —By Request Columbia CL 2665 (M); CS 9465 (S)				
5TH DIMENSION —Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
MAMAS & PAPAS Dunhill D 50010 (M); DS 50010 (S)				
RAY CHARLES —Listen ABC ABC 595 (M); ABCS 595 (S)				
ANTONIO CARLOS JOBIM —Wave A&M LP 2002 (M); SP 3002 (S)				
FRANK SINATRA —That's Life Reprise F 1020 (M); FS 1020 (S)				

TAPE PACKAGES AVAILABLE
8-TRACK
4-TRACK
CASSETTE
REEL TO REEL

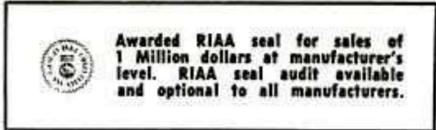
A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass . . . 5, 34, 49, 51, 56, 78, 111, 113	Vikki Carr 12	Aretha Franklin 52, 64	Anita Kerr/Rod McKuen/San Sebastian Strings 68, 186	Wes Montgomery 15, 84	Lalo Schifrin 143	Stone Poneys 107
Ed Ames 30, 92, 191	Cher 60	John Fred & His Playboys Band 188	King Richard's Fluegel Knights 198	Jim Nabors 155	Simon & Garfunkel 169	Strawberry Alarm Clock 33
Eddy Arnold 106, 115	Petula Clark 147	John Gary 182	Gladys Knight & the Pips 103	Original Cast 97	Frank Sinatra 146, 160	Barbra Streisand 23
Association 32	Clear Light 153	Marvin Gaye & Tammi Terrell 93	Lettermen 28	Camelot 114	Nancy Sinatra 58, 141	Tempations 20, 21, 110, 179
Burt Bacharach 189	Judy Collins 89	Bobbie Gentry 98	Ramsey Lewis 66	Fiddler on the Roof 114	Jimmy Smith 148	Turtles 7
Baja Marimba Band 172, 183	Ray Conniff 96, 104, 165	Arlo Guthrie 37	Claudine Longet 70, 100	Man of La Mancha 72	Sonny & Cher 105	Vanilla Fudge 36
Baltimore & Ohio Marching Band 177	Bill Cosby 63, 75, 86, 99, 118, 122	Harpers Bizarre 82	Love 154	Peter, Paul & Mary 71	Soulful Strings 101	Various Artists Collection of 16 Original Big Hits, Vol. 7 167
Beach Boys 31, 137, 180	Country Joe & the Fish 67, 166	Herman's Hermits 125	LuLu 40	Wilson Pickett 38	Soul Survivors 123	Collection of 16 Original Big Hits, Vol. 8 163
Beatles 1, 6, 161	Cowsills 43	Hollies 149	Miriam Makeba 79	Pink Floyd 134	Super Hits 119	Lyndon Johnson's Lonely Hearts Club Band 197
Bee Gees 57	Cream 8, 91	Herbie Mann 200	Henry Mancini 129	Elvis Presley 41	Super Hits 119	Lyndon Johnson's Lonely Hearts Club Band 197
Box Tops 87	Donovan 27, 85	Mantovani 175, 184	Herbie Mann 200	Boots Randolph With the Knightbridge Strings & Voices 192	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
Buffalo Springfield 136	Doors 22, 35	Mamas & Papas 9, 94, 150, 157	Mantovani 175, 184	Otis Redding 26, 181	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
Eric Burdon & the Animals 128, 194	Electric Prunes 164	Dean Martin 54	Mamas & Papas 9, 94, 150, 157	Paul Revere & the Raiders 109	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
Jerry Butler 168	5th Dimension 144, 156	Al Martino 65	Dean Martin 54	Righteous Brothers 121	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
Butterfield Blues Band 95	5 Stairsteps & Cubie 199	Hugh Masekela 126	Al Martino 65	Smokey Robinson & the Miracles 74	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
Byrds 77, 190	Four Tops 24, 108	Johnny Mathis 83, 185	Al Martino 65	Sound of Music 13	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
Glen Campbell 130		Paul Mauriat & His Ork. 73	Hugh Masekela 126	Thoroughly Modern Millie 132	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
		Sergio Mendes & Brasil '66 76, 120	Johnny Mathis 83, 185	To Sir, With Love 102	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
		Monkees 4, 29, 50, 69	Paul Mauriat & His Ork. 73	Valley of the Dolls 13	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
			Sergio Mendes & Brasil '66 76, 120	Walt Disney Presents the Story From the Jungle Book 176	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
			Monkees 4, 29, 50, 69	Dr. Dolittle 61	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Dr. Zhivago 16	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Fistful of Dollars 187	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Gone With the Wind 25	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Live for Life 193	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Man & a Woman 47	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Sound of Music 13	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Thoroughly Modern Millie 132	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				To Sir, With Love 102	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Valley of the Dolls 13	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Walt Disney Presents the Story From the Jungle Book 176	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Dr. Dolittle 61	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Dr. Zhivago 16	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Fistful of Dollars 187	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Gone With the Wind 25	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Live for Life 193	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Man & a Woman 47	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Sound of Music 13	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				Thoroughly Modern Millie 132	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197
				To Sir, With Love 102	Various Artists Collection of 16 Original Big Hits, Vol. 8 163	Lyndon Johnson's Lonely Hearts Club Band 197

TOP LP'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
		75	157	161	BEATLES—Revolver Capitol T 2576 (M); ST 2576 (S)				
		69	159	162	SOUNDTRACK—The Wild Angels Tower T 5043 (M); ST 5043 (S)				
		6	163	163	VARIOUS ARTISTS—Collection of Sixteen Original Big Hits, Vol. 8 Motown M 666 (M); MS 666 (S)				
★		5	180	164	ELECTRIC PRUNES—Mass in F Minor Reprise R 6275 (M); RS 6275 (S)				
		75	165	165	RAY CONNIFF & THE SINGERS—Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)				
		35	146	166	COUNTRY JOE & THE FISH—Electric Music for the Mind & Body Vanguard VRS 9244 (M); VSD 79244 (S)				
		17	169	167	VARIOUS ARTISTS—A Collection of Sixteen Original Big Hits, Vol. 7 Motown M 661 (M); MS 661 (S)				
		3	170	168	JERRY BUTLER—Mr. Dream Merchant Mercury MG 21146 (M); SR 61146 (S)				
		65	167	169	SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)				
		55	171	170	YOUNG RASCALS—Collections Atlantic 8134 (M); SD 8134 (S)				
		4	175	171	TONY BENNETT—For Once in My Life Columbia CL 2773 (M); CS 9573 (S)				
		3	177	172	JULIUS WECHTER & THE BAJA MARIMBA BAND—Fowl Play A&M LP 136 (M); SP 4136 (S)				
		6	168	173	AHMAD JAMAL WITH VOICES—Cry Young Cadet LP 792 (M); LPS 792 (S)				
★		1	—	174	NANCY WILSON—Welcome to My Love Capitol T 2844 (M); ST 2844 (S)				
		30	148	175	MANTOVANI—Golden Hits London LL 3483 (M); PS 483 (S)				
★		1	—	176	SOUNDTRACK—Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)				
		3	178	177	BALTIMORE & OHIO MARCHING BAND—Lapland Jubilee JGM 8008 (M); JGS 8008 (S)				

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



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
★		2	197	178	WE FIVE—Make Someone Happy A&M LP 138 (M); SP 4138 (S)				
		45	179	179	TEMPTATIONS—Live! Gordy 921 (M); S 921 (S)				
		75	173	180	BEACH BOYS—The Best of, Vol. 1 Capitol T 2545 (M); ST 2545 (S)				
		21	195	181	OTIS REDDING—Live in Europe Volt 416 (M); S 416 (S)				
		18	181	182	JOHN GARY—Carnegie Hall Concert RCA Victor LOC 1139 (M); LSO 1139 (S)				
		37	183	183	BAJA MARIMBA BAND—Heads Up! A&M LP 123 (M); SP 4123 (S)				
		20	149	184	MANTOVANI—Hollywood London LL 3516 (M); PS 516 (S)				
		466	184	185	JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)				
		2	190	186	ROD MCKUEN—Listen to the Warm RCA Victor LPM 3863 (M); LSP 3863 (S)				
		26	187	187	SOUNDTRACK—Fistful of Dollars RCA Victor LOC 1135 (M); LSO 1135 (S)				
		1	—	188	JOHN FRED & HIS PLAYBOY BAND—Agnes English Paula LP 2197 (M); LPS 2197 (S)				
		10	193	189	BURT BACHARACH—Reach Out A&M LP 131 (M); SP 4131 (S)				
		1	—	190	BYRDS—Notorious Byrd Brothers Columbia CL 2775 (M); CS 9575 (S)				
		31	185	191	ED AMES—Time, Time RCA Victor LPM 3834 (M); LSP 3834 (S)				
		1	—	192	BOOTS RANDOLPH WITH THE KNIGHTBRIDGE STRINGS & VOICES Monument MLP 8082 (M); SLP 18082 (S)				
		2	194	193	SOUNDTRACK—Live for Life United Artists UAL 4165 (M); UAS 5165 (S)				
		20	176	194	ERIC BURDON & THE ANIMALS—The Winds of Change MGM E 4484 (M); SE 4484 (S)				
		94	191	195	ROLLING STONES—Big Hits (High Tide & Green Grass) London NP-1 (M); NPS-1 (S)				
		22	186	196	ROGER WILLIAMS—Golden Hits Kapp KL 1530 (M); KS 3530 (S)				
		3	199	197	VARIOUS ARTISTS—Lyndon Johnson's Lonely Hearts Club Band Atco 33-230 (M); 33-230 SD (S)				
		2	198	198	KING RICHARD'S FLUEGEL KNIGHTS—Something Super MTA 1005 (M); MTS 5005 (S)				
		2	200	199	5 STAIRSTEPS & CUBIE—Our Family Portrait Buddah BDM 1008 (M); BDS 1008 (S)				
		1	—	200	HERBIE MANN—Glory of Love A&M LP 2003 (M); SP 3003 (S)				

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

WHATEVER BECAME OF YOUR COPY OF BILLBOARD FOR OCTOBER 23, 1938?

If you read Billboard each week and toss it away, perhaps you aren't concerned about your October 23, 1938, copy . . . or your March 4, 1967, copy. But, if you do save Billboard for use as a reference tool, missing copies can drive you to distraction.

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There is a problem, however, Billboard has never been indexed. Consequently, if you want to research the tape cartridge industry in Billboard today from say the point when Ford first announced they would offer tape units in their cars, you would have to glance through every edition back to April 3, 1965.

Happily, however, this problem can be solved. We can back-index Billboard and will do so if subscribers and future subscribers to our microfilmed editions indicate an interest in an index. How far back should the index go? 1960? 1950? 1940? And what do our subscribers to our microfilmed editions really wish to find?

We don't know. But you do. So, we invite—nay, urge you to write our Richard Schreiber at Billboard, 165 W. 46th St., New York, N.Y. 10036. Tell him why you are interested in Billboard on microfilm. Perhaps we can help each other.

What does Billboard on microfilm cost? Each year is contained on two reels of 35mm negative (positive) microfilm. That will cost you \$36. Yes, this is more than you're paying for Billboard today. But what did happen to your copy dated October 23, 1938?

Album Reviews Continued



CLASSICAL
BRUCKNER: SYMPHONY No. 5—TE DEUM—Various Artists/Philadelphia Orch. (Ormandy), Columbia M2S 768 (S)

This is a top-rate recording of two of Bruckner's better known works. The Philadelphia Orchestra maintains its high standards, and there's outstanding performances by Maria Stader, Helen Vanni, Stanley Kolk and Donald Grim, with a competent assist from the Temple University Chorus.



CLASSICAL
ISAAC STERN PLAYS MOZART—SINFONIA CONCERTANTE—Various Artists, Columbia MS 7062 (S)

Mozart is not as well known as a composer for violin, as he is as a composer for piano. But his violin concertos were magnificent, and so is Stern's performance of the "Concerto No. 3" with George Szell and the Cleveland Orchestra. Stern conducts the London Symphony on the reverse side in the "Sinfonia Concertante."



CLASSICAL
BRUCKNER: SYMPHONY No. 5—Bavarian Radio Orch. (Jochum), DGG 138 967/68 (S)

Eugen Jochum completes his Bruckner symphonic cycle with this expansive climax to the monumental project making Jochum the first conductor to have waxed all nine symphonies. The chorale final movement is powerfully played.



CLASSICAL
TCHAIKOVSKY: OVERTURE 1812/SLAVE/ROMEO AND JULIET—Don Cossack Choir/Berlin Philharmonic (Karajan), DGG 139 029 (S)

These three warhorses receive sprightly performances from Karajan and the justly celebrated Berlin Philharmonic. The Don Cossack Chorus under Serge Jaroff joins in the "Overture 1812" for a performance loaded with fireworks. The "Romeo and Juliet Overture" is given the lush treatment that fits it so well.



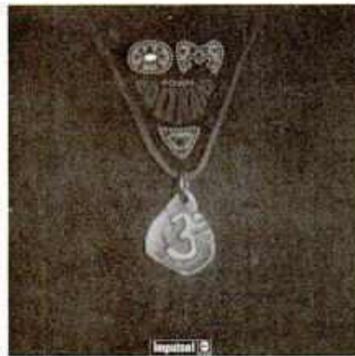
JAZZ
THE NEW ONE!—The Buddy Rich Big Band, Pacific Jazz PJ 10126 (M); ST 20126 (S)

The Rich big band comes on with a wild session on this LP packed with flying solos, driving orchestral unity and swinging arrangements. It's all dressed up in a mod look (including cover) that is fresh and alive.



JAZZ
DOUBLE BARRELED SOUL—Brother Jack McDuff/David Newman, Atlantic 1498 (M); SD 1498 (S)

These two great jazzmen, with beautiful support by the sidemen, have cut a package which is outstanding for its relaxed, soulful quality. McDuff on the organ and Newman on alto really belong together like hand and glove. There are six cuts, including "But It's Alright," "Sunny," "Esperanto," "Untitled Blues" and more.



JAZZ
OM—John Coltrane, Impulse A-9140 (S)

The Indian influence had a considerable impact on the last works of the late John Coltrane. The music may be exotic, but never obscure, and the purity of sound comes through. Coltrane was never a faddist. It's an emotional, yet a disciplined performance. Cover art catches the mood.



POP
IT MUST BE HIM—Ray Conniff, Columbia CL 2795 (M); CS 9595 (S)

The Ray Conniff Singers stay with their smooth-as-silk formula, and it is productive of some of the easiest listening available. The mood is romantic—with the title song, "Yesterday," "Release Me" and "A Man and a Woman" top cuts.



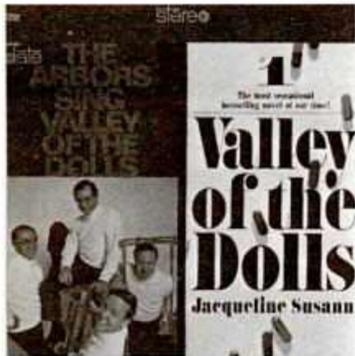
POP
WHAT THE WORLD NEEDS NOW IS LOVE—Jack Jones, Kapp KL 1551 (M); KS 3551 (S)

Jones never lets go on this LP, from the opening title tune to the oldie "I Only Have Eyes for You." He shapes each song with style and excellent phrasing while backed up by some spirited arranging. Other top tunes include "Yesterday" and "True Love."



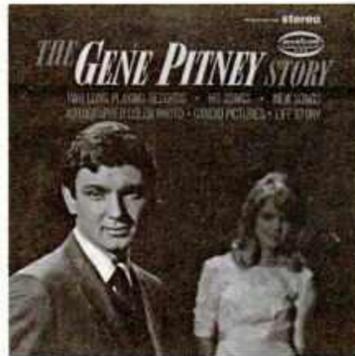
POP
LEONARD COHEN—Columbia CL 2733 (M); CS 9533 (S)

Poet Leonard Cohen has taken a cue from Bob Dylan, the folk-poet laureate. Sporting a breathy monotone, Cohen drones his poetry-put-to-music, including the sensitive and romantic "Suzanne" and "That's No Way to Say Goodbye," which could gather campus following for his gentle, unpretentious style.



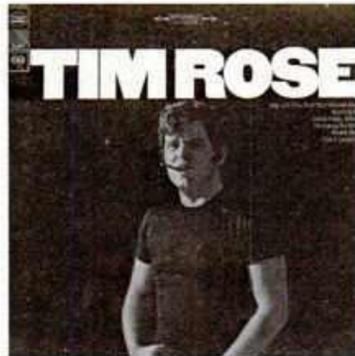
POP
THE ARBORS SING VALLEY OF THE DOLLS—Datsun TEM 3011 (M); TES 4011 (S)

Containing two hits, their version of the title song and last year's "Graduation Day," the Arbors' second album has much going for it. Although there is a tendency toward sameness in some of the other nine cuts, the easy-to-take rock style of the Arbors is pleasant enough.



POP
THE GENE PITNEY STORY—Gene Pitney, Musicor M2M 2148 (M); M2S 3148 (S)

Although the record doesn't quite live up to its title, there are a couple of Pitney hits ("Town Without Pity" and "Liberty Valence") and enough interest in the artist to account for respectable sales. The packaging and autographed color photo are second rate.



POP
TIM ROSE—Tim Rose, Columbia CL 2777 (M); CS 9577 (S)

This Tim Rose album is a powerful collection of 11 folk-oriented numbers. Selections range from drivers such as "I Gotta Do Things My Way" and the building "Morning Dew" to gentler numbers like "You're Slipping Away From Me." The single "I Got a Loneliness" is included.



POP
KING SOLOMON—Solomon Burke, Atlantic 8158 (M); SD 8158 (S)

A 12-cut collection in fine soul style including "Take Me (Just As I Am)" and "Detroit City," both good singles for Solomon Burke. He's at his best with slow soulful ballads such as "Keep a Light in the Window," "It's Just a Matter of Time," and "When She Touches Me (Nothing Else Matters)." His version of the Staple Singers uptempo "It's Been a Change" also is a good one.



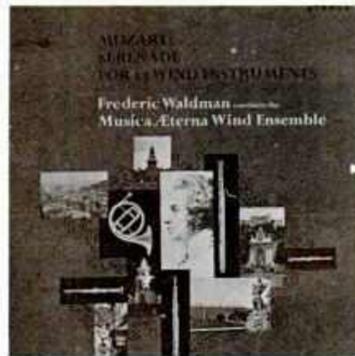
CLASSICAL
RICCI PLAYS BACH, Album 2—Decca DL 10151 (M); DL 710151 (S)

Ruggiero Ricci, a superb violinist, continues his series of unaccompanied sonatas and partitas with expert readings of "Sonata No. 2" and "Partita No. 2." The partita, especially, demonstrates Ricci's fine style and tone.



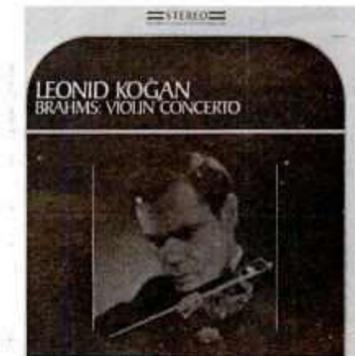
CLASSICAL
THE MUSIC OF ARNOLD SCHOENBERG, Vol. VII—Various Artists, Columbia M2S 767 (S)

This latest volume of Schoenberg's music on Columbia offers top performances by such artists as pianist Glenn Gould, the Juilliard Quartet, violinist Israel Baker and Eugene Ormandy and the Philadelphia Orchestra. Organist Marilyn Mason is outstanding in the "Variations on a Recitative, Op. 45."



CLASSICAL
MOZART: SERENADE FOR 13 WIND INSTRUMENTS—Musica Aeterna Wind Ensemble (Waldman), Decca DL 10150 (M); DL 710150 (S)

There's much charm and tenderness in this LP which shows the remarkable discipline and the extraordinary skill of the players. Waldman's conducting is decisive and keeps the unit on its toes.



LOW-PRICE CLASSICAL
BRAMHS: VIOLIN CONCERTO—Leonid Kogan/Philharmonia Orch. (Kondrashin), Seraphim S 60059 (S)

Kogan's version of this often recorded work is sweet without being sticky, romantic without being corny. And it's warm and glowing with the violinist's skill. The Philharmonia and Kondrashin's conducting give Kogan excellent support.



CHILDREN'S
THE JUNGLE BOOK—Original Soundtrack, Vista BV-4041 (M)

Success of the film should give this track LP enough impetus to capture sales from the kiddies. The voices of the characters by Phil Harris, Stanley Holloway, George Sanders, Sebastian Cabot and Louis Prima offer amusing and lively portrayals.



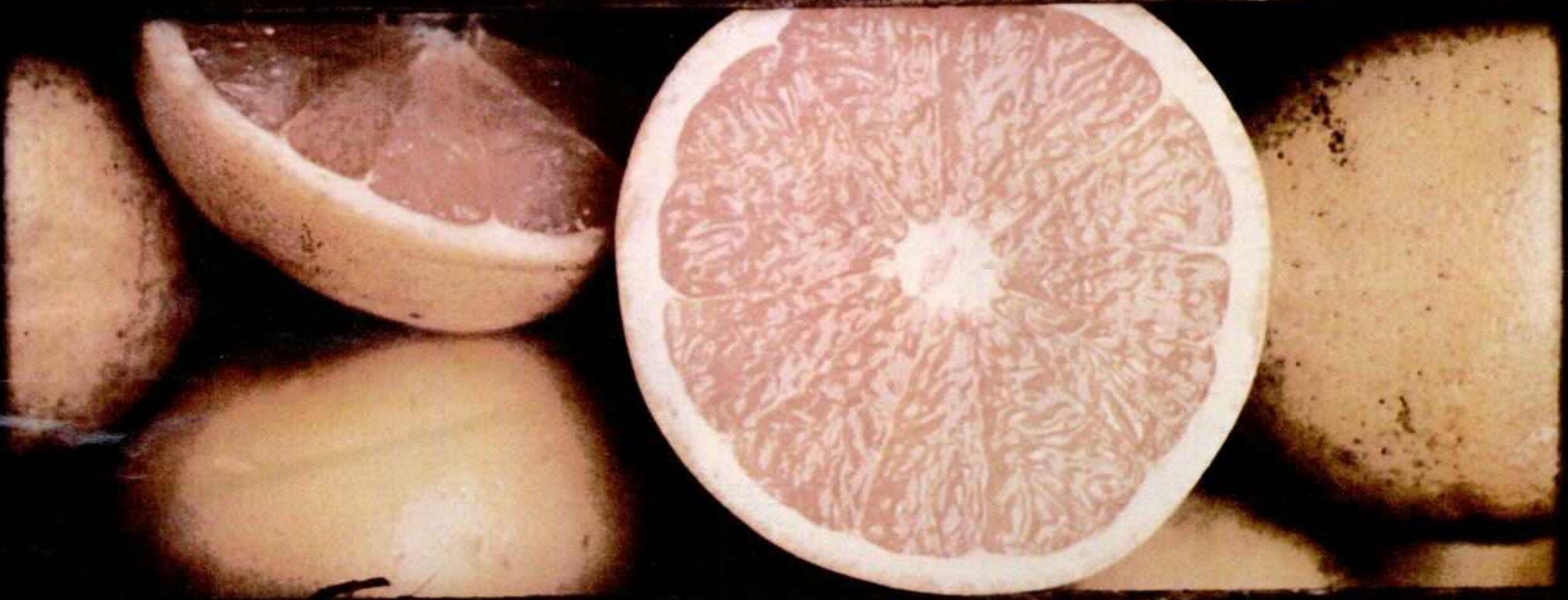
INTERNATIONAL
ROY BLACK—Polydor 249154 (S)

German artist Roy Black divides this album between English versions of songs such as "Save the Last Dance for Me" and "Somewhere My Love"—both well done—and German lyrics, including "Ich bin deine Welt"—a beautiful song.



GRAPEFRUIT

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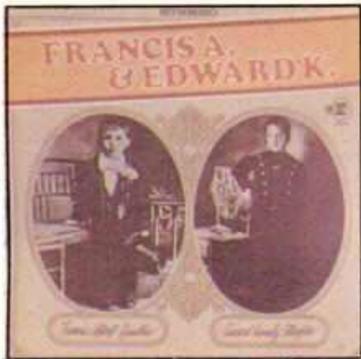


"DEAR DELILAH"

E-70003

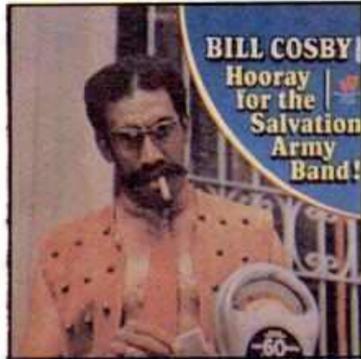
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Album Reviews



POP
FRANCIS A. & EDWARD K.—Frank Sinatra/Duke Ellington. Reprise F 1024 (M); FS 1024 (S)

Frank Sinatra and Duke Ellington team for an enjoyable album that only contains eight selections, but all eight are extended. Using top Billy May arrangements, Sinatra and Ellington turn to the Broadway stage for uptempo versions of "Follow Me," "All I Need Is the Girl" and "Come Back to Me." "Yellow Days" and "Poor Butterfly" are other gems.



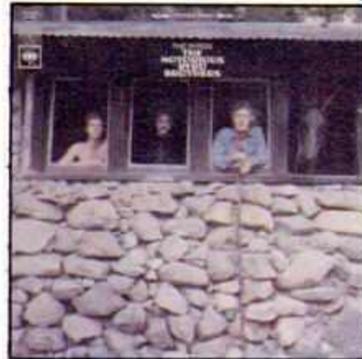
POP
HOORAY FOR THE SALVATION ARMY BAND—Bill Cosby. Warner Bros. W 1728 (M); WS 1728 (S)

Bill Cosby puts the world on in this, his second singing album. The sound is funky, but the lyrics have something different as Cosby puts a twist to them. Tunes include "Funky North Philadelphia," "Hold On I'm Comin'" and "Hooray for the Salvation Army Band." The last is good and is both psychedelic and funky.



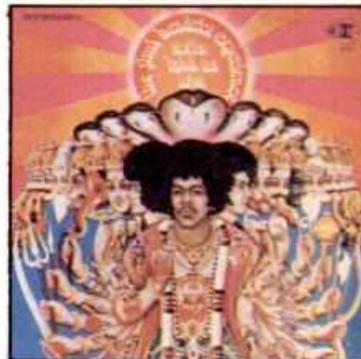
POP
THE OTHER MAN'S GRASS IS ALWAYS GREENER—Petula Clark. Warner Bros. W 1719 (M); WS 1719 (S)

Pet Clark not only offers two hits here (the title song and "The Cat in the Window"), but fine performances of top material such as "Smile," "The Last Waltz" and "Ballad of a Sad Young Man." A driving "I Could Have Danced All Night" is another feature.



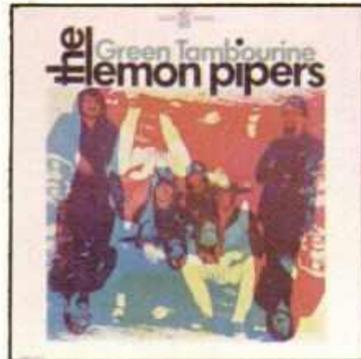
POP
THE NOTORIOUS BYRD BROTHERS—The Byrds. Columbia CL 2775 (M); CS 9575 (S)

The Byrds bounce back up on the pop trampoline with their electric folk-rock assortment. Their easy harmony and smooth electronics are styled with the same liquid folk ease as their earlier hits. "Goin' Back," "Natural Harmony" and "Change Is Now" are choice cuts.



POP
AXIS, BOLD AS LOVE—Jimi Hendrix Experience. Reprise R 6281 (M); RS 6281 (S)

The Jimi Hendrix Experience has another album winner in their second Reprise LP, although this one has more jazz-oriented numbers than their first. Top cuts in their more familiar style are "If 6 Was 9," "One Rainy Wish" and "Little Miss Lover."



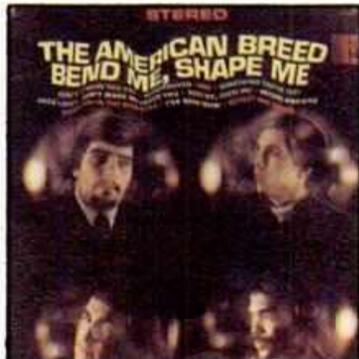
POP
GREEN TAMBOURINE—The Lemon Pipers. Buddah BDM 1009 (M); BDS 5009 (S)

An excellent first album featuring the Lemon Pipers hit single as its title. Although "Rice Is Nice" and their other single "Turn Around and Take a Look" are good first-side cuts, its the flip that has some of the best material including the 8:31 "Through With You" and 5:41 "Fifty Years Void," both with top instrumental sections.



POP
THIS IS SOUL—Various Artists. Atlantic 8170 (M); SD 8170 (S)

This album presents hit after hit, some quite recent, for 12 top soul cuts. How can you top material such as Aretha Franklin's "I Never Loved a Man," Arthur Conley's "Sweet Soul Music," Esther Phillips' "Release Me," Don Covay's "Mercy, Mercy," plus big numbers by Ray Charles, the Drifters, Percy Sledge and Wilson Pickett, among others.



POP
BEND ME, SHAPE ME—The American Breed. Acta A 38003 (S)

With their Top 10 single as title, the American Breed have a good anchor for a good album. The other 10 cuts also have much merit. Whether soft and slow as in "Don't Make You Cry" and "I've Been Tryin'" or soft and fast as in "Bird," the quartet is uniformly good, indicating that a top future is in store for them. "Green Light" has single possibilities.



POP
LIVE AND LIVELY—Joe Tex. Atlantic B156 (M); SD B156 (S)

Here are 11 sides by the great Joe Tex, including his big recent hit, "Skinny Legs and All." The sides were recorded live and they capture all of the excitement of the artist. A good many of the tunes are his own, such as "Skinny Legs," "Show Me" and others, but he is just as great with "That's Life" and "Love is a Hurtin' Thing," which were penned by other writers.



POP
TENDERNESS JUNCTION—The Fugs. Reprise R 6280 (M); RS 6280 (S)

The undaunted Fugs have switched to Reprise, but their first album for that label has them at their old underground beat. In favor of drug use, and freer sex, and against the Vietnam war, the group offers "Turn On/Tune In/Drop Out" and "Aphrodite Mias." A good number, not so far out is their version of Arnold's "Dover Beach." "The Garden Is Open" is another top cut.



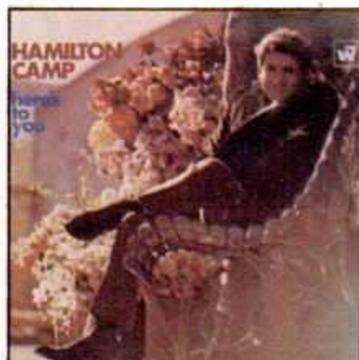
POP
THE SKY—San Sebastian Strings. Warner Bros. W 1720 (M); WS 1720 (S)

The third in a trilogy by the Anita Kerr Singers examining the poetry of Rod McKuen. Background music by the San Sebastian Strings. "The Sky" is a high-flying follow-up to "The Sea" and "The Earth" albums. Anita Kerr sings on "When Winter Comes"—a potential single. "My Dog Likes Oranges" also features some beautiful music.



POP
WOMAN, WOMAN—The Union Gap. Columbia CL 2812 (M); CS 9612 (S)

The Union Gap is Gary Puckett. His voice is the group's musical esprit de corps in "Woman, Woman," their initial success, "Believe Me" and "Love Somebody." The Gap's first LP is a powerful guarantee of success, with slick arrangements, strong material and Puckett's dramatic singing—a claim to fame in rock music.



POP
HERE'S TO YOU—Hamilton Camp. Warner Bros. W 1737 (M); WS 1737 (S)

Here's a Hamilton Camp you never knew existed—a bright, expressive, musical Camp. The music is extremely beautiful on "Travelin' in the Dark" and Camp delivers his message from the shoulder. A tinkling piano puts zing into "Leavin' Anyhow." While "Lisa" swings slightly. Something here for everyone. Felix Pappalardi, arranger and producer, deserves bouquets.



POP
MIRRORS—Dick Hyman and the Group. Command RS 924 SD (S)

This should have broad appeal across the board. Hyman, on piano and organ, with considerable help from Bob Rosengarden on drums and Bob Haggart on bass, plays pop tunes with enough soul to satisfy an r&b buff, enough inventiveness for the jazz fan, and enough of a melody line for the easy listening buyer.



POP
THE GREATEST HITS FROM ENGLAND, VOL. 2—Various Artists. Parrot PA 61010 (M); PAS 71010 (S)

This batch of British hits, though not as potent as the first volume, should still wrinkle the charts with "A Whiter Shade of Pale," "Tell Her No," "Release Me," Lulu's version of "Shout" and other not-so-golden goodies.



COUNTRY
GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER—Musicor MM 2149 (M); MS 3149 (S)

The consistent George Jones has another winner in his familiar style. Jones, who has a penchant for superior material has just that in this 10-cut album of songs of Dallas Frazier, including Jones' hit single "I Can't Get There From Here," but, there's also "Hangin' on to One (And Hangin' Round the Other)," "My Baby Left Her Jingle" (John (For Foldin' Fred)) and "The Girl I Almost Knew."



COUNTRY
THE BEST OF DEL REEVES—United Artists UAL 3635 (M); UAS 6635 (S)

The forte of Del Reeves is country music with a touch of humor and it's quite evident in this "best of" album featuring hits like "Girl on the Billboard," "Belles of Southern Bell" and "Women Do Funny Things to Me." But there's also the serious side here with "The Private" and his hit "A Dime at a Time."



CLASSICAL
MAHLER: SYMPHONY NO. 3—M. Thomas/Bavarian Radio Symphony (Kubelik) DGG 139 337/38 (S)

Kubelik follows his chart performance of Mahler's "Symphony No. 9" with a stunning performance of the "Symphony No. 3" with the excellent Bavarian Radio Orchestra. Alto Marjorie Thomas sings her fifth-movement solo capably. This imposing, varied version apparently means that Kubelik will continue the cycle.



CLASSICAL
ANVIL CHORUS—Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy). Columbia MS 7061 (S)

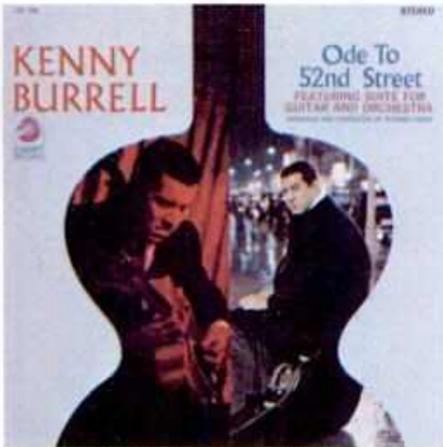
The Philadelphia Orchestra and the Mormon Tabernacle Choir come through with excellent performances of the more melodic and popular classical works. Selections are from the warhorses—"Carmen," "Cavalleria Rusticana," "Faust," "Tannhauser," "Trovatore," "Aida," etc.



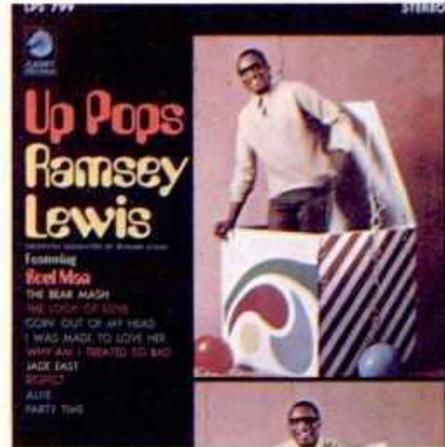
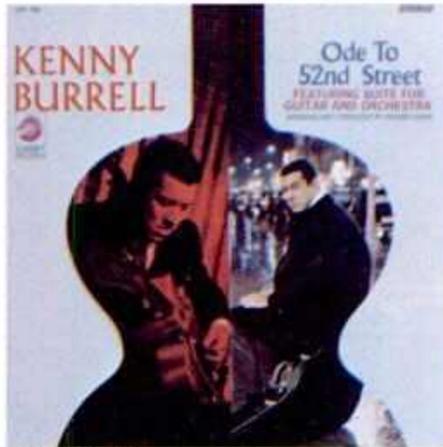
CLASSICAL
HENZE: DER JUNG LORD—Various Artists/Deutschen Oper Berlin (Dohnanyi). DGG 139 257/59 (S)

Deutsche Grammophon continues its Henze series with a fine catalog addition, the eagerly-awaited first recording of "Der Jung Lord" with the same cast that premiered the opera with the Deutschen Oper Berlin in 1965. The performances under the expert direction of Christoph von Dohnanyi are excellent. This comic work is a good follow-up to the successful DGG package of Henze's five symphonies.

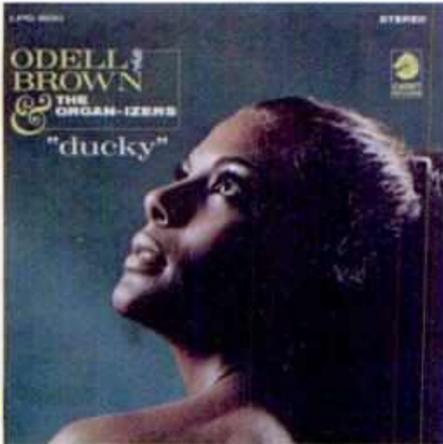
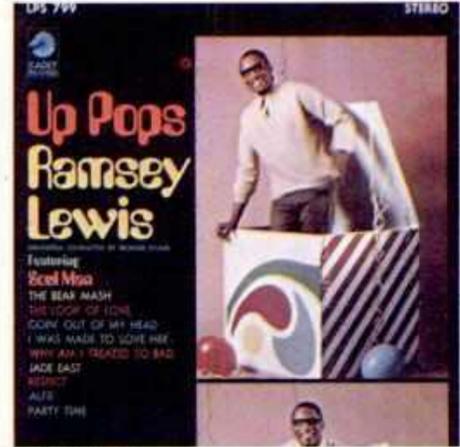
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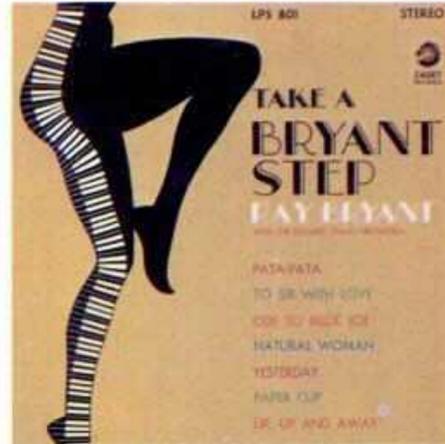
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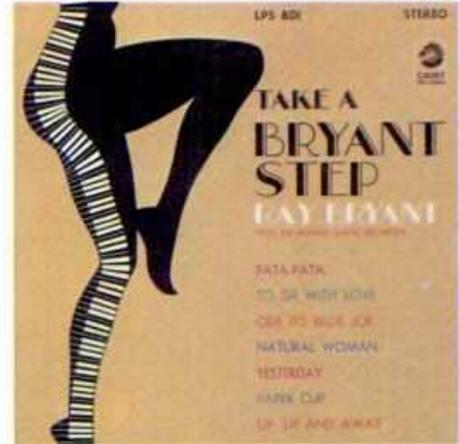
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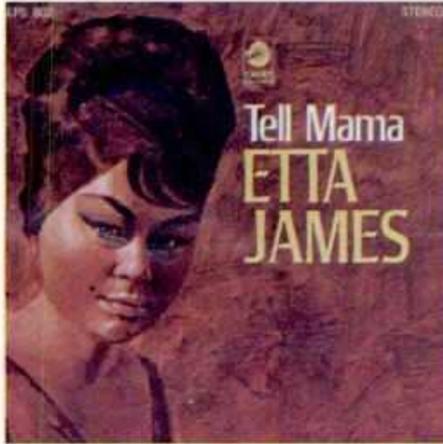
ODELL BROWN & THE ORGAN-IZERS/DUCKY CADET LP/LPS-800



RAY BRYANT/TAKE A BRYANT STEP CADET LP/LPS-801



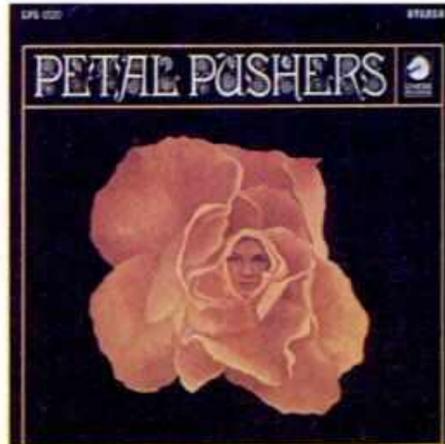
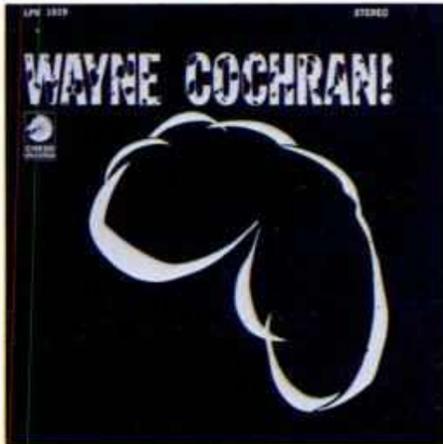
ETTA JAMES/TELL MAMA CADET LP/LPS-802



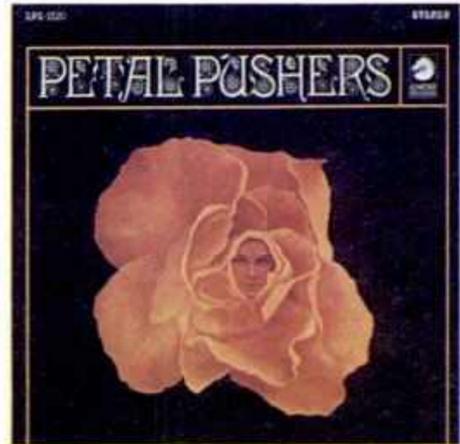
MARLENA SHAW/OUT OF DIFFERENT BAGS CADET LP/LPS-803



WAYNE COCHRAN! CHESS LP/LPS-1519



PETAL PUSHERS CHESS LP/LPS-1520



PIGMEAT MARKHAM/BACKSTAGE CHESS LP/LPS-1517



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