



record world

Formerly
MUSIC VENDOR

Vol. 18, No. 895

Aug. 1, 1964

WHO IN THE WORLD



William P. Gallagher, Col's VP, Marketing, Reviews The Label's 'Age of Reason' At Las Vegas Convention . . . His Speech Plus Convention Coverage In This Issue

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

record world   **NUMBER ONE PICKS**



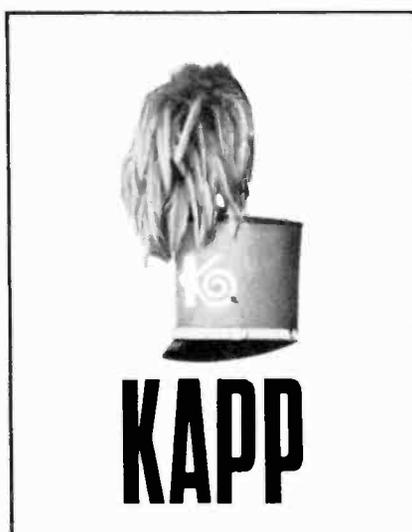
Jack Jones' powerful reading of the new Cahn-Van Heusen "Where Love Has Gone" tune makes for a potent Kapp single that should establish strong sales. The song was penned for the new Susan Hayward-Bette Davis flick of the same name and could be a favorite in the Oscar races next April. Other songs that may be up for Oscar—to say nothing of Grammy—recognition are in the Capitol-Beatles "Something New" album. Most of these ditties were written by The Beatles for their "Hard Day's Night" film.



In Joseph E. Levine's
great new Paramount movie,
“Where Love Has Gone,”
the voice that sings the unforgettable
title song by Cahn & Van Heusen belongs to
Jack Jones,



who records exclusively
for Kapp Records.

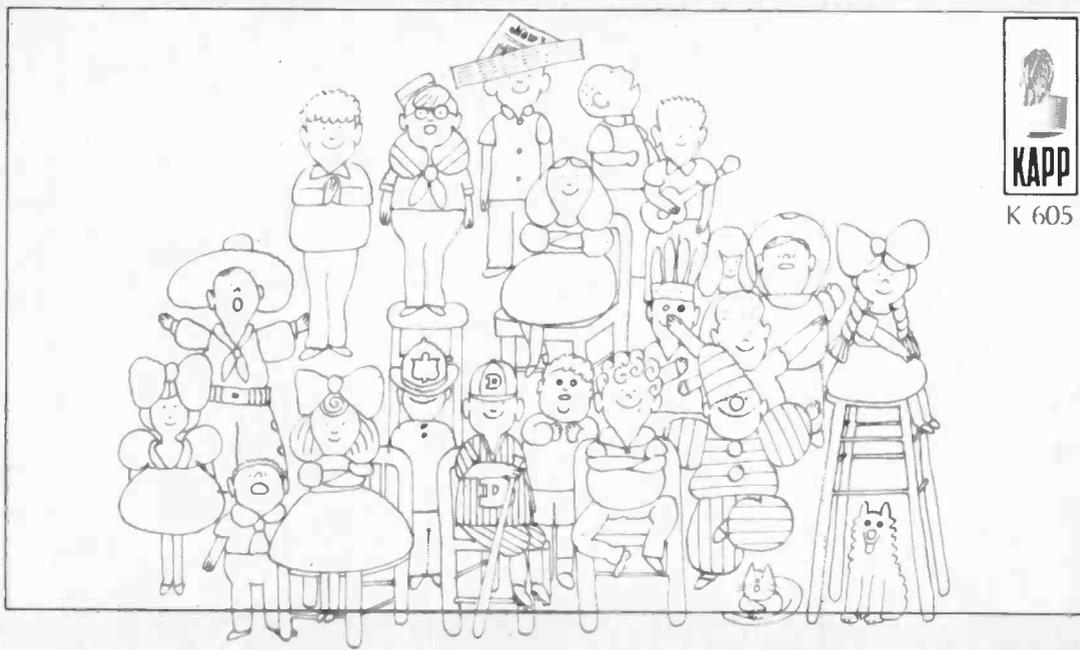


Ready for a chart-busting record?

A wonderful, wonderful song from a great new Walt Disney picture.



A SPOONFUL OF SUGAR
(HELPS THE MEDICINE GO DOWN)
from WALT DISNEY'S "MARY POPPINS"
MARY MARTIN
and the
DO-RE-MI CHILDREN'S CHORUS



Where on earth
does Kapp find
all those terrific
new singers?



WB—Reprise Sales Meet Successful

BURBANK, CALIF.—Warner Bros. Records unfurled "The Wonderful World of Entertainment" as the theme of the company's fall program last week at its Seventh Annual Sales Convention at The Sands Hotel, Las Vegas, Nev.

Attended by nearly 200 distributors, sales managers and sales personnel from each of the Warner Bros. and Reprise Records distributorships in the United States and Canada, together with approximately 30 of the company's own personnel, the three-day conclave signaled the opening gun for the company's release of 24 albums by Warners and Reprise.

The meeting was highlighted by addresses by Warner Bros. President John K. (Mike) Maitland, Mo Ostin, General Manager of Reprise Records, and guest speaker William P. Gallagher, Vice President of Marketing, Columbia Records.

Maitland, in his speech, stressed to the convention the need for continued development

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Col 'Age of Reason' Defined As 'Stability in Action': Gallagher

William P. Gallagher, Vice President of Marketing for Columbia Records, defined Columbia's "Age of Reason" policy as "stability in action" at Columbia's Sales Convention held in Las Vegas last week.

Gallagher reviewed the "Age of Reason" which he had introduced in 1963 and re-dedicated Columbia's effort for continuance of this successful program in the forthcoming year.

"The 'Age of Reason,'" Gallagher stated, "has become a generic term in the record industry—used to emphasize stability with particular reference to pricing policies. But," said Gallagher, "last year when I called for an 'Age of Reason' in the record industry, my plea was for far more than just price stability. I asked for an intelligent appraisal of the industry's needs, and suggested steps to correct these shortcomings. Pricing inconsistencies were certainly not the least important, but there were other problems: an over-abundance of merchandise 'orbited' into the distribution system with little regard for its ultimate sale-

ability; a lack of definition as to the roles of the various functions in this industry's distribution system, i.e. the one-stop, the rack jobber, etc. I asked for new and exciting merchandising techniques that would assist the dealer in motivating the consumer, and the provision of funds for a doubling of emphasis in national and local advertising. I asked the industry to dedicate its efforts toward selling through, not just to, the retailer."

More Than Stability

Gallagher continued: "Columbia in the past year has accomplished far more than stability, for with the 'Age of Reason', Columbia announced far more than just a 'year 'round' price. We promised our distributor organization a strong 'year 'round' release pattern; no longer would we hold our big sellers for August, September and January. We promised and fulfilled a program of doubled emphasis in advertising; in addition we provided new and exciting merchandising tools for the dealers; we re-organized our promotional forces and de-

veloped a training program for radio station contact people that gave them the tools to intelligently assist the radio industry in programming; we recognized that the continued growth of radio assured an increased interest in records."

In re-dedicating Columbia's continuance of the "Age of Reason" program, Gallagher said that Columbia would continue its "year 'round" policy, assuring dealers that they could continue to plan intelligently for their Columbia requirements in the months ahead.

In commenting on the "Age of Reason" defined as stability in action, Gallagher stated: "In addition to the promises made

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Meggs Named CRDC VP, Heads Mrds., Ad & PR



Brown Meggs

HOLLYWOOD — Brown Meggs has been named to the newly-created post of Vice President for Merchandising, Advertising & Public Relations, Capitol Records Distributing Corp. (CRDC).

The appointment, effective Aug. 1, was announced last week by CRDC President Stanley M. Gortikov.

In accepting the CRDC post, Meggs resigns as Director of Eastern Operations, Capitol

Records, Inc. (CRI). In his new capacity, he will return to the Capitol Tower, Hollywood, to join Gortikov and W. B. Tallant Jr., CRDC's Vice President and National Sales Manager, as a member of CRDC's senior management team.

Since March, 1962, Meggs has been headquartered in New York, most recently as head of CRI's Eastern Executive Offices, reporting to CRI President Alan Livingston. According to Livingston, Meggs will not be replaced as Director of Eastern Operations. Instead, John Coveney, CRI Coordinator of Eastern Activities for Angel Records, will add the post of New York Office Manager to his present responsibilities and will function as CRI's senior administrative executive in the East.

In his new position, Meggs will be responsible for all CRDC merchandising, advertising and publicity activities. Reporting to him will be Paul Russell,

(Continued on page 29)

Craft Fox Creative Dir.



Morty Craft

NEW YORK — Morty Craft has been appointed the Creative Director of 20th Century-Fox Records, a subsidiary of 20th Century-Fox Film Corp.

Craft, who will supervise all the creative aspects of the record company's operations, previously was with Mercury Records and MGM Records. He has had many years of experience in all phases of the industry, and was personally involved with some of the biggest-selling

(Continued on page 21)



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Epic Holds 1964 Regional Sales Convention

Meetings In Miami, Las Vegas; Len Levy Showcases 'Hot Line'

Epic Records held its annual Regional Sales Conventions at the Eden Roc Hotel, Miami Beach, on July 17 and at the Sahara Hotel in Las Vegas on July 21 where a presentation of the label's fall product was showcased.

The meetings were addressed by Leonard S. Levy, General Manager of Epic and Victor Linn, Epic's Merchandising and Administrative Manager. In his speech, Levy reminded the distributors of the diversification and depth of the Epic catalog, which he said has succeeded in making the label "The Hot Line" of the record industry. This phrase was the slogan utilized throughout the Epic Convention to demonstrate "an exciting dimension in music and sound."

Entertainment for Epic distributors was provided during the evenings by such Epic artists as Adam Wade, The Village Stompers, Godfrey Cambridge, The Back Porch Majority, Linda Brannon, Buddy Morrow and Bobby Vinton.

Attending the annual meetings from Columbia Records

were Goddard Lieberson, President, Norman Adler, Executive Vice President and William P. Gallagher, Vice President of Marketing.

In his speech, Levy stated: "In October, 1961, a new regime took over Epic Records and a long-burning fuse was ignited, a fuse that was designed to kindle a re-birth, generate a growth pattern and produce an unprecedented sales explosion. In July of 1964, it's a source of great personal satisfaction to tell you that we have totally accomplished one third of our goals and made tremendous strides toward the fruition of the other two. The re-birth of Epic and Okeh Records is an undeniable fact! I'd like to think that together, all of us in the room this morning have developed Epic into 'The Hot Line.'"

Dual Meaning

"This slogan was chosen because it has a dual meaning... In New York our business is conducted via the long distance telephone lines and the tele-

(Continued on page 23)

Kapp-Para in Giant Jones-'Love' Drive

NEW YORK—Kapp Records and Paramount Pictures are embarking on one of the biggest promotion campaigns in the history of the record business for the new Jack Jones single and album on Kapp Records, both titled "Where Love Has Gone," from the Joseph E. Levine film.

Paramount Pictures, distributor of the movie, has appropriated \$250,000 to buy radio spots to plug the picture, using the Jones recording of the title song as background music for the commercials. Kapp is launching a king-sized national promotion and newspaper advertising campaign on both the new single and album.

Stars Hayward, Davis

The picture, "Where Love Has Gone," based on the Harold Robbins best-selling book, is a super-production of Joseph E. Levine, starring Susan Hayward, Bette Davis, Michael Connors and Joey Heatherton. It is expected to become a top-grossing picture and is set for a

late September opening in major markets. The title song, written by Academy Award winners Sammy Cahn and Jimmy Van Heusen, is sung twice by Jones on the movie soundtrack.

The Kapp Records promotion on both the single and LP recording of "Where Love Has Gone" will touch all promotion bases. For deals and racks there will be special poster and display material that can be used in windows and on counters. There will be available easels featuring blowups of the four-color cover of the album, and every single will be packaged in a color sleeve.

Kapp will also send out to dealers and disk jockeys informative biographical material about Jack Jones and Joseph E. Levine, along with copies of both the single and the LP for radio exposure. Kapp distributors in all markets will receive ad mats furnished to tie-in with the Kapp Records national advertising on the Jones LP.

(Continued on page 21)

Epic Honors Sales Managers



Epic's Distributors and its Regional Sales Managers received scrolls from the label for their help in making 1964 "the most successful in the history of Epic Records." Left to right: Fred Frank, Epic Southern Regional and Sales Manager; Marshall Verbit, Marnel Distributors, Philadelphia; Stan Hoffman, Marnel Distributors, Baltimore; Joe Martin, Apex-Martin Distributing Co., Newark; Bob Anderson, Cleve-Disc, Cincinnati; Babe Elias, Topps Distributing, Miami; Leonard S. Levy, Epic's General Manager who presented the scrolls; Phil Goldberg, Bertos Dist., Charlotte, N. Carolina; Gladys Pear, Potem, New York; Godfrey Dickey, Cleve-Disc, Cleveland; Howard Ring, Dumont Dist., Boston; Tony Martell, Mid-West Regional Sales Manager; Marvin Jacobs, Music Merchants, Detroit; John Mahan, Eastern Regional Promotional and Sales Manager; Mort Hoffman, Eastern Regional Sales Manager.

Col's 75th Anni & Lieberson Honored At Vegas Convention



Goddard Lieberson

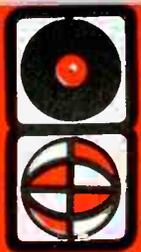


Norman Adler

LAS VEGAS—Columbia Records held its 1964 International Sales Convention at the Sahara Hotel here from July 22 to July 26. Among the highlights of the Convention were the announcement of the label's 75th Anniversary and a banquet honoring Goddard Lieberson, President of Columbia Records, who will celebrate his 25th year with the label in September.

Over 500 executives representing Columbia Records, Columbia Records Sales Corporation and Columbia Record Distributors throughout the United States joined with executives of CBS Records' subsidiaries and licensees in attending the annual Sales Convention. Among the overseas delegates were representatives from Australia, Canada and Japan as well as from European and Latin American countries. In addition, editors of major music

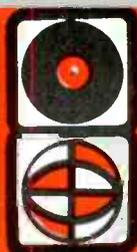
(Continued on page 24)



record world
formerly MUSIC VENDOR

100 top pops

This Wk. Aug. 1	Last Wk. July 25	Wks. on Chart	This Wk. Aug. 1	Last Wk. July 25	Wks. on Chart	This Wk. Aug. 1	Last Wk. July 25	Wks. on Chart
1	2	4	35	36	7	68	68	8
2	1	7	★ 52	52	4	69	67	4
3	3	10	37	41	4	70	73	3
★ 7	7	6	38	37	8	★ 89	89	3
★ 8	8	7	39	45	5	★ 98	98	2
★ 10	10	7	40	40	7	73	74	7
7	5	8	★ 57	57	3	74	72	3
8	4	10	42	42	4	★ 82	82	3
★ 29	29	3	★ 100	100	2	★ 85	85	2
10	11	5	44	24	14	★ 84	84	2
11	6	7	45	28	9	★ 87	87	2
12	12	7	★ 58	58	4	★ 95	95	2
13	14	5	47	19	13	★ 80	80	2
14	16	6	48	32	16	★ 97	97	2
15	9	8	★ 61	61	5	★ 96	96	2
16	13	10	50	25	8	★ 88	88	1
★ 33	33	4	★ (-)	(-)	1	★ 84	86	2
18	17	9	★ 52	(-)	1	★ 85	(-)	1
19	22	6	★ 53	(-)	1	84	86	2
20	21	6	54	30	10	(-)	(-)	1
21	18	14	55	27	10	★ 86	(-)	1
★ 46	46	4	★ 56	(-)	1	87	76	6
23	15	11	57	39	11	★ 88	(-)	1
24	26	8	★ 58	58	2	89	77	7
25	20	6	★ 59	(-)	1	90	92	3
★ 34	34	4	★ 60	88	2	91	(-)	1
★ 38	38	4	★ 71	71	2	92	(-)	1
★ 50	50	3	62	62	4	93	(-)	1
★ 35	35	5	63	65	3	94	94	2
30	23	7	64	64	4	95	(-)	1
31	31	8	65	66	10	96	(-)	1
★ 49	49	3	66	69	2	97	99	2
★ 51	51	2	★ (-)	(-)	1	98	(-)	1
★ 44	44	5	66	69	2	99	(-)	1
			★ (-)	(-)	1	100	(-)	1



This Wk. Aug. 1	Last Wk. July 25		Wks. on Chart	This Wk. Aug. 1	Last Wk. July 25		Wks. on Chart	This Wk. Aug. 1	Last Wk. July 25		Wks. on Chart
1	1	A HARD DAY'S NIGHT	4	★ 50	50	THE FABULOUS VENTURES	4	67	72	JOAN BAEZ IN CONCERT, Vol. II	37
		Beatles Soundtrack—United Artists UAS 6366				Dolton BLP-2029				Vanguard—VRS-9113: VSD-2123	
2	4	GETZ/GILBERTO	8	34	33	MEET THE BEATLES	28	68	62	MANHATTAN TOWER	16
		Verve V-8545: V6-8545				Capitol T-2047: ST-2047				R. Goulet—Columbia OL-6050: OS-2450	
3	3	RETURN OF THE DAVE CLARK FIVE	8	35	29	MARY WELLS' GREATEST HITS	11	69	71	MOONLIGHT AND ROSES	5
		Epic LN-24104				Motown 616 (mono only)				J. Reeves—RCA LPM-2854: LSP-2854	
4	2	HELLO DOLLY	13	36	34	BACK IN TOWN	9	70	77	DANCE DISCOTHEQUE	4
		L. Armstrong—Kapp KL-1364: KS-3364				Kingston Trio—Capitol T-2081				Various Artists—Decca DL-4556: DL-74556	
5	7	ROLLING STONES	6	37	35	LETTERMEN LOOK AT LOVE	8	71	79	HAMLET	6
		London LL-3375				Capitol T-2083				R. Burton and Cast—Columbia DOL-302	
6	8	COTTON CANDY	11	38	38	WEST SIDE STORY	144	72	(—)	I DON'T WANT TO BE HURT ANYMORE	1
		A. Hirt—RCA Victor LPM-2917				Soundtrack—Columbia OL-5670: CS-2070				Nat King Cole—Capitol T-2118	
7	6	FUNNY GIRL	15	39	36	IT MUST HAVE BEEN SOMETHING I SAID	12	73	67	MEET THE SEARCHERS	18
		B'way Cast—Capitol VAS-2059: SVAS-2059				Smothers Brothers—Mercury MG-20904: SR-60904				Kapp KL-1363: KS-3363	
8	5	HELLO DOLLY	25	★ 40	56	FADE OUT—FADE IN	4	74	(—)	ALL SUMMER LONG	1
		Original Cast—RCA LOC-1087: LSO-1087				Original Cast—ABC Paramount OC-3				Beach Boys—Capitol T-2110	
9	9	PINK PANTHER	18	41	37	MORE THEMES FOR YOUNG LOVERS	9	75	94	THE BEST OF HENRY MANCINI	2
		H. Mancini—RCA LPM-2795: LSP-2795				P. Faith—Columbia CL-2167				RCA LPM-2693: LSP-2693	
★ 16	16	THE BEATLES SONG BOOK	7	42	41	FROM RUSSIA WITH LOVE	15	★ 87	87	ROBIN AND THE SEVEN HOODS	3
		Hollyridge Strings—Capitol T-2116				Soundtrack—UA UAL-4114: UAS-5114				Soundtrack—Reprise F-2021	
11	11	A WORLD WITHOUT LOVE	6	43	42	SPEAK TO ME OF LOVE	10	78	64	SHANGRI-LA	17
		Peter and Gordon—Capitol T-2155				R. Conniff—Columbia CL-2150				R. Maxwell—Decca DL-4461: DL-4421	
12	10	THE THIRD BARBRA STREISAND ALBUM	24	44	46	HIGH SPIRITS	11	79	65	AIN'T THAT GOOD NEWS	20
		Columbia CL-2154: CS-2154				Original Cast—ABC Paramount ABC OC-1				S. Cooke—RCA LPM-2899: LSP-2899	
13	14	JOHNNY RIVERS AT THE WHISKEY A' GO GO	7	45	51	DEAD MAN'S CURVE/ NEW GIRL IN SCHOOL	6	★ 80	(—)	THE CONCERT SOUND OF HENRY MANCINI	1
		Imperial LP-9264				Jan & Dean—Liberty LRT-3361				RCA LPM 2897	
14	12	THE BEATLES SECOND ALBUM	16	46	53	I WISH SOMEONE WOULD CARE	5	81	69	SERENDIPITY SINGERS	21
		Capitol T-2080: ST-2080				I. Thomas—Imperial LP-9266				Philips PHS-600-35	
15	13	HONEY IN THE HORN	40	★ 59	59	PRESENTING THE BACHELORS	6	82	(—)	SOMETHING NEW	1
		A. Hirt—RCA LPM-2733: LSP-2733				London LL-3353: PS-353				Beatles—Capitol T-2108	
16	15	SHUT DOWN, VOL. II	19	48	39	CALL ME IRRESPONSIBLE	10	83	75	LOUIE LOUIE	30
		Beach Boys—Capitol T-2027: ST-2027				J. Jones—Kapp KL-1328				Kingsmen—Wand 657 (mono only)	
17	17	CALL ME IRRESPONSIBLE	13	49	47	IN THE WIND	34	84	78	WHEN LIGHTS ARE LOW	10
		A. Williams—Columbia CL-2172: CS-8971				Peter, Paul & Mary—Warner Bros. WB-1507: WS-1507				T. Bennett—Columbia CL-2175: CS-8975	
★ 32	32	THE UNSINKABLE MOLLY BROWN	4	50	43	REFLECTIONS	10	85	80	I'LL SEARCH MY HEART	3
		Soundtrack—MGM E 4234				P. Nero—RCA LPM-2853				J. Mathis—Columbia CL 2153	
19	18	GLAD ALL OVER	18	51	45	WHO'S AFRAID OF VIRGINIA WOLF?	16	86	89	ROGER AND OUT	3
		Dave Clark Five—Epic LN-24093: BN-26093				J. Smith—Verve V-8583: V6-8583				R. Miller—Smash MGS-27049	
20	21	I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES	6	52	48	THE AMERICAN TOUR	11	87	90	FOREVER	9
		A. Martino—Capitol T-2107: ST-2107				Ed Rudy & The Beatles—News Documentary II				B. Vaughn—Dot DLP-3578	
21	19	LITTLE CHILDREN	7	53	54	THE BARBRA STREISAND ALBUM	62	88	92	HERE'S GODFREY CAMBRIDGE—READY OR NOT	2
		B. J. Kramer—Imperial 9267: 12267				Columbia CL-2007				Epic FLM-13101	
22	20	SOMETHING SPECIAL FOR YOUNG LOVERS	18	54	44	BOYS BOYS BOYS	9	89	91	BILL BLACK PLAYS TUNES BY CHUCK BERRY	3
		R. Charles Singers—Command RS-866: RS-866-SD				L. Gore—Mercury MG-20901: SR-60901				Hi-HL-12017: SHL-12017	
23	23	TODAY, TOMORROW, FOREVER	10	55	61	SWINGLE SINGERS GO BAROQUE	9	90	95	THE CARPETBAGGERS	2
		N. Wilson—Capitol T-2082				Philips PHS-600135				Soundtrack—Ava 45	
24	22	BEWITCHED	7	★ 68	68	ON THE MOVE	18	91	(—)	THE GREAT YEARS	1
		Jack Jones—Kapp KL-3365				Trini Lopez—Reprise R-6112: R9-6112				J. Mathis—Columbia CS 2834	
25	27	THE INTERNATIONAL TEENAGE SENSATION:	6	★ 66	66	STAY AWHILE	8	92	(—)	LOOKING FOR LOVE	1
		Rita Pavone—RCA LPM-2900				D. Springfield—Philips 600-133				Soundtrack MGM E 4229	
26	30	I WALK THE LINE	6	58	49	SHOWTIME	11	93	76	CHARADE	34
		Johnny Cash—Columbia CL-2190				J. Brown & His Orch—Smash MGS-27054: SRS-67054				H. Mancini—RCA LPM-2755: LSP-2755	
27	31	WONDERFUL WORLD OF MAKE BELIEVE	4	59	55	INTRODUCING THE BEATLES	26	94	93	THE FIRST NINE MONTHS ARE THE HARDEST	2
		J. Mathis—Mercury MG-20913				Vee Jay LP-1062: SR-1062				Len Weinrib and Joyce Jameson—Capitol T-2034	
28	28	CHUCK BERRY'S GREATEST HITS	10	60	57	NEW ORLEANS AT MIDNIGHT	10	95	81	THE EARLY HITS OF 1964	19
		Chess LP-1485				P. Fountain—Coral CRL-57429				L. Welk—Dot DLP-3572: DLP-25572	
29	25	THE MANY SIDES OF THE SERENDIPITY SINGERS	6	61	52	LET'S HAVE A PARTY	7	96	(—)	RAG DOLL	1
		Philips PHM-200-134				Rivieras—Riviera U.S.A.-102				4 Seasons—Philips PHM 200-146	
30	24	TODAY	17	62	58	LILIES OF THE FIELD	14	97	83	MARVIN GAYE & MARY WELLS TOGETHER	9
		New Christy Minstrels—Columbia CL-2159: CS-8959				Soundtrack—Epic LM-24094: BN-26094				Motown 613	
★ 40	40	DON'T LET THE SUN CATCH YOU CRYIN'	5	63	63	BY REQUEST	8	98	(—)	WATER SKIING	1
		Gerry & The Pacemakers—Laurie 2024				B. Lee—Decca DL-4507				D. Eddy—RCA LPM 2918	
32	26	THE SECOND BARBRA STREISAND ALBUM	48	64	60	KISSIN' COUSINS	18	99	84	TOM JONES	24
		Columbia CL-2054: CS-8854				E. Presley—RCA LPM-2894: LSP-2894				Soundtrack—UA UAL-4133: UAS-6133	
				65	73	DISCOVERY	10	100	(—)	THE BEST OF BUCK OWENS	1
				66	74	DAWN	21			Capitol T-2105	
						Four Seasons—Philips PHM-20014: PHS-600124					

ONCE AGAIN,
COLUMBIA PUTS THE
Emphasis
WHERE IT
BELONGS...

COLUMBIA RECORDS

A Division of Columbia Broadcasting System, Inc.

799 SEVENTH AVENUE, NEW YORK, NEW YORK 10019 • CIRCLE 5-7300

WILLIAM P. GALLAGHER

*Vice President
Marketing*

July 27, 1964

To All Columbia Record Customers:

Last year when I called for an "Age of Reason" in the Record Industry, my plea was for more than just price stability. I asked for an intelligent appraisal of the industry's needs and for steps to convert its shortcomings. I asked for sane programs, saleable product, exciting merchandising and advertising promotions. I asked that our industry sell through, not just to the retailer, and move forward from chaos into an unparalleled cycle of growth.

Now, one year later, the success of "Age of Reason" is a source of pride and esteem. Columbia rededicates itself to the goals of Reason and Profit, with emphasis on year-round prices, year-round strong releases and year-round merchandising and advertising. These essential elements will continue to create the sound foundation for our success.

Further, Columbia dedicates itself to the evolving pattern of "Stability in Action" -- the dynamic forward movement of ideas, plans and product to match the needs of the market and stimulate its profitable growth.

This year, a planned month by month program will coordinate the total National and Local effort for maximum consumer impact and motivation.

This year, our financial program is geared to the cash flow of the retail market to give added emphasis to proper inventory levels and stock turnover. This relates buying, selling and financing directly to the seasonal needs of your business.

Columbia Records urges you to combine your finest creative efforts and most vigorous sales endeavors with ours to move forward to exciting new levels of profit and performance for stability in action in an Age of Reason.

William P. Gallagher
William Gallagher

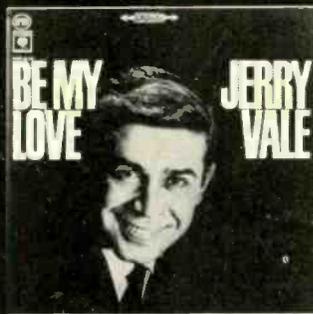
Emphasis

YEAR-ROUND STRONG RELEASES

New For August



BE MY LOVE **JERRY VALE**



CL 2181/CS 8981*

Miles Davis
in Europe



CL 2183/CS 8983*

IT'S MONK'S TIME / **THELONIOUS MONK**



CL 2184/CS 8934*

I Wish You Love
Andre Kostelanetz
And His Orchestra



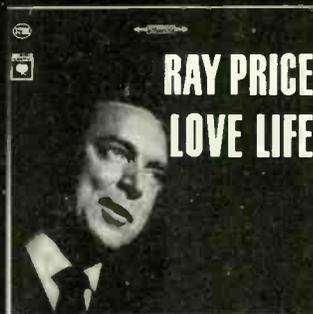
CL 2185/CS 8985*

THE NEW CHRISTY MINSTRELS
Under the direction of **GRACY HARRIS**
LAND OF GIANTS



CL 2187/CS 8987*

RAY PRICE
LOVE LIFE



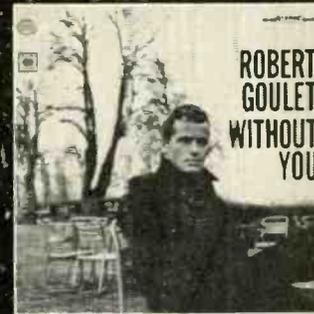
CL 2189/CS 8989*

BY SPECIAL REQUEST
THE TRIOLOS PANCHOS
sing **GREAT LOVE SONGS IN ENGLISH**



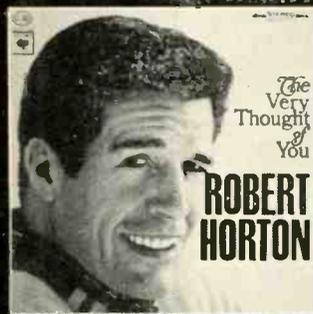
CL 2191/CS 8991*

ROBERT GOULET
WITHOUT YOU



CL 2200/CS 9000*

The Very Thought of You
ROBERT HORTON



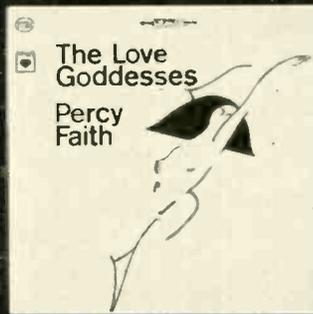
CL 2202/CS 9002*

EYDIE GORME & THE TRIO LOS PANCHOS
AMOR
GREAT LOVE SONGS IN SPANISH



CL 2203/CS 9003*

The Love Goddesses
Percy Faith



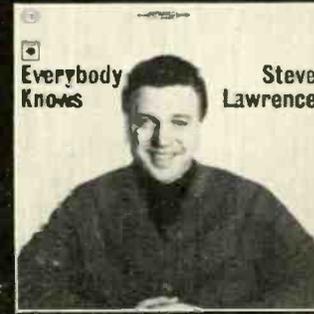
CL 2209/CS 9009*

Marty Robbins
R.F.D.



CL 2220/CS 9020*

Everybody Knows **Steve Lawrence**



CL 2227/CS 9027*

Leonard Bernstein
New York Philharmonic
Serious: Symphonie Fantastique



ML 6007/MS 6607*

Columbia Records presents
John Williams



ML 6008/MS 6608*

Leonard Bernstein **New York Philharmonic**
Hector Berlioz: Symphony No. 82 "The Bears"
Symphony No. 83 "The Hen"



ML 6009/MS 6609*

Music of Jubilee
Back Records for Organ and Orchestra
E. Power Biggs
The Columbia Chamber Symphony conducted by **Talton Robinson**



ML 6015/MS 6615*

SERKIN/BERNSTEIN
BEETHOVEN
THIRD PIANO CONCERTO
CHORAL FANTASY
NEW YORK PHILHARMONIC
THE WESTMINSTER CHORUS
WARREN MARIN, DIRECTOR



ML 6016/MS 6616*

Three French Violin Favorites
ZINO FRANCESCO Plays
Chausson: Ravel/Saint-Saens
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC



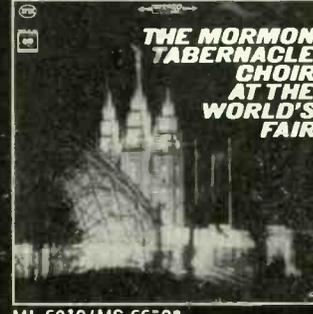
ML 6017/MS 6617*

Grofé
Grand Canyon Suite
Leonard Bernstein
New York Philharmonic



ML 6018/MS 6618*

THE MORMON TABERNACLE CHOIR
AT THE WORLD'S FAIR



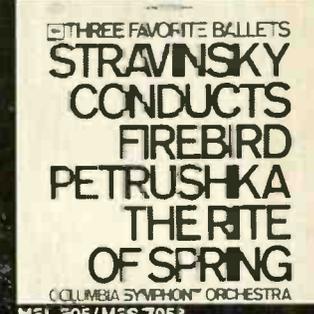
ML 6019/MS 6619*

Johannes Brahms
RUBOLF SERKIN
THE BUDAPEST QUARTET



ML 6031/MS 6631*

THREE FAVORITE BALLETS
STRAVINSKY
CONDUCTS
FIREBIRD
PETRUSHKA
THE RITE OF SPRING
COLUMBIA SYMPHONY ORCHESTRA



MEL 505/MS 705*

OKLAHOMA
JOHN RAITT **FLORENCE HENDERSON**
Jack Elliott
Orchestration by **Philip F. Lang**
under direction of **FRANZ ALLERS**
PHYLLIS NEWMAN
Adapted by **Adrian**



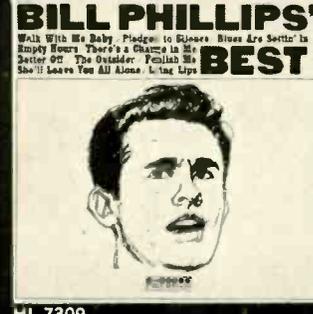
CL 8010/OS 2610*

BARBARA COOK **The King and I** **THEODORE BIKEL**
JEANETTE SCOVOTTI
Orchestra & Chorus under direction of **HEIMAN ENGEL**



OL 8040/CS 2640*

BILL PHILLIPS' BEST
Walk With Me Baby - Pledge to Ransom - Blues Are Settlin' - Is Simply Heavy - That's a Chance in My - Sucker - The Outlaw - Fenella - She'll Leave You All Alone - Living Lips



HL 7309

CARL SMITH'S BEST
That's the Kind of Love You Want - For a Moment - Washin' My Greens in Love - Gaily - Gaily - Gaily - The Little Girl in My Blue - You - I Don't Believe I'll - Just Walk This Way - You Alone - He Ain't - My Broken Heart - Be, Boy - There's Nothing as Sweet as - Baby - My Lonely Heart - Runnin' Wild



HL 731C

NEAR TO CERCA YOU DE TI
ROBERTO YANES



DL E124

Emphasis

YEAR-ROUND ADVERTISING



NATIONAL ADVERTISING



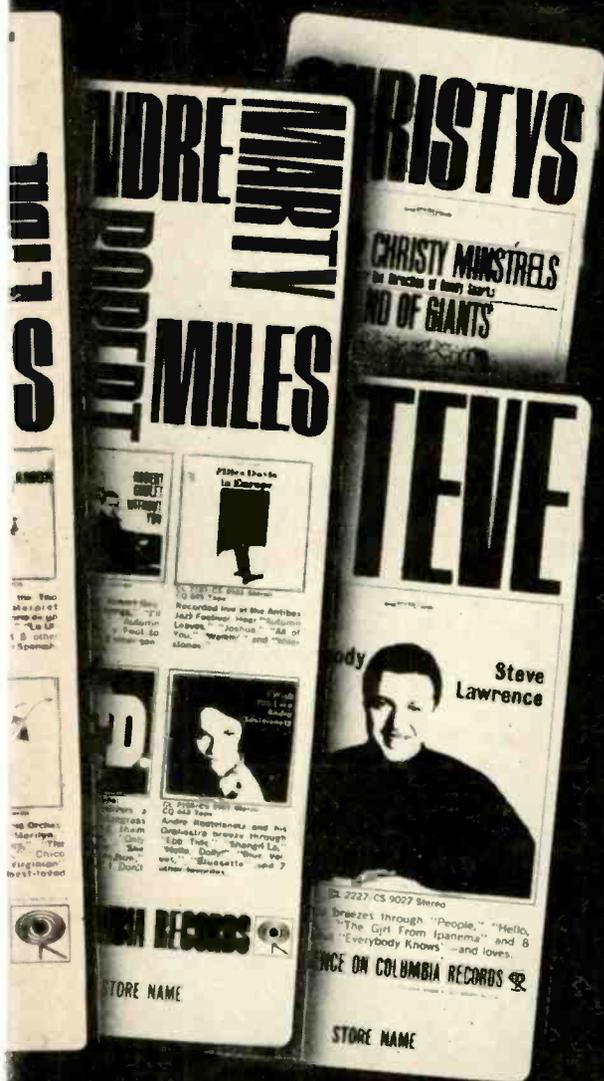
NEWSPAPER

Emphasis YEAR-ROUND

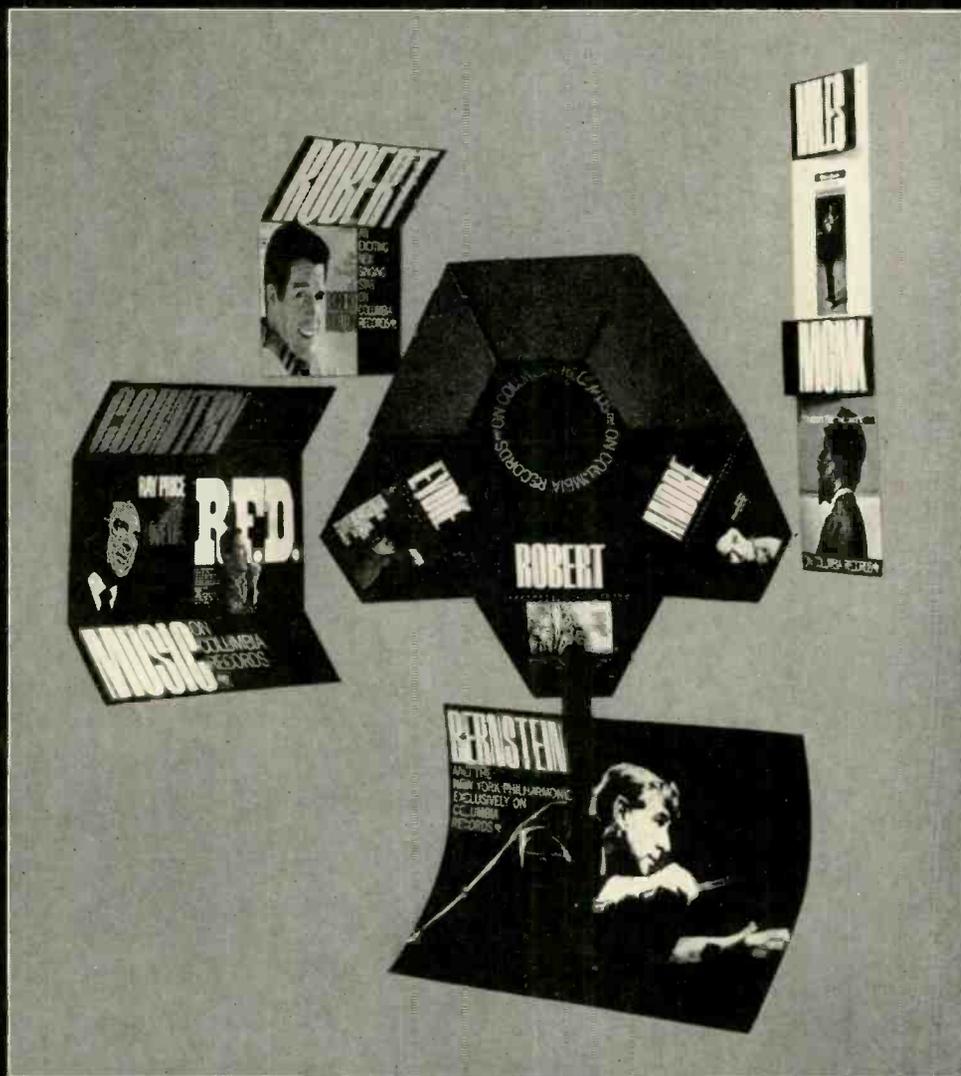
A unique payment plan realistically based on the actual cash flow of the retail market. This program will assist the dealer in planning his inventory requirements to take full advantage of the volume seasons

COLUMBIA RECORDS STABILITY

AND MERCHANDISING



ADVERTISING



IN-STORE SALES PROMOTION

SOUND FINANCING

and, at the same time, is designed so that the dealer will not be overburdened with financial commitments until his cash flow is at a maximum. See your Columbia representative for complete details.

IN ACTION IN AN AGE OF REASON

Sherman-DeVorzon Join Four Star

NEW YORK—Four Star Television has acquired the record and music publishing companies and the services of Billy Sherman and Barry DeVorzon, whose Valiant label has had such hits as "Rhythm of the Rain" and "I Will Love You," it was announced by Four Star President Tom McDermott.

McDermott said that both men will join Four Star in an executive capacity and report to Four Star's Music Director Alfred Perry. McDermott said that Valiant Records distribution set-up with Warner Brothers will continue.

"The talents of both Billy and Barry are widely acknowledged in the music business," McDermott said, adding that they will fill important roles in Four Star's stepped-up expansion into the music field.

Four Star's two existing publishing companies, Four Star

Television Music Co., Inc. (BMI) and BNP Music Publishing Co., Inc. (ASCAP) will continue to function. Ivan Mogul is New York representative for both firms, while Kelly Gordon is the West Coast representative. Michael Boyer is Gordon's assistant in Hollywood.

Already in the Four Star talent stable, and signed to exclusive recording contracts are Gene Barry, star of the Four Star TV series "Burke's Law," and Dean Jones, star of the company's "Ensign O'Toole" series. Newcomer Marti Barris is also a pactee.

Coming along on the deal will be Bodie Chandler, a writer for Sherman-DeVorzon Music, who will assume A&R and publishing duties in the reorganized venture.

Writers Don Crawford, Vern McEntire and Dick and Don Addrissi will also continue their association with the companies. The Addrissi Brothers also are on the Valiant talent list which includes Shelby Flint and Barry and The Tamerlanes.

Radcliffe Produces at Musicor

Jimmy Radcliffe has signed as an exclusive producer with Musicor Records, effective in October, it was announced by Art Talmadge, President.

Radcliff's A & R duties will be

in addition to his work as recording artist for the label. He has been under contract to Musicor in this capacity for the past two years.

Capitol Records Re-Aligns Executive Responsibilities

HOLLYWOOD — Glenn E. Wallichs, Chairman of the Board and Chief Executive Officer, Capitol Records, Inc. (CRI), has announced a re-alignment of key executive responsibilities within the Capitol group of companies.

Effective Aug. 1, Daniel C. Bonbright, CRI Vice Chairman of the Board, will become chief financial officer for the company. In his new capacity, Bonbright will supervise all treasurer and comptroller activities, including property management, purchasing and data processing. Bonbright, who joined Capitol in 1946 and who has been general executive for Capitol's record-club activities since their inception in 1957, will continue as a member of CRI's Management Committee, Finance Committee and Board of Directors.

Livingston Tops Clubs

Simultaneously, Alan W. Livingston, President of Capitol Records, Inc., will assume responsibility for all of Capitol's record-club operations. Livingston will thus have general executive responsibility for all CRI activities relative to the production and distribution of Capitol and Angel label rec-

ords. Additionally reporting to Livingston under the reorganization will be CRI Vice President and General Counsel Robert E. Carp and Grant H. Kenyon, newly-appointed Administrator of Management Services. Livingston, who joined Capitol in 1945 and was elected President in 1962, continues as a member of the CRI Board of Directors and, with Wallichs and Bonbright, the CRI Management Committee.

As a further result of the re-alignment, Edward Nash has been appointed Director of Marketing for the Capitol Record Club, Inc. Nash joins the Club after establishing success as Vice President of Marketing Services for LaSalle Extension University; as Director of Advertising and Sales Promotion for the Crowell Collier Publishing Company; and as an employee of the Schwab Beatty Advertising Agency.

Commenting on the re-alignment, Wallichs stated: "We are confident that these changes will give Capitol an improved basis from which to meet the complex challenges of today's record business. We are most enthusiastic about the outlook for the coming year."

BLUE NOTE presents a new groovy album PRAYER MEETIN' by JIMMY SMITH with Stanley Turrentine Quentin Warren, Donald Bailey



PRAYER MEETIN'

BLP 4164

(BST 84164)

OTHER JIMMY SMITH ALBUMS YOU WILL ENJOY

Rockin' The Boat... BLP 4141
Midnight Special... BLP 4078
Plays Fats Waller... BLP 4100
The Sermon... BLP 4011
House Party... BLP 4002
Plays Pretty... BLP 1563

Back At The
Chicken Shack... BLP 4117
Crazy! Baby!... BLP 4030
Home Cookin'... BLP 4050
All Day Long... BLP 1551/52

BLUE NOTE WRITE FOR FREE CATALOGUE
43 W. 61st St., New York 23, N. Y.

Clinging To Vee-Jay



The singing Clinger Sisters journeyed to Santa Monica Superior Court for approval of their new three-year contract with Vee-Jay Records. Melody, 17; Peggy, 15; Patsy, 13; and Debra, 11, were signed by Steve Clark, Vee-Jay exec. who produces their first recording session in Hollywood this week. Beaming his approval is Vee-Jay attorney Sidney Traxler.

13 Albums From Epic

Thirteen new albums were announced by Epic Records for release in August at Epic's annual Regional Sales Convention last week, including 12 Popular and 1 International LP.

The highlight of the August release is The Dave Clark Five's newest album, "American Tour, The Dave Clark Five," a collection of their inimitable performances which recapture the excitement of the British group's first tour of the United States last May.

"Around The World" showcases The Village Stompers performing a collection of international tunes. "Oh, Play That Thing!," featuring Max Morath, the recreator of the Ragtime Era, is the newest album by one of America's most exciting new night club and television performers, with The Jordanaires supplying vocal accompaniment.

A new country and western talent, David Houston, is represented in his first Epic album, "New Voice From Nashville." "Straight Ahead" is the new LP by The Goldebriars; and "Outer West!" offers The Honey Dreamers singing fresh contemporary versions of cowboy classics.

In her new album, "How To Keep Your Husband Happy. Look Slim! Keep Trim! Exercise Along With Debbie Drake," Debbie narrates while Frank Hunter provides the original musical accompaniment.

"The Guitar That Changed The World!" highlights Scotty Moore, the guitarist who was featured on Elvis Presley's recorded hits as well as in Presley's touring act.

Also included is "Lester Lanin And His Orchestra Play 23 Richard Rodgers Hits." French-Canadian singer-composer Claude Gauthier is heard in his debut Epic album "Claude Gauthier Sings The Songs Of Claude Gauthier."

"Tunes Of Glory" starring Andy Stewart, is another important addition to Epic's diversified International catalog, a Scottish LP. A sing along album is "Join Rolph Harris Singing The Court of King Caractacus And Other Fun Songs."

"Cliff Richard In Spain" stars one of the world's best-selling artists in a Latin mood, accompanied by The Shadows and The Norrie Paramor Strings.

Beatles Pics Volpe Faves



ARTIST NICK VOLPE (left), presents a set of full-color, life-size autographed portraits to Francis Scott, Vice President, Business Affairs, Capitol Records, Inc.

HOLLYWOOD—"They're the best pastels I've ever done," Nick Volpe said enthusiastically as he looked at the four portraits hanging on the wall.

Nick was referring to George, John, Paul and Ringo—better known as The Beatles—and the portraits were (14¼ x 18¼) copies of the pastels he had painted of the group.

Nick, who has painted thousands of portraits including those of the L.A. Dodgers and Minnesota Twins, had never considered one painting better than another—that is, until The Beatles.

Why?

"Because," Nick explains, "everything that a teenager sees in The Beatles I tried to capture in these portraits. For instance, if one member of the group stands for masculinity in

the eyes of a youngster, I painted him that way. I didn't paint them the way they appeared to me, but the way they looked to my daughter, or any other teen-ager. It was a challenge, and I wasn't sure I had succeeded until my daughter hung the portraits in her room."

As he has done with many subjects, Nick studied the movements and expressions of each Beatle for weeks before he started. He completely covered his studio with pictures of the group ranging from head-shots and profiles to full-length and candid shots.

"It didn't take long," Nick recalled, "for me to realize the only way to paint them was life-size. It's the only way to paint anyone who is idolized—it's also the closest you can get to making a teen-ager's dream a reality."

CBS Test Record At Convention

LAS VEGAS — A new CBS test record was introduced at Columbia Records' annual Sales Convention held here, July 22-July 26.

The SGR 101, designed by CBS Laboratories, features a simplified method through "pink noise" test tones for testing the accuracy of monaural and stereophonic sound in a phonograph system. The record includes easy narrated instructions, and it comes complete with an instruction booklet written by noted authority Henry Tatnall Canby. The product automatically blends the acoustics of the room, the component system and the consumer ear into one sound that will

Gets New Duties

HOLLYWOOD—Steve Strohman has been appointed National Distribution Manager, Capitol Records Distributing Corp. (CRDC). Announcement was made by Stanley M. Gortikov, President, CRDC.

Strohman was formerly National Inventory and Operations Manager, responsible for managing field operations. In his new position, he will retain his prior duties in addition to being responsible for all aspects of improving product distribution.

be totally accurate in that particular environment. One side of the record tests monaural; the other, stereo.

CBS Laboratories' new product, "7 Steps To Better Listening," is designed for usage in the mass market.

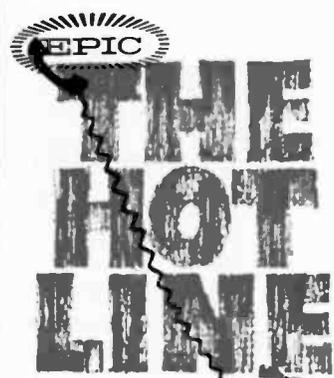
EPIC
THE
HOT
LINE
FOR SINGLES!



BOBBY VINTON

CLINGING
VINE

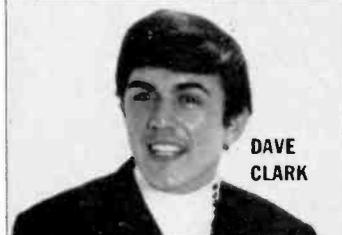
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FOR SINGLES!



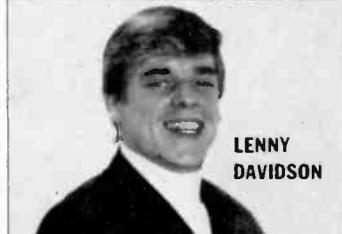
RICK HUXLEY



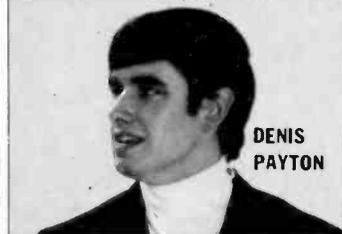
DAVE CLARK



MIKE SMITH



LENNY DAVIDSON



DENIS PAYTON

THE DAVE CLARK FIVE

BECAUSE

5-9704

Spotlights

Anita Bryant is Maria in the current Warren, Ohio, summer stock production of "The Sound of Music" . . . Erroll Garner will be seen on a Chicago pilot TVer in the fall . . . Sandy Nelson is in Hollywood preparing to launch a picture career . . . Vic Dana is just about to put his annual two weeks of active duty with the Air Force.

Neil Sedaka is appearing up and down the seven hills of Rome and other Italian locals. He'll do some TV work there too . . . The Four Seasons are supplementing their TV "On Broadway Tonight" appearances with a tour of one-niters. Included in their package will be Barbara Lewis, Ruby and The Romantics, Bobby Goldsboro, The Chiffons, Patty and The Emblems and Jimmy Soul.

The Chad Mitchell Trio play at being "Barry's Boys" on the July 29 Steve Allen TV segment . . . The Clinger Sisters are set for a tour of county fairs in the Midwest . . . Johnny Tillotson headlines at Atlantic City's Steel Fair Aug. 28-9 . . . Onzy Matthews is on promotour in New York, Detroit and Phillie, among other cities . . . George Kirby will joke on Ed Sullivan's Aug. 9.

Peter Nero can be found at the New York Lewisohn Stadium Aug. 1. Then on to other stadiums and bowls, notably the Yale Bowl Aug. 8 . . . Trini Lopez is treating the Europeans to a three-week visit. He'll end up his frug at Paris' Olympia Music Hall . . . Tommy Hunt is heading for the Peppermint Lounge Aug. 3 . . . Bobby Vinton, Paul Anka, Lionel Hampton are set to follow each other (in that order) to Freedom Land. They'll all be introed by emcee Danny Crystal who's there all summer.

Shirley Ellis, James Ray, The Initials and Ritchie Adams, all Congress artists, are due for promo work in August. They were hopping around doing same in Baltimore, Washington, Pittsburgh, Cleveland, Detroit, Minneapolis and St. Paul in July . . . Palisades Park will be the site of "Mercury Weekend" Aug. 1-2. Lesley Gore, The Platters, Quincy Jones, The Pixies Three, The Sherrys, Len Barry and Dean Christie will put in appearances.

Caterina Valente is the latest "regular" addition for the fall-scheduled CBS-TV series, "The Entertainers," bowing Sept. 24. Others set: Carol Burnett, Bob Newhart and Tessie O'Shea . . . George Maharis, who has two films completed and unreleased (UA's "The Satan Bug" and MGM's "Quick, Before It Melts"), starts a third this month: Paramount's "Sylvia," co-starring Carroll Baker.

Rip Taylor, Colpix' "cry" comedian, has accepted a personal invitation from Prince and Princess Rainier of Monaco to entertain at their annual command performance ball Aug. 7. He then opens a three-weeker at the Copacabana Aug. 27, followed by the September opening of his first film, "I'd Rather Be Rich," starring Robert Goulet, Andy Williams and Sandra Dee.

Folk-Rock Next Trend Says V-J

HOLLYWOOD—Hoyt Axton, Vee-Jay recording star, is expected by the label to launch the next big record trend with his second release, described as "folk-rock" by Randy Wood, President of Vee-Jay.

Record is "Heartbreak Hotel," which was written by Hoyt's mother, Mae B. Axton, for Elvis Presley, and recorded by Axton in the new style at Muscle Shoals, Ala.

Axton's first release on the Vee-Jay label, "L.A. Town," his own composition, was picked as Hit of The Week by San Francisco's KEWB, and it is anticipated that KFVB in L.A. will follow suit. Meanwhile, record is breaking out in Memphis as first big market outside of California.

Axton's first album, "Hoyt Axton Explodes," which will include the "Heartbreak Hotel" side, is slated for national release Aug. 1, according to Steve Clark, A&R Director. Singer was formerly on the Horizon label.

Skateboard LP

Skate-boarding, the answer to the surfing desires of teens with no surf nearby, has produced its first disk (a likelihood prophesied on these pages a few months back). The album is Crescendo's "Sidewalk Surfing" by the Good Guys.

The disk consists of a dozen instrumentals all with a hard sound usually associated with surf music.

MGM Turning Pix To TVers, Disks

MGM studios are turning five vintage MGM films into TV series with the possibility of future MGM records as a result. The most likely film-into-TV series-into-record is "Kissin' Cousins," an adaptation of the recent Elvis Presley film about a pair of look-alike relatives.

Elvis will not be in the TV version. Instead, MGM contractee George Hamilton will essay the dual role. (George is the star of MGM's forthcoming "The Hank Williams Story" pic that will, of course, be an MGM tracker.)

The program should be a perfect showcase for the actor-singer.

The other movie-suggested pilots the studio is preparing are "Andy Hardy," from the old Mickey Rooney-Lewis Stone series, "See Here, Private Hargrove," Jean Kerr's "Please Don't Eat the Daisies" (with Eleanor Parker probably starred) and Judy Garland's old musical, "Meet Me In St. Louis."

Of that batch it's unlikely that record albums would result from any but the "St. Louis" show. And even that is doubtful, since the studio states that the series is being prepared by its author Sally Benson as a family comedy and not a musical. Of course, it's difficult to imagine a true translation of this well known property without having music attached somehow.

American Arts Label

PITTSBURGH, PA. — Lou Guarino of World Artists Records, Inc., has announced a new World Artists subsidiary label, American Arts, which will immediately release "Miss Stronghold" by Bobbie Smith. Alma Cogan and Andee Silver have also been inked for releases on the new label.

Distribution remains the same with American Arts as with World Artists.

Ben-Ven Tie-Up

Mercury Record Corp. Executive Vice-President Irwin H. Steinberg has announced an addition to the company's A & R arm with the establishment of a relationship with Ben-Ven Productions.

The indie firm, based in Los Angeles, is operated by Nick Venet and Fred Benson. Mercury's own West Coast A & R operation is headed by Jack Tracy.

Music Show Attendance Top

CHICAGO—An all-time attendance record of 14,557 was set at the recent 1964 music Show.

Total registration at the 63rd annual show sponsored by the National Association of Music Merchants exceeded last year's figures by 1,117. Attendance at the event shifted to the Conrad Hilton Hotel to provide more space for exhibitors and accommodate the growing crowds at the show each year for the past decade, consisted of 5,216 buyers and 9,341 others who work in the music industry in various levels from retail to distribution. Total attendance in 1963 in contrast was 13,440. Of these 4,936 were buyers.

"Virtually without exception exhibitors as well as music dealers were highly gratified with this year's Music Show," reported William R. Gard, NAMM Exec Vice President. "A number of new products plus many imaginative promotional campaigns were unveiled for the enthused music merchants attending the show and there is every indication that the show's impact will be felt in sales of home entertainment products and musical merchandise in months to come."

The Music Show will return to the Conrad Hilton Hotel again next year opening on Sunday, June 27, for its usual five-day run.

The full slate of NAMM officers headed by Eldred S. Byerly of Byerly Bros. Music Co. in Peoria, Ill., who is NAMM President, was reelected for second terms. Other officers who will again serve in leading NAMM posts are F.D. Streep, Jr., of Orlando, Fla., Vice-President; Charles M. Faulhaber of Madison, Wis., Secretary; Robert J. McDowell of St. Louis, Mo., Treasurer; and Jack J. Wainger of Detroit, Mich., director to American Music Conference.

Newly elected as NAMM directors were: Stephen E. Ayers, Sampson-Ayers Co., Spokane, Wash.; David Bach, Bach Music Co., Rochester, Minn.; Howard Beasley, Jr., Whittle Music Co., Dallas Texas; Tom J. Clark, Tom Clark Music Co., Grand Junction, Col. Also: C. M. Faulhaber, Ward-Brodt Music Co., Madison, Wis.; W. K. Forbes, E. E. Forbes & Sons Piano Co., Birmingham, Ala.; S. H. Galperin, Jr., Galperin Music Co., Charleston, W. Va., and J. Paul Hewitt, Paul Hewitt Music Co., Monroe, La.

Col Plans Liz-Dick LP

Poetry lovers will get their chance soon when Columbia Records releases its album of Elizabeth Taylor and Richard Burton readings. Beyond the fact that there *will* be an album to be recorded in the fall, no details have been released by the company.

Presumably the disk will be a recreation of the couple's recent and generally well received New York evening of poetic readings, "World Enough and Time," which marked Miss Taylor's first stage appearance. Prior to the performance Miss Taylor adamantly stated that there would be no tape made of the evening's entertainment for album purposes.

And indeed there wasn't. The work on the new album evidently will be done entirely in the studio, although there are rumors of a repeat theater performance.

The program for the Burton-Taylor June opus read like a history of poetry, with the couple reading—separately and together—from the works of just about everybody. (The show's title was taken from Andrew Marvell's "To His Coy Mistress" and the audience is reported to have taken Burton's reading of that poem on more than one level.)

Although the evening was Elizabeth's first stage appearance, her recording of it will not be the first time she has read poetry on wax. She can be heard intoning Keats and other English poets on the Colpix soundtrack of her 1963 TVer, "Elizabeth Taylor's London."

The disk will undoubtedly be a commercially successful addition to the Col spoken word catalog (covered more extensively in last week's Record World) and may put Burton on the charts twice—his "Hamlet" is moving up the chart now—or three times—since Col will soon have a one-disk of "Hamlet"—or four times—once RCA has released the Burton-Peter O'Toole dialogues from their "Becket" film—or five times—if anyone decides to bring out a tracker of the Burton-Deborah Kerr-Ava Gardner conversations in "Night of the Iguana" pic.

Although there is probably no trend toward poetry disks done by actresses not primarily associated with poetry, there has been at least one LP recently in which such was the case. That's MGM's winter-released "Shakespeare, Tchaikovsky and Me" starring Jayne Mansfield.

6 LP Specials From Philips

CHICAGO — Philips Records hit the field last week with six special albums in a rush LP release designed to continue the string of chart LPs credited to the lively label. Release, as well as the entire Philips LP catalog, carries a 10% discount plan and is backed up with hefty merchandising and promotional support.

In timely follow-up to The Four Seasons' red hot chart-rider single, "Rag Doll," is an album, "Rag Doll," by the quartet which features their hit tune and their previous big one, "Ronnie." They also sing 10 originals.

In his first offering for Philips, Lester Lanin, "King of Society Music," is presented in not one, but two bids for the dance market. The first is "Dancing at the Discotheque," while the second Lanin LP, "Lester Lanin Plays for Dancing" solidly plants the listener at a society party for a repertoire of current popular and show tunes interspersed with Lanin-style dance medleys.

"The Double Six of Paris Sing Ray Charles" brings to-

gether the hot jazz singers and the rhythm tunes of Ray Charles.

Also in the release is "The World of a Country Boy" by Johnny Sea. The album includes his chart single "My Baby Walks All Over Me" as well as new and old country songs.

The sixth album, "Michel Legrand Sings" is another "first" for Philips—the first vocal effort of the famous French composer-conductor.

Merchandising aids made available are two "Insert into Album Die-Cut Cards," to be used together with die-cut jackets.

Gene Pitney Poll Winner

Gene Pitney, Musicor Records star, has been named the "Best Foreign Artist for 1964" by the Canta Stampa in Italy, an organization composed of leading Italian journalists who report on the activities and popularity of performers in the entertainment field.

EPIC

THE HOT LINE

FOR SINGLES!



THE VILLAGE STOMPERS

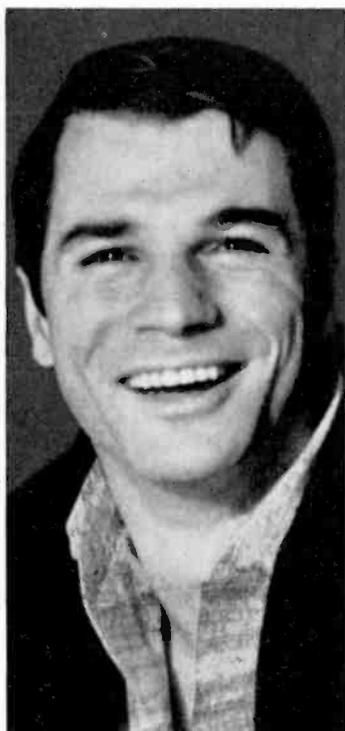
MOZAMBIQUE

5-9702

EPIC

THE HOT LINE

FOR SINGLES!



GEORGE MAHARIS

**TONIGHT
YOU
BELONG
TO ME**

5-9696

NARAS Names Nat'l Trustees

NEW YORK — Sascha Burland, Father Norman O'Connor and Billy Taylor have been elected National Trustees of NARAS (National Academy of Recording Arts and Sciences) by the Governors of the New York Chapter. They replace George Avakian, Dom Cerulli and John Hammond as New York Representatives. Avakian and Hammond, two of the Academy's stalwarts, were ineligible for reelection because of a constitutional clause limiting the number of successive terms in office.

Burland, O'Connor and Taylor are all well-versed in the Academy's various activities, each having served at least a term as one of the Gotham chapter's Governors. In addition, Taylor has worked with the Trustees at 1st VP.

Ratfink Riddle Capitol Contest

HOLLYWOOD—"What is a Ratfink?"

That's the question disk jockeys throughout the country will be asking during a summer-long promotion created by Capitol Records Distributing Corp. (CRDC).

The listener who supplies the best answer will win a songwriter's contract and have his (or her) answer put to music and recorded by Mr. Gasser and the Weirdos—the artists featured on Capitol's Ratfink and "Surfink" LPs.

According to Fred Rice, CRDC's Merchandising Development Manager and originator of the "fink" albums, Ratfink Fan Club franchises are available to outlets throughout the country.

From now until Sept. 30, disk jockeys on these stations will be asking listeners to supply the answer in 50 words or less. Entries will be judged on: a) humorous content; b) composition and poetic flair; and c) commercial appeal.

Local winners will receive official Ratfink Membership cards and decals. Then their names and entries will be submitted to the Ratfink judge in Hollywood—Ed "Big Daddy" Roth, the voice of Capitol's Mr. Gasser. Roth will choose the best answer nationally and will receive a songwriter's contract with Startime Music (ASCAP) and an advance against royalties. The 50 runner-ups will receive Ratfink dolls as consolation prizes.

According to Rice, the Ratfink contest is only part of

Still More 'Good Guys' N.Y.



Jack Spector, WMCA-N.Y. dj, welcomes Capitol artists Peter & Gordon to the ever-increasing ranks of WMCA "Good Guys." Occasion was the duo's recent, highly-successful engagement at the Amphitheatre of the New York World's Fair. Their current Capitol single "Nobody I Know" and album "A World Without Love" are rushing up the charts.

DeCaro to Imperial

Nick DeCaro has replaced Eddie Ray as A & R Coordinator of Imperial Records, according to Bob Skaff, label's VP GM.

DeCaro was formerly a publishing representative for Metric Music.

Morning LP Series

Pacemakers, a new concept in LP programming for broadcasters, will be introduced by SESAC Recordings during August with a special eight-album package of music for the Morning Man. Series contains over 100 selections of wake-up music designed especially for programming during the prime broadcast hours of 6 to 10 A.M. Featured are such artists as Warren Covington, Jose Melis, Sy Oliver, Chet Atkins, the Anita Kerr Singers, Count Basie and Woody Herman.

CRDC's promotion for "fink" product. "Revell Toys are making plastic 'Surfink!' hobby kits," Rice said, "which we will use as prizes in promotional tie-ins with radio and TV stations. In addition we are distributing promotional surfing EPs in quantity with tracks from the 'Surfink!' album for airplay."

As for the album itself, it will contain the free bonus single ("Santa Barbara" and "Midnight Run" by Gary Usher and The Super Stocks from their new surf album, "Surf Route, 101" which Rice said, "will not only be an added selling feature of 'Surfink!' but will also introduce the buyer to one of the other new Capitol summer surf albums."

London Scoring Off-B'way, Etc.

London Records' subsidiary pubberies, Burlington and Felsted, are realizing growing interest and activity on two of their show scores, "The Prince And The Pauper" and "Ballad For Bimshire," both of which enjoyed successful runs in N.Y. last season.

A repertory company in Gary, Ind., has begun rehearsals for an early Fall production of "The Prince" and plans are being finalized for a full-length TV presentation of this musical by George Fischhoff and Verna Tomasson. Joseph Beinhorn, producer, announced that the N.Y. production will reopen in the fall at Judson Hall.

A fall stage production of "Ballad," the musical by Irving Burgie (Lord Burgess) and Lofton Mitchell, is also scheduled for performance at the Karamu Theatre in Cleveland, Ohio. Original cast albums of these musicals are on the London label.

New Col Spot

Oscar Ehrenkauf has been appointed Director, Special Projects, according to John J. Lorenz, Vice President, Finance for Columbia Records.

Prior to his new assignment, Ehrenkauf was Director of Administration for Columbia Record Distributors. In the newly established position of Director of Special Projects, he is responsible to Lorenz for carrying out special short-term and long-range planning projects pertaining to the financial aspects.



Johnny's new single is a cash register ringer!
"The Ballad of Ira Hayes" 4-43058

...and two albums piling up gold in them thar tills



CL 2190/CS 8990*



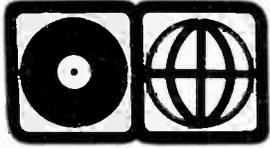
CL 2053/CS 8853*

ON COLUMBIA RECORDS 

*Stereo

RECORD WORLD—August 1, 1964

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SINGLES REVIEWS

PICK HITS

A SUMMER SONG (Unart Wourt, BMI)
NO TEARS FOR JOHNNIE (Unart, BMI)

CHAD STUART AND JEREMY CLYDE—*World Artists 1027.*

Chad and Jeremy have picked themselves a beautiful followup to "Yesterday's Gone." It's all about the end of summer and of summer romance. The tune is subtle and subtly arranged. Very pretty listening here that will be listened to long after the summer is over.

LOVER'S PRAYER (English, BMI)
LOVE ME LIKE I LOVE YOU (English, BMI)

WALLACE BROTHERS—*Sims 189.*

The Brothers have a lover's prayer that is on the rhythm and bluesy side of things. It has a slow and insistent beat that teens will find right for slow and sinuous dancing. Controlled wailing in a groovy groove.

HE'S SURE TO REMEMBER ME (Metric, BMI)
WHEN YOU LOVED ME (Hill and Range, BMI)

BRENDA LEE—*Decca 31654.*

Brenda comes up with an outstanding and forceful tune by Jackie DeShannon for her new one. She wallops it across with her vocal might which is pretty mighty. The flip has to be watched also as per usual with a Lee outing.

AIN'T MISBEHAVIN' (Mills, ASCAP)
WHEN YOU'RE SMILIN' (Mills, ASCAP)

CAROL CHANNING—*Command 4051.*

Carol, the toast of Broadway, makes a bid for the teen trade with this rock-oriented revival of the great Fats Waller tune. Carol's little girl delivery, one of her trademarks, gives the side the right touch and this one could be quite a thing. Flip's also an ear-perker.

GOOD TIME CHARLEY (Berdock, ASCAP)
LET'S GET THE BANJO OUT OF THE ATTIC
(Chesdal, BMI)

BANJO BARONS—*Columbia 4-43097.*

Here's a jolly side that will please the multitudes who like to hear a chorus of banjos. The Barons sing with verve and play the same way, so there's nothing to do but predict a big future for this jovial side.

MR. STUCK-UP (Four Star, BMI)
WILL YOU BE THE SAME TOMORROW
(Glissando, BMI)

CHRISTINE QUAITE—*World Artists 1028.*

Christine is stuck on a snob. Well, what can she do? She talks about the unfortunate amour on this side. It's a hard and fast r/r side that will find an audience in the teenage brackets. Gal shouts it all out with fervor.

A HARD DAY'S NIGHT (Unart, BMI)
WALK ON BY (Blue Seas, ASCAP)

MARTY GOLD—*RCA Victor 47-8411.*

Marty and The Beatles and the big band sound all seem to go together well. There's a little jazzy sax that gets to show its prowess too for a while. Instrumentals of the Beatles tunes seem to be catching the public whim and this is likely to be a leader among them.

HOLD ME (Ross Jungnickel, ASCAP)
THE TIP OF MY FINGERS (Trae, BMI)

P. J. PROBY—*London 9688.*

P. J. sings an old song, but you'd never know it. He gives a '60s drive to the song that makes it sound new, different and completely a product of the rock and roll age. P. J. is from England and has the same success sound as some of his predecessors.

LOOKING FOR A GOOD BOY (Acuff-Rose, BMI)
BIG HEARTED ME (Acuff-Rose, BMI)

SUE THOMPSON—*Hickory 1270.*

Sue is looking for a good boy. What she's going to find is renewed sales interest. The tune is awfully cute and features an ingratiating wah wah trumpet. Sue's pert and perky singing is a big come-on and will get play.

WHEELS WEST (Alpane, ASCAP)
ON THE TRAIL (Robbins, ASCAP)

AL CAIOLA—*United Artists UA 747.*

Caiola is back riding the range where he lassoed some of his old hits. The hard-riding sides he has here evoke images of action on the western plains. Guitars, trumpets and drums take the lead. Buyers will soon be riding herd on dealers.

THREE LITTLE BOOKS (Bourne, ASCAP)
PLEASE DON'T HURT HER (Laddie, BMI)

JERRY DAYTON—*Epic 5-95703.*

Jerry leads a pleasing group through a nice little folk ditty dealing with three little books. The books are an address book, a bank book and a prayer book. The lyric is appealing to say the least and is bound to get to many sorts of music fanciers.

I'M TOO POOR TO DIE (Jon Ware, BMI)
SUGAR HIPS (Jon Ware, BMI)

LOUISIANA RED—*Glover 3002.*

Red's got a problem he shares with listeners. He's so poor, he can't even afford to die. The tune is blues, but the delivery is red hot. Side's also proof that even in death, there's humor, because Red gets a few laughs in.

WHEN SOMETHIN'S HARD TO GET (Frost, BMI)
DON'T FIGHT IT BABY (Blackwood, BMI)

ANITA HUMES—*Roulette 4564.*

Anita's tart voice makes much of this midtempo rocker. She's talking about a guy who's playing hard to get and she likes that approach. Canary should get attention with this new one.

OH MY HEARTACHES (Cal, BMI)
BAD DREAMS (Cal, BMI)

ART GRAYSON—*4 Corners 106.*

Art wails with passion on this one that has to do with heartaches by the carload. The tune and arrangement are from the rhythm and blues catalog and will enthrall a multitude of fans. This one will make it up charts in a hurry.

A PRESENT FROM EDDIE (Saturday, ASCAP)
IT'S IN YOUR HANDS (Saturday, ASCAP)

DIANE RENAY—*20th Century Fox 533.*

Diane has received a present from her Eddie, but she'd rather have him in person. Teens will like what they hear. The tune and production are from Bob Crewe's neck of the r/r woods and have young tastes in mind.

FIGHT FOR YOUR GIRL (Seventh Ave, BMI)
PATIENCE BABY (Seventh Ave, BMI)

KING WILLIAMS—*MGM 13259.*

King's tune is quite a strange one. It's not the thought that's out of the ordinary. It's the arrangement, which is unique indeed. The offbeat sound could catch the teen trade off guard and intrigue them. Watch this one.

IT'S RAININ', IT'S POURIN' (Luristan, ASCAP)
WHEN YOU'RE ALONE (Davis, BMI)

BARRY DARVELL—*Providence 404.*

Barry has a song that is an enlarged and much sadder version of the old children's nursery rhyme. Barry demonstrates an extraordinary range and ability to put over a song. Teens will understand the message and pass it along to friends. Could catch in a big way.

Aussie Action

BY PETER P. SMITH



Peter P. Smith

Fast becoming one of the most popular instrumentalists on the charts here is the Sydney quartet **The Atlantics**.

Group consists of guitarists **James Skiathitis**, **Theo Penglis**, **Bosco Bosonac** and drummer, **Peter Hood**. Peter wrote the boys' initial clicks, "Bombora" and "Moon Man," both eerie numbers with a solid beat. Latest news indicates that **The Atlantics'** current chart-rider, "The Crusher," is set for release throughout Malaysia on the Hup-Hup label.

Speaking of Malaysia, more and more Aussie recording stars are gaining much valuable experience there, and in so doing are opening up new fields for others to follow. Latest visitor there is popular Melbourne songster **Terry Holden** who will make appearances in Kuala Lumpur, Singapore and Hong Kong before going on to Tokyo for the Olympic Games.

In nearby Indonesia things are much different; a great percentage of pop music is banned from air-play on local stations simply because President Sukarno feels it is an example of "western decadence." Australian artists do not realize how much their talents are in demand through the emphasis placed on local singers in programs transmitted by Radio Australia, the overseas service of the Australian Broadcasting Commission.

Not only Aussie artists but countless recording stars overseas are the subject of unceasing requests by listeners throughout South East Asia and the South Pacific, listeners who look to the Melbourne-based voice of Australia as their only means of keeping up to date with so-called "examples of western decadence."

Astor Records in Melbourne has completed one of its most costly recording sessions in the production of a newly-issued album by television personality **Ken Delo** who came to Australia some years back with fellow-American **Jonathan Daly**. Together they became firm favorites on TV, creating a **Martin & Lewis** image. On the album Ken is supported by a 16-piece orchestra from Melbourne television station HSV-7. The disk stands a good chance of being released overseas.

Recording stars Sydney and Adelaide are well aware of the sound barrier existing between Sydney and the other states. The current trend seems to be to journey regularly to the harbor city in an effort to make themselves known personally to the recording public and in particular to the jocks.

W&G label personality **Merv Benton**, currently hitting out with "Baby Let's Play House," and vocalists **Johnny Chester** and **Adrian Ussher** are among the disk stars making the Sydney scene.

Recent mention of Melbourne girl **April Byron's** success on local charts prompts us to mention two other newly-signed artists to the Sydney-based Leedon lable.

"Decimal Point" is a catchy nursery rhyme style song which provides national release for 20-year-old **Ian Turpie** who hails from the typically named Aussie town **Ferntree Gully** near Melbourne. At 17 the young songster appeared in the Australian version of "Bye Bye Birdie" and has since appeared on television with well known vaudevillian **George Wallace Jr.** Apart from its entertainment value the disk is a very important contribution towards educating the population in the ways of decimal coinage well in advance of "D Day"—February, 1966.

The second young singer is **Trevor Gordon**, born in Lincolnshire, England but now living in Melbourne. At 16 Trevor has appeared on television throughout the country, now conducts his own talent guest segment on the TVer, "Town Of Make Believe."

National recognition for young disk performers here is impossible without exposure on nation-wide programs. Although the majority of them are produced in Melbourne, the only teenage presentations at present are made in Sydney.

AUSTRALIA'S TOP 10 (July)

- | | | | |
|-----------------------------------|---------------------------|----------|------------|
| 1. "My Guy" | Mary Wells | Belinda | Stateside |
| 2. "Long Tall Sally" | The Beatles | Leeds | Parlophone |
| 3. "Rock Around The Clock" | Bill Haley | Southern | Festival |
| *4. "Poison Ivy" | Billy Thorpe & The Aztecs | Cop. Con | Linda Lea |
| 5. "Rise & Fall Of Flingie Blunt" | The Shadows | Belinda | Columbia |
| 6. "Hello Dolly" | Louis Armstrong | Morris | Kapp |
| 7. "All My Lovin'" | The Beatles | Leeds | Parlophone |
| 8. "Tears And Roses" | Al Martino | Essex | Capitol |
| *9. "Nervous Breakdown" | Merv Benton | Albert | W & G |
| 10. "My Boy Lollipop" | Millie Small | Cop. Con | Philips |

(*Denotes Australian recording.)

Title Tune For 'Funny Girl'

Columbia may have found an interesting follow-up to Barbra Streisand's "People" (now 21 on **Record World's** top 100 pop chart), unconfirmed word has it. The tune is the title ditty from Barbra's show, "Funny Girl," which, by a strange turn of events, does not have a title ditty.

The story is rumored to go like this. "Funny Girl" had a title tune on the road, but the song was dropped and so is not in the Broadway show or on the Capitol caster (this week at No. 7). Now the show's composer, **Jule Styne**, and lyricist, **Bob Merrill**, have thought things over and have decided to reinstate the tune. It'll be sung in counterpoint to "I Want to Be Seen With You," if the reports are correct.

The decision may be a wise one because a popular title song can do much to up box office activity (cf. "Hello, Dolly" receipts) although "Funny" hardly needs more publicity to get its audiences.

But problems could crop up, in the case of the song's addition, at Capitol, when buyers, picking up the album to hear the title song, don't find the song included.

Anyway, announcement of the fact that Barbra's next Col album will be called "People" (reported here some weeks ago) came from label offices last week.

T. Frank Singers Sign With Pickwick

The Tillman Frank Singers have signed with Pickwick International. Their first single on Pickwick's Hilltop label is "I'm So Lonesome I Could Cry" b/w "Hey, Good Lookin'."

Roger Miller LP Repackaged By Smash

CHICAGO—The repackaging of Roger Miller's debut Smash album, which contains the artist's big-selling single chart hit, "Dang Me," has been announced by label head **Charlie Fach**. Zooming single sales and chart action on "Dang Me" were responsible for the decision to repackage the Miller LP.

GOING ALL THE WAY UP THE CHARTS

BOBBY BLAND'S

"SHARE YOUR LOVE WITH ME"

DUKE 377

SALES ARE SKYROCKETING EVERYWHERE\$\$\$

JOE HINTON'S

"FUNNY"

BACKBEAT 541

BREAKING BIG!!!

BOBBY BLAND'S

LATEST ALBUM

"AIN'T NOTHING YOU CAN DO"

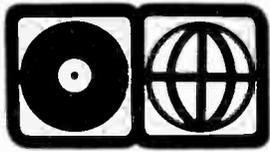
DUKE LP 78

DUKE AND PEACOCK RECORDS, INC.

2809 ERASTUS STREET

HOUSTON 26, TEXAS

OR 3-2611



ALBUM REVIEWS

PICK HITS

MY FAIR LADY

FERRANTE AND TEICHER—
United Artists UAS 6361.

Two unique teams team here to produce an album that stands out as clever piano interpretation of an outstanding Broadway score. The duos are, of course, Lerner and Loewe and Ferrante and Teicher—both of them highly complementing, and ultimately highly complimenting, the work of the other. The overture is electric and that only starts things out. A chorus sings some of the tunes.



IT MIGHT AS WELL BE SWING

FRANK SINATRA-COUNT BASIE—
Reprise FS 1012.

Frank and Count Basie make a stunning combination, and along with Quincy Jones arrangements, they can't be bettered. The sound is brassy and upbeat. The tunes are "Hello, Dolly" (reworked as an encomium to Louis Armstrong), "The Best is Yet to Come" and "I Wish You Love."



MORE OF ROY ORBISON'S GREATEST HITS

Monument 8024.

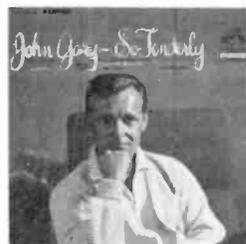
The big one right now for Roy is his "It's Over," which was a success here and in England where it was the first American tune to top the English charts in a year and a half. And not only does Roy sing with such sales-winning force, but he also writes his tunes. Quite a talent.



SO TENDERLY

JOHN GARY—RCA Victor LSP 2922.

John Gary has a robust and tender tenor of rare purity. It's a delight to listen to, especially on this group of tunes. One of the loveliest is the too little sung Lerner-Weill song "Here I'll Stay." Others included are "Danny Boy" and "Come to Me, Bend to Me."



THE NIGHT OF THE IGUANA

SOUNDTRACK—MGM E 4247.

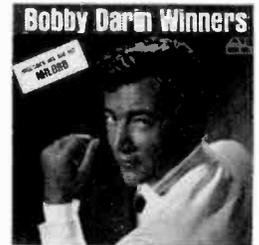
Close reading of this album jacket reveals that the Benjamin Frankel score for the acclaimed screen version of the Williams play has been complemented by some authentic Mexican music featuring Los Tres Guaramex. Both film score and additional music are evocative and lush, thereby capturing the mood of the languid, florid Mexican land.



BOBBY DARIN WINNERS

Atco 33-167.

Bobby stamps this list of evergreens with his cocky, assured style of voking. The readings are clean and positive and will ensnare fans. Rarely does he slow down, but when he does, ("Easy Living") the effect is made. Tune in to his "Milord" hit and "They All Laughed" also.



THE NEW INTERNS

SOUNDTRACK—Colpix 473.

This is the exciting, pulsating score from the sequel to "The Interns," one of the most popular films of two summers ago. Composer Earle Hagen has matched the moods of the film with skill, and a good sales prognosis is evident.



LESTER LANIN PLAYS FOR DANCING

Philips PHS 600-132.

Lester leads his society swingers through 30 plus currently popular tunes that multitudes will enjoy cutting a rug to. The songs range from the classical to the class to the folk and listeners will like it that way. It'll be difficult to keep feet still when this one is spinning.



I LOVE TO HEAR A BANJO

ROY SMECK—ABC Paramount 484.

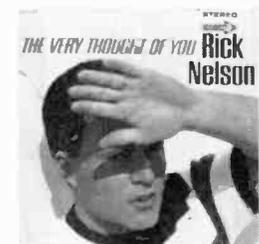
Roy handles the banjo with ease and expertise and the tunes he selects are all jovial, banjingly oldies. Each one of them is ripe for plucking on a banjo and the effect is happy and hoppy. "Alabama Bound," "12th Street Rag" and "Chicago" are just the beginning.



THE VERY THOUGHT OF YOU

RICK NELSON—Decca DL 74559.

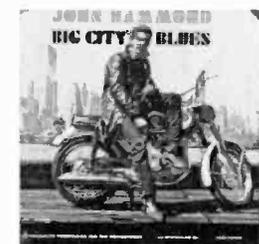
Rick mixes old tunes with new and gets a chance to show off his ability with everything. He's proved his capabilities before, but this album is more and welcome confirmation. "My Old Flame" and "I Don't Wanna Love You" are some of them.



BIG CITY BLUES

JOHN HAMMOND—Vanguard VSD 79153.

John demonstrates his penchant for the blues on this album—a feeling that seems to emanate from deep within. He also demonstrates his ability on the electric guitar and harmonica. He selects some interesting songs—notably a few Chuck Berry tunes, that end up sounding not unlike some of the recent and successful Rolling Stones disks. The market is ripe.



V-J Meeting Proudly Moment Is Full of 'Firsts'

HOLLYWOOD — Vee-Jay Records, hosting more than 100 distrib reps and company field men in convention at the Beverly-Hilton Hotel here Tuesday, July 21, launched the company's most impressive and ambitious release program and sales drive to date, highlighted by Vee-Jay's entry into several new facets of the record market.

President Randy Wood, welcoming the U.S. and Canadian distributors, emphasized the company's determination to capture an important share of the album market, which "now accounts for 75% of the record industry's sales," in the same kind of success pattern in singles that has seen Vee-Jay's strong growth and expansion since its management reorganization last September.

Crediting the new management team, which includes Jay Lasker, Executive Vice-president; Mark Sands, Comptroller, and Steve Clark, A&R Director, with "fantastic merchandising ability," "sound financial direction, and brilliant product creativity," Wood cited the recent Vee-Jay expansion in the singles field, including 20 current big sellers on six different labels, Tollie, Interphon and the Oldies 45 subsides, and the Goldwax, Fame and Melic lines newly acquired.

Major Objective

Lasker, introducing the company's August-September release program of more than 29 albums by color slides and stereo sound tracks, proclaimed the elpee field one of the major objectives of the label in its further growth and expansion.

"Our sales record," he said, "has proved that we can create hits, buy hit masters and that we can sell them. We also know we can do the same business in the album market."

In no way de-emphasizing the company's successful background in the blues, gospel and jazz areas, he pointed out Vee-Jay will also offer elpee product in every other area of music.

In addition to the 10 current Worlds' Fair albums, which introduce the top artists and folk music of as many countries, the company's current elpee product includes the widely variant albums, "Monster



A particularly proud moment in Tony Bennett's eventful career occurred recently at the World's Fair Singer Bowl when Father Robert Parella came backstage to congratulate the Columbia singer moments after AGVA presented Tony with its "Variety Performer of the Year" award. A close friend of Perry Como, Vic Damone and Bennett and affectionately known as Father Bob to countless people in the music world, the esteemed churchman was among the many distinguished figures to attend AGVA's special ceremony to honor Tony.

Surfing Time," "The Ska" and "The Best of Wynton Kelly."

Among the new albums to be released in the next few weeks are:

Pop vocals by The Four Seasons, the first teaming of Betty Everett and Jerry Butler (recorded by A&R VP Cal Carter in Chicago) Sam Fletcher, and the newly-packaged "magazine cover" album of The Beatles;

Instrumentals by Gordon Jenkins, Victor Feldman and Victoria Valdez' Mariachi orchestra;

Blues albums, including top artists recorded "Live at the Whiskey - a - Go - Go," "Steal Away" by Jimmy Hughes; "Jimmy Reed at Soul City," and "Soulful Oldies."

Gospel albums include elpees by The Caravans, The Richbourg Singers, The Highway QCs and Alex Bradford.

The company enters into new areas with elpees in folk comedy, "Them Poems" by Mason Williams; in country music, with "Hello Trouble," by Orville Couch, in comedy with "Dick Gregory Running for President" and in folk music with "Hoyt Axton Explodes."

Following the day-long sales meeting, company hosted the visiting delegates and Vee-Jay personnel with a giant Luau at the Beverly-Hilton, with some of Vee-Jay's top artists entertaining, including Georgia Carr, Victor Feldman, Sam Fletcher, Bill Marx, Gil Peterson, Ray Whitley and Mason Williams.

Record Turnout at NARM

CHICAGO—A record attendance of phonograph record rack merchandisers will be meeting at the Mid-Year Meeting and Person to Person Sales Conference of the National Association of Record Merchandisers (NARM) on Tuesday, July 28, at the Sheraton-Chicago Hotel, NARM reports.

Before the opening of the Person to Person Sales Conference sessions Tuesday afternoon, the Regular Members (rack merchandisers) will hold a closed meeting, during which time the NARM legal counsel Albert A. Carretta, will bring the members up-to-date on the Capital Record Distributing Corporation's action of several months ago in "cutting off" certain record Merchandisers from buying Capitol product direct from CRDS. Carretta has been in contact with the Bureau of Restraint of Trade of the Federal Trade Commission on the matter.

At the Person to Person Sales Conference sessions, which will begin following an opening luncheon for all Regular Members and Associate Members in attendance, NARM will feature 20-minute appointments between every rack jobber and record manufacturer at the meeting. Person to Person will continue all day Wednesday, July 29. By adding appointments to the Tuesday and Wednesday schedules, Person to Person sessions will be completed on Wednesday, July 29.

Kapp-Para

(Continued from page 5)

On the Paramount Pictures-Joseph E. Levine level, there will be an imaginative program, too. To start this joint promotion, a representative of Paramount appeared at the Lake Tahoe Convention of Kapp Records' executives and distributors last week to explain the picture promotion. Distributors present at the sales meetings also had opportunity to see the movie as the first of a series of special screenings.

There will be a series of a dozen local screenings and/or cocktail parties in major markets before the opening of the picture in September. Disk jockeys, dealers, distributors and their staffs will be invited to see the film at this time. Now being planned is a party on board Levine's yacht in New York's Hudson River for disk jockeys and dealers from Boston to the Washington-Baltimore area that should become one of the outstanding trade parties of the season.

The entire staff of Paramount-Famous Music, will also be working on getting exposure of the Jones single and LP of the title song from the movie, both on radio and TV shows.

Morty Craft

(Continued from page 4)

disks in the history of the record business.

At the same time, it was announced that Lenny Lewis will become the Sales Manager for 20th Century-Fox Records. As his first assignment, Lewis, formerly with ABC-Paramount and Capitol Records, plans to personally visit all the company's record distributors within the next few weeks.

Seelig Weinstock

BERGENFIELD, N.J.—Seelig Weinstock, who started Prestige Records with son Robert in 1949, died July 21 of heart failure. He is survived by his wife, Sadie, and two children, Robert and Marcia. Services were held at Robert Schoem Menorah Chapel in Paramus, N.J., with interment at Beth-El Cemetery in Emerson, N.J.

2 Hot Summer
Singles!

Johnny Rivers
"BABY COME BACK"
and
"LONG LONG WALK"
R-4565
Louisiana Red
"I'M TO POOR
TO DIE"
GP 3002

ROULETTE



UP SINGLES COMING



UP LP'S COMING

- 1 **AND I LOVE HER**
Beatles—Capitol 5235
- 2 **JAMES BOND THEME**
Billy Strange—Crescendo 320
- 3 **AND I LOVE HER**
George Martin—UA 745
- 4 **NIGHTINGALE MELODY**
Little Johnny Taylor—Galaxy 731
- 5 **MORE & MORE OF YOUR AMOR**
Nat King Cole—Capitol 5219
- 6 **THANK YOU BABY**
Shirelles—Sceptor 1278
- 7 **DREAM LOVER**
Paris Sisters—MGM 13236
- 8 **ALL GROWN UP**
Crystals—Philles 122
- 9 **YOU'LL NEVER WALK ALONE**
Gerry and Pacemakers—Laurie 3261
- 10 **YOU'RE GONNA MISS ME**
B. B. King—Kent 396
- 11 **IT WILL STAND**
Shawmen—Imperial 66033
- 12 **IT HURTS TO BE IN LOVE**
Gene Pitney—Musicor 1040
- 13 **HELLO MUDDAH, HELLO FADDAH ('64 Version)**
Allan Sherman—Warner Bros. 5449
- 14 **MORE**
Danny Williams—U.A. 601
- 15 **A SHOT IN THE DARK**
Henry Mancini—RCA 8381
- 16 **PEPPERMINT MAN**
Trashmen—Garrett 4010
- 17 **I'M HAPPY JUST TO DANCE WITH YOU**
Beatles—Capitol 5234
- 18 **HAPPY I LONG TO BE**
Betty Everett—CJ 619
- 19 **I'M THE ONE**
Gerry & The Pacemakers—Laurie 3233
- 20 **THANK YOU FOR LOVING ME**
Al Martino—Capitol 5239
- 21 **FOR BETTER OR FOR WORSE**
Wilson Pickett—Atlantic 2233
- 22 **SAILOR BOY**
Chiffons—Laurie 3262
- 23 **LOOKIN' FOR BOYS**
Pin Ups—Stork 1
- 24 **HERE I GO AGAIN**
Hollies—Imperial 66044
- 25 **ME JAPANESE BOY I LOVE YOU**
Bobby Goldsboro—U.A. 672

- 26 **YOU'RE NO GOOD**
Swinging Blue Jeans—Imperial 66049
- 27 **BRING IT ON HOME TO ME**
Shirley Ellis—Congress 221
- 28 **I BELIEVE IN ALL I FEEL**
G-Clefs—Regina 1314
- 29 **LAST KISS**
J. Frank Wilson & Cavaliers—Josie 923
- 30 **A HOUSE IS NOT A HOME**
Dionne Warwick—Sceptor 1382
- 31 **20-75**
Willie Mitchell—Hi 20-75
- 32 **FATHER SEBASTIAN**
Rambler—Almont 311
- 33 **THAT'S MY BABE**
Johnny Rivers—Coral 62425
- 34 **YOU'LL NEVER GET TO HEAVEN**
Dionne Warwick—Sceptor 1382
- 35 **UNDER PARIS SKIES**
Andy Williams—Cadence 1447
- 36 **A SPANISH BOY**
Rubies—Vee Jay 596
- 37 **HE'S IN TOWN**
B. T. Puppy—502
- 38 **YOU NEVER CAN TELL**
Chuck Berry—Chess 1906
- 39 **ASK ME WHY**
Beatles—Vee Jay 903
- 40 **SHAKE HANDS WITH A LOSER**
Frankie Cherval—Mercury 72260
- 41 **MY HEART SKIPS A BEAT**
Buck Owens—Capitol 5136
- 42 **I'LL ALWAYS LOVE YOU**
Brenda Holloway—Tamla 54099
- 43 **SOMEONE, SOMEONE**
Brian Poole and Tremeloes—Monument 846
- 44 **NEW ORLEANS**
Bern Elliott and Fenmen—London 9670
- 45 **MORE, MORE, MORE LOVE, LOVE, LOVE**
Johnny Thunder—Diamond 169
- 46 **GOOFUS**
Bent Fabric—Atco 6304
- 47 **SHRIMP BOATS**
Jerry Jackson—Columbia 43056
- 48 **SILVER DOLLAR**
Mike Minor—Dot 16606
- 49 **IT'S RAININ', IT'S POURIN'**
Barry Darvell—Providence 404
- 50 **YOU PULLED A FAST ONE**
V.I.P.'S—Big Top 518

- 1 **CHAPEL OF LOVE**
Dixie Cups—Red Bird RB-20-100
- 2 **ACADEMY AWARD WINNERS**
Roger Williams—Kapp KL-1406
- 3 **AIN'T NOTHING YOU CAN DO**
Bobby Bland—Duke DLP-78
- 4 **FILM SPECTACULAR, VOL. III**
Stanley Black—London SP-44031
- 5 **EVERLASTING SONGS FOR EVERLASTING LOVERS**
Arthur Prysock—Old Town 2007
- 6 **TELL ME WHY**
Bobby Vinton—Epic LN-24113: BN-26113
- 7 **MOMS-WOWS**
Moms Mabley—Chess 1486
- 8 **MY GUY**
Mary Wells—Motown M-617
- 9 **COMMAND PERFORMANCES**
Various Artists—Command RS-868: RS-868-SD
- 10 **SOUL SERENADE**
King Curtis—Capitol T-2095: ST-2095
- 11 **OUR GREATEST HITS**
Drifters—Atlantic 8093
- 12 **TALL COOL ONE**
Wailers—Imperial LP-9262
- 13 **RAMBLIN'**
New Christy Minstrels—Columbia CL-2155: CS-8855
- 14 **12 GREAT HITS**
Jimmy Rodgers—Dot DLP-2579: DLP-25579
- 15 **PROGRESSIVE PICKIN'**
Chet Atkins—RCA LPM-2908
- 16 **STAY**
Four Seasons—Vee Jay VJ-1082
- 17 **HEY LITTLE COBRA**
Rip Chords—Columbia CL-2151: CS-8951
- 18 **MONDO CANE**
Soundtrack—UA UAL-4105
- 19 **ASTRONAUTS ORBIT KAMPUS**
RCA Victor 2903
- 20 **PAIN IN MY HEART**
Otis Redding—Atco 161
- 21 **KEEP ON PUSHING**
Impressions—ABC Paramount ABC-493
- 22 **WOODY ALLEN**
Colpix CP-518: SCP-518
- 23 **TRINI LOPEZ AT P.J.'S**
Reprise 6093
- 24 **HOW THE WEST WAS WON**
Soundtrack—MGM-1E5: S1E5
- 25 **MY BOY LOLLIPOP**
Millie Small—Smash MGS-27005: SRS-67055

- 26 **COMIN' HOME BABY**
Jack LaForge—Regina R309
- 27 **BACH TO THE BLUES**
Ramsey Lewis—Argo LP-732: LPS-732
- 28 **GLORIA, MARTY & STRINGS**
Gloria Lynn—Everest BR-5220: SDBR-1220
- 29 **PETER, PAUL AND MARY**
Warner Bros. W-1449: WS-1449
- 30 **ALWAYS IN MY HEART**
Los Indios Trabajaros—RCA LPM-2912: LSP-2912
- 31 **WHITE ON WHITE**
Danny Williams—UA UAL-3359: UAS-6359
- 32 **BILL COSBY IS A VERY FUNNY FELLOW, RIGHT**
Bill Cosby—Warner Bros. W-1518
- 33 **EVERY LITTLE BIT HURTS**
Brenda Holloway—Tamla 257
- 34 **ON THE COUNTRYSIDE**
Brook Benton—Mercury SR-60918
- 35 **BECKET**
Soundtrack—Decca DL-9117: DL-79117
- 36 **ROY ORBISON'S GREATEST HITS**
Monument M-8000 (Mono only)
- 37 **PRAYER MEETIN'**
Jimmy Smith—Blue Note 4164
- 38 **TODAY'S ROMANTIC HITS FOR LOVERS ONLY**
Jackie Gleason—Capitol W-2056
- 39 **LAWRENCE OF ARABIA**
Soundtrack—Colpix CP-514: SCP-514
- 40 **CAMELOT**
Original Cast—Columbia KOL-5620
- 41 **MANHATTAN**
Mantovani—London LL-3328
- 42 **WHAT MAKES SAMMY RUN**
Original Cast—Columbia DOL-6040: KOS-6040
- 43 **FALL OF THE ROMAN EMPIRE**
Soundtrack—Columbia OL-6060
- 44 **REFLECTING**
Chad Mitchell Trio—Mercury MG-20891: SR-60891
- 45 **RING OF FIRE—BEST OF JOHNNY CASH**
Columbia CL-2053
- 46 **ENCORE**
John Gary—RCA LPM-2084
- 47 **I LOVE YOU BECAUSE**
Al Martino—Capitol T-1915
- 48 **LIVERPOOL SOUNDS**
Bobby Vee—Liberty 3352
- 49 **SWEET AND SOUR TEARS**
Ray Charles—ABC Paramount ABC-1954: ABCS-1954
- 50 **PAINTED, TAINTED ROSE**
Al Martino—Capitol T-1975

Epic And 'Hot Line'

(Continued from page 5)

type . . . this is one form of 'The Hot Line.' Secondly, 'The Hot Line' pertains to Epic as a line of merchandise—merchandise that's in public demand.

"It will not be one artist, one single record or one album that will be directly responsible for Epic's performance in 1964—a performance that will show the biggest dollar volume and highest net profit in the 11-year history of the label. This will be a direct result of selling the line, taking full advantage of its scope, versatility and variety.

"Our industry has changed considerably in the past year . . . the basic methods of merchandising and selling have changed. Because of these changes, you haven't seen the usual influx of new labels over the past 12 months. It's a little more difficult to convince the big users to stock and attempt to sell the 'one shot' label or artist in spite of ridiculous discounts and free merchandise. The days of sounder merchandising tactics are upon us and for that reason the scope and depth of a label like Epic takes on added significance. You all need Epic—a label that has the foresight to cope with changing market conditions—a label that is attempting to keep you alive and healthy.

"Since the ARMADA Convention of 1963, a great deal has been said and written about the

status of the record industry. That's really not so startling since people associated with this business have always been big talkers—the amazing fact is that a few people and a couple of far-sighted companies actually set about doing something to cure the chronic industry ailments. At the Convention, those in attendance heard about a proposed FTC trade practice hearing and an eventual set of industry guidelines by which the government expected us to operate our businesses. I frankly don't know how many distributors and manufacturers believed or understood what they were hearing. I do know, however, that many of them thought it was just more talk and they went about doing business in their usual fashion. Well, the trade practice hearing became a reality and before too long we'll have 'Big Brother' looking over our collective shoulders with a set of guide lines.

Profitless Prosperity

"During that Convention a new phrase was heard: 'Profitless Prosperity'—its underlying meanings were expounded upon time and time again. The trade journals tried to explain the true definition of these words. While this was going on, one company, Columbia Records, had already formulated

its plans for stabilization. As we all know, the 'Age of Reason' became a reality just one year ago. The eyes and ears of the business were fixed on Columbia to see just how its position would be affected by this unprecedented step.

"One company was watching far more acutely and from much closer range than any of the others . . . and that was Epic. By January of this year, we were convinced that Columbia's move was the right one and Epic embraced a policy which we called the 'Era Of Profit.' This was the most courageous course of action ever undertaken by an independent label—an action for which we were both admired and scoffed by our independent counterparts.

"In the weeks that followed our proclamation, we heard of some strange happenings. It was brought to our attention that, for the first time in many years, an air of inter-distributor faith and respect was being felt in various parts of the country. Distributors were turning down bids by large users to buy Epic merchandise at a price that was lower than that offered by their normal source of supply. In addition to that, the distributors were telling each other of these incidents."

Levy continued, "Unless there is complete trust among distributors and each of you begins putting your own house into proper financial order you are slowly but surely going to drive yourself right out of business. I've said it before and I'll say it again . . . we are in the throes of major changes in the methods of retailing, of wholesale and distribution. In the past year we've seen a number of distribution centers closed down completely, and mark my words, we'll see more of the same in the coming months. Why were these outlets closed? Simply because they were unprofitable to operate. Remember that word: *unprofitable*. If you intend to stay in this business, you must make a reasonable profit. Epic's policies and product offer you that profit.

"The answer to stability and growth remains the same today as it did five, or 15 years ago . . . promote and merchandise the product. Sell the product on the basis of its merits, not its price! Epic, more than any other independent label, has given you the product . . . a variety of product."



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

SUCH A NIGHT

(Raleigh, BMI)
Elvis Presley
—RCA Victor 8400

I'LL CRY INSTEAD

(Unart, BMI)
The Beatles
—Capitol 5234

BECAUSE

(Ivy, ASCAP)
Dave Clark Five
—Epic 9705

WE'LL SING IN THE SUNSHINE

(Lupercalia, ASCAP)
Gale Garnett
—RCA Victor 8388

MAYBE I KNOW

(Trio, BMI)
Lesley Gore
—Mercury 72309

INVISIBLE TEARS

(Central Songs, BMI)
Ray Conniff Singers
—Columbia 43061

Long Play Albums

FADE OUT—FADE IN

Original Cast
—ABC Paramount OC 3

PRESENTING THE BACHELORS

—London LL 3353

BOBBY

VINTON'S

New Hit Single

"IMAGINATION

IS

A

MAGIC

DREAM"



is from his
smash album

"TELL ME WHY"

National Breakout;
Billboard July 25

Another Smash From

GARSON-HILLIARD INC.

Publishers of

"BABY COME HOME"

by Ruby and The Romantics
Kapp Records

Atlantic Has Record 14-Day Sales Period Under The Boardwalk

BY DAVE FINKLE

NEW YORK — There was great joy at Atlantic/Atco last week because the waxery was finishing up its most successful 14-day sales period in label history.

So reported company's Len Sachs in a *Record World* interview at which time he went on to predict that if activity continued as it had been going, the label would find, when the July books are closed, that it had completed its most successful month—bar none. All this in the midst of the once feared summer slump.

"It all goes to show," Sachs opined, "that in the last analysis, if the company has the product in demand, it can sell well and in excellent volume at any time and under any condition. Our recent singles compounded with the new album releases have been accepted better than ever before. And with them, everything in the catalog has picked up."

The demand for Atlantic product, Sachs said, has resulted in "one delightful problem: We can barely ship fast enough."

The chart-placing singles that the company can't "ship fast enough" are The Drifters' smash "Under the Boardwalk" (a *Record World* cover pick single) at 10; The Beatles' "Ain't She Sweet" at 32; Carla Thomas' "I've Got No Time to Lose" debuting this week at 67; Solomon Burke's "Everybody Loves Somebody" at 70; Ben E. King's "What Can a Man Do" at 76 and The Ska Kings' "Jamaica Ska" at 97.

Coordinated Effort

Asked what he felt were the causes for this sudden clicking

A GIANT!

"HE'S IN TOWN"

THE TOKENS

B. T. PUPPY 502

Natl. Dist. By
JAY-GEE RECORD CO. INC.
318 W. 48th St. N. Y. 36, N. Y.

into place of all company activities, Sachs said, "There is no answer. It's a big coordinated effort, and the help of all concerned, which means the right sound in the grooves, maximum exposure, cooperation from distributors and dealers, acceptance by the public and luck."

The part luck plays in creating a hit is, of course, intangible and unreliable and so Atlantic seems to take extra measures to see that luck gets a helpful shove. Where possible, Sachs said, they look for a gimmick to prompt initial exposure for new disks—something to give the just-out slice a preem fillip. This led, for instance, to a special mailing of "Under the Boardwalk" in its early days to all the deejays along the East Coast shoreline. The subject matter of the disk made the side a natural for play, and that's exactly what happened. Other markets took it from there and, Sachs reported, the single is well on its way to the million sales mark.

Another reason for the Atlantic boom has to be attributed to the more general acceptance of rhythm and blues. Label, long a bastion of r/b is, of course, still right on top of that field and has itself synchronized with



The Drifters

the current public interest.

But, Sachs pointed out, the company's concerns are not at all limited to r/b. And he noted their success with artists like Mr. Acker Bilk, Bent Fabric and Bobby Darin.

The recent Darin "Milord" hit, he continued, was another case in point of the coordinated office thinking. The principles of the company, headed by Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun felt that there was an opening on the market for a Darin single and that "Milord" fit the requirements.

The hit single into album formula is followed by Atlantic, with "Milord" for one example. (There will probably be a new Darin single shortly.) And right

now the waxery is hurriedly preparing a Drifters "Under the Boardwalk" album to follow the single. The disk will be in the recent elpee release, and has been pulled from the market and is being re-edited for re-release soon.

Label is also enthusiastic about its ska push, which includes a number of singles and an album, "Jamaica Ska." Informants send Sachs word that the new fad is the talk of Philly. This surge in one market, they feel, is the beginning of the real breakthrough for that particular craze.

Sachs explains it all this way: "We think—I mean, we know—we have the knowhow and savvy, and we hope to get lucky every once in a while."

Foxxes On The Move

Sue Records' Inez and Charlie Foxx have hit the British Top 50 charts with their single, "Hurt By Love." Pair returns to England for a tour with The Rolling Stones Sept. 5 to Oct. 11, with 10 more days of one-nighters there also set.

Second Academy Disk

NEW YORK — Academy Records, headed by Archie Levington (President) and Jane Gibbs (Secretary-Treasurer), has released its second disk, "The Same Old Reason" by The New Chautauquans. Group will also put out an LP.

Jay Gee Stops Tamara 'Last Kiss'

PHILADELPHIA — Jay Gee Records won an injunction last week against Colonial Records that "stops and enjoins" the latter company from manufacturing and distributing "Last Kiss" by J. Frank Wilson and The Cavaliers.

Colonial's Tamara subsid had been distributing the disk, which is on Jay Gee's Josie label. The disk will now be obtained exclusively from Josie.

Lieberson Honored

(Continued from page 5)

publications and a number of the world's foremost recording artists were on hand to witness the largest sales meeting to be held within the phonograph record industry.

Lieberson announced that Columbia Records would celebrate its 75th year Anniversary this year, the occasion marking the first appearance of an entertainment disk on the Columbia label.

At a banquet concluding the Convention, Norman Adler, Executive Vice President of Columbia, surprised Lieberson with a special program honoring Lieberson's own 25th year Anniversary with the label.

Featured at the Convention were: the presentation of new recordings to be released in August and September by Kenneth Glancy, Vice President of Artists and Repertoire, and an announcement by William P. Gallagher, Vice President of Marketing, that Columbia Records would continue the successful "Age of Reason" policy which he introduced at the Columbia Records Convention last year.

Among the many Col recording artists who attended the convention were Johnny Cash, Jimmy Dean, Robert Goulet, Robert Horton, Mitch Miller, André Previn, Jerry Vale, Andy Williams, Johnny Carson, Jim Nabors and Lyn Roman.

VJ Court Order

HOLLYWOOD — Vee-Jay Records won a court order last week concerning the licensing of Vee-Jay and Capitol on Beatles product. Santa Monica Superior Court Judge Mervyn Aggeler delivered a judgment giving Vee-Jay the go-ahead to retitle and repackage any of Beatles material that it controls, including albums, EPs and singles.

Gallagher's Speech

(Continued from page 4)

and fulfilled last year, Columbia will expand its efforts in an era of professional salesmanship. Columbia's sales people will be equipped this year with a month-by-month retailing planner that will assist the dealer in merchandising his place of business to take full advantage of the expanding consumer market.

"Columbia has, during the past year, made extensive studies of the economics of retailing and will announce a revolutionary 'year 'round' financial program designed to assist the dealer in planning his inventory requirements to take full advantage of the volume seasons. At the same time, it is so designed that the dealer will not be overburdened with financial commitments until his 'cash flow' is at a maximum. In return, Columbia expects its participating distributors and dealers to have seasonally adjusted inventories 'year 'round' so that they can take full advantage of volume periods—and in turn this new plan assures that distributors and dealers will be in a healthy financial position when their financial commitments are due."

Columbia also announced a constant local advertising fund which will be available to Co-

lumbia's distributors and their customers. This fund will no longer increase or diminish during certain periods of the year. Instead it will be a "year 'round" accrual which again is designed to assist dealers even more in planning their merchandising program to meet the demands of the market place.

Convention Climax

Gallagher stated that Columbia's Convention was climaxed with the announcement of a new Fall and Winter Gift Supplement "unprecedented in the record industry." The Gift Catalog will enjoy distribution to an estimated 70 million record buyers during the most important consumer buying weeks of the year.

"The 'Age of Reason' is not static stability—it is dynamic—it is stability in action," Gallagher concluded. "It is our hope that this industry will gain greater confidence by the success of Columbia's 'Age of Reason' program during the past year and join us as we continue to move closer toward a healthy industry. Let the competitive spirit of this industry prevail in an atmosphere of creativity, that's what the consumer buys!"

3rd Gold LP To Andy Williams

Andy Williams has been awarded a gold record for the LP, "The Wonderful World Of Andy Williams," according to an announcement by Goddard Lieberman, President of Columbia Records.

The gold record award, certified by the Record Industry Association of America for sales of more than \$1,000,000, was a highlight of Columbia Records' International Sales Convention held last week at the Sahara Hotel in Las Vegas. In making the award, Lieberman stated: "For the past two years, Andy Williams has been the best-selling male vocalist in the phonograph record industry. In addition to having enjoyed a number of major single hits, he has won three gold records for LP sales in this period."

The previous albums which won the coveted Gold Record honors for Williams were "Moon River" and "Days Of Wine And Roses."

WB—Reprise Meeting

(Continued from page 4)

of modern businesslike practices on the part of independent distributors, and also emphasized "the importance of the independent record distributor and Warner Bros.' pledge to remain with independent distribution."

Sighting Warner Bros.' accelerated automated accounting system, Maitland pointed out the developments in the record business will see the race for survival "going to the businessman who can compete not only in price but also in the adoption of modern inventory systems, IBM accounting programs, and aggressive sales, merchandising and promotion policies in any area of distribution."

Both Maitland and Ostin declared that the Warner Bros. and Reprise identities will be maintained separately as exemplified in the company's visual look, its advertising programs, as well as the maintenance of individual A&R staffs.

Participating

Partaking in the three-day session were Warner Bros. executives, Director of Merchandising, Joel Friedman; Treasurer Ed West; National Sales Manager Bob Summers; Chief of Engineering Lowell Frank; Artists & Repertoire Directors Jimmy Hilliard, Joe Smith, Sonny Burke and Jimmy Bowen; and National Promotion Manager Bruce Hinton.

Smith introduced four new singles. Excerpts were played from the Frank Sinatra-Count Basie LP. "It Might as Well Be Swing." that proved to be the hit of the LP presentation which also featured among the fall Reprise release: "Broadway Right Now," Eddie Cano; "The Mike St. Shaw Trio"; "Ellington '65"; "The Latin Album," Trini Lopez; "Arturo Romero and His Magic Violins," "Dream With Dean," Dean Martin; "California Suite," Sammy Davis Jr.; and "Everybody Loves Somebody," titled after Dean Martin's hit single.

Hilliard brought on his company's new product: "Book of The Blues (Vol. I)," Richard "Grooves" Holmes; "My Fair Lady Swings," The Kirby Stone Four; "Charge!" The Routers; "The Ska," Bobby Jay and The Hawks; "The Very Best of The Everly Brothers"; Autumn Nocturne," Buddy Cole; "Poitier Meets Plato," Sidney Poitier; "The Monkey," Bobby Jay and The Hawks; "Peter Paul and Mary in Concert, a hot two disk bet"; Terry-Thomas Dis-

covers America"; "The Watusi," Bobby Jay and The Hawks; and "Farmer John."

Columbia Records' William Gallagher gave a talk at a Monday morning meeting. On an overall industry picture, Gallagher stressed the responsibility of the manufacturer to the distributor, and vice versa, pointing out, too, the necessity of creating not for kicks but for the market place. Regarding the importance of radio, Gallagher stated, "Radio depends on records. We know. We have a sister organization—CBS. Records contribute to the growth of radio, because radio couldn't afford the artists 'live.' We know listening demands on radio by consumer action. This is how radio gets sponsorship."

Gallagher went on, "Singles are not really soft. The Beatles are proving that."

**WHEN IT'S GOT THAT
"HIT-FEELING"
THE FEELING IS
MUTUAL!!!**

On All National Charts

**"SHE'S
THE
ONE"**

THE CHARTBUSTERS

Mutual # 502

and

**A Hit All Tied Up
In a Neat Package**

**DAVID BOX
"LITTLE
LONELY
SUMMER
GIRL"**

on JOED Records

MUTUAL RECORDS
1314-24 S. Howard Street
Phila., Pa.



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

THE BEATLES SONG BOOK
Hollyridge Strings—Capitol T 2116

THE UNSINKABLE MOLLY BROWN
Soundtrack—MGM E 4234

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

THE FABULOUS VENTURES
Dolton BLP 2029

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

PRESENTING THE BACHELORS
London LL 3353; PS 353

STAY AWHILE
D. Springfield—Philips 600-133

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

ALL SUMMER LONG
Beach Boys—Capitol T 2110

THE BEST OF HENRY MANCINI
RCA LPM 2693; LSP 2693

ROBIN AND THE SEVEN HOODS
Soundtrack—Reprise F 2021

THE CONCERT SOUND OF HENRY MANCINI
RCA Victor LPM 2897

DEALERS TOP TEN

- THE MUSIC SHOP**
Springfield, Ill.
1. Hard Day's Night (Beatles)
 2. Rag Doll (Four Seasons)
 3. Where Did Our Love Go (Supremes)
 4. Everybody Loves Somebody (D. Martin)
 5. Keep On Pushing (Imperials)
 6. Something You Got (A. Robinson)
 7. Little Old Lady (Jan & Dean)
 8. Don't Let the Sun (Gerry & The Pacemakers)
 9. No Particular Place (C. Berry)
 10. Wishin' And Hopin' (D. Springfield)

- ROMA MUSIC CO.**
Bronx, N. Y.
1. Where Did Our Love Go (Supremes)
 2. Under The Boardwalk (Drifters)
 3. Rag Doll (Four Seasons)
 4. Hard Day's Night (Beatles)
 5. Wishin' And Hopin' (D. Springfield)
 6. My Boy Lollipop (Millie Small)
 7. Baby Come Home (Ruby & Romantics)
 8. I Wanna Love Him So Bad (Jelly Beans)
 9. Giving Up (G. Knight)
 10. I Still Get Jealous (L. Armstrong)

- HATHAWAY'S**
East Greenwich, R. I.
1. Everybody Loves Somebody (D. Martin)
 2. Rag Doll (Four Seasons)
 3. I Get Around (Beach Boys)
 4. Little Old Lady (Jan & Dean)
 5. Hey Harmonica Man (Stevie Wonder)
 6. Girl From Ipanema (Getz/Gilberto)
 7. Wishin' And Hopin' (D. Springfield)
 8. Hard Day's Night (Beatles)
 9. Dang Me (Roger Miller)
 10. Memphis (J. Rivers)

- B. & T. RECORD COMPANY**
Frederick, Md.
1. Under The Boardwalk (Drifters)
 2. For Better Or Worse (W. Pickett)
 3. Looking For Love (C. Francis)
 4. I've Got No Time To Lose (C. Thomas)
 5. Selfish One (J. Rose)
 6. Rag Doll (Four Seasons)
 7. A Song Called Soul (G. Chandler)
 8. I Don't Love You Anymore (C. Louvin)
 9. Don't Be Angry (S. Jackson)
 10. Something You Got (A. Robinson)

- CALIFORNIA MUSIC**
Hollywood, Calif.
1. A Hard Day's Night (Beatles)
 2. Little Old Lady From Pasadena (Jan & Dean)
 3. Dang Me (Roger Miller)
 4. Rag Doll (4 Seasons)
 5. Don't Worry Baby (Beach Boys)
 6. Wishin' And Hopin' (Dusty Springfield)
 7. Ain't She Sweet (Beatles)
 8. Everybody Loves Somebody (Dean Martin)
 9. Where Did Our Love Go (Supremes)
 10. C'mon And Swim (Bobby Freeman)

- BERGENFIELD MUSIC**
Bergenfield, N. J.
1. A Hard Day's Night (Beatles)
 2. Rag Doll (4 Seasons)
 3. Where Did Our Love Go (Supremes)
 4. I Get Around (Beach Boys)
 5. I Should Have Known Better (Beatles)
 6. Little Old Lady From Pasadena (Jan & Dean)
 7. I Wanna Love Him So Bad (Jelly Beans)
 8. Can't You See That She's Mine (Dave Clark Five)
 9. Ain't She Sweet (Beatles)
 10. Everybody Loves Somebody (Dean Martin)

- VOGELS STAR MUSIC**
New Brunswick, N. J.
1. I Get Around (Beach Boys)
 2. Memphis (Johnny Rivers)
 3. Rag Doll (4 Seasons)
 4. My Boy Lollipop (Millie Small)
 5. Don't Let the Sun Catch You Cryin' (Gerry & Pacemakers)
 6. Under The Boardwalk (Drifters)
 7. People (Barbra Streisand)
 8. Everybody Loves Somebody (Dean Martin)
 9. Where Did Our Love Go (Supremes)
 10. I Wanna Love Him So Bad (Jelly Beans)

- SMART'S MUSIC**
Mansfield, Ohio
1. Rag Doll (4 Seasons)
 2. No Particular Place To Go (Chuck Berry)
 3. Little Old Lady From Pasadena (Jan & Dean)
 4. Party Girl (Bernadette Carroll)
 5. A Hard Day's Night (Beatles)
 6. You're My World (Cilla Black)
 7. I Get Around (Beach Boys)
 8. Farmer John (Premiers)
 9. Memphis (Johnny Rivers)
 10. Wishin' And Hopin' (Dusty Springfield)

ONE STOP TOPTEN

- DICK'S RECORD CO.**
Boston, Mass.
1. Rag Doll (4 Seasons)
 2. Don't Worry Baby (Beach Boys)
 3. Memphis (Johnny Rivers)
 4. Can't You See That She's Mine (Dave Clark Five)
 5. Girl From Ipanema (Getz & Gilberto)
 6. My Boy Lollipop (Millie Small)
 7. Little Old Lady From Pasadena (Jan & Dean)
 8. Dang Me (Roger Miller)
 9. A Hard Day's Night (Beatles)
 10. Wishin' And Hopin' (Dusty Springfield)

- RADIO DOCTORS**
Milwaukee, Wisc.
1. Yesterday's Memories (Ginny Arnel)
 2. I'll Cry Instead (Beatles)
 3. Hard Day's Night (Beatles)
 4. Wishin' And Hopin' (Dusty Springfield)
 5. Under The Boardwalk (Drifters)
 6. People Say (Dixie Cups)
 7. Sugar Lips (Al Hirt)
 8. Such A Night (Elvis Presley)
 9. No One To Cry To (Ray Charles)
 10. I Wanna Love Him So Bad (Jelly Beans)

- SERVICE ONE STOP**
Newark, N. J.
1. Where Did Our Love Go (Supremes)
 2. A Hard Day's Night (Beatles)
 3. Rag Doll (4 Seasons)
 4. Everybody Loves Somebody (Dean Martin)
 5. Under The Boardwalk (Drifters)
 6. I Wanna Love Him So Bad (Jelly Beans)
 7. Little Old Lady From Pasadena (Jan & Dean)
 8. Dang Me (Roger Miller)
 9. A Quiet Place (Garnett Mimms)
 10. Al-Di-La (Ray Charles Singers)

- BEE GEE DISTR.**
Albany, N. Y.
1. Rag Doll (4 Seasons)
 1. I Get Around (Beach Boys)
 3. A Hard Day's Night (Beatles)
 4. Nobody I Know (Peter & Gordon)
 5. Everybody Loves Somebody (Dean Martin)
 6. How Do You Do It (Gerry & Pacemakers)
 7. Ain't She Sweet (Beatles)
 8. More More More Of Amor (Nat King Cole)
 9. Wishin' And Hopin' (Dusty Springfield)
 10. Memphis (Johnny Rivers)

- SINGER ONE STOP RECORDS INC.**
Chicago, Ill.
1. I'll Be In Trouble (Temptations)
 2. Selfish One (Jackie Ross)
 3. Try It Baby (Marvin Gaye)
 4. Let Me Love You (B. B. King)
 5. Keep On Pushing (Impressions)
 6. I Like It Like That (Miracles)
 7. Under The Boardwalk (Drifters)
 8. Everybody Needs Somebody To Love (Solomon Burke)
 9. Frosty (Albert Collins)
 10. You Pulled A Fast One (V.I.P.'s)

- IDEAL RECORD PROD.**
Newark, N.J.
1. Where Did Our Love Go (Supremes)
 2. Everybody Loves Somebody (Dean Martin)
 3. Under The Boardwalk (Drifters)
 4. A Hard Day's Night (Beatles)
 5. Rag Doll (4 Seasons)
 6. I Get Around (Beach Boys)
 7. Keep On Pushing (Impressions)
 8. Wishin' And Hopin' (Dusty Springfield)
 9. I'll Cry Instead (Beatles)
 10. People Say (Dixie Cups)

- JET ONE STOP**
Miami, Fla.
1. Sugar Lips (Al Hirt)
 2. A Hard Day's Night (Beatles)
 3. Steal Away (Jimmy Hughes)
 4. Walk Don't Run (Ventures)
 5. Always Together (Al Martino)
 6. Love Is All We Need (Vic Dana)
 7. I'll Keep You Satisfied (Billy J. Kramer)
 8. Drunk Last Night (Marys Bros.)
 9. Swinging Shepherd Blues (Arthur Lyman)
 10. Little Old Lady From Pasadena (Jan & Dean)

- ELKINS MUSIC**
Charleston, W. Va.
1. Rag Doll (4 Seasons)
 2. Dang Me (Roger Miller)
 3. Memphis (Johnny Rivers)
 4. Can't You See That She's Mine (Dave Clark Five)
 5. Little Old Lady From Pasadena (Jan & Dean)
 6. Everybody Loves Somebody (Dean Martin)
 7. A Hard Day's Night (Beatles)
 8. Wishin' And Hopin' (Dusty Springfield)
 9. Nobody I Know (Peter & Gordon)
 10. Under The Boardwalk (Drifters)

TOP 40 STATIONS at a glance

- WKLZ—Kalamazoo, Mich.**
1. Rag Doll (Four Seasons)
 2. Can't You See That She's Mine (Dave Clark Five)
 3. I Get Around (Beach Boys)
 4. Memphis (Johnny Rivers)
 5. A World Without Love (Peter & Gordon)
 6. My Boy Lollipop (Millie Small)
 7. Bad To Me (Billy J. Kramer)
 8. The Girl From Ipanema (Getz/Gilberto)
 9. Three Window Coupe (Rip Chords)
 10. Wishin' And Hopin' (Dusty Springfield)

- KLWW—Cedar Rapids, Iowa**
1. Rag Doll (Four Seasons)
 2. Girl From Ipanema (Getz/Gilberto)
 3. Little Old Lady (Jan & Dean)
 4. Dang Me (Roger Miller)
 5. Keep On Pushing (The Impressions)
 6. Wishin' And Hopin' (Dusty Springfield)
 7. Everybody Loves Somebody (Dean Martin)
 8. Nobody I Know (Peter & Gordon)
 9. Under The Boardwalk (The Drifters)
 10. Hard Day's Night (The Beatles)

- KIMN—Denver, Colo.**
1. Rag Doll (Four Seasons)
 2. Little Old Lady From Pasadena (Jan & Dean)
 3. Dang Me (Roger Miller)
 4. A Hard Day's Night (Beatles)
 5. Everybody Loves Somebody (Dean Martin)
 6. The Girl From Ipanema (Getz/Gilberto)
 7. Nobody I Know (Peter & Gordon)
 8. Keep On Pushing (Impressions)
 9. Under The Boardwalk (Drifters)
 10. I Like It Like That (Miracles)

- KCRG—Cedar Rapids, Iowa**
1. Hard Day's Night (The Beatles)
 2. Little Old Lady From Pasadena (Jan & Dean)
 3. Dang Me (Roger Miller)
 4. Wishin' And Hopin' (Dusty Springfield)
 5. Rag Doll (Four Seasons)
 6. The Girl From Ipanema (Getz & Gilberto)
 7. Memphis (Johnny Rivers)
 8. I Get Around/Don't Worry Baby (Beach Boys)
 9. Nobody I Know (Peter & Gordon)
 10. Under The Boardwalk (Drifters)

- KSEM—Moses Lake, Wash.**
1. The Girl From Ipanema (Getz & Gilberto)
 2. Rag Doll (The Four Seasons)
 3. Can't You See That She's Mine (Dave Clark Five)
 4. You're My World (Cilla Black)
 5. Too Late To Be Lovers (Cathie Brasher)
 6. Nobody I Know (Peter & Gordon)
 7. No Particular Place To Go (Chuck Berry)
 8. Do I Love You (The Ronettes)
 9. Just To Satisfy You (Waylon Jennings)
 10. Little Old Lady From Pasadena (Jan & Dean)

- WKRM—Columbia, Tenn.**
1. My Guy (Mary Wells)
 2. Love Me Do (Beatles)
 3. Hello, Dolly (Louis Armstrong)
 4. Chapel Of Love (Dixie Cups)
 5. Ronnie (Four Seasons)
 6. White On White (Danny Williams)
 7. Bits & Pieces (Dave Clark Five)
 8. It's Over (Roy Orbison)
 9. Do You Want To Know A Secret (Beatles)
 10. Love Me With All Your Heart (Ray Charles Singers)

- KSUE—Susanville, Calif.**
1. Little Old Lady From Pasadena (Jan & Dean)
 2. Rag Doll (Four Seasons)
 3. Hard Day's Night (Beatles)
 4. Dang Me (Roger Miller)
 5. Don't Worry Baby (Beach Boys)
 6. C'mon And Swim (Bobby Freeman)
 7. Alone (Four Seasons)
 8. Can't You See That She's Mine (Dave Clark Five)
 9. My Boy Lollipop (Millie Small)
 10. Where Did Our Love Go (Supremes)

- WACK—Newark, N. J.**
1. Rag Doll (Four Seasons)
 2. Can't You See That She's Mine (Dave Clark Five)
 3. The Girl From Ipanema (Getz/Gilberto)
 4. Keep On Pushing (Impressions)
 5. Dang Me (Roger Miller)
 6. Little Old Lady From Pasadena (Jan & Dean)
 7. Wishin' And Hopin' (Dusty Springfield)
 8. Nobody I Know (Peter & Gordon)
 9. Farmer John (Premiers)
 10. Under The Boardwalk (Drifters)

- WRIG—Wausau, Wis.**
1. Can't You See That She's Mine (Dave Clark Five)
 2. Wishin' And Hopin' (Dusty Springfield)
 3. Rag Doll (Four Seasons)
 4. Girl From Ipanema (Getz/Gilberto)
 5. Memphis (Johnny Rivers)
 6. My Boy Lollipop (Millie Small)
 7. Hard Day's Night (Beatles)
 8. Alone (Four Seasons)
 9. Little Old Lady From Pasadena (Jan & Dean)
 10. I Believe (The Bachelors)

- KAGO—Klamath Falls, Ore.**
1. Rag Doll (Four Seasons)
 2. Hard Day's Night (Beatles)
 3. Girl From Ipanema (Getz/Gilberto)
 4. I'm Into Somethin' Good (Earl & Jean)
 5. Little Old Lady (Jan & Dean)
 6. Wishin' And Hopin' (Dusty Springfield)
 7. Lazy Elsie Molly (Chubby Checker)
 8. Do I Love You (Ronettes)
 9. Can't You See That She's Mine (Dave Clark Five)
 10. Everybody Loves Somebody (Dean Martin)

- KYVA—Gallup, N. M.**
1. My Boy Lollipop (M. Small)
 2. I Get Around/Don't Worry (Beach Boys)
 3. Memphis (J. Rivers)
 4. Rag Doll (4 Seasons)
 5. Boys Camp (M. Scotti)
 6. Sunshine & Rain (S. Arne)
 7. Alone With You (B. Lee)
 8. Ballad Of Ira Hayes (J. Cash)
 9. Bad To Me (B. J. Kramer)
 10. First Night Of The Full Moon (J. Jones)

- WJAT—Swainsboro, Ga.**
1. Memphis (Jimmy Rivers)
 2. I Get Around (Beach Boys)
 3. Rag Doll (Four Seasons)
 4. Can't You See That She's Mine (Dave Clark Five)
 5. Wishin' And Hopin' (Dusty Springfield)
 6. World Without Love (Pete & Gordon)
 7. Come On Everybody (Elvis Presley)
 8. No Particular Place To Go (Chuck Berry)
 9. Chapel Of Love (Dixie Cups)
 10. If I'm A Fool For Loving You (J. Clanton)

- CHED—Edmonton, Ont., Can.**
1. I Get Around (Beach Boys)
 2. Memphis (Johnny Rivers)
 3. Rag Doll (Four Seasons)
 4. Can't You See That She's Mine (Dave Clark Five)
 5. Don't Let the Sun Catch You Cryin' (Gerry & Pacemakers)
 6. If I'm A Fool For Loving You (J. Clanton)
 7. My Boy Lollipop (Millie Small)
 8. World Without Love (Peter & Gordon)
 9. Girl From Ipanema (Getz/Gilberto)
 10. Dang Me (Roger Miller)

- WTOB—Winston-Salem, N. C.**
1. Under The Boardwalk (Drifters)
 2. Rag Doll (4 Seasons)
 3. Wishin' And Hopin' (Dusty Springfield)
 4. Steal Away (Jimmy Hughes)
 5. Memphis (Johnny Rivers)
 6. Share Your Love With Me (Bobby Bland)
 7. Hey Harmonica Man (Stevie Wonder)
 8. A Hard Day's Night (Beatles)
 9. Keep On Pushing (Impressions)
 10. Try It Baby (Marvin Gaye)

- KCRG—Cedar Rapids, Iowa**
1. Hard Day's Night (The Beatles)
 2. Little Old Lady From Pasadena (Jan & Dean)
 3. Dang Me (Roger Miller)
 4. Wishin' And Hopin' (Dusty Springfield)
 5. Rag Doll (Four Seasons)
 6. The Girl From Ipanema (Getz/Gilberto)
 7. Memphis (Johnny Rivers)
 8. I Get Around/Don't Worry Baby (Beach Boys)
 9. Nobody I Know (Peter & Gordon)
 10. Under The Boardwalk (Drifters)

- WKGN—Knoxville, Tenn.**
1. I Get Around (Beach Boys)
 2. Wishin' And Hopin' (Dusty Springfield)
 3. Memphis (Johnny Rivers)
 4. Haunted House (Gene Simmons)
 5. Rag Doll (4 Seasons)
 6. Hard Day's Night (Beatles)
 7. Little Old Lady From Pasadena (Jan & Dean)
 8. I Wanna Love Him So Bad (Jelly Beans)
 9. No Particular Place To Go (Chuck Berry)
 10. Can't You See That She's Mine (Dave Clark Five)

- KEWI—Topeka, Kan.**
1. Memphis (Johnny Rivers)
 2. Dang Me (Roger Miller)
 3. Ballad Of Ira Hayes (Johnny Cash)
 4. Bad To Me/Little Children (B. J. Kramer)
 5. I Get Around/Don't Worry Baby (The Beach Boys)
 6. People (Barbra Streisand)
 7. Party Girl (Bernadette Carroll)
 8. My Boy Lollipop (Millie Small)
 9. Everybody Loves Somebody (Dean Martin)
 10. Can't You See That She's Mine (Dave Clark Five)

- WAMS—Wilmington, Del.**
1. Rag Doll (The 4 Seasons)
 2. Keep On Pushing (The Impressions)
 3. Mixed-Up, Shook-Up Girl (Party & The Emblem)
 4. Under The Boardwalk (The Drifters)
 5. Can't You See That She's Mine (Dave Clark Five)
 6. Good Times (Sam Cooke)
 7. A Hard Day's Night (The Beatles)
 8. Memphis (Johnny Rivers)
 9. I Get Around/Don't Worry Baby (The Beach Boys)
 10. A Quiet Place (Garnett Mimms)



Melvin DaKroob

DaKroob Joins Motown Labels

DETROIT — Barney Ales, Vice President of Motown Sales Corporation, has announced the appointment of Melvin DaKroob as Director of Sales for the Melody, Soul and V.I.P. labels. He will be responsible for the sales and promotion of these subsidiary labels, and will report directly to Irv Biegel, National Singles Manager.

DaKroob's duties will also include the contacting of all racks and one stops to acquaint them with the companies' product and to make certain that they are properly serviced by their local Tamla, Gordy and Motown distributor.

DaKroob's past experience is both in sales and promotion: two years of sales with Aurora Distributors and the past three years in promotion for Arc Distributing Company in Detroit.

'King and' Them: 4 Versions Out

Musical comedy buffs looking to add "The King and I" to their collections will soon be able to pay their money and take their chance. Recent developments point to the fact that there will shortly be four different casts singing the Rodgers and Hammerstein score on four different labels.

Columbia has just announced they'll release within the next few weeks a "King" with Barbara Cook as Anna. That should be out a few days after RCA releases its "I" featuring the cast of the current New York State Theater production headed by Rise Stevens, Darren McGavin, Lee Venora, Frank Poretta and Patricia Neway.

The other versions now on the market are Decca's original Broadway cast version starring Gertrude Lawrence and Yul Brynner and the Capitol soundtrack with Deborah Kerr (singing voice by Marni Nixon) and Brynner.

RCA's Vintage Series Has Taste of Success



A & Rer McCuen Reissue King

BY DOUG McCLELLAND

NEW YORK—Although RCA Victor's Brad McCuen says that the recently begun Vintage Series of "special" reissue recordings comprises only a small part of the product he produces, he quickly adds that Vintage has a big place in his heart.

What's more, the four Vintage LPs so far have rung up surprisingly big sales. The first release in June was made up of "Body and Soul," Coleman Hawkins; "Dust Bowl Blues," Woody Guthrie; "The Kurt Weill Classics," Gertrude Lawrence and others; and "The Great Isham Jones." The latter is the top seller so far, but only by a slight margin. And now Vintage has come out with its second release: "Daybreak Express," Duke Ellington, and "The Midnight Special," Leadbelly.

Talking with Record World recently, A & Rer McCuen explained how Vintage came about, an operation that was mainly his baby from the beginning. With, of course, the complete approval of RCA Victor's Vice President-General Manager George R. Marek, who also designed the distinctive wine cellar cover trademark for the series which "looks to be offering releases every other month, but which really has no set release schedule," McCuen stated.

"We used to have a problem every time we'd bring out a reissue," McCuen said. "They were usually released at the expense of the pop albums, a Belafonte, something like that. Then around 1960 it was decided that instead of a 'buckshot' release of 18 or so albums a month, RCA would only put out eight a month. Then it became 10. This was a merchan-

dising philosophy of fewer but better LPs. The greatest value was in the promotional end, because it was felt—and it's been proved a correct feeling—that you'd really work like a bandit to get eight or so albums going, but might be inclined to be rather defeatist with as many as 18.

"All this had bearing on the beginnings of Vintage. A few vociferous people and several critics had been proclaiming the need for these rather esoteric reissues. But again, the problems. Take the 'Bix Beiderbecke Legend' LP. I was asked by management what its potential was, but I had to be honest—I couldn't say it would be as big as, say, a Neil Sedaka LP. So it was postponed. Several months later when there was a hole in the release—a soundtrack didn't make it or something—the Beiderbecke package came up again and was postponed again. (Eventually it did come out.)

"This kind of thing brought me to the realization that a concept like the Vintage Series was needed, a series of records which admittedly do not have mass market appeal but which present great artists and performances remembered by the true, serious music buffs. Incidentally, this is a problem faced by the long-established, major record companies—the young labels don't have enough in their catalogs to worry about reissues."

Unlike some other record companies' reissues, McCuen continued, RCA's Vintage Series is not built around an artist or a theme which, he feels, is only valid with some artists. Like Ellington, for instance, whose

(Continued on page 28)



Brad McCuen

WHO'S
CONFUSED??

MIXED UP
UP-SHOOK
SHOOK UP
GIRL

IS A HIT!?!.

by

THE EMBLEMS
& PATTY

er . . . er . . .

PATTY &
THE EMBLEMS

oh—by the way
It's on

HERALD

Five-9-zero

We're not
confused about

"LA NUIT"

by

JIMMY
LYTELL

E-1107

it's a sure
hit instrumental

HERALD-EMBER
RECORDS

150 W. 55th St., N.Y.

Vintage Series

(Continued from page 27)

stature can carry a multi-package plan. "Take Isham Jones," said McCuen. "His name isn't strong enough to sell a \$12 package, but it's ideal for a one-LP set."

Vintage is going into three areas: 1) Hot Jazz, with such as Duke Ellington, King Oliver, Fats Waller, Jelly Roll Morton; 2) Personality, with Isham Jones, Gertrude Lawrence, Russ Columbo, Bing Crosby, Rudy Vallee, Helen Morgan; and 3) Folk, with Woody Guthrie, Leadbelly and others.

McCuen said that he had never received as many requests from within his own company for LPs as he has been receiving on the Vintage wax released thus far.

"The wonderful thing, too, is that George Marek and the management here have accepted the premise that we're not all going to get wealthy from this series. They agree it should be done for the artistic merit and not mainly for profit or motive, which I think can be a healthy outlook in a competitive business like this."

McCuen stressed the importance of the jacket liner notes in the Vintage series, too, pointing out that the repertoire involved is "fun to write about because it's important. There'll be the hard-core collectors buying, but there will also be the learners, and we're trying to make the liners as informative for them as possible by commissioning experts to do them. We won't paint a rosy picture of the package—if there's a mistake in it, we'll let 'em know about it."

Coming up for Vintage—which will release a minimum of 12 LPs a year—are two packages in October: "Smoky Mountain Ballads" and "Stomps and Joys," the latter by Jelly Roll Morton. In December, the original Broadway cast recording of 1947's "Allegro" will be put on LP for the first time (it's the only Rodgers and Hammerstein musical *not* on LP), and Sidney Bechet's "Of New Orleans" album will also appear.

McCuen is in his 18th year at Victor, where he first served as a Southern field rep, followed by a stint as Midwest field rep. "I was always critical of Victor's A&R work in those days," he said, "until finally Pop A&R VP Steve Sholes said, 'Okay, Buster. Come in and do it yourself!'" Reissue records have been his specialty—"I suppose I'm an archivist," he sighed—but he also has done, and is doing, sacred, children's dance bands, the Camden label, sundry specialty recording and Dick Leibert at the Radio City Music Hall Organ.

The Vintage Series LPs retail for \$4.98 each, a dollar more than the norm, but they offer 16 selections, which is four more than usual. Also in the works: a Duke Ellington Vintage series comprising about seven LPs. Plus, for '65, a history of the "sweet" dance music of the '30s; the "authentic" hit sounds of the '20s; John Jacob Niles, Jelly Roll Morton, Earl Hines, Fats Waller, etc.

All this, and those wee-hours-of-the-morning organ sessions at the Music Hall before the Rockettes begin their drills.



COAST CAPERS



What's The Difference ?

BY TED RANDAL

In almost every market of any size there are two competing Top 40 stations. One of the two generally is far and away the leading station in town, and the other is somewhere near the bottom of the heap. Only occasionally does one find two popular music stations in the same town with approximately the same ratings.

At a quick glance, the situation seems to be a contradictory one, for most play lists are approximately the same, disk jockeys appear to be equally talented, and most popular music stations do not differ considerably in their sound or format. That being the case, what is the difference? Why should one be so completely accepted by the public and the other mostly totally rejected?

It has been found that acceptance or rejection of a Top 40 station in a particular market is directly related to the competitive situation at the moment, for if there is no competition then the one station that has a Top 40 format will be the most popular. If two stations of equal caliber compete, they will usually split the audience. Since two stations rarely have fairly equal ratings we can assume there are some specific reasons for success or failure. The answer is in organization. Those stations that are on top are usually well organized from format to manager. Each disk jockey is a member of a carefully rehearsed team; he knows what his duties are and he performs them to the best of his ability. The music director logically and accurately follows a system he has been given or that he originated. The program director systematically plans the sound of the station for the future as well as for the day, and then he carries out that plan. To put it simply, the top station decides as a team where it wants to go, and then it carefully and systematically aims in that direction.

Sound simple? It is, in theory. But the difference between theory and actuality is a lot of planning and hard work. And that's the reason so many stations are unable to stay on top.

* * *

While you were basking beside the pool and enjoying the cool summer breezes, I put on my traveling shoes and headed for Arizona where the temperature was near 110. In three days I got to visit most of the people at the Top 40 stations in Prescott, Flagstaff, Phoenix and Yuma, and each station in each city reported they were playing all of your records.

While my car was getting its workout in the desert Elvis Presley was in Hollywood ordering some special shirts for his new movie "Girl Crazy" which he's currently filming on the new MGM lot. In that same area, Jesse Kaye reports that Joni James' new Hawaiian album for the same company turned out so well they're releasing two records as singles right away. Top side will be "Pearly Shells" c/w "Hawaiian War Chant." Jesse made a bet with Joni that she couldn't pronounce all the words for the difficult "Chant," and he lost.

While I was on my trip out of state, three records came blasting through in L.A., and each one is causing almost as much excitement as a new Beatles album. A new group, **The Conquistadors**, has **Herb Newman**, Era prey, very busy on the phone telling everyone about the picks their catch record "Mi Amore" is getting. Reprise's recently purchased master, "La La La La La," by **The Blendells**, already is jumping on the charts, and **The Animals'** MGM recording "The House Of The Rising Sun" is the talk of the entire industry.

Since my little journey into the land of the sand seemed to be good for the record business, this week I'm going to head for Las Vegas and see what's going on at the Columbia convention.

'Dawn,' 'Zulu' LPs

The original motion picture soundtrack albums to "The Seventh Dawn" and "Zulu" have just been released by United Artists Records.

Travelers To Capitol

HOLLYWOOD — The Travelers 3 have been signed to an exclusive recording contract by Capitol Records, Inc. (CRI). Announcement was made by Tom Morgan of Capitol.

Connie to Wed

KIAMESHA LAKE, N. Y.—MGM's Connie Francis and press agent Dick Kannelis plan to wed soon at Connie's Essex Fells, N. J. home, thrush's manager George Scheck announced last week. Kannelis is connected with Las Vegas' Sahara Hotel.

Lee Young To Vee-Jay Records

HOLLYWOOD — Moving to new offices at Vee-Jay Records is Lee Young, veteran music man associated with Nat Cole and Andy Williams before founding his own label, Melic.

Young will produce new singles and albums for Vee-Jay artists, while the company will handle national distribution for his Melic label, which includes such artists as Damita Jo, The Mad Lads and Ernie Shelby.

First assignment for Young, according to Randy Wood, Vee-Jay President, is the new Sam Fletcher album, "Sam Fletcher Sings," arranged and conducted by Bill Finnegan, of the Sauter-Finnegan combo.



"JOHNNY LOVES ME"
BY
FLORRAINE DARLIN

S 105

BILLBOARD	Breakout Single
CASH BOX	Looking Ahead
RECORD WORLD	Top 100
MUSIC BUSINESS	Radio Exposure Chart

**MOVING UP
ALL CHARTS**

CALL YOUR RIC DISTRIB. NOW

Filmusical Merry Men



Warner Brothers' new filmusical, "Robin and The Seven Hoods," is currently opening around the country with an all-star cast headed by Frank Sinatra, Sammy Davis Jr. and Dean Martin (above) and also including Bing Crosby and Barbara Rush. Tuner is a modernization of the Robin Hood legend and is currently moving up as a soundtrack album on the Reprise label. So is Dean's single, "Everybody Loves Somebody" (not from the pic).

Meggs Promotion

(Continued from page 4)

Album Merchandising Manager. As a result of the move, the CRI Department of Public Relations has been discontinued and its functions transferred to CRDC's Department of Press & Information Services. Meggs expects to appoint a manager for the new department within the next several weeks.

In making the announcement, Gortikov stated: "CRDC's aim in bringing together the merchandising, advertising and public-relations functions under the direction of one top-level executive is to give Capitol's sales policies the strongest possible promotional support. During his six years with CRI in a number of responsible posts, Brown Meggs has demonstrated his ability to find highly imaginative approaches to problems created by ever-changing marketing conditions. Through his appointment, we are continuing to emphasize creative marketing in place of traditional price promotions. We are committed to a program of aggressive consumer promotions that depend for their appeal not simply on discounts and more discounts, but on new ideas in entertainment. We are confident that Mr. Meggs will play a key role in our efforts to reach the consumer public with these ideas."

Joined Cap in '58

Meggs joined Capitol in September, 1958, as a member of

the Merchandising Department, CRI. A year later, he was named Director of Public Relations, with responsibility for product and artist publicity, as well as consumer and press relations. In March, 1962, he was transferred to New York, and in December of that year he became Director of Eastern Operations, his most recent post.

Before coming to Capitol, Meggs was employed for four years as an advertising copywriter, a writer of documentary and industrial films, and as a contributor of articles and fiction to various national magazines. He has also served as a story analyst for Warner Brothers Pictures and has written for television. He wrote and co-directed the film "Appaloosa," which was honored as the best western documentary of 1962 by the National Cowboy Hall of Fame and Western Heritage Center. He is a member of the Writers Guild of America, West.

A native of Los Angeles, Meggs, 33, attended the California Institute of Technology before majoring in English at Harvard College. During the Korean War, he served as a special agent of the Army Counter Intelligence Corps, Far East Command.

Upon his return to California, Meggs will make his home in La Canada with his wife Nancy and son Brook, seven.

Columbia Presents New Merchandising Concept

LAS VEGAS—Columbia Records Sales Corp. presented a new merchandising concept which emphasized co-ordinated programming on national and local levels during its annual Sales Convention July 22-July 26.

The "Age of Reason" policy, introduced by William P. Gallagher, VP of Marketing, at last year's Convention, has been broadened to include the pattern of "Stability in Action" in addition to the goals of Reason and Profit which aim at price stabilization.

The purpose is to create an era of professional salesmanship. By attempting to promote greater dealer cooperation and participation by providing the salesman with new merchandising and advertising techniques; demonstrating to dealers the theory of "More"—which emphasizes the constant, ever increasing growth in all facets of the record market and the resulting need for matching advances in ideas, plans and product. The "More" theory was advanced by John Wiley, Director of Market Research for Columbia. The items which will be introduced to dealers in order to help implement this plan will be the Market Research Book, which outlines the record business in the last 10 years and the growing future market, and the Concept Book, which will present merchandising-ad ideas to dealers.

The new Convention merchandise was then presented, highlighted by the motion picture sound-track LP of "My Fair Lady" which was introduced in conjunction with a special excerpt from the movie. Other show albums were presented by Columbia Records Artists and Repertoire Producers. The product included "Famous Scenes From Sir John Gielgud's Production of William Shakespeare's 'Hamlet,'" an album which features scenes from the current Broadway hit, previously available only in Columbia's deluxe four-record set, and new musical re-creations of "Oklahoma" and "The King And I."

Masterwork Plans

Peter Munves, Merchandising Manager, Masterworks, CRSC, spoke on three new Masterwork retail plans for dealers and on the highlights of the classical release. "Mas-

terworks Pops 40" is a plan for the mass outlet stores which includes the top 40 classical albums of favorite repertoire. The "Master Plan" is a selection of 55 basic albums designed for the small record stores. When the dealer purchases the 55 basic albums, he receives a free Columbia Encyclopedia of Music which is also available to the consumer. For the full line retailer, there was a review of the 210 top turn-over classics which he should stock.

Munves continued with a preview of the new Masterworks product, which will include several important recordings by Leonard Bernstein and Eugene Ormandy. Munves concluded by introducing a special catalog for the September product entitled "Sound of Genius," which features information on all the great Masterworks artists. The brochure will be included in each Ormandy release.

Bruce Lundvall, Merchandising Manager, Original Cast Catalog, commented on the Harmony and Tape release. "For Dancing/Sammy Kaye Swings And Sways 'My Fair Lady' is one of the most important Harmony records to be released this fall," Lundvall said. "Since the price stabilization policy," he continued, "budget records are enjoying a fantastic sales growth. Each month Harmony albums are being released." Harmony will offer three strong country LPs for August, and in September three children's albums will be released in addition to the Sammy Kaye.

Lundvall continued by speaking of the "Big News" in tapes. For the first time, Broadway dramas, such as "Hamlet," "Dylan" and "Who's Afraid of Virginia Woolf?" will appear on 3 3/4 i.p.s. tapes which will sell at the same price as their

(Continued on page 30)

Another Hit!

I DON'T CARE

(Just As Long As You Love Me)

b/w

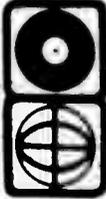
DON'T LET HER KNOW

5240

BUCK OWENS



STATION BREAKS



Josie Wilson and Charlie Vance of Regency Records, Nino Tempo and April Stevens, Bob Marcucci, UA exec Bill Scholl and KLAC-Los Angeles deejay Danny Dark will judge KLAC's singing contest in which aspiring singers are warbling the title tune to UA's "For Those Who Think Young" . . . Glenn Bell of KIMN-Denver is back from vacation and putting together his newsletter again . . . Richard C. Douglas of KEWO-Topeka received for his station the Kansas Citizens Safety Council award for "outstanding contribution to Traffic Safety Education."

Richard Janssen is now general sales manager for WHK-Cleveland . . . Bob Harvit of WBTH-Williamson, W. Va. was called on to provide wedding music the other week. It seems a June bridal party found itself without a piano, called the station to get help and got it. Station's Mark Webb searched the library, found appropriate music and aired it for the wedding.

Larry Dean has moved to the midnight to 6 ayem slot at WVLD-Valdosta, Ga. . . . Mark Lane, controversial lawyer examining the mysteries surrounding the assassination of the late President Kennedy, aired a tape with the only eye witness to the murder of Dallas patrolman J. D. Tippet on Barry Gray's WMCA-New York show. The tape was heard even before the Warren Commission had listened to it.

Tom Shannon is back at WKBW-Buffalo, N. Y. and using his own tune, "Wild Weekend" as his theme . . . Dave Dixon, vice-president and program director of KATZ-St. Louis, Mo., recently received an award from the Prince Hale Shriners for "outstanding contribution and service in the area of mass communications." . . . Loni Anderson, Linda Cochran and Pat Coughlin are the button girls for WLOL-Minneapolis-St. Paul, giving out awards to WLOL listeners.

London Signs Big 3 Artists

Col Concept

(Continued from page 29)



P. S. Coolidge Lena Martell



Tony Dalli

London Records announces the signing of three artists: Lena Martell, Peggy Stuart Coolidge and Tony Dalli. All three make their appearance on the London label via LPs.

Miss Coolidge's first LP is already in the field, "The Unique Artistry Of Peggy Stuart Coolidge." She is a triple treat, an established composer, pianist and conductor. Miss Coolidge has played her own compositions as piano soloist with the Boston Pops orchestra and many other musical aggregations in the U.S.A. and abroad. Her piano technique has been compared to Ferrante & Teicher — and she's just one woman.

To Portray Lanza

Tony Dalli has just contracted to act and sing the role of Mario Lanza in the soon-to-be filmed movie of the singer's life. He was recently flown to London from Rome to record his first LP for London Records, to be released in early fall. One of the numbers was written especially for him by Mantovani. "Monty" did this once before when he wrote "Cara Mia" for David Whitfield, which became a million seller in the states.

Lena Martell is a 22-year-old vocalist who has taken England by storm. Her in-person appearances and TV dates in Great Britain have established her as a star. She has starred at the Pigalle for 13 weeks and toured with Sammy Davis Jr. Her first LP will be released this fall. She is the protegee of George Elrich, her manager. Negotiations are underway for a winter tour of the U.S.A. and a network TV show.

LP counterparts, and which will include deluxe booklets. Stereo tape cartridges for the Revere Cartridge System have also become a strong-selling product and there are 18 releases scheduled for the cartridge line. There will be 15 four-track Stereo Tapes released in August and September, all simultaneously with the album counterparts.

Pop Albums Coming

Joseph Norton, Merchandising Manager for Columbia Records Sales Corporation, commented on the popular albums which each Artist and Repertoire Director presented. He felt the strongest product was the new Barbra Streisand album, "People," and "Land Of Giants" by The New Christy Minstrels, the release of which would tie in with their new summer television series on NBC-TV Network. Other major highlights are new albums by the Brothers Four, Dave Brubeck, Ray Conniff, Robert Goulet, Jerry Vale and the debut Columbia albums of Robert Horton and Lyn Roman.

Supporting plans for the August and September product will include new ideas in merchandising display material. In addition, there will be an "ad to profit" pattern which will provide the dealers with the necessary materials for cooperative advertising. Major illuminated and motion displays have been developed such as the future "My Fair Lady" display. One of the most important elements of the plan is the "Name Power Concept" theory, which incorporates large imprints of the artists' names on all displays in all national advertising.

There will be a motion display of Percy Faith, Eydie Gormé, Robert Goulet, Andre Kostelanetz, The New Christy Minstrels and Jerry Vale; country & western displays of Ray Price and Marty Robbins; jazz displays of Miles Davis and Thelonious Monk; individual displays on artists Robert Horton (making his Columbia debut) and Steve Lawrence, plus a special and unique dimensional display of Leonard Bernstein conducting the New York Philharmonic thus commemorating August as Bernstein Month. In addition, there will be pop streamers on all the above mentioned artists.

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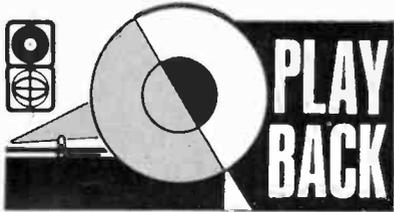
Fine Wine



Colpix' new thrush-songwriter Toni Wine will be wined (or cocktailed) by the label at a special party in N.Y. Monday, July 27.

Bobby Rydell A Record-Breaker

Bobby Rydell, currently appearing in the summer stock musical production of "Tom Sawyer," broke a 15-year-record when he opened to a standing-room-only crowd in Kansas City's Starlight Theater July 13.



TOP POP—5 YEARS AGO JULY 27, 1959

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

TOP R&B—5 YEARS AGO JULY 27, 1959

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



Command Records and General Manager Enoch Light tossed a Hampshire House, N.Y., cocktailer for new pactee Carol Channing July 20 and introduced her first single for the label, "Ain't Misbehavin'" b/w "When You're Smiling."

Joy Music, with the completion of their new offices at 1790 Broadway, N.Y., are now open to songwriters having material to submit, according to Bob Schwaid, Professional Manager.

Eugene E. Ploger has been appointed Comptroller, DeKalb, Ill., Division, The Wurlitzer Company.

Dave Hubert, President of Davon Music, West Coast Pubbery, has announced that several recordings have been issued of Mason Williams' "Them Poems."

Ric Martin is soloist on the Joe Harnell Ork-Kapp recording of "I'll Set My Love To Music," not Vic, as stated via typographical error in a recent Record World.

MusicMusicMusic, Inc., announces publication of "The Special Forces Prayer," official prayer of The Special Forces of the Army, with lyrics by Chaplain Stevey of the Special Forces and music by Ken Whitcomb of the USMA Band.

Bud Rose of Abbott-Rose Music Publications, 152 W. 42nd St., N.Y., is checking all songs for publication, ditto singers via tape or demo.

Jerry Blaine, President of the Coast Corp., is meeting with producer Maurice Duke ament release and press campaign for their initial production, "The Candidate." Pic, which toplines Mamie Van Doren and June Wilkinson, was directed by Robert Angus for Duke.

Dave Clark, National Sales Representative of Duke-Peacock Records, Inc., has just signed and recorded The Hi-Way-Q-C's. A release is forthcoming on this group. Duke Records has also just completed recording sessions on Buddy "Angel Boy" Ace and new discovery, Lee La Mont.

Bernie Lawrence, RIC's National and Sales Promotional exect., reports "tremendous" radio acceptance and mounting sales on "Johnny Loves Me" by Florraine Darlin, who is off on

Mercury Colony



New York's Colony Record Shop had an interesting turnout recently to admire its all-Smothers Brothers albums window display. From left: Dick Smothers, Sam Goody, Tom Smothers, Abe Chayet, General Manager of Mercury Records Branches, Kenneth Myers, Mercury's VP, and Carl Deane, Promotion Manager for the label.

Baez, Travers At Folk Fest

NEWPORT, R.I. — Opening with an all-traditional music concert on Thursday night allowed the Newport Folk Festival to add an extra day of workshops on Friday. At 10 a.m. on Friday, July 24, Joan Baez and Mary Travers (of Peter, Paul and . . .) had an opportunity to present their distinctive singing styles along with those of singers from the Southern Appalachian Mountains, French Cajun and Nova Scotia Scots-Gaelic singers, blues singers Mississippi John Hurt and Fred McDowell and an entire Alabama church congregation of Sacred Harp Singers.

a promo tour of New England.

Gil - Pincus - Ambassador Music Firms have obtained the rights to "Amore, Scusami," the No. 1 hit in Italy, as recorded by John Foster. Lee Pincus completed the deal in Milan, Italy, with the Italian publisher Franz Leonardi of Edizioni Leonardi.

Arlene Biedenkopf, private secretary to Liberty Records President Alvin S. Bennett, has just been honored by the Institute For Certifying Secretaries, a department of the National Secretaries Association. She is now one of a select group of top-level secretaries (only 280 certified nationally this year) who earned the rating and the right to use the initials CPS following her name.

This workshop, "Song Styles," followed as a natural sequel to the Thursday evening program which presented a panoramic survey of traditional music starting with the most basic, Anglo-American and Afro-American, and working its way up to the present day folk song revival. Hosts at the morning workshop were Ronnie Gilbert, Member of the Board of the Newport Foundation and one of the original members of The Weavers, and Ralph Rinzler, coordinator and collector of traditional talent for the Festival.

An "Autoharp and Dulcimer" workshop took place simultaneously. On Friday afternoon there were workshops on topical songs and freedom songs, as well as guitar and banjo workshops.

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"MICKEY MOUSE"

b/w

"WALK WITH HIM"

FOX 506



Fall Promotion From Decca: 33 LPs

As a highlight of the Decca company's 30th anniversary promotion, the Decca, Coral and Brunswick labels have announced the release of 28 popular and five classical albums which will spearhead the company's fall drive.

Announcement of the 30th anniversary fall promotion followed the company's regional sales meetings held last week by the label's national sales staffs.

This merchandising program, which runs through Sept. 11, will, in addition to the 33 new releases, encompass all the Decca, Coral and Brunswick LP and EP records from the company's catalog, under the terms of an incentive program. De-

(Continued on page 33)

WHEN IT'S GOT THAT
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THE
ONE"
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Spain Loves U.S. Disks & Artists

States' Ramsay Ames, Top Femme
Air Star There, Discusses Career



Ramsay Ames

BY DOUG McCLELLAND

NEW YORK—"The Spanish love American records. The language is no barrier to them, as long as it's a good record," Ramsay Ames speaking, and she's been reigning in Spain long enough to know.

In the early '50s, this beautiful, 10-year veteran of the Hollywood wars went to Spain for a two-week stay, and she still operates from there, where she's become a household name via her numerous radio and TV shows.

Ramsay is, in fact, Spain's most famous female air personality, a Jill of all trades who has seven or eight different shows going at once which are "written, produced, directed, edited and worried over by me," Ramsay told Record World last week, still as trim, blue-eyed, fine-boned, come-hither-voiced and darkly exotic as she was during her Coast starlet days.

She'd been in New York (her home town) a couple of months, taping interviews with people like Command Records' General Manager Enoch Light and his new recording star, Carol Channing, among many, many others, sometimes working around the clock to get her shows shipped on deadline. Her program is, of course in Spanish (she interprets along the way), but she is also planning a syndicated radio show in English—spinning pop records and interviewing show biz celebs. It also became increasingly clear during Record

World's interview that Ramsay, despite her institutional status in Spain, was somewhat homesick for her own country, and, with the right inducement, could be persuaded to stay in the U.S. and work.

How did she happen to score probably the greatest success of her career in Spain? "The manager of the Hilton Madrid, an old friend of mine, called me and said, 'I know you don't do cabaret anymore, but would you help me out with just a two-week engagement?' I was held over for four; and when Lois Wilson, Variety's correspondent there quit, I stayed on to be Variety's man in Spain for five years.

"Then one day I was interviewed for Spain's new TV station. A few days later the station called and asked if I'd like my own TV show. Later on, a radio director saw me and asked if I'd be interested in doing a radio show. Again I was, and it eventually blossomed into several shows. Last year I had eight shows a week.

Artists Idolized

Ramsay sometimes uses tapes of actual American recordings on her shows, as well as the regular records, some of which, she noted, are released in Spain on different labels from the American company's. She said her listeners idolize American recording artists, particularly Ray Charles, Paul Anka, Connie Francis, Sammy Davis Jr., Nat King Cole and Duke Ellington. "They love jazz," she continued. "I'm planning a history of jazz in 26 exciting chapters, sort of like the old 'March of Time' series. It'll be records, mostly. I'm looking for material while I'm in the States and reading stacks of books on jazz to improve my knowledge of it."

Understandably, Spain is also a bit late in getting and appreciating American records and artists, Ramsay informed.

Although she had sung with an orchestra, directed an orchestra and danced with the Katherine Dunham troupe,

(Continued on page 36)

TOP 40 R&B

- 1 UNDER THE BOARDWALK
Drifters—Atlantic 2237
- 2 KEEP ON PUSHING
Impressions—ABC 10554
- 3 GOOD TIMES
S. Cooke—RCA 8368
- 4 WHERE DID OUR LOVE GO
Supremes—Motown 1060
- 5 STEAL AWAY
J. Hughes—Fane 6401
- 6 I WANNA LOVE HIM SO BAD
Jelly Beans—Red Bird 10-003
- 7 JUST BE TRUE
G. Chandler—Constellation 130
- 8 HEY HARMONICA MAN
S. Wonder—Tamla 54095
- 9 NO PARTICULAR PLACE TO GO
C. Berry—Chess 1898
- 10 TENNESSEE WALTZ
S. Cooke—RCA 8368
- 11 SHARE YOUR LOVE
B. Bland—Duke 377
- 12 DO I LOVE YOU
Ronettes—Philles 121
- 13 I LIKE IT LIKE THAT
Miracles—Tamla 54098
- 14 PEOPLE SAY
Dixie Cups—Red Bird 10-006
- 15 WALK ON BY
D. Warwick—Scepter 1274
- 16 NO ONE TO CRY TO
R. Charles—ABC 10571
- 17 BEG ME
C. Jackson—Wand 154
- 18 OH BABY (WE GOT A GOOD THING GOIN')
B. Lynn—Jamie 1279
- 19 YOU'RE MY REMEDY
Marvlettes—Tamla 54097
- 20 MIXED UP, SHOOK UP GIRL
Patty & Emblems—Herald 590
- 21 SAILOR BOY
Chiffons—Laurie 3262
- 22 ALL GROWN UP
Crystals—Philles 122
- 23 BABY COME HOME
Ruby & Romantics
- 24 EVERYBODY NEEDS SOMEBODY TO LOVE
S. Burke—Atlantic 2241
- 25 A TEAR FELL
R. Charles—ABC 10571
- 26 A HOUSE IS NOT A HOME
B. Benton—Mercury 72303
- 27 I'VE GOT NO TIME TO LOSE
C. Thomas—Atlantic 2238
- 28 HEY GIRL DON'T BOTHER ME
Tams—ABC 10573
- 29 WHAT'S THE MATTER WITH YOU BABY
M. Gaye & M. Wells—Motown 1057
- 30 SOMETHING YOU GOT
A. Robinson—Tiger 104
- 31 TRY IT BABY
M. Gaye—Tamla 54095
- 32 THE THINGS I USED TO DO
J. Brown—Smash 1908
- 33 ONCE UPON A TIME
M. Gaye & M. Wells—Motown 1057
- 34 (YOU DON'T KNOW) HOW GLAD I AM
N. Wilson—Capitol 5198
- 35 SWEET WILLIAM
Millie Small—Smash 1920
- 36 MY GUY
M. Wells—Motown 1076
- 37 I STAND ACCUSED
J. Butler—Vee Jay 598
- 38 WHAT CAN A MAN DO
B. B. King—Atco 1303
- 39 THANK YOU BABY
Shirelles—Scepter 1278
- 40 YOU'RE GONNA MISS ME
B. B. King—Kent 396

Decca Presents 30th Annual Fall Album Promotion

(Continued from page 32)

tails are available through all local Decca branches and distributors.

Leading off the new product from Decca is Rick Nelson's "The Very Thought Of You," titled after his recent chart-topping single. Another new Decca release that takes its title from the artist's currently popular single record is Robert Maxwell's "Peg O' My Heart." The Surfari's are represented in the new release schedule with "Fun City, U.S.A.," a collection of instrumental and vocal teen-oriented favorites.

Continuing the new product is Carmen Cavallaro in "Cherry Blossom Time," while Guy Lombardo is represented with "Italian Songs Everybody Knows." Jan Garbor adds additional luster to his Decca catalog with "They're Playing Our Song."

Kitty Wells is in with "Country Music Time." This new set contains many of the country lark's chart hits.

The parade of new Decca pop releases continues with George Feyer's "Golden Waltzes Everybody Knows." To appeal to lovers of music from the islands, the late Alfred Apaka is joined by Danny Stewart's Hawaiians for "Hawaiian Favorites."

Especially interesting in the new Decca release schedule will be "Satchmo—A Musical Autobiography Of Louis Armstrong," a set reprising Armstrong's memorable performances of the years 1930-1934.

Decca's "Golden Favorites" tag is represented among the new releases with Woody Herman and His Orchestra. Herman and The Herd are heard again in "Woodchoppers Ball," among others. Also under the "Golden Favorites" banner is international song star Caterina Valente in a bi-lingual set. Included too, is the debut album by folk songstress Corinne Bucey, "New Voice In Town." Bing Crosby is backed by The Buddy Cole Trio in "Songs Everybody Knows," while for devotees of the polka, waltz and schottische, The "Whoopie" John Orchestra presents an "Old Time Dance Party." Rounding out the new Decca pop product is Russ Morgan with "Does Your Heart Beat For Me?" and "Songs From A Colonial Tavern," performed by Tayler Vrooman.

Al Bollington offers a selection of organ favorites in "Serenades In Blue," and the music of Broadway is represented in the new release schedule as Manny Albam presents his own special jazz interpretation of "West Side Story." "The Golden Horn Of Jack Teagarden" is also featured. Al Cooper's Savoy Sultans are heard once again with "Jumpin' At The Savoy"; and Carl Sandburg is presented with "Cowboy Songs and Negro Spirituals."

Classics Represented

Decca's Gold Label classical division is well represented in the August promotion with new product designed to appeal to a large and varied audience of classical record purchasers.

Classic guitarist Andreas Segovia adds to his best selling Decca catalog with a new set featuring two major works, Manuel Ponce's "Sonata Romantica" and the second in a Decca series of Mario Castelnuovo-Tedesco's musical settings of the Nobel Prize-winning "Platero And I." Recorded by the maestro during his recent U.S. concert tour this album represents Segovia's 20th Decca LP album. The New York Pro Musica is represented in the new Decca classical release schedule with their recording of the medieval musical drama, "The Play Of Herod." This work, in a deluxe two-record set, had its acclaimed premier performance at the Cloisters at the Metropolitan Museum of Art in New York and is a follow-up recording to the Pro Musica's "Play Of Daniel." Another feature is William Walton's "Facade," an entertainment with poems by Edith Sitwell. Erica Morini and Rudolf Firkusny are teamed again for their fourth Decca LP in major works by Mozart and Beethoven; and The Original Piano Quartet are represented with "A Pops Concert."

Coral artist Pete Fountain has a new set, "Licorice Stick." And Jackie Wilson continues his Brunswick recording with his latest album, "Somethin' Else." Rounding out the new Coral releases is drummer Cozy Cole with "It's A Cozy World"; "The Best Of Lawrence Welk"; "Whistling On The Beach At Waikiki"; and "Singing The Gospel" by the Gospel Emeralds.



BY ALAN FREEMAN

There's been a lull in the Elvis Presley chart life over here lately, but this time up he's racing along with great speed—he's in the Top 10 with "Kissin' Cousins." Matter of fact, at a recent Plymouth TV show, some of the audience asked me if I still like Elvis. I told them that I'd never stopped. I think some people forget a little too quickly, because if Elvis isn't high on the charts, or played quite as often, they seem to get the impression that the dj isn't as keen. I think the Presley magic will still be around when some of the present magic has turned to dust.



Alan Freeman

I'm wondering what I should tell you next, because I don't seem to have been getting around much this week. Stuck in studios and that sort of thing. Oh yes, The Rolling Stones appeared as panelists on BBC-TV's "Juke Box Jury" the other night, and although I couldn't manage to view it myself, I've heard reports that they were very blunt about some records played. Well, you can't please everyone. But, regardless of any criticism of their performance on TV as panelists, as recording artists they have one large smile on each of their five faces, because

that record they cut in Chicago, "It's All Over Now," is right up near the top of the charts. We all wait to see if they can stave off a Beatles challenge. I might add, even the stiffed upper lipped British film critics have gone overboard for The Beatles' "A Hard Day's Night" film.

New Ronettes

I was delighted to find a new Ronettes release in the record pile this week. It's called "The Best Part of Breaking Up," and as they've scored in the charts over here before, I wonder if they'll do it again? That lovely "Lollipop" lass Millie (Small in size, large in pop status at the moment) is a very bubbly talker . . . as she is a singer . . . and when one talks to her about going to New York (where she is right now), and then on to her home in Jamaica for a short holiday, you should see the extra bubbles that light up her eyes. Her newest release, "Sweet William," is climbing steadily, and very soon we'll all be running around Blue Beating all over the joint, screaming "Sweet William" at each other.

I wonder if any of you can guess what our No. 1 record was five years ago. It was Bobby Darin's "Dream Lover." We very rarely get Bobby's singles over here, and it's a shame, because he's got a large following. One of my favorite recent releases? "Once Upon a Time" by Mary Wells and Marvin Gaye. Matter of fact, when I first heard it, I thought it was that other magnificent ballad I'd heard from Brook Benton and Tony Bennett. Anyway, it was no letdown, because I think it's just tremendous. Another release this week over here is one that I think you'll eventually be hearing many times from your radios. It's Billy J. Kramer and The Dakotas with "From a Window." All light-hearted stuff, but the sort of song that you get the urge to sing along with.

It's a rather short column this week because I'm behind schedule, and right now, I have to race into my little auto and like the mad, crazy reckless thing I am drive up the Motorway to Birmingham. Tonight I'm judging a beauty contest there. Oh yes, I'm a great judge of beauty, and well I should be, after all I've had to endure in that horror film I made recently. Actually, I was thinking that Brian Epstein might like to bring out his little miniature aircraft and come with me! No, on second thought, I'll drive myself in the car. I know from experience Epstein's pilot is a mad man! And if that engine does drop off, I want it all to happen quietly and be told AFTER we land!

Chellman Tops Starday's New Sales-Promo Dept.

NASHVILLE — Don Pierce announces the appointment of Chuck Chellman to head up a new National Sales and Promotion Department at Starday. Chuck started in the business in Pittsburgh for Decca and was appointed manager of the Decca branch in Cleveland in 1959. In 1963, he accepted appointment to head up country music sales and promotion for Mercury Records in Nashville.

According to Pierce, the acquisition of Chellman enables Starday to aggressively go after a larger share of the country and sacred record market, because for the first time Starday will have a man available to concentrate 100% on sales and promotion. The Starday line has found acceptance with both Pierce and Martin Haerle handling distributor relations on the telephone, mostly from calls initiated by distributors. Chellman will go after business on the road and maintain close telephone contact pushing the Starday album line, singles and the Nashville Economy line of albums.



Chuck Chellman

Chellman also brings to Starday his Country Corner newsletter which has found enthusiastic response among country music dee jays. The newsletter offers programming aids, in various markets, regardless of the label they are on. Chellman's Country Corner newsletter will continue to serve the entire country music trade as well as spotlight activities at Starday.

Haerle, Administrative As-

sistant to Don Pierce, has returned after an extended vacation and business trip to Europe. Acquisition of Chellman will enable Haerle to spend more time on production and administrative matters, and Martin will continue to maintain telephone contact with distributors while Chellman is on the road.

Starday is presently readying its Fourth Annual Country Music Sales Plan which commences in August. Full details will be announced shortly.

Harold Pounds of Sparton Records, Canada, was a Nashville visitor during the week of July 13, working with Starday concerning expansion of Starday sales and releases in Canada on Sparton. Sparton has released the entire Starday album catalog in Canada and has represented Starday since the founding of the label in 1952.

Olympia Handles Prima Records

NEW YORK—Arrangements have been completed between Ervin Litkei, President of Olympia Distributing, and Louis Prima, President of Prima Records, for the distributing of Prima records in this area.

The first release is a single sung by Prima from Walt Disney's new picture, "Mary Poppins." The two sides are "Spoonful of Sugar" and a lullaby, "Stay Awake."

CBS Awards Aussie Company

LAS VEGAS — CBS Records has awarded two plaques for sales of the Columbia original Broadway cast LP, "My Fair Lady," to the Australian Record Company Limited and Philips Records (N.Z.) Ltd., during Columbia Records' National Sales Convention held at the Sahara Hotel last week.

The Australian Record Company Limited received a gold plaque commemorating sales of over 250,000 long-playing disks of the world's best-selling album, "My Fair Lady." A silver plaque was awarded to Philips Records (N.Z.) Ltd. for achieving sales of over 100,000 copies.

Goddard Lieberman, President of Columbia Records, presented the honors to Bill Smith.



DISK JOCKEY REPORTS



- CURT DUNN**
KSNN—Pocatello, Idaho
1. Together Again (Buck Owens)
 2. Burning Memories (Ray Price)
 3. Invisible Tears (Ned Miller)
 4. Then I'll Stop Loving You (The Browns)
 5. Followed Closely By Teardrops (Hank Locklin)
 6. My Heart Skips A Beat (Buck Owens)
 7. Four Strong Winds (Waylon Jennings)
 8. Memory #1 (Webb Pierce)
 9. Be Better To Your Baby (Ernest Tubbs)
 10. Stop The World (Bonnie Owens)

- DAVE GRIFFIN**
WFXL—Detroit, Mich.
1. Dang Me (Roger Miller)
 2. I Don't Love You Anymore (Carl Louvin)
 3. Cowboy In The Continental Suit (Marty Robbins)
 4. The Last Letter (Jack Greene)
 5. Memory #1 (Webb Pierce)
 6. My Heart Skips A Beat (Buck Owens)
 7. I Guess I'm Crazy (Jim Reeves)
 8. The Ballad Of Ira Hayes (Johnny Cash)
 9. Together Again (Buck Owens)
 10. Circumstances (Billy Walker)

- DAVE FISHER**
KSTV—Stephenville, Texas
1. Walkin' Talkin' Crying, Barely Beatin' Broken Heart (Johnny Wright)
 2. Take The Bucket To The Well (Bobby Lord)
 3. Blue Smoke (Warren Smith)
 4. Baltimore (Sonny James)
 5. I Love To Dance With Annie (Ernest Ashworth)
 6. No One But Me (Billy Hensen)
 7. Gallows Pole (Tex Ritter)
 8. Pretty Little Gal (Doye O'Dell)
 9. Pickin' White Gold (Tex Williams)
 10. Eyes Look Away (Tom Tall)

- MORRIS TAYLOR**
KPAY—Chico, Calif.
1. I Guess I'm Crazy (Jim Reeves)
 2. Dang Me (Roger Miller)
 3. Where Does A Little Tear Come From (George Jones)
 4. Cowboy In The Continental Suit (Marty Robbins)
 5. Together Again (Buck Owens)
 6. Th' Wife (John D. Loudermilk)
 7. Ask Marie (Sonny James)
 8. Me (Bill Anderson)
 9. Put Your Arms Around Her (Norma Jean)
 10. Second Fiddle (Jean Shepard)

- LARRY GAR**
WLBG—Laurens, South Carolina
1. Dang Me (Roger Miller)
 2. I Don't Love You Anymore (C. Louvin)
 3. Ballad Of Ira Hayes (J. Cash)
 4. Memory #1 (Webb Pierce)
 5. Pick Of The Week (Roy Drusky)
 6. If Anyone Should Show Cause (Glenn Barber)
 7. I Love To Dance With Annie (Ernest Ashworth)
 8. Where Does A Tear Come From (George Jones)
 9. I Guess I'm Crazy (Jim Reeves)
 10. I Don't Want You This Way (Marge Singleton)

- MACK ALLEN**
WTCR—Ashland, Ky.
1. I Don't Love You Anymore (Charlie Louvin)
 2. Pick Of The Week (Roy Drusky)
 3. Slipping Around (Worth & Morgan)
 4. Be Quiet Mind (Ott Stephens)
 5. Angel On Leave (Jimmy Newman)
 6. Judge & Jury (Warren Smith)
 7. Nat'l Everybody Hate Me Week (David Price)
 8. Take My Ring Off Your Finger (Carl Smith)
 9. Together Again (Buck Owens)
 10. Cotton Mill Man (Jim & Jesse)

- LARAMIE CLAIR MUSSER**
KRDR—Portland, Ore.
1. I Guess I'm Crazy (J. Reeves)
 2. Here Comes My Baby (Dottie West)
 3. Ballad Of Ira Hayes (J. Cash)
 4. Burning Memories (R. Price)
 5. Memory #1 (Webb Pierce)
 6. Cowboy In Continental Suit (M. Robbins)
 7. Bluebird Let Me Tag Along (R. Maddox)
 8. Be Better To Your Baby (E. Webb)
 9. Circumstances (B. Walker)
 10. Password (K. Wells)

- DICK BONNER**
KYCN—Wheatland, Wyo.
1. Where Does A Little Tear Come From (George Jones)
 2. Circumstances (Billy Walker)
 3. Memory #1 (Webb Pierce)
 4. Together Again (Buck Owens)
 5. I Love To Dance With Annie (Ernest Ashworth)
 6. Bluebird Let Me Tag Along (Rose Maddox)
 7. Ask Marie (Sonny James)
 8. The Least Little Thing (Warner Mack)
 9. Pick Of The Week (Roy Drusky)
 10. Summer Skies And Golden Sands (Jimmy Newman)

- JIM CRACKER BROOKER**
WEDR—Miami, Fla.
1. My Heart Skips A Beat (Buck Owens)
 2. Memory #1 (Webb Pierce)
 3. Dang Me (Roger Miller)
 4. Burning Memories (Ray Price)
 5. Where Does A Little Tear Come From (G. Jones)
 6. Circumstances (Billy Walker)
 7. This Haunted House (Loretta Lynn)
 8. Cowboy In The Continental Suit (M. Robbins)
 9. Bad News (Johnny Cash)
 10. Password (Kitty Wells)

- JIMMY SIMS**
WSWN—Belle Glade, Fla.
1. Dang Me (Roger Miller)
 2. I Love To Dance With Annie (Ernest Ashworth)
 3. Love Is No Excuse (Jim Reeves)
 4. Remember (Rose Lee Maphis)
 5. Time (B. J. Johnson)
 6. Together Again (Buck Owens)
 7. Lie A Little (Bonnie Owens)
 8. Mr. & Mrs. Used To Be (Ernest Tubbs & Loretta Lynn)
 9. Me (Bill Anderson)
 10. Password (Kitty Wells)

- DON MACLEOD**
KVEC—San Luis Obispo, Calif.
1. Cowboy In The Continental Suit (Marty Robbins)
 2. Memory #1 (Webb Pierce)
 3. Second Fiddle (Jean Shepard)
 4. I Love To Dance With Annie (Ernest Ashworth)
 5. I Stepped Over The Line (Hank Snow)
 6. Circumstances (Billy Walker)
 7. Not Until The Next Time (Jim Reeves)
 8. Wine, Women and Song (Loretta Lynn)
 9. Bluebird Let Me Tag Along (Rose Maddox)
 10. Chit Atkins, Make Me A Star (Don Bowman)

- BILL BEATON**
KIEV—Glendale, Calif.
1. Memory #1 (Webb Pierce)
 2. My Heart Skips A Beat (Buck Owens)
 3. Sorrow On The Rocks (Porter Wagoner)
 4. Wine, Women & Song (Loretta Lynn)
 5. Dang Me (Roger Miller)
 6. Circumstances (Billy Walker)
 7. Love Is No Excuse (J. Reeves & Dotty West)
 8. Burning Memories (Ray Price)
 9. Invisible Tears (Ned Miller)
 10. Keeping Up With The Joneses (M. Singleton & P. Young)

- BARNEY VARDEMAN**
KSFA—Nacogdoches, Texas
1. Dang Me (Roger Miller)
 3. Chit Atkins, Make Me A Star (Don Bowman)
 3. Where Does A Little Tear Come From (George Jones)
 4. I Guess I'm Crazy (Jim Reeves)
 5. Cowboy In A Continental Suit (Marty Robbins)
 6. One If For Him, Two If For Me (David Houston)
 7. Password (Kitty Wells)
 8. This Haunted House (Loretta Lynn)
 9. I Don't Love You Anymore (Charlie Louvin)
 10. Then I'll Stop Loving You (The Browns)

- JIMMY LOUIS**
WMGY—Montgomery, Ala.
1. If I'm A Fool For Loving You (Bobby Wood)
 2. Dang Me (Roger Miller)
 3. Welcome To The Club (Green Gray)
 4. You Give Me Reason To Live (Leon Ashley)
 5. Each Time You Cross My Mind (Jimmie Louis)
 6. Be Quiet Mind (Ott Stephens)
 7. Galveston (Van Givins)
 8. Good Times (Vern Stovall)
 9. A Girl Like You (Tompall & The Glaser Bros.)
 10. Where There's Smoke (Clyde Moody)

- KEN POWERS**
KDXE—Little Rock, Ark.
1. Dang Me (Roger Miller)
 2. A Girl Like You (Tompall & The Glaser Bros.)
 3. Empty Walls Lonely Room (Bob Luman)
 4. Mr. & Mrs. Used To Be (E. Tubbs & Loretta Lynn)
 5. Leaving But I Won't Be Long (The Homesteaders)
 6. I Leaned Over Backward (Jimmy Dickens)
 7. Pick Of The Week (Roy Drusky)
 8. Stronger Than Dirt (Glenn Barber)
 9. Take My Ring (Carl Smith)
 10. The Hole He Said He'd Dig For Me (Jerry Lee Lewis)

- SINGING CHEROKEE**
KBUB—Sparks, Nev.
1. Gold Cup (Buddy Cagle)
 2. Blue Guitar (Sheb Wooley)
 3. Pretty Little Gal (Doye O'Dell)
 4. S.O.S. (Jim Whitlock)
 5. Stronger Than Dirt (Glenn Barber)
 6. Leaving But I Won't Be Long (The Homesteaders)
 7. One Sweet Touch (Perk Williams)
 8. The Same Old Key (Coy Werley)
 9. I'm Hanging Up The Phone (Carl & Pearl Butler)
 10. Second Fiddle (Jean Shepard)

Breaking out in the SE
CAPA 122

JOHNNY FOSTER'S

"MY OWN"

and

"TAKE BACK MY HEART"

Dist. Nationally By
Sound of Nashville
160 2nd Ave. So., Nashville, Tenn.

CAPA RECORDS
803-R GOVERNMENT ST., MOBILE, ALA.



COUNTRY SINGLE REVIEWS

DERN YA (Tree, BMI)
SUCH A SILLY NOTION (Acuff-Rose, BMI)

RUBY WRIGHT—Ric 126.

Ruby is giving Roger Miller what-for in this answer disk to "Dang Me." The ditty was written by Roger and Justin Tubb and will probably follow the first disk right up the charts.

HEART STORM (Glad, BMI)
GENEVIEVE (Glad, BMI)

JAMES O'GWYNN—United Artists 755.

James is having personal foul weather. Suspicions and doubts are casting shadows over the sunshine brightness of his love affair. A clever conceit and a good tune that fans will like.

YOUR CHEATING MIND (English, BMI)
THE HANDS OF FATE (Howl, BMI)

GENE BYRD-JOAN JOHNSON—Soms 191.

Gene and Joan sing in a pleasant harmony about some gal's cheating mind. Tune moves along at a fast clip and has a strong country flavor that'll wow them on the range.

RAINING ON MY PILLOW (Forrest Hills, BMI)
THIS TIME TOMORROW (Cedarwood, BMI)

WILMA BURGESS—Decca 31653.

Wilma has tears in her ears from lying on her side, etc. Everything's gone wrong. The gal's bittersweet voice should draw a tear or two from appreciative c/w listeners.

I'M SO LONESOME I COULD CRY (Fred Rose, BMI)
HEY, GOOD LOOKIN' (Fred Rose, BMI)

THE TILLMAN FRANK SINGERS—Hill Top.

The Singers go through two old Hank Williams tunes that are good to hear again. Neighbors down country way will feel the same. The group harmonizin' is winning and winsome.

I'M LEFT WITH ALL THESE HEARTACHES (Peach, SESAC)
BIG TOWN (Yonah, BMI)

CHARLIE SMITH—Chart 1105.

Charlie is left with nothing but heartaches. He yelps about it on this side. A male chorus adds to the effect and country fans will like what they hear.

HERE I GO AGAIN (Howl, BMI)
ALL FOR LOVE (Park West, BMI)

JIM CALHOON—SSI 003.

Jim has a painful and slow tune that has to do with a galoot who keeps ending up in heartbreak. His soft and yet strong voice should make the girls swoon.

TALL TIMBER LUMBERJACK (Sandhills, BMI)
THIS SONG'S A LOVE LETTER TO YOU (Sombrero, BMI)

JOHNNY SEYMOUR—Eagle 104.

Johnny tells a tall tale of a tall lumberjack. It gets told with the aid of a group of guys and gals who join in. Listeners will want to join in with the finger-snapping tune also.

Roulette Taking Fall LP Release To Each Distrib

NEW YORK—Roulette Records is taking its fall program of new release to each distributor for its initial presentation. Bud Katzel, General Sales Manager for the label stated that this year the diskery would dispense with the usual annual distributors meeting, and instead is bringing the new line of album releases and the entire fall sales program story directly to each distributor.

In each area, he continued, the company would conduct sales meetings with the distributor and their entire sales force. At the sales meetings, the label would unveil some 20 new album releases on Roulette, as well as Tico, Roost, Squire and Kenwood Records. At the same time, they will explain the sales and merchandising aspects connected with the release of these albums.

Both Katzel and Roulette sales field representative Ron Roessler have already begun their tour of the distributors. The week before last, Katzel covered Washington, Baltimore, Detroit, Cleveland and Cincinnati, while Roessler hit St. Louis, Houston, Dallas and Denver. Last week, Katzel covered Philadelphia, Boston and Hartford while Roessler completed San Francisco, Los Angeles and Seattle. This week both will converge on Chicago to cover the distributor there.

Katzel reported that acceptance to the new releases and the program has been excellent. Also, he reported that the mechanics of bringing the program story to the distributors has been a boon to both the diskery, the distributors and their salesmen. To begin with, the distributor, who this year has been confronted with manufacturers meetings from one end of the country to the other, greatly welcome not having to go out of town to one more manufacturers meeting. Also, because the Roulette program is strongly oriented for the salesmen as well as for the distributor and his inventory position with the label, it is much more advantageous to be in the distributor's place to make the sales presentation.

Finally, the program can be presented to some of the distributors' key accounts while being presented to the distributor. As Katzel added, "You can no longer just present the program to the distributor and sit back to await results.

Unbeatable Star



Debbie Reynolds, in one of the costumes she wore in her current film smash "The Unsinkable Molly Brown," made a personal appearance at Stern's Department Store, New York City, autographing her MGM soundtrack album from the picture. Over 500 people purchased "Molly Brown" albums and patiently waited on line to get Debbie's autograph on the LP.

Another New Single
by The Living Legend



• **BOB WILLS** •
**"YOU CAN'T
 BREAK A HEART"**

(without killing a soul)
LONGHORN RECORDS # 545

and a new single by
CLAY ALLEN

"ONE TOO MANY"

b/w

**"I'M CHANGING THE NUMBERS
 ON MY TELEPHONE"**

LONGHORN RECORDS # 547

Watch For New Releases On
**DARRELL GLENN, HOMER LEE
 & ROSENA EADS**

Dist. nationally by
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 160 2nd Ave. So., Nashville, Tenn.



NASHVILLE REPORT

BY ED HAMILTON

From Las Vegas to Music City comes word that **Buck Owens** and **The Buckaroos** have been playing to packed houses at the Million Dollar Golden Nugget for the past two weeks and is now on a 12-day tour of Oregon and Washington. Beginning Aug. 1, Buck will be back in the Golden Nugget for one week then head east for dates in Arizona, New Mexico, Texas, Missouri, Illinois and the Michigan State Fair in Detroit for four days, Sept. 4 through the 7th. Buck also appears on the re-run **Jimmy Dean** TV show Aug. 6. Capitol's **Tommy Collins** is now being handled by Buck's manager, **Jack McFadden**.

Mercury's **Dave Dudley** is shopping around for a farm to buy. He plans to move to this part of the country sometime this fall. Decca's Cajun star **Jimmy Newman** is set for sessions the latter part of this month under the direction of **Owen Bradley**. **Jimmy Key** of Key Talent took lovely **Linda Manning** into Cincinnati this past weekend for appearances on *The Midwestern Hayride*.

Mercury's **Faron Young** set for album sessions this week, then leaves for a tour of the Northwest. Later on he goes into Toronto, Canada with **Carl Smith** for television appearances.

Speedway Spectaculars

As we have mentioned before in this column, one of the most popular pastimes with country music people is Tuesday night racing at the Fairgrounds Speedways. In fact, so many of the local gentry are in attendance each Tuesday night that the Speedway officials thought a big Country Music Night Spectacular would be in order with as many Music City personalities as possible driving in a feature race. Well, the date's been set for the night of Aug. 11, and it should be a wild night.

So far, these personalities committed themselves as drivers on that night: Mercury's **Faron Young**, **Roy Drusky**, **LeRoy Van Dyke**, **Jerry Kennedy**, **Earl Scott**; Decca's **The Glaser Brothers**, **Tompall**, **Chuck and Jim**; Hickory's **Bobby Lord**; RCA Victor's **Jim Ed Brown** and **Hank Cochran**; Monument's **Bob Moore**; Columbia's **Carl Smith** and **Stonewall Jackson**; Starday's **Tommy Hill**; WSM's **Ralph Emery**; WLAC's **Bob Jennings**; Billboard's **Don Light**; Music City's **Charlie Dick**; Musician **Harold Weakley**; **Hubert Long** and **Shorty Lavender** of the Hubert Long Talent Agency; Mercury Vice President **Shelby Singleton**; and yours truly of **Record World**.

Regular drivers at the Speedway have consented with a great degree of apprehension to let us use their cars, and Speedway officials will award a beautiful trophy to the winner—or survivor! Columbia's **Marty Robbins** and KUZZ's **Bill Woods** are not eligible because they are professional drivers. Anyway, I don't think they would want to get on the same track with that crew. After the races that night, **Shelby Singleton** has invited all those participating to the live album session of **Roger Miller's!** Everyone's hoping that **Roger** gets to town in time to enter the race—he's a whiz on a motor scooter!

West Coasters who have lost track of **Dallas Frazier**—we've got him! He's now in here writing for the **Ferlin Husky** Company and swinging real great on Mercury with "Money Greases The Wheels." Dallas can be reached at Husky Music Company, 806 16th Avenue South, Nashville. Says he'd love to hear from some of his old buddies out on the Coast.

Our pick for the finest new duet records to come along in quite a while goes to **Bonnie Owens** and **Merle Haggard** with "Just Between The Two Of Us" on Tally and **Ernest Tubb** and **Loretta Lynn** with "Mr. and Mrs. Used To Be" on Decca. We have been predicting great things for Merle for some time, and this is another step in that direction. Of course, Bonnie is coming on strong also. Ernest and Loretta just continue to prove how great they are!

An Open Letter To The Coin Operated Music Industry

As never before, the Music Operators of America (MOA) needs the support of every operator in the industry.

It is not only important and urgent that members pay their current dues promptly. It is also important and urgent that all non-members join MOA now. It is time for everybody interested in the welfare of this industry to stand up and be counted.

Only with this kind of support can MOA continue to fight HR 7194 which, if passed, would end performance royalty exemptions for coin-operated phonographs. We repeat that only with the full support of all operators and others associated with the industry can MOA continue the fight.

The Board of Directors and many members of MOA are cooperating and standing solidly behind the people who represent us in Washington, D.C. Let's make it 100% support by every operator paying his fair share. This is the only way that the Music Operators of America can present a solid front.

IT IS UP TO YOU!

—Louis Casola
President

'Pretty' Boys Here

Just when the last word is group names seems to have been coined (e.g. The Animals), something else came along to emphasize that in the disk business there is no last word.

The latest outlandish title is *The Pretty Things*, which would be all right for girls. But for boys! That's what they are anyway. The *Pretty Things* are five lads from Britain whose first stateside release "Rosalyn" is out from Fontana this week.

No pic of the Pretties has been sent; so no judgment of their relative beauty can be made yet.



Jubilee's **Enzo Stuarti** (second from right) is pictured receiving **Red Buttons**, **Joi Lansing** and **Steve Lawrence** in his Copacabana dressing room after his July 9 opening there, his first engagement at the New York nitery.

The Ames In Spain

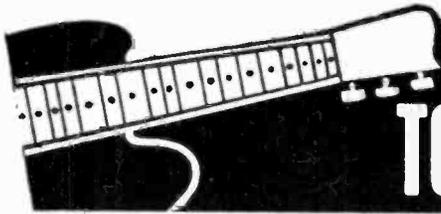
(Continued from page 32)

Ramsay says she got into films by accident. "My mother, who lived on the Coast then, was ill, and I went out to see her. While dining out one night, I noticed a gentleman at another table staring and staring at me. I was only a kid, and it made me very uncomfortable. Well, it was **Harry Cohn**, the late President of Columbia Pictures, and I made my first movie for that studio: 'Two Senoritas From Chicago.'"

Ramsay then spent a year at Universal, where she was groomed to take over the **Maria Montez** roles in that studio's desert didoes. "During the year I was there Maria and I were the only ones who got any publicity. But then I took off for South America to entertain, and they brought in **Yvonne De Carlo** to play the parts eventually." But Ramsay was still kept busy in films, domestic and

foreign, appearing in such as "The Mummy's Ghost," "Calling Dr. Death," "Ali Baba and the 40 Thieves," "Follow The Boys," "A WAVE, A WAC and a Marine," "Cross Your Fingers," "Pan Americana," "Green Dolphin Street," "The Lie" (her favorite), "Alexander The Great" and (only last year) "The Running Man." She also did a couple of serials, one with the classic title "G-Men Never Forget."

Ramsay adjusted well to Spanish living—her mother was half Spanish. She picked up the language fast, and now speaks it as well as English. It was mentioned that an ideal Stateside job for her would be as **Dona Sol**, the vamp of the bull ring, in a musical reworking of the old "Blood and Sand" story. No one's working on such a project yet, but Ramsay agreed the idea was *my bien*.



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk.	Last Wk.		Wks. on Chart
Aug. 1	July 25		
1	1	DANG ME R. Miller—Smash 1881	8
2	3	WHERE DOES A LITTLE TEAR COME FROM G. Jones—U. A. 724	10
3	6	THE COWBOY IN THE CONTINENTAL SUIT M. Robbins—Columbia 43039	10
4	2	I'M HANGING UP THE PHONE C. and P. Butler—Columbia 43030	9
5	10	WINE, WOMEN AND SONG L. Lynn—Decca 31608	16
6	9	SECOND FIDDLE J. Shepard—Capitol 5169	6
7	7	I STEPPED OVER THE LINE H. Snow—RCA 8334	16
8	4	MEMORY # 1 W. Pierce—Decca 31617	15
★9	18	BAD NEWS J. Cash—Columbia 43058	6
10	13	BE BETTER TO YOUR BABY E. Tubb—Decca 31614	9
11	15	PASSWORD K. Wells—Decca 31622	11
12	11	SLIPPIN' AROUND M. Worth & G. Morgan—Columbia 43020	7
13	16	BALLAD OF IRA HAYES J. Cash—Columbia 43058	5
14	5	MY HEART SKIPS A BEAT B. Owens—Capitol 15136	22
15	8	CIRCUMSTANCES B. Walker—Columbia 43010	15
16	19	PUT YOUR ARMS AROUND HER N. Jean—RCA 8328	6
★17	25	I GUESS I'M CRAZY J. Reeves—RCA 8838	4
18	21	TAKE MY RING OFF YOUR FINGER C. Smith—Columbia 43033	6
19	14	LOOKING FOR MORE IN '64 J. Nesbitt—Chart 1065	19
20	17	SORROW ON THE ROCKS P. Wagoner—RCA 8338	19
21	23	MY BABY WALKS ALL OVER ME J. Sea—Philips 40164	13
22	26	ME B. Anderson—Decca 31630	6
23	27	ASK MARIE S. James—Capitol 5197	10
24	30	I LOVE TO DANCE WITH ANNIE E. Ashworth—Hickory 1265	4
25	12	BURNING MEMORIES R. Price—Columbia 42971	21

This Wk.	Last Wk.		Wks. on Chart
Aug. 1	July 25		
26	22	I DON'T LOVE YOU ANYMORE C. Louvin—Capitol 5173	6
★27	(—)	HERE COMES MY BABY D. West—RCA 8374	1
28	32	BE QUIET MIND O. Stephens—Reprise 0272	6
29	20	RHINESTONES F. Young—Mercury 72271	7
30	24	INVISIBLE TEARS N. Miller—Fabor 128	18
31	35	SOMETHING I DREAMED G. Jones—U. A. 724	6
32	29	I THOUGHT OF LEAVING YOU K. Wells—Decca 31622	6
33	31	SUMMER SKIES AND GOLDEN SANDS J. Newman—Decca 31609	5
34	38	WORKIN' IT OUT Flatt & Scruggs—Columbia 43080	3
35	33	LOVE IS NO EXCUSE J. Reeves & D. West—RCA 8324	23
★36	45	GUESS WHAT, THAT'S RIGHT, SHE'S GONE H. Williams, Jr.—MGM 13253	6
37	37	THAT'S ALL THAT MATTERS R. Price—Columbia 42971	16
38	39	ONE IF FOR HIM, TWO IF FOR ME D. Houston—Epic 9690	3
★39	(—)	COTTON MILL MAN Jim & Jesse—Epic 9676	1
40	34	GONNA GET ALONG WITHOUT YOU NOW S. Davis—RCA 8347	17
41	28	TOGETHER AGAIN B. Owens—Capitol 5136	18
42	43	WALKIN' TALKIN' CRYIN' BARELY BEATIN' BROKEN HEART J. Wright—Decca 31593	9
43	44	HEARTACHES IN TOWN H. Thompson—Capitol	3
★44	(—)	MR. & MRS. USED TO BE E. Tubb & L. Lynn—Decca 31643	1
★45	(—)	YOUR LOVE FOR ME IS LOSING LIGHT Tony Douglas—Sims 187	1
46	46	PICK OF THE WEEK R. Drusky—Mercury 77265	10
47	(—)	THE NESTER L. Frizzell—Columbia 43051	1
48	50	LET ME GET CLOSE TO YOU S. Davis—RCA 8397	2
49	(—)	BLUE GUITAR Sheb Wooley—MGM 13241	1
50	(—)	CHIT ATKINS MAKE ME A STAR E. Bowman—RCA 8384	1

This Wk.	Last Wk.		Wks. on Chart
Aug. 1	July 25		
1	1	MOONLIGHT AND ROSES Jim Reeves—RCA Victor LPM-2854: LSP-2854	10
2	2	I WALK THE LINE Johnny Cash—Columbia CL-2190: CS-8990	5
3	3	IN PERSON Porter Wagoner—RCA Victor LPM-2840: LSP-2840	9
4	5	THE BEST OF BUCK OWENS Capitol T-2105: ST-2105	5
5	6	THERE STANDS THE GLASS Carl Smith—Columbia CL-2173: CS-8973	12
6	4	MORE HANK SNOW SOUVENIRS RCA LPM-2812: LSP-2812	15
7	7	GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089	8
★8	10	THANKS A LOT Ernest Tubb—Decca DL-4514: DL-74514	4
★9	13	BEFORE I'M OVER YOU Loretta Lynn—Decca DL-4541: DL-74541	5
10	8	GUITAR COUNTRY Chet Atkins—RCA LPM-2783: LSP-2783	26
11	11	NIGHT LIFE Ray Price—Columbia CL-1971: CS-8871	28
12	9	BLUEGRASS HOOTENANNY Jones & Montgomery—UA UAL-3353: UAS-6353	11
13	15	THE SONGS WE LOVE BEST Jimmy Dean—Columbia CS-2188: CL-2188	9
14	16	OUR MAN IN TROUBLE Don Bowman—RCA LPM-2831: LSP-2831	6
15	12	KITTY WELLS STORY Decca DXB-174: DXBS-174	28
16	19	THE BEST OF GEORGE JONES United Artists UAL-3291: UAS-3291	28
17	14	BLUE AND LONESOME George Jones—Mercury MG-20906	7
18	17	ON THE BANDSTAND Buck Owens—Capitol E-1879: ST-1879	28
★19	(—)	DANG ME Roger Miller—Smash MPS-27049: FRS-67049	1
20	23	BLOOD, SWEAT AND TEARS Johnny Cash—Columbia CL-1930: CS-8730	6
21	25	A WIDOW MAKER Jimmy Martin—Decca DL-4536: BL-74536	3
22	18	LORETTA LYNN SINGS Decca DL-4457: DL-4457	28
★23	(—)	GUITAR GENIUS Chet Atkins—RCA CAL-753: CAS-753	1
24	21	FLATT & SCRUGGS AT CARNEGIE HALL Columbia CL-2045: CS-8853	26
25	22	BLUEGRASS SPECIAL Bill Monroe—Decca DL-5382	8
26	28	SONGS FOR MOM AND DAD Leroy Van Dyke—Mercury MG-20422	2
27	24	BILL ANDERSON SINGS Decca DL-4499: DL-74499	22
28	27	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL-2153: CS-8853	28
29	(—)	TOO LATE TO WORRY G. Campbell—Capitol T-1881: ST-1881	1
30	30	SAGINAW, MICHIGAN Lefty Frizzell—Columbia CL-2169: CS-8969	19

(★ Indicates strong upward movement this week.)

Consumers Still High on Legendary Greats

When Bruno-Walter died in 1962 he left a priceless legacy of supremely lyrical Columbia recordings made at a leisurely pace in the twilight of his historic career. Fritz Reiner and Pierre Monteux, who died this year, also left priceless legacies of their great art in brilliant RCA recordings.

Of all the great conductors of the past, Walter, Reiner, Monteux and Beecham were privileged to live well into the era of stereo recordings and the sound of their disks is as contemporary, and exciting, as anything being recorded today. Other great conductors who died in recent years — Furtwaengler, Mengelberg, Toscanini, Koussevitsky and Fritz Busch (in the 1950s) and Weingartner (in the early 1940s)—were not as fortunate. However, many of their greatest performances have been transferred to LP in mono sound that ranges from adequate (Weingartner & Mengelberg) to excellent (Furtwaengler, Toscanini, Busch).

Special Collector's Aura

The appearance of these legendary greats on LP gives the full-line classical dealer a wealth of merchandise to promote and sell to beginning, as well as knowledgeable, collectors. The very fact that none of these great artists can be heard in live concerts gives their records a special aura, for their unique interpretations can be heard only on their recordings. Keeping demand alive for these historic legacies are thousands of good music FM stations throughout the country—many of which devote special programs to historic recordings of the past. These recordings are the bridge to a golden age of conducting for this and future generations. Promoted as a priceless musical heritage they will find their way into the homes of thousands of new record buyers every year.

Bruno Walter's Lyricism

Bruno Walter's performances sing with good-natured, buoyant warmth. Like Weingartner and Furtwaengler, he was a product of the great German Romantic tradition. When he began conducting, Brahms' Third Symphony was only nine years old. As a youth in the

Col's Walter, RCA's Toscanini And Reiner Still Sell Well

1880s and '90s, Walter soaked up the music of Brahms and Wagner; was drawn to the great Viennese Post-Romanticist Gustav Mahler, whose music he championed. Prior to World War II he conducted many years at the Salzburg Festival where he was famous for his performances of Wagner and Mozart operas, and at the Vienna Philharmonic.

Walter made his U.S. debut in 1922 with the New York Symphony. In 1932 he debuted with the New York Philharmonic but not until Hitler made it impossible to live in Europe did Walter settle in the U.S. Throughout the 1940s and '50s he guest-conducted many leading U.S. Orchestras including The New York Philharmonic, The Philadelphia, The Boston, The Los Angeles Philharmonic and The Chicago. In 1958 (after a heart attack) Walter retired to his home in Beverley Hills where he studied scores, made a few guest appearances but mostly concentrated on making an historic series of recordings for Columbia Records. There, in the idyllic climate of the West Coast, Walter produced some of his greatest interpretations.

It is to his credit as a superb orchestral technician that Walter molded an orchestra that had never played with him (an orchestra made up of hand-picked musicians from Hollywood studio orchestras and the Los Angeles Philharmonic) into his own warm, singing image. We hear an extraordinary mind at work in the rehearsals of the first and second movements of Beethoven's Fifth Symphony (a special bonus LP Columbia includes with a recent recoupling of two best-selling Walter performances on one LP: Beethoven's Fifth and Schubert's "Unfinished").

Walter was always searching for ways to express the composer's intention as close as possible to what is written. In the famous "V for Victory" four-note motive of Beethoven's Fifth he instructs his orchestra the wrong and the right way to play it with a mixture of warmth and authority or—chestra-players found irresisti-

ble throughout his career! Walter was always undoing years of crusty tradition to get at the meaning of the music as he perceived it. Walter was probably heeding the words of his famous mentor Mahler who said: "Tradition is Schlampererei" ("sloppiness")—a criticism against all those interpreters who do not search for themselves but accept traditions that have grown up about how a piece of music should be performed.

Walter Legacy

Among the first issues from Walter's historic West Coast sessions were his cycle of the Complete Nine Beethoven Symphonies — the first complete cycle in stereo. They appeared in 1959 to universal raves. In 1960, a Brahms cycle appeared. Walter, performing this music with some authentic memory for the way it sounded in his youth, gave masterful, warmly lyric accounts of these gigantic songs for orchestra.

In the ensuing years Walter re-recorded much of the music associated with his name for almost seven decades: glowing performances of Schubert Symphonies; Mozart's last six; orchestral music from Wagner operas.

Bruckner, Mahler

But it is perhaps in the music of Bruckner and Mahler that Walter will be best remembered. Here Walter's relaxed, flowing style fit the music to a "T." Mahler's Symphonies are full of long-lined melodies that need great warmth and a knowing nudge here and there to put them across. In his last years Walter gave us stunning performances of Mahler's First, Second and Ninth Symphonies along with a superb "Song of the Earth." Walter's twilight saw his first recordings of Bruckner's Fourth, Seventh and Ninth Symphonies.

Bruno Walter was a great fan of the late Fritz Kreisler. In their youth they performed together many times in Berlin. In Kreisler, Walter saw his ideal personified: warm, singing song. So it is quite natural

that Walter should record beautifully lyric performances of Beethoven's Violin Concerto, Mozart's 3rd & 4th Concerti and the Brahms "Double" Concerto with Zino Francescatti whose singing tone and personal warmth are so reminiscent of Kreisler. Walter was a great opera conductor so it is a great disappointment that we have no complete opera from Walter on records. Angel did reissue Walter's beautiful performance of Wagner's "Die Walküre" Act I recording made in Vienna in 1936 with Lotte Lehmann and Lauritz Melchior. This act, one of these most lyric in all Wagner operas, was a perfect choice to bring out Walter's special gifts.

Toscanini

Toscanini bequeathed a rich legacy to the world in his many RCA recordings. The earliest ones (circa 1937-'40) were made within the dry, dead-sounding confines of studio 8-H. Still remarkable from this period is a 1939 concert broadcast of the "Eroica" issued on shellac as set M/DM-765 but never transferred to LP. The LP performance, while excellent (the earliest was done in Carnegie Hall where the acoustics are infinitely superior to 8-H), lack the fierce drive, the overall grasp of architecture Toscanini exhibits in his first recording of the mighty "Eroica." It is still one of the greatest performances on records today and should be reissued.

Beethoven & Brahms

In the early 1950s Toscanini engraved all the Beethoven and Brahms symphonies on LP in special sessions held at Carnegie Hall. There are many beautiful things in his performances which have not been equalled by any conductor since Toscanini's death.

Toscanini's forte were the movements where architecture was of paramount importance. For instance, in the Passacaglia of Brahms Fourth he builds inexorably to its shattering conclusion with an iron drive that lifts listeners right out of their seats. His opening of the Brahms First puts the listener in the midst of a mighty storm. The way he var-

(Continued on page 39)

Conductors

(Continued from page 38)

ies the familiar, march-like melody in the finale so that it does not become a bore is a conducting miracle. These are Toscanini's secrets and they are worth experiencing again and again.

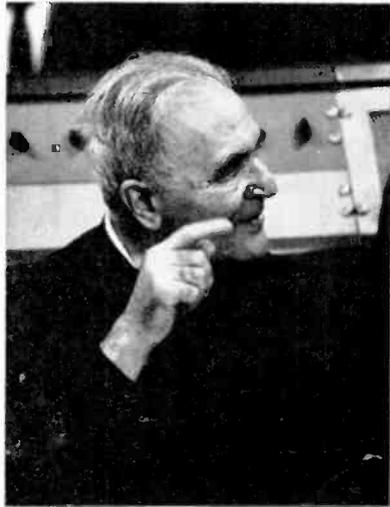
Orchestral Virtuosity

In Beethoven Toscanini was brilliant in the fast movements. The articulation he got from his NBC while playing at such fast speeds is truly breathtaking. This is orchestral virtuosity par excellence. The Toscanini NBC recordings show us a Toscanini of tremendous drive, perhaps a bit impatient with the standard warhorses, but enough greatness is there to make them "must" listening. However, they lack the expansive warmth, the lyricism of his earlier recordings with the New York Philharmonic. His monumental performance of Beethoven's Seventh with the Philharmonic, issued on Camden but deleted some time ago, is still one of the best in the catalogs despite 1936 sound.

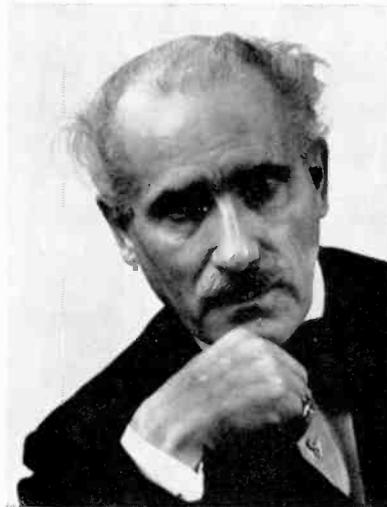
Verdi-Puccini

In the Verdi and Puccini operas, reprocessed from historic NBC broadcasts, Toscanini was in a class by himself. He had good, not great singers like Merrill, Nelli, Albanese, Peerce, etc., but under Toscanini's fervent drive they did better than they knew.

Toscanini knew Verdi, and through the Maestro we get a unique look at the great Italian composer whose operas revolutionized vocal writing. Toscanini, raised in the opera pit, always implored his players to sing. Opera was his first love. From it he learned how to conduct the orchestral literature. The maestro instinctively went for the melody in anything he conducted. In the handful of great opera recordings: "Otello," "La Boheme," "La Traviata" and "Falstaff," Toscanini can't resist singing along in his zeal to give the melodies wings. Maestro also has a treasurable disk with Traubel and Melchior (in splendid voice) taken from a 1941 broadcast in which they sing a portion of Act I of "Die Walküre" and the Brunnhilde-Siegfried love duet from "Götterdämmerung" followed by a blazing performance of "Siegfried's Rhine Journey." If you



Walter



Toscanini



Reiner

want to hear torrid love-making set to music, this is your album.

Fritz Reiner

Reiner, a friend of Richard Strauss and an intimate of Bela Bartok, was an orchestral technician par excellence. Few conductors got more from an orchestra by doing less. Orchestral players will tell you though Reiner's beat was small, he conducted with his entire body (with his fingers, his eyes, his mouth, his forehead, his elbows, etc., etc. Reiner re-built the Chicago Orchestra that had been languishing since the great days of Frederick Stock. After Stock came Rodzinski and Kubelik, both good stick men, but hardly the technician Reiner was.

When Reiner assumed the Chicago podium orchestra morale was at a low ebb. Within a few seasons he made it one of the world's finest orchestras. Brilliant soloists like cellist Janos Starker became first-chair players. Reiner shown in the elaborately orchestrated works of Strauss and Bartok. His mid-1950s recording of the Strauss tone poem "Thus Spake Zarathustra" ushered in the age of super high fidelity recording at RCA. He re-recorded it for stereo with equally thrilling results. His recordings of Strauss's "Heldenleben," "Don Quixote" and Bartok's "Music for Strings, Percussion and Celeste" are considered tops. His recordings of Prokofiev's "Alexander Nevsky" and "Lieutenant Kije" Suite are considered the finest.

Fantastic Ear

Reiner had a fantastic ear. He balanced the orchestra with the same care that Toscanini did. This balance was so delicate that whatever the orchestra recorded, critics invariably

raved that it was like hearing the entire score laid bare. Of course this is also a tribute to RCA's A & R-engineering team.

Critics liked the inquiring mind Reiner brought to warhorses like "Scheherazade," Tchaikovsky's "Pathetique" and Beethoven's Fifth. As an accompanist he provided fantastically attuned support to Rubinstein in a mono-only recording of the Brahms D Minor Concerto. Never has the thick, stormy orchestral accompaniment been played with such flexibility and transparency. This was one of Reiner's great touches, he could clarify thick orchestral textures. Music which might emerge heavy-handed and opaque in lesser hands became a study in clarity and articulation under Reiner. No one since Toscanini had been able to get the subtle rubati that make the ebb and flow of Debussy's sea spring to life.

Last Recording

His last recording, made in New York with a pickup orchestra, has been recently released by RCA. It is perhaps one of the most stunning testaments to Reiner's orchestral virtuosity in that he was able to get them to play—on short notice — with the polish and finish of the Chicago Orchestra who gave him his every wish. The repertoire: two rarely-played Haydn Symphonies — and they emerge with crisp sparkle and ingratiating warmth.

Reiner, like Walter and Toscanini, was a born opera conductor. His "Carmen" for RCA, which stars Rise Stevens, still sells well. He was scheduled to conduct "Götterdämmerung" at the Met but he died shortly before the scheduled performances. The record catalogs are the poorer because they lack

'Uncle Tom' 'King' LP First

NEW YORK — The Music Theater of Lincoln Center production of Rodgers and Hammerstein's "The King and I" will be released this week at the first album of RCA Victor's Music Theater Series starring Rise Stevens as Anna and Darren McGavin as the King. In supporting roles are Lee Venora (Tuptim), Frank Porretta (Lun Tha) and Patricia Neway (Lady Thiang).

Unique to the RCA Victor recording of "The King and I" is the inclusion of "The Small House of Uncle Thomas" which has a playing time of about eight and a half minutes. A highlight of the original production on Broadway and the current Music Theater presentation, "The Small House of Uncle Thomas" features Miss Venora as narrator of the ballet in this version. As Tuptim, she has been presented with "Uncle Tom's Cabin" by Anna, the English school mistress who is in Siam teaching the King's 67 children. Tuptim directs the book's message to the King who is Simon Legree's counterpart in the musical.

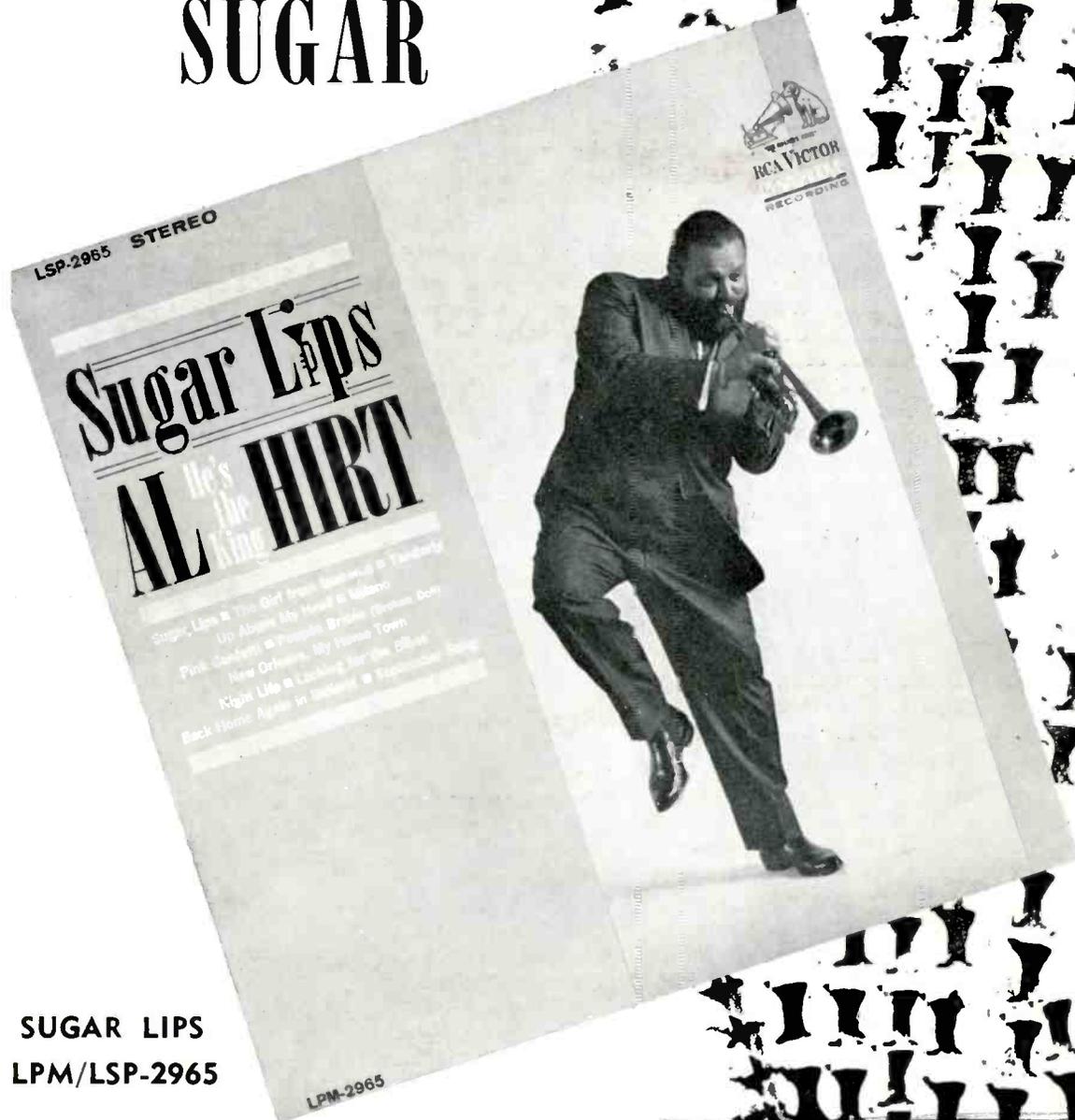
RCA Victor, under the terms of its contract with the Music Theater, will record selected productions to be staged over an eight-year period. As the first in this series, "The King and I" will fulfill the pledge of George R. Marek, RCA Victor Vice President and General Manager of the Record Division, who said, "Through distribution of recordings of the various productions, we hope to help spread the fame of the theater throughout the world."

Reiner-conducted operas but perhaps Met Opera air-checks will reveal some Reiner gems.

NEXT WEEK:

The Legacy of the Great Conductors (Concluded).

KING HORN IS RAISIN' CANE & IT'S PURE SUGAR



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