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record world

Formerly
**MUSIC
VENDOR**

Vol. 18, No. 892

July 17, 1964

WHO IN THE WORLD



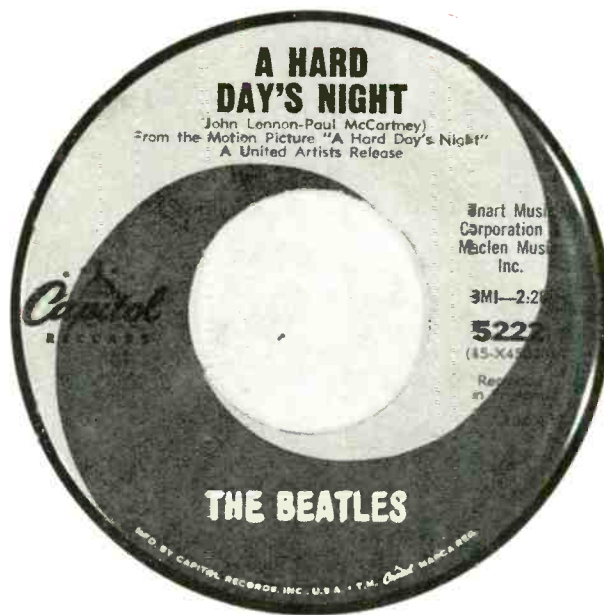
**Epic's Len Levy
Tells of Problem
With British Wax
...Story Inside**

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

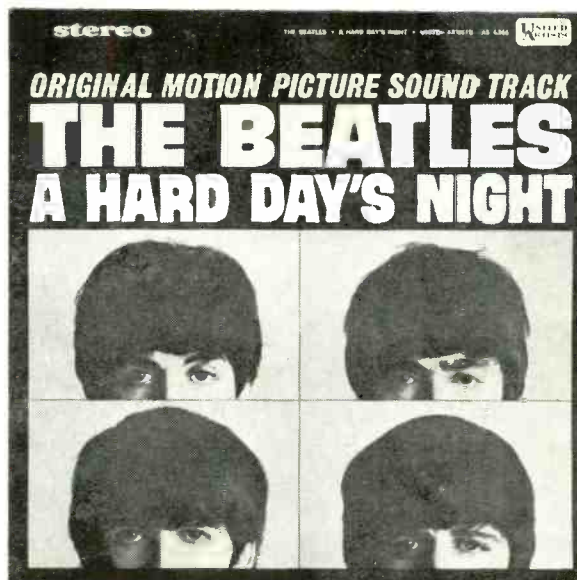
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NUMBER ONE PICKS



It's Beatle week, which means much action for two companies—United Artists and Capitol. United Artists has the soundtrack of the mop-tops' new UA film, "A Hard Day's Night." Capitol is releasing as a single the title tune and "I Should Have Known Better" from the flick (due very shortly). The score for the film was written by the redoubtable Lennon-McCartney team, and the four-some gives its wailing all to the projects. Land office sales are already being made, proving The Beatles' popularity is still phenomenal.



3 BRAND-NEW BEATLES SINGLES!

THE BEATLES

A HARD DAY'S NIGHT
I SHOULD HAVE KNOWN BETTER

5222



THE BEATLES

I'LL CRY INSTEAD
I'M HAPPY JUST TO DANCE WITH YOU

5234



THE BEATLES

AND I LOVE HER
IF I FELL

5235



A BEATLES BONANZA! 6 FABULOUS NEW SIDES FROM THE BEATLES' FIRST MOTION PICTURE (A United Artists Release), A HARD DAY'S NIGHT! CONTACT YOUR CAPITOL SALES REP TODAY!-AND WATCH FOR THE BEATLES' GREAT NEW CAPITOL ALBUM, "SOMETHING NEW," COMING SOON!



(S)T-2108



This Wk.	Last Wk.		Wks. on Chart
1	1	HELLO DOLLY	10
2	2	HELLO DOLLY L. Armstrong—Kapp KL-1364: KS-3364	22
3	5	COTTON CANDY	8
4	3	FUNNY GIRL A. Hirt—RCA Victor LPM-2917	12
★	8	RETURN OF THE DAVE CLARK FIVE B'way Cast—Capitol VAS-2059: SVAS-2059	5
★	9	GETZ/GILBERTO Epic LN-24104	5
7	4	THE BEATLES SECOND ALBUM Verve V-8545: V6-8545	13
8	6	THE THIRD BARBRA STREISAND ALBUM Capitol T-2080: ST-2080	21
9	7	TODAY, TOMORROW, FOREVER Columbia CL-2154: CS-2154	7
10	11	HONEY IN THE HORN N. Wilson—Capitol T-2082	37
11	13	GLAD ALL OVER A. Hirt—RCA LPM-2733: LSP-2733	15
12	10	CALL ME IRRESPONSIBLE Dave Clark Five—Epic LN-24093: BN-26093	10
13	12	BACK IN TOWN A. Williams—Columbia CL-2171: CS-8971	6
14	14	TODAY Kingston Trio—Capitol T-2081	14
15	15	MARY WELLS' GREATEST HITS New Christy Minstrels—Columbia CL-2159: CS-8959	8
16	16	IT MUST HAVE BEEN SOMETHING I SAID Motown 616 (mono only)	9
17	24	PINK PANTHER Smothers Brothers—Mercury MG-20904: SR-60904	15
18	27	SHUT DOWN, VOL. II H. Mancini—RCA LPM-2795: LSP-2795	16
★	48	THE ROLLING STONES Beach Boys—Capitol T-2027: ST-2027	3
20	19	SOMETHING SPECIAL FOR YOUNG LOVERS London LL-3375	15
21	20	CHUCK BERRY'S GREATEST HITS R. Charles Singers—Command RS-866: RS-866-SD	7
22	23	CALL ME IRRESPONSIBLE Chess LP-1485	7
23	22	MORE THEMES FOR YOUNG LOVERS J. Jones—Kapp KL-1328	6
24	17	WHO'S AFRAID OF VIRGINIA WOOLF P. Faith—Columbia CL-2167	13
★	46	A WORLD WITHOUT LOVE J. Smith—Verve V-8583: V6-8583	3
★	54	JOHNNY RIVERS AT THE WHISKEY A'GO GO Peter and Gordon—Capitol T-2155	4
27	18	FROM RUSSIA WITH LOVE Imperial LP-9264	12
28	21	REFLECTIONS Soundtrack—UA UAL-4114: UAS-5114	7
29	30	LETTERMEN LOOK AT LOVE P. Nero—RCA LPM-2853	5
★	39	LITTLE CHILDREN Capitol T-2083	4
31	35	MEET THE BEATLES B. J. Kramer—Imperial 9267: 12267	25
32	33	THE AMERICAN TOUR Capitol T-2047: ST-2047	8
33	29	NEW ORLEANS AT MIDNIGHT Ed Rudy & The Beatles—News Documentary II	7

This Wk.	Last Wk.		Wks. on Chart
34	40	THE SECOND BARBRA STREISAND ALBUM Columbia CL-2054: CS-8854	45
35	45	WEST SIDE STORY Soundtrack—Columbia OL-5670: CS-2070	141
36	36	BOYS BOYS BOYS L. Gore—Mercury MG-20901: SR-60901	6
★	50	BEWITCHED Jack Jones—Kapp KL-3365	4
38	25	SHOWTIME J. Brown & His Orch—Smash MGS-27054: SRS-67054	8
39	31	KISSIN' COUSINS E. Presley—RCA LPM-2894: LSP-2894	15
★	61	BEATLES SONG BOOK Hollyridge Strings—Capitol T-2116	4
41	26	LILIES OF THE FIELD Soundtrack—Epic LM-24094: BN-26094	11
42	32	SPEAK TO ME OF LOVE R. Conniff—Columbia CL-2150	7
43	34	MANHATTAN TOWER R. Goulet—Columbia OL-6050: OS-2450	13
44	28	HIGH SPIRITS Original Cast—ABC Paramount ABC OC-1	8
★	71	I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES A. Martino—Capitol T-2107: ST-2107	3
46	38	INTRODUCING THE BEATLES Vee Jay LP-1062: SR-1062	23
47	37	IN THE WIND Peter, Paul & Mary—Warner Bros. WB-1507: WS-1507	31
48	53	AIN'T THAT GOOD NEWS S. Cooke—RCA LPM-2899: LSP-2899	17
49	43	SHANGRI-LA R. Maxwell—Decca DL-4461: DL-4421	14
50	58	THE MANY SIDES OF THE SERENDIPITY SINGERS Philips PHM-200-134	3
51	60	THE INTERNATIONAL TEENAGE SENSATION Rita Pavone—RCA LPM-2900	3
52	47	BY REQUEST B. Lee—Decca DL-4507	5
53	52	CHARADE H. Mancini—RCA LPN-2755: LSP-2755	31
★	(—)	HARD DAY'S NIGHT Beatles Soundtrack—UAS 6366	18
55	42	SERENDIPITY SINGERS Philips PHM-200115: PHS-600115	6
56	49	SWINGLE SINGERS GO BAROQUE Philips PHS-600135	6
57	62	LET'S HAVE A PARTY Rivieras—Riviera U.S.A.-102	4
58	41	DISCOVERY V. Carr—Liberty LRP-3554	7
59	44	TOM JONES Soundtrack—UA UAL-4133: UAS-6133	21
60	65	LOUIE LOUIE Kingsmen—Wand 657 (mono only)	27
61	56	MARVIN GAYE AND MARY WELLS TOGETHER Motown 613	7
62	51	WHEN THE LIGHTS ARE LOW T. Bennett—Columbia CL-2175: CS-8975	7
★	80	I WALK THE LINE Johnny Cash—Columbia CL-2190	3
64	66	I WISH YOU LOVE G. Lynn—Everest 5226: 1226	12
65	69	MEET THE SEARCHERS Kapp KL-1363: KS-3363	15
66	67	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL Jan & Dean—Liberty LRT-3361	3
67	57	MARVIN GAYE'S GREATEST HITS Tamla 252	5

This Wk.	Last Wk.		Wks. on Chart
68	63	HEAR HEAR Searchers—Mercury MG-20889	5
69	68	SUSPICION Terry Stafford—Crusader 1001M	9
70	75	I WISH SOMEONE WOULD CARE I. Thomas—Imperial LP-9266	2
71	70	THE EARLY HITS OF 1964 L. Welk—Dot DLP-3572: DLP-25572	16
★	90	THE BARBRA STREISAND ALBUM Capitol CL-2007	59
73	76	JOAN BAEZ IN SAN FRANCISCO Fantasy 5015	4
★	83	STAY AWHILE D. Springfield—Philips 600-133	5
75	78	JOAN BAEZ IN CONCERT, Vol. II Vanguard—VRS-9113: VSD-2123	34
★	(—)	THE UNSINKABLE MOLLY BROWN Soundtrack—MGM E 4232	1
77	59	FOREVER B. Vaughn—Dot DLP-3578	6
78	64	DIMENSION 3 E. Light—Command RS-857: RSD-857-SD	8
79	74	FOREVER P. Drake—Smash MGS-27053: SRS-67053	10
80	79	TENDER IS THE NIGHT J. Mothlis—Mercury MC-20890: SR-60890	24
81	82	PRESENTING THE BACHELORS London LL-3353: PS-353	3
82	72	DAWN Four Seasons—Philips PHM-20014: PHS-600124	18
★	(—)	THE FABULOUS VENTURES Dolton BLP-2029	1
84	84	ON THE MOVE Trini Lopez—Reprise R-6112: R9-6112	15
★	(—)	WORLD OF MAKE BELIEVE J. Mathis—Mercury MG-20913	1
86	93	DON'T LET THE SUN CATCH YOU CRYIN' Gerry & The Pacemakers—Laurie 2024	2
87	95	MOONLIGHT AND ROSES J. Reeves—RCA LPM-2854: LSP-2854	2
★	(—)	FADE OUT—FADE IN Original Cast—ABC Paramount OC-3	1
89	55	SHANGRI-LA V. Dana—Dolton BLP-2028	6
90	91	ENCHANTED WORLD OF FERRANTE & TEICHER UA UAL-3375: UAS-6375	3
91	81	COME DANCE TO THE HITS Sammy Kaye—Decca DL-4502	5
92	92	HAMLET R. Burton and Cast—Columbia DOL-302	3
93	87	THERE I'VE SAID IT AGAIN B. Vinton—Epic LN-24081: BN-26081	24
94	85	BELAFONTE AT THE GREEK THEATRE RCA LOC-6009: LSO-6009	18
95	86	PURE DYNAMITE J. Brown—King 883 (mono only)	21
96	77	HIPPY HIPPI SHAKE Swinging Blue Jeans—Imperial LP-9261	5
97	98	NEW YORK WONDERLAND A. Kostelanetz—Columbia CL-2138	5
98	73	JACK JONES' WIVES AND LOVERS Kapp KL-1352: KS-3352	32
99	(—)	DANCE DISCOTHEQUE Various Artists—Decca DL-4556: DL-74556	1
100	(—)	HOLLYWOOD—MY WAY N. Wilson—Capitol T-1934: ST-1934	31

Better Attendance 'Must' For Trade Conventions

Although the sixth Annual ARMADA Convention got off to a rather sparse start at the Eden Roc Hotel in Miami Beach June 25, attendance and enthusiasm gained momentum as the hours and meetings sped by.

It was generally conceded that whatever air of immediate dissatisfaction permeated the convention was caused in the main by the fact that Federal Trade Commissioner John R. Reilly, speaking on Saturday, June 27, did not put forth the FTC Trade Practice Rules as had been a strong possibility. They are now expected to be divulged before the end of July, and this is what everybody is really waiting for.

Highlights of the convention, of course, were the dynamic speeches by Reilly on "Industry and the Federal Trade Commission Responsibilities Under The Trade Practice Rules"; ARMADA General Counsel Earl Kintner; William P. Gallagher, Columbia's Vice President of Marketing, on "A Sound Future in a Sound Industry"; Congressman James Roosevelt on "Doom or New Life For The Independent Distributors," with emphasis on transshipping and functional discounts.

Especially impressive, too, was the expert, polished and professional Colpix Records Distributors Meeting, Sunday, June 28, with the unveiling of its new product by label execs. (One wag suggested Colpix rent an off-Broadway house and give the presentation a run, it was that good.)

Ackerman Awarded

Gratifying to all conventioners, too, was the presentation Saturday night, June 27, of a plaque-certificate to veteran music reporter Paul Ackerman for his service and devotion to the industry over the years and especially for his contributions to ARMADA as Executive Secretary during 1962 and 1963. Ackerman was visibly moved by the presentation which proved one of the most popular events at the convention.

One thing is clear, however, from the entire convention picture. Regardless of what the Trade Practice Rules bring, the industry can never attain full health unless organized attempts to iron out things—in this case, the ARMADA Convention—receive better backing from the parties, associations, businesses, etc., involved. More distributors, along with other factions concerned, should have attended this convention. There is no mistaking that.

Let's hope that the Trade Practice Rules, when they finally arrive, are given better backing by those concerned. Otherwise, the oft-used industry word "chaotic" will be too mild a word for the results.

4th Streisand LP May Be 'People'

NEW YORK — Barbra Streisand's next album for Columbia will probably be tagged after her current hit Col single, "People," from her Broadway show, "Funny Girl" (which Capitol has on wax).

According to word afield, the album, like Miss Streisand's other solo LP efforts, will contain selections of her own choosing and is being recorded right now. Permission, however, to tag the package after her single will probably have

to be obtained from Capitol, since Capitol originally gave Columbia permission to release Barbra on music from "Funny Girl" only as singles. It is said that composer Jule Styne is all for the new "People" package.

If a "People" Streisand LP appears, it would break the number scheme of her previous chart-riding albums: "The Barbra Streisand Album," "The Second Barbra Streisand Album" and "The Third Barbra Streisand Album."

Monteux Dies; 89

Pierre Monteux, the French-born conductor, known here for his work with the San Francisco Symphony, died last week. He was 89.

Monteux, who recorded for RCA and Westminster, had been ill for a long time.

His career started in 1910 when he led the Ballet Russe orchestra in France. His first post with an American company came in 1916 when he conducted the French repertory of the Metropolitan Opera. He took over the San Francisco Symphony in 1934.



E. Jack Loetz

Loetz Col's Distrib VP

E. Jack Loetz has been appointed Vice President and General Manager, Columbia Record Distributors, according to an announcement from Goddard Lieberman, President of Columbia Records.

In his new position, Loetz will be responsible to William P. Gallagher, Vice President, Marketing, for directing the activities of Columbia Record Distributors.

Since joining Columbia in 1955, Loetz has made significant contributions to Columbia's marketing efforts. Prior to his new appointment, he was General Manager, Columbia Record Distributors.

Disney's Metz Dies in Miami

MIAMI BEACH—Herb Metz, 33, Assistant Sales Manager for Disneyland Records in New York, died suddenly Sunday morning, June 28, in his hotel room at the Eden Roc during the ARMADA Convention. Heart failure was the cause given—Metz had had a history of heart disease.

Metz was being groomed to take over the Sales Manager spot in New York headed by Bob Larsen, who was planning to return to West Coast activities on behalf of Disneyland Records. A resident of Bergenfield, N.J., Metz previously worked for Riverside Records and is survived by a wife and three children.

ABC Announcement

NEW YORK—To avoid any misunderstanding due to recent personnel additions at ABC-Paramount, Sam Clark, President, announced last week that there are no changes planned which would involve any of the executive personnel presently with the company.

UA Beatles LP Fast Hit

United Artists Records' Beatles album, "A Hard Day's Night," the soundtrack set of the group's initial starring film, has proved to be "the fastest selling album in the history of the record industry," UA reports.

Introduced at the label's distributor meeting at the Eden Roc Hotel in Miami Beach, over one million copies have been sold and delivered as of Wednesday, July 1, with additional orders continuing to pour into United Artists headquarters.

"A Hard Day's Night" is slated for saturation bookings and multiple city openings in early August. UA brass are confident that at least three million copies will be sold prior to the film opening, after which, with the movie's play dates and coast to coast personal appearances of (Continued on page 18)



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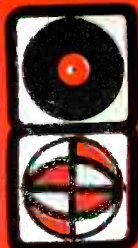
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This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
1	1	7	34	29	7	★	83	2
★	8	4	★	76	3	★	98	2
3	5	7	36	36	3	69	74	7
4	2	7	★	46	3	70	44	14
★	12	12	38	17	12	71	77	3
6	7	6	★	58	2	72	41	11
7	9	11	★	59	2	73	66	6
8	6	8	★	51	4	74	67	4
9	4	10	42	28	8	75	38	11
★	22	5	43	34	12	76	43	10
11	3	11	44	45	4	77	73	9
12	16	5	45	50	5	78	75	6
13	11	13	46	53	4	79	80	5
★	33	4	47	35	10	★	(—)	1
15	10	14	48	48	6	★	(—)	1
16	21	7	49	54	3	★	(—)	1
17	20	6	50	57	3	★	(—)	1
★	37	5	★	(—)	3	84	81	8
19	13	11	52	52	3	85	84	7
20	25	5	53	47	7	86	91	3
21	24	7	54	49	8	87	92	3
22	23	7	55	56	5	★	(—)	1
23	15	7	56	64	3	★	(—)	1
24	14	8	★	(—)	1	★	(—)	1
25	26	4	58	61	9	★	(—)	1
26	19	16	59	60	11	92	99	4
27	30	11	60	40	5	93	97	2
28	32	5	61	39	9	94	(—)	1
29	31	5	★	(—)	1	95	(—)	1
★	55	4	63	65	4	96	(—)	1
31	18	22	★	(—)	1	97	71	7
32	27	14	★	78	3	98	(—)	1
★	42	10	★	85	2	99	96	2
						100	(—)	1

AVAILABLE NOW...

ABC-PARAMOUNT

ORIGINAL BROADWAY CAST ALBUM

Carol Burnett

in **FADE OUT** **FADE IN**



ABC-OC-3 ABC-OC-3

BLOCKBUSTER

Too-Early English Wax on US Mkt. a Problem: Epic's Levy

BY DOUG McCLELLAND

NEW YORK — Len Levy, General Manager of Epic Records, returned from the ARMADA Convention last week with an increased awareness of a problem which he feels is growing in the record industry, and was vehement when he told Record World all about it.

"I understand this problem exists not only with Epic," he explained, "but with several other American companies who have English product. Of course, I can only speak for myself in specifics. Briefly, it's this: When a label has, for instance, a hit group like England's Dave Clark Five over here on wax and selling, someone in England decides to bring out a new record by the artist without consulting the American company. The new record gets to the stations, and trouble starts."

It's Happened Again

This kind of thing had just happened again in Miami with The Five's tune, "Because," which, Levy said he had been

told, was being aired as "the new Dave Clark release" and "an exclusive." The group's current single click on Epic is "Can't You See That She's Mine," which under ordinary circumstances would have quite a few weeks of life left but which now may lose ground.

According to Levy, all this happened previously with the boys' "Glad All Over." "That was doing great here, then someone sneaked 'Bits and Pieces' on the market several weeks before we were ready to release it."

"We're not in a position to properly promote the records when they arrive out of the blue like this," Levy went on. "And this kind of spurious release to stations creates problems for other stations, too. They go to distributors and want to know why they gave certain stations exclusives on the new Epic Dave Clark release."

Levy said there is a network extending from England doing this kind of thing. "It was an especially propitious time at ARMADA," he opined. "I've

been getting calls here from distributors from all over the country about it. Whoever did this in England feels they can force our hand over here into doing things.

A Job For FTC?

"I think this all might even be something the FTC should look into. As I see it, radio stations are perpetuating a fraud by making the public believe these disks are new American product and can be obtained in the States at that moment. The public is getting a raw deal, and the manufacturer, too. The Beatles' United Artists soundtrack LP was released similarly, creating a demand for it before it was ready."

Levy believes these premature English factions are hurting themselves and their sales because they don't really understand the American market. Eventually, he added, they'll hurt themselves to the extent that nothing will sell.

"Something must be done about all this," Levy stated. "It's unfair."

ARMADA Elects At Miami Beach Convention



The new officers elected at the recent ARMADA Convention in Miami Beach are, from left, Irwin Fink, Allstate Distributing, Newark, N.J., Secretary; Jim Schwartz, Schwartz Brothers, Washington, D.C., Treasurer; Bob Chatton, Chatton Distributing, San Francisco, Executive VP; Joe Cohen, Essex Distributing, Newark, N.J., Regional VP; Amos Heilicher, Heilicher Brothers, Minneapolis, President; Jimmy Martin, James H. Martin Distributing, Chicago, Regional VP; and Bill Davis, Davis Distributing, Denver, Regional VP.

ARMADA Sets New Officers

MIAMI BEACH — ARMADA announced its new officers at the convention: Amos Heilicher, President; Jim Schwartz, Treasurer; Irwin Fink, Secretary; Bob Chatton, Executive Vice President, and Joe Cohen, Bill Davis and Jimmy Martin, all Regional Vice Presidents.

New to the Board of Directors are Ike Klayman of Cincinnati, Henry Hildebrand of New Orleans and Al Chotin of St. Louis. Re-elected to the board were Jake Friedman of Atlanta, Milton Salstone of Chicago, Hutch Carlock of Nashville and Harry Levin of Detroit.

RCA Exhibits At MOA Show

CHICAGO — MOA Managing Director Fred Granger has received confirmation that RCA Victor Records will exhibit in the 1964 MOA Convention and Show, Oct. 14, 15 and 16, in the Sherman House.

News that RCA after several years' absence from MOA shows would again exhibit was received with enthusiasm by MOA officials. Notification came from RCA's John Y. Burgess.

CHESS IS HOT

AND HERE'S MORE FUEL FOR THE FIRE!

LOVER COME BACK- TO ME
The Flamingos
CHECKER - 1084

BREAKING POINT b/w THAT MAN BELONGS-BACK HERE WITH ME
Etta James
ARGO - 5477

HUMPTY DUMPTY
The Fenways
CHESS - 1901

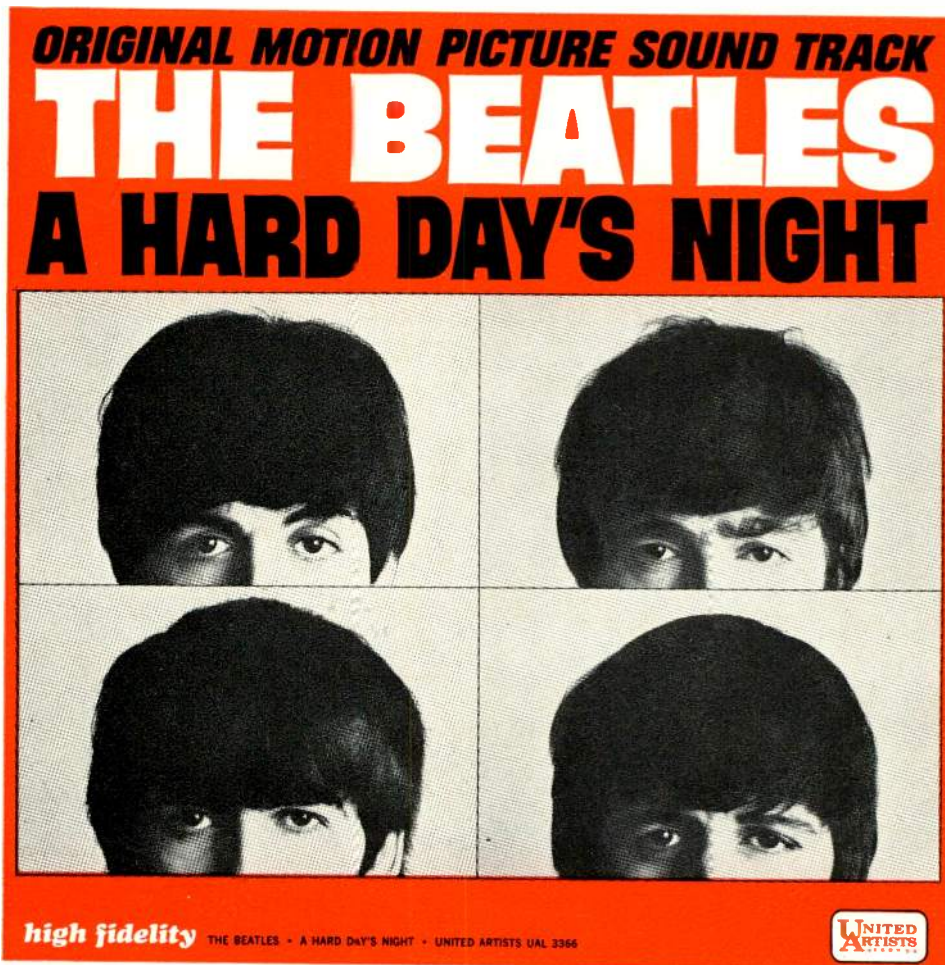
USE WHAT YOU GOT
Sugar Pie De Santo
CHECKER - 1082

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

ONE MILLION ALBUMS

**sold and delivered in just four days...
and that's only the beginning!!**

**THE FASTEST-SELLING ALBUM
IN HISTORY!!**



Stereo UAS 6366, Monaural UAL 3366

The original sound track album
from their first full-length starring film

and it's on  of course!

...and from this history-making
motion picture sound track album

A BLOCKBUSTER SINGLE

by The Beatles' brilliant musical director,
GEORGE MARTIN
and his orchestra—



RINGO'S THEME (THIS BOY)

with

AND I LOVE HER UA 745

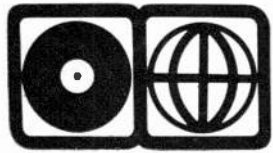
Written by John Lennon and Paul McCartney

in a special sleeve illustrated with
thirteen pictures of The Beatles!

and it's on



of course!



SINGLES REVIEWS

PICK HITS

PEOPLE SAY (Trio, BMI)
GIRLS CAN TELL (Trio, BMI)

THE DIXIE CUPS—Red Bird 10-006.

The Dixie Cups have an enchanting little girl harmony that they've parlayed into one hit already and are going to do again. This time they're talking about what "People Say." The outstanding arrangement is by Mike Stoller, and it's a great booster. The flip is top-notch, too.

LOOKING FOR LOVE (Merna, BMI)
THIS IS MY HAPPIEST MOMENT
(Francon, ASCAP)

CONNIE FRANCIS—MGM 13256.

Connie swings way out on this up-tempo number that takes its title from her new film. The verve with which she sings the ditty puts it across solidly, and teens and their elders will probably make this into a big one for her.

SELFISH ONE (Chevis, BMI)
EVERYTHING BUT LOVE (Chevis, BMI)

JACKIE ROSS Chess—1903.

Jackie debuts with a beguiling little r/b kind of tune. Her voice is mellow and pure and she knows how to handle it. Her savvy with the lyric also helps to put the number across. She's bound to gather a following from this boff bow.

I WANT MORE AND MORE OF YOUR AMOR
(Comet, ASCAP)
MARNIE (Hawaii, BMI)

NAT KING COLE—Capitol 5219.

Nat has a latin-tempoed tune here that he gives a lot of drive to. It's a happy little item that sways along breezily. Nat couldn't be in better voice on this side or the flip, which is the theme from the new Hitchcock film, "Marnie."

I SURRENDER DEAR (Mills, ASCAP)
WHO (I. Berlin, ASCAP)

NINO TEMPO AND APRIL STEVENS—Atco 6306.

Nino and April change their formula slightly and go toward a softer and quieter sound on this old tune. The result is thoroughly successful and entrancing. What they get is a most romantic mood going for them and another hit is here.

BRING IT ON HOME TO ME (Kags, BMI)
SUCH A NIGHT (Raleigh, BMI)

SHIRLEY ELLIS—Congress 221.

This is an irresistible number done by Shirley to an enticing tune. The beat is offbeat and entrancing. In the background an excited chorus stresses the fun of the slice. It's bound to have dance addicts screaming about its virtues.

I WANT YOU TO MEET MY BABY
(Screen Gems-Columbia, BMI)
CAN'T GET OVER (THE BOSSA NOVA)
(Maxana, ASCAP)

EYDIE GORME—Columbia 4-43082.

Eydie has a new one out that she injects a great deal of fun in. She's effervescing over her new guy. It's a multi-tracked slice that gets a lot of mileage out of a large sax section and heavy drum work.

NO ONE TO CRY TO (Hill and Range, BMI)
A TEAR FELL (Progressive, BMI)

RAY CHARLES—ABC Paramount 10571.

Ray has another double-decker soul offering. The fans will like it. And why not? Ray is the master of his trade and proves it again here. What he deals with on both sides here is ill-fated romance and what better topic for emotion?

I BELIEVE IN ALL I FEEL (Barmour, BMI)
TO THE WINNER GOES THE PRIZE
(Barmour, BMI)

THE G-CLEFS—Regina 1314.

The G-Clefs have an interesting and haunting ballad here. They sing in counterpointing English and French and the end result is extremely pleasant. What with the smooth singing and beat, this could make noise around.

IT'S ALL OVER NOW (Kags, BMI)
MY LIFE (Don, BMI)

THE C AND C BOYS—Duke 379.

The C and C boys have a rhythmic ditty here that is as ingratiating as it is funky. It just bounces around for all it's worth, and teens will love dancing to it. The point is that the love affair is over, but the fun is just beginning.

WOULDN'T IT BE FUNNY (Lansing, ASCAP)
IT'S COMIN' THRU THE DOORS (Judy, ASCAP)
BOBBY AND THE BLUE JAYS—
Music Voice 501.

Bobby and The Blue Jays introduce themselves and the Music Voice label nicely. The top side is a clever ditty about what it would be like if the world was lightly changed.

EVERYBODY NEEDS SOMEBODY (Keetch, BMI)
LOOKING FOR MY BABY (Progressive, BMI)
SOLOMON BURKE—Atlantic 2241.

Solomon starts this one off deceptively simply. But by the time it's over, it has become an electrically exciting side. All kinds of wailers join in and the beat picks up to speed matters along. Watch this one bring in the coin.

I WANT MY BABY (Fellows, BMI)
JUNIOR'S ANGLE (Fellows, BMI)

ACKLIN BROTHERS—De'Voice 1006.

The Acklins sing over an insistent organ and what they sing is that they want their baby. Their harmony is especially pleasing and should attract the r/b buffs in large numbers. The whole mood is very quiet and satin smooth.

LOVE IS OVER (T. M., BMI)
THERE SHE GOES (T. M., BMI)

ALAN VALLONE—Philips 40204.

Alan is a new artist with a powerful voice that is shown to advantage on this intense song. The build will entrance the listeners as will the story, which, if typical, is nonetheless compelling.

TONIGHT YOU BELONG TO ME
(Johnny Mathis, ASCAP)
THE OBJECT OF MY AFFECTION
(Bourne, ASCAP)

GEORGE MAHARIS—Epic 5-9696.

George brings back this old lilting rocker and gives it an engaging delivery. A gal chorus sings out too. George's crooning is smooth and highly appealing — on the flip as well. The summer gaiety of the side should boost it to high spots.

THE THEME FROM THE GOLDEN BOY
(Morris, ASCAP)

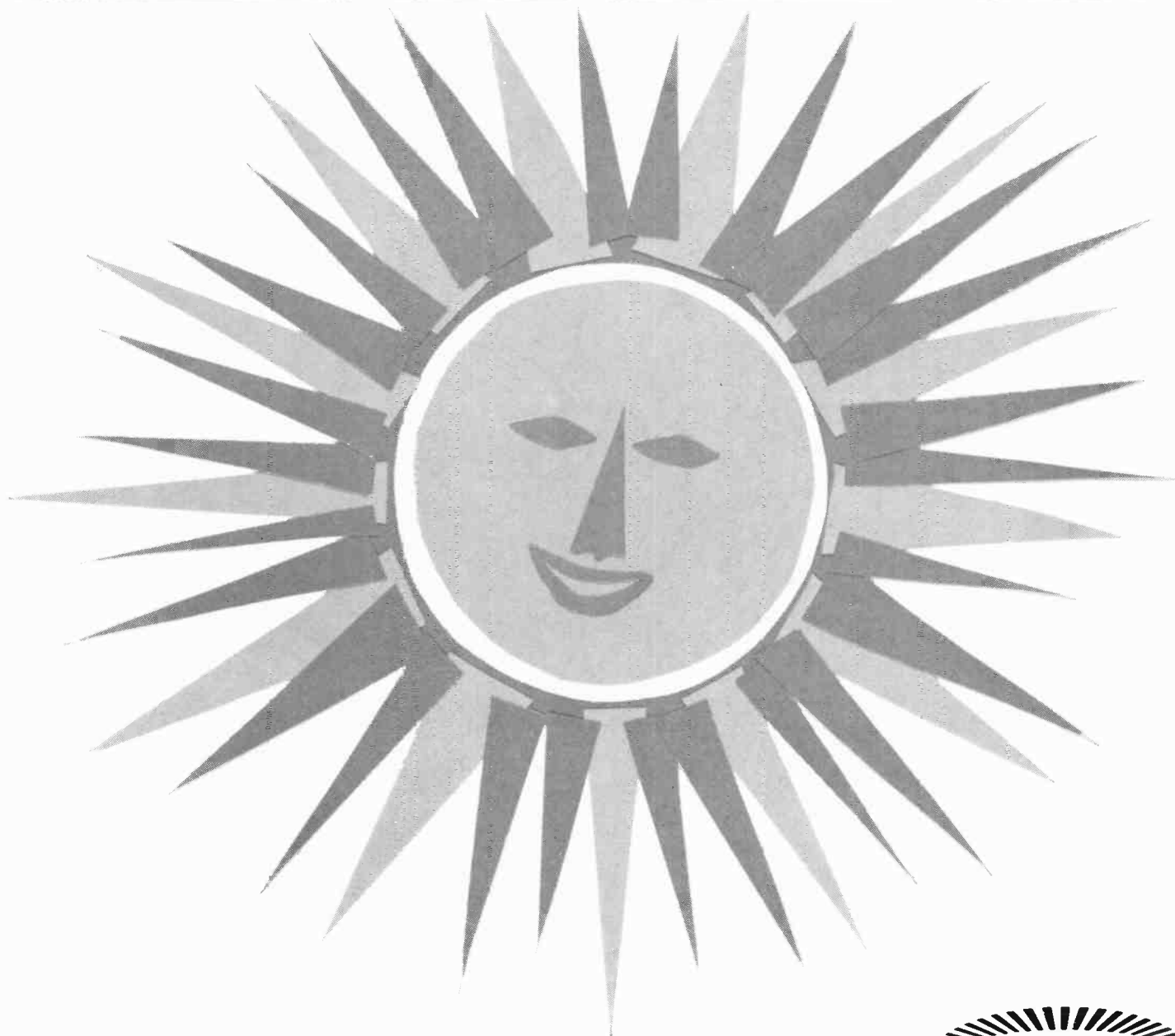
MAIN STREET (South Mountain, BMI)

DON COSTA—DCP 1100.

Don has arranged this haunting, insistent theme from the Broadway show now in its Philadelphia try-out. Organs do most of the work and accentuate the strange quality of the melody. A chorus is also in for some oohing and humming.

TAKE ME TO LOS ANGELES (Rockmaster, BMI)
YOU CAN'T HAVE YOUR CAKE (Rockmaster, BMI)
JIMMY SOUL—S.P.Q.R. 3318.

Jimmy wants to get to Los Angeles and so he shuffles off to this one. He's got a whole group of mummies marching along and shouting with him. The beat is the real thing here, however. It's midtempo and catchy.



EXCITING NEW SUMMER HITS ON



THE FREEWHEELERS

"SUSU"

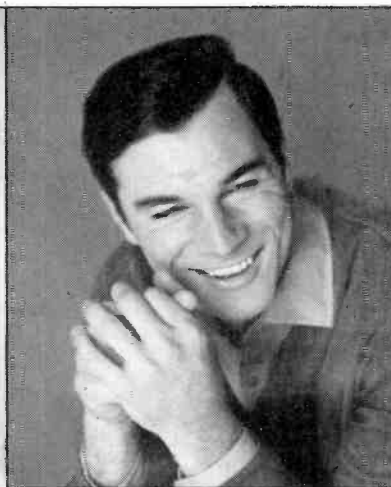
5-9700



STEVE CLAYTON

**"MY RING
OF LOVE"**

5-9695



GEORGE MAHARIS

**"TONIGHT
YOU BELONG
TO ME"**

5-9696



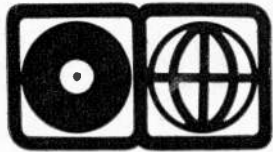
FRANK HUNTER

"CARNIVAL"

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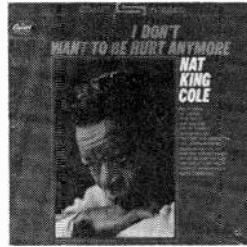
ALBUM REVIEWS

PICK HITS

I DON'T WANT TO BE HURT ANYMORE

NAT KING COLE—Capitol ST 2118.

Nat never falters, never shows a seam. It's all smooth, all mellow. This album is headlined by his recent single "I Don't Want To Be Hurt Anymore." There is a gentle swing to all the arrangements (by Ralph Carmichael) and able assists from a quiet chorus.



OUR BIGGEST HITS

THE DRIFTERS—Atlantic 8093.

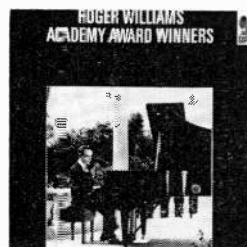
The Drifters have been remarkably consistent in the rock quality of their work. Much of it is because they've managed to be associated with some of the best exponents of the sound like Leiber and Stoller and Goffin and King. Of course, they have a certain intensity in their singing. "Up on the Roof," "On Broadway" and "Rat Race" are here.



ACADEMY AWARD WINNERS

ROGER WILLIAMS—Kapp 1406.

Roger turns his hand(s) to a batch of Oscar songs and gives them loving treatment. The tunes are introduced by the right hand and then embroidered for lush or light effect. The orchestra is lead by either Marty Gold, Ralph Carmichael, Pete King or Frank Hunter—all of whom make valuable contributions.



THE CONCERT SOUND OF HENRY MANCINI

RCA Victor 2897.

Mancini, expert composer, conductor and arranger, pays tribute to Academy Award tunes, David Rose tunes, Victor Young tunes and Mancini tunes on this album of beautifully wrought music. His arrangements are fresh and sensitive. The concert was coordinated for a number of appearances he made last year, but for the record it's great too.



EVERLASTING SONGS FOR EVERLASTING LOVERS

ARTHUR PRYSOCK—Old Town 2007.

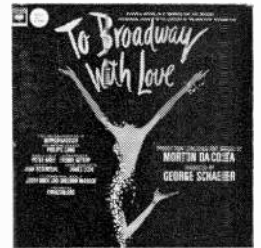
Arthur's rich voice is well matched to this collection of deeply romantic songs. His readings are ungimmicky and sincere. The repertoire contains some of the best from some of the best. "You Don't Know What Love Is," "Stranger in Town" and "Where or When" are samples.



TO BROADWAY WITH LOVE

ORIGINAL CAST—Columbia OL 8030.

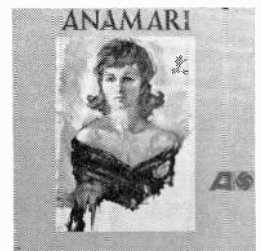
"Broadway" is the Fair show honoring the Great White Way and it does so with great respect and admiration. Along the course of the album obscure and well known tunes are pulled out of the bag—all of them terrific. New songs of high caliber by Sheldon Harnick and Jerry Bock are also a part of the package. It's brisk and bright.



ANAMARI

Atlantic 8092.

A little bit of Chris Connor, a little bit of Cynthia Gooding, a little bit of Barbra Streisand and a lot of personal touch on this auspicious first disk by Anamari. Her choice of tunes is offbeat and varied, and all in the ballad vein. Watch out for cultists.



AIN'T NOTHING YOU CAN DO

BOBBY BLAND—Duke DLP 78.

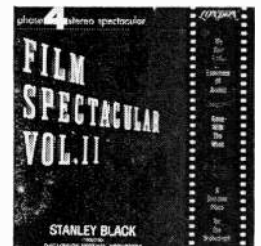
Bobby sings some of his hits with a throbbing involvement. They're all soulful ditties that he knows how to put across with impact. The outcome is exciting entertainment and is certain to please the r/b crowd. The title tune and "Loneliness Hurts" are two of the bands.



FILM SPECTACULAR VOL. II

STANLEY BLACK—London 44031.

Black pays much attention here to a medley from the upcoming "My Fair Lady," which is arranged beautifully for chorus and orchestra. But he also makes plenty of the other items from unforgettable films like "Lawrence of Arabia," "Gone With the Wind," and "On the Waterfront." Beautiful music.



JACK ELLIOTT

Vanguard 79151.

Jack has a pure country folk sound that will intrigue the folksters. The insistent whine, the small concession to emotion of the lyric are qualities that make him a distinctive performer. Erik Darling and John Hammond are a few of the accompanists he uses on tunes like "Sowing on the Mountain" and "Roll On Buddy."



MEET GINNY ARNELL

MGM E 4228.

Ginny is introduced to elpee audiences on this disk. And she makes a nice bow. Included are her singles successes, notably "Dumbhead," and a group of others. The songs show herself to be a pert and sassy songstress of vocal charm.



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AL-DI-LA

B/w Till The End of Time

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Barbara Lynn—Jamie 1277
- 2 **I WANNA BE LOVED**
Dean & Jean—Rust 5081
- 3 **BACHELOR BOY**
Cliff Richard—Epic 9691
- 4 **BRING IT ON HOME TO ME**
Shirley Ellis—Congress 221
- 5 **HAPPY I LONG TO BE**
Betty Everett—CJ 619
- 6 **ANYONE WHO KNOWS
WHAT LOVE IS**
Irma Thomas—Imperial 166041
- 7 **DON'T TAKE YOUR LOVE
FROM ME**
Gloria Lynn—Everest 2044
- 8 **IT WILL STAND**
Showmen—Imperial 66033
- 9 **IN THE MISTY MOONLIGHT**
Jerry Wallace—Challenge 59246
- 10 **THE MEXICAN SHUFFLE**
Herb Alpert's Tijuana Brass—A & M 742
- 11 **SHE'S MY GIRL**
Bobby Shafto—Rust 5082
- 12 **IT'S ALL OVER NOW**
Valentinos—Sar 152
- 13 **FATHER SEBASTIAN**
Ramblers—Almont 311
- 14 **SUGAR LIPS**
Al Hirt—RCA 8391
- 15 **HELP THE POOR**
B. B. King—Kent 393
- 16 **JAMAICA SKA**
Ska Kings—Atlantic 2232
- 17 **WHAT CAN A MAN DO**
Ben E. King—Atco 6303
- 18 **I'M THE ONE**
Gerry & The Pacemakers—Laurie 3233
- 19 **I DON'T WANT TO
HEAR ANYMORE**
J. Butler—Vee Jay 598
- 20 **HAUNTED HOUSE**
Gene Simmons—Hi 2076
- 21 **LIKE COLUMBUS DID**
Reflections—Golden World 12
- 22 **GOOFUS**
Bent Fabric—Atco 6304
- 23 **IF YOU SEE MY LOVE**
Lenny Welch—Cadence 1446
- 24 **BABY, COME HOME**
Ruby & Romantics—Kapp 601
- 25 **LICORICE STICK**
Pete Fountain—Coral 62413
- 26 **THE COWBOY IN THE
CONTINENTAL SUIT**
Marty Robbins—Columbia 43049
- 27 **JOHNNY LOVES ME**
Florraine Darlin—Ric 105
- 28 **SHAKE HANDS WITH
A LOSER**
Frankie Cherval—Mercury 72260
- 29 **7TH DAWN**
Ferrante & Teicher—UA 735
- 30 **DREAM LOVER**
Paris Sisters—MGM 13236
- 31 **A TASTE OF HONEY**
Tony Bennett—Columbia 43073
- 32 **HEARTS ARE MADE TO
BE BROKEN**
Sapphires—ABC 10559
- 33 **IT'S A COTTON CANDY WORLD**
Jerry Wallace—Mercury 72292
- 34 **NIGHTINGALE MELODY**
Little Johnny Taylor—Galaxy 731
- 35 **SOLE SOLE SOLE**
Siw Malmkvist & Umberto Marcato—
Jubilee 5479
- 36 **BAMA LAMA BAMA LOO**
Little Richard—Specialty 692
- 37 **A TEAR FELL**
Ray Charles—ABC 10571
- 38 **THE THINGS I USED TO DO**
James Brown—Smash 1908
- 39 **MARY OH MARY**
Fats Domino—ABC 10567
- 40 **IT'S SUMMERTIME U.S.A.**
Pixies Three—Mercury 72288
- 41 **A LITTLE TOY BALLOON**
Danny Williams—United Artists 729
- 42 **HOW DO YOU DO IT**
Gerry & Pacemakers—Laurie 3261
- 43 **LOOKING FOR LOVE**
Connie Francis—MGM 13255
- 44 **THANK YOU BABY**
Shirelles—Scepter 1278
- 45 **SECURITY**
Otis Redding—Volt 117
- 46 **I SURRENDER DEAR**
Nino & April—Atco 6306
- 47 **WHIP OUT YOUR UKELELE**
Mitch Miller—Columbia 43053
- 48 **TRAVEL ON**
Barbra Lewis—Argo 5494
- 49 **YOU'RE NO GOOD**
Swinging Blue Jeans—Imperial 66049
- 50 **LOOKIN' FOR BOYS**
Pin-Ups—Stork 1



UP LP'S COMING

- 1 **COMMAND PERFORMANCES**
Various Artists—Command RS-868:
RS-86830
- 2 **TALL COOL ONE**
Wailers—Imperial LP-9262
- 3 **I'LL SEARCH MY HEART**
J. Mathis—Columbia CL-2143
- 4 **ROGER AND OUT**
R. Miller—Smash MGS-27049:
SRS-67049
- 5 **ALWAYS IN MY HEART**
Los Indios Trabajadores—
RCA LPM-2912: LSP-2912
- 6 **PAIN IN MY HEART**
O. Redding—Atco 161
- 7 **STAY**
Four Seasons—Vee Jay VJ-1082
- 8 **ROBIN AND THE 7 HOODS**
Soundtrack—Reprise F-2021
- 9 **AMERICA, I HEAR YOU
SINGING**
F. Sinatra, B. Crosby, F. Waring—
Reprise F-2020: FS-2020
- 10 **GLORIA, MARTY & STRINGS**
Floria Lynn—Everest BR-5220:
SDBR-1220
- 11 **HEY LITTLE COBRA**
Rip Chords—Columbia CL-2151:
CS-8951
- 12 **PROGRESSIVE PICKIN'**
Chet Atkins—RCA LPM-2908
- 13 **MUSCLE BEACH PARTY**
Annette—Vista 3314
- 14 **MOMS-WOWS**
Moms Mobley—Chess 1486
- 15 **PETER, PAUL AND MARY**
Warner Bros.—W-1449: WS-1149
- 16 **CAMELOT**
Original Cast—Columbia KOL-5620
- 17 **THE DUSTY SPRINGFIELD
ALBUM**
Philips PHM-200-1333: PHS-600-133
- 18 **WHITE ON WHITE**
Danny Williams—
United Artists UAL-3359: UAS-6359
- 19 **TODAY'S ROMANTIC HITS
FOR LOVERS ONLY**
J. Gleason—Capitol W-2056
- 20 **12 GREAT HITS**
J. Rodgers—Dot DLP-3579: DLP-25579
- 21 **MORE SOUNDS OF WASH-
INGTON SQUARE**
Village Stompers—Epic LN-24090:
BN-26090
- 22 **SOUL SERENADE**
King Curtis—Capitol T-2095: ST-2095
- 23 **RAMBLIN'**
New Christy Minstrels—
Columbia CL-2155: CS-8855
- 24 **HOW THE WEST WAS WON**
Soundtrack—MGM-1E5: S1E5
- 25 **ROY ORBISON'S GREATEST
HITS**
Monument M-8000 (Mono only)
- 26 **HERE'S GODFREY CAMBRIDGE
—READY OR NOT**
Epic FLM-1301
- 27 **SWEET AND SOUR TEARS**
R. Charles—ABC Paramount ABC-1954:
ABCS-1964
- 28 **ENCORE**
J. Gary—RCA LPM-2084
- 29 **LIVERPOOL SOUNDS**
Bobby Vee—Liberty 3352
- 30 **ANY NUMBER CAN WIN**
Jimmy Smith—Verve V-8552: V6-8552
- 31 **PAINTED, TAINTED ROSE**
A. Martino—Capitol T-1975
- 32 **MANHATTAN**
Mantovani—London LL-3328
- 33 **NINO AND APRIL SING
THE GREAT SONGS**
Atco 162
- 34 **FALL OF THE ROMAN EMPIRE**
Soundtrack—Columbia OL-6060
- 35 **ROBERT GOULET IN PERSON**
Columbia CL-2088: CS-8888
- 36 **MY GUY**
M. Wells—Motown M-617
- 37 **BY POPULAR DEMAND—
MORE TRINI LOPEZ AT P.J.'S**
Reprise—R-6103: R9-6103
- 38 **LAWRENCE OF ARABIA**
Soundtrack—Colpix CP-514: SPC-514
- 39 **THE NEVER ENDING
IMPRESSIONS**
Impressions—ABC Paramount ABC-468:
ABCS-468
- 40 **LET'S FACE THE MUSIC**
N. K. Cole—Capital W-2008: SW-2008
- 41 **GENE PITNEY'S BIG SIXTEEN**
Musicor—MM-2008
- 42 **BECKET**
Soundtrack—Decca DL-9117: DL-79117
- 43 **REFLECTING**
C. Mitchell Trio—Mercury MG-20891:
SR-60891
- 44 **I LOVE YOU BECAUSE**
Al Martino—Capitol T-1915
- 45 **NEW ORLEANS: HOME OF
THE BLUES, VOL. II**
Various Artists—Minit LP-0004
- 46 **SOLID GOLD STEINWAY**
R. Williams—Kapp KL-1345: KS-1345
- 47 **BACH TO THE BLUES**
Ramsey Lewis—Argo LP-732: LPS-732
- 48 **THE JAMES BROWN SHOW**
King 826
- 49 **SCARLETT O'HARA**
Lawrence Welk—Dot DLP-3528
- 50 **WHAT MAKES SAMMY RUN**
Original Cast—Columbia DOL-6040:
KOS-6040

Roosevelt For Studies, Is Optimistic Re Assn.

MIAMI BEACH — Congressman James J. Roosevelt, Chairman, Subcommittee on Distribution for House Select Committee on Small Business, spoke at a Monday, June 29, ARMADA meeting at the Eden Roc Hotel, making it known he was delighted to work with the association and had optimistic hopes—and suggestions—for the problems facing it.

Said Roosevelt: "None of us objects to problems of growth or change. Meeting and solving them is the main business of living. It is only when a situation is misused or when unfair advantage is taken that the small businessman finds himself compelled to seek Congressional or other outside intervention or assistance.

"This has been the pattern my Subcommittee has found concerning dual distribution. Almost without exception, where serious injury is resulting to the small business community from dual distribution, it is not caused by the mere existence of the practice. The

injury stems rather from the use of unfair tactics or an attempt to take what would seem to be an unfair advantage of a particular situation.

"You are fortunate in belonging to a trade association and an industry that is willing to examine its problems. Bankruptcy dockets are all too crowded with the names of firms from industries which were unwilling to discuss economic issues such as this.

Dual Distribution

"Basically, dual distribution is a problem for you to solve. This is why I feel your recent Trade Practice Conference was a step in the right direction. Intra-industry solutions are always best. Those of you in the industry know each other; you live with the problems and the pressures involved. As a result, you understand them in a way that no outsider possibly could."

"I would like, if I may," Roosevelt continued, "to briefly address myself to some of the
(Continued on page 19)

Gallagher Sees Sound Days Ahead For Trade

MIAMI BEACH — Speaking at the ARMADA Banquet Saturday, June 27, at the Eden Roc, Columbia's Vice President of Marketing, William P. Gallagher, predicted that, industry-wise, the best is yet to come. The speech was appropriately titled, "A Sound Future in a Sound Industry."

"Every change in the pattern of distribution which we have witnessed in the past fifteen years has not been a sudden upheaval, but the result of deep-seated social, technological and economic courses," Gallagher began.

"Let's take a minute to define the role of marketing in this industry. Marketing is the orientation of a business to its markets, rather than to its plants or warehouses. Marketing is the art of selling *through* to the customer not just to the next step in the distribution change. Too few of us in this industry today understand the marketing concept, too few of us are willing to accept the changes and responsibilities necessary to guarantee a sound future in a sound industry."



William Gallagher

Gallagher continued, "This responsibility begins with the manufacturer. He must create product that's oriented to the market. He must have the ability and the dedication to innovate with new sounds, new styles and new artists. He must have the skill to merchandise with exciting packaging and attractive promotions. He must be willing to accept his responsibility right through to the ultimate sale to the consumer. If many of today's record manufacturers practiced this philos-

(Continued on page 20)

LITTLE JOHNNY TAYLOR

HAS AN ABSOLUTE SMASH!!

"NIGHTINGALE MELODY"

C/W

"YOU WIN, I LOSE"

Galaxy 731

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A HIT SELLER ACROSS THE COUNTRY

GALAXY RECORDS

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SAN FRANCISCO, CALIF.

DEALERS TOP TEN

WEBSTER RECORD SHOP Webster Groves, Mo.

1. I'll Be In Trouble (Temptations)
2. I Get Around (Beach Boys)
3. Bad To Me (Billy J. Kramer)
4. Don't Throw Your Love Away (Searchers)
5. Girl From Ipanema (S. Getz)
6. Memphis (J. Rivers)
7. People (B. Streisand)
8. Wishing And Hoping (D. Springfield)
9. Shenandoah (Goldbriars)
10. Do You Love Me (Dave Clark Five)

DEW MUSIC SHOP Monroe, La.

1. Chapel Of Love (Dixie Cups)
2. I Get Around (Beach Boys)
3. If I'm A Fool For Loving You (B. Wood)
4. Good Times (S. Cooke)
5. Memphis (J. Rivers)
6. Night Train (Clint West)
7. My Guy (Mary Wells)
8. What'd I Say (Elvis Presley)
9. Today (New Christy Minstrels)
10. No Particular Place To Go (Chuck Berry)

RECORD & GIFT SHOP Kirkwood, Mo.

1. Bad To Me (Billy J. Kramer)
2. I Get Around (Beach Boys)
3. Memphis (J. Rivers)
4. P.S. I Love You (Beatles)
5. Shenandoah (Goldbriars)
6. Chapel Of Love (Dixie Cups)
7. Wishin' And Hopin' (D. Springfield)
8. Dead Man's Curve (Jan & Dean)
9. No Particular Place (C. Berry)
10. Girl From Ipanema (Getz/Gilberto)

DAVIDSON MUSIC Vincennes, Ind.

1. Romeo And Juliet (Reflections)
2. My Boy Lollipop (M. Small)
3. Dead Man's Curve (Jan and Dean)
4. A World Without Love (Peter and Gordon)
5. Memphis (J. Rivers)
6. Three Window Coupe (Rip Chords)
7. Diane (Bachelors)
8. I Get Around (Beach Boys)
9. Chapel Of Love (Dixie Cups)
10. What'd I Say (Elvis Presley)

UPTOWN MUSIC CO. Richland, Wash.

1. I Get Around (Beach Boys)
2. World Without Love (Peter and Gordon)
3. Chapel Of Love (Dixie Cups)
4. People (B. Streisand)
5. Can't You See That She's Mine (Dave Clark)
6. Romeo And Juliet (Reflections)
7. Yesterday's Gone (Stuart and Clyde)
8. Cowboy In The Continental Suit (M. Robbins)
9. Party Girl (Bernadette Carroll)
10. Love Me Do (Beatles)

DABNEY MUSIC CO. Lancaster, S. C.

1. Chapel Of Love (Dixie Cups)
2. A World Without Love (Peter & Gordon)
3. Don't Worry Baby (Beach Boys)
4. My Boy Lollipop (M. Small)
5. Bad To Me (Billy J. Kramer)
6. Memphis (J. Rivers)
7. What's The Matter Baby (M. Gaye and M. Wells)
8. In Misty Moonlight (Jerry Wallace)
9. Love Me Do (Beatles)
10. Don't Throw Your Love Away (Searchers)

STEWART AND SULLIVAN Seattle, Wash.

1. I Get Around/Don't Worry Baby (Beach Boys)
2. Huntington Beach (Van Doren)
3. C'mon And Swim (B. Freeman)
4. Rag Doll (Four Seasons)
5. Angelito (Rene & Rene)
6. No Particular Place (C. Berry)
7. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)
8. Linda Lu (Ron Peterson and Accents)
9. World I Used To Know (J. Rodgers)
10. Do I Love You (Ronettes)

MELODY MART Yreka, Calif.

1. Chapel Of Love (Dixie Cups)
2. I Get Around (Beach Boys)
3. My Boy Lollipop (M. Small)
4. World Without Love (Peter & Gordon)
5. Do You Love Me (Dave Clark)
6. Memphis (J. Rivers)
7. Bad To Me (B. J. Kramer)
8. What'd I Say (Elvis Presley)
9. Little Children (B. J. Kramer)
10. Love Me Do (Beatles)

ONE STOP TOPTEN

DAVE'S ONE STOP East Hartford, Conn.

1. Tears & Roses (Al Martino)
2. Don't Worry Baby (Beach Boys)
3. Everybody Loves Somebody (Dean Martin)
4. Wishin' & Hopin' (Dusty Springfield)
5. You're My World (Cilla Black)
6. Tennessee Waltz (Sam Cooke)
7. People (Barbra Streisand)
8. Rag Doll (Four Seasons)
9. Don't Let The Sun Catch You Cryin' (Gerry & The Pacemakers)
10. Peg O' My Heart (Robert Maxwell)

SERVICE ONE STOP DIST. Springfield, N. J.

1. Rag Doll (Four Seasons)
2. No Particular Place To Go (Chuck Berry)
3. Lollipop (Millie Small)
4. Under The Boardwalk (Drifters)
5. Memphis (Johnny Rivers)
6. Don't Let The Sun Catch You Cryin' (Gerry & The Pacemakers)
7. I Get Around (The Beach Boys)
8. The Girl From Ipanema (Stan Getz)
9. Can't You See That She's Mine (Dave Clark Five)
10. I Wanna Love Him So Bad (Jelly Beans)

ELKINS MUSIC Charleston, W. Va.

1. My Boy Lollipop (Millie Small)
2. Memphis (Johnny Rivers)
3. Chapel Of Love (Dixie Cups)
4. Don't Let The Sun Catch You Cryin' (Gerry & The Pacemakers)
5. Walk On By (Dionne Warwick)
6. Tears And Roses (Al Martino)
7. Don't Throw Your Love Away (The Searchers)
8. Alone (Brenda Lee)
9. Dang Me (Roger Miller)
10. Good Times (Sam Cooke)

JET ONE STOP Miami, Fla.

1. Tears & Roses (Al Martino)
2. It's Over But The Crying (Al Martino)
3. If I'm A Fool For Loving You (B. Woods)
4. Bamboo Man (Jayson King)
5. Good Times (Sam Cooke)
6. You Win I Lose (Little Johnny Taylor)
7. Yesterday's Gone (Stuart & Clyde)
8. I Get Around (Beach Boys)
9. Dang Me (Roger Miller)
10. Drunk Last Night (Matty Bros.)

SPRUCE RECORD Scranton, Pa.

1. Bad To Me (B. J. Kramer)
2. Everybody Loves Somebody (Dean Martin)
3. Little Children (B. J. Kramer)
4. Tell Me Mama (4 Seasons)
5. Long Lonely Nights (4 Seasons)
6. I Get Around (Beach Boys)
7. Tell Me Why (Bobby Vinton)
8. No Particular Place To Go (Chuck Berry)
9. I Still Get Jealous (Louis Armstrong)
10. Can't You See That She's Mine (Dave Clark Five)

REDISCO Baltimore, Md.

1. Keep On Pushing (Impressions)
2. Dang Me (Roger Miller)
3. My Boy Lollipop (Millie Small)
4. I Get Around (Beach Boys)
5. Memphis (Johnny Rivers)
6. Every Little Bit Hurts (Brenda Holloway)
7. Bad To Me (B. J. Kramer)
8. My Guy (Mary Wells)
9. Can't You See That She's Mine (Dave Clark Five)
10. Good Times (Sam Cooke)

DOUBLE 'B' RECORDS Freeport, L. I., N. Y.

1. It's A Sin To Tell A Lie (Tony Bennett)
2. Rag Doll (Four Seasons)
3. I Get Around (Beach Boys)
4. You're My World (Cilla Black)
5. Sole, Sole, Sole (Umberto Markato)
6. The Girl From Ipanema (Stan Getz)
7. My Boy Lollipop (Millie Small)
8. Memphis (Johnny Rivers)
9. Can't You See That She's Mine (Dave Clark Five)
10. Don't Let The Sun Catch You Cryin' (Gerry & Pacemakers)

NEW DEAL RECORD SERVICE Chicago, Ill.

1. A World Without Love (Peter & Gordon)
2. I Get Around (Beach Boys)
3. Can't You See That She's Mine (Dave Clark Five)
4. My Boy Lollipop (Millie Small)
5. Party Girl (Bernadette Carroll)
6. Little Children (B. J. Kramer)
7. What Have I Got Of My Own (Trini Lopez)
8. Memphis (Johnny Rivers)
9. Chapel Of Love (Dixie Cups)
10. Father Sebastian (Rambler)

TOP 40 STATIONS at a glance

WMCA—New York, N. Y.

1. Rag Doll (Four Seasons)
2. I Get Around (Beach Boys)
3. Girl From Ipanema (Getz & Gilberto)
4. My Boy Lollipop (Millie Small)
5. Can't You See That She's Mine (Dave Clark Five)
6. Chapel Of Love (The Dixie Cups)
7. Memphis (Johnny Rivers)
8. A World Without Love (Peter and Gordon)
9. People (Barbra Streisand)
10. What's The Matter With You Baby (Marvin Gaye and Mary Wells)

WISM—Madison, Wisc.

1. Chapel Of Love (Dixie Cups)
2. World Without Love (Bobby Rydell)
3. Little Children (B. J. Kramer)
4. I Get Around (The Beach Boys)
5. People (B. Streisand)
6. Hello Dolly (L. Armstrong)
7. Dang Me (Ned Miller)
8. Tell Me Why (B. Vinton)
9. My Boy Lollipop (Millie Small)
10. Donnie (The Bermudas)

CKLW—Detroit, Mich.

1. Rag Doll (Four Seasons)
2. I Wanna Love Him So Bad (Jelly Beans)
3. Do I Love You (Ronettes)
4. I Get Around/Don't Worry Baby (The Beach Boys)
5. People (Barbra Streisand)
6. Can't You See That She's Mine (Dave Clark Five)
7. She's The One (Chartbusters)
8. Remember Me (Rita Pavone)
9. Wishin' And Hopin' (Dusty Springfield)
10. Memphis (Johnny Rivers)

WTOB—Winston-Salem, N. C.

1. Walk On By (Dionne Warwick)
2. Yesterday's Gone (Overlanders)
3. Too Late To Turn Back (Brook Benton)
4. I Get Around (Beach Boys)
5. I'm So Proud (Impressions)
6. Chapel Of Love (Dixie Cups)
7. Wishing & Hoping (Dusty Springfield)
8. Good Times (Sam Cooke)
9. Memphis (Johnny Rivers)
10. Party Girl (Bernadette Carroll)

KTKT—Tucson, Ariz.

1. A World Without Love (Peter & Gordon)
2. My Boy Lollipop (Millie Small)
3. Needles And Pins (The Searchers)
4. I Get Around (The Beach Boys)
5. Do You Love Me (The Dave Clark Five)
6. My Girl Sloopy (The Vibrations)
7. Yesterday's Gone (C. Stuart & J. Clyde)
8. It's Over (Roy Orbison)
9. Chapel Of Love (The Dixie Cups)
10. Walk On By (Dionne Warwick)

WELL—Battle Creek, Mich.

1. A World Without Love (Peter & Gordon)
2. I Get Around (The Beach Boys)
3. Chapel Of Love (The Dixie Cups)
4. My Boy Lollipop (Millie Small)
5. Tell Me Why (Bobby Vinton)
6. People (Barbra Streisand)
7. Don't Let The Sun Catch You Cryin' (Gerry & The Pacemakers)
8. Memphis (Johnny Rivers)
9. Diane (The Bachelors)
10. No Particular Place To Go (Chuck Berry)

KAFY—Bakersfield, Calif.

1. I Get Around (The Beach Boys)
2. Don't Let The Sun Catch You Cryin' (Jerry and The Pacemakers)
3. All the Colors Of The Rainbow (Clifford)
4. (Just Like) Romeo And Juliet (Reflections)
5. A World Without Love (Bobby Rydell)
6. Yesterday's Gone (C. Stuart and J. Clyde)
7. Memphis (Johnny Rivers)
8. Little Children/Bad To Me (B. J. Kramer)
9. Kick That Little Foot Sally Ann (R. Robin)
10. Don't Throw Your Love Away (Searchers)

KJR—Seattle, Wash.

1. I Get Around (Beach Boys)
2. Memphis (Johnny Rivers)
3. Don't Let The Sun Catch You Cryin' (Gerry & The Pacemakers)
4. C'mon And Swim (Bobby Freeman)
5. I'll Touch A Star (Terry Stafford)
6. Don't Throw Your Love Away (Searchers)
7. Can't You See That She's Mine (Dave Clark Five)
8. Chapel Of Love (Dixie Cups)
9. My Boy Lollipop (Millie Small)
10. Little Green Thing (Dave Lewis)

KDBS—Alexandria, La.

1. Party Girl (Bernadette Carroll)
2. Goodbye Baby (Solomon Burke)
3. Memphis (Johnny Rivers)
4. I Love (Bobby Charles)
5. I Get Around (The Beach Boys)
6. If You Only Knew (Bert Miller)
7. Every Little Bit Hurts (Brenda Holloway)
8. My Boy Lollipop (Millie Small)
9. No Particular Place To Go (Chuck Berry)
10. What'd I Say (Elvis Presley)

KYSN—Colorado Springs, Colo.

1. I Get Around (The Beach Boys)
2. A World Without Love (Peter and Gordon)
3. Bad To Me (Billy J. Kramer)
4. Chapel Of Love (The Dixie Cups)
5. No Particular Place To Go (Chuck Berry)
6. (Just Like) Romeo And Juliet (Reflections)
7. Don't Let The Sun Catch You Cryin' (Jerry and The Pacemakers)
8. My Boy Lollipop (Millie Small)
9. P.S. I Love You/Love Me Do (The Beatles)
10. Don't Throw Your Love Away (Searchers)

KSTT—Davenport, Iowa

1. Chapel Of Love (The Dixie Cups)
2. World Without Love (Peter & Gordon)
3. Love Me With All Your Heart (Ray Charles Singers)
4. Diane (The Bachelors)
5. Love Me Do/P.S. I Love You (The Beatles)
6. Little Children/Bad To Me (B. J. Kramer)
7. My Boy Lollipop (Millie Small)
8. Do You Love Me (Dave Clark Five)
9. Yesterday's Gone (The Overlanders)
10. I Get Around (The Beach Boys)

48
OF THE
NATION'S
LEADING
INDEPENDENT
RECORD
DISTRIBUTORS



ADVERTISED IN
LAST WEEK'S
ARMADA ISSUE OF
RECORD WORLD
TO BE CERTAIN
THAT THEY REACHED
THE ENTIRE
MUSIC / RECORD INDUSTRY!

Doctoring



Comedian Woody Allen, recent Colpix Records pactee, is shown with model Nancy Goodman in a promotion for "The NEW Interns" which was staged by the record company at its summer sales meeting at the Eden Roc in Miami Beach on June 28.

SAM HODGE
of
MUTUAL RECORDS
and
PARAMOUNT
RECORD MFG. CO.
THANKS ALL
D.J.'s and his DISTRIBUTORS
for making
"SHE'S THE ONE"
CHARTBUSTERS
Mutual # 502
A HIT
1314-24 S. Howard St., Phila., Pa.

UA Beatles

(Continued from page 6)

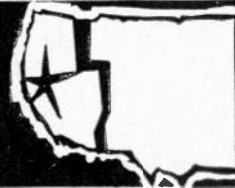
the Beatles hyping sales, it is estimated that over five million albums will be sold by the end of the year. It could be the top selling album of all time, according to Mike Stewart, Exec Vice President of United Artists Records Inc.

The album contains eight vocal selections by The Beatles plus four instrumental themes from the picture all composed by Beatles John Lennon and Paul McCartney. The vocal selections are the title song, "A Hard Day's Night," "Tell Me Why," "I Cry Instead," "I'm Happy Just To Dance With You," "I Should Have Known Better," "If I Fell," "And I Love Her" and "Can't Buy Me Love." The instrumental themes from the soundtrack are "I Should Have Known Better," "And I Love Her," "Ringo's Theme (This Boy)," and "A Hard Day's Night," all played by George Martin, the Beatles' musical director.

UA Records has just released a single of "Ringo's Theme (This Boy)" and "And I Love Her" due to "unprecedented requests" from radio stations and dealers.



COAST CAPERS



It's In The Grooves

BY TED RANDAL

Years ago someone made the statement about records, "It's got to be in the grooves." Since that time, most of us have accepted the fact that it is the over-all sound of the record that sells it rather than one particular feature. True, a record may have an outstanding story, vocal, beat, gimmick or novelty idea that immediately makes it more saleable, but unless it is properly produced to the complete satisfaction of the public it will be rejected. We all recognize that merchandising and promotion play an important part in the ultimate success of any hit, but no amount of promotion has ever made a good record out of a bad one.

Recently, many radio stations have asked me how to properly program jingles. They have queried if it is necessary to buy expensive jingles; how long should they be; should they be scheduled on the log, and, if so, where? Other stations have wondered about the frequency of play for new records and how many of these should be added per week.

Many questions have arisen about the length of play lists. I have been asked about contests and the frequency of play for oldies. All of these questions are important, and the correct handling of each will most assuredly relate to a station's ratings; but the most important question of them all is almost always omitted. No one has asked what kind of a sound his station should have to make and keep it number one in its market!

Just as it is with records, it is the total sound of a radio station that is accepted by the public rather than an individual sound or idea. In other words, "It's got to be in the grooves!"

* * *

The jets got quite a work-out from people in the record business last week. David Rose flew here from England for one short week, during which time he wrote and scored MGM's "Quick Before It Melts." The ink wasn't even dry before he was back on the plane headed for his family who stayed behind.

At about the same time The Rip Chords hopped on a jet out of N. Y. which also was aimed for Los Angeles. They stayed here just long enough to put in three hours at the recording studio and do one-half of their new single for Columbia which is due for immediate release. Sides are titles "Wah Wahini" and "One Piece Topless Bathing Suit." The big label is also very excited about another West Coast group The Dave Brubeck Quartet and their latest release "Toki's Theme," which was written for the new Craig Stevens TV series, Mr. Broadway."

Bill Finnegan (of Sauter-Finnegan) is going to do the arrangements on the new Sam Fletcher album called "I Believe In You." Lee Magid, Sam's manager, got RCA Victor to agree to let Vee Jay use the original "I Believe In You" which Sam recorded for them in 1962 and which was a big hit single.

Connie Francis is scheduled to appear at the Hollywood Bowl on July 24. It will be her first appearance at The Bowl, and to make the evening even more exciting, Peter Nero will also be starring . . . Jerry Wallace is packing his bags in preparation for a two-week whirlwind trip which will take him into Minneapolis, Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, Seattle and San Francisco. He'll be plugging hard for his record "It's A Cotton Candy World" just out on Mercury . . . My spies also inform me that James Brown was in town a couple of days ago to record an instrumental album for Smash.

Three From Sue

Sue Records announces three new singles: "I Found My Place," by The Johnson Sisters; "Balimbo," by Percy Dixon; and "Don't Bug Me Baby," by Debra Dion.

New Jet Labels

Howard Stark, General Manager of Jet Record Distributors, Long Island City, N.Y., has announced that Jet is sole distributor of the following new labels: Constellation, Tamara, Whirlybird and Watch.

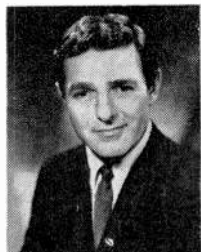
" . . . well, Leonard, I'm excited as hell! I've had your line for a lot of years, and you've put out some great records, but this Jackie Ross "Selfish One" is; well Len, I'll tell ya' right now, it's gonna be a top five record . . ."

Harry Apostoleris of
Alpha Distributors in
N. Y. C. during a 'phone
conversation on June 29, 1964

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

Liberty Opens LRDC of Cal Mgr. Aiello Sets Key Men

HOLLYWOOD — With Liberty's five factory owned branches in Miami, New York, Chicago, St. Louis and Cleveland reportedly registering new sales highs, Marketing Director Don Bohanan has announced the opening of Liberty Records Distributing Company Of California. Simultaneously, Lee Mendell, Manager of Branch Sales, revealed that Liberty had acquired an entire building located at 3018 W. Pico Boulevard, L.A., and is now open for business. Mendell has also appointed Julio Aiello as Branch Manager, who, in turn, set key men for the operation including four salesmen: Wally Peters, Frank Shue, Lowell Caldwell, Ed Mosley and Operations Manager George Wilcock.



Julio Aiello

LRDC of California's staff have already gone into the field to call on retail outlets. Most of these men have served in sales and promotion as well as point of sale. Branch Manager Aiello has a better-than-average knowledge of the music business. A one-time vocalist, he was featured with Jack Finia's orchestra for one year and with Jan Garber for seven. Saleswise, he worked Los Angeles via Sunland

and later joined Hart Distributors.

Peters began his tenure in the record business part-time at L.A.'s House Of Sight & Sound while a student at UCLA. Peters entered the distribution field with Record Merchandising Co. as an inside man. He moved over to Allied Records in sales for about a year and finally joined Dot Records at their branch as a sales-promo man, prior to his new post at LRDC of California.

Shue was a Columbia Records sales-promo staffer, following a stint with the Marine Corps. He also helmed his own promotion office representing such artists as Tony Bennett, Kitty Kallen, Johnny Ray and The Brothers Four. Caldwell broke into the industry as a salesman for Decca for two years. The past nine years saw Caldwell representing Capitol Records in sales.

Mosley majored in speech and radio at Ohio University. He was a radio announcer in Cleveland. Later, he broke into sales, more recently with a position involving sales and promo at L & S branch of Record Sales.

Operations manager Wilcock spent three years as Credit Manager of the Lighting Corporation of Los Angeles.

Roosevelt & ARMADA

((Continued from page 15))

Studies On

"It is my understanding that the Senate Antitrust Subcommittee will soon commence a new series of studies of economic concentration. I believe that this is a most useful undertaking, and would like to commend Senator Hart and his capable staff on their decision to embark upon this needed project. Their investigation, together with the study which I am proposing here today, could be invaluable to the entire Congress in its work concerning the vital areas of trade regulation and antitrust."

"There should be bright days ahead for you," he went on. "You offer your customers better products and more complete service than ever before. You serve a growing population; our gross national product continues to reach new heights."

Recently, the tax reduction bill was enacted into law. "This will help you in two ways: It will put more dollars into your customers' pockets, and it will also increase your after-taxes net on every dollar of your sales," Roosevelt concluded.

ramifications of this rulemaking process. It seems to me that there are three chief practices which must be dealt with if the rules are to be of real assistance to your industry. The first of these is transshipping. This disruptive practice is really little more than 'dumping.' I cannot urge too strongly that the Commission squarely face this problem and write a rule controlling the use of transshipping.

"The second question of importance to all segments of the industry is that of functional discounts. I do not believe that any of us are opposed to those functional discounts that are legitimately earned by the performance of the various functions required in the distributional process. It is clear, however, that a rule is needed to insure that the only functional discounts given will be those which have actually been earned. A discount which is functional in name only is really nothing more than a price discrimination—and, if a rose by any other name smells just as sweet, I say to you that price discrimination by any other name is just as destructive."

A third rule which he felt is imperative is one concerning sales below cost. "The absence of such a rule would constitute a serious deficiency in your industry rules," he said.

"I agree with your distinguished counsel, Earl Kintner, that existing law cannot cope with all practices which are today harming small businessmen in the distributive sector of our economy. The structure of our antitrust laws is not wholly relevant to the problems posed by vertical integration. There is mounting conviction in many quarters that the next order of business must be a searching re-examination and re-evaluation of our antitrust laws, particularly with respect to marketing practice.

Reprise Gets Master

BURBANK, CALIF. — Reprise's Jimmy Bowen has just picked up a master on the Rampart label called "La La La La La" by The Blendells.

In Last Weeks Ad For

**"HAPPY I LONG
TO BE"**

Betty Everett

CJ 619

The Telephone Number of
**BALOT RECORD
DISTRIBUTING CO. INC.**
Should Have Been
312-427-4575



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

Pop Singles

HARD DAY'S NIGHT

(Maclen, BMI)

Beatles

—Capitol 5222

MIXED UP, SHOOK UP GIRL

(Ben-Lee, BMI)

Patty & Emblems

—Herald 590

JUST BE TRUE

Gene Chandler

—Constellation 130

TELL ME

(Southern, BMI)

The Rolling Stones

—London 9682

Long Play Albums

JOHNNY RIVERS AT WHISKEY A' GO GO

—Imperial LP 9264

BEATLES' SONG BOOK

Hollyridge Strings

Capital T 2116

I LOVE YOU MORE AND MORE/TEARS AND ROSES

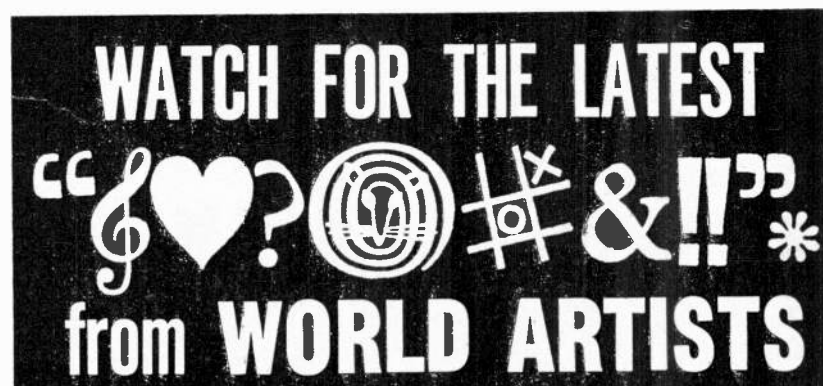
Al Martino

—Capitol T 2107; ST 2107

HARD DAY'S NIGHT

Beatles Soundtrack

—United Artists UAS 6366



Gallagher's Speech

(Continued from page 15)

ophy there'd be a lot less unsalable merchandise in orbit today.

Point of Take-Off

"To a lot of record manufacturers today, the distributor represents a landing field. I disagree with this philosophy. To my way of thinking the distributor represents the point of take-off. The successful distributor, next to the A&R man, is the most creative step in the chain of events that leads to the ultimate sale. The distributor's role, as I see—and those of you here who have been associated with me know I practice what I preach—the distributor's role is to motivate the ear and the eye of every consumer he can reach in his area of primary responsibility. His next and most vital role is to supply the demand he creates.

"A word about today's retailer, the link in the distribution chain that has been challenged with the responsibility of coping with the demands of the consumer on one end and the prejudiced interests of the distributor on the other. The successful record retailer today

is the man who learned a long time ago that he could not resist change. He recognized his role and dedicated his efforts toward satisfying the needs of the consumer. He learned, too, to take his wares to the people instead of sitting idly by, wondering where the people went."

Gallagher finished by saying, "in the era of enlightenment, you must rededicate yourselves to the continued growth of this industry, in a climate of mutual consideration. You must respect the role of the manufacturer, the distributor, the rack jobber, the one-stop. I have no quarrel with those who choose to perform more than one role in the distribution system of this industry. My only quarrel is with those who do not accept the full responsibility for the roles they choose to perform.

"We can all be assured of a sound future in a sound industry if, under a code of understandable trade practices, we dedicate our roles in the marketing of phonograph records with personal integrity, in a fair and sensible manner, with equity for all."

Command Issues 6 Varied LPs

MIAMI BEACH — Command announced the release of three popular and three classical albums at its June 28 meeting. In presenting the new disks, Command National Sales Manager Loren Becker stressed "the importance to both distributors and Command to sell 'Command' rather than individual hit albums."

He pointed out that "the strength of the label was in its catalogue sale" and that "the hit albums and singles were the 'frosting' on the cake."

Becker also mentioned that the label had just completed the second biggest quarter in its history.

Command General Manager Enoch Light stressed the point that it was "most important to know what goes into each individual album and which selections are most effective in demonstrating the release" in making sales.

ABC prexy Sam Clark congratulated the Command heads and sales organization for a "phenomenal sales record" in its five-year history and hoped that the next five years would be as successful.

STATION BREAKS



Joe O'Brien of WMCA-New York has a new recording out on the MGM label. It's called "Sticky Fingers" and features his novelty voice and on-the-air companion, Benny . . . Larry Dean writes that the old WKMG-Thomasville, Georgia call letters are out. Now its WJOR for Wonderful Land Of Roses . . . Coleman O'Neal is back at WEAS-Savannah, Georgia, and needs country and gospel disks for the station's programming.

Here's an opinion from Don MacLeod at KVEC-San Luis Obispo, Calif.: "Every record sent to us for a spin on 'Ranch House' is auditioned. This evening I auditioned 40 singles, 80 sides. What's happening? Where is the country western sound we listen for? Of the 80 sides, 14 were filed in the library as playable without question. Some filed with a 'hold' on them (we could be wrong), some hit #13. Let's keep the country-western sound in them. Let's not have them all dealing with the triangle . . . let's keep a beat to them. Let's have them playable without question."

KSOP-Salt Lake City has just completed a year of publishing its info sheet, The Wrangler . . . Square Dancers from WOWO-Fort Wayne, Ind. are off to Hell, Mich. where they'll participate in the annual "Satan's Roundup." . . . Cousin Richie of Eddie Zack's WRIB-East Providence, R. I. Hayloft Jamboree was in New York getting together a single a few weeks ago.

NBC network news is preparing a few programs to honor Arturo Toscanini. They'll be aired July 8 and 12. Ben Grauer, Walter Toscanini and Dorothy Gordon are among the participants . . . Aspiring singers who have learned the titled song to UA's new "For Those Who Think Young" flick can call KLAC-Los Angeles and have their voices taped. Station will pick 10 best vocalists from the tapes to audition for Regency Record execs, Josie Wilson and Charles Vance, with the winner getting a contract.

Fred Fiske and Hal Stepler of WWDC-Washington, D. C. are now heard twice a day in the station's parody of election campaign strategy . . . David R. Wood and Byron Zint of WJPS-Evansville, Ind. have formed B&D Productions designed to promote record hops and bring show to Evansville . . . Tony Bennett guested with Carroll James of WWDC recently . . . Deejays wanting Bill Anderson's "Me" on Decca can get it by writing Hubert Long, 806 16th Ave S., Nashville.

Don Logan is now assistant program director at KEEL-Shreveport, La. . . . Hal Murray of KQV-Pittsburgh, Pa. is bucking Scranton for political power. He's running for emperor . . . Barbara Jones of WVHI-Evansville, Indiana boasts that as of now her station is at 50,000 watts and exclusively c/w . . . John Elmer of WGBM-Baltimore was honored recently by the Allied Motion Picture Theatre Owners for his service to the public and humanitarian efforts in the newspaper and radio fields.

Little LP Topic Of Weiss Speech

MIAMI BEACH — At the ROSA Meeting Saturday, June 27, Gene Weiss, Columbia General Manager, Sales, told of the label's plans to follow up its initial batch of six stereo singles and six little LPs for music operators with six more of each for August marketing.

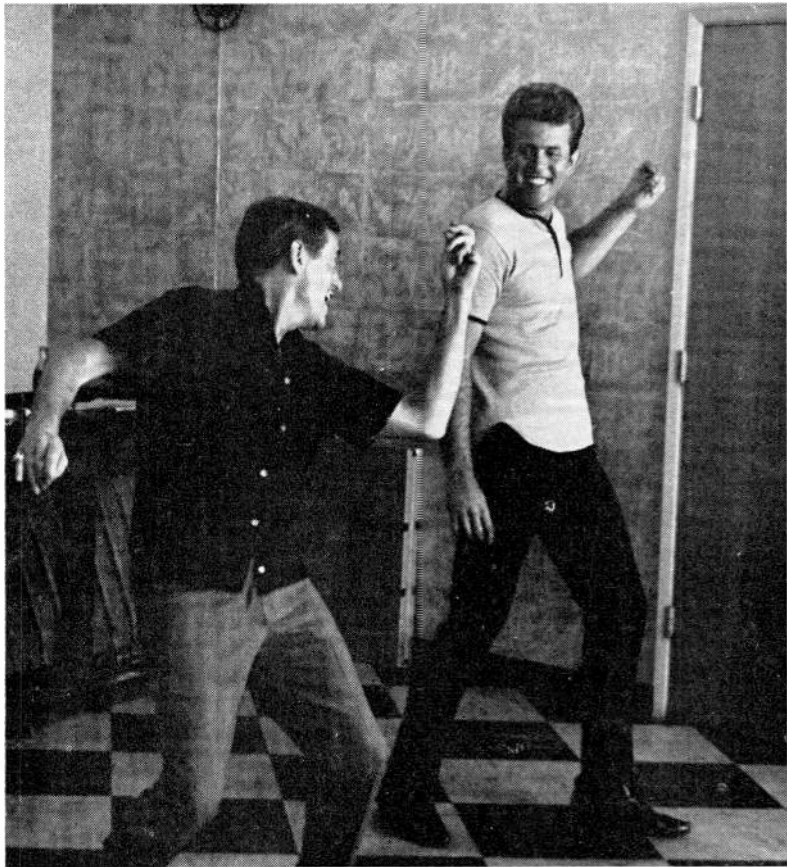
"We are streamlining our Hall of Fame series," Weiss said, "with a browser unit available in September for one stops so they can have a complete adult department. There's one big danger, however. The stereo singles and little LPs for juke box programming must not get into the hands of dealers for sale to consumers. At \$1.50 each these little LPs could destroy the regular LP sales. Columbia

will stop producing little LPs if dealers start doing this kind of thing."

According to Weiss, unless the one-stop aggressively faces this new program, they will be faced with the total loss of adult programming. "One stops must attend the MOA," Weiss went on, "because 90% of records are bought by ops."

Questions were asked regarding additional title strips needed, but Weiss said that Columbia would not commit itself on this added expense until it was seen just how things were working out.

Each record is packed in a folder with tearaway title strips and four-color album miniatures for display.



DAYS OF THE DANCING—Choreographer Charles O'Curran shows Crusader Records' young star Terry Stafford some of the finer points of terping as the "Suspicion" sensation prepares for his new night club act.

Crusader Credo: What Price Artist?

General Mgr. Maselow Discusses Hot New Label's Stafford of Life

BY DOUG McCLELLAND

HOLLYWOOD — "My kingdom for an artist!" might have been Richard III's cry had he lusted after a record company instead of a throne; for, according to Harry Maselow, General Manager of Crusader Records here, the artist is the most important element in the success of any diskery.

And Harry should know. A veteran of many years' experience in several phases of show business, he also began Crusader in January, 1964, and started swinging the following month with the acquisition of the Terry Stafford master, "Suspicion." That song was a smash, of course, and was followed by the "Suspicion" album and young Terry's most recent single, "I'll Touch a Star," both of which did—and are still doing—well.

"You're only as big as your artists," Harry told Record World last week. "It's vital to develop new artists if you want to stick around. I don't delude myself into thinking that Terry Stafford's going to be my bread and butter for life. I've got to be on the look-out for talent constantly. Right now, though, we at Crusader are concentrating all our efforts on Terry, helping him to become the all-around performer he can be, which you *have* to be to survive today. The famous choreographer Charles O'Curran (also Patti Page's husband) is staging Terry's new night club act; and Terry has just cut his next album, with a single to be pulled from the LP."

But it's not *all* artist, far from it, Harry asserts. "There's no such thing as an armchair hit," he went on. "To break 'Suspicion' nationally, there was plenty of hard work. Old-timers

like myself know this; it's no secret. You have to set up the distributors, the contacts with promotion men—the phone bills can break you, you know. And there's the element of time, the month. (Instrumentals, by the way, don't seem to me to have such a hot chance to make it in summer. I was just talking about this with a friend. During the summer kids have love in their hearts and they want to hear ballads.) And last, there's the luck involved."

Harry said he was mighty fortunate to have John Fisher as A&R chief and Les Worden — "a man of diversified interests who is fascinated by the record business and has helped

(Continued on page 22)

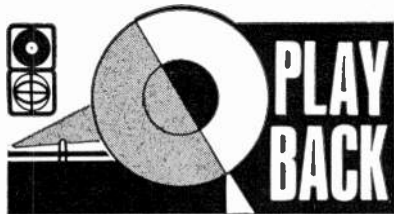
Atlantic Sales May Top \$1 Mil

Atlantic and Atco executives returned from the ARMADA Convention in Miami Beach beaming over the success of their annual distributors' meetings.

Nesuhi Ertegun, Vice-President of Atlantic said, "Orders for over a half million dollars were written at the meetings on 20 new albums introduced to the distributors. This puts us well on the way towards the million dollars in album sales anticipated during the period of the sales program. On the basis of the enthusiastic reception of our distributors to the new product, the million dollar figure is altogether too conservative."

A full attendance of Atlantic and Atco distributors were on hand for the meeting in Miami. Commenting on the reaction of distributors, Len Sachs, Director of Albums Sales and Merchandising said, "Our strong new products and the various facets of the sales programs fulfill the needs of our distributors and their salesmen in selling Atlantic and Atco in today's competitive and selective buyer's market. We are looking forward to one of the most successful album sales programs in our history."

The Atlantic and Atco sales program calls for a 12½% discount on all new album releases as well as all the LP catalogues.



TOP POP—5 YEARS AGO JULY 13, 1959

1. LONELY BOY
P. Anka—RCA Victor
2. BALLAD OF NEW ORLEANS
J. Horton—Columbia
3. WATERLOO
S. Jackson—Columbia
4. PERSONALITY
L. Price—ABC Paramount
5. LIPSTICK ON YOUR COLLAR
C. Francis—MGM
6. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
7. BOBBY SOCKS TO STOCKINGS
F. Avalon—Chancellor
8. FRANKIE
C. Francis—MGM
9. TIGER
Fabian—Chancellor
10. MY HEART IS AN OPEN BOOK
Carl Dobkins—Decca

TOP R&B—5 YEARS AGO JULY 13, 1959

1. WHAT A DIFFERENCE A DAY MAKES
D. Washington—Mercury
2. PERSONALITY
L. Price—ABC Paramount
3. I ONLY HAVE EYES FOR YOU
Flamingoes—End
4. YOU'RE SO FINE
Falcons—Unart
5. THERE GOES MY HEART
Drifters—Atco
6. THERE'S SOMETHING ON YOUR MIND
B. J. McNeely—Swingin'
7. I'LL BE SATISFIED
J. Wilson—Brunswick
8. LAVENDER BLUE
J. Turner—Big Top
9. WHAT'D I SAY
Ray Charles—Atlantic
10. ONLY SIXTEEN
Sam Cooke—Keen

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"GROWIN' UP TOO FAST"
b/w
"WAITIN' FOR JOEY"
FOX 514
20th CENTURY FOX RECORDS

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BY
FLORRAINE DARLIN
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CASH BOX Looking Ahead & Radio Active Chart
RECORD WORLD Coming Up
MUSIC BUSINESS Radio Exposure Chart
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Rack Jobber

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Economic Functions in Disk Industry Are Discussed by Counsel Kintner

MIAMI BEACH — "What are the valid economic functions in terms of the record industry?" asked ARMADA Counsel Earl Kintner at the convention Monday, June 29. He then went on to say of his question, "This is probably the most controversial question in the industry and the fact that it is unresolved is clearly an important key to the industry's difficulties."

In his candid speech about illegal pricing practices in the industry, he stated that "no segment of the industry—and indeed relatively few members of the industry—has been able to avoid falling into the pattern of illegality." He then asserted that "a major part of the record industry's difficulties could be made to disappear just by dint of some earnest compliance with the demands of the Robinson-Patman Act."

He explained that "central to
(Continued on page 26)

Reilly On FTC And ARMADA

MIAMI BEACH — Although John R. Reilly, FTC Commissioner, did not divulge the eagerly awaited FTC rulings during his Eden Roc speech on Saturday, June 27, he did bring into sharp focus recording industry and FTC responsibilities under the trade practice rules.

"If I had pedantic tendencies I could glibly reel off innumerable problems faced by your portion of the business community," he said. "Just for openers, I could name transshipping, functional discounts and record clubs. But let me point out to you that all of these problems will not disappear over night simply because the FTC is—
(Continued on page 23)

Crusader's Story

(Continued from page 21)

with the financing of Crusader" — who is Secretary-Treasurer in the corporate structure. ("I've never been a limeliter. I'd rather talk about Fisher. He's terrific.")

Harry continued, "People squawk about distributors, but I give the lines to my friends and everything works out. I do business with the old-timers. People who know you stick with you—even if you're with an artist right now who's not clicking, the veterans know you'll come back in a year or so.

"Friendship is tremendously important in this business. If you have to rely only on business, you can make all the money in the world and still be the most miserable guy in the world."

One of the problems facing a new label like Crusader is scaring up good masters. According to Harry, people with good masters go to the majors first. "We have to go out and hustle the masters. That's why the majors get so many of the top masters."

Wherever you turn in the record business, it costs money, he sighed. You can't just press a couple of hundred records; you must get out a minimum of a thousand, get them shipped and promoted. "We pre-pay our shipment—to 100 djs, say—and it all adds up. Next we start the hype. When we feel we've got a hit, we concentrate all effort

on that one. "Never push a dog. If a record gets play, but doesn't sell, forget it. Of course, some records do take four to six months to catch on, but they are scarce."

Harry made the point that the record industry has more product coming out on a competitive basis than any other industry. "You don't see Westinghouse coming out with a new refrigerator every week."

And all areas are important in the recording field, Harry stressed, pointing out, too, that many record reps neglect to court the djs who hold positions "just outside of the big towns. They try to get with the top disk jockeys only, forgetting that djs move around a lot—and frequently go up. Even a newsman can be important to the success of a record."

Thinking young is another Maselow credo: "When you manufacture for the young, you have to give the kids what they want. Still, you have to work on something you have confidence in. Even if it doesn't always sell big. Look at Jerry Vale, for instance. I buy all his records. He's one of the best singers around, but although he gets quite a lot of air play for some strange reason he can't sell records.

"Nevertheless, the artist, if he has continuing hits, is the backbone of the record company."

Colpix' Miami Meet a Success

MIAMI BEACH—Colpix Records' summer sales plan, "The Red Carpet Is Out," was unveiled to Colpix distributors at the company's sales meeting at the Eden Roc June 28. In addition to portions of 13 new albums and two repackaged LPs, several new singles were also played.

Attending the conference were Colpix' sales, promotion, advertising and a&r staffs and representatives from Columbia Pictures. Reporters from several music trade papers were also present.

Topics discussed included the importance of a close working relationship between Colpix distributors and Columbia Pictures field men and several important films on the Columbia Pictures schedule for which Colpix will release soundtrack LPs and/or singles.

"The Red Carpet Is Out" plan and the new product were well received by the distributors, who interrupted the meeting several times with applause. Total anticipated sales for the new albums were exceeded.

Reilly at ARMADA

(Continued from page 22)

sued rules. Let me stress to you that we at the Commission offer no panaceas. Even if we made such a deceptive offer, today's panacea might turn into tomorrow's poison. Trade practice rules are a good start, a beginning, but they can go bad. Many in the industry will be dissatisfied with the rules and there will be grumbling but no one yet knows how to please all of the people all of the time. If you continue in the same spirit you have set out, you will take a giant step toward solving your industry problems.

Boilerplate Rules

"In the past, from the study I have given the problem, many of the Commission's trade practice rules have been 'boilerplate'—merely rote recitals of statutory provisions. Clearly, little is gained by such a technique. On the other hand, certain factual situations simply are in a very gray area. Under such circumstances for the Commission to do much more than recite the provisions of existing law might do more harm than good. But to the extent that it is possible, we are trying to tailor your rules to fit your problems. We have no intention of simply yanking a standard set of rules off the floor rack and



AT ROOSEVELT SPEECH—From left: ARMADA officers Joe Cohen, Essex Distributing, Newark, N.J.; Jim Schwartz, Schwartz Brothers, Washington, D.C.; Bill Davis, Davis Distributing, Denver; Irwin Fink, Allstate, Newark, N.J.; Congressman James Roosevelt, Chairman of The Small Business Committee; Amos Heilicher, Heilicher Brothers, Minn.; Bob Chatton, Chatton Distributing, San Francisco; and Jimmy Martin, James H. Martin Distributors, Chicago.

Martin Leaving Cap on Coast

HOLLYWOOD—Fred Martin, public relations director of Capitol Records, Inc. has resigned to open his own public relations

and publicity office. Martin has been with Capitol for over six years.

Though his resignation was effective July 1, Martin will stay on with the company until a successor is found. Brown Meggs, head of Capitol's New York office, flew in last week to find a replacement for Martin.

As head of publicity and PR for Capitol, Martin has been responsible for numerous artist exploitation campaigns — most recent and notable of which was the publicity campaign for The Beatles. Martin also served as liaison between Capitol and network television shows.

Martin said his new firm will go into operation Sept. 1 with offices in Hollywood and Newport Beach. He will specialize in commercial and industrial accounts but also will handle some personalities.

Matches Distributed

In an unusual promotion, Chips Distributing Corp. of Philadelphia distributed 10,000 books of Chips matches at the recent ARMADA Convention.

jamming them over this industry, regardless of the fit. Nor once the rules are issued will we simply turn our backs on you and say 'o.k., now it's your problem.' Trade practice rules create almost a marital type of relationship between the Commission and the industry. We both have a continuing obligation.

"In order to fulfill their commitments, I suggest that the Commission staff or ARMADA, or other trade organizations, six months after the rules have been promulgated, send out questionnaires, attempting to ascertain how the rules have worked, whether any particular rules have in practice shown themselves to be useless; whether the industry is generally accepting the rules or whether they are being ignored? I believe that such questionnaires should be sent out periodically. And, in addition, I believe that the Commission staff should periodically discuss with ARMADA representatives and other trade organizations problems arising in the administration of the rules."

"Unless we keep in contact with each other in this way, the rules will simply be a hollow and meaningless gesture by both parties," Reilly warned.

Roosevelt Has Press Talk

MIAMI BEACH—In a press conference held after his speech at ARMADA, Congressman James Roosevelt, chairman of the Subcommittee on Distribution for House Select Committee on Small Business, noted that the Robinson-Patman Bill is not being enforced in its entirety. He suggested that trade associations bring facts before the proper agency in order to provoke such enforcement.

He suggested that the same be done to facilitate enforcement of other trade practice regulations.

He emphasized that Congress is working to preserve the right of small business to compete under existing law and where the law does not cover existing problems, he expects Congress will ask the President for the proper legislation.

Congressman Roosevelt also mentioned that an independent group of midwest oil refineries are using the ARMADA draft for trade practice ruling as a model for their activities.

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 from **WORLD ARTISTS**

LONDON LOWDOWN

BY ALAN FREEMAN



Alan Freeman

Things are happening here at Shepperton Film Studios, where I'm acting in a horror movie. Your Tab Hunter is over here making a film called "Troubled Water," and I heard on the creeping vine — sorry — grape vine that Tab has decided not to sing again, but concentrate on his film career. We rushed past each other to watch rushes yesterday, and I thought to myself, How strange, one moment you're watching a film star in the cinema, then that big wide wonderful world of show business opens its arms, gives you a chance, and you find yourself

virtually working alongside them.

Just before I saw Tab, I was in the restaurant having lunch only a table away from Vincent Price—who looked so meek and mild compared to his screen image. I tell you, it's just all too much for an Australian-born, British-residing disk jockey.

And that brings me to pop records, Top 20 and what have we? You'll be happy to know, as we all are over here, that Roy Orbison is still No. 1; Louis ("Bless Him") Armstrong has gone into that No. 3 slot with "Hello Dolly" and the first sign of any British competition is the Top 20 arrival of Frankie Vaughan's version, but I wouldn't mind betting the Statue of Liberty to a bottle of Ye Olde English Mustard that Louis is No. 1 next week.

As you probably know, Dave Clark has got one of those occupational hazards—an ulcer—and I guess that's the price you pay sometime. It must have developed pretty quickly, because he never complained of it when he last came around for coffee and interview at my apartment. Still, he's got something else, too, which is some sort of a double compensation you might say—and that's a comfy berth in the British Top 20 over here with "Can't You See That She's Mine."

By the way, I remember telling you that there were some smashing new Bachelors singles coming your way, and I see that you've accepted "I Believe"—which I always believed you would anyway. Over here this week the boys look as though they might take over that No. 1 spot again with "Ramona."

Still, it should be very interesting, because in the next few weeks there are so many big names out with new singles, and the competition should be at fever pitch: The Rolling Stones with "It's All Over Now" (cut in Chicago); The Beatles with the title tune from their film, "A Hard Day's Night"; The Four Pennies, who topped the British charts with "Juliet," have a new one, "I Found Out The Hard Way"; and that's only three of them.

I must say that I was delighted to see your Jim Reeves in the charts again over here this week with "I Won't Forget You." He's in my category of the ones with that little touch of magic—he makes you believe what he sings, and it all happens with a minimum of effort.

WB's Herzstam To Creative Post

BURBANK, CALIF.—John K. (Mike) Maitland, President of Warner Bros. Records, Inc., announced the appointment of Ned Herzstam, of Creative Record Service, to represent Warner Bros. and Reprise Records in the field of premium merchandising.

Herzstam will represent both companies exclusively in the preparation and solicitation of phonograph records primarily designed for the premium field. He will work closely with Warner Bros. merchandising chief Joel Friedman in the organization of his plans.

A veteran of the recording industry, Herzstam has devoted his activities to the premium field for the past several years, and prior to that was associated with Allied Record Mfg. Co.

Sherman Biography

BURBANK, CALIF.—Allan Sherman has been contacted by the editors of Current Biography to supply his life story for the current year's edition of the reference book.

Atlantic-Atco's 3 English 45s

Atlantic and Atco records released three singles by English groups in the past week, including one by the Beatles.

All three of them have had hefty chart rides on the British charts. One, The Beatles' "Ain't She Sweet" on Atco, has been a big selling record in other European countries including Germany. "Ain't She Sweet" was recorded with John Lennon handling the vocal lead. Djs in California, Miami and Atlanta managed to get hold of copies of the European pressing of the disk and have built up a tremendous demand for the record in their areas.

The other two English diskings released are "A Little Bit Of Lovin'" by The Fourmost on Atco and "The Rise And Fall Of Flingie Bunt" by The Shadows on Atlantic. At the same time that Atlantic released The Shadows single, the label also brought out a new LP, "The Shadows Know," which includes the "Flingie Bunt" track.

I was delighted, too, to receive my first American mail recently; and for the ones who asked me to play The Everly Brothers' record on my own record shows, let me say the asking wasn't necessary. I've been an Everly Brothers fan for a long time, and along with yourselves, I'm just hoping that they'll be back in the British charts soon—but regularly!

I've got a problem. When I come to California and New York in August, I'm wondering how I can let you have the lowdown on London, when I'm jolly well just not going to be here. Why do you always have to make my life so complicated? Perhaps you could all come and live over here for two or three weeks, and give me the lowdown. Or perhaps my demanding Editor-in-Chief, Sid Parnes, would let me temporarily re-name the column "Californian Carryings-on" or "New York's Nonsense." Or perhaps I'll be out of work for two weeks.

You see, I *must* have work, because if I get behind on the Hire Purchase payments on my record player, think of the consequences—I wouldn't be able to play all those albums that give me so much pleasure when I have that spare night off. They're the nights that I cherish, even if I'm alone, because it's virtually impossible to be alone when you're sharing the reality of life with people like Tony Bennett, Shirley Bassey and so many of the other greats.

Incidentally, I wonder if any other American record collectors are as nutty as I. When I was in



Alan Freeman, Dave Clark

New York last year, I went through album after album searching for that something special—and the winner was "Together with Love" by Eileen Farrell and André Previn. I am now the proud possessor of seven copies of that album because I never want to be without it.

At this moment, I'm also exhausted because I'm writing between scenes of the horror film, and as I've just heard the most frightening scream, I know that Dracula's daughter has just had a stake driven through her heart. She ordered it medium rare—but from that scream, I just know it was overdone.

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TOP 40 R&B



- 1 WALK ON BY
D. Warwick—Scepter 1274
- 2 NO PARTICULAR PLACE TO GO
C. Berry—Chess 1898
- 3 GOOD TIMES
S. Cooke—RCA 8368
- 4 BEG ME
C. Jackson—Wand 154
- 5 KEEP ON PUSHING
Impressions—ABC 10554
- 6 WHAT'S THE MATTER WITH YOU BABY
M. Gaye & M. Wells—Motown 1057
- 7 ONCE UPON A TIME
M. Gaye & M. Wells—Motown 1057
- 8 UNDER THE BOARDWALK
Drifters—Atlantic 2237
- 9 SOMETHING YOU GOT
A. Robinson—Tiger 104
- 10 ANOTHER CUP OF COFFEE
B. Benton—Mercury 72266
- 11 TRY IT BABY
M. Gaye—Tamla 54095
- 12 TENNESSEE WALTZ
S. Cooke—RCA 8368
- 13 MY BABY DON'T DIG ME
R. Charles—ABC 10557
- 14 LAZY ELSIE MOLLY
C. Checker—Parkway 920
- 15 HEY HARMONICA MAN
S. Wonder—Tamla 54095
- 16 MY GUY
M. Wells—Motown 1076
- 17 STEAL AWAY
J. Hughes—Fane 6401
- 18 SHARE YOUR LOVE
B. Bland—Duke 377
- 19 DO I LOVE YOU
Ronettes—Philles 121
- 20 GIVING UP
G. Knights & Pips—Maxx 326
- 21 GIRLS
M. Lance—Okeh 7197
- 22 HELP THE POOR
B. B. King—ABC 10552
- 23 EVERY LITTLE BIT HURTS
B. Holloway—Tamla 54094
- 24 TOO LATE TO TURN BACK NOW
B. Benton—Mercury 72266
- 25 ROCK ME BABY
B. B. King—Kent 393
- 26 ANYONE WHO KNOWS WHAT LOVE IS
I. Thomas—Imperial 166041
- 27 PRECIOUS WORDS
Wallace Bros.—Sims 174
- 28 (YOU DON'T KNOW) HOW GLAD I AM
N. Wilson—Capitol 5198
- 29 I WANNA LOVE HIM SO BAD
Jelly Beans—Red Bird 10-003
- 30 JUST BE TRUE
G. Chandler—Constellation 130
- 31 OH BABY (WE GOT A GOOD
THING GOIN')
B. Lynn—Jamie 1279
- 32 PEOPLE SAY
Dixie Cups—Red Bird 10-006
- 33 I LIKE IT LIKE THAT
Miracles—Tamla 54098
- 34 THAT'S REALLY SOME GOOD
R. & C. Thomas—Stax 151
- 35 LOVING YOU MORE EVERY DAY
E. James—Argo 5465
- 36 YOU'RE MY REMEDY
Marvelletes—Tamla 54097
- 37 ONE GIRL
G. Mimms & Enchanters—UA 715
- 38 I CAN'T HEAR YOU
B. Everett—Vee Jay 599
- 39 JUST AIN'T ENOUGH LOVE
E. Holland—Motown 1058
- 40 MIXED UP, SHOOK UP GIRL
Patty & Emblems—Herald 590

ABC Intros LP Product

MIAMI BEACH—At its distributor confab in Florida on June 28, ABC-Paramount announced a dozen new albums on its own label; 14 on its jazz subsid, Impulse; and one on the Tangerine label, owned by Ray Charles, and distributed by ABC-Paramount.

The ABC-Par packages include an album in the humorous vein by Ray Charles ("Have A Smile with Me"); the second package based on Frank Fontaine's highly successful TV appearances, called "More Songs I Sing on the Jackie Gleason Show"; Volume II of "60 French Girls Can't Be Wrong" by Les Djinns Singers; flamenco guitarist "Escudero at El Poche", recorded at the San Gabriel, Calif., club; ragtime piano by Hank Jones, "This Is Ragtime Now"; "Keep on Pushing", a new collection by The Impressions; "I Love to Hear A Banjo" by Roy Smeck; the first album by Scottish star Martin Walker, "From Scotland with Love". "76 Paisano's of Italy"; "German Drinking Songs"; "Knuckles O'Toole Plays Again"; and "Roman Spec-

tacular" by Charles Magnante and His Orchestra.

Impulse takes another giant step forward in the jazz field with the addition of the 14 new albums: the first package by singer Lorez Alexandria, "Alexandria the Great"; "The Body and the Soul," presenting Freddie Hubbard with a small and large band; "Soul Sisters" by organist Gloria Coleman and drummer Pola Roberts as half of a quartet; "Salt and Pepper" by tenor saxophonist Sonny Stitt and Paul Gonsalves; "Take It from Me" by vibraphonist Terry Gibbs; Chico Hamilton's "Man from Two Worlds"; the first solo piano album by Charlie Mingus, "Mingus Plays Piano"; "Everybody Knows" by alto saxophonist Johnny Hodges; "Today and Tomorrow" by the label's up-and-coming pianist, McCoy Tyner; "The Happy Horns of Clark Terry", heard for the first time on the label; an LP dedicated to the World's Fair, "See You at the Fair" by Ben Webster; "Crescent" by the much talked about John Coltrane; "Great Scott" by organist Shirley Scott; and the first package in a unique concept called "The Definitive Jazz Scene", highlighting previously unreleased masters unavailable on any other record, by various Impulse artists.

The one Tangerine album is notable because it brings Louis Jordan back to the active recording scene under the direction of Ray Charles.

LP'S SHOWING EARLY action

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

RETURN OF THE DAVE CLARK FIVE
Epic LN 24104

GETZ/GILBERTO
Verve V 8545; V6 8545

THE ROLLING STONES
London LL 3375

A WORLD WITHOUT LOVE
Peter and Gordon—Capitol T 2155

JOHNNY RIVERS AT THE WHISKEY
A'GO GO
Imperial LP 9264

LITTLE CHILDREN
B. J. Kramer—Imperial 9267; 12267

BEWITCHED
Jack Jones—Kapp KL 3365

BEATLES SONG BOOK
Hollyridge Strings—Capitol T 2116

I LOVE YOU MORE AND MORE EVERY
DAY/TEARS AND ROSES
A. Martino—Capitol T 2107; ST 2107

HARD DAY'S NIGHT
Beatles' Soundtrack—UAS 6366

I WALK THE LINE
Johnny Cash—Columbia CL 2190

STAY AWHILE
D. Springfield—Philips 600-13

THE UNSINKABLE MOLLY BROWN
Soundtrack—MGM E 4232

THE FABULOUS VENTURES
Dolton—BLP 2029

WORLD OF MAKE BELIEVE
Johnny Mathis—Mercury MG 20913

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

MOA Calls To Protest

CHICAGO — MOA officials held a telephone conference recently to coordinate the association's efforts in combatting unfavorable legislation.

Participants in the conference were: Chairman of the Board J. Harry Snodgrass, President Lou Casola, Legislative Counselor George A. Miller, MOA's Washington attorney Nicholas E. Allen and Managing Director Fred Granger.

Prompted by a recent House Rules Committee hearing on H.R. 7194 (The Celler Bill), the conference resulted in agreement to establish the association's Chicago office as the clearing house and coordinating agency for all legislative efforts sponsored by the association.

MOA members and the industry at large, when participating in legislative protest campaigns, will be requested to keep the Chicago office informed not only of their efforts but any results, such as responses from Congressmen, etc. The Chicago office will coordinate and disseminate such information to the officers, legislative counselor, attorney and other interested parties.

MOA calls on all operators, members and non-members to stay alert to "the threat of H.R. 7194". Progress reports will be issued through the Chicago office.

Regency Moves

HOLLYWOOD—Regency Records has moved into new headquarters at 6000 Sunset Blvd. New executive council consists of Josie Wilson, President, Charles Vance, VP, Jerome Smith, Secretary and Treasurer, and Tom Cudd and Nena Cudd, Vice-Presidents.

Tony and AGVA

NEW YORK—Tony Bennett, Columbia recording star, has been named Variety Performer Of The Year by the American Guild of Variety Artists (AGVA) and will receive the coveted award July 12 at the World's Fair.

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COUNTRY SINGLE REVIEWS

WORKIN' IT OUT (Melody Trails, BMI)
FIREBALL (Flatt & Scruggs, BMI)

LESTER FLATT, EARL SCRUGGS,
FOGGY MOUNTAIN BOYS—Columbia 4-43080.

Flatt and Scruggs slow down their usual high speed music to go a few rounds on a middle tempo song. The banjo picking and fiddling is expert, of course, and the song is funny to hear.

OH LONESOME ME (Acuff-Rose, BMI)
LIFE TO GO (Starrite, BMI)

GEORGE JONES—Mercury 72293.

George steps out on the Don Gibson favorite and gives the song some of his personalized touches. It should make for another big showing on charts since the combination of talents is right.

TH'WIFE (Acuff-Rose, BMI)
NOTHING TO GAIN (Acuff-Rose, BMI)

JOHN D. LOUDERMILK—RCA Victor 47-8389.

John lifts a toast to his wife and this song becomes a country western drinking song that should wow c/w fans. The lyrics are amusing and the tune amiable. So watch this one capture all sorts of sales.

WHAT IN THIS WORLD (AM I GONNA DO) (Bronze, ASCAP)
OVERNIGHT (Champion, BMI)

MARGIE BOWES—Decca 31644.

Margie has lost her guy and now she's tearing her hair out on a sad little country tune that is, however, not without its bouncy aspect. Margie sings with feeling and fans will like the result.

RICH MAN'S GOLD (Tree, BMI)
THERE GOES A LONELY MAN (Pamper, BMI)

CHARLES LEE GUY III—Capitol 5223.

Charles can get a tear in his voice when he wants and he seems to want on both sides of this slice. In both cases he's having troubles with his romantic life. Buffs of the sentimental will like it.

PAY DAY AT COAL CREEK (Combine, BMI)
WILD MOUNTAIN THYME (Afton, BMI)

PAUL CLAYTON—Monument 845.

Paul has a strange tune that he sings accompanied by some arrangements that are mighty fancy indeed. He has a weird story to tell, and buyers by the droves will be wanting to hear it. Could be big.

JIMMY BROWN (Jobete, BMI)
EVERYBODY'S ANGEL (Jobete, BMI)

DORSEY BURNETTE—Mel-o-dy 116.

Dorsey tells the tale of Jimmy Brown, a musicmaker. It seems that Jimmy was good at making an instrument out of anything he found. Dorsey makes awfully good music himself on this slice and it'll find favor.

NO PLACE TO GO (Pamper, BMI)
BROKEN HEARTS ANONYMOUS (Cedarwood, BMI)

LAURA SUE YORK—Philips 40201.

Laura Sue has been having a hard time of it and her fans and friends will get the lowdown on this winning c/w side. She has just the right voice for the song and should enjoy popularity.

Kintner at ARMADA

(Continued from page 22)

the Act are the prohibitions against discriminations in price contained in Section 2(a). That section prohibits a seller from discriminating in price between different purchasers of commodities of like grade and quality where the effect of the discrimination may be to substantially lessen competition with any person who either grants or knowingly receives the benefit of such discrimination, or with customers of either of them. Supplementing provisions permit departure from price equality in certain limited circumstances and a justification or defense of some price differences.

"Section 2(a) is, by its terms, directed only against sellers. However, Section 2(f) of the Act complements this provision by imposing prohibitions upon purchasers. Section 2(f) provides that 'it is unlawful . . . knowingly to induce or receive a discrimination in price which is prohibited' by Section 2(a). Thus, subsection (f) enables the Federal Trade Commission to proceed directly against the buyer who receives unlawful price discriminations, and also subjects the latter to treble damage suits by injured competitors."

He then pointed out that "two of the statutory exceptions to the equality-in-price rule are worth noting at this point. First, the Act permits a supplier to charge different prices to competing customers if the differential makes 'only due allowances for differences in the cost of manufacture, sale or delivery resulting from the differing methods or quantities' in which the various sales are made. In view of this provision, if a businessman must introduce variations into his pricing policy, the best way in which to proceed is to insure that any price variation bears a direct relationship to a differential in cost.

"The second major exception to the equality-in-price rule is that the law allows a seller to grant a price differential in a good faith effort to meet an equally low price of a competitor."

Delving into legal precedent, Kintner considered the "offensive" use of "discriminating price" as well as the "defensive" use, that is, "may a seller offer an equally low price to obtain the business of a purchaser who has been dealing with one of the seller's competitors, or is the

protection of the proviso in the law limited to the seller who acts to retain a customer or to regain a customer lost very recently? In the Sunshine Biscuits case, the Court of Appeals for the Seventh Circuit ruled that the defense may be used offensively as well as defensively. In spite of this decision to the contrary, the FTC has maintained its position that the defense is available only when a lower price is granted in order to retain an old customer and not when actuated by a desire to obtain a new customer."

Kintner then stressed that a number of prerequisites must be met in order to raise the meeting competition defense successfully.

ARMADA's position, Kintner said, is "that it does not wish to destroy or denigrate the status or the functions performed by any element within the chain of distribution for phonograph records. ARMADA's view essentially has been that, so long as distributors, rack-jobbers, and one stops each actually operate on the level of distribution that they historically evolved to occupy, then each is entitled to claim functional discounts and competitive injury within the meaning of the Robinson-Patman Act will not result. What ARMADA has vigorously attacked—and what it has felt to be the underlying cause of the industry's disorganization—has been the extraction of so-called 'functional' discounts by industry members when in fact those members do not perform the function claimed."

Kintner also dealt with the illegality of "transshipping" or "dumping," as he termed it in that it undercuts distributors, rack jobbers, one stops and retailers in the area.

Kintner also emphasized the illegality of "dating," according to the Patman-Robinson Act, in any case where "it can be said that the discrimination in credit terms is sufficiently great to give rise to a price difference on the sale."

Kintner closed by stating that he believed "much can be done toward restoring the record industry to health simply by educating the members of the industry with respect to the demands of our existing antitrust laws and by doing everything possible to secure their compliance with those demands. In striving for this goal, the members of ARMADA have taken on a role of leadership in their industry."



DISK JOCKEY REPORTS



LARRY GAR
WLBG—Laurens, S. C.

1. Dang Me (R. Miller)
2. Wine, Women And Song (L. Lynn)
3. Password (Kitty Wells)
4. I Don't Love You Any More (Charlie Louvin)
5. Sorrow On The Rocks (Porter Wagoner)
6. Keeping Up With The Joneses (Singleton & Young)
7. Memory #1 (Webb Pierce)
8. Ballad Of Ira Hayes (Johnny Cash)
9. Rhinestones (Faron Young)
10. I Love To Dance With Annie (Ernest Ashworth)

JIM COLE
WYCA—Hammond, Indiana

1. My Heart Skips A Beat (Buck Owens)
2. Me (Bill Anderson)
3. Burning Memories (Ray Price)
4. Memories #1 (Webb Pierce)
5. Then I'll Stop Loving You (Browns)
6. Ask Marie (Sonny James)
7. Understand Your Man (Johnny Cash)
8. Haunted House (Loretta Lynn)
9. Circumstances (Billy Walker)
10. Looking For More In '64 (Jim Nesbitt)

MACK ALLEN
WTCR—Ashland, Ky.

1. Together Again (Buck Owens)
2. Barely Beatin Broken Heart (Johnny Wright)
3. Memory #1 (Webb Pierce)
4. Don't Take Advantage Of Me (Bonnie Owens)
5. Take My Ring Off Your Finger (Carl Smith)
6. Pick Of The Week (Roy Drusky)
7. I Don't Love You Anymore (Charlie Louvin)
8. Slipping Around (Worth & Morgan)
9. Judge & Jury (Warren Smith)
10. Circumstances (Billy Walker)

JIM CLEMENS
KTQE—Mankota, Minn.

1. Together Again (B. Owens)
2. Sorrow On The Rocks (P. Wagoner)
3. My Heart Skips A Beat (B. Owens)
4. Circumstances (B. Walker)
5. Memory #1 (Webb Pierce)
6. Cards & Letters (J. & J. Mosby)
7. Second Fiddle (J. Shepard)
8. Put Your Arms Around Her (N. Jean)
9. Summer Skies & Golden Sands (J. Newman)
10. Angel On Leave (J. Newman)

DOUG BYRD
WJRM—Troy, N. C.

1. Who Threw Dat Rock (Ira Louvin)
2. Wine, Women & Song (Loretta Lynn)
3. Stand Up Fool (Rose Maddox)
4. Old Courthouse (Faron Young)
5. Show Me The Door (Darnell Miller)
6. Pick Of The Week (Roy Drusky)
7. Dang Me (Roger Miller)
8. Then I'll Stop Loving You (The Browns)
9. Password (Kitty Wells)
10. I'm Hanging Up The Phone (Carl & Pearl Butler)

JIMMY MILLER
WGSR—Millen, Ga.

1. Pick Of The Week (Roy Drusky)
2. I Don't Love You Anymore (Charlie Louvin)
3. Together Again (Buck Owens)
4. Angel On Leave (Jimmy Newman)
5. Be Quiet Mind (Ott Stephens)
6. Dance With Annie (Ernest Ashworth)
7. Circumstances (Billy Walker)
8. Me (Bill Anderson)
9. Sorrow On The Rocks (Porter Wagoner)
10. Password (Kitty Wells)

MORRIS TAYLOR
KPAY—Chico, Calif.

1. The Cowboy In The Continental Suit (M. Robbins)
2. Dang Me (Roger Miller)
3. Invisible Tears (Ned Miller)
4. Sugar Lump (Sonny James)
5. That's All That Matters (Ray Price)
6. Where Does A Little Tear Come From (George Jones)
7. Together Again (Buck Owens)
8. Oh Such A Stranger (Don Gibson)
9. I Guess I'm Crazy (Jim Reeves)
10. Chit Atkins Make Me A Star (Don Bowman)

JAY BENNETT
KFDD—Wichita, Kansas

1. Sorrow On The Rocks (Porter Wagoner)
2. My Heart Skips A Beat (Buck Owens)
3. Memory #1 (Webb Pierce)
4. Circumstances (Billy Walker)
5. Angel On Leave (Jimmy "C" Newman)
6. Pick Of The Week (Roy Drusky)
7. Burning Memories (Ray Price)
8. Gonna Get Along Without You Now (Skeeter Davis)
9. Walkin', Talkin', Cryin', Barely Beatin Heart (Johnny Wright)
10. Dang Me (Roger Miller)

DAVE ANTHONY
KSAY—San Francisco, Calif.

1. Dang Me (Roger Miller)
2. Cowboy In A Continental Suit (Marty Robbins)
3. I'm Gonna Act Right (Mel Tillis)
4. Fireball Mail (Don Gibson)
5. Have I Stayed Away Too Long (Bobby Bare)
6. Love Letters In The Sand (Patsy Cline)
7. Puppeteer (Rusty Draper)
8. Fifteen Acres Of Peanut Land (Frankie Miller)
9. I'd Rather Be Sorry (Patti Page)
10. Walk Tall (Tom Taff)

ROCKY WILLIS
WKIK—Leonardtown, Md.

1. Together Again (Buck Owens)
2. Burning Memories (Ray Price)
3. Memory #1 (Webb Pierce)
4. Sorrow On The Rocks (Porter Wagoner)
5. My Heart Skips A Beat (Buck Owens)
6. Wine, Women And Song (Loretta Lynn)
7. Understand Your Man (Johnny Cash)
8. Circumstances (Billy Walker)
9. Pick Of The Week (Roy Drusky)
10. Where Does A Little Tear Come From (G. Jones)

HARLAN (COWBOY) BLAIR
KORA—Bryan, Texas

1. Blue Smoke (Warren Smith)
2. Circumstances (Billy Walker)
3. I'm That Fool (Perk Williams)
4. Waitin' (Pee Wee King)
5. More Than Dirt (Glen Barber)
6. Keep Those Cards & Letters (J & J Mosby)
7. Walkin' Talkin' Barely Beatin' Heart (Johnny Wright)
8. Judge & Jury (Warren Smith)
9. The Gallow's Pole (Tex Ritter)
10. Second Fiddle (Jean Shepard)

DON MacLEOD
KVEC—San Luis Obispo, Calif.

1. Cowboy In A Continental Suit (M. Robbins)
2. Wine, Women And Song (Loretta Lynn)
3. Circumstances (Billy Walker)
4. Looking For More In '64 (Jim Nesbitt)
5. Second Fiddle (Jean Shepard)
6. I Love To Dance With Annie (E. Ashworth)
7. I Stepped Over The Line (Hank Snow)
8. Bluebird, Let Me Tag Along (Rose Maddox)
9. Burning Memories (Ray Price)
10. Keep Those Cards And Letters Coming (J. & J. Mosby)

LEE SANDERS
WBGC—ChIPLEY, Fla.

1. Memory #1 (Webb Pierce)
2. Looking For More In '64 (Jim Nesbitt)
3. Wine, Women And Song (Loretta Lynn)
4. Dang Me (Roger Miller)
5. Invisible Tears (Ned Miller)
6. Sorrow On The Rocks (Porter Wagoner)
7. My Heart Skips A Beat (Buck Owens)
8. Gonna Get Along Without You Now (Skeeter Davis)
9. I Want To Hold Your Hand (Homer & Jethro)
10. Circumstances (Billy Walker)

JERRY THORNTON
KMAM—Butler, Mo.

1. Memory (Webb Pierce)
2. Sorrow On The Rocks (Porter Wagoner)
3. Invisible Tears (Ned Miller)
4. Wine, Women And Song (Loretta Lynn)
5. Circumstances (Billy Walker)
6. Looking For More In '64 (Jim Nesbitt)
7. Love Is No Excuse (Jim Reeves)
8. Burning Memories (Ray Price)
9. Gonna Get Along Without You Now (Skeeter Davis)
10. Welcome To My World (Jim Reeves)

JIMMY LOUIS
WMGY—Montgomery, Ala.

1. Together Again (Buck Owens)
2. Each Time You Cross My Mind (J. Louis)
3. If I'm A Fool For Loving You (B. Wood)
4. You Give Me Reason To Live (L. Ashley)
5. Burning Memories (Ray Price)
6. Looking For More In '64 (Jim Nesbitt)
7. Welcome To The Club (Green Gray)
8. Be Quiet Mind (Ott Stephens)
9. Dang Me (Roger Miller)
10. Take A Walk In My Shoes (R. Kearney)

COLEMAN O'NEAL
WEAS—Savannah, Ga.

1. Be Quiet Mind (Ott Stephens)
2. Sorrow On The Rocks (Porter Wagoner)
3. Missing Persons (Coleman O'Neal)
4. Blue Guitar (Sheb Wooley)
5. Pick Of The Week (Roy Drusky)
6. Be Better To Your Baby (Ernest Tubb)
7. Looking For More In '64 (Jim Nesbitt)
8. Together Again (Buck Owens)
9. I'm Hanging Up The Phone (Carl Butler)
10. Talking To The Night Lights (Del Reeves)



Claudia Michele was born to Mr. and Mrs. Lou Reizner June 17 at Columbus Hospital, Chicago. Dad is Import Co-ordinator for Mercury Record Corp. and her Mom, former fashion model Lydia Rush.

Abbe Lane has signed Colin Romoff as musical coordinator for her new act as a single which debuts on July 20 at the Shoreham Hotel, Washington, D. C.

Appointment of Thomas W. Lentz to the new position of Manager, Advertising and Sales Promotion Operations, RCA Sales Corporation, Indianapolis, was announced last week by Jack M. Williams, Vice President, Advertising and Sales Promotion.

Rexine Allen, daughter of Rex Allen, is now being managed by Arlene Tanner. Miss Allen is preparing for her club circuit and also auditioning bands for her new act. Anyone interested in future bookings or auditioning may contact her manager at 309 West 57th St., New York.

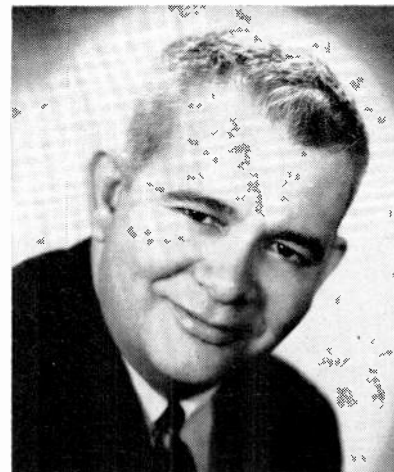
Ted Loeff, long-time promo specialist in handling of independent film productions, has joined the Brandy-Pam publicity firm in charge of motion picture department.

Gluck To Staff At Pubbery

John Gluck has been appointed Staff-Writer for April-Blackwood Music Publishing Companies, according to an announcement by David Kapralik, General Manager of April-Blackwood Companies.

Gluck, who will report to Jerry Teifer, Professional Manager of April-Blackwood, will be writing music and lyrics for all major and independent labels. Supplementary duties will include the maintenance of liaison with artists and repertoire producers as well as the artists themselves.

With over 200 recorded songs to his credit, Gluck's signing is a significant addition to the April-Blackwood staff. Originally from Cleveland, he came to New York in 1953. His first recorded song, "Who Put the Devil in Evelyn's Eyes," by The Mills Brothers, was a top seller. Some of his most recent hits include: "It's My Party," as sung by Lesley Gore, which reached the No. 1 spot.



Wayne Walker

Wayne Walker April-Blackwood Nashville Rep

Wayne Walker has been appointed Nashville Representative for April-Blackwood Music Publishing Companies, according to an announcement by David Kapralik, General Manager of April-Blackwood.

Walker will be responsible to Jerry Teifer, Professional Manager of April-Blackwood, for obtaining songs and lyrics from writers in Nashville and the surrounding Southern areas. His duties will also require the maintenance of a liaison between New York-based writers and Nashville performers and artists and repertoire producers.

Born in Quapaw, Okla., Walker has been working in Nashville for the past nine years as a composer and recording artist. Walker will maintain an open-door policy for all writers who wish to submit material to him.

Kapralik commented: "For many years Wayne Walker has distinguished himself in the world of Nashville music in his roles as writer and artist. His appointment as Nashville Representative for April-Blackwood inaugurates a new and extremely important area of April-Blackwood's growing activities."

Queen of Country Music

KITTY WELLS

has a potential #1

"PASSWORD"

DECCA 31622



NASHVILLE REPORT

BY ED HAMILTON

Business in Music City is going greater than ever before! Studios, publishers and booking agents are head over heels in all the work they can handle. Musicians going through a stack of W-2s and W-4s. In all, the long hot summer is pretty easy to take with this kind of action.

Decca's **Burl Ives** in this week for sessions, with **Owen Bradley** calling the shots. ABC Paramount's **Steve Alaimo** just finished a set of sessions at **Fred Foster Sound Studios** produced by **Felton Jarvis** with some fabulous arrangements by **Bill Justis**. RCA Victor's **Al Hirt** put some more honey in the horn last week with **Chester Atkins**. Columbia's **Johnny Cash** sliced a few with **Don Law** and **Frank Jones**, too. Epic's **Linda Brannon** just finished some sides with **Billy Sherrill** in the control room. Rumor has it that all Columbia artists will be in for sessions soon, in time for the Columbia Convention in Las Vegas. Decca's **Jimmy C. Newman** is screening material for upcoming dates. RCA Victor's **Chet Atkins** and **Hank Snow** set for sessions! Could it possibly be more guitar instrumentals?

And here's a switch! **Chet Atkins** and **Eddy Arnold** carefully pick material for Eddy's next sessions, and then Eddy packs up and goes to New York for the dates. Seems it was all planned that way. If at all possible Chet will be on hand to produce dates. If not, rumor has it that **Jim Foglesong** will be sitting in for him. Either way, we understand it's to be one of those big, lush New York—everybody's got a part—sessions! Good luck Plow!

Scotty Moore fans (Elvis' great guitarist) will be happy to hear that Scotty's finished an album for Epic that'll be available for their hot little turntables soon. It's 12 instrumental versions of Elvis hits that Scotty played on. If our info is right, the title of the album is a gasser: "The Guitar That Changed The World"!

Brenda Lee has just finished her series of required shots and many trips to the dressmaker for a new wardrobe prior to her forthcoming nightclub engagement in Mexico City. First time she's done the bit there. I'm sure it won't be the last. This gal can always come back.

Monument's **Charlie McCoy** is going great guns with "My Babe." This boy is busier than a one-eyed man at a strip show. Works night club dates regularly with his combo, **The Escorts**, averages one to two sessions a day and manages to see just about every sporting event that takes place hereabouts. But, you're not gonna meet a happier guy anywhere. One of these days I'm gonna' find out how he does it!

The hottest record in this part of the country as far as air play is concerned is **Jerry Lee Lewis'** "The Hole He Said He'd Dig For Me." Like **Ray Charles'** "Busted," it's taken off in every direction.

Real Estate Boom, Too

Real estate among Record Row personalities is running the recording business boom in Music City a close second. **The Wilburn Brothers** are planning a big new building on 16th Avenue South. The all-new BMI Building will soon be ready for occupancy. The big new building on 17th Avenue South next to RCA (rumored to be a five-story structure) is underway—this is one of **Owen Bradley's** ventures. And the beautiful new building on 17th Avenue South now swinging with business is **Bill Justis'**. This is probably the most fantastic addition to Record Row real estate. Knowing Bill, it had to be!

Glad to see **Ruby Strange** back at her post at Decca. She's been out for a few weeks with a minor illness.

Our Artist of The Week for this week was going to be Mercury's **Ray Stevens**. We knew he was great, but had no idea until we looked into it that there was so much to tell about this guy. So we decided to wait till next week and get all the facts.

MGM's **Jim Vienneau** is getting ready for album sessions on **Johnny Tillotson** and more single and album sessions on **Hank Williams Jr.**

Al Gallico was in town last week for the **Al Hirt** sessions. He and local manager **Merle Kilgore** are seen in all the better places . . . a pair of real go-getters!

Fox Records Signs The City Folk, New Group Led By Earl Wilson Jr.



The City Folk and Arthur Pine

The City Folk, a new vocal-instrumental group led by columnist **Earl Wilson's** son, **Slugger (Earl L.) Wilson**, has been signed to a recording contract by 20th Century Fox Records, and their first album, "Here Come . . . The City Folk," produced by their "discoverer," public relations exec **Arthur Pine**, was just released.

The group, which consists of **Slugger (Earl L.) Wilson**, **Judy Townsend** and **Joe Van Riper, Jr.**, has been organized a little more than a year. All three members of The City Folk attend **Bucknell University** and are music majors at the school. During the past year, the group has won several awards in Inter-collegiate Folk and Popular Music Competitions, and are said to have a distinctive "sound" all their own.

Original Repertoire

In addition to singing, the two male members of The City Folk play guitar, and the female member plays piano. The majority of their repertoire consists of original folk and novelty tunes written by **Slugger Wilson**, as well as standard numbers and other folk music.

It was while making a demonstration record during their Easter vacation that **Arthur Pine** heard them as a group for the first time, and within 24 hours had them sign to record in New York for 20th Century Fox.

The group is set for several coast-to-coast television and radio appearances during the next couple of months tied-in with their album, and they will probably record a second album prior to returning to school this fall.

MGM and Verve Poll Winners

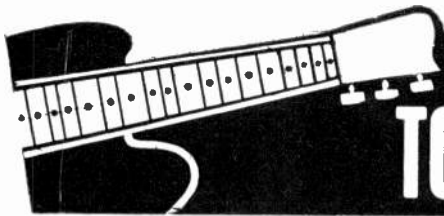
Artists from the combined MGM and Verve labels catalog have walked away with nine of the first place positions in the 11th annual Down Beat Jazz Critics Poll. In addition, MGM and Verve artists have filled in heavily in the place and show slots in the poll with six second place winners and two third place winners.

In the annual Jazz Critics issue of Down Beat, dated Aug. 3, which goes on sale July 30, the late **Art Tatum** enters the Down Beat Hall of Fame winning hands down over some of the jazz world's greatest all-time stars. **Tatum**, who died in 1956, was an exclusive Verve artist at his death.

Other top rung winners in the poll were **Ella Fitzgerald**, best female vocalist (Verve); **Jimmy Smith**, best organ soloist (Verve); **J. J. Johnson**, best trombone soloist (Verve); **Johnny Hodges**, best alto sax soloist (Verve); **Milt Jackson**, best vibes soloist (Verve); **Bill Evans**, best pianist (Verve); **Harry James**, big band deserving of wider recognition (MGM).

In addition, **Frank Wess** who records with **Count Basie** on Verve, won first place as leading flute instrumentalist.

Count Basie finished third in the big band category and **Oscar Peterson** was selected by the Down Beat Critics as the #3 pianist in the world.



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart	This Wk.	Last Wk.		Wks. on Chart
1	1	MY HEART SKIPS A BEAT	19	25	16	ANGEL OF LOVE	7	★1	2	MOONLIGHT AND ROSES	7
		B. Owens—Capitol 15136				J. Newman—Decca 31609				Jim Reeves—RCA Victor LPM-2854; LSP-2854	
2	3	MEMORY # 1	11	★26	34	I DON'T LOVE YOU ANYMORE	3	2	1	GUITAR COUNTRY	23
		B. Walker—Columbia 31617				C. Louvin—Capitol 5173				Chef Atkins—RCA LPM-2783; LSP-2783	
★3	6	CIRCUMSTANCES	12	★27	37	BAD NEWS	3	3	5	MORE HANK SNOW SOUVENIRS	13
		B. Walker—Columbia 43010				J. Cash—Columbia 43058				RCA LPM-2812; LSP-2812	
★4	9	DANG ME	5	28	35	TAKE MY RING OFF YOUR FINGER	3	4	6	BLUEGRASS HOOTENANNY	8
		R. Miller—Smash 1881				C. Smith—Columbia 43033				Jones & Montgomery—UA UAL-3353; UAS-6353	
5	2	BURNING MEMORIES	18	★29	41	BALLAD OF IRA HAYES	2	5	3	NIGHT LIFE	25
		R. Price—Columbia 42971				J. Cash—Columbia 43053				Ray Price—Columbia CL-1971; CS-8871	
6	4	SORROW ON THE ROCKS	16	30	18	UNDERSTAND YOUR MAN	21	6	4	LORETTA LYNN SINGS	25
		P. Wagoner—RCA 8338				J. Cash—Columbia 42964				Decca DL-5547; DL 7-4457	
7	7	INVISIBLE TEARS	15	31	23	THEN I'LL STOP LOVING YOU	5	7	9	IN PERSON	6
		N. Miller—Fabor 128				The Browns—RCA 8348				Porter Wagoner—RCA Victor LPM-2840; LSP-2840	
8	10	LOOKING FOR MORE IN '64	16	32	32	ME	3	★9	15	KITTY WELLS STORY	25
		J. Nesbitt—Chart 1065				B. Anderson—Decca 31630				Decca DXB-174; DXBS-174	
★9	14	WHERE DOES A LITTLE TEAR COME FROM	7	33	39	ASK MARIE	7	10	10	FOLK SONG BOOK	16
		G. Jones—U. A. 724				S. James—Capitol 5197				Eddy Arnold—RCA LPM-2705; LSP-2705	
10	5	WINE, WOMEN AND SONG	13	★34	42	SUMMER SKIES AND GOLDEN SANDS	2	11	14	GOLDEN COUNTRY HITS	5
		L. Lynn—Decca 31608				J. Newman—Decca 31609				Hank Thompson—Capitol T-2089	
★11	17	I'M HANGING UP THE PHONE	6	35	36	I THOUGHT OF LEAVING YOU	3	★12	19	I WALK THE LINE	2
		C. and P. Butler—Columbia 43043				K. Wells—Decca 31622				Johnny Cash—Columbia CL-2190; CS-8990	
12	13	TOGETHER AGAIN	15	36	30	THE FIRST STEP DOWN	4	13	18	BLUE AND LONESOME	4
		B. Owens—Capitol 5136				B. Jennings—Sims 161				George Jones—Mercury MG-20906	
13	19	I STEPPED OVER THE LINE	4	37	40	PUT YOUR ARMS AROUND HER	3	14	17	BLUE GRASS SPECIAL	5
		H. Snow—RCA 8334				N. Jean—RCA 8328				Bill Monroe—Decca DL-4382	
14	15	PASSWORD	8	★38	(—)	I LOVE TO DANCE WITH ANNIE	1	15	8	THE BEST OF GEORGE JONES	25
		K. Wells—Decca 31622				Ernest Ashworth—Hickory 1265				United Artists UAL-3291; UAS-3291	
15	22	THE COWBOY IN THE CONTINENTAL SUIT	7	39	45	BE QUIET MIND	3	16	16	ON THE BANDSTAND	25
		M. Robbins—Columbia 43039				O. Stephens—Reprise 0272				Buck Owens—Capitol E-1879; ST-1879	
★16	27	SECOND FIDDLE	3	40	33	THIS WHITE CIRCLE ON MY FINGER	28	★17	28	THE BEST OF BUCK OWENS	2
		J. Shepard—Capitol 5169				K. Wells—Decca 31580				Capitol T-2105; ST-2105	
17	8	GONNA GET ALONG WITHOUT YOU NOW	14	41	26	THAT'S ALL THAT MATTERS	13	18	11	FLATT & SCRUGGS AT CARNEGIE HALL	24
		S. Davis—RCA 8347				R. Price—Columbia 42971				Columbia CL-2045; CS-8853	
18	20	MY BABY WALKS ALL OVER ME	10	42	31	WELCOME TO MY WORLD	29	19	20	OUR MAN IN TROUBLE	3
		J. Sea—Philips 40164				J. Reeves—RCA 8398				Don Brown—RCA LPM-2831; LSP-2831	
19	24	SLIPPIN' AROUND	4	43	29	PICK OF THE WEEK	7	20	12	RING OF FIRE—THE BEST OF JOHNNY CASH	25
		M. Worth & G. Morgan—Columbia 43020				R. Drusky—Mercury 72265				Columbia CL-2153; CS-8853	
20	25	BE BETTER TO YOUR BABY	6	44	46	SOMETHING I DREAMED	3	21	25	BEFORE I'M OVER YOU	2
		E. Tubbs—Decca 31614				G. Jones—U. A. 724				Loretta Lynn—Decca DL-4541; DL-74541	
21	21	BLUEBIRD LET ME TAG ALONG	5	45	48	IF I'M A FOOL FOR LOVING YOU	2	22	13	BILL ANDERSON SINGS	19
		R. Maddox—Capitol 5186				B. Wood—Joy 285				Decca DL-4499; DL 7-4499	
22	12	KEEPING UP WITH THE JONESES	19	★46	(—)	I GUESS I'M CRAZY	1	23	21	SONGS ABOUT THE WORKING MAN	8
		M. Singleton & F. Young—Mercury 72237				Jim Reeves—RCA 8838				Dave Dudley—Mercury MG-20889 (m); SR-60889 (s)	
23	11	LOVE IS NO EXCUSE	20	47	47	SAM HILL	2	★24	(—)	THANKS A LOT	1
		J. Reeves & D. West—RCA 8324				M. Haggard—Tally 178				Ernest Tubbs—Decca DL-4514; DL 74514	
24	28	RHINESTONES	4	48	49	GUESS WHAT, THAT'S RIGHT, SHE'S GONE	3	25	22	RAILROAD MAN	25
		F. Young—Mercury 72271				H. Williams, Jr.—MGM 13253				Hank Snow—RCA LPM-2705; LSP-2705	
				49	43	I WANT TO HOLD YOUR HAND	5	26	27	SOMETIMES I'M HAPPY, SOMETIMES I'M BLUE	3
						Homer & Jethro—RCA 8345				Eddy Arnold—RCA LPM-2909; LSP-2909	
				50	44	MOLLY	26	27	24	SAGINAW, MICHIGAN	16
						E. Arnold—RCA 8296				Lefty Frizzell—Columbia CL-2169; CS-8969	
								28	26	BLOOD, SWEAT AND TEARS	3
										Johnny Cash—Columbia CL-1930; CS-8730	
								29	29	THE SONGS WE LOVE BEST	6
										Jimmy Dean—Columbia CS-2188; CL-2188	
								30	30	HANK WILLIAMS JR. SINGS HANK WILLIAMS SR.	14
										MGM E-4213; SE-4213	

(★ indicates strong upward movement this week.)

'Requiem,' 'Cremona,' Schnabel Beethoven, 'Falstaff,' 'Kaddish,' Season's Surprise Hits

A fascinating aspect of the record business is surprise hits. The public is very fickle. What's hot today may be cold tomorrow—but in classics something that clicks even from left field, has a long, steady catalog life ahead of it. What's fascinating is that few, if any, could have predicted some of the surprise hits of the past decade. It's easy to spot another big Boston Pops, Bernstein, Ormandy or Mormon Tabernacle best-seller as soon as it's released, but what about the dark horses? They're what makes the record business a fascinating game of chance.

London's "War Requiem"

"Sleepers" are made by the consumer. The most recent, and famous, "sleeper" is London's World Premiere recording of Britten's "War Requiem" conducted by the composer. The dramatic juxtaposition of the Latin Requiem Service, stunningly set by Britten, with the heart-rending poetry by English World War I soldier Wilfred Owens had the stuff of great drama.

No sooner was the album released than it received a tremendous press in music and general news publications. Reviewers devoted entire columns to the "War Requiem" hailing it as the most significant choral work since World War II and noting its particular message for our times. The performance featured the beautiful singing of Britten's long-time friend Peter Pears. Signal recognition of the "War Requiem" was given at the recent NARAS Awards when it walked away with three top awards including "Best Classical Album of the Year." Britain's retailers also honored the "War Requiem" with several awards.

Columbia has just issued another work by Britten, "Sinfonia da Requiem," performed by the St. Louis Symphony under the direction of André Previn. While it is an earlier work, finished in 1941, it, like the "War Requiem," is an ardent plea for peace. Commissioned by Japan it was rejected by the government when they learned its true nature. As it turned out, Britten's work was a slap at Japan's war lords. It is beautiful, although not on the scale of the later "War Requiem." It is

superbly performed by Previn and his St. Louis forces (including a gifted choir), and it will be interesting to see if lightning strikes twice.

Decca's "Glory of Cremona"

Decca's most recent surprise hit is a wonderful album produced by Israel Horowitz called "The Glory of Cremona." It features violin virtuoso Ruggerio Ricci playing a brace of world-famous Strads by the famous mid 17th-early-18th-Century violin-making family of Cremona. Baroque Italian gems sound beautiful played on the instruments for which they were written. Tchaikovsky and Brahms sound forth with renewed vigor and charm on instruments associated with their music. The entire album is a feast for violin lovers.

Album includes a seven-inch comparison record in which Ricco plays the violin's entrance in the Bruch G Minor Concerto over a dozen times so direct comparisons can be heard between the more brilliant and darker sounds produced by this famed collection of violins. Most of the instruments were loaned from private collections especially for this historic recording. Package, a special double-fold jacket, includes complete pedigrees on the historic instruments as well as notes on the music. A brilliant idea, brilliantly executed. Congrats are due all around. Even to the public that recognized a stunning "sleeper."

Angel's Schnabel

Recently (last October) Angel enjoyed phenomenal sales success with their Schnabel recordings of all 32 Beethoven Sonatas in a mammoth 13-record set which sold anywhere from \$54.50 to \$39.95. This was the second appearance of these Sonatas on LP. Their first reincarnation took place on RCA Victor in a deluxe set which included Schnabel's two-volume edition of the music published by G. Schirmer in a set that retailed for \$80, but was price-promoted at a big discount as a top traffic maker. When RCA and EMI split up in the late 1950s, RCA lost the rights to the Schnabel Beethoven Sonatas. RCA's transfers to LP, while good, left much to be desired in the way of clarity,

pitch and solidity of these recordings made in the early-and-mid 1930s.

Angel's new transfers are superior in every way. The transfers are done in the outskirts of Paris by the Pathe Marconi branch of EMI under the watchful supervision of Jacques Leiser—an ardent enthusiast of great recordings of the past and himself a pianist. Angel reported over 3,000 sets sold by Christmas—very good movement for recordings that had been selling since their first appearance in the His Master's Voice Beethoven Society 78 sets in the 1930s.

Reason for the deathless appeal of these recordings is Artur Schnabel, a dedicated Beethoven interpreter who found it tough going to attract an audience in America when he gave his first cycles of Beethoven sonatas in 1932. Later in the '30s he developed a following, and when he settled in America in the early '40s his popularity began to blossom with his intensive concertizing in the U.S. Never a big seller on 78s in the '30s, RCA was pleasantly surprised to find his recordings of Beethoven's Fourth and Fifth ("Emperor") Piano Concertos, with the Chicago Symphony under Stock, excellent sellers in 1941 and the years following.

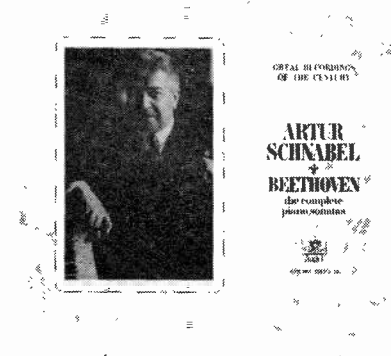
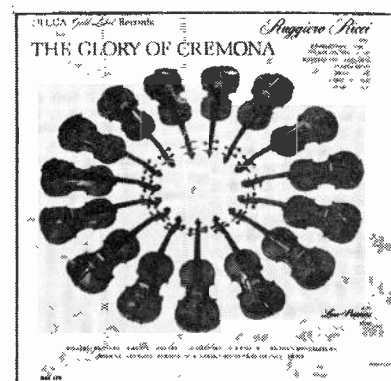
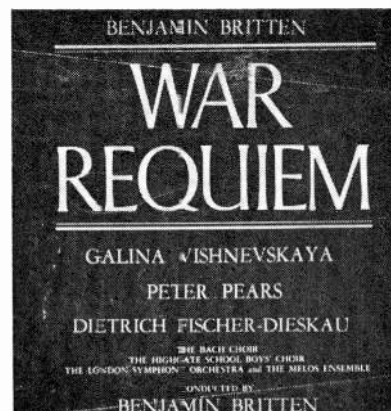
By the time Angel's new edition of Schnabel's Beethoven Sonatas appeared the recordings were a legend in America. This legend was taken up by the press and Angel's handsome packaging and prestige ad campaign paid off. Particularly impressive were the full page consumer ads in leading record review publications like Saturday Review, High Fidelity, Hi Fi/Stereo, etc., telling consumers that after such-and-such a date they would be able to buy the most legendary set of piano recordings in the history of the industry.

RCA's "Falstaff"

Another surprise hit of this season was RCA's brilliant new recording of Verdi's "Falstaff" which was the hit of the current Metropolitan Opera season in the brilliant production conducted by Columbia's Leonard Bernstein.

Bernstein created the demand for RCA's "Falstaff" which was

(Continued on page 31)



Surprise Hits

(Continued from page 30)

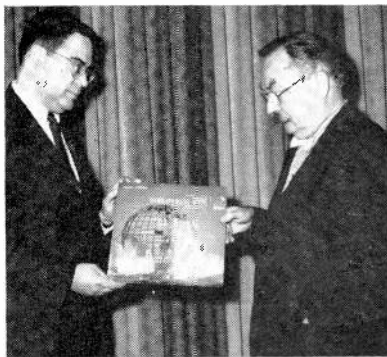
conducted by the noted Hungarian conductor Georg Solti and starred the greatest interpreter of the title role, Geraint Evans. Evans sang "Falstaff" at the Met under Bernstein, further fanning demand for the album. The production was beautifully recorded and packaged with a deluxe Italian-English libretto in RCA's best style. "Falstaff" is not an opera that enjoys the year-in, year-out popularity of "Madame Butterfly" or "La Boheme," yet the concurrence of the Metropolitan Opera performance with RCA's new recording produced a surprise seller.

Bernstein's "Kaddish"

Newest hit cut of left-field is Leonard Bernstein's new recording of his Third "Kaddish" Symphony (Columbia). New works rarely enjoy healthy initial sales, yet according to Columbia the album is doing excellent business. Tremendous radio and press exposure prior to release played an important factor in building up pre-release demand.

NEXT WEEK: SURPRISE HITS OF PAST SEASONS.

A Fair First



Roger Hall (left), RCA Victor Record Division, Manager of Red Seal A & R, presents the first copy of a recording of Ferde Grofé's "World's Fair Suite" to Stuart Constable, VP of Operations for the New York World's Fair.

Mogull Gets 'Folies'

Ivan Mogull has secured the publishing rights to Broadway's "Folies Bergere" from Four Star Television Music Co., Inc., a BMI affiliate. The original music was written by Henri Betti and Philippe Gerard. A cast album is now being produced and Mogull is getting top writers to write English lyrics.

Burkhimer In RCA Move

Donald J. Burkheimer, formerly Manager, Camden, Tapes and Services, has been promoted to the position of Manager, Pop Album Planning and Merchandising at RCA Victor Records, it was announced this week by Irwin Tarr, Manager, Planning and Merchandising for the company.



Donald J. Burkheimer

Burkheimer's major responsibility will be the development of merchandise plans and programs for RCA Popular albums. Reporting directly to Tarr, he will work with Sales and Artist and Repertoire functions and maintain constant liaison with RCA Victor Advertising and Promotion personnel, as well as with distributors and dealers, to stimulate and expand sales of RCA Victor album product.

"Mr. Burkheimer's extensive experience in the promotional and merchandising areas of our business highly qualifies him for this vital position," Tarr stated. "And we are fortunate to have, in Don, a man whose practical knowledge of the merchandising and planning activity is matched by a vigorous enthusiasm for the job, itself."

Burkheimer has been with the RCA Victor Record Division, as Manager, Camden, Tapes and Services, since December of 1958. Until his current appointment, Burkheimer had been responsible for the advertising and promotion for RCA Camden and RCA Custom, RCA Victor magnetic tape products, educational products, premium records, shows and exhibits, advertising services and the cataloging department.

Prior to joining the Record Division, Burkheimer worked for the RCA Victor Television Division from 1955 through 1958. Here, he functioned in the area of Sales Promotion, coordinated the preparation of TV catalogs, and handled the RCA Victor "Joint Promotion Advertising and Merchandising" program which proved tremendously successful and resulted in "plus" sales for the Division.

Inez in London

Sue Records' Inez Foxx arrived in London, England, July 2 for a series of one-night appearances.

United Artists Re-Pacts Piano Duo Ferrante and Teicher To Long Deal



Ferrante and Teicher

NEW YORK—David V. Picker, President of United Artists Records Inc., has announced the re-signing of Ferrante and Teicher to an exclusive long term wax deal with the label.

Ferrante and Teicher have, for the past half-decade, been consistent best sellers in every portion of the globe with both their albums and singles. The piano duo have had one instrumental hit after another and, in particular, have emerged as major purveyors of motion picture themes with such million sellers as "Exodus" and "Tonight" from "West Side Story." In addition, every one of Ferrante and Teicher's albums has reached the best seller charts.

During the past several years, Ferrante and Teicher have enlarged the scope of their operations to include concert appearances, and these have been consistent coast-to-coast sellouts. The team has also appeared on just about every major variety television program during the past 24-month period.

The current Ferrante and Teicher single is "The Seventh Dawn," title song from the forthcoming William Holden starrer, inked by Riz Ortolani of "Mondo Cane"—"More" fame. The new Ferrante and Teicher album release is "My Fair Lady," instrumental versions of the Lerner and Loewe score.

The re-signing of Ferrante and Teicher caps a very active six-month period for the new United Artists Records management team, for in addition to this top piano duo, veteran hit-maker Al Caiola has also been re-signed, and other artists such as Frankie Avalon, Betty Carter, The La Playa Sextet, Mark Thatcher, Riz Ortolani and Barry Gordon have also been inked to give UA the most well-rounded roster in its history.

6 S'tracks In MGM Push

MGM Records is preparing an extensive Summer Festival Soundtrack Push on six LPs: "The Unsinkable Molly Brown," "Looking for Love," "Night of The Iguana," "The Carpetbaggers," "Circus World" and "Flipper's New Adventure."

The big push is tied in with a concentrated campaign in each city where the picture is opening. MGM is getting the names of radio and TV stations in each city where the films' producers are buying air time and is making certain that the albums are plugged, too. There will also be an incentive plan for distributor

salesmen who will be eligible to win vacation money on a special point system being set up. There will be window displays, blow-ups, display easels on each picture, plus a special streamer to illustrate all pictures.

The summer launching in the New York area of these soundtracks will be tied in to the World's Fair tourist business which is expected to spill over into the Broadway movie theaters playing the pictures and the record shops. Whenever possible, dealers will arrange to sell the LPs in the lobbies.

GREAT SONG!

GREAT ARTIST!

GREAT RECORD!

WATCH IT GO TO THE TOP!

**“YOUR
LOVE
FOR ME
IS LOSING
LIGHT”**

C/W

**“HEY
WAITER”**
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