

record world

Formerly
**MUSIC
VENDOR**

Vol. 19, No. 927

March 13, 1965

WHO IN THE WORLD



Russell Sims, President Of Sims Records, & Jerry Wexler, Atlantic Exec VP, At Signing Of Pact For Atlantic To Distribute All Sims Product. . . . Story On Page 6.

In the opinion of the editors, this week the following records are the



record world



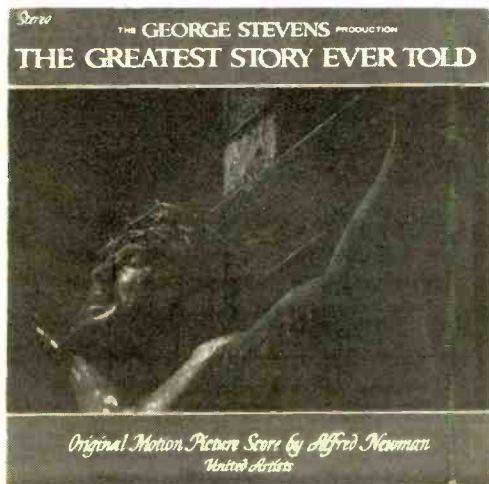
SINGLE PICK OF THE WEEK

The Kama-Sutra crowd knows the musical tricks of the trade and they ply them on this galvanic rock. Gal wails at her bossy guy in a way that teens will understand. Production is complex and appealing. Jubilee is releasing the deck (5500).



SLEEPER OF THE WEEK

RCA has a new thrush who can sell a song but good. Her name is Nancy Adams and this single outing should establish her on the scene. Tune is by hit writer Robert Allen. (RCA Victor 47-8529)



ALBUM OF THE WEEK

The George Stevens production of "The Greatest Story Ever Told" will be playing in an increasing number of areas over the next months. Moviegoers are highly likely to want this album which contains the stately and reverent Alfred Newman score for the film. United Artists has the beautifully packaged album (UAL/UAS 5120).

A NATURAL!



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ABC-PARAMOUNT

"The Big Drive in '65"



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One-Stops!
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distributor for full details!



Week of March 13

This Wk. Mar. 13	Last Wk. Mar. 6	Wks. on Chart	This Wk. Mar. 13	Last Wk. Mar. 6	Wks. on Chart	This Wk. Mar. 13	Last Wk. Mar. 6	Wks. on Chart
1	2	4	33	36	5	66	49	12
2	1	9	34	35	6	67	74	4
3	3	9	★ 70	70	2	★ 68	(—)	1
★ 10	★ 15	7	36	38	6	★ 80	80	3
★ 15	6	4	37	42	5	★ 71	(—)	1
6	9	6	38	32	12	71	73	4
7	6	9	39	26	8	★ 72	75	2
8	8	10	40	25	7	★ 94	94	3
9	11	6	★ 77	77	3	★ 81	(—)	2
★ 20	★ 17	7	★ 62	62	3	★ 76	76	4
12	13	8	★ 88	88	2	77	81	2
13	14	6	44	50	3	78	78	5
14	5	12	45	45	4	79	83	3
15	7	8	★ 79	79	3	★ 80	(—)	1
16	4	10	★ 47	53	3	★ 95	95	3
17	22	5	★ 72	72	2	82	85	2
18	24	11	49	29	8	83	86	2
19	23	7	★ 64	64	3	★ 85	(—)	1
20	12	13	★ 51	27	11	★ 86	87	3
★ 33	★ 33	5	52	59	4	87	89	2
22	19	11	★ 53	55	5	★ 88	(—)	1
23	16	13	★ 47	(—)	1	★ 89	(—)	1
★ 44	★ 44	3	55	48	7	90	91	4
25	28	5	56	37	7	91	(—)	1
26	30	5	57	41	8	92	96	2
★ 40	★ 40	3	58	58	5	93	(—)	1
★ 39	★ 39	4	59	34	7	94	98	4
★ 43	★ 43	3	60	65	3	95	(—)	1
30	31	11	61	47	16	96	97	2
31	21	9	62	46	10	97	99	2
32	18	10	63	60	5	98	(—)	1
			64	66	4	99	100	2
			★ 82	82	3	100	(—)	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSOR

ALL DAY AND ALL OF THE NIGHT (Jay Boy, BMI)	30	FERRY ACROSS THE MERSEY (Unart & Paces, BMI)	9	I'VE GOT A TIGER BY THE TAIL (Bluebook, BMI)	59	REAL LIVE GIRL (Morris, ASCAP)	98
ANGEL (Walt Disney, ASCAP)	52	FOR LOVIN' ME (Whitmore & Sons, BMI)	55	I WANNA BE (Brite Star, Sanavan, BMI)	94	RED ROSES FOR A BLUE LADY (Mills, ASCAP)	12
ANYTIME AT ALL (Duchess, BMI)	81	FOR MAMA (Ludlow, BMI)	42	JOLLY GREEN GIANT (Burdett, BMI)	7	SEND ME THE PILLOW YOU DREAM ON (4 Star, BMI)	27
APACHE '65 (Regent, BMI)	90	FOUR BY THE BEATLES (Various Pubs.)	67	KING OF THE ROAD (Tree, BMI)	6	SHAKE (Kags, BMI)	31
ASK THE LONELY (Jobete, BMI)	25	FROM ALL OVER THE WORLD (Trousedale, BMI)	69	LAND OF 1,000 DANCES (Tune-Kel, BMI)	60	SHOTGUN (Jobete, BMI)	18
BEGIN TO LOVE (Gil, BMI)	92	GEE BABY, I'M SORRY (Palmina & Zig Zag, BMI)	97	LAUGH, LAUGH (Tarcrest, BMI)	22	STOP IN THE NAME OF LOVE (Jobete, BMI)	5
BIRDS AND THE BEES (Pattern, ASCAP)	4	GIRL DON'T COME (Spectorious, BMI)	88	LEMON TREE (Boulder, ASCAP)	49	STRANGER IN TOWN (Vicki, BMI)	48
BOY FROM NEW YORK CITY (Trio, BMI)	15	GOLOFINGER (Unart, BMI)	11	LIKE A CHILDO (Ponderosa, BMI)	58	TELL HER NO (Mainstay, BMI)	8
BORN TO BE TOGETHER (Screen Gems-Col., BMI)	63	GO NOW (Trio, BMI)	65	LITTLE THINGS (Unart, BMI)	19	TEN LITTLE BOTTLES (Starday, BMI)	83
BREAK AWAY (Acuff Rose, BMI)	56	GOONIGHT (Acuff Rose, BMI)	17	LOSING YOU (Springfield, ASCAP)	54	THIS DIAMOND RING (Sea Lark, BMI)	2
BYE BYE BABY (Saturday, Seasons Four, BMI)	39	GOOD TIMES (Frost, BMI)	71	LOVE POTION #9 (Quintet, BMI)	85	THIS IS MY PRAYER (Chappell, ASCAP)	79
CAN'T YOU HEAR MY HEARTBEAT (Chim Chim Cheree, BMI)	100	GO TONIGHT (Acuff Rose, BMI)	10	MIDNIGHT SPECIAL (Trousedale, BMI)	33	THIS SPORTIN' LIFE (Burdette, BMI)	64
COME HOME (Branston, BMI)	26	HEART OF STONE (Immediate, BMI)	62	MR. PITIFUL (East Time, BMI)	53	TWINE TIME (Vanass, BMI)	32
COME SEE (Camad, Chi-Sound, BMI)	73	HURT SO BAD (South Mountain, BMI)	13	MY GIRL (Jobete, BMI)	3	WHAT HAVE THEY DONE TO THE RAIN (Schroder, ASCAP)	40
COME STAY WITH ME (Metric, BMI)	70	I CAN'T EXPLAIN (Champion, BMI)	99	NAME GAME (Al Gallico, BMI)	23	WHEN I'M GONE (Jobete, BMI)	68
COME TOMORROW (Norma, Sylvia, BMI)	44	I DON'T WANT TO SPOIL THE PARTY (Maclean, BMI)	77	NEVER NEVER LEAVE ME (Merna, BMI)	93	WHENEVER A TEENAGER CRIES (Schwartz, ASCAP)	66
CRY (Shapiro-Bernstein, ASCAP)	78	IF I LOVED YOU (Chappell, ASCAP)	29	NEW YORK'S A LONELY TOWN (Big Top, BMI)	2	WHIPPED CREAM (Jarb, BMI)	87
CUPID (Kags, BMI)	45	IF I Ruled the World (Chappell, ASCAP)	50	NOT TOO LONG AGO (Gallico, BMI)	86	WHO CAN I TURN TO (Musical Comedy, BMI)	74
DID YOU EVER (Big Seven, BMI)	72	I GO TO PIECES (Vicki, BMI)	16	NOWHERE TO RUN (Jobete, BMI)	35	YEH YEH (Mongo, BMI)	21
DO THE CLAM (Gladys, ASCAP)	24	I'M TELLING YOU NOW (Ludlow, BMI)	84	ONE KISS FOR OLD TIMES SAKE (T. M., BMI)	89	YOU BETTER GET IT (Tree, BMI)	47
DON'T LET ME BE MISUNDERSTOOD (Benjamin, ASCAP)	37	I MUST BE SEEING THINGS (Sea Lark, BMI)	41	PAPER TIGER (Acuff Rose, BMI)	38	YOU CAN HAVE HIM (Big Billy, BMI)	96
DON'T MESS UP A GOOD THING (Arc, BMI)	36	"IN" CROWD (America, BMI)	51	PASS ME BY (E. H. Morris, ASCAP)	95	YOU CAN'T HURT ME NO MORE (Jalynne, BMI)	91
DO YOU WANNA DANCE (Clockus, BMI)	43	IT'S ALRIGHT (Andrews, BMI)	57	PLEASE LET ME WONDER (Sea Of Tunes, BMI)	28	YOU'RE NEXT (Leads, ASCAP)	76
DOWNTOWN (Leeds, ASCAP)	14	IT'S GONNA BE ALRIGHT (Screen Gems-Col., BMI)	1	RACE IS ON (Glad, BMI)	46	YOU'VE LOST THAT LOVIN' FEELIN' (Screen Gems-Col., BMI)	20

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ALVIN CASH & THE CRAWLERS

Featuring THE REGISTERS' BAND

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SAD FEELING

CICERO BLAKE

6004

TWINE TIME

ALVIN CASH & THE CRAWLERS

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ONE-DERFUL RECORDS • CHICAGO 60616
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TOP 100 ALBUMS

**record
world**
Week of March 13

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 13	Mar. 6		Mar. 13	Mar. 6	
1	1	GOLDFINGER	12		
		Soundtrack—United Artists UAL-4117; UAS-5117			
2	2	BEATLES '65	12		
		Capitol T-2228; ST-2228			
3	3	YOU'VE LOST THAT LOVIN' FEELIN'	9		
		Righteous Bros.—Philips 4007			
4	4	MARY POPPINS	24		
		Soundtrack—Victor BV-4026; STER-4026			
5	5	MY LOVE FORGIVE ME	12		
		Robert Goele—Columbia CL 2396; CS-9096			
6	6	WHERE DID OUR LOVE GO	26		
		Supremes—Motown MT-621			
7	9	DEAR HEART AND OTHER SONGS OF LOVE	8		
		Henry Mancini—RCA Victor LPM-2990; LSP-2990			
8	10	THE BEST OF AL HIRT	7		
		RCA Victor LPM-3309; LSP-3309			
9	7	DEAR HEART	9		
		Jack Jones—Kapp KL-1415; KS-3415			
10	8	COAST TO COAST	11		
		Dave Clark Five—Epic LN-24128; BN-26128			
★	20	BLUE MIDNIGHT	15		
		Bert Kaempfer—Decca DL-4569			
12	13	THE FOLK ALBUM	7		
		Trini Lopez—Reprise R-6147; RS-6147			
13	12	MY FAIR LADY	23		
		Original Soundtrack—Columbia KOL-8000			
14	14	FIDDLER ON THE ROOF	20		
		Original Cast—RCA Victor LOC-1093; LSP-1093			
15	16	RIGHT NOW	8		
		Righteous Bros.—Moonglow 1001; S-1001			
16	17	SOME BLUE-EYED SOUL	11		
		Righteous Bros.—Moonglow MLP-1002			
17	11	BEACH BOYS CONCERT	18		
		Capitol T-2198; ST-2198			
★	46	L-O-V-E	5		
		Nate King Cole—Capitol T-2195; ST-2195			
19	23	THE NANCY WILSON SHOW	6		
		Capitol SKAO-2136			
★	34	DOWNTOWN	5		
		Petula Clark—Warner Bros. W-1590; WS-1590			
21	21	SAM COOKE AT THE COPA	18		
		RCA Victor LPM-2970; LSP-2970			
22	22	GETZ AU GO GO	14		
		Stan Getz—Verve VB600			
23	22	STANDING OVATION	7		
		Jerry Vale—Columbia CL-2273; CS-9073			
24	26	A LITTLE BIT OF HEAVEN	7		
		John Gray—RCA Victor LSP-2976; LPM-2976			
25	15	PEOPLE	24		
		Barbra Streisand—Columbia CL-2215; CS-9015			
26	25	PEARLY SHELLS	11		
		Billy Vaughn—Dot 3605			
★	35	KNOCK ME OUT	4		
		Ventures—Delton BLP-2033; B5T-8033			
28	24	ROUSTABOUT	18		
		Elvis Presley—RCA Victor LPM-2999; LSP-2999			
★	41	THE RETURN OF ROGER MILLER	7		
		Smash MGS-27061; SR-67061			
★	39	DEAN MARTIN HITS AGAIN	5		
		Reprise R-6146; RS-6146			
31	31	BOBBY VINTON'S GREATEST HITS	22		
		Epic LN-24098; BN-26098			
32	18	SOFTLY AS I LEAVE YOU	12		
		Frank Sinatra—Reprise F-1013; FS-1013			
33	36	HELLO DOLLY	57		
		Original Cast—RCA Victor LOC-1087; LOC-1087			

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 13	Mar. 6		Mar. 13	Mar. 6	
34	27	THE GREATEST LIVE SHOW ON EARTH	8		
		Jerry Lee Lewis—Smash MG-27056; SR5-27056			
35	28	MR. LOVELY	9		
		Bobby Vinton—Epic LN-24136; BN-25136			
36	30	A HARD DAY'S NIGHT	36		
		Beatles Soundtrack—United Artists UAS-4366			
37	37	JOAN BAEZ/5	17		
		Vanguard—VR-9160; VSD-79160			
38	40	YOU REALLY GOT ME	14		
		Kinks—Reprise RA-643			
39	44	YOUR CHEATIN' HEART	6		
		Soundtrack—MGM E-4260; SE-4260			
40	33	12 X 5	19		
		Rolling Stones—London LL-3402			
41	29	WHO CAN I TURN TO	12		
		Tony Bennett—Columbia CL-2285; CS-9085			
★	58	THE KINGSMEN, VOL. III	8		
		Wand 662			
43	32	EVERYBODY LOVES SOMEBODY	31		
		Don Martin—Reprise R-6130			
44	49	COWBOYS AND INDIANS	6		
		New Christy Minstrel—Columbia CL-2303; CS-9103			
45	50	THE GOOD LIFE WITH THE DRIFTERS	5		
		Atlantic 8103; SD-8103			
★	55	SHAKE	4		
		Sam Cooke—RCA Victor LPM-3367; LSP-3367			
★	62	JOHNNY RIVERS IN ACTION	4		
		Imperial LP-9280; 12280			
48	49	WE COULD	5		
		Al Hirt—Capitol T-3200; ST-2200			
49	48	YESTERDAY'S GONE	26		
		Chad & Jeremy—World Artists WAM.2002			
★	66	FERRY CROSS THE MERSEY	3		
		Gerry & Pacemakers—United Artists UAS-6387; UAL-3367			
51	38	A BIT OF LIVERPOOL	15		
		Supremes—Motown 623			
52	43	HELLO DOLLY	44		
		Louis Armstrong—Kapp KL-1364; KS-1364			
53	42	THE DOOR IS STILL OPEN	8		
		Don Martin—Reprise R-6140			
54	47	SUGAR LIPS	31		
		Al Hirt—RCA Victor LSP-2965			
55	56	THE KINGSTON TRIO	10		
		Decca DL-74613			
56	60	ANYONE FOR MOZART	5		
		Swingin' Sings—Philips PMA-200; 149; PHS-600-149			
57	51	SOUTH OF THE BORDER	11		
		Herb Albert & Theijuana Brass—T&M 108			
58	52	MY FAIR LADY	25		
		Andy Williams—Columbia CS-9005			
59	70	THAT HONEY HORN SOUND	4		
		Al Hirt—RCA Victor LPM-3317; LSP-3317			
60	63	I'LL BE THERE	5		
		Gerry & Pacemakers—Laurie LLP-2030			
61	64	THE INCOMPARABLE MANTOVANI	19		
		London LL-3392; PS-392			
62	61	THE SIDEWINDER	21		
		Lee Morgan—Blue Note 4157; 84157			
★	74	LOVE IS EVERYTHING	3		
		Johnny Mathis—Mercury MGS-20991; SR-6091			
★	85	HAVE YOU LOOKED INTO YOUR HEART	2		
		Jerry Vale—Columbia CL-2313; CS-9113			
65	67	COMMAND PERFORMANCE	4		
		Jan & Decca—Liberty LRP-14031; LST-7403			
66	53	PETER, PAUL & MARY IN CONCERT	31		
		Warner Bros. 2W-1555			
67	59	GETZ/GILBERTO	38		
		Verve V-8545; VS-8545			
68	45	GOLDEN BOY	14		
		Original 'B'way Cast—Capitol 5V45-2124			

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 13	Mar. 6		Mar. 13	Mar. 6	
★	86	RAY CHARLES LIVE IN CONCERT 2	2		
		ABC-Paramount ABC-500; ABCS-500			
70	75	THE ZOMBIES	2		
		Parrot PA-6101; PAS-71001			
71	76	I HAD A BALL	3		
		Original Cast—Mercury QCM-2210			
72	65	"POPS" GOES THE TRUMPET 25	3		
		Al Hirt & Arthur Fiedler—RCA Victor LPM-3935; LSP-2935			
73	68	FUNNY GIRL	47		
		Broadway Cast—Capitol VAS-2059; 5V45-2059			
74	57	TOUR DE FORCE	14		
		Smothers Bros.—Mercury SR-6098			
75	77	HOLD WHAT YOU GOT	5		
		Jan Tice—Atlantic SP-8106; SD-8109			
76	69	MY FAIR LADY	11		
		Original Cast—Columbia OL-5096; OS-2105			
77	72	PEOPLE'S CHOICE	16		
		Foreman & Teicher—United Artists UAL-4385			
78	73	I STARTED OUT AS A CHILD	17		
		Bill Cosby—Warner Bros. 1567			
79	71	BURL IVES SINGS PEARLY SHELLS AND OTHER FAVORITES	11		
		Decca DL-74578			
80	78	GENE PITNEY'S BIG SIXTEEN, VOL. II	7		
		Musicor MM-2043; MS-3043			
81	79	HAWAII TATTOO	8		
		Winkinos—Kapp KL-1366; KS-1366			
★	94	INTRODUCING HERMAN'S HERMITS	3		
		MGM E-4282; SE-4282			
83	89	THE SHANGRI-LAS	2		
		RCA Red 68-20-101			
84	88	THOU SHALT NOT STEAL	2		
		Dick & DeeDee—Warner Bros. W-1586; WS-1586			
85	87	THE HULLABALLOOS	3		
		Roquette K-25297; RS-25297			
86	80	THE NAME GAME	4		
		Shirley Ellis—Congress CGL-3003; CGS-3003			
87	93	PEOPLE GET READY	3		
		Impressions—Parliament 505			
88	83	TYPICAL AMERICAN BOYS	5		
		Chad Mitchell Trio—Mercury MG-20992; SR-60992			
★	(—)	THE SENSITIVE SOUND OF DIONNE WARWICK	1		
		Scepter 528			
90	81	THE BEST OF PETER NERO	7		
		RCA Victor LPM-2978; LSP-2978			
91	90	AMOR	29		
		Yulo Gornie & Trio Las Panchas—Columbia CL-2203; CS-9003			
92	100	GOIN' OUT OF MY HEAD	2		
		Little Anthony & Imperials—Duck DCI-3308; DCI-6808			
93	99	THIS IS US	2		
		Searchers—Kapp KL-1409; KS-1409			
94	96	CARMEN	2		
		Maria Callas—Angel CLX-3650; SCLX-3650			
95	95	TWANGIN' THE GOLDEN HITS	3		
		Duane Eddy—RCA Victor LPM-2993; LSP-2993			
96	97	THE FOUR TOPS	2		
		Motown M-622; S-622			
97	(—)	PERSUASION	1		
		Ray Conniff—Columbia CL-2210; CS-9010			
98	98	LATIN THEMES FOR YOUNG LOVERS	3		
		Perly—Columbia CL-2279; CS-9079			
99	(—)	MY FIRST OF 1965	1		
		Lawrence Welk—Dot DLP-3616; 25616			
100	(—)	THE BEATLES SONGBOOK	1		
		Hollyridge Strings—Capitol T-2202; ST-2202			

Beatles Cop Four Awards; Williams, Streisand, Others Win

SAN FRANCISCO—To no one's surprise, the Beatles walked off with the most awards at the Annual NARM Awards presentation for 1964 here during the NARM Convention last week, grabbing up four awards in the 15 categories.

The Beatles were honored for: Best Selling Hit Single Record—"I Want to Hold Your Hand," Capitol; Best Selling Album—"Meet the Beatles," Capitol; "Best Selling Movie Sound Track Album—"Hard Day's Night," United Artists; and Best Selling Pop Vocal Group. Best Selling Male Vocalist was Columbia's Andy Williams, the same label scoring in the Best Female Vocalist department with Barbra Streisand. The Most Promising Female Vocalist was a three-way tie: Gale Garnett (RCA Victor), Dusty Springfield (Philips) and Dionne Warwick (Scepter). Johnny Rivers (Imperial) was voted Most Promising Male Vocalist.

Peter, Paul and Mary (Warner Brothers) got the big nod for Best Selling Vocal Group, with Henry Mancini (RCA Victor) winning as Best Selling Orchestra. Mercury's Smothers Brothers got tagged Best Comedy Recording Artists, while Victor's Al Hirt becomes Best Selling Instrumentalist.

Disneyland was designated Best Selling Children's Line. In the economy price lines, Somerset Stereo-Fidelity got Best Selling (under \$1.00 retail); while RCA Camden was voted to have the Best Selling Economy Price Product Line (over \$1.00 retail).

Riddle Exits KFWB

HOLLYWOOD—Sam Riddle, KFWB personality, has given notice and leaves the station March 6 because of heavy television duties and future film commitments.

Blue Rock Promo

CHICAGO — Blue Rock label chief Dick Bruce this week appointed 27-year-old Cecil Holmes to manage promotion for Mercury and Blue Rock in New York, Washington, Philadelphia and the Virginias.

Sims Product Via Atlantic

Atlantic and Sims Records have jointly announced that an agreement has been signed by the two companies for the distribution of all Sims product by Atlantic in the United States as well as in other parts of the world. Announcement was made by Jerry Wexler, Executive Vice President of Atlantic and Russell Sims, President of Sims Records.

Sims, a Nashville-based operation, has an extensive catalog of albums and singles in the country, gospel, blues and pop fields. Many top names on the Nashville music scene are contracted artists for the label including the Happy Goodman Family, Jerry Walker, Bobby Lee Trammell, Bobby Barnett, Tony Douglas, Hal Willis, The Kelly Brothers, The Wallace Brothers and Roscoe Shelton.

Atlantic's association with the Sims catalog marks the company's first important move into the country and gospel field. In making the announcement Wexler stated, "The Sims catalog will enable Atlantic to round out the range of material that we supply to our dis-

tributors." The distribution of Sims records had been handled by the label itself since the company's inception in 1953. Russell Sims stated, "This new setup with Atlantic will give me an opportunity to concentrate all of my efforts on recording our artists and promoting their releases."

Four new albums have been released by Sims, and these along with the balance of the Sims catalog are now being shipped by Atlantic to their distributors.

N. Y. ARMADA Closes Up Shop

As of April 1, the New York office of ARMADA, headed by Executive Secretary Edgar Jones, will be disbanded, with Amos Heilicher, President of the organization, temporarily taking over the office's duties from his base in Minneapolis.

According to Heilicher ARMADA will remain in existence, although he did say he was in favor of an all-industry organization. Jones will exit ARMADA.

SIMS RECORDS

is pleased to announce that ATLANTIC RECORDS has taken over the distribution of the entire Sims catalogue of singles and albums.

All releases on the Sims label are now available from Atlantic distributors in this country and through Atlantic licensees in other parts of the world.

RUSSELL SIMS President, Sims Records, Inc

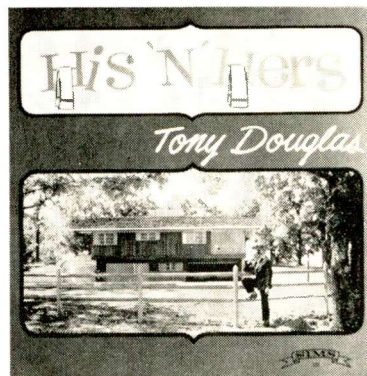
JUST RELEASED!



THE HAPPY GOODMAN FAMILY
IT'S A WONDERFUL FEELING SIMS 129



THE WALLACE BROTHERS
SOUL SOUL AND MORE SOUL SIMS 128



TONY DOUGLAS
HIS N' HER SIMS 121



BOBBY BARNETT
AT THE CRYSTAL PALACE SIMS 118

NEW & HOT— HAL WILLIS "KLONDIKE MIKE" (Sims 325)

b/w SD RIGHT
BUT SO WRONG

ATLANTIC-SIMS DISTRIBUTORS—Allstate (Chicago), Bay State (Boston), Big State (Dallas), C & C (Seattle), Chatton (Oakland, California), Cosnat (New York and Philadelphia), Davis (Denver), Delta (New Orleans), Dulaney's (Oklahoma City), Essex (Newark), F & F (Charlotte), Fenway (Pittsburgh), Supreme (Cincinnati), Gold (Buffalo), Heilicher (Minneapolis), Jay Kay (Detroit), M. B. Krupp (El Paso and Phoenix), Clef (Los Angeles), Microphone (Honolulu), Music City (Nashville), Music Sales (Memphis), O'Brien (Milwaukee), R & M (Billings, Mont.), Roberts (St. Louis), Schwartz Bros. (Washington, D.C.), Seaboard (Hartford), Seaway (Cleveland), Southland (Atlanta), Stans (Shreveport), Tone (Miami), United (Houston)



Gold Records For 'Goldfinger'

One of the biggest excitements to hit the motion picture screen has created an equally enthusiastic response from record buyers. "Goldfinger," the thriller starring Sean Connery as James Bond, is demolishing box-office records throughout the world and now the "Goldfinger" music is following suit.

The original soundtrack album for "Goldfinger" has just been awarded a coveted gold disk for over one million dollars in sales by United Artists Records. The collection is currently in the No. 1 position in industry best-seller charts as it passed the 400,000 mark and continues to sell at a pace which marks it to be a sure-fire candidate as the top motion picture album of 1965. Britisher John Barry is the composer-conductor-arranger. The title song has lyrics by Anthony Newley and Leslie Bricusse and is performed by Shirley Bassey.

The Bassey single dinking of
(Continued on page 11)

Musicor Opens London Office

NEW YORK — Art Talmadge, President of Musicor Records, announces the opening of a London office.

Talmadge has made arrangements with Gerry Bron to produce sessions in England with artists who will be signed directly with Musicor. Bron has been producing sessions with Gene Pitney, Marianne Faithfull and many others.

Dreaming Is Over



Freddie and the Dreamers dropped by Record World's offices recently and waxed happy with ad man Bob McKeage about their great "Sleepers" hit, "I'm Telling You Now," which jumps onto the Top 100 chart this week for the first time at No. 84. Towers is label.

NARM Convention Appraisal: Strength, Maturity Key Notes

BY SID PARNES

SAN FRANCISCO — While the theme of the 7th Annual NARM Convention which met here last week was "Appraisal and Assessment—What Is Our Worth?", the obvious qualities which were all pervasive were substantiality and maturity. The rack jobbers who covered here (or more literally the record merchandisers, which they are now truly becoming) gave obvious evidence not only of their own personal growth as businessmen, but also of the evolution of their end of the record business into a substantial, aware and responsible segment emerging from the private individual operator into the big business firm.

Not only do their figures give them a healthy claim (in 1964 they grossed \$139,850,000, nearly one quarter of the entire gross of the record industry in the U. S.), but their approach to their problems and the seriousness with which they are undertaking to solve them are even further evidences of the maturing quality of the membership of NARM.

The meetings were conducted in their usual organized and well planned manner, thanks to Jules Malamud, Executive Director of the organization; and the person-to-person conferences in which the rack jobbers met with the individual record companies went off in clock-like procedure.

While on the opening day there was still a residue of the reaction to last year's Capitol's price policy, the question of pricing was remarkably underplayed throughout the entire convention. Rather it was a question of how to finance the services which many of the rack jobbers present are now beginning to provide, services which are edging them ever more closer to the true distributor level.

Main Problems Discussed

Two of the main problems that were discussed at the convention were the possibility of an all-industry organization and Charles Schlang's proposal for a price reduction on catalogue as distinct from current chart records. As far as a one industry organization is concerned, it was generally conceded that it would be a good idea. However, the leadership of NARM expressed the opinion that the way

to achieve it was by the continuing growth of that organization rather than the merger path. Their leaders also expressed the opinion that there were legal difficulties in the way of a totally embracing record organization.

Schlang's proposal, made on his own behalf and not as a proposal from NARM, suggested that since rack jobbers must buy the hit merchandise, the pricing on those types of records not come under discussion and simply remain what each record firm chose to charge for them. But for catalogue numbers, in the purchase of which rack jobbers can use their own discretion, there be a discount based on their slower turnover. There was mixed reaction to the proposal among the record companies, some seeing merit in the suggestion, others raising the the problems of when does a record become a catalogue item and if catalogue is to have a discount, should hot items be increased in price.

The keynote address was made by Archie Bleyer in which he set the tone of the convention by saying "Appraisal and Assessment—What Is Our Worth?, a good theme, a praiseworthy theme. It makes me believe that this convention could be a mile stone. It makes me believe that this convention could light a beacon for the entire industry. And it makes me believe that this convention could help keep this crazy business healthy, exciting and wonderful."

Next, Stanley Gortikov of Capitol Records spoke on "The Manufacturer Views The Record Merchandiser," in which he pointed out some of the problems a record company encounters with rack jobbers:

"1. *Your returns are far too high, and I certainly don't hold you exclusively responsible. But the liberal privileges extended you are being misused and indiscriminately handled through bad controls, inadequate con-*

trols, and marginal supervision. These are costly practices . . . too costly for us both.

"2. *Too many of you don't pay your bills on time. Over-extension and inadequate capitalization should be your costs of doing business, not ours. Interest-free financial subsidy is an unfair expectation. Even worse, are those among you who have the capability to pay but who deliberately delay in order to work on our money.*

"3. *You don't police your stocks thoroughly enough. Shop-worns stay exposed too long. Poor sellers remain . . . bad apples helping to spoil the good. Bad balance of stock is too frequent . . . overweight*

(Continued on page 17)



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Cole Fund Check

A highlight of the NARM convention was the presentation by Cecil Steen, President, on behalf of NARM, of a check for \$1,000 to the Nat King Cole Cancer Fund which was accepted by Capitol's Voyle Gilmore.

Kingstons Built Empire, But Not as Folksters: Manager

BY DAVE FINKLE

NEW YORK — It hardly seems as if eight years have passed since the Kingston Trio first clicked—thereby setting a trend in a style of singing that has been, and is still being, imitated around the world.

But it *has* been eight years. And this group, which was at that time a tremendous success, is now a multi million \$ empire involving not only records and acts, but also real estate and land development, restaurant and night club supervision, control of publishing companies, sale and distribution of sheet music and song books, television production, record manufacturing and on and on and on.

It is not unique for a successful personality (or personalities) to parlay his fortunes into further and multiplying fortunes, but it *is* rare.

And the Kingston Trio has done it—thanks in no small

part to their discoverer and manager, Frank Werber. Werber, a lean and wiry fellow, who could pass very easily for a folksinger himself, was in New York last week tidying up some projects—primarily with Decca. He took time out to tell *Record World* about his 28-hour a day endeavors.

Kingstons Not Folksingers!

First off, he declared sternly that the Kingston Trio is not a folksinging group—an appellation he claims is due to press categorization. He acknowledged that the Trio certainly *does* incorporate folk songs in its act, but that other songs like "They Call the Wind Maria" and "Scotch and Soda," two of the all-time KT staples, are far from folk tunes. Werber suggested that, perhaps if the folk song "Hang Down Your Head, Tom Dooley" had not been the first big one for the group, they might never

have acquired the tag.

Also, folksinging groups who have copied the Trio manner of dress (i.e., striped, button-

down shirts, casual slacks) have enforced the image of the Trio as folksingers.

(Digressing a moment, Werber explained the evolution of the Kingston outfit. It was simply a matter, he said, of getting cheap clothes when the group was just starting and
(Continued on page 13)



Frank Werber, Manager of the Kingston Trio (center), and the boys.

WHEN
YOU
THINK
VARIETY
THINK
EPIC

ADAM WADE
"IT'S BEEN A LONG
TIME COMIN'" 5-9771

JUST RELEASED...
DESTINED TO BE HIS
GREATEST SINGLE

EPIC, Marca Reg. T.M. PRINTED IN U.S.A.



Mercury Initiates New Import Series

CHICAGO — The first in a regular series of imported foreign releases has been announced by the Mercury Record Corporation. Coordinating is Harold Drayson, newly appointed Import Products Manager.

The new import series makes available to U.S. consumers authentic foreign product recorded and packaged in the country of its origin, similar to the Deutsche Grammaphone line. A wealth of diversified material is involved in the program, coming from the Mercury's numerous foreign licensees. Current plans envision scheduling additional new releases on a continuing bi-monthly basis.

Longhorn Expands

DALLAS—Dewey Groom of Longhorn Records and head of Saran Music Co. has opened a new branch of offices across from Longhornville. Located in the same large area these offices will handle all of Saran's publishing. Artie Glenn will be in charge of all operations.

Distrib Award



Allan Parker, ABC-Paramount's Director of Album Sales, displays the label's first annual distributor achievement award, won by Diamond Record Distributors, Los Angeles, for '64. Award, given each year, denotes the "outstanding sales record" for the No. 1 distributor in sales of ABC and Impulse albums.

DCP Signs Bronsons

NEW YORK — Don Costa, President of DCP International Records, announces that the Will Bronson Singers have been signed to an exclusive recording contract. Group is composed of five male and five female voices.

Cap Launches Teen Set #2

HOLLYWOOD — The largest teen-oriented advertising and merchandising campaign in the history of Capitol Records Distributing Corp. gets underway this week with the publishing of Volume II of the Teen Set (Capitol's teenage fan magazine) and the release of new albums by The Beach Boys, Dick Dale, Bobby Rydell and The Kingston Trio.

According to Brown Meggs, CRDC, VP, Merchandising, Advertising and Public Relations, the extensive, two-month (March-April) promo is being aimed at the industry's No. 1 customer—the teenager.

Meggs said 350,000 copies of the Teen Set will be made available to CRDC accounts on a one-for-one basis—one free magazine with each specified teen album purchased. 150,000 of the magazines will be sold on newsstands at 35¢/copy.

Volume I of the Teen Set, released late last year, was also given to dealers on a one-for-one basis. Volume II is 20 pages larger—52 pages—and has fea-

tures and exclusive pictures on over a dozen teen recording artists. Volume I covered one group, the Beach Boys. Artists featured in Volume II are the Beach Boys, the Beatles, Cilla Black, Peter & Gordon, Bobby Rydell, the Lettermen, Dick Dale, Don Grady, Peter Ford, the Travelers 3, Hollyridge Strings (Stu Phillips), Donna Loren and Jackie & Gayle.

The CRDC merchandising department has come up with one of the most imaginative displays ever designed for in-store use. Called the "Teen Music Center," each display stands nearly six feet tall and is colored orange and white.

The Centers, which will be made available to CRDC accounts, hold more than 50 LPs plus 100 copies of the magazine. The Center also features "take one" ad pads (with a copy of a special "Inside The Teen Set" newsletter on one side), and clips to hold local Top 40 listings. Teen Set window streamers plus Teen Set magazine counter holders are also available.

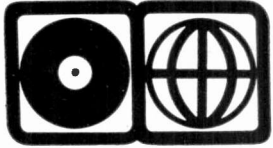


WHEN
YOU
THINK
HITS
THINK
EPIC

BOBBY SOLO

"SE PIANGI, SE RIDI"⁵⁻⁹⁷⁶⁷
("WHEN YOU CRY, WHEN YOU LAUGH")
THE PRIZE-WINNING SONG
AND VOCALIST FROM THE
1965 SAN REMO FESTIVAL

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SINGLES REVIEWS

THREE STAR ★★★ PICKS

THAT'LL BE THE DAY (Nor-Va-Jak, BMI)
TOGETHER WITH LOVE (Garpax, BMI)

JERRY PALMER—*Chattahoochee* 676.

An oldie and a goodie will capture interest again. Perky little beat and cute lyric. ★★★

THROUGH A LONG AND SLEEPLESS NIGHT
(Miller, ASCAP)

I DESERVE IT (Geril, ASCAP)

BYRDIE GREEN—*20th Century Fox* 567.

A strong reading of the old standard. Byrdie has fibre and quality to her voice. All comes across. ★★★

★ ★ ★

HEY BABY (Le Bill, BMI)
GROOVEY (Sultan, BMI)

THE HI-LITES—*Wassel* 701.

These lads will lite up the lists with a refurbished treatment of the Channel scorer. ★★★

(GARY, PLEASE DON'T SELL) MY DIAMOND
RING (Sea-Lark, BMI)

DONNA, LEAVE MY GUY ALONE
(Metric-Matchbox, BMI)

WENDY HILL—*Liberty* 55771.

Sure to snag spinoff sales from the Gary Lewis hit. This is the answer wax and is clever. ★★★

★ ★ ★

SAVE THE LAST DANCE FOR ME
(Rumbalero, BMI)

TAKE ME BACK (Cotillion, BMI)

SAL MINEO—*Fontana* 1504.

A return to disks for Sal as he runs through this oldie that gets an appealing big production here. ★★★

★ ★ ★

CHANTILLY LACE (Glad, BMI)

WHERE THE ACTION IS (Lowery, BMI)

NORRIS WILSON—*MGM* 13323.

A reprise of the terrific Big Bopper hit. Norris makes it his own and gets all the humor in. ★★★

★ ★ ★

OUZO (E. H. Morris, ASCAP)

THE COLOR OF LOVE (Colgems, ASCAP)

LAINIE KAZAN—*Colpix* 768.

Thrush got loads of publicity last month when she went on in "Funny Girl" as Barbra Streisand's understudy. Makes likeable disk bow here. ★★★

★ ★ ★

MARY IS MY LITTLE LAMB (Fred Rose, BMI)
TELL HER FOR ME (Acuff Rose, BMI)

DAN FOLGER—*Hickory* 1301.

Here's a modern rewrite of the old Mother Goose rhyme. It's cute and has the makings for fleecy sales. ★★★

★ ★ ★

ONE WAY LOVER (Vickie, BMI)

I JUST CAN'T HELP MYSELF (Vickie, BMI)

THE VOLUMES—*American Arts* 18.

This crowd of singers gives out with some potent r/b sounds that'll wrap up that market easily. ★★★

FOUR STAR★★★★ PICKS

THE CLAPPING SONG (CLAP PAT CLAP SLAP)
(Al Gallico, BMI)

THIS IS BEAUTIFUL (Al Gallico, BMI)

SHIRLEY ELLIS—*Congress* 234.

Another hit of "Name Game" proportions. Again Shirley builds her magic around a child's game. The beat's great, too. ★★★

★★★★

I'LL BE DOGGONE (Jobete, BMI)
YOU'VE BEEN A LONG TIME COMING
(Jobete, BMI)

MARVIN GAYE—*Tamla* 54112.

Another smash from the Detroit area. Marvin is up tempo and bright and bound to go far on charts. ★★★

★★★★

YOU CAN HAVE HIM (Harvard-Big Billy BMI)
IS THERE ANOTHER WAY TO LOVE HIM
(Blue Seas, Jac, ASCAP)

DIONNE WARWICK—*Scepter* 1294.

Staccatto and fast moving tune done as Dionne alone does this sort of piece. Bacharach-David at the controls, of course. ★★★

★★★★

BUMBLE BEE (BMI)
A TEAR FELL (BMI)

THE SEARCHERS—*Kapp* 49.

Guys have found another good song. It's culled from their recent album and should buzz up charts. ★★★

★★★★

PEACHES 'N CREAM

(Screen Gems-Columbia, BMI)

THE BIGGEST PLAYERS (Modern, BMI)

THE IKETTES—*Modern* 1005.

Gals pound out this piece of contemporary rock. Insistent beat under keeps danceability rating high. ★★★

★★★★

IT'S BEEN A LONG TIME COMIN' (January, BMI)
A LOVER'S QUESTION (Eden, BMI)

ADAM WADE—*Epic* 59771.

The voice is sweet and soft and the song is good. It's a sturdy new tune that could go big. ★★★

★★★★

BIGGEST FOOL IN TOWN (East, BMI)
SWEET THING (East, BMI)

GORGEOUS GEORGE—*Stax* 165.

Should be the biggest hit in r/b circles in a short time. Gorgeous wails away slowly with gals in back. ★★★

★★★★

I'M LOST WITHOUT YOU (South Mountain, BMI)
GO AHEAD AND ASK HER (M. C. P. S., ASCAP)
BILLY FURY—*London* 9740.

Intensity is packed into the grooves on this hard-hitting rock slice. Billy wallops the tune through. ★★★

★★★★

THE SPORTING LIFE (W. A.-A., BMI)
NIGHT COMES DOWN (Champion, BMI)
MICKEY FINN—*World Artists* 1048.

Could go up the chart like a shot. Chanter gives song a dramatic reading teens'll dig. Rock organ pounds in back. ★★★

ALL OF MY LIFE (Screen Gems-Columbia, BMI)
I CANNOT HOPE FOR ANYONE (Metric, BMI)
LESLEY GORE—*Mercury* 72412.

A change of pace for Lesley. This is in a relaxed cha cha frame and should impress. Another good credit for the gal. ★★★

GOTTA HAVE YOUR LOVE
(Screen Gems-Columbia, BMI)

GEE I'M SORRY BABY (Mer-Lee, BMI)

THE SAPPHIRES—*ABC Paramount* 10639.

Group comes up with a good bet. Girls take turns singing solo and in tandem on the buoyant number. ★★★

★★★★

I'LL NEVER FIND ANOTHER YOU (Springfield)
OPEN UP THEM PEARLY GATES (Springfield)
THE SEEKERS—*Capitol* 5383.

Seeking the No. 1 spot here with this disk that is No. 1 in England right now. Hot folksy treatment. ★★★

★★★★

CHILI BEANS (Gomba, BMI)
CHEETAS UNCLE (Gomba, BMI)

DAVE AND THE ORBITS—

American Arts 14.

Dancing teens will like this hand-clapping instrumental. The organ is the lead sound and is perky. ★★★

★★★★

CARMEN (Metric, BMI)

I LOVE YOU MODEL "T" (T. M., BMI)

BRUCE AND TERRY—*Columbia* 4-43238.

Streamlined harmony on a slow ballad paean to a Spanish town girl. Flip is also worth a listen or two. It's Terry (Melcher), Bruce (Johnston). ★★★

★★★★

THE AMERICAN BEAT, PART I (Northern, ASCAP)
THE AMERICAN BEAT, PART II (Northern, ASCAP)
HENRY JEROME—*Decca* 31758.

Teens who want to get a lot of dancing in a short time will love this disk of many terp tempos. Ops, listen in. ★★★

★★★★

CANDY'S THEME (Southdale, ASCAP)
POLLY (Southdale, ASCAP)

HUGO MONTENEGRO—

RCA Victor 47-8522.

A slow and dreamy outing for Hugo. The quality of a "Summer Place." Might click big. ★★★

★★★★

VENICE BLUE (Ludlow, BMI)

I WILL WARM YOUR HEART (Ludlow, BMI)

CHARLES AZVANOUR—*Reprise* 9353.

The Gallic warbler makes his Reprise debut with a heartbreaking version of one of his own tunes. Moving work. ★★★

★★★★

JUST A LITTLE KISS (Puddin', BMI)
BAKER ST. MYSTERY (E. B. Marks, BMI)

VINNIE BELL—*Musicor* 1068.

Vinnie speeds along on this cannonballing instrumental. Will charm teens with its tough sounds. ★★★



**THE
WORLD
OF JAZZ**

BY TED WILLIAMS

Blue Note's Byrd Widens Scope

Blue Note Records just released another Donald Byrd LP that deviates from his usual small group outings. (The last album, "A New Perspective," presented the trumpeter with a jazz group and voices).

When Byrd played with the **Jazz Messengers** in the '50s, he and **Hank Mobley** would reel off vicious, pep pill choruses that would often leave listeners exhausted. The trumpeter's blowing was sheer power. Since that time, however, Byrd has been searching, striving to widen his scope. The new album, "I'm Tryin' to Get Home," is done with a background of brass and voices, and like the last album shows him in a new light.

One of the tracks, "Brother Isaac," is a showpiece. The opus opens with the voices (conducted by **Colridge Perkinson**) leaping out at you and then builds in intensity while traveling a gospel route. Byrd donates a soaring, well put together solo and is joined by the always cohesive cooking of saxist **Stanley Turrentine**. The brass section, boasting names like **Clark Terry** and **Jay Jay Johnson**, blends its wares superbly with the voices and the trumpet. The album is a three-way complement.

* * *

Last summer two Russian musicians defected to the United States. They decamped the Soviet Union, not only for the usual reasons, but also because, as artists, they sought an atmosphere more conducive to studying their craft. **Boris Midney**, who plays alto sax and clarinet, and **Igor Berukshtis**, a bassist, were recently recorded by Impulse Records. The album is called "Happiness" by the **Russian Jazz Quartet**, the other two members being mainstay **Grady Tate** on drums and pianist **Roger Kellaway**, both doing commendable jobs.

Both Midney and Berukshtis are accomplished musicians who play with taste and drive; they are in a contemporary-leaning - toward - avant garde bag. Midney is also a skilled composer, claiming four of the six pieces on the album. Two



Donald Byrd

impressive pieces are "Journey From Moscow," an upbeat opus in which each player steps up, says his piece and moves out smartly, and "Dedication to M.J.Q.," which is properly "M.J.Q.'ish." The two musicians are important additions to the jazz scene; anyone as dedicated to music as they obviously are would have to be.

* * *

Organist **Jimmy McGriff's** latest single, "Discotheque, U.S.A.," should re-establish his position as one of Sue Records' more potent sellers. The deck is a driving, infectious set that deejays will have a ball with. And keep your ears open for a soon-to-be-released McGriff album that promises to be an even more forceful entry than his last big one, "Topkapi."

**Atlantic Signs
Elvin Jones**

Modern jazz drummer **Elvin Jones** has been signed to an exclusive recording contract by Atlantic Records, it was announced by **Nesuhi Ertegun**, Vice President.

Under Ertegun's supervision **Elvin's** initial Atlantic album has already been recorded. The signing of Jones underlines the beefing up of the label's jazz roster.

Col Signs Jan

Columbia Records has signed **Jan Tanzy**, who appeared in the Broadway version of "Gypsy" as "Baby June." Initial reaction to her release "That New Boy In Town" has prompted Columbia to prepare her second session.

**Strong March Philips Release
Includes New 5-LP 'Parsifal'**

CHICAGO—Philips Records launches what it terms the strongest classical program in its three-year history with a March LP release led by a new five-LP release of Wagner's opera, "Parsifal."

A major sales campaign, sparked by the label's National Sales Manager, **Lou Simon**, features a heavy discount plan and coverage of all marketing avenues for the release. Effective through April 30, 1965, all classical product carries a special 20% discount, applying to three new offerings plus the entire Philips classical catalog. In addition, a 10% discount is allowed on the balance of nine new releases as well as the Philips pop, jazz and Connoisseur Collection catalog for the life of the program.

**'Parsifal' Package
Recorded Live**

Highlighting the classical release, "Parsifal," is the first new LP recording in 13 years of the opera and the first in a stereo version. It was recorded "live" at the Wagnerian festival at Bayreuth, from a performance supervised by the composer's grandson and conducted by Wagnerian maestro **Hans Knappertsbusch**. Featured are **George London**, **Irene Dalis** and **Jess Thomas**. A deluxe five-LP package, bound in a blue book cloth, includes a 36-page illustrated libretto with a new line-for-line English translation prepared especially for the Philips American release.

"The 4 Seasons Entertain You" spotlights the wide-ranging repertoire of the popular Philips perennials, who branch out in their newest LP with Broadway material and some original pieces. "Ooooo-weeee!!!" describes **Dusty Springfield** — and her new Philips release. Her third Philips album, featuring the just-released "Losing You," dis-

'Goldfinger'

(Continued from page 7)

"Goldfinger" on United Artists Records is another prime candidate for 1965 honors. Presently the selection ranks near the top of all the best-seller lists and it too is catapulting toward the No. 1 position at breakneck speed with over 400,000 copies sold to date.

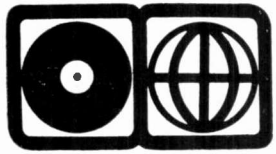
plays ballads, up-tempo tunes and R&B sounds.

"The Boy From 'Peyton Place'" is a title shared by **Chris Connelly** and his first Philips LP, **Chris** having gained fame as "Norman" in the popular TV show. **Nina Simone** is graphically showcased in her third Philips album, "I Put A Spell On You."

Currently topping jazz polls here and abroad, **Woody Herman** shows why in "Woody's Goodies," featuring all the side-men who have been with Woody from the beginning on Philips Records. And teen favorite **Brian Hyland** appeals to a wide record-buying public in his latest "Rockin' Folk."

Sheila Sanders offers "Rare, Hot & Cole Porter," a collection of Cole Porter tunes produced by **Phil Moore**.

The Latin touch is provided by "Guitars — Fantastic and Flamenco," with **Ricardo Modrego** and **Paco De Lucia**, and Brazilian star **Jorge Ben** makes his U.S. recording bow with "Big Ben," spotlighting him as vocalist and guitarist.



ALBUM REVIEWS

PICK HITS

THE 4 SEASONS ENTERTAIN YOU

Philips PHM 200-164; PHS 600-164.

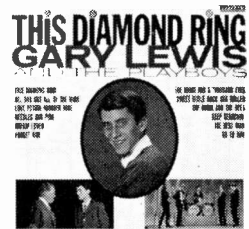
The title tells all—an entertaining album by one of the topmost recording groups of the day. They include their latest single—which is just the most recent in an almost unparalleled string of hits. Teens will find this exciting fun. “My Prayer” and “Little Darlin’” are the oldies that get 4 Season-ing.



THIS DIAMOND RING

GARY LEWIS AND THE PLAYBOYS—Liberty LRP 3408; LST 7408.

The group took its first single to the top of the heap and should do likewise with their first album, tagged, appropriately after the single. The group doesn't push for their effects and still manage to keep things hopping. “Love Potion Number Nine,” “All Day and All of the Night” are some of the other ditties done.



RED BIRD GOLDIES

VARIOUS ARTISTS—Red Bird RB 20-102.

This disk, if it does nothing else, will underscore the impact of this barely year-old diskery on the record scene. Hardly a release from the label failed to click. All these clicks are here assembled. “Chapel of Love,” “Leader of the Pack,” “I Wanna Love Him So Bad,” “The Boy from New York City.” Quite a track record (puns intended).



MURRAY THE K'S GREATEST HOLIDAY SHOW

VARIOUS ARTISTS—Brook-Lyn 301.

A new label with a significance, since the album was recorded live at the Brooklyn Fox where Murray Kaufman's array of talent entranced teens. His collection includes Dionne Warwick, The Drifters, Ben E. King, Chuck Jackson, The Shirelles, The Vibrations, The Shangri-Las, Chuck Jackson, Dick and Dee Dee and Patti and the Blue Belles singing their big hits.



THE MANTOVANI SOUND

London LL 3419; PS 419.

The Mantovani name coupled with the titles of these 12 tunes should prove irresistible to many buyers. The songs are lovely—one and all—and so are the treatments thereof. Mantovani trademarks (the cascading choruses of violins, shifts from many to one instrument being played) are stamped on the package. “Charade,” “Dear Heart” and “People” are among the tunes.



CHAD AND JEREMY SING FOR YOU

World Artists WAM 2005; WAS 3005.

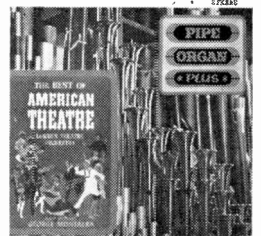
A pleasing songbag to woo lovers of sweet music. These boys obviously love a lyric and dedicate themselves to presenting it intelligently and winningly. The tempos are primarily bossa and cha cha and what could be more relaxing than these? “My Coloring Book,” “Girl From Ipanema,” 10 more.



THE BEST OF AMERICAN THEATRE

LOWDEN THEATRE ORCHESTRA, GEORGE MONTALBA—Audio Spectrum SAS 603.

A musical history of Broadway that traces the American art form from the minstrel show to “My Fair Lady.” This organ recital by Lowden and Montalba is the best kind of lecture. It wins the audience over by straight use of good music. The Ziegfeld number, “More Flora Dora” and Berlin's “This is the Army” are the kind of thing involved.



ODETTA SINGS DYLAN

RCA Victor LPM 3324; LSP 3324.

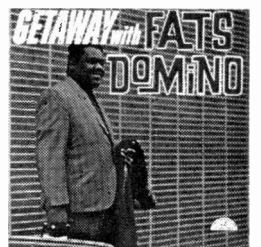
The folkstress shuffles through the Dylan deck of tunes and deals out a royal flush. She interprets all the tunes according to her own whim and still keeps the beauty and incisiveness of the songs. It's no news now that Dylan writes a mean tune and Odetta sings ditto. So just watch the album go. “Don't Think Twice,” “Masters of War,” eight more.



GETAWAY

FATS DOMINO—ABC Paramount ABC 510; ABCS 510.

The distinctive styling of Fats Domino is showcased here for his fans. And they'll like it like that. Most of the songs have been identified with the reliable rock entertainer and others are suited to him. “When My Dreamboat Comes Home,” “Slow Boat to China” and “Kansas City.”

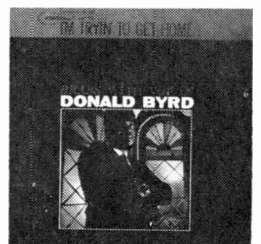


JAZZ

I'M TRYING TO GET HOME

DONALD BYRD—Blue Note 4188.

Byrd leads a hot brass group with chorus through some electric swingle type music. Moods and emotions usually on the bold side of things are evoked in the album that has the feeling of life in the big city. There is a striking change of pace in one track, however. That's the moving “I've Longed and Searched for My Mother.”



Kingston Trio

(Continued from page 8)

was poor. Readymade three-dollar shirts and slacks filled the bill.)

The Kingston Trio, Werber emphasized, should be classified as entertainers as opposed to folksingers. And the boys, as entertainers, are just about to plunge into another branch of the entertainment field. Plans are underway for them to start filming a pilot for a projected TV series in which the threesome would play young architects sharing a San Francisco apartment.

The series, a situation comedy-with-music (of course), would be produced by Revue and the Kingston Trio's Trident Productions under manager Frank Werber. Trident Productions is the company that now produces all the Kingston Trio albums, which are in turn distributed by Decca.

Werber explained that Trident has its own recording studios in San Francisco, where all recording is done. There is the chance that Trident will soon be a label as well, with its own artists, nurtured, needless to say, by Werber and the Trio. It may not be too long, he hinted, before a single is test marketed.

Fresh Material Problem

As far as future Kingston Trio albums are concerned, Werber said that it's getting harder and harder to make each album because of the increased difficulty of finding fresh material. Decca likes to have about three albums a year—meaning about 36 songs a year. And, Werber said, rolling his eyes skyward, the KT catalog (Capitol and Decca, combined) is now 23 packages—or over 800 ditties—strong. The 24th, to be called "Stay Awhile" is now in the works and should be out in May.

In it the Trio will feature songs by their new tunesmith discovery, Mason Williams. Having to find new tunes, Werber said, means that he and the boys listen to everything that comes into the office. They grab onto any new talent they find. (Kingstoner John Stewart also continues to write for the group.)

In order to devote more time to each future album (a matter of three months work from start to finish of work), the Trio will probably be abbreviating their tour schedules from here

on. Werber feels that the group, which was the first to exploit such one-nite stop-offs as college campuses, has earned the right to a rest. Also he feels that the tour market is saturated with too many acts as it is (quite a change from when he first sent the trio, guitars and button-downs, off to the college trail).

As far as singles are concerned, Werber insists that the Kingston Trio is not a singles act. Whereas many recording acts these days follow a single with an album, the Trio, Werber asserted, follow an album with a single. And, he added, Decca is more than pleased to have it that way.

Trident, Werber reported, is hot on the Tiajuana Brass sound which is a strong attraction on the West Coast. To that end, Trident pacted with Peer International publishing house recently to use Peer catalog tunes for Tiajuana Brass-type albums.

400,000 Songbooks

Songbooks, too, will continue to issue out of the Trident part of the world. To date 400,000 Trio-tagged books have been sold.

All this is not to mention the Trident Restaurant in Sausalito. The Trio owns the nitery, but has not appeared and never will appear there. Werber feels strongly that this enterprise must be established independently from the Trio. And its already apparent success, with the likes of Jon Hendricks and Vince Guaraldi as featured artists, has started Werber and cohorts thinking about a San Francisco version.

And is that the end of it? "No," Werber said. "There's always tomorrow. I have to be involved in everything. I can't start something and then give it to someone else to supervise. Tomorrow I may think of something else. And we'll go in that direction."

What about movies?

Stephen Marks To Marks Music Corp.

Stephen S. Marks has joined the Edward B. Marks Music Corporation to coordinate its foreign operations.

Severing his connection with Fairchild Publications, Inc. at the end of last year, Marks had been editor of that organization's business publication Daily News Record and was publisher of its Home Furnishings Daily at the time of leaving. He is the nephew of Ed-



WINNERS CIRCLE



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

LONG LONELY NIGHTS

(Arc, BMI)
Bobby Vinton
—Epic 9768

WHEN I'M GONE

(Jobete, BMI)
Brenda Holloway
—Tamla 54111

COME STAY WITH ME

(Metric, BMI)
Marianne Faithfull
—London 9731

GOT TO GET YOU OFF MY MIND

(Cotillion, BMI)
Solomon Burke
—Atlantic 2276

I'M TELLING YOU NOW

(Ludlow, BMI)
Freddie & Dreamers
—Tower 125

GIRL DON'T COME

(Spectorious, BMI)
Sandi Shaw
—Reprise 0342

ONE KISS FOR OLD TIMES SAKE

(T. M., BMI)
Ronnie Dove
—Diamond 179

Long Play Albums

THE SENSITIVE SOUND OF DIONNE WARWICK

—Scepter 528

Clark Winner Gets London Weekend

The Dave Clark Five, Epic Records' British Singing group, will be acting as tour guides through London this summer for the grand prize winner of Revlon's Natural Wonder "Swingstakes" contest.

The contest was launched in New York by Revlon, Inc., and local radio stations WABC, WINS and WMCA at a cocktail party held in the Americana Hotel on March 2. Sim-

ilar parties are scheduled in all cities which have contest-participation radio stations. Disk jockeys at 55 radio stations throughout the country will be picking winners of the "Swingstakes" contest through May 15. In addition to the grand prize, over 9,000 other prizes are being offered, including Clark Five albums, portable television sets, record players, transistor radios and electric hairdryers. Entry blanks will be available at all Revlon "Natural Wonder" counters, and anyone over age 13 is permitted to enter.

The Dave Clark Five will escort the lucky winner and her guest to the London premiere of their Warner Bros. picture, "Catch Us If You Can." The opening of the movie in England has been specifically scheduled to coincide with the contest winner's trip.

In conjunction with the contest, Epic is releasing this month The Dave Clark Five's fifth album, entitled "Weekend In London."

Beatles Responsible

The Beatles will be partially responsible for the "very conservative" estimate of a 20 percent gain in sales and earnings that Handleman Co. expects in its year to end April 30, 1965. In fiscal 1964 the wholesale merchandiser of phonograph records earned a record \$1,088,478, or \$1.09 a share, on volume of \$30,061,043.

ward B. Marks, who founded the business 71 years ago and the son of the late Max B. Marks, who was Vice-President from the firm's inception until his death in 1949. He is a cousin of Herbert E. Marks, the corporation's President.

The growth of the Marks organization, currently represented on Broadway by "Baker Street" and off Broadway by "The Many Worlds of Oscar Brown, Jr." plus the wide expansion of its foreign operations have been responsible for the creation of this post.

Breaking!

"KEEP ON LOVING ME"

BOBBY WILLIAMS

SURESHOT 5005

DUKE AND PEACOCK RECORDS
2809 ERASTUS STREET
HOUSTON 26, TEXAS
OR 3-2611

'Good Times' Just Begin For Butler

Vee-Jay's Jerry Aims For Top With Nat King Cole As Ideal

BY DOUG McCLELLAND



Jerry Butler



Jerry Butler (center), was guest of honor in Hollywood recently at a press and dj reception hosted by Vee-Jay President Randy Wood. Among the guests at Romaldo's was songwriter Mack David, currently an Oscar nominee for "Hush . . . Hush, Sweet Charlotte." David's music has given Jerry several of his top records.

NEW YORK—The time: last week. The place: WPIX studios here. The party: Vee-Jay Records' Jerry Butler, tapping his rendition of "I've Grown Accustomed to Her Face" for the Clay Cole TVer.

But the mood created throughout the studio by this young (25) artist's silky approach to the number was reminiscent of the late Nat King Cole at his best; not so much in voice—for Jerry has his own warm style—but in the kind of tasteful, easy restraint with which he bound his spell.

The television crew, surprisingly youthful and no doubt frug flippy, had heard them come and go for Clay Cole tapings, but, like Bostella practitioners, they fell over themselves congratulating Jerry on his sweetly soulful treatment of the oft-done "My Fair Lady" tune. (Clay was not there. Some of the guest stints on this show—and it's giving away no secrets to say so—are taped separately and spliced into the continuity with Clay doing the lead-ins.)

"I aspire to be what Nat Cole was," Jerry told Record World after his song (lip-synched to his recording — no illusions preserved this set). "I mean, his whole image, on stage and off. He was a great man. I recall Nat telling me once, Jerry, always remember that in this business you can be up today and down tomorrow; *think ahead*. Another time, Nat was present while I was rehearsing a number, and when the director told me to press for a strong finish, Nat said, 'Why? Everybody knows when the song is over.'"

Jerry, who's been with Randy Wood's label for seven years ("Jimmy Reed's with the company longer than any other artist"), will next record "an album of Broadway tunes, mostly ballads." Jerry's latest single is the climbing "Good Times," his latest album, "The Very Best of Jerry Butler." He is also the third partner (a VP) in Curtom Music Publishing Co., based in Philadelphia and presided over by Curtis Mayfield, lead singer of the Impressions. Curtom has been very successful with many tunes composed by Mayfield: "It's All Right," "I'm So Proud," "Keep on Pushin'," "Amen" and others. And Jerry has written such clicks as "For Your Precious Love," "He Will Break Your Heart," "I Stand Accused" and "Aware of Love."

"I don't sit down and sweat a song," Jerry explained. "If

(Continued on page 15)

UP SINGLES COMING

- 1 **BE MY BABY**
Dick & Deedee—Warner Bros. 5608
- 2 **YOU GOT WHAT IT TAKES**
(Tree, BMI)
Joe Tex—Dial 4003
- 3 **DANNY YOU**
(Boosey & Hawkes, ASCAP)
Jackie Wilson—Brunswick 55277
- 4 **SUDDENLY I'M ALL ALONE**
(Blackwood, BMI)
Walter Jackson—Okeh 7215
- 5 **TEASIN' YOU**
(Cotillion, Shirleys, BMI)
Willie T—Atlantic 2273
- 6 **TIRED OF WAITING**
(Jay Boy, BMI)
Kinks—Reprise 0347
- 7 **POOR MAN'S SON**
(Myto, BMI)
Reflections—Golden World 20
- 8 **WE ARE IN LOVE**
(Try Me, BMI)
Bobby Byrd—Smash 1964
- 9 **DO IT WITH ALL YOUR HEART**
Dee Dee Warwick—Blue Rock 4008
- 10 **TIME WAITS FOR NO ONE**
(Tomaria-Winall, Sagittarius, BMI)
Eddie & Ernie—Eastern 602
- 11 **PEACHES AND CREAM**
(Screen Gems-Col., BMI)
Ikettes—Modern 1005
- 12 **I CAN'T STOP THINKING OF YOU**
(South Mt., BMI)
Bobbi Martin—Coral 62447
- 13 **LET THE PEOPLE TALK**
(Screen Gems-Col., BMI)
Neil Sedaka—RCA Victor 8517
- 14 **YOU'LL BE GONE**
(Elvis Presley, BMI)
Elvis Presley—RCA Victor 8500
- 15 **THE GREATEST STORY EVER TOLD**
(United Artists, ASCAP)
Ferrante & Teicher—United Artists 816
- 16 **DOUBLE-O-SEVEN**
(Apt, ASCAP)
Detergents—Roulette 4603
- 17 **WHY DON'T YOU LET YOURSELF GO**
(TM, BMI)
Mary Wells—20th Century Fox 570
- 18 **WITH ALL MY HEART**
(Debmar, ASCAP)
Al Martino—Capitol 5384
- 19 **TELL HER I'M NOT HOME**
(Ludix, BMI)
Ike & Turner—Loma 2011
- 20 **YOU'RE THE CREAM OF THE CROP**
(Mah's, BMI)
Lee Rogers—D-Town 1041
- 21 **FREEWAY FLYER**
(Screen Gems-Col., BMI)
Jan & Dean—Liberty 55766
- 22 **COME BACK BABY**
(Trio, BMI)
Roddie Joy—Red Bird 10-021
- 23 **YOU DON'T MISS A GOOD THING**
(Metric, Ragmar, BMI)
Irma Thomas—Imperial 66095
- 24 **FIND MY WAY BACK HOME**
(Fling, BMI)
Nashville Teens—London 9736
- 25 **FLY ME TO THE MOON**
(Almanac, ASCAP)
Lavern Baker—Atlantic 2267
- 26 **WE WERE LOVERS**
(Trio, ASCAP)
Darin D'Anna—World Artists 1045
- 27 **THE SPECIAL YEARS**
(Painted Desert, BMI)
Brook Benton—Mercury 72389
- 28 **CAST YOUR FATE TO THE WIND**
(Friendship, BMI)
Sounds Orchestral—Parkway 942
- 29 **WHY DON'T YOU DO IT RIGHT**
(Mayfair, ASCAP)
Fats Domino—ABC-Paramount 10631
- 30 **I DO LOVE YOU**
Billy Stewart—Chess 1922
- 31 **THE TELEPHONE SONG**
(Pam, BMI)
Stan Getz & Astrud Gilberto—Verve 10336
- 32 **BLIND DATE**
(Uptown, ASCAP)
Morty Gunty—Philips 40223
- 33 **STRAIN ON MY HEART**
Roscoe Shelton—Sims 217
- 34 **YOU'RE GONNA BE SO GLAD**
(Chickory & Edith, BMI)
Wee Willie Weaver—Tandy 101
- 35 **THE RACE IS ON**
(Glad, Acclaim, BMI)
George Jones—United Artists 751
- 36 **THE LAST GIRL**
(Teaneck, BMI)
Isley Bros.—Atlantic 2263
- 37 **THIS IS THE LIFE**
(Morely, ASCAP)
Kathy Keegan—DCP 1127
- 38 **LITTLE LATIN LUPE LU**
Chancellors—Soma
- 39 **YOU'RE BREAKING MY HEART**
(South Mt., BMI)
Chartbusters—Mutual 511
- 40 **COME ON HOME**
(Jec, BMI)
Bill Black's Combo—Hi 2085
- 41 **MEAN OLD WORLD**
(Just, BMI)
Rick Nelson—Decca 31756
- 42 **DIANA**
(Spanka, BMI)
Bobby Rydell—Capitol 5352
- 43 **THE BARRACUDA**
(Vapac, BMI)
Alvin Cash & Crawlers—Mar-V-Lus 6005
- 44 **DISCOTHEQUE U. S. A.**
(Sagittarius, Jell, Renner, BMI)
Jimmy McGriff—Sue 123
- 45 **THAT NEW BOY IN TOWN**
(Suffolk, BMI)
Jan Tanzy—Columbia 43219
- 46 **APPLES AND BANANAS**
(Von Tilzer, ASCAP)
Lawrence Welk—Dot 16697
- 47 **YOU'RE MY GIRL**
(Acuff Rose, BMI)
Everly Bros.—Warner Bros. 5600
- 48 **I'LL STEP ASIDE**
(English, Fear, BMI)
Wallace Bros.—Sims 229
Ventures—Dolton 303
- 49 **PATCH IT UP**
(Saturday, ASCAP)
Linda Scott—Kapp 641
- 50 **IT HURTS ME**
Bobby Sherman—Decca 31741

Going To The Top
"NEVER, NEVER LEAVE ME"
b/w
"WHY DON'T YOU LET YOURSELF GO"
MARY WELLS
FOX 570





LP'S COMING UP

- 1 **THEMES FROM THE JAMES BOND THRILLERS**
Roland Shaw Orch.—London 3412
- 2 **THE BEST OF SAM COOKE**
RCA Victor LPM-2625: LSP-2625
- 3 **THE NEW SEARCHERS LP**
Kapp K-1412: KS-3412
- 4 **SPRINGTIME**
Ferrante & Teicher—
United Artists UAL-13406: UAS-6406
- 5 **THE HOLLYRIDGE STRINGS PLAY HITS MADE FAMOUS BY ELVIS PRESLEY**
Capitol T-2221: ST-2221
- 6 **THE FIVE FACES OF MANFRED MANN**
Ascot ALS-16018
- 7 **TOP TEEN HITS**
Brenda Lee—Decca DL-4626: DL-74626
- 8 **THE IKE AND TINA TURNER SHOW**
Warner Bros.—W-1579: WS-1579
- 9 **GONE GONE GONE**
Everly Bros.—
Warner Bros. W-1585: WS-1585
- 10 **SOUND OF MUSIC**
Soundtrack—RCA Victor LOCD-2005
- 11 **DRUNKEN PENGUIN**
Bent Fabric—Atco 33-173: SD-33-173
- 12 **THE ANIMALS ON TOUR**
MGM E-4281: SE-4281
- 13 **PORTRAIT OF MY LOVE**
Lettermen—Capitol T-2270: ST-2270
- 14 **DON'T FORGET I STILL LOVE YOU**
Bobbi Martin—Coral CRL-57472
- 15 **THE ROLLING STONES, NOW**
London LL-3420: PS-420
- 16 **THE JIM REEVES WAY**
RCA Victor LPM-2968: LSP-2968
- 17 **IMPRESSIONS GREATEST HITS**
ABC-Paramount 515: S-515
- 18 **UPTOWN WITH PETULA CLARK**
Imperial 9281: 12281
- 19 **ORANGE BLOSSOM SPECIAL**
Johnny Cash—
Columbia CL-2309: CS-9109
- 20 **THE JERK**
Larks—Money 1102
- 21 **SEVEN LETTERS**
Ben E. King—Atco 33-174: SD-33-174
- 22 **THE VERY BEST OF BETTY EVERETT**
Vee Jay 1122
- 23 **SONG FOR MY FATHER**
Horace Silver—Blue Note 4185
- 24 **PAPER TIGER**
Sue Thompson—Hickory LPM-121
- 25 **MORE MUSIC FROM THE MILLION DOLLAR MOVIES**
Boston Pops Orch.—
RCA Victor LM-2782: LSC-2782

- 26 **WALK AWAY**
Matt Monro—
Liberty LRP-3402: LST-7402
- 27 **SOMEWHERE**
P. J. Proby—
Liberty LRP-3406: LST-7406
- 28 **HOW SWEET IT IS**
Marvin Gaye—Tamla TM-258
- 29 **THE MANTOVANI SOUND**
London LL-3419: PS-419
- 30 **MERCY**
Don Covay—Atlantic 8104: SD-8104
- 31 **20 ORIGINAL WINNERS, 1964**
Various Artists—Roulette R-25293
- 32 **FRANKIE RANDALL SINGS AND SWINGS**
RCA Victor LPM-2967: LSP-2967
- 33 **NOW**
Vic Dana—Dolton BLP-2032
- 34 **TOBACCO ROAD**
Nashville Teens—London LL-3407: PS-407
- 35 **OUR SHINING HOUR**
Sammy Davis Jr. & Count Basie—
Verve V-8605: V6-8605
- 36 **JAZZ IMPRESSIONS OF NEW YORK**
Dave Brubeck Quartet—
Columbia CL-2275: CS-9075
- 37 **BAJOUR**
Original Cast—
Columbia KOL-6300: KOS-2700
- 38 **GOLDFINGER**
Jack LaForge—Regina R-319: RS-319
- 39 **THE SOUND OF MUSIC**
Eydie Gorme—
Columbia CL-2300: CS-9100
- 40 **THE ROY ORBISON SONGBOOK**
Sunset Strings—
Liberty LRP-3395: LST-7395
- 41 **THE MAN**
Lorne Greene—
RCA Victor LP-3302: LSP-3302
- 42 **NEW BEAT ON BROADWAY**
Village Stompers—
Epic LN-24129: BN-26159
- 43 **MEMORIES OF AMERICA**
Billy Edd Wheeler—Kapp KL-1425
- 44 **GO-GO-GO**
Astronauts—
RCA Victor LPM-3307: LSP-3307
- 45 **UNFORGETTABLE**
Nat King Cole—Capitol T-357: ST-357
- 46 **COLLABORATION**
Modern Jazz Quartet & Laurindo Almeida—
Atlantic 1429
- 47 **NO ARMS CAN EVER HOLD YOU**
Bachelors—London LL-3418: PS-3418
- 48 **NAKED CITY THEME**
Ahmad Jamal—Argo 733: S-733
- 49 **TEEN BEAT '65**
Sandy Nelson—Imperial 9278: 12278
- 50 **LOVIN' PLACE**
Gale Garnett—
RCA Victor LPM-3305: LSP-3305

Jerry Butler

(Continued from page 14)

a melody comes to mind, I usually hum it on a tape recorder. I composed 'He Will Break Your Heart' in the car between Philly and Atlantic City, just singing away with Curtis accompanying me on the guitar."

"The tours are still rough on me and the nine boys in my orchestra," Jerry went on, "but it has eased up quite a bit in the past year. The new civil rights law makes it much easier for us to get accommodations in many of the cities we play. But I don't think I'll ever get used to living out of a suitcase and not being in one place long enough to have my shirts laundered."

He thinks, however, that things are opening up on a much broader basis for the Negro performer. "I have a slight problem, though," he confided. "I work so consistently that I don't have a chance to sit down and play politics with the producers who could use me, say, on television. Although Barney Gerard, a movie producer, and Randy Wood have been conferring about a motion picture for me and singer Vi Velasco. I'd have a speaking as well as singing role in it. But it's still in the talk stage."

Born in Sunflower, Miss., Jerry and family moved to Chicago in '43 where his first exposure to music was the spirituals he listened to and sang as a child. When he was 12 his voice had matured enough for him to join a singing group called the Northern Jubilee Singers. Jerry has been married five and a half years and says his wife is quite a "trouper," has adjusted pretty well to his extensive touring jaunts. "Although she's still not crazy about the idea. In the beginning she went with me."

Chicago-based Jerry claims he will never give up the concert tours because that is where "I really meet the people and get the feeling of music." At which point in the interview Jerry, with considerable anticipation from crew and reporter, was called back to tape his next number for "The Clay Cole Show."

Listening to the young artist's cool vocalizing, and thinking about his idol's so recent, so tragic passing, one got an eerie feeling of life's continuance that was at once both sad and happy.

For Big Kids



Pictured above, from left, are Linda Ross, one of Dick Williams' "Kids," Williams and Dick LaPalm of Chess Records, the happy label that has the rising LP, "Dick Williams' Kids Sing for Big People."

8 LPs, 1 Tape In Epic Release

Epic will release eight albums and one tape in March, highlighted by the new Dave Clark Five album, "Weekend in London." The debut Epic LP by the Glenn Miller Orchestra, directed by Ray McKinley and starring Bobby Hackett, is also featured, as well as the fifth LP in Epic's San Remo Festival series and Buddy Morrow's Bostella album. A four-track stereo tape by the Back Porch Majority completes Epic's March issue of new releases.

In addition, four LPs from Epic's catalog which continue to garner high sales have been re-channeled for stereo. Included are Lester Lanin's "Dance to the Music of Lester Lanin," Roy Hamilton's "You'll Never Walk Alone," pianist Ahmad Jamal's LP entitled "Ahmad Jamal" and "Gentlemen, Be Seated!," a complete minstrel show with Allen Roth conducting the orchestra and chorus.

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'Swingin' Summer' On Hanna-Barbera

HOLLYWOOD—Don Bohanen, VP and General Manager of Hanna-Barbera Records, has set deal with exec producers Ken Raphael and Larry Goldblatt for soundtrack rights to their indie teen tuner "Swingin' Summer," the first filmtrack acquisition for the newly formed label.

"Swingin' Summer," which will be distributed in April by United Screen Arts, stars Jim Stacy, William Wellman Jr., Martin West and Quinn O'Hara. Musically, the film, shot on location at Lake Arrowhead, features Gary Lewis and the Playboys and the Righteous Brothers, the Rip Chords, Donnie Brooks, Jody Miller and Raquel Welch.

Chris To Challenge

HOLLYWOOD — Challenge Records has signed Chris Crosby to an exclusive recording contract. He has just finished recording his first session for the label in Nashville with the Anita Kerr singers: "Only The Young" b/w "Love Is A Rose." Challenge plans an all out promo campaign including records, television and movies.

Autumn VP

SAN FRANCISCO — Abe Kesh has been appointed Vice President and General Manager of Autumn Records, Inc. Kesh will be assisted by Florence Nathan.

Carl Scott, formerly General Manager of Autumn, has been appointed Vice President of Cougar Productions, Inc., in which capacity he will supervise the personal management of the Beau Brummels, Bobby Freeman, Gloria Scott, The Upsetters, Bertha Tillman and Larry Denton.

West Coast Welcome



Murray Deutsch, head of music publishing for United Artists Records (second from right), recently co-hosted a West Coast party in honor of Diane Lampert, lyricist signed to the company (to left of Deutsch). Also attending: John Astin, Dan Blocker and Phillip Paladino.



COAST CAPERS



Little Guys Count Too

BY TED RANDAL

HOLLYWOOD—Because I think you will be as impressed as I was, I'm going to quote from a letter I received yesterday from Bruce Hanford at KYES in Roseburg, Ore.:

"This is a small radio station (I do my own typing), but it is a radio station that has its market wired—it was hard work wiring it, and it's hard to keep it wired; hard work leads to gratifying things like the football team wearing your jerseys as travel uniforms and BARR quartiles of 62% in a four signal county market of 75,000.

"People who run around in markets where they have lemon in the martinis don't seem to realize our good little chicken 40 station in Where's Roseburg? Oregon delivers at 1/7 the cost per thousand of a metropolitan station, and that a dominant one such as ours can deliver close to 15,000 radio homes practically any ol' day. \$120,000,000 gets spent here, and we direct a lot of the traffic. That's New York's grocery bill for five days, but it's still a piece of change. Tell your friends to send us their records, and their albums, and tell them to tell us what side they want played. We will, and we'll ask the people what they think of it. About four or five hundred will bother to call, some of them long distance. If they like it, we play it. . ."

This is a letter from a "little guy" at a little station, but the many people he reaches think KYES is a pretty big station. And they buy the records he plays. There are hundreds of stations just like this one that don't get the recognition or the service they deserve. Many of these stations have a better sound than some of the big boys (with lemon peels in their martinis), and as a group they can sell a lot of records.

I am of the opinion that if more distributors and manufacturers took the time to service the little guys, there would be far fewer complaints about how bad the singles business is. Remember, too, the little guys are the ones who someday will be the big guys.

* * *

Since there is always a relative delay from my typewriter to the printed page, not all of this may be big news to you, but right now it's pretty exclusive information. All the people at Warner Brothers Records here have flipped over Petula Clark's next single, "I Know A Place," which I heard today, and which I hope you've had the privilege of hearing by now. How do you follow a million seller like "Downtown"? With another million seller!

There's more West Coast record excitement, too. Gary Lewis' next single "Count Me In" c/w "Little Miss Go Go" is due out March 15, and everyone's anxiously awaiting that one . . . Jim Doval and The Gauchos, who've made impressive appearances on "Shindig," are getting picks from all over the country on their new ABC-Paramount release, "Uptown Caballero," and the boys are running up and down the halls in this office building like it's the end of the world. Their manager, Bill Silva, has been touting me on these boys for

over two years saying they would be the biggest act in the United States, and it looks like he may be right . . . Producer Nick Venet has a very big grin on his face these days, not only because his latest Mercury record by the Hondells, "Little Sidewalk Surfer Girl," is getting great acceptance, but also because of inside trade response to the forthcoming Walker Brothers release for Smash, "Love Her." I've heard it, and it's easy to see why he's grinning.

Wow! Over in the Columbia offices a mighty cheer went up today for Bruce Johnston and Terry Melcher's pretty new single, "Carmen." They've been holding their breath for two months wondering if people would like it when it was brought out, and now they can relax. Looks like it will be very big.

A few miles from my office in the hallowed halls of Vee-Jay there's activity that would make The Beatles stop and take notice. It's over a single by Little Richard, "Without Love."

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NARM Meet

(Continued from page 7)

in budget and cut-outs. When you finally clean up, returns are out of line. Too often you base your actions on what you think your stocks are like, or what they're supposed to be. I urge you . . . go look.

"4. You ignore or under-exploit big-ticket merchandise, even including stereo. You say the price is too high, and won't sell. Try. Don't cut profit potential so arbitrarily. You deny a basic merchandising principle of 'trading up,' now practiced in every department around you—in refrigerators, TV's, even shoes.

"5. You repudiate catalog albums too extensively. You act like the sources of prime product are bottomless. Almost anything with six months' age is obsolete. You extend inadequate effort to extract the profit from catalog, and you overlook that a fine catalog record can be truly a new release to the consumer who never heard it before. Artists are the main-stream of our business, and fine talent is to be treasured, even from a commercial viewpoint. A good artist shouldn't have to become extinct like the buffalo or the American eagle. Your policies of short exposure have a chain effect even on the manufacturer who must feed your new release 'tape-worm' with too many albums, too often, from too many artists.

"6. You pooh-pooh new artists, new packages. You say, 'make it a hit, and I'll take it.' You want the gravy, but won't help cook it. New artists are our blood sources . . . and yours. For the long range, you practice a perilous combination; not only do you fail to assure an artist prolonged life through catalog exposure but you also limit his early launching as a new artist.

"7. Several of you could profit from a booster shot of ethics. I know today is Monday, not Sunday, and my collar isn't turned backward. But still I can plead for a little more old-fashioned morality in our business relationships via these few reasonable 'don'ts':

- a. Don't request unauthorized returns and preferential treatment.
- b. Don't deliberately delay payments.
- c. Don't demand prompt pay discounts you didn't earn.
- d. Don't be a party to illicit payoffs to customer buyers.
- e. Don't demand preferen-

tial or unearned discounts often disguised as advertising requests.

f. Don't pressure supplier representatives to compromise their home office instructions by under-the-table acts.

"8. Finally, and most critically—you don't adequately motivate the consumer. Most of you select product intelligently, provide it on time, place it in attractive furniture of your own design, enticingly priced, . . . but then what? Is the job ended . . . or really just begun? Who, at this point intrigues the consumer through promotions, display, and advertising? Who says come into this department in preference to all others? Who says, 'We have what's new, we have the new releases, we have the hot sellers, we have the new Andy Williams, or the new Beach Boys or the new Nancy Wilson?' Too often, nobody does. Too often, the consumer remains ignored . . . not appealed to. Sure, you say you're growing because you've taken over distributor functions and are doing them better than ever before for the retailer. And so you have, in many ways . . . but not in this very critical respect. By under-valuing consumer merchandising, you're in danger of becoming or remaining a hybrid . . . like the mythical centaur who was neither man nor horse. You risk failing to be a balanced combination of distributor, retailer, and merchandiser for one prime reason alone. You won't crook your finger toward that consumer, smile nicely, and say 'come here: buy here: buy these.'"

Following Charley Schlang's speech in which he made his proposal there was a panel discussion moderated by Dr. Alton F. Doody, Assistant Professor of Marketing, Ohio State University. On the panel were regular members John Billinis, Carl Glaser, Charles H. Schlang and James J. Tiedjens and associate members, Alvin Bennett, Stanley M. Gortikov, Irwin Carr and Irwin H. Steinberg.

To close the first day's meeting, Cy Leslie moderated a symposium on "Budget Product: Its Role in Record Merchandising." On this panel were Donald Dfl Belzer, George A. Berry, Harold L. Richman, Howard M. Rosen, David L. Miller, William H. O'Dell and Morrie S. Price.

Tuesday's meeting consisted of an address by Albert A. Carretta, NARM General Counsel, and a feature address by Dr. Doody in which he startled the membership by projecting future figures:

"I would like to suggest briefly the nature of the economic opportunity ahead, for this provides a perspective with which to judge whether or not it is going to be worth the time and effort required to make certain that your business has a forward look.

"Over the last 100 years, our economy has been growing at the rate of three per cent each year. Now this may not sound like very much to you, but the thing to remember is that economic growth works on a 'compound interest' principle. This means that each year the rate of growth is on an increasingly larger base. The net effect is a doubling of our Gross National Product every 20 years. If we merely maintain our present rate of economic growth, and some say we can increase it, this means that 20 years from now our Gross National Product will be \$1.3 trillion. 40 years from now it will be \$2.6 trillion, 60 years from now it will be \$5.2 trillion, 80 years from now it will be \$10.4 trillion and 100 years from now our GNP will be approximately \$21 trillion dollars.

"The implication of this for the society and for each business firm are enormous. Basic needs, at least for the majority of the population, have long been met. And as you already know this means tremendously greater sums for "discretionary" purchases. Combined with the phenomenon of automation, which will be a reality in the very near future, further drastic reductions of the work week will be realized—30 hours, 20 hours and even less.

"Now, these are not the fantasies of some 'blue sky' professor, they are the realistic estimates by pragmatic economists of just what he future holds. The effect, of course, will make our present economy of abundance look like the Middle Ages.

"What does this have to do with the record industry? Everything. For music, musical instruments, and related products can be in the vanguard of the future society. Here is a nation of people who have the capacity and desire to live a better life. You are an important part of that life. It is nothing less than the substantial obligation of all of us to do our part in building this future."

The formal meetings were closed by a final panel discussion conducted by Dr. Doody in which the following participated: Jerry Blaine, John Y. Burgess, Jr., William Davis, William P. Gallagher, Jack



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

THE BEST OF AL HIRT
RCA Victor LPM 3309: LSP 3309

L-O-V-E
Nat King Cole—Capitol T 2195: ST 2195

DOWNTOWN
Petula Clark—
Warner Bros. W 1590: WS 1590

KNOCK ME OUT
Ventures—Dolton BLP 2033: BST 8033

THE RETURN OF ROGER MILLER
Smash MGS 27061: SR 67061

DEAN MARTIN HITS AGAIN
Reprise R 6146: RS 6146

THE KINGSMEN, VOL. III
Wand 662

SHAKE
Sam Cooke—
RCA Victor LPM 3367: LSP 3367

JOHNNY RIVERS IN ACTION
Imperial LP 9280: 12280

FERRY ACROSS THE MERSEY
Gerry & Pacemakers—
United Artists UAL 3367: UAS 6367

THAT HONEY HORN SOUND
Al Hirt—RCA Victor LPM 3337: LSP 3337

LOVE IS EVERYTHING
Johnny Mathis—
Mercury MG 20991: SR 60991

HAVE YOU LOOKED INTO YOUR HEART
Jerry Vale—Columbia CL 2313: CS 9113

RAY CHARLES LIVE IN CONCERT
ABC-Paramount ABC 500: ABCS 500

INTRODUCING HERMAN'S HERMITS
MGM E 4282: SE 4282

THE SENSITIVE SOUND OF DIONNE WARWICK
Scepter 528

Geldbart, Sam Ricklin and Cecil H. Steen.

The convention was the largest so far in NARM history both in the number of jobbers and record firms present. The record companies, as in past years, hosted several functions, Columbia the opening welcoming cocktail part, Tamla-Hotown a cocktail party of Monday night, RCA Victor a dinner party that same evening, United Artists a cocktail party on Tuesday night, Epic a champagne party later that evening and Capitol the NARM Awards cocktail reception on Wednesday. For the ladies, Crown Records hosted a shopping tour on Monday while Dot hosted a boat ride and tour on Tuesday.

Chartbound




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b/w

HONEY ON MY LIPS
JOE HENDERSON

RIC 149
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ANNE'S TABLEAUX

BY ANNE DUCONGE



Anne duConge

(Roulette).

KATZ' Blast of the Week: "Peaches & Cream", by **The Ikettes**; Sure-Shot: "The Land of 1000 Dances" by **Round Robin**.

ABC's News: "It's My Own Fault & Every Day I Have the Blues," (B.B. King) and "Boo-Ga-Loo" and "Boomerang" (Tom and Jerrio) are sure to skyrocket on the R&B sales chart.

John Gottlieb, Mainstream Records, tells us that **Jimmy Ricks'** new LP will not disappoint those who enjoyed "Trouble In Mind" last summer. **Emily Yancy** will appear as a regular on the upcoming **Bill Cosby** television series, another popular Mainstream singer.

WMPP (East Chicago Heights, Ill., "The Home of The Mellow Fellows," boasts staffers: **Lester "Wild Child" Foster**, 7:15 a.m. to 9 a.m.; **Fred Mac**, 9 a.m. to 12 noon; **Jim "Dr. Rock" Frazier**, 12 to 3 p.m. and **Jay Jay**, 3 p.m. to 6 p.m. Pick Hit: "Boo-Ga-Loo," **Tom & Jerrio** (ABC); LP Pick: "Twine Time," **Alvin Cash & The Crawlers**.

A constant reader of *Record World*, **Bob Kidder**, engineer at Universal Recording Studios, Chicago, is asking everybody to enroll in the Music Association of Chicago (MAC). Bob has many hits to his credit and we are sure with his pushing for MAC it has to be successful.

Hot R&B single this week: "Ask the Lonely," **the 4 Tops** (Motown); "Mr. Pitiful," **Otis Redding** (Volt); "Come See, **Major Lance** (Okeh); "Run My Heart," **Baby Washington** (Sue); "Stop in The Name of Love," **the Supremes** (Motown); "I Do Love You," **Billy Stewart**, (Chess); "Time Waits for No One," **Eddie/Ernie** (Eastern); "I'll Be Doggone," **Marvin Gaye** (Tamla); "Good Times," **Jerry Butler** (Vee-Jay).

A la Latin flavor . . . "Empty Balcony" by **Wade Flemmons**, Vee-Jay artist. Should be a winner.

Jimmy McGriff's "Discotheque" is a funky blues tune. Watch for this one.

Thanks to all of the radio stations and deejays who are sending lists weekly, as well as independent surveyors.

The Chicago dance scene has added another and it is going strong: the **Barracuda**. On the bandwagon is a new single from **Alvin Cash's** "Twine Time" LP **Marvulas** "The Barracuda." We recommend it for listening and dancing.

Regina 'Inspired'

Jack La Forge, President of Regina Records, has announced the expansion of the label's catalogue into a new market with the release of its first inspirational album: "Think On These Things" by the **Frederick H. Williams Choir and Orchestra**. The album was created by **Frederick H. Williams**, arrangements are by **Maury Laws**.

Bear Label Set

MINNEAPOLIS—**Harold N. Lieberman Co.**, Minneapolis record distributor, announced this week the formation of the **Bear** label. **David Lieberman**, the new label's President, stated that in addition to **Bear**, the firm plans to handle other labels for national distribution. **John F. Knodle** has been appointed National Promo Manager.

Livert Heads London Racks

London Records has announced that **Paul Livert** has joined the label as head of Rack and Special Product Sales.

Livert comes to his new job well armed with extensive background in the entertainment industry. His first trek into the field was as a child performer in vaudeville and took him up the ladder to feature sideman with some of the top bands of the late '30s and early '40s. As his performing commitments tapered off, he became more and more involved in personal management, booking and producing. Some of the acts he started and developed over the years have included the **Cadillacs**, **Tina Robin**, **La Plata Sextette**, **Gloria Lynne** and others. He has been active in all phases of the record and publishing field including stints as head of the Premium divisions of **Seeco**, **MGM** and other labels. Perhaps his most important contribution to the industry was the part he played in creating and packaging as well as merchandising five separate budget lines for various manufacturers.

"Paul's merchandising talent and overall recording field background will greatly enhance London's ability to further service the very important rack sales portion of our business. We are very happy to have been able to enlist his services and I feel that we now can furnish this vital part of our domestic sales with complete skills," says **Herb Goldfarb**, National Sales Chief for London Records. Livert will work under and report directly to **Goldfarb**.

20th Fox Signs Singing Grid Star

Bernie Wayne, A & R head of 20th Century Fox Records, has signed **Jim Weatherly**, 21-year-old senior football star of Mississippi University, to a recording contract.

Weatherly is rated as one of the great quarterbacks in the Southeastern Conference. The handsome, 185-pound, six-footer was among the top yardage gainers last season and is seriously considering doubling in professional football aside from his recording contract. By coincidence the first release for the star is "I'm Gonna Make It," also his first effort in the recording industry.

TOP 40 R&B



- 1 STOP IN THE NAME OF LOVE
Supremes—Motown 1074
- 2 SHOTGUN
Jr. Walker—Soul 35001
- 3 HURT SO BAD
Little Anthony & Imperials—DCP 1128
- 4 MY GIRL
Temptations—Gordy 7038
- 5 ASK THE LONELY
4 Tops—Motown 1073
- 6 PEOPLE GET READY
Impressions—ABC-Paramount 10622
- 7 NOWHERE TO RUN
Martha & Vandellas—Gordy 7039
- 8 DON'T MESS UP A GOOD THING
Bobby McClure & Fontella Bass—Checker 1097
- 9 MR. PITIFUL
Otis Redding—Volt 124
- 10 TEASING YOU
Willie T—Atlantic 2273
- 11 TWINE TIME
Alvin Cash & Crawlers—Mar-V-Lus 6002
- 12 SHAKE
Sam Cooke—RCA Victor 8486
- 13 GOOD TIMES
Jerry Butler—Vee Jay 651
- 14 SUDDENLY I'M ALL ALONE
Walter Jackson—Okeh 7215
- 15 YOU BETTER GET IT
Joe Tex—Dial 4003
- 16 YOU GOT WHAT IT TAKES
Joe Tex—Dial 4003
- 17 CRY
Ray Charles—ABC-Paramount 10615
- 18 BOY FROM NEW YORK CITY
Ad Libs—Blue Cat 102
- 19 THE NAME GAME
Shirley Ellis—Congress 230
- 20 COME SEE
Major Lance—Okeh 7216
- 21 HE WAS REALLY SAYIN' SOMETHIN'
Velvelettes—VIP 25013
- 22 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276
- 23 WHY DON'T YOU LET YOURSELF GO
Mary Wells—20th Century Fox 570
- 24 YOU CAN'T HURT ME NO MORE
Gene Chandler—Constellation 146
- 25 AT THE CLUB
Drifters—Atlantic 2268
- 26 DANNY BOY
Jackie Wilson—Brunswick 55277
- 27 DOES HE REALLY CARE FOR ME
Ruby & Romantics—Kapp 646
- 28 TIME WAITS FOR NO ONE
Eddie & Ernie—Eastern 602
- 29 WHEN I'M GONE
Brenda Holloway—Tamla 54111
- 30 NEVER NEVER LEAVE ME
Mary Wells—20th Century Fox 570
- 31 WHO CAN I TURN TO
Dionne Warwick—Scepter 1298
- 32 YOU'VE LOST THAT LOVIN' FEELIN'
Righteous Bros.—Phillys 124
- 33 NO FAITH, NO LOVE
Mitty Collier—Chess 1918
- 34 FLY ME TO THE MOON
Lavern Baker—Atlantic 2267
- 35 PEACHES AND CREAM
Ikettes—Motown 1005
- 36 I WANNA BE
Manhattans—Carnival 507
- 37 HOLD WHAT YOU GOT
Joe Tex—Dial 4001
- 38 IT'S GONNA BE ALRIGHT
Maxine Brown—Wand 173
- 39 HOW SWEET IT IS
Marvin Gaye—Tamla 54107
- 40 DO IT WITH ALL YOUR HEART
Dee Dee Warwick—Blue Rock 4008

London's 15-LP Release Cause For Singing

Particularly Strong Sales Seen For Farrell, Horne, Tebaldi and Nilsson



Eileen Farrell Marilyn Horne Renata Tebaldi Birgit Nilsson

London Records has plenty to sing about in its monumental January/February release of 15 albums featuring most of its big-name opera stars. London's traditional strength in classics has been in the opera field, and with this release they resume a dominant role as leading producers of outstanding vocal and operatic recordings.

In a vocal release featuring all its big opera stars except Joan Sutherland, the following sets are sure-fire sellers: "The Magnificent Voice of Eileen Farrell in Songs America Loves Best"; Marilyn Horne's first solo recital album (dealers are already sold out of initial shipments and it's selling like a pop LP); Renata Tebaldi Operatic Arias; and Birgit Nilsson in a three-record set — her first recording of Verdi's "Macbeth."

Best-selling opera stars have the singular ability to project a vocal personality by voice alone. Any opera buff can tell within seconds whom he's listening to, so unique, so strong is the personality projected by means of the voice alone. London has aggressively gone after and promoted these big stars in the infancy of their careers. In the '50s they developed Renata Tebaldi. Her rich, plangent tone. The soft, curvaceous phrasing. These are Tebaldi's trademarks. In the '60s they signed Sutherland. The brilliance of her high tessitura, the icy clarity of the voice in all its registers. These are her hallmarks.

Cults and legends grow up around opera stars. They become bigger than life. Their glamour attracts the opera buff and vocal collector. They attract loyal and devoted followers and are admired and worshipped as are few other musicians in the instrumental field. Van Cliburn was an exception. Owning his initial RCA release became a matter of national pride. But for a brief moment he had the kind of fanatic following one associates with opera aficionados. Among conductors only Tos-

canini had this blind worshipful following. Maybe it all started with the Golden Age greats like Caruso, but the fact remains that the idol and hero worship of opera stars still starts fights in the opera houses of Europe and vocal demonstrations here at our own Met. Perhaps it is the fact that singer gives himself directly to his audience while conductor must overcome barriers to communicate with the audience.

Imagine the work a conductor must go through to communicate his conception with all its nuance and finesse to an audience. He must convince 105 musicians that his way is correct. He must mold 105 egos — many of whom think they know the score better than the conductor — to his will. An instrumentalist must speak through his instrument. The greatest instrumentalists like Casals, Stern, Milstein, Segovia and Francescatti make their instruments sing songs so personal that their styles can be spotted miles away. It is harder to make the piano, by nature a percussive instrument, sing. But the great romantic pianists like Horowitz, Rubinstein, Richter, Serkin, Schnabel, Friedman, Hoffman, Gabilowitsch and others have mastered the art of legato in such a way as to make the piano sing. A finely controlled foot on the pedal can accomplish miracles in converting this essentially percussive instrument into a lyrical one.

Now we come to the singer. He is his instrument. His whole body sings. He opens his mouth and pours out the sound of his instrument in direct communication. There is no barrier between musician and audience. The effect can be stunning if the singer combines superb vocal equipment with supreme musicianship. This month London gives us this kind of treat.

Rundown

Here's a rundown of the best bets:

Eileen Farrell/Songs America Loves (5920/OS 25920)

Eileen Farrell's voice soars, caresses and croons through a dozen American standards, including "You'll Never Walk Alone," "Bless This House," "Climb Ev'ry Mountain," "If I Could Tell You" (the Firestone theme song), "If I Loved You," "Trees," "We Shall Overcome," etc. Outstanding are "Nobody Knows de Trouble" and "Deep River." Farrell's voice is a magnificent treat in every number. Wide airplay on pop album good music stations should make this a runaway seller.

Marilyn Horne (5910/OS 25910)

Marilyn Horne's first solo LP is already a big best seller. Miss Horne has been making news with Sutherland in London's "Age of Bel Canto" and Highlights from Handel's "Julius Caesar" and RCA's new "Norma." In Boston she made a terrific hit (with Sutherland) in a rare revival of Rossini's "Semiramide"; and after hearing her opener on this record, a florid aria from this opera, one longs to hear Miss Horne in the entire opera with Sutherland. This will be a smash when it's released. We hope London is going to do it.

Meanwhile, shops across the country are reporting an immediate sell-out on Horne's London debut album. The singing is sensational. Horne is the only singer today whose entire range, bottom, middle and top is evenly produced and always in focus. Her vocal acrobatics are stunning. Arias by Mozart, Meyerbeer and Donizetti are included in this album of vocal fireworks. Stunning sound.

Tebaldi (5912/OS 25912)

Interest in this album lies in the fact that Tebaldi sings most of these arias for the first time on records, and some she has not even sung in the opera house. All are well suited to her big, rich, round tone. She

is definitely most comfortable in her lower and middle voice.

At its very top the voice sounds fuzzy but this happens only in the grueling passage towards the end of "In questa reggia" from "Turandot." This recital shows Tebaldi at her best and it's a pleasure hearing seldom-heard arias from Verdi's "Masked Ball," "Don Carlo" and "Giovanna D'Arco."

The way she floats her voice as she shapes phrase after phrase with a devotion, warmth and loving care should melt her sternest critics. Her "Suicidio" and "Voi lo sapete" are spun gold. A "must" for Tebaldi fans, but non-Tebaldians have a pleasant surprise in store, too.

Nilsson—"Macbeth" (A-4380/OSA 1380)

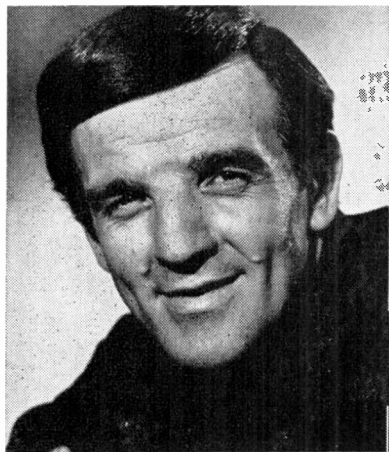
The sharp cutting edge of Nilsson's voice, with its brilliant top, the full-throated urgency of Bruno Previdi's tenor and the ebullient flow of Schipper's conducting are standouts in this newest—and in many respects finest — recording of Verdi's "Macbeth."

While this is not the big hit opera that his "Aida," "Rigoletto," "La Traviata" or "Il Trovatore" are, it is rich in Verdian melody and vocal fireworks. Nilsson is sensational from her entrance through her gripping Mad Scene. Schippers, always a good opera conductor, leads the Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome in a gripping performance whipping up the climaxes to an intensity that threatens to shatter even the best hi fi speaker system. A recording like this, that plays "Macbeth" for all its thrills, could be one of the year's big sleepers. Radio play is needed to stir up consumer interest to Schipperian intensity.

Crespin/"Der Rosenkavalier" Scenes (5905/OS 25905)

Soprano Regine Crespin plays the Marschallin to Elisa-
(Continued on page 20)

BY ALAN FREEMAN



Alan Freeman

Have you ever had the feeling that you're being followed? I often do, but unfortunately, never am (romantically misguided fool that you are, Freeman!). However, once upon a time (like three months ago) I was introduced to a fellow Australian who's married to a delightful Swiss girl named Marlise, and during this encounter I found out that he was dealing in insurance. Now I ask you, could you, in your wildest of wild dreams, imagine an insurance salesman with a name like Trevor Lobb? What I mean to say is, with a name like that,

you'd think he might be an ear specialist or something like that, wouldn't you? I have the feeling that he must get very embarrassed when he rings people up and says things like "Oh, hello there, it's Mr. Lobb here" and someone replies, "Oh, how do you do Mr. Slobb, what can I do for you?"

Anyway, I'm not imagining things this time, because he has been following me, and he keeps trying to tell me that if I died tomorrow, my poor wife would be left in the wilderness without a penny—and when I told him that I didn't have a poor wife to leave in that particular part of the world, he said, "Well, what about your poor mother and father?" So I told him that they live in the wilderness in Australia, and quite like that sort of thing, so that's where I intend to leave them anyway! Memo to Mum & Dad: If you read this column, my kindest regards to all our friends and relations in the wilderness!

And what happened to me the other night? Well, the phone rang, and all the way from Washington came the dulcet American tones of your Dick and Deedee. They're on tour, I gather, and decided that they just couldn't resist spending hundreds of dollars on someone, and that someone might as well be me. Of course, we all had a ball when they were over here in London last time. They told me they might be back here in June. Daddy, what a month to look forward to!

The Australian group **The Seekers** are at No. 1 for the second week . . . **Wayne Fontana** and the **Mindbenders** have gone up to No. 2 with "Game of Love" . . . and after only three weeks in the top 20 **Tom Jones** looks as though he might make it No. 1 next week with "It's Not Unusual" . . . **Gene Pitney's** jumped up into the top 10 very smartly with "I Must Be Seeing Things" . . . **P. J. Proby's** crashed in at No. 33 with "I Apologize" . . . And I'm delighted to report that your **Dobie Grey's** "The 'In' Crowd" has seen the light of day at No. 41. (I wonder if he prefers the light of night?). By the way, have you heard the new **Searchers** record of "Goodbye My Love?" It's a knockout, and I know you'll love it.

Memo to **Sid Parnes**: Have you ever had the feeling that someone's following you? You haven't? Well, I gave Mr. Lobb your name and address!

Joy Indie Producers

Bob Schwaid, Professional Manager for Joy Music, announces that subsid firm Talent Productions, Inc., has signed Allbut, Maheu and O'Keefe to produce the Scott Bedford Four, whose first record, "Last Exit to Brooklyn," released on Joy Records, is now being serviced to distributors and deejays.

Merc Sales Rep

CHICAGO—Frank Peters, 39, record business vet since 1952, this week was appointed Midwest Regional Sales Manager for Mercury Records by label chief Kenny Myers. Peters will administer a territory extending from Denver on the west to Cleveland eastward and south to St. Louis.

both Söderström's Octavian and Hilde Gueden's Sophie in a single disk that dwells on the big scenes of the opera's main herpine—the aging Marschallin. Shivers will go up and down your spine when you hear the Gueden-Söderström duet at the conclusion of the "Presentation of the Rose Scene," and all three are heavenly in the opera's closing trio. Some of the most glorious music in all opera gloriously performed. The Vienna Philharmonic under Varviso's direction enhances this disk's magic.

Bruno Prevedi Tenor Arias (CM 5875/OS 25875)

This brilliant, young Italian is a hit in his first solo album. From the very first notes of the famous Andrea Chenier aria, "Un di all' azzurro spazio" that opens this disk, we are in the presence of one of the big tenors of our era. His top has a thrilling ring reminiscent of Gigli in his prime. But his voice is unique. There is plenty of power and thrust to his singing in the soaring climaxes while the nuances in the soft, delicate passages are breathtaking. For immediate sales try the "Recondita armonia" (Side 2, Band 3), the "Nessun dorma" (Side 2, and 7) or the Side 1 opener. Gripping.

Ghiaurov-French & Russian Arias (5911/OS 25911)

Bulgarian bass Nicolai Ghiaurov is currently one of the main attractions of Angel's Verdi "Requiem" released last October. In an uneven vocal quartet he came off with unanimous raves from critics and consumers. Now he has his first solo album and it will delight Ghiaurov fans who are fast becoming legion. The rich, creamy bass voice is at first reminiscent of Pinza but it has greater profile and subtlety, especially in this repertoire.

Besides the warhorses of the bass repertoire—Rubinstein's "Demon" aria, "The Golden Calf" and "Mephistophole's Serenade" from "Faust"—we are treated to rarities like "Susanin's Aria" from Glinka's "Life of the Tsar," "Rene's Aria" from Tchaikovsky's "Iolanta" and a winner from Bizet's rarely performed "Fair Maid of Perth." An interesting disk that explores seldom

heard repertoire magnificently performed. Should have wide appeal to opera buffs and serious collectors.

Ashkenazy/Frager Mozart/Schumann (CM 9411/CS 6411)

London has not forgotten the symphonic or instrumental fan in its monumental 15 album release, but this disk is far and away a winner in a list that includes Maazel's "Don Juan" and "Death and Transfiguration" tone poems and a Tchaikovsky "Pathetique" — both with the Vienna Philharmonic—and Von Karajan's "Nutcracker" and "Peer Gynt" Suites, also with the Vienna Philharmonic.

The prize of all is the debut of a two-piano team which combines Soviet pianist Vladimir Ashkenazy with America's Malcolm Frager. If Soviet-American relations were as smooth as these performances the world would be a far happier place to live in.

Frager's thrust finds a perfect foil in Ashkenazy's romanticism. The repertoire is great. Here is the first top-notch performance of Mozart's D Major Sonata for Two Pianos, K. 488 and a first recording of Schumann's almost never-heard "Andante and Variations for Two Pianos, Two 'Cellos and Horn." London's excellent young horn player Barry Tuckwell, who has the best-selling disk of the four Mozart Horn Concertos (also on London), joins the pianists in a beautiful, easy-going performance that flows with gemütlich.

Album also includes another Schumann rarity: "Etude in the Form of A Canon" for the duo pianists. A "find" for record fans tired of the warhorses.

Vienna Honors Tucker

Richard Tucker was presented with a medal from the city of Vienna honoring his recent album, "Vienna, My City of Dreams." It reproduced the oldest known official seal of Vienna and was awarded by Johannes G. Willfort, Austrian Consul General in New York.

Eleanor On LP

Eleanor Roosevelt speaks in a new Columbia two-record set scheduled for release in March. The album: "Eleanor Roosevelt Recalls Her Years with F.D.R./My Husband and I."



DISK JOCKEY REPORTS



SWANNIE RIVER

WIOS—Tawas City, Mich.

1. I've Got A Tiger By The Tail (Buck Owens)
2. King Of The Road (Roger Miller)
3. Strangers (Roy Drusky)
4. Sittin' In An All Night Cafe (Warner Mack)
5. Pass The Booze (Ernest Tubbs)
6. Happy Birthday (Loretta Lynn)
7. Orange Blossom Special (Johnny Cash)
8. I'll Repossess My Heart (Kitty Wells)
9. Making Plans (Wilburn Bros.)
10. Cryin' Time (Buck Owens)

VERLYN DEATON

WIMO—Winder, Ga.

1. Strangers (Roy Drusky)
2. The Girl On The Billboard (Del Reeves)
3. A Tiger In My Tank (Del Reeves)
4. Walk Tall (Faron Young)
5. Sittin' In An All Night Cafe (Warner Mack)
6. I Want You (Tom Tall & Ginny Wright)
7. It Ain't Me Babe (Johnny Cash)
8. Better Times A Coming (Jim & Jesse)
9. You Can Have Her (Bill Anderson)
10. King Of The Road (Roger Miller)

DON MACLEOD

KVEC—San Luis Obispo, Calif.

1. The Wishing Well (Hank Snow)
2. King Of The Road (Roger Miller)
3. I've Got A Tiger By The Tail (Buck Owens)
4. I'm Gonna Tie One On Tonight (Wilburn Bros.)
5. This Is It (Jim Reeves)
6. Orange Blossom Special (Johnny Cash)
7. Do What You Do, Do Well (Ned Miller)
8. What I Need Most (Hugh X. Lewis)
9. Knock Knock (Glen Barber)
10. Ten Little Bottles (Johnny Bond)

ROCKY WILLIS

WPTX—Lexington Park, Md.

1. I've Got A Tiger By The Tail (Buck Owens)
2. King Of The Road (Roger Miller)
3. Pass The Booze (Ernest Tubbs)
4. Ode To The Little Brown Shack (Mel Tillis)
5. A Tear Dropped By (Jean Sheppard)
6. Strangers (Roy Drusky)
7. You're The Only World I Know (Sonny James)
8. I'll Repossess My Heart (Kitty Wells)
9. Orange Blossom Special (Johnny Cash)
10. I Won't Forget You (Jim Reeves)

MORRIS TAYLOR

KPAY—Chico, Calif.

1. King Of The Road (Roger Miller)
2. I've Got A Tiger By The Tail (Buck Owens)
3. My Friends Are Gonna Be Strangers (Merle Haggard)
4. Orange Blossom Special (Johnny Cash)
5. Do What You Do, Do Well (Ned Miller)
6. Ten Little Bottles (Johnny Bond)
7. This Is It (Jim Reeves)
8. You're The Only World I Know (Sonny James)
9. Least Of All (George Jones)
10. Red Roses And Old White Lace (Morris Taylor)

DICK WINSLOW

WPXY—Greenville, N.C.

1. Sittin' In An All Night Cafe (Warner Mack)
2. Take Your Hands Off My Heart (Ray Pillow)
3. Better Times A Coming (Jim & Jesse)
4. Tiger In My Tank (Jim Nesbitt)
5. I Still Miss Someone (Flatt & Scruggs)
6. Then & Only Then (Connie Smith)
7. Pass The Booze (Ernest Tubbs)
8. Blue Mood (Warner Mack)
9. Strangers (Roy Drusky)
10. I Hurt Too Much To Die (Mike Hight)

SINGING CHEROKEE

KBUB—Sparks, Nevada

1. Talk To Me Ole Telephone (Jim Whitlock)
2. Cross The Brazos At Waco (Billy Walker)
3. Broken Engagement (Webb Pierce)
4. Knock Knock (Glenn Barber)
5. Honky Tonk Queen (Curt Dunn)
6. Piggy Bank (Cal Langford)
7. Half Of This, Half Of That (Wynn Stewart)
8. Sittin' In An All Night Cafe (Warner Mack)
9. World Of My Own (Mary McCoy)
10. Don't Ask Questions (Dewey Groom)

COUSIN JOHNNY

WTCR—Ashland, Ky.

1. Tiger By The Tail (Buck Owens)
2. Sittin' In An All Night Cafe (Warner Mack)
3. Strangers (Roy Drusky)
4. Making Plans (Wilburn Bros.)
5. Better Times A Coming (Jim & Jesse)
6. King Of The Road (Roger Miller)
7. I Hope You Hear Sad Songs (Chuck Howard)
8. Pushed In A Corner (Ernest Ashworth)
9. What Makes A Man Wander (Jan Howard)
10. Then And Only Then (Connie Smith)

CACTUS BOB EVANS

WIZS—Henderson, N.C.

1. Sittin' In An All Night Cafe (Warner Mack)
2. Take Your Hands Off My Heart (Ray Pillow)
3. Tiger By The Tail (Buck Owens)
4. Then And Only Then (Connie Smith)
5. Strangers (Roy Drusky)
6. Better Times A Coming (Jim & Jesse)
7. Knock Knock (Glenn Barber)
8. I Took The Happiness (Joann Johnson)
9. Tiger In My Tank (Jim Nesbitt)
10. Back In Circulation (Jimmy Newman)

JOHNNY GUNN

KVEG—Las Vegas, Nevada

1. You're The Only World I Know (Sonny James)
2. A Thing Called Sadness (R. Price)
3. Ode To The Little Brown Shack (Billy Edd Wheeler)
4. King Of The Road (R. Miller)
5. He Called Me Baby (P. Cline)
6. The Race Is On (G. Jones)
7. Four Strong Winds (B. Bare)
8. I've Got A Tiger By The Tail (B. Owens)
9. Don't Start Counting On Me (J. Paycheck)
10. Cross The Brazos At Waco (B. Walker)

COL. W. C. "BILL" GREEN

KSTL—St. Louis, Missouri

1. Orange Blossom Special (Johnny Cash)
2. I've Got A Tiger By The Tail (Buck Owens)
3. King Of The Road (Roger Miller)
4. Baby They're Playing Our Song (Tompall & Glaser Bros.)
5. Walk Tall (Faron Young)
6. (My Friends Are Gonna Be) Strangers (Roy Drusky)
7. You're The Only World I Know (Sonny James)
8. Then And Only Then (Connie Smith)
9. Two Six Packs Away (Dave Dudley)
10. Happy Birthday (Loretta Lynn)

TERRY COLES

CFCL—Timmins, Ont., Canada

1. I've Got A Tiger By The Tail (Buck Owens)
2. You're The Only World I Know (Sonny James)
3. Sittin' In An All Night Cafe (Warner Mack)
4. Orange Blossom Special (Johnny Cash)
5. A Whole Lot Easier (Marty Robbins)
6. King Of The Road (Roger Miller)
7. Ode To The Little Brown Shack (Billy Edd Wheeler)
8. (My Friends Are Gonna Be) Strangers (Roy Drusky)
9. Brown To Blue (George Jones)
10. Too Used To Being With You (S. Davis & Bare)

BOB LUNINGHAM

KRZE—Framington, N. M.

1. Tiger By The Tail (Buck Owens)
2. King Of The Road (Roger Miller)
3. When The Wind Blows In Chicago (Roy Clark)
4. Anne Of 1000 Days (LeRoy Van Dyke)
5. Too Much Like Lonesome (Bobby Durham)
6. True True Lovin' (Ferlin Husky)
7. I'm Gonna Practice Freedom (H. Thompson)
8. I've Got To Change (Stonewall Jackson)
9. Lonely Together (Tommy Fujiyama)
10. Least Of All (George Jones)

KEN RANK

KTC5—Fort Smith, Ark.

1. King Of The Road (Roger Miller)
2. I've Got A Tiger By The Tail (Buck Owens)
3. A Dear John Letter (Bobby Bare & Skeeter Davis)
4. I Hope You Hear Sad Songs (Chuck Howard)
5. Strangers (Roy Drusky)
6. Then And Only Then (Connie Smith)
7. What Makes A Man Wander (Jan Howard)
8. True True Lovin' (Ferlin Husky)
9. I Guess You Made A Fool Out Of Me (Bill Phillips)
10. When The Wind Blows In Chicago (Roy Clark)

LITTLE HERBIE

KOOO—Omaha, Neb.

1. Happy Birthday (Loretta Lynn)
2. I Thank My Lucky Stars (Eddy Arnold)
3. You're The Only World I Know (S. James)
4. I'll Repossess My Heart (K. Wells)
5. Close All The Honky Tonks (Charlie Walker)
6. That's Where My Money Goes (Webb Pierce)
7. I Won't Forget You (Jim Reeves)
8. Four Strong Winds (Bobby Bare)
9. A Tear Dropped By (Jean Sheppard)
10. Pass The Booze (Ernest Tubbs)



LOVE HAS COME MY WAY (Acuff-Rose, BMI)

BECAUSE I CARED (Acuff Rose, BMI)

ERNEST ASHWORTH—Hickory 1304.

An interesting rhythm will intrigue and entrance country fans. They'll go after this one.

HANK COCHRAN (Pamper, BMI)

SOMEWHERE IN MY DREAMS (Pamper, BM)

HANK COCHRAN—RCA Victor 8528.

Funky country ditty about the big 500 race. Should speed to the top of the c/w charts in no time flat.

THE CARTER FAMILY (M. Witmark, ASCAP)

YOU WIN AGAIN (Fred Rose, BMI)

THE CARTER FAMILY—Columbia 4-43235.

A Bob Dylan song provides this singing family with their latest outing and their latest hit. Moving ballad.

KLONDIKE MIKE (English, BMI)

SO RIGHT BUT SO WRONG (English, BMI)

HAL WILLIS—Sims 235.

Story of an up North type. Hal sings it in lusty fashion and will score.

ME AND MY OLD BANJO (Sure-Fire, BMI)

HEY, HEY BARTENDER (Sure-Fire, BMI)

OSBORNE BROTHERS—Decca 31751.

Bluegrass aficionados will gopher this slick picking side. Singing and the whole works.

LOSING MY GRIP (Tree, BMI)

THE STAR OF THE SHOW (Cedarwood, BMI)

RED SOVINE—Ric 154.

The vet performer is in a bad way and sings about the depression on the well done cut. Upset about love.

SHE'S NOT FOR YOU (Pamper, BMI)

PERMANENTLY LONELY (Pamper, BMI)

WILLIE NELSON—RCA Victor 47-8519.

Look for this melancholy ballad to make a mark. A pretty tune—extremely well delivered by Willie.

STICK YOUR FINGER IN A GLASS OF WATER (Starday, BMI)

THE OTHER ME (Starday, BMI)

BENNY "BIG TIGE" MARTIN—Starday 705.

A funny song with a good point to make. Benny and a chorus send out the country message with sparkle.

BIG FOOL AGAIN (Mimosa, BMI)

YOU'RE DRIVING YOU OUT OF MY MIND (Painted Desert, BMI)

RAYBURN ANTHONY—Musicor 1073.

A cheating wife is the trouble Rayburn is having. Will elicit sympathy and sobs from the c/w followers.

I'M GETTING GRAY FROM BEING BLUE (Moss Rose, BMI)

I'LL KEEP HOLDING ON (Marson, BMI)

SONNY JAMES—Capitol 5375.

Here's a colorful but mournful country tune about a guy with love trouble. Usual good James work.

I'LL END LIKE A MAN (Peach, SESAC)

TH'SE ARE THE THINGS (Yonah, BMI)

TED KIRBY—Chart 1180.

A strong tune about a fellow who has to be strong in the face of a sad love affair.

Denny - Moeller Talent Inc. Full Ownership To Moellers

NASHVILLE—One of country music's largest talent agencies has undergone a change of ownership and name. "No change of management is involved, however," emphasized W. E. ("Lucky") Moeller, who announced that the firm he has served as President, Denny-Moeller Talent, Inc., now becomes Moeller Talent, Inc.

Moeller, his son Larry and son-in-law Jack Andrews have obtained full ownership of the organization which the elder Moeller and the late Jim Denny established in 1957. The present owners purchased Denny's 50% interest from the James R. Denny Estate. Denny, who died 18 months ago, devoted full time to his Cedarwood Publishing Co. which, like the talent agency, became a leader in its field.

"Our formula of representation, as well as the acts we represent, will continue exactly as before," explained Lucky Moeller. "In fact, we'll even retain a large part of the 'family' relationship with Bill, John and Dollie Denny by continuing to share with Cedarwood the same quarters here on Music Row."

Lucky Moeller, an Oklahoman, was originally drawn into the country music field through the somewhat offbeat channel of banking. In the 1940s, while VP of an Oklahoma City bank, he invested in a night club and later in a ballroom. His successful promotion of talent led Bob Wills to seek Moeller as a personal manager in 1952 and two years later he moved to Nashville to accept a similar offer from Webb Pierce, who was then attaining his present position of prominence.

Moeller assumed national representation during 1956-57 of Red Foley, Brenda Lee and all acts appearing on the "Ozark Jubilee" television series in Springfield, Mo., returning to Nashville to establish the long-running Denny-Moeller partnership. Larry Moeller, Vice-President and Treasurer of the reorganized agency, joined his father in 1958, and Jack Andrews, Vice-President and Secretary in the new firm, left a position as VP of a Kentucky bank to join the agency's staff in 1962.



BY ED HAMILTON

It's good to be back after an absence of a couple of weeks due to a death in the family and some bad weather down in our part of the country.

RCA's fabulous **Elvis Presley** was in Music City last week cutting the soundtracks for his latest movie. The Voice of Victor says his birthday present this year was a contract from MGM Pictures for three movies at \$750,000 a piece plus a percentage of the profits! How about that for a happy birthday?

Lovely **Patti Page** was also in town doing sessions for Columbia. Decca's **Webb Pierce** back into the studios with **Owen Bradley** for sessions. Webb's been in Hollywood recently where he filmed an episode for TV's "Kraft Suspense Theatre." He played the part of a Las Vegas gambler in the show.

Cedarwood's **Bill Denny** was recently voted the Outstanding Young Man of the Year by the Nashville area Junior Chamber of Commerce. The award is presented annually to the person who contributed the most during the past year to the economic and civic life of the community. Congrats, Bill!

Dial Records has signed a new vocal group—**The Illusions**—with first release due shortly. Four familiar Music City songwriters and performers make up the group: **Ronnie Wilkins, John Hurley, Ronny Light** and **Bill Cates**. Their first session drew rave reviews from everyone present including a New Yorker who carried high compliments of the group back to the big city.

The **Boots Till** release on Capa is moving well with pick hits from major trade publications, picks on radio stations throughout the country, orders from RSI and distributors in New Orleans, Mobile and Miami with one re-order already. Looks like it could be a major breakout for the young lady.

Columbia's **Claude Gray** is a busy fellow these days. He works California and the West Coast through the 20th of this month then heads hereabouts for a record session then right back out for 30 days in Kansas, Wisconsin, North Dakota, Colorado, Texas and New Mexico. Dates were set by **Joe Wright** of the Wright Talent Agency in Music City. Hickory's **Alan Curtis**, who is also handled by Wright, is now working a two weeks stand at the Nicabob in Milwaukee. Here's a young man who's going to hit it big one of these days! Lad's got a lot of talent.

Starday's **The Homesteaders**, made up of **Jerry Rivers, Jack Boles** and **Frank Evans**, return to Europe beginning June 1 for a tour of bases in the Carribean area. Accompanying them on this trip will be **Jan Moore** and **Dave Lee** in addition to Decca's lovely **Linda Flanagan**.

The basketball fever has hit everyone in this city, including me, with Vanderbilt winning the SEC crown and several Music City high school teams in the running for the state championship. So, the whistle's about to blow and it's time for us to run this time. See you at the game!

Topps Gets Damages \$10,000 Pledge

A Federal Court jury in Miami, Fla., has awarded damages to Topps Record Distributing Co. of Miami, in the amount of \$22,500, plus other relief, for unlawful interference with Topps' contractual relations. Suit was instituted because ABC-Paramount Records, Inc., purportedly purchased rights from the artist to Jimmy Velvet's "We Belong Together" on Velvet Records, allegedly already knowing that Topps had owned the record and sold it to Cortland Record Mfg. Corp., Chicago.



Arnold Maxin, President of MGM Records, is pictured presenting a check for \$10,000 to Mrs. Frances Preston, Chairman of the CMA Hall of Fame and Museum Foundation. Wesley Rose, head of Acuff-Rose, looks on. So far, the industry has pledged \$210,000.

Chartbound!
"I WANT YOU"

TOM TALL &
GINNY WRIGHT

CHART 1170

"PART TIME
SWEETHEART"

MAC SAIRCLOTH

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COLUMBIA 4-43223

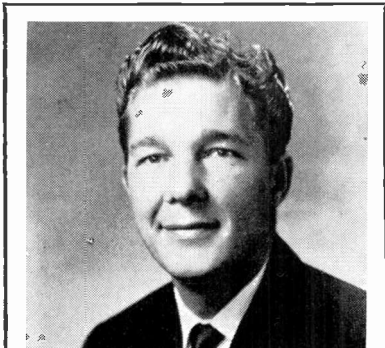
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John's Hancock



Colpix' **John Davidson** autographs one of his LPs at a N.Y. conference Feb. 27, attended by more than 100 editors of college, prep school and high school newspapers held at the rehearsal hall for "The Entertainers," the CBS-TV show in which he stars. Pictured with John (left to right) are Evalina Gardner of Queens Prep School and Beverly Buffa and Lauren Condon of Maria Regina High School.

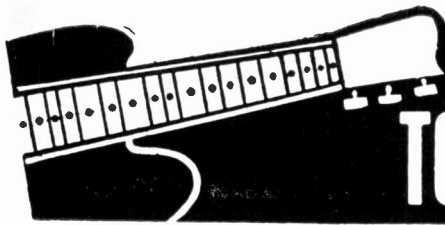


TERRY WHITE'S record of "ITS A LONG WAY FROM WHERE I'M AT" (to where I've gotta go) is jumping into the charts all over the country. You can get it at your Longhorn Dist.

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TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk. Mar. 13	Last Wk. Mar. 6		Wks. on Chart
1	2	KING OF THE ROAD Roger Miller—Smash 1965	5
2	1	I'VE GOT A TIGER BY THE TAIL Buck Owens—Capitol 5336	12
★3	7	TEN LITTLE BOTTLES Johnny Bond—Starday 704	6
4	5	THEN AND ONLY THEN Connie Smith—RCA Victor 8489	7
5	4	(MY FRIENDS ARE GONNA BE) STRANGERS *Roy Drusky—Mercury 72376 Merle Haggard—Tally 179	10
6	6	ORANGE BLOSSOM SPECIAL Johnny Cash—Columbia 43206	8
7	3	YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol 5280	18
8	8	DO WHAT YOU DO, DO WELL Ned Miller—Fabor 137	8
★9	16	TIGER IN MY TANK Jim Nesbitt—Chart 1165	7
10	12	LEAST OF ALL George Jones—United Artists 804	6
11	13	WALK TALL Faron Young—Mercury 72375	6
12	9	ODE TO THE LITTLE BROWN SHACK OUT BACK *Billy Ed Wheeler—Kapp 617 Mel Tillis—Ric 150	16
13	11	HAPPY BIRTHDAY Loretta Lynn—Decca 31707	15
14	19	THAT'S WHERE MY MONEY GOES Webb Pierce—Decca 31704	5
15	17	WHAT MAKES A MAN WANDER Jan Howard—Decca 31701	6
16	18	SWEET SWEET JUDY David Houston—Epic 9746	5
17	20	I WASHED MY HANDS IN MUDDY WATER Stonewall Jackson—Columbia 43197	5
★18	27	THE WISHING WELL Hank Snow—RCA Victor 8488	4
19	10	SITTIN' IN AN ALL NIGHT CAFE Warner Mack—Decca 31684	15
20	21	TINY BLUE TRANSISTOR RADIO Connie Smith—RCA Victor 8489	6
★21	31	TWO SIX PACKS AWAY Dave Dudley—Mercury 72384	3
22	15	ANNE OF A THOUSAND DAYS LeRoy Van Dyke—Mercury 72360	9
23	14	PASS THE BOOZE Ernest Tubb—Decca 31706	17
★24	43	THIS IS IT Jim Reeves—RCA Victor 8508	2
★25	39	DEAR JOHN LETTER Skeeter Davis & Bobby Bare—RCA Victor 8496	5

This Wk. Mar. 13	Last Wk. Mar. 6		Wks. on Chart
26	28	I'LL WANDER BACK TO YOU Earl Scott—Decca 31693	3
27	29	I STILL MISS SOMEONE Flatt & Scruggs—Columbia 43204	8
28	33	TAKE YOUR HANDS OFF MY HEART Ray Pillow—Capitol 5323	5
29	22	LESS AND LESS Charlie Louvin—Capitol 5271	13
★30	46	SIX LONELY LETTERS Kitty Wells—Decca 31749	3
31	24	TRUCK DRIVING MAN George Hamilton IV—RCA Victor 8462	14
32	25	A TEAR DROPPED BY Jean Shepard—Capitol 15304	13
33	38	SHE CALLED ME BABY Carl Smith—Columbia 43200	4
34	30	WHAT I NEED MOST Hugh X. Lewis—Kapp 622	14
35	23	I'LL REPOSSESS MY HEART Kitty Wells—Decca 31705	16
36	35	TRUE TRUE LOVIN' Ferlin Husky—Capitol 5335	9
37	26	ONCE A DAY Connie Smith—RCA Victor 8416	23
38	36	BILLY BROKE MY HEART AT WALGREENS (I CRIED ALL THE WAY TO SEARS) Ruby Wright—Ric 145	5
39	37	BIG CITY Margie Bowes—Decca 31708	5
40	41	BLAZING SMOKESTACK Willis Bros.—Starday 703	4
41	48	A TOMBSTONE EVERY MILE Dick Charles—Tower 124	2
42	44	JUST THOUGHT I'D LET YOU KNOW Carl & Pearl Butler—Columbia 43210	2
43	(—)	FREIGHT TRAIN BLUES Roy Acuff—Hickory 1291	1
44	(—)	I WANT YOU Tom Tall & Ginny Wright—Chart 1170	1
45	45	DON'T BE GOOD TO ME Margie Singleton—Mercury 72363	5
46	(—)	WE'D DESTROY EACH OTHER Carl & Pearl Butler—Columbia 43210	1
47	50	HONKY TONK SONG Charlie Walker—Epic 9759	3
48	47	IT AIN'T ME BABE Johnny Cash—Columbia 43145	23
49	34	MULTIPLY THE HEARTACHES George Jones & Melba Montgomery—United Artists 784	11
50	32	I'M GONNA TIE ONE ON TONIGHT Wilburn Bros.—Decca 31674	22

This Wk. Mar. 13	Last Wk. Mar. 6		Wks. on Chart
1	1	I DON'T CARE Buck Owens—Capitol T-2186: ST-2186	17
★2	4	YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol T-2209: ST-2209	6
3	3	THE BEST OF JIM REEVES RCA Victor LPM-2890: LSP-2890	29
4	2	THE FABULOUS SOUND OF FLATT & SCRUGGS Columbia CL-2255	15
★5	7	THE RETURN OF ROGER MILLER Smash MGS-27061: SRS-67061	5
6	6	BITTER TEARS Johnny Cash—Columbia CL-2284: CS-9084	20
7	5	HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842	18
8	8	YOUR CHEATIN' HEART Soundtrack—MGM E-4260: SE-4260	14
★9	11	TALK OF THE TOWN Dave Dudley—Mercury MG-20970: SR-60970	7
★10	13	LESS AND LESS/I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol T-2208: ST-2208	8
11	12	MEMORIES OF AMERICA Billy Edd Wheeler—Kapp KL-1425: KS-3425	7
12	14	THE JUDY LYNN SHOW United Artists—UAL-3390: UAS-6390	5
13	15	LOVE LIFE Ray Price—Columbia CL-2189: CS-8989	6
14	17	TROUBLE AND ME Stonewall Jackson—Columbia CL-2278: CS-9078	4
15	9	THANK YOU FOR CALLING Billy Walker—Columbia CL-2206: CS-9006	14
16	10	THE PICK OF THE COUNTRY Roy Drusky—Mercury MG-20973: SR-60973	9
17	16	TOGETHER AGAIN/ MY HEART SKIPS A BEAT Buck Owens—Capitol T-2135: ST-2135	30
18	21	BILL ANDERSON SHOWCASE Decca DL-4600: DL-74600	5
19	18	FAITHFULLY YOURS Eddie Arnold—RCA Victor LPM-2969: LSP-2969	18
★20	(—)	THE JIM REEVES WAY RCA Victor LPM-2968: LSP-2968	1
21	24	WAY OF LIFE Hank Locklin—RCA Victor LPM-2690: LSP-2690	12
22	20	HALL OF FAME Roy Acuff—Hickory LPM-119	11
23	25	BLUEGRASS SPECIAL Jim & Jesse—Epic LN-24031: BN-26031	2
24	27	I GET LONELY IN A HURRY George Jones—United Artists UAL-3388: UAS-6388	15
25	(—)	SONGS FROM MY HEART Loretta Lynn—Decca DL-4620: 74620	1
26	22	R. F. D. Marty Robbins—Columbia CL-2220: CS-9020	28
27	19	COUNTRY MUSIC TIME Kitty Wells—Decca DL-4554: DL-74554	22
28	23	FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—Columbia CL-2218: CS-9018	7
29	28	NEW VOICE FROM NASHVILLE David Houston—Epic LN-24112: BN-26112	9
30	26	LIGHTHEARTED AND BLUE Jean Shepard—Capitol T-2187: ST-2187	13



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