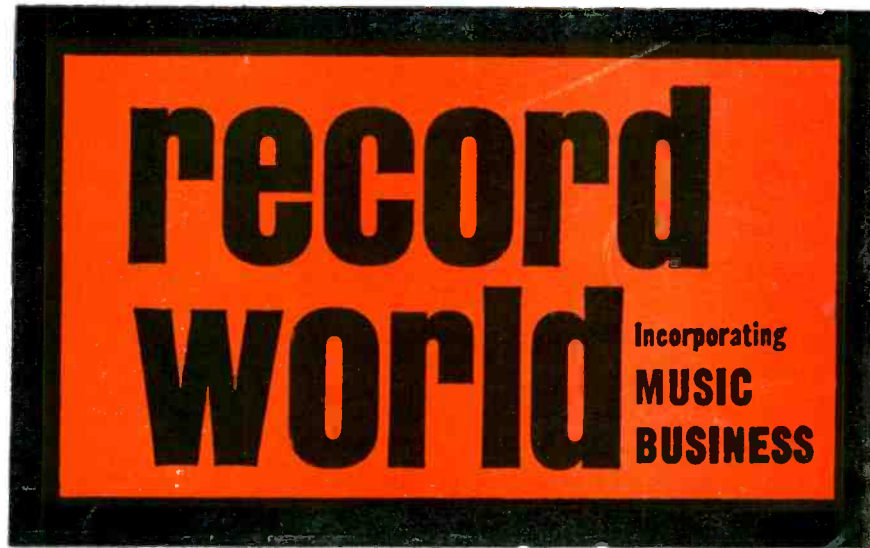
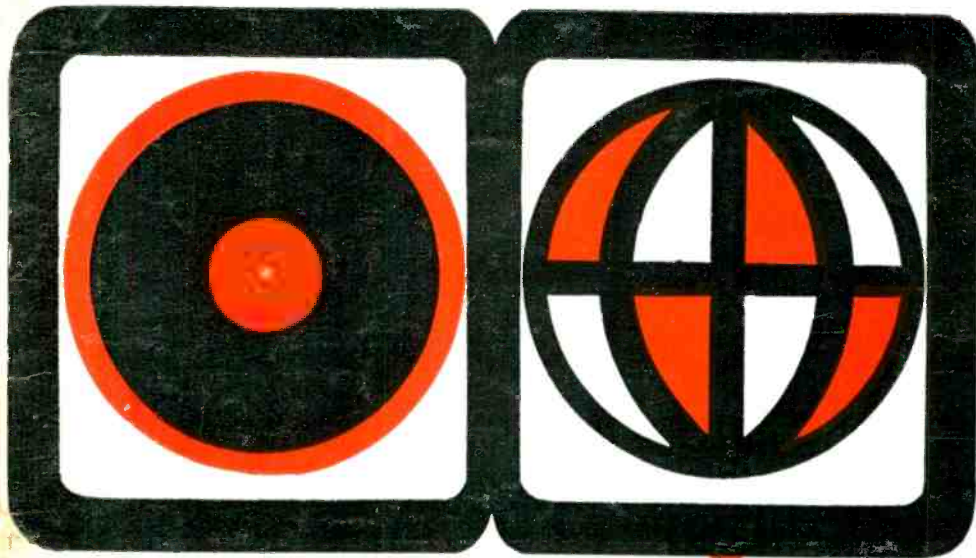


NARM—8th ANNUAL CONVENTION

FONTAINEBLEAU HOTEL, MIAMI BEACH, MARCH 6 to 10



Vol. 20, No. 979

March 12, 1966

In this Issue:

R & B

from

A to Z

A Comprehensive Roundup
Of One of the Most
Vital Aspects of Today's
Record Scene

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

SINGLE PICKS OF THE WEEK



Elvis intones the title tune from his new flick, "Frankie and Johnny" and it's a torrid version (RCA Victor 47-8780).



Not much is hotter these days than the Tijuana Brass sound and so this new Herb Alpert and pals slice ought to soar (A&M 792).



Lightning should strike twice in a row for MGM and Lou Christie with the new and clever "Rhapsody in the Rain" (MGM 13473).

SLEEPERS OF THE WEEK



Here's a single really going somewhere. It's a rocked version of the "West Side Story" hit (Decca 31923).



A very pretty song by some gals who deserve a fat hit. The Jades and their "(Baby) I'm on Your Side" will click (Verve 10385).

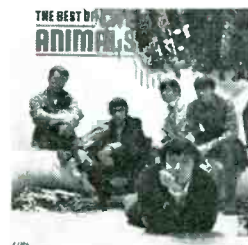


Lots of hot rock here by these guys and it should go to very high chart spots. Watch the Knickerbockers and "One Tract Mind" (Challenge 1296).

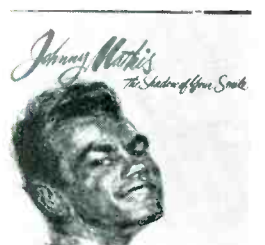
ALBUMS OF THE WEEK



Choral leader - writer - arranger - singer - producer Ray Charles has selected what he considers the best by his group (Command 896 SD; RS 896 SD).



The best of the Animals means the best of their brand of strong r/b. Teens will go for this collection of hits (MGM E/SE 4324).



The singer with the sweetest sounds does a number of up-to-the-minute ballads and beat tunes (Mercury MG 21073; SR 61083).

LEN BARRY

HAS THE NEXT #1 SINGLE

SOMEWHERE

31923



New Co-op Offers Records At 6% Above 'Distributors' Bottom Cost' — CORD

CHICAGO — CORD, a countrywide co-operative organization of distributors, dealers, one-stops and rack jobbers, has been formed here and the price of records to members (who join at an annual membership fee of \$1000) is bound to get much reaction within the industry.

As word "cooperative" implies, CORD will be a profit sharing organization.

Cost per record will be "distributors' bottom cost" plus 6%, which, in the case of a \$3.79 disk normally selling to distributors at \$1.85 could mean a new price of \$1.51. Depending on the discounts offered by all independent record companies involved, members of CORD will be paying something like 20¢ to 35¢ less per elpee.

CORD will sell 45s at cost plus 15%.

All shipments, made f.o.b. point of shipment, will arrive within three days of placement of order (in CORD's Chicago office) from source nearest the member. All orders of 45s of 1000 or over will be delivered

overnight.

Although membership must be paid prior to or coincident with placement of first order, orders will not require payment in front.

All billing will be done by CORD based on shipments made by suppliers. All invoices will be dated the date a member's merchandise was shipped. All invoices from the first through the fifteenth of each month are due by the 25th of each month. All invoices dated from the 16th through the end of each month are due on the 10th of the following month. All merchandise shipped within three days of the closing of the billing cycle will be dated the first date of the following billing cycle. In other words, all merchandise shipped after the 12th will be invoiced as of the 16th. All merchandise shipped after the 27th will be invoiced as of the first of the following month. Any member not complying with the above terms will not be shipped after the due dates.

CORD execs will travel to the NARM convention to talk about the co-op with conclavegoers.

Distribution of profits will be 40% to CORD management, 40% to supplier members and 20% to purchaser members. The distribution to the members will be in proportion to each member's total dollar volume as against the total dollar volume of CORD.



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RECORD WORLD—March 12, 1966

Distributors Give NARM Meet Great Expectations



George A. Berry
NARM
President



Jack J. Geldbart
Convention
Chairman



Charles H. Schlang
Awards Banquet
Chairman



Jules Malamud
NARM
Exec Director



Irwin H. Steinberg
Keynote Speaker

MIAMI BEACH—The Eighth Annual Convention of the National Association of Record Merchandisers, Inc., which convenes Sunday, March 6, 1966, at the Fontainebleau Hotel, is expected to be the largest gathering of phonograph record industry members in the history of the business. Participating in this convention will be the leading record merchandisers (rack jobbers), manufacturers plus record distributors, the latter attending their first NARM meeting as members of the Association.

Including record merchandiser (rack jobber) members and rack jobber guests, there will be more than 70 companies representing this fast growing segment of the record industry. There will be more than 70 manufacturing companies represented, including not only record manufacturers but tape manufacturers, and manufacturers of packaging, labeling and other types of supplies used by record merchandisers.

With recording artists and press representatives, representatives of the academic and business community, there will be more than 500 people attending the NARM Convention. The overflow is being handled by two other Miami Beach hotels, in addition to the headquarters hotel, the Fontainebleau.

Record distributors, who will have their own meeting on Wednesday, March 9, at a luncheon at 1:30 p.m., in addition to attending all business sessions programs and social events, will be meeting as a NARM group for the first time in association

history. The response from the distributors has been excellent, with 48 distributors now represented in NARM. Some of these are pure distributors and some are distributors who are also rack jobbers—a growing industry trend.

Steinberg Keynoter

The business sessions will begin at 9 a.m. on Monday, March 7, and continue on Tuesday morning, March 8. Jack J. Geldbart (L and F Record Service, Atlanta, Ga.) will be Convention Chairman, and George A. Berry (Modern Record Service, New Orleans, La.), President of NARM, will greet registrants. Keynoting the convention, whose theme is "Planning for Profits," will be Executive VP of the Mercury Record Corporation Irwin H. Steinberg.

Following Steinberg will be a completely integrated program on the convention theme, planned and executed by Dr. Alton F. Doody, Associate Professor at the College of Commerce and Administration of The Ohio State University. Participating in this program will be Brown Meggs of Capitol Records Distributing Corp., Daniel Mandresh, a special representative of the International Business Machines Corp. (IBM), and John Enders, VP and Senior Account Exec of Lionel D. Edie Company.

At the conclusion of the program on Tuesday, a panel of NARM members representing record merchandisers, manufacturers and distributors, will

(Continued on page 4)

MGM Budget Lines Sell Over \$1 Mil

Rack jobbers as well as distributors have quickly taken MGM Records' budget line series of VSP, Heliodor, Leo the Lion and Metro to heart by purchasing over one million units of the label's new low price series, label reports.

Mort Nasatir, President of MGM Records stated that this can be considered a sales record. It has become obvious that there was an overall need for such a Budget Line in the industry.

Phil Picone, director of rack jobber sales for the budget series, reports that both distributors and rack jobbers have been calling in complimenting

(Continued on page 4)

Cooper Dot Sales Mgr.

HOLLYWOOD—Randolph C. Wood, President of Dot Records, Inc. announces the appointment of George Cooper to the new post of National Sales Manager. Appointment follows Cooper's recent elevation to a Vice-Presidency.

Cooper is in charge of all sales and promotion operations from coast to coast. He reports to Dot Executive VP Christine Hamilton. Cooper will continue to be based in his home town, Nashville, Tenn. Cooper spends almost as much time in jet airplanes flying between Dot Records branches and distributorships as he does on the ground. But as a World War II Air Force veteran and a long-time employee of American Airlines, still gets a kick out of flying and he usually manages to fly home to his family for the weekends.

Cooper's first meeting with Randy Wood was over an airlines ticket counter in Nashville back in the early '50s when Dot was a fast-rising young company based in nearby Callatin.

Cooper's father, George, Sr., is head of the local Nashville branch of the Musicians' Union.

Kapp Appoints London Distrib

NEW YORK—Kapp has appointed London Records Distributing Corporation as its New York distributor. The arrangement became effective March 7, according to Sid Schaffer, Kapp VP, Sales. The deal was consummated late last week between Schaffer and Herb Goldfarb, National Sales and Distributing Manager for London, and Phil Wesen, Sales Manager for London's distributing firm.

The Kapp line was formerly handled in New York by All State Distributors. All State will continue to handle Kapp in northern New Jersey through its Newark office.

Mike to Indie Promo

HOLLYWOOD—Record promoter Mike Borchetta, promo man for RCA on the West Coast for the last two and a half years, has left the firm to go into independent promotion.

Pasin Named VP, Sales, At Premier Albums

NEW YORK—Don J. Pasin, formerly National Sales Manager of Premier Albums, Inc., has been appointed Vice President in charge of sales, it was announced by Philip Landwehr, president.

Landwehr said the new position will enable Pasin to coordinate and upgrade sales and service in all the company's divisions, and implement Premier Albums' plans for accelerated expansions of all areas of business—promotional records, premium sales and custom pressings.

Landwehr praised Pasin's success in improving sales through top customer servicing and close customer relations. Under his direction, these efforts will now take top priority in all Premier Albums divisions

Capone Succeeds

Appointed by Pasin to succeed him as National Sales Manager is Louis Capone who comes to Premier Albums with 20 years' experience in directing and developing national distribution for promotional record companies as well as experience in artist management. He will spearhead the new merchandising programs for the domestic sales division.

Pasin joined Premier Albums in 1961 and served in several executive capacities up to his recent appointment. He held the national sales manager position for the last year and a half and was instrumental in developing and introducing Premier's \$1.98 Blue Ribbon record line. Besides 10 years' experience in the promotional record field, he held top positions in the entertainment and motion picture industries. He is known for his emphasis on customer relations and service as an adjunct to all sales efforts.

Pasin said: "We feel that with the tremendous streamlining of our pressing plant in Clifton, N. J., in conjunction with the upgrading of our sales departments on all levels, we are in a position today to go into all phases of custom pressing and increase our sales in the budget and premium record markets."

Production facilities in Premier's 80,000 square foot Clifton, N.J. plant have been expanded to accommodate these growth markets. The company is now geared for full production of 12-inch, 10-inch and 7-



From left: Louis Capone, Don J. Pasin and George Kurtz.

inch records with capacity in excess of 75,000 units per day. The Premier plant also contains complete fulfillment facilities including printing and mail handling units.

Years of Promo Experience

Capone, in directing and expanding sales in the domestic record division, as the new National Sales Manager for Premier Albums, brings with him years of successful promotional record experience. His background includes National Sales Director for Connoisseur Record Corp., as well as head of Tops and Westminster Record Co. where he introduced the first promotional classical LP—the Whitehall label.

Premier Albums, Inc., has four \$.99 labels—Coronet, Spin-O-Rama, Baronet and Twinkle; three \$1.98 labels—Premier, Directional Stereo and Blue Ribbon records. Soon to enter the 45 RPM market is a new Premier Albums single called Moonshot, with plans for coast-to-coast distribution now underway.

MGM Mil \$

(Continued from page 3)

the company on its thought and perception in producing and releasing the Budget Series. In view of the fact that budget line sales are being made direct to rack jobbers, distributors have also been high in their praise, claiming that MGM is opening up additional avenues of markets, especially the VSP and Heliodor lines which they term good "high price, low price lines."

Picone points out that Record Service, Inc., of Los Angeles thus far is the biggest prime mover of MGM Records' budget lines and has already placed an order for 100,000 albums.

New Audio Fi Sales Program

NEW YORK—Harold Drayson, VP of Audio Fidelity Records, announced that a new sales program will be in effect commencing March 1 and will continue through the end of May.

The program will be a one on six deal for the entire Audio Fidelity catalog with the exception of the First Component Series. At the same time, the company will be introducing six new LPs that are to be included in the one on six deal. There will be two classical LPs and the remaining four will be pop-type albums that will introduce new names and talent. Titles and artists will be announced later.

NARMeet

(Continued from page 3)

review and evaluate the convention's presentation and its relevancy to the phonograph record industry in general, and its future growth.

On Monday and Tuesday afternoons, and on Wednesday morning, the NARM Person to Person Conferences will be held in the East Ballroom of the Fontainebleau. At this time, 60 record manufacturers will meet with 60 record rack merchandisers, according to a rotating person to person schedule. Over the three day period, every manufacturer will have had an appointment with every rack jobber. There is a waiting list on both the rack jobber list and manufacturer list, with the number being limited to 60 companies on each side.

Increasing Cooperation

Jules Malamud, NARM Exec Director, states that he has seen with great gratification the growing sense of cooperation and understanding among the various wholesaling segments of the phonograph record industry. He feels that a real sense of responsibility is being recognized in our industry, where individuals are realizing the importance of strengthening their own business operations, the segment of the industry of which they are a part, and most important, the entire phonograph record industry itself.

Malamud feels that "much of this increasing desire to promote the industry as a whole, and to form a strong and cooperating industry group, is reelected in the fantastic response the industry has made to this year's NARM Convention."

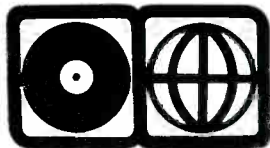
NANCY AMES
"HE WORE THE GREEN BERET"

8-10008

The Original
on **EPIC** Records



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SINGLES REVIEWS

THREE STAR ★★★ PICKS

TAKE ME FOR A LITTLE WHILE

(Lollipop, BMI)

SOMEWHERE IN THE NIGHT (Cheshire, BMI)

THE KOOBAS—Kapp 737.

Boys from Britain have a contemporary American sound. Whatever the sound, it will sell.

★★★

THE RIGHT STRING BUT THE WRONG YO-YO

(Hill & Range, BMI)

SATIN AND LACE (Unart, BMI)

THE JAMES GANG—Ascot 2205.

Looks like the James Boys are going to break it up in a big way with this terrific r/r side. ★★★

CHALKALA BABY CHALKALA (Agean, BMI)

TURKISH DELIGHT BABY (Agean, BMI)

TARIK BULUT—Nina 901.

Those who want to shake it might cuddle up to this single of Egyptian descent. ★★★

LAUGH WITH THE WIND (Cecere, BMI)

STOP IT BABY (Cecere, BMI)

THE HEARD—Audition 6107.

Pleasing fast paced song from a new group who are bound to be heard—as their name states. ★★★

BOOK OF LOVE (Arc-Keel, BMI)

DARLING LORRAINE (Westbury, BMI)

THE UNDERBEATS—Soma 1449.

Reprise of a hit of a few years back. Enchantment may set in for teens again. ★★★

DOING THE PHILLY DOG (Jalyne, BMI)

I AM SEARCHING (Jalyne, BMI)

LOU LAWTON—Capitol 5613.

The new dance inspired the tune and tune will inspire teens to dance. Wow, pow a hit. ★★★

FARMER'S SON (Diamondette-Ammuspro, BMI)

IT'S WHAT'S HAPPENIN' BABY

(Diamondette-Ammuspro, BMI)

JIMMY RIDDLE—Marina 501.

Fellow has come-hither tone in his voice. Rock accompaniment could help make this big. ★★★

MONKEY DON'T CARE (Tuneville, BMI)

SOUL SUPPER (Tuneville, BMI)

THE LIVING LEGENDS—

RCA Victor 47-8782.

Weird things are going on on this track and so teens will pay close attention. Score. ★★★

I DON'T HAVE TO WORRY (Jitters, BMI)

I'M SO AFRAID (Jitters, BMI)

JAY W. KING—Skyscraper 6001.

New label and new artists preem simultaneously with a potent r/b side. Jay is welcome on the scene. ★★★

★★★

MY MELANCHOLY BABY

(Shapiro, Bernstein, ASCAP)

THE COMMON TOUCH (Ludlow, BMI)

JOHNNY DESMOND—Atco 6404.

The "Funny Girl" guy sounds great on this gently swung rendition of the evergreen.

FOUR STAR★★★★ PICKS

HERE'S TO MY JENNY (Joy, ASCAP)

WHILE WE'RE YOUNG (Regent, BMI)

MIKE DOUGLAS—Epic 5-10002.

Sweetly sung follow-up to the fellow's "The Men in My Little Girl's Life." Sentimental and pretty.

★★★★

MESSAGE TO MICHAEL (U. S., ASCAP)

HERE WHERE THERE IS LOVE

(Blue Seas-Jac, ASCAP)

DIONNE WARWICK—Scepter 12133.

Something a little different from Bacharach and David for Dionne. Should turn into a smash.

★★★★

MIRANDA (Miller, ASCAP)

YOU ONLY SEE HER (Feist, ASCAP)

ADAM WEST—20th Century Fox 627.

Novelty with Adam in his guise as Batman refusing to remove his mask for his girl friend. Surprise ending, too.

★★★★

YVETTE (Diana, ASCAP)

EVERYBODY LOVES MY BABY (Pickwick, ASCAP)

DUKES OF DIXIELAND—Decca 25693.

Relaxing piece of dixie from the Dukes. An instrumental sure to get air play and other good reaction.

★★★★

KICKS (Screen Gems-Columbia, BMI)

SHAKE IT UP (Daywin, BMI)

PAUL REVERE AND THE RAIDERS—

Columbia 4-43556.

Teens will get their kicks from this P. R. and Raiders side. The electric guitars set raunchy rhythm.

★★★★

IT AIN'T NECESSARY (Cragvee-Overcome, BMI)

DON'T THINK I COULD STAND IT

(Overcome, BMI)

MAMIE GALORE—St. Lawrence 20095.

Talent galore on this beat galore side. Money galore will be made.

★★★★

GOOD LOVIN' (T. M., BMI)

COULD IT BE YOU (BMI)

BRIAN POOLE AND THE TREMELOES—

Audio Fidelity 121.

Good listening here for teens who like it like rock. Prognosis is for big sales.

★★★★

SECRET AGENT MAN (Trousdale, BMI)

YOU DIG (Johnny Rivers, BMI)

JOHNNY RIVERS—Imperial 66159.

The title theme as sung by Johnny weekly on this new TVer. Has the beat and is a good bet.

★★★★

OH I WONDER WHY (Maureen, BMI)

THE GYPSIES—Old Town 1193.

Gals sing sweetly on a teen slanted number with clever arrangement. Could connect. ★★★

★★★★

FRENCHY (April, ASCAP)

YOU'RE GONNA HEAR FROM ME

(Remick, ASCAP)

DANNY MEEHAN—Mercury 72531.

Gritty tune with "Mack the Knife" persistence. Danny snarls it neatly.

YOU LET A LOVE BURN OUT (S. F. O., BMI)

SOMEWHERE BEYOND THE SEA (Chappell, ASCAP)

WE FIVE—A&M 793.

The singing and the instrumentation are intriguing and a little different. Could go big for the fivesome.

★★★★

MY LITTLE RED BOOK (United Artists, ASCAP)

A MESSAGE TO PRETTY

(Grass Roots-Third Story, BMI)

LOVE—Elektra 45603.

Wonderful Bacharach-David song first heard in "What's New Pussycat" gets Love-ly treatment from Elektra's first pop group. ★★★

★★★★

LOVE ME (Hill and Range, BMI)

RUN, RUN, RUN (S & J, ASCAP)

SAL CORRENTE—Roulette 4673.

This side is rocked and countrified and chorused up for lots of good timing.

★★★★

DOMINIQUE'S DISCOTHEQUE (Neban, ASCAP)

BLACK DIAMOND (Cumulus-Ter-Ton, ASCAP)

MILT SEALEY—Cloud 506.

Here's a cute instrumental that could lock up lots of sales and play. Bounce and beat. ★★★

★★★★

THE LITTLE TIN SOLDIER (Manger, BMI)

YOU'RE GONNA NEED SOMEBODY ON YOUR

BOND (Southern, ASCAP)

DONOVAN—Hickory 1375.

Beautiful fable put to song will delight folkrock followers and lovers of songs of any kind. Wide audience appeal. ★★★

★★★★

CANADIAN SUNSET (Vogue, BMI)

THE STORY OF A STARRY NIGHT

(Mutual, ASCAP)

THE VIBRATIONS—Okeh 4-7241.

This oldie is given the beat and crooned nicely by the Vibrations.

★★★★

I DON'T WANT TO CRY (Ludix, BMI)

ALWAYS (Burdette, BMI)

SIR WALTER RALEIGH—Tower 220.

Extra special reprise of old hit. The arrangement is jingly and danceable.

★★★★

MERCY (Verdunn, BMI)

THAT AIN'T ALL (Verdunn, BMI)

LARRY AND THE REXETTES—Zorro 420.

Funky instrumental will elicit interest at first in the r/b areas. Saxy and swell. ★★★

★★★★

SOMEBODY TO LOVE ME (Buckhorn, BMI)

GOODBYE BABY (Buckhorn, BMI)

RONNY AND THE DAYTONAS—Mala 525.

Guys have found a very pretty ballad and it has a nice arrangement.

★★★★

STOP THE WORLD, I'VE LOST MY YO-YO

(Appleseed, ASCAP)

WHEN I WAS YOUNG (Cherry Lane, ASCAP)

THE BRANDYWINE SINGERS—

Mainstream 641.

Folk-oriented song that gets lots of bounce from the singers.

★★★★

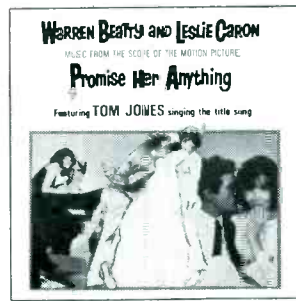
You don't have to be Jewish
to see that it's even funnier than
"You Don't Have to Be Jewish."*



KRL-4506

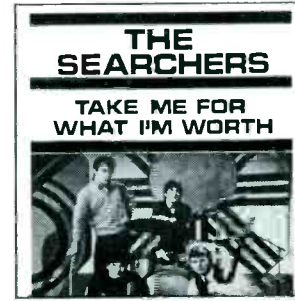
KPS-5506

Other great
Kapp album
releases
for March:



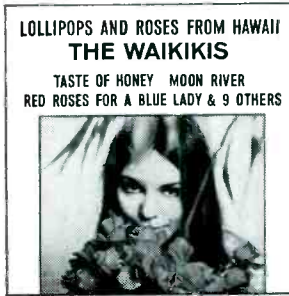
KL-1476

PS-476



KL-1477

PS-3477



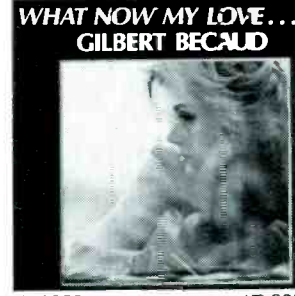
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KS-3473



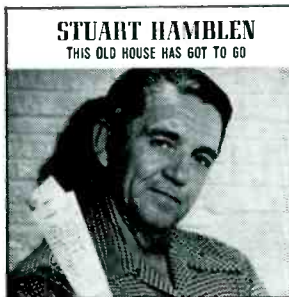
KL-1471

PS-471



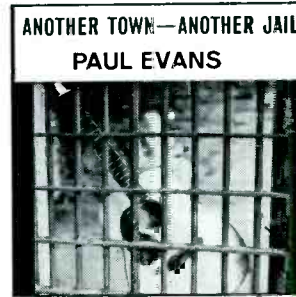
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PS-3353



KL-1469

KS-3469

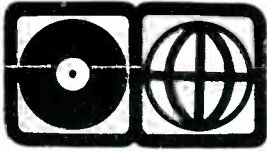


KL-1475

PS-475



*KRL 4503, 26 WEEKS ON THE CHARTS.



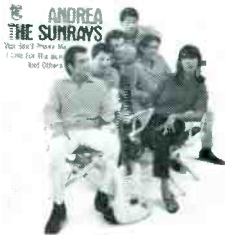
ALBUM REVIEWS

PICK HITS

ANDREA

THE SUNRAYS—Tower T 5017.

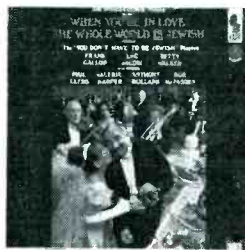
Harmonious songmakers and players have their "Andrea" on singles charts and a couple of the other numbers were there, too. "I Live for the Sun" is on the package. "Still," "Bye Baby Bye," "Tears in My Eyes," "Since My Findin' You" and six others comprise the appealing disk.



WHEN YOU'RE IN LOVE THE WHOLE WORLD IS JEWISH

KAPP JEWISH PLAYERS—Kapp KRL 4506.

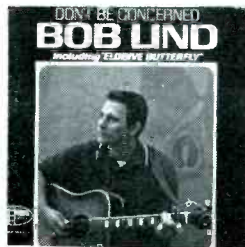
Most of this crowd of actors made for the laughs in the "You Don't Have to Be Jewish" blockbuster and they are doing it again. The following are responsible for the material: Bob Booker, George Foster, Buddy Arnold, George Feinerman, Mark Bucci, Sheldon Keller, Frank Peppiatt, John Alesworth and Dick Williams. Funny.



DON'T BE CONCERNED

BOB LIND—World Pacific WP 1841; WPS 21841.

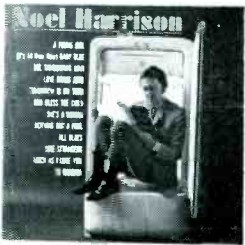
The fellow's "Elusive Butterfly" with its poetical aura has currently caught romantic fancies. Jack Nitzsche has supplied the guy's tunes with modern folkroll sounds and the whole thing has a sense of the 1966 sensibility. "The World is Just a 'B' Movie" catches the camp and corn of the age.



NOEL HARRISON

London 3459; PS 459.

The British lad has an unadorned, unsentimental, sometimes light approach to a number of stark modern songs here. "A Young Girl" has already been on the charts and "(It's All Over Now) Baby Blue" is on its way. Other tunes are by Aznavour, Billy Holiday, Oscar Brown.



MICHELLE

DAVID AND JONATHAN—Capitol (S)T 2473.

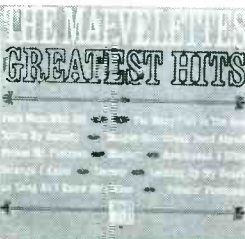
As singers David and Jonathan have made a name with their version of the Lennon-McCartney "Michelle." As songwriters they've made a name with their "This Golden Ring" and "You've Got Your Troubles" tunes. All of those items are on this George Martin-produced package of contemporary rock.



THE MARVELLETTES GREATEST HITS

Tamla 253 (m-s).

A bargain package with the girls reprising their biggest seller. The attraction at the moment is the Top 10 song "Don't Mess With Bill," but the other selections are pleasers, too. "Too Many Fish in the Sea," "Please Mr. Postman," "Twistin' Postman" and eight other past hits.



THE BEGINNING

BOBBE NORRIS—Columbia CL 2424; CS 9224.

This new gal on the song horizon has a thrilling contralto voice she exhibits on a series of lovely tunes. Sometimes the arrangements seem to be a little too studied for their own good, but there's no mistaking the fact that a bright new talent is around. "Ill Wind," "You're My Thrill," "Make the Man Love Me" and other tasties.



MACK SANDERS AND HIS FRIENDS

Jubilee 9002 (m-s).

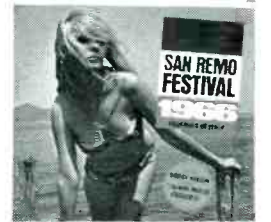
His friends are Autry Inman, Curt Higdon, Bob Jennings, Abram Burnett, Dave Kirby, Jack Campbell and the Marksmen, good country songsters all. So Mack and the rest make an attractive group to the country buyer looking for a lot of fun. Songs are commendable collection.



SAN REMO FESTIVAL 1966

Epic LF 18043; BF 19043.

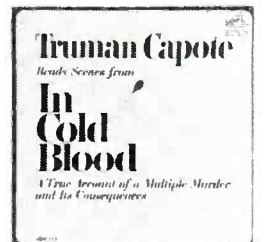
A selection of the best songs from San Remo here with Bobby Vinton chanting "Io Non Posso Crederti." The songs, of course, are all in Italian, but a paraphrase of the lyric in English is on the package. Bobby Solo, Ornella Vanoni and Mario D'Alba are a few of the other singers.



IN COLD BLOOD

TRUMAN CAPOTE—RCA Victor VDM 110.

The literary sensation of the season is the Truman Capote account of the ruthless murder seven years ago of a Kansas farm family by two ex-convicts. The book is a classic. This album, a complement to the text, is a must for all fans. Capote has his own style of reading which takes getting used to, but his words are invaluable.



THE CHUCK CASSEY SINGERS

Dot DLP 3676; DLP 25676.

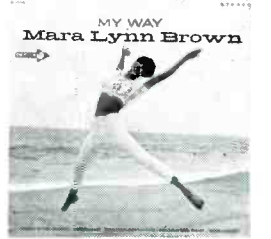
This group of singers is heard weekly on the Jimmy Dean show and their work there has been greatly admired. Here is their first album on which they have done beautifully a dozen well known hymns. "Come Thou Almighty King," "Onward Christian Soldiers," "The Old Rugged Cross" and other familiar inspirational songs.



MY WAY

MARA LYNN BROWN—Decca DL(7)4728.

Vibrant new songstress presents an array of compelling tunes here. She swings most of the time, but slows down to near tears on the likes of "Round Midnight." She selects a couple of other favorites heard too rarely like "Oh! By Jingo" and "Sweethearts on Parade." "My Foolish Heart" and others round out the package.



Blaine Exits as Distrib, Develops Spanish Market

NEW YORK—Jerry Blaine, head of Cosnat Distributing Corp., this week revealed why he withdrew from the distributing business as such and at the same time developed in its place a business catering to the ever-increasing Spanish market in the United States.

Blaine stated that the distributing business reached its peak of profitability for Cosnat in 1957. At that time, with its 10 branches Cosnat distributed almost every independent label in the country. The reasons Blaine found the distributing business attractive then were: 1) the product was unique; 2) every record was sold; 3) the price was firm. The reason he left distributing was: 1) there was no longer the exclusive product; 2) there were no longer exclusive territories; 3) there was no longer a firm price.

Blaine believes that for a distributor to survive today he cannot be exclusively a distributor. He must have associated enterprises such as one stops, rack jobbing, labels, etc.

Since he felt he could no longer operate profitably as a distributor, Blaine decided to withdraw from distribution.

Spanish Mart Was Neglected

In the meantime, however, he had quietly been developing a business that was almost totally neglected by the rest of

the record trade—the Spanish speaking market. In May, 1965, Cosnat established a one-stop in New York to deal with the influx of the Spanish speaking customer. Blaine stated that there 2,000,000 Spanish speaking potential customers in the New York market alone. Dealing in a market such as this, Blaine said, gave him the same working conditions which had originally attracted him to the distributing business: 1) unique product; 2) exclusive territory; 3) price.

Today, Blaine's one stop is considered the largest distributor of Spanish records in the United States. He handles the product of almost all companies and is selling records to such accounts as Macy, Alexander, A&S, 2 Guys From Harrison, etc. He hopes to have 75 stores by his first anniversary in May, 1966. What's more, his territory for his product is the entire United States.

Blaine feels that the development of the Spanish speaking market is one of the most exciting aspects of the entire Cosnat enterprise, which consists of the Monarch pressing Plant, Etam Products, AFM Engineering and Cosnat's record labels.

And now that he has set up the Spanish distributing one-stop, Cosnat is ready to embark on a new enterprise, the duplicating of 8 track cartridges.

Decca Opens Brill Building Office

NEW YORK—Martin P. Salkin, Vice President of Decca Records, a subsidiary of MCA, announced that as of March 7, an office has been opened by the company in the Brill Building, 1619 Broadway. The move was made to afford greater access to independent producers in submitting songs, masters and artists to the Decca labels.

The office will be helmed by Dick Jacobs.

Salkin pointed out that this move is in line with Decca's continuing policy of covering every potential avenue of availability to acquire the best, the newest and the most commercial material being produced on records for release by the company's labels.

Salkin also made known the latest acquisition by Decca with an independent production company. Koppelman-Rubin Associates, Inc., have been signed by the label to produce masters

for release on the Decca labels and their initial release is due shortly.

Last year, Decca signed the producing team of John Madera and Dave White, who have come up with one of the hottest new acts on the scene today, Len Barry.

Jacobs can be reached at Decca's Brill Building office by calling Plaza 2-1600, Suite 502.

Col Fetes Tony

NEW YORK—Columbia Records feted vocalist Tony Bennett at a party held at New York's La Fonda del Sol Restaurant on Thursday, March 3. The party given to honor Bennett for his dramatic acting debut in "The Oscar" took place just prior to the film's New York premiere at Loew's State Theatre. Columbia has the soundtrack album.

HITTING THE TOP

B/W "FUN"

JUANITA BANANA



by
The Peels

Exclusively on

KARATE
RECORDS

No. 522

Produced by
TASH HOWARD
Arr. by
Charlie Fox
A Howard-Smith
Production

A PRODUCT OF



AUDIO FIDELITY RECORDS INC.

221 WEST 57th STREET, NEW YORK, N.Y. 10019

Keeping Track of Tape

Capitol Enters Tape Cartridge Field

HOLLYWOOD—After more than a year of research and development, Alan W. Livingston, President, Capitol Records, Inc., has announced that CRI will be making its extensive catalogue available on eight-track, continuous loop stereo tape cartridges, in time for the debut of Detroit's 1967 models.

Livingston said that the cartridges will be compatible with the tape decks now installed in Ford motor cars and with those of other major automobile manufacturers, including General Motors which has just announced its adoption of the Lear cartridge, now in the development stage.

Livingston said also that "Negotiations with various suppliers prior to commitment have enabled us to be assured of cartridge supply at competitive prices, as well as the right to manufacture. This right to manufacture is at a fair and acceptable license rate and is, with certain suppliers, license free after a reasonable number of years—thus assuring us of being in complete control of our own product. It is assumed that similar arrangements will be offered to other record manufacturers.

"This was the essence of our demands in consideration of the future of the industry. Other record companies apparently saw fit to take a similar position. Had this not occurred the record industry would have found itself at the mercy of limited suppliers and the whims of patent holders. We felt it our obligation to accept industry leadership in the face of another threatened battle of record systems."

It was almost a year ago that Livingston, in a letter to major automobile recording equipment manufacturers, called for the creation of "An industry-wide approach to the immediate development of one standard automobile stereo tape playback system."

Since that time, Capitol has taken the position that it would not make its catalogue available for this purpose until the future rights of this cartridge by the record industry were established and standardization assured.

"A compatible system," Livingston said, "is one of the

keys to success for the tape cartridge. Without it there would only have been chaos, much the same as when the record industry created the battle of record speeds.

"In the pursuit of Capitol's own tape cartridge interests, we hope that we have brought a measure of future stability to our industry."

Problems, Too

In discussing Capitol's forthcoming tape venture, Stanley M. Gortikov, President, Capitol Records Distributing Corp., said that the industry should be aware that although the tape cartridge has glowing prospects, it also "Represents a number of industry-wide problems, such as:

1. The cost to the consumer is considerably higher than for equivalent record.
2. The retailer and wholesaler must carry a new inventory.
3. The cartridge does not offer complete tune selectivity: A listener cannot just lift the needle and place it wherever he chooses.
4. Obsolescence risks and costs will be greater because of the high out-of-pocket charges inherent in the product itself.
5. The tape cartridge may reduce radio listening habits and compromise the interests of the broadcasting industry whose destiny is so closely linked with our own.

"Besides extending the horizons of the record industry, the tape cartridge will also become a challenge to the industry in several areas:

- A. It is a medium bringing discretionary musical enjoyment to a broad new consumer group, the automobile owners.
- B. Soon, with household tape equipment developments, the same cartridge will be used both in the home and in the automobile.
- C. The automobile market will multiply the number of retail outlets offering musical product."

Col Takes Tape Plunge

Clive J. Davis, Administrative VP, of Columbia Records, has confirmed that Columbia Records, after more than two years of intensive research and development in the automobile cartridge field, will make its catalog available on eight track, continuous-loop stereo tape cartridge before the introduction of the 1967 car models.

Columbia's new eight track cartridge is designed to play on the tape-deck system presently available to buyers of new Ford, Mercury and Lincoln cars.

Davis said: "During the last two years, Columbia's engineering staff has been working closely with tape-deck, cartridge and automobile manufacturers, actively participating in many technical advancements and refinements. We are now convinced that the eight track, continuous-loop cartridge system has been perfected to a point where it can satisfy our

exacting standards of quality sound reproduction.

"In addition, our marketing organization has carefully developed a comprehensive distribution and merchandising plan that will be designed to complement the full-scale marketing of tape playback systems by the major automobile manufacturers."

Columbia is optimistic about the future of tape-cartridge business. A separate operating unit has been created to coordinate all developments in this area, and George Novak has been appointed to head the unit. Novak will report to William P. Gallagher, Vice President, Columbia Label, who along with William S. Bachman, Vice President, Engineering Research and Development, has been actively working with all interested parties from the outset of the development of Columbia's auto-stereo program.

Mercury's Tape Plans

CHICAGO—Mercury Records Corp. will enter the 8-track continuous loop stereo tape cartridge market March 25 with the first of three releases.

Irwin H. Steinberg, Exec VP of Mercury, emphasized that all Mercury labels will be represented in three consecutive single-album cartridge releases for March 25, April 15 and May 1.

Steinberg said that Mercury had carefully studied the steady growth of the Lear stereo 8 cartridge, with the firm research indicating much consumer interest.

Richard S. Sherman, Sales Manager of Mercury, becomes Product Manager, Recorded Tape Division. Sherman will spend considerable time on the road contacting Mercury distributors and investigating other possible distributing outlets for the tape division. Steinberg said that Mercury will franchise its tape division distributors.

Mercury and its affiliated lines will basically list 8-track cartridges at \$6.95 for the single-album package, while a two-album cartridge will retail for \$9.95.

No definite plans are currently being made as to Mercury's entrance as a playback equipment supplier for the 8-track system or for any other

cartridge developments, Steinberg said.

Steinberg added that Perry Winokur, Sales Manager of Mercury's Home Entertainment Products Division, is studying all possible playback systems and will confer with Green and Steinberg after March 15.

Decca to Tape

Leonard W. Schneider, Exec Vice President of Decca Records, a division of MCA, has made known the entry of the record label, along with its two major subsidiaries, Coral and Brunswick Records, into the stereo tape cartridge field.

Schneider stated that Decca would produce and market its own 8 and 4 track stereo cartridge tapes, in response to a growing demand for both types. These new cartridge tapes from Decca, Coral and Brunswick will incorporate all the latest technical advances in the recording, manufacture and packaging of this product.

Cartridge tapes of Decca, Coral and Brunswick product is expected to be available shortly, and will be followed by a regular schedule of additional releases. These new cartridge tapes, as is all the company's product, will be stocked and sold by all Decca branches.



Proudly Presents

PAT BOONE

WITH A TWO-SIDED SMASH SINGLE!

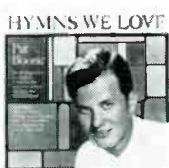
A Well-Remembered
Highly Thought of
Love Affair

Produced by Tony Hatch

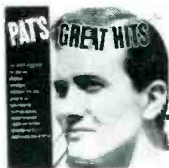
It Seems
Like
Yesterday
16836



PAT'S BEST-SELLING ALBUMS



HYMNS WE LOVE
3068



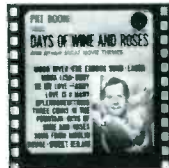
PAT'S GREAT HITS
3071



SIDE BY SIDE Pat and
Shirley Boone 3199



PAT BOONE'S GOLDEN
HITS Featuring Speedy
Gonzales 3455



PAT BOONE SINGS
JAYS OF WINE AND
ROSES 3504



THE GOLDEN ERA OF
COUNTRY HITS 3626



MY 10TH ANNIVERSARY WITH DOT
RECORDS 3650



PAT BOONE SINGS
WINNERS OF THE
READER'S DIGEST
POLL 3667

AND ALL-TIME HITS

Moody River / Speedy Gonzales 107	Side By Side / Pat and Shirley Boone 149
Ain't That A Shame / Friendly Persuasion 108	The Hawaiian Wedding Song
Don't Forbid Me / April Love 109	I'll Be Home / I Almost Lost My Mind 151
Love Letters In The Sand 110	The Exodus Song / (Welcome) New Lovers 242
A Wonderful Time Up There	

THE GREATEST TALENT ON RECORD



Lib Kicks Off Sunset Line at NARM Meeting

LOS ANGELES—Under the guidance of General Manager Edward Barsky, Sunset Records, a division of Liberty Records, Inc., entered the economy field this week with 20 LP releases featuring top recording stars selected from the parent company's roster.

Barsky, former independent distributor and, prior to joining Liberty, head of Metro Records, MGM's budget line, has spent several months researching the industry and feels strongly about the label's initial release. To introduce Sunset Records, he has planned a major kickoff for the NARM Convention at the Fontainebleau Hotel in Miami on March 6.

In addition to coordinating closely with the firm's district managers throughout the nation, Barsky is going a step further for maximum saturation. Following the NARM Convention, he plans to spend six weeks "on the road" personally visiting all distributors and rack jobbers.

Big Names

Sunset's first release features such sterling names as Julie London, the Ventures, Gerry Mulligan, Ricky Nelson, Fats Domino, Si Zentner, Henry Mancini and Martin Denny, among other performers. Parent company firmly believes the added exposure accorded the artists, most of whom are still on Liberty rosters, can only benefit the current catalog.

"The majority of economy album buyers pick-up this product in a supermarket or chain store," said Barsky, "therefore a budget customer who buys and likes a Ventures LP, automatically steps up to the parent label next time around."

Barsky also pointed up a few of Sunset's superior qualities. "The record is pressed on pure vinyl and the jackets are four color."

Sunset will maintain a dual distribution set-up via the sale of its product direct to independent distributors and direct to rack jobbers. Pricing is the same on monaural and stereo versions.

The label is now planning 15 more releases for June and a series of new instrumental albums by the Sunset Strings, highlighting the current releases of the day.

First Release

Herewith is the entire product schedule for the first release: "The Country Heart of Walter Brennan"; "This Is Petula



Ed Barsky

With Sunset Debut LPs

Clark"; Martin Denny, "Paradise Moods"; "Fats Domino!"; "Julie London"; Henry Mancini—"Sounds And Voices"; Felix Slatkin—"Love Strings"; "Timi Yuro"; Bob Wills & Tommy Duncan—"Together"; "Versatile Nancy Ames"; Si Zentner—"Big Band Brilliance"; "Bobby Vee"; Slim Whitman—"Unchain Your Heart"; "Her Nibs Miss Georgia Gibbs"; Sandy Nelson—"Walkin' Beat"; "Flowing Voices Of The Johnny Mann Singers"; The Ventures—"Runnin' Strong"; Gerry Mulligan—"Concert Days"; "Ricky Nelson," and T-Bones—"Shapin' Things Up."

Airlines, MGM Contest Tie - Ins

MGM Records has made arrangements with American Airlines in a tie-in to publicize and promote such artists as Connie Francis, Lou Christie and Lainie Kazan.

Cooperating stations are WCOP-Boston, KOME-Tulsa, WEW-St. Louis and WNOX-Knoxville. WCOP-Boston and KOME-Tulsa are both running contests on the Lou Christie album of "Lightnin' Strikes." WEW-St. Louis is running a contest on the Connie Francis album of "Jealous Heart" while WMOX-Knoxville is featuring a contest on the Lainie Kazan album of "Right Now!"

Winner of the WCOP-Lou Christie contest wins a round trip for two from Boston to Los Angeles at a first rate hotel including meals. Winner of the KOME-Lou Christie contest wins a round trip for two to New York including meals and hotel.

Winner of the WEW-Connie Francis "Jealous Heart" contest wins a round trip for two to New York including hotel and meals. Winner of the WNOX-Lainie Kazan "Right

Now!" contest wins a round trip to New York including hotel and meals. On each station albums by the artists will be awarded as consolation prizes.

Sol Handwerker, MGM Records Publicity Manager who made the arrangements with American Airlines, reports that in each city the stations involved will play cuts from the albums and devote 180 announcements on a Monday through Sunday schedule during drive time and day and night time listening hours.

The contest will end March 31.

J - G's Coast Hit

Tony Gato's Tabb recording "I'm Coming Home, Los Angeles" will be nationally distributed by Jay-Gee under the personal guidance of Steve and Jerry Blaine from their New York headquarters.

Coltrane Re - signs

Jazz star John Coltrane has re-signed with Impulse Records on a long-term basis, according to an announcement by Larry Newton, President of ABC-Paramount Records, Inc., parent of the jazz label.

Mass Market and New Material Figure in RCA Camden Success

BY DAVE FINKLE

NEW YORK—As Ray Clark, RCA exec who watches over the Camden line, heads to the NARM Convention, Camden sales are up over last year's comparable quarter and last year was the most successful in the history of the budget line.

One of the reasons for the success of the company, Clark is quick to point out, is that it "keeps in mind the mass market, not the few."

Over the past few years, Clark noted last week, Camden has, in its attempt to break away from an outdated image as a "vault" line, increased its budget for new recording and has released a number of "opportunistic" albums. These albums, taking advantage of certain hot trends or properties for buyer attraction have paid off handsomely.

Brass Sound Pursued

Recently the "Tijuana Brass" sound has been pursued on the Living Brass series. Ray Martin has put together bestselling packages pegged on the "Goldfinger" and "Thunderball" themes. Camden released, simul-

taneously with the Victor release of "The Sound of Music" soundtrack, a Living Strings edition of the Rodgers-Hammerstein score, and that too turned into a bestseller for the company (although skeptics originally thought the market couldn't accommodate both "S of M" albums).

Clark calls all these albums "idea albums" and, in fact, he won't entertain any package unless there is a strong idea behind it. And he likes ideas in all categories, since he is proud that the Camden line is a "balanced" one with releases in all music categories. (One of the most important is country music, where Camden has some recordings of old c/w favorites not available elsewhere.)

Tape Line Important

One most important new facets of the Camden activity is its tape line. Clark stresses the future of tape and he also stresses that Camden entered the 8 track stereo tape market at the same time Victor pioneered into the field in the fall. Along with releasing record best sellers on tape, Camden

is now putting a number of its children's disks on tape "to keep the children quiet on car rides," as Clark noted.

Clark stated that Camden maintains a close association with its distributors and rack jobbers, expects and has received maximum exploitation of product from them, and counts on them for ideas. For instance, he mentioned that last year Jack Goldbart suggested a "Mary Poppins" album. Clark was doubtful of the idea, since there were already a number of "Mary Poppins" packages on the market. He realized, however, shortly thereafter that none of the Camden distributors were handling "MP" product. He went ahead with the disk, as per the Goldbart request, and now the Living Voices "MP" is one of the all-time Camden best sellers.

Clark also pointed out as a sign of Camden prestige among economy lines, its many awards from the industry and the fact that RCA roster artists are anxious to have albums in the catalog.

What Camden is doing, he said, is giving the consumers "more than what they pay for."

Decca-Coral Release 2 LPs

Under the terms of an extra incentive program, Decca and Coral Records announce a new March album release by two of the top stars on the respective labels, Brenda Lee and Pete Fountain.

The Decca part of the release features Brenda Lee's new package, "Bye Bye Blues." Songstress offers a collection of standards and recent chart items such as "Bye Bye Blues," "The Shadow Of Your Smile," "Rusty Bells" and "Yesterday."

At the same time, Coral announces a new album release by Pete Fountain titled "A Taste of Honey," songs that have recently attained Top 40 popularity including the title song plus "I'm Henry VIII, I Am," "Stand By Me" and "Make The World Go Away," among others.

In support of the release 20 x 20 full color in-store and window displays, spotlighting the two new albums, have been prepared to serve as point-of-sale merchandising aids. A schedule of national trade advertising has been set to coincide with the release date of these albums.

Crowded Social Schedule at NARM

Mftrs. Sponsor Events

After full-business days at the 1966 NARM Convention, convention registrants will relax at a series of social functions sponsored by various record manufacturing companies.

On Sunday evening, Atlantic Records will kick off the proceedings with the Presidential Welcoming Cocktail Party, which George A. Berry, NARM President, will co-host with Ahmet Ertegun and Jerry Wexler of Atlantic Records.

Following the Atlantic Records Cocktail Party, MGM Records will host a Dinner Party at which will be featured Merv Griffin and Arthur Treacher, who will conduct a show similar to their daily TV show, featuring artists and performers.

Headlining the artists on the show will be Astrud Gilberto, Verve artist, and Steve Perry, new young talent from MGM. The MGM people are also planning several surprises. MGM Records' President Mort Nasatir will personally host the MGM dinner party.

On Monday evening, London Records is hosting a cocktail party in the Club Gigi. Dudley H. Toller-Bond, President of London Records, Inc., will greet the guests. Following the London cocktail party, RCA Victor Records will hold a dinner party in the Fontaine Room. Newly-signed RCA artist Myron Cohen will emcee a star-studded show, with surprise celebrities expected. An outstanding group of RCA executives will receive the dinner party guests.

On Tuesday evening, Mercury Record Corporation, with its Smash and Philips labels, will host a cocktail party in the Boom Boom Room. Irving Green, President of Mercury Record Corp., and Irwin H. Steinberg, Executive Vice President of the company, will greet the convention registrants at the party, Artists Roger Miller and the 4 Seasons will be there to meet the industry group, too.

Following the Mercury party, Columbia Records will host a dinner party featuring Steve Lawrence and Eydie Gorme, who will do their complete night club show, with special material spe-

(Continued on page 18)

Elektra's New Prices, Trademark

NEW YORK—Elektra President Jac Holzman has announced the establishment of a special price category for a new LP series devoted to pop music. First artists signed to appear on the new series are a California-based rock & roll group called Love. A single, "My Little Red Book," is due for immediate release, with an album following soon thereafter.

Holzman also indicated that he will be debuting a new cover concept (no liner notes; two "covers" instead) for pop albums with this initial release in the 4,000 series. The price schedule for the new series is \$3.79 mono, \$4.79 stereo. This differs from the company's normal pricing which is \$4.79 mono and \$5.79 stereo.

Holzman also announced that in the future Elektra will utilize a new trademark in



(Continued on page 18)



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CBS to Acquire Creative Playthings

CBS and Creative Playthings, Inc., have agreed in principle on terms by which CBS will acquire the assets of Creative Playthings. The announcement was made by Goddard Lieber-son, VP of CBS and President of Columbia Records, and Frank Caplan, President of Creative Playthings. They said the two companies had signed a letter of intent.

The transaction, which includes acquisition of the Learning Center—a wholly owned subsidiary of Creative Playthings—is subject to approval by the Boards of Directors of both companies and by the shareholders of Creative Playthings, Inc. Under the proposed terms of acquisition, .62 shares of CBS stock will be exchanged for each share of Creative Playthings stock.

Organized in 1950, Creative Playthings is one of the nation's best-known suppliers of three-dimensional educational systems for nursery schools

and kindergartens. Since 1959 the company has also marketed its products for home use through direct-mail catalogues and in retail outlets throughout the country. Creative Playthings currently produces more than 1500 visual and tactile teaching aids and systems, including devices for developing recognition of numbers and of biological, chemical and physical phenomena; devices to develop recognition of sound and music; and devices to promote social and community understanding and adjustment.

Col Always Interested

Commenting on the proposed acquisition Lieber-son said:

"Columbia Records has always been keenly interested in the field of education. This has been manifest through our various activities in the world of music, spoken-word records, a musical encyclopedia, and, even more extensively, through our Legacy book-record series.

In this new association with Creative Playthings, a company whose contribution to modern education has been of such significance, we believe that we can work together towards innovative, educational developments to which we will bring the experience and know-how of Columbia Records and CBS in various communication techniques. We view this as just the beginning of an extended program in the new field of education as well as an extension of improvements already underway in traditional educational techniques."

Frank Caplan, President of Creative Playthings, said:

"As a member of the CBS family, Creative Playthings and the Learning Center will have access to new resources to expand our contribution to child development and education. Creative Playthings will continue its research and development of play and learning materials for young children in the school and in the home. Using new curriculum themes, The Learning Center will ex-

plore new communication and electronic data-gathering methods to make education a self-discovering process. The Center will be expanded to research inventive laboratory and audio materials for History, Art, Music, Social Studies and other disciplines."

Kama-Sutra's New Staffers

Kama Sutra has further expanded its producing staff by signing the young producing-writing team of John Linde and Bobby Bloom. They are presently producing the Superiors and Bobby Bloom.

Kama-Sutra also announces that Terry de Pietro has been promoted to Director of Production Coordination, assisted by Corinne Behar. Miss de Pietro will direct this section in addition to her responsibilities as Administrator of Tender Tunes Publishing catalogue.

Hurst, Kaye Tvers Swing in Philly

PHILADELPHIA—As of Jan. 29, Ed Hurst returns to KYW-TV with a two-hour Saturday afternoon show with a basically variety format. He exits WPHL-TV show, which Gene Kaye will continue to co-host, along with Larry Brown. Kaye also remains on WAEB-Allentown.

When the basketball season ends, WPHL-TV will have a two-hour pop music show on Sunday as well as Saturday. Sissy Hurst is Talent Coordinator for the KYW-TVer and Kaye for the other.

Light Touch?



United Artists Records' Gordon Lightfoot is not only in demand as a recording star, but his services as a songwriter and sideman at record dates are being more and more demanded of late. Here's Lightfoot (right) in Nashville accompanying George Hamilton IV at a record date.

DMIL PRODUCTIONS

Mr. Al Sherman
Budget Sounds, Inc.
2818 West Pico Blvd.
Los Angeles, Calif. 90006

Dear Al:

What a hell of a job meeting the recording and graphic deadline on the forty-four new "101 Strings" releases in time for the N.A.R.M. convention.

I just received the finished samples. After looking and listening, I feel like the dame that said--"Never again." That is--until she saw the baby!

Oh well, we are recording the next "101 Strings" release now. They ain't heard nothin' yet!

Straight ahead,

Dave Miller

P O BOX 192, HADDONFIELD, NEW JERSEY 08033 - (609) 428-7600

Greene-Stone Set Page for London

Charles Greene and Brian Stone finalized agreements with Larry Page, former manager of the Kinks and promoter of European concerts, to head the London office of Greene/Stone Productions and York-Pala Records.

London office marks a second step in expanding the Greene/Stone operation, also opening an office in New York. Greene & Stone headquarter in Hollywood.

Team are currently representing World-Pacific recording star Bob Lind of "Elusive Butterfly," in addition to their recording, production and concert operations.



Milt Bush has just been promoted to Vice President and General Manager of Disk Makers in Philly.

Barry Kobrin, for the past two years Senior Account Executive of the Merrick Company, Inc., a public relations firm, has been named a VP of the company, in charge of publicity in the New York Office.

Composer Dominic Frontiere has formed Overture Productions to package and produce legitimate shows his new company has secured.

French Prize for RCA

The Academie du Disque Francais has awarded the Prix de L'Institut de Musicologie in the "Folklore interprete" category to "Chants d'Auvergne," an RCA Victor Red Seal album starring soprano Anna Moffo with Leopold Stokowski conducting the Symphony Orchestra.

DOROTHY FREEMAN

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NARM Board to Meet

MIAMI BEACH—The Board of Directors of the National Association of Record Merchandisers, Inc., will meet at a pre-convention meeting on Saturday, March 5, 1966.

Attending the meeting, in addition to Exec Director Jules Malamud, will be George A. Berry, President and Director (Modern Record Service, Inc., New Orleans, La.); Don Ayers, VP and Director (Record Wholesalers, Inc., San Francisco, Cal.); Jack J. Geldbart, Secretary and Director (L and F Record Service, Atlanta, Ga.); Treasurer and Director John Billinis (Billinis Distributing Company, Salt Lake City, Utah); Director Amos Heilicher (J. L. Marsh Company, Minneapolis, Minn.); Director Stanley Jaffe (Gordon Sales Company); and Director Cecil H. Steen (Recordwagon, Inc., Woburn, Mass.).

A complete report will be given

to the Board on the Eighth Annual Convention by Malamud, and 15 applications for membership, in both Regular and Associate categories, will be presented.

On Sunday morning, March 6, in the Champagne Room of the Fontainebleau Hotel, the Board of Directors will host a brunch for the guest rack jobbers who will be attending this year's convention. The guests will be briefed on the NARM Convention, on the association itself, and on their participation in the current convention, as well as their plans for affiliating with NARM.

The Board will also meet some time on Wednesday, March 9, to elect officers for the forthcoming association year. The new officers and directors will be announced at the NARM Awards Banquet that evening.

Cap Unveils 2 New Portable Phonos

HOLLYWOOD—Oris Beuler, Special Products Manager, Capitol Records Distributing Corp., has unveiled the company's two new 1966 high-end portable phonographs. The models, SA-710T and the SA-712T, are both solid state, all-transistor phonographs designed to sell to consumers for under \$200 and \$270, respectively.

Both players have Capitol's Sing-a-Long, Strum-a-Long feature which enables the consumer to play a record, hook-up his guitar or other musical instrument to the phonograph's amplifier, and sing-a-long or play-a-long with the disk at the same time.

The deluxe 712 has two input jacks that will enable the consumer to hook-up two different instruments at the same time while the record is being played. In addition it comes equipped with a number of special features.

Mendelsohn VP Of Straus Group

NEW YORK — Herbert J. Mendelsohn, General Manager of WMCA, has been elected a VP of both the major New York station and the Straus Broadcasting Group, it was announced by R. Peter Straus, President.

Mendelsohn has been General Manager of WMCA since March 15, 1965.

Record World's Hillman Married

NEW YORK — Mort Hillman, Record World's Advertising Manager, was wed Sunday, March 6, to Ruth Herbst. The ceremony was attended by family including the new Mrs. Hillman's two children, Lois and William. A large reception was given at the home of Mr. and Mrs. Sam Goldfeder, the couple's brother and sister, in Lake Success, Long Island. Affair was attended by many friends in the music field.

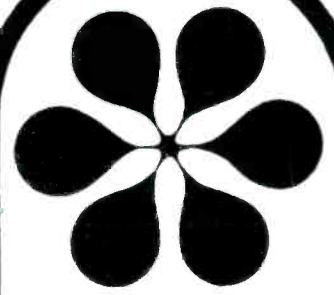
Original Israeli Oliver

CBS Records Israel has signed a contract with the Israel National Theater, "Habimah," to record the Original Israeli cast album of "Oliver."

Ramal - Wilson Deal

NEW YORK—Ramal-Wilson Associates, Inc., formerly RMW Productions, has stepped up its activities by signing production deals with several companies, including DCP, Kapp, Columbia, Capitol and Diamond Records.

The firm is also negotiating pacts with several other diskeries. Disks produced for various labels by Ramal-Wilson are due for release in the near future.



JERDEN HAS THE NEXT BEST THING TO THE BEATLES: JOHN LENNON'S FATHER!

● THAT'S MY LIFE ●

by FREDDIE LENNON (JERDEN 792)

is a smash in Seattle and Chicago plus happening in Philadelphia, Baltimore, Indianapolis, Portland & other hot markets

Picked in all trades, Gavin, Randal etc.

became Number 1 requested item after few spins. Destined for top 10

UPCOMING

"DON'T THINK TWICE, IT'S ALL RIGHT"

"AS TEARS GO BY"*

Instrumental hit for all stations by Bluesville (Jerden 788)

* (Produced by Jerry Dennon, Ian Whitcomb & David Mallet) Distributed by ABC Paramount

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Name Speakers To Gavin Conference

CHICAGO — The Radio Program Conference, scheduled for the Sheraton-Chicago Hotel, March 26 and 27, has added several more well known names to its list of speakers, announces sponsor-director Bill Gavin. They are Mrs. Jo Walker, secretary of the Country Music Association, Mr. Carl Brenner, manager of country music station WBMD-Baltimore, John Thayer, manager of KLAC-Los Angeles, and Arnold Schorr, manager of KGFJ-Los Angeles.

Speakers and discussion groups will emphasize new trends in program policies, changes in audience composition and distribution, and growing diversification and specialization of programming. Among specific items to be discussed

will be: building a station's public image; saturation point of commercial overload; personality disk jockeys versus the tight format; the growing significance of the Negro audience; the future of modern country music radio; listener involvement through telephone participation; advantages and shortcomings of the short playlist; and station involvement in community activities.

Full Speaker List

A complete list of speakers, panelists and discussion leaders follows, arranged according to station policy:

Harold Krelstein, Plough Stations — various policies; Chuck Blore, program consultant, unattached; and Don Keyes, McLendon Stations — various policies.

C & W Stations

Mrs. Jo Walker, CMA
Jerry Glaser, WENO-Nashville
Carl Brenner, WBMD-Baltimore
George Dubinetz,
WJJD-Chicago
Jay Hoffer, KRAK-Sacramento
Chris Lane, WJJD-Chicago
Ed Hamilton, WENO-Nashville
John Graham, CKGM-Toronto

R & B Stations

Lloyd Webb, WVON-Chicago
Arnold Schorr,
KGFJ-Los Angeles
Ed Wright, WABQ-Cleveland
Ernie Durham, WJLB-Detroit
"Lucky" Cordell,
WVON-Chicago
Georgie Woods,
WDAS-Philadelphia
Rudy Runnels,
WOL-Washington
Ken Hawkins, WJMO-Cleveland
LeBaron Taylor, WJLB-Detroit
Burke Johnson, WAOK-Atlanta
E. Rodney Jones,
WCAM-Camden

Pop Format Stations

Clint Churchill,
KYA-San Francisco
John Barrett,
KRLA-Los Angeles
Gene Taylor, WLS-Chicago
Kent Burkhart, WQXI-Atlanta
Allan Slaughter, CHUM-Toronto
Pat O'Day, KJR-Seattle
Ken Draper, WCFL-Chicago
Dick Smith, WORC-Worcester
Joe Bogart, WMCA-New York
Bertha Porter, WDRC-Hartford
Paul Drew, WQXI-Atlanta

Non-rock and Special Program

Harvey Glascock,
WNEW-New York
Mark Olds, WMAQ-Chicago
Jack Thayer,
KLAC-Los Angeles

(Continued on page 18)



UP SINGLES COMING

- | | | | |
|----|---|----|--|
| 1 | OUTSIDE THE GATES OF HEAVEN
(Unart, BMI)
Lou Christie—Co & Ce 235 | 25 | DIRTY WATER
(Equinox, BMI)
Standells—Tower 185 |
| 2 | MY PRAYER
(Skidmore, ASCAP)
Johnny Thunder—Diamond 196 | 26 | SHAPES OF THINGS
(Robbins, ASCAP)
Yardbirds—Epic 9891 |
| 3 | A PUBLIC EXECUTION
(Sunnybrook, BMI)
Mouse—Fraternity 956 | 27 | ONE OF US MUST KNOW
(Dward, ASCAP)
Bob Dylan—Columbia 43541 |
| 4 | WHEN THE SHIP HITS THE SAND
(Window, BMI)
Little Jimmy Dickens—Columbia 43514 | 28 | 3 DAYS 1 HOUR 30 MINUTES
(Merrimac, BMI)
Jackie Wilson—Brunswick 55289 |
| 5 | YOU BRING ME DOWN
(South Mt., BMI)
Royalettes—MGM 13451 | 29 | I SPY (For The F. B. I.)
(Trio, Brian Bert, BMI)
Jamo Thomas—Thomas 303 |
| 6 | MEN OF WAR
(Frisco, Chervalin, BMI)
Rouzan Sisters—Frisco 113 | 30 | IF YOU GOT A MINUTE BABY
(Dreamers, BMI)
Freddie & Dreamers—Mercury 72548 |
| 7 | DARLING BABY
Elgins—VIP 25029 | 31 | THE NEW BREED Pt. 1
James Brown—Smash 2028 |
| 8 | MY DARLING HILDEGARDE
(Acclaim, BMI)
Statler Bros.—Columbia 43526 | 32 | BATMAN & ROBIN
Spotlights—Smash 2020 |
| 9 | FIVE CARD STUD
(Arch, BMI)
Lorne Greene—RCA Victor | 33 | HELPLESS
(Jobete, BMI)
Kim Weston—Gordy 7050 |
| 10 | SONG FROM "THE OSCAR"
(Joe E. Levine Music Corp., ASCAP)
Tony Bennett—Columbia 43508 | 34 | YOUNG LOVE
(Lowery, BMI)
Lesley Gore—Mercury 72553 |
| 11 | MY BABE
(Arc, BMI)
Roy Head—Back Beat 560 | 35 | I'M LOOKING THRU YOU
(Maclen, BMI)
Chance Eden—Roulette 4664 |
| 12 | IT'S A GOOD TIME
(Lowery, BMI)
Billy Joe Royal—Columbia 43538 | 36 | GIDDYUP GO
(Carreta, BMI)
Wink Martindale—Dot |
| 13 | IT'S A FUNNY SITUATION
(Jalynne, BMI)
Dee Dee Sharp—Cameo 382 | 37 | SHE BLEW A GOOD THING
(Sagittarius, BMI)
Poets—Cymbol 214 |
| 14 | (I'M JUST) A FOOL FOR YOU
Gene Chandler—Constellation 167 | 38 | CALL ME (BABY WON'T YOU CALL ME)
(Mums, BMI)
Edward Hamilton—Jameco 2008 |
| 15 | TEMPTATION WALK
(C. Davis, BMI)
Entertainers—Dore 789 | 39 | HE WORE THE GREEN BERET
(Al Gallico, BMI)
Lesley Miller—RCA Victor 8786 |
| 16 | TILL YOU COME BACK TO ME
(Gallico, BMI)
Patti Page—Columbia 43517 | 40 | 3000 MILES
(Baby Monica & Flomar, BMI)
Brian Hyland—Philips 4035 |
| 17 | COMMUNICATION
(Morely, ASCAP)
David McCallum—Capitol 5571 | 41 | AFTER MIDNIGHT
(Mills, ASCAP)
Brian Foley—Dot 16818 |
| 18 | DO SOMETHING FOR YOURSELF
(Su-Ma, BMI)
Bobby Powell—Whit 715 | 42 | YOU AIN'T TUFF
Uniques—Paula 231 |
| 19 | MR. MOON
Coachmen—Bear 1974 | 43 | HE WORE THE GREEN BERET
(Al Gallico, BMI)
Nancy Ames—Epic 1003 |
| 20 | ELVIRA
Dallas Frazier—Capitol 5560 | 44 | SOMETIME
Len Barry—Decca 31923 |
| 21 | MADE IN PARIS
(Leo Feist, ASCAP)
Trini Lopez—Reprise 0435 | 45 | TIME & TIME AGAIN
Brenda Lee—Decca 31917 |
| 22 | WHAT NOW MY LOVE
(Remnick, ASCAP)
Herb Alpert & Tijuana Brass—A&M 792 | 46 | WHEN SHE TOUCHES ME
(Brookmont, BMI)
Rodge Martin—Bragg 227 |
| 23 | BYE BYE BLUES
(Bourne, ASCAP)
Andy Williams—Columbia 43519 | 47 | WITCH'S BREW
(Chappell, ASCAP)
Janie Jones—Smash 2026 |
| 24 | FRANKIE & JOHNNY
Elvis Presley—RCA Victor 8780 | 48 | KICKS
Paul Revere & Raiders—Columbia 43556 |
| | | 49 | LOVE IS ME, LOVE IS YOU
(Duchess, BMI)
Connie Francis—MGM 13470 |
| | | 50 | ONE MORE TIME
(And, BMI)
Johnny Nash—Joda 105 |

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**"OUR MAN
FLINT"**

LP # 3179M/4179S



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WORLD**

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**NAB
Convention
April 5-8**

**Last Advertising
Date: Thursday,
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**Conrad Hilton Hotel
Chicago, Ill.**

Merco Issues Second Dividend

GARDEN CITY, N.Y.—Jack Grossman, President of Merco Enterprises, Inc., announces the issuance of a second dividend of 15 cents per common share payable February 1 to stockholders of record Jan. 14, 1966. The first dividend issued by the company was on Nov. 1, 1965, to holders of record Oct. 15, 1965. It is the company's intention to issue dividends on Class A shares outstanding on a regular, quarterly basis.

Grossman estimated that net earnings for 1965 were \$350,000 or approximately \$1.00 per share on sales in excess of \$8 million. In 1964, Merco earned 72 cents per share (based on the 353,000 shares currently outstanding) or \$255,089 on gross sales of \$6,543,500. The 1965 figures would represent an increase of 38% in earnings and 24% in sales as compared with 1964.

Merco Enterprises is principally engaged in selling records to, and providing merchandising services for, approximately 125 retail record departments in various parts of the United States. This includes 24 leased record departments operated by Merco's wholly-owned subsidiaries in retail

discount centers in the New York Metropolitan area, New Jersey, Maryland and Connecticut. Merco also services approximately 40 "junior" departments in variety stores and College Book Stores.

During the past two years, Merco has added 19 of the 24 leased record departments and all of the approximately 40 "junior" departments it currently operates. At the same time, the company has been constantly increasing the number of unaffiliated retail record departments to whom it sells records and provides comprehensive merchandising services.

Starting with a retail record store in New York in 1948, Merco is now represented in 22 states.

"This past year," Grossman stated, "was the most significant in our history. On Aug. 9, 1965, Walston & Co., Inc. managed an offering of 140,000 class A shares of our common stock to the public. We believe that our new posture as a publicly-owned company will aid us to diversify, make acquisitions, develop new record departments to service and increase the number of our leased departments."

'Berets' in RCA March Tapes And So is 'Batman'

With the March Stereo 8 Cartridge tape release of S/Sgt. Barry Sadler's "Ballads of the Green Berets" and Neal Hefti's "Batman Theme," RCA Victor's newly created Recorded Tape Marketing Department demonstrated its faith in timeliness as an essential ingredient in the successful merchandising of album product on cartridges for a "people on the go."

The March release of 13 Stereo 8 cartridges brings the RCA Victor tape cartridge catalog to number 239 available titles.

There were 175 titles in the initial release last September and October. Another 25 were released before the end of the year, and an average of 13 per month for the first three months of 1966 have been added to the growing list.

Several from Albums

Included in the March Stereo 8 release are several other tape cartridges transferred from current chartbound albums such as "The Screen Scene" of Peter Nero, Brook Benton's "Mother

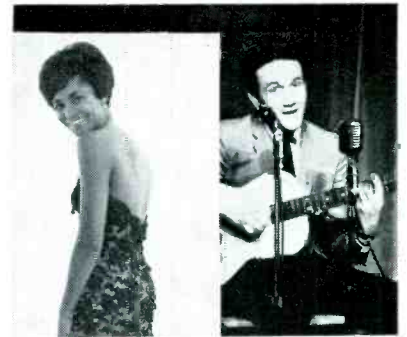
NARM Banquet Star-Studded

MIAMI BEACH—The NARM Awards Banquet, the culmination of the Eighth Annual NARM Convention, will be held on Wednesday evening, March 9, at the Fontaine Room of the Fontainebleau Hotel.

As always, the highlight of the evening will be the presentation of the NARM Awards given each year to record companies and recording artists, based on the best-selling product of the past year. Votes are cast on the basis of records sold. Charles H. Schlang, of Mershaw of America, Inc. (Albany, N. Y.), will emcee the Banquet and announce and distribute the award plaques.

Talent Tops

The artist roster for entertainment at the Banquet includes, above, from left, Nancy Wilson, Capitol; Roger Smith, Smash; the Four Seasons, Philips; and Herb Alpert and the Tijuana Brass, A&M Records.



Brito Manages

NEW YORK—Singer Phil Brito, who has had many hit records in his long career, has opened a management firm at 250 West 57th St. Phil, who has appeared in many movies and TV shows, will concentrate on handling singers.

Nature, Father Time," the original soundtrack to "The Spy Who Came In From the Cold" and the Henry Mancini Twin-Pack, "The Academy Award Songs."

Filling out the March release of 13 Stereo 8 cartridge tapes: "Maleguena," Carlos Montoya; "Beauty and the Beard," Al Hirt and Ann-Margret; "Mario Lanza Sings Caruso Favorites"; "The Best of Arthur Fiedler and the Boston Pops." There are also three Twin-Packs in "Jungle Drums and More Jungle Drums," Morton Gould; "Vienna (Strauss) Waltzes," Fritz Reiner and the Chicago Symphony; and on Camden, "Living Strings Plus Two Pianos Play the Most Beautiful Music in the World and My Silent Love."

Mogull Moves

NEW YORK—Ivan Mogull Enterprises has moved to 33 W. 60th St.

Jones Sets Writers For T. V. Sound

NEW YORK—Composer-conductor-Mercury record exec Quincy Jones has retained jazzmen Benny Golson, J. J. Johnson, Roger Kellaway, Frank Foster and Bob Hammer as writers for T. V. Sound, Inc., a music production firm of which he is VP.

The company specializes in the creation and production of music and lyrics for radio and television commercials. T. V. Sound also provides custom scoring services for industrial documentary and theatrical films.

"Today's commercials have to have a fresh, new approach," said Quincy in making the announcement, "if they are to appeal to the public. These fine music makers have the talent to write the most unique sounds in the world."

The company is a division of LaBrie Associates, Ltd., FM radio program producers, headquartered at 155 East 47th St.

Eden Song Book

NEW YORK—Based on the sales success of its song folio, "17 Standard Soul Songs," Eden Music has decided to publish a deluxe song book, containing almost 100 songs from its catalogue of hits.



Homer and Jethro are still doing comedy bits for KBOX-Dallas deejay shows . . . KKOK-Lompoc, Calif., is now all c/w . . . WINX-Rockville, Md., is the No. 1 station in Montgomery County as of recent surveys . . . The award of merit for the performance of an outstanding service in the field of public safety was presented by the Greater Detroit Safety Council to WEXL-Detroit recently . . . "Pinky" Pearson is hosting "All American music" on WGIG-AM/FM-Brunswick, Ga. these days. His format is the best of current and all time c/w faves . . . Joe O'Brien of WMCA-New York is doing voice—over on some of the new Piel's beer ads.

Concert Review

Trio Packs, Pleases Philharmonic Hall

NEW YORK—The defiant and lyrical Peter, Paul and Mary excited a sold-out Philharmonic Hall (right down to the last seat that could be jammed onto the stage) last week, and it would be difficult for a reviewer to deny their power over an audience.

They perform with polish and a skillful blend of voices that makes the best of their songs—muscular and beautiful. "Rising of the Moon," "Go Tell It on the Mountain," "The Times They Are A-Changin'" and "Blowin' in the Wind" are consummate examples of their art—the moving brotherhood-in-protest song. Their other specialty—wistful children's songs—got the nod, too.

There were, however, lapses in performance. Paul indulged in a lengthy, unfunny comedy monolog. Peter led a singalong to a few dated Woody Guthrie songs, examples of unrest during the troubled times of the '30s, but not relevant to the more complicated troubles of the '60s. Mary has become unattractively mannered in performance.

But there is no gainsaying the excellence of the trio. At their best, they are inspired and truly inspiring performers. Much of this shone last week. —David Finkle.

"JOEY, WON'T YOU ASK ME"

Little Fay

on TOP-POP RECORDS
is a HIT!

Ask, HERB OSTROW . . .
Ask, HENRY BOYE . . .
Better Yet . . . Ask JOEY

Great New Hits from Cloud Records

The 3 Chuckles
"YOU LIED"
c/w
"RUNAROUND"

Johnny Northern
"A LITTLE THING CALLED PRIDE"
c/w
"NITE WALK"

Milt Sealey
"DOMINQUES DISCOTHEQUE"

Order from:
CLOCK RECORD DIST.
49-17 43rd Ave. Woodside, N. Y.
212-446-4250

Liberty Hosts Golf Tourney

Liberty Records will host the NARM Golf Tournament, to be held Thursday, March 10, at the Westview Country Club, Miami, Fla. Alvin S. Bennett, President of Liberty Records, will participate personally, as will Edward S. Barsky, in charge of Liberty's new budget label, Sunset Records. Barsky will chair the tournament.

Both Regular and Associate Members of NARM who will be attending the convention will be playing in the tournament. Players who have not pre-registered with the NARM office will have an opportunity to register on Sunday, March 6, during convention registration.

Liberty Records will host a Trophy Dinner on Thursday evening, March 10, in the Voltaire Room of the Fontainebleau Hotel. Many prizes and trophies will be awarded to winners in various categories.

Grammy News

Locales for the NARAS awards dinners March 15 are the Grand Ballroom, Hotel Astor, New York; the International Ballroom, Beverly Hilton, L. A.; Hillwood Country Club, Nashville and the Chicago Room, McCormick, Chicago.

In New York the roster of presenters includes Marian Anderson, Eileen Farrell, Lesley Gore, Astrud Gilberto, Robert Merrill, Morton Gould, Barry Sadler, Kate Smith and Peter Nero. Godfrey Cambridge will handle the comedy and Elliot Lawrence will helm the orchestra.

In Nashville entertainers include Eddy Arnold, Chet Atkins, Don Gibson, Boots Randolph, the Statler Brothers and Ralph Emery emceeing.

In Los Angeles, Jerry Lewis will emcee with Les Brown's Band. Among the entertainers will be the King Sisters and Tommy Leonetti.

Joda VP Wed; Bride Joins Firm

NEW YORK — Danny Sims Jr., Vice-President of Joda Records, married last week. The bride, Lula Roy, from Lafayette, La., will take an active part in the growing Joda label. The couple will reside in New York City.

Club Reviews

Nancy Ames A Royal Beaut

NEW YORK — Nancy Ames opened her new act at the Americana Hotel's Royal Box last week and proved herself the compleat boite beaut by virtue of a practically complete repertoire and ditto command of material.



Joe Sherman, Nancy Ames
Royal Box Royal Pair

Accompanied on the bill by Pat Henry, a fast-rising young comic, Nancy proved her versatility by doing just about everything a chanter can do in a nitery act—and then some. Her repertoire ranged from standard to special material to folk and/or pop plus Latin rhythms, with a sprinkling of the intellectual as well. The TV show which brought her recognition a couple of seasons ago, "That Was the Week That Was," was also reprised by the blonde charmer for a bit of effectively biting satire.

A highlight of her turn was the lovely, significant "Malaguena Salerosa," for which she brought out her guitar. Joe Sherman arranged and conducted for Miss Ames, excelling in both capacities and helping to bring out the best in the gal—which is mighty good indeed.

MGM Kiddie LPs

MGM's Records' kiddie line, Leo the Lion Records, is issuing two new LPs which are full-cast dramatizations in the old radio vein: "The Official Adventures of Batman and Robin" and "Dinosaurs!"

"Batman" contains three plays, one of which tells the origin of both Batman and Robin and one segment each about Batman's prime nemeses, the Penguin and the Joker. "Dinosaurs" features Basil Rathbone in an adaptation of the Arthur Conan Doyle story, "The Lost World."

Kay at Qtr.

NEW YORK — Kay Starr opened at the Latin Quarter last week with an act packed with power and punch.

She reprised a number of her smasheroos ("Rock and Roll Waltz," "Wheel of Fortune," "If You Loved Me, Really Loved Me")—still overwhelming favorites of the assembled crowd, and she also did spunky versions of "Red Roses for a Blue Lady," a jazz waltz medley and "Nobody" (done in hobo outfit).

The songstress, aided by the Four Men of Note, is in great voice these days and also in sharp performing form, i.e. she left 'em wanting more.

At Elektra

(Continued from page 13)
keeping with the new, progressive image of the label. The trademark was designed by Elektra Art Director William S. Harvey and will appear on all product.

NARM Events

(Continued from page 13)
cially written and added for the NARM Convention. Top Columbia execs who will be in attendance are Goddard Lieberson, Norman Adler, William Gallager and Clive Davis.

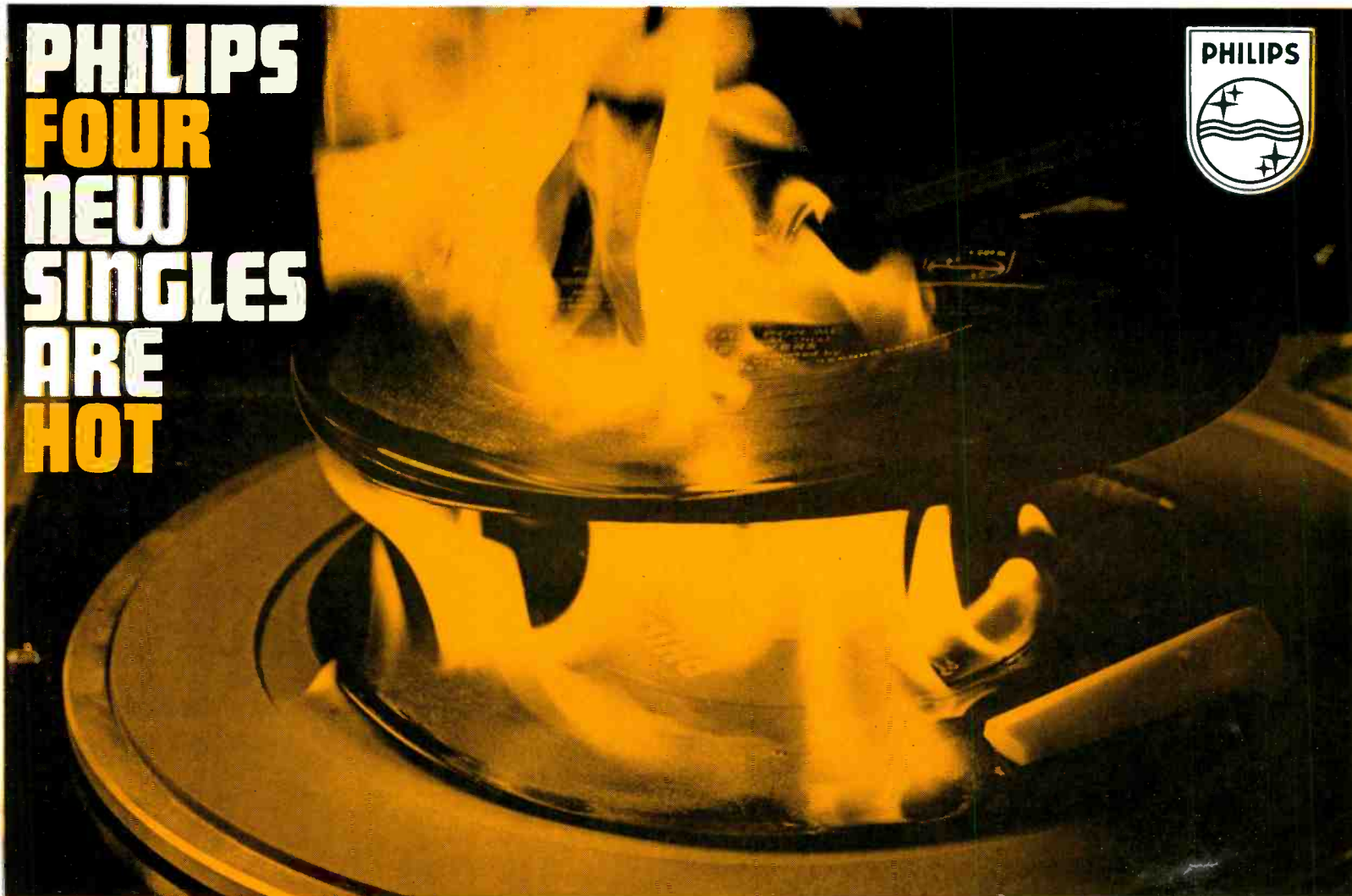
The NARM Awards Reception, immediately preceding the NARM Awards Banquet on Wednesday evening, will be hosted by Capitol Records. Greeting their guests will be Capitol Records' President Alan W. Livingston and President of Capitol Records Distributing Corp. Stanley M. Gortikov.

The ladies will be entertained during the time their husbands are at the Business Sessions on Monday and Tuesday with brunches both days. On Monday, Golden Records will host a brunch and fashion show and on Tuesday, Dot Records will host a brunch and wig show. In addition, the ladies will receive orchids for the NARM Awards Banquet from Pickwick International, Inc., and a day at the beauty shop from Premier Albums, Inc.

Gavin Guests

(Continued from page 16)
Dick Carr, WIP-Philadelphia
Al Newman,
KSFO-San Francisco
Glenn Bell, WMAQ-Chicago
Russ Barnett,
KMPC-Los Angeles
Gertrude Katzman,
WNEW-New York
Elma Greer,
KSFO-San Francisco

**PHILIPS
FOUR
NEW
SINGLES
ARE
HOT**



THE 4 SEASONS

WORKING MY WAY
BACK TO YOU

#40350

A power-packed album produces
a Top 5 Single

BRIAN HYLAND

3000 MILES

#40354

The A & R know-how of
Snuffy Garrett creates a
hit sound for Brian Hyland



THE FLAMINGOS

THE BOOGALOO
PARTY

#40347

The new dance craze by the perennial
toppers of all times.

THE LOVERS

DO THIS
FOR ME

#40353

Three northern California
newcomers breaking out with
an explosive hit.



PHILIPS RECORDS

One world of music  on one great label!

NARM Convention Schedule

Fontainebleau Hotel, Miami Beach

SUNDAY, MARCH 6

- 10:00 AM-5:00 PM—CONVENTION REGISTRATION—Reception Lobby
 2:00 PM—REGULAR MEMBERS MEETING—Pasteur Room
 7:15 PM—PRESIDENTIAL WELCOMING—COCKTAIL PARTY—West Ballroom
 Regular and Associate Members
 Host: ATLANTIC RECORDS
 8:45 PM—DINNER PARTY—Fontaine Room (by invitation only)
 Host: MGM RECORDS

MONDAY, MARCH 7

- 7:45 AM - 8:45 AM—BREAKFAST—Fontaine Room
 Regular and Associate Members
 9:00 AM—BUSINESS SESSION—West Ballroom
 Regular and Associate Members
 "PLANNING FOR PROFITS"
 Chairman of the Day Jack J. Geldbart
 Convention Chairman
 Invocation
 President's Welcome George A. Berry
 President
 Keynote Address Irwin H. Steinberg
 Mercury Record Corp.
 "Where Are We Going From Here?"
 "The Profit Squeeze Can Be Stopped" Dr. Alton F. Doody
 Associate Professor of Marketing
 The Ohio State University
 "Putting Her Dollars in Your Pocket" Brown Meggs
 Capitol Records

LADIES BRUNCH AND FASHION SHOW

Club Gigi 10:30 AM

Host: GOLDEN RECORDS

- 12:15 PM—LUNCHEON—Fontaine Room
 Regular and Associate Members
 1:30 PM - 5:45 PM—PERSON TO PERSON CONFERENCES—East Ballroom
 Regular Members meet with Manufacturers
 7:15 PM—COCKTAIL PARTY—Club Gigi
 Regular and Associate Members
 Host: LONDON RECORDS
 8:45 PM—DINNER PARTY—Fontaine Room (by invitation only)
 Host: RCA VICTOR RECORD DIVISION

TUESDAY, MARCH 8

- 7:45 AM - 8:45 AM—BREAKFAST—Fontaine Room
 Regular and Associate Members
 9:00 AM—BUSINESS SESSION—West Ballroom
 Regular and Associate Members
 Chairman of the Day Jack J. Geldbart
 Convention Chairman
 "Systems Can Generate Profits" Daniel Mandresh
 International Business Machines
 An Industry Panel
 "The Industry Can Make Something Happen"

REGULAR MEMBERS

- AMOS HEILICHER
 J. L. Marsh Company
 CHARLES H. SCHLANG
 Mershaw of America, Inc.
 CECIL H. STEEN
 Recordwagon, Inc.

ASSOCIATE MEMBERS

- CHARLES FACH
 Smash Records
 LEONARD S. LEVY
 Epic Records
 MORT NASATIR
 MGM Records, Inc.

"Opportunities for Growth 1966-1970" John Enders
 Lionel D. Edie & Company

LADIES BRUNCH AND WIG SHOW

Club Gigi 10:30 AM

Host: DOT RECORDS

- 12:15 PM—LUNCHEON—Fontaine Room
 Regular and Associate Members
 1:30 PM - 5:45 PM—PERSON TO PERSON CONFERENCES—East Ballroom
 Regular Members meet with Manufacturers
 7:15 PM—COCKTAIL PARTY—Boom Boom Room
 Regular and Associate Members
 Host: MERCURY-PHILIPS-SMASH RECORDS
 8:45 PM—DINNER PARTY—Fontaine Room (by invitation only)
 Host: COLUMBIA RECORDS

WEDNESDAY, MARCH 9

- 7:45 AM - 8:45 AM—BREAKFAST—Fontaine Room
 Regular and Associate Members
 9:00 AM - 1:15 PM—PERSON TO PERSON CONFERENCES—East Ballroom
 Regular Members meet with Manufacturers
 1:30 PM—LUNCHEON—MEETING—Voltaire Room
 Distributor Members Only

SPECIAL SESSION

"The Changing Role of the Distributor in the Record Industry"
 Dr. Alton F. Doody, Associate Prof. of Marketing
 The Ohio State University

- 6:30 PM—NARM AWARDS COCKTAIL RECEPTION—Garden Room
 Regular and Associate Members
 Host: CAPITOL RECORDS
 8:00 PM—NARM AWARDS BANQUET—Fontaine Room
 Regular and Associate Members

THURSDAY, MARCH 10

- 9:00 AM—BREAKFAST—MEETING—Voltaire Room
 Regular Members Only
 12:30 PM - 6:00 PM—GOLF TOURNAMENT—Westview Country Club
 Regular and Associate Members
 Host: LIBERTY RECORDS
 7:30 PM—TROPHY DINNER—(by invitation only)
 Host: LIBERTY RECORDS

Sears Awards Pickwick

LONG ISLAND CITY, N.Y.—Pickwick International Inc., was honored last week by Sears, Roebuck and Co. for "outstanding performance in supplying superior quality products to Sears during the past year."

Frank Hendrix, of Chicago, Sears national record buyer, presented the "Symbol of Excellence" plaque to Cy Leslie, President of Pickwick International, during a luncheon attended by members of the press.

The award is one of only 180 Sears is presenting this year to top suppliers from among its more than 10,000 major merchandise sources. Pickwick International is the only record company ever to receive a "Symbol of Excellence."

Hendrix stated, "This award is based primarily on the high quality of the recordings sup-

plied by Pickwick International to Sears during the past 12 months. But it is also given in recognition of the general excellence of Pickwick's performance in such matters as shipping goods on schedule, providing the highest engineering standards and Pickwick's initiative in developing superb four-color jackets.

"This award is our salute to those suppliers who have, through their excellence, made great contributions to Sears reputation for quality merchandise.

Gold 'Boots'

BURBANK, CALIF.—Reprise Records has requested immediate certification from RIAA that Nancy Sinatra's single, "These Boots are Made for Walking," is a million selling single. The disk, which passed the one million mark in sales on Feb. 18, is the strongest selling single in recent Reprise Records' history.

**NOW
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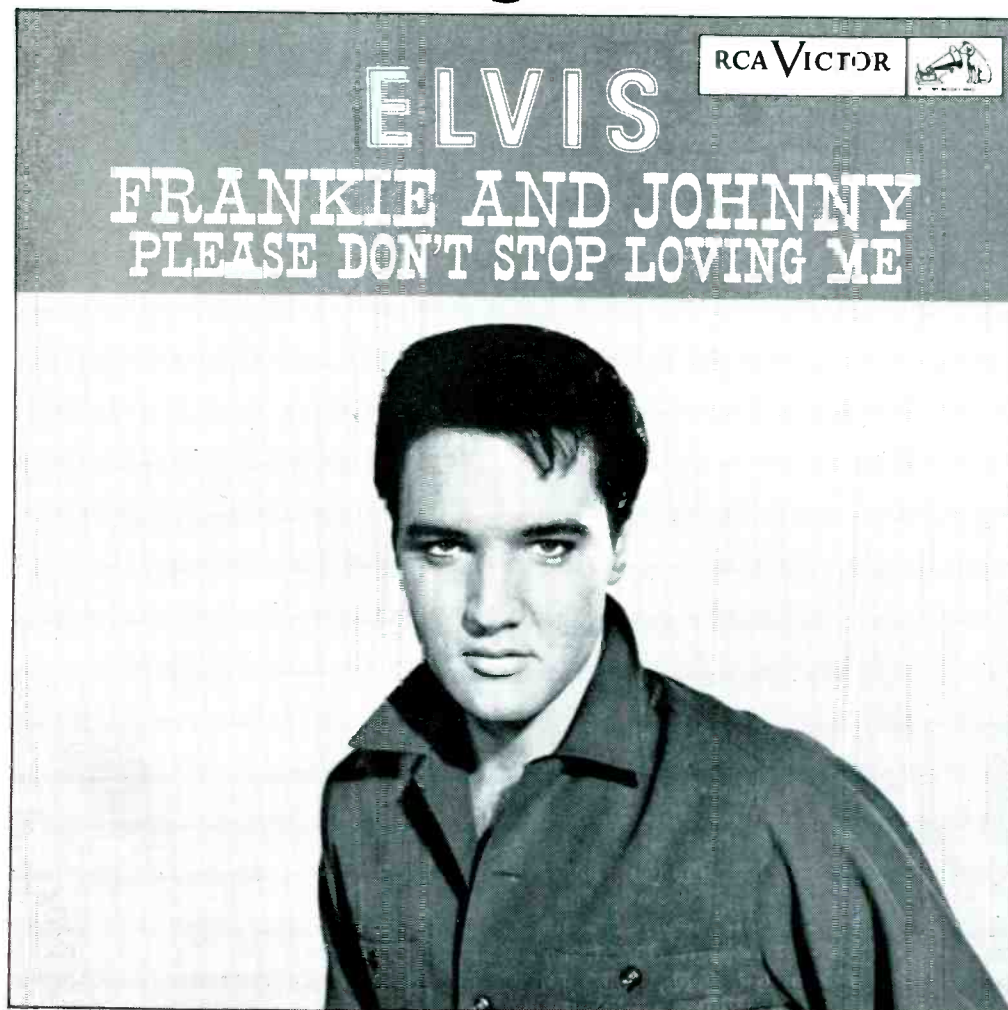
ELVIS'

"FRANKIE & JOHNNY"

c/w "PLEASE DON'T STOP LOVING ME"

#8780

**From Elvis' new movie "Frankie & Johnny"
An Edward Small Production
Released through United Artists**



RCA VICTOR

The most trusted name in sound

Future of Low-Priced Field is \$1.98

Where is the low-priced record business headed today?

Cy Leslie, president of Pickwick International, a company which for years has derived a major source of its revenue from lower-end disk product, believes that the business will focus increasingly on the \$1.98 list-priced area, with 99 cent budget lines becoming a much less important factor in the total picture although still a permanent part of the record scene.

When the low-price record business first started, \$1.98 priced albums were a suitable alternative to the buyer looking for a good price deal, as against the largely non-discounted \$3.98, \$4.98 and \$5.98 album product. At that time, Leslie notes, it wasn't even necessary for the low-price product to feature name artists.

"As long as the music was listenable," said Leslie, "you could sell the album. In those days the two fields were pretty much separated."

"But as discounting took hold," Leslie went on, "the higher list priced items got closer and closer in price to the \$1.98 LP's. Finally it reached the point where higher list prices were actually fictitious, the price structure became chaotic and a good shopper could buy 'first-line' albums for even less than \$1.98."

99¢ Posed Profit Problem

The discounting phenomenon forced the turn to 99-cent album lines. Only at such a price was there any clear-cut differentiation. "But selling an album at 99 cents has always posed a serious profit problem," said Leslie. "At that level you really have to sharpen your pencil with your costs figured down to a fraction of a cent in order to come out with any margin at all. It's really profitless prosperity."

"The below-a-dollar list price makes it very difficult to come up with quality product, packaging and pressings. The \$1.98 doesn't kill the 'impulse' sale if the value is there, which means that we have to upgrade all a-long the line."

"We introduced a brand new country music line, Hilltop Records, 18 months ago, at \$1.98. We gave the albums everything—topnotch vinyl pressings, four-color covers, well-written liners and the best names in the country field. Hilltop has been an

outstanding success. Within six months we were over \$1,000,000 in sales. There was no resistance at all to the price because consumers were convinced they were getting a worthwhile product for their money. That was all the proof we needed."

Leslie, Ira Moss and Joe Abend began a general overhaul program aimed at upgrading their merchandise. Inherent in this decision was a conscious catering to the increased sophistication and money-in-the-pocket-book of the housewife buyer.

Gave It The Best

"And we came up with a way to give her the merchandise she was willing to pay for," said Leslie. "With the old 'budget' field at a shrinking profit level compared to the steady growth of other areas of the business, we started Pickwick/33 to sell at \$1.98 and \$2.50 for classical. We gave it the best names and packaging and pressings."

How did Leslie and company manage to come up with talent like Sammy Davis Jr., Jack Jones, Nelson Riddle, Billy May, Jonah Jones and others? A series of agreements were concluded with such major record manufacturers as Capitol, Warner Brothers, Roulette, Reprise, ABC-Paramount, Everest and Jubilee to lease product from their catalogs and repackage it for release on the Pickwick/33 line—at that \$1.98 price level.

All this was started just six months ago. And the proof of the pudding (and the validity of the theory) is told in figures. The six months ending Oct. 31 was the best half-year period in the company's 15 year history, a 15-year period incidentally, in which an increase in the gross sales and net profits have turned up each and every year.

Accompanying the new product has been an extremely active publicity drive and advertising campaign. Both of which have always played a key role in the steady growth picture at Pickwick. "It's hard to do these things in the budget field," Leslie continued, "because there you have to watch every fraction of a cent of cost. At the higher economy price level, you can afford to do things right and employ the most modern marketing tools. We know the more discriminating market is out there waiting with their \$1.98 ready to buy a good package of record entertainment. It's showing up in our figures."

In 1964, the \$1.98 field accounted for approximately \$40 million, a jump of about 30% over the previous year's slightly more than \$30 million. These growth figures are substantially higher than both the low-priced LP area generally and the total record industry tally which increases less than 10% annually.

"The figures," Leslie (whose own Pickwick International grossed \$7 million in their fiscal year ended Oct. 31, 1965) pointed out, "certainly prove the point and they don't include the greatly increased profits at \$1.98 compared to 99 cents."

B'nai B'rith Votes Al Berman Prexy

NEW YORK—The Music and Performing Arts Lodge of B'nai B'rith has elected Al Berman as its new president.

Voted in along with Berman were Vice Presidents Sy Mael, Lewis Merenstein, Herb Goldfarb, Ira Moss and George Gabriel; Treasurer Leo Strauss, Jr.; Convention Secretary Al Feilich; Recording Secretary Lou Fagin; Chaplain Cy Leslie; Trustees Cy Leslie (3 year term), Dave Rothfeld (2 year term), Al Kelly (1 year term); Warden Stanley Mills; Guardian Marty Roemer; Financial Secretary Bob Goldman and Honorary Trustee Morey Price. Dick Gersh remains as publicity chairman.

Outgoing President Cy Leslie revealed that the Lodge now has 285 members and is growing so rapidly that new branches may be opened. A list of nominees was put before the membership for the Human Relations Award and the Creative Achievement Award and plans were set for the annual dinner dance to be held June 26 at the New York Hilton.

Jequibau Rhythm Here Via Epic

Jequibau is the newest rhythm evolving from Latin America, and Epic Records is the first recording company to bring Jequibau to the United States. The new album entitled "Jequibau" is performed by the originator, Mario Albanese. It contains 10 selections including the title song, all of which feature the new rhythm.

Roberts Joins Col A & R Staff

Howard A. Roberts has joined the New York staff of Columbia Records. He has been appointed Producer in the Popular A and R Department by William P. Gallagher, VP, Columbia Label.



Howard A. Roberts

Roberts joins Columbia with extensive experience as a composer, arranger, conductor and singer. For the past three years, he served as Musical Director

for Harry Belafonte Enterprises, in which capacity he arranged most of Belafonte's material used in recording sessions, personal appearances and concert tours. In addition, he supervised and conducted each of Harry Belafonte's television specials. He also managed the Belafonte Enterprises publishing companies.

Prior to this assignment, Roberts served as conductor for the European production of the Harold Arlen musical "Free and Easy." He has also had featured roles in both the Broadway and European productions of "Porgy and Bess." In addition, he has sung as tenor soloist with the Robert Shaw Chorale. Roberts, an accomplished trumpet player, has played jazz trumpet with both Lionel Hampton and Lucky Millinder and His Orchestra. He has done extensive writing and conducting for celebrated dance companies, including the Donald MacKayle Company and the Alvin Ailey Company.

He served as Musical Director for the recent CBS Television Network special "The Strollin' 20's."

Roberts taught voice and music theory and conducted the chorus at both North Carolina College in Durham, N.C., and Morgan University in Baltimore, Md.

Performed in a 5/4 tempo, jequibau has generated a sophisticated new dance which begins with a forward step and can best be described as a modified samba. Since its introduction in Sao Paulo, jequibau gained immediate and enthusiastic acceptance and is currently being featured by orchestras in nightclubs and dance halls throughout Brazil.

Many musicians in this country are incorporating this new beat into their compositions.

R&B From A to Z

THE influence of R&B on American popular music is no longer a question of contention. A perusal of the Top 100 chart will quickly testify to the fact that the vast majority of America's top selling records has been created under the tutelage of R&B music.

For years it was the style in the record business to predict just how soon Rock & Roll, which was a direct outgrowth of R&B, would fade away. Well, far from fading away, it literally took over the music scene. Today, the buyer of pop single records is buying the result of years of R&B experience.

In the following pages you will find, for the first time, an in-depth study of the R&B field. You will find its history, the variation of its regional sounds, the artists and creators of today's records, the beginning of a series of incisive articles by several of the leading personalities in the field, the standards and best sellers in R&B, and many other features designed to present a rounded, comprehensive picture.

It is fitting that a section such as this should be devoted to the R&B field, for the influence of R&B is a constantly increasing one. And the nature of the R&B movement itself is taking on new stability with the growth of an organization such as NARA devoted to representing and highlighting the most creative aspects of the field, just as CMA has been a great influence in presenting the proper Country Music image.

We at *Record World* applaud the ever-mounting influence which R&B is having on pop music. It is developing one more form of typically American music, wrung from the feelings and emotions of the American experience. It is saying something that can be said through no other medium but records.

Sid Parnes

Editor-In-Chief

The Rhythm & Blues Explosion

BY KAL RUDMAN

When I started reporting weekly on the R&B market, I was told that it couldn't be done.

I was told that there was no way to make sense out of the chaotic hodge-podge that allegedly represented the R&B programming policies of the various stations and their respective deejays. I was told that each of the deejays on a station was into his own "programming bag" and brought his own box of records into the station. I was told I'd have to write a weekly list of 175 records, and no two stations, let alone two deejays, were playing the same records. I was told that there was no way to get the cooperation or even interest of R&B deejays in reporting, and that there would be no way to sustain R&B marketing research on a weekly basis. I was told that what R&B stations played had little relation to what was actually selling, and had little relation to obtaining ratings in the Negro market, let alone the general market.

The image of the R&B deejay was that of a happy-go-lucky playboy who winged it on the air, who was innocent of format and production and was not even in the same ball-park with "highly skilled" pop format deejays around the nation.

So here it is 1966 and as we all know now, the reply to all this was then, and is now: FALSE!

Ironically, a lot of pop program Directors and Deejays have come and gone into oblivion, but all the sizzling personality guys and girls I started with are still either at the same old stand or have moved up into higher positions. In most of the big cities, the R&B stations are hitting with fantastic format, production and pace and are grabbing general market ratings as high as second or third. The biggest national and local accounts are all over their logs. All the R&B stations are playing virtually the same solid hits, with the usual scattering of local and regional hits (which are due to differences in public taste). We have sustained an unbroken chain of complete and accurate record reports from the same people from the very first week we began. The correspondents have a fierce pride in these reports, and in the image of R&B that they present to the world. They were NEVER about "to go on Ed Sullivan coast-to-coast" and hype or lie about "where it was at."

Now I will tell those who doubted what *has* changed. The impact of this searching spotlight on R&B records coincided with the collapse of the careers of many American pop artists, caught by the onslaught of the British. The only native American music selling for a long time was R&B. Despite a lot of pop station resistance, many of these records crossed over to revitalize the British sound. The British artists, and American artists such as the Righteous Brothers, invigorated their careers by doing R&B hits and misses, utilizing an R&B musical idiom or form.

Another dramatic change was that trade paper charts, which had rarely listed even big R&B hits above the 70's or 80's, suddenly were putting soul artists such as Joe Tex, Solomon Burke and Otis Redding into the Top 20. The glare of accurate, unified publicity had taken a devastating toll of the barriers. Tamla-Motown artists such as the Miracles, Marvin Gaye, Martha & Vandellas, the Supremes, the Marvelettes, 4 Tops and Jr. Walker crossed easily into Pop Top 5 via genius in writing and production.

Other R&B artists such as Dionne Warwick, the Drifters, Chuck Jackson, Fontella Bass, the Impressions and, of course, "The Titan," James Brown, also crossed easily (and sometimes not so easily) into big pop action. Then a lot of records broke pop and R&B at the same time by artists such as Len Barry, Mitch Ryder, the Toys, Barbara Mason, the 4 Seasons and even Barbra Streisand ("People" was big in Harlem—"the ofay chick with soul").

LP Sales Surge

Another concomitant was the sudden surge of sales in LP product to adults and teens of both races. The adults had become emotionally involved with songs such as "I've Been Loving You Too Long To Stop Loving You Now" by Otis Redding; "Midnight Hour" by Wilson Pickett; "Any Day Now" by Chuck Jackson; "Don't Make Me Over" and "Walk On By" by Dionne Warwick; and a fantastic series of adult message songs by Joe Tex, all of which were done in the R&B musical form with intense, soulful, sincere virtuosity by these gifted, unique artists who possess a "sound of their own."

Also, many new dances were developed by Negro teen-agers and many R&B dance records were produced that started whole new fads at the pop record hops and ultimately the adult discotheques. We learned "The Jerk"; "The Duck"; "The Line Dance"; "The Shot-Gun"; "The Twine"; "The Boogaloo"; "The Monkey"; "The Temptation Walk"; "The Slow Fizz," etc.

This cultural influence was not to be denied. It was the hippest, the greatest and what was happening. Jargon and hip expressions came into everyday language via the teens and the deejays such as "Up Tight" and "T.C.B."

Slowly but surely more R&B artists are successfully vanquishing the establishment and "passing" as James Brown now does (after many years of trying).

However, the fact remains that any fairly hot pop label can get immediate important pop station exposure with Caucasian groups out with their first record with names like the Geeks, the Oblivions, the Fly By Nights or whatever. Yet established, talented R&B artists such as Wilson Pickett, Smoky Robinson & the Miracles, Curtis Mayfield & the Impressions, Otis Redding, Joe Tex, the Temptations cannot get total pop play on even some of their biggest hits (even with up-tempo material). They have to prove themselves record after record.

Small Market Barriers

They are now fairly well established in the major markets, but many of the smaller markets (where you hardly sell many records, anyway) hold up the barriers and influence the charts far out of proportion to their influence on the sales picture. I notice that even Tamla-Motown cannot get the kind of play they merit with obvious, proven pop hits by their second-line, newer artists such as the Elgins, Kim Weston, the Contours, Jr. Walker on the Soul and V.I.P. labels.

I have worked at enough pop stations to know where the basic problem is buried. Some pop p.d.s (but far from all) would like to be hip and broad-minded by playing these great rhythm songs and great soul ballads. However, the owners and managers are sensitive to criticism from their "high sassiety" cron-

ies at the country club. Some are afraid that their sponsors might be offended, so they rush into the control room and yank out what they usually term "jungle" music. They don't want to hear the lyrics of the ballads or hear about the requests, record hop impact or even the sales of the driving "beat" sounds. If it sounds "too colored", it has to go! Being R&B in form is thus equated with contaminating the station or the audience. Meanwhile, the R&B stations never had it so good.

We will either go back to the days when a Georgia Gibbs covered everything LaVerne Baker did and Pat Boone covered Fats Domino, or time will be on our side and all problems will be overcome. The big R&B labels are setting new sales records even without big pop hits, and there is a minimum of returns. But the pop singles business is rapidly drying up. Returns including the racks often run from 25 to 50%. The returns from the racks are fairly constant no matter how big a record gets, so as total sales on pop hits shrink, the returns chew up more and more of the profits. Singles manufacturing has become literally a business of pennies. R&B manufacturing has much greater net profits, and when the R&B hits spread pop, things get very juicy.

Thanks to all my wonderful friends in the business for their help and support. All our R&B correspondents are proud of the vast accomplishments made in the field, despite the obstacles. We feel we are 10 years ahead of three years ago, and there is no limit to what we can achieve in the next few years.

Kuban Re-issued

Atlantic Records is issuing "Jerkin' Time" by the Bob Kuban Band on the Norman label. The record was originally released last fall and is being re-released by request because of the attention now being focused on Kuban as a result of his hit, "The Cheater."

No Deal

NEW YORK — There has been no independent production deal set between IYB and Motown as reported last week.

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THE SOUL SOUND ON ATLANTIC



1841 BROADWAY,
NEW YORK, N.Y.

WILSON PICKETT

634-5789 ATLANTIC #2320

DON COVAY

Sookie Sookie
Watching The Late Late Show ATLANTIC #2323

ESTHER PHILLIPS

I Could Have Told You ATLANTIC #2324

GATE WESLEY

(Zap Pow) Do The Batman ATLANTIC #2319

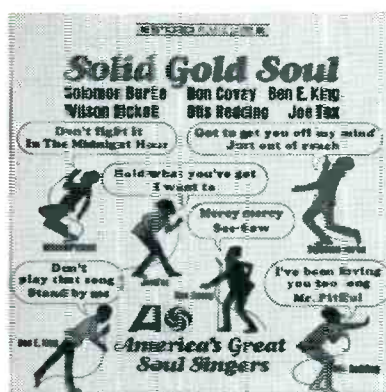
THE DRIFTERS

Memories Are Made Of This ATLANTIC #2325

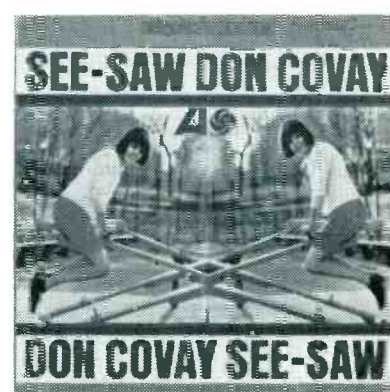
THE FIVE STEPS

These Boots Are Made For Walkin' DADE #139

SOUL ALBUMS



SOLID GOLD SOUL ATLANTIC #8116
Solomon Burke, Don Covay,
Ben E. King, Wilson Pickett
Otis Redding, Joe Tex



SEE-SAW ATLANTIC #8:20
Don Covay

NARA & the New Breed

The Negro disk jockey is rapidly changing his status from one of "entertainer" to that of the "serious huckster, community leader, student of marketing and sales and responsible member of the broadcasting family."

This trend is the result of a program being spear-headed by the National Association of Radio Announcers, a group composed of more than 300 R & B disk jockeys who work in the top 100 markets across the country. In addition, there are close to 200 record manufacturers, promotional personnel, independent producers, writers and program directors in the organization.

Some 10 years ago, a group of announcers felt the need to improve relations between record manufacturers and the Negro disk jockeys. NARA was formed to fill that vacancy.

Little was accomplished in the way of expansion or broadening its program until 1965, when a new group "dedicated to a new image" and calling itself the "new breed" swept into office at its annual convention held in Houston, Texas.

Spend \$25 Billion

It is generally known in the advertising circles that there are 21.3 million Negroes in the United States who spend \$25 billion annually. These figures are almost household words among the station's owners and on Madison Avenue. However, to the disk jockeys, except in rare cases, he had been totally ignored and overlooked in the sales and marketing picture.

The new breed decided something should be done about this obvious oversight. We looked around and saw the image of the Negro disk jockey was not what it could be and something had to be done to make Madison Avenue, advertisers and even our station managers aware we were *alive*. We also discovered as the civil rights program slowly became a reality there was a shortage of qualified personnel to fill the new news and commentating positions. Larger stations were finding difficulty in hiring Negroes; since very few of us had the opportunity to gain experience. And finally, we were tired of being the happy-go-lucky entertaining spinners of records, with little chance of moving into higher positions in the radio profession.

BY ED WRIGHT, PRESIDENT, NARA

Program Director WABQ
Cleveland, Ohio

In view of this, we are setting up a program to enable stations to know the members who are looking for a change and inform members of new availabilities. *We will not be an agency.* We will attempt to act as an information center for members and stations.

Education Key Role

Education will play a key role in the new breed's program. The advancing of Negro radio, its growing importance in the industry and the individual communities around the country are causing stations to look for higher qualified persons to fill their announcer jobs.

At last year's convention, Monument Records of Nashville, Tenn., through its President, Fred Foster, announced a \$5,000 scholarship award to be given to NARA. The award will be made to a promising student studying communications. Preference will be given to students attending a Negro college in the South, although other areas will not be precluded. In keeping with the New Breed's philosophy of a "new image," Metro-Goldwyn-Mayer Records gave a donation to the United Negro College Fund in the name of NARA.

The organization has long felt the need for their members to be prepared in selling over the microphone, and believe that increased familiarization with the product will lead to more effective selling.

For the first time we are inviting national advertisers to participate in the convention, to be held in New York at the Waldorf Astoria, Aug. 11-14. They will be given an opportunity to hold clinics and give point-of-sales tips to the disk jockeys and will display their products in exhibit booths.

Need Outside Help

It is evident to the organization that programs of great promise cannot become a reality without outside help. Therefore, a selected group of top executives from leading companies allied with radio have been asked to serve as NARA's Advisory Board. The Board will help set up guide lines for

long range programs. Sometime in the middle of March, the Board will hold its first meeting at which time I will announce the names.

NARA is also interested in improving its relations with station managements. I am aware how often inadvertently management ignores the disk jockey.

Dj Station Symbol

Most owners are in reality absentee landlords. They do not live in the communities their stations broadcast and spend little time except for appearances of good will at civic functions. Therefore it is the dj who becomes the station's symbol and representative in the community. NARA is making every effort to improve the dialogue between management and announcers.

The prime purpose of NARA is to help each member become better prepared to perform on a higher level for his employer and himself, and to make him realize that as a part of an organization whose members work in the top 100 Urban areas—where 75% of Negroes are housed to talk to 10 million listeners daily—he represents a potent force in America.

Therefore, we will act in concert, as well as individually to work cooperatively with all agencies seeking to add to the vital force of radio across the country.

R & B Djs In New York

WWRL—NEW YORK

6-10 a.m.—EDDIE O'JAY

10 to 1 p.m.—

ENOCH GREGORY

1 to 3—BOB T.

3 to 6—ROCKY G.

6 to 9—FRANKIE CROCKER

12 to 6 a.m.—

LONNIE SHEPHARD

WLIB—NEW YORK

7 to 10—JACK WALKER

2 to 4—TOMMY SMALLS

* * *

Record World will now cover a different city's R&B deejays each week.

R&B Acceptance Chain Reaction

By GRANVILLE WHITE

National Field Promotion
Manager, Columbia Records

It is a known fact that R&B stations have made a vast contribution toward the overall acceptance of R&B oriented records by the public.

(I use the word "oriented" because of the thin line between pop, R&B and C&W records.)

The R&B stations that have perhaps contributed the most are the ones such as the Sunderling, Chess, etc., chains. This is the case because these chains saw the need to change their basic programming to the updated "lightening format"; and this, from a format standpoint, makes them as competitive as the pop stations in their markets.

It has been proven this is the route to take, because of the standing these stations have in the general market rating.

I would like to see additional stations change to this format. I am sure they also would see a change in their overall rating, for the better.

Eddie Thomas, Man About R&B

Eddie Thomas is a familiar figure around radio stations and record distributors throughout the United States, having once acted as national promo man for ABC-Par.

A native Chicagoan, Thomas has headquartered there since joining ABC-Paramount Records in 1961. He was instrumental in bringing the Impressions to the label and in building them into a top singing group. He was also responsible for producing "Boo Ga Loo" by Tom and Jerry, which was a national hit.



Eddie Thomas

Thomas entered the music business as a road manager for Jerry Butler in 1957. His contact with djs during that period established him as the ideal choice for promotional activities.

Eddie left ABC-Par to originate his own company, Thomas

(Continued on page 28)

THE
SOUL
SOUND
ON
ATCO

DEON JACKSON

Love Makes The World Go Round

CARLA #2526

MARY WELLS

Dear Lover

ATCO #6392

GOOGIE RENE

Smokey Joe's La La

CLASS #1517

RAY SHARPE

Help Me - Part I

ATCO #6402



1841 BROADWAY,
NEW YORK, N.Y.

R & B, and How It Grew

BY SID NATHAN
President, King Records

Twenty - thirty - forty years ago this great country became parent to a large quantity of pop songs. Today, hundreds of them are standards. During this era there were a few restless people who wanted to get down to the basic music of our young country, and they had to have proof that what they were hearing was basic American. A lot of research and hard work were put into this project of backwoods hill music and its many offshoots.

Much more quietly a few people were discovering the blues music and words the slaves chanted as they were transplanted to America some 400 years ago. Much of these words and music were true stories put to music and heard by only a small few. But all of this music had a beat. At a later date, some of it found itself in New Orleans, Memphis and other Southern towns. Soon this 12 bar blues with repeating lyrics and a strong beat popped up in another form. While it was still basically blues, it took on the form of a 32 bar "story" song and caught on quickly in the South.

R&B Growing Pains

And then some Negro song-writing geniuses wrote songs in a similar pattern of the so-called standard song. Rhythm and Blues music finally had shed its diapers and was slowly growing up. But there were no big media for the masses of

people to hear this music. Records were for the few, the upper classes. The record business disappeared.

But in the early '30s it started to show its head again. Now phonographs were electric and no longer had the old, squeaky sound. People started to buy phonograph records. The greatest percentage of buyers were Negroes. Another large block of phonograph buyers were country people.

I felt this trend in 1939 and '40. At that time there were three outstanding bands: Glenn Miller, Artie Shaw and Benny Goodman. Coming faster than a race horse were Count Basie, Duke Ellington, Erskine Hawkins and Fatha Hines, among others. Great Negro songwriters were coming along, too. Then R&B received—and the record business in general—a setback: television.

Juke Boxes to Rescue

Juke boxes were just coming into their own, however, and this was the shot in the arm the record industry needed. Record manufacturers were recording blues—yes, basic 12 bar blues—and considering the low cost of recording blues. This segment became very lucrative. But few of the majors had the feel for this kind of music, then. It's different now.

Today, R&B music is the pop music. Rhythm and Blues has grown up at last, and is here to stay.

Phillips To Epic & Okeh Coast A&R

Stu Phillips has joined the staff of Epic Records as West Coast Producer, A and R, announces Bob Morgan, the label's Director of A and R. Phillips will be responsible to Morgan for the recording activities of all Epic and Okeh Records West Coast artists. Plans are underway for new Epic Records West Coast headquarters, where Phillips will be based.

Phillips joins Epic with experience as an arranger, conductor and producer for the Hollyridge Strings. For the

past three-and-a-half years, he served as musical director for television's "The Donna Reed Show." In addition, he composed and conducted music for various television shows, including "The Wackiest Ship in the Army," "Gidget" and "The Farmer's Daughter." He has also composed motion-picture scores for films including "The Man From the Diner's Club" and "Ride the Wild Surf."

Phillips was also associated with Colpix Records as a producer.

Eddie Thomas

(Continued from page 26)

will supervise production, promotion and sales of records released by such artists as Mamie Galore, Chuck Bernard, Johnny Sayles, Holly Maxwell, the Vontastics, the Ideels and many others in the St. Lawrence stable.

The R&B Market By Percentage

Cities	Percentage Of R&B Market
NEW YORK, N. Y.	14.0
CHICAGO, ILL.	22.0
PHILADELPHIA, PA.	26.4
DETROIT, MICH.	28.9
WASHINGTON, D. C.	53.9
LOS ANGELES, CALIF.	13.5
BALTIMORE, MD.	38.4
CLEVELAND, OHIO	28.6
NEW ORLEANS, LA.	37.2
HOUSTON, TEXAS	22.9
ST. LOUIS, MO.	28.6
ATLANTA, GA.	38.3
MEMPHIS, TENN.	37.0
SAN FRANCISCO, CALIF.	13.8
BIRMINGHAM, ALA.	39.6
NORFOLK-PORTSMOUTH, VA.	34.4
BATON ROUGE, LA.	29.4
NEWARK, N. J.	34.1
DALLAS, TEXAS	19.0
CINCINNATI, OHIO	21.6
PITTSBURGH, PA.	16.7
INDIANAPOLIS, IND.	20.6
RICHMOND, VA.	41.8
KANSAS CITY, MO.	17.5
JACKSONVILLE, FLA.	41.1
COLUMBUS, OHIO	16.6
LOUISVILLE, KY.	17.9
GARY, IND.	38.8
MOBILE, ALA.	32.4
MIAMI, FLA.	22.4
BOSTON, MASS.	9.1
FT. WORTH, TEXAS	16.1
SHREVEPORT, LA.	34.4
CHARLOTTE, N. C.	27.9
SAVANNAH, GA.	35.5
JACKSON, MISS.	
MONTGOMERY, ALA.	35.1
TAMPA, FLA.	16.8
OKLAHOMA CITY, OKLA.	13.0
CHATTANOOGA, TENN.	33.2
SAN ANTONIO, TEXAS	7.1
SAN DIEGO, CALIF.	6.0
COLUMBUS, GA.	26.7
MACON, GA.	44.3
COLUMBIA, S. C.	30.3
PHOENIX, ARIZ.	.063
DURHAM, N. C.	36.1
MONROE, LA.	43.7
WICHITA, KAN.	8.3
RALEIGH, N. C.	23.4
ALBANY, GA.	36.2
FORT LAUDERDALE, FLA.	23.5
ALEXANDRIA, LA.	43.4
WILMINGTON, N. C.	37.7
ROANOKE, VA.	14.5
MINNEAPOLIS, MINN.	3.2
WEST PALM BEACH, FLA.	27.4
FT. PIERCE, FLA.	50.0
DES MOINES, IOWA	4.5
ST. PAUL, MINN.	3.0

THE SOUL SOUND ON STAX-VOLT

Stax Records distributed by 

Volt Records distributed by 

OTIS REDDING

Satisfaction VOLT #132

THE MAD LADS

I Want Someone VOLT #131

THE MAR-KEYS

Philly Dog STAX #186

CARLA THOMAS

Comfort Me STAX #183

JOHNNIE TAYLOR

I Had A Dream STAX #186

RUFUS & CARLA

Never Let You Go STAX #184

EDDIE FLOYD

Things Get Better STAX #187

SAM & DAVE

You Don't Know Like I Know STAX #180

ARTHUR CONLEY

Who's Fooling Who JOTIS #472

RUBY JOHNSON

I'll Run Your Hurt Away VOLT #133



OTIS BLUE VOLT #412
Otis Redding



COMFORT ME STAX #706
Carla Thomas



R & B Award Winners

Top Record



1. **I Can't Help Myself**
4 Tops
(Motown)

- "I GOT YOU (I FEEL GOOD)"
James Brown (King)
2. "PAPA'S GOT A BRAND NEW BAG"
James Brown (King)
3. "I WANT TO (DO EVERYTHING FOR YOU)"
Joe Tex (Dial)
4. "YES, I'M READY"
Barbara Mason (Arctic)

Top Male Vocalist



1. **James Brown**
(King/Smash)

2. { Joe Tex (Dial)
Marvin Gaye (Tamla)
3. Wilson Pickett (Atlantic)
4. Otis Redding (Volt)
5. Stevie Wonder (Tamla)
6. Solomon Burke (Atlantic)
7. Don Covay (Atlantic)
8. Chuck Jackson (Wand)

Most Promising Male Vocal Group



1. **Alvin Cash & Crawlers**
(One-der-ful)

2. C.O.D.'s (Kellmac)
3. The Mad Lads (Volt)
4. The Manhattans (Carnival)
5. The Elgins (V.I.P.)
6. Kelly Brothers (Sims)

Top Female Vocalist



1. **Fontella Bass**
(Checker)

2. Mary Wells (20th Century Fox/Atlantic)
3. Dionne Warwick (Scepter)
4. Kim Weston (Tamla)
5. Maxine Brown (Wand)

Most Promising Female Vocalist



1. **Barbara Mason**
(Arctic)

2. Dee Dee Sharpe (Cameo)
3. Mitty Collier (Chess)

Top Male Vocal Group



1. **4 Tops**
(Motown)

2. Miracles (Tamla)
3. Temptations (Gordy)
4. Impressions (ABC-Paramount)

Top Instrumentalist



1. **Ramsey Lewis**
(Cadet)

Top Female Vocal Group



1. **Supremes**
(Motown)

2. Martha & Vandellas (Gordy)
3. Marvelettes (Tamla)

Most Promising Female Vocal Group



1. **Toys**
(Dynovoice)

2. Royalties (MGM)
3. Patti La Belle & Bluebells (Atlantic)
4. Ikettes (Modern)

Top Blues Singer



1. **B. B. King**
(ABC-Paramount)

2. Lowell Fulson (Kent)
3. Bobby Bland (Duke)
4. Little Milton (Checker)
5. Slim Harpo (Excelllo)
6. Lee Dorsey (Amy)
7. Jimmy McCracklin (Imperial)
8. Roscoe Shelton (Sound Stage 7)
9. Carter Bros. (Jewel)

Top Duo



1. **Righteous Bros.**
(Philles/Moonglow/Verve)

2. Fontella Bass & Bobby McClure (Checker)

Top Vocal Combination Group



1. **Exciters**
(Roulette-Bang)

Most Promising Duo



1. **Sam & Dave**
(Stax)

2. Sam & Bill (Joda)
3. Sugar Pie De Santo & Etta James (Cadet)

Top Instrumental Combo



1. **Jr. Walker & All Stars**
(Soul)

2. The Packers (Pure Soul)
3. The Mar-Keys (Stax)
4. Booker T & The MGs (Stax)

Most Promising Male Vocalist



1. **Jackie Lee**
(Mirwood)

Bobby Bland (Duke)

2. Deon Jackson (Carla)
3. Eddie Holman (Parkway)
4. Darrow Fletcher (Groovy)
5. Roy Head (Back Beat/Scepter)
6. Edwin Starr (Ric Tic)
7. Little Jerry Williams (Calla)

THE
SOUL
SOUND
ON
DIAL

distributed by **4** ATLANTIC

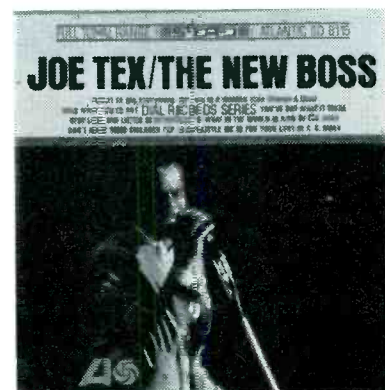


JOE TEX
has the biggest hit of his career!

**THE LOVE
YOU SAVE**

4026

SOUL ALBUM



THE NEW BOSS DIAL #8115
Joe Tex

THANK YOU

1

**“Most promising
Vocal Duo”**

(from the Annual Record World R&B Poll of '65)

SAM & DAVE



current Hit single

“YOU DON'T KNOW LIKE I KNOW”

Stax 183

Booking:
PHIL WALDEN
Artists and Promotions
Macon, Georgia
Professional Building

Special Thanks to:
JIM STEWART
and To All at
ATLANTIC RECORDS

STAX RECORDS nationally distributed by



Chess/Checker/Cadet: R & B Pioneers

When Leonard and Phil Chess started in the record business 20 years ago, a lot of their competitors thought they were a little “strange” because they concentrated on recording the blues, plus the slightly more sophisticated Rhythm and Blues.

Chicago's Chess brothers, however, combined a rare facility for recognizing talent with powerful faith in their convictions and went on to build one of the most successful independent labels in the country. Leonard and Phil recorded Muddy Waters, Little Walter, Elmore James, Sonny Boy Williamson, Howlin' Wolf, Willie Mabon, Lowell Fulson, Bo Diddley, the Pastels, Chuck Berry, the Moonglows, etc., and although the brothers were supposed to be operating in a limited-sale market, they did very well.

Today, the Rolling Stones, the Beatles, the Animals and others scour the Chess/Checker/Cadet catalogues in search of material, and many of the old “race” hits have been made into contemporary “pop” chart items. What is even a more interesting phenomenon is the current “folk-rock” movement in which young white artists imitate the styles and vocal traits of the early R & B performers.

Through it all, the Chess clan doesn't even have time to say “I told you so,” because they are currently enjoying the best business ever. Artists like Muddy Waters whose records used to be considered items for Negro stores only, are now lionized as “folk” artists and their product is in all market areas.

In the publishing end of the Chess operation, Gene and Harry Goodman, who run Arc Music Corp. in New York City, are kept busy issuing licenses for the many new recordings being done of tunes in the catalogue.

Young Involvement

It would take a sociologist or psychologist to figure out why the blues and R & B have gone “pop.” It's got something to do with the young people's involvement with the equal rights struggle, and the accelerating improvement in conditions in that area. There is no longer a stigma attached to the music and by a kind of reverse feedback, even some Negroes who used to frown on “funky” sounds are digging the sounds.

Ever alert to the shifting tastes in music, the Chesses were ready when the more soulful sounds started gaining strong

chart acceptance. Under the guidance of producer Billy Davis, the company has had recent chart success with Fontella Bass, Billy Stewart, Jackie Ross, Little Milton and Mitty Collier.

Sales Manager Max Cooperstein says: “The resistance of Top 40 stations to records that are basically R & B is relaxing every day because the lines of distinction in the records themselves are disappearing. If a station can play Tom Jones, it can play Little Milton.”

Of course, the really big breakthrough for the Chess operation came in 1965 with the fantastic popular acceptance of Ramsey Lewis. Ramsey, during his 10 year affiliation with Cadet (previously known as Argo), had always sold “well for a jazz artist.” But his hit record of “The ‘In’ Crowd” instantly propelled him to the top where he shared Top 10 chart positions with the Beatles, the Supremes, etc.

Jazz Artist Free

Ramsey says: “When my producer, Esmond Edwards, first joined the company we had a long talk in which he told me that ‘a jazz artist should feel free to perform and record any tune he likes, regardless of the tune's source.’ I heard this rock and roll tune, it sounded good and we decided to record it.”

Ramsey's follow-up to “The ‘In’ Crowd” was “Hang on Sloopy,” and it also enjoyed excellent chart action. It was fantastic enough for a jazz pianist to have one single of an R & R tune go “pop,” but a follow-up record too was really something! Then Ramsey came through with a third winner—“A Hard Day's Night.” Needless to say, Ramsey's albums have been doing great.

The Chess organization is justifiably proud of its pioneering efforts in the R & B field, but during the past five years the company has been gradually expanding operations and Album Sales Manager Dick LaPalm is always ready to fight anyone who tries to pigeonhole the company into one category of music. Dick emphasizes the Cadet label's fine jazz roster which includes in addition to Ramsey Lewis, Ahmad Jamal, Lou Donaldson, Illinois Jacquet, Ray Bryant, Baby Face Willette and several young potential stars.

Vocalist Jean DuShon has

(Continued on page 63)

GARNET MIMMS

sings

"I'LL TAKE GOOD CARE OF YOU"

UA 995



Produced by Jerry Ragavoy

HIS BIGGEST SINCE "CRY BABY"!!

from

**UNITED
ARTISTS
RECORDS**

the growing giant

AIN'T THAT A GROOVE

PART 1 & 2
KING 6025

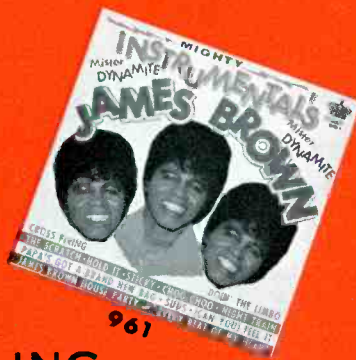
Another!

NUMBER

1

RECORD

JAMES BROWN LP'S HOT LP'S



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Philadelphia, Pa.

HAMBURG BROS.
Pittsburgh, Pa.



100 TOP POPS

record world

Week of March 12

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 12	Mar. 5		Mar. 12	Mar. 5		Mar. 12	Mar. 5	
1	2	6	★	65	3	68	73	5
2	3	10	35	31	9	69	38	6
3	4	5	36	21	13	70	74	2
4	1	7	★	44	3	71	57	7
★	27	3	★	43	6	72	46	13
6	7	7	★	54	2	73	50	7
★	45	2	★	58	3	★	87	2
★	14	5	★	49	4	★	81	4
9	10	7	42	22	12	76	76	5
10	6	11	43	47	6	★	86	2
★	16	6	44	28	12	★	84	2
12	5	13	45	35	11	★	88	2
★	23	7	46	34	11	★	89	2
★	25	4	47	20	9	81	77	2
15	18	6	48	41	8	82	82	3
16	9	7	★	59	6	★	92	2
17	19	5	★	61	3	★	97	2
★	48	2	51	36	14	★	(—)	1
19	17	6	52	53	4	★	98	2
★	30	6	★	83	3	★	(—)	1
21	12	6	★	63	4	★	97	2
22	8	10	★	64	5	★	(—)	1
23	13	11	★	(—)	1	★	(—)	1
24	26	7	★	75	3	★	(—)	1
★	39	4	★	69	2	★	(—)	1
26	15	8	59	60	6	★	99	2
★	33	5	★	70	2	★	(—)	1
28	11	9	61	66	3	94	100	2
★	42	6	★	71	7	95	(—)	1
30	32	4	★	91	2	96	(—)	1
31	29	9	64	37	10	97	(—)	1
32	24	8	★	78	6	98	(—)	1
★	55	4	★	80	2	99	(—)	1
			67	67	7	100	(—)	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSOR

AIN'T THAT A GROOVE (Dyanatone, BMI)	66	I CONFESS (New Colony & World Int'l, BMI)	65	MY WORLD IS EMPTY WITHOUT YOU (Jobete, BMI)	28	THIS CAN'T BE TRUE (Cameo, Parkway, Stillran, BMI)	59
ANDREA (Sea of Tunes, BMI)	31	I FOUGHT THE LAW (Acuff-Rose, BMI)	9	NIGHT TIME (Grand Canyon, BMI)	64	THIS HEART OF MINE (Jobete, BMI)	53
ANSWER TO MY PRAYER (Bregman, Vocco & Conn, ASCAP)	76	I HEAR TRUMPETS BLOW (Bright Tunes, BMI)	89	19th NERVOUS BREAKDOWN (Gideon, BMI)	5	TIME (Regent, BMI)	79
AT THE SCENE (Branston, BMI)	21	I'M SO LONESOME I COULD CRY (Acuff-Rose, BMI)	34	NOWHERE MAN (MacLenn, BMI)	7	TIME WON'T LET ME (Beechwood, BMI)	70
BABY SCRATCH MY BACK (Excellorec, BMI)	20	IN MY ROOM (Robbins, ASCAP)	68	ONE MORE HEARTACHE (Jobete, BMI)	37	UP AND DOWN (Fling, Dayshei & Grand Canyon, BMI)	41
BALLAD OF THE GREEN BERETS (Music, Music, Music, ASCAP)	1	INSIDE LOOKING OUT (Ludlow, BMI)	58	PULLY DOG (East, BMI)	95	UP TIGHT (Jobete, BMI)	12
BANG BANG (Five West, Cotillion, BMI)	98	I SEE THE LIGHT (Robbins, ASCAP)	44	PROMISE HER ANYTHING (Famous Music, ASCAP)	75	WAIT A MINUTE (Palmer, BMI)	86
BARBARA ANN (Sho-String & Cousins, BMI)	46	IT'S TOO LATE (Unart, BMI)	33	RAGS TO RICHES (Saunders, ASCAP)	100	WAITIN' IN YOUR WELFARE LINE (Central Songs, BMI)	62
BATMAN THEME (Miller, ASCAP)	11, 29, 52	IT WON'T BE WRONG (Tickson, BMI)	43	RAINS CAME (Crazy Cajun, Corrett, BMI)	67	WALKIN' MY CAT NAMED DOG (Starday, BMI)	63
BREAKIN' UP IS BREAKING MY HEART (Acuff-Rose, BMI)	32	I WANT SOMEONE (East, BMI)	96	SATISFACTION (Immediate, BMI)	96	WELL RESPECTED MAN (Amer. Met. Ent. of N. Y., BMI)	51
BYE BYE BLUES (Bourne, ASCAP)	48	I WANT TO GO WITH YOU (Pamper, BMI)	38	SHAKE HANDS (Acuff-Rose, BMI)	87	WHAT GOES ON (MacLenn, BMI)	99
CALIFORNIA DREAMIN' (Trosdale, BMI)	2	JUANITA BANANA (Tash, BMI)	87	SHAKE ME, WAKE ME (Jobete, BMI)	10	WHAT NOW MY LOVE (Remick, ASCAP)	19
CALL ME (Duchess, BMI)	15	JUST LIKE ME (Daywin, BMI)	72	634-5789 (East, Pronto, BMI)	14	WHENEVER SHE HOLDS YOU (Unart, BMI)	77
CHEATER (MAAAM, BMI)	35	KEEP ON RUNNING (Essex, ASCAP)	42	SOMEWHERE THERE'S A SOMEONE (Hill & Range, BMI)	30	WHEN LIKING TURNS TO LOVING (Tobi-Ann, BMI)	26
CRYIN' TIME (Bluebook, BMI)	36	LIGHTNIN' STRIKES (Rambled, BMI)	10	STOP HER ON SIGHT (Myto, BMI)	55	WHY CAN'T YOU BRING ME HOME (Picturetone, BMI)	61
DAYDREAM (Faithful Virtue, BMI)	18	LISTEN PEOPLE (New World, BMI)	3	SUPERMAN (E. H. Morris, ASCAP)	94	WOMAN (MacLenn, BMI)	25
DEAR LOVER (Jaylone, BMI)	49	LITTLE LATIN LUPE LU (Maxwell, Conrad, BMI)	97	SURE GONNA MISS HER (Viva, Tennessee, BMI)	56	WORKING MY WAY BACK TO YOU (Saturday, Seasons Four, BMI)	16
DEDICATION SONG (Algrace, BMI)	57	LONG LIVE OUR LOVE (Trio & Tencer Tunes, BMI)	69	TEARS (Shapiro, Bernstein, ASCAP)	54	YOU BABY (Trosdale, BMI)	17
DON'T MESS WITH BILL (Jobete, BMI)	22	LOVE IS ALL WE NEED (Trevis, BMI)	73	THE LOVE YOU SAVE (Tree, BMI)	80	(YOU'RE MY) SOUL & INSPIRATION (Screen Gems-Col., BMI)	90
ELUSIVE BUTTERFLY (Metric, BMI)	6	LOVE MAKES THE WORLD GO 'ROUND (McLaughlin, BMI)	13	THE ONE ON THE RIGHT IS ON THE LEFT (Jack, BMI)	81	YOUR P-E-R-S-O-N-A-L-I-T-Y (Keyman, Mirwood, BMI)	70
GET READY (Jobete, BMI)	39	LULLABY OF LOVE (Tree, BMI)	93	THESE BOOTS ARE MADE FOR WALKIN' (Criterion, BMI)	4	ZORBA THE GREEK (Miller, ASCAP)	42
GLORIA (Bernice, BMI)	84	MAGIC TOWN (Columbia, Screen Gems, BMI)	50	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP (Moss Rose, BMI)	91		
GOIN' TO A GO GO (Jobete, BMI)	45	MICHELLE (MacLenn, BMI)	47				
GOOD LOVIN' (TM, BMI)	8	MOULTY (Just, Simwin, BMI)	82				
HOMeward BOUND (Electric, BMI)	8	MY BABY LOVES ME (Jobete, BMI)	24				
HIDE & SEEK (Florentine, E. B. Marks, BMI)	71	MY LOVE (Duchess, BMI)	23				
HUSBANDS & WIVES (Tree, BMI)	27						



PRIMARY RADIO EXPOSURE CHART

An Exclusive RECORD WORLD Feature

• means record is a station pick, ▶ means it is an extra without numerical rank

This chart is designed to show the initial exposure of new records. Therefore all records which have gone over 50 in Record World's Top 100 are eliminated.

TOP PLAY THIS WEEK

1. WALKING MY CAT NAMED DOG
Norma Tanega (New Voice)
2. TIME
Poza Seco Singers (Columbia)
3. DEDICATION SONG
Freddie Cannon (Warner Bros.)
4. SOUL & INSPIRATION
Righteous Bros. (Verve)
5. SURE GONNA MISS HER
Gary Lewis (Liberty)

TITLES	EAST			SOUTH			MIDWEST			WEST										
	WEAM—Wash., D. C.	WTRY—Troy	WDRG—Hartford	WCAO—Baltimore	WPRO—Providence	WGAM—Florida	KEYS—Corpus Christi	WNOK—Columbia, S. C.	KONO—San Antonio	WDAK—Columbus	KIMN—Denver	WLS—Lansing	KGV—Pitts.	WLS—Chicago	CLW—Detroit	KAFY—Bakersfield	KRUX—Phoenix	KNEZ—Lompac	KGB—San Diego	KYNO—Fresno
AIN'T THAT A GROOVE James Brown (King)		74			48	40														
BABY BLUE Noel Harrison (London)															30					
BALLAD OF BATMAN Campers							7													
BANG, BANG Cher (Imperial)		▶													38	▶				
BASKET OF FLOWERS Nightcrawlers																				
BYE BYE BLUES Andy Williams (Columbia)																				
CALL MY NAME Them (Parrot)																				
CAROLINE NO Brian Wilson (Capitol)																				
COMMUNICATION David McCallum (Capitol)																				
CUSTODY Patti Page (Columbia)			66																	
DEDICATION SONG Freddie Cannon (Warner Bros.)		22																		
DEVIL MAY CARE Ray Stevens																				
DIRTY WATER Stardells (Tower)																				
DON'T PUSH ME Hedgehoppers Anonymous (Parrot)																				
ELVIRA Dallas Frazier (Capitol)																				
FOLLOW ME Lyme & Cybelle (White Whale)																				
FREE AS THE WIND Myddle Class (Tomorrow)		12																		
GET SERIOUS Wood U. Believe (Epic)																				
GIDDYUP GO Wink Martindale (Dot)																				
GLORIA Shadows of Knight (Dunwich)																				
GONE Bobby Vee (Liberty)																				
GONNA MAKE YOU SAY YEAH Terry Woodford																				
GOOD LOVIN' Young Rascals (Atlantic)																				
HAWK JAW Charlie Rich (Smash)																				

TITLES	EAST			SOUTH			MIDWEST			WEST										
	WEAM—Wash., D. C.	WTRY—Troy	WDRG—Hartford	WCAO—Baltimore	WPRO—Providence	WGAM—Florida	KEYS—Corpus Christi	WNOK—Columbia, S. C.	KONO—San Antonio	WDAK—Columbus	KIMN—Denver	WLS—Lansing	KGV—Pitts.	WLS—Chicago	CLW—Detroit	KAFY—Bakersfield	KRUX—Phoenix	KNEZ—Lompac	KGB—San Diego	KYNO—Fresno
MEMORIES ARE MADE OF THIS Drifters (Atlantic)																				
MIDNIGHT TO SIX AM Pretty Things (Fontana)																				
MONEY, MONEY Roy Head (Back Beat)																				
MOULTY Barbarians (Laurie)																				
MY BABE Stetler Bros. (Columbia)																				
MY DARLING HILDEGARDE Johnny Thunder (Diamond)																				
MY PRAYER Walker Bros. (Smash)																				
MY SHIP IS COMING IN Gene Pitney (Musicor)																				
NESSUNO MI PU GUIDCARE Gene Pitney (Musicor)																				
OH, SUCH A STRANGER Paul Anka (RCA)																				
ONE OF US MUST KNOW Bob Dylan (Columbia)																				
OUTSIDE THE GATES OF HEAVEN Lou Christie (Co & Ce)																				
OVER THE RAINBOW Patti LaBelle (Atlantic)																				
PEANUTS Wonder Who (Philips)																				
PHOENIX LOVE THEME Bessie Ridge (Dunhill)																				
PROMISE HER ANYTHING Tom Jones (Parrot)																				
PUBLIC EXECUTION Mouse (Fraternity)																				
QUEEN JANE APPROXIMATELY Bob Dylan (Columbia)																				
SECRET AGENT MAN Ventures (Dot)																				
SHAPE OF THINGS Yardbirds (Epic)																				
SHARING YOU Carl Henderson (Omen)																				
SOUL AND INSPIRATION Righteous Bros. (Verve)																				
STOP HER ON SIGHT Edwin Starr (Ric Tic)																				
SUPERMAN Dino, Desi & Billy (Reprise)																				
SURE GONNA MISS HER Gary Lewis (Liberty)																				
SWEET PEA Tommy Roe (ABC-Paramount)																				

Kim Weston (Tama) HE WORE A GREEN BERET Hide & Seek Hung Up On Losing Soul Survivors (Dot)	45	20	34	•	•	19
I CAN'T GROW PEACHES ON A CHERRY TREE—Just Us (Minuteman) I CAN'T LET GO Hollies (Imperial) I CONFESS New Colony Six (Centaur) I DON'T NEED YOUR HELP Gary & Knight Lites I DON'T WANT TO CRY Pearlean Gray (Green Sea) IF YOU GOT A MINUTE BABY Freddie & Dreamers (Mercury) IN MY ROOM Vedelle Smith (Capitol) INSIDE LOOKING OUT Animals (MGM) I'VE BEEN A LONG TIME LEAVING Roger Miller (Smash)	22	32	10	58	29	26
JUANITA BANANA Peels (Karate)	51	56				29
KEEP ON RUNNING Spencer Davis Group (Atco)		32	29	42	40	34
LITTLE BIT OF SOAP Exciters (Bang) LITTLE LATIN LUPE LU Mitch Ryder (New Voice) LIVING IN TWO WORLDS Bonnie Guitar (Dot) LOVE HURTS Ray Peterson (Monument) LOVIN' PAINS Ned Miller (Capitol) LULLABY OF LOVE Puppies (Epic)	49	39		25	39	20
Bobby Vinton (Epic) THE ANSWER TO MY PRAYER Neil Sedaka (RCA Victor) THE LOVE YOU SAVE (MAY BE YOUR OWN)—Joe Tex (Dial) THEME FOR A NEW LOVER David Jones (Colpix) THEME FROM WHERE THE SPIES ARE Jimmy Smith (Verve) THE ONE ON THE RIGHT IS ON THE LEFT Johnny Cash (Columbia) THINK ABOUT ME Gaylan Ladd THINK I'LL GO SOMEWHERE Al Martino (Capitol) THIS CAN'T BE TRUE Eddie Holman (Parkway) THIS OLD HEART OF MINE Isley Brothers (Tama) TIME Poza Seco Singers (Columbia) TIME WON'T LET ME Outsiders (Capitol) TIPPY TOEING Hardy Trio (Columbia) 3000 MILES Brian Hyland (Philips)	90	68	87	71	19	43
WAIT A MINUTE Tim Tam & Turn-Ons (Palmer) WAITIN' IN YOUR WELFARE LINE Buck Owens (Capitol) WALKING MY CAT NAMED DOG Norma Tanega (New Voice) WHAT GOES ON Beates (Capitol) WHAT NOW MY LOVE Herb Alpert (A&M) WHENEVER SHE HOLDS YOU Patty Duke (United Artists) WHO'LL BE THE ONE Robb London (Beckingham)	17	15	27	21	26	35
YOU AIN'T TUFF Uniques (Paula) YOU'LL BE NEEDIN' ME Lettermen (Capitol) YOUNG LOVE Lesley Gore (Mercury)	58	20				40
						57

MINUTE BY MINUTE
 MARKET BY MARKET
 DISTRIBUTORS,* DEALERS
 AND DISK JOCKEYS
 ARE DISCOVERING
 THE SALES POWER
 OF THIS SMASH
 HIT FROM DETROIT

“WAIT A MINUTE”

TIM TAM

AND THE TURN-ONS

PALMER 5002X

*When 19 distributors from 13 markets pay for the call and ask to distribute your label . . .
YOU KNOW YOU GOT A GIANT HIT!

A SMASH ALREADY IN DETROIT, CHICAGO, CLEVELAND, PITTSBURGH AND NOW #86 With A STAR in RECORD WORLD'S TOP 100 Chart

PALMER RECORDS 13401 LYNDON DETROIT, MICH.
 A/C 313-273-7000
PALMERTON PUBLISHING (BMI)



100 TOP LP'S

record
world

TEAR-
OUT
GUIDE

Week of March 12

This Wk. Mar. 12	Last Wk. Mar. 5	Wks. on Chart	This Wk. Mar. 12	Last Wk. Mar. 5	Wks. on Chart	This Wk. Mar. 12	Last Wk. Mar. 5	Wks. on Chart
1	1	43	34	34	9	67	56	18
2	3	22	35	26	29	68	50	17
3	2	13	36	25	17	69	69	12
4	4	18	★ 54	54	3	70	76	7
5	5	29	★ 32	32	14	★ 80	80	4
★ 53	53	3	★ 46	46	5	72	57	17
7	9	18	40	36	13	73	72	24
★ 27	27	5	★ 39	39	15	★ 81	81	6
9	10	10	43	48	12	★ 85	85	3
10	13	13	44	44	7	★ 96	96	2
11	11	11	45	37	15	★ 92	92	3
12	6	12	46	31	12	★ 94	94	3
13	7	12	47	40	12	79	71	20
14	8	15	48	47	32	80	74	10
15	12	15	49	45	19	★ 93	93	3
★ 28	28	5	50	43	31	★ 97	97	2
17	14	8	51	49	41	83	88	4
18	15	14	52	55	8	84	87	4
19	16	14	53	42	16	85	86	4
20	21	28	54	51	30	86	75	21
21	22	6	★ 55	70	3	87	77	14
22	24	7	56	58	10	88	82	19
23	23	12	57	59	15	89	89	4
★ 35	35	5	58	60	6	★ 97	97	2
25	29	9	59	61	4	★ 98	98	2
26	17	13	60	62	4	★ 99	99	1
27	18	20	61	63	4	★ 100	100	1
28	19	12	62	64	3	(-) 94	95	5
29	20	17	63	65	8	95	(-) 95	1
30	30	17	64	66	4	96	99	2
★ 38	38	5	65	67	6	97	100	2
32	33	10	66	68	6	98	(-) 98	1
★ 41	41	6				99	91	7
						100	(-) 99	1

LP'S COMING UP

- BYE BYE BLUES
Bert Kaempfert—Decca DL-4693
- THE SANDPIPER
Soundtrack—Mercury MG-21032
- AN EVENING WITH BELAFONTE/
MOUSKOURI
RCA Victor LPM-3451
- BATMAN
Neil Hefti—RCA Victor LPM-3573
- JENNY TAKE A RIDE
Mitch Ryder & Detroit Wheels—
New Voice 2000
- ELLA AT DUKE'S PLACE
Ella Fitzgerald & Duke Ellington—
Verve V-4070
- FERRANTE & TEICHER CONCERT,
PART TWO
United Artists UAL-3475
- MIMI HINES SINGS
Decca DL-4709
- A TASTE OF HONEY
Village Stompers—Epic LN-24180
- SOMEWHERE THERE'S A SOMEONE
Dean Martin—Reprise R-6201
- ONLY THE BIG ONES
Floyd Cramer—RCA Victor LPM-3533
- MY FAVORITE THINGS
Dave Brubeck Quartet—Columbia CL-2347
- THE BEST OF LITTLE ANTHONY &
IMPERIALS
DCP DC-3809
- GOT MY MOJO WORKIN'
Jimmy Smith—Verve 8641
- THE "NEW LOOK"
Fontella Bass—Checker LP-2997
- THE ACADEMY AWARD SONGS
Henry Mancini—RCA Victor LPM-6013
- VILLAGE CALLER
Johnny Lytle—Riverside RLP-480: 9480
- THE MOVIE ALBUM
Tony Bennett—Columbia CL-2472
- CAPE VERDEAN BLUES
Horace Silver—Blue Note 4220
- THE BEST OF JIM REEVES, VOL. III
RCA Victor LPM-3482
- PATCH OF BLUE
Soundtrack—Mainstream S-6068
- SHE'S JUST MY STYLE
Gary Lewis—Liberty LRP-3435
- THE PAUL BUTTERFIELD BLUES BAND
Elektra EKL-294
- P.D.Q. BACH
Peter Schickel—Vanguard VRS-9195
- RUMPROLLER
Lee Morgan—Blue Note 4199
- "FOUR" & MORE
Miles Davis—Columbia CL-2453
- EVERYBODY GOTTA BE SOMEPLACE
Myron Cohen—RCA Victor LPM-3435
- CHOICE!
John Gary RCA Vic. LPM-3501: LSP-3501
- SWEET CHARITY
Original Cast—Columbia KOL 6500
- THE VENTURES
Dolton BLP-2042
- SOUP & ONIONS
Roy Merriwether Trio—Columbia CL-2435
- A TASTE OF TEQUILA
Mariachi Brass—World Pacific WP-1839
- HAPPINESS IS
Ray Conniff—Columbia CL-2461
- THEME FOR THE "IN" CROWD
Percy Faith—Columbia CL-2441
- THAT DARN CAT
Soundtrack—Buena Vista BV-3334

MUST STOCK LP'S

CONSISTENT TOP SELLERS
OVER A LONG PERIOD
In Alphabetical Order

- DEAR HEART
Andy Williams—Col. CL-2338: CS-9138
- FIDDLER ON THE ROOF
Orig. Cast—RCA Vic. LOC-1093: LSD-1093
- GOLDFINGER
Soundtrack—United Artists UAL-4117:
UAS-5117
- MARY POPPINS
Soundtrack—Vista BV-4026: STER-4026
- MY FAIR LADY
Soundtrack—Col. KOL-8000: KOS-2600
- MY FAIR LADY
Orig. Cast—Columbia OL-5090: OS-2015
- MY NAME IS BARBRA
Barbra Streisand—Col. CL-2336: CS-9136
- PEOPLE
Barbra Streisand—Col. CL-2215: CS-9015
- SOUND OF MUSIC
Soundtrack—
RCA Victor LOCD-2005: LSOD-2005
- ZORBA THE GREEK
Soundtrack—20th Century Fox TFM-3167:
TFS-4167

MASTERPIECES

**BIGGER & BETTER
THE SECOND TIME
AROUND**



A HIT IN THE 50's A SMASH IN THE 60's

"DESIRE"
DESIRE

CHARTS



WAND 1112

**NEW RENDITION
OF THEIR CLASSIC**

**"I MET HIM ON
A SUNDAY '66"**



SCEPTER 12132

SHIRELLES

"BELIEVE ME"
GUESS WHO'S



**WOULD
YOU
BELIEVE
....IT'S
A
HIT!!!**

SCEPTER 12131

SCEPTER/WAND



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Artists and
Promotions

ROBT. E. LEE BLDG.
MACON, GEORGIA
(912) 746-9611

"MAKE ME GLAD"

b/w

"I'D RATHER HAVE YOU"

THE KELLY BROS.

SIMS 281



THE KELLY BROS.

Motown: The (Detroit) Sound Heard 'Round the World

Motown Records, home of the Detroit Sound and a force of unsurpassed strength in the R&B explosion, started in business under label topper Berry Gordy Jr. with a borrowed \$700 nine years ago and now grosses \$8 million a year.

Gordy did it all without leaving Detroit. In fact, Motown has given Detroit—for that matter, the whole state of Michigan—a new kind of international reputation. When Michigan's Governor George Romney visited England, he was "mobbed by a horde of teen-agers." As he prepared to sign autographs, a youth asked: "Tell us, now, is it true that you've met the Supremes?"

While the Supremes and other groups have played a key role in Motown's skyrocketing success, Motown isn't limited to r & r or r & b. or even, exactly, to records. Actually, Motown is just one name in Berry's empire—called Hitsville U.S.A.—which includes eight record labels, a management service for 100 performers and a sheet music publishing company.

Gordy intends to keep his multi-million dollar music empire in Detroit. "People try to get us to move away to take on New York or Hollywood or one of those places. But Berry is crazy about this town," says his



TAMLA / MOTOWN TOPPERS: President Berry Gordy Jr. (right) and VP Barney Ales.

sister, Mrs. Esther Edwards, Vice President of the firm.

The team of Lamont Dozier and Brian and Eddie Holland produced nine Motown Corp. releases in '65 and eight of them made the Top 10, both pop and R&B. In the last three years they have produced—and written—a minimum of 15 Top 10 pop and R&B records. Brian also was recently made a Motown Veep.

According to another label VP Barney Ales, there's a plan afoot to cement the VIP and Soul label in the buying pattern via a concentrated sales and promotion program under the aegis of Gordon Prince, newly appointed Sales Director of the two labels.

Eddie Biscoe will be Midwest and Eastern Promotions Man-

ager for the Tamla/Motown labels and Jac Gibson will be handling South and West coast promo out of Cincinnati.

Additional recent promotions include Phil Jones on handling foreign, as well as domestic marketing and research, Mel DaKroob, formerly Album Director for Motown, Tamla and Gordy labels, to singles and albums duties for the Mid-West and East; Al Klein to singles and albums for the West and the South on these three labels. Jones and DaKroob are based in Detroit; Klein in Dallas.

The opening of a New York office, under Harry Ascola, to co-ordinate night club and TV appearances along with public relations, has been successful, and plans are being made to open a similar office on the Coast.

1965 was a big year in sales in every phase of their business, with new products, such as the Lear 8-Track Tape doing well. Also important moves were the signing of Barbara McNair, Tony Martin, Billy Eckstine and the Isley Brothers, and the establishing of new artists like Tammi Terrell, the Monitors and Frank Wilson.

Hitsville is one firm that really deserves to be called "one big happy family." No less than 10 Gordys and in-laws take part in the firm.

Ernie Young & Nashville Soul

Ernie Young, operating out of downtown Nashville, has created one of the most unique record operations in the world. Housed in his three-story building, Young's multi music and record companies are based primarily in the R&B and spiritual fields.

Although Young's companies are separate corporations and he has a staff to run each, they are run so closely together with each contributing to the other, we must describe them together. His operations consist mainly of Nashboro Records, Excello Records, Excello-Rec Publishing Company and Ernie's Record Mart.

Young, a one-time juke box operator who installed the first remote system in Nashville, sold his box operation and opened Ernie's Record Mart (a retail and mail-order house). Young then saw the profit a label could make and sometime after

started his spiritual label, Nashboro. However, when he went to set up distributors he had to set up a R&B line in order to get his spiritual line handled.

Young now has 35 distributors, but doesn't use one stops. He engineers his sessions in his own studio, which is located on the third floor next to his office.

Artist Must Travel

Young believes an artist must be a traveler to sell records.

"Teenagers buy what they call hits," says Young. "Usually their hits have some slight hint of sex or strong beat. Who knows what makes their hits?! After I had 'Oh Julie' on Nasco Records, I spent \$37,000 trying for another. Now if I put out a record and it becomes a pop hit, such as 'Baby Scratch My Back,' I'm happy

but I wasn't trying for a pop hit, just R&B.

"Negroes, for the most part, won't buy unless it's Negro, and they don't mind buying three or four at a time either!"

Excello is his R&B label and his big artists are: Slim Harpo, Lightnin' Slim and Lazy Lester. Jay Miller produces some of Excello's masters in his studio in Crowley, La.

"I'm a King Bee" and "Rainin' In My Heart" by Slim Harpo, "Baby Let's Play House" by Arthur Gunter (later recorded by Elvis Presley), "Rooster Blues" by Lightnin' Slim, "Little Darlin'" and "Oh Julie" are just a few of Young's hits, and he is publisher on all.

Nashboro Records is a spiritual label with the top names in spiritual music signed. The Swanee Quintet had the first album on this label, but the Consolers' LP entitled "Singing Heart Warming Spirituals" has been the biggest seller. Other artists on the label are: Edna Gallman Cooke, Brother Joe May, Morgan Babb, Hightower Brothers and the

(Continued on page 42)

A Confirmed Giant!

AN OVERNIGHT SMASH!

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Jubilee 5522

AFRAID
OF LOVE

THE APPRECIATIONS

Jubilee 5525

COME BACK
BABY!

THE STOPPERS

Jubilee 5528

I FEEL A LITTLE
BIT BETTER

DARLENE McCREA

Jubilee 5524

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DO THE BOOGA LOU (Part I) by KING COLEMAN Port # 3015
MY YIDISH MOMME b/w SECOND TIME AROUND by BILLY DANIELS Jubilee # 5526
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—Follow up to
"SOMETHING I WANT TO
TELL YOU"

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Amy-Uttal Philosophy: Understand R&B First

By LARRY UTTAL

General Manager, Amy-Mala-Bell Records, Inc.

I shall write a few words about Amy-Mala-Bell's advent into the R & B record business and how we have managed to make a niche for ourselves in this most important and excitingly gratifying aspect of pop music.

Only recently have we been able to create a place for our R & B product in the business. The reason for this is that for years I have been admiring the product that has come out of the successful R & B companies such as Atlantic, Tamla-Motown, Chess and Checker, and so forth.

In my admiration of their product, I was aware of my inability at that time to create good R & B records that not only could compete, but that would not be inferior or insincere. R & B music to me is the most genuine and inspirational music in the pop business today, and must create an empathy with its listeners out of sincerity, soul, feeling, inspiration and extreme professionalism. Amy-

Mala-Bell had never had such product and I was only going to start releasing it when it would serve to give credit to the company and not before.

Studied, Got Producers

I therefore began studying the music diligently to try to understand the whys and wherefores. I wanted records that I would be proud to take to a R & B jockey and records that he would be proud to play. I knew that only then could there be a loyalty developed with the record buyers, which is a lasting loyalty provided the product is right. After developing a comprehension of the type of music that it is, I then set about trying to find producers who could give me the product that I was looking for.

Slowly but surely, I started to get my feet wet. Our first release was "Giving Up" by Gladys Knight and the Pips, produced by Larry Maxwell, which hit No. 1 on the R & B charts. Gaining a little more confidence, we sought more producers to join us, such as Marshall Sehorn and Allen Tous-saint, who produce Lee Dorsey;

Walden Artists & Promos, Top Southern R&B Agency

Big Top with Lou Johnson; Gold-wax Records; the Van Dykes and others.

Desires DJ Confidence

I feel our success has been built on a solid foundation. I want everyone concerned in the trade to accept our product as genuine and sincere and to know that our product will never be released haphazardly. I want the jocks to have confidence in us, and the listening public to appreciate our artists. I also hope that this confidence will reflect itself in our product because these records that are successful are the truest expression of what the music of today is trying to say.

Most important of all, I want to thank everyone for giving us the help that we have needed and will continue to need over the years to come. The radio people who expose our product to the public have been steadfast helpmates and without their suggestions, comments, help and, most of all, confidence, we wouldn't even have begun to make a dent in the field.

Founded in 1958 by Phil Wal-den, at that time a senior in high school, Phil Walden Artists and Promotions of Macon, Ga., has become the South's largest Rhythm and Blues management agency.

The firm handles only R&B acts and has several of the nation's top performers under exclusive contract. These include Otis Redding, Sam & Dave, Jimmy Hughes, Arthur Alexander, Roscoe Shelton, the Kelly Brothers, Lattimore Brown, Arthur Conley, Billy Young, Johnny Taylor, Loretta Williams and the Entertainers.

Walden began in 1958 with a group known as Johnny Jenkins and the Pinetoppers. The featured vocalist was youthful (17 years old) Otis Redding. Walden co-produced an instrumental on Johnny Jenkins titled "Love Twist." The record grabbed strong Southern action and was picked up by Atlantic Records.

Otis was sent along with Jenkins on his next session. At the conclusion of Jenkins' session, Otis taped two tunes which included his first hit, "These Arms of Mine."

Own Redwal Pubbery

Redding figures heavily in Walden's current operations as they jointly own several other music enterprises including the publishing company, Redwal Music, Inc. and Jotis Records, Inc.

The current operation includes firm members Phil Walden, Pres.; Alan Walden, Vice President; C. B. Walden, Office Manager; Twiggs Lyndon, Traveling Representatives; and Carolyn Spikes, Contract Department.

Phil Walden Artists and Promotions and Redwal Music move into their newly purchased office building in Macon this month. Plans for future expansion include the signing of several major R&B performers.

With the exception of C. B. Walden, father of Phil and Alan Walden, all the personnel of the management agency are in their early twenties. The office has grown from a booking agent for a small five piece combo into R&B headquarters in the South-east handling several of the nation's top performers.

Karate into R&B

Karate Records is making its entry into R & B with "Just Can't Leave You" by Tony Hestor.

BILL GAVIN PRESENTS

The 1966

RADIO PROGRAM CONFERENCE

March 26 & 27 — Sheraton-Chicago Hotel — Chicago

An event of particular importance to

RHYTHM & BLUES BROADCASTERS

The Conference will deal with all major types of radio program policies, including special features covering the R & B field. Taking part as speakers, panelists and discussion leaders will be well known leaders in R & B radio, including:

Lloyd Webb, WVON-Chicago	Arnold Schorr, KGFJ-Los Angeles
Lucky Cordell, WVON-Chicago	E. Rodney Jones, WVON-Chicago
Ernie Durham, WJLB-Detroit	Rudy Runnels, WOL-Washington
Ken Hawkins, WJMO-Cleveland	LeBaron Taylor, WJLB-Detroit
Robert B. Q., KATZ-St. Louis	Georgie Woods, WDAS-Philadelphia
Burke Johnson, WAOK-Atlanta	Ed Wright, WABQ-Cleveland

Schedule of events

Sat. 9 A.M. — Talks by leading broadcasters
2 P.M. — Round table meetings, including one on R&B radio
7 P.M. — Dinner — included in registration fee

Sun. 11 A.M. — Panel discussions for all delegates

Advance registrations are essential. Send applications to
BILL GAVIN — 114 Sansome St. — San Francisco, Calif.
Fees: \$75. — \$50. — \$25. — according to size of your market.

Young Soul

(Continued from page 40)

Angelic Gospel Singers.

Young says, "There is no relation of R&B to spiritual, they are decidedly different. There is a lack of promotion in the spiritual field and not enough stations program Negro spiritual." He contributes his sales to WLAC radio's Sunday night spiritual programming.

"We have WLAC as our promotion staff, and our contact salesman is John R. On their program they offer specials and big savings on many record packages containing several hits. Each package is given a name, such as 'Ernie's Hot Package.' When each order is filled, either for a package or single record, another offer is enclosed. It might be 'Ernie's Green Sheet' where any record on the sheet can be ordered for 69¢. Mail order is 98% of the record shop's business," adds Young.

"Who knows what makes a good R&B record? I don't predict. However, I do have a measuring stick. I program a record on my show to find out if it's in the groove. Four days after it plays I'll know what it is by the orders I receive," Young concluded.

"Chain Reaction" tells the whole Spellbinders story.

4-43522

Pick of the Week

Cash Box
Feb. 5, 1966

CHAIN REACTION (2:31) [Blackwood, BMI—McCoy]
A LITTLE ON THE BLUE SIDE (2:26) [Daedalus—BMI—Gordon]
SPELLBINDERS (Columbia 43522)

The Spellbinders, who created a sales-stir last time out in both the pop and r&b fields with "For You," can go the whole chart-distance with this top-notch follow-up dubbed "Chain Reaction." The cut is a hard-pounding happy-go-lucky affair which details how a romance can build slowly then suddenly explode. "A Little On The Blue Side" is a tender, shuffle-beat tale of rejection.

FOUR STAR ★★★★★ PICKS

Record World
Feb. 5, 1966

★★★★★
CHAIN REACTION (Blackwood, BMI)
A LITTLE ON THE BLUE SIDE (Daedalus, BMI)
THE SPELLBINDERS—Columbia 4-43522.

Teens were spellbound with the recent Spellbinders and here's a good follow-up.

R&B SPOTLIGHTS

Billboard
Feb. 5, 1966

TOP 10 Spotlights—Predicted to reach the
TOP SELLING RHYTHM & BLUES
SINGLES Chart

SPELLBINDERS—CHAIN REACTION (Blackwood, BMI)—Hot on the heels of their initial hit, "For You," comes a bluesy rocker with powerful chart potential for both pop and r&b market. Flip: "A Little On the Blue Side" (Daedalus, BMI).
Columbia 43522

The title of their new single just about sums up the Spellbinders' career.

First their R & B hit, "For You," went pop in a big way. Now it looks like history is about to repeat itself.

The Spellbinders
must be doing
everything right!
on COLUMBIA
RECORDS 



A  of THANKS from

JEWEL

to all
R&B and POP STATIONS
 and their personnel
 for their support —
 making possible our
 outstanding roster of
R&B and Spiritual talent.

gratefully
Stan Lewis

BOBBY POWELL

**"Do Something
 For Yourself"**

Whit 715

CARTER BROS.

"Booze In The Bottle"

Jewel 754

TED TAYLOR

"You've Been Crying"

Jewel 759

JERRY McCAIN

(watch for new release)
 on Jewel

PEPPERMINT HARRIS

(watch for new release)
 on Jewel

CURTIS GRIFFIN

"Move On"

Jewel 755

COOKE & THE CUPCAKES

(watch for new release)
 on Jewel

WILLIE MORGANFIELD

3 Great Spirituals
 on Jewel

R & B Reports

LUCKY CORDELL, E. RODNEY JONES,
 ED COOK, PERVERS SPANN, FRANKLIN
 MCCARTHY, HERB KENT, WYON, CHICAGO
 TOP NEW SALES

Searching For My Baby—Bobby Moore—
 Chess
 One More Heartache—Marvin Gaye—Tamla
 Stop Her On Sight—Edwin Starr—Ric Tic
 Since I Lost—Impressions—ABC
 Get Ready—Temptations—Tamla
 Bring It On Home—Sonny Boy Williamson—
 Chess

I'm Satisfied—Otis Clay—Oncedful
 Sharing You—Mitty Collier—Chess
 Blew A Good Thing—Poets—Symbol
 This Old Heart—Isley Bros.—Motown
 Real Humdinger—J. J. Barnes—Ric Tic
 Messed Up My Mind—James Carr—Goldwax
 Only Time—Etta James—Chess

PICKS AND NEW PLAY & NEW BLUES
 Helpless—Kim Weston—Tamla
 Is It Over Baby—Kittens—ABC
 Cut My Toenails—Jr. Wells—B. Star
 You're My Loving Baby—Sweet Things—
 Columbia

So Long—Lee Dorsey—Amy
 You've Been Crying & Daddy's Baby—Ted
 Taylor—Jewel & Okeh

Do Something For Yourself—Bobby Powell—
 Whit

Call On Me—Amanda Humphrey—USA
 I Can't Stand It—Jimmy Holliday—Diplo-
 macy

It's A Funny Situation—DD Sharpe—Cameo
 Woman What Makes Me Love You Like I
 Do—Kip Anderson—Chess

Good For A Lifetime—Al Hibbler—Roulette
 It Was Nice—Sam & Dave—Roulette
 I Simply Love Him—Beverly Shaffer—Onc-
 derful

Wang Dang Doodle—Ko Ko Taylor—Checker
 Humpback—Eldridge Holmes—Jet Set
 Sookai Sookai—Don Covay—Atlantic
 Chain Reaction—Spellbinders—Columbia
 Too Much—Entertainers—Chess

ED WRIGHT & LES ANDERSON,
 WABO, CLEVELAND
 TOP TEN

Stop Her On Sight—Edwin Starr—Ric Tic

Get Ready—Temptations—Gordy

Baby I Need You—Manhattans—Carnival

PICKS & PLAY

What About Me—Valentinos—Chess

Good Times—Johnny Day—Joda

Soul At Sunrise—Juggy—Sue

Just Can't Leave You—Tony Hester—Karate

Sharing You—Mitty Collier—Chess

Desiree—Charts—Wand

I Need You—Vontastics—Satellite

Sukai Sukai—Don Covay—Atlantic

Both Sides—Jackie Lee—Mirwood

Both Sides—Johnny Taylor—Stax

More Power To You—Harold Burrage—Onc-
 derful

Both Sides—Danny White—Atlas

Humpback—Eldridge Holmes—Jet Set

It's A Funny Situation—DD Sharpe—Cameo

Soul & Inspiration—R. Bros.—Verve

I Spv—Jama Thomas—Thomas

You Bring Me Down—Royalettes—MGM

Philly Dog—Mar-Keys—Stax

This Old Heart—Isley Bros.—Motown (Hit)

BURKE JOHNSON, WAOK, ATLANTA
 SALES

I Want Someone—Mad Lads—Stax

Get Ready—Temptations—Gordy

Is It Me—Barbara Mason—Arctic

Satisfaction—Otis Redding—Volt

Sharing You—Mitty Collier—Chess

I Had A Dream—Johnny Taylor—Stax

Love You Save—Joe Tex—Dial

Desiree—Charts—Wand

Chain Reaction—Spellbinders—Columbia

You Bring Me Down—Royalettes—MGM

PICKS & PLAY

Real Hum Dinger—J. J. Barnes—Ric Tic

Personality—Jackie Lee—Mirwood

Teach Me—Manhattans—Carnival

Gone For Good—O. V. Wright—B. Beat

Men Of War—Rouzan Sisters—Frisco

Soul & Inspiration—R. Bros.—Verve

Too Much—Entertainers—Chess

Do Something For Yourself—Bobby Powell—
 Whit

Funny Situation—DD Sharpe—Cameo

KEN HAWKINS & WILL RUDD,
 WJMO, CLEVELAND
 HITS

This Old Heart—Isley Bros.—Motown

Gonna Be Strong—Intruders—Excel

Chain Reaction—Spellbinders—Columbia

Baby I Need You—Manhattans—Carnival

PLAY

More Power To You—Harold Burrage—Onc-
 derful

Funny Situation—DD Sharpe—Cameo

Loose Juice—Andre Williams—Ric Tic

I'm So Afraid—Andre Williams—Skyscraper

Sharing You—Mitty Collier—Chess

Too Much—Valentinos—Chess

BILL TERRELL, WDIA, MEMPHIS
 HITS

Darling Baby—Elqins—VIP

Philly Dog—Mar-Keys—Stax

I Had A Dream—Johnny Taylor—Stax

Stop Her On Sight—Edwin Starr—Ric Tic

Funny Situation—DD Sharpe—Cameo

I Want Someone—Mad Lads—Stax

PICKS & PLAY

Gone For Good—O. V. Wright—B. Beat

Mind Messed Up—James Carr—G. Wax

Personality—Jackie Lee—Mirwood

(Continued on page 62)

TOP 20 JAZZ LPs

- HANG ON RAMSEY**
 Ramsey Lewis Trio—Cadet LP-761
- THE "IN" CROWD**
 Ramsey Lewis—Cadet 755: S-757
- FROM BROADWAY WITH
 LOVE**
 Nancy Wilson—
 Capitol T-2433: ST-2433
- GOT MY MOJO WORKIN'**
 Jimmy Smith—Verve V-8641
- CHOICE! BEST OF RAMSEY
 LEWIS**
 Cadet LP-755
- CAPE VERDEAN BLUES**
 Horace Silver—Blue Note 4220
- VILLAGE CALLER**
 Johnny Lytle—
 Riverside RLP-480: 9480
- ELLA AT DUKE'S PLACE**
 Ella Fitzgerald & Duke Ellington—
 Verve V-4070
- "FOUR" & MORE**
 Miles Davis—Columbia CL-2453
- ORGAN GRINDER SWING**
 Jimmy Smith—
 Verve V-8628: V6-8628
- RUMROLLER**
 Lee Morgan—Blue Note 4199
- SOUP & ONIONS /
 SOUL COOKIN'**
 Roy Merriwether Trio—
 Columbia CL-2435: CS-9233
- MY FAVORITE THINGS**
 Dave Brubeck Quartet—
 Columbia CL-2347
- SPANISH GREASE**
 Willie Bobo—
 Verve V-8631: V6-8631
- BUMPIN'**
 Wes Montgomery—
 Verve V-8625: V6-8625
- ARTHUR PRY SOCK /
 COUNT BASIE**
 Verve V-8646: V6-8646
- CRYIN' TIME**
 Ray Charles—ABC-Paramount
 ABC-544: ABCS-544
- GOIN' OUT OF MY HEAD**
 Wes Montgomery—
 Verve V-8642: V6-8642
- BASIE MEETS BOND**
 Count Basie Orch—United Artists
 UAL-3480: UAS-6480
- STAND BY ME**
 Earl Grant—
 Decca DL-4738: DL-74738

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"Papa's Got

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New Bag" —King

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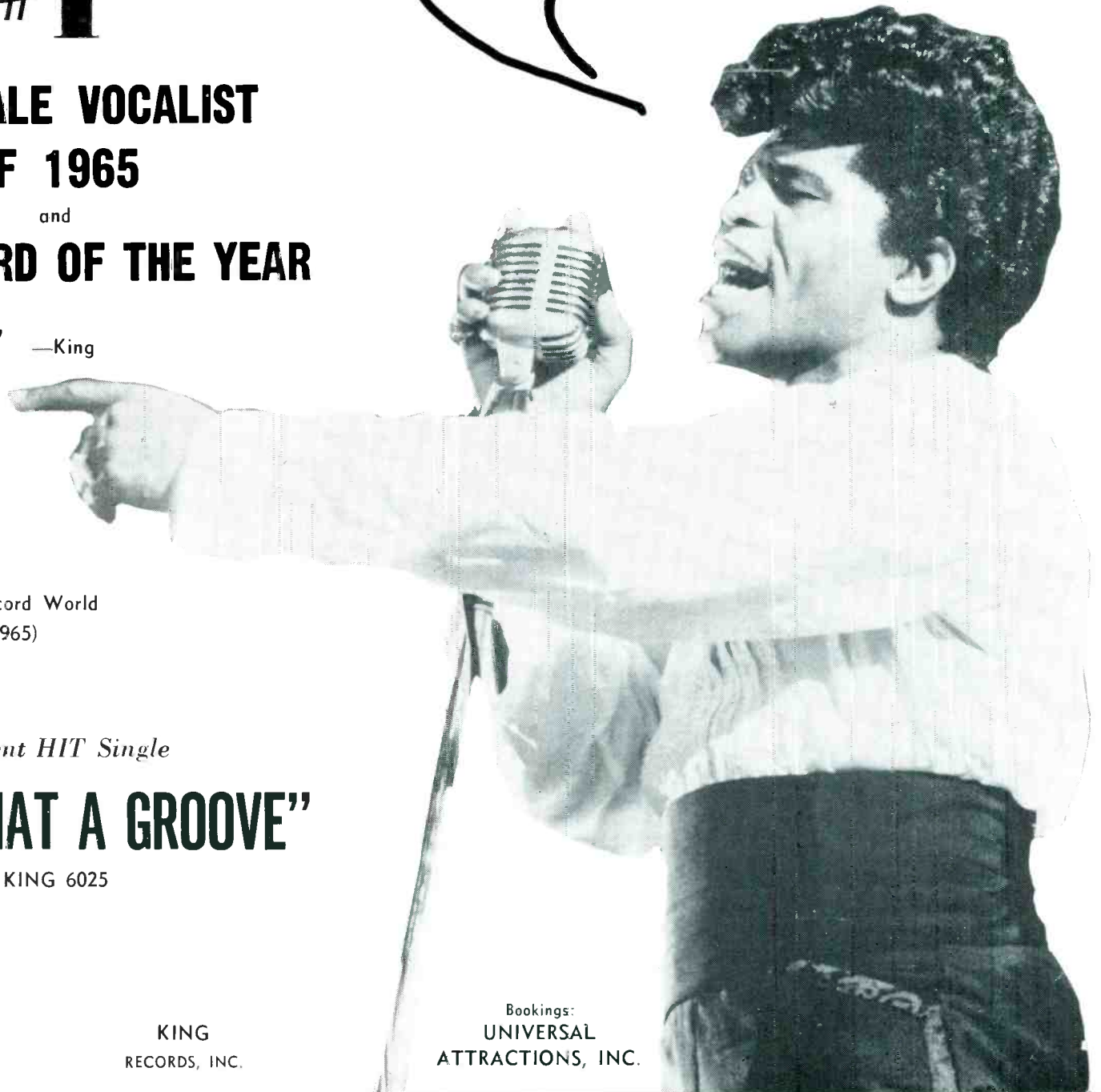
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Music Operators

and to All for Making

Possible



The Chicago Sound Is One-Derful!

Operating for many years as an independent, George W. Leaner, President of One-Derful Productions, Inc., Chicago, has put to test many experiments in record production. He does not bemoan the fact that he is numbered among the "indies." Instead he maintains that "the flexibility of an indie can be of immeasurable value both to the artist and to the record manufacturer."

Many well-known and would-be artists have passed through the doors of One-Derful. Artists are not hurriedly processed. They are coached and given the opportunity to "think things over" before becoming a "signed up" artist. This is a part of the pattern that has been perfected and works well for the company.

Started Small, Finished Big

Like most indies, One-Derful started off with a small staff of two producer/writers. Its first major hit was "Shake a Tail Feather" by the Five Du-Tones, released in 1963. This record has become an R&R standard that is being recorded constantly



ONE-DERFUL ONES: from left, Harold Burrage, Otis Clay and label prexy George W. Leaner.

by many companies. In 1965, it was included in the LP from the movie soundtrack, "Ferry Across the Mersey."

"Twine Time" made the greatest impact on the record scene for an R&B instrumental during the latter part of 1964 and the first half of 1965.

Physical aspects of the company are now changed since its inception in 1962. It now occupies an entire floor at 1829 South Michigan with administrative offices, rehearsal rooms, and complete recording facilities.

At the helm of One-Derful Productions is George W. Leaner, and heading up the executive staff are: Mac McKinney, Sales & Promotion; Otis Hayes, Bookkeeping; Larry Nestor, Arranger & Music Director; Russell Vestuto, Engineer; Henrietta Davis, Secretary; Geneva Norwood, Production / Control; Jimmy Jones, Producer/Writer; and Anne duConge, Public Relations.

Since the company started in 1962, it now numbers four labels: One-Derful, M-Pac, Mar-V-Lus, Halo and Toddlin Town. Design and vivid colors are the hallmarks of One-Derful Productions' labels.

Studio on Five-Dayer

One-Derful can boast of having one of the best equipped recording studios in Chicago. The studio operates five days a week. The construction of the studio was done under the personal supervision of Leaner, president. Always on the spot or about the premises, artists, producers and businessmen alike are surprised to find "him in his shirt sleeves with hammer and nail in hand." Then, at other times he is seated behind his desk busily designating duties to his staff.

One-Derful has gathered together personnel from New York to the deep South. Staff members are from varied backgrounds and ethnic groups.

"Twine Time" by Alvin Cash & the Crawlers featuring the

Taking Care of Business

BY DEL SHIELDS

It's All in the Family

Record World's special "R & B from A to Z" will stop at the letter "J" for this column. "J," of course, being jazz.

To define the relationship of R & B to jazz is as innocuous as trying to separate God from religion. Whether you are a believer or not, neither can be discussed without the other.

The attempt to call R & B music derived from the bitter experience of the Negro people, expressing all of its raw emotionalism and not define jazz (real jazz) as part of the same, has rendered a great disservice to the art.

I shall leave the history to the valid historians and to the growing corps of socio-critics. As a layman, I view jazz as part of my illustrious, interesting, sometimes bitter, frustrating but humane part of my culture. As my grandfather said to me on many occasions, "Music was all we had. We didn't have time to pack our bags before the ships took us away from home. So we used to sing, hum a little and talk to each other with our music. I suppose today we might call it communication."

Soul Crying Out

As we became more a part of the environment we lived in, there is no denying that we borrowed from the lords and masters of the day some of their harmonic forms. But the spirit, zest, feeling and warmth was our soul crying out.

The blues were the anguished cries and sometimes the happy joys of our experience. As it became refined, people began to respond to the music and they were able to relate to the music.

There were others who tried to deny its origin and saw an opportunity for commercial exploitation. Yes, profits can do strange things to people and can destroy art and all its meaning.

Through the years we have seen music "categorized," "specialized," "listerized," "plagiarized."

Registers Orchestra attained Top 10 positions in national charts during the first half of 1965. 1965 BMI Citation of Achievement Awards will be presented during ceremonies this year.

New releases from One-Derful are adding imprints to the "Chicago Sound."

In the '60s the revolt of youth across the country forced many of our most hallowed institutions to be crushed. Down went the saintly and hypercritical beliefs. Up stood youth demanding answers as never before.

Little Relation to Truth

In the protest, they decided that what the teachers were teaching had little relation to truth. They discovered that the teachers were part of institutions bought, maintained and paid for by their parents.

Back in the '50s, when rock and roll, a commercialized form of the most bland R & B, was inching across the nation, the critics rose and shouted their children were being contaminated by a perverted sound of music that bordered on African emotionalism.

In 1965, the Beatles and their imitators from England proudly said, "We have listened to R & B and we have learned from Ray Charles, James Brown and other groups." The critics didn't stand up and criticize. Instead, they applauded and rushed out to buy records with and for their children.

What has happened through the years? Enlightenment. Pure and simple. The music grew out of emotion and deep feeling. But it is no longer the private and exclusive property of just a few. It is a happiness to be enjoyed and shared as we have learned to do with the various folk arts of other people.

Where does jazz fit it? Jazz and R & B are in the same family. If you don't believe it, listen to the band backing James Brown, Ray Charles and other superb artists.

Most of our troubles stem from how the music is played rather than concentrating on the beauty of it. Very few people question the numerous guitar sounds with the same back beat that is so dominantly a part of the music of today.

It's 'Good or Bad'

Fortunately, the old master, Duke Ellington, has told us "music should be classified as good or bad. The other classifications really don't matter."

Jazz and R & B are a com-
(Continued on page 48)

Going to the TOP in Pop!
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O. V. WRIGHT

"How Long Baby" b/w "Gone For Good"

Backbeat 558



ROY HEAD

"My Babe"

Backbeat 560

JAMES DAVIS

"Bad Dream"

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JEANETTE WILLIAMS

"A Friend of Mine"

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Rhythm & Blues
A&R

Striving for Better R&B In Sophisticated Market

BY JOHN RICHBOURG,
WLAC-NASHVILLE

Rhythm and blues music has been improved greatly in the past few years because of, I think, one primary factor: The market the R/B producer is shooting for has become more and more sophisticated and therefore the product has had to be better.

The R/B producer who had been cutting a lot of his records in back rooms, garages, etc., frequently using equipment he hauled around in his car, had to move into the studio.

Trend Upward

This trend of striving for better R/B sound has continued upward, pushed along by such good R/B record men as Jerry Wexler, Leonard Chess, Don Robey, et al, until today this R/B classifica-

tion, employing the creative services of the Negro artist has become more or less the back bone of the record business. Practically all of the pop labels, including the majors, are making a strong bid for this lucrative market. Needless to say, some of them aren't getting to first base either because, it would seem, of a lack of understanding of what the R/B buyer wants in his records.

4 Considerations

Having played R/B records on the air since the early forties, when it was called "race" music and difficult to find recorded, I feel that I know fairly well a good R/B record when I hear it. I think there are four primary considerations in cutting for the R/B market: 1) a great, or at

least good, song that lends itself to a *genuine* soulful interpretation by an artist (Negro or white) who has the capacity for feeling the song; 2) a band that can put out some "soulful funk"; 3) the right studio with an engineer that feels what he's doing. The engineer can't go entirely by the books. He's got to be on the team; 4) an arranger who keeps his feet on the ground and keeps abreast of the current commercial trends.

There is one thing that bothers me tremendously, though. Why does the R/B artist who has made it big with a hit in the charts in the '20s or better always have to, more or less, start all over with every new release? He very rarely gets pop play until his record has been broken by the R/B station.

Checker Into Gospel Field

CHICAGO—Checker Records is entering the gospel field with the thunder of angels.

The roster, under the supervision of Max Cooperstein and A&R men Gene "Daddy G" Barge and Sonny Thompson, will include the Soul Stirrers, Rev. C. L. Franklin, Rev. C. L. Moore, Rev. Alex Bradford, the Davis Sisters, the Violinaires, Rev. "Singing" Sammy Lewis, Harold Smith and the Majestic Choir and Sammy Bryant.

Del Shields

(Continued from page 46)

munication of the soulfulness of a people (oh yes, I know it's a familiar story, but there are other ethnic groups who are allied with painting, operas, scientists, industrialists, so what is so wrong?) who were able to express their feelings in the only way possible.

Well, we are learning, because I know some of my brothers who really do not have rhythm and can't hold a note from R & B to A and Z.

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LOSING YOUR LOVE"
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B/W
"YOU'VE WAITED TOO LONG"
W-601

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Rhythm & Blues Influence World-Wide

BY JERRY WEXLER
VP, Atlantic/Atco Records



UNBELIEVABLE/billy stewart



Chess LP/LPS 1499

Tell the program director it's on the charts. Tell'em it's "bubbling under", tell'em it's "looking ahead", tell'em anything, but play Billy Stewart's "UNBELIEVABLE" album. Your listeners will love it. (so will the P.D.)

UNBELIEVABLE/billy stewart



CHESS
RECORDS

The greatest growth area of the record business is rhythm and blues.

More rhythm and blues records sell to pop buyers, more rhythm and blues records hit the top of the trade paper charts and more are programmed on Top 40 stations. This explosive growth pattern is being repeated in other countries of the world, especially England.

Since the 1950s the single strongest influence on popular music throughout the world has been rhythm and blues. If this statement sounds wild, ponder the following:

1. Rock and roll, which stems directly from rhythm and blues, virtually took over the pop field starting with Elvis Presley in the mid-1950s; 2. The British acts who made such an impact on the pop scene during 1964-65, were all weaned on American rhythm and blues records and idolized artists like Chuck Berry and Bo Diddley and other great blues singers.

Powerful Force

This is not to deride the influence of other forms of music on the pop scene during the past 15 years. Country music and folk music have also been important, and musical styles from Brazil, Mexico, Central America and California have had an effect. But none of these have had the same all powerful and encompassing and force of rhythm and blues on all aspects of popular music.

Rhythm and blues song material, rhythm and blues arrangements, the sounds and styles of top rhythm and blues artists, etc., have been adopted, adapted, and imitated by young singers, vocal groups and instrumentalists from New York to Los Angeles, from London to Tokyo.

In England they call the style "the coloured sound."

In the U.S. it is often called the soul sound, in quotes. Whatever it may be called, the roots are rhythm and blues.

What is it that has made rhythm and blues—the music of the Negro performer—such a powerful influence on the pop music market? Why has a field that used to be called a specialized area of the music business become such a rich source of hit material for scores of rock and roll groups and pop artists?

R&B is Genuine

The answer is not hard to find. Rhythm and blues is genuine. It is music with soul, performed by artists who mean what they say. It is vital and honest. This is music that tells it like it is. What better source to turn to; what better musical style to try to emulate?

The remarkable thing about the growth of rhythm and blues music over the past decade is that it has happened in spite of rock and roll and the Britishers.

Their interpretations of rhythm and blues songs have awakened in young record fans an interest in the original performers and have led these fans to sample rhythm and blues records by great contemporary artists like James Brown, Joe Tex, Wilson Pickett and Otis Redding. Once they discovered the real soul singers, these youngsters stay with them.

These same youngsters have made Top 40 radio stations program many more rhythm and blues records than ever before. In order to hold the youngsters who tune to rhythm and blues stations to hear the latest soul sounds, Top 40 stations now jump on a rhythm and blues record as soon as it gets off the ground. Of course, the hard job of getting a new soul record off the ground is still due, in most cases, to the work of rhythm and blues stations and deejays.

Labored for Years

Record companies like Atlantic-Atco, Stax & Volt, Dial, Chess-Checker-Argo, Okeh, King and a few others who have labored in the field for years producing a steady stream of excitement-filled rhythm and blues records are now beginning to reap the fruits of their labor. As sales of rhythm and blues records continue to mount, a lot of pop companies are trying to jump into the business.

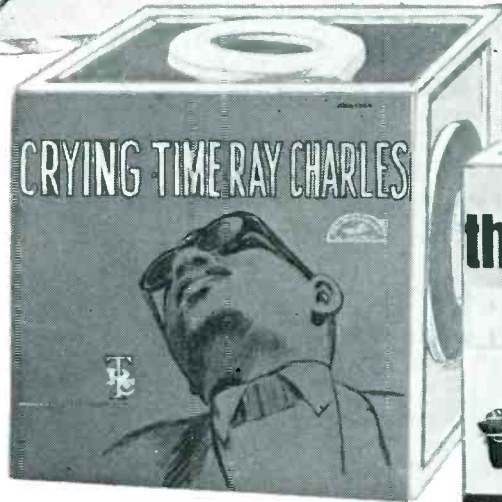
Those of us who have worked in the field for years know that building a rhythm and blues label is more than a matter of jumping on a bandwagon.

Today a successful rhythm and blues record can easily sell 250,000 to 300,000 copies. Rhythm and blues records are now purchased by all types of pop music fans, young and old, high school students and college students.

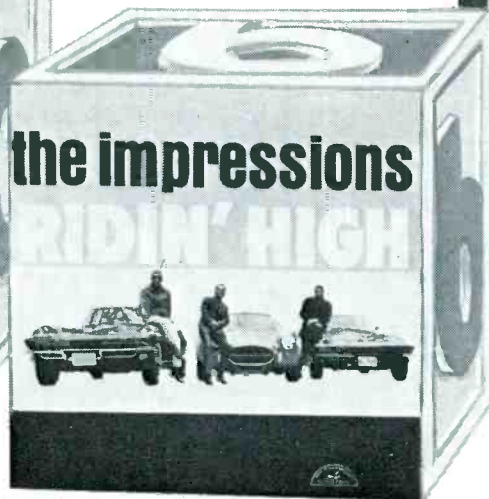
They are all aware of the great rhythm and blues artists, their songs and their records. Amen.

1. LOVE MAKES THE WORLD GO ROUND
Deon Jackson—Carla 2526
2. 634-5789
Wilson Pickett—Atlantic 2300
3. DEAR LOVER
Mary Wells—Atco 6392
4. BABY SCRATCH MY BACK
Slim Harpo—Excello 2273
5. MY BABY LOVES ME
Martha & Vandellas—Gordy 7048
6. STOP HER ON SIGHT
Edwin Starr—Ric Tic 109
7. I WANT SOMEONE
Mad Lads—Volt 131
8. ONE MORE HEARTACHE
Marvin Gaye—Tamla 54128
9. THIS OLE HEART
Isley Brothers—Tamla 54128
10. IS IT ME
Barbara Mason—Arctic 116
11. GET READY
Temptations—Gordy 7049
12. SATISFACTION
Otis Redding—Volt 132
13. THE LOVE YOU SAVE (MAY BE YOUR OWN)
Joe Tex—Dial 4026
14. NO MAN IS AN ISLAND
Van Dyke—Mala 520
15. SEARCHING FOR MY LOVE
Bobby Moore—Checker
16. SHAKE ME WAKE ME
Four Tops—Motown 1090
17. AIN'T THAT A GROOVE
James Brown—Atca 6025
18. PHILLY DOG
Mar-Keys—Stax 185
19. I HAD A DREAM
Johnny Taylor—Stax
20. PLEASE DON'T HURT ME
Chuck Jackson & Maxine Brown—Wand
21. SOOKING SOOKIE
Don Covay—Atlantic 2323
22. SHE BLEW A GOOD THING
Poets—Sumbol 214
23. CHAIN REACTION
Soellbinders—Columbia 43522
24. I'M SATISFIED
Otis Clay—Onederful
25. I SPY
Jamo Thomas—Thomas
26. IT WAS SO NICE
Sam & Dave—Roulette
27. HELPLESS
Kim Weston—Gordy 7050
28. REAL HUMDINGER
J. J. Barnes—Ric Tic
29. DESIREE
Charts—Wand 1112
30. GOT MY MOJO WORKING
Jimmy Smith—Verve 10393
31. DO SOMETHING FOR YOURSELF
Bobby Powell—Whit 715
32. YOU MESSED UP MY MIND
James Carr—Goldwax
33. GONNA BE STRONG
Intruders—Excel
34. MUCHO SOUL
Romeos—Loma
35. WHEN SHE TOUCHES ME
Rodge Martin—Bragg
36. BABY I NEED YOU
Manhattans—Carnival
37. I'LL TAKE GOOD CARE OF YOU
Garnet Mimms—U.A.
38. MY PRAYER
Johnny Thunder—Diamond 196
39. G'WAN
Mark 3—Golden World
40. HELP ME
Ray Sharpe—Atco

The abc's of r & b



ABC-544



ABC-545



ABC-540



A Subsidiary of American Broadcasting Companies, Inc.

Stax/Volt Story:

The Memphis Sound is 'Live'

Just what is the Memphis Sound? Let's start at the beginning.

Stax Record Company, originally Satellite Records, was formed early in 1957 by Jim Stewart and his sister, Estelle Axton. There were three years of unsuccessful attempts in the pop and country pop field, and in 1960 the company moved to its present location, 926 E. McLemore, Memphis, Tenn., an old theater building that was converted into a studio. It is in the heart of one of Memphis' largest colored districts, and being a natural environment for R&B talent it demanded a transition to that field.

The first R&B release was by Rufus Thomas and Carla Thomas, "'Cause I Love You," a moderate hit in the Memphis and Mid-South area which led to the affiliation with Atlantic Recording Corporation, which distributes the company's products nationally. In November of 1960, the label had its first hit, "Gee Whiz," by Carla Thomas. In 1961 an instrumental by the Mar-Keys entitled "Last Night" became an overnight smash, and



The Stax/Volt top echelon are pictured above. Standing: Estelle Axton, Jim Stewart, Steve Cropper. Seated: Rufus Thomas, Carla Thomas. Occasion was the signing of new artists' contracts.

in the early summer of 1962 the company had its first million seller with another instrumental, "Green Onions," by Booker T. & The MG's.

Other hits followed such as "You Don't Miss Your Water"

by William Bell, "The Dog" and "Walking the Dog" by Rufus Thomas, other hits by Booker T. & The MG's such as "Jellybread," "Chinese Checkers" and "Boot-Leg." Others by the Mar-Keys include "Morning After," "Popeye Stroll" and their current "Philly Dog," and "Candy" by the Astors. Carla Thomas has continued to have a string of hits such as "A Love of My Own," "I'll Bring It on Home," "No Time To Lose," "A Woman's Love," "Stop! Look What You're Doing" and "Comfort Me."

"The Otis Redding Label"

In 1962 a subsidiary label, Volt Records, was formed, and was soon to become known, almost exclusively, as the Otis Redding label. He carries a batting average of 11 hits in a row beginning with "These Arms of Mine" through his current "Satisfaction," and he has had three hit albums. Otis has reached fame not only in this country but in England as well, where his release "My Girl" was just recently a Top 10 record in the pop chart. Otis is a leading exponent of "pure soul."

Just recently a new group, the Mad Lads, was signed and their first release, "Shop Around," was a big R&B hit and now their second release, "I Want Someone," is breaking into the pop and R&B charts. The veteran duo Sam and Dave, who signed with the label in 1965, are just coming off with their first smash, "You Don't Know Like I Know." Three new artists have just been signed,

among them Johnnie Taylor, whose "I Had a Dream" is already breaking. Ruby Johnson and Eddie Floyd have just finished their first sides.

The company just formed its promotion department headed by Al Bell, a former DJ from Washington, D. C. He is also a proficient writer and A&R man, and when he is not on the road attending to his promotion duties he is working with the staff writers and producing sessions.

The A&R department is headed by Steve Cropper, recognized by many as the "funkiest" guitarist in the country as well as in England. He is also one of the finest writers with such hits as "Green Onions," "No Time to Lose," "Mid-Night Hour," "Candy," "Mr. Pitiful," "Stop! Look What You're Doing," "See Saw" and the current Wilson Pickett smash, "634-5789."

Cropper possesses an ability to create new and exciting horn lines and rhythms. However, much of the company's success also must be credited to a staff of excellent, commercial recording musicians, each in his own right an A&R man. All arrangements on the recording dates are "head arrangements" by this team of seven or eight creative musicians, working with and not for Steve Cropper.

This team is made up of Al Jackson, Jr., Isaac Hayes, Duck Dunn, Wayne Jackson, Floyd Newman, Andrew Love and Booker T. Jones of Booker T. & The MG's, when he is not attending college. The final take or cut is almost always subject to the approval of the "team," a unique but successful formula which Stax has been using for the last five years.

Also unique is the method of recording used, and that is the one-track Ampex and a seven mike-input console. The mixing is done on the date, and overdubbing and tracking is seldom employed; even the vocal groups are recorded "live." This system is almost unheard of today, but Stax wants a "feel," and not technicalities.

Although the label is now cutting two track and are installing an ultra-modern 20 channel solid-state console and four-track equipment, Stax will continue to record much in the same manner as in the past. The main reason for installing the new equipment at this time is due to the need for more album product, and to enhance the company's future growth and development.

As for the future, Stax plans to expand in the area of pop music with a new label to be established this year. The label also is entering the gospel field.

Hits
JACKS IN THE BOX...

"I'M A GOOD GUY"
THE C.O.D.'S (Kellmac 1005)

"I'M SATISFIED"
OTIS CLAY (One-Derful 4841)

"STONE-HEARTED WOMAN"
ANDREW TIBBS (M-Pac 7228)

"MORE POWER TO YOU"
HAROLD BURRAGE (M-Pac 7229)

"WHEN I THINK ABOUT YOU"
BEVERLY SHAFFER (One-Derful 4840)

"THE NAME OF THE GAME IS LOVE"
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"Again"
"How Long Darling"
"Think"
"You Got The Power"
"I Don't Mind"
"Have Mercy Baby"
"So Long"
"Lost Someone"
"Try Me"
"I'll Go Crazy"
"Devil's Hideaway"—Inst.
(Smash)
"Good Good Lovin'"
"Try Me"—Inst. (Smash)
"Papa's Got A Brand New Bag"

LITTLE JOHNNY TAYLOR (Galaxy)

"Part Time Love"
"Since I Found A New Love"
"Somebody's Got To Pay"
"I Smell Trouble"

JOE TEX

(Dial, except where noted)

"Hold What You've Got"
"A Woman Can Change A Man"
"You Got What It Takes"
"All I Could Do Was Cry"
(Checker)
"Say Thank You"
"One Monkey Don't Stop No
Show"
"I Want To"
"I Had A Good Home But I Left"

GENE CHANDLER (Constellation, except where noted)

"Rainbow" (Vee-Jay oldies)
"Good Times"
"Nothin' Can Stop Me"
"Just Be True"
"God Bless Our Love"
"What Now"
"You Can't Hurt Me No More"
"Here Come The Tears"

SAM COOKE (RCA Victor)

"It's Got The Whole World
Shakin'"
"Another Saturday Night"
"Ease My Troublin' Mind"
"Shake"
"Sugar Dumin'"
"A Change Is Gonna Come"
"When A Boy Falls In Love"
"Nothing Can Change This
Love"
"Somebody Have Mercy"
"Summertime"
"You Send Me"
"Wonderful World"
"Everybody Likes To Cha Cha"
"That's Where It's At"
"Cousin Of Mine"
"Bring It On Home To Me"
"Having A Party"
"Twistin' The Night Away"
"Ain't That Good News"
"Cupid"
"Chain Gang"
"Send Me Some Lovin'"

BOBBY BLUE BLAND (Duke)

"Ain't Doin' Too Bad"
"Dust Got In Daddy's Eye"
"Black Night"
"Blind Man"
"Call On Me"
"That's The Way Love Is"
"Share Your Love With Me"
"Jelly, Jelly, Jelly"
"Ain't Nothin' You Can Do"
"Stormy Monday Blues"
"These Hands (Small But
Mighty)"
"Today"

JIMMY REED (Vee-Jay)

"Bright Lights Big City"
"Big Boss Man"
"Baby What You Want Me To
Do"
"Take Out Some Insurance"

"Ain't That Lovin' You Babe"
"Shame, Shame, Shame"
"I'm The Man Down There"
"I'll Change My Style"
"Hush Hush"

LIGHTNIN' HOPKINS

"T. Model Blues (Prestige)
"Let's Go Sit On The Lawn"
(Prestige)
"Flash Lightnin' (Imperial)
"Feel So Bad" (Herald)
"Automobile Blues" (Prestige)

MAXINE BROWN (Wand)

"Funny"
"All In My Mind"
"Oh No Not My Baby"
"It's Gonna Be Alright"

MITTY COLLIER (Chess)

"No Faith No Love"
"I Had A Talk With My Man"

THEOLA KILGORE (Serock)

"This Is My Prayer"
"The Love Of My Man"

OTIS REDDING (Volt)

"These Arms Of Mine"
"Pain In My Heart"
"That's How Strong My Love Is"
"Mr. Pitiful"
"I've Been Loving You Too
Long"
"Chained And Bound"
"Come To Me"
"That's What My Heart Needs"
"Security"
"I Want To Thank You"
"Respect"
"Ole Man Trouble"

RADIANTS (Chess)

"Ain't No Big Thing"
"Voice Your Choice"
"Father Knows Best"

SOLOMON BURKE (Atlantic)

"Home In My Heart"
"Got To Get You Off My Mind"
"Tonight's The Night"
"Down In The Valley"
"Goodbye Baby"
"The Price"
"He'll Have To Go"
"Yes I Do"
"If You Need Me"
"Cry To Me"
"Someone Is Watching"

JAY WIGGINS (IPG)

"Sad Girl"
"Forgive Then Forget"

BEN E. KING (Atco)

"Spanish Harlem"
"Cry No More"
"Stand By Me"
"Don't Play That Song"
"She's Gone Again"
"Seven Letters"
"The Record"
"That's When It Hurts"
"It's All Over"
"I Who Have Nothing"

BRENDA HOLLOWAY (Tamla)

"I'll Be Available"
"You Can Cry On My Shoulder"
"Every Little Bit Hurts"
"When I'm Gone"
"Sad Song"

CARLA THOMAS (Atlan- tic, except where noted)

"Stop! Look What You're
Doing" (Stax)
"How Do You Quit"
"Gee Whiz"
"A Woman's Love"
"I've Got No Time To Lose"

MAJOR LANCE (Okeh)

"Come See"
"To Hot To Hold"
"Monkey Time"
"Rhythm"
"The Matador"
"Ain't It A Shame"

BILLY STEWART (Chess)

"I Do Love You"
"Strange Feeling"
"Reap What You Sow"
"Sitting In The Park"
"How Nice It Is"

WILSON PICKETT

"For Better Or Worse"
(Atlantic)
"If You Need Me" (Double L)
"It's Too Late" (Double L)
"Come Home Baby" (Atlantic)
"In The Midnight Hour"
(Atlantic)

DON COVAY

"Mercy, Mercy" (Rosemart)
"Please Do Something"
(Atlantic)
"Take This Hurt Off Me"
(Rosemart)

JIMMY SMITH (Verve, except where noted)

"The Cat"
"The Sermon" (Blue Note)
"Red Top" (Blue Note)
"Midnight Special" (Blue Note)
"Hobo Flats"
"Pork Chop" (Blue Note)
"One O'Clock Jump" (Blue Note)
"Can Heat" (Blue Note)
"O' Man River"
"Bashin'"
"See See Rider" (Blue Note)
"Prayer Meetin'" (Blue Note)
"Matilda, Matilda" (Blue Note)
"Walk On The Wild Side"
"Who's Afraid Of Virginia
Woolf?"
"When My Dreamboat Comes
Home" (Blue Note)
"Mack The Knife" (Blue Note)
"Minor Chant" (Blue Note)
"Goldfinger"
"Back At The Chicken Shack"
(Blue Note)
"Organ Grinder's Swing"

MARVIN GAYE (Tamla)

"I'll Be Doggone"
"Pretty Little Baby"
"How Sweet It Is"
"What's The Matter With You
Baby"
"Baby Don't You Do It"
"Pride And Joy"
"Can I Get A Witness"
"I'm Crazy About My Baby"
"Stubborn Kind Of Fellow"
"Try It Baby"
"You're A Wonderful One"
"Hitchhike"

CHUCK JACKSON (Wand)

"Something You Got"
"Look Over Your Shoulder"
"Any Other Way"
"Tell Him I'm Not Home"
"Any Day Now"
"I Need You"
"Gettin' Ready For The
Heartbreak"
"Beg Me"
"I Keep Forgettin'"
"Since I Don't Have You"
"I Wake Up Crying"
"Stand By Me"
"I Don't Want To Cry"

B. B. KING (Kent, except where noted)

"Rock Me Baby"
"Three O'Clock Blues"
"Baby Look At You"
(ABC-Paramount)
"Whole Lotta Lovin'"
"You're Gonna Miss Me"
"Blue Shadows"
"Sweet Sixteen"
"Got 'Em Bad"
"It's My Own Fault"
(ABC-Paramount)
"Beautician's Blues"
"Just A Dream"
"Trouble In Mind"
"Tomorrow Night"
"Help The Poor"
"Please Send Me Someone"
(ABC-Paramount)
"You're Breaking My Heart"
(ABC-Paramount)
"Gonna Miss You Around Here"
"Slowly Losing My Mind"

WALLACE BROS. (Sims)

"Faith"
"Darlin' I Love You So"
"Precious Words"
"Lovers' Prayer"
"I'll Step Aside"

IKE & TINA TURNER (Sue)

"I Don't Need"
"Tell Her I'm Not Home"
"Goodbye So Long"
"I Idolize You"
"It's Gonna Work Out Fine"
"Somebody Needs You"
"He's The One"
"A Fool In Love"
"Two Is A Couple"

MARTHA & VANDELLAS (Gordy)

"Heat Wave"
"Dancing In The Street"
"In My Lonely Room"
"Nowhere To Run"
"Wild One"
"Quicksand"
"Come and Get These Memories"
"You've Been In Love Too Long"

FOUR TOPS (Motown)

"Ask The Lonely"
"Baby I Need Your Loving"
"Without The One You Love"
"I Can't Help Myself"
"It's The Same Old Song"

RONETTES (Philles)

"Walking In The Rain"
"Baby Love"
"Baby I Love You"
"Is This What I Get For You"
"Born To Be Together"

SUPREMES (Motown)

"Where Did Our Love Go"
"Baby Love"
"Stop! In The Name of Love"
"Come See About Me"
"Back In My Arms Again"
"Nothing But Heartaches"

TEMPTATIONS (Gordy)

"My Girl"
"Way You Do The Things You
Do"
"It's Growing"
"Why You Wanna Make Me
Blue"
"Girls Alright With Me"
"Since I Lost My Baby"

DIONNE WARWICK (Scepter)

"Who Can I Turn To"
"You'll Never Get To Heaven"
"A House Is Not A Home"
"Here I Am"
"Make The Music Play"
"Walk On By"
"Empty Place"
"Wishin' & Hopin'"
"Anyone Who Had A Heart"
"Don't Make Me Over"
"Reach Out For Me"
"You Can Have Him"

MARY WELLS (Motown, except where noted)

"My Guy"
"Use Your Head"
"He's A Lover"
(20th Century Fox)
"Bye Bye Baby"
"Two Lovers"
"You Beat Me To The Punch"
"You Lost The Sweetest Boy"
"What's Easy For Two"
"The One Who Really Loves
You"
"Your Old Standby"
"Laughing Boy"
"Me Without You"
(20th Century Fox)
"Never Never Leave Me"
(20th Century Fox)

EDDIE & ERNIE (Eastern)

"I'm A Young Man"
"Time Waits For No One"
"I'm Goin' For Myself"

PATTI LABELLE (New Town)

"You'll Never Walk Alone"
"Down The Aisle"

LITTLE ANTHONY (DCP, exc. where noted)

"Goin' Out Of My Head"
"Hurt So Bad"
"I'm On The Outside Lookin' In"
"Take Me Back"
"Tears On My Pillow" (Roulette)
"I Miss You So"

IMPRESSIONS (ABC-Paramount)

"Amen"
"You Must Believe Me"
"It's Alright"
"People Get Ready"
"I'm So Proud"
"Woman's Got Soul"
"Talkin' 'Bout Me Baby"
"Keep On Pushin'"
"Meetin' Over Yonder"
"I Need You"
"Just One Kiss From You"

RAY CHARLES

(ABC-Paramount, except
where noted)

"I'm A Fool To Care"
"Hit The Road Jack"
"Smack Dab In The Middle"
"I Can't Stop Loving You"
"What I Say" (Atlantic)
"Busted"
"Makin' Whoopee"
"Cry"
"You Are My Sunshine"
"Without A Song"
"Georgia On My Mind"
"I Got A Woman"
"You Don't Know Me"

MARVELETTES (Tamla)

"I'll Keep Holding On"
"Too Many Fish In The Sea"
"Locking Up My Heart"
"You're My Remedy"
"Strange I Know"
"Someday, Someway"
"Danger Heartbreak Ahead"

GLADYS KNIGHT & PIPS (Maxx)

"Either Way I Lose"
"Who Knows"
"If Ever I Should Fall In Love"

MIRACLES (Tamla)

"What's So Good About Goodbye"
"I've Been Good To You"
"Come On Do The Jerk"
"Shop Around"
"Who's Lovin' You"
"Bad Girl"
"Ooo Baby Baby"
"Tracks Of My Tears"
"Depend On Me"
"Way Over There"
"I Like It Like That"
"That's What Love Is Made Of"
"Mickey's Monkey"
"You Really Got A Hold On Me"
"Happy Landing"

JR. WALKER & ALL STARS (Soul)

"Shotgun"
"Hot Cha"
"Boomerang"
"Tune Up"
"Shake And Fingerpop"
"Cleo's Back"

THE DRIFTERS (Atlantic)

"Money Honey"
"Honey Love"
"What'cha Gonna Do"
"Fools Fall In Love In A Hurry"
"There Goes My Baby"
"Dance With Me"
"This Magic Moment"
"Save The Last Dance For Me"
"Some Kind Of Wonderful"
"Please Stay"
"Sweets For My Sweet"
"Up on the Roof"
"On Broadway"
"Saturday Night at the Movies"

THE RIGHTEOUS BROTHERS (Philles)

"You've Lost That Lovin'
Feelin'"
"Ebb Tide"

JACKIE WILSON (Brunswick)

"Lonely Teardrop"
"To Be Loved"
"Night"
"Doggin' Around"
"I'll Be Satisfied"
"All My Love"
"A Woman, a Lover, a Friend"
"Baby Workout"

KAL RUDMAN'S

Money Music

Scepter Has No. 1 French Disk

I received a phone call from Mrs. Florence Greenberg, President of Scepter Records, on behalf of one of her releases. She called on a very unusual "housewives" record that happens to be #1 in France, "La Boheme," by Aimable.

Florence brought it back with her after attending Dionne Warwick's smashing triumph at the Olympia, the largest theater in Paris (Dionne's performance is now out on an LP). When you first hear this shmaltzy instrumental you'll probably react with "They got to be kiddin'!" But every housewife in France has her mind messed up by this sound, and women are women ALL OVER. If it hits stateside, it will sell two million. (Remember "Ciao Ciao Bambino" in 1959 at the height of rock and roll?) Florence dances around the room when she hears it.

At this point I want to pay tribute to a wonderful lady who came out of her kitchen to record a group of girls who were high school classmates of her daughter, named them the Shirelles, and built a fantastic R&B-pop label. Florence does not seek publicity, but you just imagine your mother doing a job like that in this business. In fact, Florence is a very proud grandmother. Her son, Stanley, who plays every instrument and has all kinds of degrees in music is a top A&R man at Scepter.

Other members of the "Scepter Family" include: Marv Schlacter; Pete ("No problem") Garriss; Chuck Jackson; the Kingsmen; B. J. Thomas; the Guess Who; Nella Dodds; Ronnie Milsap; Candy & Kisses; Steve ("Alligator") Tyrell; Carl Procter; and Charlie (Unbelievable) Booth (who is the Texas Terror). Charlie is unique and an original. He cut "I'm So Lonesome."

* * *

The Outsiders on Capitol hit #1 in Cleveland. The TV shows

in Philadelphia invented a new dance that goes with this record and the Isley Brothers smash called, "The Chicken." It's a toe and heel, right foot left foot stomp that has taken Philadelphia by storm. Gene Kaye, Eddie Nixon, Hy Lit, Joe Niagra, Georgie Woods, Ed Hirst and Jerry Blavat are whipping it up on TV and at the hops.

I hear Jerry Blavat will be syndicated in many cities in the spring via Seven Arts Productions. This would bring the fantastic, pro Philly teen dancers to many cities, and probably hurt "Folk Rock" in favor of Philly "R&B Hard Rock" and dance oriented records. So you PDs be on the alert for a change.

The Bobby Goldsboro is a giant in the mid-West . . . "The One On The Right," Johnny Cash, Columbia, keeps spreading and growing . . . "Soul & Inspiration," Righteous Brothers, Verve, is a stone smash. It broke in Philadelphia immediately . . . As we told you weeks ago, "Phoenix Love Theme," Brass Ring, Dunhill, is a record with good WLS action. The movie is great and when it hits the drive-ins, it should really take off. Anyway it is choice programming, especially in adult time slots . . . You should be playing "Scratch My Back," Slim Harpo, but it's over 800,000 even without you . . . Gary Lewis has another smash and is Jerry Lewis a proud dad. Watch other Hollywood progeny rush to the recording studios. Does Son of Lassie howl on key? . . . "Bang Bang," Cher, is an immediate hit, and I must congratulate Sonny Bono for conceiving a fantastic idea for a lyric. The treatment is also just great off-beat stuff. Imperial is really getting hot because I think that the new Hollies, "I Can't Let Go," was the best record I heard this past week. Chip Taylor and Al Gorgoni must be congratulated for writing a "goodie." Ron Richard did a good job producing the Hollies . . . Another choice production with great harmonies is the Tokens' "I Hear Trumpets" on B. T. Puppy . . . "Tippy Toeing," Hardin Trio, continues to show for Columbia . . . You know, Ed Wright confirms that the "Soup & Onions" LP—Roy Merriweather, Columbia, really did sell over 20,000 in Cleveland. You have to hear this kid.

Larry Uttal tells me that the new Mitch Ryder is in . . . "Wait A Minute," Tim Tam, continues to spread to markets. It's a choice sound and good at hops . . . Jerry Wexler has a smash with "Gloria," Shadows of Night, Dunwich, with giant Chicago sales . . . Jerry is also hot with "Good Lovin'," Young Rascals . . . "Can't Grow Peaches," Just Us, is big in Detroit and is spreading . . . WMCA went with "Kicks," Paul Revere, for Columbia . . . "I Confess," New Colony 6, Centaur, will not be denied for Jim Golden and it's big in Cleveland and Milwaukee and on a lot of stations now . . . Harold Bergman is delirious because his buddies in Miami broke "Think About Me," Gaylan Ladd, MGM. I keep telling you, IF YOU'RE NOT ON IT NOW, YOU WILL BE! . . . "Helpless," Kim Weston, is another Holland-Dozier-Holland smash, but listen to it done by the 4 Tops in the LP . . . "Public Execution," Mouse, is spreading slowly into the mid-West from Dallas . . . The Animals have another automatic . . . Lovin' Spoonful is a giant and makes the Kama-Sutra and MGM boys very happy . . . "Up and Down," McCoys is a hop giant in Philadelphia. The kids go wild . . . "Falling Sugar," Kelly & Gail, Colpix, keeps looming up, and Bob Marcucci and Bud Katzel are sweating it out . . . "I Want To Go With You," Eddie Arnold is getting play everywhere . . . "Cry Myself To Sleep," Al Martino, and "What Did I Have That I Don't Have Now," Edyie Gorme, are must-play for adult time segments and "Rudman and Mitchell knows" . . . The Poppies are popping.

Round Up

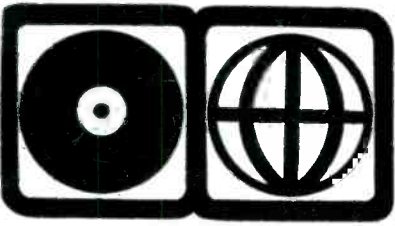
Gil Haag, KDKA, went on: the Tokens; Dee Dee Sharpe; Wilson Pickett; "Good Time," Johnny Daye, Joda; Hollies; Brass Ring; Marvin Gaye; Cher; Kinks; Lenny Welch.

Paul Drew, WQXI, Atlanta, writes that Joe Tex looks like a sure #1. So why do so many pop stations refuse to play a proven giant by a major artist like Wilson Pickett or Joe Tex. Do you consider this type sound to be too much in the way of "grits"? Why not let your listeners decide? Kim Weston is busting fast in Atlanta. Paul was one of the first to spot "Helpless" in the 4 Tops LP.

Jerry McFarlane reports "From A Distance," P. F. Sloan, is making noise in Cleveland. He is on Cher; Lyme & Cybelle; Kinks; Teddy Bart ("Sharpen My Feet"—weird); Chance Eden; Royalettes; Lesley Gore; Johnny Thunder; Ventures; Brass Ring. Meanwhile, Johnny Canton, WIXY, Cleveland, is all out on "My

(Continued on page 58)

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Sugar Pie De Santo & Etta James
Chuck Berry
James Phelps
Jackie Ross
Sam Hawkins
The Dixie Cups
The Isley Brothers
Pigmeat Markham & Revue
The Laddins
Little Esther Phillips
Original Drifters
James Brown
James Brown (and Flames)
Wilson Pickett
Solomon Burke & Orch.
Billy Stewart & Orch.
Ted Taylor & Orch.
Rufus Thomas
Hank Ballard & Midnighters
Lou Johnson Organ Trio
Johnny & The Expressions
Joe Tex
Paul Kelly
Clyde Williams Orch.
James Davis
The Packers
Derek Martin
Leon Heywood
Al Collier, M.C.
Hank Ballard
William Bell
Billy Bland
Clay Hammond
Bobby Harris
Clarence Henry
Lou Johnson
Bobby Marchan
James Phelps
Alvin Robinson
Roscoe Shelton
Billy Stewart
Wiley Terry
Johnny Thunder
Obrey Wilson
King Coleman
Karl Fisher
Pop Foster
Freddie and Flo
Stu Gilliam
Jimme Pelham
Effie Smith
Clay Tyson
Fontella Bass
Fontella Bass & Bobby McClure
Sugar Pie DeSanto
Carol Fran
Etta James
Ruby Johnson
Tammy Montgomery
Jackie Ross
Shirley Vaughn
Russell Bell and The Belltones
Jerry Brown
Garnell Cooper & The Kinfolks
J. C. Davis
Dr. Feelgood and The Interns
King Kolax
Little Milton
The Packers
Louis Rogers
Flash Terry
The Upsetters featuring
Gene Burks
Maurice Williams & The Zodiacs
The Ad Libs
Barbara and Brenda
Sam & Bill
The Bobettes

(Continued on page 65)

R&B

WHERE IT'S AT

BY KAL RUDMAN

A controversy has been raging in the New York Times about whether or not "Folk Rock" is really "White Rock."

Irwin Silber, editor of the folk magazine, Sing Out, writes, "As it has emerged in the market place currently, Folk Rock is integration once again on the white man's terms. Perhaps the white singers and musicians, by and large, are not yet ready for 'grits'. But that is precisely what Folk Rock today is lacking". (Irwin might add that the pop radio stations are not ready to program "grits".)

Meanwhile, Bob Rolontz of Atlantic Records aptly describes the movement as "White Rock"—bringing to mind a pale, winged vision contemplating its own image, poised on the brink of nowhere. Its superficial electronic frenzy cannot cover up its fundamental non-involvement with life. In other words, guys, what these cats are putting down is a shuck and jive, you dig?



Kal Rudman

Silber points out that back in the 1920s Paul Whiteman and Al Jolson, etc., took the urgent and vital sound of New Orleans, scrubbed it and fashioned careers that carefully excluded the Negro musicians who had created the original. Then in the 1930s and 1940s Benny Goodman, Harry James, Artie Shaw, Bing and Bob Crosby, scat singers like Johnny Mercer and Tex Beneke and Woody Herman, etc., repeated the pattern with what they called "swing" and "scat."

Along came Elvis Presley with the raw, funky sound of country R&B. And then Georgia Gibbs covered everything by LaVerne Baker and Ruth Brown, and Pat Boone covered everything by Fats Domino, and Bill Haley imitated Joe Turner. Now, the Rolling Stones and the Righteous Brothers and the Walker Brothers, etc., are still doing the same thing. As Donny Brooks, young music director of WCHB, Detroit (who is a serious, intense student of the history of R&B) says, "Kal, history just keeps repeating itself."

I agree that The Lovin' Spoonful, the Byrds and the Yardbirds deserve all the pop play and success they are getting. But then again, there is a silent tendency to denigrate and restrict pop airplay on "originals" like Otis Redding, Joe Tex and Wilson Pickett who sell hundreds of thousands of records to white and colored without much pop play. Pop stations will play almost any "Folk Rock" dross. As Nat Hentoff points out, the big bread never went to Fletcher Henderson, Count Basie, Jimmy Lunceford and Duke Ellington. Nat tries to counter Silber's argument by pointing to Ray Charles, Martha & Vandellas and the Supremes "being way up on the charts". Ray is high on the pop charts only when he does things like "Crying Time" and "crosses" into pop. Where did the R&B smash "I'm Busted" go pop? As for Detroit sound, it sells big R&B, but it is a pop sound. Why didn't a great "beat" up-tempo R&B smash like Wilson Pickett's "Midnight Hour" or "Turn You Loose" by Otis Redding or "You Don't Know" by Sam & Dave go pop? Too much grits? The Hitsville rhythm is "clean," right?

I agree with Paul Nelson, publisher of the Little Sandy Review, that "Folk Rock" is primarily "the revolution of new electric music into contemporary areas of abstraction, philosophy and poetics."

But doggone it, the Negro in America is a full citizen and he TOO has something to express, and pop stations are silencing his voice on the public airways by relegating him to an ethnic bag. What becomes a hit on R&B radio is NOT ethnic, and should get automatic pop play. R&B music should be judged on whether it is good or bad, and then should be allowed to become part of our cultural context without "censorship" by the powers that be who "own" stations.

(Continued from page 61)

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How to Go From C/W To R & B: Bud Killen

BY BUDDY KILLEN

Question: How does a music publisher/record producer who cut his teeth (professionally) on country music move into the Rhythm and Blues and crank out a stream of R & B hits . . . Such as "Hold What You've Got," "You've Got What It Takes," "A Sweet Woman Like You," "I Want To Do Everything For You," "The Love You Save" and others?

My first reaction to the above is "I don't know." The transition from country to Rhythm and Blues has been such an intangible process.

Country music is something I grew up with. Rhythm and Blues is a field I hardly even thought about until 1961 when I first went into the studio to record Joe Tex for Dial Records.

Now that I think back, to put it mildly, I was "lost." I wasn't sure in which direction I should go. I just knew somehow that Joe Tex was a great talent, and

he had potential . . . and it was up to me to find a way to get it on record.

I was by no means an overnight success in producing Rhythm and Blues. It was a gradual thing of being associated with it and absorbing it. But, not really knowing where I was going, until one day it was just like somebody had removed a curtain—it all fell into place.

I suddenly realized that regardless of what type record you're producing, the ingredients are basically the same. Soul is soul, whether it be country or pop, or Rhythm and Blues.

Starts With Song

I feel it all starts with a good song. Then you must have an artist who has the ability to interpret the song and convey its message with great feeling.

Another thing that I try to do is to keep every record from

(Continued on page 59)

Money Music

(Continued from page 54)

Prayer," Johnny Thunder, Diamond.

Hugh Frizzel, CKLW, is on: Gene Pitney; Noel Harrison; Statler Brothers; "Louie Louie," Travis Wommack (good programming); Brass Ring; Mitch Ryder; Them; Charlie Rich; Matt Monroe; Billy Joe Royal; "Only A Girl Like You," Brook Benton (pick).

Bertha Porter in Hartford picks the Brass Ring. She's on Isley Brothers; Lou Christie; Peels; Vogues; Marvin Gaye (too much "grits" for most?); 4 Tops; Animals. Deon Jackson is Top 10. KHJ, L.A., with Johnny Williams went on: Slim Harpo ("grits" baby); Cher; Paul Revere, "Kicks." Martha & Vandellas is Top 15. Pozo Seco is Top 10.

Deejay picks at KFXM, San Bernardino, are: Don Elliot, Cher; Al Anthony, Deon Jackson; Jim Conniff, Elgins; Barry Boyd, Slim Harpo ("grits," baby); Bob Griffen, Animals; Jon Badeaux, Lovin' Spoonful.

Don Douglas at KMDO broke "Girls, Girls, Girls," Fourmost, Capitol. The pick is Johnny Thunder (Kansas).

Excited Over 'Memories'

Jerry Wexler is very excited about the reaction to "Memories Are Made Of This" by the Drifters. It looks like they caught one. Bill Gavin reported "Good Lovin'," Young Rascals, Atlantic, as the Top Tip, and he strongly recommends it as a hit to be. Hy Lit, WIBG, Philadelphia feels it's a smash as does WPGC, Washington . . . "Baby Blue," Noel Harrison, is selling in Dallas . . . Paul Drew in Atlanta reports Joe Tex, "Love You Save," is a smash and WKYC, Cleveland, picked it . . . "Secret Agent Man," Johnny Rivers, Imperial, looks like a smash . . . Ditto "Kicks," Paul Revere, Columbia . . . "One Track Mind," Knickerbockers, Challenge, looks good . . . Bill Gavin reported strong action starting in barometer markets on the English smash, "You Were On My Mind," Crispian St. Peters, Jamie . . . "Barefootin'," Robert Parker, Nola, selling big in New Orleans.

Late Station Mail-Bag

Lee Rothman, Chuck Bailey, Eddie Doucette, Tex Meyer, Jack Gallo, Bob Branson, WRIT, Milwaukee picks: R. Brothers; Gene Pitney; Lou Christie; Mitch Ryder; Cher; Freddy Cannon. Top 5: "I Confess," New Colony 6, Centaur.

Johnny Canton, WIXY, Cleveland, flashes that he went with "Stop her On Sight," Edwin Starr, Ric Tic; Wilson Pickett; Hollies; R. Brothers; Johnny Thunder; Marvin Gaye. Top 15 is "Ga. On My Mind," R. Brothers.

Late word from CKLW, Detroit: Add: Cher; Ventures; Johnny Cash; Tokens; Johnny Thunder; Kim Weston; Noel Harrison; Jackie Lee. Top 10 includes: Edwin Starr; Outsiders; Just Us; Bobby Goldsboro. Top 15: Mary Wells; Isley Brothers; Turtles.

Jerry McFarlane, WKYC, Cleveland, went with: "Gloria," Shadows of Night, Atco; "Searching For My Love," "Bobby Moore, Chess; "Love You Save," Joe Tex.

KONO, San Antonio, deejay picks: Lee "Baby" Sims; Deon Jackson; Couser, Cher; Edwards, Gene Pitney; Woody, Brass Ring; Johnny Solo, R. Brothers. Play: Wilson Pickett.

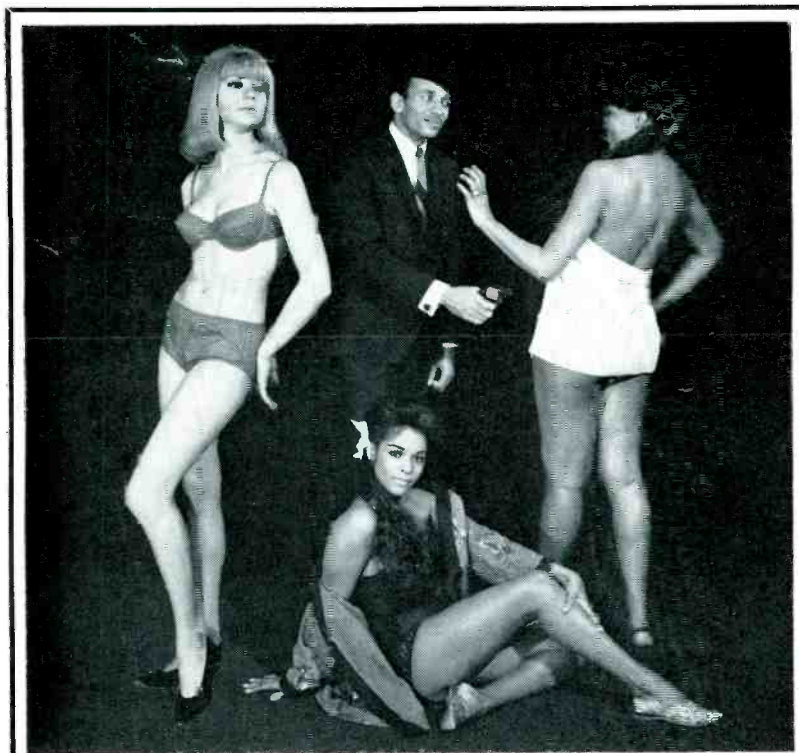
WHBQ, Memphis, deejays Skip Wilkerson, John Froland, Harry Chapman, Bob Edwards, Dave Brown, Jay Cook, George Klein new play: Deon Jackson; Isley Brothers; Jay & Americans; Johnny Cash; Bobby Goldsboro; Roy Head. HOT: Wilson Pickett; "Tragedy," Ronny & Devilles, MGM.

As I predicted last week, "Up & Down," McCoys, Bang, has Top 10 sales power as is proven now by WING, Dayton. Congrats to deejays Mike O'Farrell; Ken Warren; Mark Scott; Jim Quinn; Rich Alan; John Alexander and Gavin Correspondent, Dave Parks. I read your picks in Gavin carefully, Dave.

The Pick at WNOR, Norfolk, is "Satisfaction," Otis Redding. Play: "Dear Lover," Mary Wells; B. J. Thomas; Wilson Pickett.

As you see, tremendous pop play is coming in on Wilson Pickett and Joe Tex.

50,000 watt KEEL, Shreveport, picks the R. Brothers and is on: Wilson Pickett; Roy Head; McCoys; Byrds; John Fred ("Sun City"); "Big Big World," Bill Yates; Dallas Frazier (Cap.) I hope to meet many of you for the first time and renew old friendships at the big Bill Gavin Programming Blast in Chicago, March 26 and 27. Congrats to Bill for his effort.



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WAMG — Miami
WVOL — Nashville
WOL — Washington
WWIN — Baltimore
KCOH — Houston
WHAT — Philadelphia

WVON — Chicago
KDIA — Oakland
KBYE — Oklahoma City
WLOU — Louisville
WDIA — Memphis
WAAA — Winston Salem
WAOK — Atlanta
WJLD — Birmingham

WLAC — Nashville
KSOL — San Francisco
KYOK — Houston
KOKA — Shreveport
WNOO — Chattanooga
WEBB — Baltimore
WKDA — Nashville
KNUZ — Houston

KLVI — Beaumont
WFOM — Atlanta
WMPS — Memphis
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KEEL — Shreveport
WMAK — Nashville

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Cameo Finds R&B Stations Will Break Non-R&B Disks

Cameo/Parkway Records, which had undergone a major reorganization in its marketing team during the past year, has been training its strongest creative sales and promo guns squarely at the Rhythm and Blues market.

A spokesman for Cameo/Parkway noted that "We found the R&B field has given the record industry a tremendous boost. Many pop stations, although they call themselves Top 40, play as few as 30 records or less each week. Therefore, it is extremely difficult to obtain exposure for a new record. Yet, there is always a response, and a good one, from the Rhythm and Blues stations."

Put another way, the R&B stations have become a prime route to early air exposure for new records, provided the record fits the R&B groove. R and B station play can lead to national pop play, when a record really begins to perk. The main thing is to give these stations the kind of record that will fit their programming format and their audience.

And it does not have to be a strictly R&B record. One of the classic examples of this fact, is the case of a C/P success last year, the Sounds Orchestral disk of "Cast Your Fate to the Wind," which originated with Pye Records in England.

Jazz Instrumental Goes R&B

As opposed to the unique sound of the R&B vocal record, here was a jazz instrumental. Yet, it, too, met the requirements of R&B stations, to the point where a host of them, along with jazz-based outlets, "lay" on the record for weeks. Finally, it broke pop, thanks to the R&B play, became a top single, and in addition, sired a most successful catalog album by the group, using the title of the hit single.

The R&B emphasis at Cameo actually takes a number of different directions. First, the company has given a strong R&B accent to its own talent roster. Former hit artists of this type have enjoyed renewed sales and programming attention, and new ones fitting this particular mold have been signed.

In addition, the company has signed distribution arrangements with outside firms specializing in R&B-based product, which has already led to substantial success. Beyond this, Cameo/Parkway management has utilized its long-standing program of videotapes of its artists performing their new hits for television station exploitation in the continuing

drive to obtain major activity on R&B-styled records. At least one new artist, Christine Cooper, has also been the subject of a strong build-up by the company.

Calla Contender

Calla Records, operated by Nathan McCalla, is a prime contender for the year's R&B honors, and Cameo/Parkway has played its role in creating the label's recent raft of hits through its distribution and promotion network. A major 1965 entry was Jerry Williams' "Baby, You're My Everything," and the same artist is currently represented with a brand new hit, "Baby Bunny Sugar Honey."

Other new and fast-moving Calla entries include the Fascinations' "Bearcat, Part I," "Won't You Please" by the Witches and Betty Lovette's "Stand Up Like a Man."

The firm has also arranged to distribute the California R&B label, Audio-Arts Records, operated by Madelon Baker. This tie-up has already produced a budding hit in "I Can't Get Over Losing Your Love" by the Incredibles. The latest C/P distribution deal has just been closed with Windy-C Records. Similar arrangements are now in the



Pictured are the four executives credited with Cameo/Parkway's growth in the R and B field during 1965. Seated (left to right) are Managing Director Phil Landwehr and Sales Manager Jerry Shifrin; standing (left to right) are National Promo Manager Cecil Holmes and Marketing Coordinator Neil Bogart.

negotiation stage.

Dee Dee Sharp, who had several outstanding hits as long as three years ago, returned to the charts during the past season with "I Really Love You" on Cameo. Eddie Holman's Parkway disk of "This Can't Be True" was released late last year and after literally months of R&B play, the record has become a national pop smash and has already hit 175,000 in sales.

The recently pacted singing find, Christine Cooper, already has a hit with her debut outing, "S.O.S. (Heart in Distress)." This side first made the grade as an R&B hit, which then led to pop chart status.

On the videotape front, the label has circulated four-minute tapes of both Dee Dee Sharp and the well-established R&B group, the Orlons, in recent months, both doing their record.

R&B, Texas Style

When Jazbo Brown stepped off the boat in Memphis, singing the blues and playing his trombone, folks didn't know that Jazbo was from Houston, Texas, that big city of Astrodomes and Space Centers. Where Don Robey and his Rhythm and Blues experts have captured the Texas blues sound and mixed it with the walking beat of Louisiana and come up with a sound that is different from any in modern R&B.

It actually started with the late Johnny Ace, who moved the blues from the kitchen to the living room and started a trend that caught on like a forest fire. Unlike the Detroit sound with the dominant bass line or the English sound that really was started by Chuck Berry, the Texas sound is produced by taking six or seven horns and giving them the power of 12, like in Bobby Bland's "Turn On Your Love Light" and Roy Head's "Treat Her Right."

The Duke-Peacock family of records features some of America's top R&B artists including Bobby Bland, Junior Parker, Joe Hinton, Roy Head, O. V.

Wright, James Davis, Lee Lamonte, Frankie Lee, Jeanette Williams, Shirley Lawson, Bobby Adino, Bud Harper, Jimmie Outlaw, The Malibus, Al Bragg, Buddy Ace and many others.

Must Include Gospel

You can't talk about R&B and not mention gospel, which is the basic for all Rhythm and Blues. 80% of all hit R&B tunes are basically gospel and spiritual. Peacock Records is the world's largest gospel label with such outstanding artists as the Dixie Hummingbirds, Mighty Clouds of Joy, The Nightingales, Pilgrim Jubilees, the Loving Sisters, Gospelaire, Drexall Singers, Kansas City Melodaires, Five Blind Boys, Rev. Cleophus Robinson, among the many.

The Duke-Peacock R&B production department is headed by Joe Scott and Gilbert Capels along with four top A&R men. Dave Clark, Peacock promotion head, also tops the Spiritual and Gospel Production Dept.

Prexy Don Robey advises that '66 will be the year for the Big Texas Sound as produced by Duke and Peacock Records.

Playback

TOP POP—5 YEARS AGO

1. SURRENDER
E. Presley—RCA Victor
2. PONY TIME
C. Checker—Parkway
3. DON'T WORRY
M. Robbins—Columbia
4. WHERE THE BOYS ARE
C. Francis—MGM
5. DEDICATED TO THE ONE I LOVE
Shirelles—Scepter
6. WHEELS
String-a-Longs—Warwick
B. Vaughn—Dot
7. EBONY EYES
Everly Bros.—Warner Bros.
8. CALCUTTA
L. Welk—Dot
9. BABY SITTING BOGGIE
B. Clifford—Columbia
10. GOOD TIME BABY
B. Rydell—Cameo

TOP R&B—5 YEARS AGO

1. PONY TIME
C. Checker—Parkway
2. I PITY THE FOOL
B. Bland—Duke
3. YOU CAN HAVE HER
R. Hamilton—Epic
4. WATUSI
Vibrations—Checker
5. GEE WHIZ LOOK AT HIS EYES
C. Thomas—Atlantic
6. DEDICATED TO THE ONE I LOVE
Shirelles—Scepter
7. THINK TWICE
B. Benton—Mercury
8. I DON'T WANT TO CRY
C. Jackson—Wand
9. I DON'T KNOW WHY
C. J. Henry—Argo
10. SHOP AROUND
Miracles—Tamla

R & B Beat

(Continued from page 56)

Max Cooperstein of Chess announced that he bought a hot master from the Carolinas called, "Woman What Makes Me Love You Like I Do," Kip Anderson. Chatty Hatty and the gang warmed it up for the rest of the country. Chatty will soon have a new production out on Amy.

Speaking of Amy, Larry Uttal is thrilled that his producer friends at Goldwax, Quentin Claunch and Doc Russel, gave him a smash, "You've Got My Mind Messed Up," James Carr. It broke wide open in New Orleans at WBOK and WYLD and is breaking all over now . . . Ken Hawkins and Will Rudd at WJMO, Cleveland, just broke three new ones (remember, they broke the Slim Harpo). They are: "Loose Juice," Andre Williams; "Gonna Be Strong," Intruders, Excel (this Kenny Gamble production is #1 in Philadelphia); and a giant, "Do Something For Yourself," Bobby Powell, Whit.

Mike Payne, KYOK, sent me the new Houston Pulse and he is #1 R&B with Crown Prince right in there with him, and they are pulling good general market ratings. KYOK broke the "B" side of the Edwin Starr, "I Have Faith In You." Congrats to Al Garner for leading KYOK to the top in R&B . . . Congrats also to Rick Willard on being named Vice President of Twirl Records. Rick was with WNEW for six years and with RCA.

I spoke with Marty Wekser, Music Director of WWRL, N.Y., and he reports that "Please Don't Hurt Me," Chuck & Maxine, is #5 in sales, and Florence Greenberg is thrilled about it . . . The new Chuck Jackson is "All In My Mind" and the next Maxine Brown is, "1 in a 1,000,000." Like I say, "Numbers for titles will always make it, right Pete Garris? . . . Stan Lewis of Shreveport is thrilled about the great reaction to "Do Something For Yourself," Bobby Powell. Jimmy Bishop of WDAS, Philadelphia loves it, sez it has a Staple Singers feel . . . Speaking of the Staple Singers, the R&B world is buzzing about the big name artist who has a hit that borrows very

(Continued on page 63)

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"DON'T PRETEND"

5505

Bobby Garrett

"BIG BROTHER"

5511

The Music Company

"I'VE JUST SEEN A FACE"

5512



Rene Bloch

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look older than we are!*



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R & B Reports

(Continued from page 44)

HEATING UP

Satisfaction—Otis Redding—Volt
Love You Save—Joe Tex—Dial
Blew A Good Thing—Poets—Symbol
Both Sides—Manhattans—Carnival

B. B. DAVIS & GAY POPPA,
KOKA, SHREVEPORT
ACTION

Do Something—Bobby Powell—Whit
Sharing You—Mitty Collier—Chess
Philly Dog—Mar-Keys—Stax
Move On—Curtis Griffen—Jewel
Only Time—Etta James—Cadet
I Had A Dream—Johnny Taylor—Stax
Gone For Good—O. V. Wright—B. Beat
Helpless—Kim Weston—Tamlam
Love You Save—Joe Tex—Dial
Personality—Jackie Lee—Mirwood

RUDY RUNNELS & BOB TERRY,
WOL, WASHINGTON
SMASHES

I want Someone—Mad Lads—Stax
Is It Me—Barbara Mason—Arctic
Stop Her On Sight—Edwin Starr—Ric Tic
Sharing You—Mitty Collier—Chess
Leave My Woman Home—Danny White—
Atlas
No Man Is An Island—Van Dykes—Amy
Please Don't Hurt Me—Chuck & Maxine—
Wand
I Spy—Jamo Thomas—Thomas
Chain Reaction—Spellbinders—Columbia

PLAY

Baby I Need You—Manhattans—Carnival
You Bring Me Down—Royalties—MGM
Gonna Be Strong—Intruders—Excel
I Don't Have To Worry—Jay W. King—
Skyscraper
Shake Me—4 Tops—Motown
Desiree—Charts—Wand
Funny Situation—DD Sharpe—Cameo
Get Ready—Temptations—Gordy
This Old Heart—Isley Bros.—Motown
Satisfaction—Otis Redding—Volt
Philly Dog—Mar-Keys—Stax
Chinese Checker—Soujers—Rampart
Mucho Soul—Romeos—Loma
Charge—Strings—Jet Set
One More Heartache—Marvin Gaye—Tamlam

JERRY THOMAS,
KNOK, FT. WORTH & DALLAS
PICKS & PLAY

Gone For Good—O. V. Wright—B. Beat
Get Ready—Temptations—Gordy
Heartache Is Gone—Bettye Swann—Money
Sharing You—Mitty Collier—Chess
Only Time—Etta James—Cadet
I Had A Dream—Johnny Taylor—Stax
Philly Dog—Mar-Keys—Stax
Fat Man—TKO's—10 Star
Help Me—Ray Sharp—Atco
I Spy—Jamo Thomas—Thomas

AL GARNER, MIKE PAYNE,
CROWN PRINCE, KYOK, HOUSTON
HITS

I Spy—Jamo Thomas—Thomas
Friend Of Mine—Jeanette Williams—B. Beat
Stop Her On Sight—Edwin Starr—Ric Tic
I Had A Dream—Johnny Taylor—Stax
Please Don't Hurt Me—Chuck & Maxine—
Wand
I Want Someone—Mad Lads—Stax
One More Heartache—Marvin Gaye—Tamlam
This Old Heart—Isley Bros.—Motown
Sookie Sookie—Don Covay—Atlantic
Do Something—Bobby Powell—Whit
Gone For Good—O. V. Wright—B. Beat
Love You Save—Joe Tex—Dial
Personality—Jackie Lee—Mirwood
Get Ready—Temptations—Tamlam
Sharing You—Carl Henderson—Chess

ERNIE DURHAM, WJLB, DETROIT
SMASHES

I Had A Dream—Johnny Taylor—Stax
Real Humdinger—J. J. Barnes—Ric Tic
Please Don't Hurt Me—Chuck & Maxine—
Wand
My Babe—Roy Head—B. Beat
Love You Save—Joe Tex—Dial
Helpless—Kim Weston—Tamlam
Shake Me—4 Tops—Motown
Get Ready—Temptations—Gordy

SALES

Sukai Sukai—Don Covay—Atlantic
Desiree—Charts—Wand
Humpback—Eldridge Holmes—Jet Set
Charge—Strings—Jet Set
Satisfaction—Otis Redding—Volt
Mojo Working—Jimmy Smith—Verve L.P.
Greetings—Monitors—VIP

PICKS

Blew A Good Thing—Poets—Symbol
I'll Take Good Care Of You—Garnet Mimms—
U.A.

GEORGIE WOODS, JIMMY BISHOP,
LARRY DALY, WDAS, PHILA.

SMASHES

Stop Her On Sight—Edwin Starr—Ric Tic
Dear Lover—Mary Wells—Atco
PICKS
I'm Confessin'—Honey & Bees—Arctic
Do Something For Yourself—Bobby Powell—
Whit
Real Humdinger—J. J. Barnes—Ric Tic
Daddy's Baby—Ted Taylor—Okch
I'm A Good Guy—C.O.D.'s—Kellmac
Can't Be Your Man—Chessmen—Chess

PAUL JOHNSON, WWIN, BALTIMORE

SMASHES

Booze In Bottle—Carter Bros.—Jewel
Stop Her On Sight—Edwin Starr—Ric Tic
Messed Up My Mind—James Carr—Goldwax
Searching For My Love—Bobby Moore—Chess
Sharing You—Mitty Collier—Chess
Desiree—Charts—Wand
Only Time—Etta James—Chess
Gonna Be Strong—Intruders—Gamble
PICKS

Memories Are Made Of This—Drifters—
Atlantic
Do Something For Yourself—Bobby Powell—
Whit
Gee Whiz—Nella Dodds—Wand
It Was So Nice—Sam & Dave—Roulette
I'll Take Care Of You—Garnet Mimms—U.A.
I'll Run Your Heart Away—Ruby Johnson—
Stax
Do It Right—Valentinos—Chess
Nobody But You—Chessmen—ABC LP
Let's Go Get Stoned—Ray Charles—ABC LP
Another Night Without My Man—Carla
Thomas—Stax LP
Mojo Working—Jimmy Smith—Verve LP

CHATTY HATTY, WGIV, CHARLOTTE

HITS

Please Don't Hurt Me—Chuck & Maxine—
Wand
Love Have No Mercy—Mike Williams—
Atlantic
Stop Her On Sight—Edwin Starr—Ric Tic
I Want Someone—Mad Lads—Stax
This Old Heart—Isley Bros.—Motown
Baby I Need You—Manhattans—Carnival
Chain Reaction—Spellbinders—Columbia
Honest I Do—James Crawford—Omen
No Man—Van Dykes—Amy
I Spy—Jamo Thomas—Thomas
Do Something—Bobby Powell—Whit
PICKS & PLAY
Call Me—Edward Hamilton—Jameco
When She Touches Me—Rodge Martin—
Bragg
Cut My Toe Nail—Jr. Wells—B. Starr
It Feels So Nice—Sam & Dave—Roulette
Blew A Good Thing—Poets—Symbol
Gone For Good—O. V. Wright—B. Beat
I'm Satisfied—Otis Clay—Odeon
Make Me Glad—Kelly Bros.—Sims
Take Good Care Of You—Garnet Mimms—
U.A.
Afraid Of Love—Appreciations—Jubilee
Memories Are Made Of This—Drifters—
Atlantic

DONNIE BROOKS, WCHB, DETROIT

SMASHES

Martha & Vandellas; Edwin Starr; Mary
Wells; Isley Bros.; Van Dykes; Deon
Jackson; Elgins; Barbara Mason; Wilson
Pickett; B. B. King; 4 Tops; Bobby Moore;
Temptations; J. J. Barnes; Jamo Thomas;
Johnny Taylor

PICKS & PLAY

I'll Be True To You—Bobby McClure—
Checker
Love—Joe Tex—Dial
Helpless—Kim Weston—Tamlam
New Love—Debonaires—G. World
Chain Reaction—Spellbinders—Columbia
Too Much—Entertainers—Chess
Humpback—Eldridge Holmes—Jet Set
Desiree—Charts—Wand
Help Me—Ray Sharpe—Atco
Satisfaction—Otis Redding—Volt
All The Way Home—Dee Edwards—D. Town
I'm A Good Guy—C.O.D.'s—Kellmac
Take Good Care Of You—Garnet Mimms—
U.A.
Good Time—Johnny Daze—Jomada
Blew A Good Thing—Poets—Symbol
Sweet—Irresistibles—Imperial

AL GARNER, MIKE PAYNE,
CROWN PRINCE, KYOK, HOUSTON
PLAY

What About Me—Valentinos—Chess
I'm Satisfied—Otis Clay—One-derful
Nothing But You—Chessmen—Chess
Gone For Good—O. V. Wright—B. Beat
Sookie Sookie—Don Covay—Atlantic
Only A Girl—Brook Benton—RCA
Love You Save—Joe Tex—Dial
Want Someone—Mad Lads—Stax

R&B Beat

(Continued from page 61)

freely from the instrumentation and notes of their "Hammer & Nails." Well, if you copy, you should copy class.

Rudman's Picks: "Loose Juice," Andre Williams; "Make Me Glad," Kelly Brothers, Sims; "Met Him On A Sunday '66," Shirelles; "You're My Loving Baby," Sweet Things, Date; "Do Something For Yourself," Bobby Powell. I feel that "I'll Run Your Hurt Away," Ruby Johnson, will be a smash. Flip is great too—"Weak Spot".

I testified live via beep-phone on behalf of Fat Daddy on his last nite over WITH. Paul dug it. So did Eddie Biscoe . . . Personnel Changes: Eddie Castleberry has joined WHAT, Philadelphia for the nite show under PD George Wilson . . . Hal Atkins is now doing the night show at WCHB, Detroit, with Bill Curtis and Donny Brooks. As you know, Martha Jean left WCHB to do P.R. for a beer company . . . It's a tong war for the ratings in Detroit . . . Enoch Gregory is PD at WWRL, N.Y., and Marty Wekser picks the music and Rocky Groce does the show . . . Dave "Demon" Crawford has left WOL, Washington.

Just spoke to Jim Stewart and he tells me: the Johnny Taylor broke wide open in N.Y.C. and also the Mad Lads. The Mad Lads is over 20,000 in Washington, D.C. Coming: "I'll Run Your Hurt Away," Ruby Johnson; "Things Get Better," Eddie Floyd; and a new Carla Thomas. "The Philly Dog," Mar-Keys, is selling in Baltimore-Washington, N.Y., Chicago, and Detroit . . . The Johnny Taylor broke in S.F. and it's a giant throughout the South. Just wait till you hear this Ruby Johnson. Tamla has their bag, and Jim Stewart has his. They are doing an Otis Redding LP that will kill you, things like "Scratch My Back"; "Cigarettes and Coffee"; "It's Growing"; a great version of "Nobody Wants You When You're Down And Out," etc. Just wait!

The Manhattans is a smash in Cleveland and Pittsburgh, as usual . . . Good sales in St. Louis on the Royallettes . . . The new Jimmy Smith single is "Got My Mojo Working," due to big WWIN, Balt. action out of the LP . . . The Van Dykes is a smash in Washington and in St. Louis and Miami. . . Johnny Daye has a tremendous new record out on Jomada called, "Good Time" . . . Reprise has a hit on Washington called, "Good Lovin'," Blossoms and Ken Reith in Pittsburgh picked it . . . I spoke to Jo Jo Samuels of WENZ, Richmond, and they are cooking there.

"I'll Take Good Care Of You," Garnet Mimms, U.A., is a smash in Miami with Nickie Lee and Fred Hanna on WAME . . . "Gonna Be Strong"-Intruders a smash in Philly and Cleveland for Kenny Gamble . . . The Don Covay turned over. I think both sides . . . Bets being taken on which side of Morris Levy's Sam & Dave on Roulette . . . Ditto the Jay W. King on Skyscraper. . . "Searching For My Love," Bobby Moore, Chess, is a Top 5 smash in about six markets . . . "Sharing You," Mitty Collier, is coming in, especially in Atlanta.

READY FOR A SHOCK DEPT.: "Green Berets," S/Sgt. Barry

(Continued on page 69)

Chess Story

(Continued from page 32)

been gaining better and better acceptance with each release, and her recent Cadet album showing signs of being a winner. Cadet also has comic George Kirby under contract. However, although there is a possibility of a comedy album, they are concentrating on George's vocal talents. His first album, released last year, reveals that the rotund entertainer has a very good voice in his own right, and doesn't have to imitate anyone in the vocal

department.

Cadet jazz producer Esmond Edwards sums it up by saying: "There is so much criss-crossing of musical lines going on these days that perhaps in 20 years there'll just be an American music that is a combination of jazz, blues, country and anything else you want to throw into the pot. There is already a great deal of musical borrowing going on, and much more will take place in the future."

Whatever happens in music's future, it's a safe bet that the Chess organization will be playing an important part on the recording scene.

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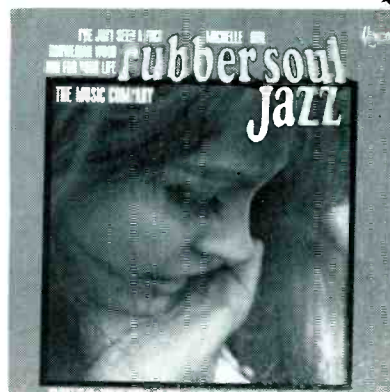
as well as:

The Afro-Blues
Quintet Plus One

LP/LPS 3002

from

Mirwood
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MIRWOOD MW/MWS 7002

as well as:

The Duck
Jackie Lee

MW/MWS 7000

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Mat Matthews With The Surrey Strings	S/SS 1020	Q.T. Hush—The Modern Jazz Quintet	S/SS 1030
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Star Folk Vol. IV	S/SS 1023	Easy Like—The Billy Taylor Trio	S/SS 1033
Made In Spain—The Surrey Strings	S/SS 1024	Songs Of The Islands—Sam Makia And His Islanders	S/SS 1035
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Made In The Forties—The Surrey Brass	S/SS 1026		

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ABC-PARAMOUNT

"People Get Ready"—The Impressions—ABC.
 "Boo-Ga-Loo"—Tom & Jerrio—ABC.
 "Woman's Got Soul"—The Impressions—ABC.
 "I Do"—The Marvelows—ABC.
 "After Loving You"—Della Reese—ABC.
 "You've Been Cheatin'" — The Impressions—ABC.

ARCTIC

"Yes, I'm Ready"—Barbara Mason—Arctic.

ATLANTIC-ATCO

"Hold What You've Got"—Joe Tex—Dial.
 "In The Midnight Hour"—Wilson Pickett—Atlantic.
 "I've Been Loving You Too Long"—Otis Redding—Volt.
 "Got To Get You Off My Mind"—Solomon Burke—Atlantic.
 "A Sweet Woman Like You"—Joe Tex—Dial.
 "See-Saw"—Don Covay & The Goodtimers—Atlantic.
 "Baby I'm Yours"—Barbara Lewis—Atlantic.
 "I Want To Do Everything For You"—Joe Tex—Dial.
 "Tonight's The Night"—Solomon Burke—Atlantic.
 "Mr. Pitiful"—Otis Redding—Volt.
 "Respect"—Otis Redding—Volt.
 "Don't Have To Shop Around"—The Mad Lads—Volt.
 "You Got What It Takes"—Joe Tex—Dial.
 "Boot-Leg"—Booker T. & The MG's—Stax.
 "I'll Take You Where the Music's Playing"—The Drifters—Atlantic.
 "Stop! Look What You're Doing"—Carla Thomas—Stax.

"Seven Letters"—Ben E. King—Atco.

"Just One More Day"—Otis Redding—Volt.
 "Teasin' You"—Willie Tee—Atlantic.
 "And I Love Him"—Esther Phillips—Atlantic.
 "You Can Have Her"—Righteous Brothers—Moonglow.
 "Don't Fight It"—Wilson Pickett—Atlantic.
 "Someone Is Watching"—Solomon Burke—Atlantic.
 "Candy"—The Astors—Stax.
 "Happy Feet Time"—The Monclairs—Sunburst.
 "You Better Get It"—Joe Tex—Dial.
 "Only Love Can Save Me Now"—Solomon Burke—Atlantic

CAMEO/PARKWAY

"Cast Your Fate to the Wind"—Sounds Orchestral—Parkway.
 "Baby, You're My Everything"—Jerry Williams—Calla.
 "I Really Love You"—Dee Dee Sharp—Cameo.
 "This Can't Be True"—Eddie Holman—Parkway.

CHARGER

"The In Crowd"—Dobie Gray—Charger.

CHESS/CHECKER CADET

"I Do Love You"—Billy Stewart—Chess.
 "The Entertainer"—Tony Clarke—Chess.
 "Sitting In the Park"—Billy Stewart—Chess.
 "Whole Lot of Woman"—The Radiants—Chess.
 "How Nice It is"—Billy Stewart—Chess.
 "Because I Love You"—Billy Stewart—Chess.

"Love Is a 5 Letter Word"—James Phelps—Chess.

"The 'In' Crowd"—Ramsey Lewis—Cadet.
 "Hang on Sloopy"—Ramsey Lewis—Cadet.
 "We're Gonna Make It"—Little Milton—Checker.
 "Temptation 'Bout to Get Me"—The Knight Bros.—Chess.
 "You'll Miss Me"—Fontella Bass & Bobby McClure—Checker.
 "Who's Cheating Who"—Little Milton—Checker.
 "Without My Sweet Baby"—Little Milton—Checker.
 "Rescue Me"—Fontella Bass—Checker.
 "Your People"—Little Milton—Checker.
 "Recovery"—Fontella Bass—Checker.
 "We Got the Winning Hand"—Little Milton—Checker.

COLUMBIA

"For You"—The Spellbinders—Columbia.
 "No, No, I'm Loving You"—Aretha Franklin—Columbia
 "One Step Ahead"—Aretha Franklin—Columbia.

DECCA/CORAL BRUNSWICK

"1-2-3"—Len Barry—Decca
 "Stand By Me"—Earl Grant—Decca.
 "I Will Always Have Faith in You"—Grover Mitchell—Decca.
 "You'll Never Miss Your Water"—Luther Ingram—Decca.
 "A Most Unusual Boy"—Patti Austin—Coral.
 "Danny Boy"—Jackie Wilson—Brunswick.
 "No Pity"—Jackie Wilson—Brunswick.
 "I Believe I'll Love On"—Jackie Wilson—Brunswick.

DIPLOMACY

"The New Breed"—Jimmy Holiday—Diplomacy.
DUKE-PEACOCK
 "I Ain't Doing So Bad"—Bobby Bland—Duke.
 "Treat Her Right"—Roy Head—Backbeat.
 "You Gonna Make Me Cry"—O. V. Wright—Backbeat.

EPIC/OKEH

"Welcome Home"—Walter Jackson—Okeh.
 "I Can't Work No Longer"—Billy Butler & the Chanters—Okeh.
 "(I've Got A Feeling) You're Gonna Be Sorry"—Billy Butler—Okeh.
 "Misty"—The Vibrations—Okeh.
 "Stay Away from My Baby"—Ted Taylor—Okeh.
 "This Heart of Mine"—The Artistes—Okeh.
 "Everybody Love A Good Time"—Major Lance—Okeh.

ERA

"The Birds and the Bees"—Jewel Akens—Era.

JEWEL RECORD CORP.

"Southern Country Boy"—The Carter Brothers—Jewel.
 "Everyone Knows"—Bobby Charles—Jewel.
 "Days are Dark"—Ted Taylor—Jewel.
 "Booze in the Bottle"—Carter Brothers—Jewel.
 "C. C. Rider"—Bobby Powell—Whit.
 "Not Too Long Ago"—The Uniques—Paula.
 "Matilda"—Cookie and the Cupcakes—Paula.

KENT/MODERN

"Peaches & Cream"—The Ikettes—Modern.
 "I'm So Thankful"—The Ikettes—Modern.
 "I Can't Believe What You Say"—Ike & Tina Turner—Kent.
 "Beautician Blues"—B. B. King—Kent.
 "Please, Please, Please"—Ike & Tina Turner—Kent.
 "The Worst Things In My Life"—B. B. King—Kent.
 "Black Nights"—Lowell Fulson—Kent.

LIBERTY

"She's With Her Other Love"—Leon Haywood—Imperial.
 "Lipstick Traces"—O'Jays—Imperial.
 "Think"—Jimmy McCracklin—Imperial.
 "What the World Needs Now Is Love"—Jackie De Shannon—Imperial.
 "Let's Get It On"—Sunny Knight—World Pacific.
 "Arkansas"—Jimmy McCracklin—Imperial.

MGM/VERVE

"Woolly Bully"—Sam the Sham—MGM.
 "Soul Sauce"—Cal Tjader—Verve.
 "It's Gonna Take a Miracle"—The Royalettes—MGM.
 "I Want to Meet Him"—The Royalettes—MGM.
 "Goldfinger"—Jimmy Smith—Verve.
 "The Cat"—Jimmy Smith—Verve.
 "Who's Afraid of Virginia Woolf?"—Jimmy Smith—Verve.
 "Organ Grinder's Swing"—Jimmy Smith—Verve.
 (Continued on page 65)

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Best-Selling R&B Records of 1965

(Continued from page 64)

MERCURY RECORD CORP.

"I Dig You Baby"—Lorraine Ellison—Mercury.
 "Harlem Shuffle"—Wayne Cochran—Mercury.
 "What's That You Got"—Fats Domino—Mercury.
 "Love Me Now"—Brook Benton—Mercury.
 "Get Out Of My Life"—Timi Yuro—Mercury.
 "Cryin' Won't Help You Now"—Clyde McPhatter—Mercury.
 "You Can Have Him"—Timi Yuro—Mercury.
 "Special Years"—Brook Benton—Mercury.
 "Do It With All Your Heart"—Dee Dee Warwick—Blue Rock.
 "Mustang Sally"—Sir Mack Rice—Blue Rock.
 "To Be Or Not To Be"—Otis Leavill—Blue Rock.
 "99 Plus One"—J. Gardner—Blue Rock.
 "We're Doing Fine"—Dee Dee Warwick—Blue Rock.
 "A Reason To Be Lonely"—Otis Leavill—Blue Rock.
 "Try Me"—James Brown—Smash.
 "Watermelon Man"—Gloria Lynne—Fontana.

MIRA

"Ooh Honey Baby"—Earl Cosby—Mira.

MIRWOOD

"The Duck"—Jackie Lee—Mirwood.

MONEY

"The Jerk"—The Larks—Money.
 "Don't Wait Too Long"—Bettye Swann—Money.

MOTOWN RECORD CORP.

"Come See About Me"—The Supremes—Motown.

"Stop In The Name of Love"—The Supremes—Motown.
 "How Sweet It Is"—Marvin Gaye—Tamla.
 "I'll Be Doggone"—Marvin Gaye—Tamla.
 "Ain't That Peculiar"—Marvin Gaye—Tamla.
 "Too Many Fish"—Marvelettes—Tamla.

"I'll Keep Holding On"—Marvelettes—Tamla.
 "Nowhere to Run"—Martha & the Vandellas—Gordy.

"Love Makes Me Do Foolish Things"—Martha & the Vandellas—Gordy.

"Ooo, Baby, Baby"—The Miracles—Tamla.

"Tracks of My Tears"—The Miracles—Tamla.
 "My Girl Has Gone"—The Miracles—Tamla.

"Going to A Go-Go"—The Miracles—Tamla.

"Can You Jerk Like Me"—Contours—Gordy.

"First I Look at the Purse"—Contours—Gordy.

"My Girl"—Temptations—Gordy.

"It's Growing"—Temptations—Gordy.

"Since I Lost My Baby"—Temptations—Gordy.

"My Baby"—Temptations—Gordy.

"Don't Look Back"—Temptations—Gordy.

"Ask the Lonely"—Four Tops—Motown.

"I Can't Help Myself"—Four Tops—Motown.

"It's the Same Old Song"—Four Tops—Motown.

"Something About You"—Four Tops—Motown.

"Shotgun"—Jr. Walker & the All Stars—Soul.

"Shake and Fingerpop"—Jr. Walker & the All Stars—Soul.

"Cleo's Back"—Jr. Walker & the All Stars—Soul.

"Do the Boomerang"—Jr. Walker & the All Stars—Soul.

er & the All Stars—Soul.
 "When I'm Gone"—Brenda Holloway—Tamla.
 "I'll Always Love You"—The Spinners—Motown.
 "Take Me In Your Arms"—Kim Weston—Gordy.
 "High Heel Sneakers"—Stevie Wonder—Tamla.
 "Up Tight"—Stevie Wonder—Tamla.

ONE-DER-FUL

"Twine Time"—Alvin Cash—Mar-V-Lus.
 "Michael"—The C.O.D.'s—Kellmac.
 "Got To Find A Way"—Harold Burridge—M-Pac.
 "Do The 45"—The Sharpees—One-Derful.
 "Every Beat Of My Heart"—The Du-Ettes—Mar-V-Lus.

PURE SOUL

"Hole in the Wall"—The Packers—Pure Soul.

RCA VICTOR

"Shake"—Sam Cooke—RCA.
 "It's Got the Whole World Shakin'" —Sam Cooke—RCA.
 "Sugar Dimping"—Sam Cooke—RCA.
 "When a Boy Falls in Love"—Sam Cooke—RCA.
 "Mother Nature, Father Time"—Brook Benton—RCA.

SCEPTER/WAND

"You Can Have Him"—Dionne Warwick—Scepter.
 "Who Can I Turn To"—Dionne Warwick—Scepter.
 "Never Had It So Good"—Ronnie Milsap—Scepter.
 "Looking with My Eyes"—Dionne Warwick—Scepter.
 "Just a Little Bit"—Roy Head

—Scepter.

"Oh No, Not My Baby"—Maxine Brown—Wand.

"Since I Don't Have You"—Chuck Jackson—Wand.

"I Need You"—Chuck Jackson—Wand.

"Something You Got"—Chuck and Maxine—Wand.

"One Step at a Time"—Maxine Brown—Wand.

"If I Didn't Love You"—Chuck Jackson—Wand.

"Can't Let You Out of My Sight"—Chuck and Maxine—Wand.

"I Need You So"—Chuck and Maxine—Wand.

UNITED ARTISTS

"Hurt"—Little Anthony and the Imperials—DCP.

"I Miss You So"—Little Anthony and the Imperials—DCP.

"Bench in the Park"—Jive 5—Ascot.

"Take Me Back"—Little Anthony and the Imperials—DCP.

"I'm a Happy Man"—Jive 5—Ascot.

"Snake in the Grass"—Paul Martin—Ascot.

"Hurt So Bad"—Little Anthony and the Imperials—DCP.

"Goin' Out of My Head"—Little Anthony and the Imperials—DCP.

"A Little Bit of Soap"—Garnet Mimms—United Artists.

UPTOWN

"Heartbeat, Part 1 & 2"—Gloria Jones—Uptown.

"The Color of His Love Is Blue"—Odessa Harris—Uptown.

R&B Agencies

(Cont'd. from page 56)

Candy and The Kisses
 Chantells
 The Clovers
 Sam & Dave
 The Enchanters
 The Exciters
 The Fiestas
 The Five Royals
 The Knight Bros.
 The Olympics
 The Orions
 Jimmy Tig and The Rounders
 The Tams
 The Sherrys
 American Beetles
 Angels
 Castaways
 Dick & Lee
 Sir Douglas
 Jack Ely & Kings
 The Flippers
 Johnny Preston
 Robin & The Batmen
 Billy Joe Royal
 The Trashmen

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Jerry Butler
 Dee Clark
 Tony Clarke
 Don Covay
 Larry Hale
 Z. Z. Hill
 John Lee Hooker
 Tommy Hunt
 Chuck Jackson
 Ben E. King
 Freddie King
 Emanuel Laskey
 Clyde McPhatter
 Percy Mayfield
 Grover Mitchell
 Ronnie Mitchell

(Cont'd. on page 70)

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Pure Soul Instrumental

"SOUL AT SUNRISE"

Juggy

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Stan Lewis: Horatio Alger, R&B Style

SHREVEPORT, LA. — Stan "The Man" Lewis lists among his enterprises a record shop, one stop, three distributing companies, Su-Ma Music Publishing Company and Jewel Record Corp., all wholly owned by Lewis and his Missus—plus a few oil wells.

Lewis started in business at the age of 7, shining shoes and selling magazines. At 9 he got a newspaper corner, then sold extras during World War II, gradually increasing his sales. There followed a paper route and lawn mowings and at 20, with \$2500 accumulated, Lewis got married and went into business officially.

In 1948 Lewis opened a small shop specializing in Rhythm and Blues. And while his business has grown with the years, Lewis has remained in his original location at 728 Texas St.

'Hitmaker of the South'

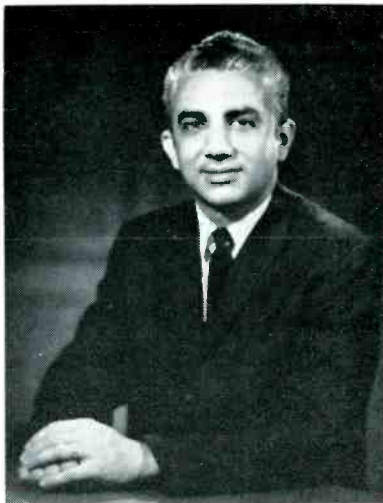
"In those early years," he recalls, "I was befriended by one of the pioneers of the R&B industry, Leonard Chess. He took me under his wing and asked me to come to Chicago where I stayed at Chess' home." Under Chess' tutelage Lewis made the necessary contacts and friendships with the many manufacturers who to this day are distributing their lines through Lewis. Each in their way has contributed to making Lewis "The Hitmaker of the South."

Stan recalls the early years as the days when you only had to carry about 10 lines. Namely Aristocrat (predecessor of Chess), Modern, Exclusive, Black and White, Aladdin, Savoy and Miracle.

As his business grew, Lewis was one of the first to see the wide open mail order potential. He traveled this route via his radio shows on KEEL (50,000 watts), Shreveport; KAAY (50,000 watts), Little Rock; KWKH (50,000 watts), Shreveport and XERF (250,000 watts), Del Rio, Texas.

Expanded in '56

Stan began to expand as a one stop in 1956 when he started servicing area juke box operators. Now, in addition to one stopping, he is distributor for over 100 labels. His enterprises now encompass some 8,000 square feet in Shreveport. He has made con-



Stan Lewis

tractual agreements to add an additional 7,000 square feet in the near future.

In 1962, he went into the distributing business in New Orleans, forming Delta Records, of which he is President. The ever-expanding Lewis also just purchased a distributing company in Memphis.

Employs Over 30

In his Shreveport location, he has over 30 people employed. Lewis is active in other areas of the music industry also. Some 12 years ago, a teenager named Dale Hawkins came to Lewis wanting a break. A contract with Checker Records followed. Lewis was Hawkins' personal manager at the height of Hawkins' career and composed many of the Hawkins hits. Later Lewis A & Red for Chess Records and in 1955 composed one of the all time great rock ballads, the million seller, "I'll Be Home."

Visitors' Who's Who

Incidentally, Stan's Record Shop itself has chalked up quite a who's who of visitors over the years. A side-burned truck driver from Memphis; a singing salesman from Sears down the street; a disk jockey singer who used to smash windows out of cars on local television; a record tycoon from Chicago peddling records from the trunk of his car; a bearded fellow with a turbin driving a hearse; a songwriter who writes a lot of songs for Ray Charles; the Newbeats; Brenda Lee; Hank Williams; Johnny Horton; Bill Black; Sir Douglas Quintet and on.

R&B Has Shifted Gears Into Music Mainstream

BY DAVID BERGER

VP, ABC-Paramount Records, Inc.

In the music business, as in anything else, the old saying that "Nothing is as permanent as change" holds true.

From my own vantage point at ABC - Paramount, I've watched the Rhythm & Blues pattern change over the past few years. Its increasing inroads into the pop field have been more apparent each year, and today I feel that R&B has definitely shifted gears into the mainstream of music to such an extent that the classification between R&B and pop is a matter of semantics rather than a definite musical distinction.

The Impressions, one of the hottest recording acts in the country, had a fair-sized hit a few years ago with "Gypsy Woman." This record, although bringing the group to the attention of the musically-minded public, remained largely a hit in the so-called "R&B market," and its acceptance in the pop field was limited. The Impressions didn't change their vocal style, but as musical tastes changed, the demand for their records increased in all areas, until we released "It's All Right" and "Amen," which broke them as strong contenders in the pop field, where they've remained ever since.

They've had many hit records, played on every pop station in the country and they've even re-

corded an album of standard songs—still in the distinct style that was once considered strictly R&B.

No Such Thing Today

In my opinion, there's no such thing today as an "R&B song." At ABC-Paramount, we don't attempt to categorize a particular record as belonging in the R&B or the pop market, because we know that all songs are crossing the old lines of classification, and any limitation we place on them, in our minds, is a waste of time.

However, let me emphasize again that the R&B elements haven't changed. They're the same types of songs, but, as Bob Dyan put it, "The times, they are a-changin'," and this accounts for the ever-increasing popularity of R&B material and artists.

Within the last year or so, R&B's shift into the pop field has been particularly strong. Today, out of the Top 50 songs on the pop charts, 17 or 18 are what were previously considered R&B. Today, the world's top artists are performing this material—the Beatles, the Rolling Stones, Herman's Hermits, Ray Charles—and it's all called pop.

No matter what tag they hang on it, R&B will always be around in some form, just as it always has been, but its influence will be felt much stronger than in the past.

Trend Name Change

NEW YORK — Ben Hurwitz, whose newly-formed label began as Trend Records, has announced that he will operate instead under the name of Prime Records. The Trend name is owned by Kapp Records.

Hurwitz, sole owner of Prime, will continue to handle sales promotion for Tuba Records of Detroit. Prime will look mostly to independent producers.

DJ Changes

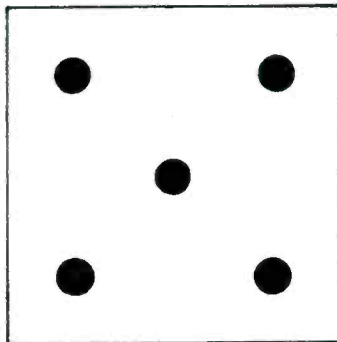
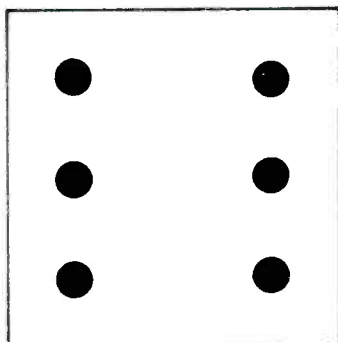
BILL SCOTT
To: Straus Broadcasting Group
From: RPI
Public Affairs Coordinator
LEON PERRY
To: KATZ-St. Louis, Mo.
From: WVOL-Nashville
Director of News and Community Relations

At Work

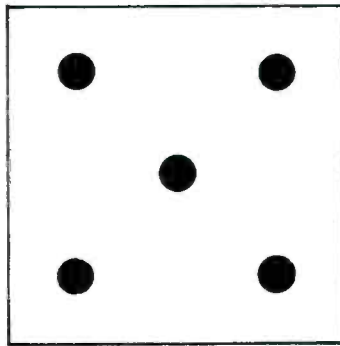
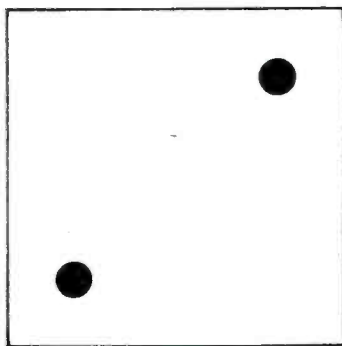


Capitol's Exec A&R Producer Dave Cavanaugh and label singing star Nancy Wilson go over notes during recent recording sessions held at the Capitol Tower, Hollywood. Miss Wilson was recording a follow-up to her "From Broadway With Love" LP.

A Set Of Naturals.



John Richbourg (Producer), Roscoe Shelton, Arthur Alexander, Gwenn Davis, Sam Baker, Jimmy Church, Fabulettes, Latimore Brown, Bobby King, Little Hank and Little Richie (Artists).



And Sound Stage 7

A DIVISION OF MONUMENT RECORD CORP.

COUNTRY SINGLE REVIEWS

MY ABILENE (Starday, BMI)
Y'ALL COME (Starday, BMI)

PETE DRAKE—Starday 751.

Sweet version of this wonderfully relaxing song with the talking guitar sounding great.

FROM NASHVILLE WITH LOVE (Acuff-Rose, BMI)
RHYTHM GUITAR (Athens, BMI)

CHET ATKINS—RCA Victor 47-8781.

Haunting and then swinging country tune that could go pop. Chet is quite a marvelous musician.

ONE BUM TOWN (Moss Rose, BMI)
DEAD AND GONE (Yonah, BMI)

DEL REEVES—United Artists 50001.

Del gets very folkrock sounding on this gritty country song. Ought to hit markets right.

HIGHWAY MAN (Bluebook, BMI)
PLEASE DON'T MAKE ME GO (Aroostook, BMI)

DICK CURLESS—Tower 219.

Country with a beat here. Dick is in his best voice and the playing is super. Will click.

COME ON IN BLUES (Henley, BMI)
YOU'RE THE REASON (Vogue, BMI)

FREDDIE VEL—Dixie 101.

Country soaked in blues will attract the buyers. Freddie sells the number expertly.

TO TELL THE TRUTH (I TOLD A LIE) (Screen Gems-Columbia, BMI)
THAT'S WHAT YOU LEAVIN'S DONE TO ME (Euclid-Five L's, BMI)

CHARLIE LOUVIN—Capitol 5606.

He still loves his gal and wants her back. Side is pure country and a potential big one.

THEY DIDN'T LIKE ME THAT WAY (Acuff-Rose, BMI)
I MIGHT AS WELL GO HOME (Acuff-Rose, BMI)

JIMMY JAY—Hickory 1373.

Song about how clothes don't make the man. A moral to be learned here. Jimmy tells interesting story well.

I CAN'T QUIT CIGARETTES (Champion, BMI)
RUN BOY RUN (Champion, BMI)

JIMMY MARTIN—Decca 31921.

Funny song about smoking. Cigarette advertisers may not like, but just plain folks'll get a laugh.

WHEELIN' AND DEALIN' (Saran-Deeppcross, BMI)
LIGHTNING STRUCK TWICE (Saran-Deeppcross, BMI)

CURTIS LEACH—Longhorn 568.

The country star has two sides here that could take off. Crowds will crowd around.

CHEATERS NEVER WIN (Talmont, BMI)
FLIP A COIN (Fab, BMI)

JIM KANDY—K-Ark 672.

Intriguing saga to have listeners on the edge of their seats. Jim near to cries on the moving side.

WINDOW OF LOVE (Julesco, ASCAP)
IT'S THE SAME OLD I LOVE YOU (Jules-Tone, BMI)

GENE WATKINS—Fort Couch 711.

Swing ballad with chorus aiding this country tenor. Could grab attention.

DISK JOCKEY REPORTS

- WLSL—Roanoke, Virginia
1. Anita, You're Dreaming (Waylon Jennings)
 2. Tippiie Toeing (The Hardin Trio)
 3. Walk Through This World (Lowell Knipp)
 4. Waiting In Your Welfare Line (Buck Owens)
 5. What Kind Of Deal Is This (Bill Carlisle)
 6. Snowflake (Jim Reeves)
 7. Skidrow Joe (Porter Wagoner)
 8. Sittin' On A Rock (Warner Mack)
 9. Soldier Boy (Canadian Sweethearts)
 10. True Love's A Blessing (Sonny James)

- CFGM—Toronto, Ont.
1. Waitin' In Your Welfare Line (Buck Owens)
 2. Baby (Wilma Burgess)
 3. Snowflake (Jim Reeves)
 4. Bottom Of The Mountain (Tex Williams)
 5. What Kinda Deal Is This (Bill Carlisle)
 6. Before The Ring On Your Finger Turns Green (Dottie West)
 7. You Finally Said Something Good (Johnny Cash)
 8. The One On The Left Is On The Right (Johnny Cash)
 9. Big Job (George & Gene)
 10. A Born Loser (Don Gibson)

- STAN SCOTT
WJJD—Chicago, Ill.
1. Waitin' In Your Welfare Line (Buck Owens)
 2. Ballad Of The Green Berets (Barry Sadler)
 3. My Eyes Were Bigger Than My Heart (Conway Twitty)
 4. I'm Living In Two Worlds (Bonnie Guitar)
 5. Husbands And Wives/Long Time (Roger Miller)
 6. Here We Go Again/\$16.88 (Hayden Thompson)
 7. I Love You Drops (Bill Anderson)
 8. If You Can't Bite, Don't Growl (Tommy Collins)
 9. Rainbows And Roses (Roy Drusky)
 10. Nobody But A Fool (Connie Smith)

- WKMF—Flint, Michigan
1. The Ballad Of The Green Berets (S/Sgt. Barry Sadler)
 2. Waitin' In Your Welfare Line (Buck Owens)
 3. The One On The Right Is On The Left (Johnny Cash)
 4. If You Can't Bite, Don't Growl (Tommy Collins)
 5. Tippiie Toeing (The Harden Trio)
 6. I Know You're Married (B. Anderson, J. Howard)
 7. Nobody But A Fool (Connie Smith)
 8. I Want To Go With You (Eddy Arnold)
 9. Husbands And Wives/I've Been A Long Time Leavin' (Roger Miller)
 10. I Love You Drops/Golden Guitar (Bill Anderson)

- BILLY PARKER
KFMJ—Tulsa, Okla.
1. For God & Country & Mom (E. Tubb)
 2. Skid Row Joe (Porter Wagoner)
 3. Wear Away (Dottie West)
 4. If This House Could Talk (Stone Jackson)
 5. Playboy, Page Fourteen (Leon McAuliffe)
 6. While You're Dancing (Marty Robbins)
 7. Tippiie Toeing (The Harden Trio)
 8. The Box It Came In (Wanda Jackson)
 9. I Love You Drops (Bill Anderson)
 10. Dear Uncle Sam (Loretta Lynn)

- KRZY—Albuquerque, New Mexico
1. Ballad Of The Green Berets (S/Sgt. Barry Sadler)
 2. One On The Right Is On The Left (Johnny Cash)
 3. Anita You're Dreaming/Look Into My Teardrops (Waylon Jennings)
 4. Waitin' In Your Welfare Line (Buck Owens)
 5. Snowflake (Jim Reeves)
 6. If You Can't Bite Don't Growl (Tommy Collins)
 7. I Want To Go With You (Eddy Arnold)
 8. Giddyup Go (Red Sovine)
 9. What Kinda Deal Is This (Bill Carlisle)
 10. World's Worst Loser (George Jones)

- WTCR—Huntington, W. Va.
1. What Kinda Deal Is This (Bill Carlisle)
 2. Waitin' In Your Welfare Line (Buck Owens)
 3. Thank You Ma'am (Ray Pillow)
 4. A Born Loser (Don Gibson)
 5. Baby Ain't That Fine (Pitney/Montgomery)
 6. Flowers On The Wall (Staller Bros.)
 7. Someone Before Me (Wilburn Bros.)
 8. Dear Uncle Sam (Loretta Lynn)
 9. Memories (Osborne Bros.)
 10. I Wish (Ernie Ashworth)

- GENE BENNETT
WPIT—Pittsburgh, Pa.
1. The Worlds Worst Loser (George Jones)
 2. The Square (John Trotter)
 3. What We're Fighting For (Dave Dudley)
 4. Flowers On The Wall (Staller Brothers)
 5. Giddyup Go (Red Sovine)
 6. Poor Man's Dream (Johnny Dollar)
 7. Baby (Wilma Burgess)
 8. Take Me (George Jones)
 9. England Swings (Roger Miller)
 10. Make The World Go Away (Eddy Arnold)

- DAVE HEGELE
WHOK FM—Lancaster, Ohio
1. Waitin' In Your Welfare Line (Buck Owens)
 2. True Love's A Blessing (Sonny James)
 3. Snow Flake (Jim Reeves)
 4. Baby (Wilma Burgess)
 5. What Kinda Deal Is This (Bill Carlisle)
 6. Giddyup Go (Red Sovine)
 7. Women Do Funny Things To Me (Del Reeves)
 8. Bottom Of A Mountain (Tex Williams)
 9. Skid Row Joe (Porter Wagoner)
 10. You Finally Said Something Good (Charlie Louvin)

- BUDDY DEAN
KKOK—Lompoc, California
1. Giddyup Go (Red Sovine)
 2. Snowflake (Jim Reeves)
 3. Waitin' In Your Welfare Line (Buck Owens)
 4. True Love's A Blessing (Sonny James)
 5. Anita, You're Dreaming (Waylon Jennings)
 6. When Your Little High Horse Runs Down (Kitty Wells)
 7. Sally's Arms (Sheb Wooley)
 8. What Kinda Deal Is This (Bill Carlisle)
 9. The Box It Came In (Wanda Jackson)
 10. This Town's Not Big Enough (Merle Haggard)

- CHARLIE GRANT
WGRV—Greenville, Tenn.
1. Waitin' In Your Welfare Line (Buck Owens)
 2. Ballad Of The Green Berets (Barry Sadler)
 3. The Atlantic Coastal Line (Charley Pride)
 4. Sammy (David Houston)
 5. I Want To Go With You (Eddy Arnold)
 6. If You Can't Bite, Don't Growl (Tommy Collins)
 7. Cash On The Barrelhead (Bobby Lord)
 8. When The Ship Hit The Sand (Jimmy Dickens)
 9. Tippiie Toeing (The Harden Trio)
 10. We're Different (L. Anderson & J. Lane)

- ZEKE LEONARD
WMEV—Marion, Virginia
1. Someone Before Me (Wilburn Brothers)
 2. Waitin' In The Welfare Line (Buck Owens)
 3. Gotta Get Away (Earl Scott)
 4. I Wish (Ernie Ashworth)
 5. True Love's A Blessing (Sonny James)
 6. Women Do Funny Things (Del Reeves)
 7. Dear Uncle Sam (Loretta Lynn)
 8. Five Miles From Home (Bob Luman)
 9. Sittin' On A Rock (Warner Mack)
 10. That's You (Clyde Beavers)

- VERNON STEWART
KXRJ—Russellville, Arkansas
1. Take Me (George Jones)
 2. You Better Watch Your Friends (Jim Nesbitt)
 3. Waltz Across Texas (Ernest Tubb)
 4. I Wish I Was The Bottle (Connie Hall)
 5. We're Different (Lynn Anderson & Jerry Lane)
 6. Crazy Me, Foolish You (Ernie Ashworth)
 7. The Way It Feels To Die (Warner Mack)
 8. If I Talk To Him (Connie Smith)
 9. Dear Uncle Sam (Loretta Lynn)
 10. The Way It Feels To Die (Vernon Stewart)

- WES TRAYNER
WGEL—Fairfax, Va.
1. Ballad Of The Green Berets (S/Sgt. Barry Sadler)
 2. Waitin' In Your Welfare Line (Buck Owens)
 3. Anita, You're Dreaming (Waylon Jennings)
 4. The One On The Right Is On The Left (Johnny Cash)
 5. Dear Uncle Sam (Loretta Lynn)
 6. When The Ship Hit The Sand (Little Jimmy Dickens)
 7. The Box It Came In (Wanda Jackson)
 8. True Love's A Blessing (Sonny James)
 9. Catch A Little Raindrop (Claude King)
 10. Giddyup Go (Red Sovine)

- WRAG—Carrollton, Alabama
1. In Time (Cash McCall)
 2. Waiting In Your Welfare Line (Buck Owens)
 3. For Losing You (Claude Gray)
 4. Snow Flake (Jim Reeves)
 5. If This House Could Talk (Stonewall Jackson)
 6. Freedom's Cause (Bill Floyd)
 7. Rainbow And Roses (Roy Drusky)
 8. Flowers On The Wall (Staller Bros.)
 9. I Wish (Ernie Ashworth)
 10. Skid Row Joe (Porter Wagoner)

- LOU DARK
WNOW—York, Pa.
1. Baby (Wilma Burgess)
 2. True Loves A Blessing (Sonny James)
 3. Waiting In Your Welfare Line (Buck Owens)
 4. What Kind Of Deal Is This (Bill Carlisle)
 5. Snowflake (Jim Reeves)
 6. Giddyup Go (Red Sovine)
 7. Flowers On The Wall (Staller Brothers)
 8. Skid Row Joe (Porter Wagoner)
 9. Women Do Funny Things To Me (Del Reeves)
 10. England Swings (Roger Miller)

Original Gift



Dr. Freeman McConnel of the Bill Wilkerson Speech and Hearing Center, Nashville, receives an original volume of "Sixteen Discourses" presented by Norbert Ward, President of the Engineers Union on behalf of Columbia Studios. The book of sermons by the famous American educator of the deaf was presented in observance of National Electric Week and the birthday of Thomas Edison.

Killen on R&B

(Continued from page 58)

sounding the same. Consequently, I do not go into the studio with written arrangements. It takes much more time, but we usually start from scratch and build the arrangement in the studio as we go, changing it until we find what we want. This way you can come up with a record which has a fresher sound and which feels more spontaneous.

I got into the Rhythm and Blues field by accident. Jack Stapp, President of Tree and Dial, and I (Exec Vice-President of both firms), had been planning to start a record company, and in walked Joe Tex.

Concert Review

Marty & C/W Co. Wow Carnegie

NEW YORK — Marty Robbins came to Carnegie Hall last week with Little Jimmie Dickens, Norma Jean, Hank Cochran and the Willis Brothers. The package, under the auspices of WJRZ-Newark, delighted a sell-out crowd. Robbins ran down a list of his hits (with Bobby Sykes and Don Winters assisting), climaxing with "El Paso."

The others also wowed with their best known singles.

Quinine and Cajun Buddy spiced proceedings with comedy as did the Willis Brothers with their impressions of Tex Ritter, Webb Pierce, Ernest Tubb and Roy Acuff.

Hopefully, the success of this show will encourage more of the same.

The appearance was one of three in the vicinity.

Sight Single

CHICAGO — Out of Sight Records, a newly organized, Chicago-based record label, has announced the release of its initial single, "Drunken Boat" b/w "Whole Lotta Soul" by Nick the Greek, young singer-composer recently pacted by the label.

PSA Expands

HOUSTON — Progressive Sounds of America, in line with its label expansion program, announces the opening of its first district representation office under the direction of Michael M. Butler. Butler assumes the position of Southern District Director for all PSA activities.

R&B Beat

(Continued from page 63)

Sadler is also an R&B smash (and the LP). Big R&B in Philadelphia . . . The Van Dykes is Top 10 in Detroit, Atlanta and Washington-Baltimore . . . Good Blues: "Wang Dang Doodle," KoKo Taylor, Checker . . . Sales in Baltimore on "I'm Walking Out On You," Ruben Wright, Capitol, off WWIN.

Juggy Murray reports sales over 20,000 in Chicago in one week on "She Blew A Good Thing," Poets, Symbol, and the Picks on the record coming in now are tremendous. In my opinion this is a great record and many of the top R&B deejays agree (such as Jimmy Bishop, Ernie Durham, Ed Wright, Will Rudd, Bill Terrell, Ed Hall, Enoch Gregory, Chatty Hatty, Rudy Runnels, Sammy Jay, Larry Dean, Robert B.Q., Lou Times).

Larry Uttal infos excitedly: he has his first smash on the Goldwax label he is distributing, "You Messed Up My Mind," James Carr, now just about No. 1 in New Orleans and broken wide open in Chicago and St. Louis. Looks pop in those markets, too. Larry's shipping a new Lou Johnson on Big Top and the new Clyde McPhatter. The Van Dykes' "No Man is an Island" has become the R&B smash we predicted months ago when Larry picked up the mater in Ft. Worth. Larry Uttal is making it big in almost every field of music.

GAC Enters C/W With PA Division

NEW YORK — General Artists Corporation has entered the country and western field by creating a new department of its Personal Appearance Division, which will function solely in this area, it was announced by Buddy Howe, President of the Division.

"I am delighted to announce that Jim Halsey will join GAC as a vice president of the Personal Appearance Division in charge of this new department," said Howe.

Halsey has been active in the country and western field for the past 15 years as an agent, personal manager and promoter, and has represented many outstanding artists, including Hank Thompson and his Brazos Valley Boys, Wanda Jackson, Roy Clark and Mary Taylor, who will now be represented by GAC. He was formerly a director of the CMA.

Halsey, who will headquarter at GAC's California offices, will be joined by his long-time associate Jim Wagner, who will work at the Chicago office.

Halsey said, "The major significance of this development is that, for the first time, the complete, world-wide services of a major talent agency will be available to country and western

artists. As a result, new career dimensions, including network television and motion pictures, will be opened for them."

Wills TVer

NASHVILLE — Hal Smith's latest syndicated series features The 18-member Wills family in "Wills Family Inspiration Time," produced by A.O. Stinson in Fort Worth, Texas.

The Smith office infos that the full-color 30-minute show is already a big seller.

The family breaks down into the inspirational, the Wills Family Quartet, the Junior Wills Family, the Trio, Betty, Pop and Brother Bill.

It's Tremendous!!
It's Terrific!!

Boots Till's
"THANK YOU
VERY MUCH"

b/w

"HE'LL GET BY"

Capa 131

DJ's: Write For Samples

CAPA RECORDS

803-R Government St., Mobile, Ala.

BILL GAVIN PRESENTS

The 1966

RADIO PROGRAM CONFERENCE

March 26 & 27 — Sheraton-Chicago Hotel — Chicago

An event of particular importance to

COUNTRY & WESTERN BROADCASTERS

The Conference will deal with all major types of radio program policies, including special features covering the C & W field. Taking part as speakers, panelists and discussion leaders will be well known leaders in country radio, including:

Mrs. Jo Walker—CMA Secretary

Harold Krelstein—Plough Broadcasting

Carl Brenner, Manager, WBMD-Baltimore

George Dubinetz, Manager, WJJD-Chicago

Jerry Glaser, Manager, WENO-Nashville

John Graham, Manager, CFGM-Toronto

Ed Hamilton, PD, WENO-Nashville

Jay Hoffer, Manager, KRAK-Sacramento

Chris Lane, PD, WJJD-Chicago

Schedule of events

- Sat. 9 A.M. — Talks by leading broadcasters
2 P.M. — Round table meetings, including one on C&W radio
7 P.M. — Dinner — included in registration fee
- Sun. 11 A.M. — Panel discussions for all delegates

Advance registrations are essential. Send applications to

BILL GAVIN — 114 Sansome St. — San Francisco, Calif.

Fees: \$75. — \$50. — \$25. — according to size of your market.

Attention, RIAA!



Columbia artist Johnny Cash was recently presented with a gold record for his LP, "Ring of Fire." To show his gratitude to all those who participated in the recording, Cash, at his own expense, had special gold replicas made for, and inscribed to, all parties concerned. In the above photo, from left, front row: Don Law, producer; June Carter, Maybelle Carter, Jan Howard, Helen Carter, Anita Carter, Irene Stanton, Executive Secretary. Back row: Luther Perkins, Fluke Holland, Johnny Cash, Marshall Grant, Glenn Snoddy, Engineer, and Jack Clement.

Merging



Pictured are Joe Gentry of Sing Records, Inc., and Skylite Records of Memphis topper Maurice le Fevre at signing of contract completing merger of Sing and Skylite under the management of Sing. Headquarters for the gospel-oriented outfit will be Atlanta.

CLIMBING UP THE CHARTS



OSBORNE BROTHERS

WITH
"UP THIS HILL
AND DOWN"

Decca 31886

Bookings: **WIL-HELM AGENCY**
801 16th Avenue South
Nashville, Tennessee
(615) 244-1403

R & B Agencies

(Continued from page 65)

Otis Redding
Jimmy Reed
Sir Mack Rice
Lee Rogers
Joe Turner
Johnny W
Jimmy Witherspoon
Wayne Cochran
Maxine Brown
Ruth Brown
Betty Carter
Joyce Davis
Betty Everett
Betty Harris
Johnette
Betty La Vette
Johnnie Mae Matthews
Lula Reed
Jackie Ross
Dakota Staton
Ima Thomas
Doris Troy
Baby Washington
Mary Wells
Redd Foxx
Flip Wilson
Charades
Coasters
Drifters
Five Duttons
Falcons
Jewels
King Pins
Gladys Knight & The Pips
Manhattans
Miracles
Radiants
Shep & The Limelites
Vibrations
V. I. P.'s
Inez & Charlie Foxx
Eddie & Ernie
Soul Sisters
Ray Charles & His Orchestra
featuring The Raelets
Dave "Baby" Cortez Organ
Group
Hank Crawford
King Curtis Combo
Jimmy Dee & The Mighty D. J.
Orchestra
Bo Diddley Music Group
Bill Doggett Hammond Organ
Group
Fats Domino & His Recording
Orchestra
Don Gardner Organ Group fea-
turing Dee Dee Ford
Joe Haywood
Tommy Hunt & His Combo
Chuck Jackson & His Orchestra
Willis "Gator Tail" Jackson
B. B. King
Freddie King
Jimmy McGriff Organ Trio fea-
turing Vi Clark & Charles
Eckstein
Red Prysock Combo
Otis Redding
Little Richard & His Unit
Little Royal & The Swingmas-
ters Orchestra
Lee Roy & The Emeralds
Bobby Scott
Jon Thomas Organ Group
Sonny "Long Gone" Thompson
Wailers Orchestra featuring
Jesse Russell
Wallace Brothers
Muddy Waters



BY ED HAMILTON

Hall of Fame G'breaking March 14

Groundbreaking is set for March 14 on the Country Music Hall of Fame and Museum here. Industry officials and Nashville business leaders are working hard to make the event symbolic of the growth of the country music industry. Just last week Governor Frank Clement announced that \$25,000 had been donated to the Association for the building fund. Fund goal had been set at \$750,000 with \$310,000 of that already raised. Completion of the project should be in October of this year.

Columbia's lovely Marion Worth coming out with a brand new act to be used for her future night club appearances that should open more doors for her in some of the plusher night spots. Marion's working under the direction of the talented Gene Nash, who also does the staging for the LeRoy Van Dyke show, to bring her act to the point of perfection.

"What Kind Of Deal Is This" Carlisle is set for his upcoming European tour. Bill's gonna' take along his two younguns, Shelia and Bill, Jr. on the trip.

Seems like one of the hottest new publishing companies in town is Ray Baker's Blue Crest with its sensational young writer, Dallas Frazier. Dallas wrote both sides of the new George Jones single, "I'm a People" and "I Woke Up Dreaming." He also wrote the Charlie Rich smash, "Hawg Jaw." On top of that, he's pretty hot himself with his Capitol outing of "Elvira" which broke into all the pop charts last week. This is all rather ironic as Dallas was on the Capitol label several years ago as a teen age country singer. Since then he's been on a couple of other labels before returning to Capitol. He's the same lad that wrote a million seller smash a few years ago called "Alley Oop!" He's definitely one of the coming young artist-writers on the music scene.

Bragg Records' Rodge Martin is breaking big with his new record, "When She Touches Me" and "The Prophet" is hitting the road: Houston on March 6, Atlanta on March 11 & 12, Charlotte on March 13, Dallas on the 14, 15 & 16th, and Chattanooga on the 20th.

Hickory's Bobby Lord continues to be a very busy young man. His syndicated television show is now being shown in the New York and Los Angeles markets plus 34 other major markets. Bobby's also opened a Sesac publishing firm known as Lord Publications . . . he does an hour television show here in Music City five times a week . . . and still finds time to squeeze in a few personal appearances. I've heard of burning the candle at both ends, but this boy has the whole darn thing on fire!

Monument's Fred Foster, Boots Randolph and Ray Stevens back in town after an extended trip to Europe. While Fred was out of town, golfer-singer Don Cherry was in for an album session that really came off great.

Mercury's Roy Drusky, a real stock car race fan, was in Daytona last month for the Daytona 500 where he sang the opening number for the race, "Swanee River," the Florida state song.

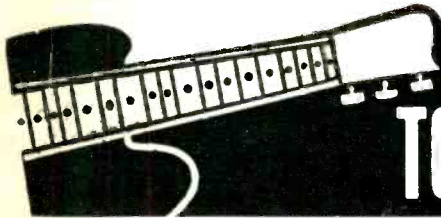
Capitol's Merle Haggard in town last week for a session under the direction of Marvin Hughes. It marked the first time he had ever recorded in Music City. Merle's got a great thing going right now with "Swinging Doors," his newest on Capitol.

We'll be in Chicago on March 26-27 for the Bill Gavin Radio Program Conference along with Jerry Glaser of WENO in Nashville; Jo Walker of the CMA; Carl Brenner, WBMD, Baltimore; George Dubinetz and Chris Lane of WJJD, Chicago; Jay Hofer, KRAK, Sacramento; and John Graham, CKGM, Toronto. We'll be looking to see as many of you as possible to make it in for the Country and Western portion of the conference.

Orbison Junket

Roy Orbison, who starts his most extensive British tour, incorporating more than five weeks of dates later this month, has added the plum of British variety television to his schedule.

Orbison has signed to be the headliner on the Sunday at the London Palladium TV show March 20. In addition, Orbison's agency, Acuff-Rose Artists Corp., through its British wing, has set the singer for a virtual daily TV and radio schedule during the tour.



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



Wk. This Mar. 12	Wk. Last Mar. 5	Chart Wks. on	This Wk. Mar. 12	Last Wk. Mar. 5	Wks. on Chart	This Wk. Mar. 12	Last Wk. Mar. 5	Wks. on Chart
1	1	9	26	40	2	1	1	22
1		9	I LOVE YOU DROPS		2	1		MY WORLD
			Bill Anderson—Decca 31890					Eddy Arnold RCA Victor LPM-3466; LSP-3466
2	2	12	27	32	2	2	2	17
2		12	COUNT ME OUT		2	2		GOLDEN HITS OF
			Marty Robbins—Columbia 43500					ROGER MILLER
3	4	10	28	28	9	3	4	19
3		10	THEN GO HOME TO HER/YOU'RE		9	3		CUTE 'N' COUNTRY
			DRIVING ME OUT OF MY MIND					Connie Smith—RCA Vic. LPM-3444; LSP-3444
4	5	13	29	11	11	4	5	9
4		13	SWEET MEMORIES		11	4		PRETTY MISS NORMA JEAN
			Webb Pierce—Decca 31867					RCA Victor LPM-3449; LSP-3449
5	3	14	30	21	11	5	18	2
5		14	THE GIRLS GET PRETTIER		11	5		ROLL OUT THE RED CARPET
			Hank Locklin—RCA Victor 8695					Buck Owens & Buckaroos—Capitol T-2443
6	7	8	31	36	2	6	7	4
6		8	WHEN THE SHIP HITS THE		2	6		FLOWERS ON THE WALL
			SAND					Statler Bros.—Columbia CL-2449; CS-9249
7	8	15	32	25	6	7	9	4
7		15	I'VE CRIED A MILE		6	7		GIDDYUP GO
			Hank Snow—RCA Victor 8695					Red Sovine—Starday SLP-363
8	16	4	33	38	7	8	6	18
8		4	THE BOX IT CAME IN		7	8		HELLO VIETNAM
			Wanda Jackson—Capitol 559					Johnny Wright—Decca DL-4698
9	10	5	34	39	5	9	10	6
9		5	SOME ONE BEFORE ME		5	9		THERE'S A STAR SPANGLED BAN-
			Wilburn Bros.—Decca 31894					NER WAVING SOMEWHERE
10	12	7	35	37	2	10	11	6
10		7	IN THE PALM OF YOUR HAND		2	10		TOWN AND COUNTRY
			Buck Owens—Capitol 5566					Dave Dudley—Mercury MG-21057; ST-61057
11	6	16	36	46	3	11	3	24
11		16	I KNOW YOU'RE MARRIED		3	11		THE OTHER WOMAN
			Bill Anderson & Jan Howard—Decca 31884					Ray Price—Columbia CL-2401; CS-9201
12	9	13	37	43	3	12	8	15
12		13	RAINBOWS & ROSES		3	12		BEHIND THE TEAR
			Roy Drusky—Mercury 72532					Sonny James—Capitol T-2415; ST-2415
13	15	9	38	41	4	13	13	7
13		9	UP THIS HILL AND DOWN		4	13		HYMNS
			Osborne Bros.—Decca 31886					Loretta Lynn—Decca DL-4695; DL-74695
14	17	6	39	42	5	14	14	4
14		6	IT STARTED AGAIN		5	14		THE MANY MOODS OF
			Wilma Lee & Stony Cooper—Decca 31891					CHARLIE LOUVIN
15	24	2	40	(—)	1	15	(—)	1
15		2	SAMMY		1	15		LOVE BUG
			David Houston—Epic 9884					George Jones—Musicor MM-2008; MS-3008
16	18	6	41	(—)	1	16	17	4
16		6	GIDDYUP GO—ANSWER		1	16		FUNNY WAY TO MAKE AN
			Minnie Pearl—Starday					ALBUM
17	20	7	42	44	5	17	12	15
17		7	BOSTON JAIL		5	17		MAY THE BIRD OF PARADISE
			Carl Belew—RCA Victor 8744					FLY UP YOUR NOSE
18	23	4	43	45	4	18	22	2
18		4	MAN IN THE WHITE SUIT		4	18		FARON YOUNG SINGS THE
			Charlie Walker—Epic 9875					BEST OF JIM REEVES
19	22	4	44	49	2	19	19	6
19		4	DIAMONDS & HORSESHOES		2	19		THAT'S TRUCK DRIVIN'
			Jerry Wallace—Mercury 72529					Various Artists—Starday SLP-357
20	14	20	45	47	3	20	26	2
20		20	WORLD'S WORST LOSER		3	20		MEAN AS HELL
			George Jones—United Artists 965					Johnny Cash—Columbia CL-2446
21	13	7	46	(—)	1	21	15	7
21		7	STOP THE START		1	21		DOTTIE WEST SINGS
			Johnny Dollar—Columbia 43537					RCA Victor LPM-3490; LSP-3490
22	27	5	47	50	2	22	21	10
22		5	TALKIN' TO THE WALL		2	22		HART OF COUNTRY MUSIC
			Warner Mack—Decca 31911					Freddie Hart—Kapp KL-1456
23	31	5	48	48	2	23	(—)	1
23		5	I'VE BEEN A LONG TIME		2	23		BEST OF JIM REEVES, VOL. II
			LEAVIN'					RCA Victor LPM-3482; LSP-3482
24	29	4	49	50	2	24	16	11
24		4	WE'RE DIFFERENT		2	24		BRIGHT LIGHTS AND COUNTRY
			Lynn Anderson & Jerry Lane—Chart 1300					MUSIC
25	26	7	50	(—)	1	25	27	3
25		7	CATCH A LITTLE RAINDROP		1	25		FERLIN HUSKY SINGS THE
			Claude King—Columbia 43510					MUSIC OF MUSIC CITY
			50	(—)	1	26	24	28
			MANY HAPPY HANGOVERS		1	26		BEFORE YOU GO /
			Jean Shepard—Capitol 5585					NO ONE BUT YOU
						27	23	23
						27		INSTRUMENTAL HITS OF BUCK
								OWENS & THE BUCKAROOS
								Capitol T-2367; ST-2367
						28	20	18
						28		TOO MUCH HURT
								Don Gibson—RCA Vic. LPM-3470; LSP-3470
						29	29	10
						29		NEW COUNTRY HITS
								George Jones & Jones Boys—
								Musicor MM-2600; MS-360
						30	(—)	1
						30		COUNTRY SONG EXPRESS
								Roy Drusky—Mercury MG-21062; SR-61062

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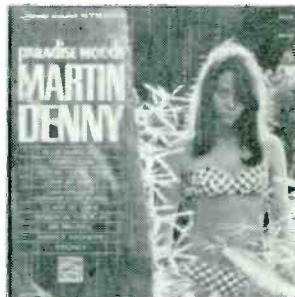
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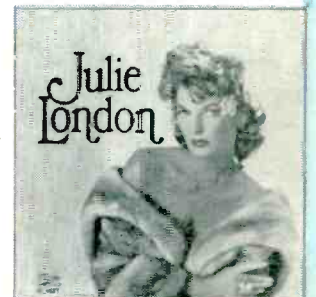
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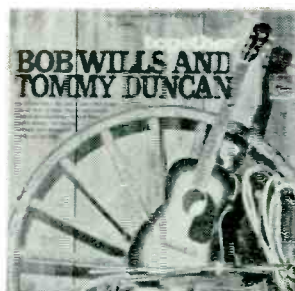
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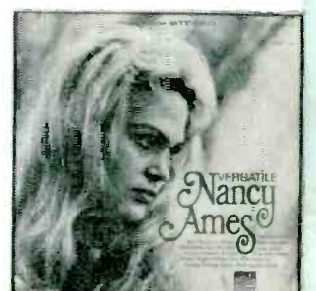
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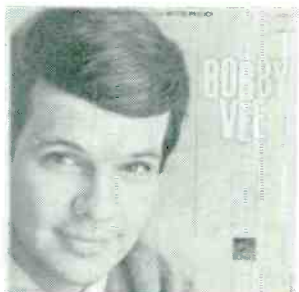
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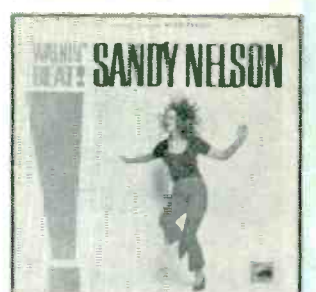
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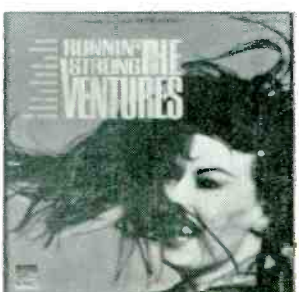
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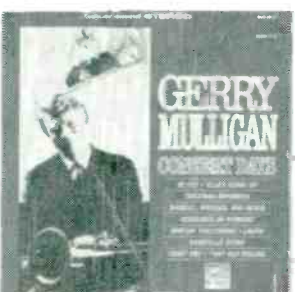
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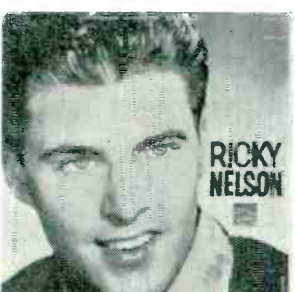
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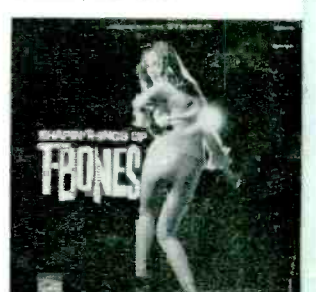
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