

# record world

Dedicated To  
Serving The  
Needs Of The  
Music & Record  
Industry

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Vol. 21, No. 1010

October 15, 1966

## WHO IN THE WORLD

**BIG  
AL**



**Bud Dain Named  
Liberty Records'  
General Manager.  
Story This Issue.**

Del Shields Reviews  
Jazz Albums Page 29

### In the opinion of the editors, this week the following records are the **SINGLE PICKS OF THE WEEK**



The only puzzle about this outstanding cut is whether it's better than Petula's "Downtown." The song is just great (Warner Bros. 5863).



The new r/ballad, "It Tears Me Up," from Percy Sledge will tear it up wherever played. He wails with chorus to great effect (Atlantic 2358).



The vibrations will tell all that "Good Vibrations" will be one of the Beach Boys' biggest yet. Highly imaginative (Capitol 5676).



Extremely original arrangement of R/R standard "Louie, Louie" will be the sweet Sandpipers' second click. Their own sound (A&M 819).

### **SLEEPERS OF THE WEEK**



"Why Pick on Me" should be picked on many stations immediately. It's in their gritty rock groove and should be watched closely (Tower 282).



The first release from Enoch Light's Project 3 label is a sweet and sentimental choral approach to appealing ballad. Swell start (1301).



**A TOP TEN  
SMASH!**

**Percy  
Sledge**

---

**It Tears  
Me Up**

*Atlantic 2358*

*Produced by Marlin Greene & Quin Ivy*



# CRDC Revises Sales Policies RCA Jumps into Teen Bag

HOLLYWOOD — A revision of sales policies and price schedules for Capitol, Angel and Seraphim disk and tape recordings was announced this week by Stanley M. Gortikov, President of Capitol Records Distributing Corp. The revision, effective now, will result in a slight increase in price to retailers and a decrease to wholesaling sub-distributors.

In announcing the new price structure, Gortikov issued the following statement to CRDC accounts:

"In spring of 1964, CRDC inaugurated a 'One-price-to-all' policy in which uniform discounts were made available to retailers and sub-distributors alike. The move was made in response to conditions of unbridled price instability in the industry and to inadequate profit achievement within CRDC. That policy was tailored to CRDC's judgment of then-current marketing circumstances and competitive conditions.

"Whenever significant changes occur in the commercial environment..."

(Continued on page 16)

## Seminar Opens MOA Convene

CHICAGO—One of the most important events at the MOA Convention will be the Industry Seminar on the afternoon of opening day, Oct. 28.

The MOA Industry Seminar will begin at 3:30 Friday and will be divided into two one-hour segments with a coffee break between. The first segment will be a panel discussion on record programming, promotion and music merchandising, and tackling the question: Is Your Jukebox Ill? Members of this panel will be drawn from operator firms, record companies and industry publications.

The second segment will be a panel discussion and question session on the jukebox royalty question. This panel will be made up of the MOA Legislative Committee (formed a year ago) of which Lou Casola is chairman and Nicholas E. Allen is Counsel. Other members of this important committee are MOA President John Wallace; Secretary James F. Tolisano; Treasurer William B. Cannon; and Clinton S. Pierce, J. Harry Snodgrass, George A. Miller, Henry J. Leyser and Fred M. Granger.

### Status Report

The MOA Counsel will open the discussion with a status report. Chairman Casola will then call for questions from the floor and refer them to the appropriate member of the Legislative Committee.

\* \* \*

## Dr. Schultz, Eddie Fisher at MOA

CHICAGO—MOA has announced two major additions to the MOA Convention and Trade Show set for the Pick-Congress Hotel Oct. 28-30:



Dr. Schultz Eddie Fisher

Dr. Whitt Northmore Schultz, Director of PR, Britannica Educational Corp., will speak before...

(Continued on page 17)

## Altschuler Heads Mid-town N.Y. A & R Office

NEW YORK—RCA Victor Records is moving—literally and figuratively. As the company enjoys its most successful year to date, label veep Joseph E. D'Imperio announced at a press luncheon last week, further company strides are in various planning stages.

The first will be the establishment of an RCA A&R office in mid-town Manhattan, where, label feels, it's what's happening baby as far as the teen activity goes. The new headquarters (exact location not yet decided) should be opened by January.

Ernest Altschuler, newly appointed RCA Vice President and Executive Producer, will head the office, slated to be about 10 strong.

D'Imperio summed up new waxy thinking by saying "We expect to act like an indie."

In conjunction with the literal and symbolic move uptown, RCA is preparing to activate a Chicago office, where the main concern would be R/B, and also delve deeply into the California scene, where their new group the Jefferson Airplane is causing a sales commotion.

Label has already signed Rick Jarard, a young and hip West Coaster, to find and record Calif. talent.



Joseph D'Imperio Steve Sholes



Ernest Altschuler

The RCA "indie" spirit means that what might be considered big company channel complications will be minimized where getting product to the market in an extreme hurry is deemed crucial, D'Imperio said. He cited the recent rush release of Eddie Fisher's "Games That Lovers Play" as an example of this expedience.

(Continued on page 16)

## Morgan Exits Epic

Bob Morgan has resigned his post as Director, Artists and Repertoire, Epic and Okeh Records. Morgan's replacement will be announced in the near future.

## RCA Organizational Rundown

Effective Oct. 1, 1966, the RCA Victor Record Division Product and Talent Development organization is announced as follows:

E. Altschuler	Division Vice President and Executive Producer, Popular Artist and Repertoire
D. J. Burkheimer	Manager, Popular Artist and Repertoire—New York
B. N. Plumb	Manager, Popular Artist and Repertoire—West Coast
H. R. Etlinger	Manager, Business Affairs
R. G. Hall	Manager, Red Seal Artist and Repertoire
B. S. Rosner	Manager, Special Artist and Repertoire Projects
S. H. Sholes	Division Vice President, Popular Artist and Repertoire
C. Atkins	Manager, Popular Artist and Repertoire—Nashville
J. Deary	Manager, Creative Services
H. Diaz	Manager, Special Products

Messrs. Altschuler, Etlinger, Hall, Rosner, and Sholes will report to the Division Vice President, Product and Talent Development.

J. E. D'Imperio  
Division Vice President  
Product and Talent Development

RCA Victor Record Division  
Group Executive Vice President



200 W. 57th St., New York, N. Y. 10019  
Area Code (212) 765-5020

Publisher  
**BOB AUSTIN**

Editor-in-Chief  
**SID PARNES**

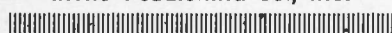
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**Mort Hillman** Advertising Manager, Eastern Division  
**Brenda Ballard** Circulation

West Coast  
**Jack Devaney**  
West Coast Manager  
1610 No. Argyle  
Hollywood, Calif.  
Phone: (213) 465-6179

Nashville  
**John Sturdivant**  
**Paul Perry** Nashville Report  
806 16th Ave. So.  
Nashville, Tenn. 37203  
Phone: (615) 244-1820

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# RIAA Disputes Congressional Copyright Proposals

## 'Record Company Activity, Prices May Be Affected': President Kapp

NEW YORK—The R. I. A. A. is marshalling its forces for a protest to the Senate if the current Copyright Revision Bill passes in the House of Congress.

The reason, as outlined by organization President David Kapp last week, is that certain points in the bill involving record royalty payments threaten to affect record company activity and possibly record prices.

The bill proposes that payment to publishers increase by 100% for classical music (from ¼¢ per minute of playing time to ½¢) and by 25% for popular music (from 2¢ to 2½¢ plus an additional ½¢ for every minute or fraction thereof over three minutes).

Kapp said that this increase in royalty payment, which could be crippling, is ironic for a number of reasons. Firstly, he noted that R. I. A. A. members appearing at the Congressional hearings prior to formulation of the bill, had pointed out that present royalty payments are demanding and that a decrease would not be out of line. He said that confidential figures supporting the stand had been presented to the committee.

He also stated that the recording companies do publishers great service by recording a song, since under today's condition virtually no song makes money or becomes known, without having a recording. "It seems strange," he said, "that record companies should do publishers a favor and have to pay for it."

"These proposed royalty increases," Kapp declared, "are completely unwarranted because publishers' revenues derived chiefly from records are at an all-time high while the record industry, whose sales have been mounting from year to year, has been caught in a profit squeeze that has seen its profits decline from 6.8% in 1957 to 1.7% in 1964.

"The prime beneficiary has been the consumer who today is able to buy better records with more music at the lowest prices in the history of the industry."

The increased cost of producing records, Kapp observed, will have to be passed along to the consumer in the form of higher prices or there would

be a wholesale demise of a great number of record producers who are currently just managing to stay in the business.

"The public will either have to pay more for the same amount of recorded music, or the same price for less music on the record, or it will be deprived of recordings for which there may be a demand but whose producers have been forced out of business."

Kapp said it seemed unfair that the industry had fought for and had been granted the elimination of the Federal Excise Tax in order to make records available at lower prices to the public only to have the current bill propose a hike in royalties which might more than offset any savings the consumer has accrued.

### Diskeries Not Subsidized

He noted that the United States was one of the few countries of the world in which record companies were not subsidized for producing serious music. He cited a study of the industry which revealed that 87% of all classical recordings produced by the industry had failed to make a profit.

"The proposed doubling of the royalty rates on classical music takes the industry from a position of improbability to one of impossibility insofar as its hope of at least breaking even on its classical music business. You do not have to be an expert to realize that the 13% of the classical records on which the industry has at least made its money back are chiefly recordings of Beethoven, Tchaikovsky, Mozart, etc., recordings on which no royalties are paid because the music is not copyrighted.

"But what happens with our contemporary composers—men such as Aaron Copland, Paul Creston, Bela Bartok, Gustav Mahler and composers just coming on the scene? Where do they find a record company rich enough or adventurous enough to put out recordings of serious contemporary music knowing beforehand that losses sustained previously will now be doubled? And how many companies will be prepared to take the gamble of introducing new artists in view of these greatly increased costs?"

## Cameo / Parkway Appoints Jay Darrow Director of Publishing, Recording

PHILADELPHIA, PA. — Al Rosenthal, President of Cameo/Parkway Records, announces that writer-producer Jay Darrow has been appointed Director of Publishing and Recording for the diskery. Darrow will operate out of the New York office and will report directly to Sales Manager Neil Bogart. He will work closely with Richie Rome, Cameo/Parkway's Musical Director.

Darrow will activate new publishing companies and is currently supervising the renegotiation of the firm's foreign, sub-publishing license agreements. He will audition new masters, sign writers and seek material for both outside artists and for performers pacted to Cameo/Parkway. Darrow has already secured publishing rights to "96 Tears," which is a Top 10 record. Rosenthal hailed the expansion of Cameo/Parkway's music publishing operation as a major diversification. He indicated that Darrow will also be seeking to purchase outside catalogs as well as to build a stable



Jay Darrow

of writers.

A graduate of the University of Connecticut, Jay Darrow has written for Gene Pitney, George Maharis, Bobby Goldsboro, Kety Lester and Freddie Cannon. His song, "Little Orphan Girl," made the charts via a recording by the Belmonts. As a producer, Darrow has had product released on Epic, Mercury and Decca and numbers among his production credits "Just Me, My Mom and Dad" by Dandy Dan Daniels, currently a strong seller for Cameo/Parkway.

## Preskell To Light Label 1st Single Out

NEW YORK—Enoch Light's new label, Project 3, gets off to a swinging start this week with the release of its first single, "You Were Never There" b/w "Hold Me," the Kissin' Cousins, plus the news that Moe Preskell has joined the label.



Enoch Light

According to Light, who also produced the new disk, veteran record man Preskell "will be working in promotion and sales. His official title will be announced when we get more settled. Right now we're setting up our distribution and foreign affiliations."

Light also gave notice that the Project 3 Records operation was moving to its new quarters this week at 1270 Avenue of the Americas.

"We have quite a few artists signed already," Light continued. "There are Tony Mottola, the Kissin' Cousins (a new group we've formed), me, plus several others we're negotiating

with right now. Lew Davies conducted and arranged the Kissin' Cousins deck, which I feel has both a commercial and 'good music' sound."

Light added that the label would be issuing about a half-dozen LPs in a month or so.—  
Doug McClelland.

## New Order Plays For Monkees' Wax

HOLLYWOOD — One of the Monkees let the cat out of the bag last week when he admitted to New York Times interviewer Judy Stone that the RCA group sings but doesn't play on its recordings.

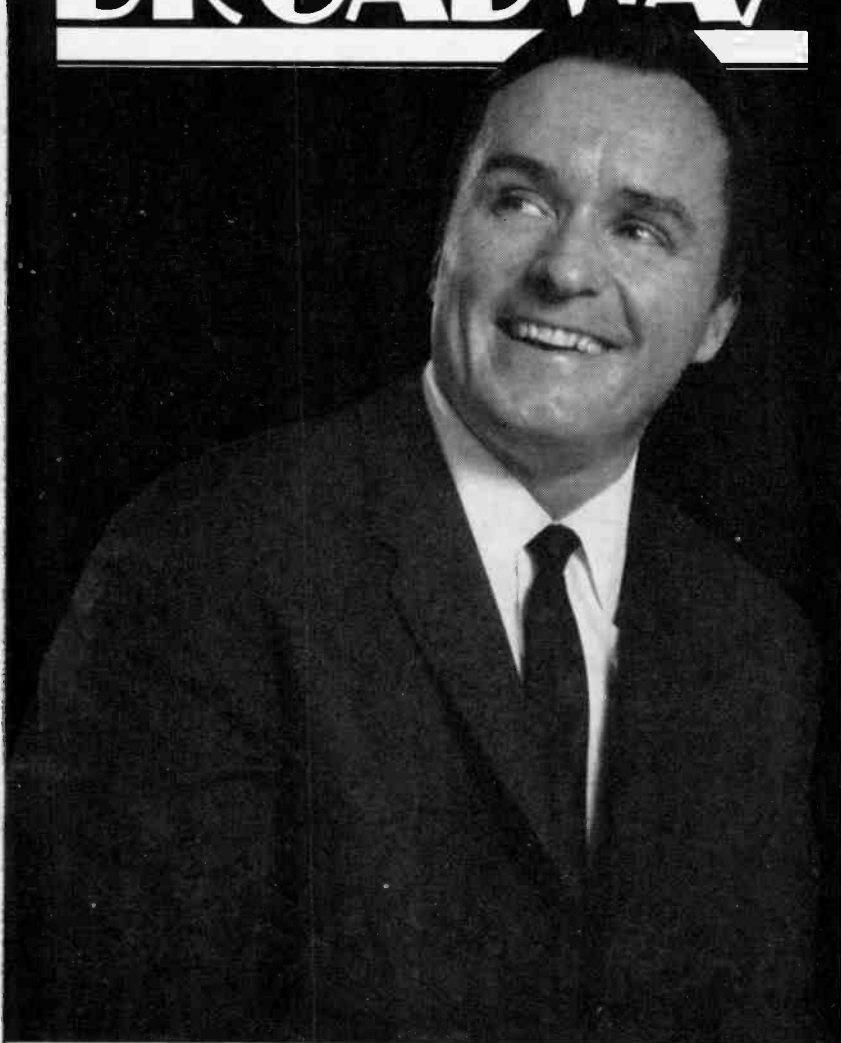
An unnamed Monkee is quoted as saying, "Studio musicians were used for the recordings, although all the boys do play guitars and Micky Dolenz is learning to play drums."

Record World has learned that three of the "studio musicians" are members of Warner Brothers' New Order and are, by name, lead guitarist Jerry McGee, bassist Larry Taylor and drummer Bill Lewis.

The Monkees' "Last Train to Clarksville" is racing up to the top of the charts this week and they have an album doing same. The New Order have a release, "Had I Loved Her Less," due shortly.

EPIC HITS

# BROADWAY



Mike Douglas sings  
"CABARET"  
5-10078

(From the forthcoming Broadway  
musical Cabaret)

EPIC HITS

# HOLLYWOOD



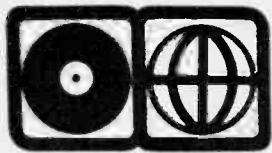
Enzo Stuarti sings  
"SEVENTEEN"  
c/w  
5-10082

(From the motion picture Seventeen)

"HAWAII"  
5-10082

(From the United Artists motion  
picture Hawaii)





# SINGLES REVIEWS

## FOUR STAR ★★★★★ PICKS

**LOOK THROUGH MY WINDOW** (Trousdale, BMI)  
**ONCE WAS A TIME I THOUGHT** (Trousdale, BMI)  
**THE MAMAS AND THE PAPAS**—  
*Dunhill 4050.*

Moody piece of rock about loneliness. Fantastic group continues their streak. Hot instrumental flip.

★★★★★  
**BREAKFAST AT TIFFANY'S** (Treetop, ASCAP)  
**SINCE I FELL FOR YOU** (Advanced, BMI)  
**LANA CANTRELL**—*RCA Victor 47-8978.*

Song from new musical "Holly Go-lightly" is a wistful refrain and is sung with sheen.

★★★★★  
**CAN I GET TO KNOW YOU BETTER**  
(Trousdale, BMI)  
**LIKE THE SEASONS** (Ishmael, BMI)  
**THE TURTLES**—*White Whale 238.*

Very good rock and roll song in easy-going boy meets girl groove. Likely score.

★★★★★  
**KIMBERLY** (Palmerton, BMI)  
**I LEAVE YOU IN TEARS** (Palmerton, BMI)  
**TIM TAM AND THE TURN-ONS**—*Palmer 5006.*

Pretty paean to a special girl. Guys sing in popular falsetto vein again. Likeable.

★★★★★  
**SATURDAY NIGHT** (Brent, BMI)  
**FOR YOU** (Brent, BMI)  
**THE COUNTRY GENTLEMEN**—*Brent 7058.*

Insistent beat paces this song about date night. Guys shout it out with conviction.

★★★★★  
**RIGHT COMBINATION** (Music Creator's, BMI)  
**I CRIED** (Music Creator's, BMI)  
**MARSHA BRODY**—*Hot Shot 1000.*

Gal with throaty little girlish voice chants about her happy love affair. Right combination.

★★★★★  
**I FEEL A LOVE COMING ON** (Wemar, BMI)  
**DOWN THE AISLE OF LOVE** (Carney-Myra, BMI)  
**THE CONCORDS**—*Boom 60021.*

Attractive rockaballad — attractive because the singing is harmonious and dramatic.

★★★★★  
**THE TURNING POINT** (Metric, BMI)  
**I'M GONNA MOVE TO THE CITY** (Metric, BMI)  
**JIMMY HOLIDAY**—*Minit 32011.*

Strong ballad, contemporary and compelling. Jimmy warbles persuasively.

★★★★★  
**OPEN UP YOUR HEART** (Blue Book, BMI)  
**MORE THAN BEFORE** (Ridge, BMI)  
**JOHNNY TILLOTSON**—*MGM 13598.*

The Buck Owens song swung for the pop market by cheerful Johnny. Charts, watch out.

★★★★★  
**MY BABY'S GONE** (Web IV, BMI)  
**YOU'RE GONNA MISS ME** (Web IV, BMI)  
**DONALD HEIGHT**—*Shout 204.*

Should reach chart heights this time around for the savvy r/b fellow. About long-gone baby.

**STOP STOP STOP** (Maribus, BMI)  
**IT'S YOU** (Maribus, BMI)

**THE HOLLIES**—*Imperial 66214.*

The follow-up to the sensash "Bus Stop" is also a terrific side. Ought to be Top 10 shortly.

★★★★★  
**SPANISH NIGHTS AND YOU**  
(Wanessa-Brookings, BMI)  
**GAMES THAT LOVERS PLAY** (Miller, ASCAP)  
**CONNIE FRANCIS**—*MGM 13610.*

Pretty and romantic Latin-flavored tune Connie duets with herself. Action due.

★★★★★  
**LOVE THEM FROM IS PARIS BURNING**  
(Famous, ASCAP)  
**WALK ON BY** (Blue Seas-Jac, ASCAP)  
**DOC SEVERINSEN**—*Command 4091.*

Plaintive and yet defiant march from new movie. Played mesmerizingly.

★★★★★  
**LOVE IS A BIRD** (4 Star, BMI)  
**RUMORS, GOSSIP, WORDS UNTRUE**  
(4 Star, BMI)

**THE KNICKERBOCKERS**—*Challenge 1337.*

Metaphorical rock and roll ballad from talented fellows. Hot listening and dancing ahead.

★★★★★  
**THERE'S NOTHING ELSE ON MY MIND**  
(Pamco, BMI)  
**WHY NOT STOP AND DIG IT WHILE YOU CAN**  
(Trousdale, BMI)

**BARRY MCCUIRE**—*Dunhill 4048.*

Poetical amblings by Barry. The introspective tune should catch with teenagers.

★★★★★  
**SOUL SERENADE** (Kilynn-Veevee, BMI)  
**MOON RIVER** (Famous, ASCAP)  
**THE CASINOS**—*Sims 306.*

Appealing instrumental with mid shuffle dance beat could catch on with the teens.

★★★★★  
**SHORTENIN' BREAD** (Next Door, BMI)  
**DON'T EVER LEAVE ME** (Next Door, BMI)  
**THE VILLIANS**—*Bullets 136.*

The old novelty done to today's taste. Fellows nail those notes into the grooves like wow.

★★★★★  
**BRING ME YA LOW DOWN FEELIN'S**  
(Duchess, BMI)  
**NEW YORK, N.Y.** (Duchess, BMI)  
**BILLY BATSON**—*Decca 32035.*

Fellow sings in the Dylan school of delivery. He also writes his own. Gutsy blues.

★★★★★  
**I HEAR IT NOW** (Blackwood, BMI)  
**YOU'RE THE GUILTY ONE** (Acuff-Rose, BMI)  
**JOHN D. LOUDERMILK**—

*RCA Victor 47-8973.*

Wistful melody crooned by John Loudermilk. Chip Taylor penned.

★★★★★  
**JUST AS MUCH AS EVER** (Roosevelt, BMI)  
**YOU HAVE NO IDEA** (Teeger, ASCAP)

**BOBBI MARTIN**—*Coral 62503.*

Sensitive girl from the country area has a way that pleases pop crowd.

**WINCHESTER CATHEDRAL** (Southern, ASCAP)  
**PATTY'S PAD** (American Dream, BMI)  
**DANA ROLLIN**—*Tower 283.*

Irresistible novelty number from England gets intriguing megaphoned delivery from new girl, Dana.

★★★★★  
**WINCHESTER CATHEDRAL** (Southern, ASCAP)  
**TREEHOUSE IN THE SKY** (Cath-All, BMI)  
**GUS**—*Dot 16967.*

Currently a smash in Blighty, this whistly instrumental with delayed vocal could appeal here.

★★★★★  
**WINCHESTER CATHEDRAL** (Southern, ASCAP)  
**I'M GONNA SPOIL YOU BABY** (Budd, ASCAP)  
**THE NEW HAPPINESS**—*Columbia 4-43851.*

New happiness and lasting happiness will be on those who take to this delightful British tune and rendition.

★★★★★  
**WINCHESTER CATHEDRAL** (Southern, ASCAP)  
**WAIT FOR ME BABY** (Pall Mall, BMI)  
**THE NEW VAUDEVILLE BAND**—  
*Fontana 1562.*

Another in the "Cathedral" sweepstakes and a good one it is. Song is infectious.

★★★★★  
**A MAN AND A WOMAN** (Northern, ASCAP)  
**SIDEWINDER** (Nom, BMI)  
**TAMIKO JONES. HERBIE MANN**—  
*Atlantic 2362.*

First English lyrics of this lovely movie theme are sighed by Tamiko Jones with velvet touch.

★★★★★  
**A MAN AND A WOMAN** (Northern, ASCAP)  
**JUST SAY GOODBYE** (Northern, ASCAP)  
**ANITA KERR SINGERS**—  
*Warner Bros. 5866.*

First group version of the movie theme sung in English. Anita and friends know how to hypnotize.

★★★★★  
**A MAN AND A WOMAN** (Northern, ASCAP)  
**SAMBA SARAVAH** (Northern, ASCAP)  
**NICOLE CROISILLE, PIERRE BAROUH**—  
*United Artists 50052.*

The beautiful and seductive title tune from award-winning "A Man and a Woman." Gorgeous.

★★★★★  
**DONKEY AND THE GOAT** (Flying Hawk, BMI)  
**DONKEY AND THE GOAT HOW TO DO IT**  
(Flying Hawk, BMI)

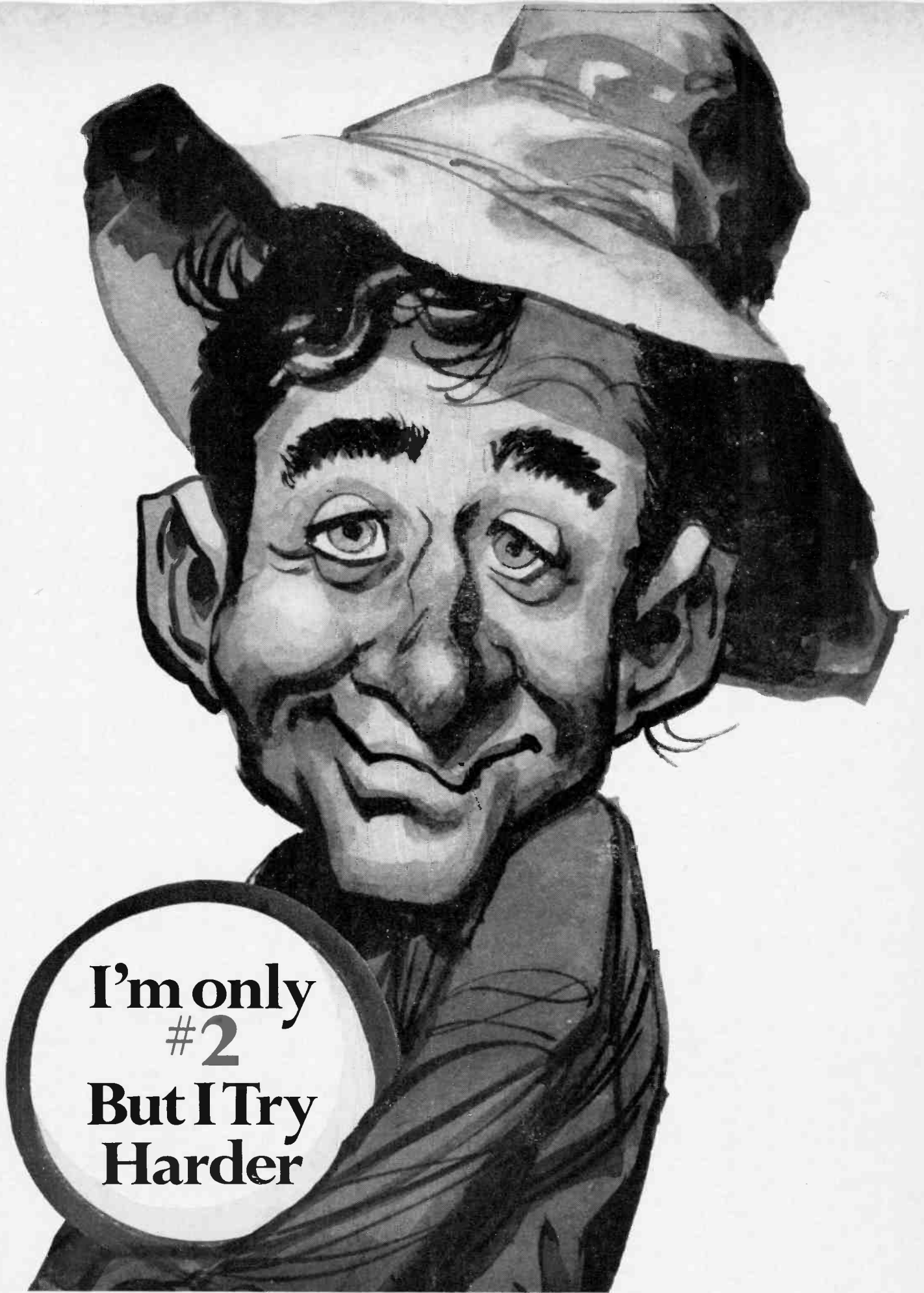
**BUNNY FOOTE WATSON, VERONICA SEABROOK**—*Big Hawk 18101.*

New dance on the scene. The invitation is offered by swinging duo. Could catch on.

★★★★★  
**I WANNA MEET YOU** (Destination, BMI)  
**WE COULD BE HAPPY** (Destination, BMI)  
**THE CRYAN SHAMES**—*Columbia 4-43836.*

Sweetly harmonized ditty about a guy who wants to meet a girl. Should impress kids.

(Continued on page 14)



I'm only  
#2  
But I Try  
Harder

But #2's more than enough when you've got  
the hottest comedy hit of the month!

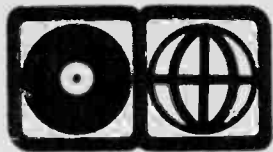
# Almost Persuaded #2

## Ben Colder



K-13590

MGM RECORDS MGM Records is a division of Metro-Goldwyn-Mayer Inc.



# ALBUM REVIEWS

## PICK HITS

### BLACK IS BLACK

**LOS BRAVOS**—Press PR 73003; PRS 83003.

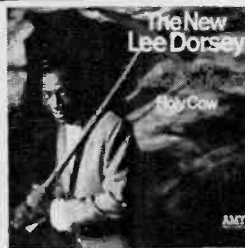
Rolling contemporary beat is what these fellows have to sell and they're selling it in large quantities these days via their "Black is Black" single. That and 11 other similar rabble rousers are on this, their first package.



### THE NEW LEE DORSEY

**Amy 8011 (m-s).**

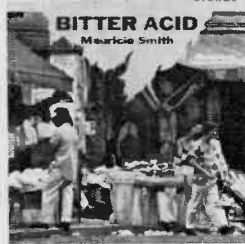
Hip fellow released his neat-keen new single, "Holy Cow" last week and that one is here with his last chart thriller, "Working in the Coal Mine," and the likes of "Ride Your Pony," "Neighbor's Daughter" and others.



### BITTER ACID

**MAURICIO SMITH**—Mainstream 56085; S/6085.

Mauricio Smith plays the flute, alto sax and soprano sax and all to good effect on this package of Latin American-pop-jazz bands. There are any number of cuts great for programming and sales. Nine-man support team.



### THE JAZZ SWINGER

**WOODY HERMAN**—Columbia CL 2552; CS 9352.

For the first time in quite a while the head herdsman sings for his supper. The selections are Al Jolson chestnuts that'll provoke blissful "oohs" from listeners. "April Showers," "Swanee," etc.



### FOR THE NIGHT PEOPLE

**JULIE LONDON**—Liberty LRP 3478; LST 7478.

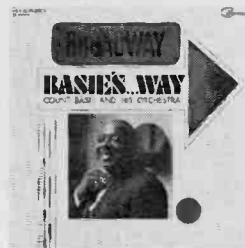
The sexy songstress oozilates through a set of love hours ballads. One of her best albums, it includes "Can't Get Out of This Mood," "I Hadn't Anyone Till You," "Am I Blue?" "Here's That Rainy Day" and other love songs.



### BROADWAY BASIE'S WAY

**COUNT BASIE**—Command RS 905SD.

The Count turns to Broadway for some rousing treatments of "Hello Young Lovers," "Just in Time," "Mama," "Everything's Coming Up Roses," "On a Clear Day." The songs never sounded more alive and vital as on these Command bands.



### THE LAMP IS LOW

**MARILYN MAYE**—RCA Victor LPM/LSP 3626.

Here's a gal who treats a song with respect. She also brings out as many facets of a melody and lyric as are there. Peter Matz waxes romantic on his arrangements of "The Lamp is Low," "The Night We Called It a Day."



## SOUNDTRACK

### HAWAII

**SOUNDTRACK**—United Artists UAL 4143; UAS 5143.

James Michener's best-selling novel about the newest state in the Union and its earliest conquest by 19th century missionaries is now on the screen with Julie Andrews, Max Von Sydow and Richard Harris starring. Elmer Bernstein's music overwhelms.



### THE GREEN HORNET

**TV SOUNDTRACK**—20th Century Fox 3186 (M-S).

TV's successor to "Batman" should have successor album sales. The composer for the series is Billy May who arranged "The Flight of the Bumblebee" for today's tastes and added some busy buzzing themes of his own.



### KALEIDOSCOPE

**SOUNDTRACK**—Warner Bros. W(S) 1663.

London swings and that's what this music, written expressly for a movie, but pretty stand-out on its own, sets out to prove. It's scored for organ, sax, sitar and tabla, among other "in"-struments of the day.



### MONGO EXPLODES

**MONGO SANTAMARIA**—Riverside 3530; 93530.

Those who want to get up and dance Latin style or just listen style will rally round this Santamaria album with Nat Adderley and Jimmy Cobb. His newest "Tacos" is in the album with selections like "Skins," "Fatback."



## COUNTRY

### THE LOVIN' MACHINE

**JOHNNY PAY CHECK**—Little Darlin'; LD 4003; SLP 8003.

The country nifty clicked meaningfully with his "Lovin' Machine" side and so that title on this package will attract the country eye. There are an inviting list of other ditties like "Swinging Doors" and "Miller's Cave."



### SORRY MY NAME ISN'T FRED

**BOBBY HELMS**—Kapp KL 1505; KS 3505.

Another one of the well-done packages in the exciting current country music release from Kapp. Bobby meanders through a list of wistful songs certain to move the c/w buyer. Includes his "Sorry My Name Isn't Fred" among number.

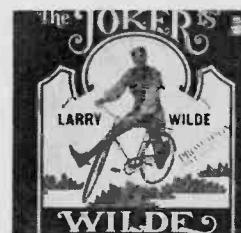


## COMEDY

### THE JOKER IS WILDE

**LARRY WILDE**—Dot 3753; DLP 25753.

A new funnyman who delights the audience on this recorded live package and should delight the home listener. Good candidate for air play since the humor is aimed at pinpointing and pinning human foible. Kissing, commercials, etc., discussed.





# B.B.'S BIGGEST

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# DON'T ANSWER THE DOOR

(Part I)

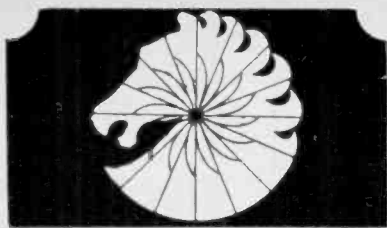
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# B.B. KING



A SUBSIDIARY OF AMERICAN  
BROADCASTING COMPANIES, INC.



# UA Internat'l Formed

Continuing its program of expansion on a broad range of music business fronts, United Artists Records announces formation of a UA International Series with four initial albums slated for release on the new label Oct. 15.

Included in the premiere set of releases under the UA International logo are two albums of Italian origin, "Studio Uno '66" by Mina, and "Caro Mio" by Iva Zanicchi, two of Italy's brightest female vocalists; a French release, "Crazy Horse Saloon Of Paris," by Albert Van Dan and His Orchestra; and a Greek outing, "Athens Today," by Dimitri Plessas. Additional packages are due for release shortly.

According to UA International A & R Director Ron Eyre, the new line will present for American and Canadian record buyers many of the world's leading international artists on records performed and produced abroad. Eyre added, "We are attempting not only to secure the finest artists and material available from the various countries around the world, but are attempting also to insure that the engineering and recording aspects involved are the finest in the industry today."

Considerable effort is focused on the packaging and marketing details of the new line with one unique idea being the design of each album cover to incorporate the national colors of the particular country of the artist represented.

## Gearred to Foreign Specialists

All advertising and sales campaigns, including local and co-op campaigns with key dealers, will be geared to the retailer and rack jobber who specializes in foreign catalog product. Eyre explained that prior discussions with key buyers from coast to coast have revealed that the international department in most stores is growing at a rapid rate and is expected to continue to provide a strong market for the product. United Artists foresees no revisions from its present line of 35 distributorships throughout the U.S., Canada, Hawaii and Puerto Rico in handling the series.

Extensive radio promotion of the new label directed toward stations that now feature limited foreign programming was cited by Eyre as another major objective. It is hoped by UA that through gradual exposure of international artists over the



Proudly unveiling one sample of the initial product that is being released next week on the newly-formed UA International label are from right, Ron Eyre, UA International A&R Director, holding the "Mina Studio Uno 66" album and Sid Shemel, Director of UA International.

airwaves and eventual popular enthusiasm for the airplay, station program directors would be prompted toward the further programming of foreign talent.

To date, many foreign labels have already agreed to contract terms with UA International and will supply product on a regular basis starting immediately. Among these companies are Clan, Rifi, and Carosello of Italy, Hispavox of Spain, Polar of Sweden, Barclay of France, EMI of Great Britain and Polydor of Germany.

List prices for all UA International product has been established at \$4.79 for mono and \$5.79, stereo.

## Passman Prof. Mgr. Of Tobi - Ann, Etc.

NEW YORK — Ray Passman has been appointed Professional Manager of the Tobi-Ann and Pictoretone Music Publishing Companies, it was announced by Phil Kahl.

Passman will expand the professional material from the above mentioned companies which for the past four years have been very active in the pop market.

Passman has been affiliated with such songs as "Guantanamera," "Twist and Shout" and "Tell Him."

He will work towards bringing in all types of new songs with equal emphasis on album material.

## Murphy to Big 3

The Big 3 Music Corp. announces the appointment of Tom Murphy to their West Coast professional staff. Murphy is a former program director of radio station KCBQ, San Diego.

## Heads PTA Div

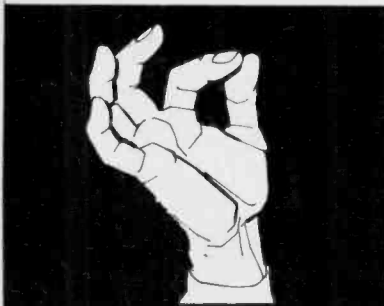
NEW YORK—Frank Barsalona and Dick Friedberg, heads of Premier Talent Associates, have appointed Mark Alan to head their Band and New Act Division.



Ramsey Lewis/Wade in the Water Cadet LP/LPS 774



Kenny Burrell/The Tender Gender Cadet LP/LPS 772



Various Artists/Sing a Song of Soul Checker LP/LPS 2998



Herb Lance/The Comeback Chess LP/LPS 1506



### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of October 23, 1962; Section 4369, Title 39, United States Code)  
 Date of filing: Oct. 1, 1966; Title of publication: Record World; Frequency of issue: Weekly.  
 Location of Known Office of Publication: 200 West 57 Street, New York, N. Y. 10019.  
 Location of Headquarters or General Business Offices of the Publishers: 200 West 57 Street, New York, N. Y. 10019.  
 Names and Addresses of Publisher, Editor, and Managing Editor:  
 Publisher: Bob Austin, 200 West 57 Street, New York, N. Y. 10019.  
 Editor: Sid Parnes, 200 West 57 Street, New York, N. Y. 10019.  
 Managing Editor: Doug McClelland, 200 West 57 Street, New York, N. Y. 10019.  
 Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.):  
 Intro Publishing Co., 200 West 57 Street, New York, N. Y. 10019.  
 Bob Austin, 200 West 57 Street, New York, N. Y. 10019.  
 Sid Parnes, 200 West 57 Street, New York, N. Y. 10019.  
 Known Bondholders, Mortgagees, and other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities (If there are none, so state): None.  
 Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.  
 This item must be completed for all publications except those which do not carry advertising other than the publisher's own and which are named in Sections 132.231, 132.232, and 132.233, Postal Manual (Sections 4355a, 4355b, and 4356 of Title 39, United States Code):

	Average No. Copies Each Issue During Preceding 12 Months	Single Issue Nearest to Filing Date
A. Total No. Copies Printed (Net Press Run)	13,565	14,000
B. Paid Circulation		
1. Sales Through Dealers and Carriers, Street Vendors and Counter Sales	616	650
2. Mail Subscriptions	12,103	12,353
C. Total Paid Circulation	12,719	13,003
D. Free Distribution (including samples) by Mail, Carrier or Other Means	409	510
E. Total Distribution (Sum of C and D)	13,128	13,513
F. Office Use, Left-Over, Unaccounted, Spoiled After Printing	437	487
G. Total (Sum of E & F—should equal net press run shown in A)	13,565	14,000

I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager, or owner): Sid Parnes, Editor.

# FORECAST:

RAIN ON THE ROOF

KA-216

THE LOVIN' SPOONFUL



Followed by a hurricane of sales

A product of Koppelman-Rubin Associates.  
Produced by Erik Jacobsen



EXCLUSIVELY DISTRIBUTED BY  
**MGM RECORDS.**  
A division of Metro Goldwyn Mayer

## Dean and Farr To CBS, Col VP Posts

Clive J. Davis, Vice President and General Manager, CBS Records, has announced the appointments of Walter L. Dean as Administrative Vice President, CBS Records and Wornall (Bill) Farr as Vice President, Marketing, Columbia Label.

Davis commented, "In his years with CBS Records, Walter Dean has contributed substantially to the company's overall development and growth. I am confident that, in his new position, Mr. Dean will be of even greater service to our company."

Dean will be responsible to Davis for expanding present operations and exploring and developing new areas of activity and diversification for the CBS Records Division. He will also be responsible for the activities of the CBS Records Book Publishing Department, the April-Blackwood Companies and CBS Records Business Affairs.

Dean joined Columbia Records in 1956. In 1958 he became Director of Business Affairs, and in 1962, he was appointed Vice President, Business Affairs.

Dean is a graduate of the University of Michigan and the University of Michigan Law School.

### 'Invaluable Assets'

In commenting on Farr's appointment, Davis said, "The knowledge and experience acquired by Bill Farr during his long association with Columbia Records and its distribution or-



Walter Dean

Bill Farr

ganization are invaluable assets in undertaking his new assignment. I am certain that he will provide important leadership for the continued expansion of our company." Farr will be responsible to William P. Gallagher, Vice President, Columbia Label for directing the label's marketing activities including sales, distribution, merchandising and creative services.

Since joining Columbia Records in 1963, he has been involved in many Columbia Label projects as Director of Merchandising, and most recently as Director Market Planning and Sales Training.

Prior to joining Columbia, Farr worked as a salesman and later as Sales Manager for the Morley Murphy Company, Columbia's independent distributor in Milwaukee. In addition, from 1946 to 1952, he owned and managed Farr's Melody Shop, a retail record store in Appleton, Wisconsin.

Farr is a graduate of the University of Texas in Austin, Texas.

## Mamas, Papas Tour

The Mamas and the Papas begin an eight-city tour starting Oct. 14 in Boston.

## Scepter Inks Dionne, David & Bacharach to New Pacts

NEW YORK—Marvin Schlachter, Executive VP of Scepter Records, announces that Dionne Warwick, Bert Bacharach and Hal David have signed a new five-year contract with Scepter.

In a little over four years Dionne, the vocalist from East Orange, N.J., has become an international star. From the first meeting between Dionne and composers Bert Bacharach and Hal David that resulted in "Don't Make Me Over," this happy relationship has continued through the years with Bert and Hal writing special song material and producing Dionne's records for Scepter. This blend of writing, production and vocal talent has continued right up to the present release of "I Just Don't Know What To Do With Myself," already on the charts.

### Vogue Importance

Coincidental with the rapid rise of Dionne on the American scene was the important affiliation of Scepter Records with Vogue Productions Internationales Phonographiques in France in the Fall of 1963. Leon Cabat, Vogue President, immediately recognized the potential of Dionne on the European scene. The result is now history. Dionne has made ex-

tended appearances at the Olympia in Paris, has recorded in French and is referred to as "the new Josephine Baker."

Dionne is considered more of a European star than an American star when appearing on the Continent.

### New Goodtimes

NEW YORK—Kama Sutra is sending out re-mixed deejay copies of the Goodtimes' "The Hard Life." Company decided the later version was better and wants stations on the alert for the new platters.

## Big 3



Leonard Feist (center), Executive Secretary of the National Music Publisher's Association, meets with Sal Chiantia (right) of MCA Music and Arnold Maxin (left) of Big 3 Music to discuss newest developments in copyright legislation. Recent meet was the first session of music industry execs since the election of Chiantia as President of the NMPA and naming of Maxin as VP of the association.

## Decca and Coral Announce New Christmas Merchandise

Decca and Coral Records have consistently set a runaway sales pace with gift merchandise during the Yuletide season with holiday product by such names as Bing Crosby, Brenda Lee, Bert Kaempfert, Earl Grant, Guy Lombardo, Sammy Kaye, Kitty Wells, Columbus Boys Choir and Loretta Lynn, among others. The Crosby set, "Merry Christmas," holds the position of No. 1 sales leader in Christmas merchandise, and each year sets new sales heights.

This year, as in years past, Decca is once again releasing new Christmas product designed to appeal to every age bracket and musical taste.

Leading off is Pete Fountain with his first Yuletide release, "Candy Clarinet," a collection of Christmas favorites. Country music favorite Loretta Lynn is represented with "Country Christmas," a collection of new and standard Yuletide clicks.

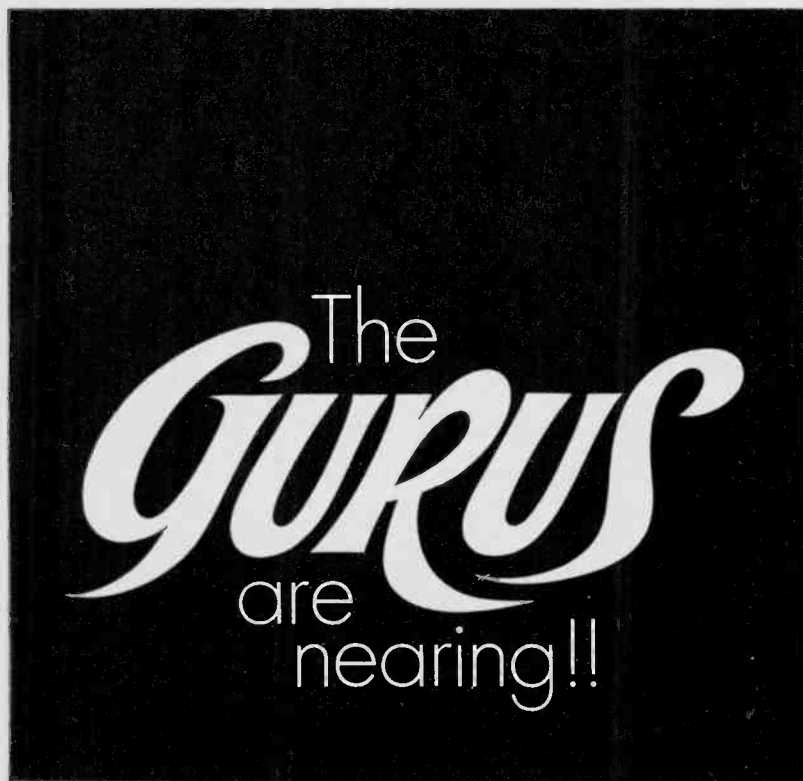
A highlight of the season is

the telecasting of the Videocraft TV musical, "Rudolph the Red-Nosed Reindeer," featuring the voice of Burl Ives and Johnny Marks' music. This year the show will again be seen on Sunday, Dec. 4, from 5:30 to 6:30 p.m., EST, and Decca is releasing the original sound track of "Rudolph the Red-Nosed Reindeer."

Fred Waring and the Pennsylvanians are represented with a new holiday set titled "A-Caroling We Go." Pianist George Feyer instrumentally interprets many Christmas favorites in "Echoes of Christmas."

Decca's Gold Label Classical division is represented with "A Baroque Christmas," by the Amor Artis Chorale, under the direction of Johannes Somary.

In-store and window display in the form of mounted lithos are available in quantity from the local Decca branches to serve as point-of-sale merchandising aids.



# "HOORAY FOR HAZEL"

Is

## 2 HITS IN A ROW

For

# TOMMY ROE



*... and Going To The Top  
his Winning Album!*

Personal Direction:  
Bill Lowery  
P. O. Box 9687  
Atlanta, Georgia

TOMMY ROE ENTERPRISES, INC., Atlanta, Georgia



**DONE GOT OVER** (Su-Ma-Mirdean, BMI)  
**I'M GONNA LEAVE YOU** (Su-Ma-Mirdean, BMI)  
**BOBBY POWELL**—*Whit* 1733.

Happy blues number that'll rock the r/b crowd to their souls. Bobby and Jackie Johnson shine.

★★★★  
**ICICLES (FELL FROM THE HEART OF A BLUEBIRD)** (Mainstay, BMI)  
**IN A HUNDRED YEARS FROM NOW** (Mainstay, BMI)

**JONATHAN KING**—*Parrot* 3008.

Wistful, poetical ballad of lost love crooned mournfully by this British clickster.

★★★★  
**MR. SPACEMAN** (BMI)  
**WHAT'S HAPPENING** (BMI)

**THE BYRDS**—*Columbia* 4-43766.

Tune about UFOs with bouncy, jaunty melody. Cute and singalongable.

★★★★  
**OPEN UP YOUR HEART**  
**(AND LET THE SUN SHINE IN)**  
**I GET A THRILL** (Helios, BMI)

**THE HASH BROWN SISTERS**—*Monument* 978.

Banjo-bright treatment given by chorus to the goodtime song. Deserves to re-click.

★★★★  
**THE LEAN HORNET** (Yonah, BMI)  
**HALF OF WHAT YOU SEE** (Twenty Grand—Yonah, BMI)

**RUTH WESLEY AND THE PALACE AIDES**—*Chart* 1390.

Country-styled take-off of the "Green Hornet" should go pop because of the popularity of the series.

★★★★  
**THE PLEDGE OF FREEDOM** (Commander, ASCAP)  
**I WAS A FOOL** (Commander, ASCAP)

**TRUSTIN HOWARD**—*American* 1008.

Song about one of the constitutional rights done with patriotic arrangements. Could be.

## Single Reviews

(Continued from page 6)

**COUNT TO TEN** (Sagittarius-Maltese, BMI)  
**IF YOU GO** (Sagittarius, BMI)

**DEREK MARTIN**—*Sue* 143.

Lad who's had a few clicks in the past steps out on new label with strong r/b love song.

★★★★  
**MAN ABOUT TOWN** (Scion, BMI)  
**BABY, I DO** (Don, BMI)

**THE PASSIONS**—*Backbeat* 573.

Tune should be heard about town shortly. Fellow describes his winning self winningly.

★★★★  
**HAVE YOU EVER LOVED SOMEBODY** (Maribus, BMI)

**IT'S JUST THE WAY** (Toby, BMI)  
**THE SEARCHERS**—*Kapp* 783.

Driving rock and roll question posed to a heart-less girl. Could do it for the group.

★★★★  
**THE CRICKET** (Recordo, BMI)  
**DROPOUT** (Recordo, BMI)  
**JAY CEE AND THE INCREDIBLES**—*Class* 007.

Guy and group have come up with a new dance and the beat beat of it may connect.

★★★★  
**KING LOUIE'S GLUE** (Polaris, BMI)  
**TOY BOY** (Polaris, BMI)  
**KING LOUIE'S COURT**—*Sticky* 1.

Wild, wild party going on in these grooves. Teens will want to rsvp immediately.

**GOIN' BACK TO MIAMI** (Lois, BMI)  
**I'M IN TROUBLE** (Act Three, BMI)  
**WAYNE COCHRAN**—*Mercury* 72623.

Screaming, shouting time is had by all on this beat beat beat side. Hefty possible.

★★★★  
**SONG OF THE BIBLE** (Robbins, ASCAP)  
**ANYTIME** (Hill and Range, BMI)  
**BILL SMITH**—*Talmu* 303.

First vocal version of the theme from John Huston's "The Bible." Lovely rendition.

★★★★  
**WHEELS ON THE HIGHWAY** (Blackwood, BMI)  
**THINGS YOU GAVE ME** (Gringo, BMI)  
**JOHNNY SEA**—*Warner Bros.* 5861.

Intensely dramatic ballad with intelligent interpretation from Johnny. Keep close watch.

★★★★  
**STUBBORN KIND OF FELLOW** (Jobete, BMI)  
**YOU CAN DESTROY MY MIND** (Barmour, BMI)

**THE LOST IN SOUND**—*Showcase* 9811.

New group doesn't sound lost at all. They seem to know just where it's at on this groovy side.

★★★★  
**LAY DOWN THE GUN** (Acuff-Rose, BMI)  
**REASON TO BELIEVE** (Faithful Virtue, BMI)  
**MICHAEL WHALEN**—*Reprise* 0519.

Folkish, countryish song with attractive and haunting quality. Michael has smooth voice.

★★★★  
**CRAZY STRIPES** (Intermountain, BMI)  
**I'LL CHERISH YOUR LOVE** (Intermountain, BMI)  
**JOAN HARRIS**—*Hummingbird* 1721.

Novelty with rock beat about a special boy. Hand-clapping tune builds nicely.

## SESAC Series

SESAC's newest entry in its "95 Series" is "The String Set," a collection of 30 high-fidelity SESAC recordings of mood

music. Included are such artists as Alfredo Antonini and the Knightsbridge Strings, Billy Taylor and Barbara Carroll, plus Warren Baker and his Hollywood Guitars.

## Grief-Garris' Go Go Records

The management team of George Grief and Sid Garris has formed a new record company under the banner of Go Go Records, it was announced by George Grief, President of the new company. Grief and Garris will continue managing the New Christy Minstrels.

Go Go Records signed their first artist to the label, Dr. West's Medicine Show and Junk Band, and has released the group's first single, "The Egg Plant That Ate Chicago" b/w "Can't Fight City Hall Blues."

Go Go Records currently has exclusive distribution representation in four cities: New York (Harry Aposteleris), Los Angeles (Sid Talmadge), San Francisco (Bob Chatton) and Chicago (Milt Salstone). The company's exclusive record promotion people in these four cities are: Kathy Furniss, San Francisco; Morty Wax (National Promotion Manager), New York; Don Blocker and Irwin Zucker for Los Angeles and Paul Gallis, Chicago.

In addition to Grief, the ex-

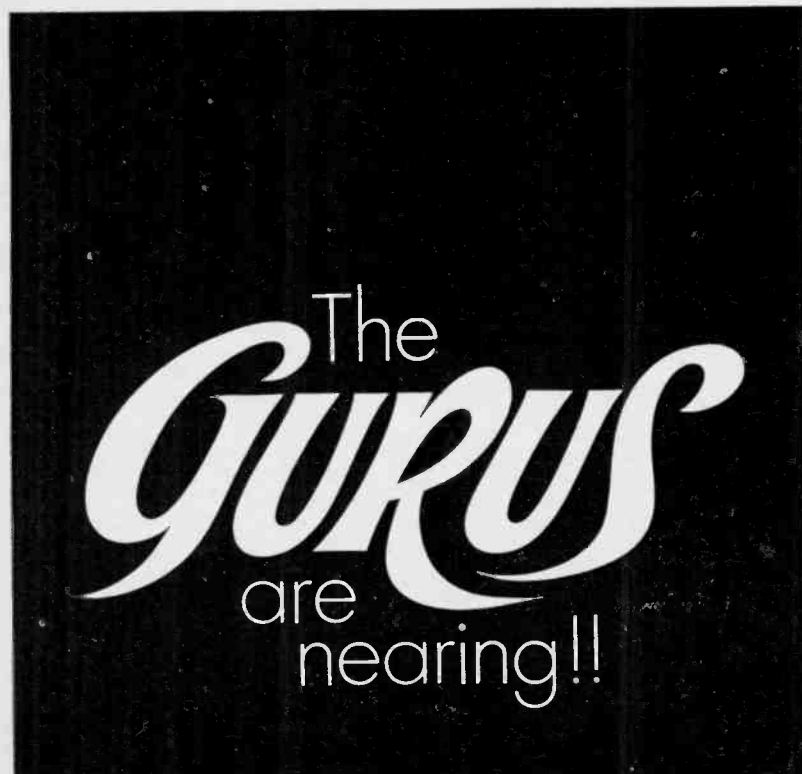
ecutives for the new company are Tony Marer, Vice-President, and Sid Garris, Secretary-Treasurer.

Go Go Records intends to manufacture product regardless of today's "hit or miss" market. The Company will purchase and lease masters of leading recording artists in Europe who have no record affiliation in this country. These recording artists will have an opportunity to have their product heard here and will be signed for exclusive representation by Go Go Records in all English-speaking countries. These will be artists who have been in the top 10 in their respective countries.

## Liberty in 2-D

LOS ANGELES—Dick Trost and Dick Parker, former members of the Shenandoah Trio, have formed 2-D Productions, in association with Randy Sparks, for the production of independent records.

Initial two sides, "Synthetic Man" b/w "Last Man Alive," featuring the Chosen Few, has been leased to Liberty Records, which has already "rush-released" it nationally.



# Jack Jones introduces the song America will never forget: **A Day in the Life of a Fool** 46rpm K761

This song available  
only on Kapp Records.



# Stax' Well Rounded Carla Thomas Has Biggest Year

This is a big year for Carla Thomas. The young lady from Memphis currently has the biggest single of her career with Stax' "B-A-B-Y"; the hottest album of her career with "Carla Thomas"; she was just voted Most Promising Female Vocalist of 1966 by the members of NARA; and was recently named "Sweetheart" by our G.I.s in Viet Nam.

And while all this has been happening, Carla has been pursuing her studies at Howard University in Washington where she is working towards her Master's degree.

Carla started her show business career with a smash single about five years ago called "Gee Whiz." This record, which sold over a million copies, catapulted Carla on her way toward fame and fortune while she was still in her teens. Since then Carla Thomas has come through with a flock of hit singles and two chart LPs. She has also developed into a top entertainer on personal appearances.

She was born in Memphis on Dec. 21, 1942, the daughter of Mr. and Mrs. Rufus Thomas, Jr. (Her father, Rufus Thomas, is a well known disk jockey in Memphis and a recording star in his own right.) At the age of four she attended Bethlehem Center Kindergarten in Memphis. After two years of kindergarten her parents sent her to Lutheran Cooperative Grammar School, a private school in Memphis. She entered Hamilton High in that city in the fifth



Carla Thomas  
*She's Moving in All Directions*

grade and remained there until she graduated.

Carla developed her interest in singing at an early age. She started to participate in many

*(Continued on page 17)*

## Cap Policies

*(Continued from page 3)*

ment, CRDC must flexibly be willing to modify its sales posture. That time has now arrived, and effective this month, CRDC will alter its album policy and prices. In brief, the change will result in a slight increase in price to retailers and a decrease to wholesaling sub-distributors.

"The new CRDC pricing approach certainly is not unique. Instead, it merely accommodates to traditional, prevailing industry practice, which maintains a discount differential between retail and wholesale levels. For two years, CRDC alone among suppliers offered virtual price uniformity. That policy—that departure from conventional trade custom — is no longer commercially tenable under today's dynamic marketing circumstances," Gortikov stated.

### New Opportunities

"There are new, dramatic opportunities to be exploited, new chances to expose product and artists to broader audiences than ever before. Much of this expanding potential prevails among the retail outlets of the giant chains serviced principally by rack-jobbing wholesalers. CRDC's new policy recognizes more fully the substantial contributions of rack jobbers and the services performed for their mushrooming clientele. Our pricing gives heed to the costs of distribution of the rack jobber, as well as to his requirements for adequate profit margin.

"CRDC's prices encourage greater product exposure through these channels of sub-distribution. But as a consideration for the new price concessions, CRDC will expect observance of certain readily achievable performance criteria by those sub-distributors who elect to buy and whom CRDC elects to serve.

- A. Reasonable product representation.
- B. Reasonable merchandising support.
- C. Reasonable exchanges.
- D. Prompt payment performance.

"Despite the policy change, CRDC remains competitive in its prices to retailers. We recognize a mandate to be ever sensitive to the needs of all types of retailers—from small proprietorships to internally-administered large chains. We reaffirm our continuing obligation to support the basic goals and practices of the retailer—in his aggressive merchandising to consumer, in his emphasis on catalog spread, in his exposure of new releases, in his extension of customer services, and in his presentation of

classics and special-interest product. Particularly, we must aid the growth of those key dealers known for their creative, vigorous advertising and promotion—from which their competitive community benefits."

He continued: "Those customers who partially retail and partially sub-distribute will be offered discounts that accurately reflect the pro-rata mix of their business.

"No Changes in current policy and price are being initiated on single records, phonograph, and accessories. Discounts will be parallel for both Capitol popular and Angel classical albums. An extra bonus discount of 5% is offered both to retailers and sub-distributors on Capitol classics and Capitol-of-the-World album lines. Tape cartridge and reel-to-reel discounts have been modified, consistent with the policy changes. The 2% prompt pay discount to all customer classes will continue.

"CRDC's policies and prices can only partially influence the success of a retailer, a sub-distributor, or CRDC itself. Most growth and achievement will come from the consumer acceptability of our product. Our basic business, as always, is creatively to offer musical pleasure to the consumer, and to this objective CRDC remains dedicated."

## RCA on the Go

*(Continued from page 3)*

D'Imperio also said that RCA policy, which in the past has not encouraged independent producers pactings, has been officially shifted and label wants to hear anything it can from anybody who has something to play. He mentioned Bernie Lowe's production of "Suspicions" by the Side Kicks as only one of the recent independent slices that label values.

D'Imperio said that country/Western activity would also be intensified under Steve Sholes and Chet Atkins and that the Jimmy Dean signing was the first step. (He appended that label sold 49% of C/W product across the nation the first quarter of the year.)

He added that along with Dean, the signings of already established artists like Eddie Fisher and Vic Damone is important to the company.

## Roe to 'Action'

Tommy Roe, ABC-Paramount star whose "Hurray for Hazel" is high on the charts, will be a regular on ABC-TV's half-hour daily weekday show "Where the Action Is." Contract calls for 13 weeks and is optioned for an additional 13.



## Carla Thomas

(Continued from page 16)

popular singing groups while she was in the sixth grade, and remained active in singing until she graduated from College. She sang at PTA meetings, with the glee club on charity tours, and in her senior year in high school was voted the most talented girl in her class and was elected Football Queen in 1959-60.

### Rigorous Schedule

After graduating Hamilton High, Carla entered Tennessee State University. Her daily schedule was rigorous. She attended classes every week day, studied every week night, made personal appearance on week-ends and her holidays were reserved for recording. With all this activity she still maintained high academic grades. After graduating from Tennessee State she decided to go after her Master's at Howard University, where she has continued to shine in the academic as well as the entertainment world.

Today, Carla is still the same level-headed girl she was before she became a record star. Of course she has more to offer: she's experienced, and she has grown to be a very attractive

young lady. She has a reputation of getting what she wants—if it's right. She'll work and fight for what she believes in. She has her own individual singing style, and it is that individuality that has contributed so greatly to her show business success. She is also a songwriter and has some knowledge of arranging.

### Thanks to Col, Etc.

Eamon de Valera, President of Ireland, made a telephone call to Goddard Lieberman, President, CBS/Columbia Group, to thank him for a copy of the CBS Legacy Collection book-and-two-record set, "The Irish Uprising/1916-1922."

### At MOA Show

(Continued from page 3)

the General Membership Program on Saturday, Oct. 29; and Eddie Fisher has been added to the stars set to perform at the MOA stage show Oct. 30.

The title of Schultz' talk before the MOA membership will be "The Gold Mine Between Your Ears" and it will deal with creativity. Others set already to appear on the show are Fran Jeffries, Al Martino, Boots Randolph, Enzo Stuarti, Charlie McCoy, Marilyn Maye, and Billy Walker.

## Bud Dain Lib Gen. Mgr.

### Held Top Posts At WP, GNP

HOLLYWOOD—Philip Skaff, Executive VP of Liberty Records, announces the promotion of Bud Dain to General Manager of the Liberty Records Division.

Dain's achievements during the last 12 months as Sales-Promotion Director of World Pacific Records (a Liberty division) prompted the elevation. Working hand in hand with World Pacific's General Manager, Dick Bock, Dain and the label made excellent strides. It was also during the same period that many artists were developed including Bob Lind, Chet Baker, Bud Shank, Gerald Wilson and Billy Larkin and the Delegates.

Dain entered the record business in 1960 as a Southern California promotion man for Liberty.

Shortly after, he was transferred to the East Coast to head up the label's promotion department there. Dain then was upped to Assistant National Promotion Director.

Post in '63

In '63 Dain received an impor-

tant post as Merchandising and Promotion Coordinator. Late that same year he accepted an offer from GNP Crescendo Records as National Sales Manager, resulting in his appointment as VP a short time later. While there, Dain also became involved in A&R and was responsible for such successes as Billy Strange's "James Bond Themes," "Goldfinger" and the "Dylan Jazz" albums.



MGM's classical division chief Jerry Schoenbaum left for Europe on Oct. 3 for his bi-yearly confabs with overseas Deutsche Grammophon brass.

Music biz veteran Doc Berger is ill and wants to hear from his friends. He's living at 931 E. 28th St., Brooklyn.

Felix Greissle, editor-in-chief at Marks Music Corporation, leaves on a lecture tour of California universities. His subject: "Problems and Development Trends of Present Day music."



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Friday,

Saturday,

Sunday,

October 28,

29, 30



All major phonograph and audio-visual manufacturers, record companies, amusement machine manufacturers and allied industries will be exhibiting.



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Complimentary brunch and membership meeting on Saturday, featuring distinguished speaker, discussion of royalty question, presentation of MOA Merit Awards.



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**"RUN AND HIDE"**

The Uniques

Paula 245

ANOTHER NEW HIT!

**"DONE GOT OVER"**

Bobby Powell  
and

Jackie Johnson

Whit 717

NEW RELEASE

**"MIDDLE OF A  
HEARTACHE"**

Charlie Daniels  
and the Jaguars

Paula 246

2 GREAT NEW BLUES

**"DO SOMETHING  
BABY"**

George Butler  
Jewel 769

**"GO HEAD ON"**

Jimmy Ellie  
Jewel 770

NEW RELEASE

**"OUTTA MY HEAD"**

John Fred  
Paula 247

D.J.'s write for samples

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**Club Review**

**Gary Delights  
At Persian Rm.**

NEW YORK—John Gary opened at the Persian Room last week in a gentle, warm, almost low-key performance that left a packed room of admirers—and especially the ladies—purring.

Blessed with a sweet, crooner type voice with an extraordinary range and control, the RCA Victor star's pipes proved a refreshing contrast to some of the more dramatic song styl-ists of the contemporary club circuit. As he also demonstrated on his recent hour-long summer TV series, Gary can sing a ballad with the best, draining it of every ounce of emotion without straining to make it.

But best of all, John Gary has a voice. And songs such as his especially moving "What Now, My Love?" and "Danny Boy" were, after all, written to be sung. They were never in better tune.

**Bestselling  
Tape Cartridges—4 Track**

OCTOBER 15, 1966

1. BIG HITS (HIGH TIDE AND GREEN GRASS)  
The Rolling Stones—London 17110 (Ampex)
2. THE SOUNDS OF '66  
Sammy Davis Jr., Buddy Rich—Reprise 10-465 (Muntz)
3. STRANGERS IN THE NIGHT  
Frank Sinatra—Reprise 10-477 (Muntz)
4. DOCTOR ZHIVAGO  
Soundtrack—MGM 13-7 (ITCC)
5. THE MORE I SEE YOU  
Chris Montez—A&M 51-115 (ITCC)
6. SINATRA AT THE SANDS  
Frank Sinatra, Count Basie—Reprise 10-460 (Muntz)
7. THE SUPREMES AT THE COPA  
Motown M-4-636
8. THE YOUNG RASCALS  
Atlantic GRT 8123
9. THE GREATEST HITS OF LITTLE ANTHONY AND THE IMPERIALS  
Roulette 22-25294 (ITCC)
10. THE KING AND I  
Original Cast—Decca 2-9008

**Bestselling  
Tape Cartridges—8 Track**

OCTOBER 15, 1966

1. WHAT NOW MY LOVE  
Herb Alpert and the Tijuana Brass—A&M 51-115 (ITCC)
2. THE SOUND OF MUSIC  
Soundtrack—RCA Victor 08S1001
3. THE ROLLING STONES BIG HITS  
London LEM 72110 (Ampex)
4. SOMEWHERE THERE'S A SOMEONE  
Dean Martin—Reprise 810-376 (Muntz)
5. MIDNIGHT BLUE  
Kenny Burrell—Liberty LTR 8681
6. RAMBLIN' ROSE  
Nat King Cole—Capitol 8X T 2510
7. THE MORE I SEE YOU  
Chris Montez—A&M 51-115 (ITCC)
8. PEOPLE  
Barbra Streisand—Columbia 18-10-0020
9. ANNIE GET YOUR GUN  
Lincoln Center Cast—RCA Victor 08S1021
10. MY FAIR LADY  
Soundtrack—Columbia 18-12-002  
(Courtesy of Wally's Stereo Tape City)

**UP  
SINGLES COMING**

1. LOOKING THROUGH MY WINDOW  
Mama's & Papa's—Dunhill 4050
2. TAKE GOOD CARE OF HER  
Mel Carter—Imperial 66208
3. BANG! BANG!  
(Cordon, BMI)  
Joe Cuba Sextet—Tico 475
4. HEAVEN MUST HAVE SENT YOU  
(Jobete, BMI)  
Elgins—VIP 25038
5. FUNCTION AT THE JUNCTION  
(Jobete, BMI)  
Shorty Long—Soul 35021
6. RESPECT  
(East-Time, Walco, BMI)  
Rationals—Cameo 437
7. DOMMAGE DOMMAGE  
(Leo Feist, ASCAP)  
Paul Vance—Scepter 12164
8. STOP, LOOK AND LISTEN  
(Rozniqne, Elmwin, BMI)  
Chiffons—Laurie 3357
9. DOMMAGE DOMMAGE  
(Leo Feist, ASCAP)  
Jerry Vale—Columbia 43774
10. SHAKE YOUR TAMBOURINE  
(Tree, BMI)  
Bobby Marchan—Cameo 429
11. A TIME FOR LOVE  
(M. Whitmark, ASCAP)  
Tony Bennett—Columbia 43768
12. I CAN'T GIVE YOU ANYTHING BUT LOVE  
Bert Kaempfert—Decca 32018
13. I CAN'T CONTROL MYSELF  
(Dick James, BMI)  
Troggs—Fontana 1557/Atco 6444
14. OUT OF TIME  
(Gideon, BMI)  
Chris Farlow—MGM 13567
15. LOOKING FOR LOVE  
(Jay, ASCAP)  
It Takes Two (Mills, ASCAP)  
Ray Conniff Singers—Columbia 43814
16. PORTUGUESE WASHWOMAN  
(Remick, BMI)  
Baja Marimba Band—A&M 816
17. HOLY COW  
(Marsaint, BMI)  
Lee Dorsey—Amy 965
17. ROSEANNA  
Capreez—Sound 126
19. WHAT NOW MY LOVE  
(Remick, ASCAP)  
"Groove" Holmes—Prestige 427
20. SECRET LOVE  
(Remick, ASCAP)  
Richard "Groove" Holmes—Pacific Jazz-88130
21. TIME STOPPED  
(Jalynne, BMI)  
Marvin Smith, Decca 55299
22. EVERY DAY & EVERY NIGHT  
(Pamco, Yvonne, BMI)  
Trolls—ABC Paramount 10823
23. ALMOST PERSUADED  
(Al Gallico, BMI)  
Patti Page—Columbia 43794
24. SOMEWHERE THERE'S A SOMEONE  
(Tender Tunes, Elmwin, BMI)  
Chi Chi—Kapp 746
25. I STRUCK IT RICH  
Len Barry—Decca 32011
26. A DAY IN THE LIFE OF A FOOL  
(Jungnickel, ASCAP)  
Jack Jones—Kapp 781
27. THINK IT OVER  
(Crazy Cajun, Treetop, BMI)  
Tommy McLain—MSL 209
28. PATCH MY HEART  
(East, BMI)  
Mad Lads—Volt 139
29. FANNIE MAE  
(Oliva Frost, BMI)  
Mighty Sam—Amy 963
30. I WHO HAVE NOTHING  
(Milky Way, Trio, Cotillion, BMI)  
Terry Knight—Lucky Eleven 230
31. THE WILLY  
(Blue River, BMI)  
Willies—Co & Ce 239
32. GET OUT OF MY LIFE, WOMAN  
(Marsaint, BMI)  
Leaves—Mira 231
33. RUN & HIDE  
Uniques—Paula 245
34. HEART  
(Leeds, ASCAP)  
2 of Clubs—Fraternity 972
35. SOMEBODY (SOMEWHERE) NEEDS YOU  
(T. M. Perreault, BMI)  
Darrell Banks—Revilot 203
36. SHAKE SHERRY  
(Jobete, BMI)  
Harvey Russell & Rogues—Roulette 4697
37. WHEN SUMMER'S GONE  
(So. Mountain, BMI)  
Royalettes—MGM 13588
38. SCRATCH  
(Bonatem, BMI)  
Robert Parker—Nola 726
39. KUBA!  
(Toulouse, BMI)  
Al Tanner Trio—Touche 102
40. HYMN NO. 5  
Mighty Hannibal—Josie 964
41. MY WAY OF LIFE  
(Gringo Skol, BMI)  
Sonny Curtis—Viva 602
42. DON'T ANSWER THE DOOR  
(Mercedes, BMI)  
B. B. King—ABC Paramount 10856
43. POURING WATER ON A DROWNING MAN  
James Carr—Goldwax 311
44. WHO AM I  
Petula Clark—Warner Bros. 5836
45. JUST ME AND MOM AND DAD  
(Cobblestone, BMI)  
Dan Daniels—Cameo 432
46. STAY AWHILE  
(Alpare, ASCAP)  
Al Caiola—United Artists 50070
47. LOVE'S GONE BAD  
(Jobete, BMI)  
Chris Clark—VIP 25038
48. EAST COAST STORY  
Bob Seger—Cameo 438
49. PIPELINE  
Chantays—Dot 145
50. YOU LEFT THE WATER RUNNING  
Barbara Lynn—Tribe 8319



# 100 TOP POPS

record world

Week of October 15

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Oct. 15	Oct. 8		Oct. 15	Oct. 8		Oct. 15	Oct. 8	
1	1	8	34	20	7	69	(—)	
2	3	6	35	43	4	(—)	67	1
★	5	8	36	47	5	70	67	5
★	9	7	37	46	6	71	76	4
★	7	8	38	81	5	72	77	2
★	8	6	39	23	7	★	(—)	1
7	2	9	40	55	1	★	(—)	1
8	6	10	41	64	6	★	(—)	1
★	12	5	42	70	2	★	92	2
10	4	8	43	51	2	★	(—)	1
★	19	5	44	16	9	★	88	2
12	14	10	45	39	8	78	78	7
★	61	3	46	36	11	79	79	4
14	17	5	47	48	7	80	(—)	1
★	27	5	48	34	11	★	(—)	1
16	18	8	49	31	15	★	(—)	1
17	11	11	★	74	2	★	(—)	1
18	10	12	51	37	12	★	(—)	1
★	25	5	52	41	10	86	89	2
★	29	5	53	57	3	★	(—)	1
★	30	8	54	59	4	★	(—)	1
22	24	7	★	63	6	★	(—)	1
★	44	3	★	83	2	89	(—)	1
★	38	3	★	68	3	90	93	2
25	13	9	★	69	6	★	(—)	1
26	28	6	★	(—)	1	92	90	3
27	21	12	★	80	1	93	94	2
★	42	3	★	26	11	94	97	4
★	35	3	★	62	10	95	95	2
30	32	6	★	71	3	96	98	2
31	33	7	★	64	10	97	(—)	1
★	45	3	★	58	4	98	100	2
33	15	11	★	72	2	99	(—)	1
			★	75	4	100	(—)	1
			★	73	3			
			★	85	2			

## TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

A SATISFIED MIND (Starday, BMI)	60	DON'T WORRY MOTHER (Grand Canyon, BMI)	57	I'VE GOT TO DO A LITTLE BIT BETTER (Tree, BMI)	67	SECRET LOVE (Remick, ASCAP)	91
AIN'T GONNA LIE (Screen Gems, Col., BMI)	58	ELEANOR RIGBY (Maclen, BMI)	44	I'VE GOT YOU UNDER MY SKIN (Chappell, ASCAP)	6	SEE SEE RIDER (Leeds, ASCAP)	14
ALL I SEE IS YOU (Anne-Rachel, BMI)	19	FA-FA-FA-FA (East, Redwal, Time, BMI)	56	JUST LIKE A WOMAN (Dwarf, ASCAP)	26	SEE YOU IN SEPTEMBER (Vibar, BMI)	49
ALL STRUNG OUT (Daddy Sam, Jerell, BMI)	30	FLAMINGO (Temno, ASCAP)	34	KNOCK ON WOOD (East, BMI)	41	SOMEBODY LIKE ME (Batton, BMI)	59
ALL THAT I AM (Gladys, ASCAP)	75	FREE AGAIN (Emanuel-Beaujois, ASCAP)	97	LADY GODIVA (Regent, BMI)	77	SPINOUT (Gladys, ASCAP)	40
ALMOST PERSUADED (Al Galico, BMI)	27	GAMES THAT LOVERS PLAY (Miller, ASCAP)	87	LAST TRAIN TO CLARKSVILLE (Screen Gems, Col., BMI)	21	STAY WITH ME (Ragman & Crenshaw, BMI)	85
ALMOST PERSUADED #2 (Galico, BMI)	76	GIRL ON A SWING (Bright Tunes, BMI)	38	LITTLE MAN (Cotillion, Chris-Marc, BMI)	32	SUMMER SAMBA (Du:hess, BMI)	31
B-A-B-Y (East, BMI)	21	GO AWAY LITTLE (Screen Gems, BMI)	29	LOUIE LOUIE (Limax, BMI)	69	SUMMER WIND (Witmark, ASCAP)	39
BABY, DO THE PHILLY DOG (Keymen-Mirwood, BMI)	95	GUANTANAMERA (Fall River, BMI)	48	MAS QUE NADA (Peer International, BMI)	71	SUNNY AFTERNOON (Noma, BMI)	62
BEAUTY IS ONLY SKIN DEEP (Jobete, BMI)	10	HAIR ON MY CHINNY CHIN (Fred Rose, BMI)	24	MR. SPACEMAN (Tickson, BMI)	35	SUNSHINE SUPPLEMENT (Southern, ASCAP)	46
BLACK IS BLACK (Elmwin, BMI)	7	HAPPINESS (Gomba, BMI)	94	MY UNCLE USED TO LOVE ME (Tree, BMI)	70	THE GREAT AIRPLANE STRIKE (Daywin, BMI)	50
BORN A WOMAN (Painted Desert, BMI)	18	HERE, THERE & EVERYWHERE (Maclen, BMI)	92	MR. SPACEMAN (Tickson, BMI)	35	TOMORROW NEVER COMES (Noma, BMI)	99
BORN FREE (Screen Gems, Col., BMI)	47	HOORAY FOR HAZEL (Low Twi, BMI)	20	MR. SPACEMAN (Tickson, BMI)	35	UPTIGHT (Jobete, BMI)	74
BUS STOP (Mamken, BMI)	33	HOW SWEET IT IS (Jobete, BMI)	61	MY UNCLE USED TO LOVE ME (Tree, BMI)	70	WALK AWAY RENEE (Twin-Tone, BMI)	11
BUT IT'S ALRIGHT (Tamelrosa, BMI)	63	I CAN MAKE IT WITH YOU (Blackwood, BMI)	37	NINETEEN DAYS (Branston, BMI)	88	WHAT BECOMES OF THE BROKEN HEARTED (Jobete, BMI)	16
CAN'T SATISFY (Impressions, BMI)	79	I CHOSE TO SING THE BLUES (Metric, BMI)	45	96 TEARS (Ed Aguello, BMI)	3	WHEEL OF HURT (Roosevelt, BMI)	73, 81
CHANGES (Barricade, ASCAP)	1	IF I WERE A CARPENTER (Faithful Virtue, BMI)	28	NOBODY'S BABY AGAIN (Smooth-Noma, BMI)	80	WHISPERS (Jalynne, BRC, BMI)	90
CHEER UP (Tallyrand, BMI)	5	I JUST DON'T KNOW WHAT TO DO WITH MYSELF (U.S. Songs, ASCAP)	65	PAINT ME A PICTURE (Viva, BMI)	42	WHITE CLIFFS OF DOVER (Shapiro, Bernstein, ASCAP)	93
COMIN' ON STRONG (Moss Rose, BMI)	65	I JUST DON'T KNOW WHAT TO DO WITH MYSELF (U.S. Songs, ASCAP)	65	PLEASE MR. SUN (Weiss, Barry, BMI)	57	WIPE-OUT (Miraleste, Robin Hood, BMI)	17
COME ON UP (Slarsar, BMI)	66	IN THE COLD LIGHT OF DAY (Helios, BMI)	86	POOR SIDE OF TOWN (Johnny Rivers, BMI)	15	WISH YOU WERE HERE BUDDY (Spoone, ASCAP)	86
CRY SOFTLY (ASCAP)	98	I REALLY DON'T WANT TO KNOW (Hjil & Range, BMI)	22	PSYCHOTIC REACTION (Hot Shot, BMI)	9	WORKING IN THE COAL MINE (Marsaint, BMI)	51
DADDY (Noma, BMI)	23	I WANT TO BE WITH YOU (Morely, ASCAP)	64	RAIN ON THE ROOF (Faithful Virtue, BMI)	84	YELLOW SUBMARINE (Maclen, BMI)	25
DEVIL WITH A BLUE DRESS ON (Jobete & Venus, BMI)	69	IT JUST HAPPENED THAT WAY (Pamper, BMI)	72	REACH OUT I'LL BE THERE (Jobete, BMI)	2	YOU ARE SHE (Chad & Jeremy, Noma, BMI)	100
DID YOU EVER SEE YOUR MOTHER (Gideon, BMI)	52			REACH OUT I'LL BE THERE (Jobete, BMI)	2	YOU CAN'T HURRY LOVE (Jobete, BMI)	8
DON'T BE A DROPOUT (Dynatone, BMI)	83			SAID I WASN'T GONNA TELL NOBODY (East, Pronto, BMI)	82	YOU'RE GONNA MISS ME (Acquire, BMI)	52







# 100 TOP LP'S

record world

TEAR-OUT GUIDE

## Week of October 15

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Oct. 15	Oct. 8		Oct. 15	Oct. 8		Oct. 15	Oct. 8	
1	1	9	36	32	9	68	63	7
2	2	32	37	37	8	69	61	44
3	3	23	38	28	11	★	84	2
4	4	24	★	70	2	71	77	6
5	7	9	40	33	19	72	57	34
★	44	3	41	36	29	★	85	3
7	6	15	42	40	25	74	74	24
8	8	10	★	50	5	75	79	10
9	10	7	★	53	4	76	82	5
★	35	5	45	48	5	★	83	2
11	11	12	★	54	5	★	(—)	1
12	12	17	47	47	22	★	(—)	1
13	14	8	48	52	16	80	69	7
14	15	7	49	39	13	★	90	2
15	18	6	50	46	8	82	78	16
★	26	6	51	49	37	83	76	28
17	16	23	52	51	16	84	71	16
18	9	14	★	62	5	★	98	2
19	20	6	54	55	9	86	92	4
20	19	22	★	65	6	87	93	2
21	13	15	★	66	4	★	(—)	1
22	5	14	★	67	10	89	73	29
23	17	10	★	68	19	90	91	3
★	45	4	57	38	10	★	(—)	1
25	21	16	58	41	5	92	94	3
26	29	8	59	60	5	93	95	4
★	34	7	60	42	13	94	97	4
28	25	8	61	59	44	95	99	3
29	31	8	62	56	33	96	(—)	1
30	24	28	★	80	2	97	100	2
31	22	14	★	75	5	98	(—)	1
32	23	31	65	67	4	99	96	5
33	27	21	66	68	6	100	(—)	1
34	30	36	67	58	8			
★	43	6						

## LP'S COMING UP

- OUR HERO  
Pat Cooper—U.A. UAL-3446
- THE GREAT SONGS  
Nat King Cole—Capitol T-2558
- TRAVELING ON  
Robert Goulet—Columbia CL-2541
- ACADEMY AWARD WINNERS, VOL. II  
Roger Williams—Kapp KL-1483
- DELLA REESE—LIVE  
ABC Paramount ABC-569
- LIVING SOUL  
Richard "Groove" Holmes—Prestige TR-7468
- ARABESQUE  
Henry Mancini—RCA Victor LPM-3623
- SO WHAT'S NEW  
Horst Jankowski—Mercury MG-21093
- SEARCH FOR THE NEW LAND  
Lee Morgan—Blue Note BLP-1469
- WE MUST BE DOING SOMETHING RIGHT  
Joe Cuba—Tico LP-1133
- EASY LISTENING  
Mel Carter—Imperial LP-9319
- CARNEGIE HALL CONCERT  
Buck Owens & Buckaroos—Capitol T-2556
- SAMMY DAVIS/BUDDY RICH  
Reprise R-6214
- LIVIN' ABOVE YOUR HEAD  
Jay & Americans—United Artists UAL-3534
- NIGHTSIDE  
Mystic Moods—Orch.—Philips-PMH-200-213
- WHAT DID YOU DO IN THE WAR, DADDY?  
Henry Mancini—RCA Victor LPM-3648
- ALFIE  
Carmen McRae—Mainstream S6084
- NEW KICK  
New Christy Minstrels—Columbia CL-2542
- ALFIE  
Billy Vaughn—Dot DLP-3751
- GOLDEN GREATS  
Gary Lewis & Playboys—Liberty LRP-3468
- THE FEEL OF  
Neil Diamond—Bang 214
- SUMMERTIME  
Billy Stewart—Chess LP-1499
- OUR MAN FLUTE  
Herbie Mann—Atlantic 1464
- BUS STOP  
Hollies—Imperial LP-9330
- PRETTY FLAMINGO  
Manfred Mann—United Artists UAL-3549
- JAN & DEAN'S GOLDEN HITS  
Liberty LRP-3640
- MARVIN GAYE'S GREATEST HITS  
Tamla TMC 252
- MOMS MABLEY AT THE WHITE HOUSE  
Mercury MG-21090
- CARLA  
Carla Thomas—Stax 709
- BOBBY VINTON LIVE AT THE COPA  
Epic LN-24203
- ROMANTICO  
Al Caiola—U.A. UAL-3527
- PERRY COMO IN ITALY  
RCA Victor LPM-3608
- IN-CITEMENT  
The Pair—Liberty LRP-3461
- MOVIE GREATS OF THE 60'S  
Connie Francis—MGM E-4382
- BAREFOOTIN'  
Robert Parker—Nola 1001

## MUST STOCK LP'S

CONSISTENT TOP SELLERS  
OVER A LONG PERIOD

in Alphabetical Order

- FIDDLER ON THE ROOF  
Orig. Cast—RCA Vic. LOC-1093; LSD-1093
- GOING PLACES  
Tijuana Brass—A&M LP-112; SLP-4112
- JOHNNY'S GREATEST HITS  
Johnny Mathis—Col. CL-1133; CS-8633
- MARY POPPINS  
Soundtrack—Vista BV-4026; STER-4026
- MY FAIR LADY  
Soundtrack—Col. KOL-8000; KOS-2600
- MY WORLD  
Eddy Arnold—RCA Victor LPM-3466; LSP-3466
- SEPTEMBER OF MY YEARS  
Frank Sinatra—Reprise F-1014; FS-1014
- SOUND OF MUSIC  
Soundtrack—RCA Victor LOC2-2005; LSOD-2005
- WHIPPED CREAM AND OTHER DELIGHTS  
Tijuana Brass—A&M LP-110; SLP-4110
- WHY IS THERE AIR  
Bill Cosby—Warner Bros. W-1645; WS-1645

## RCA's Giant Xmas Ad Push

RCA Victor Records has prepared a massive Christmas season advertising, promotion and merchandising campaign which is designed to inform millions of Americans of new product, catalog best sellers and Stereo 8 Cartridge Tapes.

George L. Parkhill, Manager, Advertising and Promotion, announced that the program, which enlists Victor's time-honored trade mark slogan "Give the Gift That Keeps on Giving," will include, for the first time in any Christmas campaign, a 12-page full-color booklet, to be bound into seasonal issues of Esquire, Holiday and Cosmopolitan magazines. Booklet displays 27 popular albums, 12 Red Seal packages, 22 Stereo 8 Cartridge Tapes, 9 RCA Camden and three Victrola albums, with additional listings of other best-selling items. This booklet will also be made available to dealers for counter give-away. Said Parkhill: "Perforated for easy removal the catalog will be an excellent consumer shopping guide." A black and white page advertisement, facing each color catalog insert will display

three special Christmas albums: "A Merry Mancini Christmas," "The Kate Smith Christmas Album" and Handel's "Messiah" under the direction of Robert Shaw.

The 12-page booklet will also be inserted between two-page color spreads in the trades, designed to alert the dealer of RCA Victor's Christmas program. Besides outlining the national advertising program, the two-page ads will include pictures of the new point-of-sale material available.

In addition to the consumer catalog, Point-of-Sale materials available include a 4-color lighted, rotating window display; window streamers featuring album cover reproductions; streamers for Stereo 8; mounted album covers, special stickers imprinted with the "Give the Gift That Keeps on Giving" theme; and notched album headers.

Blanket ad mats and miniatures, with album covers in two sizes, will be prepared on all product shown in the color catalog, on pop, Red Seal, Stereo 8, Camden and Victrola merchandise for regional advertising.

## Oliver Joins Lib A & R Staff

LOS ANGELES—adding further emphasis to the expansion now underway at Liberty Records, Vice President Robert Skaff has announced the addition of Tommy Oliver to the Artists and Repertoire Department. Oliver will produce product for all of the divisions and be based at the firm's home office here.

Oliver entered the entertain-  
(Continued on page 38)



From left, newly appointed Liberty A & R staffer Tommy Oliver and Liberty Vice-President Bob Skaff.

## Dion, Belmonts Return on ABC

Dion and the Belmonts have signed an exclusive contract with ABC Records in a move that reunites one of the one-time hottest groups in recording. Responsible for the sale of millions of records, Dion and the Belmonts have been successful both together and individually.

Welcoming them to the label, ABC President Larry Newton said, "Today's record fans have been denied the tremendous blending of talents of Dion and the Belmonts recently, even though their individual recordings have been highly successful. The unique sound achieved by the group has a definite place in today's music, and I consider the group among the greatest of all time. After hearing their first single for ABC, I'm convinced that Dion and the Belmonts are bigger and better than ever and the music world will be hearing a lot about them from now on. We are releasing the record immediately and it's called 'Berimbau,' backed with 'My Girl The Month Of May.'"

The first smash by Dion and the Belmonts in 1958 was "I Wonder Why" and was quickly  
(Continued on page 34)

Hail  
the new  
King and Queen  
of Soul-Rock  
...and their  
single burning up  
the air waves!



*Peaches  
& Herb*

"We're in This  
Thing Together"

2-1523

On **date** Records

© "DATE", MARCA REG. MADE IN U.S.A.

# Year's Campaign Brings Cap R&B Sales to All-Time Peak

HOLLYWOOD—It has been less than a year since Capitol Records launched its drive to capture a larger share of the booming R&B markets, but in that short span of time the label has:

1. Attained the high R&B sales in its history.
2. Had more R&B artists on the charts than any time previously.
3. And has succeeded in bridging the gap between R&B and pop with at least three of its artists.

According to Bill Tallant, VP and National Sales Manager, Capitol Records Distributing Corp., the label's R&B sales for the new fiscal year, which began July 1, are the highest in CRDC's history. Tallant said

that the surge into the R&B field has been spearheaded by vocalists Lou Rawls and Nancy Wilson, plus a group of newcomers that includes Verdelle Smith, Billy Preston, Reuben Wright and the Magnificent Men.

Since Capitol launched its drive last February with the hiring of promotion personnel to specialize in the R&B field, Rawls and Miss Wilson alone have accounted for more than \$2.5 million worth of additional LP sales.

Rawls "started in the R&B field and has now become one of the top-selling male vocalists in the country—both in pop and R&B," Tallant said.

### Example of Popularity

As an example of Rawls' popularity, Tallant pointed out that both his new single, "Love Is a Hurtin' Thing," and his album "Soulin'" are on the R&B and pop charts (to date the single has sold close to half-million copies and the LP is approaching the 200,000 mark.)

Capitol's R&B-building emphasis has been of particular benefit to Miss Wilson. Prior to the start of the drive, her sales were showing significant growth in the pop field but only a small rise in the R&B markets. However, since the hiring of promotional specialists, Miss Wilson has emerged as one of the top-selling female vocalists in both the R&B and pop fields.

Tallant pointed out that there are two other Capitol artists besides Rawls and Miss Wilson who have made the R&B as well as the pop charts since the drive began. Both Verdelle Smith and Billy Preston have had dual hits in the past few months.

In the next few months, he expects several others to become significant in the R&B field with the aid of Capitol's continuing program and such promotions as the Capitol Records Soul Caravan," an R&B touring show consisting entirely of Capitol artists who play various dances and record hops throughout the country.

# R&B BEAT

WHERE IT'S AT

"When you do right with people, they do right by you!" These are the words of E. Rodney Jones, the "Mad Lad" of WVON, Chicago. The Regal Theater in Chicago felt they didn't need Rod and Ferris Spann anymore, and booked a 15-act, big-name show. Rodney took Sam and Dave and Jimmy Ruffin and local acts, went right up against them for three days and drew sell-out crowds. He relates that he knew that the public in Chicago would support him. There was never any doubt in his mind that what did happen "would happen." The soul brothers and sisters in Chicago have to be uptight, really! So Rodney may be going back into the Regal Theater now that everyone has his mind together once again. But, oh those changes when you really have to stretch yourself out.

Rodney reports as coming up fast in sales: Jr. Parker; Deon Jackson; William Bell; Velvelettes; Joe Cuba. He Picks: Fantastic Four; Blossoms; Dionne Warwick; B. B. King; "No Stranger to Love," Inez & Charlie Fox, Musicor (Detroit smash); "Little Miss Perfect," Jimmy Bobbins, Crash; and "I Can't Please You," Jimmy Robins, Jerkart. "Would You Believe," Jackie Lee, is Top 10, and Rodney reports that the "B" side of the Booker T, "Book-A-Loo," is a smash. This side went to #1 at WAMO, Pittsburgh, and Jim Stewart of Stax says it's a smash. Jim says that when you get the new Booker T and the new Otis Redding LPs, you will fall out. Get ready about Oct. 12.

Fast breakouts in Philadelphia, Miami, San Francisco and Baltimore on "Devil With An Angel's Smile," Intruders, Gamble . . . "Poor Girl in Trouble," Barbara Mason, Arctic, is a solid hit in Philadelphia . . . The R&B Smash of the Week is the James and Bobby Purify which is now also a pop giant . . . Big R&B play is going on the Mitch Ryder in Philly, Baltimore, Washington, etc.

"Stay With Me," Lorraine Ellison, WB, is gigantic in Baltimore, broke big in N.Y.C. and in Pittsburg both pop (KDKA) and R&B . . . Both Bill Curtis of WCHB and Ernie Durham

(Continued on page 28)

## ROULETTE'S Aces of the Week

♦ **COMING!**

**"IT'S ONLY LOVE"**

Tommy James and the Shondells  
Roulette 4710



♦ **ROULETTE**

## Two FAST MOVING Blues!

**"THAT'S MY MAN" | "KEEP ON TRYING"**

Marion James

Tab Thomas

Excello 2280

Excello 2281



177 3rd Ave., Nashville, Tenn.

# COLLEEN SHARP

## IS ONE WEEK CLOSER!



# Top 50 R & B

1. REACH OUT (I'LL BE THERE)  
Four Tops—Motown 1098
2. B-A-B-Y  
Carla Thomas—Stax 195
3. LOVE IS A HURTIN' THING  
Lou Rawls—Capitol 5709
4. KNOCK ON WOOD  
Eddie Floyd—Stax 194
5. BEAUTY IS ONLY SKIN DEEP  
Temptations—Gordy 7055
6. BUT IT'S ALRIGHT  
J. J. Jackson—Calla 119
7. YOU CAN'T HURRY LOVE  
Supremes—Motown 1097
8. DAYTRIPPER  
Vontastics—St. Lawrence 1014
9. WHAT BECOMES OF THE BROKEN HEARTED  
Jimmy Ruffin—Soul 35022
10. PHILLY DOG  
Olympics—Mirwood 5523
11. WHISPERS  
Jackie Wilson—Brunswick 55300
12. I'M YOUR PUPPET  
James & Bobby Purify—Bell 468
13. STAY WITH ME  
Lorraine Ellison—Warner Bros. 5850
14. FA-FA-FA-FA (Sad Song)  
Otis Redding—Volt 138
15. I'VE GOT TO DO A LITTLE BIT BETTER  
Joe Tex—Dial 4045
16. STAND IN FOR LOVE  
O'Jays—Imperial 66197
17. DON'T BE A DROPOUT  
James Brown—King 6056
18. I CHOSE TO SING THE BLUES  
Ray Charles—ABC Paramount 10840
19. I JUST DON'T KNOW WHAT TO DO  
Dionne Warwick—Scepter 12167
20. POVERTY  
Bobby Bland—Duke 407
21. HEAVEN MUST HAVE SENT YOU  
Elgins—VIP 25038
22. DON'T ANSWER THE DOOR  
B. B. King—ABC 10856
23. SECRET LOVE  
Billy Stewart—Chess
24. AIN'T NOBODY HOME  
Howard Tate—Verve 10420
25. PATCH MY HEART  
Mad Lads—Volt 139
26. SOMEBODY (SOMEWHERE) NEEDS YOU  
Darrell Banks—Revilot 203
27. HOW SWEET IT IS  
Jr. Walker & All Stars—Soul 35024
28. LOVE'S GONE BAD  
Chris Clark—VIP 25038
29. SATISFIED MIND  
Bobby Hebb—Philips 40400
30. I WANT TO BE WITH YOU  
Dee Dee Warwick—Mercury 72584
31. POURING WATER  
James Carr—Goldwax 311
32. I'LL MAKE IT EASY  
Incredibles—Amy
33. UPTIGHT  
Ramsey Lewis—Cadet 5547
34. LAND OF 1,000 DANCES  
Wilson Pickett—Atlantic 2348
35. POOR GIRL IN TROUBLE  
Barbara Mason—Arctic
36. BABY YOUR TIME IS MY TIME  
Bob & Earl—Mirwood 5526
37. HOLY COW  
Lee Dorsey—Amy 965
38. PHILLY DOG  
Herbie Mann—Atlantic 4501
39. SAID I WASN'T GONNA TELL NOBODY  
Sam & Dave—Stax 198
40. SISTER'S GOT A BOYFRIEND  
Rufus Thomas—Stax 200
41. TIME STOPPED  
Marvin Smith—Brunswick 55299
42. TOBACCO ROAD  
Jack McDuff—Atlantic 5056
43. HAPPY FEET  
Robert Parker—Nola
44. RUN & HIDE  
Uniques—Paula 245
45. RIGHT COMBINATION  
Marsha Brody—Hot Shot 1000
46. CAN YOU BLAME ME  
Jimmy Norman—Samar 116
47. GET IN A HURRY  
Ben E. King—Atco
48. AND I LOVE HER  
Vibrations—Okeh
49. I'M STILL WAITING  
Patti La Belle—Atlantic 2347
50. FIFE PIPER  
Dynaton—HBR 117

## R & B Reports

JERRY THOMAS, CURTIS PIERCE,  
MAD LADS, KNOK, FT. WORTH-DALLAS  
PICK: "You're So Fine"—Wilson Pickett;  
Mad Lads.

### PLAY

Little John Myers; Lorraine Ellison; Buddy  
Ace; Van Dykes.

RUDY RUNNELLS, WOL, WASHINGTON  
PLAY

Billy Stewart; Ramsey Lewis; Barbara  
Mason; Jr. Parker; Fred Parris; Bob &  
Earl; Vernon Harrell; Bobby McClure;  
Darrell Banks; Bobby Marchan; Velvel-  
ettes; Incredibles; James Carr; Eddie  
Holman; Mad Lads; Donald Height; Joe  
Cuba.

TOM JOHNSON, HERB CAMPBELL,  
SLY STEWART, KSOL, S. F.

### NEW

Joe Melvin; Bobby Hebb; William Bell;  
James Brown.

HIT: "Why Must You Cry"—Magicians,  
Cameo.

CLARENCE SCAIFE,  
WNOO, CHATTANOOGA  
SMASHES

James Brown; Lorraine Ellison; Wm. Bell;  
Joe Tex.

### PICKS

Eddie Floyd; Van Dykes; Otis Redding; Mary  
Wells.

BILLY GENE, WTHB, AUGUSTA  
HITS

James Brown; James Carr; Olympics; Genie  
Brooks.

### PLAY

Joe Melvin; Ramsey Lewis; Bob & Earl;  
Mighty Hannibal.

HAMP SWAIN, WIBB, MACON  
PICKS

Marvin Smith; Jr. Parker; Enchanters; Vel-  
vettes; Deon Jackson; Ted Taylor.

### HITS

Brenda Holloway; Joe Tex; Sensations; Man-  
hattans; Otis Redding; James Brown;  
Jackie Wilson; Elains; William Bell.

RUDY GREEN, FLIP FOREST, FRANKLIN  
COLLINS, KAPE, SAN ANTONIO  
PLAY

Barbara & Browns; Jackie Dav; Lorraine  
Ellison; Van Dykes; James Carr; Bobby  
McClure; Mighty Sam; Artistics; Judy  
Clay.

## Minit LPs Bow

LOS ANGELES — Rennie Roker, who heads up Minit Records, a subsidiary of Imperial Records, is telling the world that "every Minit counts" and he's backing this statement with a pair of LP items.

Both have received "tremendous R & B airplay" and are riding the charts. Writer-vocalist Jimmy Holiday, who penned many Ray Charles tunes including the current "I Chose To Sing The Blues" as well as his own singles, "Baby I Love You" and "Turning Point," makes his Minit album debut with "Turning Point." The Players add 11 additional sides to their LP's title song, "He'll Be Back."

Special easel-backed jackets have been produced for in-store display.

## Sir Walt's Mom Dead

PITTSBURGH—Rosebud Gilmore, mother of WAMO's Sir Walter Raleigh, died here last week after a long illness. In addition to her son, she is survived by a grandson, David (Sir Walter Jr.).

## Stitt LP Scores

NEW YORK—Gerry Cousins, Roulette Records' National Sales Manager, reports multiple re-orders on the Sonny Stitt LP, "What's New?," from, especially, Philadelphia, Chicago and Washington.

Greet the  
group with a  
collection of  
groovy new  
sounds...and  
their single  
starting to climb  
the charts!



## The Distant Cousins

"She Ain't Lovin' You"

2-1514

On **date** Records

© "DATE", MARCA REG. MADE IN U.S.A.

## Blue Note COMING ON STRONG



SEARCH FOR THE NEW LAND  
LEE MORGAN  
WAYNE SHORTER HERBIE HANCOCK BILLY HIGGINS  
BLP 4169/BST 84169



"Bucket"  
THE INCREDIBLE  
JIMMY SMITH  
BUCKET TRIO  
BUCKET  
JIMMY SMITH  
BLP 4235/BST 84235



DIPPIN'  
HANK MOBLEY  
BLP 4209/BST 84209



GOT A GOOD THING GOIN'  
BIG JOHN PATTON  
BLP 4229/BST 84229

THE FINEST IN JAZZ SINCE 1939  
**BLUE NOTE**  
A PRODUCT OF LIBERTY RECORDS  
43 W. 61st ST., N.Y. 23, N.Y.

## Jazz

# Taking Care of Business

By DEL SHIELDS

There is a general upsurge in jazz taking place throughout the country. This renewed interest has not come in for scrutiny by the socio-investigators—and yet this is not surprising.

Since jazz is the one American art that neither found its way as a borrowed form of art from any other culture or country it has always been taken for granted. Most things that are homegrown have a tendency to be ignored or accepted without any fanfare.

But aware of the tremendous upheaval that is taking place in



Del Shields

this age of anxiety, it is interesting to note that for the first time a homegrown product is slowly gaining acceptance without the benefit of a scientifically designed Madison Avenue campaign or being pointed to as an "in crowd" or "camp" gimmick of the moment.

What are the causes of the general increases of interest?

First one must become aware that jazz is a very personal art. It is personal in its execution, the communication and the reception. Since it is a personal and private reflection, in this age of specialization classification and electronic marvels, very little is left for the individual.

### Avant-gardists Pounded

As a result, the one area of jazz that is receiving a pounding from the critics and the laymen are the members of the avant-garde school.

Since the avant-gardists are attempting to reflect the troubled and searching aspects of our society through their music, they are being condemned from every quarter.

The very criticism being leveled at them are the same charges faced by the mainstreamists, the melodists, the modern jazz men and all other members of the academy at some time in their careers.

In listening to the accusations being directed at the avant-gardists, one is lead to assume that in all other areas of jazz everything is A-O-K.

It is not this writer's intent to defend the avant-gardists nor try to sketch any kind of qualification, acceptance or rejection. It is our attempt to place in proper perspective that

the howling and anguished cries raised against the new school of music should be equalled with the majority acceptance of the jazz that is supposedly well understood.

We constantly applaud the efforts of the jazz members of our society. We hail their contributions and we show our tepid appreciation by occasionally showcasing them on national media. But when it comes to the everyday acceptance and daily practice of exposure of them and their arts, there is little evidence of our sincerity.

Across the nation, radio stations have become synchronized machines with approved lists of music to be played. It is on rare occasions that one will find a Top 40 list that will include a jazz record or a jazz artist in its weekly playlist.

It has been said that the stations must offer the public the music it desires. Yet, no station owner or program director has given adequate reason why the 16- and 17-year-old listener suddenly begins perking up his ears to the sound of jazz.

Daily we talk with record manufacturers and hear them discuss at length the merits of Ellington and Armstrong and the lyrical beauty of a Miles Davis. We hear them lavish praise on the number of records in their private collections at home. We have heard them comment on the jazz shows they listen to when situated comfortably at home. Yet, these same men make little effort to exert any influence on stations to open up their programs just a bit to include some of the good jazz other than those commercially appealing records by artists who have been successful in capturing the sound that can be played on Top 40 programs.

There must be something wrong when in our music appreciation courses in the schools we can learn and sing Folk Tunes from Around the World, yet grow up without the knowledge and contributions of an Ellington, a Goodman, a Dorsey, a Kenton, a Charlie Parker and others.

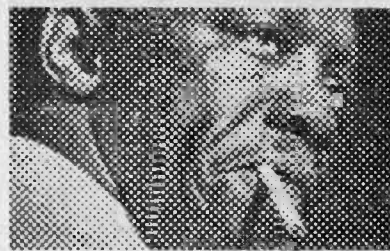
Inasmuch as radio is such an influential instrument in our day-to-day lives, does it not seem a pity that this valuable tool cannot be used to help teach the appreciation of our hometown product?

When we raised our voices to reject something that is alien to our tastes, is it not wise to

(Continued on page 28)

## Blue Note MONEY MAKERS

THE FINEST IN JAZZ SINCE 1939  
BLUE NOTE



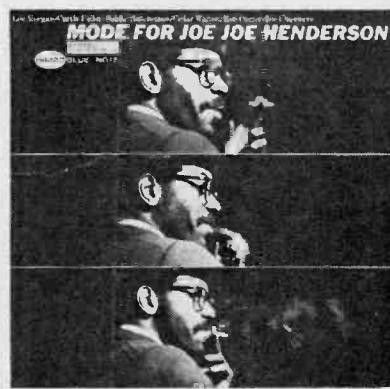
INDESTRUCTIBLE  
ART BLAKEY AND THE  
JAZZ MESSENGERS  
BLP 4193/BST 84193



COMPONENTS  
BOBBY HUTCHERSON  
BLP 4213/BST 84213



RIGHT NOW  
JACKIE McLEAN  
BLP 4215/BST 84215



MODE FOR JOE  
JOE HENDERSON  
BLP 4227/BST 84227

THE FINEST IN JAZZ SINCE 1939  
**BLUE NOTE**  
A PRODUCT OF LIBERTY RECORDS  
43 W. 61st ST., N.Y. 23, N.Y.

**PACIFIC JAZZ IS WHERE IT'S AT FOR OCTOBER!**

# The most powerful jazz release ever from PACIFIC JAZZ!



**GERALD WILSON - THE GOLDEN SWORD**  
PJ-10111/ST-20111 • Torero impressions in Jazz surrounded by the magnificent sound of Gerald Wilson and the Orchestra.



**LES McCANN - A BAG OF GOLD**  
PJ-10107/ST-20107 • All new, never-before-released, "live" performances of his greatest hits.



**THE JAZZ CRUSADERS - TALK THAT TALK**  
PJ-10106/ST-20106 • The fabulous sound of The Crusaders backed, for the first time, with big band arrangements.



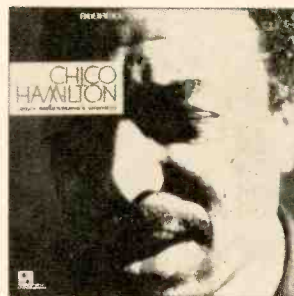
**BUD SHANK AND THE SAX SECTION**  
PJ-10110/ST-20110 • The Sax of Shank and five more wild reeds wrap up some of today's more potent material in an exciting new bag.

**TOP JAZZ NAME VALUE!**

**OUTSTANDING JAZZ PERFORMANCES!**

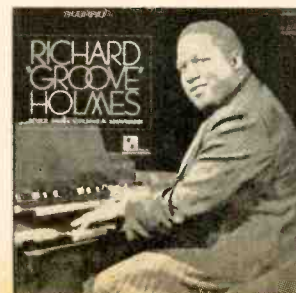
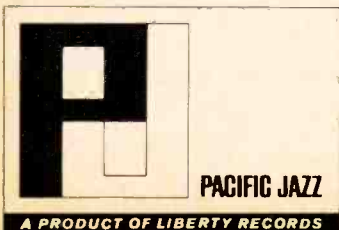
**JAZZY PACKAGING TO MAKE EVERY ALBUM AN IMPULSE SALES-GRABBER!**

**And announcing another PACIFIC JAZZ first... the new JAZZ MILESTONES SERIES**



**CHICO HAMILTON**  
PJ-10108/ST-20108

**Featuring only the BEST of the BEST!**



**RICHARD "GROOVE" HOLMES**  
PJ-10109/ST-20109

## More Chart Singles

For greater coverage, the Record World "Top Country Singles" chart this week adds 15 listings to bring the total up from 60 to 75 country singles charted.

## Coast Capers

(Continued from page 33)

formerly on Marc label . . . The new Beach Boys' single, "Good Vibrations," is the one that Brian Wilson has been working on for the past six months, and, according to Capitol's Ken Mansfield, should be their biggest hit yet.

James and Bobby Purify in town for guestings on "Where the Action Is," Boss City, and Shebang. Don Grierson of Record Merchandising reports L.A. was the first major market to break their Bell chart-climber "I'm Your Puppet" . . . Hot Valiant label has another winner in Lee Mallory's "That's the Way It's Gonna Be" . . . The Lettermen set for 13 college dates and a guest stint on the Mike Douglas show during the October leg of their fall nationwide singing tour . . . Vic Damone, newly-signed to an RCA Victor recording pact, opens this Tuesday night at Century Plaza's Westside Room . . . Mel Carter signed for his first appearance at the Coconut Grove starting Oct. 31. The Imperial chanter also set to sing the title song for the motion picture "Enter Laughing."

P. J. Proby and manager Bob Marcucci back from a three-week tour of Australia and New Zealand. Proby's new Liberty single, "I Can't Make It Without You," due this week.

Sam the Sham finished filming on "The Fastest Guitar Alive"—his dramatic acting debut. Clive Fox visited deejays with Sam and his new disk, "The Hair On My Chinny Chin Chin" . . . Chuck Meyer running with The Monkees first album on Colgems . . . White Whale Records hitting again with the new Turtles, "Can I Get To Know You Better."

ANOTHER  
BIG HIT  
By  
JOHNNY  
WRIGHT



"I'M DOING  
THIS FOR DADDY"  
Decca #32002

## Byrds Insured

Tickner-Dickson, the management representatives of the Byrds, reveal that they have taken "extreme precautionary measures" in the interest of their clients. Eddie Tickner reports that he has taken out a \$1,000,000 insurance policy with Lloyds of London against the loss of the Byrds to outer space. In their Columbia, hit "Mr. Spaceman," the Byrds invoke other-world people to "take me along for a ride."

## Busy Nat Stuckey

Nat Stuckey does the "Swing Around" country TVer Monday,

Oct. 10, and the next day guest stars in Windsor, Ont., on the Bill Anderson TV show.

## R & B Beat

(Continued from page 29)

Darnell also of KAPE is new PD at WLLR-Raleigh. Rich's top picks: Donald Height, Exciters, Dr. Bop, WAWA-Milwaukee, was the first deejay to break Height and it is a smash there. Both Height and Exciters have gone on WCHB-Detroit.

Breakouts: Ken Reeth, WAMO-Pittsburgh; Eddy Holmes, Van Dykes, Joe Cuba, Lee Dorsey, Eddy Floyd. Charted: Artistically, Dionne Warwick, Mad Lads, Aretha Franklin, Spellbinders, Junior Parker, Broadways, Incredibles, Bobby Marchan, Viola Wills, Lorraine Ellison, Jackie Wilson. Top 10: O'Jays, J. and B. Purify.

## Money Music

(Continued from page 33)

airplay are fantastic. Drive a record underground, and then you really make it important. Presley wrote the song . . . T. J. Johnson of Teen Life is running a "Most Handsome DJ In the World" contest. Send photos and bios to T. J. at 260 Park Ave. South, N.Y. by Oct. 29 . . . "Run and Hide," Uniques, Paula, gaining through the South . . . "Good Vibrations," Beach Boys, sounds great . . . "Under My Thumb," Dantes, Cameo, is Top 5 at WCOL, Columbus . . . Blue Beats on Columbia looks very good in Hartford and all through the Connecticut area . . . "Can I Get To Know You Better," Turtles, getting good initial play . . . "Two Kinds of Lovers," Fugue Four, should get UA hot . . . Gene Armond re-serviced "Little Black Egg," Nightcrawlers, because of noise in Cleveland, Columbus, Miami, California. That Jack Jones is a beautiful record, perfect for daytime programming—the "Black Orpheus Theme" will be a standard forever . . . "Fa-5 times," Otis Redding, is going pop in a big way. It's a very catchy song, and the teeny-boppers love it . . . "Book-A-Lo," Booker T, is a record that makes certain kinds of pop deejays say, "That's my kind of soul food!" Booker T "sounds" used to make Les Crane climb the wall, but Les is in movies and TV now.

"A Man and a Woman," Herbie Mann, and Tamiko Jones is the only English vocal version of the title song from the hit movie. The song is a giant in Europe and will do likewise here . . . "It Tears Me Up," Percy Sledge, will tear up the charts . . . "Bend It" on Fontana is boss (D, D, M and T) . . . The new Capitols is called "We Got a Thing That's In the Groove," and it's in the "Cool Jerk" bag.

Flash! Late word has just come in that our predictions earlier for "Knock on Wood," Eddie Floyd, Stax, have just materialized with picks on two of the toughest pop stations in cities on which to get R/B records: WLS-Chicago and KHJ-L.A. It is also a pick at WMCA-New York and is now Top 10 at WQXI-Atlanta, a smash in Detroit and has been riding at WCAO-Baltimore, WNOE-New Orleans, WMPS-Memphis and has finally exploded on charts.

## Hickory Action

(Continued from page 36)

and pop product. In addition to Ifield's latest side, "Call Her Your Sweetheart," which he is expected to perform on the Sullivan show, Hickory is plugging "You'll Never Walk Alone" by B. J. Thomas; "Hanging Out My Tears To Dry" by P. W. Cannon; and "Hey Gyp" by Donovan. All four have received a strong early reaction.

In the country field, Hickory is pushing hard on David Price's initial effort for the label, "Jackknife," b/w "Truck Driver's Waltz"; "At Ease Heart" by Ernie Ashworth; "Come On And Sing" by Bob Luman; and "When I Stop Dreaming" by the Mathis Brothers.

## Country Music in Hollywood

(Continued from page 34)

his syndicated "Buck Owens Ranch Show" TVer in Oklahoma City. Buck & Company are planning another "heart show" for Dec. 16 in Bakersfield when they'll present the second annual B. O. "Toys for Tots" Show at Bakersfield Civic. Results last year were tremendous.

Coast product Dallas Frazier noted this week re: Wilma Burgess' newie, "Ain't Got No Man," Decca dandy. Dallas' name is most popular songwriter's credit seen nowadays on hit singles . . . L.A. had its share of country stars this past Saturday night. K-FOX Radio paraded Jimmy Dickens, Flatt & Scruggs, Loretta Lynn, Grandpa Jones, Waylon Jennings and Hank Williams, Jr. at the Long Beach Auditorium for two packed houses, and KGBS sported Red Foley, Bonnie Guitar, Leroy Van Dyke, David Houston, Johnny Bond, Joe and Rose Maphis (hope I didn't miss anybody) at the Los Angeles Shrine Auditorium . . . same night!

Bobby ("Sunny Side of the Mountain") Gregory has been made the Nashville representative for Mechanical Copyright Collection Agency, which collects publishers' world-wide mechanical royalties in all countries except the U.S.A. and Canada. Those interested in further information can contact Gregory at 816 17th Ave. So., Nashville.

# TOP C&W SINGLES

This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart
Oct. 15	Oct. 8			Oct. 15	Oct. 8		
1	1	ALMOST PERSUADED	17	40	(—)	COMING BACK TO YOU	1
		David Houston—Epic 10025				Browns—RCA Victor 8942	
2	2	BLUE SIDE OF LONESOME	11	41	41	THE LAST THING ON MY MIND	9
		Jim Reeves—RCA Victor 8902				Tompall & Glaser Bros.—MGM 13531	
3	3	ROOM IN YOUR HEART	11	42	42	SHOW ME THE WAY TO THE CIRCUS	6
		Sonny James—Capitol 5690				Homesteaders—Little Darlin' 0010	
4	7	OPEN UP YOUR HEART	8	43	49	VOLKSWAGEN	2
		Buck Owens—Capitol 5705				Ray Pillow—Capitol 5735	
5	6	THE BOTTLE LET ME DOWN	8	44	44	ANOTHER DAY, ANOTHER DOLLAR IN THE HOLE	3
		Merle Haggard—Capitol 5704				Tex Williams—Boone 1044	
6	4	4033	11	45	45	BRING YOUR HEART HOME	6
		George Jones—Musicor 1181				Jimmy Newman—Decca 31994	
7	9	WALKIN' ON NEW GRASS	10	46	46	MY UNCLE USED TO LOVE ME BUT SHE DIED	5
		Kenny Price—Boone 1042				Roger Miller—Smash 2055	
8	12	I GET THE FEVER	8	47	59	FIVE LITTLE JOHNSON GIRLS	3
		Bill Anderson—Decca 31999				Stonemans—MGM 13557	
9	7	THE TIP OF MY FINGERS	14	48	32	STANDING IN THE SHADOWS	22
		Eddy Arnold—RCA Victor 8869				Hank Williams, Jr.—MGM 13504	
10	10	IF TEARDROPS WERE SILVER	13	49	54	AIN'T GOT NO MAN	2
		Jean Shepard—Capitol 5681				Wilma Burgess—Decca 32027	
11	15	IT TAKES A LOT OF MONEY	7	50	51	HELL'S ANGELS	5
		Warner Mack—Decca 32004				Johnny Bond—Starday 776	
12	8	THE SHOE GOES ON THE OTHER FOOT TONIGHT	17	51	53	THE TALLEST TREE	5
		Marty Robbins—Columbia 43680				Bonnie Guitar—Dot 16969	
13	11	A MILLION AND ONE	16	52	52	THE GREAT EL TIGRE	8
		Billy Walker—Monument 943				Stu Phillips—RCA Victor 8868	
14	16	BLUES PLUS BOOZE	13	53	58	THE BARON	4
		Stonewall Jackson—Columbia 43718				Dick Curless—Tower 255	
15	17	AT EASE HEART	13	54	55	I'M GONNA LEAVE YOU	4
		Ernie Ashworth—Hickory 1400				Anita Carter—RCA Victor 8923	
16	22	ALMOST PERSUADED #2	3	55	56	OH LONESOME ME	3
		Ben Colder—MGM 13590				Bobbi Martin—Coral 62488	
17	21	THE COMPANY YOU KEEP	9	56	57	COME ON AND SING	3
		Bill Phillips—Decca 31996				Bob Luman—Hickory 1410	
18	18	I HEAR LITTLE ROCK CALLING	14	57	(—)	A WOMAN NEVER FORGETS	1
		Ferlin Husky—Capitol 5679				Kitty Wells—Decca 32024	
19	29	SWEET THANG	6	58	60	TOUCH MY HEART	2
		Nat Stuckey—Paula 243				Ray Price—Columbia 43795	
20	13	IT'S ALL OVER	20	59	60	IT MAKES YOU HAPPY	6
		Kitty Wells—Decca 31957				Kenny Vernon—Caravan 123	
21	14	THE STREETS OF BALTIMORE	16	60	(—)	LITTLE PINK MACK	1
		Bobby Bare—RCA Victor 8851				Kay Adams—Tower 269	
22	20	YOU AIN'T WOMAN ENOUGH	19	61	(—)	SHE'S MIGHTY GONE	1
		Loretta Lynn—Decca 31966				Johnny Darrell—United Artists 50047	
23	24	HECK OF A FIX IN '66	10	62	(—)	UNMITIGATED GALL	1
		Jim Nesbitt—Chart 1350				Faron Young—Mercury 72617	
24	27	IT'S ONLY LOVE	5	63	(—)	PROOF IS IN THE KISSIN'	1
		Jeannie Seely—Monument 965				Charlie Louvin—Capitol 5729	
25	28	(THAT'S WHAT YOU GET) FOR LOVING ME	6	64	(—)	THIS MUST BE THE BOTTOM	1
		Waylon Jennings—RCA Victor 8917				Del Reeves—United Artists 50081	
26	35	EARLY MORNING RAIN	5	65	(—)	THE HURTIN'S ALL OVER	1
		George Hamilton IV—RCA Victor 8924				Connie Smith—RCA Victor 8964	
27	36	HE WAS ALMOST PERSUADED	2	66	(—)	ANOTHER STORY, ANOTHER TIME, ANOTHER PLACE	1
		Donna Harris—ABC Paramount 10839				Ernest Tubb—Decca 32022	
28	23	THE WORLD IS ROUND	16	67	(—)	RIDE, RIDE, RIDE	1
		Roy Drusky—Mercury 72586				Lynn Anderson—Chart 1375	
29	30	I'M DOING THIS FOR DADDY	7	68	(—)	THE GOODY WAGON	1
		Johnny Wright—Decca 32002				Billy Large—Columbia 43791	
30	19	MOMMY, CAN I STILL CALL HIM DADDY?	9	69	(—)	THERE GOES MY EVERYTHING	1
		Dottie West—RCA Victor 8900				Jack Greene—Decca 32023	
31	50	APARTMENT #9	2	70	(—)	OLE SLEW-FOOT	1
		Bobby Austin—Tally 500				Porter Wagoner—RCA Victor 8977	
32	48	BAD SEED	4	71	(—)	THE GAME OF TRIANGLES	1
		Jan Howard—Decca 32016				Bobby Bare, Norma Jean, Liz Anderson—RCA Victor 8693	
33	40	SOMEBODY LIKE ME	2	72	(—)	SEND ME A BOX OF KLEENEX	1
		Eddy Arnold—RCA Victor 8965				Lamar Morris—MGM 13586	
34	43	EVIL OFF MY MIND	4	73	(—)	NOT THAT I CARE	1
		Burl Ives—Decca 31997				Jerry Wallace—Mercury 72619	
35	25	I CAN'T KEEP AWAY FROM YOU	15	74	(—)	ONE IN A ROW	1
		Wilburn Bros.—Decca 31974				Willie Nelson—RCA Victor 8933	
36	(—)	LONG TIME GONE	1	75	(—)	HOW LONG HAS IT BEEN	1
		Dave Dudley—Mercury 72618				Bobby Lewis—United Artists	
37	47	STATESIDE	3				
		Mel Tillis—Kapp 772					
38	38	NO ONE WILL EVER KNOW	13				
		Frank Ifield—Hickory 1397					
39	39	MAN WITH A PLAN	4				
		Carl Smith—Columbia 43753					

## "THE FIVE LITTLE JOHNSON GIRLS"



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