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record world

Formerly
**MUSIC
VENDOR**

Vol. 18, No. 896

Aug. 8, 1964

WHO IN THE WORLD



**ABC-Paramount Prez
Sam Clark Retraces
Label Success Story
As Diskery's Tenth
Birthday Approaches.
Story On Page 18....**

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

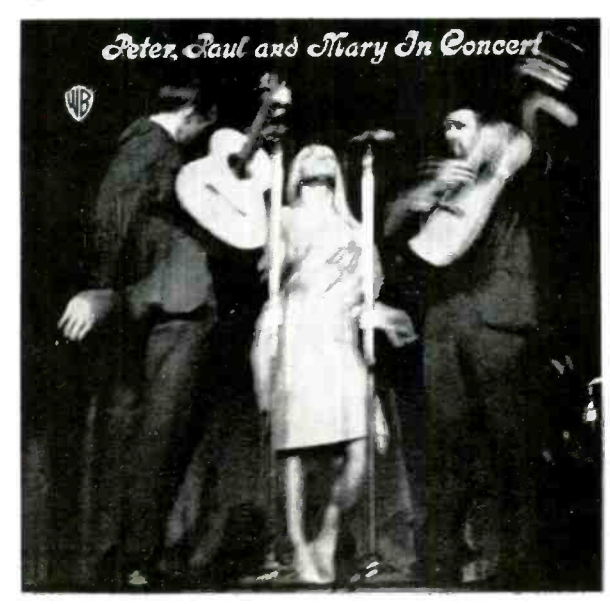
record world



NUMBER ONE PICKS



Bobby Vinton's "Clinging Vine" (Epic) jumps high onto the chart its first week out and claims the hot single of the week title. Ditty is not an oldie like most of his recent hits, but it gets the same class treatment. Peter, Paul and Mary have definitive versions of all their hit tunes in one two-disk "In Concert" set (Warner Bros.). It's certain to be a must for all who want to put the last word on PP&M in their disk collections.



**AL
MARTINO'S
6th
smash hit
in a row!**

**ALWAYS
TOGETHER**

**b/w THANK YOU
FOR LOVING ME
#5239**

AL MARTINO living n lie



Al Martino

I LOVE YOU LOVE AND MORE

TEARS AND ROSES

These songs were recorded in the
Capitol Studios, Hollywood, California
in 1954. They were originally released
on Capitol Records. This is a reissue
of the original recordings.






This Wk. Aug. 8	Last Wk. Aug. 1		Wks. on Chart
1	1	A HARD DAY'S NIGHT	5
★	4	EVERYBODY LOVES SOMEBODY	7
3	2	RAG DOLL	8
★	9	WHERE DID OUR LOVE GO	4
★	10	UNDER THE BOARDWALK	6
6	6	WISHIN' AND HOPIN'	8
7	5	LITTLE OLD LADY FROM PASADENA	8
8	3	I GET AROUND	11
9	7	DANG ME	9
★	22	PEOPLE SAY	5
11	8	MEMPHIS	11
12	12	KEEP ON PUSHING	8
13	14	I WANNA LOVE HIM SO BAD	7
14	11	CAN'T YOU SEE THAT SHE'S MINE	8
★	20	STEAL AWAY	7
16	17	HANDY MAN	5
★	34	C'MON AND SWIM	6
18	19	I BELIEVE	7
★	32	AIN'T SHE SWEET	4
20	14	NOBODY I KNOW	6
★	28	SUGAR LIPS	4
★	33	WALK DON'T RUN, '64	3
★	29	HOW GLAD I AM	6
24	15	GIRL FROM IPANEMA	9
25	27	AL-DI-LA	5
26	24	TRY IT BABY	9
27	21	PEOPLE	15
28	26	TELL ME	5
★	41	HOW DO YOU DO IT	4
★	51	SUCH A NIGHT	2
★	39	I LIKE IT LIKE THAT	6
★	53	BECAUSE	2
★	59	MAYBE I KNOW	2
★	42	JUST BE TRUE	5

This Wk. Aug. 8	Last Wk. Aug. 1		Wks. on Chart
35	36	I'M INTO SOMETHING GOOD	5
★	43	LOOKING FOR LOVE	3
37	37	MIXED UP, SHOOK UP GIRL	5
★	52	I'LL CRY INSTEAD	2
★	95	SELFISH ONE	2
40	40	ANGELITO	8
41	38	SHARE YOUR LOVE	9
★	49	YOU'RE MY REMEDY	6
★	58	A TEAR FELL	3
★	71	IN THE MISTY MOONLIGHT	4
★	56	WE'LL SING IN THE SUNSHINE	2
46	(—)	DO I LOVE YOU	6
★	(—)	AND I LOVE HER	1
48	16	MY BOY LOLLIPOP	11
49	18	NO PARTICULAR PLACE TO GO	10
50	23	DON'T LET THE SUN CATCH YOU CRYIN'	12
51	46	SHE'S THE ONE	5
★	60	INVISIBLE TEARS	3
★	72	HEY GIRL DON'T BOTHER ME	3
54	25	FARMER JOHN	7
55	31	GOOD TIMES	9
56	30	YOU'RE MY WORLD	8
57	35	HEY HARMONICA MAN	8
58	67	NO ONE TO CRY TO	2
59	54	DON'T THROW YOUR LOVE AWAY	11
60	61	WORRY	3
61	63	SOLE SOLE SOLE	4
★	85	THE NEW FRANKIE AND JOHNNY SONG	2
63	64	SUNNY	5
★	(—)	HOUSE OF THE RISING SUN	1
★	(—)	HELLO MUDDAH, HELLO FADDAH ('64 Version)	1
★	81	RINGO'S THEME (THIS BOY)	3
★	88	I'LL KEEP YOU SATISFIED	2

This Wk. Aug. 8	Last Wk. Aug. 1		Wks. on Chart
★	99	G. T. O.	2
★	82	I WANT YOU TO MEET MY BABY 3	3
★	(—)	CLINGING VINE	1
★	86	A TASTE OF HONEY	2
★	78	BABY COME HOME	3
★	(—)	IT'S ALL OVER NOW	1
74	79	A HOUSE IS NOT A HOME	3
75	75	HAUNTED HOUSE	4
76	77	SAY YOU	3
77	66	LITTLE LATIN LUPE LU	3
78	70	EVERYBODY NEEDS SOMEBODY TO LOVE	4
★	(—)	FUNNY	1
★	(—)	IF I FELL	1
81	73	A QUIET PLACE	8
82	90	IT'S A COTTON CANDY WORLD	4
★	(—)	YOU NEVER CAN TELL	1
★	92	SUMMER MEANS FUN	2
★	(—)	WHEN YOU LOVED ME	1
86	80	JOHNNY LOVES ME	3
★	(—)	SWEET WILLIAM	1
88	93	HE'S IN TOWN	2
★	(—)	ME JAPANESE BOY I LOVE YOU	1
90	91	I'VE GOT NO TIME TO LOSE	2
91	(—)	A HOUSE IS NOT A HOME	1
92	65	THE WORLD I USED TO KNOW	11
93	(—)	I'LL BE IN TROUBLE	1
94	(—)	THANK YOU BABY	1
95	(—)	BREAD AND BUTTER	1
96	(—)	LAST KISS	1
97	45	BAD TO ME	10
98	(—)	FATHER SEBASTIAN	1
99	(—)	I'LL ALWAYS LOVE YOU	1
100	(—)	I BELIEVE IN ALL I FEEL	1

WHAT DOES A PAGE FULL OF MONEY LOOK LIKE???

STEVIE




STEVIE WONDER

TAMLA 255

VOL. 16
A COLLECTION OF ORIGINAL BIG HITS

"FINGERS, PT. 2"	"HEAT WAVE"	"YOU LOST THE SWEETS, BOY"	"HITCHHIK"
"PLAYBOY"	"I GOTTA CHANCE TO KEEP FROM CRYING"	"THE LOVELIGHT IN HIS EYES"	"LEAVING HERE"
"SHAL JERRY"	"I WANT A LOVE I CAN SEE"	"BYE BYE BABY"	"AS LONG AS I KNOW HE'S MINE"
"CULTURED POPCORN"	"SWEETINGS"	"JUST LOVING YOU"	"I'LL HAVE TO LET HIM GO"

TAMLA 256




BRENDA HOLLOWAY

every little bit hurts

I'VE BEEN GOOD TO YOU DEPEND ON ME
 LAND OF A THOUSAND BOYS SUDDENLY
 TOO PROUD TO CRY A FAVOR FOR A GIRL
 EMBRACABLE YOU UNCHAINED MELODY
 EVERY LITTLE BIT HURTS CAN I
 WHO'S MOVING YOU SAD SONG

TAMLA 257



WHEN I'M ALONE I CRY

MARVIN GAYE

You're Changed
 I Was Telling Her About You
 I Wonder
 I've Grown Accustomed To Her Face
 Because Of You
 When Your Lover Has Gone
 When I'm Alone I Cry
 If My Heart Could Sing
 I Don't Know Why
 I'll Be Home

TAMLA 251

HITS ARE OUR BUSINESS... AND YOURS

MOTOWN RECORD CORP. 2648 West Grand Blvd.
 Detroit, Mich.



This Wk. Aug. 8	Last Wk. Aug. 1		Wks. on Chart
1	1	A HARD DAY'S NIGHT	5
		Beatles Soundtrack—United Artists UAS 6366	
2	2	GETZ/GILBERTO	9
		Verve V-8545: V6-8545	
3	4	HELLO DOLLY	14
		L. Armstrong—Kapp KL-1364: KS-3364	
4	3	RETURN OF THE DAVE CLARK FIVE	9
		Epic LN-24104	
5	5	ROLLING STONES	7
		London LL-3375	
6	8	HELLO DOLLY	26
		Original Cast—RCA LOC-1087: LSO-1087	
★	10	THE BEATLES SONG BOOK	8
		Hollyridge Strings—Capitol T-2116	
8	7	FUNNY GIRL	16
		B'way Cast—Capitol VAS-2059: SVAS-2059	
9	6	COTTON CANDY	12
		A. Hirt—RCA Victor LPM-2917	
10	9	PINK PANTHER	19
		H. Mancini—RCA LPM-2795: LSP-2795	
11	12	THE THIRD BARBRA STREISAND ALBUM	25
		Columbia CL-2154: CS-2154	
12	11	A WORLD WITHOUT LOVE	7
		Peter and Gordon—Capitol T-2155	
13	13	JOHNNY RIVERS AT THE WHISKEY A' GO GO	8
		Imperial LP-9264	
14	18	THE UNSINKABLE MOLLY BROWN	5
		Soundtrack—MGM E 4234	
15	14	THE BEATLES SECOND ALBUM	17
		Capitol T-2080: ST-2080	
16	17	CALL ME IRRESPONSIBLE	14
		A. Williams—Columbia CL-2172: CS-8971	
★	31	DON'T LET THE SUN CATCH YOU CRYIN'	6
		Gerry & The Pacemakers—Laurie 2024	
★	33	THE FABULOUS VENTURES	5
		Dolton BLP-2029	
★	74	ALL SUMMER LONG	2
		Beach Boys—Capitol T-2110	
20	15	HONEY IN THE HORN	41
		A. Hirt—RCA LPM-2733: LSP-2733	
21	16	SHUT DOWN, VOL. II	20
		Beach Boys—Capitol T-2027: ST-2027	
22	27	WONDERFUL WORLD OF MAKE BELIEVE	5
		J. Mathis—Mercury MG-20913	
23	19	GLAD ALL OVER	19
		Dave Clark Five—Epic LN-24093: BN-26093	
24	22	SOMETHING SPECIAL FOR YOUNG LOVERS	19
		R. Charles Singers—Command RS-866: RS-866-SD	
25	20	I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES	6
		A. Martino—Capitol T-2107: ST-2107	
26	21	LITTLE CHILDREN	8
		B. J. Kramer—Imperial 9267: 12267	
27	26	I WALK THE LINE	7
		Johnny Cash—Columbia CL-2190	
★	40	FADE OUT—FADE IN	5
		Original Cast—ABC Paramount OC-3	
29	23	TODAY, TOMORROW, FOREVER	11
		N. Wilson—Capitol T-2082	
30	25	THE INTERNATIONAL TEENAGE SENSATION	7
		Rita Pavone—RCA LPM-2900	
31	28	CHUCK BERRY'S GREATEST HITS	11
		Chess LP-1485	
★	47	PRESENTING THE BACHELORS	7
		London LL-3353: PS-353	
33	29	THE MANY SIDES OF THE SERENDIPITY SINGERS	7
		Philips PHM-200-134	

This Wk. Aug. 8	Last Wk. Aug. 1		Wks. on Chart
34	32	THE SECOND BARBRA STREISAND ALBUM	49
		Columbia CL-2054: CS-8854	
35	30	TODAY	18
		New Christy Minstrels—Columbia CL-2159: CS-8959	
36	24	BEWITCHED	8
		Jack Jones—Kapp KL-3365	
37	34	MEET THE BEATLES	29
		Capitol T-2047: ST-2047	
38	44	HIGH SPIRITS	12
		Original Cast—ABC Paramount ABC OC-1	
39	45	DEAD MAN'S CURVE/ NEW GIRL IN SCHOOL	7
		Jan & Dean—Liberty LRT-3361	
40	35	MARY WELLS' GREATEST HITS	12
		Motown 616 (mono only)	
41	38	WEST SIDE STORY	145
		Soundtrack—Columbia OL-5670: CS-2070	
42	36	BACK IN TOWN	10
		Kingston Trio—Capitol T-2081	
★	80	THE CONCERT SOUND OF HENRY MANCINI	2
		RCA LPM 2897	
44	43	SPEAK TO ME OF LOVE	11
		R. Conniff—Columbia CL-2150	
45	52	THE AMERICAN TOUR	12
		Ed Rudy & The Beatles—News Documentary II	
46	42	FROM RUSSIA WITH LOVE	16
		Soundtrack—UA UAL-4114: UAS-5114	
47	37	LETTERMEN LOOK AT LOVE	9
		Capitol T-2083	
48	55	SWINGLE SINGERS GO BAROQUE	10
		Philips PHS-600135	
49	56	ON THE MOVE	19
		Trini Lopez—Reprise R-6112: R9-6112	
50	57	STAY AWHILE	9
		D. Springfield—Philips 600-133	
51	46	I WISH SOMEONE WOULD CARE	6
		I. Thomas—Imperial LP-9266	
52	39	IT MUST HAVE BEEN SOMETHING I SAID	13
		Smothers Brothers—Mercury MG-20904: SR-60904	
53	48	CALL ME IRRESPONSIBLE	11
		J. Jones—Kapp KL-1328	
54	41	MORE THEMES FOR YOUNG LOVERS	10
		P. Faith—Columbia CL-2167	
★	82	SOMETHING NEW	2
		Beatles—Capitol T-2108	
56	53	THE BARBRA STREISAND ALBUM	63
		Columbia CL-2007	
57	49	IN THE WIND	35
		Peter, Paul & Mary—Warner Bros. WB-1507: WS-1507	
★	72	I DON'T WANT TO BE HURT ANYMORE	2
		Nat King Cole—Capitol T-2118	
59	50	REFLECTIONS	11
		P. Nero—RCA LPM-2853	
60	65	DISCOVERY	11
		V. Carr—Liberty LRP-3554	
61	59	INTRODUCING THE BEATLES	27
		Vee Jay LP-1062: SR-1062	
62	51	WHO'S AFRAID OF VIRGINIA WOLF?	17
		J. Smith—Verve V-8583: V6-8583	
★	88	HERE'S GODFREY CAMBRIDGE—READY OR NOT	3
		Epic FLM-13101	
★	96	RAG DOLL	2
		4 Seasons—Philips PHM 200-146	
65	66	DAWN	22
		Four Seasons—Philips PHM-20014: PHS-600124	

This Wk. Aug. 8	Last Wk. Aug. 1		Wks. on Chart
66	67	JOAN BAEZ IN CONCERT, Vol. II	38
		Vanguard—VRS-9113: VSD-2123	
67	75	THE BEST OF HENRY MANCINI	3
		RCA LPM-2693: LSP-2693	
68	69	MOONLIGHT AND ROSES	6
		J. Reeves—RCA LPM-2854: LSP-2854	
★	86	ROGER AND OUT	4
		R. Miller—Smash MGS-27049	
70	61	LET'S HAVE A PARTY	8
		Rivieras—Riviera U.S.A.-102	
71	70	DANCE DISCOTHEQUE	5
		Various Artists—Decca DL-4556: DL-74556	
72	60	NEW ORLEANS AT MIDNIGHT	11
		P. Fountain—Coral CRL-57429	
73	68	MANHATTAN TOWER	17
		R. Goulet—Columbia OL-6050: OS-2450	
74	71	HAMLET	7
		R. Burton and Cast—Columbia DOL-302	
75	77	ROBIN AND THE SEVEN HOODS	4
		Soundtrack—Reprise F-2021	
★	(—)	AIN'T NOTHIN' YOU CAN DO	1
		B. Bland—Duke DLP 78	
77	76	THE ENCHANTED WORLD OF FERRANTE & TEICHER	7
		UA UAL-3375: UAS-6375	
★	98	WATER SKIING	2
		D. Eddy—RCA LPM 2918	
★	91	THE GREAT YEARS	2
		J. Mathis—Columbia CS 2834	
80	63	BY REQUEST	9
		B. Lee—Decca DL-4507	
81	84	WHEN LIGHTS ARE LOW	11
		T. Bennett—Columbia CL-2175: CS-8975	
★	(—)	CHAPEL OF LOVE	1
		Dixie Cups—Red Bird RB-20-100	
★	92	LOOKING FOR LOVE	2
		Soundtrack MGM E 4229	
★	(—)	TELL ME WHY	1
		B. Vinton—Epic LN-24133: BN-26113	
★	(—)	EVERLASTING SONGS FOR EVERLASTING LOVERS	1
		A. Prysock—Old Town 2007	
86	58	SHOWTIME	12
		J. Brown & His Orch.—Smash MGS-27054: SRS-67054	
87	54	BOYS BOYS BOYS	10
		L. Gore—Mercury MG-20901: SR-60901	
★	(—)	ACADEMY AWARD WINNERS	1
		Roger Williams—Kapp KL-1406	
89	89	BILL BLACK PLAYS TUNES BY CHUCK BERRY	4
		HI-HL-12017: SHL-12017	
90	90	THE CARPETBAGGERS	3
		Soundtrack—Ava 45	
91	87	FOREVER	10
		B. Vaughn—Dot DLP-3578	
92	100	THE BEST OF BUCK OWENS	2
		Capitol T-2105	
93	94	THE FIRST NINE MONTHS ARE THE HARDEST	3
		Len Weinrib and Joyce Jameson—Capitol T-2034	
94	64	KISSIN' COUSINS	19
		E. Presley—RCA LPM-2894: LSP-2894	
95	(—)	EVERYBODY LOVES SOMEBODY	1
		Dean Martin—Reprise R-6130	
96	62	LILIES OF THE FIELD	15
		Soundtrack—Epic LM-24094: BN-26094	
97	(—)	ASTRONAUTS ORBIT KAMPUS	1
		RCA LPM 2903	
98	85	I'LL SEARCH MY HEART	4
		J. Mathis—Columbia CL 2153	
99	(—)	HELLO DOLLY	1
		Ella Fitzgerald—Verve V 4064	
100	(—)	ONE MORE ROUND	1
		G. Yarborough—RCA LPM 2905	

Hugo & Luigi Are Roulette Partners

NEW YORK — In a special press conference held last week at Roulette Records, Morris Levy, President, announced the acquisition of a new partnership and the return to Roulette of Hugo Peretti and Luigi Creatore. It was revealed that the team of Hugo & Luigi have re-joined Levy as full partners in the Planetary Music Publishing firms, as well as the diskery. The buy-in deal for the publishing firms, as well as the record label, was a little over \$1,200,000.

Levy reported that negotiations with Hugo & Luigi had been under way ever since the team announced that they were leaving their A & R post at RCA Victor. The complete terms

label. In their first year of operation, the company scored with a number of million selling singles which included Buddy Knox's "Party Doll," Jimmy Bowen's "I'm Stickin' With You," Jimmie Rodgers' "Honeycomb" and "Kisses Sweeter Than Wine" and "Oh, Oh I'm Falling In Love Again." In following years, the company began building a line of album product that, at the time, was unheard of for an independent label. The package catalogue included such artists as Sarah Vaughan, Count Basie, Maynard Ferguson, Pearl Bailey, Jack Teagarden, Al Caiola, The Barry Sisters, Billy Eckstine and many others.

In 1959, Hugo & Luigi left Roulette to accept an unprece-



Left to right: Hugo Peretti, Morris Levy and Luigi Creatore strike a familiar pose to renew a partnership that began seven-and-a-half years ago. Portrait was bought during H&L's earlier Roulette tenure.

of the partnership agreement were finally consummated the latter part of last week. Hugo & Luigi will assume Vice-Presidencies and direction of all creative products and promotion activity at Roulette Records and all its divisions. Also, in conjunction with Levy, they will supervise all music publishing activity for Planetary Music and the many affiliated music firms, Patricia, Planetary, Nom and Frost Music Corp.

Home Again

The return to Roulette of Hugo & Luigi signals the reuniting of a partnership with Morris Levy which was begun in early 1957, and the beginning of Roulette Records. At that time, Hugo & Luigi left their A & R positions at Mercury Records to form with Levy the new

dedicated independent A & R production deal with RCA Victor. While at Victor, Hugo & Luigi were responsible for such hits as Della Reese's "Don't You Know," The Tokens' "Lion Sleeps Tonight," Sam Cooke's "Chain Gang" and his ensuing string of hits, Perry Como's "Caterina" and Peggy March's "I Will Follow Him." The team also scored as top selling album artists with the Hugo & Luigi chorus, and wrote the Elvis Presley smash "Can't Help Falling In Love."

In explaining their return to Roulette, H & L admitted that they had been involved in several discussions with other companies and had carefully analyzed all aspects of the industry as a whole as well as specific alterna-

(Continued on Page 24)

Cap Press Gets LeBaron Tepper

HOLLYWOOD — Boots LeBaron and Ron Tepper have been named Manager and Assistant Manager, respectively, of the newly-created Department of Press & Information Services, Capitol Records Distributing Corp. (CRDC).

The appointments, effective Aug. 3, were announced today by Brown Meggs, Vice President, Merchandising, Advertising & Public Relations, CRDC.

LeBaron, who reports directly to Meggs, will be responsible for national publicity, press relations and consumer relations. He comes to Capitol from Rogers & Cowan Public Relations, Beverly Hills, where he was em-

(Continued on Page 24)

Bert Loob To RIC Records

Bert Loob has joined Recording Industries Corporation, RIC Records, as Mid-West Regional Sales and Promotion Manager.

In his new post Loob will service RIC distributors in Chicago, St. Louis, Detroit, Cleveland, Pittsburgh, Minneapolis and Cincinnati. He will headquarter in Chicago at RIC's Chicago distributors' offices, Garmisa Distributors. Loob formerly served as Vice President-Sales Manager of Apollo Records, Chicago. Prior to that he was with Chicago distributor Lenny Garmisa for 10 years.

He joined Garmisa in 1953, when the veteran distributor was a partner in M. & S. Distributors. When Garmisa left M. & S. to set up his own distribution firm, Loob went along as head of retail operations for Pioneer Record Sales.

NARMeet, '65: March 14-17

The Seventh Annual Convention of The National Association of Record Merchandisers, Inc., will be held March 14-17, 1965, at the Dunes Hotel, Las Vegas, Nev.. it was announced by Jules Malamud, Executive Director.

A new, high-rise convention center will be reserved exclusively for the NARM registrants. Cecil Steen, NARM President, also announced the appointment of Stanley Jaffe of Gordon Sales Co. in Seattle as Chairman of the 1965 NARM Convention.

Maselow Prez At Crusader

HOLLYWOOD — John Fisher has resigned his post as President of Crusader Records, with General Manager Harry Maselow now taking over the top spot. Les Worden remains Secretary-Treasurer in the corporate structure.

Stafford Scoring

The label is currently scoring with the Terry Stafford single, "Follow The Rainbow," and will concentrate strong promotion, too, on subsidiary Charger Records. Pick of the current roster also includes "Battle of Viet Nam," by Jimmy Jack on the Blue Masque label, which is being distributed nationally by Crusader. Disk was purchased from producer Fred Darian.



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A new sound from England!

Brian Poole & The Tremeloes

“SOMEONE, SOMEONE”

bw “Where We Used To Meet”

Monument 45-846

(Watch it!)



monument is artistry
Monument Record Corporation

At Conventions

Kapp's After 'Major' Status: Sets \$200,000 C'sumer Adv. And Intros 14 LPs To Distribs



Dave Kapp

Kapp Records took a giant step in its three-year program to achieve "major" status when it presented its large scale consumer advertising program to the assembled distributors at the firm's annual Sales Convention at Lake Tahoe July 23-25.

The consumer advertising program, budgeted at \$200,000, is the largest plan yet offered by Kapp to its distributors.

This consumer advertising plan, paid for completely by Kapp Records, is part of a program called "Advertise For Profits." The program is intended to give the independent distributor an opportunity to make a profit, and an opportunity for the firm's independent distributors to flood the market with Kapp Records advertising.

The "Advertise For Profits" program, which was presented by Al Cahn, Vice President and National Sales Manager, has the following purposes: to give the independent distributor the tools and the money to enable him to reach the consumer directly and thus to make people ask for Kapp product at stores; to make available to distributor accounts advertising budgets which may often exceed that of the major firms. The program offers to Kapp distributors a bonus arrangement for productivity.

The program for the September-December period will work as follows: each distributor



Mickey Kapp

will be given a complete ad program to cover the months of September, October, November and December, showing the suggested product to be promoted; suggested size of ads; and the suggested insertion dates. The money, 100 percent paid for by Kapp, is to be allotted only to consumer advertising, in newspapers, and/or radio spots. Each program will

(Continued on Page 23)

Mftrs. Find Greater Mutual Understanding at NARM Meet

CHICAGO—A quiet, business-like Person-to-Person Meeting between the record manufacturer and the NARM rack jobber opened the NARM Mid-Year Meet Tuesday afternoon, July 28, at the Sheraton Hotel. Before closing the events Wednesday evening at seven, the following observations were made in a spot check among a random group of rack merchandisers and record company representatives:

- Racks reported profit increases during the past year from 13% to over 100%.

Racks Change Outlets

- More and more of the rack jobbers are getting out of the insecure, volatile supermarkets and chain stores like Woolworth's and Kresge's, having found that central buying did not pinpoint record tastes in many areas. Instead, racks are opening more full line departments on lease operations.

- There was a greater interest than ever before in advertising money appropriations. In some cases much of the 20 minute segments was devoted to clearing up the definition of the best usage of ad moneys for local radio and newspapers.

- Price did not seem to be the major factor as heretofore. If any special programs were in force, the rack, naturally, expected their share. Very little pressures, if any, were exerted otherwise.

All in all, a general feeling of stability pervaded the NARM Mid-Year Meeting, with a better understanding between both the rack and manufacturer than at any get-together in the past.

Liberty Fall Line a Click

CHICAGO—Liberty Records threw a successful cocktail party for all the rack merchandisers Tuesday evening during last week's NARM Mid-Year Meeting, hosted by Prexy Al Bennett and exec Don Bohanon.

While spirits were high (and abundant), Liberty unveiled their new fall LP product, including the Imperial line. It was the same presentation that is now being made regionally at all their branches and to distributors by the entire sales force. The rack merchandisers were enthusiastic about the new product and showed it with the orders that were taken. Sixty thousand units of "The Chipmunks Sing The Beatles" were sold.

The presentation proved so successful that Bennett is planning a special showing for the trade and select guests during his New York stay the week of Aug. 2.

Col's Lieberon Scores as Emcee

LAS VEGAS—Following the surprise announcement of a banquet in honor of his 25th anniversary with Columbia Records, Goddard Lieberon, President of the label, had the mike turned over to him to introduce the evening's entertainment at the diskery's recent convention. George Jessel had better look to his laurels.

It took only a few seconds for Lieberon to gain his composure, after which he turned in as witty and professional an MC stint as might be seen on any smart night club or hotel room floor. The talent he introduced matched in quality. Surprise guest Andy Griffith came on first and brought new Columbia artist Jim Nabors who is featured on Griffith's TVer. Nabors sang in a fine, big voice. Lieberon then introduced Johnny Carson from the floor, as well as Robert Horton, Earl Wrightson, Marion Worth, Mel Torme and Ray Conniff.

Lieberon also brought on André Previn who smoothly played jazz versions of the "My Fair Lady" music. Mitch Miller took part in a sentimental bit in which he talked about his long-standing association with Lieberon, dating back to their college days in Rochester. Robert Goulet read a racy, hilarious lyric directed at Lieberon; and Andy Williams closed the show with 30 minutes of top-notch vocalizing. Lieberon also presented Andy with a plaque for the sale of a million dollars in "Wonderful World of Andy Williams" albums.

Lieberon's full schedule for the balance of the year will not allow him to perform club dates, bar mitzvahs, etc.

RIC Releases Big Press Kit

NEW YORK—For a new diskery (or even an old one), RIC Records has come out with a trade-slanted press kit of sizeable proportions and accomplishment.

Containing numerous press stories covering their first LP release and other matters, the package is one of the most thorough pieces of promo to come out of any record company this season and should elicit strong response from the dealers, distributors, jocks, etc., who will benefit from the coverage.

RCA Pacts Si Zentner

RCA Victor Records has signed Si Zentner and His Orchestra to an exclusive recording contract, it was announced this week by Steve Sholes, Division Vice President, Popular Artist and Repertoire.

Zentner, trombonist and orchestra leader who brought back Hoagy Carmichael's "Up A Lazy River" with hit version (and NARAS award-winner) a few years ago, is already at work recording his first RCA Victor album. Zentner's first sessions, Sholes indicated, are taking place now on the West Coast under the supervision of Artist and Repertoire director Al Schmitt.



AT SIGNING—From left to right, showing up for Si Zentner's contracting to RCA Victor Records are A&R Director Al Schmitt, his manager, Willard Alexander, and Steve Sholes, Division VP, Pop A&R.

Zentner, who is represented by Willard Alexander, is a major acquisition for RCA Victor. "Si has, almost singlehandedly, sparked a renewal of interest in the dance band field over the past few years," Sholes said. "The contemporary sound he and his orchestra have created has great appeal for all areas of the Pop market."

Zentner's background as a top trombonist with the dance band greats spans more than two decades. In that time, he has played leading roles in the bands of Les Brown, Abe Lyman, Harry James and Jimmy Dorsey and was featured as a soloist on many recordings with such stars as Dinah Shore, Gordon MacRae, Helen Forrest, Tony Martin, Kay Starr, Ava Gardner, Bing Crosby, Debbie Reynolds and Frank Sinatra. He has also recorded and was featured with the orchestras of Billy May, Artie Shaw, Glen Gray, Jimmie Lunceford and Woody Herman.

During the past four years, Si Zentner and his Orchestra have been voted the "Most Promising Band" in the annual disk jockey polls of the record industry's leading trade journals.

NARAS Drive Earns Stars

NEW YORK — Top recording stars Connie Francis, Eydie Gorme, Al Hirt, Steve Lawrence and Barbra Streisand spark the list of new members who have recently joined N. Y. NARAS.

Two of the country's most successful songwriters, Burt Bacharach and Hal David, have also entered NARAS ranks as the result of the Academy's stepped-up membership drive, while Eddie Thomas and Thomas White have taken out lifetime memberships.

Newly-accepted active members include Alan Botto, "Bugs"

Bower, Roy Burns, Robert Elston, Robert Gary Goldstein, Stanley Green, Phil Medley, Si Rady, Frankie Randall, Joe Rene, Martin A. Q. Rivera III, Russ Sanders, Joe Sherman, Michael Stewart, Gai Terrell, Robert Weiner, Maceio Williams and Jess Wiseman. In addition, Vernon Kerrick and Sheldon Toomer have joined as associate members, while Jerry Blaine rejoined after an inactive hiatus.

Membership renewals have been coming in at a vastly accelerated rate, according to George Simon, N. Y. Chapter.



Why yer out, huh? I'll tell ya' why yer out, Mr. Genius. First of all, you were against releasing CHUCK BERRY'S "YOU NEVER CAN TELL" . . . said it wouldn't make it!



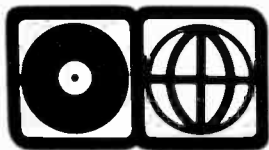
... Maybe one of us should call the station. He DID say he was gonna play JACKIE ROSS' "SELFISH ONE" again. . .



Aw-rih, Cedric . . . for the last time . . . where didja' hide the LITTLE MILTON record of 'WHAT KIND OF LOVE IS THIS' . . . me and ca' boys is somewhat perturbed.

CHESS producing corp.

2120 S. Michigan Ave., Chicago 16, Ill.



SINGLES REVIEWS

PICK HITS

REMEMBER (WALKIN' IN THE SANDS) (Trio, BMI)
IT'S EASIER TO CRY (Tender Tunes, BMI)

THE SHANGRI-LAS—Red Bird 10-008.

The Shangri-Las have a most unusual debut disk. The song is a sharp strong beat ditty that features two offbeat changes of pace—something like flashbacks. Teens will find it different and provocative. A sure hit.

JOHNNY B. GOODE (Arc, BMI)
CHICAGO BLUES (Duchess, BMI)

DION DIMUCI—Columbia 4-43096.

Dion wanders into Chuck Berry country on this one. It's the old Berry hit done very much like Berry did it. Teens will find it exciting again and will flock to hear the story of the hillbilly lad. A danceable ditty.

IF (Shapiro-Bernstein, ASCAP)
(I'M AFRAID) THE MASQUERADE IS OVER
(DeSylva, Brown & Henderson, ASCAP)

TIMI YURO—Mercury 72316.

Timi bows on Mercury with a revival of an oldie. Her throaty, robust voice is right for putting the song across. She puts everything she's got behind it. This reverberating side should prove a good outing for her.

YET . . . I KNOW (Leeds, ASCAP)
PUT AWAY YOUR TEARDROPS
(Screen Gems-Columbia, BMI)

STEVE LAWRENCE—Columbia 4-43095.

Steve has come to the end of an unhappy love affair—one of those can't-live-with-her-can't-live-without-her types. He socks the story across with his usual aplomb. Should go far on charts in a short time.

ALWAYS TOGETHER (Damian, ASCAP)
THANK YOU FOR LOVING ME
(Don Robertson, ASCAP)

AL MARTINO—Capitol 5239.

Al's tune is sentimental and tuneful and all that listeners have come to expect from the honey throated crooner. And dealers will soon be singing along with this one.

BATTLE OF VIET NAM (Breezy Willow, ASCAP)
LITTLE TIN SOLDIER (Pattern, ASCAP)

JIMMY JACK—Blue Masque 730.

Jimmy gives a dramatic reading of a highly dramatic event. The narration is a sincere attempt to capture the fear, horror and triumph of the battlefield. This is the kind of side that can involve teens and probably will.

IN MY IMAGINATION (Tobi-Ann, BMI)
IT'S EASY TO SAY (Spanka, BMI)

PAUL ANKA—RCA Victor 47-8396.

Paul is imagining that he's in love with quite a gal. He sings about her with spirit on this jump side. A girl chorus sings along in the back. The whole slice is a winning and spritely one that should please the teens.

THE FLIPPER (Beam, BMI)
GRANADA (Southern, ASCAP)

THE BREAKAWAYS—Melbourne 1805.

The Flipper is an indeterminate object, but it's the inspiration for a catchy instrumental. Electric guitars and assorted electronic knocks and slappings make up the bulk of musical sounds on the fun ditty.

LOOP DE LOOP (Tobi-Ann, BMI)
LONG GONE (Saturn, BMI)

SOUL SISTERS—Sue 107.

The Soul Sisters are going loop de loop and loop de lie on a very powerful rocker that believes the beat is the thing to catch the money of the buying public. The girls and their friends just scream and shout with all their mighty might.

LONELY LOVERS (Ramblin', BMI)
ONE NIGHT (Ramblin', BMI)

THE FOUR KINGS—

Canadian American 173.

The Four Kings sings a song about two jilted lovers who find solace and love with one another. Teens will understand the situation and like the way it's spun out on this melody. The boys sing with the right amount of enchantment. Could go.

SERMONETTE (Silhouette, ASCAP)
A HUNDRED POUNDS OF CLAY (Gil, BMI)

WILLIE RESTUM—Columbia 4-43101.

Willie seats and chats and generally carries on on this one. He's preaching a "Sermonette" and one that many a listener should take a lesson from. The lesson is good music, and what's a better moral than that?

LOVE COMES AND GOES (English, BMI)
MASTER MIND (English, BMI)

ROSCOE SHELTON—Sims 190.

Roscoe intones his tune with a satin ease that should enchant the ladies. The song is a hard look at the transience of love, but in much more compelling terms. His rendition manages to suggest much hidden heartbreak.

THERE'S NOTHING I CAN SAY
(Chappell, ASCAP)
LONELY CORNER (Hilliard, BMI)

RICK NELSON—Decca 31656.

Rick has what could be his biggest in a while. The tune is on the sad side, since he seems to be the victim of an unrequited love affair. His voking is appealing as usual and will probably send this one high on the lists.

AND THAT'S HOW IT GOES (Leeds, ASCAP)
I'LL BE SEEING YOU (Williamson, ASCAP)

JOEY HEATHERTON—Coral 62422.

Joey makes a sassy debut on this one. The starlet packs a lot of teen-age philosophy into this song about summer romances and the like. She's joined by a large chorus and some multitracking. Should register much activity.

LONELY BOY (Spectorious, BMI)
HELLO THERE LONELY HEART (Spectorious, BMI)

DOUG SHIELDON—MGM 13261.

Doug has a resonant voice that has the added booster of a well controlled catch. His tune is about loneliness and builds nicely throughout the band. Teenagers will like the thought and the atmosphere the side creates.

LONG LONG WALK (Figure, BMI)
BABY COME BACK (Figure, BMI)

JOHNNY RIVERS—Roulette 4565.

Johnny has a come-hither singing delivery he plays for all it's worth on this side. The tune is reminiscent of "Don't Be Cruel" which should awaken nostalgia. He obviously knows what he's doing and gals will gather round to hear more.

MAYBE BABY (Herco, BMI)
THE BEATING OF MY HEART (Herco, BMI)

THE DORELLS—Atlantic 2244.

The Dorells have a very slow and moving rhythm and blueser that should enthrall the teens. They have misjudged their baby and are now ready to repent and start over again. The girls sing with intensity and sell the song but good.

**TIMI
YURO
IS ON**



MERCURY!

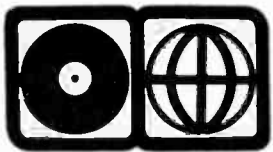
“**IF**”

the first of a string of hits:



Foremost in fine recording

b/w "THE MASQUERADE IS OVER" **IF** 72316



ALBUM REVIEWS

PICK HITS

SUGAR LIPS

AL HIRT—RCA Victor LSP 2965.

Includes the raucous and catchy "Sugar Lips," but is filled out with goodies of all sorts. The confection is made up of enjoyable "Girl From Ipanema," "Up Above My Head" and "Back Home Again in Indiana." Hirt's way is the king's way and king-sized sales.



EVERYBODY LOVES SOMEBODY

DEAN MARTIN—Reprise RS 6130.

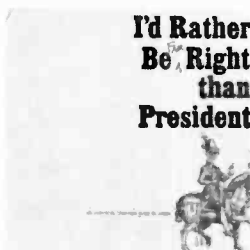
Dean uses his current number two single as the peg to hang his hatful of happy tunes on. Whether the songs are gay or sad they all get an off-hand, enjoyable Martin runthrough. One of the best features of this disk is that few of the of the tunes are well known and so are all the more fresh.



I'D RATHER BE FAR RIGHT THAN PRESIDENT

LEN MAXWELL AND CAST—Divine Right.

Jumping on the Goldwater bandwagon (in a few senses of the phrase), Len Maxwell and a cast of comedic constituents rib the Republican nominee. The targets are not new, but the aim at them is expert. The laughs will be many for those who are either violently for or violently against the candidate. Of course, that includes everybody.



THE KING AND I

ORIGINAL CAST MUSIC THEATER OF LINCOLN CENTER—RCA Victor LSO 1092.

The distinguishing features in this recreation of the most romantic Rodgers-Hammerstein score are Risé Stevens' dramatic reading of "Shall I Tell You What I Think of You," the Lee Venora-Frank Porretta love duets and Patricia Neway's "Something Wonderful." The inclusion of "The Small House of Uncle Thomas," a record first, is also most notable.



MORE SONGS I SING ON THE JACKIE GLEASON SHOW

FRANK FONTAINE—ABC Paramount ABC 490.

Frank started the "Craze" craze and then he started an old tune craze that resulted in a smash album his first time out. Here are more of the same (like "For Me and My Gal" and "After You've Gone") that will sell with fury again.



MY FAIR LADY

NAT KING COLE—Capitol SW 2117.

A good singer singing good songs is perhaps the essence of the pop record business. This unparalleled pleasure is what is at the basis of this album. The singer is Nat King Cole and the songs are those from "My Fair Lady." The standout band is "Show Me" with a totally fresh approach.



PEG O' MY HEART

ROBERT MAXWELL—Decca DL 74563.

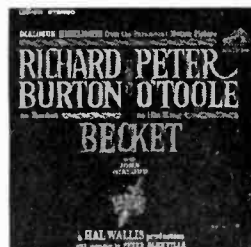
The romantic harp activity of Maxwell and orchestra make seraphic the number of long loved tunes. The key words are "lush" and "seductive." This one will sell to wolves and people with music and other sports on their minds. "Sophisticated Lady" and "Manha de Carnaval" are included.



BECKET

DIALOGUE SOUNDTRACK—RCA Victor LSO 1091.

Ostensibly this is a spoken word album, but it could almost pass as a music album since it features Richard Burton's cello-like voice, Peter O'Toole's violin and John Gielgud's oboe. Of course, the dramatic clash of the two strong-willed historical figures is the concern of the elpee, which is, indeed, eloquent and grand.



ANOTHER HIT ALBUM!

BILLY VAUGHN—Dot DLP 3593.

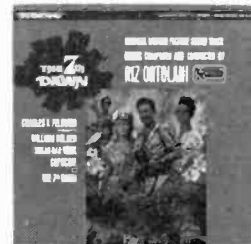
Billy spots the potential in this album as his title indicates. The saxes are still prominent and their mellow, yellow tone infuses all the songs. A chorus chants in the background at intervals. The effect? Relaxed and likeable.



THE 7TH DAWN

SOUNDTRACK—United Artists 5115.

Here's the musical scoring for the new William Holden-Capucine film. Concerning a wild junket in exotic lands, the film is exciting and adventurous. The music is likewise, imaging in melody the tone of the pic. Riz Ortolani is the cleffer responsible.

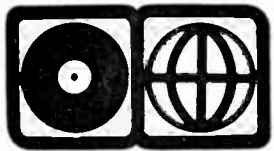


MINGUS PLAYS PIANO

CHARLES MINGUS—Impulse A 60.

This is a first that will hopefully not be a last. Mingus and a piano. That's all, but it is certainly enough. The tunes are all interesting because of the feel of introspective experimentation that is going on. A totally personal approach.





ALBUM REVIEWS

TOGETHER AGAIN/MY HEART SKIPS A BEAT
BUCK OWENS—Capitol ST 2135.

Buck has been blazing country trails with the two ditties that serve as tag for this album. He adds a few more for extra flavor and comes up with a disk that has enormous sales potential. Will be grabbed up by his fans.



GARBO!

GRETA GARBO SOUNDTRACK EXCERPTS
—MGM E 4201 P.

Garbo talks! And hums and does any number of other things in a selection of scenes from her most famous films. Her goddess-like beauty comes across even without the visual advantages that meant so much to her image. A collector's item that had better be stocked in plenty.



LOREZ ALEXANDRIA THE GREAT

Impulse!—A 62.

Lorez may not conquer the world at large, but she has a fair chance with the musical world. The album at hand is an unorthodox, well thought out execution of a number of great songs. What makes them great in this instance is Lorez' renditions. "Show Me" is the knockout, but the rest aren't slouches either.



SOMETHIN' ELSE

JACKIE WILSON—Brunswick BL 754117.

Jackie, always a performer of spirit and electricity, has a swinging disk here. All the numbers stress rhythm—fast and slow—and will provoke much finger popping and toe tapping among buyers. "Big Boss Line" and "Love (Is Where You Find It)" are two of the slices.



THE SWEETEST SOUNDS

KATE SMITH—RCA Victor 2921.

The durability of Kate's voice is phenomenal. It is still effortless and seamless. The tunes she does with consummate ease and appreciation on this disk are from the catalog of new standards. "I Left My Heart in San Francisco" and "If Ever I Would Leave You" are included.



TELL 'EM I'M SURFIN'

THE FANTASTIC BAGGYS—
Imperial LP 9270.

The Baggys do a good job of creating an album of surf sounds that will wow teens. They'll be able to get up and dance or just imitate surfing movements. The album's title tune and others cover the entire aspect of the craze from arriving in a woody to waxing up boards.



SHEILA THE YE YE GIRL

Philips PHS 600-144.

Sheila is one of the leading teen rock and roll proponents in France and it was she who started the yé yé craze among the Parisian *enfants*. She sings in her native tongue a number of tunes that are familiar to American teens and some that aren't. Canari's got a tangy voice of appeal.



MY FAIR LADY SWINGS

THE KIRBY STONE FOUR—
Warner Bros. 1556.

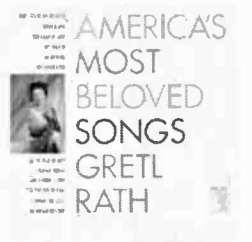
The Kirby Stone Four and their jingly group sound seem appropriate (as what doesn't?) to interpret the score of the century, "My Fair Lady." The success of the album is not entirely consistent, but there's enough to make this an attention getter.



AMERICA'S MOST BELOVED SONGS

GRETL RATH—MGM SE 4236.

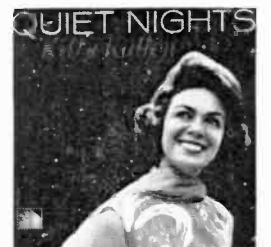
Gretl Rath's controlled, cleanly etched soprano floats over some gorgeous melodies. All of them are romantic and shimmering reflections of deep passions—in other words, true love songs. "And This is My Beloved" and "The Things I Love" are two of the tributes.



QUIET NIGHTS

KITTY KALLEN—20th Century Fox 3151.

Kitty sets the mood with the title song and then carries it out beautifully with a set of soft, satiny tunes. Thrush's renditions stress the velvety qualities of her voice. She peps the mood up on a cute new one, "Nothing's Going On Below the Border."



DOWN MEMORY LANE

LULU BELLE AND SCOTTY—Starday 285.

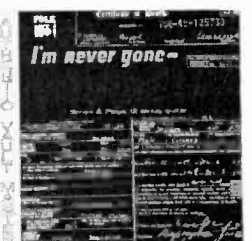
Lulu Belle and Scotty continue to retain their cheerful country way with song. Their banjo and guitar playing is good, too. The selection of ditties is choice and will regale many buyers. "Company's Comin'" and "Pretty Red Shoes" are here.



I'M NEVER GONE—LEADBELLY

FOLK ARTS—FLP 5004.

Search through vaults has uncovered a number of unprecedented Leadbelly bands for Folk Arts. The fabled and famed folkster is heard on some woeful and mournful blues that'll deeply move its lucky listeners. "The Boll Weevil" and "Ain't Goin' Down to the Well No Mo'" appear.





UP SINGLES COMING

- 1 **SHOUT**
Lulu and Luvvers—Parrott 9678
- 2 **JAMES BOND THEME**
Billy Strange—Crescendo 320
- 3 **20-75**
Willie Mitchell—Hi 2075
- 4 **GINO IS A COWARD**
Gino Washington—Ric Tic RT-100
- 5 **DARLING IT'S WONDERFUL**
Dale & Grace—Montel 930
- 6 **AND I LOVE HER**
George Martin—UA 745
- 7 **MORE AND MORE OF YOUR AMOR**
Nat King Cole—Capitol 5219
- 8 **YOU'LL NEVER WALK ALONE**
Gerry and The Pacemakers—Laurie 3261
- 9 **NIGHTINGALE MELODY**
Little Johnny Taylor—Galaxy 731
- 10 **I'M HAPPY JUST TO DANCE WITH YOU**
Beatles—Capitol 5234
- 11 **A SHOT IN THE DARK**
Henry Mancini—RCA 8381
- 12 **ALL GROWN UP**
Crystals—Philles 122
- 13 **IT HURTS TO BE IN LOVE**
Gene Pitney—Musicor 1040
- 14 **DREAM LOVER**
Paris Sisters—MGM 13236
- 15 **HAPPY I LONG TO BE**
Betty Everett—CJ 619
- 16 **LOOKIN' FOR BOYS**
Pin Ups—Stork 1
- 17 **THANK YOU FOR LOVING ME**
Al Martino—Capitol 5239
- 18 **MEXICAN SHUFFLE**
Herb Alpert's Tijuana Brass—A & M 742
- 19 **SAILOR BOY**
Chiffons—Laurie 3262
- 20 **YOU'LL NEVER GET TO HEAVEN**
Dionne Warwick—Scepter 1382
- 21 **PEPPERMINT MAN**
Trashmen—Gorrett 4010
- 22 **SILVER DOLLAR**
Mike Minor—Dat 16606
- 23 **BACHELOR BOY**
Cliff Richards & Shadows—Epic 66049
- 24 **HANGIN' ON TO MY BABY**
Tracy Dey—Amy 908
- 25 **OUT OF SIGHT**
James Brown—Smash 1919
- 26 **I'LL KEEP TRYIN'**
Theola Gilgore—KT 501
- 27 **IT'S ALL OVER NOW**
Valentinos—Sar 152
- 28 **(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME**
Lou Johnson—Big Hill 552
- 29 **DOWN WHERE THE FOUR WINDS BLOW**
Serendipity Singers—Philips 40215
- 30 **MORE**
Danny Williams—U.A. 601
- 31 **YOU'RE NO GOOD**
Swinging Blue Jeans—Imperial 66049
- 32 **SOMEONE, SOMEONE**
Brian Poole and Tremeloes—Monument 846
- 33 **SINCERELY**
Four Seasons—Vee Jay 608
- 34 **SOUL DRESSING**
Booker T & MG's—Stax 153
- 35 **GOOFUS**
Bent Fabric—Atco 6304
- 36 **SILLY OL' SUMMERTIME**
New Christy Minstrels—Columbia 43902
- 37 **FOR BETTER OR FOR WORSE**
Wilson Pickett—Atlantic 2233
- 38 **NEVER ENDING**
Elvis Presley—RCA 8400
- 39 **YOU PULLED A FAST ONE**
V.I.P.'S—Big Top 518
- 40 **IT'S RAININ', IT'S POURIN'**
Barry Darvell—Providence 404
- 41 **ASK ME WHY**
Beatles—Vee Jay 596
- 42 **MORE, MORE, MORE LOVE, LOVE, LOVE**
Johnny Thunder—Diamond 169
- 43 **LONELY CORNER**
Rick Nelson—Decca 31656
- 44 **SOMEDAY WE'RE GONNA LOVE AGAIN**
Searchers—Kapp 609
- 45 **YET, I KNOW (ET POURTANT)**
Steve Lawrence—Columbia 43095
- 46 **HERE I GO AGAIN**
Hollies—Imperial 66044
- 47 **MY HEART SKIPS A BEAT**
Buck Owens—Capitol 5316
- 48 **NEW ORLEANS**
Bern Elliott and Fenmen—London 9670
- 49 **NOW IS THE HOUR**
Wayne King Orchestra—Decca 25645
- 50 **JOHNNY B. GOODE**
Dion—Columbia 43095



UP LP'S COMING

- 1 **FILM SPECTACULAR, VOL. II**
Stanley Black—London SP-44031
- 2 **COMMAND PERFORMANCES**
Various Artists—Command RS-868: RS-868-SD
- 3 **WOODY ALLEN**
Colpix CP-518: SCP-518
- 4 **PETER, PAUL AND MARY**
Warner Bros.—W-1449: WS-1449
- 5 **TRINI LOPEZ AT P.J.'S**
Reprise 6093
- 6 **MY BOY LOLLIPOP**
Millie Small—Smash MGS-27005: SRS-67055
- 7 **KEEP ON PUSHING**
Impressions—ABC Paramount ABC-493
- 8 **HOW THE WEST WAS WON**
Soundtrack—MGM-1E5: S1E5
- 9 **BACH TO THE BLUES**
Ramsey Lewis—Argo LP-732: LPS-732
- 10 **MOMS-WOWS**
Moms Mabley—Chess 1486
- 11 **MY GUY**
Mary Wells—Motown M-617
- 12 **SOUL SERENADE**
King Curtis—Capitol T-2095: ST-2095
- 13 **BAJA MARIMBA BAND**
A&M AM 104
- 14 **OUR GREATEST HITS**
Drifters—Atlantic 8093
- 15 **COMIN' HOME BABY**
Jack LaForge—Regina R309
- 16 **BILL COSBY IS A VERY FUNNY FELLOW, RIGHT**
Bill Cosby—Warner Bros. W-1518
- 17 **PROGRESSIVE PICKIN'**
Chet Atkins—RCA LPM-2908
- 18 **STAY**
Four Seasons—Vee Jay VJ-1082
- 19 **EVERY LITTLE BIT HURTS**
Brenda Holloway—Tamla 257
- 20 **12 GREAT HITS**
Jimmy Rodgers—Dot DLP-2579: DLP-25579
- 21 **PETER, PAUL AND MARY IN CONCERT**
Warner Bros.—2W-1555: 2WS-1555
- 22 **LAWRENCE WELK TELEVISION SHOW 10th ANNIVERSARY**
Dot DLP 25591: DLP 3591
- 23 **RAMBLIN'**
New Christy Minstrels—Columbia CL-2155: CS-8855
- 24 **HEY LITTLE COBRA**
Rip Chords—Columbia CL-2151: CS-8951
- 25 **MONDO CANE**
Soundtrack—UA UAL-4105
- 26 **TALL COOL ONE**
Wailers—Imperials LP-9262
- 27 **PAIN IN MY HEART**
Otis Redding—Atco 161
- 28 **RING OF FIRE—THE BEST OF JOHNNY CASH**
Columbia CI-2053
- 29 **REFLECTING**
Chad Mitchell Trio—Mercury MG-20891: SR-60891
- 30 **ROY ORBISON'S GREATEST HITS**
Monument M-8000 (Mono only)
- 31 **ON THE COUNTRYSIDE**
Brook Benton—Mercury SR-60918
- 32 **PRAYER MEETIN'**
Jimmy Smith—Blue Note 4164
- 33 **IT'S ALL IN HOW YOU LOOK AT "IT"**
Dave Gardner—Capitol T-2055
- 34 **A NEW PERSPECTIVE**
Donald Byrd Band and Voices—Blue Note LP-4124: BST-84124
- 35 **TODAY'S ROMANTIC HITS FOR LOVERS ONLY**
Jackie Gleason—Capitol W-2056
- 36 **LAWRENCE OF ARABIA**
Soundtrack—Colpix CP-514: SCP-514
- 37 **MANHATTAN**
Mantovani—London LL-3328
- 38 **WHAT MAKES SAMMY RUN**
Original Cast—Columbia DOL-6040: KOS-6040
- 39 **FALL OF THE ROMAN EMPIRE**
Soundtrack—Columbia OL-6060
- 40 **I LOVE YOU BECAUSE**
Al Martino—Capitol T-1915
- 41 **LIVERPOOL SOUNDS**
Bobby Vee—Liberty 3352
- 42 **SWEET AND SOUR TEARS**
Ray Charles—ABC Paramount ABC-1954: ABCS-1954
- 43 **PAINTED, TAINTED ROSE**
Al Martino—Capitol T-1975
- 44 **CAMELOT**
Original Cast—Columbia KOL-5620
- 45 **ALWAYS IN MY HEART**
Los Indos Trabajadores—RCA LPM-2912: LSP-2912
- 46 **WHITE ON WHITE**
Danny Williams—UA UAL-3359: UAS-6359
- 47 **TRIO '64**
Bill Evans—Verve V 8578: V6 8578
- 48 **MARVIN GAYE AND MARY WELLS TOGETHER**
Motown 613
- 49 **ENCORE**
John Gary—RCA LPM-2084
- 50 **SHANGRI-LA**
R. Maxwell—Decca DL-4461: DL-4421

BRENDA LEE BRENDA LEE BRENDA LEE
DA LEE BRENDA LEE
BRENDA LEE BRENDA LEE
A LEE BRENDA LEE
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BRENDA LEE BRENDA LEE
A LEE BRENDA LEE

HER NEWEST HIT!

**WHEN YOU
LOVED ME**



31654





DEALERS TOP TEN

DEW MUSIC SHOP Monroe, La.

1. Keep On Pushing (Impressions)
2. I Get Around (Beach Boys)
3. Good Times (Sam Cooke)
4. Steal Away (Jimmy Hughs)
5. No Particular Place To Go (Chuck Berry)
6. Hard Day's Night (Beatles)
7. Little Old Lady From Pasadena (Jan & Dean)
8. Can't You See That She's Mine (Dave Clark Five)
9. Rag Doll (Four Seasons)
10. Haunted House (Gene Simmons)

ATLAS RADIO & RECORD SHOP Houston, Tex.

1. I Get Around (Beach Boys)
2. Memphis (Johnny Rivers)
3. Everybody Loves Somebody (Dean Martin)
4. Rag Doll (Four Seasons)
5. A Hard Day's Night (Beatles)
6. How Glad I Am (Nancy Wilson)
7. Steal Away (J. Hughs)
8. Keep On Pushing (Impressions)
9. People (Barbra Streisand)
10. Dang Me (Roger Miller)

MUMFORD MUSIC Oak Park, Mich.

1. Maybe I Know (Lesley Gore)
2. New Fangled Bathing Suit (F. Avalon)
3. Everybody Loves Somebody (Dean Martin)
4. I'm Into Something Good (Earl-Jean)
5. Where Did Our Love Go (Supremes)
6. C'mon And Swim (Bobby Freeman)
7. Bread And Butter (Newbeats)
8. Hard Day's Night (Beatles)
9. You're My World (Cilla Black)
10. I Get Around (Beach Boys)

DONLEE RECORD SHOPPE Greenley, Colo.

1. Everybody Loves Somebody (Dean Martin)
2. Angelito (Rene & Rene)
3. Rag Doll (Four Seasons)
4. Dang Me (Roger Miller)
5. Hard Day's Night (Beatles)
6. Under The Boardwalk (Drifters)
7. Little Old Lady (Jan & Dean)
8. Wishin' & Hopin' (D. Springfield)
9. Farmer John (Premiers)
10. Walk Don't Run (Ventures)

LAKEWOOD RECORD SHOP Tacoma, Wash.

1. Where Did Our Love Go (Supremes)
2. Here I Go Again (Hollies)
3. Memphis (Johnny Rivers)
4. Someone Someone (Brian Poole)
5. Rag Doll (Four Seasons)
6. Little Old Lady (Jan & Dean)
7. She's The One (Charfbusters)
8. Mixed Up Shook Up Girl (Patty & Emblems)
9. Can't You See That She's Mine (Dave Clark Five)
10. Everybody Loves Somebody (Dean Martin)

BRUCE MARTIN Brooklyn, N. Y.

1. Rag Doll (Four Seasons)
2. I Get Around (Beach Boys)
3. Can't You See That She's Mine (Dave Clark Five)
4. Memphis (Johnny Rivers)
5. Little Old Lady From Pasadena (Jan & Dean)
6. Girl From Ipanema (Getz & Gilberto)
7. A Hard Day's Night (Beatles)
8. Wishin' & Hopin' (Dusty Springfield)
9. Dang Me (Roger Miller)
10. My Boy Lollipop (Millie Small)

QUALITY MUSIC COMPANY Washington, D. C.

1. I've Got No Time To Lose (Carla Thomas)
2. Where Did Our Love Go (Supremes)
3. Under The Boardwalk (Drifters)
4. Selfish One (Jackie Ross)
5. Steal Away (Jimmy Hughs)
6. Everybody Needs Somebody To Love (Solomon Burke)
7. Keep On Pushing (Impressions)
8. Out Of Sight (James Brown)
9. Something You Got (Elvin Robinson)
10. Soulful Dress (Sugarpie De Santo)

SUN STATE Hollywood, Calif.

1. Where Did Our Love Go (Supremes)
2. House Of The Rising Sun (Animals)
3. If I'm A Fool For Loving You (B. Wood)
4. Hard Day's Night (Beatles)
5. Everybody Loves Somebody (Dean Martin)
6. Wishin' & Hopin' (D. Springfield)
7. Maybe I Know (Lesley Gore)
8. Sweet William (Millie Small)
9. It's All Over Now (Rolling Stones)
10. Handy Man (Del Shannon)



TOP 40 STATIONS at a glance



WBSA—York, Pa.

1. Hard Day's Night (Beatles)
2. Rag Doll (Four Seasons)
3. Wishin' & Hopin' (Dusty Springfield)
4. Memphis (Johnny Rivers)
5. Everybody Loves Somebody (Dean Martin)
6. Dang Me (Roger Miller)
7. Little Old Lady From Pasadena (Jan & Dean)
8. Under The Boardwalk (Drifters)
9. Do I Love You (Ronettes)
10. I Wanna Love Him So Bad (Jelly Beans)

WEET—Richmond, Va.

1. Hard Day's Night (Beatles)
2. Rag Doll (Four Seasons)
3. Under The Boardwalk (Drifters)
4. Little Old Lady From Pasadena (Jan & Dean)
5. Wishin' & Hopin' (Dusty Springfield)
6. Girl From Ipanema (Getz/Gilberto)
7. I Get Around (Beach Boys)
8. Where Did Our Love Go (Supremes)
9. Everybody Loves Somebody (Dean Martin)
10. Can't You See That She's Mine (Dave Clark Five)

WMFJ—Daytona Beach, Fla.

1. Hard Day's Night (Beatles)
2. Wishin' & Hopin' (Dusty Springfield)
3. Rag Doll (Four Seasons)
4. Under The Boardwalk (Drifters)
5. Little Old Lady From Pasadena (Jan & Dean)
6. Dang Me (Roger Miller)
7. Nobody I Know (Peter & Gordon)
8. Can't You See That She's Mine (Dave Clark Five)
9. I Get Around (Beach Boys)
10. Where Did Our Love Go (Supremes)

WIST—Charlotte, N. C.

1. Hard Day's Night (Beatles)
2. Wishin' & Hopin' (Dusty Springfield)
3. Rag Doll (Four Seasons)
4. Under The Boardwalk (Drifters)
5. I Get Around (Beach Boys)
6. Little Old Lady From Pasadena (Jan & Dean)
7. Where Did Our Love Go (Supremes)
8. Dang Me (Roger Miller)
9. Girl From Ipanema (Getz/Gilberto)
10. Memphis (Johnny Rivers)

WEHH—Horseheads, N. Y.

1. Rag Doll (Four Seasons)
2. Dang Me (Roger Miller)
3. Memphis (Johnny Rivers)
4. Girl From Ipanema (Getz/Gilberto)
5. Little Old Lady From Pasadena (Jan & Dean)
6. I Get Around (Beach Boys)
7. Everybody Loves Somebody (Dean Martin)
8. Hard Day's Night (Beatles)
9. My Boy Lollipop (Millie Small)
10. Can't You See That She's Mine (Dave Clark Five)

WHOO—Orlando, Fla.

1. Hard Day's Night (Beatles)
2. Rag Doll (Four Seasons)
3. You're My World (Cilla Black)
4. Memphis (Johnny Rivers)
5. I Get Around (Beach Boys)
6. Girl From Ipanema (Getz/Gilberto)
7. Can't You See That She's Mine (Dave Clark Five)
8. Dang Me (Roger Miller)
9. Little Old Lady From Pasadena (Jan & Dean)
10. Under The Boardwalk (Drifters)

WWGO—Erie, Pa.

1. She's My Girl (Bobby Shafto)
2. Rag Doll (Four Seasons)
3. Dum De Dum Song (Joanne Engel)
4. Can't You See She's Mine (Dave Clark Five)
5. You're My World (Cilla Black)
6. I Get Around/Don't Worry Baby (Beach Boys)
7. Hearts Are Made To Be Broken (Sapphires)
8. Don't Throw Your Love Away (Searchers)
9. Don't Let The Sun Catch You Crying (Pacemakers)
10. Remember Me (Rita Pavone)

WGLI—Long Island, N.Y.

1. Hard Day's Night (Beatles)
2. Rag Doll (Four Seasons)
3. Where Did Our Love Go (Supremes)
4. Wishin' & Hopin' (Dusty Springfield)
5. Under The Boardwalk (Drifters)
6. Keep On Pushin' (Impressions)
7. Nobody I Know (Peter & Gordon)
8. Everybody Loves Somebody (Dean Martin)
9. I Want To Love Him So Bad (Jelly Beans)
10. Little Old Lady From Pasadena (Jan & Dean)

WKBR—Manchester, N.H.

1. Hard Day's Night/ I Should Have Known Better (Beatles)
2. Boys (Beatles)
3. Everybody Loves Somebody (Dean Martin)
4. Johnny Loves Me (Florraine Darlin)
5. If I Fell/And I Love Her (Beatles)
6. Shout (Lulu & Luvers)
7. Wishin' & Hopin' (Dusty Springfield)
8. Rag Doll (Four Seasons)
9. Nobody I Know (Peter & Gordon)
10. Ain't She Sweet (Beatles)

WJDY—Salisbury, Md.

1. Rag Doll (Four Seasons)
2. Something You Got (Alvin Robinson)
3. Bad To Me (Billy J. Kramer)
4. Wishin' & Hopin' (Dusty Springfield)
5. Where Did Our Love Go (Supremes)
6. Little Old Lady From Pasadena (Jan & Dean)
7. Lazy Elsie Molly (Chubby Checker)
8. Goodbye Baby (Solomon Burke)
9. Good Times/Tennessee Waltz (Sam Cooke)
10. Security (Otis Redding)

WOHO—Toledo, Ohio

1. Everybody Loves Somebody (Dean Martin)
2. Little Latin Lupe Lu (Kingsmen)
3. A Hard Day's Night (Beatles)
4. Devoted To You (Brian Hyland)
5. Rag Doll (Four Seasons)
6. Where Did Our Love Go (Supremes)
7. Bachelor Boy (Cliff Richard)
8. Wishin' & Hopin' (Dusty Springfield)
9. Little Old Lady From Pasadena (Jan & Dean)
10. Tell Me (Rolling Stones)

WISM—Madison, Wis.

1. Rag Doll (Four Seasons)
2. I Get Around (Beach Boys)
3. Memphis (Johnny Rivers)
4. My Boy Lollipop (Millie Small)
5. Can't You See She's Mine (Dave Clark Five)
6. Girl From Ipanema (Getz/Gilberto)
7. Hard Day's Night (Beatles)
8. Little Children (Billy J. Kramer)
9. Dang Me (Roger Miller)
10. People (Barbra Streisand)

KKIS—Pittsburg, Calif.

1. Where Did Our Love Go (Supremes)
2. Hard Day's Night (Beatles)
3. We'll Sing In The Sunshine (Gale Garnett)
4. Everybody Loves Somebody (Dean Martin)
5. Gino Is A Coward (Gino Washington)
6. Walk Don't Run '64 (Ventures)
7. C'Mon & Swim (Bobby Freeman)
8. Little Old Lady From Pasadena (Jan & Dean)
9. Wishin' & Hopin' (Dusty Springfield)
10. Farmer John (Premiers)

KQV—Pittsburgh, Pa.

1. Hard Day's Night/Should've Known Better (Beatles)
2. Everybody Loves Somebody (Dean Martin)
3. Rag Doll (Four Seasons)
4. Under The Boardwalk (Drifters)
5. Keep On Pushing (Impressions)
6. Dartell Stomp (Mustangs)
7. I Get Around/Don't Worry Baby (Beach Boys)
8. Little Old Lady From Pasadena (Jan & Dean)
9. Where Did Our Love Go (Supremes)
10. Dang Me (Roger Miller)

WMCA—New York, N.Y.

1. Where Did Our Love Go (Supremes)
2. Under The Boardwalk (Drifters)
3. Hard Day's Night (Beatles)
4. Everybody Loves Somebody (Dean Martin)
5. Rag Doll (Four Seasons)
6. Wishin' & Hopin' (Dusty Springfield)
7. I Get Around (Beach Boys)
8. I Wanna Love Him So Bad (Jelly Beans)
9. Girl From Ipanema (Getz/Gilberto)
10. Memphis (Johnny River)

KEZY—Anaheim, Calif.

1. Everybody Loves Somebody (Dean Martin)
2. I Want To Be Wanted (Enoch Light)
3. Warm And Willing (John Gary)
4. The Seventh Dawn (Ferrante & Teisher)
5. You Know You Don't Want Me (Don Cornell)
6. Wigwam (Ted Heath)
7. The Taste Of Tears (Johnny Mathis)
8. The New Frankie And Johnny (Greenwood County Singers)
9. Invisible Tears (Ray Conniff)
10. Sole, Sole, Sole (Siw and Umberto)



ONE STOP TOPTEN

SERVICE ONE STOP Newark, N.J.

1. Everybody Loves Somebody (Dean Martin)
2. Where Did Our Love Go (Supremes)
3. Under The Boardwalk (Drifters)
4. Ringo's Theme (George Martin Orch.)
5. Little Old Lady From Pasadena (Jan & Dean)
6. Because (Dave Clark Five)
7. Hard Day's Night (Beatles)
8. I'll Keep You Satisfied (Billy J. Kramer)
9. Selfish One (Jackie Ross)
10. Something Always Happens To Remind Me (Lou Johnson)

J&S WILLIAMS Philadelphia, Pa.

1. Hard Day's Night (Beatles)
2. Where Did Our Love Go (Supremes)
3. Rag Doll (Four Seasons)
4. Everybody Loves Somebody (Dean Martin)
5. People Say (Dixie Cups)
6. C'Mon And Swim (Bobby Freeman)
7. A Quiet Place (Garnett Mimms)
8. Under The Boardwalk (Drifters)
9. Wishin' & Hopin' (Dusty Springfield)
10. How Glad I Am (Nancy Wilson)

BEACON RECORD DISTRIBUTOR Providence, R.I.

1. Hard Day's Night (Beatles)
2. Rag Doll (Four Seasons)
3. Under The Boardwalk (Drifters)
4. Little Old Lady From Pasadena (Jan & Dean)
5. Everybody Loves Somebody (Dean Martin)
6. Wishin' & Hopin' (Dusty Springfield)
7. Where Did Our Love Go (Supremes)
8. I Get Around (Beach Boys)
9. Ain't She Sweet (Beatles)
10. Mixed Up, Shook Up Girl (Patty & Emblems)

MARTIN & SNYDER Dearborn, Mich.

1. Selfish One (Jackie Ross)
2. People Say (Dixie Cups)
3. Where Did Our Love Go (Supremes)
4. A Million Drums (Jimmy Clanton)
5. Bread And Butter (Newbeats)
6. Everybody Loves Somebody (Dean Martin)
7. Such A Night (Elvis Presley)
8. Tell Me (Rolling Stones)
9. Devoted To You (Brian Hyland)
10. Clinging Vine (Bobby Vinton)

MUSICAL SALES CO. Baltimore, Md.

1. Where Did Our Love Go (Supremes)
2. Under The Boardwalk (Drifters)
3. Everybody Loves Somebody (Dean Martin)
4. Rag Doll (Four Seasons)
5. Dang Me (Roger Miller)
6. Hard Day's Night (Beatles)
7. Say You (Ronnie Dove)
8. I Get Around/Don't Worry (Beach Boys)
9. Keep On Pushin' (Impressions)
10. New Orleans (Bern Elliott)

DOUBLE 'B' RECORDS Freeport, L.I., N.Y.

1. Where Did Our Love Go (Supremes)
2. Everybody Loves Somebody (Dean Martin)
3. Under The Boardwalk (Drifters)
4. Hard Day's Night (Beatles)
5. It's A Sin To Tell A Lie (Tony Bennett)
6. Ringo's Theme (George Martin)
7. Dang Me (Roger Miller)
8. Al-Di-La (Ray Charles Singers)
9. Sugar Lips (Al Hirt)
10. Angelito (Rene & Rene)

DAVE'S ONE STOP East Hartford, Conn.

1. Hard Day's Night (Beatles)
2. Invisible Tears (Ray Conniff)
3. How Glad I Am (Nancy Wilson)
4. Goofus (B. Fabric)
5. It's A Sin To Tell A Lie (Tony Bennett)
6. Sugar Lips (Al Hirt)
7. Such A Night (Elvis Presley)
8. Only You (W. Newton)
9. Angelito (Rene & Rene)
10. I Want You To Meet My Baby (Eddie Gorme)

NEW DEAL RECORD SERVICE Detroit, Mich.

1. Where Did Our Love Go (Supremes)
2. Hard Day's Night (Beatles)
3. I'm Into Something Good (Earl-Jean)
4. Wishin' & Hopin' (Dusty Springfield)
5. Everybody Loves Somebody (Dean Martin)
6. Rag Doll (Four Seasons)
7. Don't Worry Baby (Beach Boys)
8. Do I Love You (Ronettes)
9. Little Old Lady From Pasadena (Jan & Dean)
10. Ain't She Sweet (Beatles)



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MGM



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

First Decade of Achievement Nearing For ABC-Paramount

BY DOUG McCLELLAND

NEW YORK — Like Record World, ABC-Paramount has always been an early bird at recognizing talent.

The diskery has built an enviable reputation to a considerable degree on the part it has played in the early careers of many of today's biggest artists; consequently, it does not seem too previous for Record World to celebrate the label's 10th anniversary one year ahead of time.

And an exciting, profitable and productive 10 years (well, almost 10) it has been, Sam Clark, the label's topper from the outset, told us last week—as if he had to.

"It all came about a decade ago when American Broadcasting Company and Paramount Theaters, Inc., started looking to go into the record business," Clark recalled. "They had discussed the matter with a few going record companies, including Cadence, where I was Vice President and Sales Manager at the time. The Cadence meeting took place between Leonard Goldenson, President of American Broadcasting, legal counsel Jack Katz and me—I was asked by Cadence's President Archie Bleyer to stand in for him. However, Archie decided against selling.

"A short time later I was asked to start a completely new label for the corporation. At the time I also was an owner of Music Suppliers of Boston, a distributing organization. My decision—affirmative, of course—was given to Robert H. O'Brien, then Vice President of

Prexy Sam Clark Remembers Well

American Broadcasting. I saw it as a challenge and a great opportunity, and it has proved to be that—and more. ABC-Paramount Records was formed in July, 1955."

Disney Deal

"Shortly after the label was started," Clark continued, "I negotiated with Walt Disney who had the 'Mickey Mouse Club' on our TV network to nationally distribute his 'Club' records. This move opened the door to the best distributors in the United States, and the two-year period we distributed this Disney product was extremely successful for both parties.

"We weren't doing a great deal in the pop market at first. We were trying to build an organization. The first artist we signed was Eydie Gormé. I can still remember the number of the record, I think: 9655—for the date of the signing. Her husband, Steve Lawrence, was with us about four years ago, too.

"In '56 we had the good fortune to get Paul Anka who stayed for four and a half years and made most of his biggest hits for us. Then we developed Lloyd Price, George Hamilton IV, Frank Fontaine, The Sapphires, The Tams, Brian Hyland, The Impressions and Tommy Roe—the latter is just returning from his Army hitch and will be going on a tour for us. Ray Charles, naturally, is in a class by himself. His LPs and

singles have never failed to make high chart positions. Fats Domino and B. B. King are always big, too."

Among the hit singles released by ABC-Paramount have been such pop classics as "Diana," "Personality," "Puppy Love," "Short Shorts," "Put Your Head on My Shoulder," "Stagger Lee," "At The Hop" and "I Can't Stop Loving You."

Steady Biz Preferred

Clark does not believe in a "live for today, tomorrow will take care of itself" philosophy. "I'd rather do a steady business than have a company with extreme ups and downs. Some companies may realize the value in this stability if when next year comes around The Beatles and all they brought with them have come and gone."

In '58 and '59 ABC distributed Chancellor Records, with, as Clark called them, "The Beatles of that era: Frankie Avalon and Fabian." In '59 ABC also acquired for distribution Grand Award's Command Records. "Their success in the sound field, initially, was extraordinary; and now they've gone far beyond mere sound."

ABC received three gold records in '59, too.

The classical label, Westminster, was acquired in '61. Said Clark: "It would have taken too much time and money to begin our own repertoire. Acquisition was the only solution. All during this period, we were, however, in the process of developing one of the most important worldwide jazz labels, our Impulse! line."



Ray Charles



Frank Fontaine

The latest score on the ABC Paramount scene is the diskery's first venture(s) into the original Broadway cast album field with Carol Burnett's "Fade Out—Fade In" and Bea Lillie's "High Spirits." Deal came about via the label's investments in On-Stage Productions, Inc., headed by Jule Styne and Lester Osterman. Coming this November: the record company's third Broadway cast album, "Something More!," starring Barbara Cook, Arthur Hill and Viveca Lindfors. "It's a beautiful and

(Continued on page 22)

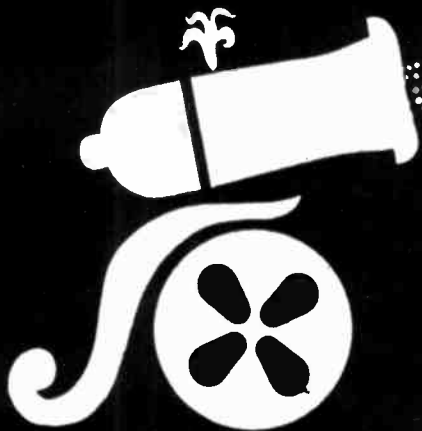


Awards are no novelty in the history of ABC-Paramount Records. Above, from left, A&R Chief Sid Feller, label President Sam H. Clark and Larry Newton, VP and Sales Manager, are shown collecting plaques for wax only a short time ago.



The Impressions demonstrate the philosophy of their hit ABC-Paramount single and album, "Keep on Pushing," which is racking up important sales for the soon-to-be-celebrating-its-10th-birthday label.

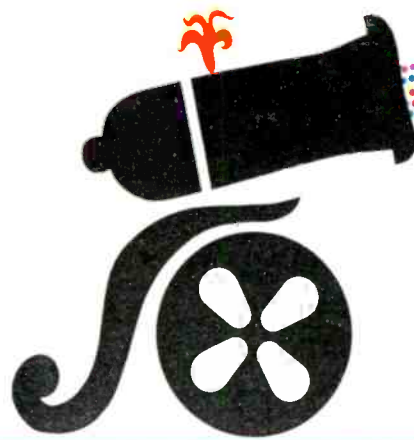
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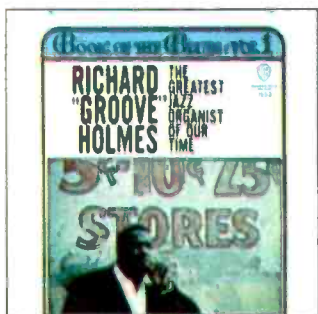


reprise



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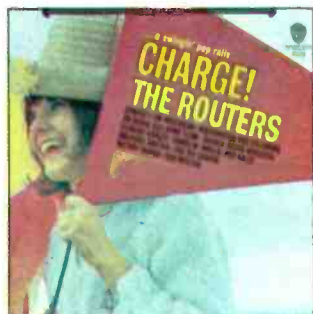
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BOOK OF THE BLUES (Vol. 1)
 Richard "Groove" Holmes W/WS 1553



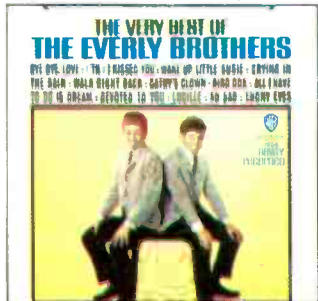
"MY FAIR LADY" SWINGS
 The Kirby Stone Four W/WS 1556



CHARGE!
 The Routers W/WS 1559



THE SKA
 Bobby Jay & The Hawks W/WS 1563



THE VERY BEST OF THE EVERLY BROTHERS
 W/WS 1554



AUTUMN NOCTURNE
 Buddy Cole W/WS 1557



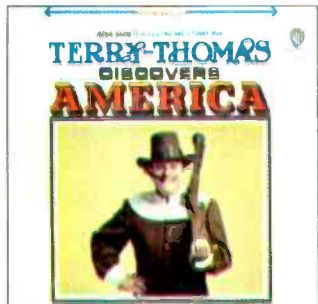
POITIER MEETS PLATO
 Sidney Poitier W/WS 1561



THE MONKEY
 Bobby Jay & The Hawks W/WS 1564



PETER, PAUL & MARY IN CONCERT
 Two Record Set 2W/2WS 1555



TERRY-THOMAS DISCOVERS AMERICA
 Terry-Thomas W/WS 1558



THE WATUSI
 Bobby Jay & The Hawks W/WS 1562



FARMER JOHN
 The Premiers W/WS 1565

PETER, PAUL AND MARY IN CONCERT... easily the biggest album of the Fall... a two-record, double-jacket wildness... get ready for the onslaught of orders on this one... THE BOOK OF THE BLUES... we call Richard "Groove" Holmes the greatest jazz organist in the world... THE VERY BEST OF THE EVERLY BROTHERS means all their hits, titles... newly recorded in Nashville... "MY FAIR LADY" SWINGS interpreted by The Kirby Stone Four, easily the most up, happy recreation of the music from the forthcoming movie... AUTUMN NOCTURNE is the stereo surprise of the year, a smashing new sound album by the modern organ master, Buddy Cole... TERRY-THOMAS DISCOVERS AMERICA... a funny funny comedy masterpiece by the gap-toothed Englishman... CHARGE... another set of "Let's Go!"-style material by The Routers... doing all the standard college and high school greats like "On Wisconsin," but with today's young charging sound... POITIER MEETS PLATO... the distinguished Academy Award actor in modern, straight-to-the-common-man readings of philosophy for today, backed by the music of Fred Katz... THE MONKEY, THE WATUSI, THE SKA... three modern new albums that teach you how to do the latest dance crazes... FARMER JOHN... hot off The Premiers new break-em up single.

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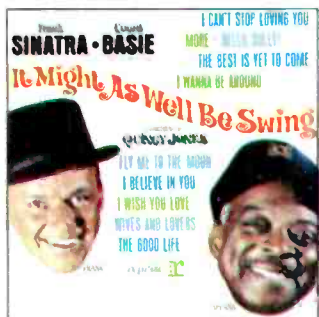
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IT MIGHT AS WELL BE SWING
Frank Sinatra/Count Basie F/FS 1012



BROADWAY - RIGHT NOW
Eddie Cano R/RS 6124



THE MIKE ST. SHAW TRIO
R/RS 6128



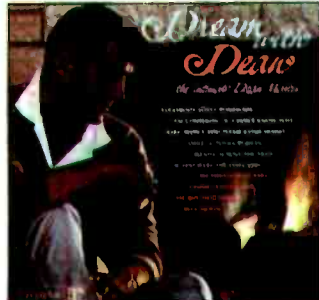
ELLINGTON '65
Duke Ellington R/RS 6122



THE LATIN ALBUM
Trini Lopez R/RS 6125



ARTURO ROMERO AND HIS MAGIC VIOLINS
R/RS 6129



DREAM WITH DEAN
Dean Martin R/RS 6123



CALIFORNIA SUITE
Sammy Davis R/RS 6126



EVERYBODY LOVES SOMEBODY
Dean Martin R/RS 6130

REPRISE RECORDS
BLASTS OFF IN...
"THE WONDERFUL WORLD
OF ENTERTAINMENT"

IT MIGHT AS WELL BE SWING...we think it's Mr. Sinatra's best, and he's teamed with Count Basie, the Basie Band, and arranger-conductor Quincy Jones, for a start... ELLINGTON '65...the Duke's big set of swingers making the most of today's top pops...DREAM WITH DEAN...the intimate Dean Martin...BROADWAY - RIGHT NOW!...the massive, percussive, swinging piano style of Eddie Cano, plus five latin rhythm...THE LATIN ALBUM...with the hottest new artist on both Coasts, and internationally, Trini Lopez...CALIFORNIA SUITE...by Sammy Davis, Jr., who belts through Mel Torme's classic side about the long, gold state, plus other Torme greats...THE MIKE ST. SHAW TRIO...excitement-plus from an outstanding new folk group...ARTURO ROMERO AND HIS MAGIC VIOLINS...the romance of gypsy violins en masse...EVERYBODY LOVES SOMEBODY...hot off Dino's smash single, a smash album.

...ary Floor Browser! ● New "Gold Standard Series" of All-Time Hit Singles! ● Full-
...play! ● Bonnie Prudden "Physical Fitness" Rack! ● Powerful, Pin-Pointed Adver-
...multiplex/College Radio! ● Blanket Coverage of All Columnists, Reviewers, *and more*

W'S COMPANIES...

WARNER BROS.



reprise

Metric & Affiliates Headed by Mike Gould

HOLLYWOOD—Mike Gould, stalwart of the publishing field, has been retained by Liberty Records as General Manager of Metric and its affiliated companies, which include Post and Travis, according to an announcement from Executive VP Philip Skaff. Commenting on the appointment, Skaff said: "Gould has an enviable record in the publishing field including wide experience in both the domestic and foreign markets. It is with a great deal of pride that we welcome him to our firm."

Gould, who will headquarter at Metric's Los Angeles offices at 1556 N. La Brea Avenue, effective immediately, fills post vacated by Dick Glasser who now heads Liberty's subsidiary, Dolton Records.

In addition to the swelling Metric catalog, Gould will also be responsible for other lucrative firms which were recently added with the acquisition of Imperial Records. These holdings include well over 14,000 music copyrights.

Gould will tour Metric's new East Coast branch at 1650 Broadway beginning Monday (8/3) with plans to staff the office shortly after his arrival.

The Hollywood office of Mills Music saw the beginning of the Mike Gould saga. He joined Mills in 1940 as a song-plugger staying on until 1943 when he enlisted in the U.S. Navy. During his tenure with our armed



Philip Skaff, Mike Gould

forces, Gould was responsible for supplying Navy bands with printed music. Upon receiving his discharge in 1946, he immediately accepted a position with the late Glenn Miller's firm, Mutual Music, as west coast representative. Bourne Music beckoned in 1948 where he also served as Coast Rep. Gould's reputation soared and resulted in his being paged by Capitol in 1952 to take on Ardmore and Beechwood.

Light Wins NYC Award



Enoch Light, Robert W. Watt

NEW YORK—Recording executive Enoch Light is the recipient of the first annual "Record of Achievement Award" presented by the City of New York Department of Commerce and Industrial Development.

First Deputy Commissioner Robert W. Watt presented the award to Light at a special ceremony in the Department's office at 415 Madison Avenue. Commissioner Watt's remarks were taped and transposed to a disk which was gold plated and embellished with the Official Seal of the City of New York. The award was devised by the Department for presentation annually to the person who has shown outstanding accomplishment in helping the commerce of New York City.

In his remarks to Light, managing director of Command Records, Commissioner Watt said:

"We really should be giving you two awards, Mr. Light; one for your long renown and recognition as a bandleader, and the other in the field of commerce and industry where you helped establish a new industry and produce records, most of which are created and produced in the City of New York. You blazed new trails five years ago when you produced a new sound, a new element, a new dimension in the field to stereo with your 'Persuasive Percussion' record. In 1961, you again pioneered new trails when you departed from conventional recording tape techniques and used 35/mm magnetic film to get greater fidelity in the field of sound reproduction. It cost your company, Command Records, nearly \$200,000 in experimentation, engineering and recording, but again you achieved success. Your records are now produced by many companies throughout the world. Again you've blazed a new trail with Command's 'Dimension 3,' another new technique in the field of stereo recording which replaces the 'hole in the middle' with, in effect, a phantom third speaker."

Richmond Has Music Score Push

In an effort to build up his catalog of musical comedy scores, Howie Richmond, head of his own pubbery, has organized a new branch for his set-up to be called Musical Comedy Productions.

Larry Coleman will be General Manager of the firm and will be concerned with developing theatrical properties in the U.S. and abroad.

Right now Richmond boasts ownership of the Hugh Martin-Timothy Gray "High Spirits" score, the Lionel Bart "Oliver" score and the Anthony Newley-Leslie Bricusse "Stop the World—I Want to Get Off".

ABC Story

(Continued from page 18)

commercial score. There are sure to be several hit songs from the show."

"We are always on the lookout for new people," Clark went on. "In our case we usually have to develop new artists. We're not in an economically feasible position to compete and pay tremendous advances and guarantees established artists ask. Ours may be the hard way, but we've found it to be the profitable way, too. Although the final figures aren't in yet, the first six months of '64 have found our sales ahead 10%."

Clark sees the next year probably coming back to normal, "when no one record artist or group will absorb so much of the teen dollar to make it tough for companies not fortunate enough to have, say, The Beatles."

According to Clark: "We think we have one of the finest organizations extant. Most of our men have been with us from inception, which is unusual for a record company. There's Harry Levine, Executive VP; Larry Newton, VP, Sales Manager; Enoch Light, VP-General Manager of Command Records; James Grayson, Managing Director of Westminster; Dave Berger, my assistant; Irwin Garr, VP of West Coast Operations for ABC; Allan Parker, Director of LP Sales; Sid Feller, A&R Chief; Bob Thiele, Jazz A&R Chief; Al Genovese, Comptroller; Romeo Fabrizio, Production Head; and Rick Ward, Publicity Chief."

So . . . an early first decade birthday greeting to ABC-Paramount Records, with best wishes for many more. The company—and astute President Sam Clark—has proved its knowledgeability in the ABCs of the record business.

ALL THE NEWS

in the

WORLD of RECORDS



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Zone	Coin Firm
State	Other

Kapp And Major Status

(Continued from page 8)

be tailored to the individual distributor market.

Similar consumer advertising programs are due for 1965.

The Kapp Records Sales Convention was opened by President David Kapp who pointed out, "The greatest days in the history of the record business are ahead of us." He said, "TV and radio are not introducing new music. The theater brings us new music but must have help of the record industry to make the music popular. Ninety-five percent of the new musical entertainment is being introduced on records." He predicted that the volume of the record business will more than double within seven years, making it a billion dollar industry, and that the manufacturer will more than ever reach into every major country of the world to find and develop new record talent. Demand for recordings by new talent will come from the great new medium "telstar," a medium who's potential is more unlimited than any yet known." He closed with the statement that, "The future of the record industry is assured because there is no other medium which can give you the music you want when you want it."

Mickey Kapp, Executive Vice President, introduced the new members of the Kapp team: Herb Rosen, appointed to the post of National Promotion Director-Albums, and Gene Armond, appointed to the position of National Promotion Director-Singles. He also introduced Tony Loew, the new West Coast Regional Promotion Director, and Gil Friesen, upped to the position of West Coast Regional Sales Manager. (See separate story.)

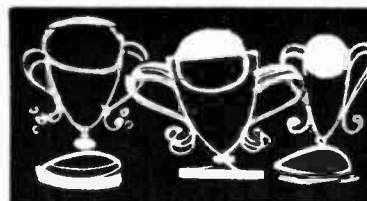
Mickey Kapp pointed out that Kapp Records is one of the last remaining independent record companies today, one not tied up with a motion picture company or radio-TV network. This gives Kapp Records, he said, a chance to make plans without outside interference or direction.

The firm's new product was then presented to the distributors. A total of 14 new albums were shown and played, highlighted by the new Jack Jones album "Where Love Has Gone," featuring the title song from the Paramount movie, which Jack Jones sings on the soundtrack. This song and the Jack Jones single record are the subject of a tremendous

campaign from Kapp Records and Paramount Pictures. The picture "Where Love Has Gone" was previewed at the Kapp Records banquet Saturday (25).

Other new releases include an album by The Searchers, "This Is Us," featuring their hit "Don't Throw Your Love Away." There is a new album called "Hawaii Kai" by The Waikikis, recorded in Belgium, and contains the song "Hawaii Tattoo" which has already sold over 600,000 in Germany alone. Another LP features the popular "Do-Re-Mi Chorus" in an album called "Marching Along Together," and "Hello, Dolly!" is included. A new Dixieland album called "Kenny Ball Plays for the Jet Set" spotlights the English group in a happy vein. Davy Davis and his Orchestra play instrumental version of chartmakers, and Ruby and The Romantics appear on the album as guest stars. Shirley Verrett displays her deep religious feeling and her magnificent voice in an album of sacred music called "How Great Thou Art, Precious Lord." Bill Dana is back with Jose Jimenez and the place is Las Vegas, in an album called "Bill Dana in Las Vegas," recorded live at the Hotel Sahara. The Buddy Burton band plays "Dance to the Big 12," meaning 12 of the biggest hits of all time. Richard Ellsasser displays his organ technique on "The Mighty Pipe Organ." "Jump for Joy" is the first album on the Kapp label featuring the swinging Art Mooney Orchestra playing today's dance music. Hugo Winterhalter and his Orchestra bow on Kapp with a dozen performances of hits including "Shangri-La," "People" and "The Crooked Little Man" called "The Best of '64." The sacred-country group, The Stamps-Baxter Quartet, has a new one called "He Is Wonderful."

To kick off the program, there will be support for all album product with point of sale merchandise. Distributors will be shipped Jack Jones full-color blowups; diecut eased jackets for store and window display of Jack Jones "Where Love Has Gone," Hugo Winterhalter, "The Best of '64," The Searchers, "This Is Us," "Bill Dana in Las Vegas" and The Do-Re-Mi Chorus, "Marching Along Together."



WINNERS CIRCLE



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

SELFISH ONE

(Chevis, BMI)
Jackie Ross
—Chess 1903

DO I LOVE YOU

(Mother Bertha, BMI)
Ronettes
—Philles 121

AND I LOVE HER

(Unart, BMI)
Beatles
—Capitol 5235

HOUSE OF THE RISING SUN

(Al Gallico, BMI)
Animals
—MGM 13264

HELLO, MUDDAH, HELLO, FADDAH '64

(Curtain Call, ASCAP)
Allan Sherman
—Warner Bros. 5449

Long Play Albums

ALL SUMMER LONG

Beach Boys
—Capitol T 2110

THE CONCERT SOUND OF HENRY MANCINI

—RCA Victor LPM 2897

SOMETHING NEW

Beatles
—Capitol 2108

I DON'T WANT TO BE HURT ANYMORE

Nat King Cole
—Capitol T 2118

Kapp Ups Rosen, Armond

Herb Rosen and Gene Armond have been promoted to new posts at Kapp Records, it was announced at the firm's National Sales Convention at Lake Tahoe, July 23-25. Rosen was named National Promotion Director-Albums, while Armond was appointed to the post of National Promotion Director-Singles. Also, Tony Loew was named West Coast Regional Promotion Director and Gil Friesen was upped to the West Coast Regional Sales Manager position.

Rosen comes to Kapp from Philips Records where he was Eastern Promotion Manager. He has worked with the A&R staff, handled artists' relations and also handled European Relations for Philips. Armond has served Kapp Records for the past five years as the local promotion man in New York City. Before Kapp he was New York promotion man for Everest Records and for Decca Records.

JOE HINTON'S

"FUNNY"

A HIT OF HITS

BACKBEAT 541

NEW SPIRITUAL RELEASES FROM THE HOUSE THAT PRODUCES
THE WORLD'S GREATEST SPIRITUALS!

"WAITING"
AND
"MEDITATION OF MY HEART"
REVEREND JULIUS CHEEKS
PEACOCK 3030

"FIX ME"
AND
"TRYING TIME"
LOVING SISTERS
PEACOCK 3027

"LIVING IN A NEW WORLD"
AND
"REMEMBER ME"
THE HARDEMAN SINGERS
PEACOCK 3024

"WORDS OF ELLAH"
AND
"IF I PRAY"
PILGRIM HARMONIZERS
SONGBIRD 101E

"GOOD TIME IN HEAVEN"
AND
"NOBODY'S FAULT BUT MINE"
THE HIGHTOWER BROTHERS
PEACOCK 3020

"LORD I WONDER"
AND
"THE NEED OF PRAYER"
INEZ ANDREWS AND THE ANDREWETTES
SONGBIRD 1012

"WHAT A GREAT GOD"
AND
"PRAYER IS THE KEY"
THE BIVENS SPECIAL
SONGBIRD 101S

"THE TWENTY THIRD PSALMS"
AND
"THE LORD'S PRAYER"
THE VALLEY WONDERS
SONGBIRD 1011

"THE OLD SHIP OF ZION"
PILGRIM JUBILEE SINGERS
PEACOCK LP # 117

DUKE AND PEACOCK RECORDS, INC.
2809 ERASTUS STREET, HOUSTON 25, TEXAS • OR 3-2611

'Advertise For Profits' Plan From Kapp's Cahn

Al Cahn, Vice President and National Sales Manager of Kapp Records, presented the firm's new "Advertise for Profits Plan" at the Kapp Records National Sales Convention in Lake Tahoe July 23-25. In his speech to the firm's distributors from the entire country, he told how Kapp Records was "making its move" toward becoming a major factor in the record business at this year's convention.

He pointed out that Kapp Records had long been a profitable and honorable line, "in an industry which, in the last few years, had had a hard time being both." He said that the distributors already knew about the acquisition of Congress Records, a totally independent operation, and the establishment of the 4 Corners of the World label, another totally independent operation. He pointed out that Kapp was now extending into new fields, the country field and the rhythm and blues field. In addition, the firm was adding top personnel in all departments.

The foundation is there, said Cahn, 10 years of it, and now it was time to build.

Kapp Records, said Cahn, was looking for new ways to sell its product. To this end the firm had worked out a new program, advertising to the consumer, and to accomplish this Kapp Records was providing its distributors with the product, the staff, the sales tools, the promotion, and the advertising dollars to do it. The new Kapp program, Cahn continued, gives distributors maximum opportunity to make a profit, and maximum opportunity for independent distributors to flood the market with advertising. And, most important, Kapp would pay for all advertising.

This new program would enable distributors to reach the consumer directly, to make consumers ask for Kapp product at stores. It would make available to distributor accounts advertising budgets which would equal or exceed the majors in many areas. Kapp offered a bonus to distributors for productivity under the plan.

Grod at All-Disc

ROSELLE, N.J.—Milt Grod is now head of sales at All-Disc Record Pressing plant here.

Vignon Signed By Columbia



Kenneth Glancy, Vignon

Columbia has signed France's newest singing sensation, Jean-Paul Vignon, to an exclusive recording contract, according to an announcement by Kenneth Glancy, Vice President of Artists and Repertoire for Columbia Records.

Born in Ethiopia and raised in Djibouti in French Somaliland, the 25-year-old artist came to the United States a little over a year ago.

The vocalist's versatility will be showcased on his debut Columbia album to be released this fall. The LP will be recorded in English under the supervision of Lor Crane, Pop A and R Producer for Columbia.

NARM's Mid-Year Meeting Sets Attendance Records

CHICAGO — The Mid-Year Meeting and Person-to-Person Sales Conference of the National Association of Record Merchandisers, Inc. (NARM) held in the Sheraton Hotel on Tuesday and Wednesday, July 28 and 29, was the best-attended Mid-Year Meeting in the association's history.

In addition to strong representation of rack jobbers who have been long-time members of the organization, interest was added for the record manufacturers in attendance by the appearance at the Person-to-

Person Sales Conference Sessions of 10 new members who were voted into the association at the Board of Directors meeting held immediately prior to the opening of the Mid-Year on Monday, July 28. In all, 11 new rack jobber companies became Regular Members of NARM, the largest group ever to affiliate with the association at one time.

Several rack jobbers were unable to attend for reasons of health and for business. Monroe Goodman of Tip Top Music
(Continued on page 25)

Cap's Tepper, LeBaron

(Continued from page 6)

played as a feature writer and publicist. Previously, he served as a publicist for Glenn Rose Public Relations, Los Angeles, where his activities included publicity work on behalf of the Seattle World's Fair. From 1956 through 1961, LeBaron served as a radio TV reporter, police reporter and general-assignment reporter for the Los Angeles Times, creating the first FM-radio column ever featured in a Los Angeles newspaper. A native of Los Angeles, LeBaron is a veteran of the U.S. Air Force.

Tepper, assistant to LeBaron, came to Capitol in August, 1963, as a member of the now-discontinued Public Relations Department, Capitol Records, Inc. Previously, he was for five years a member of the radio-TV staff of the Los Angeles Times, where his duties included the writing of a weekly FM-radio column for Calendar Magazine and serving as FM Editor. A native of Los Angeles, Tepper is a graduate of the University of Southern California and a veteran of the United States Coast Guard.

Hugo, Luigi & Roulette

(Continued from page 6)

tives in particular, before making their decision to return. "After a hard look at the current conditions in the business and the status of independent record companies, we came to the conclusion that no one independent label has as strong an album catalogue as does Roulette. It is a catalogue that gives a firm base from which we feel that, together with Morris Levy and a powerful organization, we can build an even bigger Roulette, a Roulette that can gain the stature of a major."

Both Levy and H & L reported that, to begin with, the company would reorganize in order to build on the solid foundation that has already been rooted in the seven and a half years of the company's existence. Levy stated that the label would shortly move to expand personnel in all phases of the company's operation that would augment the present staff. As an example, he cited the fact that a general professional manager for the publishing firms would

shortly be appointed.

On the creative front, Hugo & Luigi made it clear that they had already begun negotiations for new artists to add to the diskery's roster and that they would seek not only top name artists, but young new talent as well. Also, they were emphatic in stating that, at all times, a complete open door policy would be maintained for writers, publishers and independent producers with creative ideas to sell. This same open door policy would be carried out for writers in the publishing firms.

Levy said, "I have always had a close and uninterrupted association with Hugo & Luigi. It is an association that cannot be counted in terms of business and dollars only. I believe that they have a tremendous talent for creating product that sells and I know that our renewed partnership will carry Roulette forward to a new found success that will, by comparison, dwarf all our previous ventures together."



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

THE BEATLES SONG BOOK
Hollyridge Strings—Capitol T-2116

DON'T LET THE SUN CATCH YOU CRYIN'
Gerry and The Pacemakers—Laurie 2024

THE FABULOUS VENTURES
Dolton BLP 2029

ALL SUMMER LONG
Beach Boys—Capitol T12110

FADE OUT—FADE IN
Original Cast—ABC Paramount OC 3

PRESENTING THE BACHELORS
London 11-3353; PS 353

THE CONCERT SOUND OF HENRY
MANCINI
RCA Victor RCA LPM 2897

SOMETHING NEW
Beatles—Capitol T-2007

I DON'T WANT TO BE HURT ANYMORE
Nat King Cole—Capitol T-2118

HERE'S GODFREY CAMBRIDGE—
READY OR NOT
Epic FLM 13101

RAG DOLL
4 Seasons—Philips PHM 20014; PHS 600124

NARM Meets

(Continued from page 24)

Co., Inc., San Francisco, was in hospital for an arthritic condition. Charles Schlang of Mershaw of New York, Inc., sent the following wire: "Sorry cannot attend. Taking over L&F in Dallas today." Stan Gortikov of Capitol Records wired in regrets that he couldn't join his colleagues at Person-to-Person meeting. Notifications of inability to attend for business reasons also came in from Ed Mason, Record Rack Service, Inc., L.A., and Al Hyman of Almor in Amsterdam, N.Y.

The new rack jobber companies included All Label Record Service of Cleveland, represented by Hess Budin and Donald Weiss; Cal Raks, Inc., of Los Angeles and San Francisco, represented by Lee Hartstone; Canfield Supply Service, of Lansing, Mich., represented by Robert Canfield and James Lindsey; D and H Distributing Company of Harrisburg, Pennsylvania, represented by David Press and Endo Corsetti; Disceries, Inc. of Buffalo, New York, represented by Carl Glaser; District Records, of Washington, D.C., represented by Jay Jacobs; Knox Record Rack Co. of Knoxville, Tennessee, represented by Sam N. Morrison; National Merchandising Services Corp. of Medford, New Jersey, represented by Larry L. Goughan; New Deal Record Service of Long Island City, New York, represented by Al Levine and Lou Klayman; and Stark Record Service, of Cleveland, Ohio, represented by Charles Murray. Merco Enterprises of Garden City, New York, was also approved as a Regular Member of the association. Merco representatives to NARM will be Jack Grossman and Sol Gleit.

The opening of the Person-to-Person Sales Conference sessions was preceded on Tuesday morning by a closed meeting for the NARM Regular Members. This was the first Regular Members meeting attended by the new member companies. Albert A. Carretta, NARM legal counsel brought the Regular Members up-to-date on the status of the Capitol Records Distributing Corp. situation under scrutiny by the Bureau of Restraint of Trade of the Federal Trade Commission. Carretta is in close touch with the governmental agency, and will keep the Regular Membership apprised of any changes or developments in the FTC's view of the matter.

Variety is The Spice Of 1st RIC Release; Label Execs Hit Road

In order to assure the most effective and efficient presentation of Recording Industries Corporation's current sales program, the label's top echelon will personally showcase RIC's first nine albums and its new juke box line to distributors in 30 cities across the country.

Noting the growing resentment by distributors of time consuming manufacturer meetings, RIC President Joe Csida decided to tell RIC's story in person to each distributor and his entire staff at each distributor's own place of business.

"Since we are a new label" said Csida, "we feel it is most important that we get to know each distributor and his staff better at every possible opportunity. We also hope we will save distributors time by previewing our new sales programs directly to their sales and promotion staffs. If distributors so desire, they may invite key accounts, one-stop rack jobbers, dealers and local deejays to the meetings."

In addition to the new album and juke box lines, the RIC presentation will include a report on RIC's singles activity and a brief rundown on RIC's first quarter of active operations.

All Execs On Road

The meetings—running from Aug. 11 through Aug. 21—will be conducted by the following RIC personnel: Joe Csida, President; Frank Poole, Vice President; Lester Vanadore, Vice President; Bernie Lawrence, National Sales and Promotion Manager; George Novak, National Director of Merchandising; and Bert Loob, Midwest Regional Sales and Promotion Manager.

Novak will meet with RIC distributors in Newark, N.J.; Syracuse, N.Y.; Albany, N.Y.; Boston, Hartford, Conn.; Baltimore, Harrisburg, Pa.; and Philadelphia. Lawrence and Loob will cover Cincinnati, St. Louis, Minneapolis, Chicago, Pittsburgh, Cleveland and Detroit.

Poole and Vanadore will cover Southern distributors in Houston, Dallas, Memphis, Nashville, Charlotte, Atlanta, Shreveport, La.; New Orleans and Miami. On the West Coast, Csida will hold meetings with distributors in Los Angeles, San Francisco, Seattle, and Phoenix, Ariz.

The new RIC album release features nine LPs, each with a direct appeal to a different segment of the market, yet with broad mass appeal. Two of the albums mark the initial offerings in what will be two continuing RIC Special Series—a Posterity Series, featuring outstanding past performances by great artists; and a World of the Theatre Series, spotlighting famous and unique Broadway personalities and material.

The first Posterity Series package is "A Rare Live Performance by Billie Holiday," recorded while the late jazz star was working at Storyville in Boston.

First World of Theatre package is "Rodgers and Hart Revisited," produced by Ben Bagley and featuring 16 little known, never previously recorded songs by Richard Rodgers and the late Larry Hart. Bagley is currently working on a second World of Theatre album, titled "Cole Porter Revisited."

The rest of the seven albums run the gamut from comedy through rhythm and blues, country, folk and sound track. They include "Here's Pat O'Brien," from the original sound track of a TV spectacular starring the legendary movie star; "Soul City," with singer-pro-football star Roosevelt Grier, produced for RIC by Bobby Darin's TM Music, Inc.; and "Fun," a vocal-instrumental teen-appeal package by the Catalinas, also produced by Darin's TM firm.

Also in the release are "Linda Mason Sings Bob Dylan," introducing a new young folk singer with an all-Dylan repertoire; "The Four Amigos 'Live' at the Hungry i," recorded at the famous San Francisco night club by the internationally known Puerto Rican quartet. The boys, who sing in both Spanish and English and double on guitars, are managed by Frank Werber and Rene Cardenas, who also manage The Kingston Trio.

Zanetis' Oil Special

One of the most unusual albums in the release—"Alex Zanetis Writes and Sings the Story of the Oil Fields"—may, with equal justification, be classified as pop, folk or country. Backed by The Jordanares,

(Continued on page 27)

Congress & Copy Rights

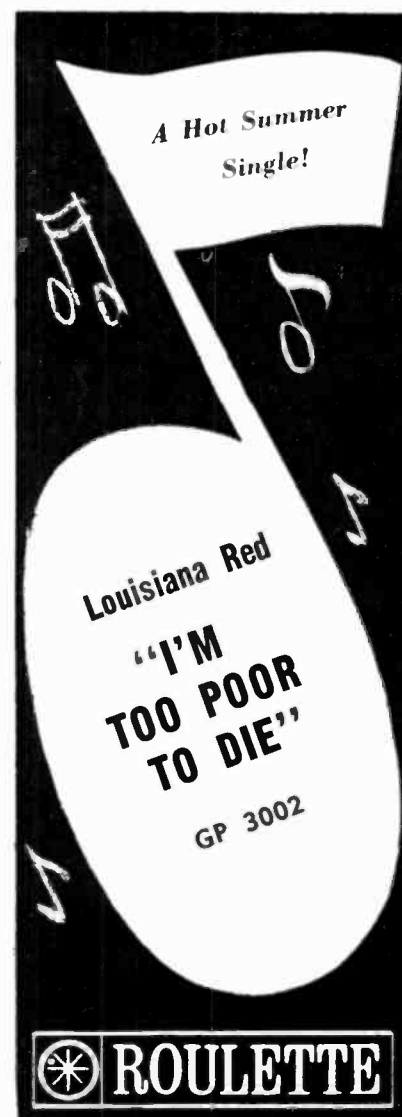
WASHINGTON, D. C.—After many years of discussion, examination and preparation, a new bill was introduced before Congress by the Copyright Office last week in an effort to modernize—or so the Office feels—the Copyright rule passed in 1909 and not changed substantially since.

The bill would increase the protection given a copyright holder by: extending the time during which a writer holds exclusive rights to his work, raising the royalties due a composer from a company who records his song and compelling jukebox operators to pay royalties for plays of a copyrighted disk.

Extension of copyright time would take the form of exclusive copyright of a song for 50 years after the author's death. This would supersede the present law in which a copyright is granted for 28 years, may be renewed once and then passes into public domain where it is available with no call for payment or permission.

Raising of monies due composers on records of their songs would result in a hike from the present two cents per record to

(Continued on page 26)



Rosalind Ross Heading Dick Clark Enterprises

NEW YORK—Rosalind Ross, who originated and for the last three years has headed William Morris' Young Artists department, resigned her post last week to become Director of Dick Clark Enterprises.

In her new position, Miss Ross told the press last week, she'll be working primarily as a producer (along with artist-deejay - impresario Clark) dedicated to the nurturing of teen-oriented entertainment.



Roz Ross

The combination of Clark-Ross knowhow as far as the teen market is concerned, she feels, will enable them to venture with great assurance into the field. Dick Clark Enterprises, she said, will be doing much to continue its highly successful 15-artist-no-headliner caravan of stars. It will also be coordinating TV packages and films of various intent and content and will be pursuing any other projects (e.g. European tours) where they see a future.

But always, she emphasized, "with an accent on youth."

She feels that the 12-24 age bracket spends the most money on entertainment, and she intends, in her capacities, to concentrate on tailoring commodities specifically for that bracket.

Although Miss Ross has always worked from the East Coast, she will move to Los Angeles and the Clark Capitol Tower headquarters there. She'll also set up an office here after she assumes her new duties officially Sept. 8.

During her tenures with William Morris and General Artists Corp. in New York, Miss Ross worked importantly with Bobby Darin, Chubby Checker, Connie Francis, Frankie Avalon, Paul Anka, Bobby Rydell, Fabian and The Everly Brothers.

Morton Signs Red Bird Pact

NEW YORK — George (The Shadow) Morton has been signed to an exclusive producing-writing contract at Red Bird Records, it was announced last week. He will be reporting to Jeff Barry, who is now in charge of all A&R activities at label headquarters.

Morton penned The Shangri-La's "Remember (Walkin' in the Sand)," for which label reports strong initial sales, especially in the Pittsburgh area.

Copyrights

(Continued from page 25)

three cents per disk or one cent per minute, which ever is greater.

Heretofore juke box operators have paid no royalty and so the effect of a change in the system might be hard to predict. It has been suggested that it might cut jukebox profits to tavern owners and therefore cause an increase in the price of beer.

Drops Reversion

The bill also would alter the stipulation on author's assignments. Under the present law, the renewal copyright after the first term of 28 years reverts in certain situations to the author or other specified beneficiaries. The bill drops this reversion but permits the author or his heir to terminate the original transfer of his rights after 35 years by serving written notice on the transferee.

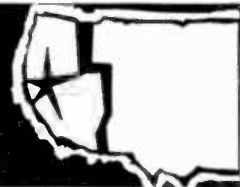
Added to the list of protected works, according to a bill proposal, would be sound recordings. They would be protected only against actual duplication or "dubbing."

Instead of the present exemption of public performances that are not "for profit" (as the present bill states), the revisions would specify the situation in which performances are exempt.

No matter what, the introduction of the bill (planned to take effect Jan. 1, 1967), is bound to result shortly in stepped-up activity for MOA and the three royalty societies—the former in opposition to juke-box clause in the bill, the latter three in favor. Each has long been soliciting support for its side of the argument, and now that the bill is nearing actuality, more intense action is inevitable.



COAST CAPERS



How Long Has It Been?

BY TED RANDAL

HOLLYWOOD—Most of us attempt to maintain a high level of quality, but the old story of "The forest and the trees" applies to everyone. Since we are all primarily subjective about our own stations and businesses, ask yourself the following questions and you'll be amazed at how many improvements you should make to bring your sound up to par:

How long has it been since you reviewed your system for taking your weekly survey? Are you still calling the same stores? Is there a possibility you are being hyped? Is there a better method for taking the survey than the one you are now using? Have you checked with the distributors and one-stops?

How long has it been since you changed the design on your Top 40 list? Is the printing and spelling first grade, or is anything okay as long as it gets out?

How long has it been since you took a careful look at your basic music format? Do you have the proper balance between picks and hits? Is your play list too long . . . too short? Are all the jocks playing records in the correct sequence?

How long has it been since you monitored your station for a full day?

How long has it been since you monitored your competition for a full day and compared their sound with your own?

How long has it been since you reviewed your news format with your newsmen or disk jockeys. Do you and they know exactly what that format is?

How long has it been since you compared your jingles with those your competition is using? Are yours tired and old? How about your system for playing those jingles?

How long has it been since you went out of town and monitored several other stations in several other areas?

If you can't remember how long it's been since you reviewed these and other vital programming points, ask yourself one more question: How long has it been since you looked at your ratings?

* * *

The temperature was 109° outside on the Las Vegas Strip, but the action inside some of the clubs was even hotter. No one was paying too much attention to the weather, for everyone either wanted to see the stars who were in town or try their luck at the tables.

Jimmy Dean was in excellent form and pleased a large crowd with his act, as did Dorothy Loudon. Mitch Miller's sing along show was sensational, and it's currently the talk of Las Vegas. As was expected, the Columbia Convention featured a raft of its recording stars including Robert Goulet, Andy Williams, André Previn and the exciting new vocalist Lyn Roman. About half way through the Awards Banquet Johnny Carson dropped in to say hello, and Robert Horton also was introduced as a new artist for the big label. Andy Griffith was there too, and got his share of laughs. At one of the meetings Johnny Cash dashed down the aisle to say "Hi Guys" before departing for the Newport Folk Festival. Earl Wrightson looked very impressive, and Ray Conniff was very excited about his new hit single, "Invisible Tears," which is currently climbing the charts.

Almost everybody made it a point to catch Don Rickles' act; and I can personally verify that Harry James still sounds just great. I'm sure I've forgotten some of the people who were there, but it'll be a long time before I forget one of the greatest work-vacations I've had in years.

Meanwhile, back in Hollywood, RCA Victor's new discovery Frankie Randall opened at Ciro's new Disque Covery Room, and a lot of people started talking about The Marty Cooper Clan's new Holiday record, "Little Play Soldiers."

Sid Mills Recuperates

NEW YORK — Sid Mills of Mills Music, away from his offices for several weeks recuperating from an illness, expects to be back soon and thanks all his friends for their understanding.

Becce to Jet

NEW YORK—Mike Becce has been appointed assistant to Howard Stark, General Manager of Jet Distributors, it was announced last week. Becce will be doing sales and promo.

THE "WRIGHT" ANSWER!
(to Roger Miller's Dang Me)



**DERN
YA**

by RUBY WRIGHT

S 126

CASH BOX Newcomer Pick
BILLBOARD Programming Special
RECORD WORLD Pick

Call your RIC Distributor NOW!

Mercury's Morris Sets DJ Contest

Mercury's Morris Diamond has announced a contest for deejays and their listeners based on a band from The Smothers Brothers' "It Must Have Been Something I Said" album.

The track in question is called "Slithery Dee" and Diamond wants deejays to ask for drawings of a slithery dee. The depictions are to be sent to Diamond at 35 E. Wacker Drive in Chicago, where the winning drawing will be selected. Both winner and deejay forwarding the drawing will be American Airlined to San Francisco for a Mercury-footed weekend.

Deadline for entries: Aug. 3.

Guinness Reads Classics on RCA

RCA Victor Records has completed recording Sir Alec Guinness reading from the classics—both poetry and prose—for an album which will be released early in 1965.

The album, to be titled "A Personal Choice," contains the famed English actor's readings of works which range from Edith Sitwell to Shakespeare. Announcement was made by Roger Hall, RCA Victor Record Division Manager of Red Seal A and R.

Guinness, currently starring in the Broadway hit "Dylan," recorded the album at Victor's 24th St. studios.

WNEW-NY Satire Ban Stirs Controversy

BY DAVE FINKLE

NEW YORK — A move by a major New York City radio station to eliminate all play of satirical albums (without regard to quality), at least until after election day, probably has disk companies thinking twice about when, whether and how to release that kind of disk.

The station is WNEW, which last week announced through its Vice President and General Manager John V. B. Sullivan that no albums that made light of government institutions and people would be aired.

The dictum was prompted by the release of an album satirizing Barry Goldwater, his constituents and sundry other political topics, "I'd Rather Be Far Right Than President" (Divine Right), and seemed to anticipate other albums geared to pre-election humor.

"Lampoons Institutions"

In making the announcement, Sullivan stated, "The disk lampoons the best traditions of the United Nations, the Senate-passed 'War on Poverty' bill, tours of the White House, the Central Intelligence Agency and other important American institutions.

"Satire has an important place in our free society, and indeed in broadcasting. But in these days of political heat and social unrest we call for a strong second look at the broadcaster's responsibility to his industry and its image in the public consciousness."

"American ideals and institutions are certainly strong enough to withstand shallow, facetious treatment," he continued, "but we believe also that Americans have more important things to do than derogate men and matters of good will."

Enlarging his statement, Sullivan explained to **Record World** that his station encouraged and looked for provocative and intelligent humor, but right now "the climate is wrong for satire. We're not taking a holier-than-thou-attitude. We just don't think this is the time to bring out sensitive topics that may catch people off

Shearing Re-signs

HOLLYWOOD — Pianist George Shearing has signed a new, long-term exclusive recording contract with Capitol Records, Inc. (CRI). Announcement was made by Tom Morgan, Director of Artists' Contracts, CRI.

guard." The implication was that satire has to be kept in its place.

Sullivan also said it was highly likely the ban would be lifted after the election.

This WNEW attitude, of course, runs in direct conflict to much of the import of topical humor disks, which depends on timeliness and immediacy for their impact. Lack of exposure when they're most relevant to the passing scene, can destroy much of their sales potential.

A reassuring note, however, to those who fear a trend is the reaction to the WNEW dictum by other New York stations. Although, most of them haven't yet aired the disk, they stress that they have nothing against the genre. All judgment is made on the quality of individual albums. This opinion was expressed by both WINS and WMCA.

In Defense

A Newark station rallied in defense of the album and against the WNEW decision. WJRZ prexy Lazar Emanuel said, "I regret the action by WNEW. To us, it is another instance of American conformity to a never-never gray land in which everybody must be like everyone else and respect only what is established."

Fred Darwin, news director of WTFM in Fresh Meadows, stated "If other stations were to go along with this notion, the broadcasting industry would be reduced to the status of a propaganda arm of the Government and America would lose one of its greatest assets—its sense of humor. To be consistent such a ban would have to include the words of Will Rogers, who made a career of lampooning Congress and all the jibes and witticisms of such demon lampooners as Bob Hope, Art Buchwald and so many others, including Abraham Lincoln."

First RIC LP Release

(Continued from page 25)

songwriter Zanetis (he wrote such hits as "Snap Your Fingers" and "As Usual") sings 10 songs about life in the oil fields. Liner notes were written by Zanetis' fellow oil-man Winthrop Rockefeller, who calls the package "the spirit of the oil fields."

Last of the nine albums is "Peter and Penelope Poof Have A Party," a comedy package, which RIC frankly advertises as "not for children or air play." It features comedy dialog, spicy limericks and some of the naughtier show songs penned by Cole Porter, Irving Berlin, Rodgers and Hart, Noel Coward and others.

The entire album release will be backed by an extensive advertising and merchandising campaign in national media, such as the music trade papers and in selected media for individual albums.

Special promo activity has also been tailored to fit each album. For instance, in connection with the Pat O'Brien album a contest will be run in major markets, whereby disk jockeys will ask listeners to write "Why I'm proud to be an O'Brien — no matter how it's spelled."

RIC's Juke Line

RIC's juke box program will be launched this month with the release of four little stereo LPs and seven 45 rpm singles. Instead of taking 33-stereo singles from the little LPs as other manufacturers have, RIC will release 45 mono singles to the juke box trade in a drive to capture consumer sales on the product as well as play on the boxes.

Each "RICustomized Juke Special" is aimed at a specific type of location. The Pat O'Brien little LP (featuring

seven Irish tunes, and the O'Brien single, ("If You're Irish Come Into the Parlor"/"Along the Rocky Road to Dublin" and "The Moonshiners") is obviously designated for Irish neighborhood locations.

The Four Amigos' little LP (six Spanish-English vocals and guitar solos) and their single ("La Bamba"/"Swinging Guitar") is for Spanish-speaking locations; Roosevelt Grier's little LP and single ("In My Tenement"/"Down So Long") is concentrated on rhythm and blues locations. Alex Zanetis' little LP and single ("Tom Kelly"/"Arkansas") is styled for folk and country locations, with special emphasis on boxes in and around any of the nation's oil fields.

Also slated for release on 45 mono singles to specific juke box locations are two Jimmy Roselli disks featuring three sides in Italian ("Statte Vicina Me"/"Passione" and "Mala Femina"/"Sheik of Araby") for Italian-speaking neighborhoods; "Strange Fruit" and "Lover Man" by Billie Holiday for jazz locations; and "Professor Beaudelaire Letch Sings Naughty Limericks," from the "Peter and Penelope Poof" album, for college locations and any other spots where risqué singalongs are the order of the day.

RIC Records has chalked up an impressive production record since its inception last February. In addition to the first album release of nine LPs and the juke box series, the label has released several singles which have stirred up some action, including Floraine Darlin's "Johnny Loves Me" and "Dern Ya" by Ruby Wright, an answer to Roger Miller's current hit "Dang Me."

DIANE RENAY'S
NEW ONE
"IT'S IN YOUR HANDS"
b/w
"A PRESENT FROM EDDIE"
FOX 533


Lieberson, Brief Ask Repeal of Tax on Wax

The Record Industry Association of America has urged the House Ways and Means Committee to repeal the federal excise tax on phonograph records. It called the tax discriminatory since it is imposed on a product largely cultural and educational in character which is in competition with books, sheet music and other art forms and communications media on which a tax is not imposed.

Testimony in support of the RIAA position was offered last week by the Music Educators National Conference, which cited the increasing use of records to teach music, languages and speech in schools, and by the head of the New York Public Library's Music Division who called attention to the role of records as reference materials and historical documents, in addition to their being circulated for entertainment.

The RIAA presentation was made in the form of a comprehensive statement by Goddard Lieberson, President of the Association, and oral testimony by the Association's Executive Secretary, Henry Brief. The statement stressed that records are no longer luxuries but are one of the principal media used in the dissemination of education, culture and entertainment not only among the people of our own country but among nations of the world as well.

It pointed out, moreover, that the tax on records originally imposed as an emergency war time measure in 1941, now accounts for two-tenths of one percent of the total excise taxes collected annually and that the expense to record manufacturers in collecting and accounting for the tax almost equals the sum collected by the government. If the excise taxes are repealed the government should make a substantial recovery through increased record sales resulting in increased income tax payments, RIAA contended.

Lieberson's Statement

"Today's phonograph records can entertain or instruct, soothe or stimulate, amuse or enrapture. Records are made because works are created that cry out for performance; because talented artists—musicians, singers, comics, lecturers—need a medium of free expression; because a civilized society hungers for easy access to symphonies and sonatas, pop songs and jazz, folk and dance music, poetry and drama, comedy and documentary. You can turn your home into a concert hall, a classroom, a theater, an opera house or a church—simply by putting a record on a phonograph," Lieberson's statement said.

Brief, after describing the breadth and diversification of recorded repertoire, noted that "When you buy a copy of the Bible, a play, a book of poetry or a language textbook you merely pay the retail price of that book, there is no tax on the printed work. But when you buy the recorded version of the Bible—and the complete Bible has been recorded—or that same play performed by one of the most noted theater groups, or poems read by the world's greatest thespians, or a language course which enables you also to hear the proper pronunciation of the language you are trying to learn, the retail price you pay includes the 10% federal tax levied upon manufacturers in our industry."

"Walk into a music store and buy the sheet music for a Tchaikovsky piano concerto or a Mendelssohn violin concerto or the latest pop song hit and the price of the sheet music includes no excise tax. But a record of a piano concerto by Van Cliburn, Vladimir Horowitz or Artur Schnabel; a recording of a violin concerto by Isaac Stern, Jascha Heifetz, Mischa Elman or Yehudi Menuhin, or a pop song by Perry Como or Ella Fitzgerald, includes a manufacturers' excise tax," Brief declared.

Francis Song Folio

"Connie Francis Song Serenade" is the name of a new song folio incorporating 11 standard hits and a multitude of stories about and photographs of the busy MGM songstress.

Published by Mills Music, Inc., the folio is being released to the music trade coincidentally with her new picture, "Looking for Love."



Hewitt "Coyote" Wolfe has a telephone show daily from 9:30 to 10 on KIKO-Globe-Miami, Arizona, and the lady telephoners tie up the lines without fail every day . . . Mort Crim and Mike Eisgrau of WLS-Chicago were off to tour Strategic Air Command installations a few weeks ago . . . Don Balsamo of KHJ-Hollywood writes that his station managed to tie down Louis Nye and the Billy Barnes Hollywood show (Joyce Jameson, et al) to star in the KHJ annual sales presentation.

Rog Christian, Red Blanchard, Bill Ballance, Larry McCormack, Wink Martindale and Elliot Field of KFVB-Hollywood have been invited to participate in the annual Hawthorne Kiwanis Charity Parade to be held Thursday, Aug. 6 . . . Kent Ellsworth won KRAK-Sacramento's convention poll by submitting the post card with the earliest postmark on it saying that Barry Goldwater would win the nomination on the first ballot.

On July 18 WQXR-New York recreated its first program which had been aired exactly 25 years before on that date . . . Henry Walter of WMCA-New York and his wife have a new daughter . . . Dave Lyman reports that CKY-Winnepeg, Manitoba, Canada, is having a diamond Santa Claus contest in which prizes of 1/4 carat diamonds are given to listeners who identify personalities from clues given over the air.

Mitch Litman has been appointed Director of Publicity and Sales Service at WWDC-Washington, D. C. . . . John Garry of WOHO-Toledo, Ohio informs that the station will air completely on location from the Lucas County fair Aug. 5-9 . . . Edith Mason is romancing late night listeners for WJPD-Ishpeming, Mich. . . . Smokey Rogers will represent KSON-San Diego when he takes his three-month trip to Asia soon.

Kai Winding and Sarah Vaughan subbed for WNEW-New York's vacationing Billy Taylor last week. At the same station Jerry Graham is the new News Director . . . Lee Moss is plugging c/w music on his WKIS-Orlando, Fla. show . . . WJBK-Detroit is undergoing format changes. More news from there soon.

John X. Chapel, KABL-San Francisco news commentator, is celebrating his 25th year in the business this month . . . KESD-Rapid City, S. D., Ray Nicklay writes, is the only 24-hour a day c/w station in its area. Send all records to 1438 Mountain View.

Alan Boyd writes that WKUL-Cullmans, Ala. used reverse psychology on its listeners by announcing that "Last Kiss" by J. Frank Wilson and the Cavaliers was the "world's sickest record." Listeners have made the tune the number one item on the station's top pop chart.

Freehold Raceway salutes WMCA's Joe O'Brien Aug. 14 with its Third Annual full day of races in the popular morning man's honor. Last year's "Joe O'Brien Day" set an attendance record at the New Jersey track.

Merc Stars in NJ

PALISADES PARK, N.J. — Timi Yuro and The Gaslighters were on hand last week-end to round out the group of Mercury artists who headlined at Mercury week-end here. Lesley Gore, Quincy Jones, The Pixies Three, The Platters, Frankie Cherval, Paul and Dale, The Sherrys, Len Barry and Dean Christie also appeared during the two-day Merc gig.

Eydie and 'Amor'

Columbia Records has released "Amor," an LP in which singing star Eydie Gormé and Trio Los Panchos combine their talents for the first time. Album was recorded under the supervision of Peter Rosaly, Manager, Latin American A&R.

RCA To Record Boston Requiem

RCA Victor Records today announced plans to record a Boston Symphony Orchestra production of Verdi's Requiem in October.

Erich Leinsdorf, Music Director of the orchestra, will conduct the recorded performance in Symphony Hall Oct. 4-5-6. Soloists will be soprano Birgit Nilsson, tenor Carl Bergonzi, contralto Lili Chookasian and bass Ezio Flagello.

Roger Hall, RCA Victor Record Division Manager of Red Seal Artists and Repertoire, said the album has been scheduled for release in 1965, and will be in the Dynagroove process. The album will contain two LPs and will be presented in a deluxe, boxed edition.

HEADED FOR THE TOP!

"LAST KISS"

J. FRANK WILSON

and
THE CAVALIERS

JOSIE 923

Natl. Dist. By

JAY-GEE RECORD CO. INC.

318 W. 48th St. N. Y. 36, N. Y.

TOP 40 R&B



- 1 KEEP ON PUSHING
Impressions—ABC 10554
- 2 UNDER THE BOARDWALK
Drifters—Atlantic 2237
- 3 WHERE DID OUR LOVE GO
Supremes—Motown 1060
- 4 STEAL AWAY
J. Hughes—Fane 6401
- 5 JUST BE TRUE
G. Chandler—Constellation 130
- 6 I WANNA LOVE HIM SO BAD
Jelly Beans—Red Bird 10-003
- 7 GOOD TIMES
S. Cooke—RCA 8368
- 8 PEOPLE SAY
Dixie Cups—Red Bird 10-006
- 9 SHARE YOUR LOVE
B. Bland—Duke 377
- 10 TENNESSEE WALTZ
S. Cooke—RCA 8368
- 11 NO ONE TO CRY TO
R. Charles—ABC 10571
- 12 I LIKE IT LIKE THAT
Miracles—Tamla 54098
- 13 HEY HARMONICA MAN
S. Wonder—Tamla 54095
- 14 A TEAR FELL
R. Charles—ABC 10571
- 15 HEY GIRL DON'T BOTHER ME
Tams—ABC 10573
- 16 NO PARTICULAR PLACE TO GO
C. Berry—Chess 1898
- 17 A HOUSE IS NOT A HOME
B. Benton—Mercury 72303
- 18 OH RARY (WE GOT A GOOD THING GOIN')
B. Lynn—Jamie 1279
- 19 YOU'RE MY REMEDY
Marvellettes—Tamla 54097
- 20 MIXED UP, SHOOK UP GIRL
Patty & Emblems—Herald 590
- 21 EVERYBODY NEEDS SOMEBODY TO LOVE
S. Burk—Atlantic 2241
- 22 BABY COME HOME
Ruby and Romantics—Kapp 601
- 23 I'VE GOT NO TIME TO LOSE
C. Thomas—Atlantic 2238
- 24 DO I LOVE YOU
Ronettes—Phillies 121
- 25 WALK ON BY
D. Warwick—Sceptor 1274
- 26 I STAND ACCUSED
J. Butler—Vee Jay 598
- 27 BEG ME
C. Jackson—Wand 154
- 28 THANK YOU BABY
Shirelles—Sceptor 1278
- 29 SAILOR BOY
Chiffons—Laurie 3262
- 30 THE THINGS I USED TO DO
J. Brown—Smash 1908
- 31 ALL GROWN UP
Crystals—Phillies 122
- 32 LET ME LOVE YOU
B. B. King—Kent 396
- 33 (YOU DON'T KNOW) HOW GLAD I AM
N. Wilson—Capitol 5198
- 34 DEVIL WITH THE BLUE DRESS
S. Long—Soul 35001
- 35 A HOUSE IS NOT A HOME
D. Warwick—Sceptor 1282
- 36 I'LL ALWAYS LOVE YOU
B. Holloway—Tamla 54099
- 37 SOULFUL DRESS
S. P. DeSanto—Checker 1082
- 38 YOU'RE GONNA MISS ME
B. B. King—Kent 396
- 39 USE WHAT YOU GOT
S. P. DeSanto—Checker 1082
- 40 WHAT CAN A MAN DO
B. B. King—Atco 1303

BMI Asks 1% Of Gross From Licensees

BY DAVE FINKLE

While Congress is deliberating over the newly introduced Copyrights Revision Bill, at least one of the royalty societies is seeking to enlarge its revenue by pursuing its rights under the existing bill.

BMI is after what it feels is a more realistic return from non-broadcast licensees, or anyone who uses music for profit. That would include larger demands made on hotels, motels, niteries and campus entertainments.

The society has settled on a request of 1% of gross minus amusement taxes. The first test case(s) will be the skein of performances scheduled for The Beatles when they return for a cross-country tour this month.

BMI execs expect no resistance, but are ready to seek federal injunctions if any is met. To that end legal counsel has been retained in several key cities across the map.

Since introduction of the plan last week, BMI prexy Robert Burton told *Record World*, "There have been no significant breakthroughs, but so far response has been very promising. It's a long, complicated field we're entering and it'll take a while to judge results."

Rationale

BMI is stressing as its rationale the part of the Copyright bill that says liability for payment of performance fees in areas or auditoriums rests with three groups: the owner of the property or "the four walls," the lessee of the property (booker or impresario) and/or the performer. Payment, however, is not being sought from performers under any circumstances.

Heretofore, BMI has been charging flat fees that it feels are not in line with the quantity of music used. The new levy is looked upon as the righting of a too-long-standing wrong.

At the hotel level BMI is looking for 1% of fees of all talent used and also wants more commensurate remuneration from trade shows and exhibits that figure largely in hotel activities and use much music in their presentations. Motels, which are operating increasingly in much the same way as hotels, will also be levied.

One-nite campus tours and

Millie Small Has Big Time on 1st US Visit

NEW YORK — Millie Small's bubbling smile, chirping voice and effervescent personality brought a Jamaican ray of sunshine to this troubled city Monday, July 27, when the 16-year-old Smash star arrived at Kennedy International Airport from London for her first visit to the United States.

A press reception, hosted by Smash in the Rainbow Room on the 65th Floor of Rockefeller Plaza, was the highlight of the young star's 24-hour visit to New York City, which began with an airport greeting by hundreds of fans. Teen-age fans broke into near-hysterical screaming when Millie stepped out of the Air Canada jet, appropriately named, "Lollipop Special" by the airline. Murray "The K" Kaufman of New York's station WINS, was the first to greet Millie to the United States. Murray presented the tiny singer who rose to international fame with her

recording of "My Boy Lollipop" with a huge lollipop bouquet, manufactured by the Bonomo Candy Company of Brooklyn.

At one point, over 30 police officers surrounded Millie, when her fans chanted "Sweet William" (her new hit single) while straining to get through the protective barricades to touch the tiny little singer. She was whisked away in a limousine only after she had given her fans the 300 lollipops in her unique "bouquet."

Accompanying Millie to the United States was manager-guardian Chris Blackwell, and Glenda Banks, a European reporter.

A hectic schedule of interviews, photo sessions and television and radio interviews, arranged by Eva Dolin, Publicity Director of Smash Records, began almost immediately after Millie's arrival and ended minutes before her departure for Jamaica, July 28.



Murray "The K" and Millie Small upon her arrival at Kennedy Airport.

country western tour are other areas from which BMI feels they've not received proper revenues.

No Telling

"There's no telling," Burton said, "what will happen. Hotel managers may demand the elimination of BMI material. And then a lot will depend on the individual artist's feeling toward a certain song. In time it's bound to work out. After all, the fee really is not much at all considering the importance of music for entertainment."

Lorne Greene's Red Label Day

Lorne Greene, "Bonanza" star who is on RCA Victor's roster of singing stars, has landed on the company's Red Label.

The veteran of many Shakespearean and other classical theater performances will narrate an album of Prokofiev's "Peter and the Wolf" as performed by Sir Malcolm Sargent and the London Symphony. While the music tracks were made recently in London, Greene's narration will be taped in Hollywood.

Starday Sets 5th Annual Music 'Spec' Sales Plan

NASHVILLE — Chuck Chellman, new National Sales Manager at Starday, has announced that starting with the summer of 1960, Starday has come up with a strong country music album sales plan every summer. Country music traditionally moves well in the warmer months, and August is a month when dealers start restocking for fall sales. Starday has scheduled its plan to start as of Aug. 1 this year, a couple of weeks later than usual, and is in effect until Sept. 30.

Under the plan, all record dealers will be offered a straight 20% discount on all regular priced Starday albums. Customary 100% exchange privilege, which has been in effect since the label's founding in 1952, will apply. Special order blanks, Country Oldies prepacks, all metal Country Corner display racks and a broadside of new album releases backed with trade paper stories and advertising figures to make this year's plan bigger than ever.

Starday will be sending a direct mailing to 7,000 record dealers announcing the plan and offering the broadside of eight new album issues entitled "Steel Guitar And Dobro Spectacular," "The Greatest Fiddlers Of Our Time," "The Country Music Memorial Album," "He's Got The Whole World In His Hands" by The Sunshine Boys, "Singing In My Soul" by the Lewis Family, "Grass Roots" — old time country music by various artists, "At The Fair" by The Duke of Paducah, "Down Memory Lane" with Lulu Belle & Scotty, and "Mr. & Mrs. Country Music" by Rose Lee & Joe Maphis.

In addition, Starday's Nashville line of budget price albums will issue five new economy series releases entitled "Fiddlin'-Country Style"—16 Instrumentals by various artists, "The Late And Great Cowboy Copas," "Nashville Steel Guitar" by Pete Drake and others, "Mountain Favorites" by The Stanley Brothers and "Singin' Time Down South" by The Lewis Family. The Nashville releases are reissues of best-selling albums on the Starday label that were originally issued three or four years ago and they carry a suggested retail of \$1.98.

This year's Country Music Spectacular Plan will be in two phases. The first, commencing Aug. 1, will consist of the broadside of eight Starday and five Nashville albums. On Sept. 1, the second phase begins with an

additional eight new Starday albums entitled "The Country Music Hall Of Fame Vol. 4 (a two-pocket edition to retail at \$5.95)," "The Bluegrass Hall Of Fame Vol. 2," "The Wonderful Waltzes Of Country Music," "Singing Holy" by various artists, plus new Starday albums by Wilf Carter (Montana Slim), Johnny Bond, Dottie West and Wally Fowler.

In addition, due to popular demand, 10 more Country Juke Box Oldies singles will be issued and will be available individually or in prepacks.

Order Blanks Furnished

Specially printed order blanks for the plan will be furnished to distributors, to salesmen and to 7,000 record dealers plus rack jobbers. Considerable expense will be undergone to update all Starday catalogs and a new catalog with miniature reproductions of the entire Starday album line will be introduced to provide a visual as well as categorical listing. Distributors and salesmen find their order books have become bulky and they need miniature reproductions which, when combined with new album fronts, enable salesmen and dealers to quickly appraise the new Starday issues and restock on the entire bread and butter list of Starday sellers.

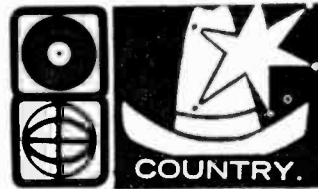
A similar Country Music Spectacular Sales program will be conducted by Starday's representatives in Canada which is the Spartan firm in London, Ontario. A like offer will also be made available to all exporting firms and to the Armed Force Exchanges overseas.

There will continue to be heavy emphasis on rack sales of Starday's regular price Economy Series product with liberal discounts to Starday distributors permitting them to swing for the volume accounts.

The spotlight album for the sales plan during August will be the "Country Music Memorial Album" with tracks by Patsy Cline, Cowboy Copas, Lew Childre, Rod Brasfield, Johnny Horton, Hawkshaw Hawkins, Lonnie Irving, Phil Sullivan and The Delmore Brothers.

Swan Buys Masters

Swan Records announces the purchase of two masters from indie producer Eddie V. Deane: "No, No, No, They Gotta Go" and "Pink And Purple." They were recorded by The Conventions, a new vocal instrumental group.



DISK JOCKEY REPORTS



- JIMMY MILLER**
WGRS—Millen, Ga.
1. Pick Of The Week (Roy Drusky)
 2. I Love To Dance With Annie (Ernest Ashworth)
 3. Me (Bill Anderson)
 4. She Used To Be My Girl (Frank Taylor)
 5. Missing Persons (Coleman O'Neal)
 6. I Don't Love You Anymore (Charlie Louvin)
 7. Frosty Window Pane (Joe Penny)
 8. Dang Me (Roger Miller)
 9. Talking To The Night Lights (Del Reeves)
 10. Be Quiet, Mind (Ott Stephens)

- LARRY MARTIN**
WPEG—Winston-Salem, N. C.
1. My Heart Skips A Beat (Buck Owens)
 2. Together Again (Buck Owens)
 3. Dang Me (Roger Miller)
 4. If I'm A Fool For Loving You (Bobby Wood)
 5. I Don't Love You Anymore (Charlie Louvin)
 6. Password (Kitty Wells)
 7. Me (Bill Anderson)
 8. Memory #1 (Webb Pierce)
 9. Wine, Women And Song (Loretta Lynn)
 10. Walking Advertisement For The Blues (Norma Jean)

- HEWITT WOLFE**
KIKO—GLOBE—Miami, Ariz.
1. Where Does A Little Tear Come From (George Jones)
 2. I'm Hanging Up The Phone (Carl Butler & Pearl)
 3. I Stepped Over The Line (Hank Snow)
 4. Second Fiddle (Jean Shepherd)
 5. Slippin' Around (M. Worth & G. Morgan)
 6. Be Better To Your Baby (Ernest Tubbs)
 7. Rhinestones (F. Young)
 8. Bad News (Johnny Cash)
 9. Put Your Arms Around Her (Norma Jean)
 10. I Thought Of Leaving You (Kitty Wells)

- JIM SHANNON**
WNOW—York, Pa.
1. Dang Me (Roger Miller)
 2. I'm Hanging Up The Phone (Carl Butler & Pearl)
 3. Where Does A Little Tear Come From (George Jones)
 4. Together Again/My Heart Skips A Beat (Buck Owens)
 5. Memory #1 (Webb Pierce)
 6. The Cowboy In The Continental Suit (Monty Robbins)
 7. Second Fiddle To An Old Guitar (Jean Shepherd)
 8. Put Your Arms Around Me (Norma Jean)
 9. I Stepped Over The Line/Breakfast With The Blues (Hank Snow)
 10. Ballad of Ira Hayes/Bad News (J. Cash)

- RAY BLACK**
WCGC—Belmont, N. C.
1. The Least Little Thing (Warner Mack)
 2. Dang Me (Roger Miller)
 3. Hanging Up The Phone (C. Butler & Pearl)
 4. My Heart Skips A Beat (Buck Owens)
 5. Circumstance (Billy Walker)
 6. Second Fiddle (Jean Shepherd)
 7. Password (Kitty Wells)
 8. I'll Be All Right In The Morning (W. Mack)
 9. I Don't Love You Anymore (C. Louvin)
 10. Love Is No Excuse (J. Reeves & D. West)

- ROS' BROOKS**
WDOL—Athens, Ga.
1. If I'm A Fool For Lovin' You (B. Wood)
 2. Frosty Window Pane (Joe Penny)
 3. My Heart Skips A Beat (Buck Owens)
 4. Dang Me (Roger Miller)
 5. Be Quiet, Mind (Ott Stephens)
 6. Talkin' To The Night Lights (Del Reeves)
 7. Lookin' For More In '64 (Jim Nesbitt)
 8. Together Again (Buck Owens)
 9. House At 103 (Bill Goodwin)
 10. I'm Hangin' Up The Phone (Carl Butler & Pearl)

- ED LAURENCE**
CJGX—Yorkton, Sask., Can.
1. Circumstances (Billy Walker)
 2. Dang Me (Roger Miller)
 3. Cowboy In Continental Suit (M. Robbins)
 4. The Nester (Lefty Frizzell)
 5. Sugar Lump (Sonny James)
 6. Pick Of The Week (Roy Drusky)
 7. Where Does A Little Tear Come From (George Jones)
 8. Up On The Mountain Top
 9. I Guess I'm Crazy (Jim Reeves)
 10. Big Cowboy

- RALPH DAILEY**
KBBR—North Bend, Ore.
1. My Heart Skips A Beat (Buck Owens)
 2. Cowboy In The Continental Suit (Robbins)
 3. Dang Me (Roger Miller)
 4. Sam Hill (Merle Haggard)
 5. Burnin' Memories (Ray Price)
 6. Second Fiddle (Jean Shepherd)
 7. Circumstances (Billy Walker)
 8. I Don't Love You Anymore (C. Louvin)
 9. Me (Bill Anderson)
 10. Looking For More In '64 (Jim Nesbitt)

- CHRIS LANE**
KAYO—Seattle, Wash.
1. Just To Satisfy You (Waylon Jennings)
 2. I Guess I'm Crazy (Jim Reeves)
 3. Ask Marie (Sonny James)
 4. Ira Hayes/Bad News (Johnny Cash)
 5. Cowboy In The Continental Suit (Robbins)
 6. She Was You Again (Gary Bryant)
 7. Sweet Adorable You (Eddie Arnold)
 8. Where Does A Little Tear Come From (George Jones)
 9. The Honey Wind Blows (G. Yarbrough)
 10. Hello Out There (Carl Belew)

- EDDIE ZACK**
WRIB—E. Providence, R. I.
1. Dang Me (Roger Miller)
 2. I Guess I'm Crazy (Jim Reeves)
 3. Rhinestones (Faron Young)
 4. Belshazar (Johnny Cash)
 5. On The Outside (Billy Ed Wheeler)
 6. Password (Kitty Wells)
 7. Wine, Women And Song (Loretta Lynn)
 8. The Wife (John D. Loudermilk)
 9. Heartache In Town (Hank Thompson)
 10. Just A Message (Carl Butler)

- LOU RAMBLIN**
WJIL—Niagara Falls, N. Y.
1. My Heart Skips A Beat (Buck Owens)
 2. Pirate King (Wilma Lee-Stoney Cooper)
 3. Second Fiddle (Jean Shepherd)
 4. Be Better To Your Baby (Ernest Tubbs)
 5. Together Again (Buck Owens)
 6. Memory #1 (Webb Pierce)
 7. The Last Letter (Jack Green)
 8. Eight Years (Claude Gray)
 9. Understand Your Man (Johnny Cash)
 10. Put Your Arms Around Her (Norma Jean)

- CLYDE VARNEY**
WDIC—Clintwood, Va.
1. Cotton Mill Man (Jim & Jesse)
 2. I Don't Love You Anymore (C. Louvin)
 3. Second Fiddle (Jean Shepherd)
 4. Salt Creek (Bill Monroe)
 5. Password (Kitty Wells)
 6. Where Does A Little Tear Come From (George Jones)
 7. Circumstances (Billy Walker)
 8. Dang Me (Roger Miller)
 9. Together Again (Buck Owens)
 10. I Love To Dance With Annie (E. Ashworth)

- ROCKY WILLIS**
WKIK—Leonardtown, Md.
1. Together Again (Buck Owens)
 2. Memory #1 (Webb Pierce)
 3. Dang Me (Roger Williams)
 4. Wine, Women And Song (Loretta Lynn)
 5. Sorrow On The Rocks (Porter Wagoner)
 6. Burnin' Memories (Ray Price)
 7. My Heart Skips A Beat (Buck Owens)
 8. Where Does A Little Tear Come From (George Jones)
 9. I Don't Love You Anymore (C. Louvin)
 10. Second Fiddle (Jean Shepherd)

- ACE BALL**
KHEM—Big Springs, Tex.
1. Dang Me (Roger Miller)
 2. I Guess I'm Crazy (Jim Reeves)
 3. Be Better To Your Baby (Ernest Tubbs)
 4. I'm Hanging Up The Phone (Carl Butler & Pearl)
 5. Memory #1 (Webb Pierce)
 6. My Heart Skips A Beat (Buck Owens)
 7. Your Name's Become A Household Word (Neal Merritt)
 8. Second Fiddle (Jean Shepherd)
 9. The Cowboy In The Continental Suit (Marty Robbins)
 10. My Baby Walks All Over Me (Johnny Sea)

- WCMS—Norfolk, Va.**
1. Dang Me (Roger Miller)
 2. Cowboy In The Continental Suit (Robbins)
 3. The Ballad Of Ira Hayes (Johnny Cash)
 4. Walkin' Advertisement For The Blues (Norma Jean)
 5. Where Does A Little Tear Come From (George Jones)
 6. I Love To Dance With Annie (E. Ashworth)
 7. Take My Ring Off Your Finger (C. Smith)
 8. I'm Hanging Up The Phone (Carl Butler & Pearl)
 9. I Don't Love You Anymore (C. Louvin)
 10. I Guess I'm Crazy (Jim Reeves)

- KRZY—Albuquerque, N. M.**
1. Cowboy In A Continental Suit (Robbins)
 2. Where Does A Little Tear Come From
 3. I Guess I'm Crazy (Jim Reeves)
 4. Dang Me (Roger Miller)
 5. Blue Smoke (Warren Smith)
 6. Ballad Of Ira Hays (Johnny Cash)
 7. I Don't Love You Anymore (C. Louvin)
 8. Ask Marie (Sonny James)
 9. Slippin' Around (Worth-Morgan)
 10. Angel On Leave (Jimmy C. Newman)

Screen Gems' Settlement

NEW YORK — A settlement was reached last week in the action which Screen Gems, Inc. and Screen Gems-Columbia Music, Inc., brought in the United States District Court for the Southern District of California against Lou Adler, former head of the Screen Gems-Columbia Music West Coast office, Jan Berry and Dean Torrence (Jan and Dean), Jill Gibson and Don Altfeld, Trousdale Music Publishers, Inc. and Dunhill Productions Inc., Bobby Roberts and Pierre Cossette (Adler's partners in Trousdale and Dunhill) and Liberty Records, together with its subsidiary, Imperial Records, and others.

The announcement from Colpix stated that copyright of the following songs has been assigned to Screen Gems-Columbia: "The Little Old Lady From Pasadena," "Go Go Go Mighty G. T. O.," "It's As Easy As One, Two, Three," "Hey Little Freshman," "Barons West L. A.," "Rockin' Little Roadster," "Bucket 'T,'" "Hey There, It's Yogi Bear," "Move Out, Little Mustang" and "Bucket Seats."

Screen Gems will also share in

income from the Johnny Rivers "Memphis" single, the Rivers album "Johnny Rivers at the Whiskey A Go Go" and other Rivers recordings.

The Jan and Dean recording artists agreement with Screen Gems Inc., Jan Berry's producer contract with Screen Gems Inc., and Jan Berry's songwriter's agreement with Screen Gems-Columbia Music, Inc., will remain in effect for the full term which, with options, extends to 1969. Altfeld and Gibson have entered into exclusive songwriter agreements for the same period with Screen Gems-Columbia Music with respect to compositions written or acquired by them and recorded by Jan and Dean.

Adler, Berry, Altfeld, Torrence, Roberts, Cossette, Trousdale and Dunhill agreed that they shall not in any way, directly or indirectly, induce any person under any contract to Screen Gems or Screen Gems-Columbia Music, to disaffirm, or fail to perform to the best of his ability that contract, and that they shall not in any other way, directly or indirectly, interfere with any contractual relation between Screen Gems or Screen Gems-Columbia Music and any other person.

ASCAP Symposium Starts Sept. 10

NEW YORK — A six-week Symposium on American Music will be launched Sept. 10 by the American Society of Composers, Authors and Publishers (ASCAP), its President, Stanley Adams, has announced. The sessions will be free of charge and are designed to give young composers and lyric writers a clearer understanding of the problems and opportunities in a career in music. They will be held on consecutive Thursdays beginning at 8 p.m. at Judson Hall.

Each session will deal with writing in a specific area, and will feature talks and discussions by prominent members of the Society. Those areas to be covered, and their dates, follow: Musical Theater (Sept. 10); Folk and Country Music (Sept. 17); Symphonic and Concert Music (Sept. 24); Jazz (Oct. 1); Pop Music (Oct. 8); Film and TV Scoring (Oct. 15). Stanley Green will be coordinator of the series.

Admission will be by enrollment. Requests for tickets covering all six evenings should be made to Richard Frohlich, Director of Public Relations, ASCAP, 575 Madison Ave.

Following this series, the So-

MGM Inks Peterson



Ray Peterson is shown signing an MGM Records contract. He cut his first session with MGM Records in Nashville last week with Jim Vienneau, MGM's A & R Director supervising and is also being groomed for TV and motion picture work. Standing left to right: Vienneau, Arnold Maxin, President of MGM Records, and Bob McClusky, Peterson's personal manager.

Tollie Separate Entity From V-J

HOLLYWOOD — Continuing its steady expansion, Vee-Jay Records this week took the initial steps to separate its subsidiary label, Tollie, as a complete entity apart from Vee-Jay.

Steve Clark, Vice-President, Artists and Repertoire, takes over as Managing Director of Tollie, with Pat Pipolo, formerly Coast Sales Manager, as National Sales Manager.

According to Clark, Tollie will now function as an entirely separate and competitive entity, with its own executive, sales and promotion staffs, as well as separate office quarters. The Tollie operation, Clark said, will be the distributing agent for all masters acquired by the company, including product now in release and also future masters from Fame, Nola, Goldwax, DeVoice and Melic labels.

In line with the new expansion move, Ray Harris, who has been Divisional Promotion Manager for Capitol Records in Atlanta, will join Tollie next week as National Promo Manager.

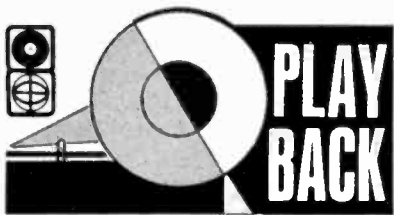
ciety will sponsor a three-week Showcase series. This will give those composers and lyricists interested in writing for the musical theatre an opportunity to present their songs before audiences consisting of music publishers, producers and others active in the field. These will be held on three consecutive Thursdays, Oct. 22, 29 and Nov. 5 at 5:30 p.m. at Judson Hall.

Victor Signs Claus Ogerman

Claus Ogerman, well known conductor and New York arranger, has been signed to an exclusive recording contract with RCA Victor. Ogerman will record instrumental singles and LPs for the label. His first single release, "Fiddler On The Roof" b/w "Summer Ska," is being rushed out.

Ogerman has a long list of chart-making arrangements to his credit, including: "More" by Kai Winding, "Comin' Home Baby" by Mel Torme, "You Don't Own Me" and "It's My Party" by Lesley Gore and "Your Other Love" by Connie Francis. He has also worked extensively with album artists such as Stan Getz, Jimmy Smith, Betty Carter, Carol Channing and others.

Victor a&r man Andy Wiswell will supervise Ogerman's recording sessions. Although Ogerman will record exclusively for RCA Victor, he will continue his work as an arranger/conductor for other labels.



TOP POP—5 YEARS AGO AUGUST 3, 1959

1. MY HEART IS AN OPEN BOOK
C. Dobkins—Decca
2. LONELY BOY
P. Anka—RCA Victor
3. A BIG HUNK O' LOVE
E. Presley—RCA Victor
4. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
5. BATTLE OF NEW ORLEANS
J. Horton—Columbia
6. WATERLOO
S. Jackson—Columbia
7. FORTY MILES OF BAD ROAD
D. Eddy—Jamie
8. LAVENDAR BLUE
J. Turner—Big Top
9. THERE GOES MY BABY
Drifters—Falcon
10. TIGER
Fabian—Columbia

TOP R&B—5 YEARS AGO AUGUST 3, 1959

1. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
2. WHAT'D I SAY
R. Charles—Atlantic
3. THERE GOES MY BABY
Drifters—Falcon
4. THANK YOU, PRETTY BABY
B. Benton—Mercury
5. LAVENDAR BLUE
J. Turner—Big Top
6. PERSONALITY
L. Price—ABC Paramount
7. I ONLY HAVE EYES FOR YOU
Flamingos—End
8. THERE'S SOMETHING ON YOUR MIND
B. J. McNeeley—Swingin'
9. PORGY
N. Simone—Bethlehem
10. YOU'RE SO FINE
Falcons—Unart

Queen of Country Music

KITTY WELLS

has a potential # 1

"PASSWORD"

DECCA 31622



NASHVILLE REPORT

BY ED HAMILTON

The Country Gentleman, **Sonny James**, is going great guns right now with his Capitol slicing of "Ask Marie." He heads for the big Watermelon Festival at DeLeon, Texas, on Aug. 6 and the Big D Jamboree in Dallas on the 8th. Later on, Sonny takes his winning ways to the Missouri State Fair.

Claude King, hot from the Columbia Convention in Las Vegas, hits the road for Austin, Texas, Dallas, Baltimore and Shreveport during August riding hard on "Sam Hill." Capitol's **Charlie Louvin** who's still swinging with "I Don't Love You Anymore." works Montreal this week then goes to Pennsylvania, West Virginia and back into Nashville for an album session before returning to Maryland and Virginia. Charlie's really a busy little man. Philips' **Johnny Sea** is on the Coast for a series of one-nighters. He'll return by way of Albuquerque and a night club engagement in Milwaukee. Columbia's **Marion Worth** hits Atlanta, Baltimore, Huntington, West Virginia and Sedalia, Mo. during August. Pretty thing is riding high in the charts presently with George Morgan on "Slipping Around." Epic's **David Houston** just finished up Fort Worth and San Antonio this past weekend. This boy could easily have one of the big records of this year in "One, If For Him, Two If For Me." The **Tillman Franks Singers** out of Shreveport could also have a big one with the old **Hank Williams** favorite, "Hey Good Lookin'." Looks like Till may have done it again. UA's **Johnny Mathis** has gone into gospel work completely and plans call for a gospel album in the very near future.

KWKH's **Frank Page** sends word that the next big Louisiana Hayride is set for the 29th of August and will star Columbia's **Claude King**, Mercury's **LeRoy Van Dyke**, Sims' **Nat Stuckey**, Latin American sensation **Luis Bravo** and eight beautiful finalists in the Miss KWKH Contest.

Album sessioning for the Mercury label last week were **Faron Young** and **Jimmy Clanton**. Both lads in at the same time and kept the local Mercury office in an uproar. Let's face it, when you get Faron, Jimmy, **Jerry Kennedy**, **Darrell McCall** and several more like that in one office at the same time, how can anyone get anything at all done? With all that going on, who wants to?!

MGM's **Merle Kilgore** is back from the Coast where "Bonanza's" **Lorne Greene** finished an album that contains several of Merle's songs. Merle and **Al Gallico** also visited Coast record dealers and independent producers. And the word is out that Kilgore's next for the MGM label is on the way out and promises to be a big one from all advance reports. It's a weird thing called "The Bell Witch."

Decca's **Chuck Glaser** recently moved into his new home on the river here in Madison, but because he's been on the road so much lately he's spent more time in motels than in his new home. **Tompall's** big task these days is staying away from thieves. He's been hit pretty hard by them lately!

Dale Hawkins was in town last week doing some independent producing. Knowing Dale, it had to come off as some real swinging sessions. Now all he's got to do is get them leased!

Victor's **Jim Reeves** and lovely wife **Mary** back into Music City after an extended vacation in Texas. But Jim's not home for long. He's packing already for his longest tour of the year that will cover August and September. He'll hit Texas, New Mexico, Arizona, Colorado, British Columbia, Maryland and Pennsylvania. While all this is going on, Jim's latest, "I Guess I'm Crazy," continues to climb the charts.

Best wishes to RCA Victor's **Dottie West**, recovering from an emergency appendectomy recently. She's doing fine and will be back on the road soon.

Foote, Cone, Belding Capitol Ad Agency

HOLLYWOOD—Stanley M. Gortikov, President, Capitol Records Distributing Corp. (CRDC), has announced the appointment of Foote, Cone & Belding of Los Angeles as advertising agency to handle CRDC's Capitol and Angel.

Foote, Cone & Belding will thus handle all segments of Capitol & Angel-label advertising except the Capitol Record Club, which will continue to be handled by Frank Vos & Company of New York.

Scrolls To Epic Distribs



Epic Records awarded scrolls to distributors during the label's Las Vegas convention recently for their help in making 1964 the diskery's top year. From left: **Dan Van Gorp**, Mid Western Regional Sales Manager; **Mel Cardinal**, Sales Manager, Heilicher, Minneapolis; **Bill Loughlin**, Credit Manager, Epic Records; **Masao Tanaka**, Sales Manager, Craig, Honolulu; **Bill Hill**, Sales Manager, Miller Jackson, Oklahoma City; **Gene Weiss**, General Manager, Columbia Records Sales Corp.; **Gene Block**, Western Regional Sales Manager; **Ralph Vogel**, Sales Manager, Tell-Music Madison, Wisconsin; **Nick Albarano**, Mid-Western Sales and Promotion Manager; **Tony Valerio**, Sales Manager, Melody, San Francisco; **Del Costello**, Epic Western, District Manager; **Leonard S. Levy**, General Manager, Epic Records; **William Shaller**, Sales Manager, CRDI, New Orleans; **Tom Croft**, Sales Manager, Columbia-Mid South; **Bud Willenbrink**, Sales Manager, Sutcliff, Louisville; **Tom Cade**, Sales Manager, CRDI, Dallas; **Bob Murphy**, Sales Manager, Craig Denver; **Dick Godlewski**, Sales Manager, Eastern, Hartford. (Kneeling): **Jerry Dennon**, Sales Manager, Craig, Seattle; **Ron Ricklen**, Sales Manager, Pep, Los Angeles; **Jack White**, Sales Manager, Summit, Chicago; **Bud Lampe**, Sales Manager, Commercial, St. Louis; **Leonard Silver**, Sales Manager, Best, Buffalo; **Jim Winston**, Sales Manager, CRDI, Pittsburgh; **Gordon Mancure**, Sales Manager, Goldberg-Tiller, Richmond; **Wendel Parker**, Comstock, Atlanta.

3 S'track LPs From Colpix

NEW YORK—Colpix Records has scheduled a late summer release of sound track albums of three important films—"Behold a Pale Horse," "Nothing but the Best" and "Lilith."

Music for "Behold a Pale Horse" was written by French composer **Maurice Jarre**, who won an Academy Award for his score for "Lawrence of Arabia." The film stars **Gregory Peck**, **Anthony Quinn** and **Omar Sharif**.

Kenyon Hopkins provided the background music for "Lilith," which stars **Warren Beatty** and **Jean Seaberg**. Musical chores for "Nothing But The Best," which recently opened to favorable reviews in New York were handled by **Ron Grainer**, a top British movie composer.

Litkei Promoted

NEW YORK — **Ervin Litkei**, President of Olympia Distributing, announces the appointment of **Larry Steinfeld** from the sales staff to that of Promotion and Publicity Director.

Millie Has Own Day at Fair

NEW YORK—An official announcement was made this week by the New York World's Fair Corporation designating Aug. 12 **Millie Small Day** at the World's Fair.

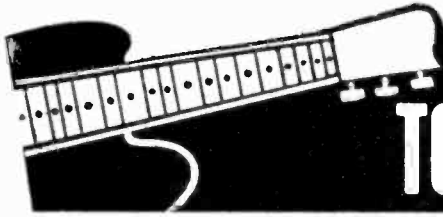
The announcement came shortly after **Millie Small's** return visit to the United States Aug. 11 was confirmed by the Smash artist's manager, **Chris Blackwell**.

Negotiations for the day honoring **Millie** were made between **Eva Dolin**, Smash's Publicity Director, and **Walter Branford** of the New York World's Fair.

Wows Tideland

HOUSTON, TEXAS — For the first time in its history the Tideland Club here presented a country-western show, headlined by RCA's **Chet Atkins** and **Floyd Cramer**, Monument's **Boots Randolph** and MGM's **Vicki Carroll**.

The entertainment, billed as "The Chet Atkins Show," broke the existing house record for a one-week gross.



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart
Aug. 8	Aug. 1			Aug. 8	Aug. 1			Aug. 8	Aug. 1		
1	1	DANG ME R. Miller—Smash 1881	9	26	15	CIRCUMSTANCES B. Walker—Columbia 43010	16	1	1	MOONLIGHT AND ROSES Jim Reeves—RCA Victor LPM-2854: LSP-2854	11
2	3	THE COWBOY IN THE CONTINENTAL SUIT M. Robbins—Columbia 43049	11	★27	36	GUESS WHAT, THAT'S RIGHT, SHE'S GONE H. Williams, Jr.—MGM 13253	7	2	2	I WALK THE LINE Johnny Cash—Columbia CL-2190: CS-8990	6
3	2	WHERE DOES A LITTLE TEAR COME FROM G. Jones—U. A. 724	11	28	19	LOOKING FOR MORE IN '64 J. Nesbitt—Chart 1065	20	3	4	THE BEST OF BUCK OWENS Capitol T-2105: ST-2105	5
★4	13	BALLAD OF IRA HAYES J. Cash—Columbia 43058	6	29	20	SORROW ON THE ROCKS P. Wagoner—RCA 8338	20	★4	9	BEFORE I'M OVER YOU Loretta Lynn—Decca DL-4541: DL-74541	6
5	4	I'M HANGING UP THE PHONE 10 C. and P. Butler—Columbia 43030	10	30	25	BURNING MEMORIES R. Price—Columbia 42971	22	5	5	THERE STANDS THE GLASS Carl Smith—Columbia CL-2173: CS-8973	13
6	6	SECOND FIDDLE J. Shepard—Capitol 5169	7	31	38	ONE IF FOR HIM, TWO IF FOR ME D. Houston—Epic 9690	4	6	3	IN PERSON Porter Wagoner—RCA Victor LPM-2840: LSP-2840	10
★7	17	I GUESS I'M CRAZY J. Reeves—RCA 8838	5	32	39	COTTON MILL MAN Jim & Jesse—Epic 9676	2	7	8	THANKS A LOT Ernest Tubb—Decca DL-4514: DL-74514	5
8	5	WINE, WOMEN AND SONG L. Lynn—Decca 31608	17	33	34	WORKIN' IT OUT Flatt & Scruggs—Columbia 43080	4	8	6	MORE HANK SNOW SOUVENIRS RCA LPM-2812: LSP-2812	16
9	11	PASSWORD K. Wells—Decca 31622	12	34	29	RHINESTONES F. Young—Mercury 72271	8	★9	14	OUR MAN IN TROUBLE Don Bowman—RCA LPM-2831: LSP-2831	7
10	9	BAD NEWS J. Cash—Columbia 43058	7	35	30	INVISIBLE TEARS N. Miller—Fabor 128	19	10	13	THE SONGS WE LOVE BEST Jimmy Dean—Columbia CS-2188: CL-2188	10
11	7	I STEPPED OVER THE LINE H. Snow—RCA 8334	17	★36	44	MR. & MRS. USED TO BE E. Tubb & L. Lynn—Decca 31643	2	★11	19	DANG ME Roger Miller—Smash MPS-27049: FRS-67049	2
★12	18	TAKE MY RING OFF YOUR FINGER C. Smith—Columbia 43033	7	★37	47	THE NESTER L. Frizzell—Columbia 43051	2	12	7	GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089	9
13	10	BE BETTER TO YOUR BABY 10 E. Tubb—Decca 31614	10	38	35	LOVE IS NO EXCUSE J. Reeves & D. West—RCA 8324	24	13	10	GUITAR COUNTRY Chet Atkins—RCA LPM-2783: LSP-2783	27
14	16	PUT YOUR ARMS AROUND HER 7 N. Jean—RCA 8328	7	39	33	SUMMER SKIES AND GOLDEN SANDS J. Newman—Decca 31609	6	14	15	THE KITTY WELLS STORY Decca DXB-174: DXBS-174	29
★15	22	ME B. Anderson—Decca 31630	7	40	37	THAT'S ALL THAT MATTERS R. Price—Columbia 42971	17	15	16	THE BEST OF GEORGE JONES United Artists UAL-3291: UAS-3291	29
16	8	MEMORY # 1 W. Pierce—Decca 31617	16	41	45	YOUR LOVE FOR ME IS LOSING LIGHT T. Douglas—Sims 187	2	16	11	NIGHT LIFE Ray Price—Columbia CL-1971: CS-8871	29
17	12	SLIPPIN' AROUND M. Worth & G. Morgan—Columbia 43020	8	42	49	BLUE GUITAR S. Wooley—MGM 13241	2	17	12	BLUEGRASS HOOTENANNY Jones & Montgomery—UA UAL-3353: UAS-6353	12
18	14	MY HEART SKIPS A BEAT 23 B. Owens—Capitol 15136	23	43	42	WALKIN' TALKIN' CRYIN' BARELY BEATIN' BROKEN HEART 10 J. Wright—Decca 31593	10	18	21	A WIDOW MAKER Jimmy Martin—Decca DL-4536: BL-74536	4
★19	27	HERE COMES MY BABY D. West—RCA 8374	2	44	48	LET ME GET CLOSE TO YOU S. Davis—RCA 8397	3	19	18	ON THE BANDSTAND Buck Owens—Capitol E-1879: ST-1879	29
20	24	I LOVE TO DANCE WITH ANNIE 5 E. Ashworth—Hickory 1265	5	45	40	GONNA GET ALONG WITHOUT YOU NOW S. Davis—RCA 8347	18	20	17	BLUE AND LONESOME George Jones—Mercury MG-20906	8
21	21	MY BABY WALKS ALL OVER ME J. Sea—Philips 40164	14	★46	(—)	WEAKER MOMENTS Ferlin Husky—Capitol 5206	1	21	20	BLOOD, SWEAT AND TEARS Johnny Cash—Columbia CL-1930: CS-8730	7
★22	31	SOMETHING I DREAMED G. Jones—U. A. 724	7	47	46	PICK OF THE WEEK R. Drusky—Mercury 77265	11	★22	29	TOO LATE TO WORRY G. Campbell—Capitol T-1881: ST-1881	2
23	23	ASK MARIE S. James—Capitol 5197	11	48	41	TOGETHER AGAIN B. Owens—Capitol 5136	19	23	23	GUITAR GENIUS Chet Atkins—RCA CAL-753: CAS-753	2
24	28	BE QUIET MIND O. Stephens—Reprise 0272	7	49	43	HEARTACHES IN TOWN H. Thompson—Capitol 5217	4	24	22	LORETTA LYNN SINGS Decca DL-4457: DL-4457	29
25	26	I DON'T LOVE YOU ANYMORE 7 C. Louvin—Capitol 5173	7	50	50	CHIT ATKINS MAKE ME A STAR 2 D. Bowman—RCA 8384	2	★25	(—)	BY REQUEST Ferlin Husky—Capitol T-2101: ST-2101	1
								★26	(—)	ALONE WITH YOU Rose Maddox—Capitol T-1993: ST-1993	1
								27	26	SONGS FOR MOM AND DAD Leroy Van Dyke—Mercury MG-20422	3
								28	24	FLATT AND SCRUGGS AT CARNEGIE HALL Columbia CL-2045: CS-8853	27
								29	28	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL-2153: CS-8853	29
								30	(—)	MORE NEW FAVORITES George Jones—United Artists UAL 3338: UAS 6338	1

(★ Indicates strong upward movement this week.)

Legacy Of The Great Conductors (Concluded)

Monteux, Beecham, Furtwaengler, Busch, Mengelberg, & Koussevitsky Still Have Appeal If Merchandised

Among legendary greats of the past, our headlined artists still have enormous appeal to classical buyers if they are merchandised by knowledgeable clerks and retailers.

In many instances, they offer supreme interpretations not surpassed by today's stellar conductors. In most instances they represent a by-gone era in which music was made at a leisurely pace, interpretations mellowed in lifetimes of performance experiences. Every one of the recordings about to be covered represents a lifetime of musical devotion by artists ennobled by their love and dedication to music. As such they are a true record of a great heritage that will always be attractive to music lovers for generations to come.

Pierre Monteux

Pierre Monteux, who died at the age of 89 this past July 2, was one of the most beloved conductors who ever lived. Unlike Reiner or Toscanini, he was no browbeater. Musicians loved him and they played their hearts out for him.

Early in his career he gave the world premiere performance of Stravinsky's "Rite of Spring"—in 1911. This was the performance that ended in hisses, boos and fist fights. Monteux was one of Stravinsky's earliest champions, and he lived to see Stravinsky's great ballets "Firebird," "Petroushka" and "Rite of Spring" join the standard repertory. If Reiner and Toscanini were strong on architecture, Monteux's forte was orchestral color. For this reason his recordings of Debussy, Ravel and Berlioz were—and are—phonographic gems. But even in the Germans he exhibited extraordinary feeling for structure and balance.

What Reiner did for the Chicago, Monteux did earlier for the San Francisco Orchestra. Under him the San Francisco was built to a peak of perfection. After he left it to freelance, in the mid 1950s, the orchestra lost its stellar position. With the San Francisco he made many memorable recordings of the standard repertory which RCA should re-release on their low-priced Victrola label. (Even though they are mono-only). For instance, the Monteux-San Francisco recording of Schumann's Fourth Symphony is

head-and-shoulders above the recent heavy-handed Leinsdorf-Boston recording. And the Beethoven Fourth (by Monteux and the San Francisco) is a gem. Monteux got the wonderful, playful humor in Beethoven's 8th. There are many other Monteux-San Francisco disks that should be put in circulation again. A major manufacturer like RCA owes this to future generations of music lovers the world over.

Sir Thomas Beecham, Bart

Angel's recordings of the final dozen Haydn Symphonies by Beecham exhibit the best and the worst of Beecham. The best is his contagious enthusiasm. Beecham plays a piece as though it were a prize bauble he found in some out-of-the-way flea market. He holds it up and admires it enormously, and he wants his listeners to share his admiration. Beecham brings out the country-bred humor of these magnificent symphonies. He also sometimes exaggerates a cadence to a degree out of all proportion with Haydn's classic restraint thus impeding the natural flow of the music. And let it be said here that Beecham had amazingly good musical intuition. In the late 1930s and early 1940s he introduced America to many delightful works by Handel, Haydn and Mozart. He was known the world over as a superb Baroque-classical stylist.

Walter championed Mahler, Toscanini championed Verdi, Reiner championed Strauss and Bartok, Monteux championed Stravinsky. Beecham championed Delius—an English composer who spent much of his time in the Florida everglades composing high-class mood music. Delius' loose forms were best when he had some folk material to work with, like his "Over The Hills and Far Away." Beecham fought tirelessly for Delius' music, and it received many performances while the crusty old Baronet was still alive; but Delius will probably sink into relative oblivion.

Beecham won't, thanks to his many recordings. If we were to recommend the two recordings that find Beecham at his best they would be the Angel recording of Mozart's "Abduction to the Seraglio" and the Electrola recording of Mozart's "The Magic Flute" made in Berlin in 1937 with a star-studded cast of

singers like Gerhard Hüsch, Erna Berger and Tiana Lemnitz.

Beecham was a connoisseur of music. He sipped its delights, and in this recording of "The Magic Flute" you hear his boundless joy, his sense of fun (the richly comic Popageno music has never been done better) come through in a richly-detailed, beautifully-paced performance. Shortly after his death, Angel issued a two-record set that contains a cross-section of Beecham's wide contribution to the phonograph record. A recent Capitol EMI import, "Sir Thomas Rehearses," is tangible proof of the Baronet's keen wit. Like the other great conductors mentioned here, Beecham was a great orchestra builder. In the 1930s he built the London Philharmonic to a peak of perfection. After the war his Royal Philharmonic made many beautiful recordings of Haydn and Mozart Symphonies for Columbia and—more recently—for Angel.

Furtwaengler

D.G.G., Electrola and Angel share the Furtwaengler catalog. D.G.G. has some outstanding recordings Furtwaengler made with the Berlin Philharmonic. Furtwaengler was a supreme lyricist. How he could draw out phrases and yet keep them moving! This was an art he was born with and perfected throughout his career.

Furtwaengler naturally was at home in the German school—Beethoven, Brahms, Schubert and Brahms—but it was in Wagner that he made one of his greatest contributions. His Angel recording of "Tristan und Isolde" is a miracle of melting lyricism. The singers seem to sing instrumentally, the orchestral players seem to sing. Only a very great artist could be capable of this alchemy. Among the great D.G.G. Furtwaenglers are Schubert's 7th, Haydn's 88th and Schumann's Fourth.

D.G.G. has just issued a five-record set in homage to Furtwaengler containing the aforementioned great Furtwaengler recordings plus his warmly romantic readings of Beethoven's Violin Concerto (with Wolfgang Schneiderhan); Mozart's Symphony No. 39; Bach's Suite No. 3 in D Major; and Bruckner's 9th (another great Furtwaengler performance). The good

news for promotion-minded dealers is that this set is sold at low price which makes it possible to sell way under the suggested list of \$29.95. For instance, a dealer can sell it \$10 off and still make a good profit.

Electrola offers Furtwaengler's uniquely personal performances of the Beethoven and Brahms Symphonies with the Vienna Philharmonic in which tempi are speeded up and slowed down with apparently little relation to the musical structure. But Furtwaengler is full of surprises. With Flagstad and the Philharmonia he turns in a stunning performance of "Brunnhilde's Immolation" from Wagner's "Goetterdamerung." Furtwaengler's Vienna Philharmonic performance of Mozart's 40th is the only recording that captures the real agitation of the opening allegro molto, and the closing finale has real ironic rage, while the slow movement has a melting sweetness all its own. This is great Mozart playing, and it belongs in every library of great recordings.

Angel's "Great Recordings of the Century" Series has Furtwaengler's Berlin Philharmonic recording of Tchaikovsky's "Pathetique." Furtwaengler had an uncommonly close rapport with this orchestra in the late 1930s when this recording was made. They play with a freedom, a chamber-music clarity that's stunning to hear—even to this day. Still waiting to be reissued from this era: recordings of Wagner's Prelude & Liebestodt from "Tristan und Isolde"; from "Parsifal"—the Prelude & Good Friday Spell; and Beethoven's Fifth Symphony. All weave a spell of enchantment worth preserving for future generations.

Fritz Busch—Supreme Mozartian

Busch was an Austrian and probably the greatest Mozart conductor who ever lived. After the Nazi tyranny forced him and his violinist brother, Adolf, to leave Germany in 1933, Fritz settled in England and formed the Glyndebourne Festival Opera Company on a beautifully wooded estate about 30 miles south of London. There, in a theater that held no more than 500 people, Busch

'Hello, Dolly' LP Gets Goldisked



Norman Racusin, RCA Victor Record Division VP and Operations Manager, makes presentation on stage at St. James Theater of a gold record to both composer Jerry Herman and star Carol Channing for sales of over \$1,000,000 of the original cast album of "Hello, Dolly!" Presentation, made at the evening's last curtain call, is reportedly the first of its kind in record industry annals. Sales figures for the "Dolly!" album were audited and approved by the Record Industry Association of America.

put together the greatest performances of Mozart opera heard in this century.

His casts, while excellent, were not in themselves great singers. But Busch's unerring timing, his feeling for Mozart's humor, his ability to make the orchestra play with a champagne gaiety are unsurpassed. The brilliant way he wove vocal and orchestral lines together in a singing style that had such radiant charm and beauty can be heard in the Electrola LP transfers of the famous "His Master's Voice" Mozart Opera Society 78 rpm recordings originally issued to private subscribers in the 1930s by EMI's Walter Legge. The superb treasure of them all, "Cosi Fan Tutte," is the greatest performance of this opera on records — notwithstanding the more recent outstanding Angel and D.G.G. recordings. The special qualities that made Busch a pre-eminent Mozartian are captured in a recording whose wit and charm, whose insights into the real Mozart behind the comic mask are a unique experience.

Mengelberg

Mengelberg. The name thunders out to recall a golden age in orchestral virtuosity, equalled by few orchestras. In the latter part of the 19th Century Mengel-

berg was appointed chief conductor of Holland's famous Amsterdam Concertgebouw Orchestra and in the first half of the 20th Century, he made it the envy of orchestras the world over.

In the late 1920s-early 1930s Columbia issued a series of recordings from Odeon masters. These recordings astounded 78 listeners. The remarkably fine acoustics of the Concertgebouw made these recordings sound years ahead of their time. But what about the conductor! Mengelberg was unique. He was a great actor. He saw in music a chance to act out his noblest ambitions. He gave music the breadth and weight of a giant Zeus hurling thunderbolts. The strings had an exciting, leaping quality. Unlike Reiner, Monteux or Toscanini, but a little more like Walter, Mengelberg's strings had real weight. He played his music for all the drama inherent in it. His orchestra sang with an old-fashioned portamento in which violinists did not lift their fingers from the board as they reached for the next note. Consequently, we hear this sing-songy sound from Mengelberg's strings. But he does it with so much conviction and taste, you are caught up by the Mengelberg aura.

In music that he liked to conduct — Beethoven, Brahms, Wagner, Weber, Mahler, Tchaikovsky, Strauss — Mengelberg had few peers. In fact, Strauss and Mahler dedicated major masterworks to Mengelberg. Strauss wrote "Ein Heldenleben" ("A Hero's Life") with Strauss cast as the hero—but he dedicated it to Mengelberg. And when Mengelberg performed it—Mengelberg became the hero himself. His remarkable recording, made with the New York Philharmonic in 1929 in Carnegie Hall, is still a brilliant account of this tone poem. It was available on Camden once upon a time and deserves to be reinstated in the Victrola line.

Mahler dedicated his Fifth and Eighth Symphonies to Mengelberg. These big, sprawling orchestral canvases were made for a Mengelberg.

German Telefunken made a remarkable series of recordings with Mengelberg during the war years. They were reissued in uneven transfers on Capitol-Telefunken LPs in the early 1950s but they have disappeared. London, through its affiliations with Telefunken, did reissue the Brahms Second he made with the Concertgebouw on the bargain-priced

Philips is having much better luck with a projected series

of Mengelberg recordings taken from Dutch airchecks. First in this series issued over here are Schubert's C Major Symphony and Mahler's Fourth. These excellent readings show Mengelberg at his most exciting. All nine Beethoven Symphonies have already been released in Europe. Let's hope Philips will issue these plus other absorbing Mengelbergs.

Since Serge Koussevitzky's death in 1951 a cult has grown up about this fiery Russian, students who hear his recordings in school and college libraries.

Under Koussevitzky the Boston Symphony became a brilliant virtuoso orchestra. Koussevitzky, as he was affectionately called by the many students he came to know well at Tanglewood, including Leonard Bernstein, started the custom of tuning the strings sharp to 440-A so that they would sound extra-brilliant. Like Toscanini, Koussevitzky was a string player himself: a virtuoso of the double bass. If you know how wide the fingers must reach from note to note on the double bass, you know it was no mean feat to be a virtuoso on this clumsy instrument. Koussevitzky was naturally at home in the Russian school. His Tchaikovsky ranted and raved. His Prokofiev—especially "Lt. Kije" Suite—and the "Classical Symphony" were for years particular gems in the Koussevitzky repertoire. His reading of Ravel's "Daphnis et Chloe" had a kinetic impact—especially the concluding Infernal Dance—that had audiences shouting for more.

Koussevitzky was a great showman. He made music-making exciting even for the last man sitting at the rear of the orchestra. He was a tireless champion of new music. He commissioned the dying, penniless Bartok to write the "Concerto for Orchestra" for the Boston. The work turned out to be one of the major masterpieces of our time. One recalls fondly Koussevitzky's performances of the Sibelius, Shostakovich, Prokofiev symphonies. All had an epic expanse, a lofty quality that made them memorable experiences. He made hundreds of recordings for RCA, and it is a shame that none of them are available today. Even though they are mono-only, they still boast excellent sound as they were recorded in one of the most ideally perfect halls in the United States: Boston's Symphony Hall.

NEXT WEEK: RCA & COLUMBIA'S EXCITING NEW FALL RELEASES!

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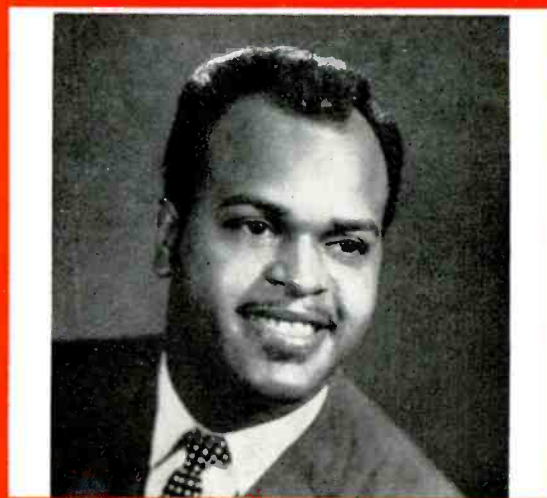


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