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record world

Formerly
MUSIC VENDOR

Vol. 18, No. 894

July 25, 1964

WHO IN THE WORLD



Columbia Prez Goddard Lieberman — In the News Via New Master-Work Mail Club, Spoken World LP Acquisitions And 'Summer Stock' Releases. Stories On All In This Issue.

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

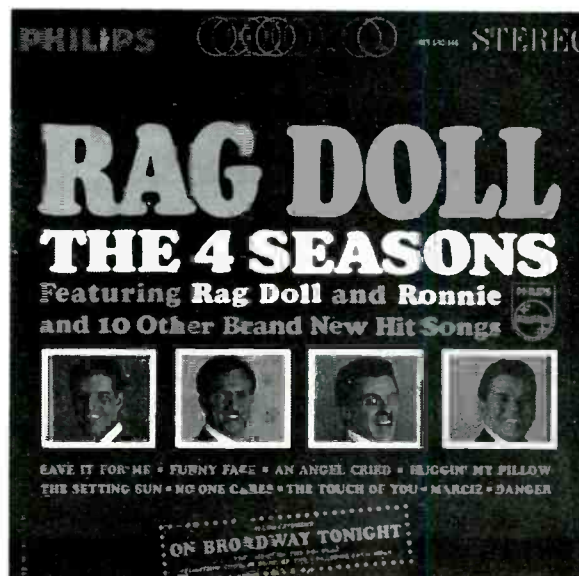
record world



NUMBER ONE PICKS



Two male singing groups shoot out the top picks this week. The single is from The Tokens who have latched onto a cool Goffin-King tune called "He's In Town." This B. T. Puppy release is geared to teen interests and will be in high gear soon. The album is the one The Four Seasons have built around their stupendous Philips Records "Rag Doll" single. "Ronnie" is also included as are a number of other songs designed to set off The Seasons' specialized sound.



THE ANIMALS IS HERE



NUMBER 1 IN ENGLAND

THE HOUSE OF THE RISING SUN

MGM



RECORDS

A division of Metro-Goldwyn-Mayer, Inc.

K-13264



This Wk. July 25	Last Wk. July 18	Wks. on Chart	This Wk. July 25	Last Wk. July 18	Wks. on Chart	This Wk. July 25	Last Wk. July 18	Wks. on Chart
1	1	6	★ 65	★ 65	4	68	54	7
★ 16	★ 16	3	★ 42	★ 42	6	(—)	(—)	1
3	2	9	★ 37	★ 40	7	★ (—)	★ (—)	1
4	3	9	★ 57	★ 57	3	★ (—)	★ (—)	1
5	6	7	★ 39	★ 41	10	★ (—)	★ (—)	1
6	5	6	★ 40	★ 43	6	★ 81	★ 81	2
★ 11	★ 11	5	★ 41	★ 45	3	★ 89	★ 89	2
8	9	6	★ 42	★ 46	3	★ 91	★ 91	6
9	8	7	★ 52	★ 52	5	75	75	5
★ 14	★ 14	6	★ 59	★ 59	4	76	53	5
★ 27	★ 27	4	★ 60	★ 60	4	77	70	6
★ 22	★ 22	6	★ 90	★ 90	3	78	83	3
13	4	9	★ 47	★ 28	16	79	85	5
14	17	4	★ 48	★ 30	13	★ (—)	★ (—)	1
15	10	10	★ 86	★ 86	2	81	78	8
★ 25	★ 25	5	★ 88	★ 88	2	★ 99	★ 99	2
17	7	8	★ (—)	★ (—)	1	★ (—)	★ (—)	1
18	13	13	★ 73	★ 73	3	★ (—)	★ (—)	1
19	12	12	★ 53	★ 51	6	★ (—)	★ (—)	1
20	23	5	★ 54	★ 58	5	★ (—)	★ (—)	1
★ 34	★ 34	5	★ 55	★ 56	3	★ (—)	★ (—)	1
★ 33	★ 33	5	★ 56	★ 49	14	★ (—)	★ (—)	1
★ 32	★ 32	6	★ 94	★ 94	2	★ 100	★ 100	2
24	18	13	★ 87	★ 87	3	90	97	2
25	20	7	★ 59	★ 48	12	91	92	3
26	31	7	★ 60	★ 50	24	92	96	2
27	19	9	★ 61	★ 66	4	93	93	3
28	15	8	★ 76	★ 76	3	94	(—)	1
★ 77	★ 77	2	★ 79	★ 79	5	95	(—)	1
30	21	9	★ 95	★ 95	3	96	(—)	1
31	24	7	★ 98	★ 98	2	97	(—)	1
32	26	15	★ 66	★ 67	9	98	(—)	1
★ 47	★ 47	3	★ 80	★ 80	3	99	(—)	1
★ 55	★ 55	3				100	(—)	1

3 SIZZLERS! from JAY-GEE!

THE ORIGINAL INTERNATIONAL HIT
CLIMBING ON ALL CHARTS!

SOLE, SOLE, SOLE

SIW MALMKVIST & UMBERTO MARCATO
JUBILEE 5479

OVERNIGHT SENSATION
TERRIFIC SALES!

LAST KISS

J. FRANK WILSON AND THE CAVALIERS
JOSIE 923

PICKED BY EVERYONE
EVERYWHERE ORDERS POURING IN!

HE'S IN TOWN

THE TOKENS
B. T. PUPPY 502
The Token's Greatest Hit

*the
sound
of the
60's*

JAY-GEE RECORD COMPANY INC.

318 West 48th Street, New York 36, N.Y. PL 7-8570
A DIVISION OF THE COSNAT CORPORATION



This Wk. July 25	Last Wk. July 18		Wks. on Chart
★	9	A HARD DAY'S NIGHT	3
	2	HELLO DOLLY	12
	3	RETURN OF THE DAVE CLARK FIVE	7
	4	GETZ/GILBERTO	7
	5	HELLO DOLLY	24
	6	FUNNY GIRL	14
	7	ROLLING STONES	5
	8	COTTON CANDY	10
★	16	PINK PANTHER	17
	10	THE THIRD BARBRA STREISAND ALBUM	23
	11	A WORLD WITHOUT LOVE	5
	12	THE BEATLES SECOND ALBUM	15
	13	HONEY IN THE HORN	39
	14	JOHNNY RIVERS AT THE WHISKEY A' GO GO	6
	15	SHUT DOWN, VOL. II	18
★	24	BEATLES SONG BOOK	6
	17	CALL ME IRRESPONSIBLE	12
	18	GLAD ALL OVER	17
	19	LITTLE CHILDREN	6
	20	SOMETHING SPECIAL FOR YOUNG LOVERS	17
	21	I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES	5
	22	BEWITCHED	6
	23	TODAY, TOMORROW, FOREVER	9
	24	TODAY	16
	25	THE MANY SIDES OF THE SERENDIPITY SINGERS	5
	26	THE SECOND BARBRA STREISAND ALBUM	47
★	37	THE INTERNATIONAL TEENAGE SENSATION	5
	28	CHUCK BERRY'S GREATEST HITS	9
	29	MARY WELL'S GREATEST HITS	10
★	44	I WALK THE LINE	5
★	58	WONDERFUL WORLD OF MAKE BELIEVE	3

This Wk. July 25	Last Wk. July 18		Wks. on Chart
★	62	THE UNSINKABLE MOLLY BROWN	3
	33	MEET THE BEATLES	27
	34	BACK IN TOWN	8
	35	LETTERMEN LOOK AT LOVE	7
	36	IT MUST HAVE BEEN SOMETHING I SAID	11
	37	MORE THEMES FOR YOUNG LOVERS	8
	38	WEST SIDE STORY	143
	39	CALL ME IRRESPONSIBLE	9
★	69	DON'T LET THE SUN CATCH YOU CRYIN'	4
	41	FROM RUSSIA WITH LOVE	14
	42	SPEAK TO ME OF LOVE	9
	43	REFLECTIONS	9
	44	BOYS BOYS BOYS	8
	45	WHO'S AFRAID OF VIRGINIA WOLF	15
	46	HIGH SPIRITS	10
	47	IN THE WIND	33
	48	THE AMERICAN TOUR	10
	49	SHOWTIME	10
★	63	THE FABULOUS VENTURES	3
	51	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL	5
	52	LET'S HAVE A PARTY	6
★	65	I WISH SOMEONE WOULD CARE	4
	54	THE BARBRA STREISAND ALBUM	61
	55	INTRODUCING THE BEATLES	25
★	68	FADE OUT—FADE IN	3
	57	NEW ORLEANS AT MIDNIGHT	9
	58	LILIES OF THE FIELD	13
★	70	PRESENTING THE BACHELORS	5
	60	KISSIN' COUSINS	17
	61	SWINGLE SINGERS GO BAROQUE	8
	62	MANHATTAN TOWER	15
	63	BY REQUEST	7
	64	SHANGRI-LA	16

This Wk. July 25	Last Wk. July 18		Wks. on Chart
	65	AIN'T THAT GOOD NEWS	19
	66	STAY AWHILE	7
	67	MEET THE SEARCHERS	17
	68	ON THE MOVE	17
	69	SERENDIPITY SINGERS	20
	70	JOAN BAEZ IN CONCERT, Vol. II	36
	71	MOONLIGHT AND ROSES	4
	72	I WISH YOU LOVE	14
	73	DISCOVERY	9
	74	DAWN	20
	75	LOUIE LOUIE	29
	76	CHARADE	33
★	86	DANCE DISCOTHEQUE	3
	78	WHEN LIGHTS ARE LOW	9
	79	HAMLET	5
	80	I'LL SEARCH MY HEART	2
	81	HEAR HEAR	7
	82	ENCHANTED WORLD OF FERRANTE & TEICHER	5
	83	MARVIN GAYE AND MARY WELLS TOGETHER	9
	84	TOM JONES	23
	85	FOREVER	12
	86	SUSPICION	11
	87	ROBIN AND THE SEVEN HOODS	2
	88	THE EARLY HITS OF 1964	18
	89	ROGER AND OUT	2
	90	FOREVER	8
	91	BILL BLACK PLAYS TUNES BY CHUCK BERRY	2
	92	HERE'S GODFREY CAMBRIDGE—READY OR NOT	1
	93	THE FIRST NINE MONTHS ARE THE HARDEST	1
	94	THE BEST OF HENRY MANCINI	1
	95	THE CARPETBAGGERS	1
	96	SHANGRI-LA	8
	97	COME DANCE TO THE HITS	7
	98	MARVIN GAYE'S GREATEST HITS	7
	99	BELAFONTE AT THE GREEK THEATRE	20
	100	DIMENSION 3	10

New Rack Jobbers Meet Mfrs. At NARM July 28

CHICAGO — The Mid-Year Meeting and Person-to-Person Sales Conference of the National Association of Record Merchandisers, Inc., will convene at the Sheraton-Chicago Hotel Tuesday, July 28.

At the Board of Directors meeting on Monday, July 27, it was announced by Jules Malamud, NARM Executive Director, 11 applications for Regular Membership in NARM will be presented for approval. This is the largest number of record merchandisers ever to apply for membership in NARM, at one time. The 11 companies who have filed applications are those who were invited to attend the NARM Convention this past April in Miami Beach, as observers. They were so impressed with the operation of the association and with the association's dedication to the interests of the record merchandising segment of the industry, that they immediately filed for membership at the beginning of the association's fiscal year. The new rack jobber members will be included in the Person-to-Person appointment schedules with the manufacturers.

The Person-to-Person Sales Conference sessions, which will be preceded by an Opening Luncheon for all Regular and Associate (manufacturer) members of NARM, will begin Tuesday afternoon, July 28. The 20-minute appointments between each rack jobber and each manufacturer at the Mid-Year Meeting have been set up according to a pre-arranged schedule which each manufacturer who has registered for the Mid-Year Meeting will receive in advance of the meeting. The Person-to-

Person Sales Conference sessions, now in their fourth year of existence, is a highlight of the association year for many of the Regular and Associate Members. Manufacturers in attendance include Columbia Records, RCA Victor Records, Capitol Records, Decca Records, Mercury Records, Dot Records, Epic Records, Warner Brothers, Reprise Records, Liberty Records, MGM/Verve Records, Cameo Parkway Records, Colpix Records, Disneyland Records and London Records.

The Mid-Year Meeting is strictly business, and the timing of it this year, will enable the manufacturers, many of whom have just completed their distributor-sales meetings, to present their fall and holiday programs and product to the rack merchandisers.

Report on CRDC

The Regular Members will meet (before the Person-to-Person) in a closed Breakfast-Meeting (Tuesday, July 28). At the meeting, the record merchandisers will hear a complete report from their attorney, anti-trust specialist Albert A. Carretta, on the Capitol Records Distributing Corporation situation, as regards the record merchandisers who have been cut-off from buying Capitol product from CRDC. Carretta has been in close contact with the Bureau of Restraint of Trade of the Federal Trade Commission on this matter, and will report to the membership on the current status of the case. Other matters relative to the operation of the association will be brought before the Regular Membership at that time.

LA Convention A First For VJ

LOS ANGELES — Randy Wood has set the Beverly-Hilton Hotel as the site for Vee-Jay Records' first annual Los Angeles distributors' convention for July 21, with over 75 distributors from the U.S. and Canada in attendance.

In addition to President Wood, other Vee-Jay toppers, including Vice-President Jay Lasker, A&R Directors Calvin Carter and Steve Clark, A&R staffer Lee Young and Comptroller Mark Sands, will conduct the meetings

which will emphasize the quality and range of new albums being prepared for the fall market on both Vee-Jay and its subsidiary label Tollie, and to meet Vee-Jay artists in person.

Wind-up of the conclave will be a gala banquet at which a number of the company's artists, including Hoyt Axton, Georgia Carr, Victor Feldman, Sam Fletcher, Bill Marx, Cliff Norton, Ray Whitley and Mason Williams, will perform.

Mr. Freeman Regrets . . .

LONDON—Sorry I can't write my "London Lowdown" column this week, but we've got a postal strike on over here. And I've come to the aid of my country and am too busy sorting out our 28,000,000 letters!

Sincerely,
Alan Freeman

U.S. Songs Label Here

NEW YORK—Leiber (Mike) & Stoller (Jerry) joined with Bert Bacharach and Hal David to form a new label, U. S. Songs, with George Goldner assuming the same executive managerial duties with the new diskery that he holds with Red Bird, Daisy and Tiger Records, also Leiber & Stoller enterprises.

The first release, "Show You Mean It, Too," by Me and Them, will be out in a week or two, at which time distribution will have been set up around the country. In some cases, the distribution will be different from the arrangements for Red Bird, Daisy and Tiger. Leiber, Stoller, Bacharach and David are supervising all sessions and are expected to announce new artist acquisitions to the U.S. Songs label soon.

Noga Starts Diskery

BEVERLY HILLS, CALIF.—Helen Noga, head of Noga Enterprises, has started her own record label, Pharos. The first two singles, "San Francisco Bay Blues" by The Nomads and "Cricket" by The Polaras, have been getting much air play in Southern California.

Motown's Mary Still Contracted

DETROIT—Barney Ales, Vice President of Motown Record Corp., has announced that Mary Wells is still under contract to Motown. Motown's legal department has sent telegrams to record companies believed to be negotiating with Miss Wells advising them of her contractual commitments.

When Berry Gordy Jr., President of Motown, learned that Miss Wells apparently was receptive to negotiations from other companies, he was "surprised and hurt in view of Miss Wells having recently had the No. 1 record in the country, 'My Guy', as well as an extensive three year sales and promotion campaign to build her to the stature she has today."

Mrs. Aberbach Dies

MONTICELLO, N. Y. — Mrs. Anna Aberbach, mother of Julian and Gene, heads of the Aberbach group of world-wide publishing concerns, died July 12. Mrs. Aberbach leaves her two sons and their wives and Julian's three grandchildren, Belinda, Ronnie and Dolphi Andrew. Mrs. Aberbach is buried in Bethel Cemetery, Paramus, N.J.

JG Internat'l Set By Blaine

NEW YORK — Steve Blaine, President of Jay-Gee Record Co., Inc., a division of The Cosnat Corporation, has announced the creation of a new label to be known as Jay-Gee International which will serve as the U.S. and Canadian distributor for foreign masters that they have already acquired and for those which are in the process of consummating deals around the world.

Jubilee Records (another Jay-Gee subsid) is currently clicking with an import called "Sole Sole Sole" by Siw Malmkvist-Umberto Marcato, a current chart record in the United States as well as a Top 10 record in Europe. Jay-Gee International's first release is "Liebeskummer Lohnt Sich Nicht" by Germany's No. 1 singing star, Siw Malmkvist. This record is currently No. 1 in Germany.



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**This Summer's Most Sizzling New Singles
Are On Columbia Records** 



SAM HILL
Claude King 4-43083



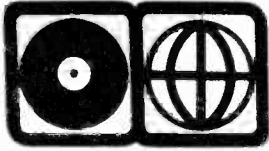
THEME FROM "A SUMMER PLACE"
The J's With Jamie 4-43068



INVISIBLE TEARS
Ray Conniff 4-43061



WAH-WAHINI c/w
ONE PIECE TOPLESS BATHING SUIT
The Rip Chords 4-43093



SINGLES REVIEWS

PICK HITS

THE HOUSE OF THE RISING SUN (Al Gallo, BMI)
TALKIN' BOUT YOU (Progressive, BMI)

THE ANIMALS—MGM 13264.

The Animals have this one in the number one spot on English charts these days. The reason why is apparent after one listen. The intensity of the slice is undeniable as it is lead by relentlessly driving organ and guitar work.

I'LL SET MY LOVE TO MUSIC
(E. B. Marks, BMI)

VOGLIO BENE AL MONDO (E. B. Marks, BMI)
MILVA—4 Corners 105.

Milva is an Italian songbird who has a robustness and purity in her voice that is most reminiscent of a Jane Morgan sound. Her song is the theme from "Mondo Cane #2"—a melody that many may find prettier than "More" from "Mondo Cane #1."

BECAUSE (Ivy, ASCAP)
THEME WITHOUT A NAME (Beechwood, BMI)
THE DAVE CLARK FIVE—Epic 5-9704.

This Dave Clark outing is slower than what has gone before, but it's a pretty one and an attractive one. The boys sing directly and the ingratiating sound should parley itself into big sales once more. The flip is another extremely pretty Clark tune, an instrumental.

AND I LOVE HER (Unart, BMI)
IF I FELL (Unart, BMI)

THE BEATLES—Capitol 5235.

The Beatles go through two of the slower tunes from their new screen tuner, "A Hard Day's Night." Of course, the ditties are by John Lennon and Paul McCartney and they incorporate the L-McC trademarks of soft, subtle harmonies and simple lyrics.

WHEN YOU COME TO SCHOOL
(B. F. Wood, ASCAP)
I'M GOING STEADY WITH A MEMORY
(Mills, ASCAP)

MADDY HILL—Columbia 4-43088.

Maddy is given one of the prettiest tunes of the summer here. It's about love lasting after the end of the summer months. The arrangement is melodic and banjoey. Teens will know exactly what this one is about.

I'LL ALWAYS LOVE YOU (Jobete, BMI)
BRENDA HOLLOWAY—Tamla 54099.

Brenda puts dynamism into her rendition of this strong song. The orchestration is economical and allows the thrush to show off her vocal abilities. Ballad is a good one and will mean much to the success of the side.

A HOUSE IS NOT A HOME (Diplomat, ASCAP)
YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART) (Jac, ASCAP)

DIONNE WARWICK—Scepter 1382.

Dionne follows her "Walk on By" smash with a side that is, if anything, better than its predecessor. The tune is the powerful title ditty from the incoming "House Is Not A Home" flick. Thrush wails forcefully. She also does extremely well on the flip, a soft and pretty thing.

A HARD DAY'S NIGHT (Unart, BMI)
CARRIBE (Record Songs, ASCAP)

ENOCH LIGHT AND THE LIGHT BRIGADE—Command 40450.

Enoch and the Brigade climb aboard the Beatle bandwagon. The full ork—emphasis on the brass—tune swings along with a lot of drive and should get attention from all areas. Big band fans, Beatle fans and fans of just plain good music will like.

DREAM SKA (Andante, ASCAP)
SKA FACE (Lad, BMI)

ACKER BILK—Atco 6311.

Acker comes up with one of the best tunes the ska has produced to date. His soulful playing of course helps the mood and the insistent ska beat makes the whole atmosphere click into place. Could be a biggie.

STAY AWAKE (Wonderland, BMI)
A SPOONFUL OF SUGAR (Wonderland, BMI)
LOUIS PRIMA—Prima 1018.

Louis does a pair of the tunes from Walt Disney's "Mary Poppins" film. The top side was a lullaby when tune-smiths Robert and Richard Sherman penned it, but Louis changes all that into a raucous fun-for-all.

MOZAMBIQUE (Paris, ASCAP)
HAUNTED HOUSE BLUES (Showboat, ASCAP)
THE VILLAGE STOMPERS—Epic 5-95702.

The Stompers have a razzmatazz tune that sounds as if it could be geographically located somewhere between Ethiopia and Dixie. There's a touch of the exotic and more than a touch of Southland jazz. Will have listeners marching around gaily.

A SPOONFUL OF SUGAR (Wonderland, BMI)
FEED THE BIRDS (Wonderland, BMI)

MARY MARTIN AND THE DO-RE-MI CHILDREN'S CHORUS—Kapp 605.

Mary Martin lends her purity and joie de vivre to this tune from the "Mary Poppins" pic. The song is aimed for the kids, but all Mary Martin fans will relish her particular singing talents. The other side is also from the Disney film.

I COULD CONQUER THE WORLD (Unart, BMI)
HOW WOULD YOU LIKE ME TO LOVE YOU
(Leeds, ASCAP)

THE SHEVELLES—World Artists 1025.

The Shevelles are feeling on top of the world and they tell about the exhilarated sensation on a rinky-tink rock side. The lyrics are literate and clever and the tune is the same. The boys do a commendable chant job. Watch this one go.

ME JAPANESE BOY I LOVE YOU (Jac, ASCAP)
EVERYONE BUT ME (Unart, BMI)

BOBBY GOLDSBORO—United Artists 672.

Bobby has a quiet little Oriental-style tune that can boast an exceptional melodic line. The story is cute and altogether appealing. It's about a Japanese romance and should catch listeners' fancies. Bobby sings it gently and sensitively.

ANGELITO (Epps-Gil, BMI)
LATIN VILLAGE (Exotica, ASCAP)

MARTIN DENNY—Liberty 55717.

Martin turns his baton to "Angelito" and gives it a fresh and, needless to say, exotic rendition. The enchantment woven is worth a few listens and will appeal to many buyers. Could put this tune on the chart again.

LET ME GET CLOSE TO YOU
(Screen Gems-Columbia, BMI)
THE FACE OF A CLOWN (Moss Rose, BMI)

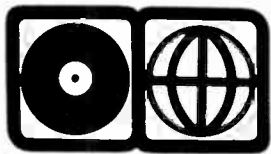
SKEETER DAVIS—RCA Victor 47-8397.

Skeeter is multitracked and joined by a chorus for this one that has an ingratiatingly syncopated beat and a cute lyric. The melody is also inviting and should help make this another bead in her strand of hits.

P. S. I LOVE YOU (Commanders, ASCAP)
SINCERELY (Arc, BMI)

THE PLATTERS—Mercury 72305.

The Platters revive this great one and give it their personal touch which is just about all it takes to produce a terrific side. The orchestra plays right along with the magnitude of the session. Could do it again for song and singers.



SINGLES REVIEWS

SWEET WILLIAM (Budd, ASCAP)
WHAT AM I LIVING FOR (Tideland, BMI)

MILLIE SMALL—*Smash 1920.*

Millie has another boyfriend and another hit. Her ska ditty has bounce and a crisp brightness to it. The trumpets back her up as before. And success seems to be just around the corner for the side.

DON'T STAND UP IN A CANOE (BMI)
IF YOU LOVE ME LAURIE (BMI)

RONNIE DANTE—*Music Voice*

Ronnie is having his problems. He and innumerable girls are carrying on in a canoe, and it's silly and goofy. The side is also silly and goofy and extremely infectious. Ronnie and some girl songstresses sing out the happy choruses.

WHAT KINDA LOVE? (Dundee, BMI)
WISHING (Nor Va Jak, BMI)

JIMMY GILMER—*Dot 16642.*

Jimmy has a midtempo item that should have teens answering its call. The situation is stock rock fodder and gets a good rendition from the talented singer. The flip features a Buddy Holly tune that is also good listening.

DARLA (LeBill, BMI)
SOMEONE NEW (LeBill, BMI)

RICK AND THE KEENS—*Tollie 9016.*

Rick and the others sing a song about a new girl next door. The lass is Darla, and Rick just goes into falsetto singing about her. Beat is cha cha and has a pleasing "Love is Strange" sound. The guys do a nice chanting job.

PEARLY WHITE (Fred Rose, BMI)
FOGGY RIVER (Milene, ASCAP)

ALLEN CURTIS—*Hickory 1268.*

Allen Curtis sings to a girl he knows. The beat is slow and deliberate and just the right thing for slow dancing. A chorus backs him up in order to provide a rich, mellow sound that teens will like. This could become a big one.

DON'T FEEL RAINED ON (Cape Ann, BMI)
(JUST A SUMMER AGO) MAGGIE
(Blue Grass, BMI)

BOBBY DOYLE THREE—*Towne House 112.*

The Bobby Doyle Trio has an extremely pleasant sound which is totally ingratiating on this mild rhythm number. They chant about not feeling bad if love goes wrong. The advice is framed in a nice tune and could do well for the threesome.

MISSISSIPPI *%??*&% (Sam Fox, ASCAP)
SEA LION WOMAN (Sam Fox, ASCAP)

NINA SIMONE—*Philips 40216.*

Nina moves right along on this tune which has to do mostly with civil rights and couldn't be more topical. The infectious tune is likely to carry this one right to the top. A powerhouse of controversy—the real title of which is "Mississippi Goddam."

WHAT ABOUT MINE (Four Star, BMI)
IN THIS WORLD (Lar-Bell, BMI)

JANUARY JONES—*20th Century Fox 523.*

January is full on spunk on her new side. Her voice is full of life and power, too, and she wails away on a torchy rock and roll item. Plenty of action in the arrangement and a helpful chorus too. Good for many listens.

DOWN SO LONG (T. M., BMI)
IN MY TENEMENT (T. M., BMI)

ROOSEVELT CRIER—*Ric 112.*

Roosevelt has his hold on a soulful Bobby Darin tune that will enlist the sympathy of listeners. The delivery is strong and solemn at the same time and is the stuff sales are made of. Watch to see this one catch on.

SINCERELY (Arc, BMI)
DON'T YOU JUST KNOW IT (Ace, BMI)

PAT BOONE—*Dot 16641.*

Pat reprises the old sentimental favorite, and it's just the thing for his vocal talents. He's smooth and inviting on the side and listeners will want to hear the song all over again. The flip is also an oldie, but with a fresh Boone boon.

I WISH YOU LOVE (Leeds, ASCAP)
HELLO DOLLY (Morris, ASCAP)

HARRY "SWEETS" EDISON—*Sue 101.*

Harry makes this one extra sweet. It's a reworking of the recently popular tune. His mute makes the music enticing and alluring. This is a moodsetter that will serve dancers well. The playing is soft all the way around.

ORGANIZATION (Ironmarch, BMI)
HONDA HAWK (Ironmarch, BMI)

BOB SUMMERS—*Crusader 107.*

Bob has an interesting instrumental that has a catchy theme which all the instruments get for one or two grounds. The beat is perky and ingratiating. Could turn into a big disk.

DON'T LAUGH AT ME (D. Toff, BMI)
SOMEWHERE (Chappell, ASCAP)

ROBERT SILVER—*World-Wide 200.*

Robert is a singer with a strong, deep voice. He gets to give it full showing on this pretty ballad. A chorus and big orchestra back him up, but he's way ahead already with his first-rate crooning.

SA-BA-HOOLA (Carlson, BMI)
CHICKEN' PICKIN' (Carlson, BMI)

LONNIE MACK—*Fraternity 932.*

Lonnie has a groovy instrumental that features the same driving rhythms of his previous hits. The teens seem to like it like that, so there's no reason why this one won't repeat success of the past. Mack's playing is at the top of his form.

THE GIRL WITHOUT A TOP (Lar-Bell, BMI)
TWO WRONGS DON'T MAKE A RIGHT
(4 Star Sales, BMI)

THE 4 PREPS—*Capitol 5236.*

The Preps use their velvety harmonies to tell about a girl in a topless bathing suit. It seems she creates quite a stir and the stir makes for a cute side that should do all right now that topless suits are in or on.

HEY LITTLE PEARL (LeBill, BMI)
ANGEL GIRL (Crock, BMI)

RON WILLIAMS—*Pastel 404.*

Ron talks sweet to his little girl and a girl chorus responds affectionately. In the back a group of harmonicas goes through their antics and the upshot is a cute ditty that deserves to get some attention.

WHY DON'T THEY LET US FALL IN LOVE
(Mother Bertha, BMI)

CHUBBY DANNY D. (Mother Bertha, BMI)

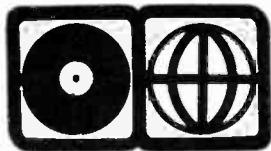
VERONICA—*Phil Spector 2.*

Veronica asks a question teens will want to hear the answer to. She does it to a Phil Spector-Ellie Greenwich-Jeff Barry tune that has all the makings of a hit. It's cute and staccato and has a nice arrangement.

ALWAYS SOMETHING THERE TO REMIND ME
(Blue Seas, ASCAP)
MAGIC POTION (Ross-Jungnickel, ASCAP)

LOU JOHNSON—*Big Hill 552.*

Lou has a wailer of a torcher here as he recalls his lost love. The tune is by the ubiquitous team of Burt Bacharach and Hal David and bespeaks their writing talents. Lou gives full voice to the proceedings, and the disk comes off attractively.



ALBUM REVIEWS

PICK HITS

WOODY ALLEN

Colpix 518.

Woody has found a humorous way to make money from his neuroses and more power (or more problems) to him. This disk has his live audience in continual stitches, with hilarity likely to carry over to disk listeners who can identify or feel superior to the much put-upon Allen. As an added incentive to buyers who cook, the liner usual notes have been replaced by a number of exotic recipes (?).



THE LAWRENCE WELK TELEVISION SHOW 10TH ANNIVERSARY

Various Artists—Dot 3591.

This album is calculated to delight all fans of the Lawrence Welk TVer because all the members of his telly family get a chance to show off on the bands. There's singing and playing by the whole bunch and plenty of fun for listeners.



HAVE A SMILE WITH ME

RAY CHARLES—ABC Paramount 495.

Ray sings some oldies and some newies. The only prerequisite is that they be on the bright side. There's a lot of fun packaged here and Ray and The Raelets are responsible for every ounce of bounce. "Smack Dab in the Middle" and "The Naughty Lady of Shady Lane" are two bands.



THREE WINDOW COUPE

THE RIP CHORDS—Columbia 2216.

The Rip Chords mix surfing with hot rodding for an album of slick rock sounds. Their recent hit, of course, is here, but there are a number of other reasons for buying. Teens'll know what the excitement is all about and want to join in.



HELLO LOUIS!

BOBBY HACKETT—Epic 24099.

Bobby pays tribute to Louis Armstrong and his compositions on this amiable and relaxing disk. The tunes swing, but never too wildly. This is one to sit back and listen to. Fans of Louis, Bobby and Dixie will cotton to the sounds. "Someday You'll Be Sorry" is just one of the bands.



THE TILLOTSON TOUCH

JOHNNY TILLOTSON—MGM 4224.

Johnny has "I Rise, I Fall" as well as his new single, "Worry," on this one. He also includes an inviting group of pop and country standards. He treats them respectfully and honestly and comes up with a clutch of expert bands.



THE MOST IMPORTANT JAZZ ALBUM OF 1964/65

CHET BAKER—Colpix 476.

Chet's back and Colpix has got him. And that's quite a coup. After a long wax absence he shows now that he has lost none of his sensitivity and he has mastered the fluegel horn. The pure, soulful, deeply felt music will involve listeners profoundly. Chet sings too, using his voice like a substitute horn.



JENNIE

JENNIE SMITH—Dot 3586.

Jennie's pure voice sounds mighty fine on a dozen Steve Allen tunes. Thrush is known mostly through her association with the Allen TVer, but this album will get her more attention. She sells the songs and the disk should sell as well.



SUMMER SURF

DICK DALE AND HIS DEL-TONES—

Capitol 2111.

Dick has some more surf sounds for his fans. His distinctive tones and way with the music fad will attract admirers. Sometimes he sings and sometimes he just plays, but all the bands are exciting either way. "Never on Sunday" is probably the best known tune included.



TONIGHT AT NOON

CHARLIE MINGUS—Atlantic 1416.

Mingus goes through five of his own compositions here and the resultant sound is a curious mixture of contemporary jazz and contemporary classical music. The musical lines are unique and fascinating. So are some of the titles, like "Passions of a Woman Loved."



KEEP ON PUSHING

THE IMPRESSIONS—ABC Paramount 493.

The Impressions make a good one on this album on which they mix the moods up successfully. They do their current high-riding single and add a number of other rockin' ditties. "The Theme from 'Lilies of the Field'" is one of the songs that gets red carpet treatment.



LOUIS PRIMA

SINGS A LULLABY?

“STAY AWAKE”

IS A REAL SLEEPER!

IT'S FROM

THE GREAT NEW WALT DISNEY FILM

“MARY POPPINS”

PLUS

“A SPOONFUL OF SUGAR”

(MARY POPPIN'S SONG)

BOTH ON



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Show Scene

The Play Is The Thing Again: RCA Has 'Othello,' Col 'Roses'

BY DAVE FINKLE

(Ed. note: Last week "Record World" examined the potential Broadway musical casters scene. Events this week have dramatized the growing importance of the spoken word caster. The following article explores the developments and potential of the latter field).

Acquisition of the recording rights to two of the most notable theatrical productions of the just-completed season served last week to underscore the increasing importance the spoken word disk plays in the business. Activity surrounding the sewing up of such album rights recalls the excitement generated when sales potential of musical comedy albums was first being exploited.

The two new acquisitions are the much acclaimed Laurence Olivier London production of Shakespeare's "Othello," which will come from RCA Red Seal, and the "sleeper" of the Broadway dramatic season, "The Subject Was Roses," which will be a Columbia three-disk release.

The significance of the "Othello" pact is in the fact that the rights probably came extremely high (although the announcement mentioned no sale price), since bidding on the rights was reportedly and inevitably very strong. Further significance was added by RCA's Veep and General Manager, George R. Marek, in announcing recording plans. He said, "We are proud to be releasing it ('Othello') and will work to see that this is only a beginning of our re-entry into the dramatic field." The three-LP disk is slated for release next month.

(RCA recorded Olivier a number of years back doing speeches from "Hamlet" and "Henry V"—two of Olivier's accoladed film productions of Shakespeare. Label also released a complete "Richard III," starring Sir Laurence. In addition, John Gielgud recorded a complete "Hamlet" for the label and the Old Vic recorded "Macbeth." Victor's main credit in contemporary drama field is Archibald MacLeish's "J. B.")

The Olivier "Othello," in which the famed actor essayed the role of the Moor for the first time and won unparalleled personal praise, is part of his National Theater repertoire and was staged in conjunction with the Shakespeare 400th anniversary. More than likely the production will be brought to the States — an eventuality that could only aid sales on the RCA disks.

Col's signing of "The Subject Was Roses," was announced by prexy Goddard Lieberman and can be understood as Col's continuing desire to be connected with the prestige productions of the year whether immediate sales success is indicated or no. "TSWR," is the season's biggest *succés d'estime* but not yet *succés de box office*.

By and starring relative unknowns, the play opened on the Main Stem late in May, a notoriously chancy time for a straight play to raise its preem curtain. Although the three-character show received the best reviews of the season for a dramatic offering, there was talk of closing the show quickly because of poor box office response. The play has stuck it out, however and weekly grosses have been gaining continually.

The waxing of the Frank D. Gilroy opus caps off a year in which Col was more active on the spoken word front that it



George R. Marek

was on the musical comedy one — certainly an indication of the changing times.

Label's straight outings include Richard Burton's "Hamlet" (at 79 on Record World's chart this week), Alec Guinness' "Dylan," "Spoon River Anthology" and off-Broadway's "In White America."

Time Payments

The Col philosophy, offered by company's Robert Burr in a recent Record World interview, seems to be that the word disk additions to the catalog will more often than not pay off in time, and in the meantime the slower moving items will be buoyed up by the immediate successes.

The potential of these albums, it is becoming increasingly clear, because of the names connected with them and the tie-in exposure' can be unlimited. Burton's "Hamlet" is a case in point. His lauded
(Continued on page 17)

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SUBJECTIVE—The mike at the top of this photo indicates that it's the recent Columbia recording session of the much-lauded Broadway drama, "The Subject Was Roses." Props (and apparently costumes, too) were used at the session to give authentic flavor to the three-disk set. Irene Dailey and Martin Sheen star.

ROULETTE
POP \$ SALES \$ POWER



2 HOT SUMMER SINGLES!

ANITA HUMES

**"WHEN SOMETHING'S
HARD TO GET"**

R-4564



That "Memphis" man with another smash!

JOHNNY RIVERS

"BABY COME BACK"


and

"LONG LONG WALK"

R-4565



ROULETTE



UP SINGLES COMING

- 1 **I'M THE ONE**
Gerry & The Pacemakers—Laurie 3233
- 2 **LOOKING FOR LOVE**
Connie Francis—MGM 13256
- 3 **BRING IT ON HOME TO ME**
Shirley Ellis—Congress 221
- 4 **HAPPY I LONG TO BE**
Betty Everett—CJ 619
- 5 **A TASTE OF HONEY**
Tony Bennett—Columbia 43073
- 6 **NO ONE TO CRY TO**
Fats Domino—ABC Paramount 10573
- 7 **WHAT'S HAPPENING TO ME**
Dale and Grace—Montel 930
- 8 **MORE AND MORE OF YOUR AMOR**
Nat King Cole—Capitol 5219
- 9 **THANK YOU BABY**
Shirelles—Scepter 1278
- 10 **DREAM LOVER**
Paris Sisters—MGM 13236
- 11 **IF YOU SEE MY LOVE**
Lenny Welch—Cadence 1446
- 12 **YOU'RE NO GOOD**
Swinging Blue Jeans—Imperial 66049
- 13 **ALL GROWN UP**
Crystals—Philles 122
- 14 **ALL MY LOVING**
Hollyridge Strings—Capitol 5207
- 15 **I'VE GOT NO TIME TO LOSE**
Carla Thomas—Atlantic 2238
- 16 **FOR BETTER OR FOR WORSE**
Wilson Pickett—Atlantic 2233
- 17 **YOU'LL NEVER WALK ALONE**
Gerry and Pacemakers—Laurie 3261
- 18 **MORE**
Danny Williams—U.A. 601
- 19 **BAMA LAMA BAMA LOO**
Little Richard—Specialty 692
- 20 **PEPPERMINT MAN**
Trashmen—Garrett 4010
- 21 **SECURITY**
Otis Redding—Volt 177
- 22 **I JUST WANT TO MAKE LOVE TO YOU**
Rolling Stones—London 9682
- 23 **NEW ORLEANS**
Bern Elliott and Fenmen—London 9670
- 24 **I'LL CRY INSTEAD**
Beatles—Capitol 5234
- 25 **MARY OH MARY**
Fats Domino—ABC 10567
- 26 **MEXICAN SHUFFLE**
Herb Alpert's Tijuana Brass—A&M 742
- 27 **SAILOR BOY**
Chiffons—Laurie 3262
- 28 **LOOKIN' FOR BOYS**
Pin Ups—Stork 1
- 29 **MAYBE I KNOW**
Lesley Gore—Mercury 72309
- 30 **SHAKE HANDS WITH A LOSER**
Frankie Cherval—Mercury 72260
- 31 **IT'S ALL OVER NOW**
Rolling Stones—London 9687
- 32 **SUCH A NIGHT**
Elvis Presley—RCA 8400
- 33 **THE NEW FRANKIE AND JOHNNY SONG**
Greenwood Singers—Kapp 591
- 34 **HANGIN' ON TO MY BABY**
Tracey Dey—Amy 908
- 35 **IT HURTS TO BE IN LOVE**
Gene Pitney—Musicor 1040
- 36 **SHOUT**
Lulu and Luvvers—Parrott 9678
- 37 **A THING CALLED SADNESS**
Chuck Howard—Fraternity 923
- 38 **CLOSE YOUR EYES**
Arthur Prysock—Old Tawn 1163
- 39 **I BELIEVE IN ALL I FEEL**
G-Clefs—Regina 1314
- 40 **BECAUSE**
Dave Clark Five—5-9705
- 41 **UNDER PARIS SKIES**
Andy Williams—Cadence 1447
- 42 **I'LL ALWAYS LOVE YOU**
Brenda Holloway—Tamla 54099
- 43 **BREAKING POINT**
Etta James—Argo 5477
- 44 **HEARTS ARE MADE TO BE BROKEN**
Sapphires—ABC 10559
- 45 **MORE, MORE, MORE LOVE, LOVE, LOVE**
Johnny Thunder—Diamond 169
- 46 **GOOFUS**
Bent Fabric—Atco 6304
- 47 **GINO IS A COWARD**
Gino Washington—Ric Tic
- 48 **G.T.O.**
Ronnie & Daytonas—Mala 481
- 49 **MY HEART SKIPS A BEAT**
Buck Owens—Capitol 5136
- 50 **ON THE ROCKS**
Wailers—Imperial 66045



UP LP'S COMING

- 1 **THE CONCERT SOUND OF HENRY MANCINI**
RCA LPM-2897
- 2 **MOMS-WOWS**
Moms Mabley—Chess 1486
- 3 **SOUL SERENADE**
King Curtis—Capitol T-2095: ST-2095
- 4 **LOOKING FOR LOVE**
Connie Francis—MGM E-4229
- 5 **TALL COOL ONE**
Wailers—Imperial LP-9262
- 6 **COMMAND PERFORMANCES**
Various Artists—Command RS-868: RS-868-SD
- 7 **MY GUY**
M. Wells—Matown M-617
- 8 **TRINI LOPEZ AT P.J.'S**
Reprise 6093
- 9 **ALWAYS IN MY HEART**
Los Indios Trabajaros—RCA LPM-2912: LSP-2912
- 10 **PAIN IN MY HEART**
O. Redding—Atco 161
- 11 **HEY LITTLE COBRA**
Rip Chards—Columbia CL-2151: CS-8951
- 12 **STAY**
Four Seasons—Vee Jay VJ-1082
- 13 **PROGRESSIVE PICKIN'**
Chet Atkins—RCA LPM-2908
- 14 **PETER, PAUL, AND MARY**
Warner Bros.—W-1449: WS-1149
- 15 **MONDO CANE**
Soundtrack—UA UAL-4105
- 16 **12 GREAT HITS**
J. Rodgers—Dot DLP-3579: DLP-25579
- 17 **AMERICA, I HEAR YOU SINGING**
F. Sinatra, B. Crosby, F. Waring—Reprise F-2020: FS-2020
- 18 **OUR GREATEST HITS**
Drifters—Atlantic 8093
- 19 **THE BEST OF BUCK OWENS**
Capitol T-2105
- 20 **GLORIA, MARTY & STRINGS**
Gloria Lynn—Everest BR-5220: SDBR-1220
- 21 **MUSCLE BEACH PARTY**
Annette—Vista 3314
- 22 **TODAY'S ROMANTIC HITS FOR LOVERS ONLY**
J. Gleason—Capitol W-2056
- 23 **HOW THE WEST WAS WON**
Soundtrack—MGM-1E5: S1E5
- 24 **WHITE ON WHITE**
Danny Williams—UA UAL-3359: UAS-6359
- 25 **RAMBLIN'**
New Christy Minstrels—Columbia CL-2155: CS-8855
- 26 **LAWRENCE OF ARABIA**
Soundtrack—Colpix CP-514: SCP-514
- 27 **CAMELOT**
Original Cast—Columbia KOL-5620
- 28 **FALL OF THE ROMAN EMPIRE**
Soundtrack—Columbia OL-6060
- 29 **THE GREAT YEARS**
Johnny Mathis—Columbia C2L-34
- 30 **ROY ORBISON'S GREATEST HITS**
Monument M-8000 (Mono only)
- 31 **ENCORE**
J. Gary—RCA LPM-2084
- 32 **MANHATTAN**
Mantovani—London LL-3328
- 33 **ANY NUMBER CAN WIN**
Jimmy Smith—Verve V-8552: V6-8552
- 34 **BACH TO THE BLUES**
Ramsey Lewis—Argo LP-732: LPS-732
- 35 **COMIN' HOME BABY**
J. LaForge—Regina R309
- 36 **SWEET AND SOUR TEARS**
R. Charles—ABC Paramount ABC-1954: ABCS-1954
- 37 **BECKET**
Soundtrack—Decca DL-9117: DL-79117
- 38 **ROBERT GOULET IN PERSON**
Columbia CL-2088: CS-8888
- 39 **REFLECTING**
C. Mitchell Trio—Mercury MG-20891: SR-60891
- 40 **AIN'T NOTHIN' YOU CAN DO**
Bobby Bland—Duke DLP-78
- 41 **ON THE COUNTRYSIDE**
Brook Benton—Mercury SR-60918
- 42 **I LOVE YOU BECAUSE**
Al Martino—Capitol T-1915
- 43 **LIVERPOOL SOUNDS**
Bobby Vee—Liberty 3352
- 44 **RING OF FIRE—THE BEST OF JOHNNY CASH**
Columbia CL-2053
- 45 **BILL COSBY IS A VERY FUNNY FELLOW, RIGHT**
B. Cosby—Warner Bros. W-1518
- 46 **NEW ORLEANS: HOME OF THE BLUES: VOL. II**
Various Artists—Minit LP-0004
- 47 **EVERY LITTLE BIT HURTS**
Brenda Holloway—Tamla 257
- 48 **ASTRONAUTS ORBIT KAMPUS**
RCA Victor 2903
- 49 **PAINTED, TAINTED ROSE**
A. Martino—Capitol T-1975
- 50 **WHAT MAKES SAMMY RUN**
Original Cast—Columbia DOL-6040: KOS-6040

You May
Hear Other Versions
But This One's
THE HIT!

DIONNE WARWICK

**“A HOUSE IS NOT
A HOME”**

SCEPTER 1282

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Motion Picture
“A HOUSE IS NOT A HOME”

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BURT BACHARACH
Published By
DIPLOMAT MUSIC CORP.

Featured in her forthcoming LP



Scepter S523

SCEPTER MUSIC 254 W. 54th St., New York

The Word Is Spoken Wordisks

(Continued from page 12)

performance and popularity for peripheral reasons spelled initial success for the album, but the market has even widened more since then. Recently the John Gielgud modern dress production was filmed for wide spread distribution by Warner Bros. meaning that many more buyers will be exposed to the offering. (There's talk at Col of a one-record "Hamlet"—mainly soliloquies—to accompany re-release of the film.)

Not only the company, but star Burton must be happy at these prospects, because the actor has a substantial cut of the album and stands to make a tidy sum. The financial boon for the actor able to command percentage of the disk will probably lure other actors to Broadway and the recording scene. And, of course, the bigger the names on the package, the better the chance of big money sales.

Col's future activities are indefinite, but there is strong reason to believe that the label will tie down rights to Arthur Miller's "After the Fall," with Jason Robards Jr., Barbara Loden and the other Lincoln Center repertory members.

It was recently announced that Carlo Ponti has bought "After the Fall" for filming to start in 1965 with Sophia Loren and Paul Newman starred. In

this case, the added draw of the stars might even bring about a *soundtrack* version of the Miller play.

It certainly can't be ruled out as unlikely that there will be a tracker of Col's successful "Who's Afraid of Virginia Woolf?" package. Although the cast for the upcoming "Woolf" pic has yet to be announced, it's certain that the stars will be big ones (Bette Davis?) and even more likely to mean disk boxoffice than the Broadway version, with these names added to the reputation of the Albee play and the increased exposure. So why not take advantage?

An original cast album of a Broadway musical followed by a soundtrack of its eventual film is a matter of course now. Therefore, it's highly possible that that pattern will soon be established for successful straight plays as well.

Soundtracks for films without a Broadway cast fore-runner may also become a thing. Next month RCA will release a one-disk package of dialogues from the Richard Burton-Peter O'Toole film, "Becket." And it's almost certain that a spoken word album (as well as a musical soundtrack) of UA's "Greatest Story Ever Told" will be released. The film is due for Christmas

opening. And what about something like "Night of the Iguana," which features not only Richard Burton but Deborah Kerr's greatly praised performance?

With momentum gaining there is no stopping the recording of all types of stage or screen productions. One area that is yet to be explored (with the exception of Capitol's two "Beyond the Fringe" disks) is comedy.

Humor a Problem

The prohibitive element so far is the visual aspect of humor, which though a problem in transferring drama to wax, is more easily surmounted there. Usage of recognizable prop sounds (notice photo from the "Roses" session) helps to create the atmosphere and stimulate the listener's imagination. And there seems to be less demand for rewrites. Edward Albee, according to Columbia spokesmen, needed to change very little for the "Virginia Woolf" sessions.

But it's in rewriting that the answer to the whole problem lies, and that's probably what will be happening shortly. The opportunities are too good to pass up. For instance, it's well known that Neil Simon's comedy smash, "Barefoot in the Park," was offered to many companies for recording, but seemed an unwise prospect because of the heavy reliance on visual humor.

Nonetheless, comedy writer Simon was also praised for the steady flow of gags in the play. If he were able to translate the visual facets of the play into some kind of auditory equivalent, there would be a highly saleable product. The show's fame would certainly make it as marketable a product as any of the dramatic presentations on wax—probably more so if the record sales ran in proportion to the show's box office receipts.

It's reasonable to suspect that record companies will decide to give this rewriting a try (maybe with a hefty fee for the author's rewrites)—if not with "Barefoot," with something else. Everything's fair game.

Jerry Blaine Sets TV Arm

HOLLYWOOD—Jerry Blaine, President of Cosnat Corp., and Prexy of Cosnat Productions, has greenlighted the establishment of a television arm for the development and filming of television properties.

Blaine, who recently completed filming on his initial motion picture, "The Candidate," will coordinate all of his film activities under direction of producer Maurice Duke.

Mamie Van Doren and June Wilkinson, who co-star in "Candidate," have completed recordings on three Sid Robin songs—two of which "Bikini With No Top On The Top" and "So What Else Is New?"—will be released nationally via Blaine's Jubilee Records. The third number is the title song from the "Candidate" pic and will be distributed simultaneously with film's release.

Blaine, meanwhile, has ordered a first pressing of 25,000 records on "Bikini" to meet distributor orders and to cash in on the current "no top" swimsuit craze.



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

I LIKE IT LIKE THAT

(Jobete, BMI)
Miracles
—Tamla 54098

PEOPLE SAY

(Trio, BMI)
Dixie Cups
—Red Bird 10-006

AIN'T SHE SWEET

Beatles
—Atlantic 6308

SUGAR LIPS

(Tree, BMI)
Al Hirt
—RCA Victor 8391

WALK DON'T RUN '64

(Forshay, BMI)
Ventures
—Dolton 96

I'M INTO SOMETHING GOOD

(Screen Gems-Columbia, BMI)
Earl-Jean
—Colpix 729

Long Play Albums

THE UNSINKABLE MOLLY BROWN

Soundtrack
—MGM E 4234

DON'T LET THE SUN CATCH YOU CRYIN'

Gerry and the Pacemakers
—Laurie 2024

THE FABULOUS VENTURES

—Dolton BLP 2029

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WITH 1 THOUGHT
WE'RE HITS!!**

**"SHE'S
THE ONE"**

**THE CHARTBUSTERS
Mutual # 502**

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THE NEW JOED RECORD of

**"LITTLE
LONELY
SUMMER
GIRL"**

by DAVID BOX

MUTUAL RECORDS

1314-24 S. Howard St., Phila., Pa.

The Beatles' 'Hard Day's Night' An Easy Success

BY DOUG McCLELLAND

Okay, the wisecracks say, the United Artists Records soundtrack album from "A Hard Day's Night" is one of the all-time smashes, and The Beatles' Capitol singles from their first feature film are soaring; but how good can the *movie* be?

Very, that's how.

The Beatles were unique—still are, despite the similarly gimmicky groups that continue to emerge from Britain and other locales—so it is only fitting that their movie should be unique, too. Which it is, in spades, a melding of Europe's New Wave filmmaking with Sam Katzman's quickie American film production, plus more than a smattering of TV's Huntley-Brinkley Report.

Virtuoso Camerawork

For here is the gray, often dizzyingly virtuoso camerawork indigenous to nouvelle vagueries; the let's-get-it-out-before-the-smoke-clears scripting of a Katzman opus; and the expert documentary-like reporting of an H-B effort. Indeed, along with the undeniable amiability of The Beatles (forgive them for such recurrent references to people as "swine" and "clean"—the later a Liverpudlian colloquialism?), the major distinction of "A Hard Day's Night" as moviemaking is the superb pace sustained by director Richard Lester and the dexterity and flair with which

cinematographer Gilbert Taylor literally composes each scene. Together, they capture on film what surely was not in the practically non-existent script. The barely controllable frenzy of fan adoration was never better staged for a feature movie (if it *was* staged), not in the Presley heyday, not in the Sinatra years, not even in Vallee's time. It's all here on film for the ages and incredulous Late, Late Show eyes of the year 2000.

The important thing, though, is that the boys seem to be worth all the trouble. John, the father-image of the group; George, the no-image yet, unfortunately, but likeably soft-sell nevertheless; and Paul, full of Irish rebellion and the pranks of the Little People. Ringo, for whom the word floppy was invented, who is the most winning two-legged lapdog in captivity, deserves at least a sentence or two of his own. He has a wonderful wall-to-wall smile he is too shy about using, and while everything on his face is wrong, somehow it all comes out—Barbra Streisand should forgive me—right. Actually the least facile actor of the four, he has something innate which the other three have to sweat for: he has the audience with him *regardless*. Viewers will let the others go off and shift for themselves and miss but hardly worry about them; but they're not sure a roaming Ringo will be safe, Ringo of the childlike fascination for costume jewelry and the quizzical cocked-head look of a mutt.

And in "A Hard Day's Night," which (with probably less plot than any full-length, allegedly "story" film ever made) details a few hours in the lives of The Beatles as they prepare for and perform on a TV show in England, audiences *should* worry about Ringo—but not for long. Thinking his fellow Beatles mistreat him and take him for granted, he wanders off for a series of innocent incognito adventures which eventually land him in jail. But he's not alone long: he's joined there by Wilfrid Brambell, a trouble-making, dotty old duffer who is also Paul McCartney's grandfather (in the film only).

Brambell gets co-star billing, incidentally, and almost as

(Continued on page 19)



It's The Market, Not The Record

BY TED RANDAL

If you've talked to a record manufacturer or promotion man recently you're familiar with his plaintive cry about how bad business is. However, in the same complaining breath it is not unlikely that he mentioned his plug record had already sold 15,000 in Detroit or some other city of equal importance. Though his sad tale may sound contradictory to the unseasoned ear, let's face it, the singles record business just "ain't what it used to be."

We all know that sales are down. That being the case, why is it that certain records seem to sell large amounts consistently in some areas? Or are all the fantastic figures we hear nothing but hypes? In most cases I have found the figures quoted to be relatively accurate, so the key to the inconsistency has to be in the cities themselves. You may be able to get a better picture of the situation if you will think carefully about the following theory:

The amount of single records sold in any given area is directly proportionate to the effort that must be expended by any one radio station to acquire or keep the dominant ratings in that area.

In other words, in those markets where there is a strong competitive struggle between two or more radio stations for the number one position, records are still selling well; in less competitive markets, single sales have fallen off considerably. The reason for this is simple. Struggling stations sell records because records are a station's basic weapons. In this battle the one who has the best weapons and is the most skillful in displaying them to an audience wins their favor. If there is no battle the gladiators lose their skill, and the audience loses interest in even the prettiest weapons. What conclusion can be drawn? Start a fight, and you'll sell some records.

* * *

It never ceases to be a pleasure to see an artist friend with whom you've been out of touch for several years. **Tommy Leonetti**, who is a very enjoyable individual, stopped into my office the other day, and we had a chance to say hello again for the first time in 10 years. Tommy's in town for a couple of weeks promoting his new RCA record, "Don't Stand Up In A Canoe" . . . **The Astronauts** are back in Los Angeles for an album session. They're pretty excited about the news that their record "Movin'" is in the Top 5 in Japan . . . My wife and I spent all day on a recent Saturday at Disneyland with an old friend from Vancouver, B. C., **Buddy Clyde**, and his recent discovery, **Terry Black**. Terry's Arc record of "Sinner Man" is one of the most popular in Western Canada, and Buddy predicts a big future for the 16-year-old star.

Bill Marx opens at "The Losers" in Hollywood with **Ann Richards** for three weeks beginning Aug. 11. Last year, Ann and Bill taped a very successful album of their appearance at the same club for Vee-Jay. A & R director **Steve Clark** plans to record another album with the pair using the new material from their respective acts . . . Liberty A & R producer **Dave Pell** jets to Washington, D.C. this week to record a "live" **Bud & Travis** album at the Cellar Door.

Siegel Vee-Jay Nat'l Sales Head

HOLLYWOOD — Bill Siegel, National Director of Rack Sales for Vee-Jay Records, Inc., has been upped to post of National Sales Director, it was announced this week by **Randy Wood**, President of Vee-Jay.

Siegel moves from New York to the label's West Coast headquarters to assume duties under the new post. He will continue to supervise rack sales, reporting directly to **Wood**.

Christys Get TVer

Columbia Records' best-selling folk singing group, **The New Christy Minstrels**, have been signed by the Ford Motor Company for a major summer television series, "Ford Presents The New Christy Minstrels."

The program, which will be televised nationally as the NBC-TV Network replacement for the popular "Hazel" series on Thursdays at 9:30 P.M., will debut on Aug. 6 and run through Sept. 10. Produced by **Gary Smith**, the series will be taped and shot on location.

A ROCKING NEW ONE
BYRDIE GREEN'S
"I FOUND MY PLACE"
 b/w
"I DESERVE IT"
 FOX 511

CHART-BOUND
"SELFISH ONE"
Jackie Ross
 Chess 1903

CHESS Producing Company
 2120 Michigan Ave. Chicago 16, Ill.

Bewitching Hr.



Kapp Records' songster Jack Jones, right, is shown showing his latest LP, "Bewitched," to host Wayne Thomas during a visit to KHJ-Hollywood's "Million Dollar Matinee" show. Jones once hosted a teen show on that station, too.

Epic Issues New Clark 5 Single

Epic Records has released a new single, "Because" coupled with "Theme Without a Name," by The Dave Clark Five, according to an announcement by Leonard S. Levy, General Manager of Epic.

"Because" is the original song composed by Dave Clark which marked the flip side of the British single, "Can't You See That She's Mine." Frequent air play of the British record by American disk jockeys created a public demand for Epic to release this single.



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

A HARD DAY'S NIGHT

Beatles Soundtrack—United Artists UAS 6366

BEATLES SONG BOOK

Hollyridge Strings—Capitol T 2116

THE INTERNATIONAL TEENAGE SENSATION

Rita Pavone—RCA Victor LPM 2900

I WALK THE LINE

Johnny Cash—Columbia CL 20913

WONDERFUL WORLD OF MAKE BELIEVE

J. Mathis—Mercury MG 20913

THE UNSINKABLE MOLLY BROWN

Soundtrack—MGM 4234

DON'T LET THE SUN CATCH YOU CRYIN'

Gerry and the Pacemakers—Laurie 2024

THE FABULOUS VENTURES

Dolton BLP 2029

I WISH SOMEONE WOULD CARE

Irma Thomas—Imperial LP 9266

FADE OUT-FADE IN

Original Cast—ABC Paramount OC 3

PRESENTING THE BACHELORS

London LL 3353; Ps 353

DANCE DISCOTHEQUE

Various Artists—Decca DL 4556; DL 74556

Grogan To New Capitol Post

HOLLYWOOD — Stanley M. Gortikov, President, Capitol Records Distributing Corp. (CBDC), announced the promotion of Hal Grogan to the newly-created position of National Inventory Manager.

Grogan will be responsible for the development of procedures, techniques and controls leading to the efficient utilization of inventories. According to Gortikov, the appointment is the first of several aimed at obtaining "more effective management and administration of Capitol and Angel inventories."

De Rose Concert Guests Set

ASBURY PARK, N.J.—Band-leader Vincent Lopez, vocalist Dolly Dawn and veteran lyricist Charlie Tobias will be guest performers at the memorial concert for composer Peter De Rose Sunday, July 26, at 8:30 p.m. at the Arthur Pryor Boardwalk Music Bowl. Frank Bryan conducts.

Mayor Thomas F. Shebell said that the concert will also honor Mrs. May Singhi Breen De Rose, widow of the late De Rose, who now makes her permanent home here. She starred for many years on network radio with her late husband, who wrote "Deep Purple" and other well known tunes.

Beatles' Film Reviewed

(Continued from page 18)

much footage as The Beatles themselves. He's a game coot but also a bit of a forced fruitcake after a while. The London press compared the lads to The Marx Brothers in this picture, a not entirely odious comparison. (And in which case Brambell could be called a sort of foil for The Beatles à la Margaret Dumont, that grand dowager ravaged time after time by Groucho.) Particularly reminding of the Marxes is John Lennon when, in Groucho-like fashion, he tells a showgirl, "I can get you on the stage," and she replies, "Oh, where!", and he embraces her saying, "Out this door, turn left . . ." And Ringo, disguised in an over-size, Harpo-like coat, when he takes it off and drops it over a mud puddle for an approaching pretty who smiles gratefully and, of course, falls in up to her lacquer. There is also a "silents" type sequence

Shaw Is Reappointed Marks GPM

NEW YORK—The reappointment, under a new contract, of Arnold Shaw as General Professional Manager of Edward B. Marks Music Corp. and its affiliated companies has been announced by Herbert E. Marks, President. Shaw has been with the 70-year-old BMI pubbery since 1955.

In the years of his incumbence as head of the pop department, the firm has acquired a reputation for aggressiveness and versatility that has more than kept one of the country's oldest and most respected companies up among the leading pop houses. (It currently has a c & w chart-climber in Johnny Cash's disk of "The Ballad of Ira Hayes" and has racked up a total of more than 470 different recordings during the first six months of this year). Without losing contact with the rock 'n' roll market — "Tell Laura I Love Her" was a hit for Ray Peterson, "Wonderful! Wonderful!" for the Tymes, and "Hotel Happiness" for Brook Benton—Marks Music has been able in the past three years to make strong inroads in the show field, television and motion pictures.

Last year's hits included the "Mondo Cane" Theme, "More," Academy Award contender, winner of a Grammy as the "Best Instrumental Theme" and already established as a standard with more than 80 different recorded versions. Two other picture scores handled by Marks in '63 were "Women of the World" and Federico Fellini's



Arnold Shaw

"8½," winner of the Academy Award as "Best Foreign Film." Up-and-coming film scores include "Mondo Cane #2," "Venere Imperiale" (starring Gina Lollobrigida and Stephen Boyd), "Il Pelo Mel Mondo" and "I Malamondo."

In the TV field, in '63 Marks published the Kenyon Hopkins music for the award-winning series "East Side/West Side", starring George C. Scott. Through a deal negotiated by Shaw, Marks will also publish and promote the Dave Brubeck music for the new Garson Kanin series "Mr. Broadway."

The Marks' calendar of fall show scores includes the Alexander Cohen production of "Baker Street," starring Inga Swenson and Fritz Weaver.

**2 RECORDS
WITH 1 THOUGHT
WE'RE HITS!!**

**"SHE'S
THE ONE"**

**THE CHARTBUSTERS
Mutual # 502**

ALSO
THE NEW JOED RECORD of

**"LITTLE
LONELY
SUMMER
GIRL"**

by DAVID BOX

MUTUAL RECORDS

1314-24 S. Howard St., Phila., Pa.

Col's 'Summer Stock' Promo Stars B'way's Jack Cassidy

By DOUG McCLELLAND

NEW YORK—Nostalgia is a very merchandiseable commodity in show biz nowadays when many believe the good old days were *really* the good old days. And singer-actor Jack Cassidy is a major force in the trend.

Cassidy recently scored on Broadway as the 1930s shop sharpie in the musical "She Loves Me"; is currently playing a '30s movie idol opposite Carol Burnett in "Fade Out — Fade In" on Broadway; and Columbia Records has just re-packaged, re-channeled (in stereo) and re-released Cassidy's six specially recorded LP presentations of famous old Broadway shows—most of them, coincidentally, also from the '30s, and each a "must" in show buffs' libraries.

Or maybe it's not all so coincidental; for Cassidy is a musical comedy leading man in the grand tradition, handsome, debonair, vocally superior and blessed with a personal elegance and style the like of which has too long been downtrodden by the swing—or stagger—to "naturalism" on both the dramatic and musical stage. Almost single-handedly, Cassidy is sneaking charm and grace back into the theater; and his finesse comes across on wax, too, as proved by his six show album re-packagings now out as part of Columbia's "Summer Stock" LP promotion, which includes the label's entire hefty catalog of noted stage and screen packages.

Singer-Actor Gives Rave Reviews To Lieberson's Producing Skill

"Up until now," Cassidy told Record World last week in his Mark Hellinger Theater dressing room, "these six albums have been rather 'inside,' even collectors' items. 'The Boys From Syracuse,' for instance, was being sold in some stores for \$25 not long ago. At the time I mentioned to Goddard Lieberson, who produced them all, that it would be a good idea to re-release them, and he said they'd be good Christmas packages. But I see they're in the Summer Stock issue, and doing well.

"The thing that's making these albums sell, besides the great material, is the tender loving care Goddard put into them. He ad libbed many of the arrangements, you know, saying 'This is the kind of a feeling I want . . .' His knowledge and taste are impeccable. It is certainly rare for a record company executive to have the musical comedy savvy that Goddard has."

Cassidy said he'd love to do more albums like "Babes in Arms," with Mary Martin; "Oh Kay!," "On Your Toes," "Roberta," "Brigadoon," with his wife, cinemasongstress Shirley Jones, and "Boys From Syracuse." His bouquet to Columbia prexy Lieberson won't hurt his chances to do so. He particularly would like to do such as "By Jupiter," "Du Barry Was a Lady," "50,000,000 Frenchmen" and "The New Yorkers." "The songs in those days were each pearls, with the book sandwiched in between. Today, the book is all-important and the music secondary."

Cassidy's voice has changed a bit from the time he recorded the first of the lucky six, "Babes in Arms." "I was a real high tenor then," he recalled. "They didn't want a big, booming voice, and I had the lightness they needed for the series Goddard was planning. Now I'm a lyric baritone. Of the older shows, I guess I favor 'Oh, Kay!' Actually, though, I like what I did on 'Brigadoon' the best of all.

"'Brigadoon' was the last of the show series to be recorded—Shirley and I did it the year after we were married, in '57, and I like to think it was partly responsible for the City Center revival of the show which was so successful it moved over to

Broadway.

"Shirley and I didn't do 'Brigadoon' together, incidentally. She was on the Coast doing a movie at the time. I did my section here, she did hers there."

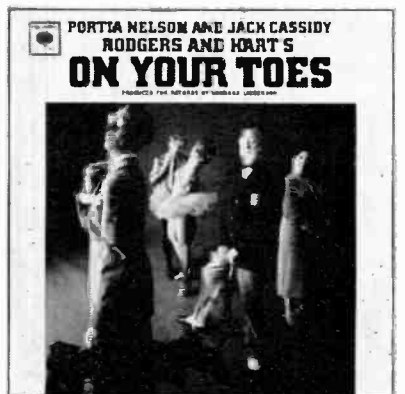
Cassidy enjoys his role in the Carol Burnett show (and, audio-wise, likes the ABC-Paramount caster of it over the two-disk MGM recording of "She Loves Me," although "She Loves Me" is his favorite Broadway role). But he'd like to chuck the time-consuming grind of a play for a TV series. He has two prospects lined up, both comedy offerings.

"One thing to stay away from in a TV series is show business overtones. Remember the Ida Lupino-Howard Duff series, 'Mr. Adams and Eve?' It was so 'inside.' 'The Dick Van Dyke Show' takes a show biz premise and turns it outside to make it work. I think the best situation comedy series on TV was the old Phil Silvers-Sgt. Bilko series, and I'd like to do a kind of civilian Bilko in my show. My character would always come up with an angle, but he would have to lose—be a winning loser. I'm too slick, I've got to be outrageous, larger than life. I'm attracted to the theatrical, but life doesn't have the theatrics of

(Continued on page 21)



Jack Cassidy



RIK "JOHNNY LOVES ME" BY FLORRAINE DARLIN \$ 105
 BILLBOARD Breakout Single
 CASH BOX Looking Ahead
 RECORD WORLD Coming Up
 MUSIC BUSINESS Radio Exposure Chart
 MOVING UP
 ALL CHARTS
 CALL YOUR RIC DISTRIB. NOW

"BREAKING OUT LIKE A SUNFLOWER"
JOE HINTON'S
 "FUNNY"
 BACKBEAT 541
 ★★★★★★★★★★★★★★★★★★
 DUKE AND PEACOCK RECORDS, INC.
 2809 ERASTUS STREET
 HOUSTON 26, TEXAS
 OR 3-2611

TOP 40 R&B



- 1 UNDER THE BOARDWALK
Drifters—Atlantic 2237
- 2 GOOD TIMES
S. Cooke—RCA 8368
- 3 KEEP ON PUSHING
Impressions—ABC 10554
- 4 NO PARTICULAR PLACE TO GO
C. Berry—Chess 1898
- 5 DO I LOVE YOU
Ronettes—Philles 121
- 6 WALK ON BY
D. Warwick—Scepter 1274
- 7 HEY HARMONICA MAN
S. Wonder—Tamla 54095
- 8 BEG ME
C. Jackson—Wand 154
- 9 STEAL AWAY
J. Hughes—Fane 6401
- 10 TENNESSEE WALTZ
S. Cooke—RCA 8368
- 11 WHAT'S THE MATTER WITH YOU BABY
M. Gaye & M. Wells—Motown 1057
- 12 SHARE YOUR LOVE
B. Bland—Duke 377
- 13 JUST BE TRUE
G. Chandler—Constellation 130
- 14 I WANNA LOVE HIM SO BAD
Jelly Beans—Red Bird 10-003
- 15 ONCE UPON A TIME
M. Gaye & M. Wells—Motown 1057
- 16 WHERE DID OUR LOVE GO
Supremes—Motown 1060
- 17 SOMETHING YOU GOT
A. Robinson—Tiger 104
- 18 TRY IT BABY
M. Gaye—Tamla 54095
- 19 I LIKE IT LIKE THAT
Miracles—Tamla 54098
- 20 MY BABY DON'T DIG ME
R. Charles—ABC 10557
- 21 PEOPLE SAY
Dixie Cups—Red Bird 10-006
- 22 ANYONE WHO KNOWS WHAT LOVE IS
I. Thomas—Imperial 166041
- 23 MY GUY
M. Wells—Motown 1076
- 24 OH BABY (WE GOT A GOOD THING GOIN')
B. Lynn—Jamie 1279
- 25 YOU'RE MY REMEDY
Marvellettes—Tamla 54097
- 26 ANOTHER CUP OF COFFEE
B. Benton—Mercury 72266
- 27 MIXED UP, SHOOK UP GIRL
Patty & Emblems—Herald 590
- 28 SAILOR BOY
Chiffons—Laurie 3262
- 29 ALL GROWN UP
Crystals—Philles 122
- 30 GIVING UP
G. Knights & Pips—Maxx 326
- 31 EVERYBODY NEEDS SOMEBODY TO LOVE
S. Burke—Atlantic 2241
- 32 (YOU DON'T KNOW) HOW GLAD I AM
N. Wilson—Capitol 5198
- 33 GIRLS
M. Lance—Okeh 7197
- 34 BABY COME HOME
Ruby & Romantics—Kapp 601
- 35 THE THINGS I USED TO DO
J. Brown—Smash 1908
- 36 HELP THE POOR
B. B. King—ABC 10552
- 37 PRECIOUS WORDS
Wallace Bros.—Simmms 174
- 38 SWEET WILLIAM
Millie Small—Smash 1920
- 39 A TEAR FELL
R. Charles—ABC 10571
- 40 WHAT CAN A MAN DO
B. B. King—Atco 6303

TRADE STIRS

Warner Bros. Records Editorial Director Stan Cornyn has announced his engagement to Gail Anne MacCrystall, of Sherman Oaks, Calif. The bride-elect, formerly a member of the Art Department of Capitol Records, is the daughter of Mr. and Mrs. William F. MacCrystall of Denver, Col. MacCrystall is currently account executive of WBTB, the ABC TV outlet in Denver, and was for many years associated with Metro-Goldwyn-Mayer Studios and KMGM in Hollywood. The wedding will take place Sept. 12 at St. Cyril's Church, Encino.

Jay-Gee Records, Inc., has instituted suit against Colonial Record Manufacturing Co., Harry Finfer, Paramount Pressing and all distributors handling a Tamara disk, "Last Kiss," by J. Frank Wilson and The Cavaliers. Jay-Gee reports that the record is signed exclusively to Jay-Gee and is currently out on the Josie label.

Sid Bass, arranger, conductor and composer, has three new RCA Victor disks set for August release by Paul Anka, Tommy Leonetti and Della Reese.

The 50th anniversary celebration of the Cape Cod Canal has resulted in two new recordings by Robert W. Ransom of Pocasset: "Cape Cod Canal Welcomes You" and "Miss Canal," issued on Ransom Records.

Rick Ward, director of publicity at ABC-Paramount Records, penned the lyrics to Ray Charles' melody for the title song of the singer's starring film, "Light Out of Darkness," recently completed in Dublin, London and Paris. Charles will record the song as a single ABC-Paramount disk to coincide with the film's release.

Jack Cassidy

(Continued from page 20)

style. But giving it a style makes it larger than life."

To get back to the albums, Cassidy added that he and Shirley had recorded two other albums for Columbia: "Speaking of Love" with Percy Faith and "With Love From Hollywood."

In parting, Cassidy said, "Give our 'Brigadoon' album a special push. I still get royalties from that one."

STATION BREAKS



Jerry Telser, Bill Bennett and John Petet of WLOL-Minneapolis will be leading the station's broadcasts in honor of the Minneapolis Aquatennial's 25th year. It's also WLOL's 25th anniversary . . . Jolly Don McGraw is now taping country shows for KXEL-Waterloo, Iowa, among numerous others . . . Bobby Williams, affiliated with FBCW-Council Bluffs, Iowa, is off trying to peddle a master called "The Sniper."

Ginny Arnell is off to WARM-Scranton, Pa. to participate in a July 22 celebration there . . . KQV-Pittsburgh is now using an "amphicar" for their news coverage. The vehicle goes on land or sea, John Rook writes . . . Clark Weber is ruling over "Weberland" in WLS-Chicago territory these days.

KWNT-Davenport, Iowa, went fulltime country-western last year and is now the number one station in the area . . . Dan Diamond will be supervising things when The Beatles arrive to participate in the WTI-X-New Orleans Harmonica contest Sept. 16 . . . Elliot Field of KFVB-Hollywood is studying with the Theatre Workshop at Desilu Studios.

WWDC-Washington, D. C. is now programming uninterrupted music every night from 10 to 10:30 to give "tapenuts" a chance to do their stuff . . . John H. Rue, who needs records for KBAR-Burley, Idaho, can be reached at P. O. Box 461 there . . . Bill Bennett, WLOL-Minneapolis, St. Paul, was chosen official track announcer for the 1964 Soap Box Derby held June 27. . . Dave Lee has the all-night shift at KAFY-Bakersfield, Calif., now.

Pat O'Day and Gaylen Blackford, KJR-Seattle moguls, recently headed their station's Children's Orthopedic Hospital Penny Drive with a five-day campaign for 500 pounds of pennies. They reeled in almost two tons worth.

Jim Swenson, a Stanford University student, will sub for vacationing KEX-Portland, Ore., staffers through September . . . Alan Boyd is forwarding get-well cards from his WKUL-Cullman, Ala., listeners to Ringo Starr, who is recovering from surgery (but is back on the concert trail nonetheless) . . . Bill Adams is doing a Top 40 Show on WAEB-York, Pa.

Moe Preskell, Marketing Director at the reactivated Four Corners Records, received a unique package from Sam Sherwood of KDWD-Minneapolis upon arrival at his new post, a vase with four roses and the following note: "If it were 12 Corners Records you'd have a complete dozen roses."

ABC Paramount Pushes Ragtime

Ragtime, pointed to by some music business insiders for some time as the next possible musical rage, gets a big push from ABC-Paramount in the label's new group of album releases.

Three ragtime collections feature pianist Hank Jones ("This is Ragtime Now"); banjoist Roy Smeck ("I Love to Hear a Banjo"); and pianist

Knuckles O'Toole ("The Best of Knuckles O'Toole"). Collectively, the trio of albums represents every aspect of the ragtime style, and should do much to revive current interest in the rhythm.

Highlighted in the LPs are standards such as "Alabama Bound," "Bye Bye Blackbird" and "Maple Leaf Rag," as well as original ragtime tunes.

STRONG NEW R & B RELEASE

She's My Crazy
Little Baby

b/w Greyhound
Blues
Excello 2252
LIGHTNIN'
SLIM

We're Two
of a Kind

b/w Still Rainin'
In My Heart
Excello 2253
SLIM HARPO

Please Be On
That "5:19"

b/w You're Playin'
Hookey
Excello 2254
LONESOME
SUNDOWN

NASHBORO Records

177 Third Ave., No., Nashville, Tennessee

CH 2-2215

Board Room Luncheon, Hollywood



Recording artists Peter & Gordon, now engaged in a 22-city concert tour of the U.S., were honored at a Capitol Tower luncheon in Hollywood last week. Attending were: (l. to r.) Brown Meggs, Dave Dexter, Glenn Wallichs, Buck Stapleton, Gordon, Bruce Davidson, Bill Tallant, Stan Gortikov, Jean Powell (representing Peter & Gordon's English management), Peter, Lloyd Dunn, Voyle Gilmore and Francis Scott.

Day Club Review

Glenda Grainger At Roundtable

NEW YORK—Glenda Grainger, a new thrush from Great Britain, was introduced to tradesters of all kinds in a unique way last week. Glenda's managers, Lennie Miller and Manny Wells, wisely decided that the best way to present a new night club personality to recording execs, press agents and the press was in a night club atmosphere.

Therefore, they rented The Roundtable for an afternoon, wined and dined the invitees and then brought out the talented songstress. The showcasting was well conceived and well executed.

Londoner Glenda has done most of her work in Spanish-speaking countries, strangely enough, and has also managed to pick up a number of other languages, making her a singer equipped to deal easily with a wide range of material. Act writers Sherry Cloth and Billy Costa exploited her ability in these areas with rewarding results.

Glenda sang in English (straight and Cockney), French Italian and Spanish and her repertoire went from the well known to the little known—all done with the appropriate emotional qualities. Hers is a finished act, slickly fashioned and worthy of exposure.

Representatives of many record companies were present, and a contract is probably in the offering.

—D.F.

Beatle Portraits Make History

HOLLYWOOD—For the first time in its history, Capitol Records Distributing Corp. (CRDC) will promote and sell a product other than its usual line of records, tapes, phonographs and accessories.

According to Bill Tallant, Vice-President and National Sales Manager, CRDC, the CRDC sales force will launch a nationwide promotion and sales campaign this week for life-size, full-color autographed Beatles pastel portraits.

The portraits (each one is 14¼ x 18¼) are reproductions of original art by Nick Volpe, the renowned artist who is an official Academy Award winner artist. Volpe is also syndicated in the Hearst newspapers with "By-Ways," an illustrated travel column.

In making the announcement, Tallant said:

"Ever since the Beatle craze started we have been deluged by offers to market merchandise connected with the group. The Volpe portrait is the most commercial and marketable item we have seen."

Tallant said that the entire campaign will be aided by extensive ads on radio, particularly by Top 40 stations.

The portraits come in permanent display boxes that hold 100 sets (there are four separate Beatle portraits to a set). They are also available in quantities of 25, without the display. The reproductions will be marketed through CRDC's normal outlets for record merchandise.

Cap Beatles LP 'Something New'

HOLLYWOOD — "Something New," Capitol's third Beatle album which goes on sale Monday, July 20, is one LP that lives up to its name.

Six of the tunes in the album have never before been released in the U.S. They were recorded by The Beatles after they completed their first film, "A Hard Day's Night" (Capitol released the title as a single last week and sales have already surpassed the million mark.)

According to Stanley M. Gortikov, President, Capitol Records Distributing Corp. (CRDC) the pre-release sale for the album "has been fantastic." Over a half-million have been shipped to Districts throughout the country and orders have kept the Scranton and Los Angeles plants working to capacity. In addition, Capitol has several outside sources pressing the disk.

"The initial demand has been amazing," Gortikov said. "It has demonstrated that dealers have as much enthusiasm today as they did six months ago when we put out the first Beatle album."

Gortikov attributed much of the excitement for the album to The Beatles forthcoming tour and UA picture which could make "Something New" one of the biggest selling LPs in Capitol's history.

"There's also the fact," he added, "that this album isn't just a package with a new jacket surrounded by old tunes."

Among the 11 songs on the album is the German version of "Komm, Gib Mir Deine Hand," better known to the U.S. record buyer as "I Want to Hold Your Hand," the first Beatle single released by Capitol. All of the songs in the LP are Lennon-McCartney compositions with the exception of "Slow Down" and "Matchbox."

Capitol will follow the release of "Something New" with two more Beatle singles this month—"And I Love Her" (on the flip side is "If I Fell") and "I'll Cry Instead" ("I'm Happy Just To Dance With You"). Both are from the UA picture. This will bring the number of Beatle singles released by Capitol this month to three.

Atlantic, Atco Enjoy Hot Spell

NEW YORK — Atlantic and Atco Records and the summer weather have something in common—they are all hot.

The heat at Atlantic and Atco is being generated by a number of fast moving singles and albums. In less than five weeks the Atlantic disking of "Under The Boardwalk" by The Drifters has moved up into the top 15 best-selling records in the country. Many sources have reported it as one of the three or four fastest moving records in the nation. On the Atco label The Beatles newly released single of "Ain't She Sweet" took on the appearance of a blockbuster at the moment of its appearance having sold a quarter of a million copies in less than a week's time.

A flock of other singles on the Atlantic label have been pulling strong sales, headed by Solomon Burke's "Everybody Needs Somebody To Love," Carla Thomas's "I've Got No Time To Lose," "Jamaica Soul" by the Ska Kings and "Soul Dressing" by Booker T. and The MGs on the Stax label, which is distributed by Atlantic.

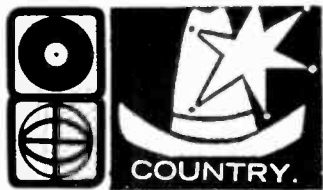
Besides The Beatles release, Atco sales are getting a big boost from Bent Fabric's "Goo-fus," Nino Tempo and April Stevens "I Surrender Dear" and "Who" has also caught the fancy of record buyers, as well as Otis

Redding's "Security" on the Volt label—distributed by Atco.

In commenting upon the broad singles sales activity of Atlantic and Atco, Len Sachs, Director of Album Sales and Merchandising, stated that "the 20 new albums we released recently have also stirred a great deal of sales excitement among distributors and dealers. Many distributors who bought liberal quantities of these albums when we introduced them at our annual distributors' meetings have discovered they didn't buy enough. Even before these albums were shown to many of their dealers, distributors found it necessary to re-order substantial quantities of the new LPs to cover their first round of orders."

The strongest selling packages on the Atlantic label are "Our Biggest Hits" by The Drifters, Solomon Burke's "Rock 'N Soul," "The Ray Charles Story" (Volume 4), "The Greatest Hits of Ray Charles" (in 8-Track Stereo), Hank Crawford's "True Blue," "Sonny Stitt Plays Bird," "John Coltrane's Sound" and Carmen McCrae's "Bittersweet" LP on the Atlantic-distributed Focus.

On Atco the top selling albums are "Ben E. King's Greatest Hits," Bent Fabric's "Organ Grinders Swing," "A Touch Of Latin" by Mr. Acker Bilk, "Bobby Darin Winners" and The Challengers' "K-39," Vault.



DISK JOCKEY REPORTS



FRED KELLEY
WFHK—Pell City, Ala.

1. I Guess I'm Crazy (Jim Reeves)
2. Wine, Women, and Song (Loretta Lynn)
3. The First Step Down (Bob Jennings)
4. You Took Him Off My Hands (M. Worth)
5. My Heart Skips A Beat (B. Owens)
6. Forget Me Not (M. Singleton)
7. Widow Maker (Jimmy Martin)
8. Pompanette (Vic Norwin)
9. Angel On Leave (J. Newman)
10. Me (Bill Anderson)

JIM COLE
WYCA—Hammond, Indiana

1. Together Again (Buck Owens)
2. Haunted House (Loretta Lynn)
3. Cowboy In The Continental Suit (Marty Robbins)
4. Ask Marie (Sonny James)
5. Guess I'm Crazy (Jim Reeves)
6. Password (Kitty Wells)
7. Burning Memories (Ray Price)
8. Bad News (Johnny Cash)
9. Then I'll Stop Loving You (The Browns)
10. Chit Atkins Make Me A Star (D. Bowman)

MRS. MARY WILSON
KCLX—Colfax, Washington

1. Burning Memories (Ray Price)
2. My Heart Skips A Beat (Buck Owens)
3. Password (Kitty Wells)
4. Sweet Adorable You (Eddy Arnold)
5. Second Fiddle (Jean Shepard)
6. Walking Advertisement (Norma Jean)
7. Then I'll Stop Loving You (Jim Reeves)
8. I Don't Love You Anymore (C. Louvin)
9. Angel On Leave (J. Newman)
10. I Love To Dance With Annie (E. Ashworth)

HAPPY DAY
KNEZ—Lompic, Calif.

1. My Heart Skips A Beat (Buck Owens)
2. Burning Memories (Ray Price)
3. Wine, Women and Song (Loretta Lynn)
4. Invisible Tears (Ned Miller)
5. Dang Me (Roger Miller)
6. Take Me Home (Stoneman Family)
7. Rhinestones (Faron Young)
8. Password (Kitty Wells)
9. Sorrow On The Rocks (Porter Wagoner)
10. Love Is No Excuse (J. Reeves/D. West)

FRANK KENNEDY
WMGR—Bainbridge, Ga.

1. Dang Me (Roger Miller)
2. Angel On Leave (Jimmy Newman)
3. Together Again (Buck Owens)
4. I Don't Love You Anymore (Charlie Louvin)
5. If Anyone Can Show Cause (Glenn Barber)
6. Circumstances (Billy Walker)
7. Memories #1 (Webb Pierce)
8. I'm Hanging Up The Phone (Carl & Pearl Butler)
9. Looking For More In '64 (Jim Nesbitt)
10. Out Of This World (Frankie Miller)

JOE HOPPEL
WCMS—Norfolk, Va.

1. Welcome Home, Broken Heart (Jesse Travers)
2. Dang Me (Roger Miller)
3. Shiny Red Cadillac (Charlie Wiggs)
4. Cowboy In Continental Suit (M. Robbins)
5. Love To Dance With Annie (E. Ashworth)
6. Walkin' Advertisement (Norma Jean)
7. Cincinnati Ohio (Bill Anderson)
8. Ballad Of Ira Hayes (Johnny Cash)
9. Stronger Than Dirt (Glenn Barber)
10. Second Fiddle (Jean Shepard)

COLEMAN O'NEAL
WEAS—Savannah, Ga.

1. The First Step Down (Bob Jennings)
2. Looking For More In '64 (Jim Nesbitt)
3. Pick Of The Week (Roy Drusky)
4. Be Better To Your Baby (Ernest Tubb)
5. Missing Persons (Coleman O'Neal)
6. Be Quiet Mind (Ott Stevens)
7. Meet Me Tonight (Jim Howard)
8. Frosty Window Pane (Joe Penny)
9. Shiny Red Cadillac (Charlie Wiggs)
10. Talking To The Night Lights (Del Reeves)

BOB NORRIS
KASH—Eugene, Oregon

1. Memory #1 (Webb Pierce)
2. Second Fiddle (Jean Shepard)
3. Where Does A Little Tear Come From (George Jones)
4. Gold Cup (Buddy Cagle)
5. A Million Miles Or More (Ray Baker)
6. Everyone Knows (Buddy Simmons)
7. Bluebird Let Me Tag Along (Rose Maddox)
8. Take My Ring Off Your Finger (Carl Smith)
9. Password (Kitty Wells)
10. I Don't Love You Anymore (Charlie Louvin)

JOHNNY KOVAL
WTJH—Atlanta, Ga.

1. Me (Bill Anderson)
2. Meet Me Tonight (Jim Howard)
3. Put Your Arms Around Her (Norma Jean)
4. Be Quiet Mind (Ott Stephens)
5. Your Name Is A Household Word (Neal Nesbitt)
6. Hand Of Fate (John Johnson/G. Byrd)
7. I Don't Love You Anymore (Charlie Louvin)
8. Walk Me To The Door (Darnell Miller)
9. I Guess I'm Crazy (Jim Reeves)
10. More In '64 (Jim Nesbitt)

JIM THOMPSON
WPAQ—Mount Airy, North Carolina

1. Keep On The Sunny Side (Carter Family and Johnny Cash)
2. I'm A Walking Advertisement (Norma Jean)
3. Talking To The Nightlights (Del Reeves)
4. God Laid His Hand On My Heart (Early Upchurch)
5. Memories #1 (Webb Pierce)
6. I Don't Love You Anymore (Charlie Louvin)
7. Ballad Of Ira Hayes (J. Cash)
8. Keep Those Cards And Letters Comin' (J. & J. Mosby)
9. Not My Kind Of People (Stonewall Jackson)
10. Will There Ever Be Another (Jones and Montgomery)

MARK MILLER
WKMF—Flint, Mich.

1. Dang Me (Roger Miller)
2. Wine, Women and Song (Loretta Lynn)
3. Cincinnati, Ohio (Bill Anderson)
4. The Ballad Of Ira Hayes (Johnny Cash)
5. Password (Kitty Wells)
6. I Don't Love You Anymore (Charlie Louvin)
7. The Cowboy In The Continental Suit (Marty Robbins)
8. Memory #1 (Webb Pierce)
9. Not My Kind Of People (Stonewall Jackson)
10. Tears And Roses (Al Martino)

GISELA RASMUSSEN
KFHA—Tacoma, Washington

1. Cowboy In The Continental Suit (Marty Robbins)
2. I Leaned Over Backwards (Jimmie Dickens)
3. Together Again/My Heart Skips A Beat (Buck Owens)
4. Dang Me (Roger Miller)
5. Ballad Of John F. Kennedy (Autry Inman)
6. I Don't Love You Anymore (Charlie Louvin)
7. Have I Stayed Away Too Long (Bobby Bare)
8. Half Breed (Bobby Wayne)
9. I Love To Dance With Annie (Ernest Ashworth)
10. Who Threwed Dat Rock (Ira Louvin)

BRIAN SUTCLIFFE
CHNS—Halifax, Nova Scotia, Canada

1. My Heart Skips A Beat (Buck Owens)
2. Dang Me (Roger Miller)
3. Memory #1 (Webb Pierce)
4. Sorrow On The Rocks (Porter Wagoner)
5. I Stepped Over The Line (Hank Snow)
6. Where Does A Little Tear Come From (George Jones)
7. Looking For More In '64 (Jim Nesbitt)
8. Cowboy In The Continental Suit (Marty Robbins)
9. Wine, Women and Song (Loretta Lynn)
10. Invisible Tears (Ned Miller)

BOB JENNINGS
WLAC—Nashville, Tenn.

1. Take My Ring Off Your Finger (Carl Smith)
2. Then I'll Stop Loving You (The Browns)
3. I Don't Love You Anymore (Charlie Louvin)
4. Password (Kitty Wells)
5. I Guess I'm Crazy (Jim Reeves)
6. Put Your Arms Around Her (Norma Jean)
7. Pick Of The Week (Roy Drusky)
8. I'd Rather Have America (Jimmy Martin)
9. I Don't Want You This Way (Margie Singleton)
10. Sweet Adorable You (Eddy Arnold)

"SWAMPWATER JAKE"
WGMM—Showhegan, Maine

1. Dang Me (Roger Miller)
2. My Heart Skips A Beat (Buck Owens)
3. Mr. and Mrs. Used To Be (Ernest Tubb & Loretta Lynn)
4. I Don't Love You Anymore (Charlie Louvin)
5. Take My Ring Off Your Finger (Carl Smith)
6. Second Fiddle (Jean Shepard)
7. I'm A Walkin' Advertisement (Norma Jean)
8. I've Thought Of Leaving You (Kitty Wells)
9. Where Does A Little Tear Come From (George Jones)
10. Circumstances (Billy Walker)

TYWHOP JONES
KWOW—Pomona, Calif.

1. They Bought The House (G. Riddle)
2. If I Had One (D. Dudley)
3. Wine, Women and Song (L. Lynn)
4. You Don't Have Far To Go (M. Haggard)
5. Valentino (F. Hart)
6. Together Again (B. Owens)
7. I Leaned Over Backwards (J. Dickens)
8. Dang Me (R. Miller)
9. I Tried To Make You Over (B. Morris)
10. Summer Skies & Golden Sands (J. Newman)



I WAS COMING HOME TO YOU (Lowery, BMI)
HELLO HEARTACHE (E. B. Marks, BMI)

HANK LOCKLIN—RCA Victor 47-8399.

Hank runs into an old girlfriend at a party. The tune tells about what happens after that. He's got a compelling catch in his voice on this one. Sad listening, but appealing.

THE DOBRO'S CATCHING ON AGAIN (AND I'M GONNA BE A STAR)
(Channel, ASCAP)
TV WESTERNS (Channel, ASCAP)

BEN COLDER—MGM 13262.

Ben Colder, or Sheb Wooley, has a funny tune here about becoming a star. The tale is frolicsome and bound to cause a chuckle or two. Ben gives the tune a humorous narration. Ditto on the flip.

YELLOW ROSES (Fairway, BMI)
BACK TO LONELINESS (Troy Martin, BMI)

CONNIE HALL—Decca 31652.

Connie has a pretty voice and a pretty tune, and the combination of the two make into a right pretty country tune. The accompaniment is comforting and will relax many a listener.

MAN WITH THE BLUES (Glad, BMI)
THE STORM HAS JUST BEGUN (Glad, BMI)

WILLIE NELSON—Betty 5703.

Willie knows the way to put over a country ditty. In fact, he knows the way to put over two country ditties and he does just that on this double-barreled set.

MY OWN (Moss Rose, BMI)
TAKE BACK MY HEART (Law, BMI)

JOHNNY FOSTER—Capa 122.

Johnny sings a sad song that will win him sympathy and fanship. His voice is moving and he knows how to control it for maximum emotional effect. Will catch on.

PINTO BEANS, TATERS AND CORNBREAD (Tronic, BMI)
FOREIGN CAR CRAZE (Tronic, BMI)

WILLIAM F. JAMES—Dixie 1042.

William F. describes his daily diet and it sounds mighty tasty. The side has all the needed ingredients for good country listening, too. Serves up a lot of bounce.

STOP, I'LL WALK WITH YOU (Stylecraft, BMI)
OVER AT UNCLE JOE'S (Stylecraft, BMI)

COWBOY SLIM DORTCH—Lighting Ball 100.

Cowboy Slim sings a song of love and of lost love on this c/w tune. The cowboy wrote the tune and seems to know how he wants it sung. Will get him many buyers.

SOUNDS LIKE A WINNER (English, BMI)
TATOED LOVER (English, BMI)

BILLY PARKER—Sims 184.

Billy intones a good 'un here. The country crooner is joined by a chorus on the slow but steadily riding ditty. This one should be showing up on charts soon.

Promo Tour For Colpix' Toni

NEW YORK—Colpix Records is planning a star build-up for its new singing discovery, Toni Wine. Miss Wine, at 17, is already an accomplished arranger, composer and musician.

The artist is currently attending Quintano's School for Young Professionals. She has completed courses in classical and jazz piano, theory and counterpoint at The Juilliard School of Music.

The singer's latest Colpix single, "A Boy Like You" b/w "Funny Little Heart," is scheduled for release later this month. Miss Wine, in addition to her recording activities, is also due to be tested by Columbia Pictures and Screen Gems TV.

As part of a pre-selling and promotion campaign Colpix has designed a special record sleeve and mailers to help create interest in Miss Wine's new disk. These will be enclosed in mailings to trade and consumer reviewers and deejays. Several radio interviews and features in teen magazines have been set up for the young performer. Colpix also plans extensive advertising in music trade publications to introduce Miss Wine's new platter.

Distributor Changes

NASHVILLE—Hickory Records has announced the following distributor changes: Seaway Distributing Co., Cleveland; Quaker Record Distributing, Philadelphia; and Florida Music Distributing, Miami.

Sue Stars Back

NEW YORK — Inez and Charlie Foxx have returned from their tour of England where they appeared on ITV and BBC TV, BBC Radio and numerous night club shows. The Foxxes, Sue Records topper Juggy Murray reports, will do another British tour soon with The Rolling Stones.

Queen of Country Music

KITTY WELLS

has a potential #1

"PASSWORD"

DECCA 31622

First Session

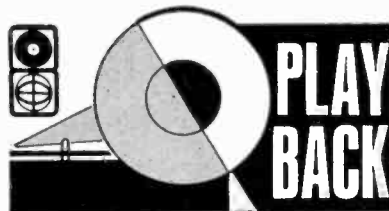


Willie Nelson, right, is pictured with Monument Records' Prexy Fred Foster, center, and Fred Carter at Nelson's first recording session under his new Monument contract. He has an exclusive writer's contract at Pamper Music, Inc., too.

Booth-Rush Produce

HOUSTON — Charles Booth and Roy Rush have formed a producing group. Their first release is "Ain't That Loving You" by Karl and The Jades to be issued on the Charger label, a Crusader subsid.

Charger will also soon release a Chinese version of "Dang Me" by Buddy "Chow Mein" Mize, label's John Fisher reports.



TOP POP—5 YEARS AGO JULY 20, 1959

1. LONELY BOY
P. Anka—RCA Victor
2. BATTLE OF NEW ORLEANS
J. Horton—Columbia
3. WATERLOO
S. Jackson—Columbia
4. MY HEART IS AN OPEN BOOK
C. Dobkins—Decca
5. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
6. A BIG HUNK O' LOVE
Elvis Presley—RCA Victor
7. FORTY MILES OF BAD ROAD
Duane Eddy—Jamie
8. TIGER
Fabian—Chancellor
9. LIPSTICK ON YOUR COLLAR
C. Francis—MGM
10. BOBBY SOCKS TO STOCKINGS
F. Avalon—Chancellor

TOP R&B—5 YEARS AGO JULY 20, 1959

1. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
2. THERE GOES MY BABY
Drifters—Falcon
3. WHAT'D I SAY
Ray Charles—Atlantic
4. I ONLY HAVE EYES FOR YOU
Flamingos—End
5. PERSONALITY
L. Price—ABC Paramount
6. YOU'RE SO FINE
Falcons—Unart
7. LAVENDAR BLUE
J. Turner—Big Top
8. FORTY MILES OF BAD ROAD
Duane Eddy—Jamie
9. I'LL BE SATISFIED
J. Wilson—Brunswick
10. THERE'S SOMETHING ON YOUR MIND
B. J. McNeeley—Swingin'



By ED HAMILTON

Things have actually let up a little—but not much—on the production scene here. Just a lull in the storm that still looms brightly on the business horizon. But it does give all the studio musicians a chance to get in some time on the lake for a little boating or fishing—or trading cars—or buying more real estate! Speaking of trading cars, Mercury's Jerry Kennedy is hopping around town in a solid white Continental Convertible—and boy, does he like it! Seems like he and Billy Willis have been at it again—trading cars.

Actress Patty McCormack of "Bad Seed" fame is scheduled for recording sessions here in the near future. Name of label was not available at press time.

Epic's Music City Producer, Billy Sherrill, and artist Stan Hitchcock were in Miami last week for that label's convention. Stan is rising high right now on his current release, "Old Bad." Also conventioning last week was Decca's Owen Bradley, in Los Angeles for a sales meeting; and Decca's Harry Silverstein in Chicago for the same type get-together. Columbia's Don Law and Frank Jones spent the last few days in Las Vegas for the Columbia confab. ABC Paramount's Felton Jarvis in Florence, Ala., for sessions with a new group from Florida. Felton says they're "super-terrific!" Mercury's Jimmy Clanton is due in for sessions under the direction of Jerry Kennedy this week. Jerry was very busy last week with Pete Drake sessions. Pete's going strong right now with his follow-up to "Forever"—"I'm Sorry," the old Brenda Lee smash. Over at RCA Victor, Porter Wagoner's doing a blue-grass album and Hank Cochran is getting ready to do an album of some of the big hits he's written. He could do three or four albums! Ronnie Self—the song writing-Self—has signed with Fred Foster's Monument label and set for sessions this week. MGM's Jim Vienneau was in town last week for split session with Merle Kilgore and writer Glenn Sutton. Also on hand to see that things came off OK was Al Gallico in from New York. Former Music City-ite Buzz Cason was in last week for a brief visit on his way back to the Coast from England where he's been touring with The Crickets.

RIC is excited over Ruby Wright's newie "Dern Ya," the answer to "Dang Me."

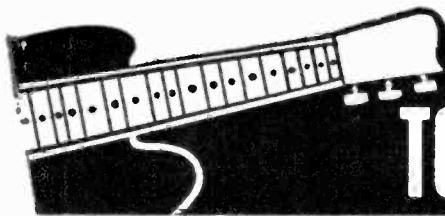
Well, it finally happened. Regent Music's Bob Tubert and Decca's Demitri Tapp got their long-awaited release! It came in the form of a big boy—they labeled him Devin Shawn—and what a day for him to come—the same day Bob got the word that the next Brenda Lee single would be one he wrote! How's that for happiness coming in bunches—or bundles? Both mom and dad are doing fine.

Congratulations of another sort to Chuck Chellman, former National Promotional Director of Country & Western Music for Mercury. Chuck's moved over to Don Pierce's Starday firm as National Sales and Promotion Director. He certainly won't be a stranger to the country jocks because during his Mercury tenure he really let 'em know he was in the business. Keep up the good work Chuck!

Congrats To . . .

Columbia's Ed Price for a great new single in "I Don't Know Why" . . . Also to Pamper Music's Fred Carter for a great song: Victor's Bobby Bare—"He Was A Friend Of Mine" . . . Decca's Bill Phillips for "Stepping Out" . . . Columbia's Claude King and what in the "Sam Hill" is going on here . . . Decca's lovely Linda Flanagan for "Mama Kiss The Hurt Away" . . . Smash's Roger Miller for his first No. 1 record after all these years . . . And to Record World's Bob Austin for making it safely through all those conventions.

A parting word this week to all country and western jocks. We really appreciate your charts each week. Whether you know it or not, those charts have a lot to do with what you see chart-wise in our magazine. We try to get a good sampling of what's happening, record-wise, through what's played by you guys and what the dealers and distributors are selling. So, like I said, we 'preciate it. Keep 'em coming.



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
1	1	7	26	30	5	1	1	9
★2	6	8	27	31	9	★2	6	4
3	5	9	28	16	17	3	5	8
4	2	14	29	32	5	4	2	14
5	3	21	30	33	3	★5	11	4
★6	11	9	31	34	4	6	8	11
7	10	15	32	35	5	7	9	7
8	4	14	33	29	22	8	3	25
★9	13	5	34	24	16	9	4	10
10	15	15	35	38	5	★10	16	3
11	14	6	36	25	7	11	7	27
12	7	20	37	41	15	12	10	27
★13	19	8	38	44	2	13	19	4
14	8	18	39	48	2	14	12	6
15	17	10	40	42	4	15	22	8
16	23	4	★39	48	2	16	18	5
17	9	18	41	37	7	17	17	27
18	22	5	42	42	4	18	13	27
★19	27	5	43	39	23	19	21	27
20	20	6	44	45	8	20	14	18
21	26	5	45	50	5	21	20	25
22	21	5	46	47	2	22	15	7
23	18	12	47	50	5	23	27	5
24	12	17	48	47	2	24	23	21
★25	36	3	49	49	4	25	28	2
			50	(—)	1	26	25	27
						27	24	27
						28	(—)	1
						29	26	5
						30	29	18

(★ indicates strong upward movement this week.)

Classics: What Sells

NY's Record Hunter Makes Offbeat Up-; Double Exposure Via Mail Order, Promo

NEW YORK—How does the dealer who wants to sell product over price compete with the big discount houses, many of which offer enticing price reductions on leading items to create traffic? A dramatic answer is found in the manifold operations of shops like New York's Record Hunter.

The Record Hunter, and stores like it, compete with the big discounter by offering tremendous catalog spread. Well over 10,000 titles on classics alone are carried by the store. But besides this fabulous catalog spread, the Record Hunter makes it easy for consumers to buy the records of their choice. The store is staffed with experts in every field: popular, jazz and within classics: Baroque, Viennese Classical, Romantic, Post Romantic, Opera, Lieder, Modern 20th Century.

New Release Browsers

Records are where consumers can examine them minutely. At the front of the store, six browsers are devoted to New Releases. Browsers are opposite the cash register, and you can bet that many impulse sales are made from these browsers.

The Record Hunter, located at 42nd Street and Fifth Avenue, gets the transient trade but also enjoys a steady clientele. The Hunter's steady customers gravitate to the New Release browsers as soon as they enter the store. Also up front is a rack with best-sellers. Last week they were featuring such items as "Hello Dolly," Bernstein's "Kaddish," the Beatles soundtrack album, "Funny Girl" and "High Spirits."

The 5th Ave. Window

The Hunter uses its big Fifth Avenue window to bring in customers. Every two weeks the window is changed. Last week it was dominated by a big spread of Deutsche Grammophon albums. The Hunter was then offering two D.G.G.s at \$2.98 each (or two for the price of one.) The sale did well. This week their window features a batch of recently reinstated Allegro recordings at \$1.98 per disk.

And hereby lies the secret of the Record Hunter's success. They realize the record business is a promotional business, and that unless you can offer the public something unique in the

The Shop That Made Big Biz Out of Discontinued Concert Hall, MGM, Haydn Society LPs

way of product and/or promotional sales, you're dead.

Live Wires Schott, Maggid

Too many dealers are not promotion conscious. The Record Hunter is because they are extremely fortunate in having two live-wires: buyer Curt Schott who continually shops manufacturers for deals (as most buyers do). And Jerry Maggid, who's in charge of the Hunter's vast mail order business. Jerry turns sow's ears into silk purses by reviving discontinued merchandise (most of the time at a price), drawing dyed-in-the-wool collectors like honey draws flies. The Hunter begins its campaign with an ad in the New York Times, usually written by Maggid. The promotional merchandise is featured in the window for the first weeks of the sale. Supporting displays and browsers in the store follow through the window's alluring come-on.

Gold in Cut Outs

The Record Hunter turned deletions into gold when they bought out a stock of Concert Halls from the manufacturer at 60¢ per disk a few years ago. They sold them at 99¢ per.

"I never saw anything like it," said Maggid. "The ad ran in the New York Times music section on Sunday and by Tuesday we'd sold out the entire 5,000."

Some had the original Concert Hall label, others the Crowell-Collier label (which had purchased many masters from Concert Hall for an ill-fated club venture).

Off-Beat Sellers

What sold? The series of early Mozart Symphonies conducted by Ackermann, recordings of the Pascal Quartet, the Hummel Piano Concerto (with Artur Balsam), the "Ruins of Athens" by Beethoven (at that time the only complete recording); Beethoven's oratorio: "Christ on the Mount of Olives" (also an only recording at that time); the Beethoven Piano Quartets, written when he was 15 years old, and other off-beat items that

hadn't been available for years. Kaufmann's recording of Vivaldi's Four Seasons (one of the earliest LP recordings of this popular work) started the Vivaldi revival on LP and also sold very well. The sale was so successful Maggid located a pressing plant that had the Concert Hall masters and had them repress top-moving selections on the Hunter's own "Record Rarities" label. This second shipment sold for \$1.49 to \$1.97 and did very well.

"The MGMs Are Here!"

With the success of the Concert Hall deletions still fresh, Maggid shopped around for other deleted catalogs. He contacted Ed Cole who had put together MGM's classical catalog and managed, after a long hassle with MGM, to get an order of many prized items. They arrived in plain white jackets with a see-through hole for the label. Maggid refused to accept them unless MGM supplied regular jackets. They compromised. MGM came up with jackets which were blank on one side and bore the notes on the other.

Consumer response was enthusiastic. Pull from the direct mail piece was excellent. Among top movers were the only recordings of works by Kurt Weill (many rarely heard chamber pieces); the John Field Piano Concerto by Sondra Bianca (Field, an Irish contemporary of Chopin, wrote a beautifully melodious concerto in the big romantic tradition); Schubert's "Death of Lazarus"; a Rachmaninoff Piano Sonata; the music of the modern American composer Alan Hovhaness; and Weill's "Johnny Johnson." This would have been a smash but the Hunter couldn't get enough from MGM.

"Now," says Maggid, "everybody has the MGMs and we're closing them out at \$1.88 per." But the sale was a success even at the \$3.50 per Hunter price because of their promotion.

... And Haydn Society

The Hunter was the first to bring back Haydn Society on an exclusive basis. For over two years they sold items like the



Curt Schott
Record Hunter Buyer

Haydn Quartets by the Schneider Quartet; early and middle Haydn Symphonies by Woldike, Sternberg, etc., like there was no tomorrow. The famous three-record collection of "Music Before 1750" which featured many outstanding Danish musicians and was accompanied by a text book, published by Norton, also sold very well.

Vox Boxes

Both Schott and Maggid agree that Vox Boxes are tremendous traffic makers with sales of well over 50,000 per year. In fact, Vox was so impressed with the Hunter's volume, they printed a mailing piece at their expense which the Hunter is currently mailing out to over 30,000 subscribers.

Vox is a promotional line. A set of 3 LPs (a Vox Box) supposedly lists for \$9.95 — The Hunter sells it for \$4.49. The Vox Twins (two-record sets) list at \$6.95. The Hunter sells them for \$3.49. Vox has introduced two new series recently. The Vox Opera sets (a three LP set that lists for \$9.95) sells at \$5.95 at the Hunter. A two-record Vox Lieder set that lists for \$6.95, the Hunter sells for \$4.49. Slightly higher prices on the Opera and Lieder sets are due to the bigger name artists on these recordings.

By far the biggest line are the three-record Vox Boxes. What sells: oratorios by Bach; complete sets of Concerti Grossi by Vivaldi; Sandor playing Bartok; Novaes playing Chopin; three volumes of Mozart Piano Concerti featuring names like Novaes, Haebler, Kraus. Also the Mozart operas "Marriage of Figaro" and "Don Giovanni" with names like Stich-Randall, Danco and Moffo in the casts, etc.

Currently the Hunter is running an "Under \$2.00" sale in the mail and in the store. This includes the brilliant Baroque music recordings on the None-such label; RCA's Victrola and Camden series; Columbia's Har-

(Continued on page 27)

Record Hunter Story

(Continued from page 26)

mony; London's Richmond; the recently revived Allegros (with names like Hoffman, Schumann, Segovia), and off-beat items like Purcell's opera "The Fairy Queen" and the remainder of the Hunter's Concert Hall pressings.

Mailings that Guide

From their experience, Schott and Maggid know you can sell many things through the mail you can't give away in the store. And the Hunter's mailing pieces, prepared by Maggid, are the reasons for this success.

A Record Hunter mailing (six of them go out every year to an average of 35,000 people) is a feast for the eye and the ear. Maggid breaks down categories of music within labels. A classic example of this was a recent brochure which offered, for the first time, a complete catalog of the various imported recordings available from EMI. Maggid provided a key of labels at the beginning indicating what country each came from. Each label was broken down by category (opera, vocal, symphonies, historic recordings, etc. and listed alphabetically by composer). The list was so good Capitol asked Maggid to run off an additional quantity for their own sales force.

Imports, Piano Rolls, Goberman

These EMI imports which list for \$5.98/\$6.98 each were sold in this mailing piece \$4.79 (mono) and \$5.49 (stereo). The pull was surprisingly strong considering the high price. Piece also included a selection of the famous Welte Mignon Piano Roll recordings of Hoffman, Paderewski and De Pachmann at a \$12.50 list. Schott reports excellent store sales of these albums and also of the Max Goberman "Library of Recorded Masterpieces" which bear an \$8.50 price tag. These deluxe albums were to have encompassed the complete Symphonies of Haydn conducted by Goberman with the Vienna Symphony Orchestra had the conductor lived. (He died last year.) Albums include the complete score. Label also includes many only-recordings of Vivaldi Concerti conducted by Goberman.

While Goberman was alive the series was only available through the mail, but the Hunter got a chance to sell them because of the excellent trade they've built up with school and college libraries throughout the U.S.

For Schools and Colleges

Biggest mailing of the year is the Hunter's 96-page "Institutional Order Book" which is a cross section of all Hunter mailings for the year. The Hunter sells space to manufacturers. Each listing is prefaced with a few paragraphs which outline the items of interest in each catalog. Every off-beat item the Hunter can offer is here as well as representative lists by major companies.

"We do an enormous business with small school and college libraries who despair of finding recordings on labels like: Composers Recordings, Inc; Connoisseur Society, Eterna; Experiences Anonymes; Lyrichord; Music Guild; Urania, Vox," says Maggid. Over 6,000 went out this year.

Schott Minds the Store

While Maggid shepherds the mailing lists, Schott shops manufacturers for buys. The Hunter did well with the Heifetz sale offering his catalog at \$2.49 per. Schott sets up his windows to coincide with special offers featured in the mailing pieces. He has several racks up front loaded with best-selling merchandise by the majors.

"Over 75% of our store sales are in major lines," says Schott. This isn't true of our mail order, though. When we visited the store Columbia had a step-down rack to itself with "Hamlet," the "Kaddish," "Camelot," the three Streisand albums and "To Broadway With Love." Another rack held Philips' "Missa Luba" (a Congolese Mass); their recordings by the Ward Swingle Singers of "Bach's Greatest Hits" and "Going Baroque"; RCA's "Pink Panther" and "Hello Dolly"; ABC-Paramount's new musical hit "Fade Out, Fade In." Another rack—aimed at the transients and teen-agers had The Beatles albums on Capitol, United Artists and V-J, Epic's Dave Clark Five—"Glad All Over," the new comedy find "Godfrey Cambridge"; and Columbia's "Homage to Shakespeare" and "South Pacific."

Big Names in Browsers

Browser boxes along the walls contain big-name major-label recordings which the Hunter offers at nominal discounts.

Col Starts Masterwork Mail Club

NEW YORK—In an attempt to explore the means of expanding the classical record market and gauging buyer patterns and impulses, Columbia Records last week launched a new mailing club, the Columbia Masterworks Subscription Service. The club was kicked off via ads in a carefully selected group of consumer magazines, including the Saturday Review of Literature, High Fidelity and regional editions of Time.

The club's features include (for a flat yearly membership fee of five dollars) a quarterly disk called Audition which highlights excerpts from the new additions to the catalog along with commentary by the artists involved. Other enticements are the guarantee of having any disk bought through the club replaced for one dollar in case of damage or wear and the guarantee of replacing any hi-fi disk with a stereo version for a one dollar fee. Also for each record bought, label supplies a free disk of member's choice. There is no obligation to buy any records whatsoever.

In announcing the new club, Columbia President Goddard Lieberman stated: "During the past few years major changes have taken place in the classical record market. There has been

For instance, a complete section is devoted to violinists. All of them: Stern, Heifetz, Milstein, Francescatti etc. have their own sections (within the violin category) indicated by dividers bearing their name. These browsers run along the walls from the front to the back of the shop. Naturally, the big names are up front. The low bargain price merchandise, pushed so hard in the mailing pieces, is located in the rear of the store.

One of Schott's most successful promotions was a "Trade In." Consumers were allowed a sliding scale of allowances on their LPs toward the purchase of new LPs. Trade in allowances were determined by the condition and rarity of the item. The Hunter built up a large selection of out-of-print LPs which sold at premium prices to many collectors.

There's a gimmick a minute at the Record Hunter, and Messrs. Schott and Maggid know how to keep things jumping. We're proud to salute the promotion-minded Record Hunter. May we have more like 'em in the years to come.

NEXT WEEK: LEGACY OF THE GREAT CONDUCTORS!

a serious decline in the number of record retailers who carry a full line of classical product. The rapidly increasing cost of recording classical music has made it impossible for most companies to continue to record classical repertoire. A very large volume of business has been achieved by low priced direct mail classical record packages such as those made by RCA Victor for the Reader's Digest and the offerings of the Longines Symphonette.

"Because of Columbia Records' basic commitment to make the best classical music available to the public we must continuously experiment with new marketing concepts. The Columbia Masterplan 55, a retail plan, is one current innovation. The Columbia Masterworks Subscription program is the latest marketing test which the company is making through the Columbia Record Club. This plan contains a number of experimental concepts such as record insurance, audition records, a continuously updated catalog, and an annual subscription fee entitling subscribers to records at a lower price. This test program is an extremely limited one involving a total magazine advertising expenditure of \$16,000. A maximum of 5,000 subscribers is being sought nationally and their purchasing patterns will be kept under continuous research and review. No further space advertising expenditure is contemplated.

"As a result of this test, Columbia Records hopes to evaluate these innovations and if any of them proves to stimulate the classical record market it will be considered for dealer use. The object of Columbia Records now, as in the past, is to explore every means of increasing the classical market and thereby benefiting the public, its dealers and its artists."

Foster Single Big

MOBILE, ALA.—Capa Records' Doc Whiting reports that Johnny Foster's "My Own" b/w "Take Back My Heart" is a south-east breakout, and looks to be one of the label's biggest singles.

At Tanglewood

RCA Victor Records today announced it will record "live" Allan Sherman's concert appearance with Arthur Fiedler and the Boston Pops Orchestra at Tanglewood, Wednesday, July 22.

Here come 6 new Beatles songs, plus 5 great hits from their first movie, all in one great new album:



(S)T 2108

Millions of Beatlemaniaics are waiting for *Something New*, right now! It's got 6 great new songs that aren't available on any other album, and it's got the best songs from the Beatles new movie, *A Hard Day's Night*, including "And I Love Her" and "I'll Cry Instead"!

("And I Love Her" #5235 and "I'll Cry Instead" #5234 are both on the charts right now, along with "A Hard Day's Night" #5222.)

So cash in on *Something New*, and take advantage of something new in Beatles prices. See your CRDC rep for Capitol's new one price to everybody: \$2.02 mono, \$2.53 stereo. (Album available beginning July 20.)

Then open the door, and stand back!

(Note: if you tear this ad out, and cut it along the dotted line, the top makes a great poster for your window. Let everybody know you've got the Beatles newest album!)

