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

**NUMBER ONE PICKS**

---

**Red Bird**

I WANNA LOVE HIM SO BAD

by Jeff Barry & Ellie Greenwich

The Jelly Beans

Arr. by Ellie Greenwich

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

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**Shirley Ellis in Action**

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**WHO IN THE WORLD**

Richard Mohr, Center, RCA Classics Producer, At 'Butterfly' Session With Artists Leinsdorf And Leontyne Price... Mohr Interview Inside
Most Extensive LP Campaign Planned for MGM's 'Molly B'

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

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

Window Display

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

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

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

MGM-Coordinated

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

Loew's and other theaters playing the movie will play selections from the album in their lobbies prior to and during its run. Attractive girls wearing sweaters will parade through the main streets of key market cities with radios tuned to local stations featuring selections from the MGM Album. They will wear signs asking pedestrians to "Follow me to the record shop and get the 'Molly Brown' soundtrack album on MGM Records."

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

Early Closing Date

This Week!

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

Cap Cries Counterfeit

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

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

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

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

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

ABC Promotion For Dave Berger

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

Berger, who has been with the company for the past seven years, joined the label as its New York promotional representative. He was later advanced to the post of national director of promotion, and has recently supervised advertising and album packaging activities, in addition to his promotional duties.

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

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Bernie Lawrence 
RIC Sales Mgr.
Bernie Lawrence was appointed National Sales and Promotion Manager of Recording Industries Corp., it was announced this week by Joe Caida, RIC's President.
Prior to coming with RIC Lawrence was actively engaged in running his own music publishing, talent managing and record producing operations. From January, 1962, until December 1963, he was General Manager of Canadian American Records Ltd., which he joined in 1961 to promote RCA Music Industries Co.
During his first week at RIC he has been meeting and talking with many distributors, and he sees the near future will make a swing around the country to visit with all of them personally.

Schapiro Chief 
Of Foreign Wax
At RCA Victor
Lee Schapiro has been appointed to the newly created position of Manager, Domestic Sales of Foreign Records. It was announced this week by John Y. Burgess Jr., RCA Victor Record Division Vice President, Commercial Sales.
Schapiro will be responsible for the sales in this country of all foreign source material recorded by RCA affiliates and license companies around the world. He will also help to coordinate promotional efforts to achieve exposure for foreign record product in the United States.

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

ARMADA Sets 
3-Point Plan
NEW YORK—Edgar Jones, ARMADA Executive Secretary, has mailed to suppliers and pressing plants a four-page brochure with a three-point plan of innovations for the coming convention in Miami Beach's Eden Roc Hotel June 25-July 1.
Plan 1: The previously named Manufacturers Meetings (a misnomer, says Jones) will henceforth be called Invitational Meetings. Plan 2: Label displays, with a large replica of the company's trademark or logo, will be available in the lobby of the hotel during the convention. Panels may be any size up to 24" x 30". ARMADA will ship, mount, take down and return all displays. Position of the labels will be determined by ARMADA via overall attractiveness. ARMADA also will aid those whose insignia are not large enough for display by having them enlarged in color. Plan 3: There will be 20 exhibitor spaces in the Marco Polo Lounge off the lobby of the Eden Roc. All traffic moves in this area which Jones said is ideal for all. An eight-foot by eight-foot booth in colorful, flame-proof fabric will be provided each exhibitor.
"We have contracted with a professional exhibit service," Jones told Record World last week. "And exhibitors can get it for reasonable rates. But we must see a professional exhibit," stressed Jones.
The executive secretary added further that "there must be no distribution of literature in the hotel except at official meetings and exhibits."

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

PETER PERFECT CALLS 
HARRY HEARTLESS
(Reading Time; 23 Second—26 For Slow Readers.)
"Good mornin'; Chess Records"
"Harry Heartless"
"Who's Callin'?"
"Peter Perfect from Record World"
"Hello, Harry; Pete. Whaddaya wanna run this week?"
"Nothing, Pete".
"Harry, this is perfect . . . Record World".
"I Know yer voice, Pete. Got nothin' for ya' this week".
"Jeez, biz-nis that bad, Harry?"
"Bad? It's GREAT!"
"So, take an ad".
"Pete, ya' don't understand. We've got FIVE records jumpin'. CHUCK BERRY'S NO PARTICULAR PLACE TO GO has taken off in six markets. JOHNNY NASH'S first release, LOVE AIN'T NOTHIN' is big. The CARLTONS—CAN'T YOU HEAR THE BEAT broke out in D.C. The CLARENCE ASHE side, TROUBLE I'VE HAD is a giant, and the MUDDY WATERS—THE SAME THING looks like a smash!"
"Beautiful, Harry. Now ya' take an ad to let 'em know".
"Let who know, Pete?"
"The, the . . . well, the jockeys . . . the trade".
"Pete, the jockeys are playin' all the records; my distributors are sellin' hell out of 'em. Let 'who' know, Pete?"
"Yeah, but how about the record numbers for your distributors?"
"Oh sure, now ya want me to take an ad sayin' that, The CHUCK BERRY is CHESS 1898, The JOHNNY NASH is ARGO 5471, The CARLTONS is ARGO 5470, The MUDDY WATERS is CHESS 1895 & The CLARENCE ASHE is J & S 1466. You must think I've got a bunch of dum-dums for distributors. These are sharp guys Pete, they know the numbers."
"Goodbye, Harry. Talk to Ya' next week".
"Bye, Pete. Go sell an ad to a cold company".

RECORD WORLD—May 30, 1964
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SINGLES REVIEWS

PICK HITS

ALONE WITH YOU (Metric, BMI)
My Dreams (Fame, BMI)
BRENDA LEE—Decca 31628.

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

WHIP OUT YOUR UKULELE (HERE COMES THE SUMMER) (Dymor, ASCAP)
SONG FOR A SUMMER NIGHT (Cromwell, ASCAP)
MITH MILLER—Columbia 4-43053.

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

GOOD TIMES (Kags, BMI)
TENNESSEE WALTZ (Acuff-Rose, BMI)
SAM COOKE—RCA Victor 8368.

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

IN YOUR HEART (Maurice, ASCAP)
CHAQUITA (Gallico, BMI)
THE DAVE CLARK FIVE—Jubilee 5476.

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

GOOD TIME TONIGHT (Saturn, BMI)
FOOLISH DREAMER (Saturn, BMI)
THE SOUL SISTERS—Sue 10-005.

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

DON'T MAKE FUN OF ME
(Screen-Gems-Columbia, BMI)
AGAIN (Robbins, ASCAP)
FRANKIE AVON---United Artists 728.

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

TASTE OF TEARS (Prize, ASCAP)
WHITE ROSES FROM A BLUE VALENTINE
(Em, ASCAP)
JOHNNY MATHIS—Mercury 72287.

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

BAD BOY (Acuff-Rose, BMI)
TOYS (Joy, ASCAP)
SUE THOMPSON—Hickory 1255.

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

BAD DETECTIVE (Cotillion, BMI)
LOVEY DOVEY (Progressive, BMI)
THE COASTERS—Aco 6300.

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

THE FEVER (Central, BMI)
IN MY ROOM (Sea of Tunes, BMI)
JODY MILLER—Capitol 5192.

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

MADRIGAL (Northern, ASCAP)
FOGGY DAY (Gershwin, ASCAP)
KELLIE GREENE—20th Century Fox 492.

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

BLUE BEAT (Six, BMI)
LOST DREAMS (Travis, BMI)
JERRY KENNEDY—Smash 1907.

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

JAMAICA SKY (Benders, BMI)
OIL IN MY LAMP (Benders, BMI)
THE SKA KINGS WITH MONTY MORRIS
AND CHORUS—Atlantic 2232.

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

THE SUMMER) (Dymor, BMI)

A WILD WATER SKIING WEEKEND (Low-Tri, BMI)
DANCE WITH HENRY (Low-Tri, BMI)
TOMMY ROE—ABC Paramount 10555.

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

THE SOFTNESS OF HER HAIR
(South Mountain, BMI)
PLAIN AND SIMPLE (Geld-Udell, ASCAP)
NICK WOODS—Epic 5-9585.

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

ROSIE (Wyncete, ASCAP)
LAZY ELSIE MOLLY (Eranson, BMI)
CHUBBY CHECKER—Parkway 920.

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

THE PADDY WHACK (Chapell, ASCAP)
AREN'T YOU GLAD YOU'RE YOU
(Burke and Van Heusen, ASCAP)
THE CAREFREEES—London 10615.

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

REVIEWS

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PICK HITS

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

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

SOUND STAGE!
ANDRE PREVIN—Columbia CS 8958.

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

HAVIN' A BALL AT THE VILLAGE GATE
LAMBERT, HENDRICKS AND BAVAN—RCA Victor 2891.

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

THE AMERICAN TOUR
THE BEATLES WITH ED RUDY—News Documentary.

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

MUSCLE BEACH PARTY
FRANKIE AVALON—United Artists 6371.

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

SOUL SERENADE
KING CURTIS—Capitol ST 2095.

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

THE SUE STORY
Various Artists—Sue 1021.

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

FRED ASTAIRE
Vocalion 3716.

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

MAY I COME IN?
BLOSSOM DEARIE—Capitol 2088.

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

SEASONS IN THE SUN
ROD McKUEN—In 1003.

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

LITTLE CHILDREN
BILLY J. KRAMER WITH THE DAKOTAS—Imperial 9267.

Billy J. and his group of swingers do a hot list of rock tunes, headlined by their current single hit, "Little Children." Their guitar work is expert and their group singing is slick. The sound is fresh and youthful on "Great Balls of Fire" and "Da Doo Ron Ron" and others.
It's Hello, Ella - With a 2-Sided Hit!

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

Hello, Dolly! Can't Buy Me Love

Verve VK-10324

The Jazz Of America Is On
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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**Unfamiliar Works New Trend: RCA Classical Producer Mohr**

**By DOUG McCLELLAND**

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

Mohr also was present at the Waldorf-Astoria to pick up a few awards for others, including his esteemed long-time colleague, Lewis Layton, who earned a posthumous Grammy for Best Engineered Recording, Classical: "Madama Butterfly," which Mohr also produced. Layton died a few weeks before too long, so Anthony Salvatore was being groomed as his successor. Due to the state of emergency caused by Layton’s death, however, Salvatore has had to take over and, according to Mohr, is doing “fantastic work already.”

Mohr’s name was mentioned so much, in fact, at the Grammy Awards that on one occasion when he was named three or four times in a row in one category—for Album of the Year, Classical—the audience gave quite a reflex “Ooooh” of disagreement when he failed to win that particularly Grammy, although the winning choice was the popular one. “Britten's 'War Requiem', produced by John Culshaw, won that award,” Mohr reminded Record World last week, “and deservedly so. It is a magnificent piece of music and was superbly recorded.” Mohr does get plaques from the Academy for producing award-winning albums, although he didn’t have any idea how many he now owns. The success of the new "War Requiem," Mohr felt, was in keeping with a current trend he’s noticed.

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

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

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The Jazz Scene
Sales Sitting Out This Set
Blue Note Topper Wolff Says Breather Temporary

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

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

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

One man who wouldn't rather forget it, however, is Francis Wolff, head of Blue Note Records, which is celebrating its 25th year this year as a strict-ly jazz disk firm. Wolff will readily admit that there has been a slump in sales of late. But he quickly adds that it came at "the same time as the record business declined."

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

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

Despite this improvement, Wolff feels that there's no denying the slump—especially in singles. Blue Note has had to cut down its 45 releases to about two a month. What was always a relatively small market is even smaller now, he said.

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

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

If, as Wolff says, the public is only taking a breath and sales do not plan to do to counteract the situation? The answer is simple: "bide his time. He has explicit pride and faith in the endurance of jazz and in the endurance of his label as a proponent of all that's new in jazz. "Things will turn around again," he said confidently.

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

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

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

An unnatural development, Wolff suggested, was something like the recent bossa nova. (Continued on page 18)
Jazz: Blue Note’s Wolff

(Continued from page 17)

push. “We made a few bossa nova records,” he said, “but the music didn’t have enough intrinsic value to last on its own. The same thing with the African High Life. It sold for a while, but then it shrank.” Right now the company is hoping that artists like Jackie MacLean, who is part of the avant garde school of jazz, will catch on. There has been spot- tily reaction to their freer form compositions and playing. Wolff reported. “If they had been accepted,” he said, “there’d be no slump.”

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

NARM in Mourning

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

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Marni Is Eliza In ‘MFL’ Revival

“My Fair Lady” was revived at New York’s City Center last week and, among other things, it will undoubtedly be remembered as Marni Nixon’s introduction to the New York stage as Eliza. Miss Nixon, perennially un- billed singing voice for such Hollywood stars as Deborah Kerr and Natalie Wood, got loverly reviews from the New York critics. Her acting as well as her singing received praise the caliber of which is summed up in this review from the Journal American, “She would be an adornment to any Broadway production.”

Marni’s Eliza will be preserved on wax since she’s dubbing Audrey Hepburn for the Columbia Records’ artist, has agreed to headline the label’s annual con- vention in Las Vegas July 23. Star will interrupt his cross- country tour to attend the conclave.
Mohr on Classics
(Continued from page 14)
of the Bishop of Brindisi,' in October in Boston.'
Summer, Mohr believes, is the best time to record classical
music. "Everybody is around then. It's so difficult to get a cast
assembled in winter—they're usually at the Met or on tour, and we have to work around the Met and their re-
hearsal schedule. Of course, even the summer has to be planned far in advance—about a year and half in advance! We're already working on plans for recording in the summer of '65."

Off To Rome
Mohr leaves Friday, May 29, for Rome to prepare for this summer's wax activities. He will record the aforementioned "Luisa Miller," with Anna Moffo, Carlo Bergonzi, Cornell MacNeil, Shirley Verrett, Ezio Flagello, conducted by Fausto Cleva; an album of symphonic music by Miklos Rozsa; Monteverde's "Sixth Book of Madrigals;" and "La Forza del Destino," with Leontyne Price, Richard Tucker, Robert Merrill, Shirley Verrett, Ezio Flagello, Giorgio Tozzi, with Thomas Schippers conducting.

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

Mohr added that he imagined the classical stress on planning ahead is one of the major dif-
f erences between classical and pop: "There is less formality between an artist and a pro-
ducer in popular recording, too, I suspect," Mohr continued. "Also, the artist and the pro-
ducer in pop recording are freer with their material, whereas in the classics we
work within a more rigid framework of material that has been clearly written down and defined as to interpretation, etc. Naturally, both artist and producer must have a friendly relationship or they're dead—
that goes for pop and classical.

A Red Seal producer is always dealing with more money, too, up in the thousands of dollars. When you're working with, say, a symphony orchestra of 109 players, you'd better get it on wax pretty fast."

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

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

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

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

Money In Horn!
Al Hirt accepts a gold record
award signifying a million dol-
ars in sales of his RCA Victor
album, "Honey In The Horn."
It has been approved by RIAA.
Presenting the plaque is Chet At-
kins, RCA Victor's Nashville
Operations Manager, who pro-
duced the album, and Steve Sholes, Division Vice Presi-
dent, Pop A and R.

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record world
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N. Y. C. 19, N. Y.
Dick Del Gado of KGST-Clovis, Calif. is also moonlighting as a songwriter these days... Lyvin De Martino is on WHBI-Newark, N. J. everyday from 11 ayem to noon... Painted Desert publicity is requesting deejays to pick the side on Ken Arnold's new one that couples "Colder Than Diamonds" with "Lovin' Time."

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

Tom Estes of WMAC-Atlanta, Miss. does c/w airing from 5 to 7 a.m. and then comes back at 4 to 6:45 p.m. for Top 50 pop duty... Dean Griffith, one of the WPGC-Washington, D. C. "good guys," info's that the station is giving away both sweatshirts and T-shirts. Many of the "good guys" are appearing at Washington department stores every week in "good guy" T-shirts and wrappers.

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

Don Stewart of WLS-Chicago, is holding a series of weekly telephone interviews with Roland Eisenbeis, superintendent of Conservation for Cook County Forest Preserves, in order to fill the Chi community in on outdoor activities in the surrounding areas... Johnny Angel of WBZB-Selma, N. C. sends word that the station is giving away both sweatshirts and T-shirts. Many of the "good guys" are appearing at Washington department stores every week in "good guy" T-shirts and wrappers.
The Rolling Stones

What They're Like

Rolling Stones New Group

Of Long (Longest?) Hairs

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

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

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

No Pretty-Boys

The Rolling Stones are not pretty-boy types — which, to judge by the artists making it on the music scene today — and not only those from Biglity—is in their favor. But like all the other off-Beat groups clicking, they are each individuals. Teen girls (and boys) can argue about which member of the ensemble is the best, cutest, etc., while they're listening and/or dancing — and while The Stones records are rolling up impressive sales.

Mick was born in Dartford, Kent, and attends the London School of Economics, but has no idea of economics himself. He has been with the group from its birth. Brian was born in Cheltenham and has held various jobs (like most of The Rolling Stones), came from Dartford, Kent, and attends the London School of Economics. Brian has over 100 pocket handkerchiefs and playing cards, said Mick, often called "The Ghost" of the group because of his pale complexion, hails from his arch, who has over 100 pocket handkerchiefs and one romance in recent years.
Dot Records' Jim Bailey, Director of Foreign Operations, is in New York visiting with Sir Edward Lewis, head of London Decca, also visiting N.Y. Bailey is then off to Europe to check things for Dot.

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

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

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

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

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

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

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

**CW Cousins Lasso B'way**

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

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

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

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

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

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

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

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

**THE COWBOY IN THE CONTINENTAL SUIT (Marizona, BMI)**

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

**WHERE DOES A TEAR COME FROM (Mimosa, BMI)**

GEORGE JONES—United Artists 724.

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

**YOUR NAME'S BECOME A HOUSEHOLD WORD (Central, BMI)**

NEAL MERRITT—Capitol 5182.

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

**FIREBALL MAIL (Milen, ASCAP)**

DON GIBSON—RCA Victor 8367.

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

**BLUE GUITAR (Aberbach, BMI)**

SHEB WOOLEY—MGM 13241.

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

**MAN WALKS AMONG US (Marizona, BMI)**

JIMMY MARTIN AND THE SUNNY MOUNTAIN BOYS—Decca 31629.

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

**I'D RATHER HAVE AMERICA (4-Star Sales, BMI)**

LEAVIN' TOWN (Champion, BMI)

**JIMMY MARTIN AND THE SUNNY MOUNTAIN BOYS—Decca 31629.**

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

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

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

New Wheels For Hank

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

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

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

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

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

Capitol Sessions

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

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

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

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

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

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

Foster & Rose

NARAS Govs.

NASHVILLE—Fred Foster and Wesley Rose have been elected to the National Board of Governors of NARAS, representing the Nashville chapter. The group, which has about 200 members, this week also elected its slate of officers. They are: President—Harold Bradley, guitarist and brother of Owen; 1st Vice President—Anita Kerr; 2nd Vice President—Frances Preston; Assistant Executive VP—Mark-Clark Bates; Secretary—Bill Denny of Cedarwood; and Treasurer—Lester Rose.

King Still ABC

Artist: Clark

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

Clark stated that he had received no direct word from B. B. King or King's agents concerning any negotiations which King might be carrying out with any other parties, and pointed out that any recordings for other labels or negotiations for a contract commencing prior to the expiration of ABC-Paramount's contract would be a violation of ABC-Paramount's contract rights.

New King Album

Kids Liz, Dick

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

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

Climbing!

"PICK OF THE WEEK"

Roy Drusky

Mercury 72256

Yonah Music

D.J. Copies Available

Write

YONAH MUSIC CO.

P.O. Box 425, Louisville, Ga.
In an "unprecedented" promotion, station WAKY in Louisville, Ky., recently programmed a special 24-hour "Salute to Columbia Records," according to an announcement by Bob Thompson, National Promo Manager, Columbia Records Sales Corp. During the 24-hour period, only Columbia disks were given airplay.

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

**Devoted to Columbia**

**DJ Gets CMA Welcome**

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

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

**Solo Single Out**

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

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(Star indicates strong upward movement this week.)

### Top Country LPs

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(Star indicates strong upward movement this week.)
Classics: Who Sells Operas? Part II

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

Toscanini and Golden Age Greats Still Sell—Wagner Special

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

Farrell and Tucker

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

(A not too commonly known fact about Farrell is that she provided the singing voice in the film biography of polio-stricken opera star Marjorie Lawrence, "Interrupted Melody," starring Eleanor Parker. Farrell also played a small part in the 1958 film—as a musical student who couldn't sing! She is heard on the MGM LP from the picture.)

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

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

Toscanini

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

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

Wagnerian Opera

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

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

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

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

Naturally, with their great length, Wagnerian operas are ideally suited to long-playing records. RCA did Wagner opera come into its own on records. In the 78 days there was not one complete recording of any Wagner opera. (Continued on page 27)
A musical wit once described a Wagner opera in these terms: "Many of his brilliant 78 records face noise as to be almost unrecognizable. The Angel and Flagstad sold well as does RCA's contribution to sales power. RCA's 'The Best Of Caruso' (selections recorded prior to his American success). RCA's contribution to the voices of the Golden Age include steady selling albums by Gigli, Martinelli, Melchior and Flagstad. Their 'Ten Great Singers,' a five-record set with an all-stars line-up, continues to sell well at the three-for-three bargain price. With a booklet featuring old photos and notes by Met Opera historian Francis Robinson, RCA's Golden Age package is a fabulous buy for opera fans. Angel's 'Great Recordings of the Century' series offers a treasure trove of outstanding singers of the past: Caruso, Gigli, Schipa, Melba, Lehmann, Leider, Melchior, McCormack, Chaliapin, Schorr. Currently Angel has a sampler that retails for $1.00 (dealer price: 65c) with 45's from the brilliant collection of Golden Age greats they have in their 'Great Recordings of the Century' line. Many other small labels offer historical vocal performances but let the buyer beware, since most of them are drearily transferred to long-playing records with such distortion and profusion of surface noise as to be almost unrecognizable. The Angel and RCA restorations are not only good—in many instances they are improvements upon the original 78s. Capitol's three volumes of 'The Beloved Bjoerling,' the late Swedish tenor, are good sellers. They contain many of the 78 recordings of popular tenor arias recorded in the 1930s and '40s. RCA's Bjoerling albums made in the 1950s ('Bjoerling in Opera,' etc.) also sell steadily to his fans.

NEXT WEEK: SEMI-CLASSICS

Classical Push In Philips LPs For May & June

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

A successful leader, the 10th Anniversary Album by I Musici is available at one free for each 10 classical purchases and tied in with an offer of $1 off all classical catalog listings. In addition, a 10% discount is allowed on the balance of nine new releases as well as the Philips pop, jazz and Connoisseur Collection catalog. The life of the plan, effective May 15 through June 30, 1964. The Serendipity Singers, the label's young folk-pop group coping a big business success, are the focus of these days, are highlighted in the Philips' release with a second album, 'The Many Sides Of The Serendipity Singers.' Showcasing the best sides of the nine Serendipities, English composer-conductor Robert Farnon and His Orchestra interpret "Captains From Castle And Other British Themes" in a thrilling recording performance. "Nina Simone in Concert," presenting Nina with all the flexibility her piano. "Here's to Our Love" is Brian Hyland's first LP for Philips. Another new Philips acquisition, Marilyn Barroquis, brings a confident style to "The Cool World," as performed by Dizzy Gillespie and his orchestra, finds Dizzy at home—he portrays a band musician in the recently released movie. Also a strong jazz bid is "Dig Doldinger," featuring the Klaus Doldinger group, lauded as the top German jazz orchestra last year.

Prestige Enhanced

The prestige of the Philips Connoisseur Collection series is enhanced by two new albums, both of which represent the Connoisseur concept of content and unique packaging: "Songs Of Faith Around the World," native religious music from remote regions, and "African Concert" by Les Troubadours du Roi Baudouin. The classical release also includes "Schumann Piano Concerto and Grieg Piano Concerto," with Claudio Arrau at the piano.

'Britten's Requiem' Wins Critics Prize

Benjamin Britten, who came away from the Grammy award dinner with three honors for his 'War Requiem' (London has the LP) added more awards to his list last week when he won two prizes in the New York Music Critics' Circle. The awards were for choral composition—the 'War Requiem'—and opera—"A Midsummer Night's Dream.

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

20 Best Selling Operas

Current Top Sellers (On Regular-Priced Labels)

Puccini: MADAMA BUTTERFLY
Price, Tucker, Leinardt (RCA LM/LSC 6159)
De los Angeles, Bjoerring (Angel 5) 3609
Tebaldi, Bergonzzi (London 4373/1314)
Puccini: LA BOHEME
Tebaldi, Bergonzzi, Stepan (London 4542/1366)
Gatti, Di Stefano (Angel 3560 B/L)
Martinelli, Mottl, Angel (RCA LM/LSC 6095)
Puccini: TOSCA
Price, Di Stefano (RCA LD/LBS 7032)
Tebaldi, Belcon (London 4235/1310)
Verdi: AIDA
Price, Greer, Vickers (RCA LM/LSC 6158)
Tebaldi, Bjoerring (Angel 3524 C/L)
Bizet: CARMEN
De los Angeles, Gedda, Angel (Angel 3616/143)
Stevens, Pears, Rainer (RCA LM 6102)
J. Strauss: DIE FLEDERMAUS
Gordon, Renzi, Wachter, Kojan (London 4267/134)
Verdi: RISOLETTTO
Sutherland, MacNeil, Sirti (RCA LM/LSC 6051)
Bjoerring, Merrill, Peters (RCA LD/LDS 7022)
Verdi: LA TRAVIATA
De los Angeles, Del Monte (Angel 5) 3623 C/L
Tebaldi, Bergonzzi, Merrill (London 4366/1366)
Boudou: FAUST
De los Angeles, Gedda, Christoff (Angel 3424/134)
Mascagni: CAVALLERIA RUSTICANA
De los Angeles, Corelli (Angel BL/SL 3623)
Bjoerring, Merrill, Peters (RCA LM/LSC 6051)
Corelli, Pagliacci (Angel (5) 3561 B/L)
Leoncavallo: I PAGLIACCI
Corelli, Gobbi (Angel 5) 3618B/L
Di Manzico, MacNeil, Tecc( London 4237/1213)
Donizetti: L'AMMENMODER
Sutherland, Merrill, Sirti (London 4355/1537)
Callas, Tagliavini (Angel 5) 3610B/L
Verdi: IL TRAVIATA
Price, Tucker, Warner (RCA LM/LSC 6130)
Tebaldi, De Manzico (London 4236/1304)
Callas, Di Stefano (Angel 3554-555)
Bjoerring, Warner (RCA LM 6088)
Rossini: BARBER OF SEVILLE
Callas, Gobbi, Alva (Angel 5) 3595C/L
Merrill, Peter, Corena (RCA LM/LSC 6143)
Mozart: Marriages of Figaro
Sigis, Gueran, Corena (London 4007/1402)
Fischer-Dieskau, Stedler, Stader (DG 11697)
Mozart: DON GIOVANNI
Sigis, Ninnen, Price, Corena (RCA LM LSC 6410)
Sigis, Ninnen, Chopra (London 4006/1308)
Humperdinck: HANSEL & GRETEL
Schwarzkopf, Grummer, Kersten (Angel 3504 B/L)
Schwarzkopf, Grummer, Kersten (London 4006/1308)
Schwarzkopf, Glieme, Kersten (Columbia SL 102) (In English)
Puccini: TITANIA
Nilsson, Nissen, Bjoerring (RCA LM/LSC 6194)
R. Strauss: ROSENKAVALIER
Schwarzkopf, Ludwig, Kersten (Angel 3504 C/L)
Wagner: TRISTAN UN ISOLDE
Fleagle, Fischer-Dieskau, Furtwangler (Angel 3588 E/L)
with a smash new single—

DON'T MAKE FUN OF ME

backed with AGAIN / UA 728 / produced by Jack Gold

It's the young man with the Midas Voice—Frankie Avalon!
Everything he sings turns to solid gold!
"Don't Make Fun Of Me" is no exception.
It's his first single for UA, and it's going all the way!

And remember Frankie's smash-hit new album, Muscle Beach Party.

On the ONE TO WATCH