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record world

Formerly
MUSIC VENDOR

Vol. 18, No. 890

June 27, 1964

WHO IN THE WORLD



**Col's Gene Weiss
At Work on Adult
Programming Plan
For Juke Boxes...
Story inside.**

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

record world

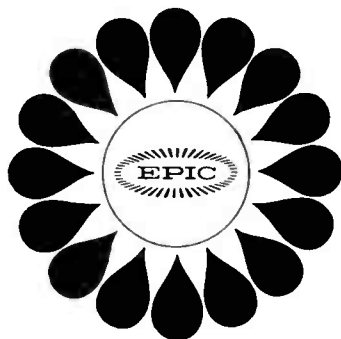


NUMBER ONE PICKS









▲
The Rolling Stones have a new one on London Records, "Tell Me (You're Coming Back)," and it looks like the big one this week. It starts with a slow beat that builds, shifts and then builds again. The singing and off-beat instrumentation will captivate teen listeners. Carol Burnett leads the cast of her smash "Fade Out-Fade In" show through an engaging Jule Styne-Betty Comden-Adolph Green score. The ABC Paramount cast LP is brisk and high on entertainment value. (See stories on Rolling Stones and ABC's caster success inside.)
▼





JUST RELEASED... MORE ALL-TIME GREAT HITS IN EPIC'S MEMORY LANE SERIES

<p>BOBBY VINTON "BLUE VELVET" "BLUE ON BLUE" 5-2215</p>			<p>ROY HAMILTON "EBB TIDE" "YOU CAN HAVE HER" 5-2213</p>
<p>GEORGIA GIBBS "KISS OF FIRE" "BALLIN' THE JACK" 5-2216</p>			<p>ANDY STEWART "A SCOTTISH SOLDIER" "DONALD WHERE'S YOUR TROUSERS" 5-2219</p>
<p>JAMIES "SUMMERTIME, SUMMERTIME" "SEARCHING FOR YOU" 5-2218</p>			<p>SOMETHIN' SMITH AND THE REDHEADS "IT'S A SIN TO TELL A LIE" "I DON'T WANT TO SET THE WORLD ON FIRE" 5-2214</p>

CURRENT MEMORY LANE CATALOG

ROY HAMILTON —"YOU'LL NEVER WALK ALONE," "DON'T LET GO" 5-2201	BOBBY VINTON —"ROSES ARE RED," "RAIN RAIN GO AWAY" 5-2207
TONY ORLANDO —"HALFWAY TO PARADISE," "BLESS YOU" 5-2202	ADAM WADE —"RUBY," "THE WRITING ON THE WALL" 5-2208
ERSEL HICKEY —"BLUEBIRDS OVER THE MOUNTAIN," "HANGIN' AROUND" 5-2203	SCREAMIN' JAY HAWKINS —"I PUT A SPELL ON YOU," "LITTLE DEMON" 5-2209
BUDDY GRECO —"THE LADY IS A TRAMP" (new version), "AROUND THE WORLD" 5-2204	LINK WRAY —"RAW-HIDE," "DIXIE-DOODLE" 5-2210
THE SCHOOLBOYS —"CAROL," "PLEASE SAY YOU WANT ME" 5-2205	JACK TEAGARDEN —"I GOTTA RIGHT TO SING THE BLUES," "JACK HITS THE ROAD" 5-2211
LITTLE JOE & THE THRILLERS —"PEANUTS," "LILLY LOU" 5-2206	THE FOUR COINS —"SHANGRI-LA," "FIRST IN LINE" 5-2212

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This Wk.	Last Wk.		Wks. on Chart
1	1	CHAPEL OF LOVE Dixie Cups—Red Bird 10-001	9
2	4	I GET AROUND Beach Boys—Capitol 5174	5
★	8	MY BOY LOLLIPOP Millie Small—Smash 1893	5
4	2	A WORLD WITHOUT LOVE Peter & Gordon—Capitol 5175	8
5	3	LOVE ME WITH ALL YOUR HEART Ray Charles Singers—Cammand 4046	12
6	5	LOVE ME DO The Beatles—Tollie 9008	9
★	15	MEMPHIS Johnny Rivers—Imperial 66032	5
8	9	TELL ME WHY Bobby Vinton—Epic 9687	5
9	12	TEARS AND ROSES Al Martino—Capitol 5183	6
10	10	PEOPLE Barbra Streisand—Columbia 42965	9
11	13	DON'T LET THE SUN CATCH YOU CRYIN' Gerry & The Pacemakers—Laurie 3251	6
★	17	NO PARTICULAR PLACE TO GO Chuck Berry—Chess 1898	4
13	6	WALK ON BY Dionne Warwick—Scepter 1274	10
14	7	MY GUY Mary Wells—Motown 1056	14
15	11	HELLO DOLLY Louis Armstrong & All Stars—Kapp 573	20
16	14	LITTLE CHILDREN Billy J. Kramer & Dakotas—Imperial 66027	11
★	57	CAN'T YOU SEE THAT SHE'S MINE The Dave Clark Five—Epic 9692	2
★	51	GIRL FROM IPANEMA Stan Getz & Astrud Gilberto—Verve 10323	3
19	16	DIANE Bachelors—London 9639	12
★	34	BAD TO ME Billy J. Kramer & Dakotas—Imperial 66027	4
★	28	DON'T THROW YOUR LOVE AWAY Searchers—Kapp 593	5
22	22	DON'T WORRY BABY Beach Boys—Capitol 5174	6
23	23	I'LL TOUCH A STAR Terry Stafford—Crusader 105	5
★	31	REMEMBER ME Rita Pavone—RCA Victor 8265	5
★	74	RAG DOLL Four Seasons—Philips 40211	2
★	72	DANG ME Roger Miller—Smash 1881	3
★	45	GOOD TIMES Sam Cooke—RCA Victor 8368	3
28	20	DO YOU LOVE ME The Dave Clark Five—Epic 9678	9
29	30	BEANS IN MY EARS Serendipity Singers—Philips 40198	5
30	26	EVERY LITTLE BIT HURTS Brenda Holloway—Tamla 54094	8
31	18	P.S. I LOVE YOU The Beatles—Tollie 9008	8
32	32	TODAY New Christy Minstrels—Columbia 43000	10
33	21	IT'S OVER Roy Orbison—Monument 837	12

This Wk.	Last Wk.		Wks. on Chart
34	19	ROMEO AND JULIET (Just Like) Reflections—Golden World 9	12
35	29	WHAT'S THE MATTER WITH YOU BABY Marvin Gaye & Mary Wells—Motown 1057	8
36	24	BE ANYTHING BUT BE MINE Connie Francis—MGM 13237	9
37	39	YESTERDAY'S GONE Stewart & Clyde—World Artists 1021	9
38	27	WHAT'D I SAY Elvis Presley—RCA Victor 8360	7
39	25	VIVA LAS VEGAS Elvis Presley—RCA Victor 8360	9
40	38	COTTON CANDY Al Hirt—RCA Victor 8346	13
41	37	MILORD Bobby Darin—Atco 6297	6
42	36	ALONE WITH YOU Brenda Lee—Decca 31628	5
43	47	I DON'T WANNA BE A LOSER L. Gore—Mercury 72270	5
44	46	DONNIE Bermudas—Era 3125	5
★	56	TRY IT BABY Marvin Gaye—Tamla 54095	3
★	53	TENNESSEE WALTZ Sam Cooke—RCA Victor 8368	3
47	48	ROCK ME BABY B. B. King—Kent 393	6
★	55	ALONE Four Seasons—Vee Jay 597	3
★	58	KEEP ON PUSHING Impressions—ABC 10554	2
50	50	I'LL BE IN TROUBLE Temptations—Gordy 7032	4
★	66	FRENCH SONG Lucille Starr—Alma 204	8
★	67	NOT FADE AWAY Rolling Stones—London 9657	7
★	71	I STILL GET JEALOUS Louis Armstrong—Kapp 597	3
★	89	WISHING AND HOPING Dusty Springfield—Philips 40207	2
★	82	MY DREAMS Brenda Lee—Decca 31628	2
★	75	LAZY ELSIE MOLLY Chubby Checker—Parkway 920	2
57	35	THREE WINDOW COUPE The Rip Chords—Columbia 43035	9
58	33	BITS AND PIECES The Dave Clark Five—Epic 9671	14
59	54	YESTERDAY'S GONE Overlanders—Hickory 1258	9
60	49	BE MY GIRL Four Evers—Smash 1887	6
★	70	KICK THAT LITTLE FOOT, SALLY ANNE Round Robin—Domain 1404	4
★	81	ANGELITA Rene & Rene—Columbia 43045	2
★	79	HEY HARMONICA MAN Little Stevie Wonder—Tamla 54096	2
★	78	YOU'RE MY WORLD Cilla Black—Capitol 5196	2
★	88	IF I'M A FOOL FOR LOVING YOU Bobby Wood—Joy 285	2
★	(—)	IT AIN'T NO USE Major Lance—Okeh 7191	1
★	(—)	FARMER JOHN Premiers—Faro 605	1

This Wk.	Last Wk.		Wks. on Chart
★	(—)	WHAT HAVE I GOT OF MY OWN 1 Trini Lopez—Reprise 0276	1
69	40	RONNIE Four Seasons—Philips 40185	11
70	43	ONCE UPON A TIME Marvin Gaye & Mary Wells—Motown 1057	8
71	41	I DON'T WANT TO HURT ANYMORE Nat King Cole—Capitol 5155	10
★	80	JUST AIN'T ENOUGH LOVE Eddie Holland—Motown 1058	3
73	42	I'M SO PROUD The Impressions—ABC Paramount 10544	14
74	59	PRECIOUS WORDS The Wallace Brothers—Sims 174	7
75	83	THE WORLD I USED TO KNOW Jan & Dean—Liberty 55672	5
76	65	ONE GIRL G. Mims & Enchanters—UA 715	3
77	64	EVERYBODY KNOWS Steve Lawrence—Columbia 43047	6
78	69	TOO LATE TO TURN BACK NOW Brook Benton—Mercury 77226	6
★	96	FIRST NIGHT OF THE FULL MOON J. Janes—Kapp 589	3
★	(—)	STEAL AWAY Jimmy Hughes—Fane 6401	1
81	76	HURT BY LOVE Inez Foxx—Symbol 20-001	9
★	90	SHARE YOUR LOVE B. B. Bland—Duke 377	3
83	94	WRONG FOR EACH OTHER Andy Williams—Columbia 43015	13
★	(—)	HICKORY DICK & DOCK Bobby Vee—Liberty 55700	1
★	(—)	EVERYBODY LOVES SOMEBODY Dean Martin—Reprise 0281	1
★	(—)	I BELIEVE The Bachelors—London 9672	1
87	63	GONNA GET ALONG WITHOUT YOU NOW Skeeter Davis—RCA Victor 8347	10
88	68	I RISE, I FALL Johnny Tillotson—MGM 13232	9
89	52	GIVING UP Gladys Knight & Pips—Maxx 326	5
90	60	DEAD MAN'S CURVE Jimmie Rodgers—Dot 16595	17
91	(—)	DO I LOVE YOU Ronettes—Philly 121	1
92	86	A WORLD OF LONELY PEOPLE Anita Bryant—Columbia 43037	4
93	(—)	FERRIS WHEEL Everly Bros.—Warner Bras. 5441	1
94	95	A LITTLE TOY BALLOON Danny Williams—United Artists 729	2
95	(—)	SOMETHIN' YOU GOT A. Robinson—Tiger 104	1
96	98	MY BABY DON'T DIG ME Ray Charles—ABC 10557	3
97	(—)	LITTLE OLD LADY FROM PASADENA Jan & Dean—Liberty 55704	1
98	(—)	I WANNA LOVE HIM SO BAD Jelly Beans—Red Bird 10-003	1
99	(—)	DREAM LOVER Paris Sisters—MGM 13236	1
100	(—)	PEG O' MY HEART Robert Maxwell—Decca 23637	1

HERE COMES ANOTHER MERCURY
“HIT WAVE”

this time it's
6 GREAT SINGLES
 to hypo summer sales!





This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
1	1	8	34	40	6	69	51	22
2	3	20	35	24	12	70	68	16
3	4	10	★ 47	★	5	★ 80	★	2
4	6	6	37	31	21	72	44	19
5	2	11	38	30	19	73	75	3
6	5	8	39	34	16	74	54	13
7	10	19	40	27	7	★ 74	★	1
★ 8	11	5	★ 67	★	3	★ 78	★	1
9	7	12	42	29	13	★ 81	★	1
10	9	13	43	35	29	82	63	6
11	8	13	44	48	5	83	84	3
12	12	35	45	39	139	★ 84	★	2
13	16	7	★ 48	★	43	85	85	3
14	14	11	47	38	14	★ 86	★	1
★ 15	18	4	★ 62	★	4	87	71	19
16	13	13	49	43	25	88	72	13
★ 17	52	3	50	53	6	★ 89	★	1
★ 18	46	3	51	37	16	90	79	63
19	21	14	52	59	5	91	97	2
20	23	6	53	61	4	92	(—)	1
21	22	6	54	60	4	93	100	2
22	15	6	★ 55	★	4	94	74	13
23	26	10	56	64	3	95	99	2
24	25	9	★ 57	★	3	96	(—)	1
25	33	5	58	49	30	97	87	14
26	32	5	★ 59	★	8	98	96	35
27	17	13	★ 60	★	5	99	83	6
★ 28	58	4	★ 61	★	15	100	(—)	1
29	36	5	★ 62	★	2			
30	18	23	★ 63	★	2			
★ 31	41	5	★ 64	★	2			
32	19	29	★ 65	★	2			
33	20	11	★ 66	★	3			
			67	42	22			
			68	50	32			

#1 CLIMBERS


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

THE MIRACLES
"I LIKE IT LIKE THAT"
 Tamla 54098

MARVELETTES
"YOU'RE MY REMEDY"
 Tamla 54097

HITS ARE OUR BUSINESS
MOTOWN RECORD CORP.

2648 W. Grand Blvd.
Detroit, Mich.



Gene Weiss:

Col Gives Ops Programming For Adults

NEW YORK — On July 1, Columbia Records is kicking off a program designed to fill what the label claims is a void for adult programming in juke boxes, Gene Weiss, General Manager, Col Sales, told *Record World* last week.

It is a precedent-setting move in the recording industry which could also kick off similar moves by other majors.

"This is The Big Need, I am sure. The program is being devised to be sold to one-stops and juke box operators through Columbia Records' normal channels of distribution," Weiss, father of this brainchild, related.

"With the exception of Seeburg's little LP program, which is only available through distributors, there's been little 33-1/3 wax for juke boxes. Right now 50% of the machines on the market are capable of playing that kind of product; and through market research it's been learned that less than 10% of the juke boxes are in teen locations, more than 60% are in taverns and a little over 26% are in restaurants. The primary juke box audience is adult."

Weiss opined that the juke box medium is the second most important medium of exposure for records — "You can turn off the radio," he added, "but not the juke box."

Op & Repertoire

Repertoire, which will not conflict with any regular 45 output, will consist of a little LP, six sides, and in stereo singles, it will be two sides from the stereo LP. The poly-bagged packaging, replete with title strips and album cover photos in two sizes, will, in a sense, provide the op with a complete do-it-yourself kit. The stereo singles will go to the operator for 70 cents each, the LP for \$1.50.

"Record companies must get behind the music operators of America," Weiss continued. "Our new program for ops in adult programming is a stimulus that will keep music operators supplied with varied repertoire so their locations will be increasingly profitable."

The first release in the new program will feature six seven-inch 33-1/3 stereo singles and six stereo little LPs. The artists represented will include

CRDC Realigns Field

HOLLYWOOD—Capitol Records Distributing Corp. has completed a total revision of its field management and distribution structure, it was disclosed last week by William B. Tallant Jr., Vice President and National Sales Manager.

In realigning his sales force, Tallant has eliminated CRDC's traditional branch and region system and segmented the country into divisions, districts and territories.

Tallant said: "Market conditions caused us to make significant changes in our sales policies earlier this year, and those same market conditions have necessitated this new approach to the management and activities of our front-line sales personnel." Among the primary reasons for the changes, Tallant said, were the referring of numerous CRDC accounts to subdistributors and the resultant geographic problems involved in covering remaining accounts.

Up-To-Date

"What CRDC now has is the most up-to-date and streamlined system of distribution management possible," Tallant said. "It is also a system which allows us to take full advantage of modern transportation and shipping facilities which did not exist when the original branch-region system was set-up."

Under the new organization, CRDC's field profile breaks down into five divisions, 10 districts and an unspecified number of territories.

CRDC's five division headquarters and their managers are: New York, Jack Perkins; Baltimore, Mike Makulies; Chicago, John Jossey; Dallas, Dick Miller; and Los Angeles, Earl Horwitz. Each division manager reports directly to Tallant and is responsible for supervision of two districts.

The 10 district headquarters and their managers are: New

Orbison #1

A Monument spokesman reports that Roy Orbison's "It's Over" has recently moved into the No. 1 spot in the British trade magazine, *New Musical Express*. Orbison's accession marks the first time since 1962 that an American artist has held the first place honors.

Barbra Streisand, Tony Bennett, Ray Conniff, Andre Previn, Percy Faith and Andy Williams. Future releases will also have c/w, jazz, folk and semi-classical wax.

York, Ben Savoia; Boston, Marti Takki; Baltimore, Bill Dawson; Atlanta, Tom Beckwith; Chicago, George Kerken; Detroit, Jim Blackwood; Dallas, Marvin Beisel; Kansas City, John Swenson; Los Angeles, Wayne Tappan; and San Francisco, Charles Bratnober.

In addition to those areas covered by district officers, other major markets will be serviced by a resident territory manager who will be directly responsible for sales and promotion in his area. In certain large markets, the territory manager will be backed up by territory representatives, who will report directly to the district manager. Territory representatives may or may not have promotional responsibilities.

In almost all cases, CRDC's field promotion staff is unaffected by the changes.



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2 GREAT RECORDS OF

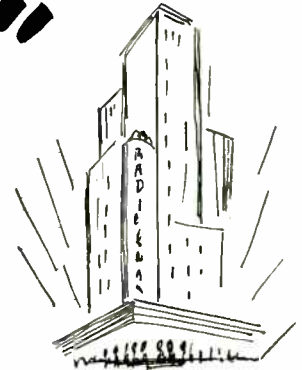
"Madrigal"



— the theme

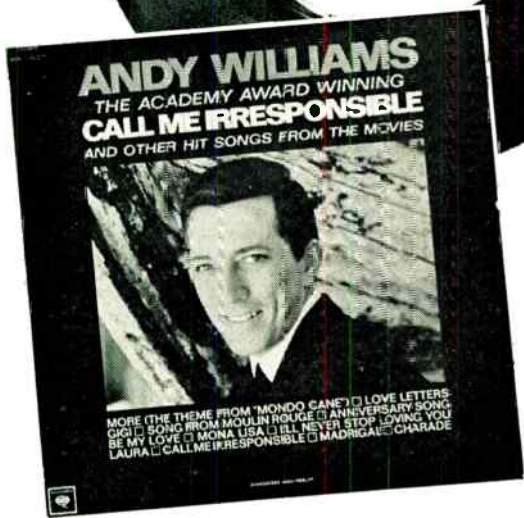
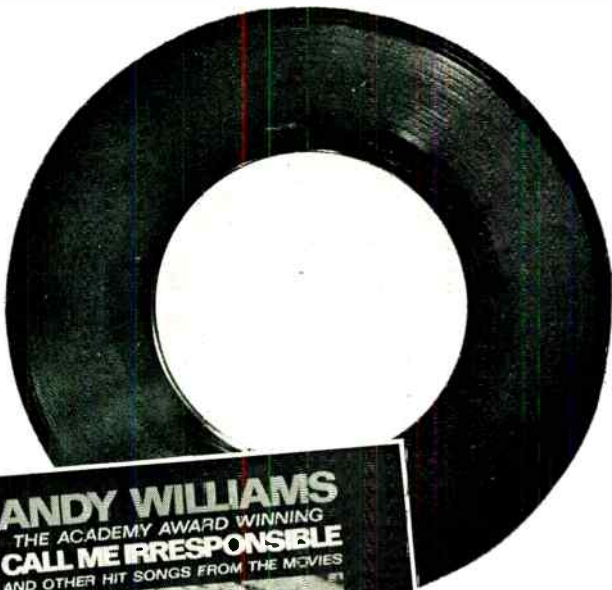
song from

"The CHALK GARDEN"



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The ROSS HUNTER PRODUCTION in TECHNICOLOR — A UNIVERSAL PICTURES
RELEASE Starring DEBORAH KERR, HAYLEY MILLS and JOHN MILLS

ANDY WILLIAMS



Columbia 4-43015

*Also included in
Andy Williams' top
selling Columbia al-
bum "Call Me Irre-
sponsible and
Other Hit Songs"

CL 2171 (M)
CS 8971 (S)

KELLIE GREEN



20th Century Fox Records #492



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SINGLES REVIEWS

PICK HITS

NOBODY I KNOW (Northern, ASCAP)
YOU DON'T HAVE TO TELL ME (Noel Gay, ASCAP)

PETER AND GORDON—Capitol 5211.

Peter and Gordon singing a Lennon-McCartney tune made "World Without Love" a big one. And here is that very same foursome again with a followup that will go the same trail. They talk about a girl who loves them a bunch. Watch sales activity.

YOU'RE MY REMEDY (Jobete, BMI)
A LITTLE BIT OF SYMPATHY, A LITTLE BIT OF LOVE (Jobete, BMI)

THE MARVELETTES—Tamla 54097.

The Marvelettes have a tune that features a steady and heavy rhythm over which they peg their joyful chanting. It's a foot tapper that the young set will want to tap a foot to.

BABY COME HOME (Rosewood, ASCAP)
EVERY DAY'S A HOLIDAY (Rosewood, ASCAP)

RUBY AND THE ROMANTICS—Kapp 601.

Ruby and the fellas want their baby to come home on a compelling rocka-cha. Ruby's sweet and silken voice leads the way through this tune that is given extra bounce by a heavy working violin section. Deserves listens.

SHE WAS MY BABY (HE WAS MY FRIEND)
(Valley, BMI)
THE HOLE HE SAID HE'D DIG FOR ME
(Mavic, BMI)

JERRY LEE LEWIS—Smash 1906.

Jerry sends out two sides that emphasize the beat. The top side is a mid-tempo beat and wildly infectious. The other side is a little slower but no less disarming. Teens will be flipping over this one, and they'll be flipping it over, too.

THE SEVENTH DAWN (United Artists, ASCAP)
TOO GOOD (Leeds, ASCAP)

ROBERT COULET—Columbia 4-43063.

The strong-voiced crooner goes through his paces on the big theme from the "Seventh Dawn" film. He gives the lyric an appreciative reading and will enchant listeners. The flip is also a good tune with a summery swing to it.

HANGIN' ON TO MY BABY (Saturday, ASCAP)
SKA-DOO-DEE-YAH (Saturday, ASCAP)

TRACEY DEY—Amy 908.

Tracey has a rhythmic middle tempo rock that she warbles along with a spirited gal chorus. What she has to say is that she's going to keep an eye on her guy. Teens will like the point and the rendition.

BE (Myto, BMI)
SCHOOL'S ALL OVER (Myto, BMI)

THE ADORABLES—Golden World 10.

The Adorables produce an adorable side with this fast rock tune that has a flourish of happy sounds on it. They are making merry because of a romantic conquest. They sing with unflinching cheer. Teens will like it.

WATER SKIING (Linduane, BMI)
THEME FROM "A SUMMER PLACE"
(Witmark, ASCAP)

DUANE EDDY—RCA Victor 47-8376.

Duane has another sturdy instrumental that should ride the crest of sales success. It's got the excitement and exhilaration of a water skiing outing packed onto it. The dance beat is there for teen enjoyment.

THEME FROM "GOLDEN BOY" (Morris, ASCAP)
THEME FROM "RHINO"

THE GALLANTS—Capitol 5214.

The Gallants have a sexy instrumental here that is the theme from Sammy Davis' forthcoming "Golden Boy" B'way show. The tune, as arranged for the Gallants, has a mellow, yet tough sound and is performed with verve and impact by the talented musicians.

GOOFUS (Feist, ASCAP)
ORGAN GRINDER'S SWING
(Amer. Acad. of Music, ASCAP)

BENT FABRIC—Atco 6304.

Bent fools around at the keyboard and seems to have a lot of fun at it. The tune is the old, goofy one and it is still entertaining. On the other side there's a revival of another good piano tune.

I CRY ALONE (Mansion, ASCAP)
PUT YOURSELF IN MY PLACE (Ludix, BMI)

MAXINE BROWN—Wand 158.

Maxine gets a chance to show the range of her voice on this torcher that starts softly but builds to a heartbreaking finish. The orchestra follows her right along with a driving power when needed. This one could high on the charts.

THE BALLAD OF THE YOUNG TRUCK DRIVER
(Fred Rose, BMI)

SHE LOVES THE LOVE I GIVE HER
(Acuff-Rose, BMI)

THE BLACKWELLS—Hickory 1261.

The Blackwells have a semi-folk ballad here that tells of a courageous truck driver who dies to avoid putting his lover in danger. The Blackwells sing the tune with appropriate appreciation of the lyric. This could make a hit on the charts.

IF YOU SEE MY LOVE (Four Star, BMI)
FATHER SEBASTIAN (Four Star, BMI)

LENNY WELCH—Cadence 1446.

Lenny puts a lot of heartbreak and heartache into this powerful torcher that will get him much response. The problem is that his girl left him and he doesn't want her to know he still cares. Teens especially will get the point of the mournful slice.

RIBBONS AND ROSES (Duchess, BMI)
TOO YOUNG FOR ME (Unart, BMI)

JANIE GRANT—United Artists 731.

Janie is introduced out of the United Artist roster with this subtle and bitter-sweet tune about memories of a star-crossed love affair. The arrangement is Latin American and sets off the thrush's vocal charms to advantage.

STANDIN' ON TIPTOE (January, BMI)
FOXY (Debmar, ASCAP)

CLAUDINE CLARK—TCF 18.

Claudine comes back on wax with a cute tune that will get the teen eye. The arrangement includes a heavy echo chamber effect and multi-tracking—all for added boosts to the perky slice. Welcome back to a winning singer.

HUGO (April, ASCAP)
HUGO INSTRUMENTAL (April, ASCAP)

LINDA HALL—Columbia 4-43067.

Linda has a little monologue that she speaks over a completely ingratiating instrumental. She's talking to her persistent boyfriend—the "Hugo" of the title. This is one of those cute sides that catches the teen whim and then soars high on charts. Watch out for it.

FATHER SEBASTIAN
(Four Star Music Sales, ASCAP)
BARBARA (I LOVE YOU) (Footlight, ASCAP)

THE RAMBLERS—Almont 311.

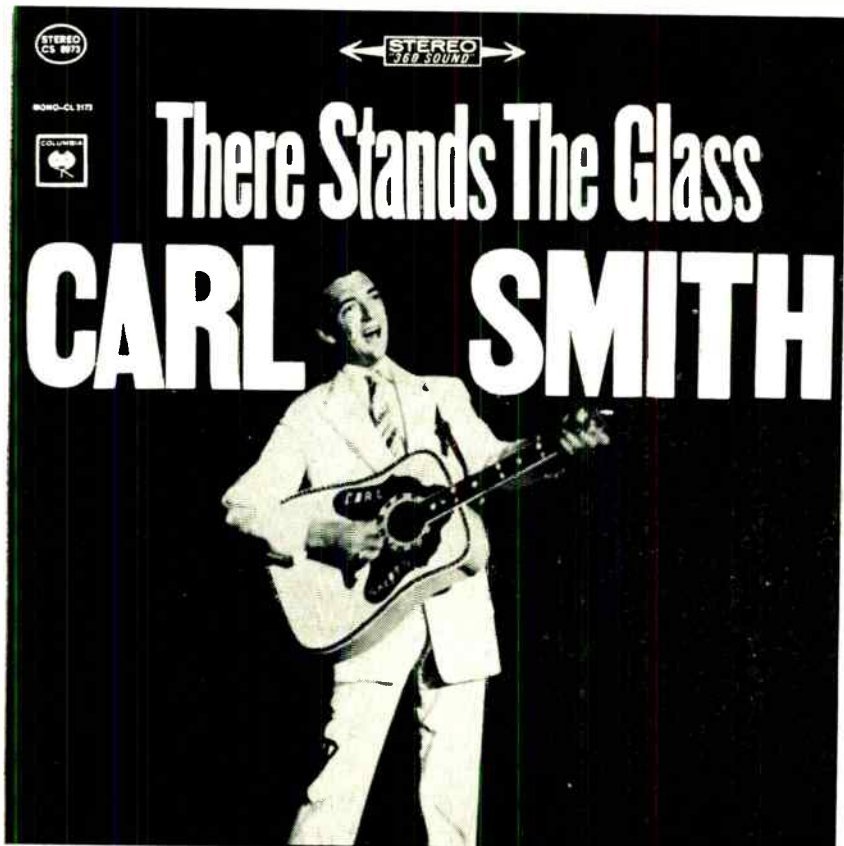
The Ramblers have a winning side on which they query Father Sebastian as to whether their girl will return. The harmony is attractive and infectious and will serve well for dancing. A commendable outing.

CARL SMITH COUNTRY IS HIT TERRITORY!

A HIT SINGLE...

"TAKE MY RING OFF YOUR FINGER" 4-43033

TWO HIT ALBUMS...



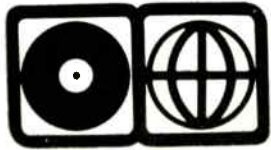
CL 2173/CS 8973



CL 2091/CS 8891

ON COLUMBIA RECORDS

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ALBUM REVIEWS

PICK HITS

LOOKING FOR LOVE

CONNIE FRANCIS—MGM E 4229.

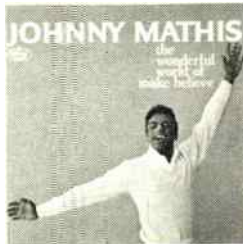
Connie runs through the cheerful songs from her new film, "Looking for Love." Besides the title song, which will probably soon be out as a single, there are a number of other attractive songs—some old and some new. Connie gives them all her inimitable styling, and her fans will have a high old time.



THE WONDERFUL WORLD OF MAKE BELIEVE

JOHNNY MATHIS—Mercury SR 60913.

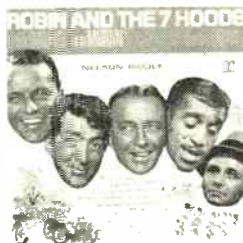
Johnny builds a fantasy land of color and music with this album of carefully chosen tunes. The songs all deal with the world of enchantment and wonder. "Camelot," "Alice in Wonderland" and "When You Wish Upon a Star" are here to delight the listeners.



ROBIN AND THE 7 HOODS

SOUNDTRACK—Reprise F 2021.

Frank Sinatra, Bing Crosby, Dean Martin and Sammy Davis singing Sammy Cahn-James Van Heusen songs are hard to top. Especially when everyone is in good form as is the case here. The tunes are those from the boys' latest film clanbake, "Robin and The 7 Hoods" and have bezazz and punch.



WHEN I'M ALONE I CRY

MARVIN GAYE—Tamla 251.

Marvin takes time out from his hard rock and roll stints to go over a set of standards. He shows that he can handle the material as well as anyone around. His understanding of the lyrics and his phrasing of them is highly commendable. "I'll Be Around" and "You've Changed" are standouts.



HEY THERE, IT'S YOGI BEAR

SOUNDTRACK—Colpix 472.

The score from the first full-length Yogi Bear feature film is tuneful and sweet as a hive full of honey. Kids and adults alike will be snapping their fingers to the songs by Ray Gilbert and Doug Goodwin and Marty Paich. "Like I Like You" is the best of a good lot.



THE LORD'S PRAYER

PAT BOONE—Dot 3582.

Pat's new album is a collection of hymns. His singing is beautiful and extremely sensitive to the demands of the inspirational material. The arrangements, which include a choir, are impeccable. In addition to "The Lord's Prayer," "Ave Maria" and "He" are included.



GREAT TIMES!

DUKE ELLINGTON, BILLY STRAYHORN—Riverside 475.

Duke Ellington and Billy Strayhorn go at their separate pianos with dedication. The album makes for some involving keyboard work and the tunes are among the best that each player-composer has written. "Take the A Train" moves briskly and so do the rest.



SEPTET

ART VAN DAMME—Columbia 8992.

Art and crowd pick the tempo up on a number of songs and the action is slick and appealing. Everybody gets a chance to be heard individually, and that means Johnny Howell and Warren Kime can show off their flugelhorns for some engaging sounds. Nice slice of jazz.



BOSS TRES BIEN

QUARTETTE TRES BIEN—Decca 74517.

The Quartette stirs up a lot of jazz activity with their spirited playing which includes yelps and screams along with the instrumental sounds. They're having a good time at their brand of music which is an amalgam of many likeable jazz strains. "Love Letters" and "Tonight" get fine workouts.



COMIN' HOME BABY

JACK LA FORGE—Regina 309.

Jack gets a full quota of good music out of this disk which includes 14 tunes—all brightly presented. His piano sets up a carefree atmosphere that suggests the cocktail hour. Especially good tracks are "Lullaby of Birdland" and "Blue Butterfly."



JAMAICA SKA

VARIOUS ARTISTS—Amy 8002.

Recorded in Kingston, this album presents some of the leaders in the new musical craze—Ska. The drums, guitars and trumpets blast away at the steady dance beat while Prince Buster, Jimmy Cliff, Carlos Malcolm and the Richard Brothers sing with intensity. A dance party potential.





**When You're Only
#8 in Sales
as is Vee-Jay
You Worry About
Getting Gobbled Up!**

EXCITING NEW RELEASES

YOU SHOULD GOBBLE

'CAUSE THEY'RE EXCITINGLY TASTY!

✱

VJ #603

COFFEE STREET SKA

AND

SKA LA BOMBA

MANGO JONES & HIS ORCHESTRA

✱

VJ #604

L. A. TOWN

AND

DOUBLE DOUBLE DARE

HOYT AXTON

✱

VJ #605

TWO TIMES TWO

AND

ONLY FOREVER

LENNY & THE CHIMES

✱

TOLLIE #9005

GOODNIGHT SWEETHEART

AND

GOOD WILL TO YOU, BABY

GARY SOMMERS

✱

FAME #6402

CLOSE TO ME

AND

LET THEM TALK

DAN PENN

ARMADA Covers Registrations; Convention Program Announced

MIAMI BEACH — With the sixth annual ARMADA Convention rapidly approaching (June 25-July 1) at the Eden Roc Hotel, the record merchants-distributors' association is placing added stress on the Board of Directors' rules for Registrations and Admissions. No admission to any convention meetings or functions will be permitted without presenting for inspection an Official Registration Badge or Pass. Manufacturers conducting Invitational Meetings may make their own arrangements for admissions to their own affairs.

Furthermore, firms or persons eligible for Membership or Associate Membership in ARMADA must acquire such membership status, with fully paid 1964-65 dues prior to registering. Membership entitles a firm to ONE Registration, including luncheons and banquet tickets, without fee. Membership firms may obtain Guest Registrations for those persons who are related to or are directly associated with the convention representative of the

member firm. The fee for Guest Registration is \$25 for each registration and must be paid in advance at the Registration Desk.

Special registration, including luncheons and banquets, for firms or persons not eligible for Membership or Associate Membership, is established at \$50 per person and may be obtained in advance from the Executive Secretary or on payment at the Registration Desk. No refunds of Registration Fees will be made after June 24.

ARMADA Program:

THURSDAY, JUNE 25
12 Noon to 9 P.M.—Registration, Marco Polo Exhibit Area.

FRIDAY, JUNE 26
9 A.M. to 9 P.M. — Registration, Marco Polo Exhibit Area.

9:30 A.M.—Atlantic /Atco Distributors Invitational Meeting (see Manufacturers' Activities for details)

2 P.M.—United Artists Distributors Invitational Meeting (see Manufacturers' Activities for details)

6 P.M. (Optional)—"Our Business is Going to the Dogs." An outing for those not committed to other activity which includes for one price admission to the Flagler Greyhound Track, transportation, dinner in the new Sky Region Room as an ARMADA Party. Tickets available only at the Convention Registration Desk.

SATURDAY, JUNE 27
Pompeii Room
9 A.M. GENERAL MEETING (admission by badge only) (Call to Order by Convention Chairman)

9:30 A.M.—Invocation

9:40 A.M.—President's Annual Report

10 A.M.—Treasurer's Report

10:15 A.M.—Executive Secretary's Report

10:30 A.M.—General Counsel's Report

10:45 A.M.—Appointment of Nominating Committee

11 A.M.—SYMPOSIUM—Panel, Moderator and Discussion from floor

Topic: "SALES MEETINGS—Do They Cost the Industry Too Much?"

12 Noon—Recess

1 P.M.—Luncheon, Mona Lisa Room (ticket required)

Speaker: Hon. John R. Reilly, Commissioner, Federal Trade Commission, Washington, D.C.

Subject: "Industry and the Federal Trade Commission Responsibilities Under the Trade Practice Rules."

2:30 P.M.—GENERAL MEETING, Pompeii Room (admission by badge only) (Call to Order by Convention Chairman)

2:45 P.M.—Discussion on Drafts of Trade Practice Rules Submitted to the Federal Trade Commission

Remarks by Earl W. Kintner, ARMADA General Counsel, Audience Participation through Questions and Answers

4:30 P.M.—Recess

6:00 P.M. to 7:00 P.M.—PRESIDENTIAL RECEPTION, Pompeii Room (ticket required) refreshments

7 P.M.—BANQUET, Pompeii Room (ticket required)

Speaker: William P. Gallagher, Vice President, Marketing, Columbia Records

Subject: "A Sound Future in a Sound Industry."

SUNDAY, JUNE 28

7:30 A.M.—(Optional) ARMADA Golf Tournament. An early bird outing for those not committed to other activity and willing to take on the golfers in the association. Entries must be posted at Convention Registration Desk by 9 P.M., June 26th.

10 A.M.—Colpix Distributors Invitational Meeting (see Manufacturers' Activities for details)

11 A.M.—Command Distributors Invitational Meeting (see Manufacturers' Activities for details)

2 P.M.—ABC-Paramount Distributors Invitational Meeting (see Manufacturers' Activities for details)

MONDAY, JUNE 29

9 A.M.—GENERAL MEETING, Pompeii Room (admission by badge only) Call to Order by Convention Chairman

9:30 A.M.—Review of Legal Problems in the Record Industry. Remarks by Earl W. Kintner, ARMADA General Counsel

Audience Participation through Questions and Answers

11 A.M. SYMPOSIUM—Panel, Moderator and Discussion from floor

Topic: "SURPLUS PRODUCT—Should it be Scrap or Distress Merchandise? How?"

12 Noon—Recess

1 P.M.—Luncheon, Mona Lisa Room (ticket required)

Speaker: Congressman James Roosevelt, Chairman Subcommittee on Distribution for House Select Committee on Small Business.

Subject: "Doom or New Life for Independent Distributors?"

2:30 P.M.—GENERAL MEETING, Pompeii Room (admission by badge only) (Call to Order by Convention Chairman)

2:45 P.M. SYMPOSIUM—Panel, Moderator, and Discussion from floor

Topic: "PROMOTIONAL ALLOWANCES Are They Really Promotional or Are They Disguised Discounts? Do Freebies Help or Hinder?"

4 P.M.—Discussion on Group Insurance and How to Measure its Cost. Remarks by Kenneth K. Walsh, Director, Group Insurance, Philadelphia Life Insurance Company. Audience Participation through Questions and Answers

5 P.M.—Recess

TUESDAY, JUNE 30

9 A.M. GENERAL MEETING, Pompeii Room (admission by badge only). (Call to Order by Convention Chairman)

9:30 A.M.—Discussion on the Association's Role in Trade Practice Compliance Procedure. Remarks by Earl W. Kintner, ARMADA General Counsel. Audi-



John Reilly

Will Reilly Have New FTC Rules?

With the ARMADA convention getting closer, many traders are wondering whether Federal Trade Commissioner John Reilly, who chaired the trade practice rules hearing, will unveil the new set of record industry rules.

Reilly, scheduled to speak Saturday, June 27, has announced the title of his talk "Industry and the Federal Trade Commission Responsibilities Under the Trade Practice Rules." But this title doesn't indicate that he will necessarily have to speak in specifics as far as a rule by rule consideration goes.

Commissioner Reilly has expressed the hope that the rules would be ready, since the convention is a highly suitable format for their presentation, but he also said he wants the rules to be complete and does not want to adhere to any deadline.

The rules have reached the Commission and are under discussion there now, so the chance that they'll be ready is pretty good.

ence Participation through Questions and Answers.

11 A.M.—THE MEMBERS SPEAK Views on Association Programs and Objectives, Audience Participation

12 Noon—Recess

2 P.M.—GENERAL MEETING, Pompeii Room (admission by badge only) (Call to Order by Convention Chairman)

2:15 P.M.—Report of Nominating Committee

2:30 P.M.—Election of Officers (by Members only)

2:45 P.M.—Installation of New Officers

3:30 P.M.—Adjournment of General Meetings of 1964 Convention

WEDNESDAY, JULY 1

10 A.M.—MEETING OF EXECUTIVE COMMITTEE, President's Suite

FRIDAY, JUNE 26

9:30 A.M.—ATCO Distributors Meeting—Palladium Room

11 A.M.—ATLANTIC Distributors Meeting—Palladium Room

12:00 P.M.—ATLANTIC/ATCO Luncheon—Mona Lisa Room

2 P.M.—UNITED ARTISTS Distributors Meeting—Imperial Room

7:30 P.M.—UNITED ARTISTS Distributors—Empire Room—Party and Chuck Wagon Buffet


SUNDAY, JUNE 28

10 A.M.—COLPIX Distributors—Empire Room—Brunch

11:30 A.M.—COLPIX Distributors Meeting—Palladium Room


11:30 A.M.—COMMAND Distributors—Mona Lisa Room—Luncheon

2:00 P.M.—ARC-PARAMOUNT Distributors Meeting—Mona Lisa Room



RECORD WORLD

Will Be Distributed on Saturday, June 27th At The Height Of THE INDEPENDENT RECORD DISTRIBUTORS



ARMADA

CONVENTION

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Miami Beach, Florida

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Record World, 200 W. 57th St., New York, N. Y. 212 CI 7-6250

ABC In High Spirits Over Casters' Fade In

'Portofino PTA' May Be Next

BY DOUG McCLELLAND

NEW YORK — ABC-Paramount Records is enjoying tremendous early success with its original Broadway cast albums, "High Spirits" and "Fade Out-Fade In," a surprise to many in the record industry because the LPs are the label's first tries in the caster sweepstakes.

And last week, Sam H. Clark, ABC's President, told *Record World* that the diskery is currently negotiating for another caster package for the fall season. "It'll probably be 'Portofino P.T.A.'" Clark said. Like ABC's two current ventures, the new one would be brought in by On-Stage Productions, headed by Jule Styne and Lester Osterman. According to Clark, "Our parent company, American Broadcasting Company-Paramount Theaters, Inc.—Leonard Goldenson, President—made an investment in the On-Stage shows, so that we have substantial interests in the productions."

'Fade Out' Commitment

Clark said ABC had been committed to record "Fade



Sam Clark Larry Newton

Out-Fade In" whether it was a success or not. "We will not hesitate to do an original cast album of any Jule Styne work," he went on, "regardless of reviews, etc."

"If we could be sure of a powerhouse show, I'd like to see the original cast album on the streets the day the show opened, rather than, say, two weeks later. As it is now, tradition dictates you record the show on the Sunday after it opens, then by the time it's pressed and distributed, two weeks have gone by. Consequently, two weeks of sales are lost."

Composer Jule Styne will only direct "Portofino P.T.A.," said Clark, "although the show could have a title change. Remember, 'Fade Out-Fade In' was originally called 'A Girl To Remember,' among other things." (Also in the offing—probably for '65 — is "The Ghost Goes West," for which Styne has written the music.)

"Portofino" will have music by Sammy Fain, lyrics by Marilyn and Alan Bergman and book by Nate Monaster. It opens at the O'Neill Theater on Nov. 10.

Clark said ABC had always wanted to get into the Broadway show album field, "but the association with creative people was the thing we wanted to make sure of. We made a commitment with On-Stage for three productions."

Another ABC first, it was learned, was chalked up by A&R chief Sid Feller, who produced the "High Spirits" and "Fade Out-Fade In" albums. They were his initial outings with Broadway wax.

Would ABC get the soundtrack rights if the shows were filmed? "Our contract doesn't give us soundtrack rights, but we're in a good position nevertheless — we're wearing two hats. If a property goes to, for instance, MGM Pictures or Warners, we'd still gain because we're heavy investors."

Record World also talked with Larry Newton, ABC's VP, Sales, who said he thought that the just-released "Fade Out" album would be even bigger than "High Spirits," one of the sleeper musical delights of

the season. "It's a bigger, more robust show. It's not as subtle as 'High Spirits' and will reach a greater audience."

75,000 Locally

About 75,000 "Fade Out" LPs were released in the New York City area on Friday, June 12, "Korvette's on Fifth Ave. ordered an initial 500 on Friday and then re-ordered another 500 on Monday." At the time Newton talked to *Record World* ABC had not yet shipped to out of town distributors, but strong orders were coming in from Cleveland, Seattle, Los Angeles and Chicago.

For the first time, the label will also be doing extensive consumer advertising of "Fade Out" in the nation's newspapers and has also bought ad spots on ABC-TV plugging the album.

And, warm weather or no, "High Spirits" and "Fade Out-Fade In"—both tour-de-forces for their extraordinarily gifted female stars, Bea Lillie and Carol Burnett, respectively — are playing to capacity houses on Broadway, which doesn't hurt the sales of their albums, either.

How They Feel About ABC's Caster Success...



Carol Burnett, left, is pictured in a high-flying moment from her Broadway musical comedy hit, "Fade Out—Fade In," ABC-Paramount's second (and most recent) original cast album. While at the right, Beatrice Lillie, star of another Broadway musical smash, "High Spirits," is up in the air, too, in her role and because of the top sales accorded the show's LP, ABC's first and still current caster.

A Fast Climbing Ska Hit!

Ray Barretto
"SKA, CHA"
Tico 436

ROULETTE



UP SINGLES COMING

- 1 **FOUR BY THE BEATLES**
Capitol EP 2121
- 2 **NOBODY I KNOW**
Peter & Gordon—Capitol 5211
- 3 **GOODBYE BABY**
Solomon Burke—Atlantic 2226
- 4 **I WANNA BE LOVED**
Dean & Jean—Rust 5081
- 5 **GROWIN' UP TOO FAST**
Diane Renay—20th Fox 514
- 6 **A QUIET PLACE**
Garnett Mimms—UA 715
- 7 **PARTY GIRL**
B. Carroll—Laurie 3238
- 8 **IT'S A SIN TO TELL A LIE**
T. Bennett—Columbia 43073
- 9 **UNDER THE BOARDWALK**
Drifters—Atlantic 2237
- 10 **OH, ROCK MY SOUL**
Peter, Paul & Mary—Warner Bros. 5442
- 11 **HOW GLAD I AM**
Nancy Wilson—Capitol 5198
- 12 **SUGAR AND SPICE**
The Searchers—Liberty 55689
- 13 **A GYPSY WOMAN TOLD ME**
Eddie Powers—Sims 187
- 14 **KIKO**
Jimmy McGriff—Sue 10001
- 15 **LONG LONELY NIGHT**
Four Seasons—Vee Jay 597
- 16 **MY MAN**
Walter Gates—Swan 4180
- 17 **ROSIE**
Chubby Checker—Parkway 920
- 18 **MIXED UP, SHOOK UP GIRL**
Patty & Emblems—Herald 590
- 19 **HAPPY I LONG TO BE**
Betty Everett—CJ 619
- 20 **GONNA GET ALONG WITHOUT YOU NOW**
Tracey Dey—Amy 901
- 21 **WHAT CAN A MAN DO**
Ben E. King—Atco 6303
- 22 **I NEED YOU NOW**
Vic Dana—Dolton 95
- 23 **SHE'S MY GIRL**
Bobby Shafto—Rust 5082
- 24 **I LIKE IT LIKE THAT**
Miracles—Tamla 54098
- 25 **GO TO AGAIN**
Roger Miller—Smash 1881
- 26 **SHE LOVES YOU (Sie Liebt Dich)**
The Beatles—Swan 4182
- 27 **SWEET GEORGIA BROWN**
The Beatles & Tony Sheridan—Atco 6302
- 28 **HELP THE POOR**
B. B. King—Kent 393
- 29 **COURT OF KING CARACTACUS**
Rolf Harris—Epic 9682
- 30 **THAT'S REALLY SOME GOOD**
Rufus and Carla Thomas—Star 151
- 31 **IT WILL STAND**
Showmen—Imperial 66033
- 32 **I DON'T WANT TO HEAR IT ANYMORE**
J. Butler—Vee Jay 598
- 33 **JUST ONCE MORE**
Rita Pavone—RCA Victor 3865
- 34 **SOLE, SOLE, SOLE**
Siv Malmkvist, Umberto Marcato—Jubilee 5479
- 35 **I CAN'T HEAR YOU**
Betty Everett—Vee Jay 599
- 36 **ONLY YOU**
Wayne Newton—Capitol 5203
- 37 **DON'T TAKE YOUR LOVE FROM ME**
Gloria Lynn—Everest 2044
- 38 **LICORICE STICK**
Pete Fountain—Coral 62413
- 39 **WHIP OUT YOUR UKELELE**
Mitch Miller—Columbia 43053
- 40 **LIKE COLUMBUS DID**
Reflections—Grand Award 12
- 41 **LET'S HAVE A PARTY**
Rivieras—Riviera 1402
- 42 **MY BABY WALKS ALL OVER ME**
Johnny Sea—Philips 40164
- 43 **YOU'RE MY REMEDY**
Marvellettes—Tamla 54097
- 44 **POODLE WALK**
Lawrence Welk—Dot 16620
- 45 **SHE'S THE ONE**
Chartbusters—Mutual 502
- 46 **JULIET**
Four Pennies—Philips 40202
- 47 **I'M INTO SOMETHING GOOD**
Earl & Jean—Colpix 1729
- 48 **AFTER IT'S TOO LATE**
B. Bland—Duke 377
- 49 **HELLO DOLLY**
Ella Fitzgerald—Verve 10324
- 50 **BABY COME HOME**
Ruby & Romantics—Kapp 601



UP LP'S COMING

- 1 **THE BARBRA STREISAND ALBUM**
Columbia CL-2007
- 2 **STAY**
Four Seasons—Vee Jay VJ-1082
- 3 **I WISH SOMEONE WOULD CARE**
Irma Thomas—Imperial LP-9266
- 4 **NINO AND APRIL SING THE GREAT SONGS**
Atco 162
- 5 **PAINTED, TAINTED ROSE**
A. Martino—Capitol T-1975
- 6 **LIVERPOOL SOUNDS**
Bobby Vee—Liberty 3352
- 7 **MUSCLE BEACH PARTY**
Annette—Vista 3314
- 8 **WHITE ON WHITE**
Danny Williams—United Artists UAL-3359; UAS-6359
- 9 **GLORIA, MARTY & STRINGS**
Gloria Lynn—Everest BR-5220; SDBR-1220
- 10 **PAIN IN MY HEART**
O. Redding—Atco 161
- 11 **THE FABULOUS VENTURES**
Dolton—BLP-2029
- 12 **MORE SOUNDS OF WASHINGTON SQUARE**
Village Stompers—Epic LN-24090; BN-26090
- 13 **TALL COOL ONE**
Wailers—Imperial LP-9262
- 14 **PETER, PAUL & MARY**
Warner Bros. W-1449; WS-1149
- 15 **HOLLYWOOD—MY WAY**
N. Wilson—Capitol T-1934; ST-1934
- 16 **GENE PITNEY'S BIG 16**
Musicor MM-2008
- 17 **HEY LITTLE COBRA**
Rip Chords—Columbia CL-2151; CS-8951
- 18 **BY POPULAR DEMAND—MORE TRINI LOPEZ AT P.J.'S**
Trini Lopez—Reprise R-6103; R9-6103
- 19 **PROGRESSIVE PICKIN'**
Chet Atkins—RCA LPM-2908
- 20 **FALL OF THE ROMAN EMPIRE**
Soundtrack—Columbia OL-6060
- 21 **ROBERT GOULET IN PERSON**
Columbia CL-2088; CS-8888
- 22 **CAMELOT**
Original Cast—Columbia KOL-5620
- 23 **RAMBLIN'**
New Christy Minstrels—Columbia CL-2155; CS-8855
- 24 **SCARLETT O'HARA**
Lawrence Welk—Dot DLP-3528; DLP-22528
- 25 **COMMAND PERFORMANCES**
Various Artists—Command RS 868; RS 86830
- 26 **SOUL SERENADE**
King Curtis—Capitol T-2095; ST-2095
- 27 **MOMS-WOWS**
Moms Mabley—Chess 1486
- 28 **SOLID GOLD STEINWAY**
R. Williams—Kapp KL-1345; KS-1345
- 29 **LAWRENCE OF ARABIA**
Soundtrack—Colpix CP-514; SPC-514
- 30 **THE NEVER ENDING IMPRESSIONS**
Impressions—ABC Par ABC-468; ABCS-468
- 31 **REFLECTING**
C. Mitchell Trio—Mercury MG-20891; SR-60891
- 32 **ANY NUMBER CAN WIN**
Jimmy Smith—Verve V-8552; V6-8552
- 33 **THE JAMES BROWN SHOW**
King-826
- 34 **TIME TO MOVE ON**
G. Yarborough—RCA Victor LPM-2893; LSP-2836
- 35 **THE VOICE OF AFRICA**
M. Makeba—RCA LPM-2845; LSP-2845
- 36 **ROY ORBISON'S GREATEST HITS**
Monument M-8000 (Mono only)
- 37 **LIVING A LIE**
A. Martino—Capitol T-2040; ST-2040
- 38 **WHAT MAKES SAMMY RUN**
Original Cast—Columbia DOL-6040; KOS-6040
- 39 **FADE OUT—FADE IN**
Original Cast—ABC Par OC-3
- 40 **MOMS MABLEY OUT ON A LIMB**
Mercury MG-20889
- 41 **THE UNSINKABLE MOLLY BROWN**
Soundtrack—MGM E-4232; SE-4232
- 42 **REFLECTING**
C. Mitchell Trio—Mercury MG-20891; SR-60891
- 43 **JUST FOR OPENERS**
J. Garland—Capitol W-2062
- 44 **LET'S FACE THE MUSIC**
N. K. Cole—Capitol W-2008; SW-2008
- 45 **MANHATTAN**
Mantovani—London LL-3328
- 46 **BECKET**
Soundtrack—DL-9117; DL-79117
- 47 **HOW THE WEST WAS WON**
Soundtrack—MGM-1E5; S1E5
- 48 **BACK TO THE BLUES**
Ramsey Lewis—Argo LP-732; LPS-732
- 49 **BERNSTEIN: KADDISH SYMPHONY = 3**
N. Y. Philharmonic—Columbia KL-6005; KS-6605
- 50 **SUNDAY IN NEW YORK**
P. Nero—RCA LPM-2837; LSP-2837



The Anatomy of A British Import

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

- TODAY, TOMORROW, FOREVER**
N. Wilson—Capitol T 2082
- BACK IN TOWN**
Kingston Trio—Capitol T 2081
- RETURN OF THE DAVE CLARK FIVE**
Epic LN 24104
- GETZ/GILBERTO**
Verve V 8545; V6 8545
- MORE THEMES FOR YOUNG LOVERS**
P. Faith—Columbia CL 2167
- CALL ME IRRESPONSIBLE**
J. Jones—Kapp KL k328
- NEW ORLEANS AT MIDNIGHT**
Pete Fountain—Coral CRL 57429
- LETTERMEN LOOK AT LOVE**
Capitol T 2083
- BOYS BOYS BOYS**
Lesley Gore—Mercury MG 20901; SR 60901
- SHANGRI-LA**
Vic Dana—Dolton BLP 2028
- BY REQUEST**
Brenda Lee—Decca DL 4507
- BEWITCHED**
Jack Jones—Kapp KL 3365
- LITTLE CHILDREN**
B. J. Kramer—Imperial 9267; 12267
- LET'S HAVE A PARTY**
Rivieras—Riviera U.S.A. 102
- JOHNNY RIVERS AT THE WHISKEY A GO GO**
Imperial LP 9264
- HEAR HEAR**
Searchers—Mercury MG 20889
- BEATLES SONG BOOK**
Hollyridge Strings—Capitol T 2116
- THE INTERNATIONAL TEENAGE SENSATION**
Rita Pavone—RCA Victor LPM 2900
- THE MANY SIDES OF THE SERENDIPITY SINGERS**
Philips PHM 200134
- DEAD MAN'S CURVE/NEW GIRL IN SCHOOL**
Jan and Dean—Liberty LRT 3361
- ROLLING STONES**
London LL 3375
- JOAN BAEZ IN SAN FRANCISCO**
Fantasy 5015



Foreground, center: London Records' Sy Warner, Walt Maguire, Gene Friedman, Herb Goldfarb. Back row: Murray "The K" Kaufman, The Rolling Stones and friend.

NEW YORK — The Rolling Stones have come, and if they haven't exactly conquered, they have satisfied London Records—home of their big stateside heave-ho—that all was far from in vain. The boys will be back in October or November.

Meanwhile, London Records will not relent on their promotion of the rocky fellows who, the label is sure, have the sweet smell of success about them, among other scents. Carrying on their dedicated efforts are London execs D. H. Toller-Bond, Walt Maguire, Herb Goldfarb, Sy Warner and Moe Schulman, all of whom were in when things started Rolling and who are still

most active on The Stones' behalf.

The beginning for London was early in March (the sixth, to be exact) when The Rolling Stones' then Top 20 English single, "Not Fade Away," was released by London in America, as arranged with the label over there, Decca Ltd. (The disk, oddly, is just getting hot now.) The Big Push came later, however. "Not Fade Away" was released in the customary fashion; the only hype put forth by the label was that the group was hot in England. Otherwise, The Stones received no extraordinary attention at the time.

The Rolling Stones really started to gather momentum at London when the diskery heard they would be visiting the United States and that their album, "The Rolling Stones," was a hit in England.

This was London's first crack at the new kind of English pop record market. London, of course, has had English artists all along, notably Mantovani, but the new Beatles-instigated craze gave the label a great chance to come on strong for the home team, Decca Ltd.

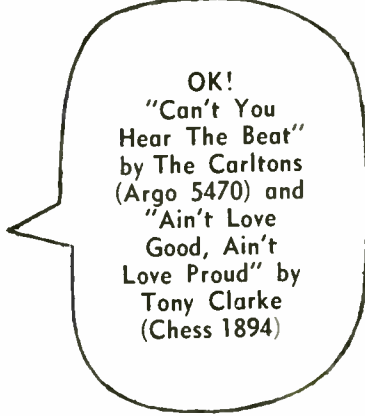
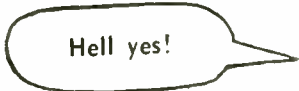
First, London alerted all its internal forces, field men, distributors, promo men. The new group was their No. 1 assignment. There was heavy trade advertising, with systematic mailings to deejays and dealers in which the group was not sold with a specific record, although "Not Fade Away" was mentioned. Two publicity firms were hired, one for the teen-age market, one for the general press.

There was considerable swelling up of teen reaction before The Stones ever arrived in the States. They called London, begging to organize fan clubs, along with some other less mundane wishes concerning The Stones.

London then hired a young woman to handle the fan club professionally, to facilitate the distribution of free material, such as the National Fan Club Certificates, official membership cards (with a picture of The Rolling Stones on the back), a biography of the longhairs and a wallet-size photo, to name a few items for the ages.

One of the problems with The Stones after they arrived here was bookings. Although they were set for two Carnegie Hall performances (June 20) and an earlier "Hollywood Palace" TV guestint and a cross-country tour, a bit more preparation—and exposure—would have given them an even greater impact on the teen (and adult) populace. One bad break was the severe tape editing of their "Palace" stint. First of all, they were not allowed to perform on any other TV show for 21 days before the "Hollywood" show, nor for 21 days after. The payoff, though, came when their "Not Fade Away" number was cut out of the show when it was aired!

Nevertheless, although they had never been here before, and their "Fade Away" single preceding them had not clicked yet, (Continued on page 19)



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

I STILL GET JEALOUS

(Morris, ASCAP)
Louis Armstrong
—Kapp 597

WISHING AND HOPING

(Jonathan, BMI)
Dusty Springfield
—Philips 40207

MY DREAMS

(Fame, BMI)
Brenda Lee
—Decca 31628

LAZY ELSIE MOLLY

(Evanston-Pictoretone, BMI)
Chubby Checker
—Parkway 920

Long Play Albums

LETTERMEN LOOK AT LOVE

—Capitol T 2083

BOYS BOYS BOYS

Lesley Gore—Mercury MG 20901; SR 60901

SHANGRI-LA

Vic Dana—Dolton BLP 2028

BY REQUEST

Brenda Lee—Decca DL 4507



DEALERS TOP TEN

- REED MUSIC CO.**
Little Rock, Ark.
1. Chapel Of Love (Dixie Cups)
 2. A World Without Love (Peter and Gordon)
 3. Love Me With All Your Heart (Ray Charles Singers)
 4. Love Me Do (Beatles)
 5. My Guy (Mary Wells)
 6. Walk On By (Dionne Warwick)
 7. Little Children (Billy J. Kramer)
 8. Hello Dolly (Louis Armstrong)
 9. People (Barbra Streisand)
 10. I Get Around (Beach Boys)

- MOORE'S MUSIC & SPORTS**
Connellsville, Pa.
1. Chapel Of Love (Dixie Cups)
 2. Can't You See That She's Mine (D. Clark)
 3. A World Without Love (Bobby Rydell)
 4. Bad To Me (Billy J. Kramer)
 5. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 6. I'll Touch A Star (Terry Stafford)
 7. No Particular Place To Go (Chuck Berry)
 8. I Don't Want To Be Hurt Anymore (Nat King Cole)
 9. Walk On By (Dionne Warwick)
 10. Every Little Bit Hurts (Brenda Holloway)

- DABNEY MUSIC CO.**
Lancaster, S. C.
1. Chapel Of Love (Dixie Cups)
 2. Love Me Do (Beatles)
 3. Little Children (Billy J. Kramer)
 4. I Get Around (Beach Boys)
 5. A World Without Love (Peter and Gordon)
 6. Romeo And Juliet (Reflections)
 7. My Guy (Mary Wells)
 8. Diane (Bachelors)
 9. What's The Matter, Baby (M. Gaye and M. Wells)
 10. My Boy Lollipop (Millie Small)

- THE MUSIC SHOP**
Springfield, Ill.
1. Love Me Do (Beatles)
 2. P.S. I Love You (Beatles)
 3. Today (New Christy Minstrels)
 4. Nadine (Chuck Berry)
 5. Chapel Of Love (Dixie Cups)
 6. Don't Worry Baby (Beach Boys)
 7. A World Without Love (Peter and Gordon)
 8. Walk On By (Dionne Warwick)
 9. Little Children (Billy J. Kramer)
 10. Kiss Me Quick (Elvis Presley)

- WABER RECORD SHOP**
Alma, Mich.
1. Memphis (Johnny Rivers)
 2. I Get Around (Beach Boys)
 3. My Boy Lollipop (Millie Small)
 4. Three Window Coupe (Rip Chords)
 5. Tears And Roses (Al Martino)
 6. I Rise, I Fall (J. Tillotson)
 7. A World Without Love (Peter and Gordon)
 8. No Particular Place To Go (Chuck Berry)
 9. Party Girl (B. Carroll)
 10. It Will Stand (Showmen)

- LIGHTNING CO.**
Fresno, Calif.
1. Every Little Bit Hurts (Brenda Holloway)
 2. Angelita (Rene & Rene)
 3. Girl From Ipanema (Getz-Gilberto)
 4. My Boy Lollipop (Millie Small)
 5. Memphis (Johnny Rivers)
 6. Don't Worry Baby (Beach Boys)
 7. Kick That Little Foot, Sally Anne (Round Robin)
 8. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 9. Once Upon A Time (M. Gaye- M. Wells)
 10. My Guy (Mary Wells)

- MELODY MART**
Yreka, Calif.
1. Chapel Of Love (Dixie Cups)
 2. Do You Love Me (Dave Clark 5)
 3. I Get Around (Beach Boys)
 4. I Knew It All The Time (Dave Clark 5)
 5. Do You Wanna Know A Secret (Beatles)
 6. Viva Las Vegas (Elvis Presley)
 7. A World Without Love (Peter and Gordon)
 8. Bits And Pieces (Dave Clark 5)
 9. Cotton Candy (Al Hirt)
 10. P.S. I Love You (Beatles)

- DAVIDSON MUSIC**
Vincennes, Ind.
1. Chapel Of Love (Dixie Cups)
 2. Dead Man's Curve (Jan and Dean)
 3. Romeo And Juliet (Reflections)
 4. A World Without Love (Peter and Gordon)
 5. Love Me With All Your Heart (Ray Charles Singers)
 6. Love Me Do (Beatles)
 7. Yesterday's Hero (Gene Pitney)
 8. Hello Dolly (Louis Armstrong)
 9. It's Over (Roy Orbison)
 10. Do You Love Me (Dave Clark Five)

ONE STOP TOPTEN

- NEW DEAL RECORD SERVICE**
Long Island City, N. Y.
1. I Get Around (Beach Boys)
 2. Chapel Of Love (Dixie Cups)
 3. My Boy Lollipop (Millie Small)
 4. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 5. Don't Throw Your Love Away (Searchers)
 6. Rag Doll (Four Seasons)
 7. Can't You See That She's Mine (D. Clark 5)
 8. A World Without Love (Peter and Gordon)
 9. Love Me With All Your Heart (Ray Charles Singers)
 10. Memphis (Johnny Rivers)

- MUSICAL SALES CO.**
Baltimore, Md.
1. Tennessee Waltz (Sam Cooke)
 2. I Get Around (Beach Boys)
 3. That's All That Matters (Ray Price)
 4. My Boy Lollipop (Millie Small)
 5. People (Barbra Streisand)
 6. Diane (Bachelors)
 7. Chapel Of Love (Dixie Cups)
 8. Little Children (Billy J. Kramer)
 9. Peg O' My Heart (Robert Maxwell)
 10. Something You Got (Alvin Robinson)

- ROBERTS RECORDS**
Minneapolis, Minn.
1. A World Without Love (Peter and Gordon)
 2. Chapel Of Love (Dixie Cups)
 3. Love Me Do (Beatles)
 4. Bad To Me (Billy J. Kramer)
 5. Do You Love Me (Dave Clark Five)
 6. Romeo And Juliet (Reflections)
 7. Ronnie (Four Seasons)
 8. I Get Around (Beach Boys)
 9. Yesterday's Gone (Overlanders)
 10. Memphis (Johnny Rivers)

- NORTY'S ONE STOP**
Los Angeles, Calif.
1. Kick That Little Foot, Sally Anne (Round Robin)
 2. Memphis (Johnny Rivers)
 3. I Get Around (Beach Boys)
 4. People (Barbra Streisand)
 5. A World Without Love (Peter and Gordon)
 6. Farmer John (Premiers)
 7. Summer Means Fun (Bruce and Terry)
 8. World I Used To Know (J. Rodgers)
 9. Little Old Lady From Pasadena (Jan and Dean)
 10. My Boy Lollipop (Millie Small)

- BROWN BROS., INC.**
Minneapolis, Minn.
1. Dang Me (Roger Miller)
 2. Memphis (Johnny Rivers)
 3. No Particular Place To Go (Chuck Berry)
 4. A World Without Love (Peter and Gordon)
 5. Chapel Of Love (Dixie Cups)
 6. I'll Touch A Star (Terry Stafford)
 7. Little Children (Billy J. Kramer)
 8. Beans In My Ears (Serendipity Singers)
 9. My Dreams (Brenda Lee)
 10. Peg O' My Heart (Robert Maxwell)

- NEW DEAL RECORD SERVICE**
Detroit, Mich.
1. Memphis (J. Rivers)
 2. I Get Around (Beach Boys)
 3. People (Barbra Streisand)
 4. Walk On By (Dionne Warwick)
 5. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 6. Remember Me (Rita Pavone)
 7. My Boy Lollipop (Millie Small)
 8. A World Without Love (Peter and Gordon)
 9. I Wanna Love Him (Jelly Beans)
 10. Love Me With All Your Heart (Ray Charles Singers)

- RAYMAR SALES**
Jamaica, N. Y.
1. Chapel Of Love (Dixie Cups)
 2. I Get Around (Beach Boys)
 3. Tell Me Why (Bobby Vinton)
 4. Memphis (J. Rivers)
 5. Girl From Ipanema (Stan Getz)
 6. My Boy Lollipop (Millie Small)
 7. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 8. Tears And Roses (Al Martino)
 9. Milord (Bobby Darin)
 10. Remember Me (Rita Pavone)

- DAVE'S ONE STOP**
East Hartford, Conn.
1. Tears And Roses (Al Martino)
 2. Don't Worry, Baby (Beach Boys)
 3. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 4. People (Barbra Streisand)
 5. You're My World (Cilla Black)
 6. Rag Doll (Four Seasons)
 7. Beans In My Ears (Serendipity Singers)
 8. Peg O' My Heart (Robert Maxwell)
 9. Tennessee Waltz (Sam Cooke)
 10. My Dreams (Brenda Lee)

TOP 40 STATIONS at a glance

- WMCA—New York, N. Y.**
1. Chapel Of Love (Dixie Cups)
 2. Walk On By (Dionne Warwick)
 3. A World Without Love (Peter & Gordon)
 4. I Get Around (Beach Boys)
 5. My Guy (Mary Wells)
 6. Love Me With All Your Heart (Ray Charles Singers)
 7. What's The Matter With You Baby (Marvin Gaye-Mary Wells)
 8. People (Barbra Streisand)
 9. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 10. Don't Throw Your Love Away (Searchers)

- WJPD—Salisbury, Md.**
1. I Get Around/Don't Worry, Baby (Beach Boys)
 2. Once Upon A Time (Gaye & Wells)
 3. Goodbye Baby (Solomon Burke)
 4. A World Without Love (Peter and Gordon)
 5. Chapel Of Love (Dixie Cups)
 6. Security (Otis Redding)
 7. Remember Me (Rita Pavone)
 8. Three Window Coupe (The Rip Chords)
 9. My Boy Lollipop (Millie Small)
 10. Be Anything But Be Mine/Tommy (Connie Francis)

- WKBR—Manchester, N. H.**
1. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 2. I Get Around/Don't Worry, Baby (Beach Boys)
 3. I Knew It/That's What I Said (Dave Clark Five)
 4. She Loves You (Sie Lieb Dich)—(Beatles)
 5. Remember Me/Just Once More (Rita Pavone)
 6. The French Song (Lucille Starr)
 7. A World Without Love (Peter and Gordon)
 8. Donnie (The Bermudas)
 9. Two Buffaloes/King Caractacus (Rolf Harris)
 10. My Boy Lollipop (Millie Small)

- WGVA—Geneva, New York**
1. Chapel Of Love (Dixie Cups)
 2. People (Barbra Streisand)
 3. Love Me With All Your Heart (Ray Charles Singers)
 4. A World Without Love (Peter and Gordon)
 5. Walk On By (Dionne Warwick)
 6. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 7. Rules Of Love (Arlons)
 8. Don't Worry, Baby (Beach Boys)
 9. Memphis (Johnny Rivers)
 10. Remember Me (Rita Pavone)

- KXOL—Ft. Worth, Texas**
1. Chapel Of Love (Dixie Cups)
 2. Love Me Do/P.S. I Love You (Beatles)
 3. A World Without Love (Peter and Gordon)
 4. My Guy (Mary Wells)
 5. Love Me With All Your Heart (Ray Charles)
 6. Hello Dolly (Louis Armstrong)
 7. Bad To Me/Little Children (Billy J. Kramer)
 8. Walk On By (Dionne Warwick)
 9. Romeo and Juliet (Reflections)
 10. People (Barbra Streisand)

- KUZN—West Monroe, La.**
1. Chapel Of Love (Dixie Cups)
 2. Love Me Do (The Beatles)
 3. My Guy (Mary Wells)
 4. Little Children (Billy J. Kramer)
 5. A World Without Love (Peter and Gordon)
 6. If I'm A Fool For Loving You (Bobby Wood)
 7. Cotton Candy (Al Hirt)
 8. Hello Dolly (Louis Armstrong)
 9. The Loneliest Night (Dale and Grace)
 10. Bits And Pieces (Dave Clark Five)

- WSA1—Cincinnati, Ohio**
1. Chapel Of Love (Dixie Cups)
 2. Memphis (Johnny Rivers)
 3. I Get Around/Don't Worry, Baby (Beach Boys)
 4. A Thing Called Sadness (Chuch Howard)
 5. A World Without Love (Bobby Rydell/Peter & Gordon)
 6. Dang Me (Roger Miller)
 7. P.S. I Love You/Love Me Do (Beatles)
 8. Today (New Christy Minstrels)
 9. People (Barbra Streisand)
 10. Diane (Bachelors)

- WDXR—Paducah, Ky.**
1. A World Without Love (Bobby Rydell)
 2. My Dreams/Alone With You (Brenda Lee)
 3. Chapel Of Love (Dixie Cups)
 4. Love Me Do/P.S. I Love You (Beatles)
 5. I Get Around/Don't Worry Baby (Beach Boys)
 6. Love Me With All Your Heart (Ray Charles Singers)
 7. Tears And Roses (Al Martino)
 8. Tell Me Why (Bobby Vinton)
 9. Yesterday's Gone (Stuart & Clyde)
 10. A World Without Love (Peter and Gordon)

- WHYN—Springfield, Mass.**
1. Don't Worry Baby/I Get Around (Beach Boys)
 2. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 3. My Boy Lollipop (Millie Small)
 4. Don't Throw Your Love Away (Searchers)
 5. French Song (Lucille Starr)
 6. Milord (Bobby Darin)
 7. Chapel Of Love (Dixie Cups)
 8. A World Without Love (Peter and Gordon)
 9. Dream Lover (Paris Sisters)
 10. Tell Me Why (Bobby Vinton)

- KK15—Pittsburg, Calif.**
1. Don't Worry, Baby/I Get Around (Beach Boys)
 2. Angelito (Rene & Rene)
 3. What Have I Got (Trini Lopez)
 4. People (Barbra Streisand)
 5. Chapel Of Love (Dixie Cups)
 6. Memphis (Johnny Rivers)
 7. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 8. C'mon & Swim (Bobby Freeman)
 9. A World Without Love (Peter and Gordon)
 10. Kick That Little Foot, Sally Anne (Round Robin)

- WJPD—Ishpeming, Mich.**
1. Chapel Of Love (Dixie Cups)
 2. A World Without Love (Peter and Gordon)
 3. Do You Love Me (Dave Clark Five)
 4. Love Me Do (Beatles)
 5. Romeo And Juliet (Reflections)
 6. Hello Dolly (Louis Armstrong)
 7. Walk On By (Dionne Warwick)
 8. What Have I Got Of My Own (Trini Lopez)
 9. Yesterday's Gone (Stuart & Clyde)
 10. Don't Worry, Baby (Beach Boys)

- WNVY—Pensacola, Fla.**
1. A World Without Love (Peter and Gordon)
 2. Chapel Of Love (The Dixie Cups)
 3. Love Me With All Your Heart (Ray Charles)
 4. My Guy (Mary Wells)
 5. Walk On By (Dionne Warwick)
 6. My Boy Lollipop (Millie Small)
 7. Tell Me Why (Bobby Vinton)
 8. I Get Around (Beach Boys)
 9. All That Talk (Tikis Minaret)
 10. People (Barbra Streisand)

- KCRG—Cedar Rapids, Iowa**
1. I Get Around/Don't Worry Baby (Beach Boys)
 2. Memphis (Johnny Rivers)
 3. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 4. Tell Me Why (Bobby Vinton)
 5. My Boy Lollipop (Millie Small)
 6. Bad To Me/Little Children (Billy J. Kramer)
 7. I'll Touch A Star (Terry Stafford)
 8. A World Without Love (Peter and Gordon)
 9. No Particular Place To Go (Chuck Berry)
 10. People (Barbra Streisand)

- KIMN—Rapid City, S. D.**
1. A World Without Love (Peter and Gordon)
 2. Chapel Of Love (Dixie Cups)
 3. My Guy (Mary Wells)
 4. Love Me With All Your Heart (Ray Charles)
 5. Love Me Do (Beatles)
 6. I Get Around (Beach Boys)
 7. Tell Me Why (Bobby Vinton)
 8. People (Barbra Streisand)
 9. My Boy Lollipop (Millie Small)
 10. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)

- WLKY—Tampa, Fla.**
1. Chapel Of Love (Dixie Cups)
 2. A World Without Love (Peter and Gordon)
 3. Love Me With All Your Heart (Ray Charles Singers)
 4. P.S. I Love You/Love Me Do (Beatles)
 5. My Guy (Mary Wells)
 6. Little Children/Bad To Me (Billy J. Kramer)
 7. Today (New Christy Minstrels)
 8. Walk On By (Dionne Warwick)
 9. Romeo And Juliet (Reflections)
 10. A Gypsy Woman Told Me (Eddie Powers)

- WNAR—Norristown, Pa.**
1. Chapel Of Love (Dixie Cups)
 2. A World Without Love (Peter and Gordon)
 3. People (Barbra Streisand)
 4. Don't Throw Your Love Away (Searchers)
 5. P.S. I Love You/Love Me Do (Beatles)
 6. I Get Around/Don't Worry, Baby (Beach Boys)
 7. Tears And Roses (Al Martino)
 8. Memphis (Johnny Rivers)
 9. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 10. Little Children (Billy J. Kramer)

- KQV—Pittsburgh, Pa.**
1. My Boy Lollipop (Millie Small)
 2. Bad To Me/Little Children (Billy J. Kramer)
 3. Chapel Of Love (Dixie Cups)
 4. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 5. Walk On By (Dionne Warwick)
 6. Across The Street (Lenny O'Henry)
 7. A World Without Love (Bobby Rydell)
 8. Love Me With All Your Heart (Ray Charles Singers)
 9. I Get Around/Don't Worry, Baby (Beach Boys)
 10. Memphis (Johnny Rivers)

- WBRB—Mt. Clemens, Mich.**
1. Memphis (Johnny Rivers)
 2. Walk On By (Dionne Warwick)
 3. Love Me With All Your Heart (Ray Charles Singers)
 4. Remember Me (Rita Pavone)
 5. No Particular Place To Go (Chuck Berry)
 6. A World Without Love (Peter and Gordon)
 7. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
 8. I Get Around (Beach Boys)
 9. Sugar And Spice (Searchers)
 10. My Boy Lollipop (Millie Small)



Why Not An Album Top 40?

BY TED RANDAL

If albums account for most of the record industry's volume, it would seem that a radio station would acquire much greater popularity if it played nothing but albums. There are even those who have attempted to create an Album Top 40 format, but for some reason the idea did not win the approval of the public.

Why won't an Album Top 40 format work? The reasons are many. Top 40 stations play every single, regardless of sound, that is purchased in large enough quantities to be placed on a singles popularity chart. All types of records are frequently exposed, from rock & roll to a few that are almost classical in nature, and actual popularity is the only criterion for the acceptance or rejection of a record. Album stations do not play every album that has sold enough to be listed on the popularity charts, and that alone is enough to make an "Album Top 40" format unsuccessful. It's somewhat the same as leaving the flour out of a cake recipe because you are allergic to flour. Any recipe—or format—must include all the ingredients if the results are to be successful.

It is a simple matter to play all the singles, no matter the type, because they are short-lived and designed for the individual. They are unusual in their qualities. On the other hand, albums generally follow a specific entertainment format which appeals to a specific group whose tastes seldom vary. It should also be noted that a large percentage of the albums which are on the charts are by artists who first gained recognition from singles played on Top 40 stations.

It can be concluded that the singles popularity charts reflect the taste of one group (the masses), while the album charts reflect the tastes of many groups, and these individual groups do not necessarily agree with the tastes of one another. It also follows, if you displease several groups with the type of music you play there will not be enough groups left to make up a large audience, and no format can be considered successful unless it appeals to a majority of listeners.

* * *

Vee-Jay prexy Randy Wood is currently huddling with Les Baxter, negotiating a deal for Les to independently produce masters for release on the Vee-Jay label, including some of those lush orchestral instrumentals of his own. Wood has also lined up Quincy Jones to share stellar billing on Sam Fletcher's first LP for the label.

RCA Victor reports that San Francisco sales on Glen Yarbrough's single, "Where The Honeywind Blows," have been so good they are releasing the record nationally within a few days. The little doggie is also barking excitedly about The Boston Pops Orchestra's recording of "I Want To Hold Your Hand" which is breaking for a big hit in Los Angeles. . . . Johnny Crawford waxes four new tunes this month in preparation for his new Del-Fi album, under the personal direction of Bob Keene, Del-Fi President. Johnny's current release is "Once Upon A Time" . . . Saul Zaentz of Galaxy phoned me from San Francisco to report that Little Johnny Taylor had purchased a bus and has all of his hits painted on the side where everyone can see. Looks like he'll have to add another title soon, for his latest release, "Nightingale Melody," is breaking in both pop and r & b markets.

One of the hottest of the new records on the West Coast is Billy Strange's Crescendo recording of "The James Bond Theme."

Distrib for Caedmon

Decca Distributing is now handling sales of Caedmon and Shakespeare Recording Society labels in the Cleveland area.

Decca does the same chores for the two labels in the Dallas, Kansas City, Memphis and Co-hoes, New York, areas also.

In 5-Year Pact

Jim Christiansen has been signed by Bob Skaff, General Manager of Imperial Records, to a five-year contract with the record label. The first release will be a single disk titled "Destiny." Contract was set by Stan Wagner of Venture Enterprises.

Newly Created ABC Post For Paul Wexler

Sam Clark, President, ABC-Paramount Records, Inc., has announced the appointment of Paul Wexler to the newly-created position of Head of Diversification for the company. Wexler will coordinate his activities with Harry Levine, Executive Vice-President; and Larry Newton, Vice-President, Sales.

The appointment of Wexler is part of a long-range expansion program which has seen the acquisition of important labels such as Command and Westminster; the development of the Impulse jazz line; establishment of Technical Sound, Inc., the company's pressing plant; and ABC-Paramount's successful entry this spring into the original Broadway cast album field. (See separate story.)

Wexler was formerly a VP of Columbia Records, where he directed a diversification program which included new products and the creation of Epic Records.

Frank Mancini MGM Promo Mgr.

Arnold Maxin, President of MGM/Verve Records, has announced the appointment of Frank Mancini to the position of National Promotion Manager. This is a continuation of the company's policy to promote people from within the organization who are oriented in all aspects of the record business.

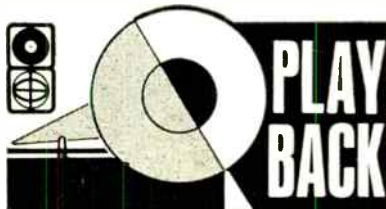
Mancini fills this post after having spent two and one-half

years covering the country for the MGM Sales Department as a Regional Salesman. His background includes radio work, having been associated with what



Frank Mancini was WMGM in New York City. For Decca Records, Mancini served in both sales and promotion working out of the Los Angeles branch office, and he was a song plugger for Joy Music Publishers. Prior to coming to MGM Records, Mancini worked for Mercury as a promo man and salesman in New York.

Mancini's duties will include a close liaison not only with the distributors and promotion men but the artists as well. His initial efforts will be the promotion of "The Unsinkable Molly Brown" soundtrack and the soon-to-be-released Shelley Berman album, "The Sex Life Of The Primate."



TOP POP—5 YEARS AGO

JUNE 29, 1959

1. BATTLE OF NEW ORLEANS
J. Horton—Columbia
2. PERSONALITY
L. Price—ABC Paramount
3. DREAM LOVER
B. Darin—Atco
4. WATERLOO
S. Jackson—Columbia
5. FRANKIE
C. Francis—MGM
6. DREAM LOVER
B. Darin—Atco
7. LIPSTICK ON YOUR COLLAR
C. Francis—MGM
8. ALONG CAME JONES
The Coasters—Atco
9. BOBBY SOCKS TO STOCKINGS
F. Avalon—Chancellor
10. KANSAS CITY
W. Harrison—Fury

TOP R&B—5 YEARS AGO

JUNE 29, 1959

1. PERSONALITY
L. Price—ABC Paramount
2. THERE'S SOMETHING ON YOUR MIND
B. J. McNeely—Swingin'
3. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
4. YOU'RE SO FINE
Falcons—Unart
5. THERE GOES MY BABY
Drifters—Atco
6. KANSAS CITY
W. Harrison—Fury
7. SO FINE
Siestas—OT
8. ALONG CAME JONES
The Coasters—Atco
9. I ONLY HAVE EYES FOR YOU
Flamingoes—End
10. JUST KEEP IT UP
D. Clark—Abner

From the "Party Lights" Girl
CLAUDINE CLARK
A ROCKING NEW HIT

"STANDIN' ON TIPTOE"
TCF 18

THEY'RE HERE!

"NOBODY I KNOW"
5211

PETER AND GORDON

'Hammer, Hammer, Hammer': Pre-sell Big Colpix Plan

BY DAVE FINKLE

Ray Lawrence, Colpix General Sales Manager, is preparing an article to appear later this summer in the consumer mag, Music Journal. The piece deals with the Colpix pre-sell theories and author Lawrence took time out last week to fill Record World in on them.

He prefaced his remarks by unveiling the article, the essential paragraph of which stated the overall Colpix attack as applied to its upcoming ARMADA 16-album release.

The paragraph went as follows: "Without identifying any of the LPs by name and without revealing the exact nature and contents of any of the albums, we started a dynamic promotional drive to generate the necessary excitement that we knew it would take to put our product across."



Ray Lawrence

Drive Teasers

The drive includes bombarding dealers, distributors, one stops and rack jobbers throughout the country, Lawrence said, with "teasers." These come-ons, some of which are no more than "crazy" slogans to keep the Colpix name before the market, depend most of the time on the nature of the individual album and artist concerned.

A HIT!
"SOLE
SOLE SOLE"
SIW MALMKVIST
and
UMBERTO MARCATO
JUBILEE 5479
Natl. Dist. By
JAY-GEE RECORD CO. INC.
318 W. 48th St. N. Y. 36, N. Y.

RIK
"JOHNNY
LOVES ME"
BY
FLORRAINE DARLIN
S 105
BILLBOARD SPOTLIGHT PICK
CASH BOX BEST BET
"TOM KELLY" BY
ALEX ZANETIS
S 106
A DRAMATIC READING
OF AN UNUSUAL SONG
CALL YOUR RIC DISTRIB. NOW

Thus, to generate interest in the Woody Allen LP bow on Colpix, the label sent out offset reproductions of the comedian's recent reviews. At the bottom of the review the company logo and the "exclusively on Colpix" line was added.

That kind of thing was all, Lawrence said, but it seems to have been enough.

Already, he reports requests from distributors all over the country who have heard from dealers interested in what's going on, and a sizeable advance order awaits the upcoming release. "When the dealers call, the distributors get excited," Lawrence said, "and already a momentum is beginning to build. It's amazing, but it's happening."

"The idea," he continued, "is so we send out something almost everyday. You have to hammer, hammer, hammer, keep everybody informed from day to day that something's going to happen. People appreciate this."

"Everything we do is pre-sell," he said, "to get the excitement started. Then, of course, we have the product to back up the enthusiasm, but beforehand we do everything we can to hit them."

Heavy Tie-In Promo

Among Colpix' stratagems is a heavy amount of tie-in promotion, an instance of which is frequent screenings of films for which label will handle the soundtracks. It is hoped that will augment excitement over trackers from "The Long Ships" and "The NEW Interns" — both of which will be out in the July release — and the new Gregory Peck film, "Behold a Pale Horse" — which will appear in September.

A major Colpix undertaking that dealers, distributors, one stops and rack jobbers are being apprized of is overhaul of label's packaging. No details are being given out yet, but Lawrence is confident that when the new packages are seen, "the industry will be very impressed. Right now we're just letting everyone know a change is on the way. And they're excited."

"I always believed in pre-sell," Lawrence finished, "but I never thought it could be as effective as it is now proving to be."

ABC Distrib Meet

ABC-Paramount's distributor meeting is set for Sunday, June 28 at Miami's Eden Roc Hotel. Twelve ABC-Paramount, 14 Impulse! and one Tangerine LPs will be unveiled.



Johnny Canton has moved over to WHAM-Kansas City, Mo. . . . The Peoria Advertising and Selling Club presented WIRL-Peoria, Ill., with the first place "Tappy" award in the radio creativity division of the club's annual Advertising Competition.

Pat O'Connor writes that CJDV-Drumheller, Alberta, Canada, has adopted a country format and needs records . . . Richard Spangler, who was a "journalism intern" at KFVB-Hollywood, is now a regular staff member at that station . . . Gene Chenault, President and General Manager of KYNO-Fresno, was elected Prexy of the Fresno Philharmonic Association recently.

Dave Lyman of CKY-Winnipeg, Manitoba, Canada, sends word of the growing membership in NABIB (The North American Broadcasters Idea Bank) and infos that further details about the group can be obtained by contacting him.

Lee Hagan, DWXR-Paducah, Ky., deejay, married recently and is now honeymooning in Florida . . . WLOL-Minneapolis-St. Paul is conducting a hole-in-one contest for local listener-golfers.

Ron Britain and Scott Burton of WHK-Cleveland are running the giveaway program in connection with the Beatles Concert in that city Sept. 15. An IBM machine is choosing the lucky ticket recipients . . . Jay Bennett reports that KFD-Wichita is now a 24 hour-seven day station, programming country music exclusively . . . Cuzzin Jim Cole wires that WYCA-Hammond, Ind., now airs 23 hours of c/w tunes a week.

Bruce Viall of WJPD-Ishpeming, Mich., sends word of his station's contest which has to do a picking the hottest day in June. Winner gets a \$50 savings bond.

Dick Clark's five-minute daily show, syndicated over 247 ABC radio stations across the country, has been renewed for a second year . . . James J. Kilian has been added to the sales staff of WCBM-Baltimore . . . Jack Angel of KEX-Portland, Ore. has started a voodoo craze around his way and the station is now sending out voodoo-it-yourself dolls for listeners to practice their hexes on.

RIC Sets 1st Foreign Deals

Recording Industries Corporation (RIC Records) has set its first three international deals with distribution pacts covering Canada, the Scandinavian countries and Benelux (Belgium, Luxembourg and the Netherlands).

RIC, (the first American label capitalized by \$1,000,000 public stock issue) will be handled in Canada by Quality Records Ltd; in Scandinavia by Sonet Gramofon AB, and in Benelux by Show Records.

Each foreign agreement is a three year pact—guaranteeing a minimum release of 12 RIC singles and three RIC LPs per year, and specifying the release of all RIC records that hit the Top 50 best-selling disk charts in U.S. trade papers. RIC also obtained exchange rights to re-release product by the three foreign firms in this country.

RIC retains its own label identification in all countries. However, in some cases, initial RIC releases will be issued on foreign labels for the present.

The foreign deals were negotiated by RIC President, Joe

London Buys Masters

London has purchased two master sides from indie producer Eddie V. Deane for distribution on London's Felsted label. The sides are "Three Little Books" and "Are You Equal to the Task" by pop-folk singers Rhetta and Eddie.

Csida, and chief New York Counsel, Frank Barone. Quality was represented by George Keane; Sonet by Gunnar Bergstrom and Show by Jules Nijs. All three contracts involved considerable advance sums.

Sonet was particularly eager to handle the RIC line because RIC artist Larry Finnegan is one of the best-selling recording stars in the Scandinavian countries. Finnegan, who also acts as RIC's young-market artist and repertoire director, is currently making his second annual personal appearance tour in Sweden.

During his first Scandinavian tour last summer, Finnegan recorded one of Sonet's best-selling singles, "Johnny Loves Me," with Swedish teenager Suzie. He later cut the same tune (his own composition) here with Florraine Darlin. The disk is featured in RIC's current singles release.

TOP 40 R&B

- 1 WALK ON BY
D. Warwick—Scepter 1274
- 2 ONCE UPON A TIME
M. Gaye & M. Wells—Motown 1057
- 3 MY GUY
M. Wells—Motown 1076
- 4 GIVING UP
G. Knights & Pips—Maxx 326
- 5 EVERY LITTLE BIT HURTS
B. Holloway—Tamla 54094
- 6 ANOTHER CUP OF COFFEE
B. Benton—Mercury 72266
- 7 NO PARTICULAR PLACE TO GO
C. Berry—Chess 1898
- 8 BEG ME
C. Jackson—Wand 154
- 9 SOMETHING YOU GOT
A. Robinson—Tiger 104
- 10 WHAT'S THE MATTER WITH YOU BABY
M. Gaye & M. Wells—Motown 1057
- 11 MY BABY DON'T DIG ME
R. Charles—ABC 10557
- 12 TOO LATE TO TURN BACK NOW
B. Benton—Mercury 72266
- 13 LOVING YOU MORE EVERY DAY
E. James—Argo 5465
- 14 GOOD TIMES
S. Cooke—RCA 8368
- 15 I DON'T WANT TO BE HURT ANYMORE
N. K. Cole—Capitol 5155
- 16 TENNESSEE WALTZ
S. Cooke—RCA 8368
- 17 LAZY ELSIE MOLLY
C. Checker—Parkway 920
- 18 HURT BY LOVE
I. Foxx—Cymbal 120-001
- 19 I WISH SOMEONE WOULD CARE
I. Thomas—Imperial 66013
- 20 ROCK ME BABY
B. B. King—Kent 393
- 21 KEEP ON PUSHING
Impressions—ABC 10554
- 22 GIVING UP ON LOVE
J. Butler—Vee Jay 588
- 23 ONE GIRL
G. Mims & Enchanters—UA 715
- 24 KIKO
J. McGriff—Sue 10-001
- 25 GOODBYE BABY
S. Burke—Atlantic 2226
- 26 JUST AIN'T ENOUGH LOVE
E. Holland—Motown 1058
- 27 TRY IT BABY
M. Gaye—Tamla 54095
- 28 HEY HARMONICA MAN
S. Wonder—Tamla 54095
- 29 ONE WAY LOVE
Drifters—Atlantic 2225
- 30 SHARE YOUR LOVE
B. Bland—Duke 377
- 31 PRECIOUS WORDS
Wallace Bros.—Sims 174
- 32 STEAL AWAY
J. Hughes—Fane 6401
- 33 IT AIN'T NO USE
M. Lance—Okeh 7197
- 34 DO I LOVE YOU
Ronettes—Phillys 121
- 35 I'M SO PROUD
Impressions—ABC 105
- 36 IN MY LONELY ROOM
Martha & Vandellas—Tamla 7031
- 37 HELP THE POOR
B. B. King—ABC 10552
- 38 GIRLS
M. Lance—Okeh 7197
- 39 YOU DON'T KNOW HOW GLAD I AM
N. Wilson—Capitol 5198
- 40 I'LL BE IN TROUBLE
Temptations—Gordy 7028

Disk Sales Down From '62 High

Manufacturers' sales of phonograph records in 1963 declined 7½% from the all-time high set the previous year, the Record Industry Association of America has announced.

The industry's dollar volume in 1963 amounted to \$252,220,000 compared with \$272,750,000 in 1962. In terms of retail value, sales in 1963 came to \$529,660,000 as against \$572,775,000 in 1962.

The decline in manufacturers' sales, RIAA said, was attributable at least in part to inventory adjustments that took place at all levels of the industry, particularly during the first part of 1963, as well as the lag in business during the peak selling season that followed the tragic assassination of President Kennedy last fall.

Final tabulations, based on data gathered by RIAA and correlated with reports issued by government agencies, indicate that sales of long-playing record albums in 1963 comprised 76% of total volume. The balance was made up of 45-rpm single records, 45- and 33 1/3-rpm multi-band records and some 78-rpm disks. In 1962, sales of long-playing record albums amounted to 75% of the total volume.

Stereophonic recordings comprised about 44% of total long-playing record sales by manufacturers in 1963, compared with slightly under 40% in 1962 and, for the first time since the introduction of stereo, there were more classical recordings sold in stereo than in their counterpart monaural versions by a ratio of 53 to 47%.

VJ Sees Monster Music as Trend

Vee-Jay Records is inaugurating what may be the newest teenage record fad — monster surfing music—with the first album, "Monster Surfers," by The Deadly Ones hitting the market this week.

"This is no rash move," states Jay Lasker, Vice-President of Vee-Jay. "We carefully analyzed the tremendous business being done in the monster toy field, as well as the box-office success of the whole new rash of monster films, and the popularity of the old monster movies on TV. Randy Wood, President of our company, agreed with me that now was the time to move into the monster music field."

Party for Peter & Gordon



The arrival last week of Capitol Records' hit English recording duo, Peter and Gordon, prompted the label to throw a luncheon to introduce the lads to the trade. Above, from left, Gordon, Capitol Chairman of the Board Glenn Wallichs and Peter. Below, from left, "Record World's" Dave Finkle, Bob Austin, Terry Moyes, Peter, Gordon, "Record World's" Sid Parnes, Capitol's National Singles Coordinator Manny Kellam and Doug McClelland of "Record World."



Anatomy of a British Import

(Continued from page 15)

their appearance triggered a definite reaction on sales, single and LP-wise. London's all-out promotion and publicity efforts have played a great part in the sales impetus. The internal nationwide sales force in contact with distributors and stores sold The Stones as a hit group. Even before they landed in the U.S. their album was being ordered strongly—prior to actual shipping. And there have been almost unanimous requests from those who have booked The Rolling Stones to have them back when they return to the States.

London reports that the requests coming in for store window displays on The Stones have been the largest London

has ever had—aside from Mantovani, who, again, is in a separate classification. Two Double-day stores on Fifth Avenue recently ordered Stones pictures and album covers. Dealers also report they have had many requests from teens for extra four-color pictures of The Stones—one is included in each album free.

Monthly and bi-monthly fan magazines will also soon be breaking with Stones coverage, a delayed action phase of the initial promotion. In the meantime, London will be enjoying sales not only on "Not Fade Away" (which certainly hasn't) and The Rolling Stones' LP, but their just-released single from the album, "Tell Me."



LONDON LOWDOWN

BY ALAN FREEMAN



Alan Freeman

I'm only making it by a whisker this week, because last night I almost didn't survive one of show business' record dashes of all time!

Long before I knew about taking part in this horror film (the one I'm in the middle of making right now), I was contracted to co-judge a Group Beat competition at Salisbury. As we were filming until 6 p.m., I was wondering just how I could be running around a film set, chased by nasty creeping vines and be en route to Waterloo Station to board the six o'clock train for Salisbury at the same time? Well, I decided to give my dentist a ring and ask him straight out "Can you be at Shepperton Studios at six and get me to Salisbury by eight?" He said "Yes," but I couldn't know that he was going to turn up almost one hour late, throw me into his convertible and keep his promise to get me to the hop on time! At 100 m.p.h.! After I was revived by two doctors and a pretty nurse, the show got under way.

I've decided I just want to be left to a quiet life and roll on like one of those Rolling Stones. Now, what have you done to them? They just love it over there, and I've got a feeling we're never gonna get them back. Do you realize that we on this small island are completely defenseless without The Beatles or The Stones? You've got our Stones, Australia's got our Beatles and Great Britain's only defense is . . . ME! Well, I've always been aware that my country needs me, and don't worry, I'll keep alive the splendid tradition that the lovers of "Pop" "Never, never shall be slaves."

Actually, that's not true because I'm a devoted slave to that small gal with the big reputation, Millie, and one day I hope she'll marry me and take me away from all this! Bless you all for taking her to your hearts, too. She's a sweetie.

By the way, I mentioned a gal named Lulu in a previous dispatch. She's going great guns over here, and this week crashed the British Top 10 with her record "Shout" (you have it on Parrot Records). I think she's a great talent, and there are times when she reminds me of your wonderful singer Brenda Lee. Anyway, look out for Lulu!

For the second week, Roy Orbison has had to settle for that No. 2 spot in the charts, with Cilla Black at No. 1—but of course, Mary Wells is racing up that Top 10, and Louis Armstrong's about to do the same thing; and after that "I Love You Because" British success, I wouldn't be at all surprised if your nerve-soothing Jim Reeves might do it again with his newest release here. "I Won't Forget You."



Millie Small, Alan Freeman

Before I do forget, let me tell you more about this horror film I'm mixed up in, "Dr. Terror's House of Horrors." It's all just too much, and I'm starting to come out in a nervous rash already! The cast includes those two very fine British actors Peter Cushing and Christopher Lee, and I'm delighted to say that making his debut as a straight actor—as is the case with myself—is one of our best all-around musical talents, Roy Castle. He shouted out from his dressing room tonight something about being off to America shortly for cabaret or some such thing. However, the next time I see him being choked to death by a creeping vine, chased by a very cute Egyptian Mummy or pushed into a coffin by Dracula, I'll just

have to intervene, and say, "Now, listen Dracula. Be a good chap, and stop all this nonsense for a moment; otherwise, how can I tell all my lovely American readers about Roy coming over to see them, if you keep pushing him into that wretched little coffin? I know he doesn't like that sort of thing anyway!"

I received a letter from Record World's Editor-in-Chief, Sid Parnes, and he said that he's had inquiries for my address here in London from some of you. All I can say is, splendid! And actually, perhaps I might even have the chance of . . . No . . . I can't tell you yet . . . The time just isn't right . . . Dear me . . . You WILL get a shock . . . In the meantime, keep taking those nerve tablets!

Last Sunday night, guess who topped the bill at the Prince of Wales in the West End? Gerry and the Pacemakers, and they had the audiences going wild, and come to think of it, they're coming over to see you again shortly, aren't they? Well, all right, you can have them for a little while. After all, you are giving us Tony Bennett for a while, aren't you? Watch out. If I get my way, we'll keep him here forever.

Incidentally, I had a short visit from the top Australian dj Bob Rogers. He's dashing all over the world like a dj on hot grooves, and I played him the record of "Yesterday's Gone" by The Overlanders. He was well acquainted with the Chad and Jeremy version, but was knocked out by the first Overlanders hearing. However, I see that at the moment Chad and Jeremy are in front.

Now, I love you all, but it's midnight, and at 7:30 a.m. I must be on the set, ready to tackle those ghastly creeping vines who just won't take NO for an answer. If I go on much longer here, I know I won't hear that alarm at five, and you know what that means? It means that I'd have to ring my dentist again. But if you think that I'm gonna sit here any longer and ride to Shepperton Studios tomorrow morning in that excuse for a space ship of his, you must be mad!

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Basin Street Meet



The Basin Street East, New York, bill of Mercury's The Smothers Brothers and Reprise's Trini Lopez had a gala opening night recently including visits from the record companies' executives and presentation of a gold record. Above, from left, Kenny Myers, Mercury VP, Irving B. Green, President of the Mercury Corp., Holland's Wilhelm Langenberg, President of the entire Philips Records operation, meet The Smothers backstage. Below, from left, Warner Brothers-Reprise East Coast Operations Manager George Lee and Warner-Reprise President Mike Maitland are shown presenting Trini with a gold record plaque for selling a million copies of his Reprise single, "If I Had a Hammer."



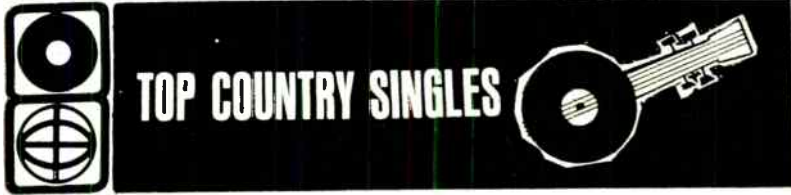
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**I GUESS I'M CRAZY (Mallory, BMI)
NOT UNTIL THE NEXT TIME (Acclaim, BMI)**

JIM REEVES—RCA Victor 47-8833.

Jim sings a country tune that he'll be able to add to his list of hits. The song is on the sentimental side and will elicit the sympathies of many listeners. A chorus helps him along the way.

**TOO MANY TIMES (AWAY FROM YOU) (Pamper, BMI)
THINK OF ME (Central, BMI)**

SKEETS McDONALD—Columbia 4-43065.

Skeets is on the road a lot of the time and misses his woman. That's what the song is about anyway and it should find favor along the country trail. Can be expected to be heard many times.

**HEY WAITER (English, BMI)
YOUR LOVE FOR ME IS LOSING LIGHT (English, BMI)**

TONY DOUGLAS—Sims 187.

Tony's girl has walked out on him and he tells the waiter about it. The song is slow and moody and will probably pull tears from the buyers it wins over. A country side that will go.

**LONELY TRAIN (Renda, BMI)
YOUR LOVE (Renda, BMI)**

BILL CHAPPELL—Yucca 171.

Bill sings about a lonely train while a chorus behind him makes the lonely sound of a whistle moving through the night. This side should get reaction because it's a good song well sung.

**BILLY THE KID (Tunecrafters, BMI)
TENNESSEE WALTZ (Acuff-Rose, BMI)**

CLU GULAGER—DeVille 116.

Clu tells the tale of Billy the Kid on his first DeVille disk outing. He sings-narrates it with good effect and country fans will probably like the story and the way it's told. An amiable debut wax.

**WILDWOOD FLOWER (Traditional)
WABASH CANNONBALL (Peer, BMI)**

BILLY STRANGE—Crescendo 308.

Billy has an instrumental that will have special interest in the country belt since it's got some blue grass sounds that are mighty bouncy listening. The work on the instruments is expert.

**I DREAMED OF A HILLBILLY HEAVEN (Sage and Sand, SESAC)
RODEO U. S. A. (Val-Dare, BMI)**

**HAL SOUTHERN WITH THE FRONTIERSMAN
AND JOANIE—Sage 2623.**

Hal has a tune that pays tribute to the gone-but-not-forgotten country greats such as Hank Williams and Johnny Horton. This one will be appreciated by many, many country fans. Taste-ful and simple.

**HAPPY ANNIVERSARY (Yonah, BMI)
HAVE YOU EVER BEEN LONELY (Shapiro, Bernstein, BMI)**

GINNY WRIGHT—Chart 1090.

Ginny's tune is a pretty one that has to do with a guy she vowed to set free one year ago. And it's the anniversary of their parting. She hasn't recovered, and lets everyone know on this engaging side.

Sam Cooke Gets Tallest Plug For Copa Booking

NEW YORK — RCA's Sam Cooke (on charts now with "Good Times" and "Tennessee Waltz") was guest of honor last week at a small press conference held in a Paramount Building office that overlooks Times Square. The purpose was to have those present witness construction of a unique billboard across from the office. The billboard was to feature an eight-story high likeness of the singer-songwriter advertising his current engagement at the Copacabana—his first New York night club appearance in more than four years.

The sign is the tallest of its type in Main Stem history and, for that matter, compares well with the Statue of Liberty, which is 10 stories tall.

Technical difficulties kept the figure from being raised on schedule, but that didn't keep the conference from getting off the ground. Sam took the opportunity to talk about himself, his interests and his plans for the future. He explained that he began to write his own songs "out of necessity. No song that was offered seemed to say what I wanted to say at the time I wanted to say it."

That's how he started writing. Since then he has also started his own diskeries, the West coast-based Sar and Derby outfits, for which he handles A&R activities and nur-

VJ Buys Infinity

Vee-Jay proxy Randy Wood closed a deal to buy out the Infinity label which includes a brace of Gordon Jenkins' albums.



Frankie Randall signs an exclusive RCA Victor recording contract flanked by Steve Sholes, Division Vice President, Pop Artists & Repertoire; Ben Rosner, Manager, Pop A&R; and A&R producer Joe Rene. Randall's first RCA single, "The Girls In Summer Dresses," produced by Rene, was just released.

tures artists. He feels that a new singer is better off with a small company at the start because he can too easily get lost in a larger operation.

But when an artist has begun to establish himself, Cooke proffered, he can find more outlets for his talents at a big company. To that end Cooke has an agreement with RCA whereby he can transfer Sar or Derby contractees to RCA when the time is right.

As for his growth as an entertainer, Sam said he wants to look over the international scene to see which way he can go there. One-man concerts are his ultimate goal and he may get started in that direction with Carnegie Hall and Greek Theater outings next year.

He also wants to do more with spirituals — the area in which he got his start. And he promises an album of spirituals in the not-too-far future.

Closing the meeting with a glance out the window to see how the sign painters were progressing, Sam said, "I want to be good."

—Dave Finkle

ANOTHER
BIG
C & W
HIT!

**CARL
BUTLER
&
PEARL**

**"I'M
HANGING
UP THE
PHONE"**

COLUMBIA 4-43030

published by
YONAH & PEARL D MUSIC

Epic Contracts Back Porchers

Epic Records has announced the signing of The Back Porch Majority, a new seven-member singing group. The label has also reported the release of the group's debut single, "Hand-Me-Down Things" coupled with "Friends."

The Back Porch Majority was founded by Randy Sparks, dynamic young leader of the famed New Christy Minstrels. When The New Christy Minstrels became Columbia Records' best-selling folk singing

group, Sparks formed The Majority as an understudy group. As soon as it became apparent that The Back Porch Majority had a distinct and exciting personality of its own, Sparks encouraged them to develop a separate career as concert and recording stars.

The members of the new group are Karen Brian, Mike Clough, Mike Crowley, Dan Dalton, Lois Fletcher, Charles Kindred Vassev and Ellen Whalen.

Vernon Has Single

Bobby Vernon, recently signed by DeVille Records, has cut his first release, "Land of Make Believe," that latest from the pen of conductor-composer Johnny Richards.

Liberty Appeals Yuro Injunction

LOS ANGELES—Preliminary injunction granted by Superior Court Judge Harold Collins in favor of Timi Yuro which directs Liberty Records, Inc., not to interfere with her working for any other record company, has prompted Liberty to file a notice of appeal to the District Court of Appeal. Label seeks to have the preliminary injunction reversed and vacated.

Standells Replacement

Dick Dodd has replaced drummer Gary Leeds of The Standells. Liberty recording group. Leeds is entering the service.

Queen of Country Music

KITTY WELLS

has a two-sided hit

"PASSWORD"

c/w

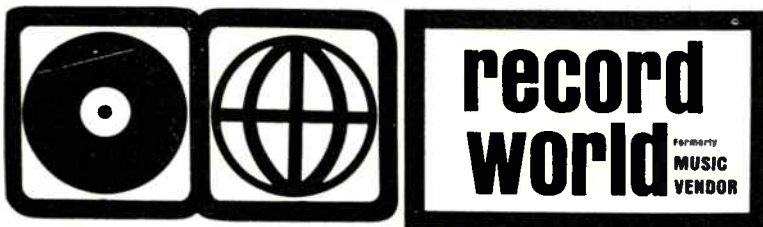
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DISK JOCKEY REPORTS



JIMMY SIMS
WSWN—Belle Glade, Fla.

1. My Heart Skips A Beat (Buck Owens)
2. Sorrow On The Rocks (Porter Wagoner)
3. Slipping Around (M. Worth & G. Morgan)
4. Dang Me (Roger Miller)
5. Baltimore (Sonny James)
6. Together Again (Buck Owens)
7. Time (B. J. Johnson)
8. The First Step Down (Bob Jennings)
9. Remember (Rose Lee Maphis)
10. Welcome To My World (Jim Reeves)

JOEL RAY SPROWLS
WLOC—Munfordville, Ky.

1. Together Again (Buck Owens)
2. Crying In Public (Bobby Lewis)
3. My Heart Skips A Beat (Buck Owens)
4. Memory \neq 1 (Webb Pierce)
5. Wine, Women and Song (L. Lynn)
6. Dang Me (Roger Miller)
7. Understand Your Man (J. Cash)
8. Love Is No Excuse (Reeves and West)
9. I've Thought Of Leaving You (K. Wells)
10. When The World's On Fire (T. Franks Singers)

JIM SMITH
KIEV—Glendale, Calif.

1. The Gold Cup (Buddy Cagle)
2. Valentino (Freddie Hart)
3. Keep Those Cards & Letters Comin' (The Mosbys)
4. Together Again (Buck Owens)
5. Don't Take Advantage Of Me (B. Owens)
6. Invisible Tears (Ned Miller)
7. Sam Hill (Merle Haggard)
8. Sorrow On The Rocks (P. Wagoner)
9. Violet & A Rose (Wanda Jackson)
10. John Mason Whitney III (J. Tibbs)

MARY WILSON
KCLX—Colfax, Wash.

1. Walking Advertisement (Norma Jean)
2. Burning Memories (Roy Price)
3. Second Fiddle (Jean Shepard)
4. Together Again (Buck Owens)
5. When The World's On Fire (T. Franks Singers)
6. Wine, Women & Song (Loretta Lynn)
7. Walkin', Talkin', Cryin' (J. Wright)
8. Memory \neq 1 (Webb Pierce)
9. I Don't Love You Anymore (C. Louvin)
10. Bluebird, Let Me Tag Along (B. Maddox)

JAY BENNETT
KFBI—Wichita, Kans.

1. My Heart Skips A Beat (Buck Owens)
2. Burning Memories (Roy Price)
3. Sorrow On The Rocks (R. Wagoner)
4. Love Is No Excuse (J. Reeves & D. West)
5. Pick Of The Week (Roy Drusky)
6. Wine, Women And Song (L. Lynn)
7. I Can Stand It (B. Phillips)
8. Circumstances (B. Walker)
9. Keeping Up With The Joneses (F. Young & M. Sinaleton)
10. Breakfast With The Blues (Hank Snow)

JIM COLE
WYCA—Hammond, Ind.

1. Together Again (Buck Owens)
2. Welcome To My World (Jim Reeves)
3. Understand Your Man (Johnnie Cash)
4. Keeping Up With The Joneses (F. Young-M. Sinaleton)
5. Burning Memories (Roy Price)
6. Looking For More In '64 (Jim Nesbitt)
7. Walkin', Talkin', Cryin' (Johnnie Wright)
8. You Took Him Off My Hands (M. Worth)
9. Circumstances (Billy Walker)
10. This White Circle On My Finger (K. Wells)

JIM HOWELL
WYZE—Atlanta, Ga.

1. I Don't Love You Anymore (C. Louvin)
2. Meet Me Tonight (Jim Howard)
3. Understand Your Gal (Margie Bowes)
4. More In '64 (Jim Nesbitt)
5. Frosty Window Pane (Ott Stephens)
6. Put Your Arms Around Her (Norma Jean)
7. Be Quiet Mind (Ott Stephens)
8. Walk Me To The Door (Darnell Miller)
9. Burning Memories (Roy Price)
10. Blue Grass Express (Osborne Bros.)

CHUCK OWEN
KSON—San Diego, Calif.

1. Memory \neq 1/French Riviera (W. Pierce)
2. Then I'll Stop Loving You (The Browns)
3. Pick Of The Week (Roy Drusky)
4. Gonna Get Along Without You Now (Skeeter Davis)
5. The Cowboy In The Continental Suit (Marty Robbins)
6. Pickin' White Gold (Tex Williams)
7. Dang Me (Roger Miller)
8. Blue Smoke (Warren Smith)
9. Chickashay (David Houston)
10. Cotton Mill Man (Jim & Jesse)

TED KIRBY
WXLI—Dublin, Ga.

1. Pick Of The Week (Roy Drusky)
2. Looking For More In '64 (Jim Nesbitt)
3. Burning Memories (Roy Price)
4. Be Quiet Mind (Ott Stephens)
5. You Took Him Off My Hands (M. Worth)
6. I'm Hanging Up The 'Phone (C. & P. Butler)
7. Then I'll Stop Loving You (The Browns)
8. Together Again (Buck Owens)
9. Blue Guitar (Sheb Wooley)
10. Put Your Arms Around Her (Norma Jean)

EARLY WILLIAMS
WSEN—Syracuse, N. Y.

1. Circumstances (B. Walker)
2. Timber I'm Falling (F. Husky)
3. Password (K. Wells)
4. Memory \neq 1 (W. Pierce)
5. Take My Ring Off Your Finger (S. Smith)
6. Understand Your Gal (M. Bowes)
7. Looking For More In '64 (J. Nesbitt)
8. Wine, Women & Song (L. Lynn)
9. I Don't Love You Anymore (C. Louvin)
10. Dang Me (R. Miller)

RODEO RICK
KTOO—Henderson, Nevada

1. Together Again (Buck Owens)
2. My Heart Skips A Beat (Buck Owens)
3. Burning Memories (Roy Price)
4. Welcome To My World (Jim Reeves)
5. Circumstances (B. Walker)
6. I Stepped Over The Line (Hank Snow)
7. Keeping Up With The Joneses (Singleton & Young)
8. Five Little Fingers (Bill Anderson)
9. Never Want To Love Me (Hank Locklin)
10. Gonna' Get Along With You Now (Skeeter Davis)

HAPPY WILSON
WENO—Madison, Tennessee

1. Together Again (Buck Owens)
2. Slipping Around (Worth & Morgan)
3. Pick Of The Week (Roy Drusky)
4. You Took Him Off My Hands (Marion Worth)
5. Looking For More In '64 (Jim Nesbitt)
6. I Walked A Hundred Miles (Jan Howard)
7. Circumstances (B. Walker)
8. The Wheel Song (Gary Buck)
9. The First Step Down (Bob Jennings)
10. Your Name's Become A Household Word (Neal Nesbitt)

BOB LANDIS
KOKE—Austin, Texas

1. Memory \neq 1 (Webb Pierce)
2. Keep Those Cards & Letters Coming In (The Mosbys)
3. Circumstances (B. Walker)
4. I Stepped Over The Line (Hank Snow)
5. Together Again (Buck Owens)
6. I Leaned Over Backwards For You (Jimmy Dickens)
7. Second Fiddle (Jean Shepard)
8. Put Your Arms Around Him (Bobby Helms)
9. Bluebird, Let Me Tag Along (Rose Maddox)
10. Root Hog Root (Grandpa Jones)

"BIG" BILL SAMPLES
WEXL—Detroit, Mich.

1. Dang Me (Roger Miller)
2. Together Again (Buck Owens)
3. Memory \neq 1 (Webb Pierce)
4. Circumstances (Betty Walker)
5. Just A Message (Carl Butler)
6. Sorrow On The Rocks (P. Wagoner)
7. Wine, Women And Song (L. Lynn)
8. Don't Take Advantage Of Me (Bonnie Owens)
9. My Heart Skips A Beat (Buck Owens)
10. Understand Your Man (Johnny Cash)

SONNY WEATHERLY
KRZV—Albuquerque, N. M.

1. Invisible Tears (Ned Miller)
2. Dang Me (Roger Miller)
3. Cantaloup Jones (Dave Kirby)
4. Cowboy In The Continental Suit (Marty Robbins)
5. River Boy (Willie Nelson)
6. Tell Me Tell You About Mary (Glen Campbell)
7. Second Fiddle (Jean Shepard)
8. Together Again (Buck Owens)
9. What Kind Of Bird Is That (Hank Cochran)
10. If I Had One (Dave Dudley)

BOB NORRIS
KASH—Eugene, Ore.

1. Looking For More In 64 (Jim Nesbitt)
2. Sorrow On The Rocks (Porter Wagoner)
3. Second Fiddle (With An Old Guitar) (Jean Sheppard)
4. My Heart Skips A Beat (Buck Owens)
5. Keep Those Cards And Letters Coming In: (Johnnie and Jonie Mosby)
6. Wine, Women and Song (Loretta Lynn)
7. Breakfast With The Blues (Hank Snow)
8. Mr. Blues (Billy Henson)
9. Crying In Public (Bobby Lewis)
10. The Gold Cup (Buddy Cagle)



NASHVILLE REPORT



BY ED HAMILTON

In our business, the term artist is probably one of the most over-used and/or mis-used phrases we hear. True, the majority of those recording today warrant the word artist applied in conjunction with their names. Unfortunately, just as true, there is a small minority recording whose names linked with the term artist puts the term in the mis-used category.

We shall try to feature each week in this column a short run-down on an artist currently in the spotlight with a hit recording, or one moving rapidly in that direction. The sad part is that many of the true artists in our trade never seem to share the spotlight with the other, more well known stars.

This week's Artist At Work has been in the latter category all too long. That is, until Columbia's Don Law decided it was time to do something about it. Harold Bradley has been around the recording scene here for some time. In fact, it's pretty hard to find a recording session that Harold's not on. His guitar work is on almost every major artist's records, and there are several A & R men who just don't believe in recording if Harold can't make the date. He does everything from modern jazz to real country, and he does it well.

Law figured it was about time for Harold to have his day and recorded an album with him called "Bossa Nova Goes To Nashville." It soon reached the best seller lists and was placed on the record album club lists. Then came another great Columbia album, "Misty Guitar," and the world found out what people here knew for years: Harold Bradley is one of the better guitar players in the business. Further testimony to the fact is the current release of a Columbia single by Harold, the great old Hank Garland "Sugarfoot Rag." I know, it's been recorded so many times people ask why do it again? But . . . on a 12 string guitar?!

After hearing it, I heartily agree with the majority of Music City's studio men: it's one of the most exciting new records to come along in a long time—instrumentally, that is. So, hats off to a real artist, Columbia's Harold Bradley!

* * *

Sad news from the West Coast. Songwriter-disk jockey Lee Ross was seriously injured in an automobile accident a couple of weeks ago. Lee suffered facial and head injuries. Central Songs' Joe Allison is taking over Lee's air-time slot at KFOX while Lee recuperates.

News along the same line from Music City: Cedarwood's Marijohn Wilkins suffered severe injuries when she slipped and fell beneath a power mower while working on the lawn of her new home. She suffered the loss of several toes from one foot. Send get well cards to Cedarwood Music in Nashville.

United Artists' George Jones in town this week for an album session. After the first of the year Jones will move over to the Musicor label. A & Rer Pappy Daily also moving over to Musicor in same capacity. Rumor has it that all artists now on United under Pappy will also make the move to Musicor.

CONGRATS TO: Tony Douglas and "Hey Waiter" on Sims . . . Ferlin Husky's "Weaker Moments" . . . Jim Reeves' "I Guess I'm Crazy" . . . Lefty's "The Nester" . . . Roger Miller for proving to everyone he could do it. "Dang Me" is a full-fledged Smash . . . Columbia's Del Reeves for "Talking To The Night Lights" . . . Victor's Dottie West for "Here Comes My Baby" . . . Carl Smith for breaking out in all markets with "Take My Ring Off Your Finger" . . . Hank Cochran for being a "Country Boy" . . . And to Roy Drusky for the great job he's doing with the Music City-based SESAC office.

Vee-Jay Inks Axton

Hoyt Axton, popular recording balladeer, who starred in the David Wolper TVer "Story of a Folk Singer," has been signed by Vee-Jay Records.

Gulager Sings

HOLLYWOOD—Clu Gulager, TV and film actor, has been signed by DeVille Records which will release his first single, "Billy The Kid."

Morty Wax is celebrating his sixth year in the indie promo business working on "Ballad of Ira Hayes," Johnny Cash (Columbia); "Comin' Home Baby," new LP by Jack La Forge (Regina); "Shakespeare's Greatest Hits," new Earl Wrightson LP (Columbia); "Remember Me," Rita Pavone (RCA Victor); "Everybody Knows," Steve Lawrence (Columbia); "Do The Blue Beat," Ray Rivera (RCA) and "It's Gotta Be You," Lesley Gore (Mercury).

Robert Ellis of San Francisco and Earl Woolf of San Rafael were elected VPs of Eric-Mainland Distributing Co., Inc.

Jay Lasker, Executive Vice-President of Vee-Jay Records, and Mark Sands, Comptroller, have returned to Hollywood after a two-week European trip visiting distributors in Milan, Frankfurt, Hamburg, Copenhagen, Amsterdam, Brussels and Paris where they renegotiated the company's foreign licensing agreements.

Bonnie Bourne, head of the Bourne Company and Affiliates, left June 16, for a quick trip to London, where Bourne Limited has "I Love You Because" on the charts.

Chet Wood, Sales Manager for Joy Records, announces the appointment of the following distributors for their Joy and Select labels: Musical Sales in Baltimore; Dale Enterprises in Boston; Allied Record Dist. in E. Hartford; A&L Record Distributors in Philadelphia; and Melody Sales in San Francisco.

Connie & 'Love' On Sullivan TVer

Connie Francis will kick off her new album, "Looking for Love," on the Ed Sullivan Tver June 28. She'll sing the title tune from the disk which in turn is taken from her latest flick, not coincidentally entitled "Looking for Love." A film clip from the pic will also be shown on the show.

MGM, tying in with the TV exposure, is sending special streamers and circulars to dealers throughout the country publicizing the Francis TV outing, album and film.

A special photo of Connie with caption has also been forwarded to TV editors re the songstress-actress' upcoming appearance.

First for Steve



Steve Clayton, who hosted his own WINS show for three years, "Steve Clayton Sings," will now be singing for Epic Records. A&R Producer Bob Morgan just announced his signing, with his first to be "My Ring of Love."

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b/w "IF I HAD BELIEVED IN YOU"

NORMAN BURNS & LEW TOBIN ORCH.

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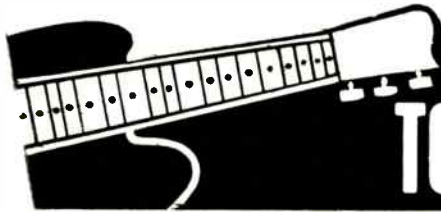
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TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart
1	1	MY HEART SKIPS A BEAT	17	26	21	SAGINAW, MICHIGAN	27	★1	2	NIGHT LIFE	23
		B. Owens—Capitol 15136				L. Frizzell—Columbia 42947				Ray Price—Columbia CL-1971: CS-8871	
2	2	SORROW ON THE ROCKS	14	27	29	BLUEBIRD LET ME TAG ALONG	3	2	1	LORETTA LYNN SINGS	23
		P. Wagoner—RCA 8338				R. Maddox—Capitol 5186				Decca DL-5547: DL 7-4457	
3	3	BURNING MEMORIES	16	28	26	THIS WHITE CIRCLE ON MY FINGER	26	3	3	GUITAR COUNTRY	21
		R. Price—Columbia 42971				K. Wells—Decca 31580				Chet Atkins—RCA LPM-2783: LSP-2783	
★4	7	MEMORY # 1	9	★29	40	SLIPPIN' AROUND	2	★4	8	MOONLIGHT AND ROSES	5
		B. Walker—Columbia 31617				M. Worth & G. Morgan—Columbia 43020				Jim Reeves—RCA Victor LPM-2854: LSP-2854	
5	4	WINE, WOMEN AND SONG	11	30	36	I STEPPED OVER THE LINE	2	5	4	FLATT & SCRUGGS AT CARNEGIE HALL	22
		L. Lynn—Decca 31608				H. Snow—RCA 8334				Columbia CL-2045: CS-8845	
6	6	CIRCUMSTANCES	10	31	31	FAIR AND TENDER LADIES	11	6	5	THE BEST OF GEORGE JONES	23
		B. Walker—Columbia 43010				G. Hamilton—RCA 8304				United Artists UAL-3291: UAS-3291	
7	5	GONNA GET ALONG WITHOUT YOU NOW	12	★32	42	THE FIRST STEP DOWN	2	7	9	MORE HANK SNOW SOUVENIRS	11
		S. Davis—RCA 8347				B. Jennings—Sims 161				RCA LPM-2812: LSP-2812	
8	8	INVISIBLE TEARS	13	★33	44	RHINESTONES	2	8	10	THERE STANDS THE GLASS	7
		N. Miller—Fabor 128				F. Young—Mercury 72271				Carl Smith—Columbia CL-2173: CS-8973	
9	8	KEEPING UP WITH THE JONESES	17	34	32	I'M A WALKIN' ADVERTISE- MENT FOR THE BLUES	3	9	6	RING OF FIRE—THE BEST OF JOHNNY CASH	23
		M. Singleton & F. Young—Mercury 72237				N. Jean—RCA 8328				Columbia CL-2153: CS-8853	
10	10	LOVE IS NO EXCUSE	18	35	41	THE COWBOY IN THE CONTI- NENTAL SUIT	5	10	14	BLUEGRASS HOOTENANNY	8
		J. Reeves & D. West—RCA 8324				M. Robbins—Columbia 43039				Jones & Montgomery—UA UAL-3353: UAS-6353	
11	(—)	UNDERSTAND YOUR MAN	19	36	32	MOLLY	24	11	7	BILL ANDERSON SINGS	17
		J. Cash—Columbia 42964				E. Arnold—RCA 8296				Decca DL-4499: DL 7-4499	
12	11	LOOKING FOR MORE IN '64	14	★37	(—)	SECOND FIDDLE	1	12	12	IN PERSON	4
		J. Nesbitt—Chart 1065				J. Shepard—Capitol 5169				Porter Wagoner—RCA Victor LPM-2840: LSP-2840	
13	15	PASSWORD	6	38	25	BREAKFAST WITH THE BLUES	13	13	13	ON THE BANDSTAND	23
		K. Wells—Decca 31622				H. Snow—RCA 8334				Buck Owens—Capitol E-1879: ST-1879	
14	13	ANGEL OF LOVE	5	★39	(—)	ME	1	14	11	SONGS ABOUT THE WORKING MAN	6
		J. Newman—Decca 31609				B. Anderson—Decca 31630				Dave Dudley—Mercury MG-20889 (m): SR-60889 (s)	
15	14	TOGETHER AGAIN	13	40	23	FRENCH RIVIERA	4	15	22	GOLDEN COUNTRY HITS	3
		B. Owens—Capitol 5136				W. Pierce—Decca 31617				Hank Thompson—Capitol T-2089	
16	17	THAT'S ALL THAT MATTERS	11	41	48	I WANT TO HOLD YOUR HAND	3	16	15	SAGINAW, MICHIGAN	14
		R. Price—Columbia 42971				Homer & Jethro—RCA 8345				Lefty Frizzell—Columbia CL-2169: CS-8969	
★17	28	WHERE DOES A LITTLE TEAR COME FROM	5	★42	(—)	I THOUGHT OF LEAVING YOU	1	17	21	FOLK SONG BOOK	14
		G. Jones—U.A. 724				K. Wells—Decca 31622				Eddy Arnold—RCA LPM-2705: LSP-2705	
18	20	DANG ME	3	★43	(—)	TAKE MY RING OFF YOUR FINGER	1	18	20	BLUE GRASS SPECIAL	3
		R. Miller—Smash 1881				C. Smith—Columbia 43033				Bill Monroe—Decca DL-4382	
19	12	PICK OF THE WEEK	5	★44	(—)	I DON'T LOVE YOU ANYMORE	1	19	17	THE SONGS WE LOVE BEST	4
		R. Drusky—Mercury 72265				C. Louvin—Capitol 5173				Jimmy Dean—Columbia CS 2188: CL 2188	
20	18	MY BABY WALKS ALL OVER ME	8	45	48	ASK MARIE	5	20	16	RAILROAD MAN	23
		J. Sea—Philips 40164				S. James—Capitol 5197				Hank Snow—RCA LPM-2705: LSP-2705	
21	22	THEN I'LL STOP LOVING YOU	3	46	(—)	BAD NEWS	1	21	25	BLUE & LONESOME	2
		The Browns—RCA 8348				J. Cash—Columbia 43058				George Jones—Mercury 20906	
22	16	WELCOME TO MY WORLD	27	47	(—)	GUESS WHAT, THAT'S RIGHT, SHE'S GONE	1	22	28	JUST CALL ME LONESOME	2
		J. Reeves—RCA 8398				H. Williams, Jr.—MGM 13253				Ernest Tubb—Decca DL-4385	
23	24	I'M HANGING UP THE PHONE	4	48	(—)	BE QUIET MIND	1	★23	(—)	BLOOD, SWEAT AND TEARS	1
		C. and P. Butler—Columbia 43043				O. Stephens—Reprise 0272				Johnny Cash—Columbia CL 1930: CS 8730	
24	19	BALTIMORE	17	49	(—)	SOMETHING I DREAMED	1	24	18	FOREVER	5
		S. James—Capitol 5129				G. Jones—U. A. 724				Pete Drake—Smash MGS-27053: SRS-67053	
25	27	BE BETTER TO YOUR BABY	4	50	(—)	PUT YOUR ARMS AROUND HER	1	25	29	KITTY WELLS STORY	23
		E. Tubb—Decca 31614				N. Jean—RCA 8328				Decca DXB-174: DXBS-174	
								★26	(—)	OUR MAN IN TROUBLE	1
										Don Brown—RCA LPM 2831: LSP 2831	
								27	19	I LOVE A SONG	23
										Stanwall Jackson—Columbia CL-2059: CS-8859	
								28	24	HANK WILLIAMS JR. SINGS HANK WILLIAMS SR.	12
										MGM E-4213: SE-4213	
								29	23	BUCK OWENS SINGS TOMMY COLLINS	23
										Capitol T-1989: ST-1989	
								★30	(—)	SOMETIMES I'M HAPPY, SOMETIMES I'M BLUE	1
										Eddy Arnold—RCA LPM 2909: LSP 2909	

(★ indicates strong upward movement this week.)

Classics: Who's Selling Chamber Music

Chamber Music Market Is a Sleeping Giant; Col Budapesters Top Sellers, While Victor's Heifetz & Piatigorsky, Col's Casals Are Big

Recorded chamber music is a sleeping giant of a market that will undoubtedly be awakened for great profit by record makers in the decades ahead. The U.S. government keeps telling us the age of leisure is upon us—or almost upon us. If and when it gets here American life may resemble the easy-going European. The term chamber music was established in the 18th Century when the wealthy landed aristocracy of Central Europe commissioned composers to write music that could be played by small groups in the relative privacy of a salon or chamber.

What Is Chamber Music?

Actually, the term chamber music applies to works with from one to nine players. After nine players (a nonette), the term chamber orchestra applies. Many of the dukes and princes, kings and sovereigns who commissioned chamber music were avid players themselves. For instance, the Duke of Prussia, who commissioned Mozart's last three quartets, was an excellent cellist, hence the prominence of that instrument in these quartets.

By far the most popular forms of chamber music are the string quartet, composed of two violins, a viola and cello) and the solo sonata, like Beethoven's "Moonlight." Next come duo sonatas, usually for violin and piano; then trios for violin, piano and cello and quintets for five strings (usually the string quartet augmented by a viola as in the Mozart and Brahms string quintets). But there are other popular combinations: Mozart and Brahms wrote beautiful quartets for piano, violin, viola and cello. Also quintets for clarinet (plus string quartet). Schubert changed the sonority of his quintets. In his Quintet in C he added an extra cello to the string quartet greatly enriching the dark sonorities of the quintet. In his piano quintet, the best-selling "Trout" he scores for piano, violin, viola, cello and double bass. Brahms and Schumann wrote magnificent quintets for piano and



Budapesters



Casals



Heifetz-Piatigorsky

string quartet, as you may have already guessed, chamber works that involve the familiar sonority of the piano are among the best-sellers. A taste for four strings has to be developed by repeated exposure.

Big European Market

Many Europeans grow up with a love for chamber music as it is part of their home life. Because of this, sales of chamber music recordings in Europe exceed those in America. But we're catching up. Many amateurs play chamber music instead of Bridge. There is a society of amateur players throughout the United States that includes highly paid business executives, teachers, students, etc. Their list is circulated to their members throughout the U.S. If a travelling businessman, who happens to be a chamber music devotee is travelling, he merely looks up fellow enthusiasts in the town he's in, and in no time he's got a string quartet.

Pro's Love It

Chamber music never ceases to refresh and charm even the most hardboiled professionals. It is not an uncommon sight to see players who work tirelessly in symphony orchestras, or in the pits of musicals, get together late at night or on holidays and tear into a Beethoven quartet. They love it for they are making music for their own enjoyment. Jazz musicians love to gig it up for the same reason.

The impromptu, relaxed music sessions afford a release from the pressures of the world and the domination of the conductor.

The Toscanini of Quartets

In 1929 the Budapest Quartet as we almost know it came into existence. We say almost because the violist was a holdover from the original Budapest Quartet which was composed of Hungarians. His name was Ipoli. But the others were all Russians: Roismann, first violin; Alexander Schneider, second violin; and his brother, Mischa Schneider, cellist. In 1929 they were a very hungry lot but they played with a youthful zest and enthusiasm that, to this day, make their recordings of this period superb treasures. Unfortunately they are all the property of EMI and because the Budapesters now record for Columbia, these outstanding recordings probably will never be put into circulation again.

Particularly outstanding from the Budapest's salad days are the Brahms' Quartet No. 3 in B-Flat and the Brahms' Quintet in G Major with Hans Mahle. Both were recorded in Berlin in 1930 and appeared on RCA Victor 78 sets in the early '30s over here. Maybe it's because Brahms has to be played with the juice of a young man, but the Budapest's later recordings of these works for Columbia haven't nearly the excitement, bite or engaging swing of these early performances.

Soon after making these recordings the Budapesters came to America. Toscanini was the rage and when they heard his New York Philharmonic performances they were overwhelmed and vowed they would play with the same precision and zest of Toscanini. Accord-

ingly, in their first U.S. concerts they wowed America. They took everything at a terrifically fast pace. They played with brilliance and verve and yet their precision was astonishing. To an America used to the polite aristocratic playing of the Kneisel and Floyzaley quartets the Budapesters were a revelation. They continued to record in Europe and in the '30s produced a notable series of records for EMI which were released over here on the Victor label. By a quirk of fate RCA lost the Budapest Quartet to Columbia in 1940.

In the late '30s, because of the unrest in Europe, the Budapest Quartet decided to settle in America. By that time the present violist, Boris Kroyt, had joined them. They had made a few recordings for RCA in America—among them Mozart's Clarinet Quintet with Benny Goodman soloing (which became a top chamber music seller), Dvorak's "American" and Mozart's "Hunt" Quartets. They had made several other recordings at this time none of which RCA would release.

Columbia's Goddard Liberson and Ted Wallerstein, searching around to beef up their catalog because they were beginning to feel the pinch of less and less recordings from a war-torn Europe, approached the Budapest Quartet with a promise that they would record all the Beethoven quartets if they would sign. That did it, and in 1941 the first Columbia Budapest Quartet recording—Beethoven's 14th String Quartet in C-sharp Minor, Op. 131, appeared to rave reviews. It was

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Who's Selling Chamber Music

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voted the outstanding chamber music release of the year and, by dint of a regular releasing pattern, which RCA was never successful in establishing with the Budapest Quartet — proceeded to build them into the best-selling quartet in America. When Columbia introduced the LP this same Budapest recording was among the initial releases. However, it remained for the LP to produce the Budapest's first complete cycle of Beethoven Quartets. In 1951 they appeared to unanimous critical acclaim.

The Quartet had been for some years the Quartet in Residence at Washington's Library of Congress where they played on four superb Stradivarius instruments owned by the Gertrude Clark Whithall Foundation. Their weekly FM broadcasts from the Library of Congress reached thousands of chamber music fans. Their extended concert tours of colleges started around this time. Prior to that time, in the '30s, they participated in New York's New Friends of Music Chamber Music concerts at Town Hall and played many of the major musical centers of the U.S.

The Friedberg Management which has handled their tours for many years, reports that within the last 10 years the audience for chamber music has more than doubled. Dramatic proof of this occurred when the Budapesters filled the 5,000-seat gym in Provo, Utah, on a tour in the late 1950s. Wherever they appear their concerts are sold out. Presently they give regular Beethoven cycles at New York's 92nd Street Y-M-HA or the Metropolitan Museum of Art. One season they play the Beethoven quartets at the Y and a series of concerts drawn from every composer but Beethoven at the Met. Then they'll switch around. In the mixed group they are usually joined by their close friends, pianist Mieczyslaw Horszowski and violist Walter Trampler and, occasionally, the clarinetist David Oppenheim.

Budapest Sellers

Among the Budapest Quartet's all-time best sellers are their recordings of the complete Beethoven Quartets. Their second complete go-around, recently re-recorded for stereo, has won unanimous press acclaim. No other quartet approaches the Budapesters in understand-

ing, phrasing and solid musicianship. In addition, they possess that rarest quality of great artists—revelations. They have played together so long they have an uncanny rapport with each other which only years of experience can produce. They breathe and play as one. They make the music talk with an accent, a *gestalt*, that only those who have made it a part of their lives can do.

Among other big Budapest sellers: their coupling of two highly popular Quartets: The Ravel and Debussy. The Ravel has a slow movement right out of a Hollywood score and wild plucking effects in the scherzo which only a virtuoso quartet like the Budapesters can bring off. The slow movement of the Debussy is right out of the romantic Clair de Lune mood and is a beauty. Mozart's "Eine Kleine Nachtmusik" in its original form for string quartet is played with the assistance of Julian Levine on double bass and is also a popular record with chamber music fans. The Budapest Quartet cycles of the 10 Famous Mozart Quartets; the Six Mozart Quintets for Strings (in which they are joined by violist Walter Trampler); the last three Schubert Quartets; the complete Opus 76 of Haydn are also steady catalog sellers. Recently their re-recordings for stereo of two of their earlier mono-only best-sellers the Schubert "Trout" Quintet with pianist Horszowski and the Schubert C. Major String Quintet, with cellist Benar Heifetz, have renewed the Budapest Quartet's hold on this repertoire.

What is needed now are new recordings of old Budapest standbys like the aforementioned Mozart Quartets and Quintets; the Brahms and Schumann Piano Quintets and the piano quartets of Mozart and Brahms. Perhaps these are in the offing. Let's hope so.

The Million Dollar Trio

In 1941 three old friends sat down to play before the RCA Victor mikes, and things haven't been quite the same since. Artur Rubinstein, Jascha Heifetz and cellist Emmanuel Feuermann made up what Victor touted as The Million Dollar Trio. Their recordings of three famous piano trios: Beethoven's "Archduke," Schubert's Trio No. 1 in B Flat, and The Brahms B Major Trio were all chamber music best sellers when they appeared in the

early 1940s. They have been re-incarnated several times on LPs due to popular demand. Last fall RCA brought them back again in a two-record set which is moving steadily at retail. In the early days of LP, RCA tried to revive The Million Dollar Trio substituting cellist Piatigorsky for the late Feuermann but the recordings, while good, did not pull like the initial release of the Heifetz-Rubinstein-Feuermann combination.

The Heifetz-Piatigorsky Concerts

Heifetz, Primrose, Piatigorsky and Pennario are big names and they look good on paper—but the first batch of recordings that came from the Los Angeles Festival were received with less than enthusiasm by most viewers. Their detractors held that it takes years to establish rapport between musicians, and while these musicians had played together many times for their own enjoyment, something was lacking. Critics found their Mozart Quintet too rushed, their Schubert Quintet too slick. But all was not bad. They liked the Franck Piano Quintet.

Originally issued in a deluxe, buy-all-or-nothing Soria package with a handsome brochure about the concerts and recordings, the performances are now available on separate LPs and should garner additional sales in this format as chamber music buyers are known penny pinchers. Dealers did not do well with the deluxe higher-than-regular-price Soria edition for this reason. The big news that should make the Heifetz-Piatigorsky combination a big actor in the chamber music market is that they will appear in New York in a series of concerts next season. If they were to tour even the major centers they could create big demand for their catalog, which also includes some superb recordings of early Beethoven and Schubert String Trios.

Pablo Casals

Pablo Casals is considered by many the greatest musician ever to draw a bow. When Alexander Schneider of the Budapest Quartet persuaded Casals to come out of retirement in 1950 to give a festival in honor of the 200th anniversary of Bach's death, joy reigned supreme among music lovers and

record buyers the world over. In 1950 Columbia recorded the entire festival on 10 LPs and it sold like a single LP. The entire set listed around \$85 and Columbia sold out of its initial edition of 2,000 within months of release. In 1951 the festival was issued on single LPs where it is still doing steady catalog business.

Among the two albums from the set still pulling are those of the three cello sonatas of Bach with the beautiful playing of Pablo Casals—simple, self-effacing, powerfully felt. In 1951 the Festival produced a thrilling set of the complete Beethoven Sonatas for Cello and Piano with Casals and Serkin and also superb recordings of the Beethoven "Archduke" Trio. The following year produced memorable recordings of the Schumann Piano Quintet (with Myra Hess); The Schubert C Major Quintet (with Isaac Stern as first violinist and Pablo Casals on first Cello). Also memorable were recordings of Brahms First Sextet (featuring Stern and Casals); a recording of the Second Brahms Quintet (again with Stern on first violin) and a beautiful, warmly songful performance of the First Brahms Trio with Stern, Hess and Casals. The obvious love and devotion of these musicians for the music and Don Pablo is felt in every measure of these remarkable performances.

In the late '50s pianist Eugene Istomin, violinist Joseph Fuchs and Casals produced a chamber music classic in an album of two Beethoven Trios. One of them is the famous "Ghost" Trio in D Major, Op. 70. Their ensemble is a dream and the drive and dynamic energy of these performances make them ones to treasure.

In 1962 Casals had the best selling chamber music album of the year in Columbia's Concert at the White House. The concert was front page news and broadcast to millions. Demand was at an all-time high when Columbia's album was released early in 1963. Many shops placed it on the counter and it sold like no other chamber music album has before or since. The Kennedy magic did the trick—but music lovers got first-class performances in the

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Chamber Music Selling

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bargain of Mendelssohn's D Minor Trio and other chamber works. While the bulk of Casals sales are on Columbia, no well-stocked shop can consider itself complete without Casals' magnificent chamber music performances in Angel's Great Recordings of the Century Series which boasts the legendary Thibaud-Cortot-Casals combo in the Beethoven "Archduke"; Schubert's Trio No. 1; and the Mendelssohn D Minor. Also the great Casals-Cortot recording of Beethoven's Seven Variations from Mozart's "The Magic Flute" and Casals' recordings of Bach's Six Suites for Unaccompanied Cello which are phonographic classics. Now if only Angel could be talked into releasing all the Casals recordings of the Beethoven Cello Sonatas made in the 1930s for EMI. That would be an event second only to their Schnabel Beethoven Sonatas set.

The Juilliard Quartet

The Juilliard Quartet scored their first sales success on Columbia with the first complete recordings of all six Bartok quartets. Their Complete identification with Bartok's difficult style which involved percussive use of the strings, the intensity of their performances and brilliance of execution established them as a top drawer group.

They gave many cycles of the Bartok quartets in concert and became inimitably associated with Bartok. Shortly thereafter they scored again with the first complete—and still only—recordings of all Schoenberg Quartets. Unfortunately, they became typed as modern music performers and their recordings of the standard repertoire did not sell. In the late '50s they switched allegiance from Columbia to RCA Victor where they made a small series of notable recordings of Haydn, Mozart and Beethoven Quartets. But the love affair cooled and so on they went to Epic Records, a Columbia subsidiary. There they have produced an excellent series of recordings. Their recordings of all six Mozart Quartets dedicated to Haydn—the first in stereo—are the best since the Budapests and have a youthful drive and enthusiasm, a motor energy and excitement sometimes missing from the older ensemble's performances. Their recording of Schubert's G

Major Quartet (his last) also has met high praise, as has their collaboration with Leon Fleisher in Brahms' Piano Quintet. The Juilliards look like they'll eventually replace the Budapesters after America's oldest established chamber music ensemble retires. The Juilliards are where the Budapesters were in the '30s. They're in their salad days. Everything they do has a spontaneous quality about it that makes their recordings exciting. If they elect to tour and concertize extensively they will eventually inherit the Budapest's dominant market position.

Other Star-Studded Combos

Philips is currently releasing the complete Beethoven Violin-Piano Sonatas in superb recordings by Oistrakh and Oberin. Sometimes, though, Oberin is too much of an accompanist in the background instead of on an equal footing—as he should be—in these powerful sonatas. The same can be said of Heifetz's five record set on RCA. Epic has all of the sonatas in superb performances by Grumiaux and Haskill in a four-record set.

RCA seems to be building a violin-piano sonata series with Rubinstein and the Polish violinist Henryk Szeryng. Their recordings of all the Brahms and some of the Beethoven Sonatas are top-drawer listening experiences. Says Rubinstein of Szeryng: "It's a good thing he plays violin or I'd have serious competition." Their collaborations are born of love. Also exciting is Isaac Stern's sensuous violin tone with pianist Sacha Zakin in two Brahms Sonatas for Columbia. But if only Columbia had gotten Stern together with Serkin the recordings would have been twice as exciting. Zakin is a little too self-effacing but Stern plays beautifully. The Russian pianist Sviatoslav Richter has joined with his fellow countryman, cellist Rostropovitch, in thrilling performances of all five Beethoven Cello Sonatas for Philips but they are only available on the imported label and are yet to be distributed here by Mercury. They are the best since the pre-war Casals recordings for EMI and those Casals did for Columbia with Serkin.

For the past several seasons violinist Isaac Stern, pianist Eugene Isomin and cellist Leonard Rose have given out-

RCA, Lincoln Music Theater Enter Recording Pact

RCA Victor Records and the recently organized Music Theater of Lincoln Center, Inc., N.Y., have entered into an agreement which gives RCA Victor the option to record selected productions to be staged by the theater over an eight-year period.

The announcement was made last week by Richard Rodgers, President, The Music Theater of Lincoln Center, and George R. Marek, Vice President and General Manager, the RCA Victor Record Division.

Opens July 6

Initial production of the Music Theater will be of Rodgers and Hammerstein's "The King and I," which will star Rise Stevens, with Lee Venora, Frank Porretta, Michael Kermoyan, Eric Brotherson and Patricia Neway. It opens July 6 and will run through Aug. 8. The second production will be Franz Lehar's "The Merry Widow," starring Patrice Munsel and co-starring Bob Wright, with Sigo Arno, Frank Porretta, Joan Weldon and Joseph Leon. It opens Aug. 17 and runs through Sept. 19.

The Music Theater is a non-profit organization which will produce operettas and musical plays within the context of the community of artistic and educational institutions of the Lincoln Center for the Performing Arts. It will be one of the principal tenants of the New York State, one of the buildings in the Lincoln Center complex.

"This agreement stems from the tremendous enthusiasm we have for the new Music Theater and the important role we expect it to play in the cultural sphere not only of New York but the entire nation," Marek said. "Through distribution of recordings of the various productions, we hope to help spread the fame of the theater throughout the world."

The theater will present performances of American and European classics in the fields of light opera, operetta, musical plays and musical comedies, and current plans are for a pre-standing trio concerts described by critics in superlatives. Let's hope some enterprising company grabs this opportunity to greatly enrich the chamber music catalogs with some really great trio recordings. They're badly needed. Columbia please note. **Next Week: The Changing Summer Classical Scene.**

miere season this summer of two productions running for five or six weeks each. The first production is planned to coincide with the first summer season of the New York World's Fair. Tentative plans call for sending each musical on a national tour after its New York engagement.

Covers New & Old

The agreement between RCA Victor and the theater covers both new works and revivals, and the recordings will be treated in the concept of original cast performances.

Rodgers, distinguished American composer whose works have played a significant role in the continuing development of the American musical theater, will be primarily responsible for selection of works to be performed in the Music Theater, and will actively supervise all artistic aspects of each production.

The Music Theater's first two productions will be under the stage direction of Edward M. Greenberg, stage director and associate to the general director of the Los Angeles and San Francisco Civic Light Opera Associations for the past four years. Franz Allers will conduct the first two productions.

Each production will be planned and presented as an integral unit using the finest available cast, direction, costumes and staging. Each year, two or more productions will be performed at the theater for periods of five to six weeks.

Phase 4 Terms Set by London

London Records is offering special dealer terms on its Phase 4 "piggy back" promotion in which a specially prepared *free* demonstration Phase 4 LP is polybagged with each of four new Phase 4 LPs.

The consumer pays only for the regular LP, the bonus demonstration LP is free. The 11 selections on the demo record come from 11 best-selling Phase 4 records.

Wire floor racks, streamers and cooperative newspaper advertising are included in the piggy back promotion. The four LPs which have the piggy back LP included are "Film Spectacular Vol 11," "Werner Muller on Broadway," "America On The March" and "Bolero."



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