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 record 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 execs 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 is 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 afoot of President Johnson's spending curbs.

Liberty Records is in some what 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 PlayTape 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 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 MIDEM can continue to lead the way as the top city for a rock group to be heard and seen in the night clubs, it is about the lowest in the country. However, the impetus that has led to the birth of a New York night club engagement is 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 addition to 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 Curtzin of the William Morris Agency says that this system of "jigsaw backing" patterns is a test of an agency's ability to get interesting, creative and financially rewarding bookings for its clients. (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 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 at 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.

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

By MIKE HENNESSEY

CANNES, France — Bernard Cherry, 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 at 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 encouragement must be given to the improvement of gala presentation. After the French fashion, 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. Cherry plans to limit gala to four during the week, each one running for 90 minutes instead of two and one half hours. (Continued on page 10)
Jack Jones
The dynamic new Victor single
IF YOU EVER LEAVE ME
c/w "Pretty" #9441

www.americanradiohistory.com
Billboard Buys Six Books From Sports Publications


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


Cameo Injunction Bid KO’d

NEW YORK — The United States District Court here has denied Cameo-Uptown’s (C-U) move for an injunction against Kama Sutra Records, Buddah Records, CT Records and Neil Bogart with regard to the Five Sport Needle Award.

The injunction was based on an allegation by C-U to the effect that the defendants, with Kama Sutra officials to cause the Five Sport Needle Award breach their contract with C-U and move to Kama Sutra. The St. Regis Foundation of New York, which represents Bogart, a Kama Sutra subsidiary. However, the other completions against the defendants, with the plaintiff seeking nearly $900,000, have not been made.

Briefly, C-U charges that Bogart, the president of Kama Sutra, solicited Kama Sutra’s “executives” and threatened to break the contract with C-U if Bogart moved to Kama Sutra. The defendants have filed a counterclaim alleging that Bogart and Kama Sutra have failed to perform under their contract with C-U.

Pete Named by Chicago NARAS

CHICAGO — The Chicago chapter of NARAS has named independent record producer John Porter executive assistant to the president.

The position is intended to the Midwest, according to Porter, who recently left ABC as Midwest ad director for ABC Records, a part of the independent production work. Porter previously worked as a national NARAS secretary.

February 3, 1968, BILLBOARD

Paul Wexler Named Orpheum Consultant

NEW YORK — Paul Wexler, president of Capp Music Inc. and a well-known executive in the record industry since the past decade, has become a consultant to Orpheum Productions, a subsidiary of New Media 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 Selner, NMC president.

Orpheum is scheduling the release of several new 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 there are Charles Byrd, Rampal, Carusi, Chaliapin and Flagstad. Featured in other categories are records of Peter Lisinoff and bimetric Exercises. Electronic Music and Sound Effects.

A diversified pop singles program will be headed by Ott Richardson.

Orpheum is negotiating for name artists and is exploring TV and film aid soundtracks albums.

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

Wexler’s background includes a five-year association with the MCA Records vice-president, at which time he organized Epic Records. He was also executive vice-president 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 the development of Orpheum Productions.

BILB INDIE DEALERS END NAMM MEMBERSHIP

THAT DO A VAX BURDEN

WASHINGTON—Sen. Abraham Ribicoff (D., Conn.) has put in a bill that independent record dealers hit hard by withholding of taxes on their sporadic earnings.

Ribicoff pointed out that the 1966 tax reform package provides for gradual withholding of taxes on the dealer’s sporadic earnings. This only makes things worse for the performing artist who has large earnings held out of his pay, far in excess of his average income, and held back because he is sporadic.

The Ribicoff bill (S. 2854) would permit withholding from pay of professional performers to be averaged out with the time period in which they worked and the withholding tax would be based on an averaging of the earnings for any consecutive period with the period of unemployment immediately following.

Use of this base would be allowed only if the employer pays without regard to regular payroll periods. The performer would have to sue for 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

NMC (National Association of Music Merchants) conventions will be a thing of the past if 25 independent record dealer members of the National Stations Get Grammy List

NEW YORK — More than 4,700 radio stations have mailed the list of final nominations for the Grammy Awards of the National Academy of Recording Arts and Sciences, it was announced. The list was compiled by NARAS executive director George Simon.

The list is comparable to the Oscar in the movie industry, will be presented Feb. 29 during the recordings at the downtown premiere in Los Angeles, Chicago and New York. In past years, many radio stations have featured listener contests revolving around the Grammy awards. It is said. Record dealers and distributors were said in the contest “and radio stations have had great results,” Simon said.

Peters Handles Electrola in US

LONDON — The entire popular music catalog of Electrola, the EMI affiliate in Germany, has been acquired by the U.S. firm, Peters International Inc. The deal was closed by Chris Peters, president of the New York firm of Peters International Inc. According to Veder, general manager of Electrola in England, the move was engineered by Shelly Blatstein, chairman of MCA Inc.

According to August Baten, executive manager for Electrola, the Peters International export order is the biggest every received from branch and independent outlets. Details of the new material will be made available by Peters International around March 15. Many per cent will be available in stereo.

Peter M. Russell Handles Electro-son in US

(Peter M. Russell Handles Electro-son in US)

Peter M. Russell, a partner in Peters International, Inc., has been named the company’s new executive manager for Electrola, the German subsidiary of the EMI music company.

The announcement was made by Chris Peters, president of Peters International, Inc., and the new executive manager will report to Peters International headquarters in New York.

Peter M. Russell, a former executive with EMI, will be responsible for the development of the company’s business in the United States and Canada.

The move is part of a strategy to expand the company’s reach in the U.S. market, which has been identified as a key growth area for Peters International.

Peter M. Russell has extensive experience in the music industry, having worked for EMI and other major record companies. He brings a deep understanding of the market and a proven track record of success.

Under his leadership, Peter M. Russell will focus on building and growing the Electrola brand in the U.S., leveraging the company’s rich history and extensive catalog of iconic music.

This month, Peter M. Russell reflects on his new role: "I am thrilled to join the Electrola team and to help continue the rich tradition of excellence that has defined this legendary label. I look forward to working closely with the rest of the team to unlock the vast potential of the Electrola catalog and to bring new audiences around the world to appreciate its timeless music."

Peter M. Russell’s appointment is the latest in a series of strategic moves made by Peters International to strengthen its position in the U.S. market and to take advantage of emerging opportunities in the digital and streaming spaces.

The company has invested significantly in its digital capabilities and has partnered with leading streaming services to bring Electrola’s music to new audiences. Peter M. Russell’s expertise and industry connections will complement these efforts and help drive further growth.

With his leadership, Peter M. Russell will be instrumental in shaping the future of Electrola in the U.S., ensuring that the label’s legacy is celebrated and its reach continues to expand.

Peter M. Russell’s appointment reflects Peters International’s commitment to building a world-class team that is dedicated to driving the company’s success and delivering exceptional results for its partners and stakeholders.

Peter M. Russell’s appointment comes at a time when the music industry is undergoing significant change, with new technologies and distribution channels continuing to disrupt traditional models.

Peter M. Russell’s role will be crucial in helping Electrola navigate these changes and to ensure that the label remains at the forefront of industry trends.

In conclusion, Peter M. Russell’s appointment marks a significant milestone for Peters International and Electrola. With his expertise and passion, Peter M. Russell will be an invaluable asset to the company as it continues to drive growth and innovation in the U.S. market.

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*Peter M. Russell,* Executive Manager, Electrola USA
HIGHLIGHTS OF THE WEEK IN 

Billboard

AUDIO RETAILING
Independent record dealers dropping out of NAMM.

CLASSICAL
BRITAIN: Contemporary music is on the increase in the United Kingdom through recording and concert performances.

INTERNATIONAL
MCA WILL BEGIN independent record operations in the United Kingdom on Feb. 16.

MUSICAL INSTRUMENTS
GAMA passes up opportunity to support Sideman Program.

RADIO-TV PROGRAMMING
"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
"THE HAPPY TIME," David Merrill musical production, opens on Broadway, RCA Victor has original cast album.

TAPE CARTRIDGE
WHILE several manufacturers are jumping on the cassette recording bandwagon, Concord Inc., Culver City, Calif., is concentrating on its home entertainment systems.

FEATURES
Musical Instruments: 17
Stock Market: 28
Give Me A Break: 4
Vax Joy: 28
New Album Releases: 42
Top LPs: 72
RECORD REVIEWS
Albany Reviews: 67, 76, 79
Tape Reviews: 70

AF & Mr. G in Pitches on 7 New Releases

NEW YORK — Audio Fidelity's new rock label, Mr. G, will promote several new releases in a January-February sales campaign.

AF has released seven new albums in January for Mr. G, four by the Howlin' Wolves, three by the Modern Lovers, and one by the New York Dolls. An additional album by the Group will be available in February.

George Jessel's second album for Audio Fidelity features the songs and singing of Eddie Cantor, Al Jolson and George M. Cohan, who appear with Jessel in a single with their voices. Jessel will sing the album with guest spots, taking part in appearances at radios. IF is setting up regional distributor meetings to present the new product and the sales incentive program to sales managers and salesmen.

Mr. G is releasing "House," the second single by the Declaration, one of the group's initial releases on Audio's pop affiliate, "Morning Glory." Plans for the group's next promotion campaign as classified in the new record. Other groups signed to Mr. G include the Atlantic Invasion Force, the Memphis Strings Group, the Ballad TW and the Chalk Hill Milk Revue.

Salesmen, new arrivals, and albums will be released at the end of the month.

Merco & Klein Talks Are Off

NEW YORK — Negotiations for the purchase of a major record enterprise by Allen Klein, Can- necticut-based independent, were broken off Friday (19), 15 minutes after efforts to close the deal had reportedly been referred to sales managers and salesmen.

Mr. Klein is releasing "House," the second single by the Declaration, one of the group's initial releases on Audio's pop affiliate, "Morning Glory." Plans for the group's next promotion campaign as classified in the new record. Other groups signed to Mr. G include the Atlantic Invasion Force, the Memphis Strings Group, the Ballad TW and the Chalk Hill Milk Revue.

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Moman, Crews In Deal With Bell

MEMPHIS — Two of the hottest record producers around, Chips Moman and Don Crews, have signed a deal with Amy-Malla-Bell Records for distribution of a new record label.

Moman is the producer of the Amy-Malla-Bell label, and he will also be the producer of the new label.

Irving Biege, sales director of Amy-Malla-Bell, said that he will release first new recording under the label in a few weeks.

Billboard has been appointed general manager of the new label.

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 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.

Mike Shepherd, who has been in charge of promotion for Monarch Records since November 1966, has been named vice-president in charge of national promotion. Prior to joining Monarch, he was with Warner Bros. Larry Page has been named national promotion director of Pablo Records' country division. Page has been with Jimmy & Beach Records in Shreveport, La., for a year. He has been handling promotion for country artists.

Harry Stern has been promoted to operations manager at General Record 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 W. Hareden has been named manager of operations of the Bourne Co. He will be in charge of promotion, production, sales and development of new products for the educational market. Hareden is currently an independent salesman and co-ordinator of religious and ethnic music for Mills Music, a position he created when he initiated Mills' Jewish music catalog in 1953.

Bob Harrington, former music director of WCOL, Columbus, Ohio, has been named promotion director for Kapp-Katz Associates. Bruce Kasenetz, who had been road manager of the Music Explosion, produced by Katz-Katz, has become regional promotion director for Kasenetz-Melsker and Super-K Productions. Hy Gold has been appointed national manager of Super Production and Kasenetz-Katz Music... Natasha Zapo led has been promoted to production manager for ESP and ORIDISK. She has been with 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 division, 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 Alimora Music's New York office. Alimora, an ASCAP-affiliated publisher, has its main office in Detroit. N.Y., headed by president Art Derick...

Fred Carroll and Dennis Collins have been added to the A&R staff of International Artistic. Hie production company, which handles many major rock into pop, r&b and country disk production...

Norman Rutner, formerly with Dunhill Records and Trousdale Music, joined Uni Records as a staff producer...

Don Christopher has been named general production manager...

DON CHRISTOPHER has been named general production manager (Continued on page 10)
The Vale Translation.

“Don’t Tell My Heart to Stop Loving You”

It’s Jerry Vale’s record-breaking version of “Dans Une Heure”—number one song in France. And his greatest single hit since “Have You Looked Into Your Heart”!

Have you looked into this?

Jerry Vale You Don’t Have To Say You Love Me including release me, eternally there’s a kind of wish I told there was you

CL 2774/CBS 9574
LONDON — "No equipment manufacturer, including Mo- terola, RCA and Ampex—has yet done the marketing job necessary to bring cassette CA- rtridges out of the car and into the home. We are still left with a consumer who cannot see the momentum we have built up," said one producer. "There is no machine that is not available," declared Don Hall, general manager of Ampex, who is responsible for the MGM Records tape ca- rtridge line.

Tracing his company's history in the all the configurations since the introduction of the MGM repertoire in 1959, he said that Ampex produced an average of 2,000 units a month. And he forecast that 10 mil- lion cassette units would be on the market by January. "The monthly rate of output in Japan is 600,000 units a month, so we have expanded our capacity to meet demand," he said.

He told the distributors attending the recent Cartridge sales meeting that cassettes are available for all car stereos in the market.

So far, seven million units had been sold in the 1966 season by Ampex. Kalendar reported that the car tride tape market has grown 400% in the past year and that most retailers and distributors are becoming more aggressive about the sale of cassettes.

Cassette sales are a different kind of business, he said. "It is a catalog market, not a top 40 market," Hall added.

Argument vs. Cassette Called 'Theoretical'

LONDON — The argument against the cassette appears to be that cassette equipment was suitable for making recordings and that recording equipment against the cassette interests of the music industry— is the new argument, said John R. Zorn, marketing manager of Philips Phonographic Industries, Ltd., a branch of the international division of Philips.

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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 $315 million mark in merchandise at wholesale prices, claimed Larry Finley, ITCC president, at the MGM Cartridge distributor sales meeting here. He re- called that two years ago many people had held major doubts about the tape industry, "but the momentum is here to stay.

ITCC had already earmarked $500,000 for advertising in the second quarter of this year. "We have one dis- tributor here in the company who is taking the pro- grams and the racking and the shelving into the showrooms. He has arranged for 500,000 dealers- to-distributor sales meeting here. He re- called that two years ago many people had held major doubts about the tape industry, "but the momentum is here to stay.

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This would be followed in a row by a automatic chop- changer playback unit which would also need to be played through a stereo amplifier. The change mechanism would enable it to play six tapes simultaneously and it was available to the entire market.

England and France had been started for the produc- tion of the first ten cassette players which would be capable of playing up to double LP thru a tape cassette, if they come about.

Gazenbeek commented that many of them had neglected the "automobile" market. The reason was that the cassette player was a head start and Philips wanted to cut some costs to the latest equipment. "We shall be going into this market with in- dustry," he said, "but it is no problem to the major players or combinations with cars that this is a potential market for the motors manufacturers to install units on the assembly line so we are not going to neglect the "automobile" market." He added. He also said that the car tapes were making equipment for the first time in Japan and that this figure would go over 100,000,000 next year. Japanese manufacturers would market cars and units and would be trying to make in- roads into the Lear and Fidei- pac sectors of the market.

Country Review

Greene Paints Room Red

NEW YORK — The Nashville Room of the Country Music Association, taining its policy of presenting very strong country acts, linked Greene, CMA award winner and Decca artist, opened Tuesday and (23) and presented a generous program of the biggest hits as well as new ma- terial. "You Are My Treasure" and "I Can't Help Myself" were up to the mark.

"There Goes My Everything," "What Looks the Door," and "All I Have" were also on the program. "You Are My Treasure," "Walking the Floor Over You" and "By The Time I Get To Phoenix." His band, the Greene, CMA, and the "Red Room of Home" were all featured with a solid instrumental, "Cowboy." Graciously, Greene credited many of the contributing artists—Dallas Frazier, Vic McAlpin, Cindy Walker and Ernest Tubbs—for various of his big hits.

Show was opened by WRJ's music director, Lee Arnold, and the Nashville's led by Terry White, who was briefly awarded to the "Red Room.

The show was also sponsored by Hank Williams' "Wedding Bells" to Curley Putnam's "Green Grass of Home.

Paul Ackerman

A Gold Record for Tex's Legs

NEW YORK — "Skinny Legs and All" by Tex Beneke, her second album, has been certified a million-seller by the RIAA. The Dial Records single is Tex's first gold record.
Another Million Seller for JOE TEX
"MEN ARE GETTIN' SCARCE"

...And Heading for A Gold Record
Joe Tex's New Album
"LIVE AND LIVELY"
Atlantic #8156
Contains the Smash Hit
"SKINNY LEGS AND ALL"

Produced by BUDDY KILLEN
Written by JOE TEX
Published by TREE MUSIC, BMI
Distributed by ATLANTIC
Glory Payoff Lures Rockers to Rock-Bottom Paying N.Y. Clubs

Continued from page 1
Candyman are signed to William Morris.

Problems Involved
Renovating, co-owner of Talent Promotions, a group of talent managers involved in booking acts in a New York nightclub. When it is complete, it will be the smallest club in the world. "I've been keeping the place as long as possible to see whether the public will come," he said. "We're trying to get the balls rolling on the place, which is going to cost $200,000."

Billy Hirt, who heads the Youth Division at GAC, claims that the club will be a haven for young people. "It's going to be a place for New York's young people to hang out," he said. "We're trying to create a climate where they can feel comfortable."
CHART ASSURANCE
from
THE ASSOCIATION

"EVERYTHING THAT TOUCHES YOU"
B/w
"WE LOVE US" WS 7163

Produced By BONES HOWE

ANOTHER SIGNIFICANT SINGLE FROM
WARNER BROS.-SEVEN ARTS RECORDS, INC.
CONGRATULATIONS
CATHERINE McKINNON
Canada’s Top-Selling Female Vocalist
and
THE ABBEY TAVERN SINGERS
Canada’s Top-Selling Group (Special Award)

MIDEM 1968

ARC SOUND LTD.
20 Cranfield Road
Toronto 16, Ontario
Phone: 416-751-1613
Pres.: Phil G. Anderson Vice-Pres.: Bill Gilliland

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

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 ‘tario 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
Just Recorded!
their new single...

Ian & Sylvia
90° x 90°

VRS-35062

& coming soon, their new album

THE BEST OF IAN & SYLVIA

VRS-9269 mono VSD-79269 stereo

www.americanradiohistory.com
Philips concentrated MIDEM promotion on the new Cassettephone, which was 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 ahi-fi unit, and the new N.4000 car model "inter-box" cassette player.

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

MGM's principal activity at MIDEM was contact with 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.

Copel of Sweden spoke with American producer Steve Clark to discuss the release of the records of MIDEM 68 trophy winners. the Hip, in the U.K. Copel managing director Hidge Roundquist also revealed that Page One in the U.K. will release records by the Teutars and the Sweden Singers.

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

Brazilian singer Eliz 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 Zykin, 4.3 million for Edith Flerka and 2.6 million for Dmytro Hastyuk from June 16 to July 1967.

Norway's Arne Bendiksen sold the Vangards and the Beatles albums to Stere Records, South Africa, and to Robert J. Stone, Canada. Bendiksen also publishes the groups' songs.

Ricordi, Italy, exclusive Lucio Salvi, completed deals with Dynavoice President Don Crews for Mitch Ryder's Italian tour in June. Salvi discounted deals for a visit by the Box Tops with Real Records President Larry Utali.

Francois Minich, president of Pate-Marcon, has been appointed president of the French Record Federation.

Cemal Cemal Celato general manager for Turkish Phonogram reported that Shirley Bassey has recorded, her Sisly Hit single, "I Like to Be Loved," in English, French and Spanish. John Rasmussen, head of Imu dic Publishing, which handles the EMI repertoire in Denmark, secured release of the Danish Columbia hit "Camp" by Sir Henry and His Band in England in its original Danish version. Record will be covered by Electrola in Germany and released in Holland, Sweden and Norway.

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 Progress 'Snars' A&M Studio Plan

Los Angeles — Progress is impending 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-building 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 features, published by Shaneley Music Corp., will be available this week in music stores. 'Pretty Polly,' by Don Black and Michel Legrand from 'A Matter of Innocence' and 'Will It End?' by Sammy Cahn and Neal Hefti from 'P.T.' 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:

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Los Angeles — Sheet music of the theme songs from two Universal features, published by Shaneley Music Corp., will be available this week in music stores. 'Pretty Polly,' by Don Black and Michel Legrand from 'A Matter of Innocence' and 'Will It End?' by Sammy Cahn and Neal Hefti from 'P.T.' closing day, Jan. 27, of the 1968 International Record Music Publishing Market.

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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 clarinet and the Sunn clarinet. Composer Dominc Frontini and guitarists 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 in downtown Milwaukee.

The new store will handle some 30 instrument brands, including Gibson, Fender, Harmony, Hardtail, Slingerland, Rogers, Ludwig, Gretsch, Rickenbacker, Austin, and Kinsman.

William Petty Dies

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IT HAD TO HAPPEN!

THE SOUND OF SALES EXPLODING FROM BUDDAH
“Green Tambourine”
The Lemon Pipers BDA-23

“Simon Says”
1910 Fruitgum Co. BDA-24

“A Million To One”
5 Stairsteps & Cubie BDA-26

"ON BUDDAH RECORDS OF COURSE"
NEW YORK — Broadway craftsman, 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 genre, what 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 scores 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 find love and happiness to return, falls flat. Gower Champion's fast-moving acrobatic staging is just snatched from a Broadway show. "Happy Time.""

HERE'S WHAT DAILIES SAID

NEW YORK — "The Happy Time," a style, a certain style, in a certain manner, even a certain disposition that put it above the rest of the season's so far sadly sparce crop of Broadway musicals.

NEWS... "... interesting in this... Not too holding as to the story. The songs are generally excellent."

POST... "... a struggle between a brilliant production and a matter-of-fact book that the score proved the dominant force.

HÔTEL'\nAN ESTABLISHMENT PROVIDING BEDROOMS, BATH, ETC., AND USUALLY FOOD, FOR THE ACCOMMODATION OF TRAVELERS.

OUR ETCs. ARE FABULOUS

The first great etc. you notice at Sherman House is where we are, right smack in one of the most exciting places in the world—ever-changing downtown Chicago. Then there are, like our Well-Of-The-Sea, world renowned sea-food restaurant... College Inn, America's first supper club... Celtic Room, meeting place of politicians and celebrities... 500 rooms and suites from $9.00, etc. But so much more than just a hotel.

SHERMAN HOUSE

designed: Chicago's Fabulous "Hotel," by H. W. Randolph, Clark, LeBalle, Gerald S. Kaufman, President and Managing Director.

For reservations: 312/343-2100 TOLL free 312/222-0820

Newspaper: "The Chicago Daily News"

Los Angeles — Aretha Franklin launched the new $16 million Franklin's as a concert facility. Miss Franklin's raw energy particularly suit the opening Monday (22) but the Forum has long been a launching pad, but all slaughtered the artist's mastery of the blues. The Forum made it possible, a blend of nighttime and basketball games, but its intensity pays off with ampature.

The vocalist and the 13-piece Presto Love band worked from a rear end platform. The vocalists were distinctive in capturing listeners along the rear and front sections. Consequently the band and vocalist often sounded out of synchronization. The four voices of the Sweet Inspirations, Miss Franklin's backup group, were completely lost.

The Forum's concert speakers are built into the maze of ceiling beams, with sharp direction as was produced instead.

Miss Franklin offered a program of pop blues after starting her audience by opening with "No One But Me," a" Business" which ran into "Come Back to Me." Then she shifted gear for a "Zoo," a number, "Waves of familiar melodies drew shouts.

The Young-Holt Trio proceeded the vocalists with a clean presentation of jazz instruments, tinged with some nifty tambourine snacking and cello strumming. But they, too, felt victims of poor sound amplification.

Promotion Company Manning 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 go on 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 Broadway.

GENE PITNEY, Musician artist, recorded the song "Better To Have Loved than to Have Held My Heart," on EMI's EMi/Steele label, which was made for sales of 250 copies of a single.

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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, Feb. 13. Other stops are: Wake Forest College, East Carolina College, Valdosta State College, Concord College, Baptist College of Charleston, S. C., Lake Sumter 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, University, of Lexington, Va. February 16 at Rhode Island (9). Fairfield Uni- versity (10). Holy Cross University (11). Boston College (16). Gettysburg College (17) and Ar-

(Continued on page 22)
NOW! NEW!
SURE-SHOT
CINCH!
HANDS DOWN!
ODDS ON!

...And Other Expressions of Chart Certainty, Describing the Latest Singles Adventure of Music's Most Innovative Group!

"JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN)"

WARNER BROS. - SEVEN ARTS RECORDS, INC.
Loretta Lynn finds that "Singer" and "Feelin" is what brings success. Her latest album by that title (DL 4920-M; DL 28906-5) is a perfect example. It's a collection of her best hits — and it's fetching 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.

(Talent)

Campus Dates

Kansas Polytechnic (29), March 24 tour dates are University of South Carolina (30), East Carolina University (31), University of North Carolina (32), and Hampden-Sydney College (33), The Association, Warner Bros. Records artist, opens a 12-city college tour on Feb. 14 at Marywood College in Scranton. Other February dates are: University of Dayton (34), Syracuse Memorial Auditorium (35), Lehman University (36), Cincinnati Music Hall (37), Columbus Odis Civic Auditorium (38), Cleveland Music Hall (39), Springfield (P.A.), Civic Auditorium (40), University of Georgia Auditorium (41), Northwestern University (42) and University of Maine (43).

The tour for the Spencer Davis Group, United Artists group, current being booked by Premier Talent Associates, has featured Sullivan Community College, March 29; Syracuse University, 30; Southern Methodist University, April 1; Mississippi State University, 31.

Decca's New Faces' Build-Up in Gear

NEW YORK — Decca Records, owner of two subsidiary labels, Coral and Jubilee, have a promotion and publicity drive under way for their "new faces" on the three labels. Much of this "new faces" campaign is keyed on concurrent signing of production deals with top recording artists of the shoots as Terry Philips, Brian Stone and Charley Green, Elton John, the Tradewinds, and various Productions, along with Engeland's Tito Burns, Shep Leyendecker and writer-producer Mike Leander.

Foliated in the closing months of last year, the "new faces" campaign is now in full swing and is expected to be a new act to the label during the new year. Several new acts have been signed, 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 completed through exposure on network television and stories in national publications. Other acts pricing their "new faces" drive consist of the Twangs, 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 on their new project.

Several single acts and many other territories on the strength of the Buffalo action. Additional pop acts that have been encompassed in the company's "new faces" drive include Yap Doonican, Jean Peloquin, the Quartet, the Sandwells, the Sundowners, the Nova Local, the Voya and the Poor, among others. More information on these acts and the others on the three labels in the drive to bring the "new faces" to the public.

Marty Salkin, Decca vice-president, said 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 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 folkloric Society, the festival will feature among its performers: The New Lost City Ramblers, a festival fixture since 1961; Bukka White, blues singer; the Ozborne Brothers (Sonny and Bob), a bluegrass act from Nashville; Bahamian singer and guitarist Joseph Spencer; a South Carolina square-dance family-troupe, the Caledonia Hoedowells; a Chicago style rhythm & blues singer; a folk/bluegrass master Kilby Snow, guitar and banjo player John Jackson, Clark Rensinger, 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 Festival Lectures, panel discussions and workshops will also be held free to the public at Laus Noyes Hall. Concerts will be held in Mandel Hall.

Minny 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, "Comedian and the Teen Machine," will begin Saturday (3) and will be held every Saturday morning from Dayton's auditorium at its downtown store, Tom Ingelisky, Dayton's publicity and advertising vice-president, said the program will be a "live" program. On Saturday, the program will be broadcast on KDWB's regular rock radio programming format, and many other territories on the strength of the station's action. Additional pop acts that have been encompassed in the company's "new faces" drive include Yap Doonican, Jean Peloquin, the Quartet, the Sandwells, the Sundowners, the Nova Local, the Voya and the Poor, among others. More information on these acts and the others on the three labels in the drive to bring the "new faces" to the public.

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CHIPMUNKS – DOLITTLE
HEADING FOR A MILLION!

THE Chipmunks see Doctor Dolittle
ALVIN, SIMON & THEODORE
WITH DAVID SEVILLE

SUM-1300/SUS-5300

SINGLE RELEASE

"MY FRIEND THE DOCTOR"
"TALK TO THE ANIMALS"

* Nominated for Academy Awards

OTHER NEW SUNSET RELEASES

SUNSET RECORDS...
HIT ALBUMS AT THE LOWEST PRICE
LOS ANGELES — World Pacific's highly-successful exploration of the Asian music market continues to expand on several new fronts next year.

Thanks to Ravi Shankar and Indian musician Mahari- shi Mahesh Yogi, World Pacific will embark on a series of new Asian series, involving itself with the more vocal South Indian music and the musical output from Japan.

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

Asian music will account for

approximately 50 per cent of World Pacific's gross sales for 1967. The label's 67 figures show 50 per cent gross 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 become popular with the Beatles' mystical involvement with Maharsihi Yogi. Dick 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 and music.

Do Well At Concerts

During the past year or two other artists, including Kishini Nakashima, Kimo Eto, Aash Khan, Abi Khan, Balashander and Nanswamy 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 series, "Kcolo and Flute," has been successful. The figures show that the sales of traditional Indian instruments performed by both Asian and Indian artists have been strong. Other Asian artists who have been influenced by Asian music include Charles Lloyd, Don Ellis and the late John Coltrane."

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 second annual edition of "Concert Music, USA," prepared by BMI, said the average American spent $187.84 in 1941 and $365.99 in 1966.

Retail sales of musical instruments totaled $959.2 million, a 961 per cent increase since 1955 when they were $54 million. Music record sales in 1966, more than 57 per cent of total retail sales, were $2 billion. The United Kingdom with 6.91 per cent was runner-up.

Record sales totaled $481.2 million in 1965, $508.8 million in 1966. Classical sales accounted for $124.1 million of the total. The United States now has 1,436 symphony orchestras, more than twice as many as in 1950. Record labels include purchases of musical instruments, records, concert tickets, musical and instructional aids, and ads to events or music publications, records, photographs or radios.

The pamphlet reported that 61,462 music teachers, including instrumental teachers, had died. The figures show that the most popular instrument with 31 million players, followed with 10 million for guitar and 4,400 for organ. Instrument ownership was up 59 per cent since 1960.

CBO Expansion

OMAHA — CBO Enterprises, Inc., the largest jukebox company equipped with 4-track and later will be equipped with 8-track equipment, has expanded to 4-track equipment, CBO Enterprises, Inc., 4106 Commercial Ave. Jean Vippol has joined CBO as a managing agent. The company is due to open the new building in mid-February.

The new studio, located at 3705 North 13th Street, has over 2,250 square feet of recording space. Originally designed by Recording Productions, the studio was redesigned to handle several independent production companies.

CBO's new address is 4106 Commercial Ave. Jean Vippol has joined CBO as a managing agent. The company is due to open the new building in mid-February.

Shirfin Sells Out His Share of Callo

NEW YORK — Jerry Shirfin, co-owner of Callo Records, has sold his share of the label to Robert Driscoll, owner of Callo Records.

The partnership was described as "cordial," by Shirfin, who founded the label four years ago, denied reports that the label is for sale. Shirfin Sells Out His Share of Callo
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 Warner
A Lauren Music Production
Radio-TElevision programming

Records Doing Long Runs On Key Hot 100 Stations

*Continued from page 1*

"It could be that our approach is wrong ... we expect too much of records ... that we were picking up all stone-cold smashes when all records can't be stone-cold smashes." A record producer at WABC on Capitol Records—"Nothing But Rock and Roll"—was referring to the CKLW playlist total weeks as of last week. Other long-run records, known for their success 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 Sandpipers, Calla eight weeks; "Chair of Fooles," 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 Buckinghams, Columbia, 12 weeks; "Only in Disguise," by John Fred and his Playboy Band, Paula, 12 weeks; "Bend Me, Shape Me," by a new last week by the Interiors, Bread, Acta, 13 weeks; "Daydream Believe" by the Monkees, Col-Peps, 15 weeks. "If I Could Build My World Around You," by John will work the Tami Terrell, Tami, 10 weeks, and the Aretha Franklin hit, 12 weeks.

This might be caused by the fact that nothing else is happening," said Rook. "There's no 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 as well, as Neil Diamond and the Human Beings took about a week of play before they began to break in the market.

In St. Louis, WGLI, 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 pick are the ones that will lead as hit. He said that too many "fringe" records had been getting in there, "When a record reaches a certain level, then dropping off," Hilliard felt that this sort of thinking was killing an act for 40 records.

He pointed out, however, that the WGLI playlist was 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 "Nothing But Me." Recalled thru the Human Beings, WFL 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 chart, but it was then dropped. He said that he believed the competition — WIBO — had dropped the record about the same time.

"When 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 putting them on the playlist and 17 this week to get them on the playlist longer. As far as I'm concerned, we've got our audiences on this record."

He said WFL had not gone back on the record. Long-termers on the WFL playlist included "Sukiyaki" by Gladys Knight and the Pips, Soul, seven weeks.

Ruth Meyer, program director of WMCN in New York.

WGLI Makes 'Biggies' Sit Down and Listen

BABYLON, N.Y.—Although sitting almost in the shadows of the New York City, 2,000-watt WGLI stands up under the "big time" competition rather well. Program director John Yottes doesn't ignore the competition from WADB and WMCN, 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 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 a station play by Yottes, who is in charge of the promotion department.

John Yottes took the program in last June and has brought in a lot of new music that I began updating the programming about two weeks ago.

The playlist new runs 102 records and new records are picked for air play on a sound basis. Yottes and music director Dave Knight, both of whom watch the 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 runs during the day, because of commercial commitments," Yottes said, "but at night we're almost always on the air."

"We've been doing it this way for years."

"Many of the records in the new Brenda Lee single "That's All Right." Yottes said that "It was the record that first in the New York area by WGLI, "We've got the "In Disguise" by John Fred and his Playboy Band, "Green Tambourine" by the Lemon Fingers, "Amelia Woman" by the Union Gap, and "Storybook Children" by Billy & Judy. "And I know that New York stations check out record story in this area."

WFL doesn't play much R&B, because Yottes feels R&B records don't sell well on Long Island. Therefore, he has a large role, avoids the raucous-sounding records. At the same time, WGLI stays as a "fresh" station. Yottes feels that Top 40 radio is along the right path through a change, drifting away from hard rock. To help the drift, he took out "Sukiyaki," by the Buckinghams. He's also trying to make it "impossible" by Lalo Schifrin.

The reason for exposing new songs is to give listeners 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?

The Ten Commandments of Record Promotion

Editor's note: Steve Schulman, independent record promotion man in Philadelphia, printed the following commandments of record promotion distributed 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 Shall 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 files about the "international" appeal of music, and CHUM, Toronto, disk jockey Bruce Skinner, has his own way of doing it, with a feature that spreads that message to listeners of his programming. "Wide World of Music" is a regular feature which Skinner consults the Billboard Hits of the World charts and plays the No. 1 record in Japan, No. 3 in Denmark, or No. 7 in Australia. The item draws phone calls and letters from immigrants from other countries, as well as Canadians.

"Particularly since the explosion of the Beatles, I've been interested in what's happening musically in other countries," says Skinner. "The Peer," as he's known to his fans, keeps in close touch with the British scene via visits, acquaintance of British music 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. As Skinner points out, it's easier in choosing which hits from which countries to play, and consequently Skinner finds himself playing U. S. and British records that are shaft on page 26.

KGA Sheds 'Old' for New: Hot 100 Play

SPOKANE, Wash. — KGA, 50,000-watt old-time CBS operation, has dropped the old-time stuff and switched to a Hot 100 format. Jim Kane was appointed as new program director of the station, said he was only in "phase one" of the changeover. "The goal is to go rock and rock hard," he did not, however, believe that record would be playing much R&B records. Playlist will be fairly tight. Deejays are up-tempo, but not screamers.

The format used to feature everything from the classics to the latest in music business. 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 program director, San Francisco, is station manager. Jack Kane was brought in from San Francisco as operation manager. Sim's was formerly with KJR in Seattle. Music director Johnny Novak had formerly worked out of KJR, which now is the KGA competition for the rock listeners. Other personalities include Jim Nielsen, who is worked on Radio England; and a girl deejay who'll be known as Leigh or Lisa. Programming is at midnight shift as soon as she joins the station.

KGA beams 50,000 watts day and night, reaching into Can-ada.

Controlling 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, and now he's playing some English on his program. He plans to use on his program, asking which disks are in the top three in that area, what new records are breaking fast, and then he plays them on his program. Skinner also mentions of the deejay. "The kids are interested in that big in Winnipeg, too," he says. "I'm surprised, and so are my readers!"
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
as performed by Miss Warwick in the 20th Century-Fox Film
produced by BACHARACH-DAVID
Records Long Runs On Key Hot 100 Stations

*Continued from page 26*

also felt that records were tak-

ing longer to become real-

istic. We're swamped with new re-

leases after the holidays, but for

some reason, not this year. Nor do

I think many of the record ar-

tists know what kind of bag they

want to work in," she said, point-

ing to the phalanx of the Four Tops
called "Walk Away Renee" as being
differ-

ently from their usual product.

"They've got to be kidding!" the

boss, 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 mar-

kets. The current format of the

Hot 100 station doesn't have com-

petition and usually fewer records.
Jerry Kaye, program director of

WING in Dayton, Ohio, said that

his playlist had slowed down since

WONE deserted its rock 'n' roll-

lineup to go more R&B, and

pointed out that WING, "We used to

move records off the chart in three

weeks now, whereas we kept them on

for five and six weeks. Switch the

format, you stay on longer." He

pointed out that WING is a break-

out station and has helped launch

many rec-

ords, while major mar-

ket stations generally don't go on a

record unless they have hap-

pened in a market like Dayton.

Mr. Decker, the man-

tor of WCOL in Columbus, said

about the same thing for his station,

"They're keeping the records off of

records before other stations

pick them up." He said WCOL was

experiencing no diffi-

culties in finding enough good

new records to keep its top 40-

list fresh.

In Columbus City, program
director Danny Williams of

WKY, said that ballads seemed to

come to the playlist forever. "Never

"My Love" by the Associ-

ates. Some people, for instance, didn't drop off until a new Association

record forced it off. The same with

"To Sir, With Love." But one
copy by Bobby Wood — "Break

My Mind" on MGM — wouldn't

die. It only went to 20, so WKY

began reporting sales and Wil-

liams put it back on the list. Now

it's up to 10 of the 10 teams. "This

whole thing has made me crazy.
The record business is weirder than

it's ever been."

Canada's Panel Sends Out Policy 'Feelers'

by KIT MORGAN

TORONTO — The program

board of the Board of Broad-

casting Governors (BBG), the

regulatory body governing Can-

adian broadcasting, is considering

record companies and distri-

butors in the creation of a pro-

gram of music on Canadian radio sta-

tions, which will be "of help to

the Board's understanding of radio

music policies, particularly as they

apply to the playback of Cana-

dian-produced records.

Although the BBG question-

naire makes no mention of the new

Broadcasting Act now being con-

sidered by the government, every-

one is aware that if and when it is

passed new regul-

atory policies will be

written, and that

radio stations will be drawn up, and could in-

clude in their Canadian-content

requirement for radio program-

ning, similar to the regulation which now requires TV stations to broadcast

55 per cent Cana-

dian-content programming.

Section II of the questionnaire asks

Bill C163, the proposed new

Broadcasting Act, reads in part "the programming provided by each broad-

casting board should be of high standard, us-

ing predominantly Canadian content." The
teen.

BBG questionnaire has met with mixed reaction from record companies. It seems

likely that the replies from Canadian-talent-oriented companies will press for legis-

lation which would support their claims that Cana-

dian labels which have had little success with their Canadian productions will

seize the opportunity to bring to the public the Canadian talent on record.

On the other hand, it seems

natural that the American music companies, affiliates or distributors of American

com-

panies which depend on the

distribution and sale of U.S. and British-pro-

duced product for the bulk of their

business, will be against any legis-

lation that would restrict the radio abuse of non-

Canadian product.

Agré on One Point

The record industry affiliates do agree on one point, that the questions from the

BBG (des-

cribed by several companies as "loaded") show a shocking lack of know-

ledge on the record in-

dustry, and that it pur-

ports to be a study of the pres-

ent status of Canadian radio, only two questions relate to radio while eight inquet

to the field of Canadian talent.
The questionnaire asks

whether companies experience any difficulty in the "distribution network" to major

radio stations, and if so, what difficulties, and for some time about solving the

problems. It asks how many Canadian artists are recorded by the company (requesting

names and labels),

(Continued on page 32)

Records Long Runs On Key Hot 100 Stations

Voice Joxy

By CLAUDE HALL

Radio-TV Editor

WIFE, Providence, R.I., replacing

Jack Murphy... Jim Horn has

switched time slots with Jim

Williams at KDKA in Pitts-

burgh. Horn is now 6-9 p.m. and

Williams is now midnight to 5 a.m.
Rumors of any other changes

have been denied by manage-

ment... Hank Richards, for-

merly of KXYZ in Austin, has

been moved to KXIT in San

Antonio, about a month ago, has

been appointed music director. Says

he's in need of singles and stu-

dios... Address is 112 W. 8th, Austin. Tex. 78701. KXIT is planning a stereo

format... Let me know before it happens, will

you, Hank?

Bobbette Dondel Mandell has been

named manager of program-

ning for WYDOS-FM and WKPA

in Philadelphia. Mandell is de-

voting himself to his show and to

program development. Geoff

Edwards has left KFL, Los

Angeles; he's been the morning

man... Tom Cross, formerly

production manager for KYC-

D in Seattle, has been upgraded to

program director... Afternoon

drive-time show.

Lawrence Williams, the Soul

Superman of KXTM-FM in Lub-

buck, has been appointed chief

of the program department.

Says he's been at the station

for president alf!<bidi>-</bidi>by

l-bi<bidi>-</bidi>h-<bidi>-</bidi>-by

you're too young... Roger

Wagner/Ray has been named

station manager of WEEP and

WQUP-FM, Pittsbad, he had been

manager and co-owner of WYQUP-

FM in Atlanta. His station in Naples, R.

b-<bidi>-</bidi>-by

Lawrence Miltiand, manager J.

Albert Dunn bought a station in

the East.

Lanny Lambert, music director

at WYNA, Detroit, is one more

year away from Cleveland as the

top bry says the station's on the

map more as an operative... Jim

Wolfe, formerly of WGBE, San

Francisco, is now program direc-

tor... Ted Williams, program di-

rector at WREO, Ashland, Ohio, is

going on 50-air program direc-

tor... Rob Bump, 2:30 p.m. Dave

Michaels, 4:30 p.m., 10-11 p.m.

Jim, you're just joined from WOBN-

FM in Cleveland...

Michael Steele, who's been pro-

gram director at WQW, Young

V, is now program manager of

(Continued on page 42)
*ELECTRICALLY HEATED CHILD*

ELECTRIC,
ELECTRICALLY,
ELECTRICALLY HEATED...CHILD
NURSED BY...YOUR GLASS BREAST
AH, AH, AH, AH, AH
STEELWOMB,
STEELWOMB LIGHT,
STEELWOMB LIGHT BULB...CHILD
IS YOUR MOTHER,
YOU HAVE NO OTHER
AH, AH, AH, AH, AH
SUN,
SUN CAN'T SHINE
SUN CAN'T SHINE THROUGH...CHILD
IN YOUR DARK ROOM,
YOUR HIDDEN TOMB...
AH, AH, AH, AH, AH
ELECTRIC,
ELECTRICALLY,
ELECTRICALLY HEATED...CHILD
TO BE FREE,
YOU MUST BE...
DEAD...

THE CONTEMPORARY LYRIC OF A SOON TO BE RELEASED JIMMY WEBB PRODUCED RECORD FOR
DUNHILL RECORDS, INC. / NEW YORK—BEVERLY HILLS / A SUBSIDIARY OF ABC RECORDS, INC., 1350 AVENUE OF THE AMERICAS, N.Y.
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.

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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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, boosting the station from among the also-rans into one of the major factors in this market.

He was wholly responsible for the switching 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 WIBK-AM (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, KOJO in Des Moines, KISN in Portland, KFRC in Seattle, KFYR in San Francisco and WORX in Milwaukee. Lane’s consulting service will be operated out of Chicago. His telephone number is area code 312-729-1378.

Canada Panel Sends Out Its Policy ‘Feelers’

Canada Panel wishes 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 hits are our pops of the past.

“It takes 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 force” is evident, said the panelist, “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 Identification Thursday night segment serious-by devoted to unidentified flying objects, attracts listeners who don’t normally listen to the station.”

WMTS Launches A New ‘Sound’

MUFKESBoro, Tenn.—WMTS, 5,000-watt country station, has bowed a new “sound,” according to its general manager, Tom Perryman. T. Tommy Couter helped design new jingles, logos and intros 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.

COUNTRY MUSIC NEWS

COUNTRY MUSIC NEWS

Radio- TV programming
There Is a Hit in Philadelphia

There Is a Hit in Boston

There Is a Hit in Baltimore

There Is a Hit in Washington

There Is a Hit in Detroit

There Is a Hit in Hartford

There Is a Hit in Chicago

"THERE IS"

The Dells
fever tree is coming

The Billboard Special Survey for Week Ending 3/2/68

**BEST SELLING R&B SINGLES**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. &amp; Pk.</th>
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<tbody>
<tr>
<td>1</td>
<td>1 CHAIN OF FOLKS</td>
<td>3</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>IF I COULD BUILD MY WORLD</td>
<td>3</td>
<td>2</td>
<td>3</td>
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<td>3</td>
<td>I SECOND THAT EMOTION</td>
<td>4</td>
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<td>4</td>
<td>THERE WAS A TIME</td>
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<td>I HEARD IT THROUGH THE GRAPES</td>
<td>15</td>
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<td>6</td>
<td>THERE IS A TIME</td>
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<td>7</td>
<td>TELL MAMA</td>
<td>12</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>COME ABOUT ME</td>
<td>9</td>
<td>2</td>
<td>3</td>
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<td>9</td>
<td>PICK UP THE PIECES</td>
<td>15</td>
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<td>10</td>
<td>I'M A MAN</td>
<td>3</td>
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<td>11</td>
<td>COME AND GET YOURS</td>
<td>16</td>
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<td>12</td>
<td>LOOKING FOR A FOX</td>
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<td>3</td>
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<td>SADIE KNOX</td>
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**BEST SELLING R&B LP'S**

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<td>17</td>
<td>DIANA ROSS &amp; THE SUPREMES</td>
<td>18</td>
<td>2</td>
<td>3</td>
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<td>18</td>
<td>THIS IS THE WAY WE WERE</td>
<td>3</td>
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<td>19</td>
<td>FOUR TOPS</td>
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<td>20</td>
<td>GREAT HITS</td>
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<td>29</td>
<td>GREAT HITS</td>
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FEBRUARY 3, 1968, BILLBOARD Copyrighted material
THIS ONE'S GOING ALL THE WAY!

If you haven't heard "FUNKY WAY" yet, turn on the radio... after you hear it you'll know why it's selling.

CALVIN ARNOLD

Funky Way
(to treat me)

IT'S V-605
NASHVILLE — The trend in country music recording is stronger than ever toward the use of material by an artist or record company owner as opposed to country music publishers. 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 Back Owens. Most of its 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 Vendor. Both of their excess hits are from those firms. Nat Stuckey records songs for the Stuckey publishing company, his own. The current Skeeter Davis hit is from the Davis Publishing Co. Hank Williams Jr. songs are from Ly-Ran, owned by his mother.

Other artist-owned publishing firms lending more and more in this direction include Mariposa (Marty Robbins), Greenback (Liz Anderson), Blue Echo (Ray Griff), Stallion (Bill Anderson), Gloria (Gloria Brothers), and others.

Example Other Examples Chart Records, owned by Slim Williamson, owner of Yonah Music, consistently has re-recorded Yonah songs. The same is true of J. Hal Smith, whose enterprises include Pump Music and Boone Records. Aubrey Mayhew, who owns Mayhew Music and Little Darlin’ Records, Jimmy Key, whose firm books Jimmy Newman and Dave Dudley, among others, 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.

One record company has placed in excess of 36 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 the case of RCA Victor, the arrangements usually are handled by the producer of the record.

**Nashville’s Growth: D. Davis**

NASHVILLE — As a music center, is still expanding and becoming more important in the music industry, according to Danny Davis, newly named executive producer, after RCA Victor here. Davis also said there would be no change anticipated for operations here except to continue growth. “It is possible we 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. “Fulton Jarvis has just put in three consecutive all-night sessions, and has had to be 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 Smallwood.

“I don’t think many people have any concept of how much recording is done here,” Davis added. “Fulton Jarvis has just put in three consecutive all-night sessions, and has had to be 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 Smallwood.

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 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 be more selective in recording, in turn raising the level of performances, Davis said. Part of early Davis’ career has been 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 studios of the Nashville Sun, a record operating under the label of Chet Atkins played the guitar.

Davis brought Connie Franci to Nashville to record and came up with her biggest hits. “I still think she could sell well if she could get a record,” Davis said.

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

**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 owner as opposed to country music publishers. 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 Back Owens. Most of its 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 Vendor. Both of their excess hits are from those firms. Nat Stuckey records songs for the Stuckey publishing company, his own. The current Skeeter Davis hit is from the Davis Publishing Co. Hank Williams Jr. songs are from Ly-Ran, owned by his mother.

Other artist-owned publishing firms lending more and more in this direction include Mariposa (Marty Robbins), Greenback (Liz Anderson), Blue Echo (Ray Griff), Stallion (Bill Anderson), Gloria (Gloria Brothers), and others.

Example Other Examples Chart Records, owned by Slim Williamson, owner of Yonah Music, consistently has re-recorded Yonah songs. The same is true of J. Hal Smith, whose enterprises include Pump Music and Boone Records. Aubrey Mayhew, who owns Mayhew Music and Little Darlin’ Records, Jimmy Key, whose firm books Jimmy Newman and Dave Dudley, among others, 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.

One record company has placed in excess of 36 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 the case of RCA Victor, the arrangements usually are handled by the producer of the record.**
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" stars Billy Grammer and with Linda Manring. 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, Jack Hylton, Don Wayne, Priscilla Mitchell and Gene Wyatt, as well as Grammer and Manring.

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."

**Continent from page 36**

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 Pennsylvania's Routes 50, turnpike brochures which it is distributing to disk jockeys throughout the country in conjunction with the firm's promotion campaign for the single, "Pennsylvania Turnpike I Love You" by Dick Todd on Decca.

Johnnie Tillotson is on a promotion to support his new single, "I Can Spot a Cheater," written by Glenn Yarbrough. The trip includes stops in Memphis, Dallas and Fort Worth. Skeeter Davis all recovered from bruises suffered in an accident in Austin, Tex., and the Brothers, who record on the Great label, have heavy bookings in Tennessee, West Virginia and the Carolinas as a result of their new release. Their television appearance comes from WCBS-TV, Nashville, Tenn., will be syndicated 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 switch-boards were jammed with well-wishers. The station also gave prizes, and kicked off it's Country Artists of the Year Award... 

Forbes, who has a good release going, appeared at the Longhorn Ballroom in Dallas. . . . Dottie West has a busy personal appearance schedule for February and March, which includes weekend nights at the Horseshoe in Atlanta. . . . "Opry" stars Bobby Lord and Ray Pillow entertained for the Georgia Fair Association in Atlanta, Tex., from Capitol to RCA Victor. . . . Hank Snow has turned the fiddle for his publishing company, East Star Music. . . . Already the firm has records by Dean Martin, Vic Dana, the Harman Trio, Billy Walker, Dottie West and Hank Snow. It is a point-in-company with Silver Star Music. Troy Martin is handling both companies, which has moved to a new location, 13 West End Building in Nashville.

Tommy and the Chimes have an itinerary which takes them through 26 dates in the next few weeks. The trio has a new record, written by Charlie Witty, Dan Dry, Merle Kilgore, Margie Singleton and Leon Ashley. The next jamboree is set for Feb. 10, and will feature the slain singer, Bonnie Owens, Willie Nelson, Johnny Cash and the Stargazers. Bobby Staff's RCA recording of "He Chicked Out on Me" has now had four months of airplay in many markets. . . . Strong country music stations in Chicago, Memphis, Okla., has received another citation, this one from the Coast Guard for four taped radio programs sung to the Coast Guard. George Grunberg's station put on its first successful show of the year, this one in a package including Johnny Wright, Bill Price, Jimmy Harrington, Kitty Wells and Jimmy Dickens.

Gramps Jones, Jimmy Dickens and the Country Boys tailed a "Mickey Mouse Show" in Philadelphia for showing in the near future. . . . The Richard Lewis Speakers are being heard in college society, having been doing more and more busier work for sessions, and may do a single of its own.

**ON FEBRUARY 24**

**THE REPORT**

**A BILLBOARD EXCLUSIVE**

LEADER IN THE WORLD OF SOUND

Recordings - Tape Cartridges - Radio - TV - Film Commercials

BE WITH THE BIG SOUND . . . Salute BILLBOARD with your product message.

**AD DEADLINE — FEBRUARY 6**

**FEBRUARY 3, 1968, BILLBOARD**
**IT'S ALSO A RED ALBUM!**

---

### Kirk Hansard's:

**"A Thousand Honky Tonks Ago"**

**Chart #59-1017**

**A Great Voice Plus Top Performance**

**Publication by:** Peach — Yonah Music

806 16th Ave. So.

Nashville, Tenn.

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### Billboard Special Survey For Week Ending 2/3/68

**Truck Drivin' Cat With Nine Wives**

**Chart #59-1018**

**Star Performers:**

- Roy Draper, Capitol 10257 (Tenn., BMI)
- freezing
- mixing
- tempo
- timing

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<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label</th>
<th>Weeks on Chart</th>
</tr>
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<tbody>
<tr>
<td>48</td>
<td>48</td>
<td>LOUISVILLE</td>
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<td>46</td>
<td>46</td>
<td>WORLD OF OUR OWN</td>
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<td>45</td>
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<td>TOGETHERNESS</td>
<td>6</td>
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<td>DONT MANEUVER WITH ANOTHER MONKEYS MONKEY</td>
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<td>ITS ALL OVER</td>
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<td>THIS ONE'S ON THE HOUSE</td>
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<td>IF MY HEART HAD WINDOWS</td>
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<td>39</td>
<td>A GIRL DON'T HAVE TO DRINK TO HAVE FUN</td>
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<td>MANDY JACKSON, Capitol 2021</td>
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<td>37</td>
<td>37</td>
<td>FOSSY RIVER</td>
<td>4</td>
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<td>36</td>
<td>36</td>
<td>WALK ON OUT OF MY MIND</td>
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<td>DOW ON THE FLOOD</td>
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<td>34</td>
<td>34</td>
<td>I'LL LOVE YOU MORE</td>
<td>15</td>
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<td>33</td>
<td>33</td>
<td>DARE END OF THE STREET</td>
<td>5</td>
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<td>32</td>
<td>32</td>
<td>HOW LONG WILL MY BABY BE GONE</td>
<td>2</td>
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<td>31</td>
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<td>YESTERDAY</td>
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<td>WONG HIMPIT</td>
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<td>TAKE ME JUST AS I AM OR LET ME GO</td>
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<td>28</td>
<td>TAKES PEOPLE LIKE YOU TO (Tell People Like Me)</td>
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<td>27</td>
<td>WHAT CAN I DO CAN'T KEEP UP WITH MY WIFE TO</td>
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<td>26</td>
<td>26</td>
<td>MY GOAL FOR TODAY</td>
<td>8</td>
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<td>25</td>
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<td>THE DAY THE WORLD STOOD STILL</td>
<td>50</td>
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<td>STOP THE SUN</td>
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<td>ANY MAN I'M TAKING YOU HOME</td>
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<td>LITTLE GIRL</td>
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<td>CHILDREN PLACES</td>
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<td>THE SON OF HICKORY HULLER'S TRAMP</td>
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<td>TELL ME I SLIPPED</td>
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<td>A DAY AT A TIME</td>
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KEEP YOUR COUNTRY GREENE

WITH

A BRAND NEW DECCA SINGLE

BY

JACK GREENE

“YOU ARE MY TREASURE”

(Written by Cindy Walker)
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 Brook 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.

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 andCanaan labels.

Baskin responded to a Billboard story suggesting 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 of years," Baskin added.

He said the firm has continuously mailed 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 Sanderson album, with giant labels, big double postcard follow-ups, a special letter and a new sales release included with the album."

for the benefit of the young and the light-hearted," 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 various categories of the voting.

Their "Blackwood Brothers Sing For Jesus" was one of only two (the other by Elvis Presley) to sweep the Gospel category (Jan.- Feb. 1966) at the Albin of the Year category.

Their rendition of "Surely Shaped Notes"

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

Under Best Sacred Performer Male Vocalist, "Surely Shaped Notes" and "Blackwood Bros" were nominated as well, as was "Surely Shaped Notes" and "Blackwood Bros" and one on Camden.

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

In June, the group will make a tour of Europe, including the Holy Land, taking 100 persons along on the 16-day swing. The Blackwoods also are completing construction of a new building on the Osaka, Ill., grounds, which will be known as Blackwood Plaza.

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 switch.

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 Sharcher and the Present.

The station, playing primarily the gospel music, says initial 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 Records goes a spiritual promotion for the winter months due to the success of the Christmas season.

The winter promotion offers a special deal. Nashboro Records will include the Wisconsin Community Choir in an LP, "Telling the Word." The 26 voices were recorded live at the New York Greek Theater, the Monetary Fair, the Fairfield Four, a famous old quartet, with the original line-up of five.

The album, released under the title "Angels Watching Over People," was produced, spiritual vocalist, with "I Must Tell Jesus"; Maggie Ingram, in a program on the spiritual Singing Family," and the Supreme Angels, in their second LP.

The fall promotion featured live album releases.

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

FEBRUARY 3, 1966, BILLBOARD
THE HAPPY GOODMAN FAMILY

THE VERY BIGGEST IN GOSPEL MUSIC

- Featured big on weekly television in major gospel markets
- Big nationwide concert schedule
- Big news wherever they go
- Big, fast inventory turnover for you

BE SURE TO STOCK EVERY ONE OF THESE POPULAR ALBUMS AND STEREO 8 TAPE CARTRIDGES

Happy Gospel of The Happy Goodmans
CAS-9644/CA-4644 CARTRIDGE NO. 3-9644

Good 'n' Happy
by the HAPPY GOODMANS

WHAT A HAPPY TIME!
THE HAPPY GOODMANS FAMILY

BIGGER 'N' BETTER
THE HAPPY GOODMANS

IT'S A WONDERFUL FEELIN'
THE HAPPY GOODMANS

THE BEST OF
THE HAPPY GOODMANS
CAS-9614/CA-4614

I'M TOO NEAR HOME
THE HAPPY GOODMANS
CAS-4613/Mono Only

Order from your distributor or Word, Inc., Box 1790, Waco, Texas 76703
For twenty-five years we have built our reputation and our business on this simple expression, "a handshake and a promise." This simple but sound business philosophy that was our beginning is even more important to us today. Especially in our relationship with our family of artists and writers.
Congratulations Acuff-Rose on your twenty-fifth anniversary. Hickory and TRX are proud of the successes we have experienced together. May your future be as bright as your past.

Singles
1153 Sad Movies – Sue Thompson
1159 Norman – Sue Thompson
1173 Torture – Kris Jensen
1174 Have A Good Time – Sue Thompson
1184 Paper Tiger – Sue Thompson
1214 Talk Back Trambling Lips – Ernest Ashworth
1269 Bread And Butter – The Newbeats
1282 Everything’s All Right – The Newbeats
1332 Run, Baby, Run – The Newbeats
1395 Billy And Sue – B. J. Thomas
1396 Catch The Wind – Donovan
1324 Josie – Donovan
1339 Universal Soldier – Donovan
1348 What Kind Of Deal Is This? – Bill Carlisle

LPs
109 King Of Country Music – Roy Acuff
125 Great Train Songs – Roy Acuff
127 Fairy Tales – Donovan
132 The Best Of Frank Ifield – Frank Ifield
134 Roy Acuff Sings Hank Williams – Roy Acuff
135 The Real Donovan – Donovan
139 Famous Opry Favorites – Roy Acuff
143 Like It Is – Donovan

For almost fifteen years Hickory has had hits and grows in stature every year.

In less than six months TRX has proved itself to be the hottest new label in contemporary music.
Symbolizing an Era

By PAUL ACKERMAN

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 "Tossin' and Turnin'"—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 disconsolately or complacently, 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 basis 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 greatest publishers.

It was in April of 1945 when Rose drove with his wife and young daughter from Chicago to St. Louis to visit his 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 conceded, 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 Ferster and to do some recording there. He and Wesley went through the city together sometimes. After a few months of this, Fred offered Wesley a job with his growing publishing company in Nashville. Wesley turned down the offer.

"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-friends 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 the respect he felt was due him. "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 the general manager of the publishing company and have the last word on all business decisions. To my astonishment, he accepted the offer altogether. He said he had 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.

"These were difficult days of adjustment," Wesley remembers. "In the first place I didn't know a thing about the music business. My father did not admit that he 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 short music publishing agency from Chicago to Nashville. Eventually he came in direct contact with every sheet music jobber in the world. "We hired a Force 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 has said.

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

Acuff-Rose became more of a closely knit concern when Roy Acuff came down from Chicago. Brown and Wesley Rose had gone to school together but had married sisters.

Wesley Rose found the music industry a tough one. Wesley took him to New York, the ad people there readily accepted Fred, but the doors were slow to open to Wesley. Gradually, though, he made it. And the fact that his father was no longer his father did not automatically pave the way," he says.

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

And then Hank Williams came into the picture. "Keep it 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 brotherlike 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 "Oppy's" ability to bring along Smokey Mountain Boys (then called the Crazy Tennesseans), and has had most of them with him. "Roy is, perhaps, best known for his consistent entertaining of troops abroad. During the Berlin airlift of 1949, he was there with his troops. 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 into the limelight where he was a hot commodity. Unfortunately, he was not nominated 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 Exhibi shop called the "Oppy," and part owner of Hickery Records, for which 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 Hickery Music executive.
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.

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 there 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 he 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 an up-and-coming country artist to sign. "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 Okahama Wranglers. Of course we knew them now as the Wilburn Brothers. They were looking for more talent, so my Dad said 'get that skinny kid to sing some of his songs.'" The Wilburn 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."

Firsts: 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.)
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First Nashville publisher represented on board of ASCAP.

"Honky Tonk" was cut: "Grand Ole Opry." He finally succeeded in getting a guest shot, and Williams was introduced by Roy Acuff. "I got no real response on the stage until he sang "Lovesick Blues,"" Rose says. "It was then first realized that the song was the one important thing a singer. That tune brought him back for encore. 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 unusual of a good publisher.

Powerful Material: Sings Out of "Meter"

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

Fred Rose asked Vic, Guy and Shepherd 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 Tubbs (it was the famed Jimmie Rodgers guitar) for that session. The Wilburn 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 in the following January.

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

FEBRUARY 3, 1968, BILLBOARD
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

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
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 Vocalion Records. He was chosen as one of two pianists to cut piano rolls for the GRS 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," "Died I Do," "Deep Hender-son" 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.

FEBRUARY 3, 1969, BILLBOARD

Fred Was Blunt... Compassionate: Joe Lucus

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

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

"Acuff-Rose was a pretty small account then," Lucus 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 Lucus had to come into contact with the Roses, father and son.

"I spent a good deal of time there," said Lucus, "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 flapped on country music, especially after Hank Williams came along."

There came that inevitable day when Fred Rose called Joe Lucus 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," Lucus 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 Lucus 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," Lucus 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."

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

"I found it very difficult in many areas," Lucus 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."

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 sense of "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 gold-plated bowling pins to Wesley Rose, this industry began 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, perhaps 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.

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 the pride of this field.

Slightly late in coming, the award nonetheless was important because it noted, 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. They had made a success of Acuff-Rose publishing company, 25 years after it all happened. It can remember it all very clearly,” says the King of Country Music. “And I’ll tell 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 at the time. 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 anything 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 Pallini (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 I kind of got to him. He came back to 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 my name. I told him I would 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. These were our plans and our principles. At that moment, we became partners.

“I never took any active part in running the company. I was an entertainer, had to be on the road. This was strictly a hobby. This is how Roy Acuff recalls the 1943 format, 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’s was discovered by others prior to this by Billboard, by RCA Victor, by St. Nicholas Music, by Art Murray, by Ray Peterson, and E. B. Marks, just to name a few.

But it was Rose who was able to induce McCluskey to come to Nashville. He had taken up permanent residence in Nashville, first as an assistant to the president of Acuff-Rose Publishing, and now as a partner. The truth of the matter was that he helped him to make it. McCluskey, as he has pointed out, was a nobody when he joined the company. He had only a skating chance at it.

This is how Roy Acuff made his discovery. Recognizing McCluskey’s value on the Coast, he concluded that an untrained man for me. I told him all up to Fred. But he did make Mildred (Mrs. Roy Acuff) a part of the company, and after it became a corpora-

In the words of Roy Acuff, this is how the company was founded on 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’. There was this boy who wanted to make records, he said, ‘You take him around, Roy, and make sure people get to know him.’ Well, there was there back when 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 seem much at the time. I introduced him to everyone back-stage, and then brought him out on the air 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.

Assured 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

Bob McCluskey

There is an old axiom about “taking talent to recog-
nize talent.” It is therefore to the everlasting credit of the late Bob McCluskey.

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

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The Manager Who Accepts No Cut

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

Roy Acuff 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 Acuff has been under his personal management for many years. He also manages Don Gibson, the Newbeats, George Hamilton IV, Bill C Wishlist and Ernie Ashworth. He also manages the careers of such luminaries as Hank Williams, Jr., 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.

FEBRUARY 3, 1968, BILLBOARD

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.
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 Rose 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 $1,000,000.)

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 which it intended to use for its growth, an esthetic contribution to the community.

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

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 offices 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 glass stone, cantilevered off the black granite wall of the building itself. The main entrance-way, screened with gold anodized aluminum, repeats the design of the structure. 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 entities 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 embraces 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. McNally, 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.

"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 Red Brasherfield 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 Stoney Cooper, or their "Big Midnight Special." There 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 in forms not identical in sound. 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, Neil Ford and the Fanatics, and Bob Moore. Then there was a younger name, 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 solution 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 Emil 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 "Daddy's Gone A'Courting." 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 Browne, 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.
Congratulations on your 25th. Between Us, it’s been a Great Ten Years.
Sincerely,

[Signature]

Roy Osbun
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.


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.
Congratulations on your 25th Anniversary. We are proud to be a part of the Acuff-Rose-Hickory team.
ACUFF-ROSE
of
ZURICH / SWITZERLAND
is sending WESLEY H. ROSE, President,
and ACUFF-ROSE PUBLICATIONS, INC.
warmest congratulations on the occasion
of their 25th Anniversary and is
looking forward to many more years
of successful cooperation.

Badenerstrasse 332
Tel.: 051/54.64.77 8040 Zurich

ACUFF-ROSE

Congratulations
ACUFF-ROSE PUBLICATIONS,
INCORPORATED
on your
25th Anniversary

We are proud to represent
Acuff-Rose Far East, Inc.
in Japan

SHINKO MUSIC PUBLISHING CO., LTD.
Tokyo
Congratulations Wesley and Roy on your 25th Anniversary!
I'm DELIGHTED to be associated with you...

TEX RITTER

CONGRATULATIONS

Acuff-Rose

Home of the Nashville Sound... the sound heard 'round the world

Columbia Recording Studios / Nashville, Tenn.
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. 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 reality.

John R. (Bud) Brown went through school with Wesley Rose, played football with him, was his close friend outside of school, and worked on the football team at Marshall-Bruce, stayed with him as a student and worked with him as an accountant with Standard Oil in Chicago.

After college, Brown joined his father to try 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 adventures, so I decided to come," says Brown, now vice-president of Acuff-Rose Publishing, publisher and general manager of Hickory Records.

The closeness of the two men was emphasized when they married sisters. But 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 Fred onto the launching pad of the Acuff-Rose tradition and enterprise. The three had worked together at the printing and office supply company, and then continued working as a unit at Acuff-Rose.

By 1917, a year 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 she said, "Dean is one of the five or six 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 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 these 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 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 illustrious and 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 and Continental Europe. The latter copyright scored an impressive success with the late Jim Reeves version for RCA Victor.

Chappell also handled some Acuff-Rose material on a production 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 that Acuff-Rose was to set up a company to maintain 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 Nettles operation.

Nick Firth was appointed general manager for Acuff-Rose here at that time, a post he still retains, and Malcom Ridgeway is the Virginia office 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 break-through, 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 Capability in the 1966 tour of Britain by Roy Orbison and the Walker Brothers, and with Harold Dawbrey. In 1968 he got Obra's participation in the Small Faces.

The agency division has become highly successful from several angles, which is widely known now for its top artist representation.

Among these are the Moody Blues, Solomon King, Ray Marlin, Motley Lewis, Carol Denise 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. Loudermill and Boudleaux Bryant.

"Country music has come into its own during the last few years," said Firth, "with the able assistance of our man, Tom Jones, and Chappell Humperdinck. We've always managed to keep pop hits as well, particularly with British artists, and the operation here has secured more than a million copies on the 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 Richard, with "It's All Over," and Marianne Faithfull with "This Little Bird.

Acuff-Rose material performed on disc 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 Comes the Bass," written by Acuff-Rose London staffman Hugh Pattison, which was a hit for the Barron Knights and also covered by Koolfi Harris.

Acuff-Rose here has useful links with other American publishing houses like Fanmer Music, Combine Music (whose "Distant Drums" sold heavily via its Jim Reeves version), Latin and Lion rhythm and blues catalogs. Frank Field'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 building up an enormous amount of record production," Firth added. "About six singles per year over the last two years. This is our next logical step forward."

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

FEBRUARY 3, 1968, BILLBOARD
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
110 Twenty-first Ave., So.
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.

Force joined Acuff-Rose in March of 1946, just two months after Wesley Rose had come to the firm. "I remember Fred Rose beat as a boy 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 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's 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.

Don Gibson Recalls

From his snow-bound hill three-and-a-half miles from Galatin, Tenn., Don Gibson put it succinctly: "I liked the way Wesley Rose handled people. I knew if I wrote a song, Wesley would release it if he thought it was worth a try."

Gibson has been "operating" with Rose since 1953 when he and Mel Rose brought the publisher into a club in Knoxville where Gibson was performing. Foree wanted Rose to hear the singer.

Gibson says he "bought" a contract with MGM, but took the song he 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 is 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 as a singer. 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: "Gimme Some" and "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," Don Gibson recalls.

"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 starting a publishing company, and I wanted Don to be 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 Everlys, and found that they left a lot of original songs 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."

Donnie Fritts

"I never knew Fred Rose," he said. "As a matter of fact I was still a youngster when I heard a broadcast from 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 go into control 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.

Boudreaux Bryant, long an Acuff-Rose exclusive writer, chats with Sun Thompson, a Hexaby artist.

FEBRUARY 3, 1968, BILLBOARD

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 Mark Dinning, the newest. They include 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 Force (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 their R&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 Boudreaux and Felize Bryant, Don Gibson, Roy Orbison, and Bill Anderson. Now, the list of writers on ACW's books has resided with Al Bake, Brenda Lee, Johnny Mathis and Dolly Parton. When the Acuff-Rose firm opened for business in 1946, Fred Rose invited Jo Stafford, and 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 Parton.
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

[Signature]

---

EDITORAL
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

[Southern Album Service, a division of Southern Graphic Industries, will handle the complete job. We confer, schedule, design, print, fabricate, and ship to your pressing plant. All this total and personalized service is backed by our reputation as the finest color printers available. Record producers are assured of getting brilliant, quality printing unparalleled in the album cover business. Call us to discuss your next jacket.]
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

February 3, 1968

JIMMIE TYNER, President

Bunch-Nichols
Cadillac, Inc.
1503 Broadway
Nashville, Tenn.

FEBRUARY 3, 1968, BILLBOARD
FOR MANY YEARS WE HAVE
PROMOTED & CHARTED IN GERMANY
ACUFF-ROSE'S SONGS

CONGRATULATIONS
and CONTINUED SUCCESS

Ralph Maria Siegel
ACUFF-ROSE MUSIKVERLAGE
Munich, Germany

WARMEST CONGRATULATIONS,
WESLEY,
on ACUFF-ROSE'S
25th ANNIVERSARY

Best wishes,
Knut Mork

ACUFF-ROSE SCANDIA
Copenhagen

continued
success

MONARCH
RECORD
MFG. CO.

FEBRUARY 3, 1968, BILLBOARD
there was that right in 1948 when julius frank kuczinski and henry ellis stewart were sitting in the back of a taxi, moving along a highway from dallas to nashville.

a radio, tuned to the "grand ole opry," was playing, and the men heard bill mcnicee sing his famous "teenage waltz." it was a great song. it was a great moment.

"you're from tennessee, and you've never written a waltz about that state," julius said to henry.

"well, i bet i can do it," henry answered.

so peo wee king and reed stewart wrote the "tennessee waltz," a tune which was to make them rich and famous, and given even greater impetus to acuff-roosevelt's publishing enterprise.

julius frank anthony kuczinski is the given name of peo wee king ("whoever heard of a polish hillbilly?)."

stewart says the name "reid" 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," so i decided to adopt a little distinctive, so i added a letter. later i had it legally changed to "red.""

stewart also says that, up to then, he had never met anyone who sang with them 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 eccentric matches which i always carried. i dumped the matches out, split the box open, and began putting down lyrics. peo wee and i added words to it."

"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 come up with something that didn't matter if the story and the title have anything in common, but it did back then."

reid 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 on paper.

"even then the words were a little different. you'll notice that we used the phrase "oh, the tennessee waltz," the "tennessee waltz" over and over, but that finally changed.""

king and stewart took their masterpiece to fred rose, and he thought it was a pretty good song, but nothing they had written before. so they played it free for the next several Saturday nights backstage at the "opry" to try to peddle the song to one of the stars of the Opry. the "opry" didn't think much of the song, and the title and the story have anything in common, but it did back then.

"now that i think back on it, i'm pretty grateful no one recorded it then... not the way things turned out," stewart said.

reid, 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 a well-known regional king label. pee wee and i and the boys were backing him up on the session. fred rose was doing the producing. copas was not pleased with the version when it was decided he needed one more song. i promptly took the "tennessee waltz" out of the fiddle case.""

"copas would have none of it. "who needs a waltz?" he asked.

sir naathan and fred were in the control room, and i decided to play the song through on the piano. fred came right out of the control booth and asked me to play it again. suddenly he thought it was great. he was overjoyed to 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 i guess someone had done titled "southland polka." we thought there ought to be a polka to go with the waltz. nobody ever heard of that one before."

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 if a fiddler could make it all right if he 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, and he had to be taught to sustain it. wesley never did think i'd be a singer. maybe he was right. but i recorded the song anyway.""

"as i recall, it was one of the last songs i did. "even this was something of an accident," stewart explained. "it was to be the "b" side of a christmas song she was doing at that time, and then everyone in the world started cutting it."

stewart went on and singing and writing, recording such tunes as "slowpoke." i belong to me, "bongo's retreat" and "changing partners." he wrote "which one is to blame," "downstream," and other tunes, but the pinnacle attained by "tennessee waltz.""

"i don't guess anything ever will," he says somewhat ruefully.

"in 1950, pee wee king and reid stewart packed their bags and moved to louisville to get the jump on tennessee's biggest hit yet."

"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-rosen. he's left his fiddling, too, and packing up his case. within the past two weeks he has signed a contract for booking by the Bob neal agency."

"that same day he carried to acuff-rose a few songs he had written and sang. his choice was one that i hope that one of them just might be another "tennessee waltz." wesley rose listened carefully, with that same smile."

stewart and king were pleasantly a few years ago when, at the urging of former Gov. Frank Clemmons, "tennessee waltz" became the official state song of tennessee.

it's past the historic "when it's line 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 his 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 owned by the late brown brothers of springfield, Mo., in the late 1940's.

with Owen brader, snoddy was to build the original recording studios. he later mastered 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, snoddy was a recording engineer at the wsm studio. he left the radio station in 1960 to join columbia, and while there designed and help build the current studio.

"i have worked on and off with them, one way or another, since 1946," snoddy said.

"the spark that started it all was a time in atlanta where he is working with engineers of electronic equipment Co. in construction of a new console with four output channels, a compact, flexible monitoring system which can operate independently and simultaneously. it is comparable, he says, to the equipment at the columbia and rca Victor studios."

snoddy says that the new console will be in operation by mid-February.
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?
Roy Acuff    Roy Acuff, Jr.    Betty Amos    Bill Carlisle
Wilma Lee and Stoney 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
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," "Waking 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 Kontsary. Another Stockhausen album will contain his "Microphonie 1 and 2." CBS also is coupling Ives' string quartets.

Pye's low-priced 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 "Suit for Violin and Piano" is coupled with Walton's "Sonata for Violin and Piano." The third album has music of Tippet, Ridout, Mathias and Arnold.

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 Edward Cone's "As Quiet As." An album of Ornette Coleman's 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 Seal disc has Julian Bream in dances of Dowland. First American releases by Antal Dorati with his Stockholm Philharmonic are listed for Victoria in conjunction with an album of American music. One album of Swedish music is classical (Continued on page 44).

Cincinnati — The program also will include "Kid Nifret" 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 Donizetti's "Lucia di Lammermoor," her third album with London's Royal Opera. In the new album is Terry McCarthy, left, manager of London's classical division, and Dave Rothfeld, right, manager of London's American division. The album is Phil Wesen, sales manager for London Records Distribution Corp.

NEW YORK — Three listings for Iannis Xenakis, a modern composer, are contained in a new Vanguard Cardinal Series album. The first release is "French National Radio Orchestra Performs Metastaseis" and "Pithoprakta," while pianist Yui Takehahki and the Paris Instruments Ensemble performs Xenakis’ "Stinosaur.

Maurice Abravanel and the Utah Symphony have a Vaughn Williams album, while the Swarovski leads the Vienna State Opera Orchestra in two Haydn symphonies. The year, quartet offer two Mozart quartets. Instrumental recital albums also are listed: pianist Alfred Brendel in Schuman, and cellist Anthony Pinnuti in a pair of short pieces. Round out the recital releases are: "Golden Past," by Mark Deller in counter-tour 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. They include the first complete collection of Ives piano music with Alan Mandell as artist on four LPs. The package should be out next month.

First released, is "The Young Lovers," by Arthur Benjamin. His three-acetate, six-minute opera "Brief Candle" and seven songs. The album features soprano Dorothy Kean and Richard Crooks, baritone John Langstaff, pianist Charles Corelli, contralto Shirley Garvey, and the Princeton Chamber Orchestra under Nicholas Haranyi.

4 Win 5G, Orch. Posts in Mitropoulos Competition

NEW YORK — Four men won $5,500 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, Gianluca Delegu of Italy, Francois Hoybroch of Belgium, and Farhad Moshkeiat of Iran.

Three of the winners will receive posts with the New York Philharmonic, while the fourth will be the assistant conductor with the Washington National Symphony. The four also received "Golden Medal Awards, while one of them also will receive a certificate of participation. Finsihing the competition includes a conducting assignment at next summer's Festival of Two Worlds at Spoleto, Italy.

Catherine Corwin 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.

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 Brief, Richard Burgin, head of the Boston Symphony; Leonard de Carvalho, Vladimir Gotscheff, Igor Markovich and Dimitri Mitropoulos.

The competition was sponsored by New York's Division of the Federation of Jewish Philanthropies of New York. The event was an international "Symphony No. 2" competition between the University of England, Endo and Moshkeiat; Mendelssohn's "Ruy Blas Overture" conducted by Miss Comet; and France's "Symphony in D Minor," conducted by Haydnrechts, Delugl and Brott.
**Electrola Runs Big Campaign**

**Classical Music**

**Best Selling Classical LPs**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist, Label &amp; Number</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>21</td>
<td>PROKOFIEV: PETER AND THE WOLF/TOCH/DOUWELS: HOLLAND SUITE</td>
<td>New Philharmonic (Bernstein), Columbia CL 5593 (M); NS 5335 (S)</td>
<td>16</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>MAHLER SYMPHONY NO. 9 (2 LPs)</td>
<td>New Philharmonic Orch. (Klemperer), Angel 3708 (M); RCA 1968 (M)</td>
<td>15</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>HORNITZEN IN CONCERT (2 LPs)</td>
<td>Vladimir Horowitz, Columbia MLS 352 (M); NS 757 (S)</td>
<td>14</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>MELODIAN: 5 (3 LPs)</td>
<td>Schwebel/infonaffaires Philharmonic/Philharmonia Orch. (Klemperer), Angel CL 3657 (M); RCA 3865 (S)</td>
<td>13</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>PROKOFIEV: THE TERRIBLE (2 LPs)</td>
<td>RCA Victor, Angel RB 4103 (M); RCA 4103 (S)</td>
<td>12</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>PONCE/ELA LILA: 3 LPs</td>
<td>Schubert/infonaffaires Philharmonic (Orch.); Columbia M 763 (M); RCA 607 (S)</td>
<td>11</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>MAHLER: RELLACH'S PASSION (3 LPs)</td>
<td>Various Artists/Mahler Terrace Choir/Philadelphia Orch. (Ormandy), Columbia MLS 263 (M); NS 507 (S)</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>KOREN/SYMPHONY NO. 1 (1 LP)</td>
<td>New Philharmonic/London Symphony (Barenboim), London Concert Arts Orchestra (Levinson), Polydor 19/223 (M); RCA 2239 (S)</td>
<td>9</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>HACICAROFF: CONCERTO NO. 2</td>
<td>Van Giltnam, Chicago Symphony (Reiner), RCA Victor LM 3401 (M); RCA 7101 (S)</td>
<td>8</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>PENDERIDGE: ST. LUKES PASSION (2 LPs)</td>
<td>Various Artists/Grace Philharmonic (Cz), RCA Victor LM 3401 (M); RCA 7101 (S)</td>
<td>7</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>MAHLER: SYMPHONY NO. 2 (2 LPs)</td>
<td>Sils/Kapell/Utah Symphony (Ahearn), Vanguard Classical NL 793 (M); RCA Victor LM 3401 (M); RCA 7101 (S)</td>
<td>6</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>RIMSKY-KORSHIPOV: CHERSHAEFF/YARD: ORCH. Arts Symphony (Lansburgh), Capitol P 8660 (M); RCA 3576 (S)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>WAGNER: DIE WALKÜRE (5 LPs)</td>
<td>Columbia Artists Philharmonic (Karajan), RCA Victor LM 3401 (M); RCA 7101 (S)</td>
<td>4</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>BOEHM: COMPLETE NINE SYMPHONIES</td>
<td>Columbia Artists Philharmonic (Korsan), RCA 3576 (S); RCA 3100 (M); RCA 2983 (S)</td>
<td>3</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>RIGHT AS RAIN</td>
<td>Janet Price/Andre Previn, RCA Victor LM 3401 (M); RCA 7101 (S)</td>
<td>2</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>GASS: VARIATIONS II/POUSSIN: THREE VIGNES DE LANDGRAF: RHEINISCHER SYMPHONIEVEREIN</td>
<td>Columbia Artists Philharmonic (Korsan), Columbia CMS 7101 (M); RCA 2983 (S)</td>
<td>1</td>
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<td>37</td>
<td>37</td>
<td>BEETHOVEN: COMPLETE NINE SYMPHONIES (LPs)</td>
<td>RCA 3576 (S); RCA 3100 (M); RCA 2983 (S)</td>
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<td>38</td>
<td>38</td>
<td>BOEHM: COMPLETE NINE SYMPHONIES (LPs)</td>
<td>RCA 3576 (S); RCA 3100 (M); RCA 2983 (S)</td>
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**Karajan, Dieskau in DGG LP’s**

HAMBURG — The 16 releases Deutsche Grammophon plans for the next few months includes five by Herbert von Karajan and the Berlin Philharmonic. The quarter's first four will carry the German titles "Isolde" and "Tristan and Isolde." These two works by Richard Wagner will be recorded for the first time on LP, with complete concert performances of the operas, conducted by Karajan and sung by Dietrich Fischer-Dieskau.

**Contemporary Adds To Series by Toch**

LOS ANGELES — Contemporary Recorders' Contemporary Collectors will release its series on music of Ernst Toch with a pairing of the "Piano Concerto No. 2, Op. 38" by Toch, with the composer as soloist with Her- bert Weinstock and the Vermont Symphony, and the "Cello Concerto, Op. 35" with soloist Fred Barish. The album, in enhanced stereo only, is the fifth Toch album on Contemporary.

**Victor Issues Live Cuts of Two Debuts**

* Continued from page 49 *


Two electronically re- channeled selections have soprano Lotte Lehmann in Brahms and Wolfenb"ettler, and Arturo Tosca-

nello's "Symphony No. 9" in Tcherepnin's Tcherepnin's, rounding out the Victor issue's September 26th release of a selection from the notebook of Anna Magdalena Bach with soprano Lily Pons. The program includes an example of Hamilton's artichoke gustav n. pixied pine's.

The albums by Dorati and the Stockholm Orchestra were sponsored by the Dorati Foundation for Victor. They will be released simultaneously in Sweden on Grammophones and Electra.

**Texas Commission Gives Out Grants**

AUSTIN, Tex. — The Texas Fine Arts Commission has awarded 11 cultural organizations a total of $23,010 in matching fund grants.

Included among the grants were $500 to the University of Texas Department of Music; $3,500 to Texas Technological University for a regional musical drama; $3,000 to the Dallas Symphony Orches- tira; $5,000 to Austin Symphony Orchestra for Children's Con- certs; and $2,500 to the Texas Symphony Orchestra for Youth Concerts.

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Forbes
In

The finale of the event...
48 Singers to Compete at 18th San Remo Song Fest

SAN REMO, Italy — An international line-up of 48 singers will perform at the 18th San Remo Festival which begins its three-day run here Tuesday (30). The competition, whose theme is "Volare" in 1958 and "Al Di La" in 1960, will be broadcast live from the Teatro Ariston. Some 31 of the singers are Italian, while nine are American, two are British, one each Austrian, Brazilian, and Japanese. Five preliminary figures attending MIDEM at Cannes, Jan. 21-27, will cross the border to judge the contest.

Twelve songs will be performed on Saturday, Thursday, and Friday (2), and 14 of these will be selected for the final on Saturday (30), selected from the staffs of Italian newspapers and radio. All three will be accompanied by Marchetti's orchestra.

The three-day event will be one of the highlights of the festival, as a majority of the finals will be televised in most of Europe, tapes for radio and television, will be sent to either areas of the world.

Making their San Remo debut will be Wilson Pickett, Bobby Gentry, and the Carpenters, Nico Ferrero, Shirley Bassey, Pino Daniele, and Sauro Lentini.

Domenico Modugno and Mario Biondo will appear in their second San Remo appearances, and Johnny Dorelli and Pino Daniele will be making their sixth appearances.

European PX Slaps Ban on Baez Disks

NUREMBERG, Germany — The European Exchange System (EES) said that it has banned the recording 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-drug protester. The military merchandising network said Baez's records were considered unsuitable for disk shops in the European post-war exchanges.

There have been changes that the PX merchandising system is censoring records and EES executives say this isn't far from the truth. They acknowledge that the PX system is 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 was EL's EL of the.px, to block the folk singer's anti-war 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 'Fugus' recordings of "ESP," after buying 660 copies. The military services take this position, that, literally speaking, there is no censorship exercised, since the serviceman is free to buy any disk at civilian record shops.

Robert J. Lintz, Secretary of the EES, said, "We are more serious in making our recordings than are others who are putting out low-template records and there are some artists who have not appeared on our network in many years."

HANNOVER — Deutsche Grammophon has had its success in Berlin. The company's executive Henning Rintelen said that the company's "Klassik Hit Parade" has increased by 300 percent in the last two years. The company's sales have increased by 25 percent, and the company's gross profit has increased by 40 percent.

Rintelen added that all German companies have raised LP prices by one mark following the introduction of the new German mark. But, despite the improvement in the company's gross profit, the company's management said it was not possible effects the removal of tariffs on records in the Common Market and the European Free Trade Association.

Representative were taken on a tour of the two record companies and a discussion at the company, which is the single topic of discussion was diversification.

Said Rintelen: "Looking back to 1967, we said it was the year of the cassette," this year it was the year of the compact disc. "The compact disc has a much higher sound quality and is more convenient to use."

Said Rintelen: "We have had problems with the cassette, but we believe that the compact disc will become the medium of the future."

The company will release products which are "compatible" with the compact disc format. The company's new compact disc video format, "Sanyon," will be released for a variety of music.

Sanyon 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 company is Isidot Sola Llop and the commercial manager is Antonio Serrafon Gracia.

DGG Registers Peak Yr. - Maps 'Full Entertainment' Expansion

BARCELONA — A new record company—Sanyon—will be launched in Spain in the near future. The company is owned by the French-German record company, DGG, and is the first record company in Spain to be controlled by a foreign company.

The company will release products which are "compatible" with the compact disc format. The company's new compact disc video format, "Sanyon," will be released for a variety of music. The company will also release products which are "compatible" with the compact disc format. The company's new compact disc video format, "Sanyon," will be released for a variety of music.

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The company has Isidot Sola Llop and the commercial manager is Antonio Serrafon Gracia.

Dutch Entries Vie

AMSTERDAM — Six Dutch artists will compete to represent Holland in the Eurovision Song Contest in London on April 4. They are Tessa Dohob (Philips), Goosin Basz (Arone), Ingrid van Bergen (CBS), Ingrid van der Leen (HMV), Renato Frick (Philips) and Ronnie Tober (Philips). The competition will be held on the same day that the Dutch color TV on March 20.

Winisholm at Parley

COPENHAGEN — Nordic Festival concerts are being held in Aarhus, Denmark. The concerts have been attended by the Danish National Symphony Orchestra and the Danish National Chamber Orchestra. The concerts have been attended by the Danish National Symphony Orchestra and the Danish National Chamber Orchestra.
SANREMO '68

TONY RENIS
IL POSTO MIO

PAULANKA
la farfalla impazzita

DINO
GLI OCCHI MIEI

THE ROKES
LE OPERE DI BARTOLOMEO

DOMENICO MODUGNO
IL POSTO MIO

RCA ITALIANA
Electra to Pitch Product to U.K.'s College Cities

---

The Union Gaps American success "Woman, I Love You" could be recorded in French by a number of French artists, reports Editions Acaff.

Meanwhile, John Williams is recording three Acaff covers of "Can't Help Myself," "Gentle on My Mind," and "Bummin' in the Summer." British sales promoter, Roy Black, received his first gold record for a million sales in the World on Thursday (25). . . . James Taylor's "Sweet Baby James" is also charting in France where it was released late last month.

Finnish radio company, Suomen Radioton, has acquired exclusive rights to the recordings by Finnish singer-songwriter, Eino Ahola, which are being distributed in Finland by the musical firm, "Tutti," with the cooperation of Finnish record companies.

Johannesburg

Set to play South Africa during the summer are the American rock group, "The Monkees," and the English rock group, "The Yardbirds." The latter's appearance is expected to be brought to South Africa from America and English-speaking Africa. . . . Add man Graham Beggs (Gallo) is now being joined by new members, former English comedian, Stan Boardman and new Swedish singer, "Kalle Kalle." . . . The yardbirds tour will be joined by upcoming Sandpipper revenue.

The jazz scene is looking bright for new album "Jackie McLean's Black Saint" was released late last month. "Soul Jazz," the new single by the English group, "The Moody Blues," is expected to be released in South Africa during the summer. . . . The band's first album, "In the Beginning," was released in South Africa last month.

---

The Supreme (CBS) ISSN was being featured in Swedish Trade, with the release of the new album, "My Favorite Things." The single, "Komm i den ensam," was released last month. . . . The album, "The Big Ten," was released last month.

Amsterdam — Telegrams

Telephone reception and broadcast "Bows '68 Catalog" was held in Amsterdam last month. . . . The album, "The Big Ten," was released last month. . . . The band's first album, "In the Beginning," was released in South Africa last month.
WELCOME WILSON PICKETT TO THE FESTIVAL OF SANREMO
From the Music Capital of the World

• Continued from page 45

with some of the most exciting sounds on record of the night of Dec. 29, the 2,000-seat Audubon Ballroom was filled to capacity for the semifinals of the Battle of the Bands for the New Year's edition of the contest, organized by Verve, MGM, A&M, Philips and United Artists. The entry only for six bands who had been chosen from among 31 and the semifinals were held at the Audubon Ballroom. The winners were:

1. The Butterfield Blues Band
2. The Yardbirds
3. The Animals
4. The John Mayall Blues Breakers
5. The Spencer Davis Group
6. Dusty Springfield

• From page 50

LAS VEGAS

Wayne Newton, who played the Flamingo Hotel for the past four years, is now starring at the Sahara in Las Vegas. His new show, called "The Way He Was," features a 12-piece orchestra under the direction of Jack Trachs and is_mtx.

Vegas and the Rat Pack have been spending the past week playing at the Sahara, as well as playing at the Flamingo Hotel. The Rat Pack includes Frank Sinatra, Dean Martin, Sammy Davis Jr., and Peter Lawford.

• From page 35

 Premiere of "The Godfather" in Los Angeles, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 22


• From page 5

Premiere of "The Godfather" in New York City, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 10

Premiere of "The Godfather" in Rome, Italy, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 11


• From page 12

Premiere of "The Godfather" in Mexico City, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 13

Premiere of "The Godfather" in Tokyo, Japan, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 14

Premiere of "The Godfather" in Sydney, Australia, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 15

Premiere of "The Godfather" in Vienna, Austria, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

• From page 16

Premiere of "The Godfather" in Berlin, Germany, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.

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• From page 18

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• From page 20


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• From page 29


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• From page 37

Premiere of "The Godfather" in Beijing, China, directed by Francis Ford Coppola and starring Marlon Brando, Al Pacino, and James Caan.
at Sanremo

two cards are enough for our pocket

LOUIS ARMSTRONG and LARA ST. PAUL
for the biggest hit
of the 18th Song Festival
MI VA DI CANTARE (CIAO)

at Sanremo

all numbers are winners when
the player is

LIONEL HAMPTON

all the 24 SanRemo songs
recorded in a unique LP released by CDI

in USA Canada by GLAD-HAMP Records 165 West 46th Street New York NY 10019

CDI

Company Discografica Italiana
Via Balilla 36
Milano
From The
Music Capitals
of the World

● Continued from page 50
Barwin Enterprises, scheduling his new product on Project 3, Columbus, 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 astrolgical disks, each featuring a different sign of the zodiac, and including a 1968 horoscope by Jean-Sauveur Sebastien. The 7-inch 33 1/3 r.p.m. disks retail at 4 francs (80 cents).

. . . Pathé-Marconi threw a party in the Maison de la Radio restaurant for an audience of Raymond Boboisier, Jan 11, when Francois Michalak, president of Pathé, presented Boboisier with a gold disk to mark 4 million sales. Also present were Cliff Richard and managers Peter Gurney, Emile Garte from Gramophone, Belgium, and Belgian singer Mark Arvan . . . .

Beatrice Arrea (Vogue) was on hand for a four-week concert 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 Theatre. "The Lyrics Francois G. Thibaud of Paris which has been recorded in Greek, English and German, and includes excerpts from works by Rimsky-Korsakov, Dvorak, Tchaikovsky and Mozart. Pianist is playing solo. . . ." The Paris Concert-Liner, featuring live extracts from the final concerts of the international contest for young musicians. Among the artists featured is the young violinist Burgdorf, who has recently played with the Royal Philharmonic Orchestra in London.

Top Czech violinists and their students, the Matzaros, left for a three-month tour of Switzerland . . . Superphonic reports that one of the most successful pre-Christmas records was a single by Waldevarin Matsuoka featuring two English texts, "I Heard the Bells on Christmas Day" and "Mary's Boy Child." . . . Superphonic will release an album recorded live during the finals of the first Czechoslovak Festival of Rock Music.

Foreign material currently being supplied by Supraphon includes recordings by French artist Michel Polnareff (D/E/CAZ) and Mirielle Mathieu and Hugh Au-trey (FR). . . .

LUBOMIR DORUZKA

SAN JUAN
Connie Francis played El Sueno Hotel . . . Raphael, Spanish singer and recording artist, has broken all records for an entertainer in Puerto Rico. His concert at El Sueno Hotel, where he received the highest charges ever paid for such an act, were all sold out. The same happened with his six recitals at local Radio City Theater (1,500 capacities) Jan 18-21. At $8 for reserved seats and $5 general admission, all tickets were sold out for the second night. Still another "first" for Raphael was a formal contract by his former label Hispavox, S.A. of Madrid against Raphael. Alfred-Parnassus Records, Allied Wholesale Distributors and Raphael, Trybune Record Manufacturing of Cleveland, P. R. This lawsuit was the first one started against a recording artist in Puerto Rican courts for breach of contract. . . . He took the matter to court against Raphael for breach of contract in a similar suit filed by Hispavox against Alfred-Parnassus 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 artists will begin each evening's performance with Puerto Rican music rather than a waltz or other foreign society tune. These unions represent all weddings taking place in a hotel and wherever normally a Viennese waltz or march has been played. All these celebrations will now open with native folk music. The Puerto Rican Federation of Muni-

Caterina Caselli

CATERINA CASELLI

BEST SELLING ITALIAN FEMALE ARTIST 1967

CURRENT HIT
SOLE SPENTO - IL GIORNO

ITALY FRANCE REST OF THE WORLD

FEBRUARY 3, 1968, BILLBOARD
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 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 latest hit-list. Every third song on that list had lyrics from the pen of Stig Anderson.

Bravos Tops In '67 in Spain

MADRID—Les Bravos (Columbia Espanola) were the top-selling artist in Spain during 1967. According to an analysis based on the year's chart, "El Gran Musical," Juan and Junior (Novela) were second and French singer Adamo (Odum) third.

Floors Move on International Stage

COPENHAGEN—The release by Nordisk Polydor of the Philips LP "1st Floor"—the debut album of the local group, the Floors—has brought a flock of offers for the outfit and Philips is planning international release of the LP. The Floors, formerly known as the Hiphoppers, are the only Danish group to have topped the Brazilian charts. They took six months to record the album, which consists exclusively of original, published by Danspol 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 special which was taped for transmission Jan. 28.

Spanish Devaluation

MADRID—Spanish RCA has adopted government measures to reduce prices following the devaluation of the peseta. Stereo LP's at the new rates were released at the end of December.
Tape CARtridge

(left) JAMES LEVITUS, Car Tape, 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. Paccioni, Concertone marketing manager, believes that the cassette market is still "too unstable—pricewise." "We're going to pull our chin in for a while on distributing other products," says Paccioni.

Recently purchased by Class, Inc., manufacturer of composite model racing cars, Concertone will introduce several new home units, including a home stereo cassette system (model 100), stereo tape recorders (790), stereophonic tape recorder (490) 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 in the buying public, states Paccioni. "The Concertone name has been 'lost,'" he says. "It's up to me, John Paccioni, who plans to not only rebuild the firm's name but also its distribution system from the ground up."

"We're testing marketing, our new line in New York, Philadelphia, Cleveland, Houston, Chicago and San Francisco before springing our entire product line on the consumer," said Paccioni. He also wants to discuss distribution with several major department-discount chains, including White Front and Fedco. The '68 goal, according to Paccioni, 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 blisters have been much requested by retailers with rack-type displays.

Philips Has A Low-Price Cassettephone

PARIS—Philips is launching simultaneously in France and the U.S., a new low-price cassette player—the Cassettephone—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 and avoids the recording facility to hinder sales of pre-recorded cassettes.

The new Cassettephone will retail in France at 180 francs ($38), and Philips is launching 500,000 of them on the French market together with 1 million cassettes, both LP and EP.

The easily portable Cassettephone 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 Cassettephone is being produced by factories in Han- sel, Belgium, and Venice, Aus- tria, 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.

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 Association convention at the Convention Center. The show will open Sunday (27), close Wednesday (31).

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 cassette facture, distribution and sale of reel tape for the Liberty, Imperial, Blue Note, World Pacifi- k, Pacific Jazz and Soul City lines.

More comments on the ITCC first quarter promotion from distributors at the MGM International Tape Cartridge Conference in London.

Ed Westergard Stans Record Center, Inc. Sheenport, L.A.: "Am very much impressed with ITCC's first quarter program. It is well planned and interesting to everyone involved."

Dave Seidman Dir. Branch Operations Meta Distributors, MGM Records: "Observed a very imaginative and inspiring film from Larry Finley's ITCC 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 D’Sposit, 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 even more creative merchandising."

Ron Smith Shuler Distributors Cleveland: "I truly think your first quarter promotion if nothing else, will give tape cartridge industry in general, a tremendous boost because of exposure. The prices are all great and dealer participation should be greater in the Ohio area."

Jim McGuire Tape Framers 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."
South's Largest Tape One-Stop 4 & 8 Track Stereo Cartridge Tapes

You can't buy a better tape at any price!

And—you make it a great way—much more, with Irish!

Complete line of cartridges. 4 and 8 track cartridge tape, reel-to-reel tape and 1/2 and 1 inch video tapes.

Write for complete details. Irish Tape 498 Broadway, N.Y.

Channel your Fidelipac TelePac Cartridge Orders Thru Telepro Distributors

- Head Cleaning Cartridges
  - 4 Track-8 Track-Cassettes
- U. S. Made Loaded Blank Cassettes
  - All standard lengths
- A & 8 Track Loaded
  - Available in all lengths

Private Labeling
For immediate Service Local Distributor or Call (609) 424-1234 Prompt Service on Export Orders

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

New Releases
From MunTz STereo Pak!

Capitol
4CL-2760 = Harry In The Morning—Al Martino
4CL-2819 = The Many Moods Of Harry Wilson
4CL-2902 = 74 Miles Away—Teddy Wilson & His Orchestra
4CL-2926 = Just One Of Those Things—Frank Sinatra & The Band
4CL-2904 = The Checklist—Lyle By The Cabaret Palace
4CL-2940 = Sing Me Back Home—Merle Mapp and The Strangers
4CL-2964 = Love's Gonna Happen To Me—Wynn Stewart

Dot
Dot-F-20308 = The Board Of Directors—Count Basie & The Mills Brothers

Elektra
EKX-7222 = The Incredible String Band

Mercury
MCA-6139 = The Best Of Moby grape
MCA-6143 = Greatest Hits—Vol. 2—Faron Young
MCA-6144 = Greatest Hits—Vol. 2—Dave Dudley
MCA-6145 = Greatest Hits—Vol. 2—Roy Drusky
MCA-6146 = Mr. Dream Merchant—Jerry Butler

Monument
MNT-A-7200 = Everlasting Love—Robert Knight

RepriSe
4RS-2024 = Francis A & Edmond K—Frank Sinatra & Duke Ellington
4RS-2077 = Something Else By The Kings
4RS-2097 = Tenderness Junction—The Stylist
4RS-2151 = Instant Happy—Don Ho

Roulette
RUA-7393 = I Think We're Alone Now—Tommy James & The Shondells
RUA-7587 = Zippin' Together—Terry James & The Shondells

Smash
SC-6207 = Soul My Way—Jerry Lee Lewis

Tradition
TRA-C-2058 = The Legendary Moody Gobith In Memoriam
TRA-C-2063 = This Is Who We Are—The San Francisco Tapestry

Uni
UNI-72015 = Hugh Masekela is Alive and Well at the Whiskey A G A

Vail
VGS-117 = Tapestry—The Byrds

Warner Bros.
4WA-1194 = The Other Man's Grass Is Always Greener—Elvis Presley
4WA-1200 = The G-Shift: Keith/Rick/McKean/The San Sebastian
4WA-1228 = Holiday For The Salvation Army Band—Bill Cosby

Stern Car Stereo
$99.95

AR-500 Home FM/AM Cartridge Tuner
$149.95

GW Electronics is marketing an FM/AM cartridge tuner which plays through any existing 4 or 8-track cartridge. The company will introduce an FM Pro multiplex unit in late spring.

MunTz Stereo Pak

One Day Service. Complete Inventory All Lines. All Orders Shipped Same Day. Write, Phone, Wire or Call Collect.
OFFERS YOU THE GREATEST CONTEST EVER!

The next 3 pages could be the opportunity of a lifetime for you...
OVER 10,000 EXCITEMENT
including “COLD C

AROUND THE WORLD TO HOLLYWOOD:
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 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 APERT, 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.

“AROUND THE WORLD TO HOLLYWOOD”
SPANKING NEW 1968 MUSTANG
BRAUN AMPLIFIERS
SPEAKERS
AIR 8 TRACK CARTRIDGE DECK
AIR 8 TRACK STEREO TAPE PLAYERS
FREE!: ALLAN JONES

See Your ITCCC Distributor
HAS PRIZES FOR YOU!
ASH” Bonus Prizes!

SPANKING NEW 1968 MUSTANG:
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.

MUSICAL DONKES

Tuvara Skin Perfume

AUTOMATIC RADIO 8-Track Home Cartridge Deck

MGM Music Machines
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.

Contact your ITCC Distributor for details of this exciting contest and for the ITCC TAPE RIOT PROMOTION!

$2.99 (new suggested retail list price)

TOP LABELS • TOP ARTISTS

See I.T.C.C. for details.
Motorola to Build Player For Stanton's PlayTape

• Continued from page 1

White Stanton is president of PlayTape, he has had ties with Volkswagen, and Stanton, 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 have a strong interest in VV distribution in the greater New York area and in parts distribution.

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 solicited bids for cassette duplication. A Columbia official said it was routine to solicit bids, but according to one source, there is approval of bids much closer than most people foresee.

"Capitol is becoming very deeply involved with cassettes," Billboard's sources said. Timing, packaging and list of repertoire has yet not been determined.

Capitol and Columbia duplicated cassette their own 8-track product through their respective plants in Jacksonville, Ill., and Terre Haute, Ind. Capitol licenses its 4-track duplication and marketing to Mutual Stereo-Pak; Columbia handles its own 4-track line. Neither is presently equipped to duplicate cassette cassettes.

Decca, on the other hand, is said to be buying tape duplication machines for its plant.

Decca owns all of its 8-track duplicating equipment. However, there was no comment from Decca executives.

Israel Award to 'San Francisco' "Sonora" JERUSALEM — "San Francisco" was voted the most popular foreign hit of 1967 in a referendum organized by the Defense Forces Broadcasting Service (Ga'el 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.

Peggy Clark (Vogue) was voted top female singer for the second year running and the Shadows won back 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 Lennon lose their "Late Night Extra" program spots which will be shared between surviving compères of the same series. Pete Myres, Terry Wogan and Barry Allis.

Tony Blackburn is losing his Saturday morning spot, but will have an additional 30 minutes tugged on to his weekday morning programs pruned off the "Family Choice" request show. Radio 2 has signed author and women's journalist Geoffrey Wain in a bid to become more truthful and less identified with the pet project of Radio 1. Wain will host a 45-minute Saturday morning show of music requests from Listeners.

M. Mathieu Signed MILAN — Michel 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.

Backy Sets Up Production Co.

MILAN — Singer Don Backy, formerly with Clancentano Records and now in 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.

Clancentano Records claims Backy has not fulfilled his contractual obligations. The matter is in court.

AF Uses Beannes 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 on "Your Hit Parade." Some 1,650 musicians work in the various Lanin bands, which play mainly at society events. Lanin's main hand is playing at El Morocco here.

'People' on Acta CINCINNATI — Johnimah Ball's "Other People," which was a Special Merit single pick in "People," by Acta, is on the Acta label, not Ato as previously reported.

MR. DUPLICATOR...

The ease in handling the new Fidelipak 880 series in your production line will rack up additional profits for you. The 880 is a duplicator's cartridge.

OVERCOMES THE MAJOR PROBLEMS OF TAPE SLIPAGE • CROSS TALK • WOW AND FLUTTER

• WIDER PINCH ROLLER Provides excellent gripping to the capstan, withstands physical stress and widely varying capstan force in different playback machines.

• NEW WIDER, LONGER TELEFON-FACED FOAM PARTS Eliminates mechanical noise andockeying.

• COMPLETE RE-DESIGN OF TAPE OPERATING PATH AND MOVING PARTS Assures dependable performance under the most severe cases of vibration, heating and turning.

• NEW FRICTIONAL SURFACE TREATMENT OF HUB & REEL Eliminates tape scoring and throwing.

• NEWLY DESIGNED CORNER POST Provides tolerances tighter than those required by the Electronic Industries Association standard.

• A NEW CONCEPT IN ENVELOPE DESIGN When cartridge is pressed firmly together, all working elements are held in optimum alignment.

YOU OWE IT TO YOURSELF TO SEE AND TEST THE NEW FIDELIPAK 880.

Broadcast Sales Dept. Cherry Hill Industrial Center Cherry Hill, N.J. 08034
Independent Record Dealers Are Discontinuing NAMM Membership

...Continued from page 3

breed. At NAMM record dealer committee meetings we'd never see the same number twice. It

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. Selfert, owner of Campus Record Store in Iowa City, Iowa. Selfert had been active in NAMM's recent modest efforts at extending services to independent record dealers.

Gard suggested that the bike disuaded for dealers from $50 to $50 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 Carl Woolf, retail Grover Stodola.

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 association has shown renewed interest in our plight. I believe it can and will become our spokesman."

SORD

The NAMM effort was the first major effort 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 400 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 "coordinated all functions of record dealers and made things happen because it is a professional organization.

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 most of the members of their colleagues have joined them and nothing ever happened.

We come from a long line of files

100 Years Long!

So who cares if AMPILE is 100 years old? WE DO! We're proud of the fact that we have tolerated several wars and as many depressions and here we are today producing Record and Tape cartridge Cases for a modern market. Case was formed to serve this crowd that's turned in on today's music.

Take AMPILE 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. AMPILE features easy access to cartridges while driving—lid stays open and each cartridge is protected in its own "cell." They come with AMPILE Deluxe for a really heavy-duty case that features a silver-stamped, padded top. Interiors are fully lined, too. Deluxe protection for 10 cartridge and get the new AMPILE 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 815-533-3351 for the name of your nearest distributor. You'll be pleased with the profits.

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 establishment.

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.

During the Holidays at Southend Shopping Center in Bellevue, Neb., this super-size record display informed shoppers of the availability of disk merchandise at Musicland Record Store. 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.
MASTERWORK TAKES A STAND ON PROFIT MAKING!

HERE ARE 5 SENSATIONAL STEREO SALESMAKER 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-2107 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*

MASTERWORK A Product of COLUMBIA RECORDS
51 WEST 52 STREET, NEW YORK, NEW YORK 10019

Manufacturer's suggested list price — slightly higher west of the Rockies.
Classified Mart

A Table Full of Low-Cost Trade-Ins Moves Recorders

DENVER — Displaying a table full of trade-ins as the first step to an upcoming show, a display that will be a promotion of better-priced products with explaining salesmen at the upcoming show.

A drying of dry-cell-powered tape recorders is composed. Particularly those with parts missing, have suffered from damage. That the display will not be for sale on a reputation of price, good machines, etc. is not to be repaired the small tape recorder. For those who own a tape recorder and are using it at a price of $15 for a year.

Peanstiel Expands

- Continued from page 64

ers discontinuing a spindle. This has led to a sale of a spindle that can be altered at different frequencies by changing a few components in the spindle. This latter stock was of different spindles as it is the market pretty well covered. One can use and change the ball types he needs, Wight said.

How FM Sells Recorders

ST. LOUIS — Incorporating an FM radio as part of its tape recorder to locate a market area which has tripled sales for Adolph Vazis, operator of Vazis Camera Shop.

Vazis maintains an agressive tape recorder merchandising program which is based on several premises. First, instead of using the physical presence of his recorder, he believes in recording frequency-modulated classical, and popular music broadcast on a St. Louis FM station nightly.

This program, which has an extremely high market of music fans is interspersed with commercials from time to time and recorded track made catches of several of these in recording on tape so that the listener realizes the present recording job was done right there in studio. There is then an expensively equipped studio maintained by a tape manufacturer. This is an all-important point, according to Vazis, not commercial. The recording prospect that he can offer the sort of music which will satisfy his wants than to hear a local program reproduced with faithful fidelity.

While most of the music thus recorded is FM, selected be- cause of the uniformly better volume and frequency response which it creates, Vazis is careful to like recording excellent NM programs as well, including even a bit of novelty, comedy, music, radio programs, etc. Then, in demonstration at home, it is a good time to compare the types of each line of tape recorders which he handles always in operation. The customer is the one who has an ear for what is musically pleasing, Vazis said. Consequently, he is going after the musician, with fidelity radio as his principle sales tool.


**NEW ALBUMS**

**LEADBELLY**

Sings Folk Songs

Includes Woody Guthrie, Cisco Houston, Sonny Terry

Includes Alabama Round, McTell’s Blues, Delmore Blues, Stealway, We Shall Walk in the Valley, Foster’s Blues, and other songs.

FT 10150 (mono) - FT 30065 (stereo) - 12" LP, $4.79

**Pete Seeger**

American Folk Songs for Children

Includes Don’t Come Running Over The Mountain, Jim Crack Corn, Old Man, Frail Wind, A-Twistin’, Jim Along Jervis, There Was a Man, and We’re Just Like Animals, Bought Me a Cat, and many more.

FT 10165 (mono) - FT 30106 (stereo) - 12" LP, $4.79

**RAGS FROM SOUTH INDIA**

Gayeford Rajapakse, vocalist and well-known performer on the concert stage, gives four examples of southern India’s classical music, with accompaniment by Hariharan (percussion) and Doshka Mukerji (harmonium).

FT 22392 (mono) - FT 23392 (stereo) - 12" LP, $4.79

**Milk ’Em In The Evening Blues**

(The Mooches Brothers)

“Tell ‘Em, Baby;” “Old MacDonald;” “Tish-Ma-Cha-Lu-Dee” (B.B. King); and more.

FT 10077 (mono) - FT 30050 (stereo) - 12" LP, $4.79

**BLUEGRASS**

Bluegrass from the Blue Ridge

(Seventy last music of Virginia)

FT 3883 (mono), $5.79

Scottish Bagpipe Music

(Pipe Major John A. MacIntosh, M.B.E.)

FT 8614 (mono), $5.79

Classical Music of Iran, Vol. 2

(Compilation of Persian music)

FT 8513 (mono), $5.79

ALSO AVAILABLE THIS MONTH:

Available from Folkways/Scholaric Records

50 West 44th Street, New York, N.Y. 10036 Phone: 887-7700
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 (FIVE YEARS YRS)
IT'S CRAZY
THE DAYS OF WINE AND ROSES
ONE IS A LONELY NUMBER

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

Marjorie Lawrence is directing Southern Illinois University's Feb. 17th and 18 performances of Offenbach's "Tales of Hoffman."

The Vienna Boys Choir will perform at San Antonio's Municipal Auditorium at 8 p.m. Jan. 28. Charles Menzies conducted the Boston Symphony Tuesday (23) and Thursday (25). Seiji Ozawa conducts the orchestra on Friday (26) and Saturday (27). So- prano Renata Tebaldi, mezzo-soprano Clareda Gurevich and tenor Jon Vickers performed the New York premieres of Shokinov's "Sobranie Folk Marathas" as part of "Music From Mariboro" at Town Hall. Nancy Sanborn and flute player Paula Sylvester.

Arnao Knatchbull made his Western Hemisphere debut conducting the Washington National Symphony Tuesday (23) in a program including the Western Hemisphere premiere of the composer's "Concerto Rhapsody for Cello and Orchestra" with Maxut Rozentsvil and the Symphony No. 4. A program was repeated at Washington's Constitution Hall Wednesday (24) and at New York's Philharmonic Hall Sunday (29). Decca's David Nadel was soloist with the orchestra under conductor Ivan Almecost on Sunday (23).

The Indianapolis Symphony is inaugurating at $15,000 maintenance fund drive. Pianist Robertson Ilana was soloist with the orchestra in the opening concerto under conductor Richard McCreery.

Robertson was named director of Philadelphia's Curtis Institute of Music last month, beginning in Sep- tember. He will succeed Ernest Zinman, 79, who retired after 27 years in the post. Pianist Vladimir Horowitz is taking a one-year sabbatical for CBS-TV at the world's largest cancer hospital.

John Scott Trotter will speak at the San Diego Symphony's special luncheon at the El Cortez Hotel on Friday (2). Evelyn Lear and Thomas Stewart appeared on the CBS-TV "Camera Three" on Saturday (1). Tenor Richard Tucker gave a recital at the Los Angeles Music Center's Pavilion Sunday (29) at 3 p.m.

Leonard Bernstein, Alun Ollivier and Helen Quayle conducted the New York Philharmonic's Young People's Concerts Saturday (27). Soloists in the program devoted to young performers will be organist Michael Koor, cellist Lawrence Farrow, and duo Lawrence Farrow and Steven Vosi. FRED KIRBY

Classical Notes continued on page 44

EASY LISTENING

These are best selling mid-tempo+pop singles compiled from national retail sales and radio station air play lists in rank order.

TOP 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AM I THAT EASY TO FORGET</td>
<td>Frank Sinatra, Panama 40532</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>GOING OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU</td>
<td>Barry White, Soul Gem 330</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LOVE IS BLIND</td>
<td>Paul Mauriat, Philips 46453 (Carnaby, ASCAP)</td>
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<td>4</td>
<td>A MISTY MIDNIGHT</td>
<td>Frank Sinatra, Capitol 2053 (Carnaby, ASCAP)</td>
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<tr>
<td>5</td>
<td>I'VE GOT TO BE ME</td>
<td>John Lennon, Capitol 1091 (Carnaby, ASCAP)</td>
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<td>6</td>
<td>GARDEN</td>
<td>Herb Alpert &amp; the Tijuana Brass, A&amp;M 990 (Ernest, BMI)</td>
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<td>7</td>
<td>A VOICE IN CHORUS</td>
<td>Andy Williams, Capitol 2976 (Carnaby, ASCAP)</td>
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<td>8</td>
<td>HOW TO MAKE LOVE</td>
<td>Maxine Brown, Capitol 2992 (Carnaby, ASCAP)</td>
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<td>9</td>
<td>GLORY OF LOVE/ALWAYS</td>
<td>Bobbi Vinton, Columbia 4425 (Carnaby, ASCAP)</td>
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<td>10</td>
<td>DAVE TWEBBER'S PRAYER</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<td>11</td>
<td>HOW COULD I BE SO WRONG</td>
<td>Searchers, Capitol 2053 (Carnaby, ASCAP)</td>
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<td>12</td>
<td>THE SILENCE OF THE NIGHTS</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<td>13</td>
<td>INSTANT HUGS</td>
<td>Harry Nilsson, Liberty 8621 (Carnaby, ASCAP)</td>
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<td>14</td>
<td>A WORKMAN'S PRAYER</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<td>15</td>
<td>IN THE SUNSHINE DAYS</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<td>16</td>
<td>I'M COMING HOME</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<tr>
<td>17</td>
<td>PLEASE BELIEVE ME</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<td>18</td>
<td>THE GOOD, THE BAD, AND THE UGLY</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<td>19</td>
<td>LIFE IS NOT A MOMENT</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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<tr>
<td>20</td>
<td>WINDS OF CHANGE</td>
<td>Andy Williams, Capitol 2975 (Carnaby, ASCAP)</td>
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Nashville Scene

Maxine Brown, formerly of the Chiffons, launched her career as a single right away. She has put top on an album for Chas, out of which will come her first single release, "You Don't Want Me," featuring Maxine Brown, since going on her own, has become an overnight sensation. Jack Green's February dates take him from Taylor, Mich. to Los Angeles, Calif., out of which will come his first single release, "I've Got to Be Me," featuring Maxine Brown, since going on his own, has become an overnight sensation.

The Nashville Tennessean announced that the nation in the first half of February, with dates in 10 cities in six states.

Say You Saw It in Billboard

FEBRUARY 3, 1968, BILLBOARD

[Image and text not visible]
"CAB DRIVER" The Mills Brothers

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www.americanradiohistory.com
GLADYS KNIGHT & PIPS—*THE END OF OUR ROAD* (Atlantic). While her predecessor, "Midnight Romeo," did not have the same impact, Miss Knight makes an impressive appearance in her third release through to the top of the Hot 100 with "Midnight Romeo." And at the same time, she is the center of attention in the third screening of the series poster, "New Image." (She's shown in the above photo.) (Atlantic). Bell 3091.


PAUL REVERE & RAIDERS—*TOO MUCH TALK* (RCA Victor). After a successful string of hits, the group takes a break from their usual format with this new release. (RCA Victor). Bell 3093.

JOE TEX—*MEN ARE GETTING SCARCE* (Prestige). TheVeteran R&B performer follows up his hit, "Sherry Lane and All," with a similar appeal in this new single, "Sherry Lane and All." (Prestige). Bell 3094.

PARADE—*THE RADIO SONG* (ABC-Dunhill). The group's latest attempt to break through the radio barriers has been delayed again in their latest effort, "The Radio Song," which fails to make it into the top 10 for the third week. (ABC-Dunhill). Bell 3095.

Lenny Welch—*Darling Stay with Me* (Columbia). The singer's latest effort seems to have lost some of the appeal that he enjoyed with his earlier hits. The single, "Darling Stay with Me," has fallen back from its previous position in the chart. (Columbia). Bell 3096.

IRMA THOMAS—*BAD to ME* (Atlantic). The singer's latest effort, "Bad to Me," has failed to make it into the top 10 for the second week. (Atlantic). Bell 3097.

CLARENCE MURRAY—*BABY, YOU GOT IT* (Atlantic). The singer's latest effort, "Baby, You Got It," has failed to make it into the top 10 for the second week. (Atlantic). Bell 3098.

SAUL FIELD—*GOLDEN DAYS* (Reprise). The singer's latest effort, "Golden Days," has failed to make it into the top 10 for the second week. (Reprise). Bell 3099.

PENNY FLEMING—*EVERYTHING I AM* (ABC-Dunhill). The singer's latest effort, "Everything I Am," has failed to make it into the top 10 for the second week. (ABC-Dunhill). Bell 3100.

JOE & THE GROUP—*I CAN'T HELP MYSELF* (Capitol). The group's latest effort, "I Can't Help Myself," has failed to make it into the top 10 for the second week. (Capitol). Bell 3101.

SANDY DARLING—*DON'T BE NAUGHTY* (ABC-Dunhill). The singer's latest effort, "Don't Be Naughty," has failed to make it into the top 10 for the second week. (ABC-Dunhill). Bell 3102.

PLASTIC PENNY—*EVERYTHING I AM* (Capitol). The singer's latest effort, "Everything I Am," has failed to make it into the top 10 for the second week. (Capitol). Bell 3103.

JACK JONES—*I've Never Loved Anyone Else* (ABC-Dunhill). The singer's latest effort, "I've Never Loved Anyone Else," has failed to make it into the top 10 for the second week. (ABC-Dunhill). Bell 3104.

JACK GREENE—*YOU ARE MY TREASURE* (Columbia). The singer's latest effort, "You Are My Treasure," has failed to make it into the top 10 for the second week. (Columbia). Bell 3105.

LIZ ANDERSON & LYNN ANDERSON—*MOTHER, MAY I?* (Columbia). The singer's latest effort, "Mother, May I?" has failed to make it into the top 10 for the second week. (Columbia). Bell 3106.

CARL BELEV—*MARY'S LITTLE LAMB* (Columbia). The singer's latest effort, "Mary's Little Lamb," has failed to make it into the top 10 for the second week. (Columbia). Bell 3107.

DAVID ROGERS—*I'D BE YOUR FOOL AGAIN* (Columbia). The singer's latest effort, "I'd Be Your Fool Again," has failed to make it into the top 10 for the second week. (Columbia). Bell 3108.

NORMA LEWIS—*That's the Fashion* (Columbia). The singer's latest effort, "That's the Fashion," has failed to make it into the top 10 for the second week. (Columbia). Bell 3109.

Toussaint CallMe—*NEVER LIKE BEFORE* (Atlantic). The singer's latest effort, "Never Like Before," has failed to make it into the top 10 for the second week. (Atlantic). Bell 3110.

PRINCE HAROLD—*AIN'T IT AMAZING* (Columbia). The singer's latest effort, "Ain't It Amazing," has failed to make it into the top 10 for the second week. (Columbia). Bell 3111.

DOROTHY MOORE & THE RHYTHM Aces—*I Want To Be Your Man* (Columbia). The singer's latest effort, "I Want To Be Your Man," has failed to make it into the top 10 for the second week. (Columbia). Bell 3112.
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Junior Money/I Believe to My Soul
The Complete Yusef Lateef
The Drifters' Golden Hits
Joe Tex/Live and Lively

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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
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 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 $35. Yes, this is more than you're paying for Billboard today. But what did happen to your copy dated October 23, 1938?
such on the Op. including Newman Bruckner's Columbia it.

Arbors' Maria 45."

This is a top-rate recording of two Bruckner symphonies. The Toronto Symphony Orchestra maintains its high standard, and there's outstanding performance by Norma Stoper, Helen Wann, Stanley Kirk and Donald Grice, with a competent assist by the Temple University Chorus.

DOUBLE BARRELED SOUL - Brother Ali, Mcbuffy/David Newman, Atlanta 1496 (M). Three great jazzes, with beautiful support in the background - they cut a package which is outstanding for its rich, dulcet quality. Mcbuffy on the organ and Newman as solo really bring together like bread and wine. There are old cuts from the former's "Comin'," "Wrapped In Color," "Unlimited Blue" and more.


 развивает, "Unlimited Blues" and more.


THE GENE PITNEY STORY: Gene Pitney, World 21348 (M); JAC 3144 (S).

Although the record doesn't quite live up to its title, there are a couple of Pitney hits. "Tomorrow," "Without Play" and "Liberty Violence." The songs are arranged with gospel and folk influence, and the music is appropriate with the title song, "Yesterday," "Yesterday Me" and "A Man and a Woman" being cut.

TIM ROSE-Tim Rose, Columbia (L-2777) (M); CS 6277 (S).

This fine Rose album is a powerful collection of 11 folk-screwers. Most of the songs are simple and effective. Rose sings with a warm, sensitive, and engaging quality. The songs include "I'm Gonna Build a Rock and Roll Band," "I'm Gonna Build a Rock and Roll Band," "The D.J.," and "The Ballad of John and Yoko." The record is an excellent representation of Rose's talents.


Richard Sandford is a folk-screw singer with a warm, sensitive, and engaging quality. His record is an excellent representation of his talents. The songs include "I'm Gonna Build a Rock and Roll Band," "I'm Gonna Build a Rock and Roll Band," "The D.J.," and "The Ballad of John and Yoko." The record is an excellent representation of Sandford's talents.


Kogan's version of this often recorded work is warm without being syrupy, romantic without being cloying. It's warm and glowing with the violinist's skill. The Philharmonia and Kogan's conducting are excellent. It is a beautiful piece.

SING A SONG - Phil Connors, Columbia (L-1509) (M). 6-20-67 (L).

This record is a collection of pop hits, arranged with a warm and sensitive quality. The songs include "I'm Gonna Build a Rock and Roll Band," "I'm Gonna Build a Rock and Roll Band," "The D.J.," and "The Ballad of John and Yoko." The record is an excellent representation of Connors' talents.


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