



record world

Formerly
**MUSIC
VENDOR**

Vol. 18, No. 886

May 30, 1964

WHO IN THE WORLD



**Richard Mohr, Center,
RCA Classics Producer, At
'Butterfly' Session With
Artists Leinsdorf And
Leontyne Price... Mohr
Interview Inside.....**

In the opinion of the editors, this week the following single and album are the

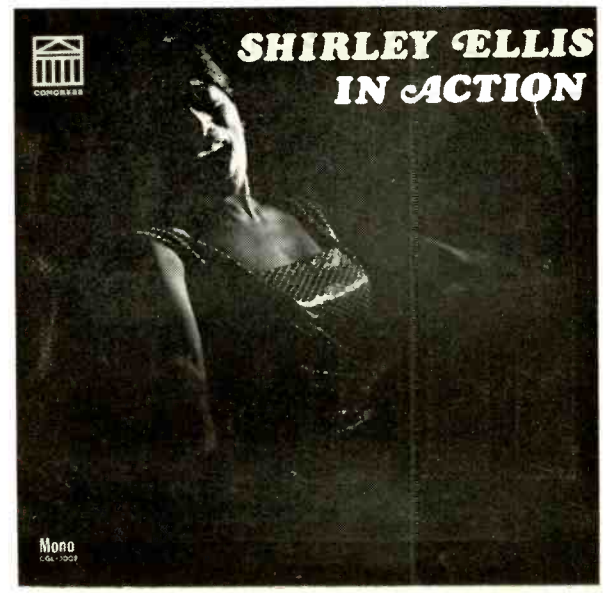
**record
world**



NUMBER ONE PICKS



Red Bird and Congress are the diskeries sending out the single and album pick of the week this week. Red Bird's Jelly Beans should be in the top 10 shortly with their rhythmic, completely irresistible rendition of the Jeff Barry-Ellie Greenwich tune, "I Wanna Love Him So Bad." Congress has Shirley Ellis foot stompin' for them with her LP of songs with an intriguing beat. She reprises her "Nitty Gritty" success single and adds a number of others for a power-packed album outing.



Most Extensive LP Campaign Planned for MGM's 'Molly B'

The original soundtrack album of MGM's "The Unsinkable Molly Brown," starring Debbie Reynolds and Harve Presnell, will receive "the most extensive promo campaign ever undertaken in support of a record album," it was announced last week by Arnold Maxin, President of MGM Records.

The LP has been shipped to more than 15,000 retail outlets in the United States and Canada. In addition, the promotion includes 30,000 display heralds and oversize blowups of the album cover, shipment of 5,000 copies of the album to leading disk jockeys and full-page announcement ads in leading record trade publications.

Window Display

A special window display contest for both record dealers and exhibitors will highlight the wide-ranging nationwide promotional campaign. Every record dealer and exhibitor in the country is being serviced with a brochure detailing the contest. The dealer and exhibitor who design the best window display featuring "The Unsinkable Molly Brown" soundtrack album, will receive a first prize of \$100 each. Second and third prizes of \$50 and \$25 each will be awarded to the runner-ups and, in addition, 25 theater managers whose displays are given honorable mention will receive free albums.

A specially prepared Movie Playdate Service, listing the first play-dates of the musical is being sent to record dealers, distributors and their salesmen to assist in coordinating

the local campaigns with the national campaign.

MGM Record distributors, in cooperation with field press representatives, are inviting record dealers, rack jobbers and disk jockeys to special pre-release screenings of "Molly Brown."

MGM-Coordinated

Radio stations throughout the country are being coordinated by MGM to call the public's attention to the album. Arnold Maxin, President of MGM Records, estimates the music will receive approximately 50,000 mentions daily for "The Unsinkable Molly Brown" through dj play. The Mars Broadcasting Corp. will utilize the album for its "Promotion of the Month." In addition, Mars will also run a "Star Contest" with listeners invited to identify the selections played from the album; winners will receive "Molly Brown" albums.

Loew's and other theaters playing the movie will play selections from the album in their lobbies prior to and during its run.

Attractive girls wearing sweaters will parade through the main streets of key market cities, with radios tuned to local stations featuring selections from the MGM Album. They will wear signs asking pedestrians to "Follow me to the record shop and get the 'Molly Brown' soundtrack album on MGM Records."

"The Unsinkable Molly Brown" will be the summer attraction at New York's Radio City Music Hall.

Cap Cries Counterfeit

NEW YORK — Capitol Records, Inc., last week filed suit in Supreme Court here against Greatest Recordings, Inc., charging that firm with counterfeiting some of Capitol's Beatles recordings for an album titled "The Original Greatest Hits."

Supreme Court Judge Joseph A. Sarafite ordered Greatest Recordings, Inc., to show cause on Friday (5/22) why its albums should not be removed from the market immediately. As far as can be determined, distribution of the alleged phony Beatles album has, so far, been limited to the east coast.

To back up its claim of counterfeiting, Capitol's attorneys submitted affidavits from three Capitol A&R men. The affidavits stated that the tracks in question were lifted from two Capitol albums and one single record. The affidavits declared that the blend of voices, instrumentation, balance between instruments and voices, amount of artificial reverberation, overtone and "chance sounds" on the Greatest Recordings, Inc. album were exactly the same as those on the Capitol recordings. The affidavits further stated that "when played simultaneously, the recordings of the same selections remained in perfect synchronization" electronically.

The A&R men who signed the affidavits were Dave Dexter, Bill Miller, and John Palladino, who collectively have 75 years experience in the recording field. The Capitol suit stated that selections in question were taken from the albums "Meet The Beatles" and "The Beatles Second Album" and the single record "Can't Buy Me Love." The two albums have sold over 5,000,000 copies, the single around 2,000,000.

Though the Greatest Recordings album does not mention The Beatles on either the front or back of the package, the cover bears drawings of four obviously Beatle-like hair-dos. Capitol is represented in the suit by Sol Granett of Halperin, Morris, Granett & Co. wan.

ROSA President Perlman Resigns

PHILADELPHIA—Irv Perlman has announced his resignation as President of ROSA (Record One Stop Association, Inc.) due to "personal and business pressure."

ABC Promotion For Dave Berger

NEW YORK—Sam H. Clark, president of ABC-Paramount Records, Inc., has announced the appointment of David Berger as assistant to the president.

Berger, who has been with the company for the past seven years, joined the label as its New York promotional representative. He was later advanced to the post of national director of promotion, and has



Dave Berger

recently supervised advertising and album packaging activities, in addition to his promotional duties.

In his new position, Berger will act as liaison between all departments and the president at ABC-Paramount; and will continue to handle advertising.



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Early Closing Date This Week!

Due To Memorial Day Holiday, RECORD WORLD Must Go To Press On Thursday, May 28, And Therefore Must Have All Editorial And Advertising Matter In New York Offices No Later Than Thursday Noon.

Bernie Lawrence RIC Sales Mgr.

Bernie Lawrence was appointed National Sales and Promotion Manager of Recording Industries Corp., it was announced this week by Joe Csida, RIC's President.

Prior to coming with RIC Lawrence was actively engaged in running his own music publishing, talent managing and record producing operations. From January, 1962, until December 1963, he was General Manager of Canadian American Records Ltd., which he joined in 1961 as National Promotion Manager.

During his first week at RIC he has been meeting and talking with many distributors, and in the near future will make a swing around the country to visit with all of them personally.

Craig & Company



Craig Corp. President Bob Craig, left, Mrs. Craig and Tony Bennett spend time together during the singer's engagement at the Coconut Grove, Los Angeles. Craig Corp. is the distributor for Columbia and Epic Records and Masterwork Phonographs in 11 Western states.

Schapiro Chief Of Foreign Wax At RCA Victor

Lee Schapiro has been appointed to the newly created position of Manager, Domestic Sales of Foreign Records, it was announced this week by John Y. Burgess Jr., RCA Victor Record Division Vice President, Commercial Sales.

Schapiro will be responsible for the sales in this country of all foreign source material recorded by RCA affiliates and license companies around the world. He will also help to coordinate promotion efforts to achieve exposure for foreign record product in the United States.

"We are in the foreign record business with both feet!" Burgess said. "Our initial catalog, as of right now, includes albums from some 18 countries plus a large selection of Mexican EPs and singles, and comprises an inventory, today, of over 900 selections."

Represented in the new and extensive catalog—to be called "A World of Music on RCA Victor Records"—are albums from Mexico, Italy, France, Scandinavia, Canada and many other countries. Each foreign source album has been carefully selected from the best sellers of the countries inventoried.

"This new product," Burgess added, "will be treated as regular RCA Victor catalog merchandise, and enjoy all program benefits applicable to our domestic pop product line."

Schapiro has accumulated some 30 years of experience in the record industry.

ARMADA Sets 3-Point Plan

NEW YORK—Edgar Jones, ARMADA Executive Secretary, has mailed to suppliers and pressing plants a four-page brochure with a three-point plan of innovations for the coming convention in Miami Beach's Eden Roc Hotel June 25-July 1.

Plan 1: The previously named Manufacturers Meetings (a misnomer, says Jones) will henceforth be called Invitational Meetings. Plan 2: Label displays, with a large replica of the company's trademark or logo, will be available in the lobby of the hotel during the convention. Panels may be any size up to 24" x 30". ARMADA will ship, mount, take down and return all displays. Position of the labels will be determined by ARMADA via overall attractiveness. ARMADA also will aid those whose insignia are not large enough for display by having them enlarged in color. Plan 3: There will be 20 exhibitor spaces in the Marco Polo Lounge off the lobby of the Eden Roc. All traffic moves in this area which Jones said is ideal for all. An eight-foot by eight-foot booth will be provided each exhibitor.

"We have contracted with a professional exhibitor service," Jones told Record World last week. "And exhibitors can get it for reasonable rates. But we must see a professional exhibit," stressed Jones.

The executive secretary added further that "there must be no distribution of literature in the hotel except at official meetings and exhibits."

PETER PERFECT CALLS HARRY HEARTLESS

(Reading Time; 23 Second—26 For Slow Readers.)

"Good mornin'; Chess Records"

"Harry Heartless"

"Who's Callin'?"

"Peter Perfect from Record World"

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

"Nothing, Pete".

"Harry, this is perfect . . . Record World".

"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 **CHESS 1898**, The **JOHNNY NASH** is **ARGO 5471**, The **CARLTONS** is **ARGO 5470**, The **MUDDY WATERS** is **CHESS 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".



SINGLES REVIEWS

PICK HITS

**ALONE WITH YOU (Metric, BMI)
MY DREAMS (Fame, BMI)**

BRENDA LEE—Decca 31628.

Brenda has two good sides here. "Alone" is slow and sensuous and gets the Lee stamp of strong-hearted sing-little fast, but the same good singing placed on it. The other side is a and orchestral accompaniment distinguish it.

**WHIP OUT YOUR UKULELE (HERE COMES
THE SUMMER) (Dymor, ASCAP)
SONG FOR A SUMMER NIGHT (Cromwell, ASCAP)**

MITCH MILLER—Columbia 4-43053.

Mitch leads his gang through a spritely number that anticipates the joyous arrival of summer. This one is bound to be played all over during the coming months. The ukulele sound is the featured attraction, and it's good to hear one played so prominently again.

**GOOD TIMES (Kags, BMI)
TENNESSEE WALTZ (Acuff-Rose, BMI)**

SAM COOKE—RCA Victor 8368.

Sam talks about some good times on this latest disk of his. The voice is creamy and inviting, and the tune is the kind that teens appreciate. The other side is an uptempo version of "Tennessee Waltz" that might interest some listeners.

**IN YOUR HEART (Maurice, ASCAP)
CHAQUITA (Gallico, BMI)**

THE DAVE CLARK FIVE—Jubilee 5476.

The Five have an arrangement of an old tune that is likely to draw many listeners. The way they do it gives the instrumental side of their talent the big play. But they sing too and in good voice. Listen and watch.

**GOOD TIME TONIGHT (Saturn, BMI)
FOOLISH DREAMER (Saturn, BMI)**

THE SOUL SISTERS—Sue 10-005.

The Soul Sisters live up to their name with this driving slice that will offer rhythm and blues fans good times for many nights. They just put their heart into the song, and the fun spills over into the bouncing grooves.

**DON'T MAKE FUN OF ME
(Screen Gems-Columbia, BMI)
AGAIN (Robbins, ASCAP)**

FRANKIE AVALON—United Artists 728.

Frankie has his first single for UA, and it looks like a big one. It's got a big production behind it and the Avalon voice sounds even better these days. The song is for the teen populace—especially those with loveaches.

**TASTE OF TEARS (Prize, ASCAP)
WHITE ROSES FROM A BLUE VALENTINE
(Elm, ASCAP)**

JOHNNY MATHIS—Mercury 72287.

Johnny handles this lovely and soulful ballad with finesse. The warm and tender voice is in fine tune and should please those with a penchant for the romantic mood. Don Costa has done the arrangement, which makes ample use of violins.

**BAD BOY (Acuff-Rose, BMI)
TOYS (Joy, ASCAP)**

SUE THOMPSON—Hickory 1255.

Sue sings a nifty little fast one that should gain her some listens. She's singing to her boyfriend who has a reputation for being not so good. His cute voice and vocal styling will get the message across to teens.

**BAD DETECTIVE (Cotillion, BMI)
LOVEY DOVEY (Progressive, BMI)**

THE COASTERS—Atco 6300.

The Coasters have a first-rate effort here. What they sing isn't important, but how they sing it is. And they sound great. In the background they have a bunch of boogey-boogey shoos going for them. Teens will love it.

**THE FEVER (Central, BMI)
IN MY ROOM (Sea of Tunes, BMI)**

JODY MILLER—Capitol 5192.

Jody has too good a voice not to make anything she sings sound effervescent and spunky. And this new dance that she intros here is quite a showcase for her. She wails and howls and jumps and teens ought to love it.

**MADRIGAL (Northern, ASCAP)
FOGGY DAY (Gershwin, ASCAP)**

KELLIE GREENE—20th Century Fox 492.

Kellie and his piano make a lush instrumental out of this lovely tune. The song is from the just-opened "Chalk Garden" flick and could get much air play as a result of the movie's certain popularity. A nice slice of keyboard activity.

**BLUE BEAT (Siz, BMI)
LOST DREAMS (Travis, BMI)**

JERRY KENNEDY—Smash 1907.

Jerry dishes up some tempting sounds from Jamaica via this Ska-er that could be a front runner in the Skastakes that may be just about to sweep over the land. The cool, easy sound of the new beat is hard to resist. Jerry's job is top notch.

**JAMAICA SKY (Benders, BMI)
OIL IN MY LAMP (Benders, BMI)**

**THE SKA KINGS WITH MONTY MORRIS
AND CHORUS—Atlantic 2232.**

The Ska Kings and Monty and a chorus of Skasters do a rousing verse or two of a new Jamaica-based tune. The beat is the Skatype shuffle that is quite relaxing for dancing and easy listening.

**A WILD WATER SKIING WEEKEND (Low-Tri, BMI)
DANCE WITH HENRY (Low-Tri, BMI)**

TOMMY ROE—ABC Paramount 10555.

Tommy describes his plans for a water skiing weekend and the invite may be appealing to teens who like to ride the airwaves. This one should be played from here on in for a while since the water skiing weather is just about here. A likely chart item.

**THE SOFTNESS OF HER HAIR
(South Mountain, BMI)
PLAIN AND SIMPLE (Geld-Udell, ASCAP)**

NICK WOODS—Epic 5-9585.

Nick steps out of his ensemble singing role with the New Christy Minstrels to go it solo. His preem bow is impressive. First off, he has a particularly smooth voice. And secondly the song he sings is pretty and tuneful.

**ROSIE (Wyncote, ASCAP)
LAZY ELSIE MOLLY (Evanston, BMI)**

CHUBBY CHECKER—Parkway 920.

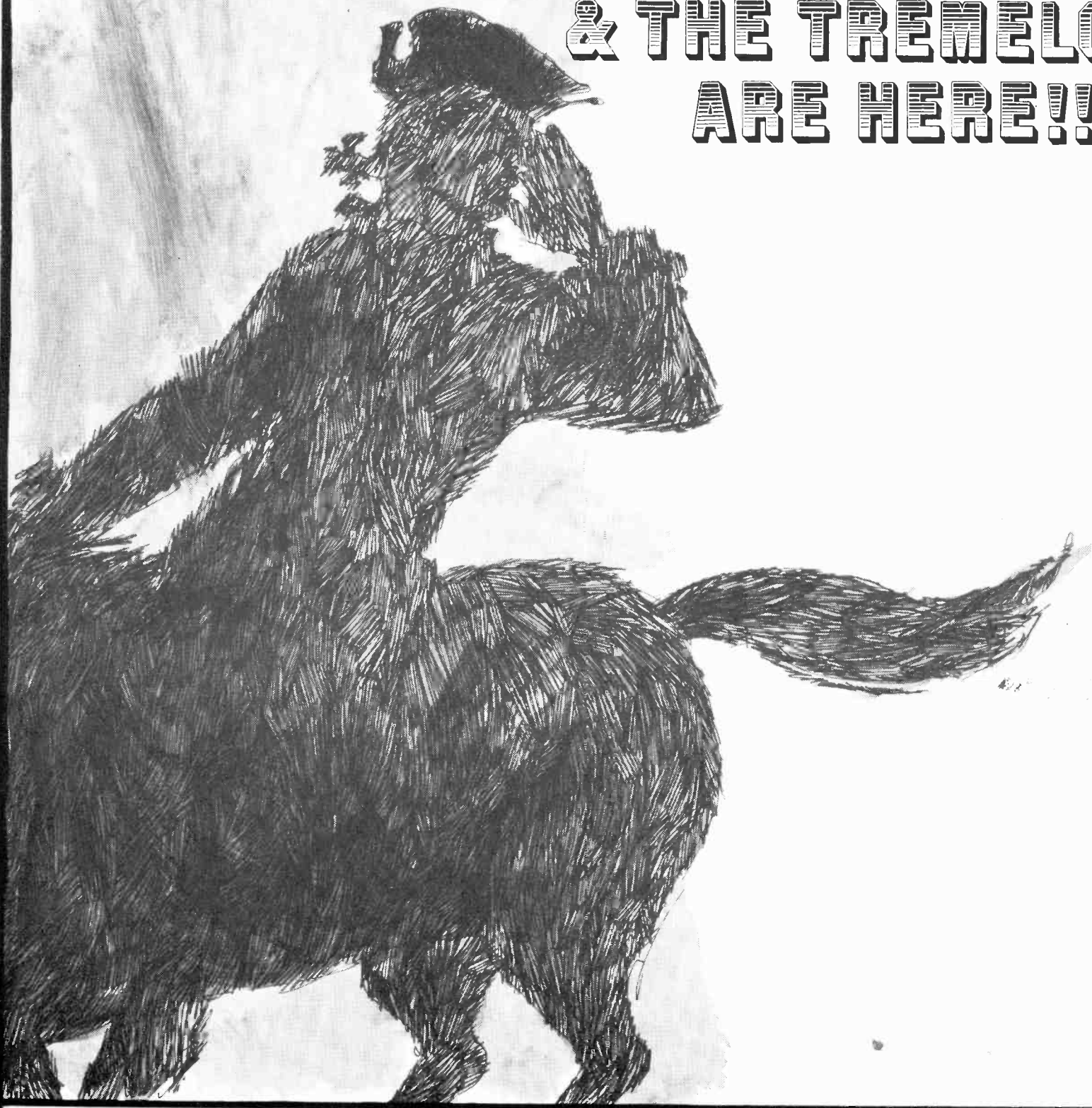
Chubby does an amazing change of pace here with a breezy, lilting melody that is much more soft-shoe than twist or limbo. And it's just the sort of thing that proves his versatility. This is a strong bet with much sales and might prove a trend-setter.

**THE PADDY WHACK (Chappell, ASCAP)
AREN'T YOU GLAD YOU'RE YOU
(Burke and Van Heusen, ASCAP)**

THE CAREFREES—London 10615.

The Carefrees do this old kiddies tune up brown, and the rock sound they impart could make it a potent chart entry. It's got a catchy beat to it. And the nonsense lyrics are still inviting. The flip is another updated children's tune.

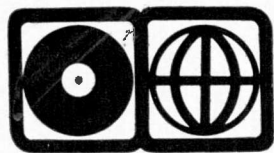
**BRIAN POOLE
& THE TREMELOES
ARE HERE!!**



**CANDY MAN / I CAN DANCE
#840**

**In America,
exclusively on Monument**





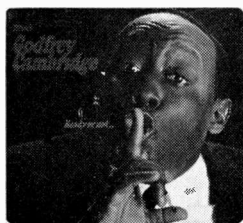
ALBUM REVIEWS

PICK HITS

READY OR NOT HERE'S GODFREY CAMBRIDGE

Epic FLM 13101.

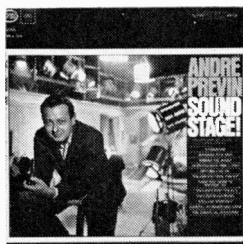
Buyers are always ready for good laughs. And they're here a-plenty with this preem Cambridge LP. Comic kids contemporary mores and movies and knocks current attitudes about Negroes good-naturedly. He's fresh (in both meanings of the word) and likeable.



SOUND STAGE!

ANDRE PREVIN—Columbia CS 8958.

Andre digs into some old movie tunes for contemporary excitement. They didn't sound this way when first heard on the silver screen, but how inviting they still are. A few are Oscar winners like "The Way You Look Tonight" and "Swinging on a Star," and the rest were in the running for those honors.



HAVIN' A BALL AT THE VILLAGE GATE

LAMBERT, HENDRICKS AND BAVAN—RCA Victor 2891.

The only bad thing about this album is that it's the last of its kind. The fabulous trio broke up shortly after the disk was recorded. That alone makes this one more valuable. They're in great voice and will wow listeners on "Jumpin' at the Woodside" and the rest.



THE AMERICAN TOUR

THE BEATLES WITH ED RUDY—News Documentary.

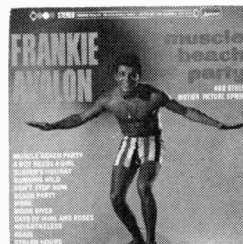
This elpee consists of edited interviews with The Beatles, teenagers, managers of various sorts, sundry men on the street types and a cast of screaming thousands. It's an historical document and follows the idyll of the British group on their first US visit. Built-in audience appeal.



MUSCLE BEACH PARTY

FRANKIE AVALON—United Artists 6371.

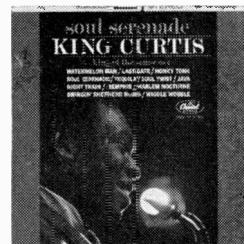
Frankie runs smoothly over a group of attractive tunes. The first side has him doing the songs from his "Muscle" film. The other side has him on other movie themes, notably the neglected "Stolen Hours" and the always welcome "Again." "Day of Wine and Roses" and "Moon River" get slick once-overs too.



SOUL SERENADE

KING CURTIS—Capitol ST 2095.

King takes some jazzy goodies here and goes to work on them with his understanding, groovy sax. The sounds of the slices are rhythmic and will be good for listening and dancing too. Curtis' version of "Java" is outstanding and the others are also way above par.



THE SUE STORY

Various Artists—Sue 1021.

Once upon a time Baby Washington, Inez Foxx, Barbara George, The Soul Sisters, Jimmy McGriff, Ike and Tina Turner, Bobby Hendricks and The Duals signed contracts with Sue. Their big hit singles are on this elpee, and buyers will live happily ever after.



FRED ASTAIRE

Vocalion 3716.

Astaire addicts will like this one which is an anthology of tunes he sang in '40s films like "You Were Never Lovelier" and "Blue Skies." Songs are by Jerome Kern, Cole Porter and Irving Berlin and include "Dearly Beloved" and "Puttin' on the Ritz." A nostalgic winner.



MAY I COME IN?

BLOSSOM DEARIE—Capitol 2088.

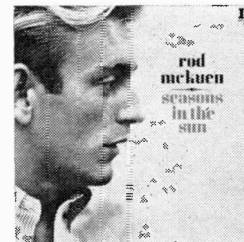
Blossom's out on Capitol now and what a bow! Never one to push a song, her technique is now as near to perfection as can be. The voice is a warm breeze that creates moods and starts dreams. "When Sunny Gets Blue" and "I'm Old Fashioned" are just two of the enticements.



SEASONS IN THE SUN

ROD MCKUEN—In 1003.

Rod is an introspective performer—and thereby acquires a quality that is likely to draw many listeners to him. Most of the selections on this elpee are his own songs and deal with the subtle anxieties of life. "Seasons in the Sun" and "The Lovers" typify his magnetism.



LITTLE CHILDREN

BILLY J. KRAMER WITH THE DAKOTAS—Imperial 9267.

Billy J. and his group of swingers do a hot list of rock tunes, headlined by their current single hit, "Little Children." Their guitar work is expert and their group singing is slick. The sound is fresh and youthful on "Great Balls of Fire" and "Da Doo Ron Ron" and others.





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!


<p>Hello, Dolly!</p>	<p>Can't Buy Me Love</p>
<p>Verve VK-10324</p>	



The Jazz Of America Is On



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



UP SINGLES COMING

- 101 **NO PARTICULAR PLACE TO GO**
Chuck Berry—Chess 1898
- 102 **CAROL**
Tommy Roe—ABC 10543
- 103 **GOOD TIMES**
Sam Cooke—RCA 8368
- 104 **THE WORLD OF LONELY PEOPLE**
Anita Bryant—Columbia 43037
- 105 **MY BABY DON'T DIG ME**
Ray Charles—ABC 10557
- 106 **HICKORY DICK & DOCK**
Bobby Vee—Liberty 55700
- 107 **A LEGEND IN MY TIME**
Timi Yuro—Liberty 55701
- 108 **SOUL SERENADE**
King Curtis—Capitol 5109
- 109 **HELP THE POOR**
B. B. King—Kent 393
- 110 **HELLO DOLLY**
Ella Fitzgerald—Verve 10324
- 111 **FROM RUSSIA WITH LOVE**
Village Stompers—Epic 9674
- 112 **LONG LONELY NIGHT**
Four Seasons—Vee Jay 597
- 113 **I STILL GET JEALOUS**
Louis Armstrong—Kapp 597
- 114 **MAGIC OF OUR SUMMER LOVE**
Tymes—Parkway 919
- 115 **SHARE YOUR LOVE**
B. B. Bland—Duke 377
- 116 **AIN'T NO USE**
Major Lance—Okeh 7197
- 117 **IF YOU LOVE ME, REALLY LOVE ME**
Jack Trent—Kapp 583
- 118 **THE GIRL'S ALRIGHT WITH ME**
Temptations—Gordy 7032
- 119 **ONE PHONE CALL**
Patty La Belle—Parkway 913
- 120 **YOU'RE ON TOP**
The O'Jays—Imperial 66037
- 121 **TEQUILA**
Bill Black's Combo—Hi 2077
- 122 **SUGAR & SPICE**
The Searchers—Liberty 55689
- 123 **TEA FOR TWO**
Nino & April—Atco 6294
- 124 **KEEP ON PUSHING**
Impressions
- 125 **ROSIE**
Chubby Checker—Parkway 920
- 126 **TASTE OF TEARS**
Johnny Mathis—Mercury 7228
- 127 **THE COWBOY IN THE CONTINENTAL SUIT**
M. Robbins—Columbia 43039
- 128 **A WILD WATER SKIING WEEKEND**
Tommy Roe—ABC 10555
- 129 **LITTLE TRACEY**
Wynton Kelly—Verve 10316
- 130 **I DON'T WANT TO HEAR IT ANYMORE**
J. Butler—Vee Jay 598
- 131 **WE GOTTA BE MORE THAN FRIENDS**
Sapphires—Swan 4184
- 132 **I KNEW IT ALL THE TIME**
Dave Clark Five—Congress 212
- 133 **LET'S DO IT ALL**
Jimmy McCracklin—Imperial 66035
- 134 **ACT NATURALLY**
B. Hyland—ABC 10549
- 135 **DREAM LOVER**
Paris Sisters—MGM
- 136 **THINGS I USED TO DO**
L. J. Parker—Duke 376
- 137 **FIREBALL MAIL**
Don Gibson—RCA 8367
- 138 **INVISIBLE TEARS**
Ned Miller—Fabor 128
- 139 **LITTLE DONNA**
Rivieras—Rivieras 1402
- 140 **JUST AIN'T ENOUGH LOVE**
Eddie Holland—Motown 1058
- 141 **LOVING YOU MORE EVERY DAY**
Etta James—Argo 5465
- 142 **SHE DON'T UNDERSTAND HIM LIKE I DO**
Jackie De Shannon—Liberty 55705
- 143 **THE FALL OF LOVE**
J. Mathis—Mercury 72263
- 144 **JUST ONE LOOK**
Hollies—Imperial 66026
- 145 **ONE GIRL**
G. Mimms & Enchanters—U.A. 715
- 146 **CAN YOU DO IT**
Contours—Gordy 7029
- 147 **HURT BY LOVE**
I. Foxx—Symbol 20-001
- 148 **THE FIRST NIGHT OF THE FULL MOON**
J. Jones—Kapp 589
- 149 **NIGHTTIME IS THE RIGHT TIME**
R. & Carla Thomas—Stax 151
- 150 **SPEND A LITTLE TIME**
B. Lewis—Atlantic 2227



UP LP'S COMING

- 101 **FOREVER**
Billy Vaughn—Dot DLP 3578
- 102 **THE NEVER ENDING IMPRESSIONS**
Impressions—ABC Par ABC-468: ABCS-468
- 103 **MOMS MABLEY OUT ON A LIMB**
Mercury MG-20889; SR-60889
- 104 **MUSCLE BEACH PARTY**
Annette—Vista 3314
- 105 **NINO AND APRIL SING THE GREAT SONGS**
Atco 162
- 106 **RAMBLIN'**
New Christy Minstrels—Columbia CL-2155: CS-8855
- 107 **NEW YORK WONDERLAND**
A. Kostelanetz—Columbia CL2138: CS8938
- 108 **BOYS BOYS BOYS**
Lesley Gore—Mercury MG 20901: SR 60901
- 109 **SWINGLE SINGERS GO BAROQUE**
Philips PHM 200-126: PHS 600-126
- 110 **MARVIN GAYE'S GREATEST HITS**
Motown 616
- 111 **THE JAMES BROWN SHOW**
King 826
- 112 **SURFIN' BIRD**
Trashmen—Garrett GALP 200: GAS 200
- 113 **A LETTERMEN KIND OF LOVE**
Capitol T 2013: ST 2013
- 114 **SOLID GOLD STEINWAY**
R. Williams—Kapp KL 1345: KS 1345
- 115 **BAJA MARIMBA BAND**
A&M LP 104
- 116 **ROBERT GOULET N PERSON**
Columbia CL 2088: CS 8888
- 117 **SHANGRI-LA**
Vic Dana—Dolton BLP 2038: BST 8028
- 118 **THE WOMENFOLK**
RCA Victor LPM-2832: LSP-2832
- 119 **LOVE HIM**
D. Day—Columbia CL 2131: CS 8931
- 120 **JERRY LEE LEWIS' GOLDEN HITS**
Smash MG-27040: SR-67040
- 121 **LAWRENCE OF ARABIA**
Soundtrack—Colpix CP-514: SPC-514
- 122 **UNFORGETTABLE (TRIBUTE TO DINAH WASHINGTON)**
A. Franklin—Columbia CL 2163: CS 8963
- 123 **BACK IN TOWN**
Kinaston Trio—Capitol T 2081: ST 2081
- 124 **MANHATTAN**
Mantovani—London LL-3328
- 125 **THE BEST OF CHET ATKINS**
RCA Victor LPM 2887: LSP 2887
- 126 **THE BARBRA STREISAND ALBUM**
Columbia CL 2007
- 127 **LET'S DANCE TO THE HITS OF SAMMY KAYE**
Decca DL 4502: DL 74502
- 128 **SOUND STAGE**
Andre Previn—Columbia CL 2158
- 129 **UM UM—THE BEST OF MAJOR LANCE**
Okeh OKM 12106
- 130 **THE BLUES**
Bill Black—Hi 10215: 30215
- 131 **LIVERPOOL SOUNDS**
Bobby Vee—Liberty 3352
- 132 **HEY LITTLE COBRA**
Rip Chords—Columbia CL-2151: CS-8951
- 133 **GOLDEN FOLK SONGS**
Mantovani—London LL-3360
- 134 **WONDERFUL WONDERFUL**
L. Welk—Dot DLP 3552: DLP 25552
- 135 **1964 SAN REMO FESTIVAL**
Various Artists—London TW91332 LSP-2844
- 136 **GREAT VOICES OF THE CENTURY**
Various Artists—Angel MNP-4 (mono)
- 137 **SCARLETT O'HARA**
Lawrence Welk—Dot
- 138 **MORE OF EVERYTHING**
Limelites—RCA Victor LPM-2844:
- 139 **BECKET**
Soundtrack—Decca DL-9117: DL-79117
- 140 **TRINI LOPEZ AT PJ'S**
Reprise R 6093: R9 6093
- 141 **WHITE ON WHITE**
Danny Williams—United Artists UAL 3359: UAS 6359
- 142 **ROMANTICALLY**
J. Mathis—Columbia CL 2098: CS 8898
- 143 **THE HITS OF JUDY GARLAND**
Capitol T-1999: ST-1999
- 144 **TIME TO MOVE ON**
G. Yarborough—RCA Victor LPM-2893: LSP-2836
- 145 **MARIA ELENA**
Los Indios Trabajaros—RCA Victor LPM 2822: LSP 2822
- 146 **TIME CHANGES**
D. Brubeck—Columbia CL 2127: CS 8927
- 147 **MORE SOUNDS OF GREAT BANDS, VOL. 8**
G. Gray & Casa Loma Orch.—Capitol T 2014: ST 2014
- 148 **THE FALL OF THE ROMAN EMPIRE**
Soundtrack—Columbia OL-6060: OS-2460
- 149 **ALWAYS IN MY HEART**
Los Indios Trabajaros—RCA Victor LPM-2912: LSP-2912
- 150 **THE BRANDYWINE SINGERS**
Joy LP 1000

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LIBERTY RECORDS

Personal Management: Arnold Mills & Assoc.

Unfamiliar Works New Trend: RCA Classical Producer Mohr

By DOUG McCLELLAND

NEW YORK—It wasn't all Barbra (Streisand) and Benjamin (Britten) at the recent NARAS-Grammy Awards presentations. It was also Richard (Mohr), Musical Director, Red Seal, RCA Victor Records Division—whose name came up every five minutes or so during the presentations and who was producer of recordings in no less than 14 nomination categories. Five of his packages came in winners.

Mohr also was present at the Waldorf-Astoria to pick up a few awards for others, including his esteemed long-time colleague, Lewis Layton, who earned a posthumous Grammy for Best Engineered Recording, Classical: "Madama Butterfly," which Mohr also produced. (Layton died only a few weeks before the ceremonies. He had intended to re-

tire before too long, so Anthony Salvatore was being groomed as his successor. Due to the state of emergency caused by Layton's death, however, Salvatore has had to take over and, according to Mohr, is doing "fantastic work already.")

Mohr's name was mentioned so much, in fact, at the Grammy Awards that on one occasion when he was named three or four times in a row in one category—for Album of The Year, Classical—the audience gave quite a reflex "Ooooh" of disappointment when he failed to win that particularly Grammy, although the winning choice was the popular one. "Britten's 'War Requiem', produced by John Culshaw, won that award," Mohr reminded Record World last week, "and deservedly so. It is a magnificent piece of music and was superbly recorded." Mohr does get

plaques from the Academy for producing award-winning albums, although he didn't have any idea how many he now owns.

The success of the new "War Requiem," Mohr felt, was in keeping with a current trend he's noticed.

"The move today in classical music is to get away from familiar repertoire in favor of new or less often recorded works," he said. "And this is fine; it creates interest in the field and an overall healthy excitement. There's always a new market coming up. Today youngsters start dabbling in classical music at college age, usually with 'Nutcracker Suite,' 'Scheherazade,' 'Beethoven's Fifth' or Schubert's 'Unfinished Symphony.' Fortunately, many of them get caught.

"Take Mahler. There's been a tremendous revival of Mahler's symphonies in the last couple of years. All of a sudden he's selling like Tchaikovsky. And this summer in our Rome Studio A we're recording Verdi's 'Luisa Miller', which has never been done in a studio before. We're also planning to record Menotti's new 'The Death

(Continued on page 19)

BMI To CISAC London Meeting

Broadcast Music, Inc. (BMI), currently the only United States member of the International Confederation of Societies of Authors and Composers (Confederation Internationale des Societes d'Auteurs et Compositeurs—CISAC), will attend the official Congress of the Confederation in London during the week of June 14. CISAC is the international organization of authors and publishers and includes all of the major performing rights societies of the rest of the world. BMI's principal participation at the meeting will be in connection with the meetings of the performing rights organizations.

The BMI delegation includes Robert J. Burton, President; Sydney M. Kaye, Board Chairman; Leo Cherniavsky, head of its foreign rights division, as well as BMI composers Gunther Schuller, William Schuman and Roger Sessions. A number of other BMI-affiliated composers who will be in Europe at the time of the meeting will also participate informally in the proceedings. These include Elliott Carter and Norman Dello Joio as well as Oliver Daniel, director of the BMI concert music division, who will be in Europe as United States representative of UNESCO.

The June congress will be devoted to various problems relating to the international protection of authorial rights.

MOA Convention

Souvenir Book An Innovation

CHICAGO — MOA will present an improved souvenir program for the forthcoming Convention (Oct. 14-16) which, in addition to being an information booklet, will also contain a roster of MOA members.

Among other innovations will be an advanced registration procedure in which badges will be typed in advance of the show and ready at the registration desk when visitors arrive. This means no waiting and no bottleneck for those who register by mail in advance.

Registration lists will be provided to the exhibitors and will be kept current each day of the show. In other words, exhibitors will receive a registration list each day when exhibits open, thus providing them a record of the previous day's attendance. On opening day a list of all advance registrations will be provided.

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The
American
Beetles
"HEY, HEY
GIRL"
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 ROULETTE



'BUTTERFLY' SESSION—Richard (Dick) Mohr, far right, RCA classics producer, is pictured with, from left, Jack Pfeiffer, Victor's Red Seal Audio Coordinator; George R. Marek, RCA Records' VP-General Manager; and the late engineer Lewis Layton. Group is at work on "Madama Butterfly," starring Leontyne Price, which recently won three Grammy Awards.



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.

BMI
BROADCAST MUSIC, INC.

DEALERS TOP TEN

- AL'S RECORD MART NO. 2**
Detroit, Mich.
1. Every Little Bit Hurts (Brenda Holloway)
 2. Just Ain't Enough Love (Ed Holland)
 3. I'll Be In Trouble (Temptations)
 4. Once Upon A Time (M. Gaye & M. Wells)
 5. Walk On By (Dionne Warwick)
 6. Sugar & Spice (Searchers)
 7. My Boy Lollipop (Millie Small)
 8. My Guy (Mary Wells)
 9. Chapel Of Love (Dixie Cups)
 10. Twist And Shout (Beatles)

- THE MELODY SHOP**
Boston, Mass.
1. Hello Dolly (Louis Armstrong)
 2. Love Me With All Your Heart (Ray Charles Singers)
 3. P. S. I Love You (Beatles)
 4. Do You Love Me (Dave Clark 5)
 5. People (Barbra Streisand)
 6. I Don't Want To Be Hurt Anymore (Nat Cole)
 7. Don't Worry Baby (Beach Boys)
 8. Viva Las Vegas (Elvis Presley)
 9. Today (New Christy Minstrels)
 10. She Loves You (German) (Beatles)

- RECORD BAR**
Philadelphia, Pa.
1. Gone (The Grand Prees)
 2. My Guy (Mary Wells)
 3. Ronnie (Four Seasons)
 4. Wonderful World Of Love (Bobby Rydell)
 5. Tears And Roses (Al Martino)
 6. Across The Street (Lenny O'Henry)
 7. People (Barbra Streisand)
 8. Diane (Bachelors)
 9. Rules Of Love (Orlons)
 10. Walk On By (Dionne Warwick)

- MUNICIPAL RADIO CO.**
Brooklyn, N. Y.
1. Hello Dolly (Louis Armstrong)
 2. Love Me Do (Beatles)
 3. My Guy (Mary Wells)
 4. Ronnie (Four Seasons)
 5. Chapel Of Love (Dixie Cups)
 6. A World Without Love (Peter and Gordon)
 7. Walk On By (Dionne Warwick)
 8. Diane (Bachelors)
 9. It's Over (Roy Orbison)
 10. Little Tracey (Wynton Kelly)

ONE STOP TOP TEN

- TOWN HALL RECORD CENTER**
Brooklyn, N. Y.
1. Chapel Of Love (The Dixie Cups)
 2. My Guy (Mary Wells)
 3. Love Me Do (The Beatles)
 4. Love Me With All Your Heart (Ray Charles Singers)
 5. A World Without Love (Peter & Gordon)
 6. Hello Dolly (Louis Armstrong)
 7. I'm So Proud (The Impressions)
 8. Walk On By (Dionne Warwick)
 9. Do You Wanna Know A Secret (The Beatles)
 10. Ronnie (The Four Seasons)

- BELMONT RECORD ONE STOP**
Newark, N. J.
1. Walk On By (Dionne Warwick)
 2. Goodbye Baby (Solomon Burke)
 3. My Guy (Mary Wells)
 4. Wish Someone Would Care (I. Thomas)
 5. That's When It Hurts (Ben E. King)
 6. Grease Monkey (Jack McDuff)
 7. Rock Me Baby (B. B. King)
 8. One Way Love (Drifters)
 9. I'm So Proud (Impressions)
 10. What's The Matter Baby (Marvin Gaye/Mary Wells)

- DICK'S RECORD SHOP**
1. Hello Dolly (Louis Armstrong)
 2. Little Children (Billy J. Kramer)
 3. Chapel Of Love (Dixie Cups)
 4. Love Me With All Your Heart (Ray Charles Singers)
 5. My Guy (Mary Wells)
 6. I Don't Want To Be Hurt Anymore (Nat Cole)
 7. I Rise, I Fall (Johnny Tillotson)
 8. Once Upon A Time (M. Gaye & M. Wells)
 9. The French Song (Lucille Starr)
 10. Diane (Bachelors)

- REGAL RECORDS ONE STOP**
Pittsburgh, Pa.
1. Chapel Of Love (Dixie Cups)
 2. Romeo & Juliet (Reflections)
 3. Love Me Do (Beatles)
 4. Viva Las Vegas (Elvis Presley)
 5. Walk On By (Dionne Warwick)
 6. My Guy (Mary Wells)
 7. Every Little Bit Hurts (Brenda Holloway)
 8. Across The Street (Lenny O'Henry)
 9. A World Without Love (Bobby Rydell)
 10. Party Girl (Bernadette Carroll)

- MUMFORD MUSIC**
Oak Park, Mich.
1. A World Without Love (Peter & Gordon)
 2. It Will Stand (Showmen)
 3. Love Me Do (Beatles)
 4. Gino Is A Coward (Gino Washington)
 5. Any Old Time Of Day (Dionne Warwick)
 6. My Guy (Mary Wells)
 7. My Boy Lollipop (Millie Small)
 8. Sugar & Spice (Searchers)
 9. Hello Dolly (Louis Armstrong)
 10. Bits And Pieces (Dave Clark 5)

- HARMONY HOUSE**
Hazel Pk., Mich.
1. Gino Is A Coward (Gino Washington)
 2. It Will Stand (Showmen)
 3. Love Me Do (Beatles)
 4. A World Without Love (Peter & Gordon)
 5. My Boy Lollipop (Millie Small)
 6. Chapel Of Love (Dixie Cups)
 7. Little Children (Bill Kramer)
 8. It's Over (Roy Orbison)
 9. Tell Me Mama (Christine Quait)
 10. I Don't Want To Be Hurt Anymore (Nat Cole)

- SPIN-IT RECORD SHOP**
Miles, Mich.
1. Love Me Do (Beatles)
 2. Chapel Of Love (Dixie Cups)
 3. Suspicion (Terry Stafford)
 4. My Guy (Mary Wells)
 5. Rock Me Baby (B. B. King)
 6. Diane (Bachelors)
 7. Do You Want To Know A Secret (Beatles)
 8. Shangri La (Vic Dana)
 9. A World Without Love (Bobby Rydell)
 10. Little Children (Billy J. Kramer)

- SEBRING MUSIC**
Vincennes, Ind.
1. Love Me Do (Beatles)
 2. Shangri La (Vic Dana)
 3. I Rise, I Fall (Johnny Tillotson)
 4. Ebb Tide (Lenny Welch)
 5. Chapel Of Love (Dixie Cups)
 6. Be Anything But Be Mine (C. Francis)
 7. Good Golly Miss Molly (Swinging Blue Jeans)
 8. P. S. I Love You (Beatles)
 9. Love Me With All Your Heart (Ray Charles Singers)
 10. Romeo & Juliet (Reflections)

- ROBERTS RECORDS**
Minneapolis, Minn.
1. Love Me Do (Beatles)
 2. P. S. I Love You (Beatles)
 3. Chapel Of Love (Dixie Cups)
 4. Romeo & Juliet (Reflections)
 5. New Girl In School (Jan & Dean)
 6. Do You Want To Know A Secret (Beatles)
 7. Hello Dolly (Louis Armstrong)
 8. Do You Love Me (Dave Clark Five)
 9. Love Me With All Your Heart (Ray Charles Singers)
 10. Money (Kingsmen)

- ELKINS MUSIC**
Charleston, W. Va.
1. Hello Dolly (Louis Armstrong)
 2. Crooked Little Man (Serendipity Singers)
 3. Love Me Do (The Beatles)
 4. Love Me With All Your Heart (Ray Charles Singers)
 5. My Guy (Mary Wells)
 6. I'm So Proud (The Impressions)
 7. Ronnie (The Four Seasons)
 8. It's Over (Roy Orbison)
 9. Kiss Me Quick (Elvis Presley)
 10. Bits And Pieces (Dave Clark Five)

- JET ONE STOP**
Miami, Fla.
1. Tears & Roses (Al Martino)
 2. Its All Over But The Crying (Al Martino)
 3. Little Children (Billy J. Kramer)
 4. I'm Into Something Good (Earl-Jean)
 5. Wish Someone Would Care (Irma Thomas)
 6. World Without Love (Peter & Gordon)
 7. Memphis (Johnny Rivers)
 8. Every Little Bit Hurts (Brenda Holloway)
 9. Hickory, Dick & Doc (Bobby Vee)
 10. Hello Dolly (Louis Armstrong)

- NEW DEAL RECORD SERVICE**
Chicago, Ill.
1. Love Me Do (Beatles)
 2. Dead Man's Curve (Jan & Dean)
 3. Little Children (Billy J. Kramer)
 4. Thank You Girl (Beatles)
 5. Hello Dolly (Louis Armstrong)
 6. Suspicion (Terry Stafford)
 7. Yesterday's Gone (Stuart & Clyde)
 8. Whenever He Holds You (B. Goldsboro)
 9. Tall Cool One (Wailers)
 10. Let's Have A Party (Rivieras)

TOP 40 STATIONS at a glance

- WOKY—Milwaukee, Wis.**
1. Love Me Do/P.S. I Love You (The Beatles)
 2. Love Me With All Your Heart (The Ray Charles Singers)
 3. Bits & Pieces (The Dave Clark Five)
 4. My Guy (Mary Wells)
 5. White On White (Danny Williams)
 6. Hello Dolly (Louis Armstrong)
 7. I Don't Want To Be Hurt Anymore (Cole)
 8. Romeo & Juliet (The Reflections)
 9. It's Over (Roy Orbison)
 10. Do You Want To Know A Secret (Beatles)

- KOEL—Oelwein, Iowa**
1. Bits And Pieces (Dave Clark Five)
 2. Suspicion (Terry Stafford)
 3. White On White (Danny Williams)
 4. Chapel Of Love (The Dixie Cups)
 5. Hello Dolly (Louis Armstrong)
 6. My Guy (Mary Wells)
 7. Love Me Do (The Beatles)
 8. P.S. I Love You (The Beatles)
 9. Ronnie (The Four Seasons)
 10. Dead Man's Curve (Jan and Dean)

- KCRG—Cedar Rapids, Iowa**
1. Chapel Of Love (Dixie Cups)
 2. A World Without Love (Peter & Gordon/Bobby Rydell)
 3. Love Me Do/P.S. I Love You (Beatles)
 4. Do You Love Me (Dave Clark Five)
 5. Be Anything (But Be Mine) (Conny Francis)
 6. Walk On By (Dionne Warwick)
 7. (Just Like) Romeo And Juliet (Reflections)
 8. The Very Thought Of You (Rick Nelson)
 9. Love Me With All Your Heart (Ray Charles Singers)
 10. Viva Las Vegas/What'd I Say (E. Presley)

- KFWB—Los Angeles, Calif.**
1. Love Me Do (Beatles)
 2. My Guy (Mary Wells)
 3. Can't Buy Me Love (Beatles)
 4. Love Me With All Your Heart (Ray Charles Singers)
 5. Bits & Pieces (Dave Clark Five)
 6. Little Children (B. J. Kramer & Dakotas)
 7. Do You Wanna Know A Secret (Beatles)
 8. Ronnie (Four Seasons)
 9. Nadine (Chuck Berry)
 10. Wrong For Each Other (Andy Williams)

- WOMP—Bellaire, Ohio**
1. P.S. I Love You/Love Me Do (The Beatles)
 2. Dead Man's Curve/New Girl In School (Jan & Dean)
 3. Bits & Pieces (The Dave Clark Five)
 4. My Guy (Mary Wells)
 5. Romeo & Juliet (The Reflections)
 6. Chapel Of Love (The Dixie Cups)
 7. Love Me With All Your Heart (The Ray Charles Singers)
 8. Shangri-La (Robert Maxwell)
 9. Suspicion (Terry Stafford)
 10. My Girl Sloopy (The Vibrations)

- WABC—New York, N. Y.**
1. Chapel Of Love (The Dixie Cups)
 2. Hello Dolly (Louis Armstrong)
 3. Love Me Do (The Beatles)
 4. World Without Love (Peter & Gordon)
 5. My Guy (Mary Wells)
 6. Do You Want To Know A Secret (Beatles)
 7. Ronnie (The Four Seasons)
 8. Love Me With All Your Heart (Ray Charles Singers)
 9. Little Children (Billy J. Kramer)
 10. Can't Buy Me Love (The Beatles)

- WKY—Oklahoma City, Okla.**
1. Suspicion (Terry Stafford)
 2. Dead Man's Curve (Jan & Dean)
 3. My Guy (Mary Wells)
 4. Hello Dolly (L. Armstrong/J. Harper)
 5. Shangri-La (Robt. Maxwell)
 6. Nadine (Chuck Berry)
 7. Can't Buy Me Love (Beatles)
 8. Little Boxes (Pete Seeger)
 9. Crooked Little Man (Serendipity Singers)
 10. Twist & Shout (Beatles)

- CKLW—Detroit, Mich.**
1. A World Without Love (Peter & Gordon)
 2. Walk On By/Any Old Time Of Day (Dionne Warwick)
 3. Once Upon A Time (M. Gaye & M. Wells)
 4. Love Me Do/P.S. I Love You (The Beatles)
 5. My Boy Lollipop (Millie Small)
 6. Chapel Of Love (The Dixie Cups)
 7. It Will Stand (The Showmen)
 8. Little Children (Billy J. Kramer)
 9. Gino Is A Coward (Gino Washington)
 10. It's Over (Roy Orbison)

- WHB—Kansas City, Mo.**
1. My Guy (Mary Wells)
 2. Suspicion (Terry Stafford)
 3. Can't Buy Me Love (Beatles)
 4. Dead Man's Curve (Jan & Dean)
 5. Do You Want To Know A Secret (Beatles)
 6. Money (Kingsmen)
 7. Hello Dolly (Louis Armstrong)
 8. Love Me Do (Beatles)
 9. Bits & Pieces (Dave Clark)
 10. Ronnie (Four Seasons)

- WBRB—Mt. Clemens, Mich.**
1. Love Me Do (Beatles)
 2. Hello Dolly (Louis Armstrong)
 3. Chapel Of Love (Dixie Cups)
 4. My Guy (Mary Wells)
 5. Once Upon A Time (Marvin Gaye & Mary Wells)
 6. It's Over (Roy Orbison)
 7. Breaking Up (Ronettes)
 8. Do You Love Me (Dave Clark Five)
 9. Walk On By (Dionne Warwick)
 10. Bits & Pieces (Dave Clark Five)

- KMIN—Grants Broadcasting Co. Inc. Grants, N. M.**
1. White On White (Danny Williams)
 2. (Just Like) Romeo & Juliet (Reflections)
 3. Ronnie (4 Seasons)
 4. Love Me With All Your Heart (Ray Charles Singers)
 5. It's Over (Roy Orbison)
 6. Bits And Pieces (The Dave Clark Five)
 7. I'm So Proud (The Impressions)
 8. Do You Want To Know A Secret (Beatles)
 9. Little Children (Billy J. Kramer & Dakotas)
 10. The Very Thought Of You (Rick Nelson)

- WITH—Baltimore 3, Md.**
1. Love Me With All Your Heart (Ray Charles Singers)
 2. My Guy (Mary Wells)
 3. Suspicion (Terry Stafford)
 4. People (Barbra Streisand)
 5. Crooked Little Man (Serendipity Singers)
 6. Love Me Do/P.S. I Love You (Beatles)
 7. Romeo & Juliet (The Reflections)
 8. World Without Love (Peter & Gordon)
 9. Dead Man's Curve (Jan & Dean)
 10. Shecc Shoop Song (Betty Everett)

- WVMC—Mt. Carmel, Ill.**
1. Hello Dolly (Louis Armstrong)
 2. Can't Buy Me Love (Beatles)
 3. Do You Want To Know A Secret (Beatles)
 4. Bits & Pieces (Dave Clark Five)
 5. My Guy (Mary Wells)
 6. Don't Let The Rains Come Down (Serendipity Singers)
 7. White On White (Danny Williams)
 8. Suspicion (Terry Stafford)
 9. Love Me Do (Beatles)
 10. Ronnie (Four Seasons)

- KNEZ—Lompoc, Calif.**
1. My Guy (Mary Wells)
 2. Love Me Do/P.S. I Love You (Beatles)
 3. Hello Dolly (Louis Armstrong)
 4. Nadine (Chuck Berry)
 5. Do You Want To Know A Secret (Beatles)
 6. Love Me With All Your Heart (Ray Charles Singers)
 7. I Don't Want To Be Hurt Anymore (Nat King Cole)
 8. Crooked Little Man (Serendipity Singers)
 9. Whenever He Holds You (Bobby Goldsboro)
 10. Every Little Bit Hurts (Brenda Holloway)

- WY—Oklahoma City, Okla.**
1. Suspicion (Terry Stafford)
 2. My Guy (Mary Wells)
 3. Dead Man's Curve (Jan & Dean)
 4. Shangri-La (Robt. Maxwell)
 5. Love Me Do/P.S. I Love You (Beatles)
 6. Love Me With All Your Heart (Ray Charles Singers)
 7. Nadine (Chuck Berry)
 8. Hello Dolly (Louis Armstrong)
 9. Can't Buy Me Love (Beatles)
 10. Walk On By (Dionne Warwick)

- WJHO—Opelika, Ala.**
1. Chapel Of Love (Dixie Cups)
 2. Love Me Do (Beatles)
 3. Bad To Me (Billy J. Kramer)
 4. Bits And Pieces (Dave Clark 5)
 5. Suspicion (Terry Stafford)
 6. P.S. I Love You (Beatles)
 7. Fall Of Love (Johnny Mathis)
 8. Want To Know A Secret (Beatles)
 9. Shangri-La (Dana & Maxwell)
 10. Crooked Little Man (Serendipity Singers)

- WILS—Lansing, Mich.**
1. Love Me Do (Beatles)
 2. Across The Street (L. O'Henry)
 3. Look Homeward Angel (Monarchs)
 4. Dead Man's Curve (Jan & Dean)
 5. My Guy (Mary Wells)
 6. A World Without Love (Peter & Gordon)
 7. Once Upon A Time (Wells-Gaye)
 8. Chapel Of Love (Dixie Cups)
 9. My Baby's Gone (4 Freshmen)
 10. My Boy Lollipop (Millie Small)

- WHOO—Orlando, Fla.**
1. Love Me Do/P.S. I Love You (Beatles)
 2. My Guy (Mary Wells)
 3. Romeo & Juliet (Reflections)
 4. Ronnie (4 Seasons)
 5. Bits & Pieces (Dave Clark Five)
 6. Want To Know A Secret (Beatles)
 7. Hello Dolly (Louis Armstrong)
 8. It's Over (Roy Orbison)
 9. Can't Buy Me Love (Beatles)
 10. With All Your Heart (Charles Singers)

- K-FIV—Modesto, Calif.**
1. Love Me Do/P.S. I Love You (Beatles)
 2. It's Over (Roy Orbison)
 3. Diane (The Bachelors)
 4. Love Me With All Your Heart (Ray Charles Singers)
 5. Chapel Of Love (The Dixie Cups)
 6. Walk On By (Dionne Warwick)
 7. Three Window Coupe (The Rip Chords)
 8. Money (The Kingsmen)
 9. Little Children/Bad To Me (Billy J. Kramer)
 10. My Guy (Mary Wells)

The Jazz Scene

Sales Sitting Out This Set

Blue Note Topper Wolff Says Breather Temporary

(Editor's note: The following interview with Francis Wolff of Blue Note Records is the first in a series of "Record World" articles examining the current jazz disk scene. Subsequent articles will be spread over a number of weeks.)

BY DAVE FINKLE

NEW YORK—Trade Cassandras are declaring the death of jazz in increasing number these days. The records don't sell, they say. The public isn't interested any longer, they say. Jazz has had its day, they say.

Some A&R men with jazz backgrounds have even refused to talk about their jazz work to Record World. They'd rather forget it.

One man who wouldn't rather forget it, however, is Francis Wolff, head of Blue Note Records, which is celebrating its 25th year this year as a strict-

ly jazz disk firm. Wolff will readily admit that there has been a slump in sales of late. But he quickly adds that it came at "the same time as the record business declined."

And, he told Record World last week, the slump has nothing to do with any imminent "death of jazz." "The public is just taking a breather. They're playing records they already have."

Jazz Rise

"There had been a constant rise in jazz records sales since 1956," he said. "There has to be a point at which sales stop increasing, you know. And actually things seem to have stabilized recently. In fact the first four months of this year we have shown a slight improvement over last year."

Despite this improvement, Wolff feels that there's no deny-

ing the slump—especially in singles. Blue Note has had to cut down its 45 releases to about two a month. What was always a relatively small market is even smaller now, he said.

Another aspect of the decline, according to Wolff, is that it is regional. Jazz has always been a big city commodity, he stated, but in recent years the cities of the East Coast have lacked interest.

"There's no explanation for it," he said, "but sales in New York have declined sharply. And the loss of interest is reflected in the attitudes of many of the New York clubs. The West Coast sales record in comparison with New York is much better. Sales seem to be better the further west you go."

If, as Wolff says, the public is only taking a breather, what does he plan to do to counteract the situation? The answer is simple: bide his time. He has explicit pride and faith in the endurance of jazz and in the endurance of his label as a proponent of all that's new in jazz. "Things will turn around again," he said confidently.

He knows from experience, it would seem. Fifteen years ago when Blue Note delved into the modern jazz area with concentration, the diskery bought up much of the Thelonius Monk catalog. Going was slow at the start, Wolff recalled, but interest began "to build and build."

The waxery will continue this policy of going after the artists they believe in and developing them. "Chances are," Wolff said, "our judgment will continue to be right and the new musicians will sell."

Musician Major Concern

Developing a musician rather than a new jazz form seems to be the company's major concern. And it's a slow process. "A new artist takes time," he stated, "and establishing him usually can't be accomplished with one record. Even publicity and coverage by consumer magazines won't do it. The jazz fan, who is an expert these days, has to decide the artist is good. It has to be a natural development, you know."

An unnatural development, Wolff suggested, was something like the recent bossa nova
(Continued on page 18)



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

MY BOY LOLLIPOP

(Nom, BMI)
Millie Small
—Smash 1893

DON'T WORRY BABY

(Sea of Tunes, BMI)
Beach Boys
—Capitol 5174

WHAT'D I SAY

(Progressive, BMI)
Elvis Presley
—RCA Victor 8360

PARTY GIRL

(Schwartz, ASCAP)
Bernadette Carroll
—Laurie 3238

I GET AROUND

(Sea of Tunes, BMI)
Beach Boys
—Capitol 5174

TOO LATE TO TURN

BACK NOW
(Play, BMI)
Brook Benton
—Mercury 77226

DON'T LET THE SUN

CATCH YOU CRYING
(Pacemaker, BMI)
Gerry and the Pacemakers
—Laurie 3251

TELL ME WHY

(ASCAP)
Bobby Vinton
—Epic 9687

WHAT HAVE I GOT

OF MY OWN
(Sawtell-Herring, ASCAP)
Trini Lopez
—Reprise 0276

DON'T THROW YOUR

LOVE AWAY
(BMI)
Searchers
—Kapp 593

GIVING UP

(Trio, BMI)
Gladys Knight and The Pips
—Maxx 326

I'LL TOUCH A STAR

(Blen-Holly, ASCAP)
Terry Stafford
—Crusader 105

Long Play Albums

HIGH SPIRITS

Original Cast
—ABC Paramount ABC OC 1

SUSPICION

Terry Stafford
—Crusader 1001M

FOREVER

Pete Drake
—Smash MGS 27053; SRS 67053

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OUR BUSINESS
THE
TEMPTATIONS
"I'LL
BE IN
TROUBLE"
Gordy 7032**

**EDDIE HOLLAND
"JUST
AIN'T
ENOUGH
LOVE"
Motown 1058**

**BOBBY BREEN
"YOU'RE
JUST LIKE
YOU"
Motown 1059**

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BURNETTE
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Jazz: Blue Note's Wolff

(Continued from page 17)

push. "We made a few bossa nova records," he said, "but the music didn't have enough intrinsic value to last on its own. The same thing with the African High Life. It sold for a while, but then it shrank."

Right now the company is hoping that artists like Jackie MacLean, who is part of the avant garde school of jazz, will catch on. There has been spotty reaction to their freer form compositions and playing, Wolff reported. "If they had been accepted," he said, "there'd be no slump."

During the hiatus, Wolff said, a good catalog is certainly a pleasure to rely on. Blue Note has a built-in audience for their small (15 or so) artists roster, which includes Horace Silver, Art Blakey, and Kenny Burrell, to name a few. And these devotees keep watching for the new releases.

Label definitely will not be rushing product onto the market, however. There was a time, Wolff said, when jazz companies felt compelled to match each other in output, but in time the need for quality rather than quantity became apparent. Dealer and distributors started saying, "There are too many. We can't find the good ones."

Neither will Blue Note lower their prices. "Our distributors tell us not to. Lowering the price won't make any more sales. If jazz fans want the record, they'll pay the extra 50 cents." Also, he added, "Lower prices would bring the Blue Note name down. It would look like we had to make a sale."

"Yes," Wolff said, in closing, "jazz sales are slow, but we're ready to wait."

NARM in Mourning

PHILADELPHIA — Due to the death of Isaac Malamud, father of Jules Malamud, Executive Director, the NARM offices will be closed until May 27.

Shaw Chorale Tours

RCA Victor's Robert Shaw and his famed Chorale have departed on a 10-week tour of Latin America under the auspices of the U.S. Department of State.

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APRIL STEVENS

May Singlet Breunde Rose



BY TED RANDAL

Radio's Role In Public Service

HOLLYWOOD—For a variety of reasons most program directors and disk jockeys would rather forget the term "Public Service." They look upon it as something that has to be done, and most of them fulfill their public service commitments as quickly and easily as possible. In so doing they are overlooking one of the most important functions a good radio station performs.

Public service is just what the name implies, "Service to the Public." Until just recently most radio stations used verbatim the public service announcements that were sent to them by various organizations such as the Navy, Army, Marines and Women's Army Corps. As a result, the function performed was little more than something to satisfy the station's "Promise of Performance" to the FCC. At best, it was dull and uninteresting to listeners. Little attention was paid to need or accomplishment, and even less interest was shown for creativity.

Stations Forced

Fortunately, competition is forcing some radio stations to look around for something that should be brought to the attention of the public and acted upon. In other words, a few of them are trying to find a need, and then fulfill that need.

What's to be done, and how to do it? Perhaps a "Don't" should come before the answer to that question. Don't just read from a piece of paper that was sent in to the station by the head of the local Boy Scouts or some other organization. That's the easy way, and it accomplishes almost nothing. The people who send these items to radio stations want the station to motivate other people into action for their cause, and motivation generally walks hand in hand with creativity. To be sure, the Boy Scouts and other service organizations need assistance, but the information they send should be used only as notes for a well planned promotion on their behalf.

Work Immeasurable

If you're anxious to make your station a better station, the amount of work that can be done in the public service field is immeasurable; the number of projects is unlimited, but creativity is mandatory if one expects to motivate a disinterested public that feels it has already given, donated, worked and campaigned more than its share in the interest of public service. Unusual needs should be considered, too. How informed is the public about such diseases as epilepsy, glaucoma, cystic fibrosis, muscular dystrophy, leukemia and others too numerous to mention? How much cleaning up has been left undone in every neighborhood in every city?

If the job of public service is handled properly, both on and off the air, the station's image will be enhanced beyond measure, and the public will begin to realize the importance of radio's role in public service.

Marni Is Eliza In 'MFL' Revival

"My Fair Lady" was revived at New York's City Center last week and, among other things, it will undoubtedly be remembered as Marni Nixon's introduction to the New York stage as Eliza.

Miss Nixon, perennially un-billed singing voice for such Hollywood stars as Deborah Kerr and Natalie Wood, got lovely reviews from the New York critics. Her acting as well as her singing received praise the caliber of which is summed up in this review from the Journal American, "She would be an

adornment to any Broadway show in the future."

Marni's Eliza will be preserved on wax since she's dubbing Audrey Hepburn for the Col track of the upcoming "MFL" pic.

At Convention

Andy Williams, Columbia Records' artist, has agreed to headline the label's annual convention in Las Vegas July 25. Star will interrupt his cross-country fair dates to attend the conclave.

Mohr on Classics

(Continued from page 14)

of the Bishop of Brindosi,' in October in Boston."

Summer, Mohr believes, is the best time to record classical music. "Everybody is around then. It's so difficult to get a cast assembled in winter—they're usually at the Met or on tour, and we have to work around the Met and their rehearsal schedule. Of course, even the summer has to be planned far in advance—about a year and a half in advance! We're already working on plans for recording in the summer of '65."

Off To Rome

Mohr leaves Friday, May 29, for Rome to prepare for this summer's wax activities. He will record the aforementioned "Luisa Miller," with Anna Moffo, Carlo Begonzi, Cornell MacNeil, Shirley Verrett, Giorgio Tozzi, Ezio Flagello, conducted by Fausto Cleva; an album of symphonic music by Miklos Rozsa; Monteverde's "Sixth Book of Madrigals";

and "La Forza del Destino," with Leontyne Price, Richard Tucker, Robert Merrill, Shirley Verrett, Ezio Flagello, Giorgio Tozzi, with Thomas Schippers conducting.

Mohr has also just completed a Shirley Verrett LP of Spanish songs which will not be out until 1965. "The fastest classical album we ever got out was the 'Mozart Requiem Mass' by Leinsdorf and The Boston Symphony which we recorded at the late President Kennedy's memorial service in Boston last January. This album has been to the classical field what The Beatles' records have been to pop. It's a great seller."

Mohr added that he imagined the classical stress on planning ahead is one of the major differences between classical and pop: "There is less formality between an artist and his producer in popular recording, too, I suspect," Mohr continued. "Also, the artist and the producer in pop recording are freer with their material, whereas in the classics we work within a more rigid framework of material that has been clearly written down and defined as to interpretation, etc. Naturally, both artist and producer must have a friendly relationship or they're dead—that goes for pop and classical. A Red Seal producer is always dealing with more money, too, up in the thousands of dollars. When you're working with, say, a symphony orchestra of 109 players you'd better get it on wax pretty fast."

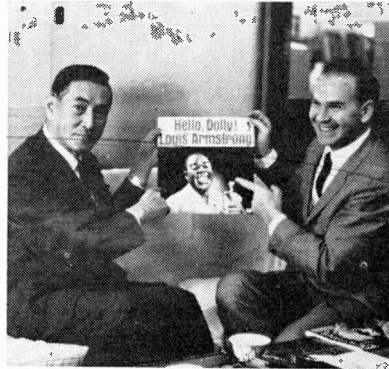
Guitar Big

He has never done a pop session, "but just once, I'd love it," he smiled. "Although, in one sense, I already have. Guitar music is selling like crazy these days, both pop and classical. The closest I've ever really come to recording pop, though, is the operettas."

He felt that singers are usually "not so hot" on first takes of classical pieces. Mohr can tell a real "pro" by the way he or she reacts to listening to the first take. If the artist accepts the first take, it's not such a good sign; but if he goes back in and changes maybe even the whole approach, it's more often than not the sign of a pro of unusual merit.

While on the subject, Richard Mohr will be getting his merit badge from RCA Victor this November—a choice of tie clasp or pin—for 20 years of distinguished service to the label.

Tokyo Knows



Mr. N. Ishizaka, Director of Toshiba Records, Tokyo, is shown above telling Kapp Records' Eric Steinmetz that Louis Armstrong's "Hello, Dolly" album is selling big in Japan. Pic was taken at Toshiba's offices in Tokyo.

Money In Horn!



Al Hirt accepts a gold record award signifying a million dollars in sales of his RCA Victor album, "Honey In The Horn." It has been approved by RIAA. Presenting the plaque is Chet Atkins, RCA Victor's Nashville Operations Manager, who produced the album, and Steve Sholes, Division Vice President, Pop A and R.



(Albums on chart 10 weeks or less showing greatest upward movement)

- HELLO DOLLY**
L. Armstrong—Kapp KL 1364; KS 3364
- TODAY**
New Christy Minstrels—Columbia CL 2159; CS 8959
- SOMETHING SPECIAL FOR YOUNG LOVERS**
R. Charles Singers—Command RS 866; RS 866 SD
- COTTON CANDY**
A. Hirt—RCA Victor LPM 2917
- MANHATTAN TOWER**
R. Goulet—Columbia OL 6050; OS 2450
- ON THE MOVE**
Trini Lopez—Reprise R 6112; R 9-6112
- WHO'S AFRAID OF VIRGINIA WOOLF**
J. Smith—Verve V 8583; V6 8583
- HIGH SPIRITS**
Original Cast—ABC Paramount ABC OC 1
- SUSPICION**
Terry Stafford—Crusader 1001 M
- FOREVER**
Pete Drake—Smash MGS 27035; SRS 67053
- SHOWTIME**
J. Brown and his Orch—Smash MGS 26054; SRS 67054
- LILIES OF THE FIELD**
Soundtrack—Epic LM 24094; BN 26094
- IT MUST HAVE BEEN SOMETHING I SAID**
Smothers Brothers—Mercury MG 20904
- MARY WELLS' GREATEST HITS**
Motown 616
- THE AMERICAN TOUR**
Ed Rudy, The Beatles—News Documentary II
- TODAY, TOMORROW, FOREVER**
N. Wilson—Capitol T 2082
- DISCOVERY**
Vikki Carr—Liberty LRP 3554
- NEW ORLEANS AT MIDNIGHT**
Pete Fountain—Coral CRL 57429
- WHEN LIGHTS ARE LOW**
Tony Bennett—Columbia CL 2175
- CHUCK BERRY'S GREATEST HITS**
Chess LP 1485

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BY ALAN FREEMAN



Alan Freeman

LONDON — We're sampling what's known as a miracle over here. We've had something like 75 degrees of lovely hot sunshine for the whole week! It's absolutely splendid (as the English say). I'm Australian, but I still think it's splendid.

I wonder if it's this sudden sunshine that makes me feel a little dizzy? I just can't keep track of who's where these days. Our artists racing over to you and invading your hit parade. But I can tell you one thing for sure: **Chuck Berry** and **Carl Perkins** opened their British Tour at London's Finsbury Park As-

toria, and it was little short of sensational. One critic hailed it as "The Best Package Beat Show Ever To Go 'Round Britain." The critics never said that about the show I went 'round Britain with two or three years ago. Let's face it. I'm no **Chuck Berry** OR **Carl Perkins**. I can't even play a guitar; but I can play the ukelele. Do you think I'll ever come back?

Actually, I always wanted to be a drummer. Not the **Gene Krupa** type—more of a **Dave Clark**. And I guess that by the time you read this second dispatch from Freeman, **The Dave Clark Five** will be well settled over on your side for their TV, radio and tour dates; and, of course, we're rather "Glad All Over" that **Dave** and the boys have done so well. They've got a new release here in Great Britain entitled "Can't You See That She's Mine." It's a little away from the "Glad" and "Bits" routine—but no doubt heading for that No. 1 spot over here.

Magilla Over Cilla

Incidentally, have you heard yet of a British lass called **Cilla Black**? Well, about two months ago, your delicious **Dionne Warwick** came out on disk here with "Anyone Who Had A Heart," and so did **Cilla**. There was great competition, but **Cilla** won with extra beats in the finish and took that No. 1 spot. She came out with her next release about three weeks ago, "You're My World," and this week, she's jumped into the charts first time on that No. 7 rung, and looks as though she might make it No. 1 the second successive time very quickly.

I was sitting on the panel of BBC's "Juke Box Jury" when they played the record, and with a burst of enthusiasm, I went on to say that "in time, and with experience, I had the feeling that **Cilla Black** would develop into a singer of world fame." A critic said: "I hear coming from down the stairs, the voice of **Alan Freeman** extolling **Cilla Black** as potentially one of the greatest singers in the world. God Help Us!" I wonder if he's the type who enjoys **Maria Callas** when she's not singing well? Perhaps he's one of those gentlemen who goes paddling in the water at Brighton on a summer's day still wearing a Bowler hat? Still, I'm sure he's a very splendid chappie—who should have listened upstairs to what was really said!

The ballads are very much in the chart news these days. I don't mean the lush **Tony Bennett**, **Nat King Cole** or **Peggy Lee** type. I mean the type that's gone right to the top of the British hit parade this week. It's called "Juliet," and it's by a British group, **The Four Pennies**. There's no beat, no sensationalism. Just delightful harmony.

Then, of course, our hit parade brings surprises every week. There was that lovely **Singing Nun** with "Dominique." Now there's a fascinating lass from Italy who won this year's "Eurovision Song Contest." Her name's **Gigliola Cinquetti** and she's recorded the winning song entitled "Non Ho L'Eta Per Amarti," with the translation being near enough to "This Is My Prayer." She's here in London at the moment, and the song's showing up already. And I guess that with "Dominique" and "Non Ho L'Eta Per Amarti" one asks oneself again: Are the words always as important as the melody?

STATION BREAKS

Dick Del Gado of **KGST-Clovis, Calif.** is also moonlighting as a songwriter these days . . . **Lyvia De Martino** is on **WHBI-Newark, N. J.** everyday from 11 a.m. to noon . . . **Painted Desert** pubbery is requesting deejays to pick the side on **Kay Arnold's** new one that couples "Colder Than Diamonds" with "Lovin' Time."

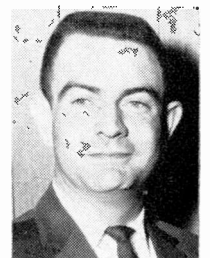
WMCA-New York is running a contest to determine why their "Good Guy" **Jack Spector** is a "swingin' cat." First prize is, strangely enough, a swingin' Siamese cat . . . **Joe W. Duty** of **WYRO-Potosi, Mo.** could use some records. Send them to him for his top 40 and c/w shows. The address is Box 146 . . . **Dave Lyman** of **CKY-Manitoba, Canada** writes that **Binscarth, Canada** may be changing its name to **Seekaywye**. If so, it'll be the first town named after a radio station's call letters.

Tom Estes of **WMAG-Forest, Miss.** does c/w airing from 5 to 7 a. m. and then comes back at 4 to 6:45 p. m. for Top 50 pop duty . . . **Dean Griffith**, one of the **WPGC-Washington, D. C.** "good guys," infos that the station is giving away both sweatshirts and t-shirts. Many of the "good guys" are appearing at Washington department stores every week in "good guy" T-shirts and wranglers.



Sterling Beeson

Mark Olds of **WINS-New York** recently accepted the Protestant Council Award for "outstanding achievement in broadcasting" for its racial equality documentaries broadcast last July and August . . . **Warren Earl** of **KFWB-Hollywood** is in **Minneapolis** coordinating ad-promo campaigns.



Joe W. Duty

Don Stewart of **WLS-Chicago**, is holding a series of weekly telephone interviews with **Roland Eisenbeis**, superintendent of Conservation for Cook County Forest Preserves, in order to fill the Chi community in on outdoor activities in the surrounding areas . . . **Johnny Angel** of **WBZB-Selma, N. C.** sends word that his new mailing address is Box 1 in that town. He has big plans for the station, so send records to him there.

The Florida Federation of Women's Clubs has awarded the 1963-64 first place award for outstanding achievement to **WLCY-Tampa, Fla.** . . . **Jim Clawson** is the new pèedee at **KUDE-Oceanside, Calif.** . . . **The Beatles** will appear in **Cleveland** Sept. 15 under the sponsorship of **WHK-Cleveland**. That ought to please the station's **Beatle Booster** fan club (population 25,000).

Sterling Beeson is now doing account executive duties at **WINZ-Miami** . . . **Grego Warren** of **WFUN-Miami** fell asleep after staying up on his station's no-sleepathon for almost a full week. The gimmick was staged to raise funds for the **Variety Children's Hospital** . . . **J. Joseph Bernard** has been appointed Vice President of **Crowell-Collier Broadcasting Corp.**

Ken Minyard, PD at **KJOY-Stockton, Calif.**, pens that according to the April, 1964, **Hopper Radio Audience Index**, **KJOY** is "a substantial #1 in 13 of 15 hours surveyed. In those hours, our margin varies from a 4.5 lead to an 11.8 lead over our nearest competitor, whose call-letters escape me for the moment. I wanted you to know because I need your help. What the . . . can we do about those other two hours?"

Incidentally, having mentioned **Tony Bennett**, I can't wait to see him over here in London again. I think he's the greatest. He's got a legion of admirers in Britain, but he never seems to make the charts. Still, is a chart hit so important in **Tony's** case?

Before I go this time, I wonder if you'll ever get to hear of two young gals from over here, by the names of **Lulu** and **Andree Silver**. They're both very young, but I think they're loaded with talent. **Lulu's** released a song entitled "Shout" and **Andree's** release is a revival of "Too Young To Go Steady."

At this moment I have two burning ambitions. I want to be No. 1 on the American charts playing my mouth organ. And as the sun is shining magnificently at this moment, I feel the urge to paddle in the sea at Brighton. Now where DID I put that Bowler hat?

TOP 40 R&B

1. **MY GUY**
M. Wells—Motown 1076
2. **I WISH SOMEONE WOULD CARE**
I. Thomas—Imperial 66013
3. **I'M SO PROUD**
Impressions—ABC 105
4. **WALK ON BY**
D. Warwick—Scepter 1274
5. **GOODBYE BABY**
S. Burke—Atlantic 2226
6. **ONCE UPON A TIME**
M. Gaye & M. Wells—Motown 1057
7. **ROCK ME BABY**
B. B. King—Kent 393
8. **EVERY LITTLE BIT HURTS**
B. Holloway—Tamla 54094
9. **I DON'T WANT TO BE HURT ANYMORE**
N. K. Cole—Capitol 5155
10. **LOVING YOU MORE EVERY DAY**
E. James—Argo 5465
11. **ROMEO & JULIET**
Reflections—Golden World 6008
12. **WHAT'S THE MATTER WITH YOU BABY**
M. Gaye & M. Wells—Motown 1057
13. **SHOOP SHOOP SONG**
B. Everett—Vee Jay 585
14. **GIVING UP**
G. Knight & Pips—Maxx 326
15. **HURT BY LOVE**
I. Foxx—Symbol 120-001
16. **THE MATADOR**
M. Lance—Okeh 7191
17. **ANOTHER CUP OF COFFEE**
B. Benton—Mercury 72266
18. **YOU'RE A WONDERFUL ONE**
M. Gaye—Tamla 54093
19. **PRECIOUS WORDS**
Wallace Bros.—Sims 174
20. **IN MY LONELY ROOM**
M. & Vandellas—Gordy 7031
21. **NADINE**
C. Berry—Chess 1883
22. **THE WAY YOU DO THE THINGS YOU DO**
Temptations—Gordy 7028
23. **WHO'S AFRAID OF VIRGINIA WOOLF**
J. Smith—Verve 10314
24. **ONE WAY LOVE**
Drifters—Atlantic 2225
25. **BIG BOSS LINE**
J. Wilson—Brunswick 55266
26. **KIKO**
J. McGriff—Sue 10-001
27. **TOO LATE TO TURN BACK NOW**
B. Benton—Mercury 72266
28. **SOMEDAY WE'RE GONNA LOVE AGAIN**
B. Lewis—Atlantic 2227
29. **SLIP-IN MULES**
S. P. DeSanto—Checker 1073
30. **SPEND A LITTLE TIME**
Barbara Lewis—Atlantic 2227
31. **CAN YOU DO IT**
Confours—Gordy 7029
32. **SOUL HOOTENANNY**
G. Chandler—Constellation 114
33. **LITTLE TRACEY**
W. Kelly—Verve 10316
34. **MY GIRL SLOOPY**
Vibrations—Atlantic 2221
35. **BEG ME**
Chuck Jackson—Wand 154
36. **TROUBLE I'VE HAD**
Clarence Ashe—J&S 1466
37. **AIN'T NOTHIN YOU CAN DO**
B. Bland—Duke 375
38. **EBB TIDE**
L. Welch—Cadence 1422
39. **SOMETHING YOU GOT**
Alvin Robinson—Tiger 104
40. **THE GIRL'S ALRIGHT WITH ME**
Temptations—Gordy 7032



The Rolling Stones

What They're Like

Rolling Stones New Group Of Long (Longest?) Hairs

The Rolling Stones are coming next month from Britain (where else?), where they have already made strong impressions on the charts; and while they are not yet the household names that, say, The Beatles and The Dave Clark Five are, they *do* have longer hair.

Which, as Samson would attest, is nothing to be snipped at.

London Records is releasing their new wax stateside, according to Walt Maguire, who heads the label's pop single A&R department. The group is comprised by five young lads, all in the approximate age bracket (20) that has proven so irresistible to record buyers with the English groups preceding them: Mick Jagger, the lead singer and harmonica virtuoso, is 19, so are guitarist Brian Jones, the ladies' man and sometimes acknowledged leader of the group; and Keith Richard, lead guitarist. Bill Wyman, bass guitar/vocals, is 21, as is drummer Charlie Watts, the Beau Brummel of the group.

No Pretty-Boys

The Rolling Stones are not pretty-boy types — which, to judge by the artists making it on the music scene today—and not only those from Blighty—is in their favor. But like all the other off-Beat groups clicking, they are each individuals. Teen girls (and boys) can argue about which member of the en-

semble is the best, cutest, etc., while they're listening and/or dancing—and while The Stones records are rolling up impressive sales.

Mick was born in Dartford, Kent, and attends the London School of Economics, but has no idea of economics himself. He has been with the group from its birth. Brian was born in Cheltenham and has held such diverse jobs as coal lorry driving; assistant to an architect; and playing in a jazz band. Bill, often called "The Ghost" of the group because of his pale complexion, hails from Beckenham, Kent, and is interested in "poetry, books and food." Keith, a big Chuck Berry fan (like most of The Rolling Stones), came from Dartford, once worked in a post office and has one romance in his life — his guitar. Charlie has over 100 pocket handkerchiefs, word has it, and lives in Wembley, where he has been doubling between an advertising agency and The Stones.

Outfit Rebel

Charlie is the main rebel of the outfit — he occasionally has haircuts. Brian seems to have the longest hair.

"Yeah, I know — we're dirty and scruffy because of the hair, they reckon," said Brian recently. "They call us tramps. It's getting back to army discipline—you know, the barrack room thing. Short hair makes you clean, they say. That doesn't follow at all.

"How would girls, or women, who have long hair like it if we said they were dirty?"

"I don't see why WE shouldn't grow our hair as long as we like. Why don't women get it cut, then? Presumably because they prefer it long. So do we."

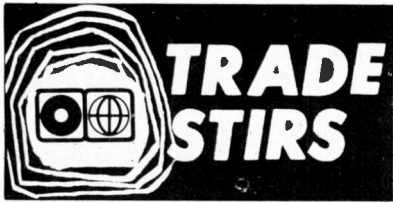
No member of The Rolling Stones smiles very willingly. During their stage act, only drummer Charlie manages the occasional chortle. But Jones' comments on hair drew a guffaw from Jagger, and a creased face.

"Mind you," said Mick, "there ARE cleaner people in the world than us. I don't bathe every day."

"I know!" said Bill Wyman.

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 AND
 "SHARE YOUR LOVE"
 DUKE 377
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 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
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Dot Records' Jim Bailey, Director of Foreign Operations, is in New York visiting with Sir Edward Lewis, head of London Decca, also visiting N.Y. Bailey is then off to Europe to check things for Dot.

Larry Uttal, General Manager, Amy-Mala Records, has gone to Kingston, Jamaica, B.W.I. to record the much talked about Ska craze. He feels that this new beat will have a great impact on our American charts. Uttal said that the label will rush release of the Ska sound through single as well as album product.

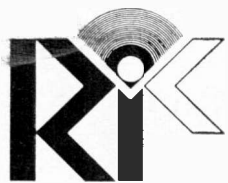
Mr. and Mrs. Bob Green (she's songstress Anita Bryant) announce the birth of a baby girl, Gloria Lynn, on May 16 at Mt. Sinai Hospital in Miami Beach. Couple had adopted a boy, Bob Jr., last September.

Harold Battise has been named head of A&R at Sam Cooke's Sar Productions, Inc., in Hollywood.

Ira Wegard, for many years Business Manager for Bregman, Voceo and Conn, Inc. and its affiliated companies, has resigned and will shortly announce his future plans.

The latest amusement machines manufacturer to reserve space in the 1964 MOA Show is Joseph Nemes of Duncan Sales Co., Cleveland. MOA now has 60 booths committed.

Marty Thau, former Billboard advertising salesman, is now in personal management, handling Epic artist Tony Orlando, Joe Bragg, The Jimmy Castor Quartet and The Bobby Blue Revue. Name of the company is Puma Management Enterprises, Inc., and the offices are located at 233 Broadway, New York, 7, N.Y. Thau will be affiliated with World Artists Records' Lou Guarino and Jerry Simon R.S.V.P. as well as Leslie Perrin in England.



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Jack McFadden, Buck Owens' manager; Owens; Webb Pierce; and Ray Price backstage at the recent country music spectacular in Madison Square Garden.

CW Cousins Lasso B'way

NEW YORK — About 100 country music singers and musicians visited their Big City relatives last weekend (May 16-17) for a two-day visit at Madison Square Garden and received a hearty welcome.

Garden statisticians estimate that upwards of 25,000 Nashvillers-New Yorkers turned out for the c/w show, indicating that there's a decided North country audience for the music. Applause was another demonstration of this likelihood.

The stand-outs in a show of rarely flagging amusement were Webb Pierce, Roy Drusky, Carl Smith, Ferlin Husky, Leon McAuliff, Kenny Roberts, Skeeter Davis, Ernest Tubb and Hank Snow—all of them doing a minimum of two of their all-time hits.

(This two-song stint was the order of the evening, with few exceptions, and proved that the c/wers knew well the trick of leaving the audience wanting more.)

Aside from the performers those to be congratulated for the week-end success are producer Victor Lewis, director Richard S. Becker and emcee Ralph Emery from WSM-Nashville who saw that things ran smoothly.

Lewis, excited about the reception NYCers handed out, told Record World last week that he's already planning next year's return engagement.

Other performers who appeared, usually in extravagantly embroidered and sequined outfits, were Bill Anderson, Ray Price, Buck Owens, Kitty Wells (practically exhausting her large repertoire of hits), George Jones, Stonewall Jackson, Porter Wagoner, Carl and Peral Butler, Norman Jean and on and on like that.

Saturday eve Jimmy Dean was also on hand and received thunderous applause as one of their own who'd made good up yonder.



THE COWBOY IN THE CONTINENTAL SUIT (Marizona, BMI)
MAN WALKS AMONG US (Marizona, BMI)

MARTY ROBBINS—Columbia 4-43049.

Marty has a humorous item in this trail rider that describes a cowboy in a continental suit. The chap in the chaps has a story that Marty tells for all the world to learn a lesson from. Will make it high on c/w charts.

WHERE DOES A TEAR COME FROM (Mimosa, BMI)
SOMETHING I DREAMED (Glad, BMI)

GEORGE JONES—United Artists 724.

George asks a question that can't easily be answered. It's about tears and broken hearts and many of the other pains that often bother country tunesmiths. The melody is relaxing and easy to sing along with.

YOUR NAME'S BECOME A HOUSEHOLD WORD (Central, BMI)
A WET BIRD NEVER FLIES (Central, BMI)

NEAL MERRITT—Capitol 5182.

Neal wrote and sings this mournful tune about a cheating wife who's been spotted doing unladylike things in every home but her own. The subject matter is off-beat, and it gets a heart rending interpretation from songster Merritt.

FIREBALL MAIL (Milene, ASCAP)
OH SUCH A STRANGER (Acuff-Rose, BMI)

DON GIBSON—RCA Victor 8367.

Don has a moving item that should gather sales momentum as it gets heard around. He talks about the Fireball Mail in a speedaway fashion that has slick guitar picking to help it stand out. Another big Gibson outing.

BLUE GUITAR (Aberbach, BMI)
NATCHEZ LANDING (Tree, BMI)

SHEB WOOLEY—MGM 13241.

Sheb teams up with a talking guitar on his latest deck. The effect is disarming and should win him a sale or two. It's a certain bet for big play along the country trail, since the song and the lyric are geared to that line.

WAIT FOR THE WAGON (Trad.)
SHENANDOAH (Trad.)

JIMMY DEAN—Columbia 4-43021.

Jimmy and a band of singers from his TVer go through a boisterous version of the old c/w standard. It's got what it takes to be a follow-the-bouncing-ball type singalong. The reverse is a beautiful arrangement of "Shenandoah."

LEAVIN' TOWN (Champion, BMI)
I'D RATHER HAVE AMERICA (4-Star Sales, BMI)

JIMMY MARTIN AND THE SUNNY MOUNTAIN BOYS—
Decca 31629.

Jimmy Martin and his blue grass type musicians give this tune a thorough going over, and country listeners will be out of breath after listening to it. It's an expert banjo-strumming instrumental.



By ED HAMILTON

Wesley Rose's Hickory label is assaulting the charts from all directions. The Overlanders' "Yesterday's Gone" hitting both pop and country charts . . . Bobby Lord's "Take The Bucket To The Well" getting double field exposure . . . Ernest Ashworth making his move with new release, "I Love To Dance With Annie" . . . Chloe Harris' "Little People" . . . And Dale and Grace's "The Loneliest Night."

Joe Lucas reminds that jocks needing copies can get them by writing him at Acuff-Rose, 2510 Franklin Road, Nashville. Also hot out of the Acuff-Rose stable is the new Don Gibson-Victor slicing of "Fireball Mail." Ernest Ashworth, incidentally, has moved into his new home in the Franklin Road area of Nashville.

New Wheels For Hank

Sporting the sharpest, wildest set of wheels in town is Hank Williams Jr. It's a 1964 Pontiac convertible completely outfitted and decorated by Nudie of Hollywood. Car sports rifles, pistols, silver saddle, huge horns on the hood, silver horseshoe brake pedal and everything else to earn it the name of showiest auto around!

Monument Records' Fred Foster finally got moved into his fabulous new home on Old Hickory Lake last week. Construction has been going on for the past two years. Fred's "mansion" could easily become the "home of the century" in these parts. Also moving into his new home on the lake this week is Monument's Roy Orbison.

Record World congratulations to all concerned on the Grammy Award to RCA Victor's "Detroit City" as the best country and western record of 1963. To Chet Atkins for his production, to Bobby Bare for his great vocal job, to Cedarwood writers Danny Dill and Mel Tillis for great lyrics, to engineer Bill Porter for the fabulous sound and to arranger Bill Justis who is prouder of this than "Raunchy."

RCA's Nashville Sound Studios busy with Victor artists Jim Reeves, Bobby Bare, Hank Locklin and The Browns. Also doing sessions for The Plainsmen, Trevecca College Choir and Rebels Quartet.

Monument's Fred Foster is excited over Rusty Draper's new single, "My Baby's Not Here in Town Tonight." It's receiving tremendous air play in very short time. Monument's jazz pianist, Tupper Saussy, out with new album aptly titled, "Tupper Saussy Plays Folk Music & All That Jazz," sporting fantastic arrangements by Music City's Bill Justis. Fred is very strong also on Grandpa Jones' "Root, Hog, Root."

Capitol Sessions

Capitol just finished sessions with Leon McAuliffe and a new duet session with Jean Sheperd & Cal Smith of the Ernest Tubb Texas Troubadour Band. Set for this week is album session for Wanda Jackson with Ken Nelson in to produce.

Music City's busy Jordanares got around to doing something for themselves—just finished a new album for Columbia. Frank Jones did Billy Walker session this past week.

Latest form of relaxation enjoyed by Music City Stars is Fairgrounds Speedways Tuesday night Figure 8 automobile races. Nail-biting at last week's races were Faron Young and lovely wife, Hilda, Shelby and Margie Singleton and Jimmy Clanton.

Music City songwriters Teddy Bart and Paul Wyatt walking on the clouds over their "Taste Of Tears" recorded by Johnny Mathis.

Pamper Music's National Promotion Director, Wayland Stubblefield, reporting great air action on Bobby Lewis' "Crying In Public," and staff writer Hank Cochran's Victor slicing of "What Kind Of Bird Is That."

CONGRATS TO: Merle Kilgore on his new custom-made Lincoln auto . . . Harlan Howard & Central Songs' Happy Wilson on recent fishing trip to Kentucky Lake . . . Decca's Vicki Carroll for "Is This You" . . . KFOX Radio's Bill Patterson on his new label . . . And to everyone involved at the recent Madison Square Garden dates.

Nashville Sessioneers



Early in May the principals above—from left, Phil Everly, Lonnie Donegan, Wesley Rose and Don Everly—met in Nashville to record. The Everlys cut three sessions for Warner Brothers and Lonnie ditto for Hickory Records, under the direction of Rose. The Everlys and Donegan have been friends since they met while touring England not long ago.

Foster & Rose NARAS Govs.

NASHVILLE — Fred Foster and Wesley Rose have been elected to the National Board of Governors of NARAS, representing the Nashville chapter.

The group, which has about 200 members, this week also elected its slate of officers. They are: President—Harold Bradley, guitarist and brother of Owen; 1st Vice President—Anita Kerr; 2nd Vice President—Frances Preston; Assistant Executive VP — Mark-Clark Bates; Secretary—Bill Denny of Cedarwood; and Treasurer—Lester Rose.

King Still ABC Artist: Clark

Provoked by the word last week that B. B. King had resigned with Kent Records, ABC-Paramount President Sam Clark has announced that King, who has been signed to an exclusive ABC-Par recording contract for more than two years, is still under an exclusive contract which will remain effective for "a considerable period of time to come."

Clark stated that he had received no direct word from B. B. King or King's agents concerning any negotiations which King might be carrying out with any other parties, and pointed out 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 ABC-Paramount's contract rights.

New King Album Kids Liz, Dick

King Records has unveiled what it feels will be a blockbuster, a new comedy album, "The Royal Family," produced by Kermit Schafer, of Blooper fame, for distribution and release on King. Featuring a new comedy group, The Triangle Players — Dick Sterling, Rey Baumel and Gina Wilson—the album is a spoof of the Richard Burtons.

In discussing the album, Schafer, former network radio and TV producer and noted comedy LP producer via his Blooper album series on Jubilee, opined that the industry currently had a void in the comedy album field and that market research indicated both a need and an opportunity for a "hard-hitting, mass-appeal, bitingly funny package." With this in mind Schafer went to work with King executives Syd Nathan and Hal Neely and "The Royal Family" project went into production. The material and writing is original and is the joint efforts of the three stars who also play all the parts.

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Above, left to right: Hugh Dallas, Columbia Field Promotion Manager; Joel Thrope, WAKY Station Manager; Tony Martell, Columbia Records' Regional Sales Manager; Jim Brandt (seated), WAKY PD; Bud Willenbrink, Sales Manager, Columbia Record Distributors, Louisville and WAKY disk jockeys Tim Tyler and George Williams.

Devoted to Columbia

In an "unprecedented" promotion, station WAKY in Louisville, Ky., recently programmed a special 24-hour "Salute to Columbia Records," according to an announcement by Bob Thompson, National Promo Manager, Columbia Records Sales Corp. During the 24-hour period, only Columbia disks were given airplay.

In addition, Columbia artists and executives telephoned the station and taped personal statements. These statements, which thanked WAKY for the extraordinary tribute, were played during station breaks.

DJ Gets CMA Welcome



NASHVILLE—Seen above, center, is Vern Terry receiving his card for membership in the Country Music Association from Jo Walker, CMA's Executive Director. Chuck Chellman, right long-time personal friend of Vern and C&W Promotion Chief for Mercury, Smash, and Philips; Margie Singleton and Faron Young, Mercury recording artists, look on.

This is Mercury, Smash and Philips' way of saying to Vern, "Welcome back to the music scene." After three years of inactive duty and 13 throat operations (resulting from an automobile accident), Vern is returning to his dj post, doing a daily show on WWIZ, Lorain, Ohio and on WADC, Akron, Ohio.

HOT! VERY HOT!

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Kitty Hawkins**

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Solo Single Out

Epic Records has announced release in the United States of Italy's first million-selling single, "Una Lacrima Sul Viso," by young Laciara Singer, Bobby Solo. The single, which also carries the English title, "For Your Love I'd Wait a Lifetime," was included in the recently released Epic LP, "The Twelve Greatest Hits/San Remo Festival 1964."



DISK JOCKEY REPORTS



- CLIFF DAVIS**
WKBA—Roanoke, Va.
1. My Heart Skips A Beat (Buck Owens)
 2. Circumstances (Billy Walker)
 3. I Can Stand It (Bill Phillips)
 4. My Baby Walks All Over Me (J. Sea)
 5. Candy Apple Red (Bill Anderson)
 6. The Floor Above Your Ceiling (D. Miller)
 7. Two Little Boys (Jean Sheppard)
 8. Memory #1 (Webb Pierce)
 9. Talk To Me (Carolina Charlie)
 10. Second Fiddle (Jean Sheppard)
- JERRY HENNEIN**
KLOH—Pipestone, Minn.
1. Together Again/My Heart Skips A Beat (Buck Owens)
 2. Baltimore (Sonny James)
 3. Sorrow On The Rocks (Porter Wagoner)
 4. Burning Memories/That's All That Matters (Ray Price)
 5. Understand Your Man (John Cash)
 6. Timber I'm Falling (Ferlin Husky)
 7. Big Ole House (Dave Dudley)
 8. Keepin' With Joneses/No Thanks (Young/Singleton)
 9. Invisible Tears (Ned Miller)
 10. Put Your Arms Around Him (B. Helms)
- JAY BARRY**
WLDY—Ladysmith, Wisconsin
1. Looking For More In 64 (Jim Nesbitt)
 2. Keep Those Cards And Letters (Johnny and Jonie)
 3. French Riviera (Webb Pierce)
 4. Wine, Women And Song (Loretta Lynn)
 5. Angel On Leave (Jimmy Newman)
 6. Big Ole House (Dave Dudley)
 7. Anna Louise (Carl Belew)
 8. Eight Years (Claude Gray)
 9. Saginaw Michigan (Lefty Frizzell)
 10. Love Is No Excuse (Jim & Dottie)
- EDDIE ZACK**
WRIB—E. Providence, R. I.
1. Together Again (Buck Owens)
 2. Keeping Up With Joneses (Young/Singleton)
 3. Fair & Tender adies (G. Hamilton 4th)
 4. This White Circle (Kitty Wells)
 5. Baltimore (Sonny James)
 6. Love Is No Excuse (Reeves/West)
 7. I Can Stand It (Bill Phillips)
 8. Then I'll Stop Loving You (The Browns)
 9. Long Gone Lonesome Blues (H. Williams)
 10. Timber I'm Falling (Ferlin Husky)
- DAVE ANTHONY**
KSAN—San Francisco, Calif.
1. Breakfast With The Blues (H. Snow)
 2. Have I Stayed Away Too Long (B. Bare)
 3. Frcty Steps (R. Baker)
 4. French Riviera (W. Pierce)
 5. First You Go Through Me (F. Hart)
 6. Gonna Get Along Without You Now (S. Davis)
 7. Together Again (B. Owens)
 8. Fair & Tender Ladies (G. Hamilton IV)
 9. Learnin' To Pick (C. Collins)
 10. Love Letters In The Sand (P. Cline)
- LONNIE BELL**
KOYN—Nashville, Tenn.
1. My Heart Skips A Beat (B. Owens)
 2. Your Heart Turned Left (George Jones)
 3. White Circle On My Finger (Kitty Wells)
 4. Girl From Spanish Town (M. Robbins)
 5. Before I'm Over You (Loretta Lynn)
 6. Welcome To My World (Jim Reeves)
 7. Understand Your Man (Johnny Cash)
 8. Love Is No Excuse (Jim Reeves/Dottie West)
 9. Easy Come, Easy Go (Bill Anderson)
 10. Saginaw, Michigan (Lefty Frizzell)
- LEE SANDERS**
WBGC—Chipley, Florida
1. My Heart Skips A Beat (Buck Owens)
 2. Burning Memories (Ray Price)
 3. Keeping Up With The Joneses (Margie Singleton & Faron Young)
 4. Understand Your Man (Johnny Cash)
 5. Baltimore (Sonny James)
 6. Sorrow On The Rocks (Porter Wagner)
 7. Baby (Leroy Van Dyke)
 8. Welcome To My World (Jim Reeves)
 9. Love Is No Excuse (Jim Reeves and Dottie West)
 10. Blue Train (John D. Loudermilk)
- MORRIS TAYLOR**
KPAY—Chico, Calif.
1. Understand Your Man (Johnny Cash)
 2. Baltimore (Sonny James)
 3. Molly (Eddy Arnold)
 4. My Heart Skips A Beat (Buck Owens)
 5. Invisible Tears (Ned Miller)
 6. Saginaw, Michigan (Lefty Frizzell)
 7. Gonna Get Along Without You Now (Skeeter Davis)
 8. Put Your Arms Around Her (N. Jean)
 9. Five Little Fingers (Bill Anderson)
 10. Welcome To My World (Jim Reeves)
- GISELA RASMUSSEN**
KFHA—Tacoma, Wash.
1. Crooked Little Man (Serendipity Singers)
 2. Chin Up, Chest Out (Skeets McDonald)
 3. What've You Done For Me Lately (Johnny Bond)
 4. Hooray/Tell My Baby I Love Her (Johnny Horton)
 5. Together Again/Heart Skips A Beat (Buck Owens)
- (Buck Owens)**
6. Baltimore (Sonny James)
 7. Waitin' (King & Stewart)
 8. Burning Memories/All That Matters (Ray Price)
 9. Mind Your Own Business (Jimmy Dean)
 10. Sorrow On The Rocks (Porter Wagoner)
- JOEL RAY SPOWLS**
WLDC—Munfordville, Ky.
1. Crying In Public (Bobby Lewis)
 2. Understand Your Man (J. Cash)
 3. Saginaw, Michigan (L. Frizzell)
 4. Your Heart Turned Left (G. Jones)
 5. Baltimore (Sonny James)
 6. I Can Stand It (Bill Phillips)
 7. Wine, Women & Song (Loretta Lynn)
 8. I'm Hanging Up The Phone (Carl & Pearl Butler)
 9. This White Circle (Kitty Wells)
 10. This Haunted House (Loretta Lynn)
- ROCKY NASH**
CHLO—St. Thomas, Ontario
1. The Wheel Song (Gary Buck)
 2. You Took Him Off My Hands (M. Worth)
 3. Molly (Eddy Arnold)
 4. Lookin' For More In 64 (Jim Nesbitt)
 5. My Heart Skips A Beat (Buck Owens)
 6. Welcome To My World (Jim Reeves)
 7. Your Heart Turned Left (Geo. Jones)
 8. Understand Your Man (Johnny Cash)
 9. Miller's Cave (Bobby Bare)
 10. Saginaw, Michigan (Lefty Frizzell)
- BUCK WAYNE**
XERB—Chula Vista, Cal.
1. My Heart Skips A Beat (Buck Owens)
 2. Gonna Get Along Without You Now (Skeeter Davis)
 3. Burning Memories (Ray Price)
 4. The Violet And The Rose (W. Jackson)
 5. Baltimore (Sonny James)
 6. Saginaw, Michigan (Lefty Frizzell)
 7. Molly (Eddy Arnold)
 8. Together Again (Buck Owens)
 9. Sorrow On The Rocks (Porter Wagoner)
 10. Understand Your Man (Johnny Cash)
- DICK BONNER**
KYCN—Wheatland, Wyo.
1. Girl From Spanish Town (Robbins)
 2. Followed Closely By My Teardrops (Locklin)
 3. Understand Your Man (Cash)
 4. Lookin' For More In '64 (Nesbitt)
 5. Pretty Little Girl (Doye O'Dell)
 6. Breakfast With The Blues (Snow)
 7. Baltimore (Sonny James)
 8. Long John (Tex Williams)
 9. Burning Memories (Ray Price)
 10. Keep Those Cards And Letters (Mosbys)
- APPLE SAVAGE**
WLBA—Gainesville, Ga.
1. Pick Of The Week (Roy Drusky)
 2. Dust (Cain Grant)
 3. I Can Stand It (Bill Phillips)
 4. Looking For More In 64 (Jim Nesbitt)
 5. Love Is No Excuse (Jim Reeves & Dottie West)
 6. Eight Years (Claude Gray)
 7. I'm Hanging Up The Phone (Carl & Pearl Butler)
 8. You Took Her Off My Hands (M. Worth)
 9. Keeping Up With The Joneses (F. Young & M. Singleton)
 10. My Heart Skips A Beat (Buck Owens)
- VERLYN DEATON**
WIMO—Winder, Georgia
1. Pick Of The Week (Roy Drusky)
 2. Together Again (Buck Owens)
 3. I'm Hanging Up The Phone (Carl Butler & Pearl)
 4. Looking For More In 64 (Jim Nesbitt)
 5. You Took Her Off My Hands (M. Worth)
 6. Be Quiet Mind (Ott Stephens)
 7. Missing Persons (Coleman O'Neal)
 8. Keeping Up With The Joneses (F. Young & M. Singleton)
 9. Slippi' Around (G. Morgan & M. Worth)
 10. Frosty Window Pane (Joe Penny)
- MIKE MACNEIL**
CHNS—Halifax, Canada
1. Understand Your Man (John Cash)
 2. My Heart Skips A Beat (Buck Owens)
 3. Burning Memories (Ray Price)
 4. Welcome To My World (Jim Reeves)
 5. Love Is No Excuse (Jim Reeves/Dottie West)
 6. Baltimore (Sonny James)
 7. Saginaw Michigan (Lefty Frizzell)
 8. White Circle (Kitty Wells)
 9. Keeping Up With The Joneses (Singleton/Young)
 10. Together Again (Buck Owens)
- RALPH DAILEY**
KBBR—No. Bend, Ore.
1. My Heart Skips A Beat (Buck Owens)
 2. Easy Come, Easy Go (Bill Anderson)
 3. Invisible Tears (Ned Miller)
 4. Pick Of The Week (Roy Drusky)
 5. Keep Those Cards & Letters (Johnny & Jane Mosby)
 6. Circumstances (Billy Walker)
 7. Slipping Around (Worth & Morgan)
 8. Walking, Talkin, Cryin (Johnny Wright)
 9. Angel On Leave (Jimmy Newman)
 10. Memory #1 (Webb Pierce)

Top Country Singles

Top Country LPs

This Wk.	Last Wk.		Wks. on Chart
★1	3	BURNING DESIRES R. Price—Columbia 42971	12
2	1	MY HEART SKIPS A BEAT B. Owens—Capitol 15136	14
3	2	UNDERSTAND YOUR MAN J. Cash—Columbia 42964	16
4	5	SORROW ON THE ROCKS P. Wagone—RCA 8338	10
5	4	BALTIMORE S. Lames—Capitol 5129	13
★6	17	WINE, WOMEN AND SONG L. Lynn—Decca 31608	7
7	7	KEEPING UP WITH THE JONESES M. Singleton & F. Young—Mercury 72237	13
8	6	WELCOME TO MY WORLD J. Reeves—RCA 8398	23
9	9	INVISIBLE TEARS N. Miller—Fabor 128	9
10	8	TOGETHER AGAIN B. Owens—Capitol 5136	9
11	15	GONNA GET ALONG WITHOUT YOU NOW S. Davis—RCA 8347	8
12	11	LOVE IS NO EXCUSE J. Reeves/D. West—RCA 8324	14
13	10	SAGINAW, MICHIGAN L. Frizzell—Columbia 42947	23
★14	19	CIRCUMSTANCES B. Walker—Columbia 43010	6
15	21	MEMORY # 1 W. Pierce—Decca 31617	5
16	13	BREAKFAST WITH THE BLUES H. Snow—RCA 8334	9
★17	27	BLUE TRAIN OF HEARTBREAK LINE J. D. Loudermilk—RCA 8308	12
18	14	LOOKING FOR MORE IN '64 J. Nesbitt—Chart 1065	10
19	22	THIS WHITE CIRCLE ON MY FINGER K. Wells—Decca 31580	22
★20	35	NOT MY KIND OF PEOPLE S. Jackson—Columbia 43011	2
21	23	THE VIOLET AND THE ROSE W. Jackson—Capitol 5142	14
22	12	LONG GONE LONESOME BLUES H. Williams Jr.—MGM 13208	18
23	16	TIMBER I'M FALLING F. Husky—Capitol 5111	16
24	18	MOLLY E. Arnold—RCA 8296	20
★25	(—)	PICK OF THE WEEK R. Drusky—Mercury 72265	1

This Wk.	Last Wk.		Wks. on Chart
★26	36	WHEN THE WORLD'S ON FIRE T. Franks Singers—Starday 670	4
★27	42	PASSWORD K. Wells—Decca 31622	2
28	25	FREIGHT TRAIN C. Atkins—RCA 8324	7
29	30	MY BABY WALKS ALL OVER ME J. Sea—Philips 40164	4
30	24	DON'T TAKE ADVANTAGE OF ME B. Owens—Tally 156	7
★31	41	YOU TOOK HIM OFF MY HANDS M. Worth—Columbia 42992	7
32	37	WALKIN' TALKIN' CRYIN' BARELY BEATIN' BROKEN HEART J. Wright—Decca 31593	4
33	20	I CAN STAND IT B. Phillips—Decca 31584	10
34	28	EASY COME, EASY GO B. Anderson—Decca 31577	15
★35	(—)	IMPOSSIBLE Wilburn Bros.—Decca 31625	1
36	44	SON OF A SAGINAW FISHERMAN T. Ritter—Capitol 5159	3
37	46	SUPPOSE TONIGHT WOULD BE OUR LAST G. Jones/M. Montgomery—UA 704	2
★38	(—)	FIREBALL MAIL D. Gibson—RCA 8367	1
39	45	FOLLOWED CLOSELY BY TEARDROPS H. Locklin—RCA 8318	10
★40	(—)	ANGEL ON LEAVE J. Newman—Decca 31609	1
★41	(—)	COWBOY IN A CONTINENTAL SUIT M. Robbins—Columbia 43039	1
★42	(—)	FOREVER P. Drake—Smash 1888	1
43	49	THAT'S ALL THAT MATTERS R. Price—Columbia 42971	7
★44	(—)	STAND UP FOOL R. Maddox—Capitol 5186	1
45	39	FIVE LITTLE WORDS B. Anderson—Decca 31577	23
★46	(—)	ASK MARIE S. James—Capitol 5197	1
★47	(—)	WHERE TEARS COME FROM G. Jones—U.A. 724	1
48	34	UNDERSTAND YOUR GAL M. Bowes—Decca 31606	6
49	47	LOVE LETTERS IN THE SAND P. Cline—Decca 31616	3
50	48	I WANT TO HOLD YOUR HAND Homer & Jethro—RCA 8345	2

This Wk.	Last Wk.		Wks. on Chart
1	1	GUITAR COUNTRY Chet Atkins—RCA LPM-2783: LSP-2783	17
2	2	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL-2153: CS-8853	19
3	4	LORETTA LYNN SINGS Decca DL-5547: DL 7-4457	19
4	3	THE BEST OF GEORGE JONES United Artists UAL-3291: UAS-3291	19
5	6	BILL ANDERSON SINGS Decca DL-4499: DL 7-4499	13
6	5	ON THE BANDSTAND Buck Owens—Capitol E-1879: ST-1879	19
7	7	NIGHT LIFE Ray Charles—Columbia CL-1971: CS-8871	19
8	9	MORE HANK SNOW SOUVENIRS RCA LPM-2812: LSP-2812	7
9	8	SAGINAW, MICHIGAN Lety Frizzell—Columbia CL-2169: CS-8969	10
10	10	RAILROAD MAN Hank Snow—RCA LPM-2705: LSP-2705	19
11	15	HANK WILLIAMS, JR. SINGS HANK WILLIAMS MGM E-4213: SE-4213	8
12	13	FLATT & SCRUGGS AT CARNEGIE HALL Columbia CL-2045: CS-8845	18
13	20	THERE STANDS THE GLASS Carl Smith—Columbia CL-2173: CS-8973	3
14	16	I LOVE A SONG Stonewall Jackson—Columbia CL-2059: CS-8859	19
15	11	FOLK SONG BOOK Eddy Arnold—RCA LPM-2705: LSP-2705	10
★16	(—)	FOREVER Pete Drake—Smash MGS-27053: SRS-67053	1
17	14	BUCK OWENS SINGS TOMMY COLLINS Capitol T-1989: ST-1989	19
18	18	KITTY WELLS STORY Decca DXB-174: DXBS-174	19
19	12	ESPECIALLY FOR YOU Kitty Wells—Decca DL-4493: DL 7-4493	7
★20	28	SONGS ABOUT THE WORKING MAN Dave Dudley—Mercury MG-20899 (m): SR-60899 (s)	2
21	19	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIV. Columbia CL-2134: CS-8934	18
★22	(—)	MOONLIGHT AND ROSES Jim Reeves—RCA Victor LPM-2854: LSP-2854	1
23	17	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG-20896: SR-06896	16
24	22	TALK BACK TREMBLING LIPS Johnny Tillotson—MGM E-4186: SE-4186	13
25	27	LOVING ARMS Carl Butler & Pearl—Col. CL-2025: CS-8925	15
★26	(—)	COUNTRY PIANO, CITY STRINGS Floyd Cramer—RCA Victor LPM-2800: LSP-2800	1
27	23	THE VERY BEST OF HANK WILLIAMS MGM E-4186: SE-4186	19
28	26	KIMBERLY JIM Jim Reeves—RCA LPM-2078: LSP-2078	5
29	29	BLUEGRASS HOOTENANNY Jones & Montgomery—UA UAL-3352: UAS-6352	4
30	30	THE BEST OF CHET ATKINS RCA LPM-2887: LSP-2887	5

(Star indicates strong upward movement this week.)

Classics: Who Sells Operas? Part II

De los Angeles Owns French Opera; Farrell & Tucker Should Be Bigger

Toscanini and Golden Age Greats Still Sell—Wagner Special

Angel's Victoria of the Angels (de los Angeles) sings like one. She owns the French repertory. Among her best-sellers are "Faust" and "Carmen" but she is also up there in the big-selling Italian repertory: "Madama Butterfly," "La Traviata" and "Cavalleria Rusticana" (which is selling very well with the added name power of the new rage of tenors—Franco Corelli). As a song recitalist she has many brilliant albums to her credit: "Spanish Songs of the Renaissance" and "Spanish Songs of The 20th Century"; an album called "The Fabulous Victoria de los Angeles" (a brilliant recital from Scarlatti to popular Spanish encores one might hear at a de los Angeles recital). She is a great interpreter and a magnificent actress. She is a decided asset to the record industry and a bright star in the Angel catalog.

Farrell and Tucker

Columbia's Eileen Farrell, unfortunately, has no complete opera recordings to her credit. The magnificent power of her voice has been compared to Niagara Falls. Among her top sellers for Columbia are a collection of favorite Puccini arias, another album of Verdi arias and with Richard Tucker, an album of great Verdi duets. Her stunning recording of Brunnhilde's Immolation from "Die Götterdämmerung" backed with the finest performance of Wagner's "Wesendonck Songs" on record sold well for awhile but has become lost among the flow of new opera recordings. Columbia has not issued any Farrell operatic albums recently, but it is hoped that she will be represented by a complete opera soon. Her old 1951 recording of Berg's "Wozzeck" with Mack Harrell and the New York Philharmonic, Mitropoulos conducting is the only complete opera recording she has—and it continues to sell well more than a decade after release.

(A not too commonly known fact about Farrell is that she provided the singing voice in the film biography of polio-stricken opera star Marjorie Lawrence, "Interrupted Mel-



de los Angeles



Farrell



Tucker

ody," starring Eleanor Parker. Farrell also played a small part in the 1955 film—as a music student who couldn't sing! She is heard on the MGM LP from the picture.)

Columbia has showcased Richard Tucker's brilliant tenore robusto in albums of songs from Broadway and Hollywood ("The Fabulous Voice of Richard Tucker") and another of popular Viennese favorites ("Vienna, My City of Dreams"). The label has wisely loaned Tucker to RCA where he contributes a magnificent Pinkerton to the Price "Butterfly" set and to Angel where he has recreated some of the roles he is best associated with at the Met. But Columbia has plans for Tucker.

Tucker will be in Italy this summer and it wouldn't surprise us if Columbia took the opportunity to re-record some of his previous best-selling operatic recitals and "Sorrento" a collection of Neapolitan favorites. Tucker is singing better than ever. His Met reviews of the last season were the best he's ever received. These forthcoming albums—if and when they appear—could be the turning point in the Tucker-Columbia association.

Toscanini

Among the most treasureable performances of Italian opera on records are those conducted by Toscanini with the NBC Symphony in the late 1940s and early 1950s on RCA Victor. Although not in stereo, these recordings have an irresistible drive and power, the white hot heat of creation, which make them unique. They still move steadily on the strength of Toscanini's name. Toscanini's high, off-key singing is an added attraction.

Toscanini got his start as an opera conductor and, in his last years, turned to his first love again. The fire, zeal and enthusiasm he has for "La Boheme," "Aida" and "La Traviata" give these old favorites new life. You can hear the Maestro dusting off years of crusty tradition as each phrase springs to life under his powerful and knowing direction. He regarded Verdi's "La Forza del Destino," "The Masked Ball," "Otello" and "Falstaff" as the greatest operas of all time, and they are still thrilling to hear under Toscanini's flaming direction.

Wagnerian Opera

Wagnerian operas are in a class by themselves—and so are the people who love them. Opera has few thrills that can match Wagner at his greatest—like "Brunnhilde's Immolation" from "Götterdämmerung" in which a powerful soprano voice soars over a massive orchestra piling one climax on another. To listen to a Wagner opera requires patience, an extremely well-developed ear that can hear obvious melodies and the involved harmonic underpinning and counter-melodies of Wagner's thick orchestral texture, and one with a grasp of Norse mythology.

The plots of Wagner's operas are among the most ridiculous in all opera. His "Ring of the Nibelungs" (consisting of four complete operas) takes over nine hours to perform. Each one of Wagner's characters has a theme which he calls a "leit motif." Each time the character appears he or she, or it (he has monsters, wicked dwarfs etc.) is accompanied by his "leit motif." How ridiculous, and sometimes tedious, this all is is pointed out in a zany satire by

Anna Russell in a Columbia album "Anna Russell Sings??? Again!!!"

Needless to say it takes singers with superhuman voices to project over the Wagner orchestra. In the 1930s and '40s, Wagnerian opera had a rebirth in the Flagstad-Melchior combination. Recently, Birgit Nilsson has contributed a stunning Brunnhilde and other Wagnerian heroines to the Metropolitan Opera. If Eileen Farrell would venture into Wagner she'd probably be a great Isolde—but that hasn't happened yet. The big problem today is a heldentenor with a voice that has the heroic ring of a Melchior. Recently the American Jess Thomas has made a stir singing "Lohengrin" (one of Melchior's favorite roles) in Europe, and his new recording on Angel is causing a flurry of interest among Wagnerites.

The best-selling Wagnerian opera of all time, of course, is "Tristan und Isolde" in the Angel version with Kirsten Flagstad and Fischer-Dieskau conducted by the late Wilhelm Furtwaengler. Other notable Wagnerian recordings that have caused sales excitement are RCA's "Die Walküre" which includes Nilsson's stunning "Brunnhilde," one of the Met's finest offerings of the past few seasons. It is conducted by Leinsdorf who keeps things moving at a heady pace. London's recent "Siegfried" has Joan Sutherland singing the small part of the Wood Dove. In the title roles are: Nilsson, Windgassen and Hotter. London caused quite a stir a few years ago with their stunning recording of "Das Rheingold" starring George London and Kirsten Flagstad, while Angel owns the "Meistersinger" (Frantz, Grümmer, etc.) and "Tannhäuser" (Fischer-Dieskau, Hopf, Grümmer) markets.

Naturally, with their great length, Wagnerian operas are ideally suited to long-playing records. In fact, not until LP did Wagner opera come into its own on records. In the 78 days there was not one complete recording of any Wagner opera.

(Continued on page 27)

Operas And Their Stars

(Continued from page 26)

A musical wit once described a Wagner opera in these terms: Just when you're ready to walk out because of sheer boredom one of the most beautiful melodies appears and you decide to stay. Wagner's an awful tease."

The Golden Age (Caruso, etc.)

Voices of the past still have sales power. RCA's "The Best of Caruso" sells well as does the Angel album of "The Young Caruso" (selections recorded prior to his American success). RCA's contribution to the voices of The Golden Age include steady selling albums by Gigli, Martinelli, Melchior and Flagstad.

Their "Ten Great Singers," a five-record set—with an all-star lineup including Caruso, McCormack, Pons, Pinza, Flagstad, Ponselle and Gigli—sold for the price of three. It was a great warm-weather stimulator when it was introduced two years ago and still continues to sell well at the five-for-three bargain price. With a booklet featuring old photos and notes by Met Opera historian Francis Robinson, the package is a fabulous buy for opera fans.

Angel's "Great Recordings of the Century" series offers a treasure trove of outstanding singers of the past: Caruso, Gigli, Schipa, Melba, Lehmann, Leider, Melchior, McCormack, Chaliapin, Schorr. Currently Angel has a sampler that retails for \$1.00 (dealer price: 62¢) which showcases the brilliant collection of Golden Age greats they have in their "Great Recordings of the Century" line. Many other small labels offer historical vocal performances but let the buyer beware, since most of them are dreadfully transferred to long-playing records with such distortion and profusion of surface noise as to be almost unrecognizable. The Angel and RCA restorations are not only good—in many instances they are improvements upon the original 78s. Capitol's three volumes of "The Beloved Bjoerling," the late Swedish tenor, are good sellers. They contain many of his brilliant 78 recordings of popular tenor arias recorded in the 1930s and '40s. RCA's Bjoerling albums made in the 1950s ("Bjoerling in Opera," etc.) also sell steadily to his fans.

**NEXT WEEK:
SEMI-CLASSICS**

Classical Push In Philips LPs For May & June

Philips Records plays its strongest suit to date with the support of a special classical promotion and a heavy discount plan under its May 15 program called "Suit Up For Sales." The entire classical catalog, including three new albums, carries a 20% discount.

A powerful leader, the 10th Anniversary Album by I Musici is available at one free for each 10 classics purchased and tied in with an offer of \$1 off all classical catalog listings. In addition, a 10% discount is allowed on the balance of nine new releases as well as the Philips pop, jazz and Connoisseur Collection catalog for the life of the plan, effective May 15 through June 30, 1964.

The Serendipity Singers, the label's young folk-pop group copying a big share of the industry's focus these days, are highlighted in the Philips' release with a second album, "The Many Sides of The Serendipity Singers" showcasing the best sides of the nine Serendipities. English composer-conductor Robert Farnon and His Orchestra interpret "Captain from Castile and Other Great Movie Themes" in a thrilling recording performance. "Nina Simone in Concert" presents Nina with all the flexibility her multi-talents demand, vocally and at the piano. "Here's to Our Love" is Brian Hyland's first LP for Philips. Another new Philips acquisition, Marilyn Burroughs, brings a confident style to "I Feel Pretty." The film score of "The Cool World," as performed by Dizzy Gillespie and his orchestra, finds Dizzy at home—he portrays a band musician in the recently released movie. Also a strong jazz bid is "Dig Doldinger," featuring the Klaus Doldinger group, lauded as the top German jazz orchestra last year.

Prestige Enhanced

The prestige of the Philips Connoisseur Collection series is enhanced by two new albums, both of which represent the Connoisseur concept of content and unique packaging: "Songs of Faith the World Around," native religious music from remote regions, and "African Concert" by Les Troubadours du Roi Baudouin.

The classical release also includes "Schumann Piano Concerto and Grieg Piano Concerto," with Claudio Arrau at the piano.

'Fair Suite' On RCA LP

RCA Victor Records will issue an LP album of Ferde Grofe's "World's Fair Suite," which was commissioned by the New York World's Fair 1964-1965 Corp. and given its world's premiere at the official opening of the Fair which was attended by President Johnson.

The recorded performance, to be released in June, is by the World's Fair Symphony Orchestra conducted by Paul Lavalle. The work was taped at Manhattan Center and has the Fair's sanction as the official recording.

The composition contains five movements titled (1) Universe (2) International (3) Fun at the Fair (4) Pavilions of Industry and (5) National.

Grofe, famed for his "Grand Canyon Suite," "Mississippi Suite" and "Death Valley Suite," set forth in this composition to capture "the limitless wonder, noble meaning, excitement and just plain fun of this big international show."

The suite is being published by the Robbins Music Corp. of The Big Three.

Roger Hall, RCA Victor Record Division Manager of Red Seal Artists and Repertoire, said: "We are pleased to make this suite available to the public, and are in hopes that World's Fair attendance will generate national interest in the music written to commemorate the event."

Plans currently are being drawn up by the World's Fair Corp., Robbins Music Corp. and RCA Victor Records for the album to receive heavy promotion and merchandising backing both at the Fair, where the album will be on sale to visitors, and in the national market.

Britten's Requiem Wins Critics Prize

Benjamin Britten, who came away from the Grammy award dinner with three honors for his "War Requiem" (London has the LP) added more awards to his list last week when he won two prizes in the New York Music Critics' Circle.

The awards were for choral composition — the "War Requiem"—and opera—"A Midsummer Night's Dream."

Samuel Barber won an award in the orchestral category for his Piano Concerto and Francis Poulenc's "Sept Répons de Ténèbres" won a choral.

20 Best Selling Operas

Current Top Sellers
(On Regular-Priced Labels)

PUCCINI: MADAMA BUTTERFLY

Price, Tucker, Leinsdorf (RCA LM/LSC 6160)
De los Angeles, Bjoerling (Angel (S) 3604C/L)
Tebaldi, Bergonzi (London 4337/1314)

PUCCINI: LA BOHEME

Tebaldi, Bergonzi, Siepi (London 4236/1208)
Callas, Di Stefano (Angel 3560 B/L)
Merrill Tucker, Moffo (RCA LM/LSC 6095)

PUCCINI: TOSCA

Price, Di Stefano (RCA LD/LDS 7022)
Tebaldi, Del Monaco (London 4235/1210)

VERDI: AIDA

Price, Gorr, Vickers (RCA LM/LSC 6158)
Tebaldi, Bergonzi, Simonato (London 4345/1313)

BIZET: CARMEN

De los Angeles, Gedda (Angel (S) 3613C/1)
Stevens, Pearce, Reiner (RCA LM 6102)

J. STRAUSS: DIE FLEDERMAUS

Gueden, Resnik, Wächter, Karajan (London 4249/1249)

VERDI: RIGOLETTO

Sutherland, MacNeil, Siepi (London 4360/1332)
Bjoerling, Merrill, Pefers (RCA LM 6051)
Warren, Pearce, Berger (RCA LM 6021)

VERDI: LA TRAVIATA

De los Angeles, Del Monte (Angel (S) 3623 C/L)
Sutherland, Bergonzi, Merrill (London 4366/1366)

GOUNOD: FAUST

De Los Angeles, Gedda, Christoff (Angel (S) 3622D/L)

MASCAGNI: CAVALLERIA RUSTICANA

De Los Angeles, Corelli (Angel BL/SBL 3623)
Tebaldi, Bjoerling (RCA LM/LSC 6059)
Callas, Di Stefano (with Pagliacci) (Angel 3528C/L)

LEONCAVALLO: I PAGLIACCI

Corelli, Gobbi (Angel (S) 3618B/L)
Del Monaco, MacNeil, Tucci (London 4237/1212)

DONIZETTI: LUCIA DI LAMMERMOOR

Sutherland, Merrill, Siepi (London 4355/1327)
Callas, Tagliavini (Angel (S) 3601B/L)

VERDI: IL TROVATORE

Price, Tucker, Warren (RCA LM/LSC 6150)
Tebaldi, Del Monaco (London 4326/1304)
Callas, Di Stefano, Karajan (Angel 3554-5SL)
Milanov, Bjoerling, Warren (RCA LM 6008)

ROSSINI: BARBER OF SEVILLE

Callas, Gobbi, Alva (Angel (S) 3559C/L)
Merrill, Peters, Corena (RCA LM/LSC 6143)

MOZART: MARRIAGE OF FIGARO

Siepi, Gueden, Corena (London 4407/1402)
Fischer-Dieskau, Seefried, Stader (DGG 18697/9; 138697/9)

MOZART: DON GIOVANNI

Siepi, Nilsson, Price, Corena (RCA LM LSC 6410)
Siepi, Danco, Corena (London 4406/1308)

HUMPERDINCK: HANSEL & GRETEL

Schwarzkopf, Grummer, Karajan (Angel 3506B/L)
Stevens, Met. Opera Assn. (Columbia SL 102) (In English)

PUCCINI: TURANDOT

Nilsson, Tebaldi, Bjoerling (RCA LM/LSC 6149)

R. STRAUSS: ROSENKAVALIER

Schwarzkopf, Ludwig, Karajan (Angel (S) 3563D/L)

WAGNER: TRISTAN UND ISOLDE

Flagstad, Fischer-Dieskau, Furtwaengler (Angel 3588E/L)

Frankie

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