

New! The Record Industry's Most Exciting Chart — See Page 6

SINGLE COPY PRICE: 25¢

MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 43, May 30, 1964



THE UPCOMING FESTIVAL SEASON:

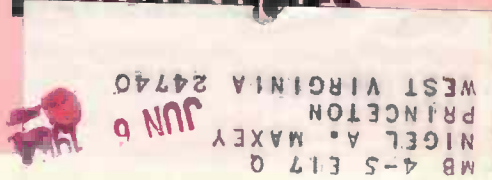
Louis Armstrong will be a feature at Newport.
So will Peter Paul & Mary.

WHAT IT TAKES TO BE AMERICA'S LARGEST DEALER

Korvette Record Chief
Dave Rothfeld Says
Aggressiveness Pays Off

Our Man at an Ormandy Recording Session

Windfall for Beatles' U.S. Publishers



NEWSPAPER



**It's Hello, Ella -
With a 2-Sided Hit!**

Take the two hottest songs of 1964, press
them back to back... and you have Ella
Fitzgerald's newest smash!

**Hello, Can't
Dolly! Buy Me
Love**

Verve VK-10324

The Jazz Of America Is On



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



MAY 30, 1964

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week. National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

The Dixie Cups Have A Smash!

THE MONEY RECORDS

This Week	Last Week	Record	Label
1	1	LOVE ME DO	BEATLES, Tollie 9008
2	9	CHAPEL OF LOVE	DIXIE CUPS, Red Bird 10-001
3	2	MY GUY	MARY WELLS, Motown 1056
4	4	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp 573
5	15	A WORLD WITHOUT LOVE	PETER AND GORDON, Capitol 5175
6	7	LOVE ME WITH ALL YOUR HEART	RAY CHARLES SINGERS, Command 4046
7	17	LITTLE CHILDREN	BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
8	8	IT'S OVER	ROY ORBISON, Monument 837
9	3	BITS AND PIECES	DAVE CLARK FIVE, Epic 9671
10	19	WALK ON BY	DIONNE WARWICK, Scepter 1274

SALE BLAZERS

This Week	Last Week	Record	Label
11	13	DO YOU LOVE ME	DAVE CLARK FIVE, Epic 9678
12	12	(JUST LIKE) ROMEO & JULIET	REFLECTIONS, Golden World 6008
13	6	RONNIE	4 SEASONS, Philips 40185
14	5	DO YOU WANT TO KNOW A SECRET	BEATLES, Vee Jay 587
15	14	CAN'T BUY ME LOVE	BEATLES, Capitol 5150
16	21	P.S.: I LOVE YOU	BEATLES, Tollie 9008
17	11	WHITE ON WHITE	DANNY WILLIAMS, United Artists 685
18	16	CROOKED LITTLE MAN	SERENDIPITY SINGERS, Philips 40175
19	10	SHANGRI-LA	ROBERT MAXWELL, Decca 25622
20	26	SHANGRI-LA	VIC DANA, Dolton 92

This Week	Last Week	Record	Label
21	18	WISH SOMEONE WOULD CARE	IRMA THOMAS, Imperial 66013
22	45	WRONG FOR EACH OTHER	ANDY WILLIAMS, Columbia 43015
23	30	I DON'T WANT TO BE HURT ANYMORE	NAT KING COLE, Capitol 5155
24	37	DIANE	BACHELORS, London 9639
25	25	COTTON CANDY	AL HIRT, RCA Victor 8364
26	33	THREE WINDOW COUPE	RIP CHORDS, Columbia 43035
27	24	THE VERY THOUGHT OF YOU	RICK NELSON, Decca 31612
28	23	I'M SO PROUD	IMPRESSIONS, ABC Paramount 10544
29	70	WHAT'D I SAY	ELVIS PRESLEY, RCA Victor 8360
30	38	EVERY LITTLE BIT HURTS	BRENDA HOLLOWAY, Tamla 54094

ACTION RECORDS

This Week	Last Week	Record	Label
31	29	PEOPLE	BARBRA STREISAND, Columbia 42965
32	44	VIVA LAS VEGAS	ELVIS PRESLEY, RCA Victor 8360
33	31	MY GIRL SLOOPY	VIBRATIONS, Atlantic 2221
34	89	TEARS AND ROSES	AL MARTINO, Capitol 5183
35	22	SUSPICION	TERRY STAFFORD, Crusader 101
36	35	GONNA GET ALONG WITHOUT YOU NOW	TRACEY DEY, Amy 901
37	41	BE ANYTHING (BUT BE MINE)	CONNIE FRANCIS, MGM 13237
38	20	DEAD MAN'S CURVE	JAN AND DEAN, Liberty 55672
39	42	ONCE UPON A TIME	MARVIN GAYE & MARY WELLS, Motown 1057
40	39	TODAY	NEW CHRISTY MINSTRELS, Columbia 43000
41	55	TELL ME WHY	BOBBY VINTON, Epic 9687
42	32	SHOOP SHOOP SONG	BETTY EVERETT, Vee Jay 585
43	46	WHENEVER HE HOLDS YOU	BOBBY GOLDSBORO, United Artists 710
44	48	KISS ME QUICK	ELVIS PRESLEY, RCA Victor 447-0639
45	✓	I GET AROUND	BEACH BOYS, Capitol 5174
46	28	GLAD ALL OVER	DAVE CLARK FIVE, Epic 9658
47	27	TWIST AND SHOUT	BEATLES, Tollie 9001
48	49	DON'T THROW YOUR LOVE AWAY	SEARCHERS, Kapp 593
49	50	I RISE, I FALL	JOHNNY TILLOTSON, MGM 13232
50	✓	MY BOY LOLLIPOP	MILLIE SMALL, Smash 1893
51	53	TALL COOL ONE	WAILERS, Golden Crest 518
52	✓	I'LL TOUCH A STAR	TERRY STAFFORD, Crusader 105
53	✓	BAD TO ME	BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
54	56	SUGAR AND SPICE	SEARCHERS, Liberty 55689

This Week	Last Week	Record	Label
55	57	GOODBYE BABY (BABY, GOODBYE)	SOLOMON BURKE, Atlantic 2226
56	66	I DON'T WANNA BE A LOSER	LESLEY GORE, Mercury 72270
57	59	ONE WAY LOVE	DRIFTERS, Atlantic 2225
58	51	A WORLD WITHOUT LOVE	BOBBY RYDELL, Cameo 320
59	60	ROCK ME BABY	B. B. KING, Kent 393
60	76	GOOD GOLLY MISS MOLLY	SWINGING BLUE JEANS, Imperial 66030
61	71	GIVING UP	GLADYS KNIGHT & THE PIPS, Maxx 325
62	62	SOMETHING YOU GOT	ALVIN ROBINSON, Tiger 104
63	63	WHAT'S THE MATTER WITH YOU BABY	MARY WELLS & MARVIN GAYE, Motown 1057
64	✓	EVERYBODY KNOWS	STEVE LAWRENCE, Columbia 43407
65	✓	NO PARTICULAR PLACE TO GO	CHUCK BERRY, Chess 189E
66	68	BE MY GIRL	FOUR EVERS, Smash 1887
67	✓	DON'T LET THE SUN CATCH YOU CRYING	GERRY AND THE PACEMAKERS, Laurie 3251
68	90	CANDY MAN	BRIAN POOLE & THE TREMELOES, Monument 840
69	77	YESTERDAY'S GONE	CHAD STUART & JEREMY CLYDE, World Artists 1021
70	✓	THE WORLD OF LONELY PEOPLE	ANITA BRYANT, Columbia 43037
71	✓	BEG ME	CHUCK JACKSON, Wand 154
72	75	HURT BY LOVE	INEZ FOXX, Symbol 20-001
73	✓	ACROSS THE STREET	LENNY O. HENRY, Atco 6291
74	✓	ANOTHER CUP OF COFFEE	BROOK BENTON, Mercury 72266
75	74	YESTERDAY'S HERO	GENE PITNEY, Musicor 1038
76	78	TOO LATE TO TURN BACK NOW	BROOK BENTON, Mercury 72266
77	✓	I'LL BE IN TROUBLE	TEMPTATIONS, Gordy 7032

This Week	Last Week	Record	Label
78	93	PARTY GIRL	BERNADETTE CARROLL, Laurie 3238
79	✓	THE BEATLES E.P.	BEATLES, Capitol EAP1-2121
80	87	THE WORLD I USED TO KNOW	JIMMY RODGERS, Dot 16595
81	✓	I CAN DANCE	BRIAN POOLE & THE TREMELOES, Monument 840
82	97	BEANS IN MY EARS	SERENDIPITY SINGERS, Philips 40198
83	84	PRECIOUS WORDS	WALLACE BROTHERS, Sims 174
84	88	GONNA GET ALONG WITHOUT YOU NOW	SKEETER DAVIS, RCA Victor 8347
85	85	BIG BOSS LINE	JACKIE WILSON, Brunswick 55266
86	86	SWING	TOKENS, B. T. Puppy 500
87	91	RULES OF LOVE	ORLONS, Cameo 319
88	✓	HICKORY, DICKORY & DOC	BOBBY VEE, Liberty 56700
89	✓	FRENCH SONG	LUCILLE STARR, Almo 204
90	80	NOT FADE AWAY	ROLLING STONES, London 8657
91	✓	DEVIL WITH THE BLUE DRESS	SHORTY LONG, Soul 3500 1
92	92	HOW LONG DARLING	JAMES BROWN & FAMOUS FLAMES, King 5876
93	94	ONE GIRL	GARNET MIMMS, United Artists 715
94	97	KIKO	JIMMY McGRUFF, Sue 10-001
95	95	LONG TALL SHORTY	TOMMY TUCKER, Checker 1075
96	98	SLIPPIN' AROUND	MARION WORTH & GEORGE MORGAN, Columbia 43020
97	✓	KICK THAT LITTLE FOOT, SALLY ANN	ROUND ROBIN, Domalp 1404
98	✓	DREAM LOVER	PARIS SISTERS, MGM 13236
99	99	TEQUILA	BILL BLACK'S COMBO, Hi 2077
100	✓	I'M INTO SOMETHIN' GOOD	EARL JEAN, Colpix 729

© NARAS



To all of the composers, writers
and publishers whose performing rights
we license and who have received this year's distinguished

NARAS AWARDS

a warm and proud salute

- **Best Instrumental Theme**
MORE
from the film "Mondo Cane"
Composers: Riz Ortolani,
Nino Oliviero and Norman Newell
Publishers: E. B. Marks Music Corp.
- **Best Original Jazz Composition**
GRAVY WALTZ
Composer: Ray Brown
Publisher: Ray Brown Music
- **Best Original Score from a
Motion Picture or Television Show**
For TOM JONES
Composer: John Addison
Publisher: Unart Music, Inc.
- **Best Score from
an Original Cast Show Album**
SHE LOVES ME
Composers: Jerry Bock
and Sheldon Harnick
Publisher: Sunbeam Music Corp.
- **Best Instrumental
Jazz Performance—
Soloist or Small Group**
**CONVERSATIONS WITH MYSELF—
An Album By Bill Evans
Including These BMI-Licensed
Compositions:**
BLUE MONK
Composer: Thelonious Monk
Publisher: Thelonious Music, Inc.
N.Y.C.'s NO LARK
Composer: Bill Evans
Publisher: Acorn Music Corp.
- **Best Instrumental Arrangement**
For I CAN'T STOP LOVING YOU
Arranger: Quincy Jones
Composer: Don Gibson
Publisher: Acuff-Rose
Publications, Inc.
- **Best Instrumental Jazz
Performance—Large Group**
**ENCORE: WOODY HERMAN 1963—
An Album Including These
BMI-Licensed Compositions:**
WATERMELON MAN
Composer: Herbie Hancock
Publisher: Hancock Music Co.
JAZZ ME BLUES
Composer: Tom Delaney
Publisher: E. B. Marks Music Corp.
BETTER GIT IT IN YOUR SOUL
Composer: Charlie Mingus
Publisher: Jazz Workshop, Inc.
CALDONIA
Composer: Fleecie Moore
Publisher: Cherio Music
Publishers, Inc.
- **Best Classical Performance—
Chamber Music**
**AN EVENING OF ELIZABETHAN
MUSIC, by Julian Bream Consort**
Music Reconstructing and Editing:
Sydney Beck
Publisher: C. F. Peters Corporation
- **Best Country
and Western Recording**
DETROIT CITY
Composer: Bobby Bare
Recorded by: Bobby Bare
Publisher: Cedarwood
Publishing Co., Inc.
- **Best Performance
by an Orchestra— for Dancing.**
**THIS TIME BY BASIE!
HITS OF THE 50'S AND 60'S—
An Album Including These
BMI-Licensed Compositions:**
WHAT KIND OF FOOL AM I?
Composers: Anthony Newley and
Leslie Bricusse
Publisher: Ludlow Music, Inc.
ONE MINT JULEP
Composer: Rudy Toombs
Publishers: Progressive Music
Publishing Co., Inc.; Regent
Music Corp.
WALK, DON'T RUN
Composer: Johnny Smith
Publisher: Forshay Music, Inc.
SWINGING SHEPHERD BLUES
Composer: Moe Koffman
Publisher: Nom Music, Inc.
I CAN'T STOP LOVING YOU
Composer: Don Gibson
Publisher: Acuff-Rose
Publications, Inc.
- **Best Performance by an
Orchestra or Instrumentalist
with Orchestra—Primarily
Not Jazz or For Dancing**
JAVA, as recorded by Al Hirt
Composers: Freddy Friday,
Allen Toussaint and Alvin Tyler
Publisher: Tideland Music
Publishing Corp.
- **Best Rhythm and Blues Recording**
BUSTED
Composer: Harlan Howard
Recorded by: Ray Charles
Publisher: Pamper Music, Inc.



BROADCAST MUSIC, INC.

Everlys, Avalon: Strong Comeback

Chart Picks

MUSIC BUSINESS DISCOVERIES

THE EVERLY BROTHERS

Warner Brothers 5441
THE FERRIS WHEEL
 (Fred Rose, BMI) (2:15) — Blackwell, Blackwell

DON'T FORGET TO CRY
 (Acuff-Rose, BMI) (2:05) — Bryant, Bryant

Two of the Everly's finest sides in a long time. Both were cut in Nashville, which seems to spell the difference.

FRANKIE AVALON

United Artists 728
DON'T MAKE FUN OF ME
 (Screen Gems, Columbia, BMI) (2:10) — Miller, Greenfield

Flip is "Again," (Robbins, ASCAP) (2:20) — Cochran, Newman
 Frankie could click big with this fine ballad, arranged in the current teen mold.

THE DIXIEBELLES

Sound-Stage-7 2521
NEW YORK TOWN
 (Tuneville, BMI) (2:23) — J. Smith
 Flip is "The Beale Street Dog" (Lynlou/Tuneville, BMI) (2:06) — Moore, Trouth

A wonderful, rouser by the group with their dixieland background sound. Has the "Southtown USA" flavor.

THE CAREFREES

London International 10615
THE PADDY WHACK
 (Chappell, ASCAP) (2:35) — Raymond, Hawker

Flip is "Aren't You Glad You're You" (Burke and Van Heusen, ASCAP) (2:40) — Van Heusen, Burke
 A big, happy rock sound here by the hit-making British group.

BRENDA LEE

Decca 31628
ALONE WITH YOU
 (Metric, BMI) (2:33) — DeShannon
MY DREAMS

(Fame, BMI) (2:33) — Briggs, Penn
 Two strong efforts by Brenda with neat rhythmic contrast. Both could happen.

CHUBBY CHECKER

Parkway 920
LAZY ELSIE MOLLY
 (Evanston/Picturetone, BMI) (2:19) — Bayce, Hart, Harris

Flip is "Rosie," (Wyncote, ASCAP) (2:27) — Jackson, Wisner
 Chubby has another bright side, made to order for dancing. Could go big.

HENRY ALSTON

Colpix 731
SO MANY LONELY PEOPLE
 (Screen Gems, Columbia, BMI) (2:31) — Goffin, King

Flip is "Hey Everybody," (Screen Gems, Columbia, BMI) (2:25) — Goffin, King

A fine new talent here and the material and arrangement find Carole King and Jerry Goffin at their best.

THE SKA KINGS

Atlantic 7827
JAMAICA SKA
 (Benders, BMI) (2:30) — Lee
 Flip is "Oil in My Lamp," (Benders, BMI) (2:32) — Lee, Morris

One of the better of the new wave of disks based on the Jamaica dance craze. This was cut on the island.

THE JELLY BEANS

Red Bird 10-003
I WANNA LOVE HIM SO BAD
 (Trio, BMI) (2:40) — Barry, Greenwich

Flip is "So Long," (Trio, BMI) (2:00) — Davis

The new Leiber-Stoller label is red hot with the Dixie Cups group and here's a new entry that could repeat that success.

LITTLE DEANS COMBO

Peoria 101
THE HAPPY BULLFROG (Coming in the Back Door)
 (Irving, BMI) (2:10) — Turner

Flip is "Drop Out," (Ivatee, ASCAP) (1:30) — Turnbull, Gould

A lot of excitement in this bright instrumental and it's made to order for the juke players.

THEM OTHER BROTHERS

Tollie 9010
JUST FORGET 'EM
 (Low Twi/Low Sal, BMI) — Davis, Whitley

BE A GOOD LITTLE GIRL
 (Low Twi/Low Sal, BMI) — Davis, Whitley

A new group that emulates somewhat, the Everly sound, on two effective efforts with good arrangements.

TOM CREWE

Bell 602
COME ON DREAM
 (Tomorrow's Tunes, BMI) (2:11) — Andrews

Flip is "Mighty Fine Girl," (Tomorrow's Tunes, BMI) (2:03) — Andrews

Producer Bobby Crewe's brother is a fine singer and he makes an impressive debut here.

JIMMY NICOL AND THE SHUDDUBS

Mar-Mar 313
HUMPTY DUMPTY
 (Leeds, ASCAP) (2:21) — Harris, Nicol, Wellings

Flip is "Night Train," (Aberbach, BMI) (2:18) — Forrest, Washington, Simkins

Another British group scores with solid initial impact.

THE SECRETS

Philips 40196
HERE HE COMES NOW
 (Merjoda, BMI) (2:17) — Hull, Carl
 Flip is "Oh Donnie," (Merjoda, BMI) (2:50) — Madara, White

A rousing new girl group with something of the gutsy sound of the Angels.

MIKE ST. SHAW

Reprise 0282
SUMMER SKIES AND GOLDEN SANDS
 (Duchess, BMI) (2:10) — Mason, Bartholomew, Friswell

Flip is "Mike's Mid 'Nite Special," (Kita, BMI) (2:23) — St. Shaw

A pleasant new ballad sound here on an item that makes good summer programming.

ANN D'ANDRE

Philips 40182
JOHNNY'S BACK IN TOWN
 (Merjoda, BMI) (2:15) — Huff, Carl, Terry

Flip is "He's the Boy," (Merjoda, BMI) (2:15) — Madara, White

Another fine new disk produced by Madara and White (who did the Secrets date as well). Watch this girl.

SUE THOMPSON

Hickory 1255
BAD BOY
 (Acuff-Rose, BMI) (2:50) — Orbison

Flip is "Toys," (Joy, ASCAP) (2:23) — Merrill

The gal does a solid reading of a strong teen-appeal ditty by Roy Orbison.

THE FOUR PENNIES

Philips 40202
JULIET
 (MRC, BMI) (2:20) — Wilsh, Fryer, Morton

Flip is "Tell Me Girl" (MRC, BMI) (2:16) — Wilsh, Fryer

The latest British hitmakers are in the top spot in British charts with this one and it can move well here too.

RAY CHARLES

ABC-Paramount 10557
MY BABY DON'T DIG ME
 (Tangerine, BMI) (2:34) — Mayfield

Flip is "Something's Wrong" (Tangerine, BMI) (2:49) — Mayfield
 Good swinging wax with Charles wailing and getting a great assist from the Raelettes.

THE TYMES

Parkway 919
THE MAGIC OF OUR SUMMER LOVE
 (Wyncote, ASCAP) (2:10) — Jackson, Wisner

Flip is "With All My Heart," (Debar, ASCAP) (2:12) — Marcucci, De Angelis

The boys have hit solidly before and they've got a pretty, seasonal ballad here that can do it again.

JODY MILLER

Capitol 5192
THE FEVER
 (Central Songs, BMI) (1:50) — Spezza, Ansell

Flip is "In My Room," (Sea of Tunes, BMI) (2:28) — Wilson, Usher
 Gal has a big sound, full of heart and the arrangement builds nicely.

THE FOUR SEASONS

Veejay 597
ALONE
 (Selma, BMI) — Craft, Craft

Flip is "Long Lonely Nights," (Arc/G & H, BMI) — Davis, Urma
 A hot side from their previous label. The familiar oldie tune was written by disker Morty Craft.

MB Discovery Picks

An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

This weekly chart shows the local, regional and national popularity of records, based upon listings compiled by key record-selling stations in major markets. Each week, the sample of stations is altered. Music Business has been officially authorized by these stations to publish the listings

which appear here, with the cooperation and approval of the radio stations shown. Number indicates chart position on station listing. P is symbol for Pick by station. Asterisk (*) designates "extra" which has no numerical rank.

TITLES	EAST				SOUTH				MIDWEST			WEST
	BALT. WITH	N. Y. WABC	N. Y. WMCA	WORCESTER WORC	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	DET. CKLW	MPLS. WDDY	PGH. KQV	L.A. KFWB
ACROSS THE STREET.....Lenny O'Henry (A&O)												
AIN'T LOVE GOOD, AIN'T LOVE PROUD.....Tony Clarke												
AIN'T NOthin' YOU CAN DO.....Bobby Bland (Duke)												
AIN'T THAT JUST LIKE ME.....Searchers (Kapp)												
ALL MY LOVING.....Beatles (Capitol of Canada)												
ANGELITA.....Rene and Rene												
AS YOU PASS ME BY.....T. K. Hulin												
BABY, BABY, BABY.....Bobby Byrd & Anna King (Smash)												
BAD NEWS.....Trashmen (Garret)												
SAD TO ME.....Billy J. Kramer (Imperial)												
BARRY'S BOYS.....Chad Mitchell Trio (Mercury)												
BE ANYTHING (BUT BE MINE).....Connie Francis (MGM)												
BE MY GIRL.....Four Evers (Smash)												
BEACHCOMBER.....Johnny Gibson Trio												
BEANS IN MY EARS.....Serendipity Singers (Phillips)												
BEG ME.....Chuck Jackson (Wand)												
BITS AND PIECES.....Dave Clark Five (Epic)												
BLUESETTE.....Andre Kostelanetz (Columbia)												
(THE BEST PART OF) BREAKIN' UP.....Ronettes (Phillips)												
BURNING MEMORIES.....Ray Price (Columbia)												
CAN'T BUY ME LOVE.....Beatles (Capitol)												
CAROL.....Tommy Roe (ABC Paramount)												
CHAPEL OF LOVE.....Dixie Cups (Red Bird)												
COME CLOSER.....Eddie Rambeau												
COTTON CANDY.....Al Hirt (RCA Victor)												
CROOKED LITTLE MAN.....Serendipity Singers (Phillips)												
DANCE, DANCE, DANCE.....Tommy Duncan												
DANCE, FRANNY, DANCE.....Floyd Dakli (Jetstar)												
DEAD MAN'S CURVE.....Jan & Dean (Liberty)												
DEVIL WITH THE BLUE DRESS.....Shorty Long (Soul)												
DIANE.....Bachelors (London)												
DO YOU LOVE ME.....Dave Clark Five (Epic)												
DO YOU WANT TO KNOW A SECRET.....Beatles (Vee Jay)												
DONNIE.....Bermudas (Era)												
DON'T LET THE SUN CATCH YOU CRYING.....Gerry & the Pacemakers (Laurie)												
DON'T THROW YOUR LOVE AWAY.....Searchers (Kapp)												
DON'T YOU JUST KNOW IT.....Gigolos												
DREAM LOVER.....Paris Sisters (MGM)												
EBB TIDE.....Lenny Welch (Cadence)												
EVERY LITTLE BIT HURTS.....Grenda Holloway (Tama)												
EVERYBODY KNOWS.....Steve Lawrence (Columbia)												
FARMER JOHN.....Premiers (Faro)												
A FOOL FOR A FOOL.....Ike & Tina Turner (Warner Bros.)												
FOOT STOMPIN'.....Underbeats (Garret)												
FOR YOUR LOVE.....Buddy White												
FRENCH RIVIERA.....Webb Pierce (Decca)												
FRENCH SONG.....Lucille Starr (Almo)												
FUN, FUN, FUN.....Beach Boys (Capitol)												
GINO IS A COWARD.....Gino Washington												
GIRL FROM IPANEMA.....Stan Getz (Verve)												
GIVING UP.....Gladys Knight & Pips (Maxx)												
GLAD ALL OVER.....Dave Clark Five (Epic)												
GONNA GET ALONG WITHOUT YOU NOW.....Skeeter Davis (RCA Victor)												
GONNA GET ALONG WITHOUT YOU NOW.....Tracey Dey (Amy)												
GOOD GOLLY MISS MOLLY Swinging Blue Jeans (Imperial)												
GOODBYE BABY (BABY GOODBYE).....Solomon Burke (Atlantic)												
HAVE I STAYED AWAY TOO LONG.....Bobby Bare (RCA Victor)												
HE DOESN'T WANT YOU.....MollyBee (Liberty)												
HELLO DOLLY.....Louis Armstrong (Kapp)												
HEY BOBBA NEEDLE.....Chubby Checker (Parkway)												
HEY LITTLE MOONBEAM.....Joey Welz (Canadian-American)												
HICKORY, DICK & DOC.....Bobby Vee (Liberty)												
HIPPY HIPPI SHAKE Swinging Blue Jeans (Imperial)												
HOLD YOUR HEAD HIGH.....Jackie de Shannon (Liberty)												
HOW DOES IT FEEL.....Rip Taylor (Colpix)												
HOW FOOLISH.....E. J. Thomas												
HOWLIN' FOR MY BABY.....Aceates (Bangar)												
HUMPTY DUMPTY.....Fenways												
HURT BY LOVE.....Inez Foxx (Symbol)												
I BELIEVE.....Bachelors (London)												
I CAN DANCE.....Brian Poole & Tremeloes (Monument)												
I CAN'T STAND IT.....Soul Sisters (Sue)												
I DON'T WANNA BE A LOSER.....Lesly Gore (Mercury)												
I DON'T WANT TO BE HURT ANYMORE.....Nat King Cole (Capitol)												
I DON'T WANT TO BE YOUR CLOWN.....Barry & the Tamerlanes (Vallant)												
I GET AROUND.....Beach Boys (Capitol)												
I HOPE.....Bobby Charles (Jewel)												
I NEED SOMEBODY.....Emanuel Lasky (N.P.C.)												
I ONLY HAVE EYES FOR YOU.....Cliff Richard (Epic)												
I RISE, I FALL.....Johnny Tillotson (MGM)												
IF I'M A FOOL FOR LOVING YOU.....Bobby Wood (Joy)												
I'LL BE IN TROUBLE.....Temptations (Gordy)												
I'LL BE SATISFIED.....Billy J. Kramer (Imperial)												
I'LL TOUCH A STAR.....Terry Stafford (Crusader)												
I'M CONFESSIN'.....April Stevens/Nina Tempo (A&O)												
I'M SO PROUD.....Impressions (ABC Paramount)												
I'M INTO SOMETHING GOOD.....Earl-Jean (Colpix)												
I'M THE LONELY ONE.....Cliff Richard (Epic)												
IN MY LONELY ROOM.....Martha & Vandellas (Gordy)												

TITLES	EAST				SOUTH				MIDWEST			WEST
	BALT. WITH	N. Y. WABC	N. Y. WMCA	WORCESTER WORC	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	DET. CKLW	INDY. WDSB	PCH. KQV	L.A. KFWB
IS IT WRONG..... Bruce & Cheryl (Townhouse)												
IT'S OVER..... Roy Orbison (Monument)						26						
IT'S YOUR STAND..... Showmen	23			7		12	14	16	10	47	20	17
JUST AIN'T ENOUGH LOVE..... Wayne Carson												
(JUST LIKE) ROMEO & JULIET Reflections (Golden World)				31								
KICK THAT LITTLE FOOT SALLY ANN	4	13	13	24		4	39	12	35		2	12
KISS ME QUICK..... Round Robin (Domain)				43								
KISS ME SAILOR..... Elvis Presley (RCA Victor)				16	17							
LA BAMBA..... Diane Renay (Twentieth Fox)	31		20	17								30
LET ME TELL YOU 'BOUT MARY..... Crickets (Liberty)							24				37	34
LET THEM TALK..... Glen Campbell (Capitol)												
LET'S GO TOGETHER..... Mitty Collier (Chess)												
LITTLE CHILDREN..... Raindrops					16							
LITTLE TRACY..... Billy J. Hatcher (Imperial)	16	9	8	47	2	7	34	5	8		18	6
LONESOME TOWN..... Wynnton Kelly (Verve)				10								
LONG TALL SHORTY..... Fleetwoods (Dolton)												
LOOK AT ME..... Tommy Tucker (Checker)									21			
LOOKIN' IN FROM THE OUTSIDE..... Jimmy Gilmer (Dot)				36		34						
LOUIE GO HOME..... Little Willie Parker & Lorenzo Smith												
LOVE IS MAGIC..... Paul Revere & the Raiders									50			
LOVE IS A MANY SPLENDURED THING..... Kirby St. Romain (Inette)									16			
LOVE ME DO..... Steve Alaimo (ABC Paramount)												
LOVE ME WITH ALL YOUR HEART..... Beatles (Tollie)	10	3	3		9	1	5	35	4	3	1	1
MAKE ME FORGET..... Ray Charles Singers (Command)	1	8	7	12	18	25	32	2	22	38	4	4
MATADOR..... Bobby Rydell (Cameo)										40		
MAYBE MAYBE BABY..... Major Lance (Okeh)										42	15	36
MEMPHIS..... Gladys Knight (Mary)					3							
MILDRED..... Johnny Rivers (Imperial)												
MISS DAISY DE LITE..... Bobby Darin (Atco)				40				36				
MONEY..... Chris De Pollis									P			
MONTE CARLO..... Kingsmen (Wand)							23					
MUSCLE BEACH PARTY..... King Guion										13		
MY BOY LOLLIPOP..... Annette (Vista)												
MY GIRL SLOOPY..... Millie Small (Sesac)	49		28	13								
MY GUY..... Vibrations (Atlantic)									5		39	
NADINE..... Mary Wells (Motown)	3	5	5	22	10	2	9	9	18	35	7	7
NEEDLES & PINS..... Chuck Berry (Chess)					20							22
NEW GIRL IN SCHOOL..... Searchers (Kapp)												
NO PARTICULAR PLACE TO GO..... Jan & Dean (Liberty)										10		
NOT FADE AWAY..... Chuck Berry (Chess)										2		
OLDS-MO-WILLIAMS..... Gregory Dee & Avantis (Bangar)							24		23			
ONCE UPON A TIME..... Marvin Gaye & Mary Wells (Motown)	15											
ONE WAY LOVE..... Rolling Stones (London)	18			38						25		
ONLY THE YOUNG..... Drifters (Atlantic)					7							25
OO POO PA DOO..... The Champs (Challenge)												
OUR FADED LOVE..... Shevelles (World Artists)												40
P.S. I LOVE YOU..... Bobby Darin (Cameo)												
PARTY GIRL..... Bobby Darin (Cameo)												
PENNY FOR YOUR THOUGHTS..... Bernadette Carroll (Laurie)					9	1			48	9	1	
PEOPLE..... 3 Pennies									33		13	
PINK PANTHER..... Barbra Streisand (Columbia)	2											
PRECIOUS WORDS..... Hank Mancini (RCA Victor)	44											39
PRETTY GIRLS & ROLLING STONES..... Wallace Brothers (Sims)					14							
RED RYDER..... Goldbricks (Epic)												
ROCK ME BABY..... B. B. King (Kent)							25			34		
RONNIE..... Four Seasons (Phillips)	11	7	6	21	6							
ROSEMARIE..... Pat Boone (Dot)				46		17	10	20		20	6	16
RULES OF LOVE..... Orions (Cameo)	39			49								
SAD AFFAIR..... Lee Rogers									30			
SAILS..... Little Dippers (Dot)				26								
SAND CASTLES & YOU..... Wally Wise & Dwain												
SHANGRI-LA..... Vic Dana (Liberty)									42			
SHANGRI-LA..... Robert Maxwell (Decca)							2			8	28	
SHE LOVES YOU..... Beatles (Swan)												
SHELTER OF YOUR ARMS..... Sammy Davis, Jr. (Reprise)											26	
SHOOP SHOOP SONG..... Betty Everett (Vee-Jay)	17										30	
SIE LIEBT DICH..... Beatles (Swan)	50										16	
SMALL WONDER..... Jerry Keller				1								
SOUL HOOTENANNY..... Gene Chandler (Constellation)												
SOUL SERENADE..... King Curtis (Capitol)							32					
STAY AWHILE..... Dusty Springfield (Phillips)									24			
SUGAR & SPICE..... Searchers (Liberty)										37		
SUSPICION..... Terry Stafford (Crusader)	5		19	50					14			
SWEETER THAN SUGAR..... Ronnie Dove (Diamond)	20					10		15				
TALL COOL ONE..... Ronnie Dove (Diamond)										45		
TEA FOR TWO..... Waiters (Golden Crest)												
TEARS & ROSES..... Tempo & Stevens (Atco)							35					
TELL ME MAMMA..... Al Martino (Capitol)	46			14							25	
TELL ME WHEN..... Christine Quaitie (World Artists)												
TELL ME WHY..... Applejacks (London)												
TEXAS LIL..... Bobby Vinton (Epic)			30	4								
THANK YOU GIRL..... Murray Kellum												
THAT'S ALL THAT MATTERS..... Beatles (Capitol)							25					
THAT'S REALLY SOME GOOD..... Ray Price (Columbia)	13										9	
THAT'S THE WAY BOYS ARE..... Rufus & Carla (Stax)												
THERE'S A TIME..... Lesley Gore (Mercury)												
TODAY..... Kelly Hart (Swan)										19		
THREE WINDOW COUPE..... Rip Chords (Columbia)	29		23			31		14	26		27	37
TOMMY..... New Christy Minstrels (Columbia)	26					5		31			35	19
TOO LATE TO TURN BACK NOW..... Connie Francis (MGM)	33			27								
TRY TO FIND ANOTHER MAN..... Brook Benton (Mercury)												
RIGHTeous Brothers (Moonglow)												
RIGHTeous Brothers (Moonglow)												
TWIST & SHOUT..... Beatles (Tollie)			16	23								15
VERY THOUGHT OF YOU..... Rick Nelson (Decca)	19		22	37						15		
VIVA LAS VEGAS..... Elvis Presley (RCA Victor)			24			38	33	11		49	38	
WALK ON BY..... Dionne Warwick (Scepter)	30	11	10	15	12	27	22	28	2	40	5	26
WAY YOU DO THE THINGS YOU DO..... Temptations (Gordy)												
WHAT A WONDERFUL NIGHT OUT..... Jack Scott												
WHAT HAVE I GOT OF MY OWN..... Trini Lopez (Reprise)	32			34								
WHAT NOW..... Adam Faith (Amy)												
WHAT'D I SAY..... Elvis Presley (RCA Victor)	43			29		28	7	11			40	35
WHAT'S THE MATTER WITH YOU BABY..... M. Wells (Motown)												
WHENEVER HE HOLDS YOU..... Bobby Goldsboro (United Artists)	42			9								
WHITE ON WHITE..... Danny Williams (United Artists)						10						
WHY DON'T THEY UNDERSTAND..... Eddie Arnold (RCA Victor)												
WILD AND WONDERFUL..... Wink Martindale (Dot)												
WISH SOMEONE WOULD CARE..... Murmaids (Chatahoochee)				11								
WORLD OF LONELY PEOPLE..... Irma Thomas (Imperial)	37				8							
WORLD WITHOUT LOVE..... Anita Bryant (Columbia)	41									41	22	
WORLD WITHOUT LOVE..... Peter and Gordon (Capitol)	6		4	8	11							27
WRONG FOR EACH OTHER..... Bobby Rydell (Cameo)						30						
YESTERDAY'S GONE..... Andy Williams (Columbia)	14					18	12	33			16	8
YESTERDAY'S GONE..... Overlanders (Hickory)	28									28		
YESTERDAY'S GONE..... Chad Stewart & Jeremy Clyde (World Artists)										50		
YESTERDAY'S HERO..... Gene Pitney (Mercury)												
YOU ARE HERE..... Caravelles (London)			25	39					40			

Weiser to Leave 20th?

The record industry seethed with changes and rumors of changes last week, and each change or rumor affected more than one company.

The hottest story of the week was that Norm Weiser had decided to leave the 20th Century Fox label to join Kapp Records in an executive position. Weiser has been head of the 20th Century Fox label for the past year, and in that time has brought the firm out of the red and into the black, to where it is becoming a sizable operation. Though Weiser refused to comment about a move, it is expected to be consummated soon. If Weiser moves to Kapp, he may take over the firm's new International division expected to include the Four Corners label.

Weiser's expected move would leave 20th Century Fox's label without a chief. They are apparently already looking. Richard Zanuck, Darryl Zanuck's son, is on the lookout for a big name to head the operation. One of the names he is reportedly seeking is a retired former head of one of the major companies.

Simultaneously with the changes at 20th Century Fox and Kapp, Colpix Records was busily engaged in interviewing high executives from various labels, looking for a man to head the record operation. The record man would operate under Donnie Kirshner, vice president in charge of both the music publishing and record operations. However, Donnie would concentrate mainly on the music publishing end, and the record man would be in charge of Colpix. Many names were mentioned for the post, including that of Paul Wexler, who headed the Colpix operation in its formative years.

Meanwhile Kapp records was readying an announcement about a new A & R man joining its staff. Rumors were that the slot was going to Columbia a. & r. staffer Mike Berniker, who has recorded all of the Barbra Streisand Albums for that label.

New Beatles LP Suit

A new LP known as "The Original Greatest Hits," became the subject of wide discussion in the disk trade last

week. There was plenty of reason. The disk allegedly contained a flock of pirated Beatles performances off two Capitol LP's, a Capitol single and several others contained in VeeJay Beatle releases.

Capitol moved fast to blow the whistle on the firm, known as Greatest Recordings Inc., when it filed suit in New York Supreme Court Tuesday (19) charging the company with counterfeiting. Judge Joseph Sarafite ordered Greatest Recordings to show cause by Friday (22) why its album should not be removed from the market immediately. Service of papers was accomplished late Wednesday (20). Served was Nathan Schectman, alleged head of the combine, at a record store known as Disk-O-Rama, which he operates on Flatbush Avenue Extension, Brooklyn.

Schectman is only the first individual to be named. Spokesmen said that others would be served "as soon as we can catch up with them." The recording, which never mentions the Beatles, but which contains drawings of four Beatle-like hair-do's on its cover, is known to be on sale in at least one large chain store in the Philadelphia main line suburban area. Numerous New York dealers have also been approached. The disk is being offered for \$1.50.

Vee Jay, some of whose disks are involved, is not presently planning a suit of its own. Arrangements have been made that Capitol counsel will keep Vee Jay attorneys informed of all developments and will provide them with copies of all legal documents. Interestingly enough, the situation marks the cooperation of two recent court opponents joining forces against the common foe.

Backing its counterfeit claim, Capitol submitted affidavits by three a & r men. Dave Dexter, Bill Miller and John Palladino (with 75 years collective experience) who declared that "the blend of voices, instrumentation, balance, amount of artificial reverberation, over-tone and 'chance sounds' were the same as those on the Capitol recordings. When played simultaneously, the recordings remained in perfect synchronization electronically."

Though the exact identity of the pressing plant could not be determined at press time, one source described it as being "less than 45 minutes from Broadway."

Counsel for the plaintiff is the firm of Halperin, Morris, Grannett and Cowan. Defending for Greatest Recordings is attorney Warren Troob, known for many years as the counsel for a former rock deejay king.

Troob is known to believe that there is plenty of air in the present legal structure covering this area of the business. Some of his views on this have become known to plaintiff's counsel, a fact which led to the calling of an informal meeting of disk industry lawyers following the regular copyright lawyers luncheon meeting Friday (22).

Reprise Goes All Out

When you get three names like Sinatra-Crosby and Waring on one LP you let the world know about it. And that's just what Reprise Records has been doing with its Frank Sinatra-Bing Crosby-Fred Waring album of "I hear America Singing." Firm has given the LP the biggest merchandising push in the history of Reprise Records. More than 900 radio stations will program the album on Memorial Day, in a patriotic salute. All members of Congress, the U. S. Supreme Court Justices, and major figures in the Executive branch, have received copies of the album. Set has won the Album of the Year award from the Freedom Foundation at Valley Forge. (And it is selling too.)

Reprise and its parent firm Warner Bros. have decided to hold a joint fall sales convention this year. It will be held in Las Vegas, on July 19, and the headquarters will be the Sands Hotel. To ease the evenings of the distributors, managers and sales personnel from both firms, there will be a special evening show at the Sands featuring Dean Martin and other artists on the WB-Reprise roster. Executives Joel Friedman, Bob Summers and Joe Smith are planning the meet which will show the firms' fall product lines.

B. Lawrence To Ric

Joe Csida, head of Ric Records, finally named his national sales and promotion manager. New executive is Bernie Lawrence, former indie publisher-manager-producer, and former manager of Canadian-American Records. Lawrence has already been talking to Ric's nation-wide lineup of distributors and will soon make a swing around the country to visit them all. Ric Records is readying its first album releases and expects to have them available within a fortnight.

Behind The Ska

Until last week the Ska, a native dance from Jamaica, was familiar only to those record manufacturers who had recorded the Ska rhythm, hoping to come up with another twist.

Then the Jamaican Government, anxious to exploit what might turn into a tourist attraction, hired New York publicist Mal Braveman to publicize and promote the dance. Within days Braveman had set legitimate column plants about the Jamaica Ska in Dorothy Kilgallen's syndicated column, in Bob Sylvester's New York Daily News column, and in society writer Joseph Devers column in the New York World-Telegram.

From these column items, which Braveman says are as important reading to magazine writers as to the general public, Braveman's office has already received calls about the Jamaica Ska from Time Magazine, and Women's Wear Daily, both wanting to know more about it so they can explain it, in words and pictures, to their readers.

The Palisades, N. J., Amusement Park called the Braveman office asking for a demonstration of the Ska at the park, on what the Palisades establishment would publicize as "Jamaica Ska Day."

Braveman, with six Ska experts at his call, courtesy of the Jamaican Government, placed the group in Trude Heller's, a New York club that has specialized in the twist, and for whom Braveman handles the publicity.

High fashion photographer Jerrold Schatzberg, currently

TOP OF THE NEWS

Phil Lang. Franz Allers conducts the orchestra. Set will be issued the end of May.

Shaw Chorale Tour

The Robert Shaw Chorale left last week for a trip through Latin-America under the auspices of the U. S. State Department. Tour will last six weeks and will cover major cities in Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, Paraguay, and Brazil. This is the second State Dept. sponsored tour for the RCA Victor choral group.

RCA Victor, by the way, will salute the New York World's Fair in June with a recording of Ferde' Grofe's "World's Fair Suite." Recording is by the World's Fair Symphony Orchestra under Paul Lavalle.

Aral to Brit. Decca?

LONDON
Decca is expected to buy Aral, a London indie company. Though Decca has not confirmed the deal, the industry expects the take-over soon. It would solve Aral's financial problems and give Decca a stake in the market for cut-price extended play cover discs via Aral's Top Ten label. At present Pye's Top Six and EMI's Hot Six are both offering covers of six top hits on one 45 rpm disc selling at the price of a normal single. Pye so far is winning the sales race. Aral's Top Ten discs (also featuring six songs for the price of a single) backed by Decca's promotion and distribution would be a serious threat to Pye. Aral also has a normal price label, Windsor. Whether Windsor would continue after Decca's take over is doubtful.

Teifer's Music Post

Gerald Teifer was named last week to the post of professional manager of April-

Blackwood Music, the Columbia Records publishing firms. He will report to Dave Kapralik, general manager of the companies. Teifer had been handling promotion and publicity for the New York branch of Acuff-Rose Music, and was before that the head of Ricar Productions.

Four Seasons Tour

GAC'S Bob Astor has set a national one nighter tour for the Four Seasons that will start on July 31 and go through Labor Day. With the Four Seasons will be many acts, including Terry Stafford, Tracey Dey, and Barbara Lynn. Other acts are now being set.

CISAC London Meet

BMI executives Robert Burton, Sydney Kaye, Leo Cherniavsky, and BMI composers Gunther Schuller, William Schuman and Roger Sessions, will attend the CISAC (International Confederation of Societies of Authors and Composers) in London during the week of June 14. BMI is the only U.S. member of CISAC, which will devote its June meet to problems relating to international protection of authorial rights and the administration of performing rights organizations.

Talmadge Gets Firm

As reported exclusively in Music Business four weeks ago, Art Talmadge has purchased Musicor from Aaron Schroeder. His partners in the Musicor scene are H. W. Pappy Daily and Thomas Zitlin. Gene Pitney is the hottest artist on the Musicor label. Also coming on the label, according to Talmadge are Tito Rodriguez, Melba Montgomery, Judy Lynn, Ralph Marterie, and others. Talmadge also said that George Jones will join his label next January.

Baker to Colpix

Colpix Records signed jazz trumpeter Chet Baker and gospel singer, Rosetta Tharpe to exclusive contracts last week. Baker, who recently returned to New York, has already cut an album for the label, and an early LP for Miss Tharpe is in the works.

B. B. Still at Para.

Last week Kent Records (the Bihari brothers) said it had repacted B. B. (Blues Boy) King, after the chanter's three year stay with ABC-Paramount. "Not so," says ABC-Paramount head, Sam Clarke, this week. Referring to King, Clarke noted, "He is under an exclusive contract which will remain in effect for a considerable period of time to come."

Clarke added that "Any recordings for other labels or negotiations for a contract commencing prior to the expiration of ABC-Paramount's contract would be a violation of our contract rights."

Gospel Music Meet

Ninety to 95 per cent of the gospel music business—manufacturers, publishers, artists, managers, bookers, radio-TV people and publications — are expected to be represented at the organizational meeting next week for the Gospel Music Association.

According to Cecil Scaife, head of Songs of Faith Records in Nashville, the organization will be formed to build an image for the gospel music field, and to develop an awareness of the power of this music for radio and TV sponsorship. The meeting will be held at Nashville's Dinkler Andrew Jackson Hotel Wednesday.

Country Take So-So

The Country Music Cavalcade of Stars, a three hour country music production which played four performances at Madison Square Garden last week, may return to

the Garden next year.

Despite a less than spectacular turnout (about 25,000 for four shows in the 18,000 capacity arena) promoter Vic Lewis was encouraged enough to feel the local market for country music is sufficient to warrant another try.

Reports indicated that last week's bash, which featured a long list of Grand Ole Opry names, hit close to the break-even point. Tradesters, in appraising the scene, seemed to feel that with a more concentrated publicity barrage, particularly at the station level, such a show could come out on top.

Dot Oversea Change?

Dot Records vice president Jim Bailey, flew to London last Friday (22) on the first leg of a three to four week go-round of reviewing Dot's European distribution deals.

Dot is currently handled in England through the Decca organization. Though no official comment was forthcoming, it is known that Dot has not been completely happy with its Decca arrangement. At press time there was no clear cut indication of whether the Decca tie would be maintained or severed, but if the latter became the fact, the betting was the firm would tie up with Pye. Several years ago, before signing with Decca, Dot was on the verge of making a Pye deal.

Dave Berger Upped

Dave Berger, seven-year veteran of ABC-Paramount, has been named assistant to the president. Berger joined the firm as its New York promotion man and eventually took over as national promotion director, a post which included advertising and packaging.

In his new post, Berger will handle liaison between all departments and president, Sam Clark, in addition to advertising. The post was most recently held by the late Natt Hale.

CONTINUED ON PAGE 21

MUSIC BUSINESS

Incorporating music reporter

225 West 57 St., New York, N.Y. 10019

Telephone: Area Code 212,

JUdson 2-2616

Cable: MUSICBIZ NEWYORK

Publisher and Editor-in-Chief

Sam Chase

Editors

Bob Roizat..... Executive Editor
Ren Grevatt..... General News Editor
Jack Orr..... Managing Editor
Barry Kittleson..... Associate Editor
June Bundy..... Radio-TV Editor
June Harris..... Asst. to the Editor

Advertising Department

Walter Blumberg..... Advertising Director
Mel Mandel..... Sales Promotion Manager

Production Department

Eric Van Dycke..... Art Director

Nashville Office

P.O. Box 396; Tel: (615) 255-0492
Charlie Lamb..... Associate Publisher

Hollywood Offices

1619 N. Cherokee; Tel: (213) HO. 9-2392
West Coast Sales

6269 Selma; Tel: (213) HO. 3-8080
Julian Portman..... West Coast Editor

Canadian Office

426 Merton St., Toronto 7, Tel: 485-1679
Walt Grealis..... Manager

International

Graeme Andrews..... London
Record Mirror, 116 Shaftesbury Ave., W1.

Subscription Fulfillment

Send Form 3579 to 225 West 57 St.,
New York, N.Y. 10019

Published weekly by Music Business, Inc.,
225 West 57 St., New York, N.Y. 10019.
Second class postage paid at New York,
N.Y. and additional mailing office. Single
copy price 25 cents. Subscription prices:
U.S. and possessions and Canada, \$2 a
year; Europe: \$35 per year by air, \$10 by
surface mail, payable with order in U.S.
funds. Rates for other countries upon
request.

KORVETTE'S SALES FORMULA: Creative Sell, Deep Stock, Price Right

WHEN DAVE ROTHFELD went to work as record buyer for E. J. Korvette six years ago, the firm was still largely a New York entity in the growing phenomenon known as discount merchandising. There were but nine stores, the company's stock could be bought at a modest price and, according to Rothfeld, "I just felt that 'E. J.' was missing out on a good merchandising deal through a great dearth of classical product.

By 1963, a revolution had occurred. The company claimed the title as the number one merchandiser of records in the U. S. and backed up its claim with figures: a \$20,000,000 gross sale of records during the year.

From nine stores, the chain had grown to 32 in mid-1964. From January until May of 1964, 10 new outlets opened. Seven more were scheduled before the end of the year. Currently, there are 14 stores in the greater New York area (four new ones opened this year), with the balance stretching out to such points as Camden, N. J., King of Prussia, Pa., Baltimore, Falls Church, Va., Detroit and Chicago. St. Louis is currently high on the list for an early opening.

THE INCREASING NUMBER of stores has helped swell the annual gross, but each individual store is also pulling its own weight in terms of steadily increasing sales of disks. All stores handle records and the view now is that all future new entrants will too. This will include locations not only here but overseas as well. The prime foreign target now is understood to be Great Britain.

Rothfeld, who has been the architect of Korvette's disk sales growth, attributes his success to creative selling, depth stocking of catalog, heavy advertising, a highly competitive—perhaps militant—would be a better word—pricing policy, and the most elaborate store-to-store communications network to be found in the retail business.

"In this business, you've just got to have the product when it's wanted," says Rothfeld. "That's why the ability to contact is so important. We can dial any department in any of our 32 stores direct from here at any time. And the fact is that we're in touch with our managers many times a week." To accomplish this direct wire set-up, Korvette has established a giant automatic telephone circuit nerve center in its Sixth Avenue Phoenix House headquarters. The circuits are big enough to serve a medium sized city.

"Our local store department managers work with us through three regional managers we have serving the mid-west, the northeast and the south Jersey, Pennsyl-



AN EXAMPLE of Korvette's strong merchandising efforts: The firm recently gave over four windows in its Fifth Avenue, New York store to the Columbia "Manhattan Tower" LP with Robert Goulet. Two of these elaborate, tasteful displays are shown here.

vania, Maryland and Washington areas," Rothfeld continued. "They work directly with us, using the trade paper charts as a starting point on buying product. But each one buys through local distributors.

"We try to hire salesmen who are specialists, people who know jazz, the classics and folk music, for instance. Each one of the specialists has to have a general knowledge too, but he can always refer to another expert if a customer needs help. My theory has always been to take an interest in the customer and to try to help him build a good collection. When I was a salesman with Heinz and Bolet, I worked that way.

"PUT IT THIS WAY. We have our buying refined to a prescribed list of musts and we feel we can give a customer literally anything from Monteverdi to Mantovani. And we can also sell him singles. These, we get from N eDweal, a one-stop service firm. It's the only way we can really be protected. Doing it any other way, you can never be sure that a salesman isn't pushing his version of a song over the one that might be happening. And sometimes finding where a source is becomes difficult. This way, all that worry is somebody else's problem. And we have the right merchandise at the right time."

Frequently, trade sources have claimed foul at what they call Korvette's "destructive price policies and loss leader philosophies." Not so, claims Rothfeld.

"As a matter of fact, we recently raised our average level of prices in New York from \$2.54 to \$2.79. Our prices depend on the competition in every market. And we tab the price on every record we sell, even if it is a feature price deal in an ad, to show a profit. We do not ever plan to lose money on any record."

One of the biggest records ever for Korvette, as it was for the whole industry, was Cadence's "First Family." An example of the sales power of the chain is the fact that the firm sold close to 500,000 copies of the album, meaning that perhaps 10 percent of the national sales of the LP was achieved by Korvette. "And again we didn't break the price on that til long after the big wave was over. We showed a good profit on that one," said Rothfeld. "But we won't be undersold either. We'll always be competitive in every market.

"When Columbia came up with its new price plans last year, and Epic did later on, sure we laid low on both of them for awhile. We didn't put the records out on display. If we had to pay more for them than for others why should we push their product? You ask why we didn't raise the price of Columbia to make up the difference. It isn't that easy to do it for just one label when your operation is so automated. Finally though, our competitors began going up in price which allowed us to do the same across the board. And one other thing is the fact that those

CONTINUED ON PAGE 12

KORVETTE'S FORMULA

CONTINUED FROM PAGE 11

labels have been hot and we can't afford not to sell them.

"WITH CAPITOL, it's not any secret that we've been de-emphasizing them too. But now we've found that the racks have been knocking off on Capitol even more so now we've decided to push Capitol, despite the lack of any deals, because we're picking up the business the racks are not taking for themselves.

"As far as Capitol goes, I can't blame them for cutting out the special discounts. It's probably a fair arrangement the way they're doing it. But if anybody should get the special functional discount, it's stores like oKrvette. We're performing a real function for the manufacturer by giving them catalog spread. They've got a tremendous investment in their catalogs. What function does the average rack jobber do with catalog? Pushing cut-outs and cherry-picking is what most rackers

do. What good is that to a manufacturer?

"Cut-outs, I'd say, are a really destructive influence on this business. Some records are automatically ear-marked as cut-outs when they're being recorded. And you also have a situation where some companies will actually press up new copies of albums that have already become catalog cut-outs.

"I THINK the RIAA should take a stand on this cut-out problem. It should be understood that all cut-outs be so labelled in big, open, block lettering on every album. The ideal would be to destroy the mall but lacking this, they should be identified.

"It would be very helpful too, if the manufacturers would agree on some uniform method of color-coding albums as to stereo, monaural and particularly as to re-channelled or synthetic stereo. Some companies don't indicate this very carefully and it's very misleading.

"There is another thing that manufacturers could do to help the dealer and help themselves. They should put a two-part tab or ticket on each album, that

identifies the album. The check-out clerk could then just pull off half of the tab and at the end of the day they would have a fast, up-dated inventory count, without having to go through the laborious old-style inventory checking. This would enable them to keep orders updated and to always have sufficient quantities of key product. It might cost a little more for the manufacturer but he would reap the benefits in extra sales.

"THAT'S ONE WAY we can all make more money. Another way we do it here is to pick out a product that's good but never got a real big push and we push it in ads. We look for things like this, like Vanguard's Complete Beethoven Sonatas package and we advertise it. You wouldn't believe the response we get. There is so much good but unknown or unrecognized product around.

"There is a considerable amount of good budget product around too. You have to pick and choose carefully but some of it sells very well. We do a good bit of business, for instance, with Pickwick, Miller International and Ambassador."

DAVE ROTHFELD, Division Merchandise Manager for records, audio equipment and books for E. J. Korvette, has been a record collector for 30 years. For the last 15 of these years, he's been in the record business.

"I was a nut for classical and all kinds of good music," said Rothfeld last week. "Now I just like everything that sells."

Rothfeld started his career working in a theatrical agency for Leland Hayward. But 15 years ago, his love for records got the better of him. "I started at the bottom as a clerk at Heinz and Bolet in downtown Manhattan and pretty soon I was made the manager," said Rothfeld. I worked five years there and I really learned the record business."

THEN ROTHFELD moved to Urania Records where he worked in sales and even produced an album by the Korean Children's Choir for the benefit of Korean orphans. Eight months later he started an 18-month stay with Bruno



New York, working in the electronics wing of the distributorship. Another year and a half stint with his old employer, Urania, followed, preceding his move to Korvette in 1958 as record buyer.

Today, six years later, Rothfeld heads up an eight-man operation in his job as Division Merchandise Manager for the three areas of records, audio equipment and books.

Working under him in New York as record buyers are Bob Goemann and Howard Schisler. The book buyer is Leon Gross while Harold Weinberg and Marvin Lazansky operate as the audio buyers.

On the road, Rothfeld has three regional managers, who supervise store activities in all three fields. The mid-west man is Jim Frey. In the Northeast, it's Bob Pavalaka, while Sam Rubinstein works the South Jersey, Pennsylvania, Baltimore and Washington area.

Reviews of the Week

NIGHT CLUB: Woody Allen

As many people will tell you—including Colpix which has him signed up—Woody Allen is one of the half-dozen funniest men in the world. That reputation isn't tarnished in his current appearance at New York's Village Gate.

And he has a chance of being even funnier this summer when he takes over Johnny Carson's "Tonight" spot for a couple of weeks.

In his work at Artie D'Lug-

off's joint, Allen seems a little worn. ("My ex-wife is a great cook and street fighter" was awfully funny first time around.)

But he is an inventive pixie ("out in the suburbs their values are God and carpeting"), and here, backed by Judy Henske (Elektra), a big doll of a girl, and the Modern Folk Quartet (Columbia), he heads a whale of a show.

J.O.

NIGHT CLUB: Bobby Rydell

Slim, jockey-sized Bobby Rydell returned to the Copa last week, opening that well-known boite's annual prom season, with an act that unfortunately has its ups and downs.

Unlike his debut there several seasons back, when the excitement of it seemed to carry the singer to the heights, this go-around is frankly disappointing.

Best received is his reprise of such disk clicks as "Volare," "Sway," "Forget Him," and his

most recent, "World without Love." He also turns in a fine drum job in a duet with his regular drummer. But that's not what the Rydell people pay to see.

In the singing department a bit too much vocal gimickry has crept in. He has a tendency toward a highly stylized approach which would be better dropped in favor of good old-fashioned straight singing like he used to do before he hit the big time club circuit.

REN GREVATT

FRANCE'S DOUBLE SIX SAYS IT CAN IN U.S.

Can the Cool Vocal School Sell?

FOLLOWING THE RECENT COLLAPSE of the Lambert, Hendricks and Bevan combine, followers of what might be called the cool experimental vocal school have been pretty hard put to it to find anything to their liking.

Those who ventured to Woody Herman's Carnegie Hall concert a week or so ago, were taking heart. They found a group singing there that they'd occasionally heard something about. Most listeners to the records of the Double Six of Paris, which made its United States debut on the Herman bill, have satisfied themselves with the thought that the kind of vocal fireworks offered by this group couldn't be human. It's just too wild, far-out and complicated, is the common cry.

Yet they do exist, as an admitted fan with ball point pen and notebook found out last week at the Fifth Avenue office of Philips Records. Monique and Louis Aldebert, an attractive Gallic couple, both of whom are members of the Double Six, explained how it's done.

"WE GOT STARTED through our leader, Mimi Perrin, who was really first inspired by Lambert Hendrick and Ross," explained Monique. "Mimi loved the big band arrangements and most of what we do now and did when we first started singing five years ago are simply vocal transcriptions of big band arrangements.

"And we make it sound like we really are the big band by overdubbing," said Louis Aldebert. "In almost all our recordings, there are at least two parts for each voice (hence the name "Double" Six), and sometimes in a few instances, we go higher than that for maybe 15 parts all together. That would include trumpet, trombone and reed parts you see. Its like a wild stereo effect.

The actual voicing of the group comprises two sopranos and an alto and a tenor, baritone and bass, which allows for much flexibility. "Sometimes it's a problem to re-create in a personal appearance what we actually have on a record," Louis continued. "Because obviously we can't over-dub. Yet we have to use the broadest spread of parts to get the proper effect. It means using a lot of what you call head sounds or falsetto, which is a terrific strain on the voice."

THE GROUP HAD AN EARLIER LP out on Capitol, using band arrangements of Quincy Jones. Now they're on Philips where they've had "Singing and Swing-ing," a third set with Dizzie Gillespie (described by various tradesters as a



LEFT TO RIGHT, Top row: Mimi Perrin, Monique Aldebert, Claudine Barge; bottom row: Bob Smart, Louis Aldebert, Jean-Claude Briodin.

gasse) and a fourth upcoming devoted to the songs of Ray Charles.

Interestingly enough, one of the earliest in the French cool school, the Blue Stars, first had an LP out in this country 10 years ago on the Mercury label. Some of the performers in that group later became affiliated with the Double Six, leaving behind them for posterity, at least one great Blue Stars disk, "Lullaby in Birdland."

Now the Double Six is on the Mercury-affiliated Philips label while another successful offshoot of the Double Six, known as the Swingle Singers, is also on the Philips label. It's an odd set of circumstances, particularly in light of the almost total absence of anything else like it on the scene in France or here in America.

"I don't really know what's happened," said Louis. "Lambert Hendricks and Bevan were an exciting, artistic group. They had much to offer and yet they have broken up. How do you explain it? I don't understand."

"And then you have the Hi-Lo's," Monique said. "They are fantastic, formidable, the greatest musically I have ever heard. What has happened, where are they now? You Can't even tell me where they are appearing."

STILL, both Aldeberts think the creative and competitive climate is far better for them in the States than in their native France. "In France, there are many ama-

teurs singing, you know? They think they have a talent so they get a portable tape recorder and the first thing that happens is that somebody is putting out a record. But most of them can't read a note of music. There are talented Frenchmen, of course, like Claude Nougaro and Henri Salvador, but in America there is so very much competition, you work harder and so, you get better at what you do."

"Let's say that France doesn't quite fill the needs for a competitive drive. In America we can find plenty of the spiritual, artistic food we need."

Counting a lot on that is veteran booker, Willard Alexander, who is preparing the debut concert tour in America for the Double Six. Although the group, consisting of the Aldeberts, leader Mimi Perrin, Jean Claude Briodin, Claudine Barge and Bob Smart (the lone American interloper) was due to return to Paris shortly (The Aldeberts will visit in-laws in Philadelphia first) they'll all be back next fall for a month-long tour (or possibly more).

MEANWHILE, Philips will soon release the Double Six's fourth album, the Ray Charles set, which it feels can create quite a stir. Strong merchandising and promotion efforts will be tied in with the album and the group's tour here next fall—it's first on the North American continent, except for a few Canadian dates several years back.

REN GREVATT

TUNING UP FOR NEWPORT

Bustling George Wein, Veteran Producer, Gets Set for July's Jazz and Folk Festivals

SOON THE SOUND OF THE CARPENTER will be heard in Newport's Freebody Park. And soon the new lighting system and the new sound system will be installed. Within a few weeks a brand new piano will be tested for sound quality, and if it passes the test will be ticketed for the same Freebody Park.

All of these preparations are preliminary steps in getting ready the world's most famous jazz weekend of concerts, the yearly Newport Jazz Festival, and its

sister concert series, The Newport Folk Festival.

These steps are only part of the story. Right now a staff is being set up to handle the myriad details involved in the twin concerts, and accommodations are being arranged for hundreds of performers, managers, and visiting dignitaries. Tickets will soon be printed, as will the press passes for critics from all over the country and many other nations throughout the world.

WHILE ALL THIS IS going on, the actual engaging of the talent is going on as well. Some of the talent has already been set (see boxes), but much more will be signed to fill the four evenings and two or three afternoon concerts that the two festivals require. They are not far away. The Jazz Festival will be held the weekend of July 4 (July 2 through 5) and the Folk Festival from July 23 through 26.

The man behind the two festivals is round, energetic George Wein, who has produced all but one of the nine jazz festivals held at Newport since 1955, and both of the folk festivals there. In addition to Newport, Wein has produced jazz festivals in many other cities, and today produces festivals and concerts both in this country and abroad. He also produces jazz albums (currently for United Artists Records) and plays a lot of jazz piano with a combo consisting of Ruby Braff, Bud Freeman, and occasionally Pee Wee Russell.

Wein says he's been in full swing in setting up for Newport since April. But actually he's been working on Newport since the close of the 1963 concerts, which happened to be among the most successful ever held there—both jazz and folk. Wein hired many of the performers for this year's festivals at the conclusion of last year's shows. And he has been engaging others all during the year, usually with a casual "I'll see you at Newport, okay?"

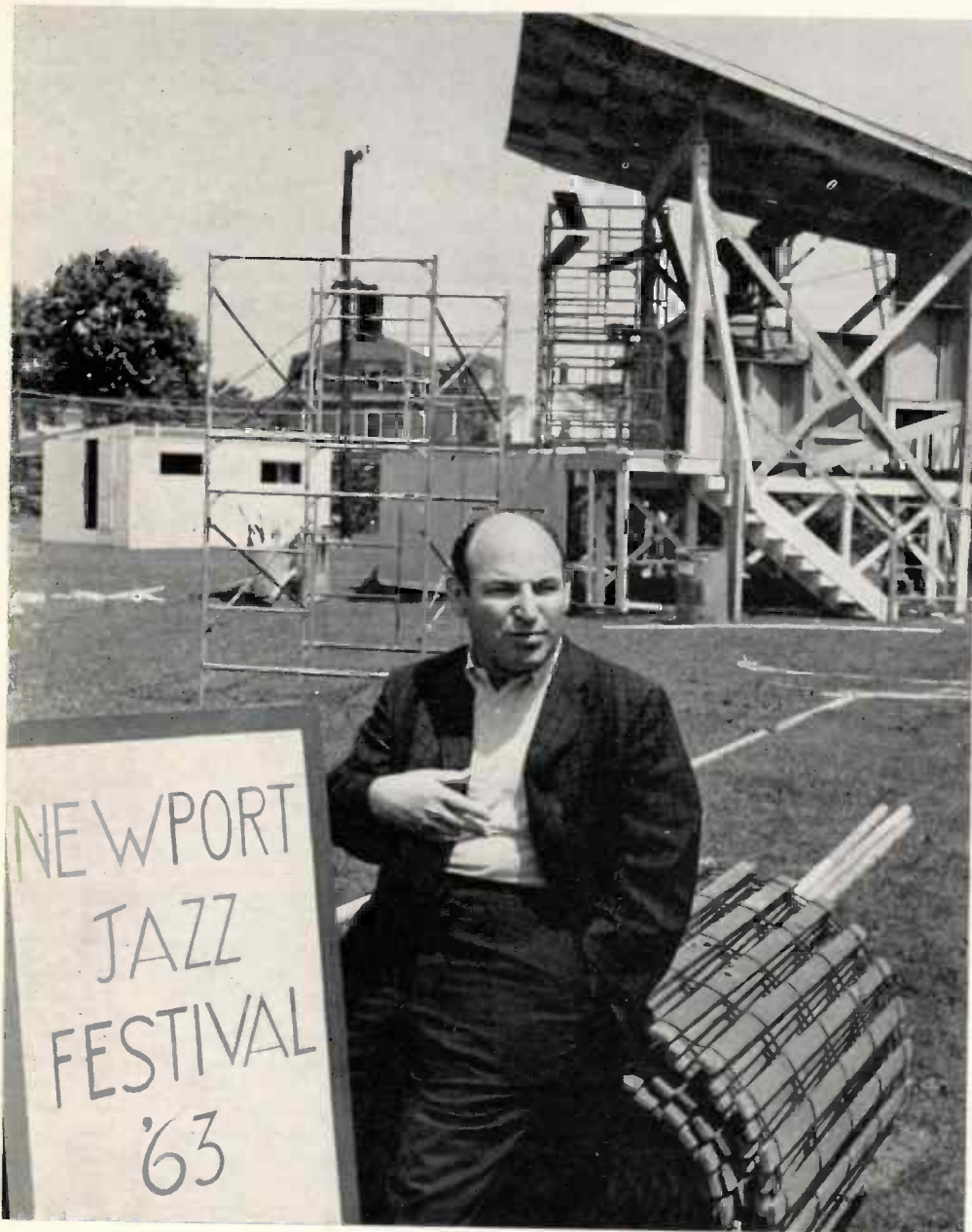
Since Wein has the same loyalty toward Newport as an old Blue toward Yale he doesn't expect anyone to turn down Newport. The few who do, he says, play it again another season.

Wein has some very pointed views on running concerts, whether they be jazz, or folk or blues, or anything else in the entertainment world. He says that the most important aspect of putting on a show is to stay within the budget.

"After you've figured out just what you can spend and make your profit," he says, "stay in your budget. If you can't stay within your budget—then don't put on your show. No extra act that takes you over budget will draw enough additional customers to make a profit for you. At least that's been my experience," he says.

He also has some interesting views on the difference in folk and jazz audiences. "Even though they are the same age group, they don't understand each other. They are few jazz fans who are folk fans and vice versa. The reason for this is the difference in the music. Jazz rhythm emphasizes the second and fourth beat; folk music emphasizes the first and third.

However, there are a few artists who



Wein supervises everything, from setting up the chairs . . .



... to getting the acts on stage on time.

could play a folk or a jazz concert and fans of both types of music would enjoy them. Someone like Muddy Waters, for instance. He sings blues authentically for both folk fans, and with soul for jazz fans."

In booking his twin festivals this season Wein notes that there are plenty of new folk acts coming up, but many less new jazz acts. "It's very hard for a jazz act to come along these days. They must not only be good to make an impression, they must be the best of the new talent. The one new act that I'm really strong about is Rod Levitt who records for Riverside.

EUROPE DOES NOT come through with a lot of jazz talent, according to Wein, because the British, French, German artists, etc., are still imitating American jazzmen, rather than creating a style of their own. "It doesn't have to be this way," says Wein. "Think of Django Reinhart.

Martial Solal is another European artist who has created his own style. Once the European artist comes to the U.S. however he falls in well with anyone he plays with."

Wein, except for his Newport concerts, a jazz concert in Pittsburgh (June 19-20) for the Bishop of Pittsburgh with co-producer Mary Lou Williams, and the Ohio Valley Jazz Festival, has been turning more and more toward producing concerts in Europe. According to Wein it's possible to rent a concert hall reasonably enough in the large European cities to make a profit. In the U.S. says Wein, the price of a concert hall is so high it's almost impossible to make out. In Europe he says a promoter can be sure of a bigger crowd for a jazz concert than you ever can in the U.S.

"If you can get a crowd of 1000 at a jazz concert in the U.S. that's great," says Wein. "In Europe you can get 1500 to attend, and with the cheaper price of the hall, you make money."

"It isn't that you have more jazz fans there than here. In the U.S. there is no organized jazz public, like there is in Europe. Then again you have less jazz talent over there, so when American artists tour abroad they automatically attract large crowds. Here we have them all the time so they convey the same sense of excitement as abroad. The American jazz public will attend festivals in much bigger crowds than they attend concerts."

LAST YEAR'S folk festival at Newport actually outdrew the jazz festival. Wein

says this was natural due to the recent popularity of folk music throughout the country. "At Newport, we are not interested, however, in the fad aspect of folk music. We strive to present real folk festival with true folk artists."

When the Newport Jazz Festival is over, Wein will fly to Japan to present the first jazz festival in that country. When that is over he flies to Newport for the Folk Festival. Three weeks after that he puts on the Ohio Valley Jazz Festival in Cincinnati on August 14, 15, and 16.

It's a busy life for Wein, but it's that energy that has made possible the growth and success of the Newport Jazz Festival, one of the most famous, nationally and internationally, music festivals in the U.S. Given enough time the Newport Folk Festival could turn into the same type of international attraction under the Wein aegis.

BOB ROLONTZ

The Lineup So Far for The Newport Jazz Festival

July 2-5

Louis Armstrong
Count Basie
Dave Brubeck
Thelonious Monk
Jimmy Smith
Sarah Vaughan

The Lineup So Far for The Newport Folk Festival

July 23-26

Peter Paul & Mary
Bob Dylan
Odetta
Theodore Bikel
Judy Collins
Frank Proffitt
The Staple Singers
Doc Watson & Family



... to getting the acts on stage on time.

could play a folk or a jazz concert and fans of both types of music would enjoy them. Someone like Muddy Waters, for instance. He sings blues authentically for both folk fans, and with soul for jazz fans."

In booking his twin festivals this season Wein notes that there are plenty of new folk acts coming up, but many less new jazz acts. "It's very hard for a jazz act to come along these days. They must not only be good to make an impression, they must be the best of the new talent. The one new act that I'm really strong about is Rod Levitt who records for Riverside.

EUROPE DOES NOT come through with a lot of jazz talent, according to Wein, because the British, French, German artists, etc., are still imitating American jazzmen, rather than creating a style of their own. "It doesn't have to be this way," says Wein. "Think of Django Reinhart.

Martial Solal is another European artist who has created his own style. Once the European artist comes to the U.S. however he falls in well with anyone he plays with."

Wein, except for his Newport concerts, a jazz concert in Pittsburgh (June 19-20) for the Bishop of Pittsburgh with co-producer Mary Lou Williams, and the Ohio Valley Jazz Festival, has been turning more and more toward producing concerts in Europe. According to Wein it's possible to rent a concert hall reasonably enough in the large European cities to make a profit. In the U.S. says Wein, the price of a concert hall is so high it's almost impossible to make out. In Europe he says a promoter can be sure of a bigger crowd for a jazz concert than you ever can in the U.S.

"If you can get a crowd of 1000 at a jazz concert in the U.S. that's great," says Wein. "In Europe you can get 1500 to attend, and with the cheaper price of the hall, you make money."

"It isn't that you have more jazz fans there than here. In the U.S. there is no organized jazz public, like there is in Europe. Then again you have less jazz talent over there, so when American artists tour abroad they automatically attract large crowds. Here we have them all the time so they convey the same sense of excitement as aboard. The American jazz public will attend festivals in much bigger crowds than they attend concerts."

LAST YEAR'S folk festival at Newport actually outdrew the jazz festival. Wein

says this was natural due to the recent popularity of folk music throughout the country. "At Newport, we are not interested, however, in the fad aspect of folk music. We strive to present real folk festival with true folk artists."

When the Newport Jazz Festival is over, Wein will fly to Japan to present the first jazz festival in that country. When that is over he flies to Newport for the Folk Festival. Three weeks after that he puts on the Ohio Valley Jazz Festival in Cincinnati on August 14, 15, and 16.

It's a busy life for Wein, but it's that energy that has made possible the growth and success of the Newport Jazz Festival, one of the most famous, nationally and internationally, music festivals in the U.S. Given enough time the Newport Folk Festival could turn into the same type of international attraction under the Wein ageis.

BOB ROLONTZ

The Lineup So Far for The Newport Jazz Festival July 2-5

Louis Armstrong
Count Basie
Dave Brubeck
Thelonious Monk
Jimmy Smith
Sarah Vaughan

The Lineup So Far for The Newport Folk Festival July 23-26

Peter Paul & Mary
Bob Dylan
Odetta
Theodore Bikel
Judy Collins
Frank Proffitt
The Staple Singers
Doc Watson & Family

**THE ORIGINAL RECORDING OF
"YESTERDAYS GONE"
IS ON
WORLD ARTISTS RECORDS**

*If you don't believe that this is a
great record and the hit ask the
D.J. that's playing it. They all are.*



**CHAD STUART
and
JEREMY CLYDE
"YESTERDAYS
GONE"**

WA 1021

**THE FIRST ENGLISH GROUP THAT
IS BEING PLAYED BY BOTH R&B
AND POP STATIONS NATIONAL-
LY. WATCH THIS RECORD COME
ON. MANY OF THE TOP STATIONS
ARE PICKING THEIR RECORD.**

Introducing
**THE
SHEVELLES**



WORLD ARTISTS RECORDS,

**A NAME THAT WILL BE ON THE
CHARTS MANY TIMES OVER.
THIS 14 YEAR OLD SINGING
SENSATION IS TOPS.**

*Watch for Christine, She Will
Be Coming to the U.S. To Meet
the American Record Trade.*

**CHRISTINE
QUAITE**

singing

**"TELL ME
MAMA"**

WA 1022



"OO POO PA DOO"

WA 1023

nc. 550 Grant Street, PITTSBURGH 19, PA. 412-281-1110

PHILADELPHIANS CUT THE VERDI 'REQUIEM'

Ormandy Hallmarks: Planning, Nuances

ON FRIDAY, MAY 15, Eugene Ormandy briskly mounted the podium at Philharmonic Hall, marking the third and final concert to be offered by the Philadelphia Orchestra as part of Lincoln Center's contribution to the World's Fair. From the freshness and energy with which the illustrious conductor and his celebrated orchestra approached the program at hand, few in the hall could have guessed that between the time they finished their Wednesday night concert and now, they had completely finished recording the lengthy Verdi "Requiem Mass" for Columbia Records — a mammoth work which requires stamina and great care in achieving a successful performance, particularly for recording.

But then, few people are very aware of just what sort of life a conductor and his orchestra lead in these times. Indeed, they have changed a great deal from the past.

MUSIC MAKING is an expensive business, and Ormandy explained that "one of the biggest items in the budget is rehearsal time. It is the conductor's task to know how to use it efficiently. He must be definite and sure in his own mind, before he steps on the podium, as to what he wants. He can't waste time experimenting.

"The clock is in front of me all the time, and a rehearsal is never begun without being carefully planned.

If there was ever a perfect example of careful planning, the scene at Manhattan Center's Grand Ballroom on Thursday and Friday of that week was it. Columbia Records' Thomas Frost, who produces the Philadelphia's recordings, had arranged a noon call Thursday, one assumed to allow the maestro to get some rest.

"Not so," said Ormandy. "Greta (his wife) and I were up very early; and break-



The soloists: "a fresh confrontation for the conductor." (London, Tucker, Forrester, Amara).

fast was interrupted when I finally got around to signing some correspondence my secretary, Mary, had dutifully sent me over a week ago. It was the first moment I'd had to do it. But then, perhaps some of the orchestra and chorus got in an extra few winks."

The work had been performed the previous night at Philharmonic Hall, but of the soloists involved in the recording, Richard Tucker was the only one repeating his role. The others, Lucine Amara, Maureen Forrester and George London, were a fresh confrontation for the conductor. But to Ormandy, this was no challenge. It has always been his philosophy that the best results are obtained when an artist is given a reasonable degree of freedom.

"A sensitive artist can have the warmth and vitality crushed out of him by too-dictatorial leadership. A stiff, unyielding performance results."

THE PREVALENT atmosphere was exceptionally relaxed. While the background personnel must be given credit where due, the mood was dominated by Ormandy.

Ormandy, the man, is an extremely humane person. To greet him is to find yourself on the far end of a hearty handshake, warm and firm, which is not released until the initial rapport is thoroughly established. And significantly, no one leaves his company without a smile on his face. He is a bit of an elf at times; mischievous and disarming: i.e. when Tucker was engrossed in a critical appraisal of his playback of the splendid "Ingemisco" the maestro whispered, "Quick, give me the name of a good tenor at the Met." "Nicolai Gedda," the reporter said. Ormandy gave the serious minded Tucker a questioning look, and impishly said, "You know, I don't think Gedda could have done better." The control room was shattered by laughter—the loudest coming, of course, from Tucker himself.

This combination of reverence and irreverence is an Ormandy hallmark. He loves his musicians, and they him. He is always down to business, yet is never so to any degree of affectation. There is always room and time for a quick story or a joke or a personal contact. And Ormandy thrives on them all.

Beth Parrish, an extremely attractive young lady who has been director of public relations for the orchestra since the beginning of this season, nodded in the direction of Ormandy, and exclaimed: "You really have no idea what a person he is. No two days are alike. He broke the soloists up this morning when they came in re-telling a marvelously funny tale



"Ormandy's rapport with the soloists is particularly engrossing." (Here with producer Thomas Frost (foreground) and left to right, Amara, Tucker, Forrester, London).

about the one and only time he recalls having seen Heifetz perspire. He's so astute in observing people. He has the eye and ear of a master caricaturist. And where he gets his energy I'll never know. He's on the go all the time, and always as fresh as though he just came back from a sabbatical."

BY MID-AFTERNOON, Thursday, they were recording the majestic "Rex Tremendae." The 80-plus body of Westminster Choir singers were in their place and the maestro had few words to say to the soloists—mostly answering questions as to tempi and dynamics. He cautioned the chorus as to the attack, and precision of the sixteenth notes; glanced at the strings and noted he wanted strong entrances and crescendo from the 'cellos. He alerted the oboes that they might be better heard, and they began.

Everything went smoothly for the first few minutes. Then there was a noise in the studio, and Ormandy stopped to wait for a cue from the engineers. They questioned the stopping, and said they heard nothing—possibly it wasn't enough to get on the tape, and Ormandy, unruffled, smiled at the ensemble of forces, and said—well, maybe we'll do better next time. And they did.

Miss Amara asked if she might not be a bit sharp—and the maestro suggested a playback—to confirm that she was not.

THE PROCEEDINGS went according to a master pre-planned schedule—with no confusion or conflict. Ormandy's rapport with the soloists was particularly engrossing. Since the choir and orchestra had performed the work together before (with ample rehearsal) it was a delight to see the conductor leaning towards the soloists, milking every note with them with a degree of body English that would chagrin Balanchine and his balletic charges. He breathes with them, he soars with them, he shares their trepidations when the high, sustained passages arrive.

IN SHORT, Ormandy participates to the fullest in everything he does. Technical problems unique to recording can easily be the cause of great aggravation; but for the most part the maestro remains unperturbed. He is a veteran at recording (nearly 150 albums in the Columbia catalog) and he holds three gold discs for albums selling over \$1 million. ("The Lord's Prayer, Vol. 1," "The Messiah" and "The Glorious Sound of Christmas.") And the orchestra's catalog brings in excess of \$1 million each year, according to Columbia.

Said Ormandy: "recordings are marvelous things. After all, it's the only way we have of letting future generations know what we are doing here and now. And technically, they have come along so far, I wonder where we could go next. Imagine, if we could have had all those magnificent Toscanini recordings done with today's technical advances. What a remarkable treasure that would be."

"Also think of the many people who do not live in large cities where music is performed or of the many shut-ins.



... "A mammoth work requiring stamina and great care . . ."

Recordings are their only contact with great music. I'm grateful I was born when I was. While recording is very very hard work, it has wonderful rewards. I hope the public appreciates them as much as I do."

BY 2:30 P.M. FRIDAY, the entire "Requiem" had been finished, but the day

had only begun for Ormandy and his orchestra. They had a rehearsal at Philharmonic Hall that afternoon with soloist Van Cliburn, and also their evening performance.

Anyone for an easy life?

BARRY KITTLESON

NEW VEIN OF GOLD TAPPED

British Spur A Harmonica Boom

THE BEATLES AND THEIR "LIMEY" MUSICAL COMPATRIOTS have shaken things up plenty at all levels of the business since they moved into the American charts and now they've opened a new vein of gold for yet another wing of the music business.

Thanks at least partly to the invaders from Europe, harmonica sales have enjoyed marked increases since the first of the year, according to spokesman for the granddaddy of all harmonica firms, M. Hohner Inc.

The company, which imports and distributes the product from the parent manufacturing firm in Germany, is run here by third generation, Frank Hohner. His grandfather started the company in the old country 107 years ago.

SALES ARE HIGHER and the firm has watched with interest the growing number of retail outlets now glad to stock harmonicas. Sam Goody's disk chain, for one, is now handling the Hohner line, along with various makes of guitars, banjos and mandolins, which it took on

over a year ago to cash in on the splurge of folk music interest.

The Beatles are being given primary credit for the current harmonica interest.

In fact, so much does Hohner credit the Beatles with the new wave in harmonicas, that the firm came up with a special \$2.98 (consumer price) harmonica kit consisting of a 10-hole, 20-reed harmonica similar in styling to the long-standing favorite "Marine Band" model; music for two of the Beatles' song hits, a harmonica instruction chart and photos of the Beatles with signatures. The blister-pack unit comes ready for rack and counter display.

IN ADDITION to the Beatles, who used the instrument with particular good effect on "Love Me Do," British beat group fans have heard the instrument being used by the Dave Clarke Five, the Rolling Stones, the Merseybeats and the Bachelors, among others.

The British groups have often been likened to and identified with rhythm and blues and folk blues idioms. Many of the long established artists of this school, such



M. HOHNER INC., Hicksville, N. Y., is featuring a special Beatles \$2.98 blister-pack merchandising kit for music and record dealers. Kit includes a harmonica, instruction book, music for two Beatles song hits and photos of the group with their individual signatures.



Britain's Dave Clark Five, which has just returned to the U. S. for an extensive tour and TV dates, features the harmonica sound frequently. Here they blow up a storm on their Hohners.

as Muddy Waters, Little Walter and John Lee Hooker, from the Chicago scene, plus a number of the artists associated with the "deep South" sound as heard on the Memphis-based Excello label, have frequently employed the harmonica sound.

In other fields, the harmonica has also enjoyed a new prominence. In the folk scene, for instance, Bob Dylan has established a sort of trademark effect with his around-the-neck, harmonica holder. Young folkster John Hammond has used one too on his Vanguard disks.

Buddy Lucas plays at least a half dozen instruments including the harmonica and he's played the latter on recent disks by Aretha Franklin, Dion and Brook Benton.

IN THE COUNTRY FIELD, a recent Cumberland (Mercury subsidiary) album features Jimmy Riddle with "Country Harmonica." Meanwhile, Sonny Terry, Richard Hayman and Toots Thielmas all continue active. The latter, composer of the hit tune, "Bluesette," can also be heard on the Mercury set, "Quincy Jones explores the Music of Henry Mancini."

CONTINUED FROM PAGE 10

ROSA Head Quits

Irv Perlman has resigned as president of the Record One-Stop Association. In a brief announcement, Perlman said he was stepping down because of "personal and business pressures."

Perlman was the sparkplug behind formation of ROSA two years ago. The group held several national conventions and most recent plans called for holding a conclave in conjunction with the next Music Operators (MOA) convention in Chicago next fall.

There was no indication as to who Perlman's successor might be.

Joe Maini Dies

HOLLYWOOD

A loaded revolver snuffed out the life of jazz saxophonist Joe

Maini in a most bizarre shooting in the morning of May 8. Joe was 34 years old.

Police said Maini was "playing with a .22 revolver" at the home of a fellow sax player, Ray Graziano, at approximately 1 a.m. the morning of the shooting.

According to reports, Graziano had recently purchased the gun as protection against reported prowlers. He had warned Maini to be careful with the loaded pistol, and departed from the room. Disregarding the warning, Maini placed the muzzle of the gun to his head just above the ear and pulled the trigger. The bullet penetrated his brain.

Rushed to Los Angeles General Hospital, Maini lay in a coma while doctors conducted an examination of the wound to determine if surgery were possible. They decided it was not.

At 8:30 p.m. on May 8, Joe Maini died without recovering consciousness. He is survived by his ex-wife, a son and a daughter.

Born in Providence, Rhode Island 34 years ago, the jazzman was one of the most widely respected saxophonists in jazz. As brilliant a lead alto man as he was a soloist, at the time of his death he was a member of the Shelly Manne and His Men quintet. Recently he had played the lead alto chair with Louis Belson's big band in an engagement at Shelly's Manne-Hole in Hollywood. He also had played lead in the big bands of Gerald Wilson, and during its formation, with Terry Gibbs on the West Coast.

A close friend and musical associate of the late Charlie Parker, Maini to the time of his death played a tenor saxophone given him as a gift by

the jazz virtuoso.

'The Carpetbaggers'

HOLLYWOOD

An extensive music tie-up, including 12 single recordings of the main title theme and love theme, has been set for "The Carpetbaggers" with major labels. In addition, Ava Records will issue the soundtrack album of Elmer Bernstein's score.

"Love Theme from 'The Carpetbaggers'" has been recorded by the following artists: Stan Getz, Verve Records; Mantovani and his orchestra, London Records; Lionel Newman, 20th-Fox Records; David Rose, MGM Records; Henry Jerome, Decca Records.

The main title theme will be waxed by Jimmy Smith, Verve; Jack McDuff, Prestige Records; Elmer Bernstein, Ava Records; Ted Heath, London Records.

AN ALBUM BLOCKBUSTER

NINO AND APRIL SING THE GREAT SONGS



STARDUST WHISPERING TEA FOR TWO
 HONEYSUCKLE ROSE BEGIN THE BEGUINE ST. LOUIS BLUES
 I CAN'T GIVE YOU ANYTHING BUT LOVE
 I'M CONFESSIN' THAT I LOVE YOU MY BLUE HEAVEN WHO
 ALL THE THINGS YOU ARE I SURRENDER DEAR

ATCO 33-162

NINO AND APRIL SING THE GREAT SONGS

STARDUST • I CAN'T GIVE YOU ANYTHING BUT LOVE
 HONEYSUCKLE ROSE • BEGIN THE BEGUINE
 ST. LOUIS BLUES • WHISPERING • TEA FOR TWO
 I'M CONFESSIN' • MY BLUE HEAVEN • WHO
 ALL THE THINGS YOU ARE • I SURRENDER DEAR

33-162

SD 33-162

FROM THE ALBUM
 THE SMASH CHART SINGLE

TEA FOR TWO

6294

ATCO RECORDS

From Jazz to Folk to Country

HOLLYWOOD
 "For over a decade, we've been known mainly as the small but successful jazz label, and now we're taking a big step into new areas of production," stated Richard Bock, president of World Pacific-Pacific Jazz labels.

The label, one of the more successful of the smaller firms dotting the record industry, has recently entered both the country and folk fields. Their first hit was "12 String Guitar" by the Folkswingers. A new release by Tut Taylor, "12 String Dobro," is receiving considerable attention in the Southern part of the United States.

"ENTRY INTO the country blues field came upon when we signed an exclusive contract with Long Gone Miles. His first album, 'County Born,' is creating lots of excitement. It's been released to coincide with Miles' appearance on the Steve Allen na-

tionally syndicated TV show. "We can't forget our bread and butter, jazz," said Bock.

"Our release of Bud Shank's 'Flute N'Folk' has proven to be popular with the record buyers in both folk and jazz fields. It's acceptance has been phenomenal, and we're receiving much airplay. It's a groovy album!"

"We're still proud of our Gerald Wilson and Les McCann new album releases. These bring in the large sales. For example, Wilson's 'Portraits' is getting the best airplay in the man's long career.

"IT HAS HYPED SALES. The Les McCann-Jazz Crusader album, 'Jazz Waltz,' has proven a worthy follow-up to their successful 'Soul Hits.'

"We're a small firm, but built on a sturdy foundation. We move slowly and carefully, in order to create a proper impact. Good product, recognizable personalities, and sound recordings has been our key to success to date, and we don't intend to lower our standards."

JULIAN PORTMAN

Copyright Seminar

WASHINGTON, D.C.
 A. Halsey Cowan, international attorney for Nashville's Pamper Music Inc., conducted a seminar on copyrights for music publishing firms at the Library of Congress May 15 attended by pubbery reps from a wide area.

Other speakers included Waldo H. Moore, chief of the reference division of the Copyright office; Barbara A. Ringer, assistant register; and Joseph W. Rogers, chief of the cataloging division. This was followed by a question and answer period and a tour of the copyright office and an informal reception in the office of the register of copyrights. Attendance included Jay R. Morgenstern, Sunbeam Music; Mrs. Buddie Emmons and Walter Haynes, Moss Rose pubbery; Cora Lee Wilson, Samos Island Music; Ray Baker, Tuckahoe Music; Ailene Lubin, Songways Service; Pearl Ames, Hill & Range Music; Carol Russin, Benday Music; Paul Kapp, General Music; James Hamilton, Selttab Music; and Mr. and Mrs. J. Hall Smith.



Another Cleopatra?

By Barry Kittleson

WHEN THE MET opera moves to its new home at Lincoln Center (1966), the inaugural performance will be of a new American opera by **Samuel Barber**, "Anthony and Cleopatra." Scheduled to play the role of Cleopatra is **Leontyne Price**. **Thomas Schippers** is to conduct.

Franco Zeffirelli, who made his sensational debut at the Met this season when he staged and designed the new production of "Falstaff," will perform similar duties for "Cleopatra." He will also collaborate with Mr. Barber on the libretto.

The opera was commissioned with a Ford Foundation grant. "Cleopatra" will be Barber's second opera to be premiered at the Met. His "Vanessa," which had its debut at the house during the 1957-58 season returns to the repertoire this coming season.

Marilyn Horne, who had such a sensational concert debut at Philharmonic Hall two weeks ago has been signed by Decca Ltd., which means she'll most likely appear in this country on London Records.

MGM/Verve's artist stable will be represented in the New York area by at least four acts next week. **Stan Getz** is currently at the Cafe Au Go Go, through May 29. **Ella Fitzgerald** is headlining through June 8 at Basin St. East, while **Johnny Tillotson** made his Latin Quarter debut stint on May 20. Off Broadway, **Martha Schlamme** and **Will Holt** will re-create their critically acclaimed program of one year ago, "Kurt Weill Cabaret" for an indefinite run at the Jan Hus Playhouse. The show is recorded on MGM Records.

Two singles released this past week featured: the

Brochure Up

WOOSTER, OHIO
 A brand new, three-color, four-page brochure on United Artists' **Kathy Dee** is available to producers, bookers and deejays who write to **Kathy's** management firm, **B-W Music Inc.**, Box 337, this city.

Warner Brothers (on Everest) and the **Roulettes** (on United Artists). Kindly keep that straight (once you get it). Y'd think some folk could keep themselves t'home.

Over one year ago, **Danny** ("White on White") **Williams** had a single on the song "More," which became the big hit of the year for **Kai Winding**. According to **John Talley**, of E. B. Marks Music in Nashville, the tune is getting new birth on radio stations **WMAK** in Nashville and **WYDE**, Birmingham, as well as **WNOX**, Knoxville. Well, it's happened before.

NERI GRIST, the young New York coloratura soprano, who made such a tremendous impact on San Francisco last season, was recently back in town after a triumphant debut as "Lakme" in Bordeaux.

She has been signed with the S. F. Opera company through 1967, and was signed to appear at Salzburg Festival this season on the strength of her reputation. Record companies have been dangling contracts her way, as well they should.

DUKE HAS 2 BIG HITS!

BOBBY BLAND'S
 "After It's Too Late"

and
 "Share Your Love"
 Duke 377

and
ERNIE K. DOE'S
 "My-Mother-In-Law
 Is In My Hair Again"

and
 "Looking Into the Future"
 Duke 378

plus
 New Spiritual Release
GOSPEL COMMANDER'S
 "My Mother Is at Church"

and
 "Somebody Touched Me"
 Songbird 1010

DUKE-PEACOCK RECORDS, Inc.
 2809 Erastus Street
 Houston 26, Texas
 OR 3-1225

An Exciting New Hit
 From Mercury

**"Quincy Jones
 Explores the
 Music of
 Henry Mancini"**

Mercury 2086 SR 2068



Foremost in fine recording

**CILLA
 BLACK**



Windfall for Beatles Publishers

Gil Music Swells Royalties & Performances with Lennon-McCartney Tunes

WHEN THE BEATLES EXPLODED on the American scene early this year, their success meant soaring record sales to such labels as Capitol, VeeJay, Swan, Capitol of Canada, and MGM Records. But record firms (and The Beatles and the Ed Sullivan show) were not the only ones who profited from Beatlemania. Another group were the U.S. music publishers who happened to publish the songs the Liverpool lads had recorded.

Many publishers shared in The Beatles windfall, some through hard work and some because the recordings came in "over the transom," to use an old music publishing expression. The publisher who worked the hardest and who deservedly profited the most, was Gil Music, the George, Irwin and Lee Pincus BMI publishing affiliate.

GIL MUSIC PUBLISHED, in the United States and Canada, the following Beatles' tunes, all written by John Lennon and Paul McCartney: "She Loves You," "I Saw Her Standing There," "I Want To Be Your Man," "From Me To You," "Misery" and "There Is a Place." The firm was also the publisher of "A Taste of Honey," which was recorded by the Beatles and eventually issued here. These recordings were released either on Swan, Capitol or VeeJay, on singles, or in albums, or on both.

According to Irwin Pincus, the seven songs which were recorded by The Beatles sold a total of 30 million records (taking each album track as a separate recording and adding it to the single record sales). According to George Pincus the total income from the mechanical royalties on these seven songs should come to about \$800,000, half of which will go to the British publisher of the songs, Dick James, and the other half to Gil Music.

IT WAS LEE PINCUS who worked out the arrangement with Dick James for the U.S. and Canadian rights to the group of Beatles tunes by Lennon and McCartney. Lee, George Pincus' younger son, had set up the English branch of George Pincus-Gil Music a year prior, called Ambassador Music, Ltd. Lee dug The Beatles when they were just starting to happen in Britain in 1962, long before most U.S. traders had even heard of the group.

Young Lee became friendly with Dick James, the vet music man who was the chief of Northern Music in London, in which Brian Epstein, manager of The Beatles, was a partner. John Lennon and Paul McCartney of The Beatles were publishing all their songs in Northern. James and young Pincus worked out the deal whereby Gil Music handled a flock of Beatles songs for the U.S. and Canada.

However, when Lee Pincus took on these copyrights, no one in the U.S. knew



George Pincus (right) and Irwin run the firm in America.

The Beatles. When their first record was issued on VeeJay, both George and Irwin Pincus here worked hard to put it over, even taking on extra promotion men, to no avail. The record died. So did the Swan record, issued shortly after. Pincus' deal also called for Gil Music to get other records on the songs, and get them they did. The cover versions didn't happen either. When The Beatles finally did happen, in perhaps the wildest scene in the history of the U.S. record business, the Pincus family was in on the ground floor. But then, they had paid their dues.

OTHER U.S. PUBLISHERS also shared in The Beatles bonanza. Lou Levy, of Duchess Music who has a firm in Australia with Dick James, published "I Want To Hold Your Hand." Lennie Hodes (Concertone Music), published "Please, Please

Me," and Mellin Music and Progressive Music co-published "Twist And Shout." The Chess Bros. and The Goodman Bros.' Arc Music published "Roll Over Beethoven."

It is not only the mechanical royalties from record sales that have meant so much to the Pincus operation, but also the performances on The Beatles recordings of songs that Gil Music published. According to George Pincus, performances on radio of his Beatles songs could run from one and a half to two million. This would mean that performance-wise, Pincus' Gil Music firm will rate among a top handful of BMI publishing firms for the year 1964. As George Pincus put it, "We could be in the top guarantee classification at BMI this year."

George Pincus said that though he and his sons enjoy having all those Beatles hits, Gil Music and the other publishing firms also have a lot of other hot songs going for them—none of them recorded by The Beatles. Right now, for example, the firm has a new recording by Steve Lawrence of a tune called "Everybody Knows." Robert Goulet and Sammy Davis have both recorded "Choose," another Pincus tune. Recently Brook Benton had a hit with a Pincus item called "Going, Going, Gone." Pincus' firm also has "Remember Me" with Rita Pavonne, on her first RCA Victor U.S. single.

George Pincus, and sons Irwin and Lee, are very excited about the success the firm has had through The Beatles.

"I'VE ALWAYS THOUGHT of myself as a little guy," said George. "I guess from now on I'll have to remember that our firm has grown." If he doesn't every one else probably will.



Lee handles the English branch.



Dateline Music City

CHARLIE LAMB

NASHVILLE

The real pulling power of country music reached a new peak of recognition last week in the presentation by **Vic Lewis** of the biggest C&W. spectacular to date at Madison Square Garden, with 30 top level artists and combos representing hundreds of thousands of dollars worth of talent. It was a drenching of country music such as New York and its people never had and it proved beyond doubt that audiences accustomed to listening to jazz, modern folk, pop and symphonies will go for country music too in perhaps an even bigger way.

What the New York audiences heard was the distinctive Nashville sound—a sound that has rolled all over the world—and that is unique in that no other groups whether exuding the British sound, the Italian sound or what not, can ever equal or imitate it. It's a manner of life, so to speak. To produce it one must be born into it and grow up with it. The grand outpouring on the New York scene has re-emphasized country music's huge power and following.

Decca Preps for Summer

Decca's **Harry Silverstein** reports the label is prepping one of its most important releases to date—aimed at setting a vigorous tempo to summer sales. It will cover 10 country albums for release during June tied in with massive promotion and advertising. Decca meanwhile is releasing the following new singles: "This Can't Be You" backed with "Little Miss Make Believe" by **Vickie Carroll**; "Impossible" by the **Wilburn Bros**; "Password" backed with "I've Thought of Leaving You" Pb by **Kitty Wells**; and "The Least Little Thing" by **Warner Mack**. And all this happening while topper **Owen Bradley** was in New York. . . . ASCAP's **Juanita Jones** at Nashville says **Bryan Lindsay**, taking his Ph. D degree at Nashville's **George Peabody College**, is proving one of ASCAP's most promising writers as proved on the **Andy Williams** show last week with his "Soul Dance" number. . . . Hickory's **Lonnie Donnegan** who has been cut-



WORLD RENOWNED, black eyed **Connie Francis** and **Hank Williams Jr.**, son of the late great balladeer, who is following successfully in his father's footsteps, enjoy a friendly chat at Columbia's Studios in Music City after making an album together—the first of its kind—not yet released.

ting new sides in Nashville was back in England last week. "I drove him to the airport, bought him a beer, and told him we'd be waiting for his next visit," said Hickory's promotion director, **Joe Lucas**.

Chalet for Orbison

Roy Orbison who returned recently from a monumental British tour was due back in Nashville May 26 with his family after which he will take about a month off to move his new Swiss-type chalet lodge home on the bluffs overlooking Old Hickory Lake. . . . **Norm Hausfater**, enterprising young chief of **Roberts Record Distributors**, St. Louis, will marry **Judy Hoffman**, June 21, with

a honeymoon slated for the Caribbean and a stop-over at the **ARMADA** convention in Miami. . . . The board of governors of the newly formed Nashville chapter of **NARAS** set a luncheon meeting for noon May 15 to elect permanent officers based on recent all member balloting. Plans for a meeting earlier in the week were canceled by absence of a quorum. . . . **Kathy Preston**, newly signed **Realm Enterprises** artist, is debuting with a country song, "Too Many Lovers," with a Music City backing. Flip is "Darling, My Darling." . . . **Cecil Scaife**, general manager of the **Songs of Faith** label, into New York and Boston last week laying

ground work for network TV exposure on various gospel groups. Scaife says it is part of the over all program to be carried out by organizing of the upcoming **Gospel Music Association** which is having its founding meeting in Nashville June 3 at the **Andrew Jackson hotel**. . . . **Stoney Mountain Cloggers** (**Grand Ole Opry Square Dance team**) have just waxed LP for **Columbia**. . . . The **Ben Smathers** dancers were viewed recently by talent scout **Bob Wynn** for their possible appearance in a spectacular. . . . **Rusty Adams**, known far and wide as "Koko The Clown," says he has signed on at **Acuff-Rose Publications** as a writer and is set for his first session for **Ric Records** and is being booked through the **Audrey Williams Agency**, chiefed by **Johnny Owens**.

Doc Out Front

Record Promotor **Tim Gale** and wife **Marcia** celebrated their anniversary May 25. "And we've got a beautiful young daughter, **Marcia**, who was a New Year's Eve gift," says **Gale**. "But we'll have a long way to go to catch up with **Doc Jim Whiting** of **CAPA Records**. He's got seven." . . . Many major radio stations are expected to celebrate **Memorial Day** with special programming of the new **Frank Sinatra-Bing Crosby-Fred Waring LP** on **Reprise**, "America, I Hear You Singing." **Reprise** promo personnel spent early May contacting PDs, announcers' librarians and station owners throughout the country, setting up the album day. . . . **Joyce Gray**, secretary of **Jim Reeves**, became a new aunt May 14 with birth of **Robin Dawn**, daughter of **Glenda Stavinoga**, at **St. Thomas Hospital** in Music City.

Pick Your Own Side

All right, DJ's. Pick your own side of **Kay Arnold's** new Chart single, "Colder Than Diamonds" backed with "Lovin' Time," says **Gary Walker**, manager of **Painted Desert**, publisher of both sides. **Walker** reports split play on the record to date with initial orders excellent. DJ's who need copies should write **Painted Desert**, 720 17th Ave., So., Nashville.

Big Spiritual LP

by THE CONSOLERS

JOY IN THE MORNING

NASHBORO LP 7019

R & B Dynamite

by LONESOME SUNDOWN

Excello 2249

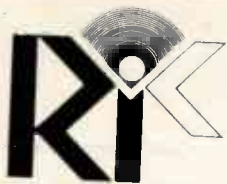
I HAD A DREAM LAST NIGHT

b/w

I GOT A BROKEN HEART

NASHBORO RECORDS

177 Third Ave., No. Nashville, Tenn.—CH 2-2215



RIC stands for Recording Industries Corporation which stands for great artists in every music category, well recorded and aggressively and intelligently promoted.

NEW YORK: 295 Madison Ave. MU 9-0810

NASHVILLE: 810 16th Ave. South (615) 244-2670

the new sound

WHY ARE YOU RUNNING

b/w

THE GIRL OF THE YEAR



Billy Budd

FOX 502

The Ultimate in Entertainment

ARE YOU PLANNING A MAILING TO DJ'S?

FOR ONLY 16¢ PER RECORD WHICH INCLUDES POSTAGE... WE WILL

- (✓) Supply you with envelopes
- (✓) Supply you with 2 cardboards
- (✓) Select addressing to DJs at your instructions
- (✓) Enclose records with cardboards
- (✓) Seal & stamp envelopes and deliver to P.O.

D.J. CATEGORY	PREFERRED PROGRAMMERS		GENERAL PROGRAMMERS	
	TOP MARKETS*	OTHER MARKETS	TOP MARKETS*	OTHER MARKETS
POPULAR	946	1,378	1,965	3,294
RHYTHM & BLUES	153	214	591	1,219
COUNTRY & WESTERN	78	205	354	1,020
RELIGIOUS	47	132	128	569
JAZZ	130	232	401	1,057
LATIN AMERICAN	37	52	144	231
ALBUMS	215	342	511	1,117
POPULAR SYMPHONIC	43	60	164	245
POLKAS	11	34	68	205
PROGRAM DIRECTORS	553	1,147	214	551

*The Top Markets are located in the following Cities:

- | | | | |
|---------------------|----------------------------|----------------------|-----------------|
| 1. New York | 7. San Francisco & Oakland | 12. Baltimore | 18. Dallas |
| 2. Hollywood & L.A. | 8. Pittsburgh | 13. Minn. & St. Paul | 19. Seattle |
| 3. Chicago | 9. St. Louis | 14. Buffalo | 20. Kansas City |
| 4. Philadelphia | 10. Washington, D.C. | 15. Houston | 21. Atlanta |
| 5. Detroit | 11. Cleveland | 16. Milwaukee | 22. Miami |
| 6. Boston | | 17. Cincinnati | 23. New Orleans |

ACCURATE LIST LETTER SERVICE, INC.

GENERAL OFFICE: 1650 Broadway, New York, N.Y. 10019

PLANT: 55-07 39th Avenue, Woodside 77, N.Y.

TELEPHONE: COLUMBUS 5-8093

COUNTRY PICKS

MARTY ROBBINS

Columbia 4-43049

THE COWBOY IN THE CONTINENTAL SUIT

(Marizona, BMI) (2:54)—Robbins

Flip is "Man Walks Among Us"

(Marizona, BMI) (3:04)—Robbins

JACK GREENE and The Texas Troubadours

Decca 31627

THE LAST LETTER

(M.M. Cole, BMI) (3:32)—Griffin

Flip is "Honey Love"

(Window, BMI) (2:22)—Rhodes, Allen

WARNER MACK

Decca 31626

I'LL BE ALRIGHT IN THE MORNING

(Ronbre, BMI) (2:16)—Whittington

Flip is "The Least Little Thing"

(Forrest Hills, BMI) (2:45)

—Whittington

JIMMY MARTIN and The Sunny

Mountain Boys

I'D RATHER HAVE AMERICA

Decca 31629

(4-Star Sales Co., BMI) (3:10)

—Penny Jay

Flip is "Leavin' Town"

(Champion Music Corp., BMI) (2:10)

—Jimmy Martin & Paul Williams



MAN ABOUT MUSIC

About NARAS

By Bob Rolontz

THE RECORD INDUSTRY is richer because of NARAS. Many hard-working, creative people have given much time and effort to NARAS as important as it is today.

However, we came away from the New York NARAS awards dinner last week with the feeling that the organization has unconsciously become old-maidish and reactionary in the field of popular music. NARAS members who nominate and vote on records do not consider rock and roll records a part of the pop record field. In fact NARAS members seem to make a distinction between so-called "good" music, and what might be called "popular" music.

It has been said by NARAS executives, and it was repeated at the dinner, that NARAS nominates records on the basis of "quality," not popularity. Though some NARAS members may think this is so, almost without exception the records nominated by NARAS over the past six years are records that have achieved strong air play and/or sales.

The winners for the past six award dinners prove this. (The only area where this might not hold true is in the field of Documentary or Spoken Word, and the field of Best Contemporary Classical Composition.)

THE INSIDIOUS ASPECT of this "quality" stand is that it implies "popular" records are not "quality" records. This type of thinking would have stopped Bessie Smith records from being nominated years ago because her records sold. Quality should not be disregarded in selecting the "best" records of the year but then neither should sales or popularity of an artist mitigate against the choice of a record.

At the New York dinner, William B. Williams, WNEW New York disc jockey, with

his usual predilection towards "good" music, knocked singers at the top of the charts while eulogizing Ella Fitzgerald. He did this even though many producers of the records at the top of the album and single charts were at the dinner. Manufacturers who release such records were there too.

Are the a. & r. men who make the rock and roll records which supply so much excitement and so much new talent to the record industry ashamed of the recordings they create? Does air time on WNEW compensate NARAS for Williams' knocks against a segment of the record industry to the very public that buys those records? What kind of public relations is this?

TODAY pop music comprises many things: the old-fashioned ballad, show tunes, movie tunes, rock and roll, country music, blues, and jazz. Trade charts, which contain them all—even some classical now and then—confirm this. Blocking off some records by confining them to categories like rock and roll is unfair to the producers of such records, and to the artists who perform on them. Many of our top stars started in the rock and roll field. After all, wasn't Ella's "A-Tisket, A-Tasket" of 25 years ago very similar to many of today's rock and roll hits?

It is time for NARAS to drop the rock and roll category and open its pop category to all pop records. The current distinction is meaningless. R. & b. record nominations should be really r. & b., not pop, and country record nominations should really be country, not pop.

Next week—NARAS Voting. (P.S. To Met Fans: I am now well aware that there is a Met song, which is played before the New York Met games. Sorry.)

MAY 30, 1964

In the opinion of MUSIC BUSINESS' C&W chart research department, the following is a compilation of the nation's best selling and most played C&W phonograph records.

Records listed in **BOLD FACE** made the greatest upward rise from last week's charts.

This Week	Last Week	Record	Label
1	2	BURNING MEMORIES Ray Price—Columbia 42971	Columbia
2	1	MY HEART SKIPS A BEAT Buck Owens—Capitol 5136	Capitol
3	3	KEEPING UP WITH THE JONESES Singleton-Young—Mercury 72337	Mercury
4	4	LOVE IS NO EXCUSE Jim Reeves & Dottie West—RCA Victor 8324	RCA Victor
5	5	THIS WHITE CIRCLE ON MY FINGER Kitty Wells—Decca 31580	Decca
6	6	UNDERSTAND YOUR MAN Johnny Cash—Columbia 42964	Columbia
7	7	BALTIMORE Sonny James—Capitol 5129	Capitol
8	9	BREAKFAST WITH THE BLUES Hank Snow—RCA Victor 47-8334	RCA Victor
9	10	SORROW ON THE ROCKS Porter Wagoner—RCA Victor 8394	RCA Victor
10	12	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541	Decca
11	11	LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065	Chart
12	14	FOLLOWED CLOSELY BY MY TEARDROPS Hank Locklin—RCA Victor 8318	RCA Victor
13	13	INVISIBLE TEARS Ned Miller—Fabor 128	Fabor
14	8	TOGETHER AGAIN Buck Owen—Capitol 5136	Capitol
15	★	MEMORY #1 Webb Pierce—Decca 31617	Decca
16	16	KEEP THOSE CARDS AND LETTERS COMING IN John & Jonle Mosby—Columbia 4-43005	Columbia

This Week	Last Week	Record	Label
17	21	PICK OF THE WEEK Roy Drusky—Mercury 72265	Mercury
18	19	FAIR AND TENDER LADIES George Hamilton IV—RCA Victor 47-8304	RCA Victor
19	29	GONNA GET ALONG WITHOUT YOU NOW Skeeter Davis—RCA Victor 8347	RCA Victor
20	20	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART Johnny Wright—Decca 31593	Decca
21	15	LONG GONE LONESOME BLUES Hank Williams, Jr.—MGM 13208	MGM
22	25	THE FIRST STEP DOWN Bob Jennings—Sims 161	Sims
23	26	CIRCUMSTANCES Billy Walker—Columbia 42010	Columbia
24	24	YOU TOOK HIM OFF MY HANDS Marion Worth—Columbia 42992	Columbia
25	17	I CAN STAND IT (As Long As She Can) Bill Phillips—Decca 31584	Decca
26	27	ANGEL ON LEAVE Jimmy Newman—Decca 31609	Decca
27	28	FRENCH RIVIERA Webb Pierce—Decca 31617	Decca
28	30	NOT MY KIND OF PEOPLE Stonewall Jackson—Columbia 43011	Columbia
29	31	SLIPPIN' AROUND Marion Worth & George Morgan—Columbia 43020	Columbia
30	18	WELCOME TO MY WORLD Jim Reeves—RCA Victor 8389	RCA Victor
31	38	THEN I'LL STOP LOVING YOU Browns—RCA Victor 8348	RCA Victor
32	33	I THOUGHT OF LEAVING YOU Kitty Wells—Decca 31622	Decca

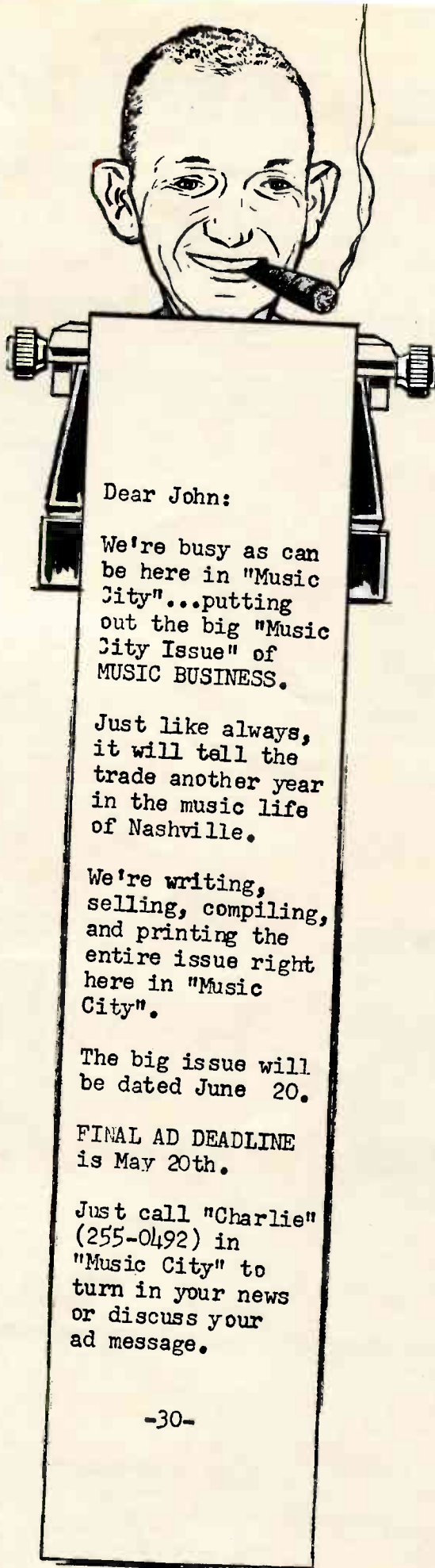
This Week	Last Week	Record	Label
33	22	UNDERSTAND YOUR GAL Margie Bowes—Decca 31541	Decca
34	34	WHEN THE WORLD'S ON FIRE Tillman Franks Singers—Starday 670	Starday
35	23	A WEEK IN THE COUNTRY Ernest Ashworth—Hickory 1237	Hickory
36	36	THAT'S ALL THAT MATTERS Ray Price—Columbia 42971	Columbia
37	39	IF I HAD ONE Dave Dudley—Mercury 72254	Mercury
38	32	SAGINAW, MICHIGAN Lefty Frizzell—Columbia 42949	Columbia
39	37	EIGHT YEARS (And Two Children Later) Claude Gray—Mercury 72236	Mercury
40	41	WHERE DOES A TEAR COME FROM George Jones—United Artists UA 724	United Artists
41	35	WIDOW MAKER Jimmy Martin—Decca 31558	Decca
42	42	IMPOSSIBLE Willburn Bros.—Decca 31625	Decca
43	★	RHINESTONES Faron Young—Mercury 72271	Mercury
44	47	I'M HANGING UP THE PHONE Carl Butler & Pearl—Columbia 43030	Columbia
45	48	BLUE BIRD LET ME TAG ALONG Rose Maddox—Capitol 5186	Capitol
46	46	THE BALLAD OF HERSHEL LAWSON Carl Smith—Columbia 43033	Columbia
47	43	CHICKASHAY David Houston—Epic 9658	Epic
48	44	MOLLY Eddy Arnold—RCA Victor 8396	RCA Victor
49	★	MY BABY WALKS ALL OVER ME Johnny Sea—Phillips 40164	Phillips
50	★	DON'T DROP IT Billy Grammer—Decca 31618	Decca

BIG C&W ALBUMS

This Week	Last Week	Record	Label
1	1	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2783	RCA Victor
2	2	SAGINAW, MICHIGAN Lefty Frizzell—Columbia CL, CS 2169	Columbia
3	3	LORETTA LYNN SINGS Decca DL 4457	Decca
4	4	MORE HANK SNOW SOUVENIRS RCA Victor 2812	RCA Victor
5	8	FOLK SONG BOOK Eddy Arnold—RCA Victor LPM, LPS 2811	RCA Victor
6	5	LOVING ARMS Carl & Pearl Butler—Columbia CL 8925	Columbia
7	6	RING OF FIRE Johnny Cash—Columbia CL 2053	Columbia

This Week	Last Week	Record	Label
8	7	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896	Mercury
9	9	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Columbia CL 2134, CS 8034	Columbia
10	10	GOOD 'N' COUNTRY Jim Reeves—RCA Camden CAS, CAL 784	RCA Camden
11	11	HANK WILLIAMS, JR. SINGS MGM 4213	MGM
12	12	ERNEST TUBB PRESENTS HIS TEXAS TROUBADORS Decca DL 4459, DS 74459	Decca
13	15	BLUEGRASS HOOTENANNY George Jones & Melba Montgomery—United Artists UAL 3352; UAS 6352	United Artists
14	13	BILL ANDERSON SINGS Decca DL 4499/74499	Decca

This Week	Last Week	Record	Label
15	16	KIMBERLY JIM Jim Reeves—RCA Victor LPM/LSP 2073	RCA Victor
16	17	KITTY WELLS STORY Decca DXB 174	Decca
17	20	SONGS ABOUT THE WORKING MAN Dave Dudley—Mercury MG 20899; SR 60899	Mercury
18	18	THE BEST OF GEORGE JONES United Artists UAS 6289	United Artists
19	19	ESPECIALLY FOR YOU Kitty Wells—Decca DL 4493/74493	Decca
20	14	OUR MAN IN TROUBLE Don Bowman—RCA Victor LPM 2381	RCA Victor



Dear John:

We're busy as can
be here in "Music
City"...putting
out the big "Music
City Issue" of
MUSIC BUSINESS.

Just like always,
it will tell the
trade another year
in the music life
of Nashville.

We're writing,
selling, compiling,
and printing the
entire issue right
here in "Music
City".

The big issue will
be dated June 20.

FINAL AD DEADLINE
is May 20th.

Just call "Charlie"
(255-0492) in
"Music City" to
turn in your news
or discuss your
ad message.

-30-

Billy J, Irma, Wailers Make It; Godfrey Cambridge: New Funny Man

This Week's Block Busters



LITTLE CHILDREN
BILLY J. KRAMER AND THE DAKOTAS
Liberty LP 9267
The Britisher is big with the title song single and the album should follow right along.



WISH SOMEONE WOULD CARE
IRMA THOMAS
Imperial LP 9266
The thrush has her biggest hit in quite a spell with the title tune, which is included among these top performances.



TALL COOL ONE
THE WAILERS
Imperial LP 9262
A swinging dance album for the younger set by the hot singles group.



HERE'S GODFREY CAMBRIDGE
Epic FL 13101
A very funny new comic whose comments on racial problems are much to the point.

Chart Picks

LATIN FEVER
HERBIE MANN
Atlantic 1422
Mann continues tops in the jazz and jazz pop idiom with lively bossa novas, sambas and pop standards.

ROSKO'S EVERGREENS
Warner Brothers W 1551
West Coast jock Rosko has picked a flock of goodie oldies by the Drifters, Freddie Scott, Gene Chandler, Dee Clark, etc.

THE ROYAL FAMILY
THE TRIANGLE PLAYERS
King KC 1
This takeoff on the lives and loves of Taylor, Burton and Fisher is very funny in spots.

LATIN LUSH AND LOVELY
MORTON GOULD AND HIS ORCHESTRA
RCA Victor LM 2752
Soft moody melodies played by a lush ork with a fine, full sound.

PETER PERFECT CALLS

HARRY HEARTLESS

(Reading Time: 23 Seconds — 26 For Slow Readers.)

"Good mornin'; Chess Records"

"Harry Heartless"

"Who's Callin'?"

"Peter Perfect from Music Business"

"Hello, Harry; Pete. Whaddaya wanna run this week?"

"Nothing, Pete".

"Harry, this is Perfect . . . Music Business".

"I Know yer voice, Pete. Got nothin' for ya' this week".

"Jeez, biz-nis that bad, Harry?"

"Bad?" It's GREAT!"

"So, take an ad".

"Pete, ya' don't understand. We've got FIVE records jumpin'. CHUCK BERRY'S NO PARTICULAR PLACE TO GO has taken off in six markets. JOHNNY NASH'S first release, LOVE AIN'T NOTHIN' is big. The CARLTONS—CAN'T YOU HEAR THE BEAT broke out in D.C. The CLARENCE ASHE side, TROUBLE I'VE HAD is a giant, and the MUDDY WATERS—THE SAME THING looks like a smash"!

"Beautiful, Harry. Now ya' take an ad to let 'em know".

"Let who know, Pete?"

"The, the . . . well, the jockeys . . . the trade".

"Pete, the jockeys are playin' all the records; my distributors are sellin' hell out of 'em. Let 'who' know, Pete?"

"Yeah, but how about the record numbers for your distributors?"

"Oh sure, now ya want me to take an ad sayin' that. The CHUCK BERRY is CHES 1898, the JOHNNY NASH is ARGO 5471, The CARLTONS is ARGO 5470, The MUDDY WATERS is CHES 1895 & The CLARENCE ASHE is J & S 1466. You must think I've got a bunch of dum-dums for Distributors. These are sharp guys Pete, they know the numbers.

"Goodbye, Harry. Talk to Ya' next week".

"Bye, Pete. Go sell an ad to a cold company".

CHESS
PRODUCING CO

2120 Michigan Ave.
Chicago 16, Ill.

MUSIC BUSINESS, MAY 30, 1964

RADIO AND TV

Wake-a-Thons

By June Bundy



ARE WAKE-A-THON broadcasts really necessary? A few years ago we surveyed a group of disc jockeys who had participated in stay-a-wake marathons and asked them if they would do it again. Practically all of them said "no," and at least one jock claimed the ordeal had permanently damaged his health.

The marathon craze is with us again this spring and we sincerely hope the current crop of sleepless spinners will come through without any lasting scars — mentally and physically.

The most recent wake-a-thons were conducted by a tandem team—Al Dunaway and Greg Warren—of WFUN, Miami, Fla., and Charlie Brown, WKDA, Nashville, Tenn. Both marathons were staged in the show rooms of local auto dealers, and the WFUN stunt was staged to benefit—of all places—the Variety Children's Hospital.

DUNAWAY ADDED A romantic note to the proceedings by getting married on the air. The ceremony took place when Dunaway reached the 82 hour mark. Mrs. Dunaway (the former Marilyn Ousley) spent a unique three-day honeymoon watching her new "good guy" husband turn into a snarling paranoiac type.

The doctor who finally ordered him to quit—after 147

hours—said "His throat was so sore he could hardly speak. He was cranky, irritable and thought people were torturing him." They carted Warren off to the hospital after 156 hours. He was incoherent much of the time on the last day, and later said he couldn't remember many of the things he talked about on the air during "Operation Stay Awake."

A Logan, Utah, deejay reportedly set the marathon broadcast record (252 hours) a year ago, and Barney Groven, WKLO, Louisville, Ky., recently manned his mike continuously for 227 hours, 44 minutes and 12 seconds. The world's insomniac record is held by a 17-year-old San Diego, Calif., high school boy, Randy Gardner.

BEWARE of music lovers with tape machines. In a recent New York Times article about the many uses of tape recorders, author Sherwin D. Smith noted "FM radio has provided the variety (and the necessary quality) for home recorders."

Here again is an ethical problem. Ed Beach, a WRVR, N.Y., disc jockey, who plays great blocks of almost uninterrupted jazz, occasionally breaks in to remind his listeners that he knows they're taping—but why don't they buy a record, or a ticket to a live performance once in a while, just to give the musicians some income?"

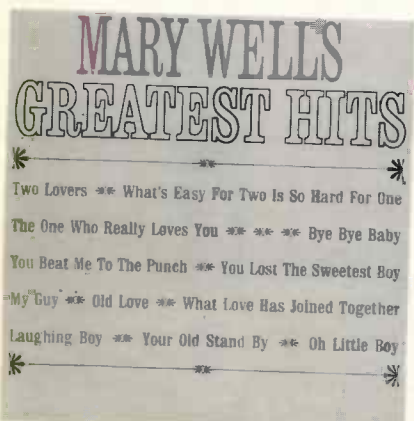


DUNAWAY GETS MARRIED ON THE AIR

HIT ALBUMS

ARE OUR

BUSINESS!!!!!!!



MARY WELLS' GREATEST HITS
Motown 616



MARVIN GAYE'S GREATEST HITS
Tamla 252

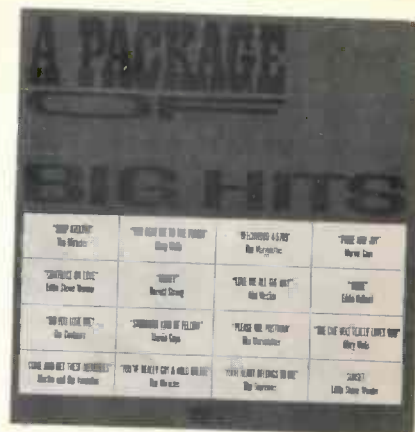


Slow Down Heart ~ ~ ~ ~ ~ Your Wonderful Love
The Further You Look, the Less You See ~ Check Yourself
Isn't She Pretty ~ ~ ~ ~ ~ May I Have This Dance

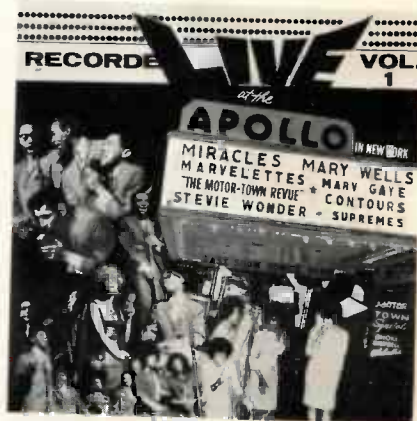
MEET THE TEMPTATIONS
Gordy 911



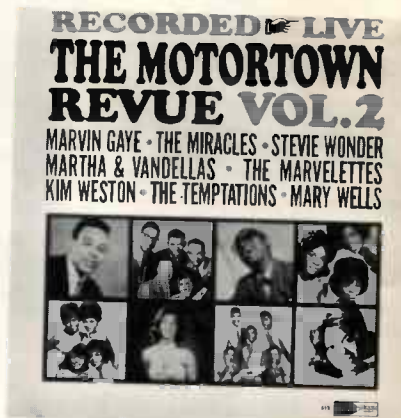
MARY WELLS & MARVIN GAYE "TOGETHER"
Motown 613



PACKAGE OF 16 HITS
Motown 614



RECORDED LIVE AT THE APOLLO
Motown 609



THE MOTORTOWN REVUE
Motown 615

TAMLA
MOTOWN
GORDY

RECORD CORP.
2648 WEST GRAND BLVD.
DETROIT, MICHIGAN

MAY 30, 1964

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week. National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

Two Cast LP's Top The Chart

MONEY ALBUMS

This Week	Last Week	Album
1	2	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087
2	4	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059
3	7	THE BEATLES' SECOND ALBUM CAPITOL ST 2080
10	10	HELLO, DOLLY! LOUIS ARMSTRONG, KAPP KL 1364, KS 3364
5	5	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24093
6	3	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154
7	6	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733
24	24	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971
9	9	FRANK SINATRA SINGS DAYS OF WINE AND ROSES Reprise F 1011, FS 1011
10	8	KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2893

This Week	Last Week	Album
11	7	MEET THE BEATLES Capitol T 2047, ST 2027
12	14	SHANGRI-LA ROBERT MAXWELL, Decca DL 74421
13	13	BELAFONTE AT THE GREEK THEATRE RCA Victor LOC 6009, LSO 6009
14	20	TODAY NEW CHRISTY MINSTRELS, Columbia CL 2159
15	12	SERENDIPITY SINGERS Philips PHM 200-115, PHS 600-115
16	11	THE PINK PANTHER HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
17	22	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 866, RS 866 SD
18	18	WHAT MAKES SAMMY RUN? ORIGINAL CAST, Columbia KOL 6040, KOS 2440
19	19	EARLY HITS OF 1964 LAWRENCE WELK, Dot DLP 8572, DSL 25572
20	17	ALLAN IN WONDERLAND ALLAN SHERMAN, Warner Bros. WB 1539

This Week	Last Week	Album
21	15	INTRODUCING THE BEATLES Yee Jay LP 1062
22	25	MEET THE SEARCHERS/NEEDLES AND PINS Kapp KL 1363
23	23	CHARADE HENRY MANCINI, RCA Victor 8356
24	16	DAWN (GO AWAY) 4 SEASONS, Philips PHM 200-124, PHS 600-124
25	26	SHELTER OF YOUR ARMS SAMMY DAVIS JR., Reprise R 6114
26	21	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854
27	28	MANHATTAN TOWERS ROBERT GOULET, Columbia CL 6050, CS 2450
28	30	COTTON CANDY AL HIRT, RCA Victor LPM 2917, LSP 2917
29	32	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve V 8563, V6 8563
30	27	IN THE WIND PETER, PAUL & MARY, Warner Bros. W 1507

ACTION ALBUMS

This Week	Last Week	Album
31	33	GLORIA, MARTY & STRINGS GLORIA LYNNE, Everest BR 5290, SDBR 1220
32	41	DIMENSION 3 ENOCH LIGHT & THE LIGHT BRIGADE, Command RS 867 (SD)
33	36	I'LL SEARCH MY HEART JOHNNY MATHIS, Columbia CL 2143
34	31	WIVES AND LOVERS JACK JONES, Kapp KL 7352
35	43	LIVING A LIE AL MARTINO, Capitol 1975
36	52	I WISH YOU LOVE GLORIA LYNNE, Everest 5226
37	35	TOM JONES SOUNDTRACK, United Artists UAL 4113, UAS 5113
49	49	COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868 (SD)
39	34	JOAN BAEZ IN CONCERT, PT. 2 Vanguard VSD 2123
40	39	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T (ST) 2011
41	46	THE ITALIAN VOICE OF AL MARTINO Capitol T 1907
42	29	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T 2027
43	42	PURE DYNAMITE JAMES BROWN, King K 893
44	61	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082
79	79	GREATEST HITS MARY WELLS, Motown 616
46	40	TENDER IS THE NIGHT JOHNNY MATHIS, Mercury MG 20890, SR 60890
47	44	REFLECTING CHAD MITCHELL TRIO, Mercury MG 20891
48	60	HIGH SPIRITS ORIGINAL CAST, ABC Paramount ABC OC 1
49	45	SWEET AND SOUR TEARS RAY CHARLES, ABC Paramount 480
50	55	SUSPICION TERRY STAFFORD, Crusader CLP 1001
51	54	NEW YORK WONDERLAND—WORLD-WIDE WONDERLAND ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938
52	37	ENCORE JOHN GARY, RCA Victor LPM 2084
53	56	FABULOUS DICK HYMAN, Command RS 862 (SD)
54	94	FOREVER PETE DRAKE, Smash MGS 27053, SRS 67053

This Week	Last Week	Album
55	✓	SHOWTIME JAMES BROWN, Smash MGS 27054, SRS 67054
56	48	WE SHALL OVERCOME PETE SEEGER, Columbia CL 2101, CS 8901
57	50	THERE! I'VE SAID IT AGAIN BOBBY VINTON, Epic LN 24081
58	47	CATCH A RISING STAR JOHN GARY, RCA Victor LPM 2745
59	✓	FOREVER BILLY VAUGHN, Dot DLP 3578
60	63	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114
61	38	JUDY COLLINS #3 Elektra EKL 243, EKS 7243
62	✓	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1328
63	70	BOYS, BOYS, BOYS LESLIE GORE, Mercury ML 20901, SR 60901
64	94	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury, MG 20904, SR 60904
65	57	TILL THE END OF TIME JERRY VALE, Columbia CL 2116
66	86	REFLECTIONS PETER NERO, RCA Victor LPM 2853, LSP 2853
67	75	THE VOICE OF AFRICA MIRIAM MAKEBA, RCA Victor LSP 2845
68	100	WHEN LIGHTS ARE LOW TONY BENNETT, Columbia CL 2175, CS 8075
69	71	TODAY'S ROMANTIC HITS—FOR LOVERS ONLY JACKIE GLEASON, Capitol W 2056, SW 2056
70	89	GREATEST HITS MARVIN GAYE, Tamla 252
71	72	LILIES OF THE FIELD SOUNDTRACK, Epic LN 24094, BN 26094
72	74	LET'S FACE THE MUSIC NAT KING COLE, Capitol W 2008, SW 2008
73	✓	MARY WELLS & MARVIN GAYE TOGETHER Motown 613
74	✓	YAKETY SAX BOOTS RANDOLPH, Monument MLP 8002, SLP 18002
75	80	SPIKE JONES NEW BAND Liberty LRP 3349, LST 7349
76	78	GOING BAROQUE SWINGLE SINGERS, Philips PHM 200-126, PHS 600-126
77	✓	CHUCK BERRY'S GREATEST HITS Chess LP 1485
78	82	FIFTY GUITARS GO ITALIAN TOMMY GARRETT, Liberty LHM 13028, LSS 14028

This Week	Last Week	Album
79	64	BACH'S GREATEST HITS SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097
80	84	SPEAK TO ME OF LOVE RAY CONNIFF, Columbia CL 2150, CS 8950
81	68	CURB YOUR TONGUE, KNAVE SMOTHERS BROTHERS, Mercury MG 20862, SR 60862
82	69	THE TIMES THEY ARE A CHANGIN' BOB DYLAN, Columbia CL 2105, CS 8905
83	85	NINO & APRIL SING THE GREAT SONGS Aleo SD 162
84	90	CABIN IN THE SKY NEW YORK CAST, Capitol W 2073, SW 2073
85	98	LIVE AT SAN FRANCISCO'S HUNGRY I KINGSTON TRIO, Capitol T 2081, ST 2081
86	87	CHART BUSTERS, VOL. 4 VARIOUS ARTISTS, Capitol T 2094, ST 2094
87	77	ON THE MOVE TRINI LOPEZ, Reprise R 6112, RS 6112
88	99	NEW ORLEANS AT MIDNIGHT PETE FOUNTAIN, Coral CRL 57429, CRI 757429
89	92	MORE THEMES FOR YOUNG LOVERS PERCY FAITH, Columbia CL 2167, CS 8967
90	✓	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL JAN & DEAN, Liberty LRP 3361, LST 7361
91	91	THE LETTERMEN LOOK AT LOVE Capitol T 2083, ST 2083
92	93	COME DANCE TO THE HITS OF SAMMY KAYE Decca DL 4502, DL 74502
93	73	LOUIE, LOUIE KINGSMEN, Wand 657
94	✓	PRESENTING THE TAMBS ABC Paramount ABC 481
95	✓	MONDO CANE #2 KAI WINDING, Verve V 8573
96	97	TRIBUTE TO DINAH ARETHA FRANKLIN, Columbia CL 2163, CS 8963
97	✓	WHITE ON WHITE DANNY WILLIAMS, United Artists UAL 3359, UAS 6359
98	83	SOLID GOLD STEINWAY ROGER WILLIAMS, Kapp KL 1254, KS 3354
99	✓	MOTORTOWN REVUE, VOL. 2 Various Artists, Motown 615
100	95	OLD GOLD AND IVORY GEORGE SHEARING, Capitol T 2048, ST 2048


The **RITA PAVONE**

album

LPM/LSP-2900



is here!
on **RCA VICTOR**

 The most trusted name in sound 