Glory Payoff Lures Rockers to Rock-Bottom Paying NY Clubs

By MIKE GROSS

NEW YORK — The rock music night club scene in New York is a paradox. It's the big time but it's not the big money. While MIDEM can continue to call itself the top city for a rock group to be heard and seen in product and talent must be given to the improvement of gala presentation. After the French fiesta, followed by an even more disastrous British night, it was the general opinion that evening shows and especially the participation of top artists and a highly professional production. Cherry plans to limit galas to four during the week, each one running for 90 minutes instead of two and one half hours. He added that Brazil, through subsequent bookings in concerts and one-nighters. To make a New York night club engagement financially feasible, many groups are lining up multiple bookings in addition to ABC Records. The Cylcydmen, for example, have been set for a week's engagement at the Electric Circus starting Tuesday (6). On the weekend preceding their engagement at the Lower East Side discotheque, the group will play The Action House in Long Island. Their weekend booking will net them more than their six-day engagement at the Electric Circus but it helps make their date in New York proper possible.

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

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

By OMER ANDERSON

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

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

RCA Victor is reported intending to establish a German company and engage in German production. United Artists had under consideration the establishment of a German operation.

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

Liberty Records is in some what the same situation. Liberty

Motorola to Build Units for PlayTape in VW Cars Here

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

According to highly reliable sources, Motorola will build the player for Frank Stanton's PlayTape operation. Although Motorola is heavily involved in 8-track manufacturing, this move marks its first departure from its exclusive commitment for the 8-track configuration. Announcement of its tie-in with PlayTape is slated for Feb. 1, although Motorola spokesman refused to comment.

ACUFF-ROSE SPECIAL REPORT

See Center Section
Jack Jones
The dynamic new Victor single
IF YOU EVER LEAVE ME
c/w "Pretty" #9441

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


William D. Litteford, president of Sports Publications, said that the recent acquisitions would be incorporated into the existing business division, which publishes a weekly by the same name. Other publishing properties in this division include the Arena, Auditionarium & Stadium Guide, the Aud Arena Quartet, the Chicago Bears, and the Funspot Directory.

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


Cameo Injunction Bid KO'd

NEW YORK — The United States District Court here has denied a Cameo-sounds, Inc. (C-P) move for an injunction against Kama Sutra Records, Buddah Records, CT Records and Neil Bogart with regard to the Five Star case.

The injunction was based on an allegation by C-P to the effect that Kama Sutra officials conspired with Kama Sutra officials to cause the Five Star company, in breach of their contract with C-P and move to Kama Sutra. The Stairdore, Inc. label, is a division of Kama Sutra, a Kama Sutra subsidiary. However, the other complaints against the defendants, with the plaintiff seeking nearly $500,000 in damages, have not been named.

Briefly, C-P charges that Bogart, a former vice president of Cameo-sounds, Inc. to "officially named"

Pete Named by Chicago NARAS

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

Pete, who recently left ABC as Midwest ad director for ABC Records and independent production work, has been on the national NARAS board and is national NARAS secretary.

February 3, 1968, BILLBOARD
AF & Mr. G in Pitches on 7 New Releases

NEW YORK — Audio Fidelity Records and its pop label, Mr. G, will promote several new releases this month and next as part of a new sales campaign.

AF has released seven new albums in the last two months, including four by the Horonokins, Larry Adler, Frankfurter Pianos, and Bezzati with Carlo Felice Cillari. George Jessel's second album for AF Fidelity features his songs and singing of Eddie Condon, Al Jolson and George M. Cohan. Jessel shares the album single with his voices. Jessel will appear on the album with guest spots, too, perhaps on radio and television appearances at radio stations.

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

Mr. G is releasing "House," the second single by the Debra Tewker, the first release by the group's initial release on Audio Fidelity's "House," the second single by the Debra Tewker, the first release by the group's initial release on Audio Fidelity's pop label, "House," the second single by the Debra Tewker, the first release by the group's initial release on Audio Fidelity's pop label, and will be released at the end of the month.

Merco & Klein

TALKS ARE OFF

NEW YORK — Negotiations for the purchase of Music Sales' record stores by Beatle, the record stores by Beatle, are almost completely closed to the deal. Kells has reportedly offered to buy Merco, a national rack-jobbing and distributing company for independent record labels, and will be transferred to Merco last week.

All at once, meanwhile, issued a dividend of 15 cents per share payable February 15, 1968, to holders of Merco's (6th sequential and semi-annual dividends) since going public in August 1965.

Moman, Crews In Deal With Bell

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

The label, known as Moman and Crews, Inc., will be named after the new label.

Irv Biegel, sales director of Amy-Maia-Bell, says that he'll release first record by the label they now deal next — the first record by Chips Moman and Crews, Inc. — a single by the label for dramatic effect.

Kevin D. Felice, center, of Upper Saddle River, N. J., holds the sitar he received as New Jersey branch winner of World Radio World Surface Awards, looking at the tapes. Doug Fair, manager of the winning store, Sam Goody's of Paramus, N. J.
"Don't Tell My Heart to Stop Loving You"

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

Have you looked into this?

Jerry Vale
You Don't Have To Say You Love Me

INCLUING:
RELEASE ME
ETERNALLY
THERE'S A KIND OF HUSH
TILL THERE WAS YOU

CL 2774/CS 9574
**Mtr. Not Detouring CARtridge To Home, MGM Meeting Told**

LONDON — "No equipment manufacturer, including Motorola, RCA and Ampex—has yet done the marketing job necessary to bring tape CARtridges out of the car and into the home," Mr. Henry Gardner, president of the MRM tape cartridge manufacturers, told the MRM Tape Cartridge Conference here Tuesday.

"We should be looking at a world market, not a Europe market," Mr. Gardner said.

Mr. Gardner's comments came as the industry was preparing for the introduction of the new tape cartridge which is expected to be marketed in Europe next month. The cartridge is a small portable device that can be used for recording and playing back music and other audio recordings.

**Philips Reveals Plans to Market Playback-Only Capsule Players**

LONDON — Plans to market playback-only capsule players and capsule recording machines have been revealed by Philips, the Dutch electronics manufacturer.

The firm has announced that it will begin production of the new products in the autumn. Philips has been working on the development of the capsule players for some time, and the company expects to be able to offer a range of products that will meet the needs of a wide variety of users.

The capsule players will be available in a variety of sizes and colors, and will be priced to suit a range of budgets. The company has also announced that it will be offering a range of accessories, including cables and adapters, to complement the new products.

**Argument vs. Cassette Called 'Theoretical'**

LONDON — The argument against using a cassette type of cassette equipment was made by Mr. J. M. Gardner, the managing director of Philips Record Players.

"The idea that a cassette is cheaper than a record is a theoretical one," he said.

Mr. Gardner said that the cost of a cassette is not necessarily lower than that of a record, and that the convenience of a cassette is not a sufficient reason for its use.

**Country Review**

New York — The New York Times has been criticized by some for its treatment of the recent concert by the New York Philharmonic, which was conducted by the distinguished conductor, Leonard Bernstein.

The Times has been criticized for its lack of coverage of the event, and for its failure to provide a comprehensive review of the concert. The Times has been criticized for its failure to provide a comprehensive review of the concert, and for its failure to provide a comprehensive review of the concert.

The Times has been criticized for its lack of coverage of the event, and for its failure to provide a comprehensive review of the concert.
Another Million Seller for JOE TEX
“MEN ARE GETTIN’ SCARCE”

...And Heading for A Gold Record

Joe Tex’s New Album
“LIVE AND LIVELY”
Atlantic #8156
Contains the Smash Hit
“SKINNY LEGS AND ALL”

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

CONTINUED FROM PAGE 1

Candyman are signed to William Morris.

Problems Involved

Ronny Henderson, vice president of Premiere Talent Associates, is one of the club owners involved in booking an act in a New York night club. When it's booked at a price higher than scale for performers, he will arrange additional one-nighters in the same area before a group's appearance in N.Y. When they are billed as coming from the Coast, he says, "I try to get them bookings in New York because the money to be expected in New York isn't anything to be compared to the large-scale engagements in the TV area." According to Sol Handwerker, publicly hipper at MGM Records, we're talking in the next four years for 150-200 major stars to have large-scale engagements in the TV area. The problem is how to sell the idea of using the Taps to the emerging Thank You's/Stars to the world-wide and popular acts by directly or indirectly to sell the club's advertising and promotion. And this problem may be easier to solve than to do the job on a large scale. According to Sol Handwerker, publicly hipper at MGM Records, we're talking in the next four years for 150-200 major stars to have large-scale engagements in the TV area. The problem is how to sell the idea of using the Taps to the emerging Thank You's/Stars to the world-wide and popular acts by directly or indirectly to sell the club's advertising and promotion. And this problem may be easier to solve than to do the job on a large scale.

TIC Purchase Of Somerset, Marshaw Told

NEW YORK — The reported acquisition of Somerset and the America City and Somerset by the Transcontinental Investment Syndicate continues this week with TIC.

Marshaw, an Albany-based rock group, faces an annual sales of $13 million, acquired for TIC's common stock valued at more than $4 million. As a result, the New York-based group will be spun off into TIC common stock.

All acquisitions in principles have been reached on both acquisitions. Marshaw operates in the New York State, the Star and the Somerset operation in New England.

This brings the number of recent acquisitions to 22, and the TIC goal to an annual sales of more than $57 million. Last month, TIC acquired Tip Top Record Service, and Recpro, also an annual sales of $20 million.

It also recently acquired RC & M, a U.S.-based company valued at $18 million.

Charles Schiack, former Merchaw owner, who was an officer of the company as a TIC subsidiary, has been brought in for Louis and David Friedman, former Somerset owners.

CLUB REVIEW

The Spirit a Spirited Group With High Musical Talents

NEW YORK — Overcoming the handicaps of being located in a theater of the Rock fest, the band has been an afterthought in the national music scene. The audience has not been a factor in their success, but as possible one of the most musically advanced rock groups in the nation, they are being noticed by the music press.

The oldest rock group in the nation, the Spirit is a band that has been together for 10 years. The band is composed of three members and a rhythm section, and with the addition of two additional members, they have been able to keep the group together.

In front of a packed house, the band played a set that included a mix of rock and roll and folk music. Their sound was clean and crisp, with a lot of energy and enthusiasm.

The band has been together for 10 years and has been able to keep the group together.
CHART ASSURANCE from THE ASSOCIATION

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

Produced By BONES HOWE

ANOTHER SIGNIFICANT SINGLE FROM WARNER BROS.-SEVEN ARTS RECORDS, INC.
Executive Turntable

* Continued from page 4

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

CONGRATULATIONS
CATHERINE McKINNON
Canada's Top-Selling Female Vocalist
and
THE ABBEY TAVERN SINGERS
Canada's Top-Selling Group (Special Award)

MIDEM 1968

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Company
Name
Address
City
State & Zip
Type of Business
Title

MIDEM Highlights

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

IN THE PHILIPS SUITE at the MIDEM are, left to right, Gerard David of Philips, France; Alice Krouy of London Records, Montreal; Denis Pantis of Philips, Canada; and Pierre Jamieson of London, France. Perry Phillips of Philips, France, and Alain Trossart of Discos Philips, Brazil.

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

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

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

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

* Continued from page 1

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

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

FEBRUARY 3, 1968, BILLBOARD
Just Recorded!
their new single...

Ian & Sylvia
90° x 90°
VRS-35062

& coming soon, their new album
THE BEST OF IAN & SYLVIA
VRS-9269 mono VSD-79269 stereo
Philips concentrated MIDEM promotion on the new Cassettephone, which was being launched simultaneously in France and the U.S.

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

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

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

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

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

Copel of Sweden spoke with American producer Steve Clark to discuss the release of the records of MIDEAM 68 trophy winners, the Hugo, in the U.S. Copel managing director Helge Roosindal also revealed that Page One in the U.K. will release records by the Teutars and the Swede Singers.

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

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

The Russian record industry announced domestic record sales of 8.9 million for the Red Army Ensemble, 5 million for Ludmilla Zyina, 4.3 million for Edith Piaf and 2.6 million for Dinara Hasyuk from June 16 to July 1967.

Norway's Arne Bendiksen sold the Vanguards and the Beatniks albums to Stee Records, South Africa, and to Robert J. Stone, Canada.

Ricordi, Italy, executive Lucio Salvini completed details with DynaVoice President Don Crews for Mitch Ryder's Italian tour in June. Salvini discussed dates for a visit by the Box Tops with A&M Records President Larry Utaili.

Francesco Minichil, president of Pathe-Marconi, has been appointed president of the French Record Federation.

Cesare Canzitelli, general manager, David Mantol reported that Shirley Bassey has recorded, her Spanish hit "Lo, con mi vida," in English, French and Spanish.

Hans Reimmesen, head of Umidico Publishing, which handles the EMI repertoire in Denmark, secured release of the Danish Columbia hit "Camps" by Sir Henry and His Brothers in England in its original Danish version. Record will be covered by Electrola in Germany and released in Holland, Sweden and Norway.

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

The awards were announced at the MIDEAM Trophy Gala in the Palais des Festivals on the Progress ‘Snarls’ A&M Studio Plan

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

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

2 Universal Film Song Sheets Out

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

CANNES — Herb Alpert, the Beatles and Petula Clark win MIDEAM International Trophies. Herb Alpert also won the Australian trophy and Salvatore Adamo repeated last year's double of winning the national trophies of both France and Belgium.

National trophies were awarded as follows:

Australia—Herb Alpert and the Tijuana Brass; Austria—Udo Jurgens; Belgium—Salvatore Adamo; Brazil—Roberto Carlos; Britain—Beatles, Petula Clark, Tom Jones; Canada—Gordon Lightfoot, Catherine McKinnon, Abbey Tavern Singers, Johnny Farago, Nanette; Chile—Jose Alfredo Fuentes. Also Czechoslovakia—Karlo Gott; Denmark—Keld and the Donkeys; Finland—Danny; France—Mireille Mathieu, Salve.

Verve Pushes Acts Via TV Film Spots

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

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

Also involved in filming spot TV promotions showcasing artists are Capitol, Columbia, RCA, A&M, Warner Bros. and United Artists Records.
The Buffalo Store

The Buffalo Store, at 1328 Elmwood Ave., has a large selection of GAMA and Musician's Gear merchandise, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Buffalo Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Pittsburgh Store

The Pittsburgh Store, located at 1234 Smithfield St., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Pittsburgh Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Milwaukee Store

The Milwaukee Store, located at 1010 N. Old World 3rd St., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Milwaukee Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Atlanta Store

The Atlanta Store, located at 400 Peachtree St. NW, offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Atlanta Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Los Angeles Store

The Los Angeles Store, located at 10100 Melrose Ave., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Los Angeles Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Chicago Store

The Chicago Store, located at 123 W. Jackson Blvd., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Chicago Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The New York Store

The New York Store, located at 123 W. 42nd St., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The New York Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The San Francisco Store

The San Francisco Store, located at 123 Sutter St., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The San Francisco Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Washington D.C. Store

The Washington D.C. Store, located at 123 Maine Ave. NW, offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Washington D.C. Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Austin Store

The Austin Store, located at 123 6th St., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Austin Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Seattle Store

The Seattle Store, located at 123 5th Ave., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Seattle Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.

The Dallas Store

The Dallas Store, located at 123 1st Ave. S., offers a wide range of musical instruments, including guitars, basses, amplifiers, and accessories. The store is open seven days a week, from 10 a.m. to 9 p.m. Mon.-Sat., and from 11 a.m. to 9 p.m. on Sundays. The Dallas Store is owned and operated by Egbert E. Schifferman, who has been in the music industry for over 30 years.
IT HAD TO HAPPEN!

THE SOUND OF SALES EXPLODING FROM BUDDAH
"Green Tambourine"  
THE LEMON PIPERS  BDA-23

"Simon Says"  
1910 FRUITGUM CO.  BDA-24

"A Million To One"  
5 STAIRSTEPS & CUBIE  BDA-26
Talented

‘Happy Time’ Sad on Score, Book

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

Gower Champion’s directorial fumble doesn’t add any zing to the tumultuous Nash’s script and even Kander and Ebb, who came off so strongly with their score for “Cabaret,” seem intimidated by the book. Their score is serviceable and should work out well when it stands alone in its transition to disk as an RCA Victor original cast album. The album and the show’s big plus is Robert Goulet, a Columbia Records artist, who re asserts his stature as a ballad singer and adds dimension to his career with a compelling performance as an actor. David Wayne, too, gives the show and album a marquee lure and he pans off with a jaunty song titled, “Life of the Party.”

There’s also Julie Gregg, with an appealing vocal style, to supply the needed romantic kicks.

It’s Goulet most of the way, though, with songs alone and in chorus like “The Happy Time,” “I Don’t Remember You” and “A Certain Girl,” to wrap up audience approval.

Mike Rupert, an adolescent on whom a good portion of the show’s plot is centered, gets a lot of momentum into “Without You,” which he performs with a group of energetic boys.

But the story of the successful world-weary photographer (Goulet) who returns to his “happy time” French-Canadian village, only to find love and happiness to that, fails. Gower Champion’s fast-moving acrobatic staging just can’t put it back together.

Mike Gross

HERE’S WHAT DAILY SAID

NEW YORK — “The Happy Time,” style, a certain, even a certain distinction that put it above the rest of the season’s so far sadly sparse crop of Broadway musicals.

NEWS — “... interesting in the music, all singing, all dancing, but not too holding as to the story. The songs are generally excellent.”

POST — “... a struggle between a brilliant production and a mediocre book that the book proved the dominant force.”

Unsound Thing Happened To Aretha at the Forum

Los Angeles — Aretha Franklin launched the new $16 million Forum’s entry as a concert facility.

Miss Franklin’s raw energy paved for the opening Monday (22) but the Forum filled the almost 3,000 seats all but slaughtered the artist’s mastery of the blues. The Forum may be the most crowded box, basketball, and boxing arenas, but its immensity plays havoc with amplification.

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

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

Miss Franklin offered a program of pop blues after starting her audience by opening with “No One But Me” Business” which ran into “Come Back To Me.” Then she shifted gear and belted out a series of familiar melodies drew shouts.

The Young-Heit Trio preceded the vocalist with a classy presentation of jazz instruments, accompanied with some sly tambourine, rime smacking and cello strumming. They didn’t, too, tell victims of poor sound amplification.

Promotion Company Manning by Manning

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

Manning, whose new firm will be called M. M. Productions, starts his independent operations Monday (5). He’ll be headquartered at 1619 Broadway.

Vernon & Alice Playten:
Two Artists Who Entertain

NEW YORK — Jackie Vernon’s deadpan, dull-guy humor scored at his opening at the Downstairs at the Upstairs on Jan. 22 with ever familiar matinee performer’s trappings. A.B.C. Records artist who also opened on Monday, was at her best in comic routines, but showed promise as a song absolute.

The Legend of the Lake” and "Slide Lecture," both familiar from the high school years, were uproarious. A twist on the old wise-man-off- the-land type kept that material fresh. His version of "Star- dust" on his battered guitar was another comic high spot.

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

fever tree is coming

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(Continued on page 22)

Campus Dates

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

The Mihle Ryder winter college concert tour opens at Clemson University on Friday (2). Other February dates include Washington & Lee (3), University of Rhode Island (9), Fairfield Uni-

ersity (10), Holy Cross University (11), Boston College (16), Gettysburg College (17) and Ar-

niversity.

February

3, 1968, BILLBOARD
NOW!
NEW!
SURE-SHOT
CINCH!
HANDS DOWN!
ODDS ON!

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

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

WARNER BROS. - SEVEN ARTS RECORDS, INC.
Loretta Lynn finds that "Singing" with "Feelin" is what brings success. Her latest album by that title (DL 4920-M; DL 4920-6) is a perfect example. It's a collection of her best hits — and it's heading for her best sales record ever. Included are some of Loretta's best singles — "Bargain Basement Dress" and "It's Such a Pretty World Today." Lesser known numbers like "Dark Moon," "Wanted Woman," and "A Place to Hide and Cry" get the unique Loretta Lynn treatment of sincerity and versatile styling. Her range and style demand a guitar that's equally versatile; that's why she chose the finest in guitars — an Euphonium guitar.

(Advertisement)

TO THE LEMON PIPEPERS AND PAUL LEKA FOR GREEN TAMBOURINE 

#1 ON THE CHARTS

CLEVELAND RECORDING COMPANY

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Decca's New Faces' Build-Up in Gear

NEW YORK — Decca Records has two subsidiary labels, Coral and Brunswick, which have a promotion and publicity drive for its "new faces" on the three labels. Much of this "new faces" campaign is keyed up around the signing of production deals with stars on the Coral and Brunswick labels. Some of the "new faces" have done a lot of publicity work on the Coral and Brunswick labels. Some of the "new faces" have already shown sales activity in the media. The Hobbits, a female trio produced and managed by Brian Stone and Charley Green, is the first group to be introduced on Decca in September with an album titled "Down to Middle Earth," which, by the end of the week, will be the best-selling chart and, as a result, a single from the album was released late in the year. A full schedule of new albums and single products from the Hobbits has been set, with periodic releases throughout the year.

Another talent in the "new faces" drive is the Cake, a female trio produced and managed by Brian Stone and Charley Green. Much of the initial groundwork for the Cake has already been done through exposure on network television and in national publications. Other acts piloting the "new faces" drive consist of the Twends, a group recently signed at the request of a single that was released last week, and Table of Affairs, which recently signed to the Capitol label's "new faces" album. The band was originally recorded by a new label, and the group is another of the "new faces" featured in the Decca album.

Minny Dept. Store Will Bow Teen Rock Show

NEW YORK — Dayton's, the four-unit Minneapolis department store, will conduct a new teen-age rock 'n' roll show to be heard "live" over radio station KDWB here. The show, "Comedy and the Teen Machine," will begin Saturday (3) and will be heard every Saturday morning from Dayton's at dusk until 6 a.m. in the downtown store. The show will feature a variety of comedians and music personalities, including comic David Henley of KDWB's regular rock 'n roll programming. The show will be taped on Saturday night and will be replayed during the week.

The show will feature "new faces" in music, personalities, and top fashions.

The weekend after the new show, Minny will announce the "new faces" drive in the store.
CHIPMUNKS – DOLITTLE
HEADING FOR A MILLION!

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

MY FRIEND THE DOCTOR
TALK TO THE ANIMALS

MY FRIEND THE DOCTOR
“TALK TO THE ANIMALS”*

* Nominated for Academy Awards

SUNSET RECORDS...
HIT ALBUMS AT THE
LOWEST PRICE

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

The Asian trend in the United States began a decade ago when Ravi Shankar began performing Indian classical music in this country,” says Bock. Many feel the Oriental influence in music become more popular with the Beatles, meny significant involvement with Maharishi Yogi. Bock feels that World Pacific’s financial figures reveal they are becoming a true number of people in the Western world who are turning toward Indian philosophy and music.

Do We Opt At Concerts During the past few years other artists include Kishini Nakashima, Kimo Eto, John Coltrane, and Babu Khan, Balschander and Naysanwasi have been well received by concert audiences. “Asian music also has influenced Occidental music, namely, jazz and popular music,” explains Bock. “A new world of music has become more common.

BMI: Consumer Spending on Music Doubled in 25 Years

Retail sales of musical instruments totaled $959 million, a 961 per cent increase since 1952. Retail sales of musical instruments in 1953, with 57 percent higher than the 1952 total. The United Kingdom with 691 per cent was run-up.

Album sales totaled $481 million, an increase of 1955’s $589 million. Classical sales accounted for 20 per cent of the total. The United States now has 1,436 symphony orchestras and bands, with 1,385 orchestras in 1950. The orchestra figure is more than 50 per cent of the total.


CBC Expansion

OMAHA — CBC Enterprises, Inc., announced today that the company, equipped with 4-track and later will be equipped with 8-track equipment, has acquired the Aristo Records, Inc., Applause, Sea-Mist and J & T Records, a building in the new complex.

The new studio, scheduled to open in May, will have a 16,000 footage of recording space. Originally designed by the Kansas City Union Stage Productions, the studio was redesigned to handle several concurrent recording sessions.

CBC’s new address is 4106 Commercial Ave., Jean Vippol, president, was named as executive head for purchasing and, Peter Jan Publishing and Monarch Music, both BMI affiliates.

Shifrin Sells Out His Share of Callo

NEW YORK — Jerry Shifrin, co-owner of Callo Records, has sold his share of the label to George Gold, new owner. The parcel was described as "corridor," Shifrin, who founded the label four years ago, denied reports that the label is for sale.
People. They're coming back.

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

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PEOPLE WORLD KF-5073

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Records Doing Long Runs On Key Hot 100 Stations

The Ten Commandments of Record Promotion

WGLI Makes 'Biggies' Sit Down and Listen

BABYLON, N.Y. — Although sitting almost in the shadows of that great metropolitan city, 2,000-watt WGLI stands up under the "Big Time" competition rather well. Director John Yottes doesn't ignore the competition from WABC and WMCA, the two Hot 100 stations whose signals invade the Babylon, L. I. area. However, he makes use of the two biggest programming weapons known to him in his fight against the onslaught. The weapons: A long playlist and all the new records he can find.

To record promotion men, the station is like a fresh breath of air. Often, the doors are shut to new records by new artists at the New York stations. But at WGLI there's a chance of getting a call. John Yottes took the program over about a month ago and I began updating the programming about two weeks ago.

The playlist now runs 102 records and new records are picked for air play by soundmen Yottes and music director Dave Knight, both of whom spend a good deal of time on the show, listen to both sides of every record received. In addition, they make it a point to listen to records every day.

"We can't play many long runs during the day, because of commercial commitments," Yottes said, "but at night we're almost at capacity." Station hits by Tim Buckley, Bob Dylan, the Cream and the Who. The station uses a pattern of four of the top 12 each hour, three oldies, a news spot, and two up and comers. A record given a good chance to be a station hit is the new Brenda Lee single that's "That's All Right." Yottes said that among our listeners in the New York area, WGLI, "Rosie's Disguise" by John Fred and his Playboy Band, Paula, 12 weeks, "Bend Me, Shape Me" by the Shangri-La's, 10 weeks; the B-52's, 10 weeks; the RTK's, 10 weeks; the Union Gap, Columbia, 12 weeks; "Monterey," by Eric Burdon & the Animals, MGM, nine weeks; "Love Power," by the Sandpipers, Calla; eight weeks; "Chains of Foofin," by Aretha Franklin, Atlantic, nine weeks.

Rooster at WLS said the situation kind of surprises me. Old-timers on the WLS include, besides Rivers: "Just as Much as Ever," by Bobby Vinton, Epic, 10 weeks; "Susan," by the Buckinghams, Columbia, 12 weeks; "Tody in Disguise," by John Fred and his Playboy Band.

The station is now playing radio twenty-four hours a day, seven days week.

Skinner's Global Touch Clicks

SKINNER - Much is written and said within the music and record field about the "international" appeal of music, and CHUM, Toronto, disk jockey Brian Skinner is one of those directors with a feature that spreads that message to listeners of his program. "Wide World of Music" is a regular feature which Skinner consults the Billboard Hits of the World charts and plays the No. 1 record in Japan, No. 3 in Denmark, No. 4 in Australia. The item draws phone calls and letters from immigrants from the other countries as well as Canadians.

"Particularly since the explosion of the Beatles, I've been interested in what's happening musically in other countries," says Skinner. "The Pops," as he's known to his fans, keeps in close touch with the British scene via visits, acquaintances and colleagues of the music business, and trade magazines, often getting English records not released in North America, and depends on the Billboard charts for the music picture in other countries. At times he's the first to choosing which hits from which countries to play, and consequently Skinner finds himself playing U.S. and British records that are not available in other countries, rather than hits by the countries' own talent. "I'd like to play some foreign-language hits if I could get them," he says. "The language doesn't matter, look at 'Sukijak,' it was a big hit, and we've had French hits here. But by the time I saw a record on the chart in, say, Japan, and ordered it somehow, and it got back to me, it'd be off the chart by then. If anyone sent me hits from other countries, I'd play them if they fitted into our sound, regardless of the language. It'd be great."

Skinner also keeps in touch with phone calls from leading disc jockeys in stations across Canada, the U.S. and Europe, who look for his help with what's going on in a market. "I get a lot of use from the disc jockeys," he says, "and if I know a record is going to be a hit, I'll tell other disc jockeys about it." The kids are interested in what's going on in big in Wilmington, too," he says. "I'm surprised, and so are my kids."
DIONNE WARWICK
the girl who made "ALFIE"

has done it again with the theme from
"VALLEY OF THE DOLLS"
SCEPTER 12203

33 This week on Billboard's Chart
as performed by Miss Warwick in the 20th Century-Fox Film
produced by BACHARACH-DAVID
Canada’s Panel Sends Out ‘Policy’ Feelers

by KIT MORGAN

TORONTO — The program board of the Board of Broadcast Governors (BBG), the regulatory body governing Canadian broadcasting, is reviewing some record companies and distributors in the event of a nationalization of music on Canadian radio stations. This will be "help to the Board’s understanding of radio music policies, particularly as it plays to the public interest in Canadian-produced recordings.

Although the BBG questionnaire makes no mention of the new Broadcasting Act now being considered by the government, everyone is aware that if and when is passed new regulations for music on radio stations will be drawn up, and could include a Canadian-content requirement for radio programming, similar to the regulations which now require TV stations to broadcast 35 percent Canadian-content program.

Sub-section D, Section II of the questionnaire asks for record by Bobby Wood — "Break My Mind" on MGM — wouldn't die. It only went to 20, so WKNY has continued its top 10 sales for the record. Billions put it back on the list. Now, it's No. 7 on the 40 WKNY's list. This will only serve to keep the record company busy. The record business is weaker than ever before it was.
*ELECTRICALLY HEATED CHILD*

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

THE CONTEMPORARY LYRIC OF A SOON TO BE RELEASED JIMMY WEBB PRODUCED RECORD FOR
BY THE WATERPROOF CANDLE
DUNHILL RECORDS, INC./NEW YORK-BEVERLY HILLS/A SUBSIDIARY OF ABC RECORDS, INC., 1330 AVENUE OF THE AMERICAS, N.Y.
Every Thursday Morning for the Past Three Years, a Unique 45-Minute Telephone Conversation has Linked Nippon Cultural Broadcasting Inc. in Tokyo, Japan with the Billboard Charts Department in New York City

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

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

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

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

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

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Don Owens, Billboard Director of Reviews and Charts, takes his regular Thursday-morning 10 A.M. post to give Japan's vast radio listening audience the latest chart positions and music news from America.
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A MAYBE...
DEFINITELY A HIT!!!
MAYBE JUST TODAY
56014
BOBBY VEE
PRODUCED BY DALLAS SMITH
THE
LIBERTY BELLE
GIVES YOU
THE HOTTEST
OF THE HOT!
www.americanradiohistory.com
Canada Panel Sends Out Its Policy ‘Feelers’

**Continued from page 28**

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

Stations Not Approved

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

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

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

ON FEBRUARY 24

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fever tree is coming

Layne Exits WJJD to Form A Program Consulting Firm

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

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

He was wholly responsible for the staffing and programming of both WJJD and WPLO in Atlanta, a sister station that also features country programming. Lane was also host of a country music show on WIKR-TV (ABC) here. Prior to coming to WJJD, Lane set up country programming at KAYO in Seattle. Lane had also programmed Hot 100 format stations such as KKCK in Tulsa, KJOA in Des Moines, KISN in Portland, KJR in Seattle, KVA in San Francisco and WORX in Milwaukee.

Lane’s consulting firm will be operated out of Chicago. His telephone number is area code 312—739-1578.

Skinners Global Touch Clocks

• Continued from page 26

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

"It takes quite a bit of work, but it’s worth it: it’s entertaining, something different and interesting, and I think listeners want this sort of thing." "The Pres" is obvious, to the right, as "Wide World of Music" has been part of the show for a couple of years and is still popular. It is just one of several features, not all of them music-oriented. His "UFO Interview" Thursday night segment serious-ly devoted to unidentified flying objects, attracts listeners who don’t normally listen to the station.

WMTS Launches A New ‘Sound’

MURFREESBORO, Tenn.—WMTS, 5,000-watt country station, has bow a new “sound,” according to general manager Tom Perryman. Tom Tommy Cutter helped design new jingles, logo, and intros for the country music station. The new image is being billed as “the professionals.” The station will continue live interviews of artists, a popular feature of its format. Jim Mann is program director.
There Is a Hit in Philadelphia
There Is a Hit in Boston
There Is a Hit in Baltimore
There Is a Hit in Washington
There Is a Hit in Detroit
There Is a Hit in Hartford
There Is a Hit in Chicago

"There Is"

The Dells
CALVIN ARNOLD

This one's going all the way!

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

"FUNKY WAY" /itis a real tune. 6045

www.americanradiohistory.com
NASHVILLE -- The trend in country music recording is stronger than ever toward the use of material by an artist or record company owned or self-owned publishing firms. Virtually every artist now has his own publishing firm, and many of the record companies own one. It is becoming increasingly difficult to get an artist to record a song not placed in that performer's firm. The same applies to several of the record companies.

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

Warner Mack owns Page Boy and Jerry Reed owns Vector. Both of these artist's hits are from those firms. Nat Stucker records songs for the Stucker publishing company, his own. The current Skeeter Davis hit is from the Davis Publishing Co. Hank Williams Jr. songs are from Ly-Ran, owned by his manager.

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

**Example of an artist-owned recording**

**Chart Records**, owned by Slim Williamson, owner of Yonsah Music, consistently records Yonsah songs. The same is true of J. Hal Smith, whose enterprises include Pumper Music and Boone Records. Aubrey Mayhew, who owns Mayhew Music and Little Darlin' Records, Jimmy Key, whose firm books Jimmy Newman and Dave Dudley, among others, also owns New Keys Publishing, and Newman and Dudley currently have chart singles published by that company. Other bookers with publishing firms are following this pattern.

Currently more than 50 per cent of the singles on the Billboard charts are published by firms which have a direct or indirect affiliation with the artist who performs on the record. In many cases they deal with the producer of the session.

---

**Country Music**

**Artist-Owned Pubs Way of Business Life in Nashville**

**Nashville's Growth Growing: D. Davis**

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

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

"I don't think many people have any concept of how much recording takes place here," Davis said. "Fonzo has three all-night sessions, and we're still growing," Davis added. (Billboard, Dec. 30, 1967.)

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

"We'll continue to turn our country hits," he said, "but expect an even greater pop influence out of Nashville as well." Davis pointed out that much of the pop music of recent years has been directly affected by the Nashville Sound. "Even the Beatles took the sound of the Everly Brothers and enlarged upon it," he said.

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

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

Davis brought Connie Francis to Nashville to record, and came up with her biggest hits. "I still think she could sell well if she recorded," Davis said. Davis plans to retain some of the artists for whom he has been producing at Victor, while adding to his roster here. Among those to be retained are Lala Cantrell and Nina Simone. The long-time musician also plans to continue playing in the area "when the opportunity arises.

---

**Nashville Scene**

**RCA Using Chart Artists**

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

RCA recently completed a duet featuring Liz Anderson, its own artist, and her daughter, Lynn Anderson, who records for Chart. Now the label is in the process of pairing Archie Campbell with Chart's Junior Samples for a duet, "No Time." Early last autumn RCA entered a deal with Chart whereby the Junior firm would promote and distribute the Chart records. The deal was announced (Sept. 9, 1967). Slim Williamson, owner of Chart, said at the time that his label is prepared to go to the point where either had to expand its operation or look for a major label for assistance.

---

**Tennessee's Country Hits**

Change-of-address programming from your library's shelf, 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 of that time.

---

**Country Singles—10 Years Ago**

**February 3, 1958**

1. The Story of My Life—Harry Robbins (Columbia)
2. Great Balls of Fire/You Win Again—Jerry Lee Lewis (Sun)
3. My Special Angel—Bobby Helms (Decca)
4. I Love You—Roy Orbison (Columbia)
5. A Walk on the Wild Side—Little Richard (Chess)
6. Sweet Dreams—Lefty Frizzell (RCA Victor)
7. I Can't Stop Loving You—Teddy Randazzo (Columbia)
8. I Gave Her My Heart—Buddy Holly (Decca)
9. I'll Be with You in April—Roy Orbison (Columbia)
10. Oh My Papa—Ike Turner &rysler (Capitol)

**Country Singles—5 Years Ago**

**February 26, 1963**

1. Ballad of Jed Clampett—Lefty Frizzell & Ernie Scarfug (Columbia)
2. Don't Let It Go Over—Carl Bell (Sun)
3. Ruby Ann—Marty Robbins (Columbia)
4. Second Hand Rose—Roy Drusky (Decca)
5. Sing a Little Song of Heartache—Roy Driscoll (Capitol)
6. I'll Never Fall in Love Again—Sidney Miller (Columbia)
7. I'll Be with You in April—Roy Orbison (Columbia)
8. I've Enjoyed As Much of This As I Can Stand—Porter Wagoner (Capitol)
9. When the Moon Comes Out—Earle Bridges (Columbia)
10. What a Day That Was—Bobby Nelson (Columbia)

---

**PHILIPS GIVING 'BONNIE' BIG-GUN DISK TREATMENT**

**PARIS**—Philips has launched a massive "Bondey and Clyde" offensive, with 500 stores in swing when the much discussed and influential film opens in Paris Tuesday (2).

In addition to releasing the Earl Scruggs music from the film as a Parlophone single on the Mercury label, Philips has issued a French version, by Vincent Gerard, sung by Les Parisiennes. Music is played by Paul Bencheux.

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

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

---

**MEET BILLY H. SMITH**

a writer of Lynn Anderson's Top Ten Hit "Promises, Promises" (Columbia)

**Chart 1010**

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

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

Jerry Kennedy, local Mercury director, signed contracts with "Grand Ole Opry" stars Billy Grammer and with Linda Manring. This brought to nine the number of Mercury artists in the country field, with two more recording for Smash. They are Roger Miller and Jerry Lee Lewis.

Kennedy said the emphasis now will be "on making some noise with the artists we have under contract." They include Roy Drusky, Faron Young, Dave Dudley, Tex Hastings, Don Wayne, Priscilla Mitchell and Gene Wyatt, as well as Grammer and Manring.

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

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

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

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

The Pennsylvania Turnpike Commission has supplied Penn-Southern's Roy Horton with 50 turnpike brochures which he is distributing to disk jockeys throughout the country in conjunction with the firm's promotion campaign for the song, "Pennsylvania Turnpike I Love You" by Dick Todd on Decca.

Johnny Tillotson is on a Promotion tour this month in support of his single, "I Can Spot a Cheat," written by Glenn Gerber. The tour includes stops in Memphis, Dallas, and Fort Worth. Shavelle Davis all recovered from bruises suffered in an accident in Austin.

The Hooters, who record on the Dot label, have heavy bookings in Tennessee, West Virginia and the Carolinas as a result of their national release. Their largest appearance will be on a midweek television broadcast from WCUB-TV, Bristol, Va., which will be syndicated in April.

WFLO, Atlanta, celebrated its second anniversary in country music big style. There were congratulatory wires, cards, flowers and cakes, and the switch-boards were jammed with well-wishers. The station also gave produce and killed off it's Country Artists of the Year Award...

Carrie, who has a good release going, appeared at the Longhorn Ballroom in Dallas...

Dottie West has a busy personal appearance schedule for February and March, which includes week-end nights at the Horsehoe in Atlanta...

"Qoby" stars Bobby Lord and Ray Pillow entertained for the Georgia Fair Association in Atlanta, from Capitol to RCA Victor...

Hank Snow has signed his first contract with a major publishing company, East Star Music.

Mercurial singer had no trouble signing Robert Gentle on his West End Building in Philadelphia.

Tampa and the Miami area have an itinerary which takes them through 24 States in the next few weeks...

The trio will play for Ebb Tide Records, former rrb label, which will now release nationally only country.

KSPD, Salt Lake City, in its first Big Country Jamboree has signed Kays Woody, whose firm is based in Dallas. Mr. Wide, former staff disk jockey, will also sign its ticket for a seven-star package. The group included Bill Howard, Kathy Kilmury, and Mike Scarpone.

Dave Gray, Merle Kilgore, Margie Singleton and Lewis Ashley. The last lamboree is set for Feb. 10, and will feature the renovated Bonnie Owens, Willie Nelson, Johnny Cash and the Brothers.

Booby Staff's RCA recording of "He Cheeked Out on Me" has now had four months of airplay in many markets... Strong country music stations in Chicago, St. Louis, Norfolk, has received another citation, this one from the coast. It's for four taped radio programs sung to the music of George Cruikshank's station put on its first successful show of the young year, this a package including Johnny Wright, Bill Pinto, who is with Bobbie Woods, Kitty Wells and Jimmy Dickens.

Grandpa Jones, Tommy Dickerson and the Country Boys tacked a "Milk and Honey Show" in Philadelphia for showing in the near future... The Richard Lewis Singers, a Nashville couple, has been doing more and more week-end packages for sessions, and may do a single of its own.

Say You Saw It in Billboard

ON FEBRUARY 24

THE REPORT

A BILLBOARD EXCLUSIVE

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AD DEADLINE — FEBRUARY 9

FEBRUARY 3, 1968, BILLBOARD

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<td>LOUISVILLE</td>
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<td>WORLD OF OUR OWN</td>
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<td>David Nelson &amp; Tommy Wynette, Epic 10174</td>
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<td>DOWN IN THE FLOOD</td>
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<td>DARK END OF THE STREET</td>
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<td>THANKS A LOT FOR TRYING</td>
<td>Don Aronson, RCA Victor 47-4183 (Decca, BMI)</td>
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<td>George Morgan, Standby 925 (Orions, BMI)</td>
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<td>A RED ALBUM</td>
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<td>A THOUSAND HONKY MONKS AGO</td>
<td>Kirk Hensard, Capitol 2007 (RCA, BMI)</td>
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KEEP YOUR COUNTRY GREENE

WITH

A BRAND NEW DECCA SINGLE

BY

JACK GREENE

"YOU ARE MY TREASURE"

(Written by Cindy Walker)
2 Gospel Singing Acts
Realign After Tragedies

NASHVILLE — Two gospel singing groups have "sang their last" forces due to family deaths, and still are functioning as units. The Speer Family now contains Brook Speer and his brother, Ben, who were original members of the singing family.

Gospel Music DJ Not Ignored: Baskin

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

Baskin responded to a Billboards' comment about the lack of attention gospel DJ's receive saying, "It may be that some companies have failed to realize the importance of the religious DJ, but Word and Canaan records have been aware of yours," Baskin added.

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

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

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

Nominate Blackwood Bros For Four NARAS Awards

MEMPHIS — The Blackwood Brothers, who last year won a NARAS Grammy Award, were nominated six this year. The voting was for : Gospel Album of the Year, Gospel Single of the Year, Gospel Song of the Year, and Gospel Performance of the Year.

Their "Blackwood Brothers Sing For Jesus," one of only two (the other by Elvis Presley) were nominated for Album of the Year category.

Their rendition of "Surely

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

Under Best Sacred Performer award, Beverly Shea was listed, and under Best Gospel Album there were 15 names, five on RCA and one on Camden.

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

In June, the group will make a tour of Europe and the Holy Land, taking 100 persons along on the 11-a-day swing. The Blackwoods also are planning the construction of a new building on their home farm, which will be known as Blackwood Plaza.

WWHO-FM All Gospel

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

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

The calls, made from Heart- warming Records in Nashville, have been made by the Singing Rambos, Henry and Henei Slaughter, the Oak Ridge Boys, the Imperials, the Speer Family, Buddy Statler and thepackage. The station, playing primarily request music, says early indications of success are good. Advertising revenue reportedly increased by some 20 per cent on the second day of programming.

Nashboro in Winter Push

NASHVILLE — Nashboro Records and the Holy Family, a spiritual promotion for the winter months due to the success of Nashboro in the fall.

The winter promotion offers the Nashboro label to all radio stations, they include the Wisconsin Community Choir in an LP, "Tell The World," the 1969 Sacred Four, a famous old quartet, with the original members, the label, "Angel's Watching Over Me," produced by Nashboro, spiritual vocalist, with "I Must Tell Jesus," Maggie Ingram, in a 10-inch record and the Nashboro Spiritual Singing Family, and the Supreme Angles, in their second year.

The fall promotion featured live album releases.

when answering ads . . .

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Billboard

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FEBRUARY 3, 1966, BILLBOARD

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THE HAPPY GOODMAN FAMILY

THE VERY BIGGEST IN GOSPEL MUSIC

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

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

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

Singles
1153 Sad Movies — Sue Thompson
1159 Norman — Sue Thompson
1173 Torture — Kris Jensen
1174 Have A Good Time — Sue Thompson
1184 Paper Tiger — Sue Thompson
1214 Talk Back Trambling Lips — Ernest Ashworth
1269 Bread And Butter — The Newbeats
1282 Everything's All Right — The Newbeats
1332 Run, Baby, Run — The Newbeats
1395 Billy And Sue — B. J. Thomas
1309 Catch The Wind — Donovan
1324 Josie — Donovan
1338 Universal Soldier — Donovan
1348 What Kind Of Deal Is This? — Bill Carlisle

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

Hickory
HICKORY RECORDS, INC.

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

TRX
RECORDS

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

By PAUL ACKERMAN

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

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

In today's music business, a publisher is regarded as the business arm of the songwriter. Indeed, if a publisher is to maintain this function well, he is to be highly commended. Some of the pioneer publishers, however, served another function; they exercised an editorial influence, thereby helping the writer realize to the fullest his creative abilities. Fred Rose, in the opinion of many, is perhaps the outstanding example of this type of publisher and few would question the widely held theory that his aid to writers, in a creative way, was profound; and that his association with Hank Williams was providential for, only under the guidance of such a publisher could a Hank Williams reach maturity as a creative being.

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

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

The great tradition continues.

Wesley Rose

Chooses Nashville

A Crucial Decision

for the World of Music

By BILL WILLIAMS

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

It was in April of 1945 when Rose drove with his wife and young daughter from Chicago to St. Louis to visit an aunt. He had not seen his father, Fred Rose, in 10 years, and had no intention at that time to do so. It was Wesley's aunt who imposed on him to make the side trip, and Wesley finally consented, without apprehension. Physical separation can create many communication barriers.

To his happy surprise, however, Wesley Rose found his father warm and cordial, and the trip turned out to be a pleasant one. At the suggestion of Fred, Wesley visited the Acuff-Rose office and again, without protest. Wesley's father, having read the books. This was not an unusual request because Wesley Rose was an outstanding man with books; accounting was his career. He discovered, in short order, that the books didn't balance. He suggested that his father get a new accountant. The visit over, Wesley Rose returned with his family to life in Chicago.

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

"The senior Rose, a persistent man, kept giving Wesley reasons why he should become a part of the business. "However," Wesley Rose says, "it was to be set up on a close-eyed basis rather than a father-son relationship. That's the way it always was." Wesley, who still had some serious misgivings about departing from his Chicago career, decided to give his father's request a fair chance.

"I decided to make some pretty unreasonable demands, figuring he would turn them down." Wesley recalls. "I told him I would come only if I could be general manager of the publishing company and have the last word on all business decisions. To my astonishment, he accepted the offer and together socially. He said he only wanted to be a songwriter—that's why he had and I could run the business." Wesley Rose was in somewhat the same position his father had been earlier with Roy Acuff. "When he agreed to my terms I had no alternative but to accept," Wesley Rose gave his notice to Standard Oil in Chicago.

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

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

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

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

Acuff-Rose became more of a closely knit concern when the label owned off from Chicago. Brown and Wesley Rose not only went to school together but had married sisters.

Wesley Rose found the music business a tough one. Wesley's father took him to New York, the ad people there readily accepted Fred, but the doors were slow to open. Wesley, Gradually, though, he made it and his knowledge of his business and his way was not automatically paved the way," he says.

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

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

One of the big reasons Acuff-Rose stayed and prospered in Nashville was the "Crazy" personality of the label. "No recording studio, for the most part, were in Chicago. Shipping out of Nashville was a real problem. But by then it was also agreed to settle in Nashville permanently. The artists were available every week-end, and we could take our songs to them. Nashville was in the world did artists congregate every week-end."

Roy Acuff: King of Country Music

Roy Acuff is, among other things, a member of the Country Music Hall of Fame, the "King of Country Music," and more than a home-spun philosopher, a singer, a fiddler, and master of the yee-haw and square dance.

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

The man who is perhaps most famous for such monumentally important country song standards as "Wabash Cannonball" and "The Great Speckled Bird," now sang professionally until he was almost 30 years old.

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

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

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

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

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

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

A year prior to his first overseas tour to Germany, Acuff was nominated to run for governor of Tennessee on the Republican ticket, and the campaign brought him a new sympathy. He was born and raised in Smokey Mountain area of Tennessee. He brought along his Smokey Mountain Boys (then called the Crazy Tennesseans), and has had most of them with him ever since.

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A-R's Many Historic "Firsts"

Acuff-Rose not only was the first publishing company in Nashville, but was the first to record country music in this city. It was the first, too, to record what has become known as the "Nashville Sound." Here is a listing of some of the historic firsts which belong to Acuff-Rose:

- First Nashville publisher to have its own recording studio.
- First Nashville country music firm to get "pop" hits.
- First Nashville publisher to get "pop" records of country music songs.
- First Nashville publisher to receive a "pop" award.
- Fred Rose was the first to be elected "Country Music Man of the Year."
- Fred Rose and Wesley Rose were first father-son combination to be elected "Country Music Man of the Year."
- First Nashville publisher represented on board of National Music Publisher's Association.
- First Nashville publisher represented on board of ASCAP.

A Providential Meeting: Fred and Wesley Rose Find Hank Williams

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

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

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

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

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

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

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

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

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

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

from the MGM country family of artists

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

The Sound of
The Now Country
is on

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Fred Rose: Pianist, Writer, Publisher

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

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

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

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

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

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

In Hollywood, Rose wrote tunes for Gene Autry, including "I'm Glad I Live With Me," "Tweedle-O-Twill," and "Years On My Pillow."

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

Rose was able to write, to produce, to play at sessions, to help other songwriters, and to assist aspiring artists. Rose is known as the first publishing firm in Nashville, and the most successful over the years.

Fred Was Blunt... Compassionate: Joe Lucus

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

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

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

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

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

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

"Fred was quick to point out, though," Lucus noted, "that I had no experience, and he couldn't afford to pay for an inexperienced man. Fred did the next best thing. He told me he would get me a job in the music industry and let someone else teach me. He worked out a deal for me to get a job in Atlanta with Mercury."

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

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

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

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

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

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

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

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

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

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

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

But its greatest advance had to be the realization of what music had done to Nashville. Acuff-Rose was ever the shining star.

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

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

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

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

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

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

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

Joe Lucus looks back on his association with Fred Rose as something very close and warm. "Fred was very blunt, always had a straight answer," Lucus said. "But it was more of a father image than anything else. Over the years I developed a very close association with Wesley, too. He has a great deal of his father's compassion. You'd have to understand just how close all of us have been to know why this corporation has been such a success. We've always done things together, as a unit, whether it has been work or recreation."
Sincere Congratulations to my dear friend Wesley Rose & Acuff-Rose Publications... Don Gibson
If You're Really Serious, We'll Get It Started

“We were like blind pigs searching for an acorn.”

It has been said that Fred (stage name of Nicholas Acuff) was an acorn of Acuff-Rose publishing company, 25 years after it all happened. Fred could remember it all very clearly, says the King of Country Music. “And I’ll tell it to you just the way it happened.”

This is the way he told it:

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

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

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

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

“Never took any active part in running the company. I was an entertainer, had to be on the road. This was strictly for my own personal investment. I told him all about Fred. But he did make Mildred (Mrs. Roy Acuff) a part of the company, and after it became a corporation (1916) she was our secretary. She has her own office there, and goes in to sign checks and to sit in on policy meetings.

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

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

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

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

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

You asked to summarize his feelings of Fred Acuff, Acuff thought for a moment and replied:

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

It Takes Talent to Know Talent

Bob McCluskey

There is an old axiom about “taking talent to recognize talent.” It is therefore to the everlasting credit of the Bob McCluskey. McCluskey’s talents had been discovered by others prior to this by Billboard, by RCA Victor, by St. Nicholas Music, by Art Moderne, Ray Peterson and E. B. Marks, just to name a few.

But it was Rose who was able to induce McCluskey to take up a permanent residence in Nashville, first as an assistant to the president of Acuff-Rose Publishing, and now as manager of Acuff-Rose Publishing. McCluskey is now an important figure, according to the Acuff-Rose management.

This is when Wesley Rose made his discovery. Recognizing McCluskey’s value on the Coast, he concluded that McCluskey was the man for the job. McCluskey has been and continues to be a valuable part of the Acuff-Rose organization.

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

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

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

In short, he has put his talents to work.

The Manager Who Accepts No Cut

There is still another “side” to Wesley Rose, that of personal management. Wesley Rose has never accepted a penny for his guidance of many of the performers who have long been associated with him. His contract with the artists states that he will accept no management percentage for his efforts.

It was Rose who completely guided the rising career of the Everly Brothers. Roy Acuff has been under his personal management for many years. He also manages Don Gibson, the Newbeats, George Hamilton IV, Bill Carlisle, Stu Phillips and Bll Monroe – just to name a few.

Wesley Rose has been the man for the man for the job. McCluskey is one of those rare natives of Honolulu who emigrated Eastward and, at the conclusion of his undergraduate education, attended classes in copyright law at New York University.

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

McCluskey, seeking to broaden his scope in the music industry, moved into publishing and management in 1955. Then he rejoined Billboard as West Coast advertising manager. It was during this time that he helped found the California Copyright Conference, which he served as president for two terms.

In 1956, McCluskey opened his own business as a publisher's representative for two firms: E. B. Marks Music and Acuff-Rose. In his spare time he did some more active radio work, and took a lot of holidays.

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

Acuff-Rose has had three homes in Nashville, none of which has been on the city's Music Row. The firm began in a one-room office at 220 Capitol Boulevard in downtown Nashville in 1943. It later utilized storage space at a nearby business college as well.

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

In 1946, Acuff-Rose rented one section of a retail store complex on Franklin road, adjacent to a hardware store, tobacco store, vacuum cleaner shop and beauty shop. Wesley Rose worked out an agreement with the owner, as the firm began to expand, to take over whatever other of these stores were vacated. The owner offered to sell the entire section of stores to Acuff-Rose for $30,000. This offer was turned down. (Several years later Acuff-Rose bought it for $85,000. However, the land alone now is worth in excess of $1,000,000.)

Little by little the firm took over the stores, converting them into one single operation. Then, in 1967, ground was broken for the new multimillion dollar building. The walls and the floors of the old buildings, as well as the passageway, was an aesthetic contribution to the community.

A total of nearly 24,000 square feet of floor area is encompassed in the entire structure. Included in the main two-story building are a large general office area, several individual offices, an executive office area, and two large conference rooms. The executive offices and conference rooms are completely sound-proofed.

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

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


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

A-R Nerve Center

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

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

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

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

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

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

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

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

It's a Grand Old Name

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

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

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

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

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

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

In 1961 Hickory tried something new—for them, at least. They decided to cut a "pop" session, using songs sung by John D. Loudermilk and sung by Sue Thompson, former spelled instant success. The tunes were "Sad Movies" and "Normal." Miss Thompson then turned out "Have a Good Time" and "Paper Tiger," and the pop identification was established. Later came the Newbeats with "Bread and Butter," "Breakaway" and "Run Baby, Run." Next, Neal Ford and the Fantastics, and Bob Moore. Then there was a younger name—Donovan.

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

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

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

In 1967 Hickory formed a subsidiary label, TRX, and came up with such winners as Troy Shondell and Gene DeBarge in its 1968 catalogue. The first record by Gene and Debbie sold more than 100,000 copies. TRX was set up to obtain masters and an option to put the singers on the masters under contract. Aside from Brown, the guiding forces behind Hickory and TRX are Lester Rose and W. D. Kilpatrick. Their backgrounds are as dissimilar as any pair could be.

DATED: FEBRUARY 3, 1968, BILLBOARD
Congratulations on your 25th. Between Us, it's been a Great Ten Years.
Sincerely,

Roy Otis
Inside Acuff-Rose

Lester Rose and Dee Kilpatrick in their Hickory Records office.

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

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

Charlotte Tucker, personal secretary to Wesley Rose.

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

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

The soundproof office of general manager Bob McCluskey.

Howdy Forrester operates Acuff-Rose Artists from this office.


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

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

The shipping office for Hickory Records.
Congratulations on your 25th Anniversary. We are proud to be a part of the Acuff-Rose-Hickory team.
Congratulations

ACUFF-ROSE PUBLICATIONS, INCORPORATED
on your
25th Anniversary

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

SHINKO MUSIC PUBLISHING CO., LTD.
Tokyo

ACUFF-ROSE
of
ZURICH / SWITZERLAND

is sending WESLEY H. ROSE, President,
and ACUFF-ROSE PUBLICATIONS, INC.
warmest congratulations on the occasion of their 25th Anniversary and is looking forward to many more years of successful cooperation.

Badenerstrasse 332
Tel.: 051/54.64.77 8040 Zurich

FEBRUARY 3, 1968, BILLBOARD
Congratulations
Wesley and Roy
on your
25th Anniversary!
I'm DELIGHTED to be associated with you...

TEX RITTER

CONGRATULATIONS
Acuff-Rose

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

Columbia Recording Studios / Nashville, Tenn.
Old Boyhood Pal Comes Through

At some point in your young life, standing with your closest friend, you may have vowed eternal friendship, coupled with a promise of sticking together to get to the top. It is conjectural as to whether Wesley Rose and Bud Brown ever made such a vow, but it's about what they have done in reality.

John R. (Bud) Brown went through school with Rose, played football with him, was his close friend outside of the classroom, and became a partner at the school, and stayed with him as an accountant with Standard Oil in Chicago.

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

In 1929 there were 977 advertising outlets. Today there are 17,679 outlets. Bud Brown, president of Acuff-Rose Music Publishing, had a lot more to learn. He had everything but the fundamentals and a lot of those are matters as copyright dates, costs of sessions, and matters related to the books.

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

Just to complicate matters slightly, it should be noted that Wesley Rose now has a son-in-law working for him.

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

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

Dean May: A Link of Strength

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

After Fred Rose had enticed J. Lucas from the Marshall-Bruce Co., Lucas talked the Roses into hiring Miss May from the same firm. She, then, helped bring Edna, the wife of John Fred Rose, to Nashville and to her musical career. The three had worked together at the printing and office supply company, and then continued working as a unit until 1915.

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

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

Value is an intangible, and it's sometimes difficult to measure her actual worth. During her prior years with civil service and the Veteran's Administration, Miss May had learned to co-ordinate, to get things done, and to communicate with people. She has retained those assets, and has added to her knowledge of the music business over the years.

She recalls vividly how much she learned from listening to Fred Rose talk to people in the industry.

"There was nothing phony about him," she said.

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

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

A-R in Britain: An Illustrious Chapter

The history of Acuff-Rose in Britain since its American foundation in 1943 has been an illustrious and fascinating chapter.

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

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

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

Nick Firth was appointed general manager for Acuff-Rose here at that time, a post he still retains, and Malcom Thompson, Sr., was appointed head of the Chappell operation. Thompson left last year and was succeeded by Ron Randall.

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

Tom Jones broke big in early 1955 via "It's Not Unusual," and has progressed rapidly since. Two years later Engelbert Humperdinck made the same break-through, and these two stars are the kingspin of the thriving booking and artist side of Acuff-Rose in London.

The agency has also been connected with some notable promotions. It was involved with Arthur Howes and Capability and the London-based British band, the Small Faces.

The agency division has become highly successful from its recent successes.

Among these are the Moody Blues, Solomon King, Ray Mack and his band, Steel Lewis, Carol Deene and the Ted Heath Orchestra.

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

"Country music has come into its own during the last few years," said Firth, "with the able assistance of Jack Harkins and Stephen Humberdick. We've always managed to have pop hits as well, particularly with British artists, and the operation here has more than doubled on American records."

Local artists who have scored heavily with Acuff-Rose copyrights include Frank Ifield with "I'm So Lonesome I Couldn't Cry," and "Call Her Your Sweetheart," Tommy Steele with "Singing the Blues," Tom Jones with "Funny Familiar Forgotten Feelings," Cliff Richard with "It's All Over" and Marianne Faithfull with "This Little Bird."

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

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

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

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

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

"We have been building up the amount of record production," Firth added. "About six singles per year over the last two years. This is our next logical step forward."

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

February 3, 1968, Billboard
Happy 25th Anniversary, Betty (Jackson), Betty (Young), Bob, Bud, Charlotte, Dave, Dean, Dee, Del, Don, Edna, Gene, Glenn, Howdy, Jimmy, Jean, Jerry, Jinks, Joe, John, Johnny, Judy, Les, Lynn, Mel, Mildred, Nancy, Pat, Ronnie, Roy, Roy Neal, Sam, Wes, and all the Acuff-Rose writers and artists!
He Never Turned Down a Songwriter

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

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

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

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

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

Foree joined Acuff-Rose in March of 1946, just two months after Wesley Rose had come to the firm. "I remember Fred Rose being as busy as a man who never turns down an opportunity," Foree notes. "If Fred thought a man had talent, he'd do everything in his power to make the man a success. I can recall Fred taking songs, working over them, doing two-thirds of the work himself, and then giving the finished product back to the original writer with no strings attached. He never even cared about having his name on the song. Fred simply wanted this man to be a success, to make something of his talent."

Foree said it was the same way with recordings. Fred would polish many a song, helping anyone willingly, if he had a belief in that individual.

Over the years Foree has written many of the Acuff-Rose songs himself, including "All the World Is Lonely Now," "Nobody's Child" and "Devil's Train." He lives in Knoxville, where he spends half of his time. The other half is spent on the road, promoting all of the labels which record Acuff-Rose published songs.

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

Cream of the Country Writers

The list of exclusive Acuff-Rose songwriters over the years reads like a "Who's Who" in the country music field. They range from Fred Rose, the first, to John D. Loudermilk, the most recent. Each one has turned out a pair of hits: "Fireball Mail" and "Pins and Needles." Roy Acuff recorded them, and then wrote a hit of his own, "Precious Jewel." They were the firm's first two writers, and the only ones at the time.

Then came the late Hank Williams, who wrote more than 100 songs for Acuff-Rose. After that, Mel Force (still a staff writer) and Leon Payne (also still with Acuff-Rose).

Pee Wee King and Redd Stewart turned out the most famous of all big band songs, "Tennessee Waltz," and Stewart is still an exclusive writer for the company.

Charlie Louvin and his late brother, Ira, next became members of the writing staff. Then Martha Carson, Bill Carlisle, and Cliff Carlisle. Fred Rose then brought in a young writer-singer from Arizona named Marty Robbins, and he became an exclusive writer.

Johnny Wright and the late Jack Anglin, who formed the team of Johnny and Jack, joined the team. So did Boudleaux and Felice Bryant, Don Gibson, Roy Acuff, and Ted Jarrett. Both of us were on staff writers, and the Everly's are exclusively with the company.

The name is true of John D. Loudermilk, Joe Melson and Ernie Ashworth. Other exclusive writers of the past and present include the Blackwells, Wilma Lee and Stoney Cooper, Mickey Newbury, Jimmy Webb, Bob hasta, and Bob Baij."-


John D. Loudermilk: Nashville Romantic

John D. Loudermilk is a romanticist. It is not surprising, then, when he first came to Nashville in the 1950's, he chose not to affiliate himself with Acuff-Rose.

"It was just unromantic-sounding," Loudermilk explains. "I was looking for something a little more exotic."

Loudermilk admits that he had no idea of the magnitude of the corporation when he arrived. "Even when the building was on fire, I guess I was looking for the things that really didn't matter."

It didn't take the famous songwriter long to discover what did matter.

"There were two people instrumental in my move to Acuff-Rose," Loudermilk explains. "I asked Chet Atkins' advice, and that of Bill Carlisle. Both of them led me to Fred Rose.

Once inside, Loudermilk quickly learned the set-up. "All of a sudden it became very romantic, because there's a certain romance in success. What I saw published by Acuff-Rose which were recorded by himself or others." He includes: "I suppose the two best friends I've ever had have been Wesley and Chet," Gibson said. "But Wesley has been far more than a friend to me. He's handled all my business, told me what moves to make, and helped me in so many ways."

Gibson has had phenomenal success both as a writer and producer. His recordings have been in the top 10 of the Billboard charts.

Gibson's greatest year was 1958. He wrote and recorded three smash hits: 'Give Myself a Party,' 'Blue, Blue Day,' and 'Oh Lonesome Me.' Two of them reached No. 1 in the charts.

Don Gibson Recalls

From his snow-bound hill three-and-a-half miles from Gatlinburg, Tenn., Don Gibson put it succinctly: "Wesley Rose I wouldn't know how to operate.

Gibson has been "operating" with Rose since 1953 when he sent Mike Rose the publisher into a club in Knoxville where Gibson was performing. Forrester wanted Rose to hear the singer.

"I was the only one that wanted a contract with MGM, but the song I was performing, 'Sweet Dreams,' published it, and I got my contract. Later I left MGM to go with Chet Atkins (RCA Victor) but everything that's happened is because of Wesley."

Over the years Gibson has written about 90 songs

An Honest Man

"I was looking for an honest man in the music business," Don Gibson said.

This is how Roy Orbison describes his meeting with Wesley Rose, and his subsequent alliance with Acuff-Rose.

"It was in 1957, and I was playing a tour with Don Gibson and Johnny Cash. Don and I got to talking about songwriting, and we were both in every phase of the business-money, opinions, everything. Don said the man was Wesley Rose. I was impressed, but I didn't do anything about it.

A year later, Orbison had some second thoughts. "I was touring with the Everly's, and found that they had written a song I had written called 'Claudette.' When we got back to Nashville, they said they would record it. Wesley called me for the song, and found out that I was leaving the Sun label. He invited me to Nashville."

It was then, in 1958, that Orbison signed as an exclusive writer for Acuff-Rose.

"I never knew Fred Rose," he said. "As a matter of fact I was still a youngster when I heard a broadcast on a Dallas station that Fred Rose had died, and that was the first I had heard of him."

After Orbison signed as an Acuff-Rose writer, he decided to follow the pattern set by Gibson. He asked Wesley Rose to manage his affairs. He also signed with Acuff-Rose artists for booking purposes.

Orbison changed labels many times, from Sun to RCA Victor, to MGM, and finally to MCM, but he has remained these ten years with Acuff-Rose.

"When I found that honest man, there was no point in looking any more," he said.

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

February 3, 1968, Billboard

Copyrighted material
From: The Desks of Redd Stewart and Pee Wee King  
To: Acuff-Rose  
Dear Wesley, Roy and Staff:  
We are indeed PROUD to be a small part of so great an organization . . .

Our Warmest Congratulations on your 25th Anniversary

SOUTHERN ALBUM SERVICE
POST OFFICE BOX 303, NASHVILLE, TENNESSEE 37202  PHONE 615-254-1022
Southern Album Service, a division of Southern Graphic Industries, will handle the complete job. We confer, schedule, design, print, fabricate, and ship to your pressing plant. All this total and personalized service is backed by our reputation as the finest color printers available. Record producers are assured of getting brilliant, quality printing unparalleled in the album cover business. Call us to discuss your next jacket.
Mr. Wesley Rose, President
Acuff-Rose Publications, Inc.
2510 Franklin Road
Nashville, Tennessee

Dear Wesley:

As spokesman for our entire agency I welcome this opportunity to pay tribute to you and your associates during your Silver Anniversary celebration.

As Nashvillians, all of us have benefitted from your many contributions to the music world in general and to Nashville business economy in particular.

As your agency, handling your complete insurance program through most of your 25 years of growth, we are deeply grateful and appreciative for this opportunity to serve you.

As friends, we are immensely proud of your accomplishments and prize many heartwarming memories of personal relationships.

Congratulations and best wishes for the coming years. We look forward to your Golden Anniversary.

Sincerely yours,
COOPER, LOVE and JACKSON COMPANY

Clifford Love, Jr.
FOR MANY YEARS WE HAVE
PROMOTED & CHARTED IN GERMANY
ACUFF-ROSE'S SONGS

CONGRATULATIONS
and CONTINUED SUCCESS

Ralph Maria Siegel
ACUFF-ROSE MUSIKVERLAG
Munich, Germany

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

Best wishes,
Knut Mork
ACUFF-ROSE SCANDIA
Copenhagen

FEBRUARY 3, 1968, BILLBOARD
There was that night in 1948 when Julius Frank Kuczynski and Henry Ellis Stewart were sitting in the back of a parked car, moving along a highway from Dallas to Nashville. A radio, tuned to the “Grand Ole Opry,” was playing, and the man next to Bill Monroe sang his famous “Kentucky Waltz.”

“You’re from Tennessee, and you’ve never written a waltz about that State,” Julius said to Henry.

“Well, I bet I can do it,” Henry answered.

So Pee Wee King and Redd Stewart wrote the “Tennessee Waltz,” a tune which was to make them rich and famous, and even given greater impetus to Acuff-Rose, their publishing firm.

Julius Frank Anthony Kuczynski is the given name of Pee Wee King (“Whoever heard of a Polish hillbilly?” asked Stewart). Stewart says the name “Redd” is not a given name, but a “taken” name. When I was younger, my hair was pretty red, and people were already calling me “Red,” and I decided it was a little distinctive, so I added a letter. Later I had it legally changed to Redd.

Stewart also says that, up to then, he had never met anyone who sang a waltz with a double d. Since then, he has met dozens of them.

But, back to the rear of the truck. Stewart searched for some writing material. All he could find was a pencil.

“I looked around, and the only other thing available was an old box of candy bars which I always carried. I dumped the matches out, split the box open, and began putting down lyrics. Pee Wee and I added words to the music. The first thing you knew we had completed the song. Our main problem, as I recall, was to use the words “Tennessee Waltz” and still keep it a waltz. It didn’t matter if the story and the title have anything in common, but it did back then.”

Redd remembers that the song was tucked away in his pocket until they arrived in Nashville, where both lived at the time, and only then did he put the original draft of the song on paper.

“Even then the words were a little different. You’ll notice that we used the phrase ‘Oh, the Tennessee Waltz,’ and ‘the Tennessee Waltz’ over and over, but that finally was changed.”

King and Stewart took their masterpiece to Fred Rose, and he thought it was a pretty good song, but nothing more. Still, Fred paid them $200 apiece to spend the next several Saturday nights backstage at the Opry trying to peddle the song to one of the stars of the Opry or at least get it to somebody who would distribute it. None did.

“Now that I think back on it, I’m pretty grateful no one recorded it then . . . not the way things turned out,” Stewart said.

Redd, who was a fiddler long before he became a vocalist, tucked the manuscript in the bottom of his fiddle case, and carried it around some time.

A few months later we were in Cincinnati, where Cowboy Copas was on tour to sing the King label. Pee Wee and I and the boys were hanging back up on the session. Fred Rose was doing the producing. A couple of words were exchanged when it was decided he needed one more song. I promptly took the Tennessee Waltz’ out of the fiddle case.” Stewart added.

Copas would have none of it. “Who needs a waltz?” he asked.

Sis Nathon and Fred were in the control room, and I immediately played the song through on the piano. Fred came right out of the control booth and asked me to play it again. Suddenly he thought it was great. He got everyone in recording to hear it. It turned out to be the biggest thing Copas ever did.

We gave Fred the publishing rights at that moment, and gave an advance all of which she sold off, exclusively.

It.superseded the historic “When It’s Live Growing Time in Tennessee” which preceded even Acuff-Rose.”

**Moonlighter Joins Firm**

After about 12 years of moonlighting for Acuff-Rose, Glen Snoddy now is a full-fledged part of the firm.

Snoddy built one of the first Acuff-Rose recording studios. He designed the current one. He is now in the process of helping to build its equipment.

Snoddy first became acquainted with Wesley Rose while the former was with WSM. He had come to the station through Brown Radio Productions, a company owned by singer-songwriter Brown Springs of Field, Mo., in the late 1940’s.

With Owen Bradley, Snoddy was to build the original recording complex and he built the first stereo console in Nashville.

Snoddy learned most of his engineering while serving in the MacArthur radio communications team in the Philippines during World War II.

While at WSM, he also handled the Acuff-Rose studio. He left the radio station in 1960 to join Columbia, and while there designed and help build the current studio at Columbia.

“I have worked on and off with them, one way or another,” since 1946, Snoddy said.

He and Bradley eventually opened a studio in Atlanta where he is working with engineers of Electronics Equipment Co. in construction of a new console with four out- putting channels, a digital tape machine, a flexible recording system which can operate independently and simultaneously. It is comparable, he says, to the equipment at the Columbia and RCA Victor studios. It will be capable of recording, mixing and re-mixing of tapes that come in from this country and abroad.

Snoddy said the new console will be in operation by mid-February.
If you read Billboard each week and toss it away, perhaps you aren’t concerned about your October 23, 1938, copy . . . or your March 4, 1967, copy. But, if you do save Billboard for use as a reference tool, missing copies can drive you to distraction.

Now, Billboard and 3M IM/Press (3M Company’s International Microfilm Press) offer a complete file of Billboard from its beginning in 1894 through 1967. The file is on microfilm, which means it is compact, protected and easy to use.

There is a problem, however, Billboard has never been indexed. Consequently, if you want to research the tape cartridge industry in Billboard today from say the point when Ford first announced they would offer tape units in their cars, you would have to glance through every edition back to April 3, 1965.

Happily, however, this problem can be solved. We can back-index Billboard and will do so if subscribers and future subscribers to our microfilmed editions indicate an interest in an index. How far back should the index go? 1960? 1950? 1940? And what do our subscribers to our microfilmed editions really wish to find?

We don’t know. But you do. So, we invite—nay, urge you to write our Richard Schreiber at Billboard, 165 W. 46th St., New York, N.Y. 10036. Tell him why you are interested in Billboard on microfilm. Perhaps we can help each other.

What does Billboard on microfilm cost? Each year is contained on two reels of 35mm negative (positive) microfilm. That will cost you $36. Yes, this is more than you’re paying for Billboard today. But what did happen to your copy dated October 23, 1938?
ACUFF-ROSE
ARTIST
 CORPORATION
Howard (Howdy) Forrester

Roy Acuff       Roy Acuff, Jr.       Betty Amos       Bill Carlisle
Wilma Lee and Stoney Cooper       George Hamilton IV
The Cut-ups (Eddie, Sam and Joe)       Frank Ifield       Judi Lee
Sandy Mason       Bill Monroe       The Newbeats       Roy Orbison
Stu Phillips       Tex Ritter       Buddy Starcher       Del Wood
Lonnie "Pap" Wilson       Gail Wynters
Contemporary Gets Strong Waxing Play

LONDON — Contemporary music is being featured in new albums on RCA Victor, Argo, Deutsche Grammophon, CBS and Pye. Concert programs in Britain, also are including more contemporary music, especially in London, where a capacity audience recently attended an electronic music program at Queen Elizabeth Hall.

Victor has instituted a new series on 20th century music with an album of music of Arnold Bax, Leonn Berkeley and Richard Rodney Bennett. The LP includes Bennett’s “Symphony No. 1.”

Argo is adding to its repertoire of contemporary English music with premiere recordings of Michael Tippett’s “Symphony No. 2.” "Weeping Babe,” DGG is releasing excerpts from Hans Werner Henze’s “Elegy for Young Lovers” with that composer’s “The Young Lord” due later.

A March CBS release will have a two-record set of Stockhausen’s complete piano music played by Akos Kontarsky. Another Stockhausen album will contain his “Microphorie 1 and 2.” CBS also is coupling Ives’ string quartets.

Pye’s low-priced Golden Guinea Collected Series is issuing three modern music albums, including a pairing of Shostakovich’s “String Quartet No. 10” and Ives’ “Quartet No. 1.” Britten’s "Suit for Violin and Piano” is coupled with Watson’s "Sonata for Violin and Piano.” The third album has music of Tippett, Ridout, Mathias and Arnold.

Victor to Issue Live Cuttings of 2 Debuts

NEW YORK — Two live pressings of world premiere performances are included in RCA Victor’s February release. Jacob Lateiner is featured as soloist with Erich Leinsdorf and the Boston Symphony in Elitist Carer’s “Piano Concerto.” The album also contains a first release of "Le Cygne" by Milhaud’s "As Quiet As." An album of Ornette Coleman’s first live recordings has the jazz artist as soloist with the Philadelphia Woodwind Quintet in his "Forms and Sounds," which was taped live. Completing the album are "Saints and Soldiers" and "Space Flight" with Coleman and the Chamber Symphony of Philadelphia Quartet.

A first recording of the "Fantasy for Orchestra, Op. 7" is included in a Rachmaninoff LP with Andre Previn and the London Symphony. A fourth Seal disc has Julian Bream in dances of Dowland. First American release by Antal Dorati with his Stockholom Philharmonic are listed for Victoria in conjunction with chamber orchestra. Another LP includes Swedish music from Cincinnati. The program also will include "Ksit Nidra" with Eli H. Cohn as cantor, and "Brahms’ Ein Deutsches Requiem." (Continued on page 44)

Heliodor Series Launched By Furtwangler, "Barber"

NEW YORK — Heliodor Records is launching its Historical Performances Series with a monaural Wilhelm Furtwangler album and also issuing the first low-price package of Rossini’s "The Barber of Seville" in its initial 1968 release.

Furtwangler conducts the Berlin Philharmonic in symphonies of Schumann and Haydn in the first album of the new series. The series will consist of historical performances issued only in monaural versions. Heliodor’s other titles are being issued in stereo only.

The three-record "Barber" set features Giussi D’Angelo, Nicolosi Monti, Renato Cappelletti, Carlo Cava and Giordio Tadeo with Rossini’s "Barber of Seville" in performances under Bruno Bartoletti, Highlights from Wagner’s "The Flying Dutchman" are on another pressing with Josef Gnieda, Bruno Kupfer, Wolfgang Windgassen, Sieglinde Wagner, Ernst Haefliger and Josef Metternich as soloists with the Berlin RIAS Symphony under Ferenc Fricsay.

Frisca conducts the Berlin Radio Symphony in a collection of 20th century music that includes a first listing for Gertfried von Einem’s "Ballade" for Orchestra. Op. 23. Kodaly and Stravinsky are also represented. Another Fricsay album has the Berlin Philharmonic in Brahms’ works. Hans Schmidt-Isserstedt conducts the Hamburg Radio Symphony in two Dvorak serenades.


4 Win 5G, Orch. Posts in Mitropoulos Competition

NEW YORK — Four men won $5,000 each and assistant conductorships with major orchestras in the finals of the Dimitri Mitropoulos International Music Competition at Carnegie Hall on Jan. 21. The first-place winners were Boris Brott of Canada, Gianluca Delegu of Italy, Francois Heybroeck of Belgium, and Farhad Moshikat of Iran.

Three of the winners will receive posts with the New York Philharmonic, while the fourth will be an assistant conductor with the Washington National Symphony. The four also receive gold medals from the Gold Medal, while one of them also will receive the Dimitri Mitropoulos Fellowship which includes a conducting assignment at next summer’s Festival of Two Worlds at Spoleto, Italy.

Catherine Corin of France received the $2,500 second prize and a Silver Medal, while Arkia Endo of the United States received a $1,000 and aBronze Medal. Leonard Bernstein, director of the New York Philharmonic and chairman of the competition’s music committee, announced the winners at a press conference. The jury consisted of conductors Leon Barzin, Frank Brief, Richard De Franceschi, Alfredo Casella, Leon Nilsson, Leonie Rysanek, William Ransley, Frankel, Thomas Schippers and Gunther Schuller. The competition took place in the Dimitri Mitropoulos Division of the Federation of Jewish Philharmonics of New York.

Regina Rosnik will replace Elena Corneli in the title role of Bizet’s "Carmen" at the Metropolitan Opera on Tuesday (30) and Feb. 16. Miss Corneli, who is ill, has returned to Rumania. Miss Rosnik also replaced Miss Corneli in the opera on Jan. 18 and Wednesday (24). Richard Strauss’ "Elektra" will be heard at the Met for the first time this season on Feb. 11 with Antal Dorati leading. The cast includes Jan Wellin, Leonie Rysanek, William Ransley, Elena Larina, Hans Sotin, Thomas Schippers conducting. The作品 "Dido and Aeneas" in the Feb. 16 performance of Handel's "serenade." with Henryk Szeryng appears with the Berlin RIAS Symphony under Ferenc Fricsay.

RENATA TEDALDI signs autographs at the Fifth Avenue store of E. J. Korvette as part of an in-store promotion for her new recording of Rossini’s "La Gazzetta." Located at the left, manager of London’s classical division, and Dave Rothfield, assistant manager. A second manager in the store is Phil Wesen, sales manager for London Records Distribution Corp.

Xenakis Listed On Cardinal

NEW YORK — Three first listings for Iannis Xenakis, a music theorist-composer, are contained in a new Vanguard Cardinal Series album, "Selections from the French National Radio Orchestre," consisting of "Metastaseis" and "Pithoprakta," while pianist Yui Takahashi and the Paris Instrumentalist Ensemble perform "Elektronische Musik." Xenakis is also listed for his "Explorations." Maurice Abravanel and the Utah Symphony have a Vaughn Williams album, while Swarowsky leads the Vienna State Opera Orchestra in two Haydn symphonies. The Yar Quartet offers two Mozart quartets. Instrumental recital albums listed are pianist Alfred Brendel in Schumann, and cellist Antal Dorati in three Bach cello suites of short pieces. Rounding out the release is a collection of 50's jazz recitals.

Edmunds, Mayer Songs on Destiny

NEW YORK — Songs by John Edmunds and William Mayer, all first listings, are included in a new Destiny album. They are the first complete collection of Ives piano music with Alan Mandell as artist on four LPs. The package should be out next month.

Included is his three-act, six-minute opera "Brief Candle" and seven songs. The album features soprano Dorothy Kenil and Richard Paul, baritone John Langstaff, pianists Charles Crowther, Paul Growney, and the Princeton Chamber Orchestra under Nicholas Haranyi.
Electrola Runs Big Campaign

COLOONED — Electrola is running a big sales drive for the albums of Anne- Marie Rothenberger and the string quartets of the Magdalena Quartet, Miss Rothenberger is appearing in 18 cities in West Germany in April in the "Music of the Sun" and the Magdalena Quartet in an equal number.

Record retail shops are alerted at each point on the tour by special sales promotions and it is estimated that the new LPs encourage each retailer to stock the maximum number of LPs by the artists. Each retailer is asked to co-operate in the promotion not only helps sell the album but also entitles the retailer to a special discount and an attendance at the concert. Electrola is using the tour by the Sengel Quartet, the Magdalena Quartet and the example, to push the quartet's list of eight LPs, including works of Janacek, Mozart, Dvorak, Schumann, Schubert, Brahms, Haydn and Tchaikovsky.

Victor Issues Live Cuts of Two Debuts

...Continued from page 43... has first listings of Blondheim's "Suite from Sorabji," Rosenbaum's "Sinfonie Concertante," and Berwald's "Sinfonie Capricciosa." The other Victor disk contains Sibelius music.

Two electronically rechanneled releases, each with soprano Lotte Lehmann in Brahms and Wolf, and Arturo Toscanini conducting in Sibelius, were issued from the album of Anna Magdalena Bach with soprano Lily Pons in Bach's cantatas.

The albums by Dorrill and the Stockholm Orchestra were sponsored respectively for RCA Victor by the first and second Gershwin LPs. They will be released simultaneously in Sweden on Grammophon and Electrola.

Texas Commission Gives Out Grants

AUSTIN, Tex. — The Texas Pacific States Art Commission has awarded 11 cultural organizations a total of $23,009 in matching fund grants.

Included among the grants were $4,495 to the University of Texas Department of Music; $3,500 to Texas Technological University for a special original musical drama; $3,000 to the Dallas Symphony Orchestra; $3,500 to Austin Symphony Orchestra for Children's Concerts and $3,000 to the World Symphony Orchestra for Youth Concerts.

Contemporary Adds To Series by Toch

LOS ANGELES — Contemporary Records' Contemporary Series continues its series on music of Ernst Toch with a pairing of the "Piano Concerto No. 2" with the composer as soloist with Herbert von Karajan and the Berlin Philharmonic, and the "Cello Concerto" with Oskar Scharzwald and the Forum Group of Zurich under Fred Barbi. The album, in enhanced stereo only, is the fifth Toch album on Contemporary.

Karajan, Dieskau in DGG LP's

HAMBURG — The 16 releases Deutsche Grammophon plans for the next few months includes five releases by Herbert von Karajan and the Berlin Philharmonic.

'Isolde' Wins Two Japanese Awards

HAMBURG — Wagner's "Tristan and Isolde," conducted by Karl Bohm on Deutsche Grammophon, received two Japanese prizes, the Japanese Festival of Arts and the Japan Record Awards, respectively. "Tristan and Isolde" was recorded by Bohm with-
MIDEM Opens: 400 Cos. Make it a 'Worldly' Event

By MIKE HENNESSEY

CANNES — The second International Music and Music Publishing Market — MIDEM '68 — opened on Jan. 21 in spring sunshine and all signs of eclipsing the success of last year. With more than 400 participative companies from 34 countries, the MIDEM can claim this week to be the world's headquarters of the music-recording industry.

Though open unofficially on Jan. 21, the event occupies five floors of the International Palace of Cannes. Her performance was heard through a number of European radio networks and has opened up a completely new and receptive market for her records.

With its value as a market of music and talent assured, MIDEM still has not solved the problems inherent in the presentation of the evening galas. In this respect it cannot make up its mind whether or not to be a festival as well as a market.

Much of the talent presented throughout the week is not of international stature and it is difficult to see what value to artists and their record companies, these rare instances when an artist like Miss Regina has, in great international potential, makes such a dramatic impact.

Supremes Capture MIDEM Show With Swinging Tunes

CANNES — Diana Ross and the Supremes, in a superbly polished and professional performance, captured one of the loudest cheers at the inaugural MIDEM gala when they closed the 2-hour show with a medley of their hit songs.

The Supremes, who were the show at the packed 1,800-seater Palais des Festivals, was one of the two moments when a fairly re-

Barry, Forbes Join Embers As Executives

CANNES — Soundtrack composer and Academy Award winner Brian Forbes has joined the board of Jeffrey S. Kruger's Ember Recor-
s and it was announced here dur-
ing the MIDEM.

Barry becomes company chairman and will act as execu-
tive vice-president of Kruger's major recording activities. Forbes, writer/director of such movies as "King Rat," "Asny Slomo," "L-Shaped Rooms," and "Up the Chump," will work with Barry on musical projects in relation to the screen.

Barry has named Jimmy Hen-
nessey as his chief assistant in all a-

Sonoplane Will Handle Barclay S. A. in Spain

MADRID — Discos Barclay S. A., recently set up in Madrid under the management of John Milhaud, has signed with Sonop-
plane for distribution of its cata-

Public to Choose Finno Euro Entry

HELSINKI — For the first time since Finland began compet-
ing in the contest in 1961, the song to represent the country in the Eurovision Song Contest will be chosen by the view-

Bulgaria, Hungary, Poland, Czecho

For MIDEM '68, a heavy emphasis has been placed on the event's impact in the export market and, with the inclusion of classical music, participants both of classical music and the event to a wide front.

With the added pressure on MIDEM has tripled its size and greatly in-
creased its importance as a world-wide prestige, with the closing MIDEM trophy gala being filmed in colour for transmis-
sion in 14 countries.
48 Singers to Compete at 18th San Remo Song Fest

By GERMANO RUSCITTO

SAN REMO, Italy - An international lineup of 48 singers will perform at the 18th San Remo Festivals which begins its three-day run here Tuesday (30). The competition, which is held once every two years, is also known as "Volare" in 1958 and "Ai Di Noi" in 1960.

Some 31 of the singers are Italian, while nine are American, 16 are Spanish, and one each Brazilian, Austrian and Japanese.

The first figures attending MIDEM at Cannes, Jan. 21-27, will cross the border to make their appearance at the San Remo Festivals.

Twelve songs will be performed on the first day (Saturday), and Friday (2), and 14 of these will be selected for the final on Saturday (5).

Some of the Italian songs will be performed by two artists, and the three songs selected for award prizes.

The three-day event will be shown on television, and the final will be televised in most of Europe.

Raffael, left, receives thanks from Puerto Rico representative of Peer International Publishers, A. A. Fonfrida, Raphael used for the first time his son two Ducar Pianor composer Rafael Hernandez, "Preciosa" and "Lamento Borincano."

European PX Slaps Ban on Baez Disks

By OMER ANDERSON

DECIR-Italiano has selected the ten records that will be used for shipment in January. The selection is made by Germaino Ruscito, Billboard's director of Italian operation.

The first record chosen by ITALIANO includes record companies that will be used for shipment in January. The selection is made by Germaino Ruscito, Billboard's director of Italian operation.

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DGG Registers Peak Yr. Maps 'Full Entertainment Expansion'

By MIKE HENNESSEY

"We are more serious in making our recordings than are others who are putting out low price records and there are some critics who say to us that our records appear on low-price albums."

Rintelen added that all German music was sold at prices that are raised L.P. prices by one mark following the introduction of the new 1965 L.P. system.

Some singles have gone up 25 percent following the introduction of the new 1965 L.P. system.

Representative were taken on a tour of the two recording studios before assembling for the convention, at which the main topic of discussion was diversification.

Said Rintelen: "Looking back on 1965, we said it was the year of the cassette; this year we will look at the expansion" as far as Deutsche Grammophon is concerned. We will look at the possibility of international expansion on a large scale and not limiting our activity to record production alone."

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SANREMO '68

TONY RENIS
IL POSTO MIO

THE ROKES
LE OPERE DI BARTOLOMEO

PAULANKA
LA FARFALLA IMPAZZITÀ

DINO
GLI OCCHI MIEI

DOMENICO MODUGNO
IL POSTO MIO

RCA ITALIANA
only recently established a German company in Munich, and had big plans for expansion into production.

The spending curbs have established Dave Miller as probably the most astute American disk operator on the European scene today. Miller led the nationalization of American record companies, Germany, where his Miller International introduced the $1.25 record on the German market, which started the ball for the entire group of his German competition. Miller not only introduced the budget record, but he also has been the most enterprising among American disc executives in establishing a fully integrated German disk trade.

Miller has just placed in operation, at Quickborn near Hamburg, what is probably Europe's most modern production plant. Miller financed building of the plant largely on the German capital market — again to the consternation used to conservative German disk trade.

President Johnson's spending curbs for Miller International announced the end of its brand new enterprise, which includes the European Common Market. For Dave Miller, things couldn't be better.

In theory, the American companies can raise money on the European capital market, as did Miller. But in practice this will now be difficult, because of the rash of American firms to this source of capital.

Aside from CBS, other American companies have dawdled too in putting initial capital in pushing establishment of their own operations in Germany.

It is the consensus of German people that President Johnson's spending curbs demonstrate clearly the internal nature of the record industry, the necessity for protecting disk operations on a global basis.

The case in point at the moment, by virtue of the U.S. curbs on European investment, is Britain's Elektra organization. In West Germany, the Elektra affiliate is Capitol Records. Elektra is a completed modern pressing plant in Cologne for production of Elektra product, but it is being operated only through the European Common Market.

Elktra's expansion program will provide the company with the full facilities for production equipment, with no direct investment of its own. Capitol will handle full operation of the Elektra expansion programs.

Elktra product will be pressed at Capitol in the Los Angeles plant and distributed in the Common Market. This will allow Elktra machinery which the Cologne company is now assembling.

BARCELONA

Elktra has signed a contract with Jaime de Mera and Aragon, brother of Chavela Vargas. Jaime de Mera is releasing two singles which include "Arbolito monta Arboles" and "Luna." It also was reported that both Spanish and Catalan versions of "Luna" will be released. Elktra in contract with Bruno Lonchou which will release two more albums. Discophon Enediciones Armonico has 12 albums in the works. Discophon and "Maiola" (Windmill), the song "Tulio," their hit in the last Mediterranean Song Contest. Emilie de Maro re-signed with Elektra for five years. Joan Manuel Serrat has signed, through Vergara, a contract for the distribution of his French recordings, which will also represent Festival in "Evolution" in stereo imprescindible.

RAFAEL REVERT

BUENOS AIRES

The Argentine Chamber of Recorders, through its director, Seccion, of the Spanish-American, president, replacing the recently deceased Juan Trudel, Joe Trudel, vice-president of the National Records and director of operations for the S.I.R. of Argentina, has taken charge of the General Management in Argentina of Columbia, EMI, and Phonogram.

Gulbenko, who has resigned, has been replaced in this capacity by R. E. Olschewski, who is now vice-president of the S.I.R.

As a result of recent agreements with Discophon (EMI) has announced six new LP's with Ruben Darlings, Mel Caro, P. J. Proby, Nelson Novello, 1975, and for Argentina has also edited the first Rap Rigo album. This Argentina celebrates its I Carnival of Discophon, with an international symphony. International artists appearing at this festival are Ruben Darlings, Malvi and Arminda Macherico, among others.

Elektra has had its works published with Ediciones Cemento, Electroplacc, and Redef, and has now formed his own publishing firm, Cemento. A major folk festival is being held in jujuy, province of Cordoba. It has the backing of local record manufacturers, and the following folk artists will take part in this spectacle, Patricio Fina, Mercedes Sout, Los Peregrinos, Los Jorrillos, Los Dogas, Los Dogo, Los Bosaos, Los Bosaos, Los Delicados, and Los Aires.

In June, Lisbon will tour Britain, will give concerts in Mexico in August and will tour Britain in October. In November he will return to the U.S. to tour 25 more universities.

HAMBURG

The Supremes (CBS) were in Hamburg for a couple of days, and will tour West Germany, France, and Belgium during the month of February. The company's latest pressing plant, which will be opened in the first quarter of the year, will be in Hamburg. A new subsidiary, "Chico," will be launched in Hamburg, Germany.

Johannesburg

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Playa Del Rey/Beverly Hills

The Promoters of the recent "Mardi Gras" event in Playa Del Rey have announced plans to bring the same type of entertainment to Beverly Hills during the first weekend in September. The event will be called "Mardi Gras Beverly Hills," and will be held at the Beverly Hilton Hotel.

In addition to the musical entertainment, which will include a variety of bands and performers, the event will feature a parade, a street fair, and a costume contest. The parade will feature floats, marching bands, and people dressed in colorful costumes.

The street fair will include a variety of booths, where visitors can purchase souvenirs, food, and drinks. The costume contest will involve people dressing in Mardi Gras-themed costumes and competing for prizes.

The "Mardi Gras Beverly Hills" is expected to attract a large crowd, and is expected to be a fun and exciting event for people of all ages.
RIFI RECORD CO.-MILANO
AND ITS ARTISTS
IVA ZANICCHI
I GIGANTI
FAUSTO LEALI

WELCOME WILSON PICKETT TO THE FESTIVAL OF SANREMO
Supremes

Kay
Reduced (19).

Johnny Puleo and His Harmonets
are back at the Stardust Hotel during the lounge top spot with Big Tiny Little.

Painted, the supernal
costume, dancing
concealments.

Las Vegas

Wayne Newton, who played the Flamingo Hotel for the past four weeks, has
ended his latest engagement at the Flamingo Hotel with averages of $35,000.00 per week. Johnnie Ray and Dean Martin has been booked to replace him.

DEE SPENCER

Earth's Kitt joins Bobbie Geenty and the Sandpipers at the San Remo in San Francisco.

PAUL REVRE and the Raiders, who were in the 1975 Sunset Boulevard, Las Vegas, Nevada, are now playing at the California Club. Gary Glitter has
recorded a new album with his band in London.

Cassius Clay shows off his

papier on hisingerprint with entertaining American troops
don. Playing his
17-day Vietnam tour nightly at the Saigon Hilton and the Saigon Plaza in the Philippines.

Joe Gergo
takes over for

France

as a member of the Francois North Trust, will appear at the Grande

Club openings-concert appearance

at the Century Plaza Hotel in Beverly Hills. The group will also perform at the New York Hilton in March.

Sarah Vaughan and 
Bandleader. Frankie

was in Cincinnati

for one night at the Sands Hotel. Her
tour will take her to Los Angeles, San Francisco, and San Diego.

Mildred Matthieu and Charles

Amenson

are released a few days before Columbus Englishman's

concert.

L. E. Aut (RCA), composer of "Tears," recorded by Freedom, writes "Crazy Bogo" for Luis Aguila.

Rafael Ray has recorded with Colombia Englishman's music before

his first solo album, "You're the One," a Mexican movie. Alejandro

and Puerto Cordova, record producer, will record the

production. RALPH REEVES

MIAMI

Lisa Minnelli
substituted for Sonny & Cher at the Eden Roc in Miami Beach this Christmas, although she

is under a contract for a season at the Eden

Mansion. "Love's Thyme," inspired by Minnelli, has been recorded
by
the album.

"Faccia a Faccia" has been collected on the Frondi, and "Cancion de Miedos," by Narciso
Ricordi, has

been signed for its recording, and "Ricordi,
"The Blues," has been
recorded for the Rene
company.

Ricordi, the French

record label, is

in Australia, Japan, and France, having been published in
France, has been released with Edith Piaf. Its

original soundtrack. The soundtrack for the film of the Original English
"AACP" has been released. The

nine MAMM: In the US, the album has been
recorded with

Wynn Records. The album has

been released in the US, and the single "I am in love with you," has been released in Japan, with the
"Diplomat," a highly anticipated debut. In the US, the album has

been released with the
"Tom Jones," in the lounge of

the Desert Inn this week. At

Cassius Clay's presentation of his second concert, "Tom Jones," in the lounge of the Desert Inn this week. At the Los Angeles Convention Center, three

of the show's stars, Johnnie Ray, Dean Martin, and Frank Sinatra, have

been presented with the Los Angeles Convention Center's most prestigious award, the Medal of Honor.

The Los Angeles Convention Center, which has been awarded to Johnnie Ray, Dean Martin, and Frank Sinatra, has been presented with the Los Angeles Convention Center's most prestigious award, the Medal of Honor.

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at Sanremo

two cards are enough for our pocket

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

at Sanremo

all numbers are winners when the player is

LIONEL HAMPTON

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

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

CDI
Company Discografica Italiana
Via Balilla 36
Milano
MERCI MADAM!

CATERINA CASELLI

BEST SELLING ITALIAN FEMALE ARTIST 1967

CURRENT HIT
SOLE SPENTO - IL GIORNO

ITALY FRANCE REST OF THE WORLD

FEBRUARY 2, 1968, BILLBOARD
TORONTO

London Records’ French division manager, Jean Pierre Bemblin, claims that London becomes the country’s largest distributor of French and French-Canadian labels with its appointment as distributor of the DSP and Chanson labels from French independent producer Denis Pams. Artists on his label include Claire LePage, Eric, Les Salters, Les Miladies, Robert Desminouy, Gilles Brown, Les Canuts et les Ronans, Les Bel-Air, Les Menes, Hugues Barret, Pierre Souvent, Les Chanceliers and Les Aris. The labels are also distributed by Trans-Canada Records Inc. According to the...
# Hits of the World

## Argentina

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Argentina</td>
<td>Lalo Antonio</td>
<td>Lo Que Me Separa de Ti</td>
</tr>
<tr>
<td>Argentina</td>
<td>Luis Alberto de Santa María</td>
<td>Besame Mucho</td>
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<tr>
<td>Argentina</td>
<td>El Chato</td>
<td>Amor Eterno</td>
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## Australia

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<tr>
<th>Country</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Australia</td>
<td>Paul Kelly</td>
<td>Last Days of Hollywood</td>
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## Britain

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<tr>
<td>Britain</td>
<td>The Monkees</td>
<td>Daydream Believer</td>
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<tr>
<td>Britain</td>
<td>The Beach Boys</td>
<td>Good vibrations</td>
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## France

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<th>Country</th>
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<th>Song</th>
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<tbody>
<tr>
<td>France</td>
<td>Carla Bruni</td>
<td>C'est la vie</td>
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## Malaysia

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<tr>
<th>Country</th>
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<th>Song</th>
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<tbody>
<tr>
<td>Malaysia</td>
<td>Ahmad Ali</td>
<td>Puteri Nyai</td>
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## Mexico

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<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Mexico</td>
<td>Juan Gabriel</td>
<td>Viajon</td>
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## Philippines

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<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Philippines</td>
<td>Sharon Cuneta</td>
<td>Unser Liebeslied</td>
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## Puerto Rico

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<tr>
<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Puerto Rico</td>
<td>Celia Cruz</td>
<td>Mañana Será Día de Llanto</td>
</tr>
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## SIngapore

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<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Singapore</td>
<td>Phua Chu Kang</td>
<td>Goodbye</td>
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## Spain

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<tr>
<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Spain</td>
<td>Julio Iglesias</td>
<td>La Musica No Se Toca</td>
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## Switzerland

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<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>Switzerland</td>
<td>Miriam Stock</td>
<td>I Will Go On</td>
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## World

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<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>World</td>
<td>Various Artists</td>
<td>The Sound of Music</td>
</tr>
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</table>

## Zip Code

Zip code helps keep postal costs down but only if you use it.
Stereo TAPE CARtridge

(TOP LEFT) DAN HAAS, warehouse manager for Car Tape, Inc., pulls IBM-tagged tape cartridge from the rack at Chicago headquarters. Haas has just completed instituting the tear-off, punch-tag inventory system for the tape one-stop. (Note tags on all cartridges.)

(ABOVE) TEAR-OFF IBM tags are punched with all pertinent data (number, price, label, etc.) on this machine at Car Tape, Inc., Chicago. Half of the tag is kept by Car Tape and the other half is ripped off by the retailer at point of sale.

(LEFT) JAMES LEVITUS, Car Tape, Inc., president, believes auto outlets will sell the most tapes in 1968. But his sales staff is composed of music experts who act as pop music advisors to the auto-oriented retailer.

Concertone to Accent The Cassette System

LOS ANGELES — While several manufacturers are jumping on the cassette bandwagon, Concertone, Inc., Culver City, is concentrating on exposing its home entertainment systems.

Selling blank tape cartridges — manufactured by Certron Corp. under the Concertone label — the firm plans to cut back its interest in marketing cassettes.

John J. Pacconi, Concertone marketing manager, believes that the cassette market is still "too unstable — price-wise."

"We're going to pull our chin in for a while on distributing other products," says Pacconi.

Recently purchased by Clas- tic Industries, Inc., Concertone offers a complete line of recorders, blank tape cartridges, and blank tape systems. It is also marketing its "Cassette TV" into the market.

The acquisition of Concertone from Astro-Science Corp., Classic Industries has plans to further expand into the home entertainment field with an aggressive campaign to restore and rebuild the Concertone name in the buying public, states Pacconi.

"The Concertone name has been broken, but we're not only rebuilding the name but also its distribution system from the ground up."

"We're test marketing our new line in New York, Philadelphia, Cleveland, Houston, Chicago and San Francisco before springing our entire product line on the consumer," said Pacconi. He also wants to distribute with several major department-discount chains, including White Front and Fedco.

The '68 goal, according to Pacconi, is to make Concertone the fourth largest sales force in the industry.

Blister Packaging

CHICAGO — Blister packaging of tape cartridges is now available from Tape Distributors of America, Inc. The tapes are blister packed on die-cut display cards that expose both sides of the tapes. Sales manager Mort Ohren said the blister packs have been much requested by retailers with rack-type displays.

Philips Has A Low-Price Cassettophone

PARIS — Philips is launching simultaneously in France and the U.S., a new low-price cassette player—the Cassettophone—which is designed to play only prerecorded cassettes.

The elimination of the possibility of the customer to make home recordings is in line with current thinking on the cassette front. By eliminating recording faculty tends to hinder sales of pre-recorded cassettes.

The new Cassettophone, a radio model, will retail in France at 180 francs (536), and Philips is launching 300,000 of them on the French market together with 1 million cassettes, both LP and EP.

The easily portable Cassettophone runs on six 1.5-volt batteries and will eventually be marketed throughout Europe on the Phillips-type cassette dominates the tape market.

The Cassettophone is being produced by factories in Has- sel, Belgium, and Vienna, Aus- tria, each employing 1,000 people. The Belgian factory will supply Common Market needs and the Austrian factory those of the EFTA countries, including the U.K.

Auto Dealers Give CARtridge a Play

LAS VEGAS — Cartridge and playback equipment stand shoulder to shoulder with a variety of accessory items at the National Auto Dealers Association convention at the Convention Center. The show will open Sunday (27), close Wednesday (30).

More than 100 exhibitors offering products for cars and for new car dealers are involved. Capitol Records and General Mobile Electronics are two firms represented from the Coast.

Greentree, Lib. Tie

LOS ANGELES—Greentree Electronics has been awarded the Liberty account for distribution and sale of reel tape for the Liberty, Imperial, Blue Note, World Pacific, Pacific Jazz and Soul City lines.
**Philips Is Pushing Cassettes for Classical Mart; Issues 40 Titles**

**HAMBURG** — Philips has begun exploitation of the cassette as a prime classical medium, with release of some 40 cassettes as a prime classical medium, with release of some 40 classical titles. The titles include orchestra, piano and chamber music, religious, and solo compositions. Philips now ranks with Deutsche Grammophon as the leading classical label in the cassette market.

**Muntz-Italiana Expands Set-Up**

**MILAN** — Muntz-Italiana, a partnership between Muntz Stereo Pak Inc. of Los Angeles and Ecotina of Milan, will begin tape duplicating operations for the Common Market territory.

The company will duplicate a selection of San Remo Festival songs for all existing tape configuration. Agreements have been reached with a number of record companies which will be represented at the Festival, reported general manager Mounard Sabatino. Muntz-Ecotina, another joint creation of the two companies formed to operate as licensee and distribution agency in the Common Market countries, has signed a two-year contract with Tiffany Records which embraces 27 albums, including the series "33 r.p.m. Around the World."

The 40 titles include composers such as Vivaldi, Teorell, Bach, Mozart, Beethoven, Mendelssohn, Tschaikovsky, Schubert, Dvorak, Berlioz, Rimsky-Korsakov, Chopin and Pergolesi.

Top Philips artists are now being taped as well as waxed, including Musici, Loreda Mazaeland, the Radio Symphony Orchestra Berlin, Concertgebouw Orchester Amsterdam, the London Symphony Orchestra under Colin Davis, Ingrid Haebler, Claudio Arrau, Arthur Grumiaux, Harry Snazey and Gerard Souzay.

The sophistication and virtuosity of the Philips classical cassette program is illustrated by a new title with Maurice Andre, trumpet; Daniele Arturo, violin, and the Chamber Orchestra of Rouen (France) under Albert Beaucamp. This cassette contains works from Mozart, Telemann, Albinoni, and Vivaldi.

Philips is driving hard to entrench its cassette on the European market beyond effective competition with U.S. competitors. While emphasizing classical titles, Philips is simultaneously giving big sales promotion to the compact character of the Philips playback machine.

This is being done by release of titles especially suited for playing while skiing. Philips is trying to induce skiers to make the Philips playback machine an essential item of equipment for the ski slopes. Some of the new pop cassette titles contain special skiing rhythms.

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**NEW RELEASES FROM MUNTZ STEREO PAK!**

**CAPITOL**

4CL-2760 —— HARRY IN THE MOUNTAIN —- John Martine
4CL-2819 —— THE MANY Moods of RUNNELL WILSON
4CL-2822 —— 74 MILES AWAY —- The Cannonball Adderley Quintet
4CL-2826 —— OOH AN OLD FLAME —- Hank Thompson and The Braids
4CL-2840 —— THE CHECKMATES LET LIVY AT CASCAR'S PALACE
4CL-2841 —— WAYNE NEWTON —- the GREATEST
4CL-2846 —— SING ME BACK HOME —- Marie Mappard and The Swingsters
4CL-2849 —— LOVE'S GONNA HAPPEN TO ME —- Wynn Stewart

**DOL**

DOT-735058 —— THE BOARD OF DIRECTORS COUNT Basie & the Mills Brothers

**ELEKTRA**

ERTK-7222 —— THE INCREDIBLE STRING BAND

**MERCURY**

M4-61130 —— THE BEST OF HOPES MULLERY
M4-61143 —— GREATEST HITS VOL. 2 —- Faron Young
M4-61144 —— GREATEST HITS VOL. 2 —- Dave Dudley
M4-61145 —— GREATEST HITS VOL. 2 —- Ray Drakey
M4-61146 —— MR. DREAM MERCHANT —- Jerry Butler

**MONUMENT**

MUT-A-72000 —— EVERLASTING LOVE —- Robert Knight

**REPRISE**

4R-6704 —— FRANCIS S. & DONALD K. —- Frank Sinatra & Duke
4R-6707 —— SOMETHING ELSE BY THE KINGS
4R-6709 —— FATHER'S SONG —- John Denver
4R-6711 —— EASY COMING —- Don Ho
4R-6712 —— ROD STEWART

**ROAD**

ROA-12303 —— ONE OF A THOUSAND TIMES —- Tom Jones and the Starmen
ROA-52967 —— GETTING TOGETHER —- Tom Jones and the Starmen

**SMASH**

SC-62097 —— SOUL MY WAY —- Jerry Lee Lewis

**TEN**

TRA-8036 —— THE LEGENDARY MOODY GUTHRIE IN MEMORIAM
TRA-8038 —— ROBERT WILLS IN SAN FRANCISCO 1919

**UNI**

UNI-F72001 —— HUGH MASEKELA IS ALIVE AND WELL AT THE WHISKEY

**VAGA**

VAG-A-117 —— THE CAFE CAFE PEOPLE

**WILBUR**

WIB-7531 —— THE OTHER MAN'S BRASS IS ALWAYS GREENER

**WIND**

WIND-1170 —— THE GUY BERNARDINI
WIND-1270 —— THE GUY BERNARDINI
WIND-1276 —— THE SALVATION ARMY BAND —- Bill Cosby
WIND-1276 —— THE SALVATION ARMY BAND —- Bill Cosby

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**Tape CARTRIDGE**

Philips Is Pushing Cassettes for Classical Mart; Issues 40 Titles

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**GW ELECTRONICS** is marketing an FM/AM cartridge tuner which plays through any existing 4 or 8-track tape CARTRIDGE player. The company will introduce an FM/AM multiplex unit in late spring.
MR DEALER

ITCC

The Worlds Largest 4&8 Track Stereo Cartridge Producer

OFFERS YOU THE GREATEST CONTEST EVER!

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

"AROUND THE WORLD"
TO HOLLYWOOD:

Luxurious accommodations at the beautiful Century Plaza Hotel. Escorted tour of the Twentieth Century-Fox studios where you will see pictures being made.

A tour of MGM Studios, a full day at Disneyland, you will be guests of Danny Thomas and visit with Red Skelton at the taping of his show. Dinner will be at such famous restaurants as the Hollywood Brown Derby, the Bistro, Chasens, La Rue, the Hong Kong Bar and others. However... in order for you and your wife to get to Hollywood to enjoy this week, you will first be flown to New York City – then you will fly to Rome, then to Bombay, Hong Kong, Tokyo, Honolulu and on to Hollywood. In other words you get a 15 day around the world trip to get to Hollywood for a full week of “Living Like a Millionaire.”

A VISIT WITH HERB ALPERT, VIA MEXICO:

Meet many of the A&M stars. The winner will also visit Herb Alpert and Jerry Moss at the A&M Studios in Hollywood, as well as enjoy two additional days at Twentieth Century-Fox Studios and Disneyland. First, A&M Records will fly the winners to Mexico City where they will spend 3 glorious days. Then they will fly to Acapulco for top accommodations and entertainment, then on to Tijuana. They will be met at the airport and driven to the bull fights in a Tijuana Taxi. After the bull fights, they will depart for Los Angeles where they will start three glamorous days in Hollywood, staying at the Luxurious Century Plaza Hotel.

A TRIP TO ROME TO SEE "DR. DOLITTLE":

You and your wife are flown to New York City where on May 11th you’ll board the American Export Lines S/S Independence Sun Lane Cruise, stopping at Lisbon, Gibraltar, Palma and then land in Naples on May 21st. The Fugazi/Diner’s Travel Agency has made arrangements to have their representatives meet the winners in Naples and drive him and his wife to Rome, where they will see Dr. Dolittle. After the screening, some sightseeing and the return flight home.

See Your ITCCC Distributor
HAS PRIZES FOR YOU!

ASH" Bonus Prizes!

SPANKING NEW 1968 MUSTANG:

A golden Buddah (the trademark of Bud-dah Records) is really the prize, however it is the hood ornament of a brand NEW 1968 MUSTANG which comes with it. The MUSTANG is a two-door hardtop, automatic shift, with extras (heater, radio and, of course, a stereo eight-track tape deck, factory installed.)

FREE!!...ALLAN JONES

the famous singing star who appears at the most famous night clubs throughout the country. We’re going to give Allan Jones away to one of our dealers for a full day, with Allan autographing his new I.T.C.C./Scepter cartridge in the dealer’s store with an ad paid for by I.T.C.C. announcing this event. That evening, Allan will sing his complete repertoire of songs in this new I.T.C.C./Scepter cartridge, including the song which he is most famous for..."DONKEY SERENADE", with our winning dealer inviting up to fifty (50) of his friends (and paid for by I.T.C.C.) to a hotel, restaurant or country club for a complete dinner and an evening of entertainment with Allan Jones.

ALSO

2 Braun amplifiers with AM/FM Multiplex and two Braun speakers plus an AUTOMATIC RADIO 8-Track home cartridge deck...

10 Beautiful Mini-Mod sets from Rachlin Furniture Company...

25 Eight-track stereo tape players (choice of 8-track home or car set) from AUTOMATIC RADIO...

100 MGM Music Machines, with an ample supply of Playtapes from I.T.C.C. ...

250 Musical Donkeys each with an autographed card from Allan Jones...

100 Bottles of Tuvara Skin Perfume by Tuvache...

500 Bottles of Jungle Gardenia Spray Mist...

100 sets of 12 I.T.C.C. 8 or 4-track cartridges, your choice.

100 SETS OF 12 I.T.C.C. CARTRIDGES

MUSICAL DONKEYS

TUVARA SKIN PERFUME

100 SETS OF 12 I.T.C.C. CARTRIDGES

A VISIT WITH HERB ALPERT IN MEXICO

Copyrighted material
HOW TO WIN

1. Read contest rules.
2. Create window or in-store display. Special point of purchase material provided.
3. Photograph your display in any size. Identify your photograph on the back, with your name and address.
4. Fill out entry form supplied by your I.T.C.C. distributor, and mail with photo.

DEALERS: To cash in on this contest, contact your I.T.C.C. distributor. If you don’t have an I.T.C.C. distributor, contact I.T.C.C. directly.

CONTEST RULES

1. Build a special “in-store” or “window display” using the I.T.C.C. “First Quarter Promotion Pack” in your store for at least two weeks any time before March 31, 1968. Mail any size photo to I.T.C.C. Display Contest, P.O. Box 247, New York, N.Y. 10046. Entries must be postmarked no later than March 31, 1968, and received by April 7, 1968.
2. Winners will be selected by the D. L. Blair Corporation, an independent judging corporation, on the basis of merchandising effectiveness, originality and visual interest of display. The judges’ decisions are final, duplicate prizes will be awarded in the event of ties, winners will be notified by mail from the contest judges.
3. All entries and ideas therein become the property of I.T.C.C. to use as it sees fit and no entries will be returned. Contest open to all retailers who qualify for the I.T.C.C. “First Quarter” 1968 Program. No substitutions for prizes as offered. Trip prizes must be taken on dates specified by sponsor.
4. Offer not open to employees of I.T.C.C., its affiliate companies, D. L. Blair Corporation, their advertising agencies and their families. Subject to all government regulations.
Motorola to Build Player For Stanton's PlayTape

Continued from page 1

While Stanton is president of PlayTape, he has had ties with Volkswagen. Stanton, with his brother Arthur, was the first to import the German-built car into the U.S. Volkswagen later withdrew its nationwide agreement with the Stan-tons, giving the franchise to their own "Volkswagen in America," but the company has a strong interest in VW distributions in the greater New York area and in parts distribution.

Three Major Firms Prep Entry Into Cassette Field

Continued from page 1

company executives have stated that it will sell its product in any form for which there is de- mand.

According to highly reliable sources, both Columbia and Capitol have sought bids for cassette duplication. A Colum- bia official said it was routine to solicit bids, but according to one source, final approval of bids is much closer than most people foresee.

"Capitol is becoming very deeply involved with cassettes," Billboard's source said, "Phillips has switched its timing, packaging and list of repertoire has yet not been determined. Capitolf and Columbia dupli-
cate their own 8-track product through their respective plants in Jacksonville, Ill., and New York. Capitol licenses its 4-track duplication and marketing to Master Stereo-Pak; Co-

Firms Switch to Cemed-Carrosello

MILAN — Meazzi and Itali-
disc/Decca have switched dis-
tribution from C&C to Cemed-
Carrosello. Also leaving the C&C fold is Pan American Records and Kansas Records. They will be distributed by the recently established Clan Celentano Di-
tributing Co. C&C, a partner-
ship of Cemed-Carrosello's pub-
lishing firm, Carci Music and Clan Celentano Records, will go out of business.

The MK Russian classical catalog will continue to be dis-
tributed by Coan Celentano Di-
tributing Co.

Kama Sutra, Decca In Production Deal

NEW YORK — Kama Sutra Produ-
cions has signed a produc-
tion agreement with Decca Records. First release under the new agreement is "One Day" and "Same Old Song," by the Voyager, released this week.

ABC Signs Duboff

NEW YORK — ABC Rec-
ords has signed producer-song-
writer Steve Duboff to produce recordings by the Billie Sue, Sweet Duboff has produced, among others, "The Highwaymen," the Park and Other Things.

Whitehat Album

HAMBURG — Telefunken-Decca (Teldec) is releasing a special Paul Whitehat mem-
orial record on the German mar-
ket. The title is "Er nannte sich King of Jazz." The Teldec re-
lease is both a tribute to White-
hat and a testimonial to the tremendous market created in West Germany for jazz.

Tape CARtridge

The Motorola unit is said to be designed for inclusion into the dashboard. It will be built as a radio/tape player combina-
tion. Motorola currently sells-
duces dashboard-equipped 8-
track players for Volkswagen as well as for Ford, Chrysler and American Motors. It is speci-
lcated with the Stanton Play-
Tape hang-on unit will also be manu-
factured by Motorola. The com-
pany builds 8-track after-market-
ket units for Ford and itself, which it markets under its own trade name.

Backy Sets Up Production Co.

MILAN—Singer Don Backy, formerly with Clan Celentano Records, and he formed his own production company, Amico, going into partnership with DEI of Rome. Distribution will be by CA-DI. Both DEI and CA-DI are divisions of the Campi Group, which includes producing and recording activities, movie soundtracks and a weekly magazine.

Clan Celentano Records claims Backy has not fulfilled its contractual obligations. The matter is in court.

AF Uses Beannes To Plug Lanin

NEW YORK — Audio Fidel-
ity Records is promoting the "Thoroughly Modern" album of the recently signed Lester Lanin Orchestra by sending people to disk jockeys and send-
ing the society band leader on a tour of West Coast distribu-
tors.

Lanin has made television ap-
pearances on the syndicated UPI show, the "Joe Franklin" show and his own "Jazz Events." Some 1,650 musicians work in the various Lanin bands, which play mainly at society events. Lanin's main hand is playing at El Morocco here.

'People' on Acta

CINCINNATI — Johnnah Ball's "Other People," which was a Special Merit single pick in Billboard, is on the Acta label, not Atco as previ-
ously reported.

Mr. Duplicator...

The case in handling the new Fidelipac 880 cartridges in your production line will rack up additional profits for you. The 880 is a duplicator's cartridge.

OVERCOMES THE MAJOR PROBLEMS OF TAPE SLIPPAGE, CROSS TALK, WOW AND FLUTTER

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

NEW WIDER, LONGER TEFLON FACED FOAM PADES Eliminates mechanical noise and mechanical problems.

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

NEW FRICTIONAL SURFACE TREATMENT OF HUB & REEL Eliminates tape slipping and shifting.

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

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

YOU OWE IT TO YOURSELF TO SEE AND TEST THE NEW FIDELIPAC 880. A NEW DULCITOR... by TELEPRO / Broadcast Sales Dept. Cherry Hill Industrial Center Cherry Hill, N.J. 80304
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<thead>
<tr>
<th>No.</th>
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<th>Artist/Producer</th>
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<td>HONEY CHILE</td>
<td>Roy Ayers</td>
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<td>SUNDAY MORNING</td>
<td>Johnnie Taylor</td>
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<td>WATERFALL</td>
<td>Joe South</td>
<td>Capitol 5410</td>
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<td>5</td>
<td>JESUS / LOVE OF MY LIFE</td>
<td>The Isley Brothers</td>
<td>King 5001</td>
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<td>6</td>
<td>ONE MORE TIME</td>
<td>Donny Osmond</td>
<td>ABC 4010</td>
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<td>Please Don't Go Away</td>
<td>The Ventures</td>
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<td>24 HOURS IN A YEAR</td>
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<td>I'M SORRY</td>
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<td>Leontyne Price</td>
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**Hot 100 - A to Z (Publisher-Licensee)**

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**Bubbling Under the Hot 100**

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**Billboard Hot 100 Graduates**

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**Record Industry Association of America seal of certification at million selling singles**
Independent Record Dealers Are Discontinuing NAMM Membership

Continued from page 3

breed. At NAMM record dealer committee meetings we've never seen the same nucleus twice. It has become too discouraging. The record retailing panel at NAMM where Hal Cook (Billboard publisher), Don Hall (Ampex) and other industry leaders spoke should have had a full house. But it didn't. Another of the few independent record dealer members of NAMM who has not renewed his membership is G. W. Selfert, owner of Campus Record Shop in Iowa City, Iowa. Selfert had been active in NAMM's recent modest efforts at extending services to independent record dealers.

Pfanstiehl's President John Judkins suggested that the bike in dues for dealers from $50 to $100 last year may have had some effect on the general drop-out by the independents.

"Not really," said Anderson. "I'd pay a $1,000 per year if I could expect to get $1,000 worth of value.

Drive

NAMM launched a special drive to invite record dealers into membership in the summer of 1965. At that time the association's phonograph record committee, which has existed on paper only for some 10 years, was activated under Charleston, W. Va., retailer Si Gephardt.

Judkins at that time was asked by Billboard if he thought NAMM could become the voice of the independent record dealer. He said, "Of late the association has shown renewed interest in our plight. I believe it can and will become our spokesman."

SORD

The NAMM effort was the first major effort to organize independent dealers since the Society of Record Dealers (SORD) became defunct in 1962. Anderson and Judkins were leaders in that association, which at one time numbered 800 dealers. At the time of its death it had two members, Anderson and Judkins. One of the prime projects was to file a lawsuit against record clubs. It was this aspect of retailer militance that kept some members of NAMM cool toward record dealers in years past.

"Efforts by earlier groups such as the Society of Record Dealers were thwarted by the inability of non-paid members to do the association work," Anderson said. But NAMM, he said, could have "co-ordinated all functions of record dealers and made things happen because it is a professional, competent group.

And for years, since the demise of SORD, Anderson and Judkins and a few other independent retailers have been faithfully paying their dues to NAMM and attending meetings. But Anderson's closest colleagues have joined with them and nothing ever happened.

We come from a long line of files

100 Years Long!

So who cares if AMPILE is 100 years old? We do! We're proud of the fact that we have several wars and as many depressions and here we are today producing Record and Tape Cartridge Cases for a modern market. Cases we took to the crowd that's tuned in on today's music.

Take AMPAK Tape Cartridge Cases . . . the easy way to handle and file these increasingly popular items.

Assembled styles and colors are available in these ruggedly constructed cases that hold 10 cartridges. AMPAK features easy access to cartridges while driving — lid stays open and each cartridge is protected in its own "cell." Then try AMPAK Deluxée, a really heavy-duty case that features a silver-stamped padded top. Interiors are fully lined, too. Deluxe protection for 10 cartridges or get the new AMPAK Deluxe 15-cartridge case.

For the latest in Record or Tape Cases, write the company that's had 100 years growing young. Or better yet, give us a call collect at Code 815-933-3351 for the name of your nearest distributor. You'll be pleased with the profits.

Pfanstiehl Expands Plant and Services

WAUKEGAN, Ill. — Pfanstiehl Chemical Co. has moved to a new factory on this city's west side and is expanding its customer services. One new area of expansion is the broadening of its tape accessories lines to include blank cartridges for cassette, 4- and 8-track players. The 36-year-old supplier of needles and accessories will also have a tape-cleaning head for cassette, 4- and 8-track players.

The firm is also expanding its 45 r.p.m. spindle inventory and is developing a new solid-state spindle.

Bruce Wight, president and general manager, said the new 26,000-square-foot facility will allow for more efficient use of space and will increase the efficiency of handling and processing orders. The mail address will remain the same.

Wight said the switchover to all-stereo inventories presents no problems to the dealers advising customers who still have good monaural phonographs.

"The tip is not so important. The important factors are the need for a lightweight tone arm and sufficient vertical compliance," Wight said. "If there's any doubt about the quality of the customer's new stereo cartridge, as for the tone arm, most of the better, late-model monaural units have a lightweight arm."

Wight said that eventually monaural .001 tips would be phased out but that the needle manufacturers and the dealers could not cut out monaural tipped all at once. "This has to take place over a period of time," he said, adding that most manufacturers have been furnishing the .0017 mil. stereo needle for a long time.

"In the case of double-tip needles the alternate .0013 mil monaural tip used for 78 r.p.m. records is an anachronism. Now both sides of the needle will be .0017 mil."

Pfanstiehl is attempting to clear up the confusion caused by a proliferation of 45 r.p.m. spindles, Wight said. "We now have 42 different styles of spindles in stock and cross-references detailing which turntables require which spindle. We don't always get as much of this information as we'd like but it's surprising how much cross-reference data we've accumulated.

"The worst spindle problem exists where EOM manufacturers..." (Continued on page 66)
MASTERWORK TAKES A STAND ON PROFIT MAKING!

HERE ARE 5 SENSATIONAL STEREO SALES-MAKER ENSEMBLES DESIGNED TO ROLL OFF YOUR FLOOR! PRICED FOR PROFIT WHERE YOU DO YOUR LARGEST VOLUME.

MODEL M-2114 THE ULTIMATE IN PORTABLE PERFECTION! This striking Gray and Ebony "drop-a-matic" model contains an integrated tuner providing AM-FM-Stereo functions. The Solid State transformer powered dual channel amplifier delivers 20 watts power to the 4 speaker system (1-6" and 1-3½" in each enclosure). In addition to the 22 transistor chassis there's a Masterwork-Garrard fully automatic 4 speed changer, ceramic cartridge, diamond needle, FM stereo indicator, automatic 45 rpm spindle, 5 precision controls and a host of other fine features. The lock-cornered wood cabinet has an all chrome handle and "instant access" control panel. Available with the M-2114, at no extra cost, is a stylish custom designed roll-a-bout stand.

MODEL M-2106 A fabulous value! This solid state Platinum Gray stereo portable has removable speakers, power transformer, 4 speed automatic changer, stereo cartridge and more plus AT NO EXTRA COST a custom designed nickel finish roll-a-bout stand with LP record storage space.

COMPLETE $59.95*

MODEL M-2107A A great budget buy! An exciting two tone brown radio/phonograph. Fine automatic, stereo, four speed operation, solid state, 2 permanent magnet speakers, twin sapphire needles, full broadcast band AM radio plus AT NO EXTRA COST a custom designed brass finish tubular steel roll-a-bout stand with ebony casters and 110 LP record storage capacity.

COMPLETE $69.95*

MODEL M-2109 THIS PORTABLE REALLY PERFORMS! The Solid State dual channel amplifier provides 20 watts output to the balanced speaker system... four in total with a 3" & 6" speaker in each detachable enclosure. There's a custom Masterwork-Garrard fully automatic changer, stereo ceramic cartridge with diamond and sapphire needles, four color coordinated controls, a 45 rpm automatic spindle and a striking Ebony contour luggage cabinet with aluminum panels. Available with the M-2109, at no extra cost, is a handsome custom designed roll-a-bout stand.

COMPLETE $79.95*

MODEL M-2119 CONTEMPORARY & CAPTIVATING! This stereo phonograph, in Avocado and Olive has Solid State circuitry, 2 detachable enclosures each containing a 5" full range speaker, a fully automatic 4 speed record changer employing the "drop-a-matic" principle, stereo cartridge, free 45 rpm automatic spindle 3 recessed controls and provides stereo separation up to 15 feet. At no extra cost, is a custom designed roll-a-bout stand with record storage space.

COMPLETE $69.95*

MODEL M-2111 THE ULTIMATE IN PORTABLE PERFECTION! This striking Gray and Ebony "drop-a-matic" model contains an integrated tuner providing AM-FM-Stereo functions. The Solid State transformer powered dual channel amplifier delivers 20 watts power to the 4 speaker system (1-6" and 1-3½" in each enclosure). In addition to the 22 transistor chassis there's a Masterwork-Garrard fully automatic 4 speed changer, ceramic cartridge, diamond needle, FM stereo indicator, automatic 45 rpm spindle, 5 precision controls and a host of other fine features. The lock-cornered wood cabinet has an all chrome handle and "instant access" control panel. Available with the M-2111, at no extra cost, is a stylish custom designed roll-a-bout stand.

COMPLETE $99.95*

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

Manufacturer's suggested list price — slightly higher west of the Rockies.
DENVER — Displaying a table full of trade-in battery-opera-
ted tape recorders, each with a different dealer's name on each, is a powerful promotion of bet-
ter trade-ins for Gart Brothers here.

A pile of dry-cell-powered tape recorders is composed en-
tirely of high-quality items, but there are parts missing. A couple of missing parts are in the shop's inventory. The recorders are being sold for a discount, but no one knows if they will sell.

The purpose of the display is not to sell the recorders, but so that you can choose your own recorder. The display will also help you get familiar with the recorder you want.

ST. LOUIS — Incorporating a tape recorder in each of its radio programs, a station which has tripled sales. The station, operated by Mr. Vazis, has found that many people enjoy using the tape recorder to listen to the programs.

Vazis maintains an aggressive tape recorder merchandising program which is based on several premises. First, instead of using salespeople to demonstrate the recorder, he believes in recording frequency-modulated classical and popular music broadcast on the morning show.

This program, which has an extremely high frequency, is interspersed with commercials from time to time. This is done so that the listener realizes that the recording job was done right there in the studio, rather than in an unpre-
pared studio set up by the station.

While most of the music thus recorded is FM, selected be-
cause of the uniformly better volume and frequency response which it creates, Vazis is care-
ful to have a wide range of non-FM programs as well, in-
cluding a few of the usual music programs. The idea, he says, is to appeal to the listener who does not necessarily have the equipment to hear FM programs.

Mail order, 1,500 units; station orders 3,000 units; retail orders 12,000 units.}

How FM Sells Recorders

<table>
<thead>
<tr>
<th>TASKFUL</th>
<th>Low-Cost</th>
<th>Trade-Ins</th>
<th>Moves</th>
<th>Recorders</th>
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<tr>
<td>Denver</td>
<td>Displaying</td>
<td>Tape</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>recorders</td>
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<td>St. Louis</td>
<td>Incorporating</td>
<td>Tape</td>
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**New Album Releases**

- [CITY LADY/COPTER MONKEY](http://example.com) by C. L. Watts ( Blvd. Promotions, Pic. 1000)
- [SAX TONE/THAT'S MY BABY](http://example.com) by John Cotton ( FJ 4000)
- [TOMMY BRADY](http://example.com) by Tommy Brady ( FJ 4000)
- [THE SONG](http://example.com) by The Song ( FJ 4000)
- [ROULETTE](http://example.com) by Roulette ( FJ 4000)
- [BABA'S GUM MACHINE](http://example.com) by Baba's Gum Machine ( FJ 4000)
- [SERA PHIM](http://example.com) by Sera Phim ( FJ 4000)
- [DORIAN](http://example.com) by Dorian ( FJ 4000)
- [MAD SKY](http://example.com) by Mad Sky ( FJ 4000)
- [THE JAZZ](http://example.com) by The Jazz ( FJ 4000)
- [REVIEW](http://example.com) by Review ( FJ 4000)
- [PERFECT](http://example.com) by Perfect ( FJ 4000)
- [ALSO AVAILABLE THIS MONTH:](http://example.com)
  - [BLUEGRASS](http://example.com) by Bluegrass ( Chevy 8050, Pic. 1000)
  - [Scottish Bagpipe Music](http://example.com) by Scottish Bagpipe Music ( FJ 4000)
  - [Classical Music of Iran, Vol. 2](http://example.com) by Classical Music of Iran, Vol. 2 ( FJ 4000)
- [Today's Poems: Their Poems—Their Voices, Vol. 2](http://example.com) by Today's Poems: Their Poems—Their Voices, Vol. 2 ( FJ 4000)
- [Reflections on a Gift of Watermelon Pickle](http://example.com) by Reflections on a Gift of Watermelon Pickle
- [Also Other Modern Verse](http://example.com)
- [Available from Folkways/Scholastic Records](http://example.com)

**Album Reviews**

- **National Breakouts**
  - [K. V. (stereo)](http://example.com)
  - [INaugural](http://example.com)
  - [Mohawk](http://example.com)
  - [The Morning Star](http://example.com)
  - [J. S. B.](http://example.com)
  - [The Morning Star](http://example.com)
  - [The Morning Star](http://example.com)
  - [The Morning Star](http://example.com)
  - [The Morning Star](http://example.com)
  - [The Morning Star](http://example.com)
  - [The Morning Star](http://example.com)

**Singles**

- **National Breakouts**
  - [The Morning Star](http://example.com)
  - [The Morning Star](http://example.com)
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**ALBUM REVIEW RANKING**

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<tr>
<td><a href="http://example.com">The Morning Star</a></td>
<td>9</td>
</tr>
<tr>
<td><a href="http://example.com">The Morning Star</a></td>
<td>10</td>
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**ALBUM REVIEW REPORT**

- [The Morning Star](http://example.com)
- [The Morning Star](http://example.com)
- [The Morning Star](http://example.com)
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**Folkways/Scholastic Records**

- 50 West 44th Street, New York, N.Y. 10036 Phone: 867-7700

**FEBRUARY 3, 1968, BILLBOARD**
Radio stations breaking up over BOBBY SCOTT'S new Columbia album!

The Singing
BOBBY SCOTT My Heart in My Hands
INCLUDINO IF EVER I WOULD LEAVE YOU I'LL TELL YOU ONE DAY..... 9
IT'S CRAZY
THE DAYS OF WINE AND ROSES ONE IS A LONELY NUMBER

Here's what they're saying...

"Fantastic LP—it should explode for Scott."  "One of the hidden stars of Columbia."  "Send us four more copies—ours won't stay in the library."  "Listeners really react every time we play it."  "Great record! Bobby Scott is a BIG artist."  "I must admit I didn't know of Bobby Scott . . . now I love him."  "A powerful LP that really captures Bobby for the first time. . . . If audiences didn't know Bobby Scott before, they will now."  "Bobby will be very big."  Very easy listening. On Columbia Records.

Chattanooga Choo Choo

Maxine Brown, formerly of the Swing Fifth, launches her career as a single right away. She has post album 'Empire State of Mind,' out of which will come her first release with Columbia, "Something's Coming." Brown, since going on his own, has become one of the hottest new voices in the field. Jack Green's February dates take him from Taylor, Mich., to Las Vegas, then a stack of shows in Texas and California along the way. As looks like a busy time for Brown, playing heavy dates in the East.

Ernest Tubbs continued the sensation of the nation in the first five months of 1968, with dates in 10 cities in six States.

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"CAB DRIVER" The Mills Brothers

is picking up big fares in... BOSTON • CLEVELAND • PITTSBURGH • BUFFALO • PHILADELPHIA • DALLAS • SEATTLE • LOS ANGELES • CHICAGO • DETROIT • NASHVILLE • NEW YORK

...AND DOT'S GOT IT

Make sure you climb aboard for the ride...#45-17041
**Spotlight Singles**

**THIS WEEK**

**LAST WEEK**

---

**GLADYS KNIGHT & PIPS—THE END OF OUR ROAD (Part 1)**

With all the thrilling rhythm of the 70s, this is the most surrealistic trip through the top of the hit list. It is a tale of a woman's struggle, of a man's desire for love, and of the beauty of the human spirit. The song is a powerful statement of the singer's ability to capture the essence of a moment in time. The music is driving, the vocals are mesmerizing, and the overall effect is unforgettable.

**FANTASTIC JOHNNY C—GOT WHAT YOU NEED**

A soulful and melodic ballad that takes listeners on a journey through the depths of emotion. The lyrics are heartwarming and the melody is soothing. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

**PARKER REVERE & RAIDERS—TOO MUCH TALK**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

**JOE TEX—MEN ARE GETTING SCARES**

A gritty and raw song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a powerful reminder of the struggles that we all face.

---

**CHER—BUT I CAN'T LOVE YOU MORE**

Cher's powerful performance on this song is a testament to her versatility as an artist. The melody is catchy and the lyrics are moving. This song is a must-listen for anyone who appreciates the power of music to move us.

**OTIS & CARLA—LOVE ME DO**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

**LOUIE RAMSEY—YOU'RE ALONE**

A gentle ballad that is both soothing and inspiring. The lyrics are beautiful and the melody is soothing. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

**SALLY FIELD—GOLDEN DAYS**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

**PLASTIC PENNY—EVERYTHING I AM**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

---

**SMALL WORLD—THE LIFE YOU LEAD**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

**CLARENCE MURRAY—BABY, YOU GOT IT**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

**SOCIETY'S CHILDREN—COUNT THE WAYS**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

---

**CLICK—GIRL WITH A MIND**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

---

**PARLAMENTS—The Goonies (That Left the Golden Egg)**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

**VALENTINE FUDGE—WHERE IS MY MIND**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

**SPECIAL MENTION**

**JACK JONES—If You Ever Leave Me (Northern, ASCAP)**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

---

**TOP 20 COUNTRY**

**JACK GREENE—YOU ARE MY TREASURE**

A classic country song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of country music.

**LIZ ANDERSON & LYNN ANDERSON—MOTHER, MAY**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

**CARL BELEW—MARY'S LITTLE LAMB**

A classic country song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of country music.

---

**TOP 20 R&B**

**TOUSSANT MCCALL—LIKE NEVER BEFORE**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

**PRINCE HAROLD—IT AIN'T AMAZING**

A classic rock song that has stood the test of time. The lyrics are powerful and the melody is catchy. This song is a must-listen for anyone who appreciates the golden age of rock and roll.

---

**TOP 20 SINGLES**

**ROBERT BENDO—DANCING**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

**BOBBY MILES—THE RHYTHM ACE—Wanna Be Your Man (Fame, CHEEKER) 1174**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

---

**CHART**

**COBS**

A powerful and moving song that captures the essence of the human experience. The lyrics are honest and the melody is haunting. This song is a perfect example of the singer's ability to connect with his audience on a deep level.

---

**NEWS**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N.Y. 10036.
LINE UP
with
JON & ROBIN®
and
THE IN CROWD®
for
Your Chart Buster Prescription #AB-127
"DR. JON"
(The Medicine Man)
b/w
"LOVE ME BABY"

A PRODUCT OF ABNAK MUSIC ENTERPRISES, INC.

FOR BOOKINGS CONTACT:
BANKER'S MANAGEMENT
AND SERVICES, INC.
825 OLIVE / Rt 2-6111
DALLAS, TEXAS 75201
CALL COLLECT

“Foreign licensees contact: Publishers' Licensing Corporation, 40 West 55th Street, New York 10019, (212) 581-7970.”
## Billboard Top 40 Chart (February 3, 1968)

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Title</th>
<th>Label</th>
<th>Week(s)</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ray Conniff—&quot;I'm in the Mood for Love&quot;</td>
<td>Capitol</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>The Four Seasons—&quot;Big Girls Don't Cry&quot;</td>
<td>Columbia</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Dion &amp; the Belmonts—&quot;Little Girl of Mine&quot;</td>
<td>RCA Victor</td>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>The Ventures—&quot;La Bamba&quot;</td>
<td>Atco</td>
<td>24</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Bobby Vee—&quot;Let's Go to My Room&quot;</td>
<td>Columbia</td>
<td>24</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>The Lettermen—&quot;Rubber Soul&quot;</td>
<td>Philips</td>
<td>24</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Bobby Rydell—&quot;Weaver Girl&quot;</td>
<td>Atco</td>
<td>24</td>
<td>7</td>
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<tr>
<td>8</td>
<td>The Beach Boys—&quot;Good Vibrations&quot;</td>
<td>Capitol</td>
<td>24</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>The Turtles—&quot;Happy Together&quot;</td>
<td>ABC</td>
<td>24</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>The Monkees—&quot;I Belong to You&quot;</td>
<td>Atlantic</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>The Ventures—&quot;Keep Your Powder Dry&quot;</td>
<td>ABC</td>
<td>24</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>The Easybeats—&quot;Here I Go Again&quot;</td>
<td>ABC</td>
<td>24</td>
<td>12</td>
</tr>
</tbody>
</table>

**Notes:**
- Billboard chart for the week of February 3, 1968.
- The chart lists 40 songs, with the top 10 highlighted.
- Each song includes the artist, title, label, chart position, and week(s) on the chart.

**Addendum:**
- The chart extends to page 74, indicating more songs are listed there.

---

**Additional Chart**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Title</th>
<th>Label</th>
<th>Week(s)</th>
<th>Position</th>
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<tbody>
<tr>
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<td>The Turtles—&quot;I Saw Her Again&quot;</td>
<td>ABC</td>
<td>24</td>
<td>13</td>
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<tr>
<td>46</td>
<td>The Tremeloes—&quot;Blue Moon&quot;</td>
<td>ABC</td>
<td>24</td>
<td>14</td>
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<td>47</td>
<td>The Byrds—&quot;Eight Miles High&quot;</td>
<td>Capitol</td>
<td>24</td>
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<td>48</td>
<td>The Ventures—&quot;The Chipmunk Song (Christmas Don't Be Late)&quot;</td>
<td>ABC</td>
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<td>49</td>
<td>The Turtles—&quot;My Girl&quot;</td>
<td>ABC</td>
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<tr>
<td>50</td>
<td>The Byrds—&quot;Mr. Tambourine&quot;</td>
<td>Capitol</td>
<td>24</td>
<td>18</td>
</tr>
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**Continued on page 74**
AMPEX SOUNDS OFF WITH ATLANTIC/ATCO

The greatest artists and releases produced on Ampex Stereo Tape...now available on 4 and 8 Track Cartridge/Open Reel/Cassette...the sound that sells!

Here, a sampling of the many new Atlantic/Atco releases available on Ampex Stereo Tape:

LATEST RELEASES

The Rose Garden
Iron Butterfly/Heavy
Bee Gees/Horizontal
Vanilla Fudge/The Best Goes On
The Electrifying Eddie Harris
Junior Mance/I Believe to My Soul
The Complete Yusef Lateef
The Drifters’ Golden Hits
Joe Tex/Live and Lively

Brother Jack McDuff &
David Newman/Double Barreled Soul
Shelley Manne/Daktari
History of Rhythm & Blues, Vol. 1
History of Rhythm & Blues, Vol. 2
History of Rhythm & Blues, Vol. 3
History of Rhythm & Blues, Vol. 4
The Rascals/Once Upon A Dream
This Is Soul (Various Artists)
Carmen McRae/Portrait of Carmen
B. Vera & J. Clay/Storybook Children
Wilson Pickett/I’m In Love
Aretha Franklin/Lady Soul

AMPEX STEREO TAPES

AMPEX CORPORATION
2201 Lunt Avenue
Elk Grove Village, Illinois 60007
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<tbody>
<tr>
<td>SERGIO MENDES &amp; BRASIL</td>
<td>66-Equinox</td>
<td>A&amp;M LPS 132 (M); SP 4132 (S)</td>
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<tr>
<td>RIGHTEOUS BROTHERS</td>
<td>Greatest Hits</td>
<td>Vocal JRS 2029 (M); YV 2029 (S)</td>
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<tr>
<td>BILL COSBY</td>
<td>Sing-Light/Silver Street</td>
<td>Warner Bros. W 1729 (M); WS 1729 (S)</td>
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<tr>
<td>SOUL SURFERS</td>
<td>When the Whistle Blows Anything Goes</td>
<td>Croress CR 102 (M); CR 302 5 (S)</td>
</tr>
<tr>
<td>DIONNE WARWICK</td>
<td>Windows of the World</td>
<td>Scepter Sts 442 (M); 356 063 (S)</td>
</tr>
<tr>
<td>HERMAN'S HERmits</td>
<td>The Best of, Vol. III</td>
<td>MCA L 4053 (M); SE 4053 (S)</td>
</tr>
<tr>
<td>U2</td>
<td>1 503 (M); P 2015 (S)</td>
<td></td>
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<tr>
<td>ROLLING STONES</td>
<td>Flowers</td>
<td>London LL 2509 (M); PS 209 (S)</td>
</tr>
<tr>
<td>ANNIE</td>
<td>The Best of</td>
<td>Dunhill D 8244 (M); SE 4244 (S)</td>
</tr>
<tr>
<td>HENRY MANCINI</td>
<td>Encores More of the Concert Sound of RCA Victor</td>
<td>UEP 3878 (M); UP 3878 (S)</td>
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<tr>
<td>GLEN CAMPBELL</td>
<td>By the Time I Get to Phoenix</td>
<td>Capitol C 12059 (M); ST 2853 (S)</td>
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<tr>
<td>LOVIN' Spoonful</td>
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<tr>
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<td>Umr 1 7023 (M); ST 8093 (S)</td>
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<td>SANDNY BROTHERS</td>
<td>My Bone</td>
<td>A&amp;M LPS 132 (M); SP 4132 (S)</td>
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<td>BUFFALO SPRINGFIELD</td>
<td>Again</td>
<td>ABCS 32592 (M); SD 32592 (S)</td>
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<td>BOATY BILLY</td>
<td>Skinfly</td>
<td>Shelter ST 9001 (M); ST 9001 (S)</td>
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<td>DUSTY SPRINGFIELD</td>
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<td>London SD 24605 (M); PLP 24605 (S)</td>
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<tr>
<td>NOEL HARRISON</td>
<td>Routine</td>
<td>RCA 8 2620 (M); NS 2620 (S)</td>
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<td>NANCY SIMMONS</td>
<td>Country, My Way</td>
<td>Capitol R 9 5221 (M); R 9 351 (S)</td>
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<tr>
<td>DIONNE WARWICK</td>
<td>Here Where There Is Love</td>
<td>RSP 1 6150 (M); RP 1 6150 (S)</td>
</tr>
<tr>
<td>ROGER WILLIAMS</td>
<td>Born Free</td>
<td>Kaus KL 1501 (M); KS 3501 (S)</td>
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| FRANK SINATRA | Another F 940 (M); FS 940 (S) | 135
| PETULA CLARK | These Are My Songs | Philips 4 5315 (M); CS 10001 (S) |
| JIMMY SMITH | Boss | Verve V 7579 (M); VS 7579 (S) |
| NOLLEY BROWN | Ain't it a Sin | Imperial LP 3325 (M); UP 3325 (S) |
| MANA S & PAPAS | You Can Believe Your Eyes & Ears | Dunhill D 80034a (M); DS 80034a (S) |
| JOHN DAVIDSON | A Kind of Magic | Capitol PS 7754 (M); CS 7754 (S) |
| JACkIE McLEAN | The House | Atlantic SD 15500 (M); DL 75500 (S) |
| JIM NARDONE | By Request | Capitol C 12059 (M); ST 2853 (S) |
| SAM & DAVE | Soul Men | Soul City SC 7500 (M); ES 7500 (S) |
| ANTONIO CARLOS JOBIM | Watchful Eyes | Scepter Sts 442 (M); 356 063 (S) |
| PETULA CLARK | These Are My Songs | Philips 4 5315 (M); CS 10001 (S) |
| JIMMY SMITH | Boss | Verve V 7579 (M); VS 7579 (S) |
| NOLLEY BROWN | Ain't it a Sin | Imperial LP 3325 (M); UP 3325 (S) |
| MANA S & PAPAS | You Can Believe Your Eyes & Ears | Dunhill D 80034a (M); DS 80034a (S) |
| JOHN DAVIDSON | A Kind of Magic | Capitol PS 7754 (M); CS 7754 (S) |
| JACkIE McLEAN | The House | Atlantic SD 15500 (M); DL 75500 (S) |
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| SAM & DAVE | Soul Men | Soul City SC 7500 (M); ES 7500 (S) |
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| JACkIE McLEAN | The House | Atlantic SD 15500 (M); DL 75500 (S) |
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| ANTONIO CARLOS JOBIM | Watchful Eyes | Scepter Sts 442 (M); 356 063 (S) |
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| JIMMY SMITH | Boss | Verve V 7579 (M); VS 7579 (S) |
| NOLLEY BROWN | Ain't it a Sin | Imperial LP 3325 (M); UP 3325 (S) |
| MANA S & PAPAS | You Can Believe Your Eyes & Ears | Dunhill D 80034a (M); DS 80034a (S) |
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| ANTONIO CARLOS JOBIM | Watchful Eyes | Scepter Sts 442 (M); 356 063 (S) |
| PETULA CLARK | These Are My Songs | Philips 4 5315 (M); CS 10001 (S) |
| JIMMY SMITH | Boss | Verve V 7579 (M); VS 7579 (S) |
| NOLLEY BROWN | Ain't it a Sin | Imperial LP 3325 (M); UP 3325 (S) |
| MANA S & PAPAS | You Can Believe Your Eyes & Ears | Dunhill D 80034a (M); DS 80034a (S) |
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| JACkIE McLEAN | The House | Atlantic SD 15500 (M); DL 75500 (S) |
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| SAM & DAVE | Soul Men | Soul City SC 7500 (M); ES 7500 (S) |
| ANTONIO CARLOS JOBIM | Watchful Eyes | Scepter Sts 442 (M); 356 063 (S) |
### Billboard Chart for February 3, 1956

<table>
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<tr>
<th>Star Performer</th>
<th>Album, Title, Label &amp; Number</th>
<th>Weeks on Chart</th>
<th>Lost Weeks</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td><em>ARTIST</em> - Title &amp; Label &amp; Number</td>
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<td><strong>197</strong></td>
<td><strong>178</strong></td>
<td><strong>WE FIVE</strong> - Male Someone Happy (ABM UP 136 (59); SP 4120)</td>
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<td><strong>45</strong></td>
<td><strong>179</strong></td>
<td><strong>179</strong></td>
<td><strong>TEMPTATIONS</strong> - I Know You Want Me (Abbey UP 136 (50); SP 4120)</td>
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<td><strong>75</strong></td>
<td><strong>173</strong></td>
<td><strong>180</strong></td>
<td><strong>BEACH BOYS</strong> - The Best of Vol. 1 (Capitol T 2545 (50); SP 2545)</td>
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<td><strong>21</strong></td>
<td><strong>181</strong></td>
<td><strong>184</strong></td>
<td><strong>THE SOUNDS - Live in Europe</strong> (Viva 416 (5); SP 416)</td>
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<td><strong>181</strong></td>
<td><strong>JOHN GARY - Compass Globe Concert</strong> (RCA Victor LOC 1790 (5); SP 1790)</td>
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<td><strong>37</strong></td>
<td><strong>183</strong></td>
<td><strong>183</strong></td>
<td><strong>BAS MARIMBA BAND - Heads Up!</strong> (ABM LP 135 (50); SP 4125)</td>
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<td><strong>184</strong></td>
<td><strong>184</strong></td>
<td><strong>MONTANAIVI - Hollywood</strong> (London LL 2516 (50); SP 2516)</td>
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<td><strong>184</strong></td>
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<td><strong>JOHNNY MATHEWS - John's Greatest Hits</strong> (Columbia CL 1153 (50); SP 1153)</td>
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<td><strong>186</strong></td>
<td><strong>186</strong></td>
<td><strong>ROD MCINTOSH - Listen to the Warns</strong> (RCA Victor LOC 1395 (50); SP 1395)</td>
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<td><strong>187</strong></td>
<td><strong>187</strong></td>
<td><strong>SOUNDTRACK - Fall of Dallas</strong> (RCA Victor LOC 1395 (50); SP 1395)</td>
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<td><strong>188</strong></td>
<td><strong>188</strong></td>
<td><strong>JOHN FRED &amp; HIS PLAYBOY BAND - Agnes English</strong> (Paris 7 2747 (5); SP 2747)</td>
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<td><strong>189</strong></td>
<td><strong>189</strong></td>
<td><strong>BURT BACHARACH - Reach Out</strong> (ABM SP 121 (50); SP 4123)</td>
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<td><strong>190</strong></td>
<td><strong>190</strong></td>
<td><strong>BYRDS - Notorious Byrd Brothers</strong> (Columbia CL 2727 (50); SP 2727)</td>
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<td><strong>ED ANES - Time, Time</strong> (ABM 2704 (50); SP 2704)</td>
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<td><strong>BOOTS RAN DOLPH - WITH THE KNIGHTS</strong> (MPL 820 (50); SP 820)</td>
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<td><strong>ROLLING STONES - Big Hits (High Tide &amp; Green Grass)</strong> (London NPI (50); SP 504)</td>
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<td><strong>ROGER WILLIAMS - Golden Hits</strong> (Holl P 1505 (50); SP 1505)</td>
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<td><strong>VARIOUS ARTISTS - Lynden Johnson's Lively Hearts Club Band</strong> (Holl P 1505 (50); SP 1505)</td>
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<td><strong>VARIOUS ARTISTS - Your Love</strong> (ABM LP 136 (50); SP 4127)</td>
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<td></td>
<td><strong>VARIOUS ARTISTS - Your Love</strong> (ABM LP 136 (50); SP 4127)</td>
</tr>
</tbody>
</table>

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**COMPILATION:**

If you read Billboard each week and toss it away, perhaps you aren't concerned about your October 23, 1938, copy... or your March 4, 1967, copy. But, if you do save Billboard for use as a reference tool, missing copies can drive you to distraction.

Now, Billboard and 3M IM/Press (3M Company's International Microfilm Press) offer a complete file of Billboard from its beginning in 1894 through 1967. The file is on microfilm, which means it is compact, protected and easy to use.

There is a problem, however, Billboard has never been indexed. Consequently, if you want to research the tape cartridge industry in Billboard today from say the point when Ford first announced they would offer tape units in their cars, you would have to glance through every edition back to April 3, 1965.

Happily, however, this problem can be solved. We can back-index Billboard and will do so if subscribers and future subscribers to our microfilmed editions indicate an interest in an index. How far back should the index go? 1960? 1950? 1940? And what do our subscribers to our microfilmed editions really wish to find?

We don't know. But you do. So, we invite—nay, urge you to write our Richard Schreiber at Billboard, 165 W. 46th St., New York, N.Y. 10036. Tell him why you are interested in Billboard on microfilm. Perhaps we can help each other.

What does Billboard on microfilm cost? Each year is contained on two reels of 35mm negative (positive) microfilm. That will cost you $35. Yes, this is more than you're paying for Billboard today. But what did happen to your copy dated October 23, 1938?
BRECKER: SYMPHONY NO. 8, Two 7659-Varietas Artisti/Philadelphi a Orch. (Orion), Columbia

This is a top-rate recording of two Brecker brothers, Donald and Steve, written and conducted by the latter. The inclusion of the Brecker brothers in the orchestra maintains its high standards and allows the outstanding performances of Maria Stader, Helen Van Dyke and Stanley Kirk and Donwell Glass, with a competent soloist assisted by the Temple University Chorus.

DOUBLE BARRELLED SOUL: Brother and Sister/Philips (Newman, Atlantic 197 M (E))

These two great jazzes, with beautiful support groups, have cut a pack age that is altogether for the new, beautiful quality, McDuff on the organ and Newman are as much together like bread and butter. They are a sure steal. "My Girl," "Ain't Nothing Like the Real Thing," "Unified Blues" and more.

THE ABBREED SING VALLE E THE ORCHESTRA/THE TEM 3011 (E)

Containing two hits, their version of the hit song and last year's "Graduation Day." The Abbees are more in the mood for it. Although there is a tendency toward somberness in some songs, the ever-stable rock style of the Abbees is always present.

THE MUSIC OF ARNOLD SCHONBERG, Vol. VII-Vanities Artisti/Philadelphi a NSE 767 (S)

This latest volume of Schonberg's music on Columbia of this, the performance is spirited and full. Although there is a marked absence of the original quartet, the overall performance is one of the finest.

ISAC EMMY WALTZ—Vanitas Artisti/Columbia—WALTZ 7554 (S)

Hauptmann describes the waltz as a composer for waltzes, as he is a composer for waltzes. Hauptmann is a waltz composer, and so he's in tune with his waltz. The "Concertino No. 1" with George Szell and the London Symphony Orchestra is the most interesting piece on this album, as the piano solo is in the "Symphonie Concertante." Hauptmann probably wrote the waltz for a waltz composer, but in this case Hauptmann was a waltz composer.

EUGENIUS—Huntington Ave./Bavarian Radio Orch. (Huntington Ave.)

Eugene ties to complete his Eugenius symphony with a composer for waltzes. It is a composer for waltzes. Eugenius, an extraordinary composer, does a masterful job in the instrumental piece making. The waltz composer is the master composer in this case. The choral first movement is powerfully played.

THE ABBREED SING VALLE E THE ORCHESTRA/THE TEM 3011 (E)

Although the record doesn't quite live up to its title, there are a couple of Pitney hits ("Poetry Without Play" and "Liberty Violence") and enough interest in the artist to support the record. The enthusiastic and autographed color photos are second rate.

THE MUSIC OF ARNOLD SCHONBERG, Vol. VII-Vanities Artisti/Columbia NSE 767 (S)

This is the latest volume of Schonberg's music on Columbia of this, the performance is spirited and full. Although there is a marked absence of the original quartet, the overall performance is one of the finest.
GRAPEFRUIT
IMPORTED FROM LONDON

"DEAR DELILAH"
E-70003

EXCLUSIVELY DISTRIBUTED BY ABC RECORDS, INC.
1330 AVENUE OF THE AMERICAS, NEW YORK, N.Y.
Bill Cosby puts the world on his, this, the American street has a good voice for a good album. The other 10 CDs also have much more. Mother, left and low as it is, "Don't Make Me Cry" and "The Dream Fugue" or fast and fast as in "(I'm) a Highway Song" a top feature it is for James. "Green Light" has simple arrangements.

This album presents itself after some, they want quickness for up to 10 mom. No. can you too material such as Arne Nordheim's "I Never Lived a Man," Arthur Cooper's "Sweet Spot Motto," Edd Phillips' "We Love the City," Bob Phillips, "Early Morning," etc. Brothers, Perry Bridge and Wilson Pickford, among others.

This is a poster for the album "The American Breed, Act A 3000." With their Top 10 single in it, the American Street has a good voice for a good album. The other 10 CDs also have much more. Mother, left and low as it is, "Don't Make Me Cry" and "The Dream Fugue" or fast and fast as in "(I'm) a Highway Song" a top feature it is for James. "Green Light" has simple arrangements.

Here's a Hamilton Camp you never knew existed - the bright, expressive, musical Camp. He works it extremely well. In the years since his message from the station, a talking hooks made and "Dr. John's Macomb. While "(I'm) a Highway Song" slightly, something here has everyone, from songwriter, arranger and producer, deserves attention.

This should have brought anyone over the road, heard, seen, on piano and organ, with considerable help from Bob Rossington on drums and Bob Nappert on bass, plus pop ensembles with enough soul to satisfy an old left, enough inventiveness for the jazz fan, and enough at a melody line for the easy listening buyer.

The Tykes have switched in recent years from the one hit wonder to the familiar hits. So many that are the tunes of the past, the tunes of the future, the tunes of the station. The group's "Tell Me," "Shout Me," "(I Love You) Like You Used To," "Souls" and "Love" are among their most popular hits.

This batch of British hits, though not as popular as the hits of the same volume, should still attract the chart with "A Writer's Voice of Fire," "Bell Her Not," "Melodee Me," "Leroy's version of "She's Not There" and other retro-styled songs.
A GREAT RELEASE. NO KIDDING, JUST GREAT.
IN FACT, WORTH SHOWING TWICE.
A TYPICALLY THUNDEROUS REPRISE PROMOTION BEGINS TO INVOK, EXTOL, INCITE THE JIMI HENDRIX EXPERIENCE! HUGE OUTDOOR PAINTED BILLBOARDS! INTENSIVE RADIO AND TV DJ EXCITATION! STREAMERS, BANNERS, POSTERS: AISLE/COUNTER/WALL WINDOW DISPLAY PIECES! FOUR COLOR TRADE ADS; MAGAZINE/NEWSPAPER INSERTIONS! TV FILM CLIPS/GUEST SHOTS/PUBLICITY BURSTS! EVERY ASPECT OF CONSUMER AWARENESS CONSCIENTIOUSLY EXPLOITED! AMERICA IS NOT LIKELY TO ESCAPE THE JIMI HENDRIX EXPERIENCE!