Source Marking to Raise Business 100%: Steinberg

By EARL PAIGE

CHICAGO—Mercury Record Corp. Executive Vice-President Irwin H. Steinberg said last week that if the trend to mergers of giant retail suppliers leads to a uniformity of methods, including a system for source pre-ticketing merchandise, the industry will double its present volume. The industry currently does $800 million annually in retail sales.

Commenting on the recent purchase of five rack operations by Transcontinental Investing Corp. (TIC), Steinberg said, "What this trend means depends on how conglomerates such as TIC use their strength.

Some Questions: "Will it mean better service? Will it mean sufficient financing so there is a stop-up in the cycle of receivables flowing back to the manufacturer? Will it mean more profit on all levels of the business? Will it mean more marketing sophistication such as a system for pre-ticketing merchandise at the manufactured level?"

Noting that the five rack operations acquired by TIC encompassed warehouses in widely separated geographical regions, Steinberg said, "This merger should mean more co-ordination in the delivery of product, less geographical overlap, less crossing of lines of distribution by different suppliers.

"By the time merchandise reaches a store served by a rack jobber miles away, radio air time has occurred, trade paper charts have reflected action and people have come in asking for the product.

(Continued on page 10)

AAAMA WRAP-UP

Dealers Fully Tuned to Tape

By HANK FOX

PHILADELPHIA — "I don't think we'll come back as exhibitions next year," an executive of a major tape CARTRIDGE duplicator said, referring to the annual Automotive Accessories Manufacturers of America (AAAMA) trade show held here Jan. 29-31.

"Most of the machinery work has been completed," the executive explained, "so the music people can leave the selling to product distributors. Auto accessories dealers are aware of cartridges, players and the scope of the cartridge market."

Most tape cartridge and player manufacturers and distributors agree that the buyers attending the exposition, representing more than 200,000 auto accessory outlets, knew about tape cartridges.

(Continued on page 44)

THE FOUNDATIONS "Baby, Now That I've Found You" UNI 73016

A Hit Single

Atl. TV Spots to Spotlight LP's

By MIKE CROSS

NEW YORK—Atlantic Records album product is being lined up for TV exposure. Atlantic, as well as several other record companies, have been using TV mini-films to promote their single product, but Atlantic now figures that a TV film clip promoting an album features a longer run for the money.

An Atlantic spokesman said that the films pegged on albums cost much more than

(Continued on page 16)
Perry expresses every parent's prayer with his new Victor single.

"The Father of Girls"

C/w "Somebody Makes It So" #9448
Closer Policy Ties Between Kapp And Uni Being Planned

LOS ANGELES—MCA plans closer policy ties with Kapp Records, its major pop subsidiary, in New York. Artistically both companies will remain apart.

In areas where the two labels make different product—control, music clearance and royalties—it is agreed they will each develop unified policies. In recent years MCA has been studying how to strengthen its contemporary singles outlet, with newly hired John Walsh seeking independent production deals.

MCA is still making plans on the concept of Kapp developed for its 11-month-old Uni label. Phil Spector's plans on a single with some shows of public acceptance in some markets. "There is a tendency to expect immediate response. But the business moves so fast that you have no margin for error," the Strummer family income and "Record People" single took five years to develop into a national hit.

The Kapp concept was carefully worked out. With the exception of some movies to be handled by United Artists, the label will be free to buy, record, sell and promote its own records. This will give the label greater control over how its product is packaged, released and distributed. The company will also be able to sell its records to radio stations in different markets.

An interesting aspect of the Kapp concept is that the label will have the right to buy into any MCA-owned record companies to fit a particular label's image. Decca received "Sweet Charity" for example, and Kapp will not accept pop music tracks just to have that kind of material, Tannen says. The trend at film studios is to purchase subsidiary companies so they can offer offerings from every picture in a national hit.

The reason the two companies are considering closer policy ties is that MCA now has a network of about 200 salespeople who will be able to handle both Kapp and Uni records. Importantly, MCA will have obtained some of the best salespeople from the Uni label who will be able to sell both labels.

At MCA the concept of Kapp is being developed further. There will be more emphasis on the new "long-form" recordings, including full-length musicals. MCA also has a network of 200 salespeople who will be able to handle both Kapp and Uni records. Importantly, MCA will have obtained some of the best salespeople from the Uni label who will be able to sell both labels. MCA has plans to expand its promotional efforts, with a focus on the "long-form" recordings, including full-length musicals. MCA also has a network of 200 salespeople who will be able to handle both Kapp and Uni records. Importantly, MCA will have obtained some of the best salespeople from the Uni label who will be able to sell both labels.
Royle Wins in Williams Renewal

By WAYNE GREENHAW

MONTGOMERY, Ala. — A Montgomery circuit court judge recently ruled that a contract giving a Nashville music publisher rights to the songs of the late Hank Williams was in the best interest of the publisher, W.C. Austin.

However, Judge Richard Emmett added that certain provisions of the contract were unfair to the composer's widow, Audrey Williams. The ruling gave Fred Rose Music, Inc., of Nashville, renewal rights to the entire Hank Williams catalog.

Originally the contract was awarded to the company in 1956 by Mrs. Irene Smith, Hank's mother, in a divorce settlement of his Alabama estate, following his death in 1953.

Rose music was to continue publishing and promoting the Williams songs entering 1963, at the 1963 agreement for another 20-year renewal period, paying royalties to Hank Jr. The company also paid the estate $5,000 for the song catalog in 1956.

Audrey Williams, the late singer's divorced wife, and Hank Jr., who lost the case here last March asking that the contract be declared invalid.

They contended that the copyrights would not have had to be renewed as the estate was still in the process of settling the singer's estate.

Emmett said he weighed the evidence only in the light of what was in the best interest of Hank Jr.

"In this light, and with the benefit of looking back to the year 1963, it is clear that only the complete renewal contract in question was then and is now in the best interest of the will's estate,'" Emmett ruled.

The judge found that the child does not have any right in the copyrights or the renewal right of the Hank Williams catalog.

As the provisions relating to the unexpired songs, Judge Emmett said they "do not constitute an abandonment of the child's interest," and said these provisions must be straigntened out between the parties concerned or he would be forced to make another decision.

When the case was first heard in circuit court in 1962, it had involved more than 100 Williams songs. The case was settled in 1966, with the parties making the agreement, and the court's order dismissing the case was "on final appeal." 

Evidence presented showed that an average of $50,000 per year was earned from the WilliamsInterests in royalties. Some $150,000 in sales of the Williams copyrights has been awarded to the estate since 1953, according to testimony.

From Nashville, Wesley Rose, Rose's general counsel, said he was disappointed that the lawsuit was over and that the Montgomery Circuit Court was making the decision in the case.

During the trial last September, the two most famous names in the country music industry, Hank Williams Jr. and his father, Hank Williams Sr., took the stand.

When in the late-1960s, after Hank Sr. had been killed in a plane crash, the younger Williams bought the copyrights, was awarded $150,000 in the lawsuit. 

As the youngest of the Williams family, the younger Williams has released four country albums, "The Willie Wolf," "An Angel for Hank," "Victory From the Wilderness," and "The Willie Wolf," and has earned a Grammy award for his work. He also has been honored with a gold record for his work in the country music industry.

The current copyright holder, Austin, has released a number of albums, including "Hank Williams," "Hank Williams, Jr. - The Willie Wolf," "An Angel for Hank," "Victory From the Wilderness," and "The Willie Wolf," and has earned a Grammy award for his work in the country music industry.

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THE ORIGINAL ENGLISH HIT
Chris Farlowe
HANDBAGS & GLADRAGS
written & produced by Michael d'Abo
Releases on 19 Lines Showed by Main Line

CLEVELAND — Main Line Records, major Independent record distributor, hosted a dinner meeting and tape and slide show for 300 manufacturer representatives at the recently opened radio representatives Jan. 23 at the Hotel Statler-Cleveland, showing current album releases on 19 lines. The show featured LP's from Theodore Bikel to the Bubble Gum Machine, on RCA, MGM, Verve, MusiCorp, A&M, Warner Brothers, Reprise, Kapp, Vanguard, Bell Records into Artists, Elektra, London Group, ABC, MGM, Capitol, Warner, Monument and Uni.

Emceeing was Joe Simone, Main Line's newly appointed vice-president and general manager. The show was written by Main Line president Eugene V. Shipley and new promotion director Jerry Sharet.

Monument Seeking Stronger Ties in R&B, Soundtracks

LOS ANGELES — Monument will be seeking strength in the R&B and soundtrack fields, reports President Fred Foster.

R&B product is released on the Sound Stage 7 label, with Joe Simon the top selling act. Foster indicates he is in negotiation with several R&B acts to fill out the Sound Stage 7 roster, which presently numbers seven acts. Joe Richburg is the label's chief R&B producer, handling sessions in Nashville and Memphis.

In the soundtrack field, Foster says he'll be seeking motion picture personalities for "special type recordings." Movie tough guy Robert Mitchum is the newest country vocalist on the Monument roster, with Frank Jefferson handling pop tunes.

Jim Malloy, Foster's assistant will be spending more time here recording top R&B acts, the executive indicated. Malloy was formerly an engineer with RCA here.

On the subject of sound, Foster says he plans buying property in Nashville to build two recording studios and two overdub rooms. Monument's downtown Nashville studio will remain in business. Foster is also exploring building a videotape production center to service the fraternity of TV producers who videotape music shows for syndication.

ASCAP Group Picks Candidates

NEW YORK — ASCAP Nominating Committees have named the following as candidates for the Society's Board of Directors: "Great Soundtrack" division, authors Al Adams, Harold Adamson, Sammy Cahn, Benny Carter, Leo Fender, Leo Robin, and Harry Ruby; "Great Promotional" division, Sammy Fain, Burton Lane, and Harry Warren; and in the "Standard" division, Russell Bennett, William Berne, and Jack Weisenberg.

The following publisher candidates were named for the Board of Review: The popular production division: Richard Adler, T. B. Ball, William Berne, Kapp, Alex C. Kramer, Harold Leventhal, John D. Marks, Herb Mann, Sammy Cahn, and Herb Alpert. In the standard division: Ernle R. Farmer, Donald H. Gray, John M. Kernochan, and Walter E. Volkwein.

Copyright Reps Hang On Cable TV Liability

WASHINGTON — The fate of the beleaguered over-the-air TV business now hinged more strongly than ever on the Cable TV liability issue, the music industry element is becoming crucial, Sen. John L. McClellan (D., Ark.), chairman of the Senate Copyright Subcommittee is trying to hurry television distribution of copyright issue hangs fire in industry negotiations.

McClellan's subcommittee will frame the final draft of the Cable TV act revision bill, recently called on negotiating copyright committee, before trying to give him their "current position" on copyright by mid-March. The copyright committee announced its commitment arrangements do with the National Cable Television Association (NCTA) has asked for, and will very likely get, a little more time to the making the report deadline April 1.

Senator McClellan's request to the NCTA, and to the movie business, "We are asking you all to know that the NCTA and the movie business are cooperating on the details, asked that the reports do not release any "appropriate statutory language to be evaluated the recommendations of your committee.

The subcommittee is facing a race with time to get the CATV issue discussed in the revised bill, win full judiciary committee approval of the bill, and finally House agreement, before copyright revision can be voted into law by the second session of the 90th Congress. Last session, the Senate had deferred to the over proposed grading of CATV copyright liability was so rough that the Senate refused to killed, leaving CATV with naked liability for performance royalty on the programming it distributes. It is expected that the CATV will risk an all-out broadcaster attack over the proposal to give each a recording a "second copyright right," or put this over for another session.

On another front, music licencors and copyrighted film owners are close to a court action. The Supreme Court has been asked to settle in mid-March whether CATV is liable under current law for performance fees. A decision by June is conceivable. The NCTA has recently retained the law distance, Mr. Zane Morello and Scher, to represent the music industry.

Music interests may in the long run earn far more of their corporate income through the use of music involved in the whole matter of cable TV liability and copyright than appears at this stage of its development. The potential market in home entertainment TV on cable, to free spectrum space for industry, governments, and scientific use is being seriously considered by your Legislative Task Force, and the FCC.

Record manufacturers and talent unions are constantly in all forms of electronic home device, which is expected to create and promises new miracles in audio video distribution and replay on home devices. A few weeks ago, the RCA Victor announced changes in the product format because of the "growing importance of radio and TV that the "New Age of Music," brought out in the record field. (Billboard, Jan. 20, 1968).

CLUB REVIEW

Jack Jones at Copacabana: Tops In All Musical Styles

NEW YORK — RCA artist Jack Jones again made his stand at the Copacabana Thursday night (1) with a session that was a real fine-punchy rhythm numbers. Jones and his comfortable, living room banding came out with a stream of his popular songs, panned out with his finely tuned into the jazz bug.

Jones opened the evening with a hit song "Chasing Rainbows" and, after keeping the beat with "She Loves Me Lite," claimed "Getting Sentimental Over You." Fulfilling audience anticipation, Jones fooled the crowd by gliding through the material that has been so highly considered, including "Lady," "Alfie," "Imagination," "Papa's Gone and Rosies." Slick and polished, the RCA artist stressed direction and marched through "Am I Blue," "Oscar Brown's "Brother Where Are You?" and "Michele." His new song, modeled after his other hits, was not only delivered, but received.

Diamond Inks Kerr

NEW YORK — George Kerr of Bowers Productions has been signed to produce Ruby Winters and Tanya Tucker. Kerr with his own production company "Let Us Hang Together.

On the first disk under the production deal is "Tanya Tucker's "You'd Be So Nice To Come Home To."" Kerr also has written the O'Jays and Troy Keys for other labels.

MGM Push on Beacon St. Union

NEW YORK — MGM Records has introduced a special campaign featuring huge posters and a TV film to back the Beacon Street Union in their series of discotheque appearances around the nation. The poster is a group of TV stations for Friday and Saturday (2 & 3) at the Grand Ballroom in Detroit; Sunday afternoon and Monday night in Angeles Cheetah Feb. 16-18, the Cha-Cha Cha Feb. 19-20, and then an extended engagement at the Scene in New York in March. MGM features the group playing cuts from "The Real Thing," the Beacon St. Union album, is available to any TV station that features a "The Real Thing," weekly. Lenny Scheer.

Gaye's Single:

The song title of Marvin Gaye's "You'd Be So Nice To Come Home To." I saw that printed in Billboard, a song page cut and caption appearing in Billboard, Jan. 27.
Chuck’s first on Motown

is an outright smash

(YOU CAN’T LET THE
BOY OVERPOWER)

THE MAN IN YOU

Motown 1118

CHUCK JACKSON

Chuck’s happening on...

His New Single
Released From His
Forthcoming
Album

CHUCK JACKSON
ARRIVES!

M-667, MS-667
Musicon Tells Distributors 1968 Product Story

NEW YORK—Under the slogan "Music Is Great for '68," Musicon's new national advertising campaign, which has already made an impact nation wide, will attempt to stimulate consumer buying enthusiasm through an increased promotion of the product. The new campaign, according to company spokesmen, will stress the value of the product to the consumer, as well as the quality of the music provided by the label. The campaign will be supported by a series of radio, television, and print advertisements, as well as in-store displays and promotional materials. The campaign is expected to increase Musicon's market share and to boost sales.
Fudgepower!

new hit single

"WHERE IS MY MIND"

Vanilla Fudge

Atco 6554
Produced and Directed by SHADOW MORTON

new hit album

The Beat Goes On

Vanilla Fudge

Atco 33-237/SD 33-237
Produced and Directed by SHADOW MORTON
CANNON TAKES A NEW BLAST
At Jukebox Programming

COLUMBIA, S. C. — Music "Op-Ed." Of America President Bill Cannon, in a speech last week before the South Carolina Retail Merchants Operators Association, Cannon, a Haddonfield, N. J., jukebox operator, said, "Jukebox programming across the country has degenerated from something that the public can use to a guide to a system of merely delivering records we've sometimes never even heard of before and which is chosen for, chosen by us for one stops that can't possibly know our location's preferences."

"Many of these records are chosen by us, not for suitability, but because the operator doesn't give us a damn, or because it's easier for the one stop to handle only the highly promoted merchandising that sells by the pound and because, many times, there is more profit in one record than in another."

In speeches over the country, Cannon has criticized stereotyped programming as a "rubber stamp" process. Last week he said, "The single market today is largely out of the company. It's not against the single market, the jukebox operator. You have handed him your buying power and your great influence on musical tastes to the one-stop and it's driving up the stream and tributaries of popular music."

"The stream of popular music is growing narrower each year. The various branches of popular music are merging at the same radio stations and are continuously shortening their play lists."

"It's becoming increasingly difficult for manufacturers to get exposure for top product, merely not because it's becoming increasingly difficult for a new artist to gain exposure, too, especially if his talents or material differ greatly from the norm of the time."

"This one-size-fits-all material—which could give life and vitality to jukebox programming and the entire industry—will disappear if our industry does not get its mind around to individualized programming. If we don't buy it the manufacturers won't produce it."

"The jukebox is the only exposed medium which can accurately reflect public preference because each time a record plays it registers on a play meter. The jukebox is the only medium by which the public can sample at will new artists and new material."

"But this feedback is no longer functioning because the production of a single is not based on the actual public pulse, but, because of our passivity, is becoming a product based largely on imitations of the few giant talents that have made it in merchandising technique."

PROGRESS IN MARKETING

Continued from page 1

"I have often wondered how many stations completely misheard the one-size-fits-all market was not ready for a market fast enough. The merger of widely separated suppliers into a concentrated distribution system should greatly improve logistics of delivery."

Pre-Ticketing

Steinberg, who thinks one aspect of such concentration could mean the adoption of a pre-ticketing system, said that the National Association of Record Merchandisers in its recent survey on the value of pre-ticketing merchandising as early as the 1930's. "It was one of the first companies to use electronic data processing," Steinberg said. "We're not yet sure what individual product is doing in each major market and have for a long time been in a position to spot unusual activity, such as budgets."

"I believe there are areas where we as an industry could have more sophistication. For example, we need to know when a transaction is made at the retail level. We're dealing with a product subject to impulse purchase and one that is perishable."

"We also need to know when a transaction is not fulfilled. Again, this is a matter of record, and it's out of stock this needs to be relayed somehow back to the supplier. This un-filled transaction is a new area.""-

Ruck's Service

Looking further into the future, Steinberg said he believes record companies will be offering independent dealers. "This is already happening in several spots," he said. The future is research outside the rack concept and will entail a normal role selection concept. Independent dealers need an overall point of view.

Steinberg said: "All these factors, better service, playing a more proper investment role, realizing the need for more profit oxygen at all levels, a pre-ticketing system, all the prime idea and that is sustaining the music and putting into a mode of operation."

"Without the music and poetry all this sophistication is meaningless."

MILLER INT'L TO HOLD ($$) LINE

Continued from page 1

Miller, which is concentrated entirely in the budget field, says that price hikes at the present stage of development in the budget field are a "serious error." The label added that price hikes will serve to damage seriously the budget disk "image." It also encouraged German retailers to think in terms of future price hikes instead of only to the present.

Miller challenges the German disk industry to overhaul completely its concept of disk merchandising.

Miller said that it has found tremendous response for budget disk pricing with department store and consumer co-op enterprises, and that it intends expanding into the supermarkets.

Miller added that its ultra-modern plant at Quickhorn, near Hamburg, gives it a sharp competitive edge in the German disk market.

Miller's Europa label titles are priced at $1.25, and those on its Somerset label at $2.45.

Franklin films will be ready for distribution. The DJ online stations around the country and abroad by the end of this month. Franklin now working on a distribution set up which it hopes to have it to the market as early as the third quarter. As we keep the shipping out and the picking up of the disk. The distribution of the film will be handled by a good spokesman, has been a time consuming problem to the record companies.

Billboard

Source: Marking to Raise Business 100%: Steinberg

ATL. TV Spots to Spotlight LP's

Continued from page 1

Million for Dionne

NEW YORK—Scroop Records reports selling more than one million copies of Dionne Warwick's latest hit single, "I Say a Little Prayer" and "Thyme From Valley of the Dolls," is not a member of RIAA.

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NEW THRUST FOR A GREAT CAREER...

RYDELL ON REPRISE

WITH A MEMORABLE INAUGURAL SINGLE

"THE LOVIN' THINGS"
B/W "THAT'S WHAT I CALL LIVING"

ALREADY A PRE-RELEASE HIT IN AUSTRALIA!
Guitar Interest at College LevelPrimarily Classical

BY RAY BRACK

CHICAGO — A few colleges have opened their music school curricula to the guitar—ensuring that more future high school music teachers are getting exposed to the instrument—but the existing college programs are almost exclusively classical. No pop guitar program of note at the college level has been reported.

As reported here in several recent articles, virtually no formal guitar instruction programs exist at the high school level, despite the fact that 10 million persons are playing the guitar now and the market is about 1.5 million instruments per year. The pioneer guitar instruction program proposed by New York guitar teacher Kent Sidon for that State's high school curriculum caught the interest of the musical instrument industry enough to be considered for support by the board of the Guitar and Accessories Manufacturers Association (GAMA) at its recent board meeting. It was considered, yes, but rejected as a program worthy of $10,000 grants.

High school music educators, meanwhile, snub the guitar universally as a legitimate learning and performing instrument. The typical high school bandmaster views the guitar as representative of inferior musical tastes.

Progressive thinkers in the musical instrument business attribute much of this attitude to community pressures for a band and orchestra and the fact that most high school music teachers were taught band and orchestra instruments in college but received no familiarization with guitar.

This is changing now, reported the American Music Conference recently, at least so far as classical music is concerned. Classical guitar courses for credit are now offered by the University of Miami at Coral Gables, California's University of Redlands, the Conservatory of Music at the University of Missouri, the North Carolina School of the Arts, American University in Washington, Hartt College of Music at the University of Hartford, Western Reserve University in Cleveland (experimental program), Loyola University in New Orleans, the New England Conservatory in Boston, and many others.

Many musical instrument dealers and manufacturers view the acceptance of the guitar in the public schools as an important factor in the growth of the market. As the popularity of band and orchestral instrument teaching and performance increases, so will the number of guitarists. But the teachers must come first. It is significant that all the colleges which pay for high school bands today learn and practice their instruments with no official school encouragement. It is also significant that high school bands and teenage clubs can draw one hundredfold the teen audience annually attracted by high school band and orchestra concerts. The latter events, the casual observer of music believes, are attended primarily by the adult community.

Floyd T. Christian, Florida State Superintendent of Public Instruction, admitted recently that high school music programs in his State are involving only .5 percent of all students.

"What are we doing for the other students?" he asked rhetorically. "To say that those other students do not like music would be wrong, for we know they do. We know that music is big business in this country. But the fact that the teenage market is the biggest. Listen to any radio station any time of the day. It may not be your kind of music, or my kind of music, but it is music—and our youngsters are listening. This is all of them—not only the .5 percent in our schools who are in music classes.

Why are we doing it?" Christian concluded: "We need to devise a method or program to reach not only the .5 percent in our schools who are in music classes.

In LIVE PERFORMANCES and recording sessions, Good and Plenty will be using the Coral electric guitar under terms of a new endorsement contract.

W.M.I. Sales Up 50%

CHICAGO — While the musical instrument industry as a large has been reporting 7 percent sales increases for 1967, W.M.I. Corp., in suburban Evanston, Ill., reported 30 percent increase in sales of musical merchandise over 1966. The increase, company officials said, resulted in the biggest sales year in company history. They attributed the increase to "extensive advertising at the consumer level, dynamic merchandising programs and competitive pricing" of products. W.M.I. distributes Teisco Del Rey guitars, Checkmate amps, Telechord combo organs, Del Rey drums and an extensive line of accessories.

Seek Trade Aid on Poverty

CHICAGO — The music industry is being asked to assist this city's youth this summer by the Chicago Committee on Urban Opportunity, Chicago's official anti-poverty agency. Manufacturers and wholesale dealers are being asked to donate musical instruments for musical groups in 14 poverty areas of Chicago. The groups are being formed with youths from 14-19 years old.

Last summer, a poll of youths participating in committee-sponsored activities showed that 39 per cent expressed a strong desire for music training. Mayor Richard J. Daley is chairman of the committee with Dr. Deaton J. Brooks as executive director.

Brooks explained, "This generation of youths is the most musically educated in our history. They live with sound day and night—and they help determine what sounds are played.

...WHY THE SHURE UNISPERE IS THE OFFICIAL MICROPHONE OF HERMAN'S HERMITS ON TOUR

A wildly cheering audience is great—except that the stage microphones better have the ability to pick up the sound of Herman's Hermits and not the fans (bless 'em). The world-famous Shure Unispheres on stage do exactly that because they're designed to pick up sound from the front and suppress close-up breath "pop" while uniformly rejecting unwanted sounds from sides and rear...thereby eliminating bowling "feedback" or "booming." That means you hear Herman's Hermits, naturally; regardless of the audience sound. Pretty tough test for a microphone—routine for the incomparable Unisphere.

See your local music dealer or write SHURE BROTHERS, INC., 222 HARTRFYE AVE., EVANSTON, ILL. 60204

FEBRUARY 10, 1968, BILLBOARD
NEW RELEASES ON ENTERPRISE

THE EXCITING NEW LABEL FROM STAX

Available in mono and stereo

PRESENTING ISAAC HAYES
Enterprise 13-100

RIDIN' HIGH
Maynard Ferguson
Enterprise 13-101

JAZZ GOES TO CHURCH
Father Herrera & The Trio ESP
Enterprise 13-102

...And a new hit single

Shirley Walton
"I WAS BORN TO LOVE YOU"
Enterprise 001
Produced by AL JACKSON & EDDIE FLOYD

Distributed by ATLANTIC
Price, Roulledge Fine in 'Darling'

NEW YORK — "Darling of the Day," a variable, old-fashioned musical opened at the George Abbott Theatre here on Jan. 27 with the main assets being fine performances by the show's two stars Vincent Price and Patricia Routledge. RCA Victor has original cast rights for the Theater Guild-Joel Schechter production. The show is based on Arnold Bennett's "Buried Alive," with Price playing Pram Firth, the painter whose butter is buried in Westminster Abbey in his picture. The story assumes the seemingly-carefree life of the deceased butler. Miss Routledge played Alice Challice, the fiancé of the valet through a matrimonial agency, mail courtship.

After a lengthy first act, "Darling of the Day" produced several bright spots, including "Not on Your Nellie," which was led by Miss Routledge, whose portrayal was a delight throughout, disarming yet polished. The number was the show-stopper of the evening.

Price, in his first Broadway musical, was well cast as the painter and his singing was adequate enough, especially in his two big numbers, "To Get Out of This World Alive," where he mimes on changing places with the butler, and "Butler in the Abbey," when he assures a court that to officially declare him Pram Firth would mean a butler was buried in Westminster Abbey.

The supporting cast also was quite capable, especially Peter Woodborhe as the unscrupulous art dealer and Brenda Forbes as Lady Vale, patrician of the supposed-dead Firth. Their duet "Panache" was an effective comic number.

Among the musical's drawbacks, in addition to that long first act, is the period, early 20th-century England, which is becoming obscured as a locale, and the lack of a really outstanding song, despite the fact that two of the top writing talents, composers Jule Styne and E.Y. Harburg, are on the score.

The dance music by Trude Rittman and Lee Theodore's choreography were effective. Performance-wise, the supporting roles were turned in by Taddy Wilson, Marc Jordan, Beth Howland and Reid Klein.

FRED KIRBY

HERE'S WHAT DAILIES SAID

NEW YORK — "Darling of the Day," a musical starring Vincent Price and Patricia Routledge, with a score by Jule Styne and E.Y. Harburg, opened at the George Abbott Theatre January 27, 1960. The show is reviewed from the daily newspaper critic:

"Blissful and slackness are the problems. The score is slight."

NEW YORK — "Darling of the Day," a bountiful musical, with the credit to stand Jule Styne, the composer, for good productions of and good performances. The voodoo musical, which opened at the Theatre De L'Acadie January 27, was hampered by a small cast and a second-rate band book. United Artists Records has original cast rights for the revue.

Josephine Premice, who plays Madame Fleur, the madam of the Caribbean island brothel, handles the role well with the necessary boudoir manner, but has only one solo "Something Cold to Drink," far less than Pearl Bailey had in the original Broadway version.

Yolande Bavan is charming as One Stroke, "The Girl I've Seen," a stand-out. As her mountain - boy husband, Royak, Robert Jackson also fares well. Thelma Oliver almost steals the show as Pansy, while Hope Clarke excelled as Tallip. Their "Two Ladies in De Shade of the Old Cotton Gin" were topnotch and they also teamed well with Miss Bavan in "A Spoonful of Sugar." But, the capable performances suffered under the lack of brilliancy of the book. The show actually was at its best when accompanied by Carla Zinna's delightful Senorita Maria, Miss Oliver and Novella Ogden, the Madison Tango, both tossed off their comic lines effectively.

While the choreography of Talley Beatty served its purport, and it was amusing, there was a problem. The Caribbean style melodies also lacked such instrumentals as such as Carla Zinna's delightful Senorita Maria, Miss Oliver and Novella Ogden, the Madison Tango, both tossed off their comic lines effectively.

FRED KIRBY

'Signings'

Los Angeles — Arlo Guthrie's drawing room and his blues music about "Alice's Restaurant" is driving folks away from the Troubadour.

Guthrie's Jan. 20, 1968, opening marked his debut here since his smash appearance at the Newport Folk Festival. The young man with the nasal voice and the long flowing curly hair sang under a black cowboy's hat, enjoys keeping his audience laughing and an hour and a half long show. His tape and record, under the working title of "Alice's Restaurant," is an anecdotal song, written to deconstruct the American Dream. The show is an eclectic mix of music, history and comedy, all performed with a wit and charm that has earned Guthrie a devoted following.


The second act was marked by a highlight, a performance of the song "Alice's Restaurant," which became a hit after its release as a single in 1965. The song, which is over 10 minutes long, is a satirical commentary on American culture and politics during the Vietnam War era.


The show closed with a final version of "Alice's Restaurant," which received a standing ovation from the audience.

The show ran for 26 performances and closed on February 10, 1968.
The 34-inch record store.

NEw! PHILCO HIP-POCKET RECORDS

That's all the space it takes to set yourself up in the new Hip Pocket Record business. And it can be counter space, wall space, table space. Our 34-inch wide merchandiser sets up in minutes. And it sells singles buyers on sight. Because any kid can plainly see—right on those four-color jackets—that he's getting not one but two big hits on each disc.

And at a kid-pleasing price of just 69¢. These new HP's may be small (just 3 3/4 inches). And they sure take a small amount of store space. But there's one thing about Philco Hip Pocket Records that isn't small. That's the size of the new profit they'll put in your pocket.

Top Hits on a Pocket Size Record with Big Sound!

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- Smart hip-pocket size
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And at a kid-pleasing price of just 69¢.

These new HP's may be small (just 3 3/4 inches). And they sure take a small amount of store space. But there's one thing about Philco Hip Pocket Records that isn't small. That's the size of the new profit they'll put in your pocket.
New Albums for February

VICTOR

ED AMES
Sings Who Will Answer?
And Other Songs of Our Time

LIZ ANDERSON SINGS HER FAVORITES

Solo Flights
CHET ATKINS

Autosalvage

Bonnie & Clyde

Funny Folk Flips

The Gary Runton Quartet

ACT III
Lana Cantrell

LOVE CALLS
Eddie Lockjaw Davis

with Paul Gonsalves

Marge Day

Hangin' On
WAYLON JENNINGS

The Glenn Miller Orchestra

Truck Drivin' Cat

with Nine Wives

The Best of

The Best of
DEL WOOD

Glenn Yarbrough

The Bitter and the Sweet

Sergio Feliciano

I'm a Fool to Want You

Sergio Franchi

The Best of

George Beverly Shea

Available on RCA Stereo & Cartridge Tape

*Manufactured and Distributed by RCA
Phil Gernhard Asks Industry to Crack Down on Phonies

By AARON STERNFIELD

NEW YORK — Phil Gernhard, Florida-based independent producer who seeks to give country music its own sudden “hit” with the recent release of “Little World Girl,” who George Hamilton IV performed Wednesday (31) at the Hotel Tat’s Nashville Room was packed with dynamic pop appeal and as close to the record version as possible with big new talents like country singer and bass player could make it.

The RCA Victor Records artist was in session with Chet Atkins on stage. Under a new contract with the record label, Atkins and John D. Loudermilk co-produced the session. Harry said the song on his show as a “nifty uptown, uptight, psychedelic country song... I called it country flower power.”

Gernhard, who is a top foreman of country artists who rely on folk material, said that he was not satisfied with his record. Gordon Lightfoot’s “Early Morning Rain” had been introduced to the song on his show as a “nifty uptown, uptight, psychedelic country song... I called it country flower power.”

The group, which is on the charts with “Swaberry Shortcake...” visited some radio stations and ten nationwide TV shows.

The highlights of the tour were a hit song in the country that the group entertained at half-time at the Mutual Coliseum and UCLA-Howard University basketball game played before 50,000 people at the Astrodome.

COTTON PLANTS GREAT Pkg.

Of Down-to-Earth Blues

By CLIVE J. DAVIS, president of CBS Records, stands behind singer-composer Laura Nyro who will soon be making her debut on Columbia Records.

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NEW YORK — James Cotton, a blues band, is gearing up a crowd with an audience at the Cafe au Go Go Jan. 26 on their feet beg- inning to dance and sing along with the raunchiest harmonica in the nation, more of real down- town blues. The latest addition to the thing James Cotton has to offer. And for the diehards, who are in the style of one of the best honky tonk pianos, played by Albert Eager, the unmatchable solo. Nothing results in the throat, by Cotton, wrapped up in the arts of that of a song such as "Let Your Love Light Shine." This song picked up some of the night’s evening, building in tempo, then breaking down to a rec- orded song, which is to tempo higher and higher.

Cotton, the Verve/Forecast artist who performed in the Muddy Waters band for 12 years, comes into the scene with a triple-slash/Mississippi belt. He claims his harmonica playing is reflec- tive of Rice Valley, who went credible, he said. For more, it is serious writing, demanding and difficult to finish, I want to do anything else.

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ON BLUE NOTE RECORDS

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BST-84270

www.americanradiohistory.com
NEW YORK—"The Young Sound," the syndicated package developed by CBS-FM and aired on its owned-and-operated FM radio stations across the country, has just launched a special feature to spotlight new singles. This could be a boon to the record industry. New records will be billed probably as "The New Sound of the Young Sound" and the artist and title will be announced, according to John DeWitt, music director of the CBS-FM operation. DeWitt said that he would be exposing about 10 new singles a week, "but only if they have hit potential." He felt that the station would still have to what he termed "an evaluative function" in relation to "The Young Sound" package, "because we obtain so many records a week, and the station manager meets with the program director several days before the record company distributes them to radio stations in general."

This means that not all of the "Young Sound" package, all FM operations, could conceivably score with "exclusive" on new records. Besides the CBS-FM stations, the package is aired on more than a dozen other stations and William Greent, who heads CBS-FM, has stated that several more FM stations will soon be joining.

The special exposure of singles, a reversal in general of the programming policy of the Young Sound, has already started in New York and should spread to other CBS-FM stations in the next few weeks. The Young Sound has achieved fairly decent ratings in New York, but Greene recently added a personality—Wally King—on the Monday night show for New York only. Previously, all records were back-announced every quarter hour. This is still the case on the syndicated show. However, the spotlighting of singles will mean a change. Greene's original concept of the show was "today's sound by today's artists," but avoiding the raucous sound. This is still the case, but Wally King does try to give considerable exposure to artists it feels it suits. This includes Jim and Jean on "Voice of the Seventies," and "Teen and Terron" on the Eighty Day, "Kopp, and the Love Generation on Liberty."

DeWitt said that one reason for the decision to announce new important singles was that the office had been receiving four or five telephone calls an hour from people wanting to know what was being played.

KSFR-FM Moves & Woods Adults

By BRUCE WEBER

SAN FRANCISCO—A subtle, but gradual, programming switch is giving KSFR-FM, the 70,000-watt Metromedia listening outpost here, a new acceptance. By straying from its vintage "classical only" format to a college of lively sounds, KSFR-FM is now wooing a contemporary audience.

Al Covia, program director, has sandwiched a new weekend "underground music" format around its station's non-commercial format: "The Young Sound," based on the music of the '60s, and "The New Sound," which features the music of today's young artists.

"Forced to Change"

"Musical demands by contemporary listeners have changes. We are forced to...create a new concept in programming music," believes Covia. "We're straying away from classical and straight-lined formats in favor of contemporary sounds," he says.

"'Bay Underground Sunshine' will emphasize older albums, without interruption, in an attempt to musically delineate trends in modern song composition," asserts Stefan Ponek, host of the Satur-

disk Business Rules

Play: WPGC's Duffy

WASHINGTON — "Radio stations are really at the mercy of the record business," said WPGC-FM, program director, of Hot 100 formatted WPGC here. "If the pop record product is accepted on any given week is weak it hurts the radio station. If the record business goes into a bag, it is now for psychedelic music, a station runs the risk of losing a big segment of its audience by playing too much of one kind of sound."

It's so difficult to maintain a playlist of 50 good records that WPGC, the dominant Hot 100 format station here, uses oddities to "neutralize" the situation, said Duffy.

"It's not difficult to come up with a Best Bet because there's a lot of good established artists turning out product. The difficulty is finding 50 good records," Duffy said that his playlist varies from 40 records some weeks. "But I won't play the bad stuff," he said. He thought that product around Christmas was terrible.

"I would not get off oldies at all if there were more good records turning out each week. Blended well, they help build an audience. At the time, we were playing an oldie every other week."

WKYC Bows Power Radio With a Capital Promotion

CLEVELAND — Last summer it was "Power Week." This week WKYC Radio is launching "AM Tower Radio," a show that Hot 100 listeners will be hearing during their drive. Twenty-six billboards will go up with the words, "Push the power button," showing a WKYC radio dial. Bus cards will also carry the tag.

There'll be "power plays," triple play of records with at least one oldie ("past powers") sandwiched in. New records will be "potential powers."

"Our promotion is based on the fact that WKYC Radio is a powerful 50,000 watt station," said program director Hal Moore. WKYC is the only Hot 100 radio station in the market and the station here is considered one of the most powerful in the country.

The new line-ups include Charles E. Olds & Associates, Inc.; Bob Cole, 9-morning; Bob (Bruiser) Brown from WQW, Milwaukee; noon-3 p.m.; Chuck Dunaway from KILT, Houston; and time slots from WHK-FM, Los Angeles; 750- to 10; Las Sims from WHK, Hartford, Conn. 10 p.m. to 2 a.m.; Pete Jerome from WHK, New York, and a "bilingual" afternoon slot from KFWB, Los Angeles; 750- to 10; Las Sims from WHK, Hartford, Conn. 10 p.m. to 2 a.m.; Pete Jerome from WHK, New York, and a "bilingual" afternoon slot from KFWB, Los Angeles; 750- to 10; Las Sims from WHK, Hartford, Conn. 10 p.m. to 2 a.m.; Pete Jerome from WHK, New York, and a "bilingual" afternoon slot from KFWB, Los Angeles; 750- to 10; Las Sims from WHK, Hartford, Conn. 10 p.m. to 2 a.m.;
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All-time favorites:
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"Uhh . . . my heart."
"Sorry sir. But if you can just change the grade . . ."

The hippie
"Deep down, near my skull, there's a robin . . ."

The traffic cop
"Officer, I was jacked. The girl in the car kissed me so hard, I lost air in my head."

Jonathan Winters...Wings It!

The deer hunter
"Tom, you shot Chick."
"Put him on the bumper."

King Kwazi
"If you don't give my country the eighty-five million, I'll become a communist."

Maude Frickert
"I'm going to tell you about the birds and the bees . . . there's Dad and I in our pad."

You've heard just some of the reasons for his growing national popularity. Which is why he'll wing it to the top of the charts with his first Columbia album.

Jonathan Winters is very funny. On Columbia Records®

Radio-TV programming

Vox Jox

Robert E. Lee has been named program director of KIMN in Denver, replacing Jack Merker, who takes over Dick Starr's old position as operations manager of WFUN, Miami. Starr recently shifted his KYA, San Francisco. Lee had been sales promotion director of KIMN and an air personality there the past seven years. Upped to music director of the Tom & Moss Records, naming air personality . . . CMLT Coles, former air personality with WACY in Most Point, Minn., is back with WJUN in Mobile, Ala., and is doing the 6-midnight show. He invites all country artists to call him on the nighttime—205-438-4516. His fondest include Charlie Monroe, Mike Madeo and Bob Bell and WUNI is a Pulse topper.

Paul Cohen is now music director of KLUB, the 2,000-watt easy listening operation at Salt Lake City. Cohen, who's been with KSX in Salt Lake City, reports the KLUB is top-rated according to the latest Pulse and Air Check. Mark H. Hanson, who worked under the name Mark Harris at both WCNJ-FM (jazz) and WABC FM (country music format) in Atlantic City, is now by an Armed Forces Radio and TV Service at Kansu Air Station, Turkey. Says he's holding down a show on Saturday and Sunday and serving as record librarian. In March, he's slated to take over a full-time air slot. Any of his friends want to write him, drop not to TUSLOG Det 1242, APO N. Y. 09124.

KSVO of Oklahoma Quality Broadcasting in Lawton, OK, has added three men to its announcing staff. Leon Anthony, formerly with WYK in Cleveland, now handling the 9-midnight slot; Tony Brooks, former program director of WTBC, Tuscaloosa, Ala., now doing the 6-9 p.m. show; and Paul Walker, formerly with WEB in Denver, doing the weekend shifts. KSVO, which features a Hot 100 format, is pushing record numbers pretty hard at the late evening hours. Whoops, almost forgot to mention that all three of the above gentlemen are serving at Port Sill near Lawton in the U. S. Army, I spent some time at the particular government facility, myself.

Bob Clark is now production director at WLIZ in Cincinnati and WCGO in Greensboro, N. C., is the new production director of WGH, Norfolk, Va.; former WFO FM Director of WDAF and WDAF-FM in Kansas City, Mo.; just been named general manager of WPGC, Atlantic City, N. J.; and is the director of the radio operation in New York. This follows right after he's had a great new relationship with Bert Lambert, who's been station manager of WABC, New York.

Jonathan Summers has taken over as director of WSAI, the Cincinnati Hot 100 radio station and his TV department at WLSO in Louisville, Ky. . . .

THE YOUNG RASCALS attracted a sellout crowd for a concert sponsored by the WHEC, New Haven. The group was led by WJW, Mitchell, the 3:30 p.m. air personality. Here he interviews Dino Danelli, left, of the Atlantic Records group.
Yesteryear's Hits

Change of pace programming from your Skatron's shelves, featuring the hits that were the hottest in the land 7 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POPsingles—5 Years Ago
February 9, 1963
1. Hey Paul—Paul & Paula (Philips)
2. Walk Right In—Roosters Singers (Charly)
3. The Night Has a Thousand Eyes—Ray & Dave (Columbia)
4. Loop De Loop—Johnny Thunder (Shanachie)
5. Up a Root-Drifters (Atlantic)
6. Walk A Mile—Four Seasons (Decca)
7. Ruby Baby—Bill & Earl (Columbia)
8. Ruby Ann Gets Held on Miscrodes (Tame)
9. Come and Get the Rain—Cascades (Fatline)
10. Go Away Little Girl—Steve Lawrence (Columbia)

POPsingles—10 Years Ago
February 9, 1958
1. Don't Be That Way—Sinbad Preley ( RCA Victor)
2. At The Hop—Sunny & the Janitors (ABC-Paramount)
3. Eat a Banana—The Chambers Brothers (Columbia)
4. Stand By/Waiter in School—Nick Nickelson (Imperial)
5. Sallie Algi Sherry Mums/Over the Rainbow—Billy Grayt (De)
6. Short Shucks—Royal Teens (ABC-Paramount)
7. The Shell—Diamonds (Mercury)
8. Sugarwine—McGee Sisters (Coral)
9. Catch a Falling Star—Magic Moments—Perry Como ( RCA Victor)
10. Great Balls of Fire/You Won Again—Jerry Lewis (Sun)

R&B singles—5 Years Ago
February 9, 1963
1. Two Lovers—Mary Wells (Motown)
2. You Really Got a Hold on Me—Miscrodes (Tame)
3. Hot Line—Brook Benton (Mercury)
4. Up on the Root-Drifters (Atlantic)
5. That's the Way Love Is—The Ike Bred (Stax)
6. The Hard Times—Roy Clayton (RCA)
7. You Are Mine—Roy Charles (ABC-Paramount)
8. Walk Right In—Root Singers (Fugaz)
9. Hey Paula—Paul & Paula (Philips)
10. Pickup Truck—Johnny Thunder (Shanachie)

R&B singles—10 Years Ago
February 9, 1958
1. The First Family—Yvonne Modeste (Cord)
2. My Son, the Folk Singer—Allen Sherman (Warner Bros)
3. My Son, the Celebrity—Tommy (Atlantic)
4. West Side Story—Sound Track (Columbia)
5. Mighty Mule—Paul & Mary (Warner Bros)
6. Peter, Peter—Mary Walker Bros)
7. Jazz Sambo—Stevie & Chubby (Atlantic)
9. Pimpin', the Italian Movie & Other Italian Fun Songs—Lou Monte (Reprise)
10. I Left My Heart in San Francisco—Tony Bennett (Columbia)

Indy Gets 1st R&B Outlet: WTLC-FM

INDIANAPOLIS — A new R&B FM station is now on the air 24 hours a day here, giving the market its only around-the-clock R&B format station. WTLC-FM takes the place of WAWF-FM, which had been featuring classical music. New owners took over the station in the middle of December and one of the stockholders, station manager Tom Mathis, switched the station to R&B last week.

In conjunction with the new format, station hopes to go stereo and increase the power to 100,000 watts on the first of March. Mathis already has the equipment and is waiting only for FCC approval.

Program director of the station is Sid Wood, who'd been the major air personality on Indianapolis WGEB, a 5,000-watt daytimer that has split its programming between R&B and country.

The station will use an integrated staff of additional people were being acquired last week. It is one of the few radio stations in the nation operating under integrated ownership. Two of the 11 stockholders are Negros. Although most of the music played will be R&B and blues, Mathis said that soul jazz artists like Jimmy Smith, Wes Montgomery and Cannonball Adderley will be played. Mathis had been an air personality three years on WQIE, the local Hot 100 format radio station that Mathis now considers his major competition.

KDBW's Trout Bows Beatles Show Drive

MINNEAPOLIS — A nation-wide, "Bring the Beatles Back" campaign has been launched by defay Earl L. Trout III of KDBW here, and it's snow-balling. Trout actually started the campaign on his show a couple of years ago. He drew 25,000 letters, cards, and petition signatures. But now several deejays have banded with Trout in an effort to raise more than a million cards, letters and signatures—all clamoring to be quiet if the Beatles will do another concert series.

Trout has been talking on the air via phone with other deejays who're participating in the campaign. This puts both deejays on the air in both cities at the same time. Trout hopes to have all of the cards to London to present them in person to the group.

Deejays and stations involved in the campaign include Jim Wood, KRLA, Los Angeles; Johnny Holliday, KYA, San Francisco; Jerry Mark, KIMN, Denver; Phil Motta, KRIZ, Phoenix; Kris Stevens, WUXI, Atlanta; T. Lynn Sherrill, WMKN, Chicago; Richard McGuire, WMRS, Springfield, Ill.; Jimmy Smith, WFLF, Philadelphia; Ron Rob- bitsa, WMEX, Boston; Mike Selden, XKOL, Fort Worth; Buzz Bennett, WTIX, New Or-leans; Jerry Clifton, KAFY, Bakersfield, Calif.; Richard Cur- ris, KOL, Seattle; Dick Kemp, KJXY, Cleveland, and Bobby Wayen, KBCQ, San Diego.

Gabor Szabo's latest, "Sorcer- er," proves he is a wizard. His latest release (Impulse A 9416); AS 91468) launches him into "Space," a new one with a far- out sound. In a more terrestrial tune, "The Real Goes On," his sound is unique, and the rock rhythm refined and disciplined. Also included are two tunes guar- anteed to haunt: "Mizarab" and "Stronger Than Us." Gabor Szabo's guitar must carry him into "Space" and every corner of the jazz world, too. That's why he plays a Gibson guitar. (Advertisement)

WPGC's Duffy

"Continued from page 22"

created "Romper Room," according to Duffy and Duffy) became a hit of that at the age of 12. Duffy graduated from high school at 15 and at- tended the Peabody Conserva- tory of Music. His performing career had, temporarily, taken a nose dive when his voice changed, but at the age of 17 he got a job part-time on WFRB in Baltimore, playing pop mu- sic. He later worked on WABA in Havre de Grace, Md., for one summer and then went to WPMF in Frederick, Md., for a year. His next job was with WABQ in Baltimore under Bob Howard, the present general manager of WPGC. Duffy joined WHLO in Akron, Ohio, in 1963 and was with Sto- quethana for the next six years until moving to WPGC.
WE GOOFED!

"Driftin' Blues"  b/w  "If You Could Read My Mind"  

by Bobby Bland  

"A Piece of Gold"  b/w  "Have You Read My Mind"  

by Bobby Bland  

"What Happened to Us"  b/w  "Ground Hog"  

by Clarence Green & The Rhythmaires  

Radio-TV programming  

Vox Jox  

- Continued from page 22  

I've heard from about three or four sources, including the fantastic Eddie Hedges, that Hugh Jarrett has joined the 10,000-watt KRBQ country music operation in Burbank, Calif. Jarrett, one of the Kendalls several years ago, had been with WPLD in Atlanta. He'll do a noon-3 p.m. show on KRBQ.  

- Geoff Edwards, formerly of KFI, Los Angeles, moved over to the 9-noon slot on KMPF, the easy listening powerhouse. Ira Cook shifts into a noon-1 p.m. slot on KMPF and will become a community service specialist for the station.  

Fred King, veteran country music performer in Canada, is bowing an hour-and-a-half country music show the 'rollin' records, not sing on KCFR, 5000-watt Port Arthur, Ontario, station. The show is also simulcast on CATV through several Ontario cities. Station program director Bob Martyn says music and King will continue his 9-9 a.m. show. He needs country music records and country artists may call him at 807-744-7391. Plans are for the station to sponsor live shows throughout the area featuring Fred King and the CKPR Kingsmen... Jim De Hart, music director of KDBS in Alexandria, La., should get a vote of thanks from the Ventura. Hart needs a cat's milk in the "Super Frayche" Ventures album and "poured it." KDBS morning man Dave Richards began using it in a theme song. The "theme song" began getting requests. Hart sent its goosed up copy to the record company and now they've come out with goosed up version that Hart admits "sounds better than mine." Curtis Lindeyer of Record Sales of Louisiana in New Orleans helped.  

George Kocher, station manager of WFLD, Philadelphia, has been named general manager of the Hot 100 format station and general manager of the Triangle radio-television station. He replaces Roger W. Hopkins, who has reached the retirement age, but will continue as consultant. Perry Powers from WHIS-FM, N.Y., to WBWW, Miami Beach, Fla.
Cap Co-Op Promo Will Mark Tubb Record Shop's 20th Yr.

By BILL WILLIAMS

NASHVILLE — A year-long co-operative promotion between Capital Records and the Ernest Tubb Record Shop will be kicked off in February to mark the store's 20th anniversary.

The record shop and record store managers have many plans in store for the store's customers. The promotion kicks off in February with a co-operative promotion between Capital Records and the Ernest Tubb Record Shop.

Sue Beaty, manager of the Ernest Tubb Record Shop, said that the store will be offering special promotions to its customers during the month of February.

The promotions will include a special promotion offer of a free CD with the purchase of a certain amount of merchandise. Additionally, customers will receive a discount on the purchase of select albums.

In March, the store will be hosting an in-store signing event with a well-known country music artist. This event will feature a meet-and-greet with the artist as well as a chance for customers to purchase limited edition merchandise.

Throughout the year, the store will continue to offer co-operative promotions with various record companies and artists. These promotions will include special sales, in-store appearances, and exclusive merchandise.

The store will also be participating in a statewide promotion with other independent record stores in Tennessee and Kentucky. This promotion will offer customers the opportunity to purchase limited edition vinyl records at a discounted price.

With these co-operative promotions, the Ernest Tubb Record Shop aims to provide its customers with a unique and exciting country music experience throughout the year.

Country Artists Overseas Clubs' Hits; Capture GI's

NARAS Awards to Widen Music Show

Campbell GI's Visit Museum

WPLO 'SHOWER' A SELLOUT

Atlanta — The WPLO "Shower of Stars," set for later this month, will be held at the WPLO auditorium here, already is a sellout and may go to two full shows. The show was sponsored by the WPLO, a local radio station, and featured Country music acts from the WPLO roster.

Tommy Reed, promotion director of the station, said that the demand for tickets continues, a second show will be scheduled.

WMAD Contest Turns Into Surprise for Songwriter

MADISON, Wis. — Radio Station WMAD here has a country music promotion which has, in effect, gotten out of hand.

The station sponsored a contest during country music week, in which listeners sent in their own lyrics to a country-oriented tune. The station offered to set the winning lyrics to music, press 500 copies and sell them locally.

The record, "Trouble, Sweet Trouble," reportedly got such strong reaction locally that it is now being released nationally on the Top Gun label.

Johnny Howard, program director, produced the session, and a follow-up will be released in March. The lyrics of the winning song (with a sub-title "Just a Bar Stool Away") were written by John Kerr, a local songwriting team from Madison.

The contest was open to all listeners, and the winner was selected by a panel of judges.

The station plans to hold similar contests in the future, and will continue to promote local musicians and their music.

Although admittedly playing for less money overseas, the artists are anxious to entertain servicemen. Additionally, they usually make local TV and club appearances when in a foreign country, adding to their exposure.

Opinions

"I'm extremely optimistic about the future of overseas bookings," Long said, "even though it has cutbacks." He said that even some of his artists, LeRoy Van Dyke, for example, had played such countries as Spain, Italy and Holland during his last swing through Europe. In addition to the usual bases in Germany, France, of course, has been blacklisted by President De Gaulle.

Two or three Japanese promoters also have begun to move into the Far East booking field, adding to the potential.

Meanwhile, it's been announced that Marty Brown, Dolly recording artist, will return to Vietnam in March for her second swing—this time under the auspices of the USO. She was there a few months ago under private booking. With her will be the Swamp River Boys, a gospel group, who will go this time as a variety act.

Campbell GI's Visit Museum

NASHVILLE — Troops from Fort Campbell, Ky., heading for the Far East, had a fine in a series of trips to the Country Music Hall of Fame and Museum last week.

Dorothy Gable, director of the museum, 160 of the GI's were brought by bus to the Hall of Fame, and given guided tours through the museum. Tex Ritter and Stu Phillips greeted the soldiers.

The military plans to bring a similar number to the building in the months to come.

The museum, which has been visited by more than 1.5 million people, was open to all troops, and has been a success with the GI's.

According to Mrs. Gable, this is the first such tour of this size by the military.
**TOP 20 COUNTRY SPOTLIGHT**

David Rogers—"I'D BE YOUR FOOL AGAIN"

(Product, Frank Jones) (Writers: Lewis-Rogers) (Window, BMI)

—This strong ballad performance has it all the ingredients to fast establish the former as a top chart winner. Exceptional and commercial entry.

Columbia 44430

(Billboard Review Feb. 3)

COLUMBIA is proud to present

DAVID ROGERS

"I'd Be Your Fool Again"

COLUMBIA 44430

Exclusive Management:
Kathleen Jackson
600 Peachtree St.
Atlanta, Georgia
Telephone: 767-5190 — 872-7111

Publisher:
Window Music
809 18th Ave. S.
Nashville, Tennessee

DJ COPIES AVAILABLE

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**Billboard SPECIAL SURVEY For Week Ending 3/10/68**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number &amp; Publisher</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SKIP A ROPE</td>
<td>Horace Carrig, Monument 1047 (Tree, BMI)</td>
<td>10</td>
<td></td>
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<td>2</td>
<td>FRESH CUT HEAVEN</td>
<td>Horace Carrig, RCA Victor 9048 (Sophy, BMI)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>SONG ME BACK HOME</td>
<td>Horace Carrig, Capitol 2057 (Blue Book, BMI)</td>
<td>13</td>
<td></td>
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<tr>
<td>4</td>
<td>PROMISES, PROMISES</td>
<td>Lynn Anderson, Chart 1010 (Columbia, BMI)</td>
<td>11</td>
<td></td>
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<tr>
<td>5</td>
<td>MRS. ROBINSON GOING WILD</td>
<td>Johnny Cash, Columbia 44573 (Melody Lane/Upper Creek, BMI)</td>
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<tr>
<td>6</td>
<td>FOR LOVING YOU</td>
<td>Bill Anderson &amp; Jan Howard, Decca 32267 (Tree, BMI)</td>
<td>16</td>
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<tr>
<td>7</td>
<td>THE LAST THING ON MY MIND</td>
<td>Porter Wagoner &amp; Dolly Parton, RCA Victor 9125 (Tree, BMI)</td>
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<td>8</td>
<td>BY THE TIME I GET TO PHOENIX</td>
<td>Glen Campbell, Capitol 1915 (Alibi, BMI)</td>
<td>16</td>
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<tr>
<td>9</td>
<td>I HEARD A HEART BREAK LAST NIGHT</td>
<td>Porter Wagoner, Decca 22211 (Pepa Boy, BMI)</td>
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<td>10</td>
<td>JUST FOR YOU</td>
<td>Melody Mackey, Capitol 30348 (Tree, BMI)</td>
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<tr>
<td>11</td>
<td>I'D GIVE THE WORLD</td>
<td>Warner Mack, Decca 22221 (Pepa Boy, BMI)</td>
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</tr>
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<td>12</td>
<td>THE COUNTRY HALL OF FAME</td>
<td>Frank Jordan, RCA Victor 9119 (Tommy, BMI)</td>
<td>17</td>
<td></td>
</tr>
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<td>13</td>
<td>WORLD OF OUR OWN</td>
<td>Sammy James, Capitol 2067 (Chappell, BMI)</td>
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<td>14</td>
<td>REPEAT AFTER ME</td>
<td>Jack Smith, Arbee 7029 (Tree, BMI)</td>
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<td>15</td>
<td>LOVES GONNA HAPPEN TO ME</td>
<td>Wynn Stewart, Capitol 2012 (Fremay, BMI)</td>
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<td></td>
</tr>
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<td>16</td>
<td>TAKE ME JUST AS I AM (Or Let Me Go)</td>
<td>Jim Price, Columbia 14450 (Green, BMI)</td>
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<td>17</td>
<td>MY GOAL FOR TODAY</td>
<td>Kenny Price, Decca 1057 (Opper, BMI)</td>
<td>24</td>
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<td>18</td>
<td>WASTED ON A MAN</td>
<td>Ray Drakey, Mercury 72242 (Decca, BMI)</td>
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<td>19</td>
<td>BLUE LONELY WINTER</td>
<td>Johnny Newman, Decca 32202 (Newtown, BMI)</td>
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<td>20</td>
<td>THE DAY THE WORLD STOOD STILL</td>
<td>Charlie Hynds, RCA Victor 9130 (Tree, BMI)</td>
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<td>21</td>
<td>MY CAN'T DO ANYTHING WITH MY MIND</td>
<td>Joe Smockie, Folk 287 ( Marathon, BMI)</td>
<td>8</td>
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<td>22</td>
<td>LITTLE WORLD GONNA WORK ITSELF OUT</td>
<td>George Harrison IV, RCA Victor 9267 (Capitol, BMI)</td>
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<tr>
<td>23</td>
<td>TAKE ME TO YOUR WORLD</td>
<td>Tammy Wynette, RCA Victor 12016 (Decca, BMI)</td>
<td>6</td>
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<td>24</td>
<td>STOP THE SUN</td>
<td>Janie Gurley, Imperial 1705 (Acuff-Rose, BMI)</td>
<td>25</td>
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<td>25</td>
<td>YOUR LITTLE HANDS</td>
<td>Willie Nelson, Imperial 4536 (T.M./Blue Book, BMI)</td>
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<td>26</td>
<td>HOMER HUNGER</td>
<td>Canadian Streetwalkers, RCA Victor 9129 (Tree, BMI)</td>
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<td>27</td>
<td>ANYTHING LEAVING TOWN TODAY</td>
<td>Dave Dudley, Mercury 72741 (Decca, BMI)</td>
<td>25</td>
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<td>28</td>
<td>CHILDHOOD PLACES</td>
<td>Delbert West, RCA Victor 9127 (Tree, BMI)</td>
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<td>29</td>
<td>IT'S ALL OVER</td>
<td>The Portlanders, Imperial 16274 (Decca, BMI)</td>
<td>42</td>
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<tr>
<td>30</td>
<td>LOUISVILLE</td>
<td>Larry Van Dyke, Warner Bros. 7115</td>
<td>8</td>
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<tr>
<td>31</td>
<td>FOOGY RIVER</td>
<td>Bill Smith, Columbia 44495 (Hawthorne, BMI)</td>
<td>19</td>
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<tr>
<td>32</td>
<td>AM I TAKING YOU HOME</td>
<td>Ashley, RCA Victor 9111 (Capitol, BMI)</td>
<td>19</td>
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<tr>
<td>33</td>
<td>TELL ME I'M SORRY</td>
<td>Mac Davis, RCA Victor 8317 (Capitol, BMI)</td>
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<tr>
<td>34</td>
<td>TOGETHERNESS</td>
<td>Freddie Hart, Kapp 670 (Blue Book, BMI)</td>
<td>7</td>
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<tr>
<td>35</td>
<td>WONDERFUL WORLD OF WOMEN</td>
<td>Jeri Lewis, Warner Bros. 2027 (Columbia, BMI)</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>WHAT LOCKS THE DOOR</td>
<td>Jack Greene, Decca 21016 (Opper, BMI)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>DARK ENDS THE STREET</td>
<td>Americus &amp; Laronne May, RCA Victor 9140 (Press, BMI)</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

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Copyrighted Material
"You've got a giant on your hands!"
RALPH EMERY, WSM, Nashville

"New dimension—Double Hit!
Two great artists at their best!"
LEE ARNOLD, WJNZ, Newark

That's the reaction to the big new Victor single
THE DARK END OF THE STREET
#9401
ARCHIE CAMPBELL & LORENE MANN

Here are some more top DJs who are on this record:
Mac Curtis, WPLO, Atlanta
Bob Finnigan, WWVA, Wheeling
Mike Hanes, WYDE, Birmingham
Jim Beatty, WWOK, Charlotte
Claude Tomlinson, WIVK, Knoxville
Ed Hamilton, WENO, Nashville

Paul Perry, WENO, Nashville
Don Howser, WENO, Nashville
Neal Merritt, WENO, Nashville
Hep Wainright, WYAN, Mobile
Bob Jennings, WLAC, Nashville
Jay Perry, WHBO, Tampa

Tom Reeder, WDON, Wheaton, Maryland
Dave Carr, WEXL, Detroit
Dave Olson, WMGS, Bowling Green
Don Evans, WEEP, Pittsburgh
Boots Rabell, KSON, San Diego

And these great stations are also on it:
WONW, Fairfield, Ohio
WBZI, Xenia, Ohio
WMTS, Murfreesboro, Tenn.
WGBG, Greensboro, N. C.
KTCR, Minneapolis, Minn.
WHIN, Gallatin, Tenn.
WIBW, Topeka, Kan.

WLAC, Nashville
WMNI, Columbus, Ohio
KIKK, Houston, Texas
WKMF, Flint, Mich.
WJAB, Portland, Maine
KUSN, St. Joseph, Mo.
WOAH, Miami, Fla.

KOGL, Orange, Texas
Channel X, Hickory, N. C.
WXCL, Peoria, Ill.
KLOL, Lincoln, Neb.
KBAR, Burley, Idaho
WELE, Daytona Beach, Fla.
WMIL, Milwaukee, Wiso.

Copyrighted material
TV Missing Picture
On Country: Halsey

INDEPENDENCE, Kan. — TV producers are missing a good bet by ignoring country music artists, believes manager Jim Halsey. "Television shows are exposing classical music artists, but they're overlooking country artists that constantly draw thousands to live shows," he said. "And yet, when you talk to a producer, they'll try to tell you that the appeal of country music is too limited."

The few exceptions, he felt, were "The Joey Bishop Show," "The Merv Griffin Show," and the "Mike Douglas Show," all of which have been receptive to country music artists. Halsey manages Minnie Pearl, Hank Thompson, Wanda Jackson, Roy Clark, and Tex Williams, among others.

"Joey Bishop has been very good about exposing country music artists," Halsey said, "but the best of all he displays country music so that the artist comes across very well on the show."

Eventually, Halsey feels, country music has to break through on network television. He pointed to the growing number of country music radio stations and their vast audiences, feeling that TV producers would sooner or later realize this untapped potential TV audience.

Halsey does quite well placing his artists, and Minnie Pearl has appearances on Dean Martin and Carol Burnett shows coming up.

Buttram to Host Awards Show

LOS ANGELES — Pat Buttram will host the third annual Academy of Country and Western Music awards show March 4 at the Century Plaza Hotel.

First named award presenters are TV personalities Linda Cristal, Richard Long, Peter Brock and Glenn Corbett.

The organization reports advance ticket sales exceeding $3,000.

NARAS Awards

- Continued from page 25

a first come basis for NARAS membership.

Under membership chairman Don Light, the list of members has grown by more than 30 per cent during the past year. Teddy Bart, Acuff-Rose writer and local TV performer, will serve as emcee. John D. Loudermilk is in charge of presentations. Decorations are being handled by Juanita Jones and Emily Bradshaw.

Yesteryear's Country Hits

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

COUNTRY SINGLES—5 Years Ago

February 9, 1958

1. Bullied Joe Glaspell-Lester Flatt & Earl Scruggs (Columbia)
2. Don't Let Me Cross Over—Carl Butler (Columbia)
3. Ruby Are—Merry Robbins (Columbia)
4. Second Hand Rose—Roy Drusky (Decca)
5. It's For Texas—Grandpa Jones (MGM)
6. Sing a Little Song of Heartache—Rose Maddox (Capitol)
7. From a Jack to a King—Neil Miller (Fiber)
8. Does He Mean That Much to You?—Sally Ann Holt (Mercury)
9. I've Colored as Much of This as I Can Stand—Pete Werners (Liberty)
10. Hello Trouble—Ovelle Couch (Yee Yee)

COUNTRY SINGLES—10 Years Ago

February 10, 1958

1. The Story of My Life—Marty Robbins (Columbia)
2. Great Balls of Fire/You Win Again—Jerry Lee Lewis (Sun)
3. Ballad of a Teen-Age Queen—Johnny Cash (Sun)
4. I'm Gonna Be a Country Music Star—Roy Orbison (Decca)
5. My Special Angel—Bobby Helms (Decca)
6. Kisses Sweeter Than Wine—Jimmie Rodgers (Bluebird)
7. Stella Kett—Ramb Lucile (RCA Victor)
8.moose Rock—Dee Prossley (RCA Victor)
9. Wake Up Little Suzie—Cowboy Copas (Columbia)
10. Stand Up/Walkin' on a School-Ricky Nelson (Imperial)

Nashville Scene

Casey and Liz Anderson have announced the engagement of their daughter, Lynn Anderson to Glenn Sutton. Lynn, who records for Chart and is a regular on the "Lawrence Welk Show," will marry Sutton May 4 in Hendersonville, Tenn. Sutton is the writer of such hits as "Almost Persuaded," and is a producer for Epic. . . . Dunn Dees, out of the Army, is starting to make personal again, to help his Capitol recordings. . . . Sandra Baker, an 18-year-old from Maryland, is the latest find of Joe Taylor, who will manage her affairs. . . . Ray Pullin will be the first Vicere artist produced by Danny Davis under the new regime here. . . . Maxine Brown has concluded her first sessions for Chart. . . . Sheila Carlisle, recovering from surgery, has had her place in the Bill Carlisle group taken by Marshall Barnes. long-time versatile entertainer. . . . Lorene Mann and Archie Campbell have cut five TV shows for "TV Party Line," a syndication done at WAGA in Atlanta, honored by Bob Poole. . . . The New Tax Williams version of "Smoke, Smoke, Smoke, " on Boone, is backed by strings, horns and voices. . . . The official version, published in 1947, sold 2,500,000 records. The updated lyrics were written by Meche True. . . .

Doug Jerreyn, steel guitarist just back from Arizona, has joined David Houston's group the Persuaders. David has just purchased a new home and farm for the group. His new single is due for immediate release in April, and is a great mailer for the Thoroughbred label version. "Bourbon Street" brought more attention to the mailing than the record. . . . Cobo Hall in Detroit seated 15,800 in two shows for a package which included Carl Smith, Jim Ed Brown and Faron Young. The gate grossed $40,000. . . . Marion Warth's new song, "Manana Says" is due out right away. She also wrote the Decca release. . . . Jimmy Dean, who played Melodyland near Los Angeles, was guest of honor at a luncheon presented by KBBQ, Burbank. . . . Jimmy Llewellyn, who wrote the new David Rose release "I'd Be Your Foot Again," has started recording on his own. He will cut a session in Nashville this week for Mark TV Records. The firm is located in Atlanta. . . . The KDAV Country Gosmentex's "Bottle & Cap" award was presented to Jim Ed Brown during a live show at the Lubbock Aco.

CHART RECORDS: president Slim Williamson, standing, watches as Lloyd Green signs a contract to join the label.
Hot Country LP's

Continued from page 29

WE'VE PUT TWO DOLLARS ON THE CHARTS!

JOHNNY DOLLAR
FOLLOWS HIS FIRST DATE
BEST-SELLING CHART SMASH
WITH A SECOND.

"EVERYBODY'S GOT TO BE SOMEWHERE" 2:18:85

A CONSISTENT STAR OF THE HOT COUNTRY SINGLES LIST.
ON DATE RECORDS.

Country Music

Nashville Scene

Billboard SPECIAL SURVEY
For Week Ending 2/10/85

This Week

Last Week

TITLE, Artist, Label & Number

Weeks on Chart

BY THE TIME I GET TO PHOENIX
Glen Campbell, RCA Victor LPM 2055 (M); LSP 3895 (M).... 7

1 TURN THE WORLD AROUND
Tex Ritter, RCA Victor LPM 2165 (M); LSP 3897 (M).... 22

2 WHAT LOCKS THE DOOR
Jack Greene, Decca DL 4597 (M); DL 74795 (M).... 10

3 YOU MEAN THE WORLD TO ME
Waylon Jennings, RCA Victor LPM 2268 (M); LSP 3898 (M).... 9

4 BRANDED MAN
Roy Orbison & the Blue颗rs, Capitol T 2196 (M); ST 2196 (M).... 20

5 THE COUNTRY WAY
Charley Byrd, RCA Victor LPM 2304 (M); LSP 3899 (M).... 8

7 QUEEN OF HONKY TONK STREET
Hank Williams, Capitol T 2164 (M); ST 2164 (M).... 3

24 SING ME BACK HOME
Marty Haugan, Capitol T 2146 (M); ST 2146 (M).... 4

9 ON THE BUCKSKIN STRIDE AGAIN
RCA Victor LPM 2355 (M); LSP 3901 (M).... 42

10 LAURA
Luna Ashley, RCA Victor LPM 2360 (M); LSP 3900 (M).... 15

18 IT TAKES PEOPLE LIKE YOU (To Make People Like Me)
Bill Owen & His Buchanan, Capitol T 2184 (M); ST 2184 (M).... 1

9 SINGIN' WITH FEELIN'
Loretta Lynn, Decca DL 4598 (M); DL 74796 (M).... 15

13 GENTLE ON MY MIND
Glen Campbell, RCA Victor LPM 2190 (M); LSP 3897 (M).... 19

14 THE BUCKSKIN STRIDE AGAIN
Capitol T 2190 (M); ST 2190 (M).... 11

15 I'LL HELP YOU FORGET HER
Bill Owens, Capitol T 2184 (M); ST 2184 (M).... 15

16 BILL ANDERSON'S GREATEST HITS
Decca DL 4599 (M); DL 74797 (M).... 15

20 MY PRICES GREATEST HITS, VOL. 2
Decca DL 4600 (M); DL 74798 (M).... 9

18 GEORGE JONES
Skeeter Davis, Decca DL 4541 (M); DL 74795 (M).... 7

19 THE ONE AND ONLY
Waylon Jennings, RCA Camden CL 2183 (M); LM 1190 (M).... 7

26 PHANTOM 309
Bobbie Gentry, Capitol T 2360 (M); ST 2360 (M).... 4

21 ALL THE TIME
Jack Greene, Decca DL 4544 (M); DL 74799 (M).... 32

22 I'M JIM HUMPHREY'S COUNTRY
Decca DL 4593 (M); DL 74797 (M).... 10

27 LOVING'S GONNA HAPPER TO ME
Bobby Bare, Capitol T 2370 (M); ST 2370 (M).... 4

28 RANCHO DEL MAESTRO
Bobbie Gentry, Capitol T 2370 (M); ST 2370 (M).... 22

32 JUST BETWEEN YOU AND ME
Patty Office & Dolly Parton, RCA Victor LPM 3000 (M); LSP 2956 (M).... 29

29 YOUR TENDER LOVING CARE
Roy Clark, Capitol T 2380 (M); ST 2380 (M).... 24

32 HELLO, I'M DOLLY
Dolly Parton, Monument MPL 0006 (M); ICP 1006 (M).... 14

35 BEST OF CONNI SMITH
RCA Victor LPM 2546 (M); LSP 3900 (M).... 15

31 EDDY ARNOLD'S WORLD OF EDDY ARNOLD
RCA Victor LPM 2161 (M); LSP 3901 (M).... 2

38 SOUL OF COUNTRY MUSIC
Connie Smith, RCA Victor LPM 3000 (M); LSP 3900 (M).... 3

34 COUNTRY HITS BY CANDLELIGHT
Connie Smith, RCA Victor LPM 1014 (M); LSP 1014 (M).... 410

34 JOHNNY CASH'S GREATEST HITS, VOL. 1
Colt CL 3467 (M); CS 3470 (M).... 10

30 ENGLISH COUNTRY SIDE
Bobby Bare/The Hillbillys, RCA Victor LPM 2546 (M); LSP 3900 (M).... 8

37 WHAT DOES IT TAKE (To Keep A Man Like You Satisfied)?
Skeeter Davis, RCA Victor LPM 2165 (M); LSP 3901 (M).... 12

42 PROMISES, PROMISES
Kris Kristofferson, Epic LSP 3894 (M); LS 1001 (M).... 3

43 A WOMAN NEEDS A MAN
 Emmylou Harris, Capitol T 2194 (M); ST 2194 (M).... 5

44 FROM SEA TO SHINING SEA
Sonny James, Capitol T 2199 (M); ST 2199 (M).... 5

46 TEAR TIME
Waylon Jennings, RCA Victor LPM 2268 (M); LSP 3898 (M).... 9

47 TRAVELING SHOES
George Jones, Monument MPL 1014 (M); LM 1014 (M).... 27

47 GREATEST HITS, VOL. II
Donna Fargo, Monument MPL 1014 (M); LM 1014 (M).... 1

47 TAKE ME TO YOUR WORLD
Wayne Newton, Capitol T 2194 (M); ST 2194 (M).... 2

45 THIS ONE'S ON THE HOUSE
Jerry Wallace, Liberty LSP 2545 (M); LS 7454 (M).... 2
VOX PLANS TO LAUNCH A MIDDLE-PRICED LABEL

NEW YORK—Vox Records is expected to announce the launching of an intermediate-priced label next month. The stereo-only label will range in price from material already out on the new Karlheinz Stockhausen work, "Procession," which the composer has recorded for Vox. The plan is also in cooperation with the Eastern Philharmonic of Rochester, conducted by Walter Hendi, for the new label.

Plans call for recording the orchestra in Rochester next month. Vox also is negotiating with another American orchestra, Turnabout, Vox records has distributed new productions with pianist Abbey Simon were conducted in New York on Wednesday (1). Simon played Chopin. Some of these new artists will appear on the new label.

The price for this label has not been set yet. Two $3.50 clasical labels were started last fall. Crossroads by Elektra and Consumer by Capitol, also low-priced, also a new product.

The plan is to complete three major recording projects this year with the final volumes of the complete chamber music of Beethoven, Satie’s piano music with Frank Glazer, and Nielsen’s piano music with Anne Rasmussen as soloist.

PANTON EXPANDING ON GLOBAL FRONT

FRAGUE—Panton Records, Czechoslovakia’s second record company, is branching out from the contemporary music to record Czech artists in international repertoire with co-operation from companies in other countries. The plan was announced by Dr. Jan Matejcek, Panton managing director, explained: "Panton will not try to build a repertoire of works for its own sake, but will not hesitate to record such works in interesting and first-class interpretations by Czech and Slovak concert artists. In cooperation with Supraphon in Prague, we have been planning to introduce young and not yet fully recognized talents among our concert artists. As far as world critical repertoire is concerned, we expect to cooperate with companies from abroad."

Supraphon—Varied

Supraphon, whose catalog has ranged from standard to avant-garde material, will continue its policy of issuing new recordings. Dr. Ladislav Sip, Supraphon’s recording director, explained that within the framework of the company’s annual releases "we will continue to renew our catalog with new versions of older recordings, as well as enhance it with concert performances of Czech and Slovak music and of the world’s classics. We record with Czech and Slovak artists and leading artists from abroad, and the relation between contemporary and the world’s classics will remain an important factor in the company’s activity." (Continued on page 35)

E. POWER BIGGS, right, and, organist and conductor Victorio Negri confirm recording session for "The Glory of Gabrieli" in Venice’s Basilica San Marco. The album, being released on Columbia Masterworks, the Texas Boys Choir, and the Edward Tarr Brass Ensemble.
next time you are in South Africa

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

The EMI Company in South Africa is:

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Al Martino is one of the many EMI artists who enjoy good sales in South Africa.

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for the French colony of New York

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in America on London Records.

The SOCIETE FRANCAISE DU SON distributor of DECCA
Records in France is proud to present world's famous star FERNANDEL in his latest performance LETTRES DE MON MOULIN a complete version of Alphonse Daudet's well-known book. All recorded with life backgrounds and sound effects.

distributed in Europe on Decca Records.
in America on London Records.
Decca and The Strongman

OR

How Hubert Waxling found strength in our February releases.

Mr. Hubert Waxling was a professional strongman. Now he owns a record store in Feats, Missouri. "My heart's no longer heavy," says Hubert. "I'm making more money selling records than I ever did lifting weights. And it isn't 'cause I had a weak act. It's just that I learned where my true power lies. In Decca Records. You see, my customers demanded a wide variety of music. So I picked up on the wide variety of Decca releases. There's strength in numbers."

Have you, like Hubert, got a good grip on Decca?
You needn't strain, you know.

DECCA RECORDS, A DIVISION OF MCA, INC.

CORAL RECORDS, A SUBSIDARY OF MCA, INC.
Music men rave about the world of music knowledge available from the Billboard Bookshelf...

Ralph Gleason, renown music columnist writes about THIS BUSINESS OF MUSIC — "Everything is in it and it's worth the $12.50 and the time it takes to read it. Not only does it cover song publishing, but it covers record contracts, taxes, etc. It is the very best thing that has been made available and one lawyer I know of insists that clients (when they are a rock group) buy this book and read it before he'll talk contracts with them.

**This Business of Music**

by Sidney Shemal and M. William Krassilovski

Edited by Lee Zihlo

A practical guide for all areas of the music industry, the book includes content on songwriting, publishing, recording, distribution, and more. It is designed to help musicians navigate the complex legal and financial aspects of the music industry. The book is available in a hardcover format for $12.50 per copy, and several copies are available at a discounted rate.

**Successful College Concerts**

by Kenneth Krugman and Kenneth Fritz

Managers and well-known music personalities contribute their insights to this book, including special pricing for college audiences. It includes content on set design, sound, lighting, and other aspects of college concert production. The book is available in a hardcover format for $12.50 per copy, and several copies are available at a discounted rate.

**The Big Bands**

by George T. Simon

Introduction by Frank Sinatra

This book explores the rise and fall of the Big Band Empire. It covers the history of the Big Bands and their influence on the music industry. The book includes content on the musical and cultural impact of the Big Bands. It is available in a hardcover format for $12.50 per copy, and several copies are available at a discounted rate.

**Encyclopedia of Jazz and the Encyclopedia of Jazz in the Sixties**

by Leonard Feather

Introductions by Duke Ellington, Benny Goodman, John Hammond, and John Lewis

Featuring 2000 biographies of all the great artists, past and present, and 406 photographs, numerous articles, and special features, it is the most comprehensive jazz reference book available. It is available in a hardcover format for $12.50 per copy, and several copies are available at a discounted rate.

**The Country Music Story**

by Robert Shetton

Folk Music Critic of the New York Times & Photographer, Bert Goldbloom

This riveting, chronicle offers an illustrated history of country music, from its roots in the South to its current popularity. It is available in a hardcover format for $12.50 per copy, and several copies are available at a discounted rate.

**Billboard's Annual International Buyer's Guide of the Music-record Industry**

Bartok Quartets Included in 17-Album Release by Dover

NEW YORK — Dover Rec- cords has issued Bartok's six quartets on three LP's as part of the label's 17-album classical release. The three albums, each coupling two quartets, feature the Tatrai String Quartet. The group also appears on a Kalloday release.

Platist Beveridge Webster plays Rachmaninoff on one album and Bach, Schenberg and Weinberg on the other, with violinists Denes Kovacs and pianist Mi- haly Bacher performing on two Mozart LP's and one of Bee- thoven's, A Beehoven album features the Wiener String Quar- ter.

Denis Stevens conducts the Ambrosian Singers and concert, and In Nomine Players in a set of choral music of Morales, Vic- toria, Byrd and Gabrieli, and an album of German renaissance music. The Hungarian String Trio performs Mozart and Bach in one album, and Parcell on another, which includes a Haydn performance by oboist Peter Pongracz, the Hungarian Radio and Television Symphony under Janos Sandor.

The first movement of Mendelssohn's Violin Concerto, and Rimski- Korsakov's Capriccio Espa- nol were recorded.

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**Classical Music**

**Classical Notes**

*Continued from page 30*

The International Bach Society Or- chestra at the Los Angeles Music Center, conducted by Girlea Debak, who won last June's National Instrumental Competition sponsored by the Kawai Instrument Co. of London, A. K. and WYZE TV, Boston, will perform at Carnegie Hall on Tuesday (6). The San Diego Opera, opening its spring season March 14 and 16 with Bizet's "Carmen," Doro- thy Kirsten will sing in the title role with William O'Neil as Don Jose. Walter Herbert, artistic director of the company, will conduct.

Jorma Panula and the Helsinki Philharmonic appear at wash- ington's Constitution Hall on saturday (10). ... Pianist Artur Rub-instein's appearance in the Concert Artists' Series at UCLA on March 9. The New York City Opera Co. will return to Los Angeles in November for 14 performances of eight operas, starring Maria Callas. Skowlay will give a Carnegie Hall recital on Feb. 21. The con- cert, originally scheduled for last Ne- w Year's Eve, was postponed because of the artist's illness. ... Felix Pappalardo, sometime music ad- minister of the New York City Opera Co., has been named gen- eral director of that center. Geller and Sullivan Co. in New York. The Telephone Co. has said that Frank L. O'Connor replaced the indisposed Frank C. O'Connor in "La Forza Dei Destini" on the Met on Thursday (5). The McCracken also sang in "Aida" on Friday (2).
International News Reports

French Firms at MIDE M A Unity Policy on Promotion

CANNES—Efforts to achieve greater unity and solidarity among the main French record companies began to bear fruit forward during MIDE M when the promotion chiefs of the 10 major firms met regularly in Paris to discuss mutual problems.

Reporting on the meeting, Andre Arsoo, promotion chief of Philips, said: "Though efforts to bring the heads of the main record companies together have thus far not met with success in the past, we have now succeeded in doing this on the promotional level."

"Today promotion is as important for record sales as artistic production, and disk jockeys and radio and TV producers have tremendous power to influence the market. Individuals would like their acts to have success, but together we can work more effectively and achieve better results."

"Our first decision is to cut down free disk service to people who have no connection with newspapers and who have no influence on sales and we plan to have members meet in Bruxelles to discuss mutual problems."

Special Importance

This move has a special significance in France where bitter competition among record companies in the past has often disturbed progress of the industry as a whole.

Represented at the meeting were representatives of ARC, Telefunken, DinoAZ, Pathé-Marconi, Philips CBS, Barclay, Vogue, Festival, RCA, KPM and the French branch of Philips.

Another sign of closer cooperation within the French industry was the stand at MIDE M of the Centre d'Information et de Distribution of France, an organization created by the Syndicate National de l'Industrie du Disque et du Commerce Photographiques (SNICOP) as a public relations office for the French record industry.

Neither Barclay nor Vogue are currently members of SNICOP, but both companies are actively collaborating with member companies to support the public relations operation.

Delyse Shifts Distribution to British Decca

LONDON—Decca has signed distribution deals with Warner Bros., MCA, and CBS, and now hold exclusive distribution rights to the Warner holding of CBS, the last of the original major record companies to have such deals. The Decca deal will affect the label only.

Decca has been dealing with the Warner holding of CBS for several years, and Decca has exclusive domestic distribution rights to the Warner holding for the past 10 years. The new Decca deal, however, will put Decca in direct competition with the Warner Bros. label, Warner Bros.-Philips, and the CBS label, CBS-Decca.

The new Decca deal also gives Decca exclusive rights to the Warner Bros. label in the United States, and Decca will be able to compete with Warner Bros. in the United States.

Decca also has exclusive rights to the Warner Bros.-Philips label, which is distributed by CBS-Decca.

The new Decca deal is expected to increase competition in the United States, and Decca will be able to compete more effectively with Warner Bros. and CBS-Decca.

The new Decca deal is expected to increase competition in the United States, and Decca will be able to compete more effectively with Warner Bros. and CBS-Decca.

Unions Pose Boycott Of S. R. Fest Stations

CARNAC—Local artist unions have protested the sudden exclusion of Venezuelan singer Mirja Castellanos from the Festival of San Remo after she was promised participation in the event. Angered artists have promised to boycott any radio or television stations and other public media, which transmit the event.

Miss Castellanos traveled to Italy in November to a record label (Velvet) and Radio Caracas Television, which has contracted her monthly pay check called for in her Caracas Television contract.

The singer had even bought the dress in San Remo that she would wear on her appearances and that she only waited to be assigned the song she would interpret in the Festival when she was told that there was no song for her.

The situation is not clear to many local newspapermen who feel that either she was accepted or rejected to begin with. Presented with the question of whether she should have been told of her chances a long time ago, the broadcaster will probably have no effect since Radio Caracas Television and Radio Trojana and radio the event and will probably convince the Union of the hairiness of the measure.

But local artists insist that the Venezuelan singer was wronged and have also considered the possibility of other Italian artists from Venezuelan stages as a retaliatory measure. Meanwhile, better TV and radio executives are expecting an explanation from the Festival officials.

Aussie Record In Low Price With Harmony

By JOCK VEITCH

SYDNEY—The Australian Record Co. (ARC), Australian agents for CBS, will enter the low-price LP field next month with a new Harmony label.

The records will sell for $2.80, and will compete with Festival Records' Colander, EMI's Regal, Philip's Verve Gold and RCA's Camden labels.

Harmony will be separate from ARC's World Record Club and will include material previously issued in the regality priced $5.50 (Caracas) (issued here on a CBS label) and Corona. They will be released here possibly in both stereo and monaural versions.

The Tycoon said the company would not go into any special promotional campaign.

(Continued on page 20)

P-S's Garcia on Trip

NEW YORK—Provia Garcia, Peer-Southern's Latin manager, will visit stores in a three-week tour on a one-month business and good will tour throughout South and Central America. Miss Garcia will meet with distributors and in Perú, Colombia, Mexico and Brazil.

February 10, 1968, Billboard

CZECH GALA SPRINGBOARD FOR ARTISTS' WORLD DEVELOPMENT

CANNES—The Czechoslovakian gala at MIDEM was successful not only on an artistic level but also in helping develop international careers for three young artists who won the top prize.

The gala also represented the first important collaboration between the Czechoslovakian music recording industry—the export company Desart and the record agency Pragokoncert—and the music publishing and record companies Supraphon and Pantos.

Representing Supraphon were Waldemar Matuška, Václav Novák and Zdeněk Vondrácková; Karel Gott, Yvonne Prencípová, Helena Blahyová and Jiří Čpounek. Completing the bill were Josef Loef (Pantos) and Hana Hegerová (Philips).

After a lukewarm opening, the audience responded with enthusiasm and particularly with applause for the Supraphon and Pantos representation of the gala, which was presented first of all as soloists and then as a trio.

Most of the cantatas were written by Boh Ondraček, who has been the head of the Supraphon catalog for several years.

The Supraphon group received many visits from representatives interested in all of the artists. Representatives of Philips, Ariola and Polydor discussed recording projects and also radio and TV appearances and concerts.

International Recital Ends Classical Series at MIDEM

CANNES—MIDEM's series of classical concerts came to an end with an international recital by the Amati Ensemble of Germany, Hungarian cellist László Mezo, Russian violinist Irina Botchkova and Russian pianist Alexander Budinov.

Slovokia, only 22, gave a superb interpretation of Mozart's 'Pictures at an Exhibition' and Botchkova brilliantly played 10 preludes by Scriabin.

Mezo, a pupil of Casals, won deserved applause for his playing, which the critic for the British Musician declared was played with "absolute assurance by Kodalay. The concert, which had been preceded by some unseemly performances of the Concerto E in violin by Bartók's Dervish and Dvorak's 'Doverimento' by the same ensemble.

Earlier in the week, Poland's classical concert, attended by one of the strongest, was dominated by the virtuoso violin playing of the young Konstanty Kulka. The Polish concert was produced by Jerry Waldorf who afterwards admitted to feelings of satisfaction and disappointment.

Waldorf said, "If classical music is to have a permanent place in MIDEM, then it must enjoy the same advantages of publicity and promotion as popular music. We made a special effort to sing Kulka and the ensemble Festivals et Tubinissi. Programmed in 300 years ago, this ancient music on ancient instrument, and were worthy of a much bigger audience than 200—although I am aware that Kulka and Czechoslovakian concerts only attracted 60 people. Nevertheless, Waldorf added that virtuoso Kulka received a number of concert offers after the recital.

MIDEM MUSINGS

Brazilian singer Ellis Regina, who shone in the opening international recital, has been signed by impresario Bruno Claroni to appear at the Olympic Theater, Paris.

Jimmy Philips of KPM, London, has signed 45 artists during the run of MIDEM and Gerald Benson, director of Pan-Mask, Ltd., London, has sold all the material he brought with him by his stay.

Estimated cost of MIDEM: $20,000.

Arcadia Montgomery of the British Music Publishers' Association, 221 of whose 335 members were represented at MIDEM, announced, "We shall all be back next year."

Tom Jones' triumph at the MIDEM gala awarded the disastrous British gala.

Paul Beuscher sold Frank Sinatra's 'Songs for Dandelion' and 'The Blue Room', 10,000 copies in U.S., Spain, Italy and Germany.

The Czechoslovakian delegation representing the first year's Bratislava Pop Music Festival was held from June 13-16 and support had been promised from record companies in Britain, Germany, France, Spain, Sweden, Norway, Holland, Poland and Yugoslavia.

For MIDEM 1969 Bernard Cherry will take over all the Mar- line Hotel, offering 450 offices to participants to attend MIDE M at MIDEM '69 will top 4,000. For MIDEM 1970, the Palais des Festivals will be extended.

The Non-Stop Shows of MIDEM '68, designed to bring attention to up-and-coming artists, failed to attract sufficient members to the Sala Jean Cocteau in the Palais des Festivals. A new format for the shows is being studied and next year they will be held in the Mariters.

Following criticisms of the over-burdened telephone system, Cherry will install a new switchboard for internal calls next year and will connect local offices with phones linked directly to the Cannes exchange, outside calls.

The success of Paul Mauriat's 'Love Is Blue' instrumental in the States, coupled with wild sales of Posters along the Croisette, suggests that MIDEM, resulted in brisk sales of songs by 'Love is Blue' writers Pierre Cour and Andre Popp. Song was last year's Luxembourg Eurovision entry as sung by Viki.
Contact: DAVID BERGER, INTERNATIONAL DIV., ABC RECORDS INC., 1330 Ave. of the Americas, N.Y., N.Y. 10019

Cable: ABPAREC

March
11 more Riverside Albums

April
12 more Riverside Albums

ABC Records, Inc. — home of Impulse and Bluesway — now adds a new dimension to Riverside.

NEW YORK/BEVERLY HILLS DIST. IN CANADA BY SPARTON OF CANADA
CBS Planning Push on U.S. Acts

LONDON — A host of major CBS acts from the U.S. are heading to Britain for concert tours over the next few months and CBS here is planning special campaigns to boost album sales while the artists are here.

First of these is for Maurice Chevalier, currently on a world tour. He will be in the U.K. from Feb. 11-28. To coincide with the visit CBS will release a new LP, "Chevalier in Paris," and titled "His 80th Birthday.

Arriving on the same day as Chevalier is Tim Rose who will be here for a month's tour plus TV dates. His latest album, "Tim Rose," will be released during his visit as well as a new single. "I Got a Lonesome." Mantis de Blata arrives Feb. 20 for a 10-day concert tour followed by TV dates in March. His new album will be released when he arrives and his last LP, "Mantis et Les Siens," will be promoted during his visit.

Tony Bennett will be here in March for concert and TV dates.

CBS is planning an intensive campaign on Bennett material in March, in the first of special monthly promotions for particular artists running throughout the summer. Bennett has several concerts in London plus appearances in Manchester, Glasgow and Leeds.

To increase these he has an LP, "Tony Bennett in Concert," Johnny Cash and other country artists, may have been set aside to counter a west ern month featuring the label's entire country catalogue.

Other CBS artists due to tour here later are Simon and Garfunkel, "Bridge over Troubled Water," the Clash, Brothers and Tommy Makem (April 7 to May 12), and the Newevity Minstrels, also due in April.

INTERNATIONAL NEWS REPORTS

NEMS to Bow Oval Label

LONDON — NEMS Enterprises will introduce its own labels — OVAL — on the British market this year.

The company's managing director, Vic Lewis, is negotiating a pressing and distribution deal. The label will be used to record new local talent though there is a possibility that some of the NEMS acts might record for the label when their present record contracts expire. Lewis said in London, "Obviously acts like the Beatles and Cilla Black will remain with their present labels, but some of the smaller acts signed to NEMS may eventually record for Oval.

NEMS will move into its new offices in Hill Street, Mayfair, later this week. NEMS has also changed its name and will in future be known as Nemperor.

Aussie Record

* Continued from page 34

"The other companies have virtually done the job for us," he said.

The only advertising planned was a series of display cards for shops.

Artists include Art Vanne Dame, Stanley Holderway, Art Blaker, Libera, J.J. Johnson, Kai Winding, Enroll Barker, Billy Holiday, Johnny Clegg, Ken Griffin, and Frankie Laine.

Initial release will be 40 titles, with about 10 a month to follow. Material for a start will mainly be middle-of-the-road pop and jazz. Future albums will include an occasional classical number and musical.

Dylan LP Gets Pitch in U.K.

LONDON — A major four-week promotion campaign is under way here to promote Bob Dylan's new album "John Wesley Harding," which will be released by CBS on Feb. 23.

Theme of the campaign is "Dyl an Now," which is included in all promotion media. Display posters feature a reproduction of a painting of Dylan painted in New York's Museum of Modern Art. In addition to dealers mailings and radio plugs, there will be extensive advertising in the summer months.

**THE AXE FALLS AGAIN!**

DEVALUATION STOCKS

TOP ARTISTS ON TOP LABELS

Popular 12" LP's

Week - Retail Selling Price: 39c ($2.60)

<table>
<thead>
<tr>
<th>Label</th>
<th>Title</th>
<th>Artist</th>
<th>Price</th>
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<tbody>
<tr>
<td>Polydor</td>
<td>&quot;Hold On, I'm Comin'&quot;</td>
<td>Sam Cooke</td>
<td>39c ($2.60)</td>
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Classical 12" LP's

Week - Retail Selling Price: 50c ($3.50)

<table>
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<tr>
<th>Label</th>
<th>Title</th>
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<tr>
<td>Polydor</td>
<td>&quot;The Viennese Nightingale&quot;</td>
<td>Joseph Haydn</td>
<td>50c ($3.50)</td>
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</tbody>
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FEBRUARY 10, 1968, BILLBOARD

tional Theater in West Covina, Tues-

day (13). Vikki Carr joins Jack Benny at the Miami Hilton Monday (5). The Youngbloods at Whiskey A Go-Go, Feb. 8-11. The Pinda Clark Special" on NBC-TV scheduled for April 2. Leslie Uggams gives an


BRUCE WEBER

Stil Lopez, Reprise artist, signing a new contract for the A

Ward-Astoria Hotel beginning May 31. Lopez currently is on the three-week South Texas tour. Mitch Ryder, New Voice artist, has been named Prince of Hearts by the American Heart Association. Lionel Hampton and his Jazz Inner Circle give a benefit concert for Hartford Hospital School of Nursing at Terrace Hall Feb. 18. Glenn Yar-

bough, Warner Bros. artist, is on a tour of more than 75 cities which ends April 21. Cerril Garner began a seven-week tour of college concerts and nightclubs after his Jethro Bogle Club appearance on February 11. Including a performance at The Hirsch Club in New Orleans Monday (3) ... At Caseta's United Artists tapes a Pete Deign-

an show Sunday (12). Joe Williams opens at the Rain-

boong Gallery Friday (5). D'Juma has signed 

MGM's Johnny Tillotson tapes a Pat Boone Show Thursday (6). Charlie Fox scores the NBC-

TV special "I Remember Illinois" which will be shown Feb. 14. Steve Allen wrote the music for the show. Johnny Desmond playing a two-week stint at the Latin Quarte-

... J. J. Jackson of Loma Records will play the annual anniversary show of WABQ in Cleveland Sunday (11). Lula Mae Lee, a veteran of a tour of Britain later this month. ... Jo Lee, Ray Nading, Fonsmore, and Charles De Forest have been held up at the Airport. The Pair Extraordinary open Las Vegas Frontier Hotel Tuesday (6). Mikeline, Beardie and Wes Montgomery play the White Pines, N. Y., Saturday (10). Miss Makela's "Plata Parke," which she recorded for Reprise, will pro-

duce a background score for a U. S. Information Administration film on an African blouse in Watts. ... Joe Lee & The VAnguard opened the new Crowded Crowd Concert Series with two concerts at the Anderson Theater Friday (2), along with Lenu Kassinko the Jug Band, and the Soft White Bottle Country Juke Box. ... Co. Composer - arranger Peter King is also with London.

The Before Swine, ESP-

DISK artist, play the Village Theater Feb. 6 and 24. Songwriters Bobby Arlin and Patti Barker, join Feb. 18. ... Tommy James & The Shondells, and the Rarities. ... Clyde Otis is

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**ITCC’s Incentive Plan Clicks**
**To Tune of $4 Mill. in Orders**

**NEW YORK—The Interna-
**tional Tape Cartridge Corp., has

satisfied its first quarter sales

incentive plan as a result of its

first quarter sales incentive

program, according to ITCC

President Larry Finley. Finley

said this record total in

purchase orders for the first

three months of 1968 represents

orders for some 60 per cent of

the firm’s distributors’ needs and

that he anticipates the total figure

to exceed $4 million by the end of

the year. All of its wholesalers have

been pitched the program. The $4

million is figured at ITCC’s level

when it bills distributors.

ITCC’s first quarter sales

incentive program, as exclusively

reported in Billboard, Jan. 27,

issue, calls for retailers to buy

100 tape cartridges, with

selected titles to qualify in a

window and/or in-store display

context offering major prizes.

Distributor purchase orders for

tape, Finley said, represents

$2,279,000 written in 100 car-

tridge packs alone, and projects

more than 11,000 window and

in-store displays.

Finley said the ITCC trade

promotional program will pay off

in more sales of the compa-

nry’s cartridge product, but will

benefit the entire industry by

premoting the cartridge con-

cept directly to the consumer

as a result of thousands of

dealer displays.

The displays, to be judged by

the ITCC Black Corp., will be

constructed from material

supplied by ITCC, heralding

Century-Fox “Dr. Dolittle”

film, A&M records, and other labels

in ITCC’s record company

roster.

**More Disney Titles to

PlayTape**

**LOS ANGELES — Although Walt

Disney Enterprises has

stepped away from tape cartridge

inventory, the company’s policy

will continue this year, a limited

amount of children’s product

has been made available to

PlayTape in the fall 1967, and will

be added to the line this year.

The Disneyland player, considered a “toy item” by studio

censors, is priced at $6.95 at

Sears, Roebuck & Co. and

carries the Disney label.

Tapes, sold in conjunction

with the Disneyland player, sell

for $1.59 for an LP, $1.39 for

a children’s tape and $1.29 for

an EP.

Although Disney made sev-

eral trial runs of sound tracks

available on 8-track through

RCA Victor, it maintains a

hands-off policy, according to

Jimmy Johnson, president of the

Disney sound-traction publishing

division.”

“Because of our basic involve-

ment of the industry,” says John-

son, ‘we don’t have to concern

ourselves with the tape market,

which is primarily adult

oriented.”

“But we are doing some soul

searching here at the studio

centering the future of the in-

dustry and Disney’s involvement

in it,” he says.

He feels the tape cartridge

field is “chaotic” and will con-

tinue to be until the industry

decides on one system.

**Cassette System Makes

Stand at AAAM Show**

**PHILADELPHIA—The cas-

sette system, while at present

having no significant share of

the automobile market, at

temped a show of strength at

the 27th Annual Automobile

Accessories Manufacturers of

America exposition, with the unveil-

ing of several new compact-

able players. Slot-loading is similar
to the 4-1/4 track, one method of

inserting the cartridge into

the player.

Automobile Radio and

Teenna and AIWA displayed units,

and Mercury announced the

inclusion of a slot-load cassette

player in its spring equip-

ment showing. For Automobile

Radio and Teenna, it was their

first entry into the cassette

system.

Both units are player-only

types, featuring the Starr

System Operation. The machines

function by simply inserting

cassettes, face forward. Playback

automatically proceeds with

insertion, with the cassette popping

out at the conclusion of each

side of program material.

The unit shuts off automatically.

No buttons for either unit were

discovered, but the cost is expected

to be in the $100-$150 range.

AIWA’s unit combines both

playback and playback.

Playback is stereo, while recording

is limited to 2-track monaural.

The unit utilizes the Starr

principle, but unlike existing

cassette units, it provides no

recording on pre-recorded

cassettes. The recording equip-

ment currently on the market,

the units feature an auto-

matic registration at the

point in conjunction with two

prongs on the registration

head. When the prongs are

removed, no recording is possible.

However, since the cassette in

the Starr unit is inserted with

the back facing outward. No

registration.

The Noroeo unit features

slide-in insertion, but length-

wise, thus insuring record

operation. The unit will be

available to dealers in

December, manufacturer- the

player-recorder slot-load unit

will be available to dealers in

January. Both units will be

shown in the slide-in cassette

machines shown. Official of the

company said the price will be

below $80.

**Pfanstiehl Goes

Into Cassettes**

**SUNNYVALE, Calif.—Gen-

eral Recorded Tape, Inc. re-

ported sales of $7,261,630 and

net earnings of $101,710 dur-

ing the first six months of fis-

cal 1968 ended in December.

Sales and earnings for this pe-

riod exceeded the entire fiscal

year ended June 30, 1967, when

sales were $1,867,856 and net

earnings $88,653.

General Recorded Tape pro-

duces reel-to-reel tapes, and 8-

track tape cartridges, home cas-

sette and automobile tape play-

ers. The company also makes

instructional tapes.

**Viva Realigns Its

Tape Contracts**

**LOS ANGELES — Viva Rec-

ords has realigned its tape

affiliate in the Sons O’Pprising

Writers—Stereo Pak and General

Recorded Tape. Viva is now con-

tracted with Ampex for 4 and

8-track, reel-to-reel and casset-

tes.**
When it came to Stereo Tape Cartridges...

We took out all the Bugs

and a lot of the Cost!

QUIXONIC INC.

42105 Postiff Drive • Plymouth, Mich. 48170 • Area Code 313/455-0210
Phil Gernhard
Asks Industry
To Crack Down

CHICAGO —Tenna Corp. of Cleveland has introduced a compact home entertainment unit of the "bookshelf" variety incorporating television, AM-FM radio and stereo 4- and 8-track cartridge tape player.

Tenna claims that its unit, at $299.95, is the first on the market embracing TV, radio and tape player in one package.

The unit is called the Concerto and, according to executive vice-president Harvey A. Ludwig, "is intended for newly marrieds, principally, for whom space considerations and value are primary factors."

The Concerto, with two external speakers, has a 10-inch tweeter and a subwoofer. The console cabinet measures 24 by 11 by 9 inches.

The speakers are 8 by 11 by 9 inches each.

The new product was shown for the first time at the Automotive Accessory Manufacturers Association show.

Retailers Seek More Mfr.
Promotion on CARtridge

Despite opinions prevalent as to the extent of the buyers' active involvement in moving cartridge product off the retail shelves, closely carried by dealers on the other hand, lamented about the death of consumer advertising at the manufacturer level.

"Many dealers sell cartridges and players in spite of themselves," said one industry executive. "If the product is demanded, it is continued, "inventories turnover is high. If the demand is slight, the product fails out. Automotive accessory dealers, for the most part, are going along for the ride."

"It depends on the store," a manufacturer said. "Some are going all out, doing excellent business, while others just put the machines on a shelf and expect them to sell themselves."

"We've given a new concept for automobile entertainment," said another retailer, "We're expected to develop that market without any aid from the manufacturer. If the 4-track concept fails, he continued, "it will be by default."

However, tape cartridges have taken their place among the giants of the automotive industry. Dealers, who last year saw the tape cartridge concept as a fad, are now doing double takes.

Success stories circulating through the Philadelphia Civic Center had opened many eyes and all exhibitors displaying cartridge product said they had written more business than they expected.

Despite the confusion still apparent in the cartridge industry, auto accessory dealers are moving ahead in stocking cartridge equipment. The accessories market represents the largest percentage of cartridge product sales of the total industry.

Some 30 exhibitors displayed cartridge equipment—4-track product accounting for the lion's share. Cassette recorders and players were also shown, but the emphasis was on cartridges of the future (see separate story). And Muniz Stereophonics of Cleveland is readying the ball for the 4-track system.

The 8-track system currently appears firmly entrenched as the choice of the accessories industry.

"Only a few new units were displayed, but with endorsement from the Detroit automakers, they are supposed to be accepted the 8-track configuration as the standard. Most equipment manufacturers have deserted the 4-track system, and cartridges are available only from industry primarily to Muniz. But according to reports from dealers stocking 8-track equipment, particularly on the West Coast, player and cartridge sales continue to expand. Retailers view the 4-track configuration as far from dying, saying that while its percentage of growth compared to the total cartridge market is shrinking, unit and cartridge sales are increasing.

The lack of cartridge promotion, on an industry-wide basis, however, is currently causing more concern than the web of the configurations. But underlying this concern is the lack of aggressive promotion and advertising campaign launched by the cassette advocates and spearheaded by North American Philips.

While 8-track maintains a strong foothold in the market, dealers and distributors are concerned with their technology, inventory investigations as the public, mainly through consumer newspaper and magazine advertising, and in-store displays, are becoming educated on the cassette system.

The realization of the expanded sales attained by cassette manufacturers is spurring several 8-track manufacturers to bolster their future cassette and dealer sales promotion and advertising.

A Multiple Purpose
Unit Made by Tenna

HAMBURG — Deutsche Grammophon has released its first new classical titles in an acceleration of its cassette program.

Grammophon is driving to establish leadership in classical music reproduction before the immediate challenge of the proliferating competition in the music cassette and music cartridge fields.

With the new releases, Grammophon is continuing its policy of adapting classical material...
Audio Retailing

1967 Unit Sales Behind '66 But Dollar Volume Sets Record

WASHINGTON — Color TV cut the home electronics to dollar volume record in 1967 despite the fact that total unit sales lagged slightly behind 1966's record performance.

Electronic Industries Association (EIA) figures just released include the estimate that sales for 1967 exceeded $5 billion.

Unit sales for the year were the second best in history behind 1966. EIA reported that nearly half of the 10,652,207 total television dealer sales in 1967 were color sets. Some $5,233,600 worth of color sets were sold. The 1966 total for television sales was 11,652,207 units.

Radios lagged behind the 1966 record performance as well. Home radio sales of 12,401,116 units were down 8.5 per cent drop from 1966. Auto radios dropped only 5.2 per cent below 1966 to 8,850,593 units sold.

The EIA reported that portable and table phonograph sales showed signs of life in 1967 for the first time in several years. The EIA said sales of radios dropped for the first time in several years. The EIA said sales of radios dropped for the first time in several years.

Continuous and portable radios sold 5,393,247 units, down 11.6 per cent from 1966. Total radio sales were 10,658,233 units.

WASHINGTON—The latest analysis of TV set ownership by the U.S. Department of Commerce indicates that as of June 1967, 94.1 per cent of all households had one TV set or more. The figures as of August 1965 were 93.4 per cent and as of August 1965 was 92.4 per cent. As of June last year 24.9 per cent of all U.S. homes had two or more TV sets. This figure in August 1966 was 22.6 per cent and was 19.5 per cent the preceding year.

Color penetration has jumped from 7.4 per cent in 1965 to 19.3 per cent as of June 1967. Some 42.1 per cent of house- owners have sets equipped for UHF reception, up from 33.8 per cent in 1966 and 27.8 per cent in August 1965.


Sonotone Display Available

ELMsford, N. Y. — The Sonotone Corp. has introduced a two-color counter display for its new phonograph cartridge—cross-reference manual.

Compact enough for most counters, the new display, which holds 4 manuals, is being offered free to all dealers through March 31 with an order of 36 assorted Sonotone cartridges. The offer is part of a company promotion called "Operation Turn Around."

The company is offering to supply dealers with an unlimited quantity of free manuals, and the display, the company says, will last for years. It's important to all distributors that they get the Sonotone cross-reference in the hands of their customers," said Sonotone distributor sales manager Don Grossman. "It's beneficial to those who use and buy Sonotone cartridges. It can mean a quicker turnover in Sonotone stock, plus more sales.

The Sonotone computerized cross-reference manual contains 6,600 cartridge listings broken down in two sections. The first section shows all Sonotone cartridges cross-referenced to competing cartridges. The second section lists all Sonotone cartridges referenced to phonographs.
RETAILER WILLIAM COOK and wife examined the new Columbia Masterschool audio line in Chicago recently. Cook owns Harbor Music Discount Center in East Chicago, 111...111111111111

THE ROSE BROTHERS, Merrill and Aaron, were among the many dealers at the Masterwork exhibition in Chicago. Here attendants Gertrude Mix and Carm D'Alessandro talk up the line's features.

MASTERWORK'S Complementary Symmetry audio line was described by post Carol Winter.

THE ROVER by Masterwork was demonstrated at the Chicago showing recently by Carm D'Alessandro.
HOT 100—A TO Z (Publisher-Licensed)

46 64 79 WORDS
One Born Every Minute & The Son Base
47 25 22 LOVE POWER
48 17 14 8 1 SECOND EMOTION
(Stevie Wonder & Lenfant, A&M)
49 25 45 55 YOU
50 29 10 10 I COULD BUILD MY WHOLE
WORLD AROUND YOU
51 58 77 — SIMON & GARFUNKEL
52 62 — EVERYTHING THAT TOUCHES
YOU
53 23 23 23 TELL MARIA
54 50 60 80 STRAWBERRY SHORTCAKE
55 41 51 58 BACK UP TRAIN
56 39 37 15 MONTEREY
57 15 9 9 I HEARD IT THROUGH THE
CRAPVINE
58 60 72 THANK YOU!
59 55 57 67 BORN FREE
60 71 — WALK AWAY RENEE
61 65 61 THERE WAS A TIME
62 56 66 82 THERE IS
63 49 50 60 NO SAD SONGS
64 69 73 SUNSHINE OF YOUR LOVE
65 63 78 78 MISSION IN MJI</DOCUMENT>
CADET/CONCEPT A SLIGHT DEVIATION FROM THE NORM

The deviation begins February 1 with Rotary Connection LP/LPS 312
NEW YORK—Peaceful Southern Music Publishers has bought the U.S. and Canadian rights to George Farris's "Bonnie and Clyde," from Cline Music. Cline is releasing the song version of the English hit, while Kama Sutra's subsidiary Buddha Records has recorded the song for the Chicago Prohibition of 1931.

2-Way Build-Up for Aznavour

LOS ANGELES—Monument is releasing an Italian language album by French vocalist Charles Aznavour while Reprise, which also releases the Blue Note Rechenbach.

Blue Note Rechenbach

LOS ANGELES—Blue Note is reissuing 109 of its major titles, including for Frank Sinatra. The move comes as the jazz line enters the new year raising the waves of its best half-century. Sales manager Mel Fumento reports consumer requests for stereo versions of the catalog titles which were previously only recorded monaurally.

Blue Note's sales strength is based on products by producers, such as Donaldson, whose first pop chart artist, plus Ornette Coleman, Herbie Hancock, Wayne Henderson, Jackie McLean, Herbie Hancock, Wayne Shorter, Art Blakey, McCoy Tyner, Bobby Hutcherson and the Three Sounds.

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Now we have to find a way to break him with English material. The only way to break and sustain him is through a more consistent flow of product. Aznavour will be in the U.S. for one month in March, Monument hopes to place him on TV shows in markets with heavy Italian population. Reprise plans selling out a promotion to boost his records when the vocalist hits the college trail.

"Redding" to Stroud

NEW YORK—Andy Stroud, president of Stroud Productions and Enterprises, bought the material rights to George Faires' "Bonnie and Clyde," for the English hit, while Kama Sutra's subsidiary Buddha Records has recorded the song for the Chicago Prohibition of 1931.

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The "Dolls" are Hot!
The #1 Box Office Attraction
The #1 Best Selling Book
Now on it's way to the #1 Soundtrack.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK
Valley of the Dolls
CONDUCTED BY JOHNNY WILLIAMS  SONGS BY DORY AND ANDRE PREVIN

Unanimous "Picks" by All Trades.
L. David Sloane is giving Michele Lee the business.

Breaking big on good music and Top-40 stations!

Michele Lee/"L. David Sloane"
On COLUMBIA RECORDS®
FRIDAY NIGHT PRESENTS MUSIC FOR WEEKEND WATCHERS—Miles Davis & The Buck Tick Dixie Brasses—Polydor 93 9510 (S)

The Buck Tick Dixie Brasses approach bear a marked resemblance to that of Spike Jones. However, shown presently on the album cover, are standards bearing the names of familiar foxes. The poinciana is enticing, and the brass have an engaging sound.

HERE'S PEARL BAILLY—STRAVINSKY CONCERTO FOR PIANO AND ORCHESTRA (1932)—Deutsche Grammophon—Sterns Hopkins, London Symphony Orchestra, Sir Georg Solti, DG 88219 01 (2)

The fantastic success of Janet Fayeley is blocked by this orchestral work. Janet Fayeley's skillful playing (in all respects) is interminably familiar tense done in utmost manner. Included is "My Ideal." "The Way You Man Berg Has Done to Me," "Yes, You and Vagabond," and "I Could Talk About You." The album is an engaging sound.

The ELECTRICITY OF EDDIE HARRIS—The best of George Beverly Shea—RCA Victor EMI 2596AL (5)

Programmed with successful gospel songs, this package is great examples of his art. His style is earthy and soulful and when he couples those qualities with those of his own singing, he becomes a living example of the Rev. 7:1. Here, among other selections from "Heaven," "Tell Me Why," and "Mother of Our Fathers," "Huff" said.

DENNIS WINTERS—WINTERS BEST no. 1—LSP 211 (1)

Asided by his successful TV series, the very prominent listeners should be able to make big on this L.P. It's magnificent and filled with warmth, and his best-mostly as the master of improvisation, and even the former Miles Davis is present, showing off Winters' virile imagination.

ALBUM REVIEWS Continued

SPECIAL MERIT PICKS

The recording stands up well today. It certainly compares favorably with the best classical recordings of 1968.

Jazz

ORTF FARE ANAGRAM—Orli Portnoy, Jake Elfried, Connie Ford—ORTF EMI 2907 (1)

One of the happening opera tenors, Peter Anderson delivers 14 selections, mostly very Victorian, but others show that he has become an interesting voice. Included in the 3 selections from "Kastor and Cleopatra," 18 selections from "The Land of Smiles," and 7 from "Dog." The people are in fine form. Included are selections from other Studios by Evan, Jasper, David and Charlie.

LOVE CALLS—Editha-clad Dolly Davis, RCA Victor T673 (1)

The package is in a different sound but the sound is full, and most of the music is from Davis, and one of the name by Paul Cohnson's. It's an old-fashioned romantic jazz, and that's the kind that has once crossed the board appeal.

FOLK

YOUNG AMERICA—Family Jack Elliott, Alan Winters—RCA Victor 14101 (4)

This is a very interesting, but Jack Elliott has too much of his own to give any indication that he's to be combined with "Jeddes" show/operators. PLF is highlighted by some fantastic guitar work, especially on "I Love You," "Folks," and "On a Prayer." Basically an old style presentation.

INTERNATIONAL

WHEN WE MEET AT ALLEN—Various Artists, RCA Victor 1456 (3)

Possibly the finest album this year. The music is now being performed by outstanding standers with lead off with Fritz Wunderlich's singing of the closing song. The song highlights the album, "The moon of the sea, and the sun." 'I Wish We Had a Better World, and the same with Ed and Budi Heffler. Also featured are Ron Blank, Ron Blank, John Aufmacher, Mark Sato, Ertin, Elmo Senn, and Paul Mabrey.

DENNIS WINTERS—THE ROSE OF STAMBUL—Various Artists, Polydor 241 (5)

This package is a very good one, but the people are in fine form. Included are selections from other Studios by Edith, Sharon, and Charles.
**SPECIAL MERIT SPOTLIGHT**
Spotlighting new singles deserving special attention of programmers and dealers.

**PETULA CLARK—KISS ME GOODBYE**
(Prod. Steve Barrow; ASCAP; Mike Nicholls) A 1961 #1. Not just this year's song, but one of the best of all time. It's a love song that will be remembered for decades to come.

**TREMELOES—SUDDENLY YOU LOVE ME**
(Prod. Mike Smith) A 1963 #1. This song has a unique quality that makes it stand out from other love songs of the time.

**SANDY POSEY**
(Prod. Joe South) A 1964 #1. This song is a classic example of the power of country music.

**WILSON PICKETT—JEALOUS LOVE**
(Prod. Barrett Strong; ASCAP) A 1967 #1. This song is a great example of the importance of rhythm and blues.

**CLAUDINE LONGET—LOVE IS BLUE**
(Prod. Tommy Lipuma; ASCAP) A 1972 #1. This song is a beautiful example of soul music.

**MANFRED MANN—THE MIGHTY QUINN**
(Prod. Mike &舶) A 1972 #1. This song is a timeless classic.

**THIRD RAIL—IT'S TIME TO SAY GOODBYE**
(Prod. Leon Russell-Covered) A 1972 #1. This song is a great example of the power of pop music.

**TRINI LOPÉZ—SALLY WAS A GOOD GIRL**
(Prod. Kenny Rogers; ASCAP) A 1972 #1. This song is a great example of the power of rhythm and blues.

**JACKIE WILSON & COUNT BASIE—FOR YOUR RECOGNITION**
(Prod. Walt Wilson) A 1955 #1. This song is a beautiful example of jazz music.

**COUNTRIES & CITIES—MOMMA'S GONNA MISS ME**
(Prod. Mac Wiseman; ASCAP) A 1967 #1. This song is a great example of country music.

**BASSEY—UP IN A CORNER**
(Prod. Tony Hatch; ASCAP) A 1967 #1. This song is a great example of the power of pop music.

**JOHNNY BROWN—YOU'RE TOO MUCH IN LOVE WITH YOURSELF**
(Prod. Unknown; ASCAP) A 1972 #1. This song is a great example of rhythm and blues.

**HUMAN BEINGS—DAY BY DAY**
(Prod. Unknown; ASCAP) A 1972 #1. This song is a great example of the power of pop music.

**ARCHIE BELL & THE DRESDENS—DRIVE**
(Prod. Unknown; ASCAP) A 1972 #1. This song is a great example of the power of rhythm and blues.

**BOBBY BYRD & JAMES BROWN—YOU'RE GOT TO CHANGE YOUR MIND**
(Prod. James Brown) A 1972 #1. This song is a great example of rhythm and blues.

**CHART**

**COUNTRY**

**TOP 20 SPOTLIGHT**
Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES CHART.

**LORETTA LYNN—FIST CITY**
(Prod. Johnnie Wright; BMI) A 1978 #1. This song is a great example of country music.

**BILLY WALKER—SUNDOWN MARY**
(Prod. Fred Foster; ASCAP) A 1978 #1. This song is a great example of country music.

**JEANNIE SEELY—WELCOME HOME TO NOTHING**
(Prod. John Kwite; BMI) A 1978 #1. This song is a great example of country music.

**MARGIE SINGLETON—WANDERING MIND**
(Prod. Mike Llorens & Mike Askin) A 1978 #1. This song is a great example of country music.

**CHART**

**R&B**

**TOP 20 SPOTLIGHT**
Spotlights Predicted to reach the top 20 of the HOT SELLING R&B SINGLES CHART.

**BOBBY BYRD & JAMES BROWN—YOU'RE GONNA GET YOUR COMES**
(Prod. James Brown) A 1972 #1. This song is a great example of rhythm and blues.

**CHART**

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

The Face I Love

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"No Milk Today"—Herman’s Hermits
"Behind the Door"—Chér
"Pamela, Pamela"—Wayne Fontana
"Bus Stop"—The Hollies

These great hits have one thing in common. They were all written by Graham Gouldman...

and now he makes his Victor singing debut with his newest song...

"THE IMPOSSIBLE YEARS"
C/w "No Milk Today" #9453

RCA
**CONTINUED FROM PAGE 58**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label &amp; Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>6 164</strong></td>
<td>161</td>
<td><strong>ELECTRIC PRUNES</strong>—Mass in F Minor</td>
</tr>
<tr>
<td><strong>70 162</strong></td>
<td>162</td>
<td><strong>SOUNDTRACK</strong>—The Wild Angels</td>
</tr>
<tr>
<td><strong>76 161</strong></td>
<td>163</td>
<td><strong>BEATLES</strong>—Revolver</td>
</tr>
<tr>
<td><strong>4 169</strong></td>
<td>164</td>
<td><strong>JERRY BUTLER</strong>—Mr. Dream Merchant</td>
</tr>
<tr>
<td><strong>5 160</strong></td>
<td>165</td>
<td><strong>YOUNG RASCALS</strong>—Collections</td>
</tr>
<tr>
<td><strong>7 163</strong></td>
<td>166</td>
<td><strong>VARIOUS ARTISTS</strong>—Collection of Sixteen Original Big Hits, Vol. 1</td>
</tr>
<tr>
<td><strong>66 169</strong></td>
<td>168</td>
<td><strong>VARIOUS ARTISTS</strong>—Collection of Sixteen Original Big Hits, Vol. 2</td>
</tr>
<tr>
<td><strong>4 172</strong></td>
<td>169</td>
<td><strong>JULIUS WECHTER &amp; THE BAJA MARIMBA BAND</strong>—Fool Play</td>
</tr>
<tr>
<td><strong>2 174</strong></td>
<td>170</td>
<td><strong>NANCY WILSON</strong>—Welcome to My Love</td>
</tr>
<tr>
<td><strong>4 179</strong></td>
<td>171</td>
<td><strong>TEMPETATIONS</strong>—Use</td>
</tr>
<tr>
<td><strong>20 137</strong></td>
<td>172</td>
<td><strong>BEACH BOYS</strong>—Smiley Smile</td>
</tr>
<tr>
<td><strong>2 108</strong></td>
<td>173</td>
<td><strong>JOHN FRED &amp; HIS PLAYBOY BAND</strong>—Across English Fields</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>174</td>
<td><strong>AL HIRT</strong>—Play That Dixieland Music</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>175</td>
<td><strong>BUCKINGHAM</strong>—Portrait</td>
</tr>
<tr>
<td><strong>4 197</strong></td>
<td>176</td>
<td><strong>VARIOUS ARTISTS</strong>—London Johnson's Lonely Hearts Club</td>
</tr>
<tr>
<td><strong>3 178</strong></td>
<td>177</td>
<td><strong>WE FIVE</strong>—Make Someone Happy</td>
</tr>
</tbody>
</table>

**CONTINUED FROM PAGE 58**

**STAR PERFORMER**—7 of their chart 15 weeks or less originating greatest percentage upward progress this week.

**ARTIST**—Title & Label & Number

6 164 161 ELECTRIC PRUNES—Mass in F Minor
70 162 162 SOUNDTRACK—The Wild Angels
76 161 163 BEATLES—Revolver
4 168 164 JERRY BUTLER—Mr. Dream Merchant
5 160 165 YOUNG RASCALS—Collections
7 163 166 TONY BENNETT—For Once in My Life
66 169 168 SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme
4 172 169 JULIUS WECHTER & THE BAJA MARIMBA BAND—Fool Play
2 174 170 NANCY WILSON—Welcome to My Love
4 179 171 TEMPTATIONS—Use
20 137 172 BEACH BOYS—Smiley Smile
2 108 173 JOHN FRED & HIS PLAYBOY BAND—Across English Fields
1 174 174 AL HIRT—Play That Dixieland Music
1 175 175 BUCKINGHAM—Portrait
4 197 176 VARIOUS ARTISTS—London Johnson's Lonely Hearts Club
3 178 177 WE FIVE—Make Someone Happy

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February 10, 1968, Billboard
FEBRUARY 10, 1968, BILLBOARD

EXOTIC MEDITERRANEAN ATMOSPHERE PENETRATES THE WHOLE ALBUM AND SERGE FRAKIN ENHANCES IT IN SONGS SUCH AS THE UPTempo "BALENA" THAT GIVES UNUSUAL RHYTHMS FOR EASY LISTENING TO THE BEAT.

THE BEST OF DEL WOOD— RCA Victor LPK 2301 (S), LP 2705 (P) Del Wood padding out some of her best, including "Steam Yonder," "Waiting for the Robert E. Lee," and "River Street Fakas." A lovely sort of Tennessee Waltz is also here.

ALBUM REVIEWS

THE ROSE AND A BABY RUTHER— George Hamilton IV RCA Victor LM 3990 (S) If the artist is big enough, a budget package like this can hit the short list. His "Rutu The Rose," as with his "Ruthless," is well as an excellent version of "The Waltz," and "What You Gurl for Love" too.

RACHMANINOFF: SYMPHONY NO. 3— FANTASIA—London Symphony Orchestra; Rca Victor LM 2900 (S) A superbly performed work, this captures the grandeur and feeling of the music. A must for any Rachmaninoff fan.

BRANISLAV: CONCERTO NO. 1— B.B.C. Symphony Orchestra—Boult (2LP) This Bratislav work is in a style of much rhythmic and melodic interest. It is a fine work and the performance is outstandingly excellent throughout.

ALSO AVAILABLE—DEL WOOD Mercury LP 7-2901 (S); LP 1345 (P) This three-LP set, part of a special gift set, displays Del woods in a number of instruments, and three of the tunes were written by his father, Temple, and his wife, "Kempson," his wife's songs, and his other work on "The Nightingale" is greatly heard.

THE GLORY STOMPERS—Soundtrack EP 3187 (S) The America, familiar from the "Ready Steady Go!" soundtrack, again shows their hard-driving rhythm and blues. The lengthy "Fred's Blues" is a good example of this. "Pergo Sings," "Sawdust," and "The Stompers' Ride" by Del and The Stompers.

THE LAST WORDS—Arlo Guthrie 33 1/3 (S), 30-441 (S) Here's a strong American group with a title that's a la cappella future in a first-rate debut album. "Ragtime," "1912," "Small Town," "Oh, Man!" and "The Blues" are fresh with different tunes. Mark Linda and "Men's World" is done well.

THE ART OF TITO GORBI—Serenade LP 3013 (S) Gorbi's artistry is displayed in arias and songs in this inspired set. "Barber's" is a great example of the artistry of a true master. Albert's tender approach to the music is truly impressive. This recording is a fine example of a Romantic Singer's art, and it is accompanied by a booklet that contains all the information about the great singer's recording career.

THE SUNSHINE COMPANY—Tenor LP 1206 (S) The Sunshine Company, another group inspired by the Michael & Ross, Sings, is one that has a great deal of material. The package is a treasure box of the latest sounds, and the songs include "The Best of Me," "If Ever I Loved You," and "The Best of Me," among others. The package includes the California flavor that is an influence.

SCHUMANN: LIEBES—Dieck Fischer-Dieskau, DGG 139 329 (S) Twenty-one lovely beautiful little romantic piano transcriptions, each in a different style, rich, vibrant voice. Included are Schuman's "reverse," "The Captain's Reel," and "The captain's Waltz," and also out arrangements of "God Bless The Child."
**Album Reviews**

**LADY SOUL—Aretha Franklin**

Atlantic's 8174 (ML; 9S 8174) (8)

A hit artist with a hot album, Aretha Franklin's *Lady Soul* is a collection of 12 tracks, including a Northern soul hit, "Respect," and other soulful numbers. The album is a testament to Aretha's powerful voice and musical talent.

**INSTANT HAPPY—Dinah Washington**

Reprise R 8220 (M); 9S 8220 (8)

Dinah Washington's *Instant Happy* continues to grow in popularity. The album features a mix of standards and original compositions, showcasing Dinah's versatile vocal abilities.

**THE MANTOVANI TOUCH—Mantovani & His Orch**

London LL 3756 (M); 9S 306 (8)

Mantovani's classical music style is on full display in his album, featuring arrangements of popular melodies, creating a unique blend of classical and contemporary sounds.

**SOMETHING ELSE BY THE KINKS**

Reprise R 6279 (M); 9S 6279 (8)

Still specializing in innovative lyrics and melodies, The Kinks deliver another fantastic album. Their signature sound is on full display in this collection of songs.

**HEART TO HEART—Jefferson Airplane**

Capitol ST 2747 (8)

In "Break On Through," Jefferson Airplane's voice package of dynamics is one song. A seaport's performance and a potential hit single, "I Don't Know How I Can Ever Be Happy Again," is smooth and mellow.

**LIL ANDERSON SINGS HER FAVORITES—RCA Victor LPM 2508 (M); LSP 2509 (8)

Tasteful is the word for this album. The term is applicable to Miss Anderson's performances, the choice of songs, and, finally, to the production by Felix Jay. Like the earlier RCA Victor albums, this one is also tasteful.

**THE SON OF INCREDY—Hollister Trapeze**

Coral United Artists 3140 (M); 9S 3140 (8)

A group, consisting of Indiana's music, with the ability to construct an empire in the music business, "Get Out of My Life, Woman" has obvious blues influence, "Catfish in the Moonlight," and "In the Sun Shiner" as "I'm Old Soul Son."

**THE COUNTRY MUSIC MACHINE—Buck Owens**

Columbia 1328 (M); 9S 1328 (8)

The importance of electronics in today's music is hard demonstrated in this album. With the renowned Hollister Music Machine, one of the most influential in the business, Buck Owens presents a selection of material that includes his own hits, "I've Got a Name," "I've Got a Name," "You Can't Fool Me," and "The Bridge Over Troubled Water." The album is also fantastic.

**FUNKY PUNK FLYERS—Donovan Wilson**

Dot Records 2674 (M); 9S 2674 (8)

Donovan Wilson per- forms his classic hits at their best. This is an excellent collection of material. The Funky Punk Flyers, who are known for their lively and dynamic performances, deliver a fantastic album that's sure to please fans of classic rock.

**AMOS GIVES WHO WILL ANSWER & OTHER SONGS OF OUR TIMES—RCA Victor LPM 2317 (M); LSP 2318 (8)

This collection of songs is a perfect blend of contemporary and classical music. "The Easy Way," "The Change," and "Sweet Dreams" are standouts on this album.

**COUNTRY MUSIC MACHINE—Buck Owens**

Columbia 1328 (M); 9S 1328 (8)

The importance of electronics in today's music is hard demonstrated in this album. With the renowned Hollister Music Machine, one of the most influential in the business, Buck Owens presents a selection of material that includes his own hits, "I've Got a Name," "I've Got a Name," "You Can't Fool Me," and "The Bridge Over Troubled Water." The album is also fantastic.
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HAVE A GOOD TIME
BIG OAK TREE
I'VE GOT A CRUSH ON YOU
THAT EVER LOVIN'
MEMPHIS SOUND
SOMEBODY, SOMEHOW
ARE YOU FOREVER
I WILL WAIT FOR YOU
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FASCINATION
YOU'RE NOBODY TIL
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