

Vol. 19, No. 926

March 6, 1965

WHO IN THE WORLD NARM

**7th Annual Convention
Fairmont Hotel,
San Francisco,
Feb. 28-March 4**



Cecil H. Steen
President



George A. Berry
Vice-President



Jules Malamud
Executive Director

**Special Soundtrack, Broad-
way Caster, Budget Line
Features In This Issue . . .**

In the opinion of the editors, this week the following records are the



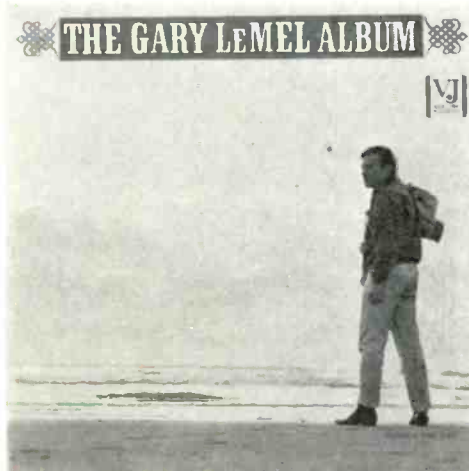
GLE PICK OF THE WEEK

The Red Bird label is one to put your money on. Again they come up with something different to make buyers stop and listen. It's a slow song with big chorus. George Goldner is the guiding force behind the Jimmy Rice song-with-moral. Disk number, for orders, is 10-022.



SLEEPER OF THE WEEK

A gal group with a nice approach to the contemporary group presentation has a tune teens will find agreeable. The lyric concerns a fellow who doesn't want to settle down. Right for a slow dance turn. RSVP has it (1109).



ALBUM OF THE WEEK

A remarkable disk debut is made by this new Vee-Jay songster. He has a fresh and very hip sound, and belts and croons with equal ease. He also runs the songbook gamut from rock to Broadway, from old to new. Don't forget the name, Gary LeMel. (VJ 1129; VJS 1129)

DEAR RECORD WORLD READER:
MY NAME IS GWENDELEN HIGGENBOTHAM
AND I HAVE A PROBLEM. I MET AN OLD BOY
FRIEND OF MINE LAST WEEK AND THE FIRST
WORDS OUT OF HIS MOUTH WERE AS
FOLLOWS:

"ONE KISS FOR OLD TIMES' SAKE"

WRITTEN BY—
ARTHUR RESNICK
KENNY YOUNG

PUBLISHED BY—
T. M. MUSIC, INC.

D-179

ENCLOSED IS HIS PICTURE

RONNIE DOVE



WHAT SHALL I DO? PLEASE HELP ME.

*Gwendelen
Higgenbotham*

DIAMOND
RECORDS INC

ARRANGED BY
RAY STEVENS

PRODUCED BY
PHIL KAHL AND RAY VERNON

PERSONAL MANAGEMENT
PHIL KAHL AND
JOHN O'DONAHUE



Week of March 6

This Wk. Mar. 6	Last Wk. Feb. 27	Wks. on Chart	This Wk. Mar. 6	Last Wk. Feb. 27	Wks. on Chart	This Wk. Mar. 6	Last Wk. Feb. 27	Wks. on Chart
1	1	8	★	50	4	★	76	3
★	15	3	34	30	6	67	55	7
3	3	8	35	37	5	68	59	7
4	5	9	36	39	4	69	56	12
5	4	11	37	40	6	★	(—)	1
6	7	8	★	47	5	71	73	4
7	8	7	★	48	3	★	(—)	1
★	23	9	★	58	2	73	75	3
★	11	5	41	32	7	★	(—)	3
★	12	6	★	57	4	★	(—)	1
★	18	5	★	60	2	76	79	3
12	2	12	★	80	2	77	81	2
★	16	7	★	71	3	78	82	4
14	17	5	46	36	9	★	100	2
★	33	3	47	34	15	80	86	2
16	9	12	48	24	6	★	(—)	1
17	22	6	49	35	11	★	91	2
18	10	9	★	68	2	★	90	2
19	19	11	51	43	10	84	85	2
★	38	5	52	42	5	★	(—)	1
21	14	8	★	77	2	86	(—)	1
22	25	4	54	45	11	87	89	2
★	31	6	★	74	4	★	(—)	1
★	28	10	56	46	12	★	(—)	1
25	26	6	57	44	8	90	72	4
26	6	7	58	64	4	91	93	3
27	13	10	59	62	3	92	92	5
28	29	4	60	61	4	93	99	2
29	20	7	61	63	4	94	97	2
★	41	4	★	83	2	95	98	2
31	27	10	63	49	7	96	(—)	1
32	21	11	★	78	2	97	(—)	1
			★	87	2	98	(—)	3
						99	(—)	1
						100	(—)	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSOR

ALL DAY AND ALL OF THE NIGHT (Jay Boy, BMI)	31	EIGHT DAYS A WEEK (Maclen, BMI)	2	IT'S ALRIGHT (Andrews, BMI)	41	PEOPLE GET READY (Chi-Sound, BMI)	39
ANGEL (Walt Disney, ASCAP)	59	FANCY PANTS (Acuff Rose, BMI)	67	IT'S GONNA BE ALRIGHT (Screen Gems-Col., BMI)	85	THE RACE IS ON (Glad, BMI)	79
ANYTIME AT ALL (Duchess, BMI)	95	FERRY ACROSS THE MERSEY (Unart & Paces, BMI)	11	IT'S GOTTA LAST FOREVER (Lynch-Bigtop, BMI)	90	RED ROSES FOR A BLUE LADY (Mills, ASCAP)	13
APACHE '65 (Regent, BMI)	91	FOR LOVIN' ME (Whitmore & Sons, BMI)	48	I'VE GOT A TIGER BY THE TAIL (Bluebook, BMI)	48	SEND ME THE PILLOW YOU DREAM ON (4 Star, BMI)	40
ASK THE LONELY (Jobete, BMI)	28	FOR MAMA (Ludlow, BMI)	62	I WANNA BE (Brite Star, Sanavan, BMI)	34	SHAKE (Kags, BMI)	21
AT THE CLUB (Screen Gems-Col., BMI)	52	FOUR BY THE BEATLES (Various Pubs.)	74	JOLLY GREEN GIANT (Burdett, BMI)	98	SHOTGUN (Jobete, BMI)	24
BEGIN TO LOVE (Gil, BMI)	96	FROM ALL OVER THE WORLD (Trousdale, BMI)	80	KING OF THE ROAD (Tree, BMI)	6	STOP IN THE NAME OF LOVE (Jobete, BMI)	15
BIRDS AND THE BEES (Pattern, ASCAP)	10	GEE BABY, I'M SORRY (Palmina & Zig Zag, BMI)	99	LAND OF 1,000 DANCES (Tune-Kel, BMI)	65	STRANGER IN TOWN (Vicki, BMI)	72
BOY FROM NEW YORK CITY (Trio, BMI)	7	GOLDFINGER (Unart, BMI)	17	LAUGH LAUGH (Taracrest, BMI)	19	TELL HER NO (Mainstay, BMI)	8
BORN TO BE TOGETHER (Screen Gems-Col., BMI)	60	GO NOW (Trio, BMI)	82	LEMON TREE (Boulder, ASCAP)	29	TEN LITTLE BOTTLES (Starday, BMI)	86
BREAK AWAY (Acuff Rose, BMI)	37	GOODNIGHT (Acuff Rose, BMI)	22	LET HER LOVE ME (Curton, BMI)	71	THANKS A LOT (Hotpoint, BMI)	86
BYE BYE BABY (Saturday, Seasons Four, BMI)	26	GOOD TIMES (Frost, BMI)	73	LET'S LOCK THE DOOR (Picturetone, BMI)	54	THIS DIAMOND RING (Sea Lark, BMI)	1
CAN'T YOU HEAR MY HEARTBEAT (Branston, BMI)	20	HAVE YOU LOOKED INTO YOUR HEART (South Mountain, BMI)	69	LIKE A CHILD (Ponderosa, BMI)	54	THIS IS MY PRAYER (Chappell, ASCAP)	83
COME HOME (Branston, BMI)	30	HEART OF STONE (Immediate, BMI)	46	LITTLE THINGS (Unart, BMI)	23	THIS SPORTING LIFE (Burdette, BMI)	66
COME TOMORROW (Norma, Sylvia, BMI)	50	HE WAS REALLY SAYIN' SOMETHIN' (Jobete, BMI)	78	LOSING YOU (Springfield, ASCAP)	93	TWINE TIME (Vanass, BMI)	18
CRY (Shapiro-Bernstein, ASCAP)	45	HOLD WHAT YOU GOT (Tree, BMI)	56	LOVE POTION #9 (Quintet, BMI)	47	WHAT HAVE THEY DONE TO THE RAIN (Schroder, ASCAP)	36
CUPID (Kags, BMI)	45	HURT SO BAD (South Mountain, BMI)	14	MIDNIGHT SPECIAL (Trousdale, BMI)	35	WHENEVER A TEENAGER CRIES (Schwartz, ASCAP)	25
DIAMOND HEAD (Election, BMI)	92	I CAN'T EXPLAIN (Champion, BMI)	100	MR. PITIFUL (East Time, BMI)	63	WHIPPED CREAM (Jarb, BMI)	89
DO YOU EVER (Big Seven, BMI)	75	I DON'T WANT TO SPOIL THE PARTY (Maclen, BMI)	44	MY GIRL (Jobete, BMI)	3	WHO CAN I TURN TO (Musical Comedy, BMI)	94
DOES HE REALLY CARE FOR ME (Pamco, BMI)	84	IF I LOVED YOU (Chappell, ASCAP)	42	MY HEART WOULD KNOW (Rose, BMI)	16	YEH YEH (Mango, BMI)	33
DO THE CLAM (Gladys, ASCAP)	44	IF I RULED THE WORLD (Chappell, ASCAP)	64	NAME GAME (Al Gallico, BMI)	67	YOU BETTER GET IT (Tree, BMI)	53
DON'T LET ME BE MISUNDERSTOOD (Benjamin, ASCAP)	42	I GO TO PIECES (Vicki, BMI)	4	NEW YORK'S A LONELY TOWN (Big Top, BMI)	43	YOU CAN HAVE HIM (Big Billy, BMI)	97
DON'T MESS UP A GOOD THING (Arc, BMI)	38	I MUST BE SEEING THINGS (Sea Lark, BMI)	77	NO ARMS CAN EVER HOLD YOU (Gil, BMI)	51	YOU'RE NEXT (Leads, ASCAP)	76
DO YOU WANNA DANCE (Clockus, BMI)	88	"IN" CROWD (America, BMI)	27	NOT TOO LONG AGO (Gallico, BMI)	87	YOU'VE LOST THAT LOVIN' FEELIN' (Screen Gems-Col., BMI)	12
DOWNTOWN (Leeds, ASCAP)	5			NOWHERE TO RUN (Jobete, BMI)	70		
DUSTY (Starday, ASCAP)	68			PAPER TIGER (Acuff Rose, BMI)	32		



HAS 7 BIG BLOCKBUSTERS

New Hit Single **MARY WELLS**

"NEVER, NEVER LEAVE ME"

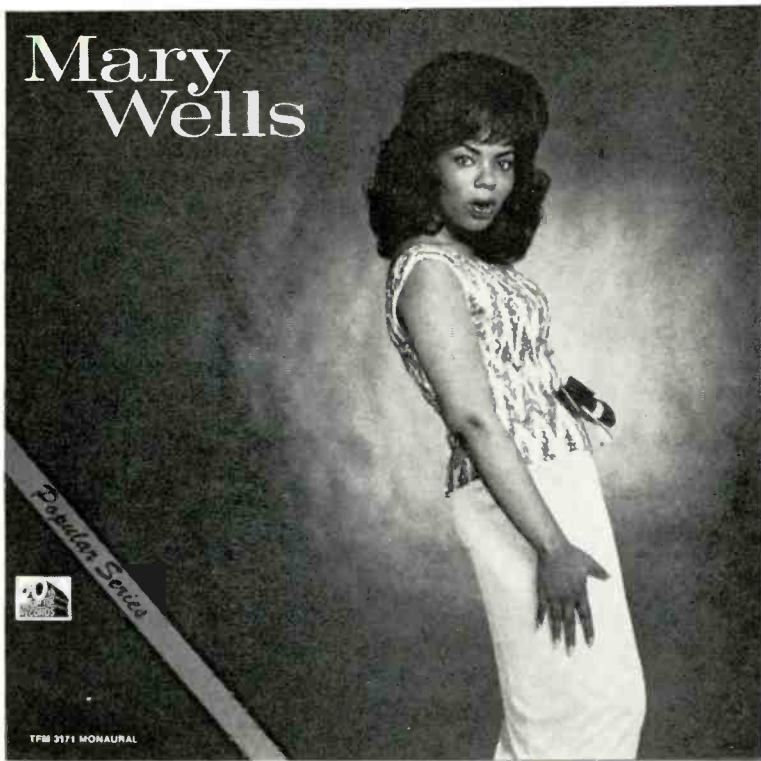
b/w

"WHY DON'T YOU LET YOURSELF GO"

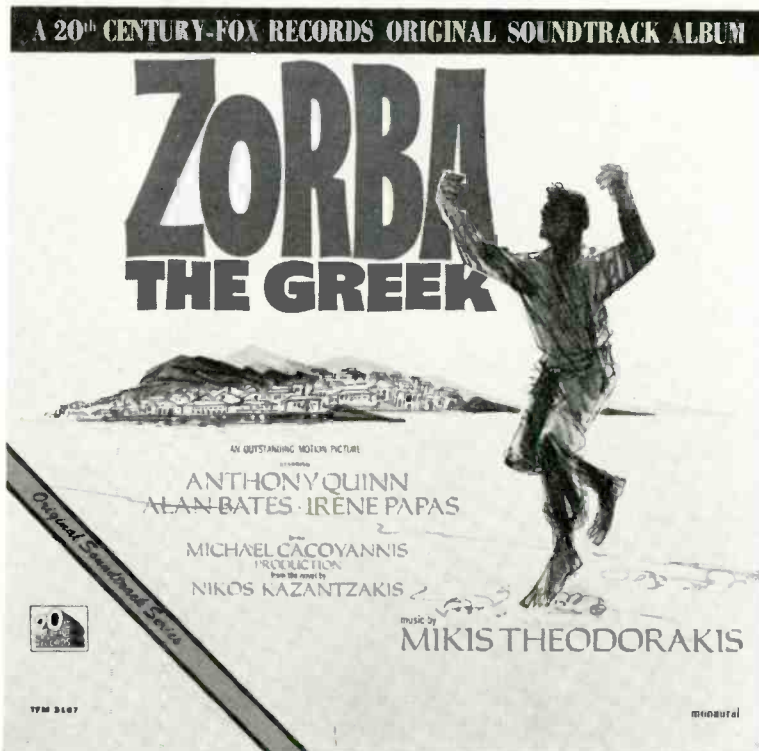
FOX 570

Her 1st LP for 20th Fox

- "1964's Finest Film" . . . Saturday Review (Soon To Be Released Nationally) Nominated For 7 Academy Awards.
- A Sellout Album In All Markets Where Film Is Being Shown.



MARY WELLS, TFM 3171/TFS 4171



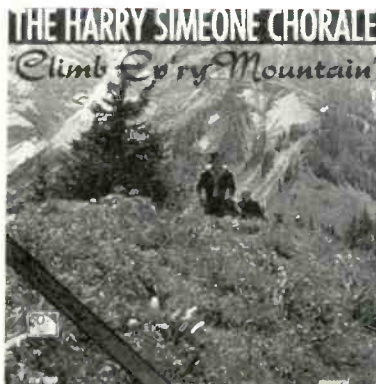
ZORBA THE GREEK, ORIGINAL SOUNDTRACK, TFM 3167/TFS 4167



AL MARTINO SINGS, TFM 3168/TFS 4168



THE BEST OF SHIRLEY TEMPLE, VOL. II, SHIRLEY TEMPLE, TFM 3172



CLIMB EV'RY MOUNTAIN, HARRY SIMONE CHORALE, TFM 3169/TFS 4169



JOYA SHERRILL SINGS DUKE, TFM 3170/TFS 4170

SEE YOUR LOCAL 20th FOX



DISTRIBUTOR FOR FULL CATALOG

Figures From All Segments Of Industry Meet At NARM

BY JULES MALAMUD
Executive Director, NARM

The NARM Convention this year, more than ever before in its seven-year history, will see a gathering of industry figures representative of the most significant segments of the wholesaling and manufacturing areas of our industry. The Regular Membership of NARM is made up of 54 record merchandiser companies, and represents 140 million dollars in phonograph record sales—about one quarter of the total sales of the industry. In addition to the record merchandiser members of NARM, there are 13 guest companies who will be attending their first NARM Convention — observing and participating, attending meetings, visiting with the manufacturers' representatives.

It is with no little pride that we in NARM point to the illustrious list of record manufacturers who are our Associate Members. We will have EVERY important record company in San Francisco, bar none.

One of the least tangible, but probably the most important results of the past NARM Conventions, has been the development of a better understanding between men—not only between the manufacturer and the record merchandiser, but between competitors. Between two record manufacturers who see each other for the first time not as potential enemies, but as sharers of common problems. Between two record merchandisers who meet at a NARM Convention—wary at first—but finding a common meeting ground in the trade association which represents their cause.

This year's convention, as in years past, will be a working convention, dedicated to the conduct of business, to the solution of problems and to the development of relationships. Everyone who has ever attended a NARM Convention knows that he has earned his right to relax in the evenings after a long working day with his business associates.

The success of the National Association of Record Merchandisers is attested to each year by the wide-spread industry participation in our annual convention. Every Regular and Associate Member of NARM must take his equal share of credit for having helped to build a most respected and valued record industry association.

Morris Levy Leases Paramount Theater For Packages

NEW YORK — The Paramount will open again — and with it possibly a new era (or a return to an old era).

Morris Levy, President of Roulette Records, announced last week that he had leased the famous movie house (shuttered supposedly for good two months ago) from Bethow Associates for an undisclosed figure.

Levy, operating as head of Phase Productions, plans to slot entertainment packages for all age groups into the theater at the rate of one a week 52 weeks of the year. The first show will bow April 16 for the Easter holidays and will run 10 days. (The one-week-to-a-show policy will go into effect thereafter.)

Levy told **Record World** that Phase Productions, capitalized at about \$500,000, would organize most of the shows, but that they were open to bids from any other producers who

want to bring shows in.

As of press time, negotiations were about to be cemented with Dick Clark to bring his "Caravan" into the old flickhouse for four weeks out of the year. Also preliminary talks had been made with "Shindig" personnel.

Levy's aim will be to go after one type of music fan or one age group each week, which means that, rather than each show being a heterogeneous gathering of acts, shows will highlight jazz artists one week, folk groups the next, rock groups the next, etc.

Levy will also greet name artists who want to bring in their own shows.

Much of Broadway will rejoice at the reopening of the Paramount doors, and cheer even that much more that once again there will be a Times Square showcase exclusively for live entertainment—a phenomenon thought to have succumbed along with big time vaudeville.

Certainly record companies will be glad to have a big New York theater showcasing artists regularly.

Mills Music Board Elects New Officers

NEW YORK — Richard L. Rosenthal, President of Utilities & Industries Corporation, which went into the music publishing business in a big way last December with the purchase of all of the assets and world-wide copy-rights of Mills Music, Inc. and its subsidiary and affiliated companies in Canada, England, France, Holland, Germany, Spain, Mexico, Brazil, and Argentina, has announced that the Board of Directors of the new Mills Music, Inc. — the wholly-owned subsidiary of Utilities & Industries which made the purchase—has elected new officers.

Utilities & Industries Corporation, itself, is a large, multi-faceted acquisitions and special financing enterprise, with commitments and funds of over \$40 million in a number of fields other than the water utilities properties it also owns.

The new officers elected by the Mills Music Board are Richard L. Rosenthal, President; Warren Ling, Vice President and General Manager; Louis Schwartz, Assistant Vice President; C. B. Meyers, Treasurer; and Bernard D. Fischman, Secretary. Rosenthal also announced that the new Mills' management had designated the following department heads: Stanley Mills, General Professional Manager; Arthur Cohn, Manager Classical Department; Donald Malin, Manager Educational Department; Robert Teck, Sales Manager; Bernard Kalban, Manager Advertising & Promotion; Bernard Pollack, Coordinator for Public Performances; Norman Warembud, Production Manager & Coordinator Religious Music; Cora Martone, Copyright Manager; and Richard Mills, Manager Special Services.

Replacements

The new officers replace Jack and Irving Mills and Samuel Buzzell, who resigned their positions as President, Treasurer and Secretary of Mills Music, Inc., respectively. The Messrs. Mills will, however, remain as members of the Board of Directors of the reconstituted enterprise.

Rosenthal advised that, as President, he would be the chief executive of Mills Music, Inc., concerned with over-all policy, long-range goals and the expansion of Mills Music's

activities by both further acquisitions in music and related activities and the further development of Mills' present properties. Ling, he noted, would have the principal day-to-day operating management and profit responsibility for Mills Music and its subsidiaries throughout the world. Ling's previous experience encompasses not only music publishing and recording activities of Harry Belafonte, as Vice President of Belafonte Enterprises, Inc., but, also, various executive posts with RCA Victor between 1946 and 1960 and responsibilities as Vice President & General Manager of Kapp Records, Inc. in 1964. Schwartz and the various department heads have all been employed by Mills in one capacity or another for a number of prior years.



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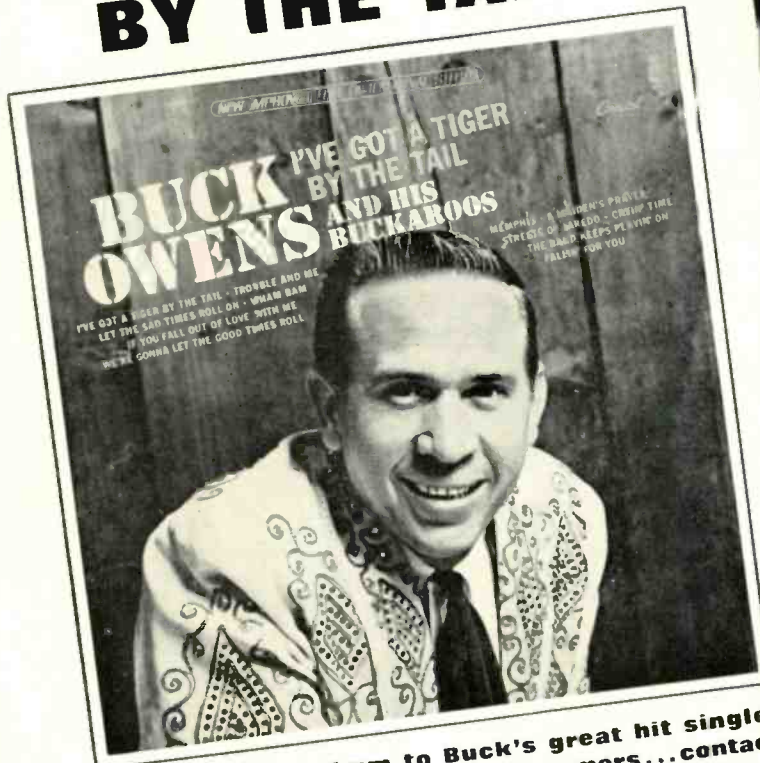
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INTRO PUBLISHING CO., INC.

America's
Country
Music King

BUCK OWENS

NOW HAS A SMASH ALL-AMERICAN ALBUM
True Country Sound • A Pop/Country Hit

I'VE GOT A TIGER BY THE TAIL



The follow-up album to Buck's great hit single
Avoid the growls of unhappy customers...contact
your CRDC rep immediately for your initial order.

ST 2283



AND STILL SELLING LIKE A BEST SELLER "I'VE GOT A TIGER BY THE TAIL"-CAPITOL SINGLE 5336

NARM Seventh Annual Convention Schedule

FAIRMONT HOTEL, SAN FRANCISCO

SUNDAY, FEBRUARY 28

11:00 A.M.-5:00 P.M.—CONVENTION REGISTRATION—Lobby
 3:00 P.M.—REGULAR MEMBERS MEETING—California Room
 7:00 P.M.—PRESIDENTIAL WELCOMING COCKTAIL PARTY—Gold Room
 Host: COLUMBIA RECORDS—Regular and Associate Members

MONDAY, MARCH 1

8:00 A.M.-9:00 A.M.—BREAKFAST—Venetian Room—Regular and Associate Members
 9:00 A.M.—BUSINESS SESSION—Gold Room—Regular and Associate Members
 Chairman of the Day—Stanley Jaffe, Convention Chairman
 Invocation
 President's Welcome—Cecil H. Steen, President
 Keynote Address—Archie Bleyer
 "Appraisal and Assessment—What is our Worth?"
 Dialogue—Stanley M. Gortikov, Capitol Records Distributing Corp.
 "The Manufacturer Views the Record Merchandiser"
 Charles H. Schlang, Mershaw of America, Inc.
 "The Record Merchandiser Views His Supplier"
 PANEL Discussion—Dr. Alton F. Doody, Moderator

Regular Members

JOHN BILLINIS, Billinis Distributing Company; CARL GLASER, Disceries, Inc.; CHARLES H. SCHLANG, Mershaw of America, Inc.; JAMES J. TIEDJENS, Musical Isle Record Corp.

Associate Members

ALVIN S. BENNETT, Liberty Records, Inc.; STANLEY M. GORTIKOV, Capitol Records Dist. Corp.; JOHN K. MAITLAND, Warner Brothers/Reprise Records; IRWIN H. STEINBERG, Mercury Record Corporation
 Symposium—"Budget Product: Its Role in Record Merchandising"

Regular Members

DONALD D. BELZER, Record Service Company; GEORGE A. BERRY, Modern Record Service, Inc.; HAROLD L. RICHMAN, Record Service—Tip Top Music Co.; HOWARD M. ROSEN, Mid America Specialty Distributors

Associate Members

CY LESLIE, Moderator, Pickwick International, Inc.; DAVID L. MILLER, Miller International Co.; WILLIAM H. O'DELL, RCA Victor Record Division; MORRIE S. PRICE, MGM Records, Inc.
 12:30 P.M.—LUNCHEON—Venetian Room—Regular and Associate Members

LADIES' BREAKFAST AND SHOPPING TOUR

Breakfast 9:30 AM Pavilion Room

Complimentary taxis will depart the hotel at 10:30 AM promptly, for an escorted tour of San Francisco's finest shops
 Host: CROWN RECORDS, Inc.

1:30 P.M.-5:30 P.M.—PERSON TO PERSON CONFERENCES—Grand Ballroom—Regular and Associate Members

7:00 P.M.—COCKTAIL PARTY—Fountain and Crystal Rooms—Regular and Associate Members—Host: TAMLA-MOTOWN RECORDS

8:30 P.M.—DINNER PARTY—Venetian Room—Host: RCA VICTOR RECORD DIVISION—(by invitation only)

TUESDAY, MARCH 2

8:00 A.M.-9:00 A.M.—BREAKFAST—Venetian Room—Regular and Associate Members

9:00 A.M.—BUSINESS SESSION—Gold Room—Regular and Associate Members

Chairman of the Day—Stanley Jaffe, Convention Chairman
 Report to the Membership—Albert A. Carretta, NARM General Counsel

Feature Address—Dr. Alton F. Doody, Assistant Professor of Marketing, The Ohio State University
 "Profile for the Future"

An Industry Panel—"Appraisal and Assessment—What is our Worth" Dr. Alton F. Doody, Moderator

JERRY BLAINE, Cosnat Distributing Co., Jubilee Records; JOHN Y. BURGESS, JR., RCA Victor Record Division; WILLIAM DAVIS, Davis Sales Company, Music Merchandisers of Denver; WILLIAM P. GALLAGHER, Columbia Records; JACK GELDBART, L and F Record Service; SAM RICKLIN, California Music Co., Dale Record Rack; CECIL H. STEEN, Recordwagon, Inc.

"Artists Can Talk Too"—Stanley M. Gortikov, Moderator
 A panel of leading recording artists will discuss their views of the merchandising of phonograph records

12:30 P.M.—LUNCHEON—Venetian Room—Regular and Associate Members

LADIES LUNCHEON, BOAT TRIP, AND SHOPPING

"A Fisherman's Wharf Fiesta"

Buses depart the hotel at 12:00 Noon promptly

Host: DOT RECORDS, Inc.

(Continued on page 22)

Capitol Assigns Pickwick Selections From Catalog

New Label Formed

NEW YORK—Capitol Records and Pickwick International, Inc., this week jointly announced Capitol's assignment to Pickwick of the sole and exclusive rights in the United States and Canada to "selections" not now in the active Capitol catalog for release at \$1.98 monaural and \$2.49 stereo. The material will come out on a new label called Pickwick/33.

Among the artists already chosen are Jack Jones, Sammy Davis Jr., Nelson Riddle, Les Baxter, Harry James, Jonah Jones, Billy May, Bobby Hackett and Gordon Jenkins. In addition to the popular field, the deal also includes portions of Capitol's massive classical catalog and such names as William Steinberg and the Pittsburgh Symphony Orchestra, Nathan Milstein, Otto Golschmann and the St. Louis Symphony Orchestra and Eric Leinsdorf and the San Francisco Symphony Orchestra.

Pickwick International, Inc. intends to create a completely new marketing strategy for the Capitol product. This will include, Leslie indicated, the most extensive advertising.
 (Continued on page 16)

George Cooper Becomes Dot VP

HOLLYWOOD—Dot Records President Randy Wood today announced the appointment of George Cooper III as Vice President of the corporation.

Said Wood: "In his four years with Dot Records, George Cooper has been of inestimable service to the company. As National Director of Merchandising, he spearheaded a highly successful program of revitalizing our branch and distributor organizations; and, he shares a good deal of the credit for the fact that 1964 was one of the most profitable years in our history." Cooper, National Merchandising Director since 1963, will continue in his capacity as VP.

Similar to Dot President Randy Wood, George Cooper is a native of Tennessee and grew up in a climate of music, musicians and recording. His father, George Cooper II, has for many years been President of the Nashville Association of Musicians.

However, George Jr. did not originally plan his career to be even remotely related to his father's. Following four years of World War II Army service in the European theater, George completed his education at David Lipscomb College in Nashville; and, deciding that commercial aviation held a most promising future, joined the sales department, first of American Airlines, then of Sabena-Belgium Airlines.

It was in the American office at Nashville in the mid 1950s that Cooper began his relationship with Randy Wood. At that time, Dot Records, Inc. was a tiny Gallatin, Tenn., based recording company, little more than a gleam in the eye of Wood. As founder, president, A&R man and entire promotion department, Wood spent almost as much time in airplanes as he did on the ground. Through his frequent use of George Cooper's services as American Airlines representative, the two became lasting friends.

'Downtown' Goldisked

Petula Clark's single "Downtown" passed the million-sales mark on Feb. 22, according to Joe Smith, head of singles A&R for Warner Bros. Records.



Herb Linsky

Linsky Named Kapp Mgr. Racks, Etc.

Al Cahn, Vice President and National Sales Manager of Kapp Records, has announced the appointment of Herb Linsky to the newly created post of Manager-Racks and Special Sales.

Linsky will be responsible to Cahn for the development of merchandising and sales promotion technique, as well as sales to rack merchants, through Kapp's regular distribution channels.

Herb has served as National Promotion Director for both Epic and United Artists. For the past two years, Linsky has held the post of Director of Special Markets for London.

4 TOWER-ING SINGLES TO MAKE MARCH BUSINESS MARCH!

APACHE '65
The Arrows 116

THIS SPORTING LIFE (The Original)
Ian Whitcomb & Bluesville 120

A TOMBSTONE EVERY MILE
Dick Curless 124

I'M TELLIN' YOU NOW
Freddie and The Dreamers 125

TOWER'S FIRST ALBUM

SING A SONG WITH THE BEATLES
(S) KAO-5000

Instrumental background re-creations of their
biggest hits with printed lyrics and chord sym-
bols. Gives everybody a chance to BE a Beatle!

STEREO

SING A SONG WITH



THE BEATLES

Instrumental Background Re-creations of Their Big Hits

PRINTED LYRICS AND CHORD SYMBOLS INCLUDED

I WANT TO HOLD YOUR HAND · PLEASE PLEASE ME · CAN'T BUY ME LOVE
SHE'S A WOMAN · I SAW HER STANDING THERE · LOVE ME DO · I FEEL FINE
A HARD DAY'S NIGHT · SHE LOVES YOU · ALL MY LOVING · P.S. I LOVE YOU



Get in touch with your nearest Tower distributor

Atlanta: Dixie • Baltimore: Musical Sales • Boston: Mutual • Buffalo: Delta •
Charlotte: Mangold • Chicago: M.S. Dist. • Cincinnati: Four State • Cleveland:
Cleve Disc • Dallas: B&K • Denver: Davis Sales • Detroit: Jay-Kay •
El Paso: M. B. Krupp • Hartford: Seaboard • Honolulu: Microphone Music •
Houston: United • Los Angeles: Pep • Miami: Florida Record • Minneapolis:
Harold N. Lieberman • Nashville: Southern Record • Newark: Essex •
New Orleans: Delta • New York: States • Philadelphia: Marnel • Pittsburgh:
Fenway • St. Louis: Roberts • San Francisco: C. C. Stone • Seattle: Craig





The happiest sound in all the world. **"THE SOUND OF MUSIC"**
Original soundtrack album of the new motion picture. **RCA Victor** 
The most trusted name in sound



THIS FULL-COLOR, FULL-PAGE ADVERTISEMENT appearing in major newspapers and consumer magazines from coast to coast will reach millions of record buyers—*your* customers!

"The Sound of Music" all out advertising and promotion campaign will create big, big demand for this new exciting album!

● **CONSUMER ADVERTISING.** Big full-page ad in 4 colors at left will run in key newspapers and best-read magazines across the country . . . will tie in with the heavy advertising push being put behind the movie itself.

● **NEWSPAPER MATS.** 140-, 280-, and 500-line ad mats to use for local tie-ins with the national advertising campaign.

● **TELEPHONE ADVERTISING.** A special classified advertising campaign will invite readers to dial a number and hear "The Sound of Music."

● **LIGHTED WINDOW DISPLAY.** Big 4-color, lighted display is a sure eye-catcher.

● **ALBUM BLOW-UPS AND PICTURES.** 20 x 20 enlargements of album covers and 8 x 10 movie stills for your windows.

● **MERCHANDISE RACK HEADERS.** For 3- and 6-bin racks in super markets, variety and chain stores.

● **SPECIAL DISPLAYS.** The window at RCA Exhibition Hall in New York will be devoted to "The Sound of Music" for one month. In addition, the RCA Exhibit at the New York World's Fair will be used to promote the album.

● **CLOSED CIRCUIT TV ADVERTISING.** A special program featuring Richard Rodgers and "The Sound of Music" album will be shown on 300 closed-circuit TV sets at the World's Fair.

● **GUEST APPEARANCES ON NATION-WIDE TV.** Richard Rodgers and other personalities will appear on the "Tonight Show," "Today" and other shows.

● **NATIONAL RADIO COVERAGE.** A special radio program for the "Music You Want" radio station service featuring music by Richard Rodgers and an interview with him.

● **DISC JOCKEY COVERAGE.** D. J.s from coast to coast will receive a special promotion package for use on their programs.

● **SPECIAL PROMOTION MAN.** An RCA Victor representative will be assigned in local areas to work exclusively on this promotion.

● **INTERVIEW ALBUM.** A special promotional album featuring "open end" interviews with Richard Rodgers discussing "The Sound of Music."

● **SWISS MUSIC BOX.** A Swiss music box that plays a song from "The Sound of Music" will be distributed to disc jockeys, dealers and the press.

● **JOINT PROMOTION WITH 20TH CENTURY-FOX.** Some of the original costumes

worn by the stars of the movie will be featured in a traveling display for local exhibition and promotion.

● **OTHER TIE-INS.** The National Catholic Theatre Conference of Catholic University will promote the movie and the album through its 5,000 amateur theatre groups throughout the country.

CONTACT YOUR RCA VICTOR DISTRIBUTOR FOR COMPLETE DETAILS OF THIS EXCITING NEW PROMOTION



FREE ALBUM! RCA Victor will send a FREE album of "The Sound of Music" to the first thousand readers who send in this coupon.

RCA VICTOR RECORDS
DEPARTMENT 5
GREENPOND ROAD
ROCKAWAY, NEW JERSEY

If this coupon is one of the first thousand you receive, please send my FREE album of "The Sound of Music" to me at the address below.

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FIRM NAME _____

TITLE _____

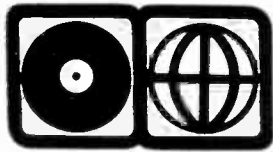
STREET ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

Please check: MONO STEREO

R





SINGLES REVIEWS

THREE STAR ★★★ PICKS

CHARLEMAGNE (Gil, BMI)
 NANCY KNEW (Wes Farrell, ASCAP)
FRANK D'RONE AND THE QUINTO SISTERS—Columbia 4-43233.

A novelty that could catch. There is certainly a place for this happy nonsense on today's charts.

★★★

WOOLY BULLY (Beckie, BMI)
 AIN'T GONNA MOVE (Beckie, BMI)
SAM THE SHAM AND THE PHARAOHS—MGM 13322.

This gleeful pack of musicians are yapping about a new dance. They demonstrate with great verve.

★★★

MEXICAN PEARLS (Englewood, BMI)
 WOODPECKER (Dundee, BMI)
BILLY VAUGHN—Dot 16706.

The swing orchestra under Vaughn baton does a relaxing job on this disk, which actually has two commendable sides.

★★★

EVERY BEAT OF MY HEART (Va-pac, BMI)
 SUGAR DADDY (Va-pac, BMI)
THE DU-ETTES—Mar-V-Lus 6003.

Rock love song that girls do with contagious enthusiasm. Also a bet for dancers to pick up.

★★★

I FEEL ALRIGHT (Sagittarius, BMI)
 MY MOMMA TOLD ME (Sagittarius, BMI)
INEZ AND CHARLIE FOXX—Symbol 206.

It's always good to hear that Inez and Charlie are in good health, and they prove it on this lively work-out.

★★★

GO BACK HOME (Jarb, BMI)
 POOR BOY, GOT TO MOVE (Jarb, BMI)
ALLEN TOUSSAINT—Aton 1255.

A special quality with a record that sits somewhere between folk and r/b. Could catch in a big way.

★★★

WHO AM I? (Wemar, BMI)
 OFF BROADWAY (South Mountain, BMI)
DONNA FULLER—DCP 1131.

A throaty new thrush new to the DCP label gives a lovely and introspective reading to this tune from off-B'way's "Cindy."

★★★

WHEN YOU'RE NEAR (BMI)
 WHEN I'M GONE (Costoma, BMI)
JOE SIMON—Vee Jay 663.

A r/r yelp of a song that owes much of its spirited accompaniment to a gospel piano. Great for terping.

★★★

HEY GIRL (Don, BMI)
 WHEN YOU LOVE SOMEONE (Don, BMI)
REUBEN AND THE CHAINS—Peacock 1933.

The group bounces this tune around a bit for some rock and roll fun. Watch it closely.

FOUR STAR★★★★ PICKS

ONE KISS FOR OLD TIMES' SAKE (T. M., BMI)
 NO GREATER LOVE (Tobi-Ann, BMI)
RONNIE DOVE—Diamond 179.

Sentimental is the guide word for this deck. Ronnie should find himself up on the list in new times.

★★★★

TIRED OF WAITING FOR YOU (Jay-Boy, BMI)
 COME ON, NOW (Jay-Boy, BMI)
THE KINKS—Reprise 0347.

Going for their third big hit and certain to get it with this nifty slice of rock guitar and song session.

★★★★

TOMORROW NIGHT (Bourne, ASCAP)
 SILVER DOLLAR (Hampshire, ASCAP)
DAMITA JO—Epic 5-9766.

Hefty chirping from the new Epic pactee. The gal is certain to get mucho listens for this class ditty.

★★★★

FUNNY HOW LOVE CAN BE (Southern, ASCAP)
 LONELY ROOM (Southern, ASCAP)
THE IVY LEAGUE—Cameo 356.

Guys have a sweet harmony and a good song that will wow teenagers. Very well-arranged bit of slow rock.

★★★★

BANANA JUICE (East, BMI)
 THE SHOVEL (East, BMI)
THE MAR-KEYS—Stax 166.

A jaunty instrumental with clever brass section work-out. The beat is shuffle-wobble. Has appeal.

★★★★

ONE BY ONE THE ROSES DIED (Miller, ASCAP)
 SPANISH PERFUME (AND A YELLOW ROSE)
 (Picturetone, BMI)

THE PLAYMATES—Colpix 769.

A pretty tune gets a likewise rendition from this group that will make a reappearance on the charts after a time away.

★★★★

NOW THAT YOU'VE GONE (Leeds, ASCAP)
 LOST IN WONDERLAND
 (Screen Gems-Columbia, BMI)

Gal crickets through a moving tune with her little girl voice. Should make high chart positions.

★★★★

SE PIANGI, SE RIDI (M. Witmark, ASCAP)
 UNA LACRIMA SUL VISO (April, ASCAP)
BOBBY SOLO—Epic 5-9767.

The singer and the song that walked away with top honors at the San Remo festival. A pretty Italian ballad with great chances.

★★★★

HIS GIRL (Acuff Rose, BMI)
 EASTHAM PRISON FARM (Acuff Rose, BMI)
LARRY HENLEY—Hickory 1298.

His high voice has graced the New-beats sound and here he is on another single outing. Teens will get the mid-shuffle message.

LITTLE SIDEWALK SURFER GIRL (Nicator, BMI)
 COME ON (PACK IT ON) (Nicator, BMI)
THE HONDELLS—Mercury 72405.

Sidewalk surfing sounds made by the harmonious and successful guys. This one is on the slow side and will skate to heights.

★★★★

MEAN OLD WORLD (Just, BMI)
 WHEN THE CHIPS ARE DOWN (Four Star, BMI)
RICK NELSON—Decca 31756.

Tough little slice from the Nelson boy. He is after the contemporary beat on this one and gets it.

★★★★

TREAT HIM TENDER, MAUREEN (NOW THAT RINGO BELONGS TO YOU) (Ampco, ASCAP)
 TOMMY (Pamco, BMI)

ANGIE AND THE CHICKLETES—Apt 25080.

Ringo's jilted gal fans sing to the lucky bride and ask her to treat him right. A cute tune certain to peg play.

★★★★

TRY TO REMEMBER (Chappell, ASCAP)
 FRENZI (ASCAP)
ROGER WILLIAMS—Kapp KJB 48.

An absolutely gorgeous rendition of the tune from the "The Fantasticks" that is guaranteed a place in the song hall of fame.

★★★★

GIRL WITH A LITTLE TIN HEART (Radford, BMI)
 IT'S OVER (Radford, BMI)
THE LETTERMEN—Capitol 5370.

The trio goes after two exciting and different tempos on this side. Soft surf on top and hard rock on the bottom.

★★★★

I'M TELLING YOU NOW (Ludlow, ASCAP)
 WHAT HAVE I DONE TO YOU (Ludlow, BMI)
FREDDIE AND THE DREAMERS—Tower 125.

Seen many a time on TV these eves, the British group could have their first real big one with this happy up-tempo tune.

★★★★

WHY DON'T THEY UNDERSTAND (Hollis, BMI)
 PLAYING THE FIELD (Rhodora, BMI)

TONY CONIGLIARO—RCA Victor 8523.

Rookie RCAer Tony comes up to bat for the first time and connects. The tune is an oldie he sings with soft sensitivity.

★★★★

BOO-GA-LOO (Chi-Sound, BMI)
 BOOMERANG (Chi-Sound, BMI)

TOM AND JERRIO—ABC Paramount 10638.

The beat is here for some hot dancing. The fellows shout and carry on for good rock gaiety.

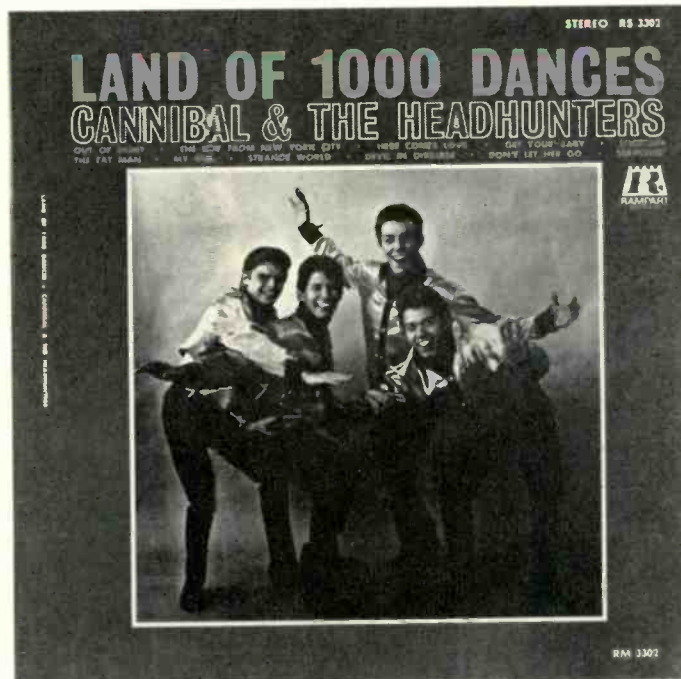
★★★★

A BLESSING IN DISGUISE (Saturday, BMI)
 CRY LIKE THE RAIN (Saturday, BMI)
HAL MILLER—Amy 920.

Slow and full-bodied piece of highly commercial r/b. Bob Crewe produced the side for the lucky label.

**A HIT SINGLE!
A HIT ALBUM!
A HIT GROUP!**

**“LAND OF 1000 DANCES”
CANNIBAL & THE HEADHUNTERS**



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Cap-Pickwick

(Continued from page 8)

publicity and promotion effort in Pickwick's history.

Cy Leslie, President of Pickwick International, Inc., stated, "This is an extension of the paperback concept which has been so fantastically successful in the book publishing business. Certain items are culled from a book publisher's hard cover catalog and put into paperback form. The result in the book publishing business has been an enormous proliferation of retail outlets, a gigantic increase in the book buying public, the greatest revenues to successful authors in history, and a whole new class of customers who brought in additional income to the old-line book publishers and actually served to increase hard-cover sales.

"As has so often happened in the past, Capitol Records, which is noted for being progressive, has opened up a new area to many other major record companies who will follow.

"Capitol has realized that precisely the same effect as the paperback situation in the book publishing field can develop."

Harmony Sets 3 Month Schedule

Columbia Records has announced its release schedule for the low-budget Harmony line for April, May and June.

In April Harmony has set: "The Original Blue Grass Sound," by Bill Monroe and His Blue Grass Boys; "The Sunshine Special," The Chuck Wagon Gang; "Everybody Promenade," Lawrence Loy with Wilbure Waite's Pokeberry Promenaders; and "Burl Ives Sings Folk Songs for Children/The Lollipop Tree."

For May, Harmony has scheduled: "The Great Kai Winding Sound" and "Greensleeves," by the Mormon Tabernacle Choir. So far, the June release is comprised only of "The Best of Lester Flatt and Earl Scruggs."

Cap's Barter III

NEW YORK—Christy Barter, Capitol Manager of Press Relations and Information Services here, is recuperating at home from a recurrence of hepatitis. He expects to be incapacitated for at least a month.

Quality RCA Camden Aim In Swing Back To Kid Wax

HOLLYWOOD—RCA Victor Records' Camden label, according to Brad McCuen, A&R producer of children's disks there (among many other areas of product), is out to grab the kiddie record market with an upsurge of Camden activity in that department.

McCuen, on the Coast recently from his New York base to work on a couple of Dr. Seuss LPs, said that from 1960 until the fall of '64, Victor didn't issue new children's albums, although it did maintain a catalog of standards. The diskery, however, found it unprofitable to try to retail \$1.98 product with the 88-cent operators holding forth in the racks, supermarkets and drug stores.

For several years, McCuen opined, parents have not bothered to listen to kidisks and therefore have failed to realize that their quality has not been first-rate.

"But last year," he said, "lack of quality began to be understood, particularly after a critical article in Parents' Magazine. Result was that Camden began to move back into the field, with three albums last October, three more due in March, plus six others in August. The future schedule depends on the success of these."

Among the changes in the children's market since '60, according to McCuen, are cited the facts that supermarkets and drug stores have taken over about 80% of kiddie sales, with regular dealers doing little in the field. Age 9 is now the last stand for children's wax, it was felt, with succeeding ages moving into the pop category. In the early '50s the 9-13 ages in particular were plentifully supplied with records.

H. Ray Clark, Manager, Product and Planning for RCA-Camden, feels that the major diskeries are doing a "poor job" in selling for children but has high hopes for a near-future improvement in the situation.

Clark estimates that kiddie disks now account for 5 to 8% of Camden sales.

the
wise retailer
who gets a
head start
on the
competition
is obviously
chess-minded



CHESS
RECORDS

Fontella Bass &
Bobby McClure
DON'T MESS UP
A GOOD THING
CHECKER 1097

Billy Stewart
I DO LOVE YOU
CHESS 1922

Joe Tex
BABY YOU'RE RIGHT
CHECKER 1104

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Colpix Records proudly presents
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year's outstanding motion picture ...
Available Now CP 521 (Mono) SCP 521 (Stereo)



...And from this towering achievement — two important singles!
Now Breaking Nationally: Charles Albertine's Lord Jim single (CP 766)
And Just Released: Lord Jim love theme "The Color of Love" sung by
the exciting new rage Lainie Kazan (CP 768)



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Julie's Mary, Debbie's Molly Among Filmdom Oscar Nominees

HOLLYWOOD—Oscar nominations for the April 5 presentations were released last week, and as usual there were many surprises; only three seemed to be more this year than last. Also a trend or two might have been noted.

The most important overall impression is the number of citations issued for musical productions, which not long ago were eyed askance by Hollywood voters.

"Mary Poppins" and "My Fair Lady" were represented in 13 (the most ever for a musical) and 12 categories, respectively, and "The Unsinkable Molly Brown" received six nods. (Buena Vista, Columbia and MGM have the respective trackers which can only prosper from the new honors bestowed.)

This may mean that film musicals from Broadway and originals will take on a very marked increase in the next few years. And that means ditto for records of such films.

The most important omission and certain to be one of the most controversial in Academy history is the exclusion of Audrey Hepburn from the list of best actress nominations for her performance in "My Fair Lady." Julie Andrews, who lost the Eliza role to Audrey when the film was cast, was nominated for her portrayal of Mary Poppins. Debbie Reynolds also pulled a nomination as the lively and bouyant Molly Brown.

Local thinkers claim that Audrey's loss was due to a combination of factors—resentment that the very popular Julie Andrews had not been asked to play "Eliza," resentment of Audrey's aloofness from the press when she is in town, and, primarily, resentment that she did not do her own singing

for the classic musical comedy role. (Marni Nixon, who received no official credit, did about 90% of Audrey's chirping.)

Both Julie Andrews and Debbie Reynolds did their own chanting in their films.

"Mary Poppins" and "My Fair Lady" were nominated as best picture of the year. Rex Harrison, Stanley Holloway (both repeating their original roles) and Gladys Cooper were nominated for their "Lady" performances. George Cukor and Robert Stevenson, directors of "Lady" and "Poppins" were tapped.

Best song nominations are "Chim Chim Cheree" by Richard and Robert Sherman from "MP," "Dear Heart" by Jay Livingston, Ray Evans and Henry Mancini (his fourth in as many years) from "Dear Heart," "Hush . . . Hush, Sweet Charlotte" by Frank DeVol and Mack David from that picture, "My Kind of Town" by James Van Heusen and Sammy Cahn from "Robin and the Seven Hoods" and "Where Love has Gone" by the Cahn-Van Heusen team from that picture.

The year's three big musicals—"MP," "MFL" and "UMB"—all received nominations for best color art direction, best color cinematography, best color costume design, best scoring of music—adaptation or treatment, and best sound.

Neal, James to NY

NEW YORK — Bob Neal, manager of Sonny James, was in town last week with Sonny for Sonny's taping of "The Jimmy Dean Show" on TV. Program, to be aired March 4, will feature the artist's new Capitol disk, "I'll Keep Holding On."

Anniversary Lunch For Vee



To commemorate Bobby Vee's fifth anniversary with Liberty Records and his recent re-signing, firm execs turned out for a luncheon honoring the vocalist. From left, Exec VP Philip Skaff, A&R producers Dave Pell, Joe Saraceno, VP Bob Skaff, Ad-merchandising director Al LaVinger, personal manager Arnie Mills, Bobby, President Al Bennett, promo man Harvey Goldstein, A&R director Don Blocker, Snuff Garrett, who produces Bobby's platters and sales stalwart Ken Revercomb.

Clark 5 Among Epic S'tracks

Epic Records, currently on the film sound track scene with "Malamondo" and "Lilies of the Field," should take off in a big way in this department when they release the LP from the upcoming Dave Clark Five movie for Warner Brothers. Epic's VP-General Manager Len Levy announced acquisition of the LPackage last week.

The film, expected to wind shooting around the middle of May, is tentatively titled "Catch Us If You Can" and is

being lensed in England. The Clark Five portray stuntmen in the picture, and since they are all gymnasts they will do all the stuntwork themselves. It is their first full-length starring vehicle. The album is expected to be released around the end of June. The boys will make their fourth U.S. tour June 19-July 21.

Around May 1 Epic will issue the sequel LP to Cliff Richard's "Summer Holiday," this one titled "Wonderful Life." Also of major interest will be Epic's sound track album from the hit TV series, "Peyton Place," presenting all the themes familiar to watchers (and listeners) of the much-talked-about videoseries.

Zorba Succeeds Nun

NEW YORK — Mrs. "Kay," Manager of the record department, Doubleday's Fifth Ave. and 52nd St., informs that over

a recent week-end she played the 20th Century Fox Records soundtrack LP from "Zorba the Greek" in the store and got her greatest customer reaction since The Singing Nun recordings.

CHARTS

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9

The NEW Chart busters' release

"BREAKIN' MY HEART"

c/w "CAN'T YOU HEAR ME CALLIN' "

MUTUAL #511

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THE BENTLEYS

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**COME ON
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DEE MULLINS

MELODY 117

COMING SOON

**I MADE MY
CHOICE**
c/w
ONE MORE DAY
SYLVIA VARTAN

RCA VICTOR
47-8520

**FEVER LA
FRANCE**
GILBERTO

SMASH 1973

**POISON IVY
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ROSA's Annual Winter Meeting

PHILADELPHIA — ROSA held its annual winter meeting at the Marriot Motor Lodge on Feb. 20, 21. Len Levy of Epic Records was guest speaker and stressed the importance of the One Stop and of ROSA. A managing director will be announced in the near future.

New members who joined ROSA were as follows: Eric Bernay—A-1 One Stop, New York, N. Y.; Milt Berson—Musical Sales One Stop, Baltimore, Md.; Sid Williams—J & S One Stop, Phila., Pa.; and Peter Geitz—Mountain Dist., Denver, Colo.

The next meeting will be held in Nashville May 22, 23.

Bridges Appointed Merc Coast Manager

CHICAGO—Jack Bridges, 10-year veteran of the record industry, has been appointed West Coast Regional Sales Manager for Mercury Records by Kenneth Myers, VP in charge of sales.

Bridges, who will base in Los Angeles, was last with Liberty Records in Chicago and previously had worked as a regional man for two years in the Chicago and Washington areas for Warner Bros. Records. Bridges replaces Tom Bonetti, now a regional man for Mercury's home entertainment division.

NARM Schedule

(Continued from page 8)

- 1:30 P.M.-5:30 P.M.—PERSON TO PERSON CONFERENCES—Grand Ballroom—Regular and Associate Members
 7:00 P.M.—COCKTAIL PARTY—Pavilion Room—Regular and Associate Members—Host: UNITED ARTISTS RECORDS
 11:00 P.M.—CHAMPAGNE PARTY—Godfrey Cambridge The Back Porch Majority—Gold Room—Host: EPIC RECORDS (by invitation only)

WEDNESDAY, MARCH 3

- 8:00 A.M.-9:00 A.M.—BREAKFAST—Venetian Room—Regular and Associate Members
 9:30 A.M.-12:00 Noon—PERSON TO PERSON CONFERENCES—Grand Ballroom—Regular and Associate Members
 12:00 Noon-1:45 P.M.—LUNCHEON-MEETING—Pavilion Room—Regular Members Only
 2:00 P.M.-5:00 P.M.—PERSON TO PERSON CONFERENCES—Grand Ballroom—Regular and Associate Members
 6:30 P.M.—NARM AWARDS COCKTAIL RECEPTION—Venetian Room—Regular and Associate Members—Host: CAPITOL RECORDS
 8:00 P.M.—NARM AWARDS BANQUET—Gold Room—Regular and Associate Members

PRESENTATION OF 1964 NARM AWARDS

Performing Recording Artists: Columbia Records recording star, ROBERT GOULET; Columbia Records recording star, JOHNNY CASH; Decca Records recording star, BRENDA LEE; Motown Records recording stars, THE SUPREMES; Warner Brothers recording stars, PETER, PAUL, AND MARY.

'Hush' Up for Oscars

With the Academy of Motion Picture Arts and Sciences "Best Song" nomination of "Hush . . . Hush, Sweet Charlotte," The Big 3 Music Corp. (Robbins-Feist-Miller) once again adds to its record of heavy representation in the Oscar race.

Since 1934, when the Academy introduced awards for music achievement, Robbins, Feist and Miller songs have racked up 43 nominations and have won five Oscars. In the "Best Score" categories, pubbery has a streak going via its consistent representation for the last 27 years. During this period, Big 3 scores have chalked up 78 nominations and 11 Oscars. In the present Academy race Big 3 is pointing for "Best Score" honors with "Fall of the Roman Empire" and "Hush . . . Hush."

UP SINGLES COMING

- 1 **COME AND STAY WITH ME**
(Metric, BMI)
Marianne Faithfull—London 9731
- 2 **PASS ME BY**
(E. H. Morris, ASCAP)
Peggy Lee—Capitol 5346
- 3 **YOU GOT WHAT IT TAKES**
(Tree, BMI)
Joe Tex—Dial 4003
- 4 **DANNY BOY**
(Boosey & Hawkes, ASCAP)
Jackie Wilson—Brunswick 55277
- 5 **GIRL DON'T COME**
(Spectorius, BMI)
Sandi Shaw—Reprise 0342
- 6 **LONG LONELY NIGHTS**
(Arc, BMI)
Bobby Vinton—Epic 79978
- 7 **SUDDENLY I'M ALL ALONE**
(Blackwood, BMI)
Walter Jackson—Okeh 7215
- 8 **WE ARE IN LOVE**
(Try Me, BMI)
Bobby Byrd—Smash 1964
- 9 **TIME WAITS FOR NO ONE**
(Tomario—Winall, Sagittarius, BMI)
(Eddie & Ernie—Eastern 602
- 10 **NEVER NEVER LEAVE ME**
(Merna, BMI)
Mary Wells—20th Century Fox 570
- 11 **FLY ME TO THE MOON**
(Almanac, ASCAP)
Lavern Baker—Atlantic 2267
- 12 **CHIM CHIM CHEREE**
(Wonderland, BMI)
New Christy Minstrels—Columbia 43215
- 13 **POOR MAN'S SON**
(Myto, BMI)
Reflections—Golden World 20
- 14 **TEASIN' YOU**
(Catillon, Shirleys, BMI)
Willie T—Atlantic 2273
- 15 **THE GREATEST STORY EVER TOLD**
Ferrante & Teicher—United Artists 816
- 16 **LET THE PEOPLE TALK**
(Screen Gems-Col., BMI)
Neil Sedaka—RCA Victor 8517
- 17 **DOUBLE-O-SEVEN**
(Apt, ASCAP)
Detergents—Raulette 4603
- 18 **TIRED OF WAITING**
(Jay Boy, BMI)
Kinks—Reprise 0347
- 19 **WITH ALL MY HEART**
(Debmar, ASCAP)
Al Martino—Capitol 5384
- 20 **GOT TO GET YOU OFF MY MIND**
(Cotillion, BMI)
Solomon Burke—Atlantic 2276
- 21 **YOU'RE THE CREAM OF THE CROP**
(Mah's, BMI)
Lee Rogers—D-Town 1041
- 22 **YOU CAN'T HURT ME NO MORE**
(Jalynne, BMI)
Gene Chandler—Constellation 146
- 23 **(AIN'T THAT) JUST LIKE ME**
(Progressive & Trio, BMI)
Searchers—Mercury 72390
- 24 **JUST SAY I LOVE HER**
(Larry Spier, ASCAP)
Jimmy Roselli—Ric 148
- 25 **COOL WATER**
(American Valley, BMI)
Dale & Grace—Montel 936
- 26 **COME SEE**
(Camad—Chi-Sound, BMI)
Majo: Lance—Okeh 7216
- 27 **FIND MY WAY BACK HOME**
(Fling, BMI)
Nashville Teens—London 9736
- 28 **FREEWAY FLYER**
(Screen Gems-Col., BMI)
Jan & Dean—Liberty 55766
- 29 **CAMEL WALK**
(Modern & Placid, BMI)
Ikettes—Modern 1003
- 30 **WE WERE LOVERS**
(Trio, BMI)
Darin D'Anna—World Artists 1045
- 31 **THE TELEPHONE SONG**
(Pam, BMI)
Stan Getz & Astrud Gilberto—Verve 10336
- 32 **THE RACE IS ON**
(Glad, Acclaim, BMI)
George Jones—United Artists 751
- 33 **STRAIN ON MY HEART**
Roscoe Shelton—Sims 217
- 34 **PATCH IT UP**
(Saturday, ASCAP)
Linda Scott—Kapp 641
- 35 **I'LL STEP ASIDE**
(English, Fear, BMI)
Wallace Bros.—Sims 229
Ventures—Dolton 303
- 36 **WATUSI '65**
(Tamrose, BMI)
Jay Bentley & Jet Set—Crescendo 332
- 37 **COME ON HOME**
(Jec, BMI)
Bill Black's Combo—Hi 2085
- 38 **COME BACK BABY**
(Trio, BMI)
Roddie Joy—Red Bird 10-021
- 39 **THE LAST GIRL**
(Teaneck, BMI)
Isley Bros.—Atlantic 2263
- 40 **THIS IS THE LIFE**
(Morely, ASCAP)
Kathy Keegan—DCP 1127
- 41 **BLIND DATE**
(Uptown, ASCAP)
Morty Gunty—Philips 40223
- 42 **DON'T ANSWER THE DOOR**
(Mercedes, BMI)
Jimmy Johnson—Magnum 719
- 43 **YOU'RE GONNA BE SO GLAD**
(Chicory & Edith, BMI)
Wee Willie Weaver—Tandy 101
- 44 **RUN MY HEART**
(Picturetone, BMI)
Baby Washington—Sue 119
- 45 **YOU'RE MY GIRL**
(Acuff Rose, BMI)
Everly Bros.—Warner Bros. 5600
- 46 **YOU'RE BREAKING MY HEART**
(South Mt., BMI)
Chartbusters—Mutual 511
- 47 **TELL HER I'M NOT HOME**
Ike & Tina Turner—Loma 2011
- 48 **DIANA**
(Spunka, BMI)
Bobby Rydell—Capitol 5352
- 49 **CRYING IN THE CHAPEL**
(Valley, BMI)
Adam Wade—Epic 9752
- 50 **COME HOME BABY**
(Cotillion, BMI)
Wilson Pickett—Atlantic 2271

THE HITS ARE HERE!
(NEW RELEASES)

O. V. WRIGHT'S

"CAN'T FIND TRUE LOVE"

AND

"DON'T WANT TO SIT DOWN"

BACKBEAT 544

REUBEN AND THE CHAINS'

"WHEN YOU LOVE SOMEONE"

AND

"HEY GIRL"

PEACOCK 1933

LISA RICHARDS'

"MEAN OLD WORLD"

AND

"TAKE A CHANCE"

SURESHOT 5007

DUKE AND PEACOCK RECORDS, INC.

2809 ERASTUS STREET

HOUSTON 26, TEXAS

OR 3-2611



LP'S COMING UP

- 1 THEMES FROM THE JAMES BOND THRILLERS
Roland Shaw Orch.—London 3412
- 2 THE BEST OF SAM COOKE
RCA Victor LPM-2625: LSP-2625
- 3 THE SENSITIVE SOUND OF DIONNE WARWICK
Scepter M-528
- 4 THE JERK
Larks—Money 1102
- 5 SEVEN LETTERS
Ben E. King—Atco 33-174: SD-33-174
- 6 THE HOLLYRIDGE STRINGS PLAY HITS MADE FAMOUS BY ELVIS PRESLEY
Capitol T-2221: ST-2221
- 7 THE FIVE FACES OF MANFRED MANN
Ascot ALS-16018
- 8 THE IKE AND TINA TURNER SHOW
Warner Bros.—W-1579: WS-1579
- 9 GONE GONE GONE
Everly Bros.—Warner Bros. W-1585: WS-1585
- 10 MY FIRST OF 1965
Lawrence Welk—Dot 3616: 25616
- 11 MORE MUSIC FROM THE MILLION DOLLAR MOVIES
Boston Pops Orch.—RCA Victor LM-2782: LSC-2782
- 12 DRUNKEN PENGUIN
Bent Fabric—Atco 33-173: SD-33-173
- 13 SPRINGTIME
Ferrante & Teicher—United Artists UAL-13406: UAS-6406
- 14 DON'T FORGET I STILL LOVE YOU
Bobbi Martin—Coral CRL-57472
- 15 TOP TEEN HITS
Brenda Lee—Decca DL-4626: DL-74626
- 16 THE VERY BEST OF BETTY EVERETT
Vee Jay 1122
- 17 MERCY
Don Covay—Atlantic 8104: SD-8104
- 18 HOW SWEET IT IS
Marvin Gaye—Tamla TM-258
- 19 UPTOWN WITH PETULA CLARK
Imperial 9281: 12281
- 20 FRANKIE RANDALL SINGS AND SWINGS
RCA Victor LPM-2967: LSP-2967
- 21 SONG FOR MY FATHER
Horace Silver—Blue Note 4185
- 22 NEW BEAT ON BROADWAY
Village Stompers—Epic LN-24129: BN-26159
- 23 THE BEST OF MOMS AND PIGMEAT
Chess 1487
- 24 NOW
Vic Dana—Dolton BLP-2032
- 25 FRIENDLY PERSUASIONS
Ray Conniff Orch. & Chorus—Columbia CL-2210: CS-9010
- 26 WALK AWAY
Matt Monro—Liberty LRP-3402: LST-7402
- 27 SOMEWHERE
P. J. Proby—Liberty LRP-3406: LST-7406
- 28 THE BEATLES SONGBOOK, VOL. II
Hollyridge Strings—Capitol T-2202
- 29 MEMORIES OF AMERICA
Billy Edd Wheeler—Kapp KL-1425
- 30 BAJOUR
Original Cast—Columbia KOL-6300: KOS-2700
- 31 THE NEW SEARCHERS LP
Kapp-K-1412: KS-3412
- 32 TOBACCO ROAD
Nashville Teens—London LL-3407: PS-407
- 33 PAPER TIGER
Sue Thompson—Hickory LPM-121
- 34 OUR SHINING HOUR
Sammy Davis Jr. & Count Basie—Verve V-8605: V6-8605
- 35 JAZZ IMPRESSIONS OF NEW YORK
Dave Brubeck Quartet—Columbia CL-2275: CS-9075
- 36 THE ROY ORBISON SONGBOOK
Sunset Strings—Liberty LRP-3395: LST-7395
- 37 THE JIM REEVES WAY
RCA Victor—LPM-2968: LSP-2968
- 38 GOLDFINGER
Jack LaForge—Regina R-319: RS-319
- 39 COLLABORATION
Modern Jazz Quartet & Laurindo Almeida—Atlantic 1429
- 40 THE ANIMALS ON TOUR
MGM E-4281: SE-4218
- 41 PORTRAIT OF MY LOVE
Letterman—Capitol T-2270: LST-2270
- 42 THE MANTOVANI SOUND
London LL-3419: PS-419
- 43 NAKED CITY THEME
Ahmad Jamal—Argo 733: S-733
- 44 JAZZ IMPRESSIONS OF A BOY NAMED CHARLIE BROWN
Vince Guaraldi—Fantasy 5017
- 45 THE SOUND OF MUSIC
Eydie Gorme—Columbia CL-2300: CS-9100
- 46 THE MAN
Lorne Greene—RCA Victor LP-3302: LSP-3302
- 47 LOVIN' PLACE
Gale Garnett—RCA Victor LPM-3305: LSP-3305
- 48 INTIMATELY YOURS
Arthur Prysock—Old Town LP-2008
- 49 I'M ON THE OUTSIDE (LOOKING IN)
Little Anthony & Imperials—DCP 6801
- 50 JUMP AROUND
James Brown—King 771

Budget Line Success Story

Pickwick Records And How It Grew

Country-Western Label, Hilltop, Proves A Major Subsidiary



Cy Leslie
President



Ira Moss
Executive VP



Ralph Berson
VP, Sales

NEW YORK — Recently, the sedate Wall Street Journal reported enthusiastically that "Pickwick International (over-the-counter) is expected to net \$1.00 a share on sales of approximately \$7,000,000 in fiscal 1965 up from 70 cents per share earned on volume of \$5,796,926 in fiscal 1964." The Journal credited Pickwick's long-term deal with General Electric to supply "Picture-sound" programs for G.E.'s "Show 'N Tell" Phono-Viewer, increased revenue from its English subsidiary and a growth pattern that has been exceeding that of the record industry itself for the past 11 years for this remarkable performance.

Pickwick International has been marked since inception by carefully thought out innovations in marketing and merchandising based on extensive surveys and a shrewd appraisal of the field in which it operates. Cy Leslie, Pickwick's President, has guided his company from a tiny entity in the children's record business to its present status as a leading independent in the economy-priced field. Through his own salesmanship, astute management, the assembly of one of the best executive teams in the record industry and a shrewd control of his firm's finances, he has set the stage for its current expansion and diversification program.

Reaping Country Benefits

Presently, Pickwick is reaping the benefits of its move into the country and Western field with the \$1.98 Hilltop line. Leslie comments, "Under the aegis of Joe Abend, Hilltop has become one of the most important subsidiary labels in Pickwick's history.

"Consumer demand is most definitely not limited geographically. The Hilltop line is currently being carried in approximately 24,000 outlets through our 32 independent record distributors and an equal number of co-distributors such as Handelman, U.S. Records, Tip Top, etc. The line is carried by the same varied types of retailers that you would expect of a budget-priced 'pop' record operation and wherever it goes in—it sells."

Abend revealed that the basis for the success of Hilltop has been its acquisition of masters by such c & W names as Webb Pierce, Jimmy Dean, Patsy Cline and others.

Through the creation of Barmour Music, also under Abend, Pickwick is now moving into c & W music publishing. Country Johnny Mathis, Johnny Paycheck and others have been signed to exclusive writing contracts and Barmour tunes have already been recorded on a variety of labels.

(Continued on page 34)

ANOTHER HIT PRODUCTION

Breaking on all Charts

"THE SPORTING LIFE"

Ian Whitcomb

TOWER #120

from

JERDEN PRODUCTIONS INC.

P. O. Box 1326

1621 East Olive Way Seattle, Washington

Phone EAst 5-0217

COAST CAPERS

Prepare For Battle!

BY TED RANDAL

HOLLYWOOD—Last week I discussed at length the rating battle that is shaping up in Los Angeles, and since that time many people have asked me how it will all turn out. Which one of the four will finally end up as the No. 1 station in the area? Not being a prophet, mystic or soothsayer, I cannot look into my crystal ball and point, but I'm always glad to share my opinion with anyone who'll listen or read.

At present, KRLA is doing a good job with their programming. Their ideas (though not all new) are presented in a fresh manner that appeals to the public. Their recent disk jockey changes have strengthened them even more, and with their tremendous desire to be No. 1 and stay No. 1 they are not likely to be caught by anyone. Their biggest current weakness is their music policy.



Ted Randal

KFWB is now the No. 2 station in Los Angeles, and they don't like that one bit. They are now making some personnel changes and attempting to strengthen their over-all sound with new inside promotions and contests, but they lack the fire, spirit and desire to win that KRLA has. Their music policy is not an aggressive one. Unless some significant changes are made they will remain in their present position or drop a little lower.

KBLA is trying hard, but they are weak in several areas: their disk jockeys perform as individuals rather than as a team; their news is not strong enough to compete; their music policy is not regimented enough to win most of the people; they badly need to acquire an image. Unless they mold themselves into an efficient and competitive team, they will end up on the bottom of the heap.

KHJ is due to change about mid-April, and will be under the leadership of **Bill Drake**. If his sound is the same one he has used successfully in other markets he will be a strong contender. His sound is tight (though mechanical); his music policy is fairly up to date; he uses a very short play list and his men work from file cards which gives the station a team sound. Given the time, KHJ could become the No. 2 station in Los Angeles, but it is not likely they can top KRLA. That's the way I see the four-way pop format battle, but whether I'm right or wrong look for a dandy of a fight because the stakes are among the highest in the country.

While there has been a great deal happening in radio circles around Los Angeles and the West Coast, there seems to be a scarcity of artists activities. **Jerry Butler**, whose latest single for Vee-Jay "Good Times" is doing well here, was in town all this week, and he was so busy he made up for a lack of visiting firemen. He did 14 radio and TV guest shots, was honored at a cocktail party, talked about doing a movie and met everybody there was to meet. As might be expected, following close on his heels for similar duties is **Betty Everett**; she's just returning from a very successful trip to London.

Johnny Tillotson popped in for a short while and taped the **Lloyd Thaxton** TVer as well as "Shindig" and Sam Riddle's "9th St. West". Also honored at a cocktail party

last week was Dial's **Joe Tex** who's pretty happy about all of his hits. He's been trying to hit it big for some time now and is pretty pleased that it finally happened. . . . **Lovely Fran Jeffries** has been set as the female lead in the new **Elvis Presley** movie that's tentatively been titled "In My Harem." They'll start shooting in a couple of weeks.

Late and sudden thought: we must be the Sidewalk Surfing capital of the world, especially with the local recording artists like **Jan & Dean**, **The Rip Chords**, **Bruce & Terry**, **The Hondells** and **The Beach Boys** all exploiting this fantastically popular sport. Yet . . . Sidewalk Surfing is illegal in Los Angeles, and the kids can be arrested for skating on sidewalks or in the street. Figure that one out.



Above from left: Viveca Lindfors and George Maharis in "Sylvia"; Anne Francis and Maharis in "The Satan Bug"; and Maharis and Robert Morse in "Quick, Before It Melts." Epic Records artist Maharis gets a big push on wax from three important motion pictures released during the first half of '65.

Epic's George Maharis Bows As Film Star In 3 Pictures

Epic Records' George Maharis, previously seen in a small part in the film "Exodus," will star in three major motion pictures during the first half of 1965. It is expected that this Maharis saturation of the nation's screen's will up sales on his Epic recordings.

Already in release is "Sylvia," a romantic drama à la "Laura" with Maharis playing opposite Carroll Baker and supported by Viveca Lindfors, Ann Sothorn, Peter Lawford and Edmond O'Brien. While Miss Baker has been getting the big sexpot buildup, Maharis is actually on screen longer than Miss Baker in his role of private investigator hired by the wealthy Lawford to check on the past of his mysterious fiancée, Miss Baker, as the title character. Paramount is releasing the picture, for which Maharis was hailed by the New York Daily News thusly: "Maharis, an actor from TV, plays his part with assurance and a theatrical flair."

Coming soon will be "Quick, Before it Melts," a comedy made for MGM in color, Maharis co-starred with Broadway's Robert ("How to Succeed . . .") Morse. The pair play a magazine photographer and writer, respectively, covering a scientific mission in Antarctica—Little America, and Variety wrote after preview: "Both Maharis and Morse sock over their roles . . ." The picture opens around the country soon.

While it will be released last, "The Satan Bug" was actually filmed before the others (for United Artists), although it got off to an abortive start when leading lady Joan Hackett, after four days' location filming in the desert, became allergic to something there and had to be replaced by Anne Francis. The semi-sci fi picture also stars Dana Andrews and Richard Basehart and offers Maharis the role of a Korean war veteran employed by the government to match wits with a fanatic determined to destroy America with a bacterial formula known as the Satan Bug.

These three George Maharis starrers provide probably the greatest cinematic send-off ever achieved by a record industry personality. George's latest Epic recording is "I'm Coming Back to You" b/w "Lonely People Do Foolish Things."

Burton Label Formed

BEVERLY HILLS—Burton Records has been formed by Burt Sugarman. Burton will specialize in top 40 etching for the time being with plans to expand into the album field within a six month period. Sugarman has named Leland

Rogers as National Promo Manager.

First artists signed by Burton were The Explosions, Dave Coleman and Bob McClaine and Mamie Van Doren. The Explosions have recorded "Gee Baby" b/w "Try Again," to be released shortly. Miss Van Doren records this week.

March Getz Month At Verve Records

Verve, on an all-out promotional campaign, has set March as Stan Getz Month. The company's entire sales and promotional and publicity staff has been alerted and geared to make this special campaign one of the big drives of the year.

Morrie Price, Director of Marketing, has prepared special Stan Getz display kits for dealers' windows. Consumer, trade and co-op advertising will supplement the campaign. A special incentive buying program on Getz albums has been announced to MGM/Verve distributors and their salesmen.

A strong drive is being instituted among the nation's radio stations to have Stan Getz albums featured during the month of March. TV stations that produce local dance parties will feature Stan Getz albums and award same as contest prizes.

The drive will also be directed towards and be tied-in with his bookings at colleges and universities during the month of March.

UA's Story Greatest Ever

"The Greatest Story Ever Told" is an apt title for a motion picture and sound track album emanating from the United Artists stable; for the record company announced recently at its Miami distributor meeting that 1964 was its greatest gross profit year ever.

In '64 the label scored with the soundtrack packages from such pics as "It's a Mad, Mad, Mad, Mad World," "Tom Jones," "From Russia with Love," "The Pink Panther," "A Hard Day's Night," "A Shot in the Dark," "Topkapi" and the currently record-breaking "Goldfinger," one of the biggest smashes on wax and screen in years.

'65 Looks Great, Too

And '65, from this still early vantage point, looks even more promising. Already in release are George Stevens' long-awaited production of "The Greatest Story Ever Told," with score by Alfred Newman and an all-star cast; and "How to Murder Your Wife," with music by Neal Hefti and starring Jack Lemmon, Virna Lisi and Claire Trevor. Coming up

before the end of the year are "I'll Take Sweden," with Bob Hope, Dina Merrill and Frankie Avalon; "The Glory Guys," music by Riz Ortolani;

"The Train," with Burt Lancaster, Jeanne Moreau and Paul Scofield, score by Mau-

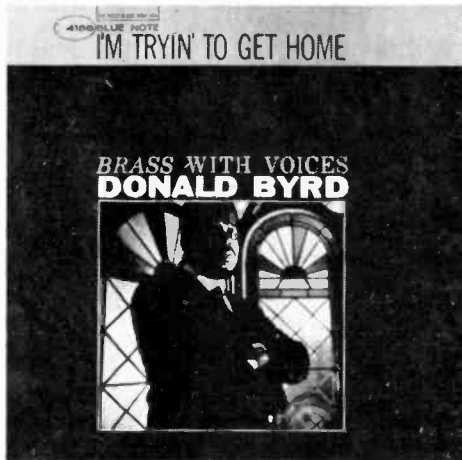
(Continued on page 27)

UA Music Ltd. Activities Unlimited

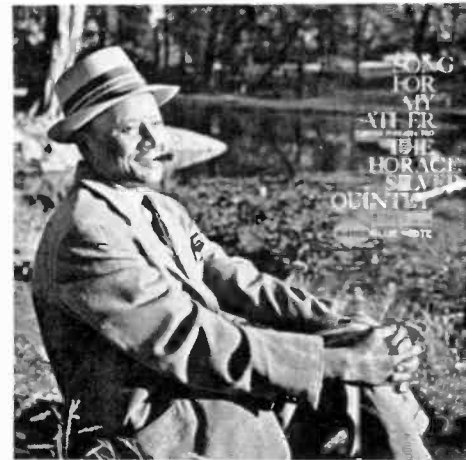


One of the busiest offices in the world is that of United Artists Music Ltd. in London. Here's Director Noel Rogers (seated) surrounded by key members of his staff (left to right): Martin Davis, John Spaulding and Roger Welch, hard at work on such blockbusters as "Goldfinger," "The Greatest Story Ever Told" and the forthcoming second Beatles film, as yet untitled.

**Best For
The Racks!
The Big
Jazz Sellers
Are On
BLUE NOTE!**



DONALD BYRD
I'M TRYIN' TO GET HOME ... BLP 4188
Brand new hit release.



THE HORACE SILVER QUINTET
SONG FOR MY FATHER ... BLP 4185
On its way to the charts.



LEE MORGAN
THE SIDEWINDER ... BLP 4157
Biggest jazz hit of the year.



JIMMY SMITH
PRAYER MEETIN' ... BLP 4164
Jimmy Smith at his greatest.

**BLUE NOTE
1st Name In Jazz**





ANNE'S TABLEAUX

BY ANNE DUCONGE



Anne duConge

CHICAGO — A memorial to Sam Cooke, held Feb. 15 at McCormick Place in the Arie Crown Theater, was attended by an appreciable group of old and new admirers. Artists volunteered their services. Gospel groups included: **The Soul Stirrers**, **Highway QCs**, **Harmonizing Four** and the **Meditation Singers**. Rhythm and Blues artists featured: **Jerry Butler**, **L. C. Cooke**, **Little Johnny Taylor**, **Gene Burke**, **The Impressions** and **The Upsetters**; plus **E. Rodney Jones** (WVON) as emcee. Backstagers reminisced

about good times with the late Sam. The production was entertaining and memorable.

According to **McKinley** (Crown Prince) **Williams** and **Al** (Duke of Earl) **Garner**, formerly with **WRBD** in Ft. Lauderdale, Fla., now at **KYOK**, Houston, Wax to Watch: "Make It for the Door" by **Pat Lundy** on **Heidi**; "Boo-Ga-Loo" by **Tom and Jerrio** on **ABC-Paramount**.

More News from **KYOK**, Houston: Pick of the Week: "Nowhere to Run"—**Martha & The Vandellas**; Album of the Week: "Spotlight on Maxine Brown" by **Maxine Brown**. **Chet McDowell** picks "I Gotta Get You Out of My Mind," **Solomon Burke**; **Avery** (AFD) **Davis** selects "Oldie But Goodie" by **Larry & Darryl Perrault**.

I am now a card carrying **KYOK** Club Member. Thanks to **KYOK** staff.

Clark Celebrates Duke Decade

Celebrating a decade at one company is **Dave Clark**, Duke and Peacock National Promotion Director, and 22 years in the record industry. Congratulations, Dave.

The March 5 big show at Chicago's Regal includes: **Major Lance**, **The Vibrations**, **Dionne Warwick**, **Joe Tex**, **Ted Taylor**, **Baby Washington, Jr.** **Walker & The All Stars**, **The Four Tops**, **Otis Leavill** and **Red Saunders'** band; emcees **Pervis Spann** and **E. Rodney Jones** (WVON). Last week's show headlined by **Bobby** (Blue) **Bland** was a smash with **Tommy Hunt** taking part of the spotlight.

From Houston, Texas this week: "When You Love Someone" by **Reuben** and **The Chains** (Peacock); "Take A Chance"—**Liza Richards** (Sure-Shot); and "Can't Find True Love"—**O. V. Wright** (Back Beat). Big news from a big state.

Give a listen to: **Florence Devore**—"Kiss Me Now (Don't Kiss Me Later)"—**Phi-Dan Records'** first release.

Deejay Clark Race, **KDKA**, is heavy on "Gee! Baby I'm Sorry"—**Three Degrees** (Swan).

R & B sounds to keep an eye on—"There Is Still Tomorrow," **The Diplomats** (Wand); "The Sun is Going to Shine Tomorrow," **Big D Irwin** (Roulette); "Peaches and Cream," **The Ikettes** (Modern); and **Solomon Burke's** "Got to Get You Off My Mind" (Atlantic).

Diskeries, don't forget **Radio Station WLTH**, Gary, Ind.; **Ron Borden** is another deejay worth note, interested in R&B tunes.

To be heard daily from 10 a.m. to 3 p.m.: **Buggs Scruggs**, **KDIA**, Oakland. **Buggs** has the know-how to hold his listeners.

The Dells are soon to be heard on a new LP (Vee-Jay).

RCA 'Greasepaint' Cut Before Opening

NEW YORK — RCA Victor Records made a rare move last week and cut the original casters for Anthony Newley's "The Roar of the Greasepaint" before show's Broadway bow April 8.

Nothing of the sort has been done since "Oliver" was cut, by the same label, prior to going on the road. During the past years companies have preferred to wait until the New York reviews were out before going ahead with the casters session.

RCA is sufficiently pleased with the out-of-town reviews, box office returns and general interest, however, and is finessing the wait. Therefore the pre-opening date.

Also the fact that the show's "Who Can I Turn To?" and "The Joker" have established themselves has prodded the execs to make the decision.

The cast, headed by **Newley** and **Cyril Ritchard**, and now in Philadelphia, trained to New York Feb. 28 to wax and then wend their way back to Philly.

Eastern Post For Vee - Jay's Demain

HOLLYWOOD—**Bob Demain**, who has been handling **Vee-Jay** sales on the Coast, has been upped to new post of Eastern Regional Sales Manager, it was announced by **Vee-Jay** President **Randy Wood**.

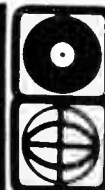
Demain will headquarter in Newark, N.J., at the offices of **Essex Distributing Corporation**, and will cover 10 major record markets comprising New York, Newark, Hartford, Boston, Buffalo, Cleveland, Pittsburgh, Philadelphia, Washington and Detroit. National Sales Manager **Bill Siegel** will continue to headquarter at the company's main offices in Los Angeles.

Tony Wilson Joins Kramer - Whitney

NEW YORK—**Tony Wilson**, after a brief hiatus in the film business, is back in music publishing with **Kramer-Whitney, Inc.**

Wilson informs that the firm will have tunes from all, and is definitely not restricting their catalogs to tunes by (**Alex**) **Kramer** and (**Joan**) **Whitney**. "We have both **ASCAP** and **BMI** firms," he said, "And our doors are wide open." Company will have several recordings released soon on new material, as well as standards.

TOP 40 R&B



- 1 **SUNSHINE**
Jr. Walker—Soul 35001
- 2 **MY GIRL**
Temptations—Gordy 7038
- 3 **TWINE TIME**
Alvin Cash & Crawlers—Mar-V-Lus 6002
- 4 **HURT SO BAD**
Little Anthony & Imperials—DCP 1128
- 5 **STOP IN THE NAME OF LOVE**
Supremes—Motown 1074
- 6 **ASK THE LONELY**
4 Tops—Motown 1073
- 7 **PEOPLE GET READY**
Impressions—ABC-Paramount 10622
- 8 **SHAKE**
Sam Cooke—RCA Victor 8486
- 9 **MR. PITIFUL**
Otis Redding—Volt 124
- 10 **BOY FROM NEW YORK CITY**
Ad Libs—Blue Cat 102
- 11 **TEASING YOU**
Willie T—Atlantic 2273
- 12 **THE NAME GAME**
Shirley Ellis—Congress 230
- 13 **YOU BETTER GET IT**
Joe Tex—Dial 4003
- 14 **GOOD TIMES**
Jerry Butler—Vee Jay 651
- 15 **DON'T MESS UP A GOOD THING**
Bobby McClure & Fontella Bass—Checker 1097
- 16 **AT THE CLUB**
Drifters—Atlantic 2268
- 17 **HE WAS REALLY SAYIN' SOMETHIN'**
Velvettes—VIP 25013
- 18 **YOU'VE LOST THAT LOVIN' FEELIN'**
Righteous Bros.—Phillys 124
- 19 **NO FAITH, NO LOVE**
Mitty Collier—Chess 1918
- 20 **I WANNA BE**
Manhattans—Carnival 507
- 21 **NOWHERE TO RUN**
Martha & Vandellas—Gordy 7039
- 22 **HOW SWEET IT IS**
Marvin Gaye—Tamla 54107
- 23 **CRY**
Ray Charles—ABC-Paramount 10615
- 24 **HOLD WHAT YOU GOT**
Joe Tex—Dial 4001
- 25 **FLY ME TO THE MOON**
Lavern Baker—Atlantic 2267
- 26 **DOES HE REALLY CARE FOR ME**
Ruby & Romantics—Kapp 646
- 27 **TIME WAITS FOR NO ONE**
Eddie & Ernie—Eastern 602
- 28 **THE BIRDS AND THE BEES**
Jewel Akens—Era 3141
- 29 **DANNY BOY**
Jackie Wilson—Brunswick 55277
- 30 **IT'S GONNA BE ALRIGHT**
Maxine Brown—Wand 173
- 31 **LET HER LOVE ME**
Otis Leaville—Blue Rock 4002
- 32 **I'M OVER YOU**
Jan Bradley—Chess 1919
- 33 **WHY DON'T YOU LET YOURSELF GO**
Mary Wells—20th Century Fox 570
- 34 **I'VE BEEN TRYING**
Impressions—ABC-Paramount 10622
- 35 **SUDDENLY I'M ALL ALONE**
Walter Jackson—Okeh 7215
- 36 **YOU GOT WHAT IT TAKES**
Joe Tex—Dial 4003
- 37 **EVERYBODY LET'S DANCE**
Gene Chandler—Constellation 1466
- 38 **COME SEE**
Major Lance—Okeh 7216
- 39 **WHEN I'M GONE**
Brenda Holloway—Tamla 54111
- 40 **THE "IN" CROWD**
Dobie Gray—Charger 105

Labels Move In Earlier & Earlier For The Big Broadway Caster Kill



Max von Sydow in "Greatest Story Ever Told," UA pic-album.

UA Story

(Continued from page 2)

rice Jarre; the new Beatles feature; "What's New Pussycat?" with Peter Sellers, Romy Schneider, Peter O'Toole and Paula Prentiss; "The Hallelujah Trail," with Burt Lancaster and Lee Remick; and "Thunderball," the next James Bond thriller with Sean Connery as Agent 007.

'66 Being Planned

United Artists is even thinking '66, when we may see the film version of Broadway's hit musical comedy, "A Funny Thing Happened on the Way to the Forum," with Zero Mostel and Phil Silvers; "The Adventures of Sherlock Holmes"; "The Charge of the Light Brigade"; "Hawaii," with Julie Andrews; "The Golden Age of Pericles"; the third Beatles feature; and "On Her Majesty's Secret Service."

UA expects to have the sound track albums from all these films, and probably more.

Broadway Caster Bow

United Artists will also be making its original Broadway cast album debut with the upcoming Frank Loesser musical, "Palaces and Pleasure," due in '65. Other stage musicals on the agenda for the UA label: "Robin Hood" and "Never on Sunday."

United Artists Records will also have the sound track albums from the film versions of such stage successes as "How to Succeed in Business without Really Trying" and "Maggie May" (the latter still running in London but due in the states soon).

BY DAVE FINKLE

NEW YORK—It seems as if all the world awaits the opening of a Broadway musical comedy. So much magic, gaiety, splendor, excitement attends this particularly and almost purely American art form.

And so much money can be made. If the musical is good.

For this reason record companies, since they are in business and have to make money, constantly watch the Broadway (and, to a lesser degree, off-Broadway) planning boards to see what musical is in the works.

They listen to projected scores voraciously and even start bidding—sound unheard—when established personalities—whether they be composers, stars or directors—announce that they're interested in such and such a property as a musical.

The rock hard fact at this date is that companies, and in increasing number, are so anxious to tie down caster rights, for their tremendous potential, that they are willing to capitalize (completely or in part) musicals, months before production dates.

Interest remains undiminished despite the fact that the gamble is extremely large. The show may not even reach New

York or, if it does, it might succumb quickly in these times when a show has to be, with rare exceptions, a hit in order to make its money back.

These grim contemplations vanish from most corporation minds, however, when the sweet memory of a "My Fair Lady" or "Hello, Dolly" or "South Pacific" can be savored.

Each of these legendary shows, to name just three of the many examples, are still pouring money into company tills and can be expected to do so for many years. They qualify as staples in record collections throughout the world. They'll be augmented by movie sales and, even if the soundtrack rights go to another company, the caster owner can figure on hyped sales from added exposure.

Tunes Singled Out

Cast LPs may include tunes of single potential, which labels can use to tout the caster. Or labels can count on increased sales from singles released by other companies. No one, for instance, has assessed what effect the Louis Armstrong "Hello, Dolly" single has had on the RCA caster sales records, but it must be of no mean proportion.

So, with these dreams of

sugar plum sales in their head, label executives are entering the caster race more and more. United Artists will be releasing its first Shubert Alley item in about two months time when Frank Loesser's first musical since "How to Succeed in Business Without Really Trying" reaches the Main Stem.

In announcing the acquisition of recording rights to "Palaces and Pleasure," UA said the item would be only the first of such ventures. Book for the show is by Sam and Bella Spewack and Britishers Alfred Marks and Hy Hazell and Americans Phyllis Newman and John McMartin have been lined up to star in the play about John Paul Jones and Potemkin in the court of Catherine the Great.

MGM, seen and heard from infrequently on the caster scene, cut their latest and most important Broadway album only last week. It's the newly-opened Sherlock Holmes treatment, "Baker Street," starring Fritz Weaver, Inga Swenson and Martin Gabel. The score is by newcomers Marian Grudoff and Raymond Jessel. Alexander Cohen produced the show, gearing his budget to an especially hefty promotion campaign that must be warming the hearts of MGM folk who know the exposure will push the album nicely. (And, of course, the album, in turn, will buttress box office. For this is the way these things work.)

Four other musicals are Broadway bound before the curtain falls on the current season. Three of them will be recorded by RCA Victor, which has considerably increased its caster activity now that it is flush (pun intended) with the enormous success of Jerry Herman's "Hello, Dolly" and the Sheldon Harnick-Jerry Bock

(Continued on page 30)



BAKER STREETERS — MGM Records is rushing out the original cast album of "Baker Street" in record time. Recorded on Feb. 21 at Manhattan Center, the caster will be in stores March 1. Above, at the session, are, from left: Raymond Jessel and Marion Grudoff, who wrote the music and lyrics; Arnold Maxin, President of MGM Records who supervised the recording; Inga Swenson, co-star (with Fritz Weaver and Martin Gabel); and Harold Hastings, Musical Director for the show and LP.

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 Hy Mizrahi — Artie Ripp —
 Phil Steinberg
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 of **CHATAHOOCHEE RECORDS**
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 Hy Mizrahi President
KAMA SUTRA PRODUCTIONS

'Luv' Lifting Unspoken LP Ban On Comedy Worders?

Over the past few years, spoken word albums have been quite a trend. There have been such lucrative releases as Columbia's "Hamlet," "Strange Interlude" and "Who's Afraid of Virginia Woolf?" and RCA's "Othello" and Command's "School for Scandal" and Mercury's lucrative-sounding agreement to record the Lincoln Center projects.

And the list goes on and on. But, in most instances, these albums were recordings of dramas rather than comedies, since the thinking in record circles has been that recording a comedy is not effective because of the loss of sight gags and other visual comedy elements.

"School for Scandal" is an exception, but, since the play is a classic, Command could easily assume that listeners would be familiar with the action. This does not go for new comedies.)

There is reason to believe, however, that this unspoken ban on comedy may be lifted dramatically in the near future. The reason is that Columbia has recorded Broadway's smash comedy of the season, Murray Shisgal's "Luv." The three-character mockery of contemporary romantic conventions will be released shortly.

Broken Barriers

Last year's biggest comedy blockbuster, "Barefoot in the Park," was turned away from a couple of record company doors last year mainly because of its strong visual element. But evidently the potential of "Luv" on wax was enough to break down barriers this year. The show's almost guaranteed success as a record set—critics hailed Shisgal as a modern Moliere—will probably make companies less likely to snub comedy in the future. In fact, "Barefoot" is a likely bet to have its fate reversed.

"Barefoot" author Neil Simon is now bringing in his fol-

low-up, "The Odd Couple," which is being directed by Mike Nichols, who also staged "Barefoot" and "Luv." This is another could-be wax entrant.

Since successful comedies usually have longer runs, it might be safe to assume that they would be stronger attractions on record as well and would therefore pay off over a shorter period of time.

For this reason it would seem that companies might be wise to examine the possibilities of having comedies altered by the authors to fit the recording medium more readily. This is any easy path that waxeries are probably thinking of following now.

In the meantime there is still the intensified recording of drama. Mercury's agreement to record Arthur Miller's plays, "After the Fall" and "Incident at Vichy," should be materializing as finished product soon. Columbia waxed Broadway's recent Eugene O'Neill "Hughie" entry, which starred Jason Robards, Jr. (The play is part of the Columbia long-range plan to record all the O'Neill works.) RCA released Alec Guinness' "A Personal Choice" recently. Dave Kapralik and Ed Silvers' Kapsil Productions is preparing a Bette Davis worder for Merc to segue from her "Single" single.

Much more can be expected on the spoken word scene, too. It may not even be rash to predict a day when companies bid, bargain for and back forthcoming dramas and comedies much as they do musical comedies now.

After all, the play is supposed to be the thing.

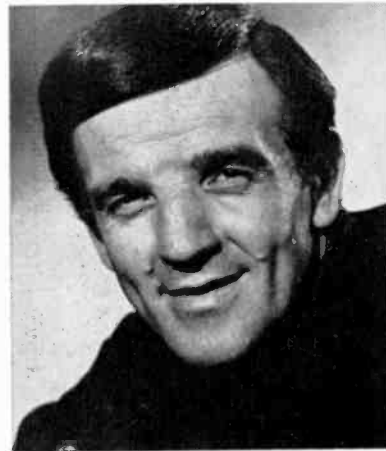
MGM Swings, S'track-wise

MGM Records is currently offering one of its most extensive sound track album releases—six, in all—plus two important stage musical cast LPs, "Baker Street," the Broadway hit with Fritz Weaver, Inga Swenson and Martin Gabel; and "The Cradle Will Rock," recent off-Broadway revival of the Marc Blitzstein work.

The MGM movie album release includes "The Americanization of Emily," David Rose and His Orchestra; "The Unsinkable Molly Brown," starring Debbie Reynolds and Harve Presnell; "Get Yourself



BY ALAN FREEMAN



Alan Freeman

Have you heard the English ditty that goes, "My old man said follow the band, and don't dilly dally on the way?" You haven't? Well, I wouldn't worry about it—I mean, I don't think it's the sort of thing that a music publisher, artist or A&R man might have in mind with an idea to crashing the charts at No. 1. It's only that at this minute I'm in a kind of dilly dallying mood, and there isn't a band in sight to follow anyway! Why does this lethargy surround me like a wall surrounds China? (Or has the wall been removed?)

Actually, I think it's the aftermath of last night's chaotic carryings on at London's rather splendid Carlton Towers Hotel. I was invited to what was termed a "Creative Circle Dinner." (Isn't it Barbra Streisand who sings, "Draw me a creative circle?" No?) Anyway, the gathering consisted of advertising executives who did eat and partake of the food and wine with great gusto, as a sort of hors d'oeuvres to a main course consisting of a serving of press, radio, television and cinema commercials. Chosen to judge and talk about these essential necessities of life was a panel of four and a chairman. The panel consisted of pop stars Mike Sarne, Lulu, Carole Elvis and Kenny Lynch. And the chairman? That great after dinner speaker-disk jockey extraordinaire-friend of the poor . . . Me! Now whether the creators of the forthcoming films and tape were present, I know not, but I thought it was rather unique that our panel who had suffered the agony of having their pop creations blasted to Dante's Dive on so many occasions were this time at the other end of the gun. So I gave them a little pre-commercial lecture, imploring them to be fair and not take advantage of the situation. Without doubt, I have a great future as a leader—warm, encouraging eulogies flowed like: "Lovely Color and direction, but what were they selling!" And "I know it was about shoes, but I felt very compelled to buy the candles in the man's hat." Plus "It was five years behind the times." Also "Waiter, could I have some more coffee please?"

One gentleman got rather distressed at the opinions being passed, and protested; so wishing to atone a little and cool the air I said, "Shut up and sit down!"

It was "Such A Night" and I'm not sure who actually won, but I can tell you for sure that the Australian group The Seekers, have won this week—they're No. 1 in Great Britain with "I'll Never Find Another You." The Animals have hot No. 6 with "Don't Let Me Be Misunderstood." Wayne Fontana and the Mindbenders have gone up to No. 4 with "The Game of Love" (that one must hit over there with you). The Ivy League are up to No. 8 with "Funny How Love Can Be." And guess what? Five new ones have hit the top 20 this week, namely "Mary Anne," The Shadows (No. 20); "I Must Be Seeing Things," Gene Pitney (No. 19); "Yes I Will," The Hollies (No. 16); "It's Not Unusual," Tom Jones (No. 14) and, "Goodnight," Roy Orbison (No. 13). The chart competition gets keener every week, and that's the way it should be, huh? And as one of the panel would no doubt say after reading this, "Yes, it's great, but what the . . . is it all about?"

a College Girl," all-star cast; "Your Cheatin' Heart," Hank Williams Jr.; "Quick, Before It Melts," David Rose and His Orchestra; and "The Yellow Rolls-Royce," David Rose and Orchestra.

Lesley in Hospital

Mercury's Lesley Gore had her tonsils removed March 1. She will watch her March 2 "Hullabaloo" TV stint from her hospital bed.

Chartbound



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'Sound Of Music' Musical Landmark

**Julie Andrews, Christopher Plummer,
Eleanor Parker Top Robert Wise Film**

BY DOUG McCLELLAND

There has been a lot of crowing the last few months about how Julie Andrews keeps the film version of "The Sound of Music" from being immersed in spoonfuls of sugar. Lovers of Rodgers and Hammerstein's great Broadway success need not worry, however: the warmth and charm of the sentimental original is present, and then some—some 30 minutes more, etch'ly.

Although over three hours long, this brilliantly colored and photographed production is a constant delight to the eye, ear and heart, a near-perfect film musical that like Miss Andrews' still current "Mary Poppins" should be enchanting filmgoers as long as the celluloid holds up. Not a bad record for a girl who couldn't even get arrested in Hollywood only a few short months ago: she's made but three motion pictures and two of them are bound to be classics. Hollywood may have made Broadway's fair lady wait, but the town has more than made up for its initial short-sightedness by giving the fresh-faced, uncomplicated Julie two all-time musical plums.

Never mind that she makes no effort to cover her precise British accent for this real-life role as Maria von Trapp, the hoydenish Austrian postulant who gave up the convent to marry Capt. von Trapp (Christopher Plummer), care for his seven children and form the Trapp Family Singers. Rather, thank Julie for crystal clear diction (her Eliza Doolittle training?) which, as much as anything else, makes her songs and acting so engaging. Director Robert Wise, who also produced for 20th Century Fox, knew what he had and gave her every opportunity to beguile. In particular, Julie has been given one of the great leading lady entrances in all filmdom when, after several minutes of breathtaking airviews of the Austrian Alps (à la the Manhattan skyscrapers at the beginning of Wise's "West Side Story"), the camera swoops down on a fly-speck figure singing atop a mountain who turns out to be Julie.

A Wise Triumph

Director Wise has done wonderfully by one of the stage's most disarming musicals, proving he is perhaps the only film director today dealing with finesse and taste in intermissions, multi-million dollar budgets, roadshow engagements, etc. Observe his sharp cutting of Julie teaching the children

how to sing ("Do-Re-Mi") as he shows the group on a mountain first, then bicycling, then riding in a carriage, never missing a line of the song, economically, skillfully, scenically conveying the work and time that have gone into getting the von Trapp sprites in concertising shape. Wise's sense of the visual is masterful, and, unlike too many filmmakers today, he is not afraid to go soft-focus with his camera when the occasion demands. Observe, too, the simple beauty of the captain and Maria proclaiming their love (the new "Something Good") in a glass summer house, profiles silhouetted in black against blue-green night foliage. And fall under the gentle spell of the little folk dance they gracefully execute outside the house, away from the crowded party within.

The big remembered moments are here, too. The engaging "So Long, Farewell," the children's retiring song; "The Lonely Goatherd," done by Julie and

kids with the (new) help of the Baird Marionettes; "My Favorite Things," Julie and children; "I Have Confidence in Me," a pleasing new song given a lively Andrews rendition; and "Edelweiss," perhaps the loveliest song in the show, movingly done by the family. "Sixteen Going on Seventeen" is also present, and well staged although inadequately sung and performed by Charmian Carr and Dan Truhitte as the oldest von Trapp girl and her Nazi-brainwashed boyfriend. Miss Carr, a plain newcomer, is supposed to be 16 but looks a couple of years older than Julie and reads her lines with no conviction. Truhitte is defeated by a glaringly bad blond dye job which is supposed to make him look Teutonic but actually makes him resemble a mutation. And Peggy Wood as the Mother Abbess lacks the proper authority. Her big solo, "Climb Ev'ry Mountain" (voice dubbed), oddly, is done mostly with her face in the shadows.



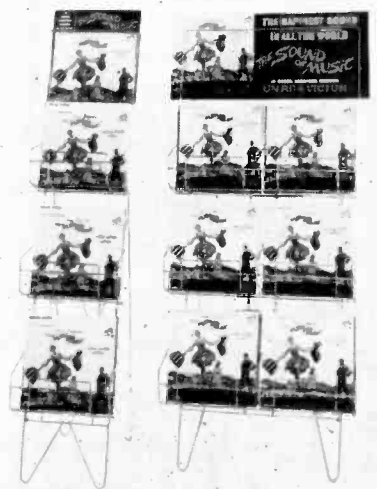
At left, a radiant Julie Andrews as Maria prepares for her wedding to Capt. von Trapp in the brilliant 20th Century Fox musical film, "The Sound of Music"; and, below, Eleanor Parker as the baroness talks it all over with an increasingly distant captain (Christopher Plummer). The new Rodgers and Hammerstein film musical is reviewed on this page, and RCA Victor is the lucky label with the sound track album.



Christopher Plummer is a good-looking, commanding captain, a man of stern bearing but with a mischievous glint in his blue eyes. Plummer has not made much of an impression with previous screen performances, but this one — despite what appears to be a couple of afterthought and overcute close-ups—should make him an important star. Three-time Academy Award nominee Eleanor Parker is the baroness, a light menace, and her regal bearing, fine profile and speaking voice are assets to the picture, although her red hair is covered by an unattractive blonde wig. She is a bit too giggly at the outset but ultimately succeeds at the difficult task of making the captain's conniving, highborn girlfriend both hissable and likeable. However, the role does not test this gifted actress' abilities, and the baroness' song, the delightfully sophisticated "How Can Love Survive?", was cut before filming began. Also doing nicely is Richard Haydn as the impresario family friend, Max Detweiler. Haydn is one of the several English folk involved playing Austrians, but you don't mind a bit.

RCA Victor *must* have one of the all-time top-selling sound track albums in this "Sound of Music." For the picture is one of the all-time great film musicals, a work in which one indeed can see those beautiful hills around Salzburg literally come alive with the sound of music.

Special Racks



Among the special dealer accessories being made available as part of RCA Victor's extensive advertising-promotion-publicity campaign on the original soundtrack album of Rodgers and Hammerstein's "The Sound of Music" are these special display racks.

Labels and Casters

(Continued from page 27)

"Fiddler on the Roof," starting Zero Mostel. RCA has already cut the new Antony Newley "Roar of the Greasepaint." (See separate story.)

Label will be waxing the British import "Half a Sixpence," written by and starring Tommy Steele, when it comes into town shortly. It has also announced that it will send out "Flora, the Red Menace" in May. This show, to be directed by veteran musical magician-director George Abbott, will star Liza Minnelli on loan from her home label, Capitol. The score for this one will be penned by B'way tyros Fred Ebb and John Kander, who list "My Coloring Book" among their credits.

(The tunesmiths for both the above shows are little known, as are "Baker Street's" Grudoff and Jessell, which stresses the point that neither Broadway producers nor record company moguls are letting unfamiliar names deter them from going ahead.)

Rights To Rodgers Show

Columbia scored a coup recently by grabbing the rights to the new Richard Rodgers show, "Do I Hear a Waltz?", now trying out in Boston. The label has had much luck with the Broadway king of composers before and is having some right now with the TV soundtrack of the Rodgers-Hammerstein "Cinderella," aired just last week. Waxery is also repackaging the R-H "Sound of Music" in preparation for the commotion expected to be precipitated by this new film.

"Waltz" will have lyrics by "West Side Story"-"Gypsy" lyricist Stéphen Soundheim and will star Elizabeth Allen and Sergio Franchi in the musical reworking of Arthur Laurents' "Time of the Cuckoo."

(Franchi is the latest addition to the list of label contractees playing musical chairs for casters. He will leave home berth, RCA, for the Col pack-

age. In turn, RCA will be getting Liza Minnelli from Capitol as per above for its "Flora" elpee. Capitol, however, got Barbra Streisand in the scramble for the "Funny Girl" caster. Cap also had Sammy Davis, moonlighting from Reprise, for "Golden Boy.")

That does it for the 1964-65 musical comedy season, but there are already a score of musicals penciled in for next year and a few of the casters for them already had dibs put on them by companies. RCA will record the Alan Jay Lerner-Burton Lane show that has been heading for Broadway for the last three years (probably by way of Calcutta). The tuner now will star Louis Jourdan and will be directed by Robert Lewis.

Mercury, having launched its caster catalog with the commercially successful "I Had a Ball," starring Buddy Hackett, has put a substantial amount of capitalization into "The Yearling," scheduled for Main Stem presentation in October. Herbert F. Martin and Michael Leonard have written the score for this musical version of the beloved Marjorie Kinnan Rawlins novel.

Action at Capitol

Capitol, quiet on the original cast scene since earlier this season when it sent out the "Golden Boy" and "Ben Franklin in Paris" casters within a month of each other, has signed (at a reported \$400,000 deal) to wax the scores for a pair of Sammy Cahn-Jimmy Van Heusen shows now in the works. The first of these will be "Hobson's Choice" and will most likely star Mary Martin. If she's not available because of "Hello, Dolly" tour commitments, Anne Bancroft may appear. The second Cahn-Van Heusen project is titled "Sky-scraper" and will follow sometime after "Choice."

Decca, the first company aware of the gold in caster hills, is reportedly on the lookout constantly for new Broadway material, although nothing definite has been announced recently.

ABC-Paramount, who came into the tuner competition last year on a three show deal with the Lester Osterman-Jule Styne On-Stage Productions, have come to the end of that deal. Under it, they released "High Spirits" and Carol Burnett's "Fade-Out, Fade-In,"

which has recently reopened on Broadway and should have renewed disk sales activity.

Whether ABC will continue, and with what property has not been revealed recently. They may be looking over the new Jule Styne score for "The Ghost Goes West."

"The Ghost Goes West" is only one of the many shows on the way which have unassigned caster rights. Others include an untitled bill of two one-act musicals to star Gwen Verdon. Cy Coleman and Dorothy Fields are doing music and words for these plays to be written by Elaine May. Miss May will be adapting Federico Fellini's "Nights of Cabiria" for part of the bill. The other half will be an original story.

One-act musicals may be one of the new trends in musicals, since another set of this breed is being readied for next season. The second set will have three one-acts by "Fiddler" scorers Bock and Harnick. No further details released as yet.

Robert Merrill, "Carnival" scorer and "Funny Girl" lyricist, is writing the songs for a musical adaptation of last year's film comedy, "The World of Henry Orient." David Merrick is importing Britain's "Pickwick." Jerry Herman is penning ditties for "Auntie Mame." Duke Ellington and Marshall Barer have completed preliminary work on "Sugar City," a Western musical based on "The Blue Angel," for Lilo to star in. Former Columbia publicist John Kurland is producing "The Dud Avocado," with Authoress Elaine Dundy supplying her own book.

Other items called "The Passionate Witch," "How Now, Dow Jones," "Drat, the Cat," "Sam" (about Mark Twain) and "Hotel Passionata" have been slated tentatively. A musical treatment of "Picnic" is being discussed.

Hillard Elkins, producer of "Golden Boy," has mentioned intentions of gathering together librettist, lyricist and

composer for a musicalization of "Othello" to star Sammy Davis as Iago and possibly Richard Burton as the Moor.

And who knows what people are gathered around pianos and typewriters right now preparing unpublicized and surprising musical comedies?

Off-Broadway Scene

This, of course, is not even to mention off-Broadway, which has been getting an off-and-on eye from record companies over the past years. "The Fantasticks" (MGM), "The Threepenny Opera" (MGM) and "Little Mary Sunshine" (Capitol) and "Once Upon a Mattress" (Kapp) are some of the off-Broadway product which have proved themselves in the record buying market.

Others have been less successful, and diskeries have felt the sting.

The odds against creating a hit musical off-Broadway are even greater than on-Broadway because of the mysterious ways things are, and, for that reason, waxeries are more cautious about off-Broadway commitments.

But economic conditions have winnowed out production off-Broadway as a whole, and the percentage of successful productions that do get put on in the future may grow and make that area more enticing.

Right now there is only one musical enterprise slated for the rest of the off-Broadway season. It's a revue called "Wet Paint" that will have material by Harnick, Bock and Ronny Graham to mention just a few of the 40-odd names connected with the production. No company has announced an album of this venture.

Nothing has been mentioned as a definite or even definite maybe for next year, although there are always pleasant and reassuring rumbles of productions in the offing.

But still, anything goes on Broadway (and off). And if it goes on, record companies will go after.

Song Doctor On Broadway

NEW YORK—For ages, Broadway has been the home of a special kind of writer—the play doctor. Now it seems as if something new is being spawned—the *song* doctor.

Last week a story broke concerning a couple of recent Broadway musicals which have songs in their scores written by, but not credited to, cleffers called in to add songs while the respective musicals were on the road.

The most surprising revelation said that Robert Merrill, the "Take Me Along" and "Carnival" scorer, had added tunes to Jerry Herman's "Hello, Dolly" show. Merrill said he'd been called to Detroit by "Dolly" producer David Merrick to create a few new

(Continued on page 31)

record promotion

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TV Review

RH Songs Aid 'Cinderella'

Score is Available
On New Columbia LP

The original TV production of Rodgers and Hammerstein's "Cinderella" in '57 was no earth-shaker, even with Julie Andrews. And last week's lavish CBS color re-doing with pop-eyed newcomer Lesley Ann Warren, who spent 90 minutes vainly (and disconcertingly) looking heavenward for help, was, well . . . Julie Andrews-less.

Fortunately, it wasn't tuneless. The R&H songs — with a new one called "The Loneliness of Evening," excellently sung by Stuart Damon as Prince Charming—were pleasant and plentiful. It was with the weak-voiced Miss Warren where "Cinderella" failed mostly, as she played her little peasant as if she were the Maid of Orleans off on divine mission. And this is hard to fathom, for she was composer Richard Rodgers' personal choice for the role. (Rodgers has made another odd choice with starlet Elizabeth Allen following Shirley Booth and Katharine Hepburn as the love-hungry American in Venice in the Broadway-bound "Do I Hear a Waltz?," his musical version of "The Time of the Cuckoo." What gets into these old masters?)

As the stepmother, Jo Van Fleet overacted shockingly, and old pros Walter Pidgeon and Ginger Rogers (who was giving herself competition on another channel in the New York area at the same time in the far better Astaire-Rogers film, "Swing Time") were completely wasted in bits as the king and queen. Save for a couple of fleeting steps, this was the kind of musical in which almost everyone but Ginger Rogers got to dance. Pat Carroll and Barbara Ruick gave it the old castle try as the repulsive stepsisters, although Celeste Holm didn't as the fairy godmother; but the best performance was given by . . .

Peggy Cass, who came on for a Crest toothpaste commercial as a screwed-up fairy godmother with a wand that wilted. The "Cinderella" show itself could have used her and her approach. The best thing about this program was the RH factor; and that is heard on the new Columbia Records album.

—Doug McClelland

Three Mercury S'tracks Via Quincy Jones

Mercury Records will be getting a good deal of its movie sound track material in 1965 from the increasingly prolific composer Quincy Jones, also a VP at the label. Jones has thus far slotted three soundtrackers for this year, "Sylvia," "The Pawnbroker" and "Mirage," with each music score a Jones original.



'MIRAGE' CO-STARS Diane Baker and Gregory Peck in a scene from the film for which Mercury's Quincy Jones has composed the score. Label will bring out the soundtrack album sometime this fall.

Paramount's "Sylvia," starring Carroll Baker and George Maharis, is already in theaters around the country, and the album is ready for release. Expected for release around March 20 is the 1964 Berlin Film Festival winner, "The Pawnbroker," starring Rod Steiger and Geraldine Fitzgerald; and scheduled for the fall is the Universal release, "Mirage," co-starring Gregory Peck and Diane Baker.

Jones, who does his film scoring under the aegis of the Peter Faith Agency, has announced that his deal calls for Mercury to get first shot at releasing his film music.

'Girl Happy'



Shelley Fabares is leading lady to Elvis Presley in his latest film, "Girl Happy," which RCA Victor Records has on a sound track LP. Elvis' next movie: "In My Harem," rolling in Hollywood March 15 with Fran Jeffries as leading lady this time.

Killer Joe Piro Inked By Atlantic

Atlantic Records has taken a major step into the dis-cothèque album field by signing dance authority Killer Joe Piro to an exclusive recording contract. The jet set's favorite dancing teacher will produce a series of authentic dis-cothèque albums for Atlantic. Announcement of the signing was made by Jerry Wexler, Exec Vice President of Atlantic, in conjunction with Milton Gray and Lenny Newton, associates of Killer Joe Piro.

The first of these albums, "Killer Joe's International Dis-cothèque," is scheduled to be released early in March. Killer Joe Piro personally selects the dances, the tempi as well as the recorded sequence. Meanwhile, a single from the LP which couples the new dance, "The Mlle," and "Killer Joe" has been released. "The Mlle" is being launched by Mademoiselle Magazine for whom the dance is named via a March feature story and photo spread.

Song Surgery

(Continued from page 30)

numbers. Merrill was quoted as saying he adhered to Merrick's bidding, although he told Mernick, "I don't know what you need me for. I like the show."

Jerry Herman, in turn, is supposed to have turned out a tune or two for "Ben Franklin in Paris," by Mark Sandrich, Jr. although conflicting rumors say that the tunes were not used ultimately.

Sheldon Harnick and Jerry Bock, "Fiddler on the Roof" creators, filled in a few gaps in the "Baker Street" score while that new Broadway entry was still in Canada.

Exactly what this behind-the-scenes ghostwriting means is difficult to understand. Needless to say, it would seem to be embarrassing for songwriters who are taking credit for work they didn't do.


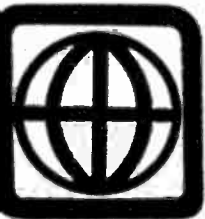
Eventually it may lead to composer and lyricists making stricter contract demands. Or it may come about that the "revue musical" may emerge—where one story is told (à la conventional musical comedy), but many songwriters are used, each contributing the type of song he does best.

Certainly divvying up of weekly grosses must be an interesting sight.

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Victor's History-Making 'Norma'

**Sutherland & Horne A Great Pair,
Head RCA's Fine February Release**

Joan Sutherland and Marilyn Horne, who recently made musical history in Boston with their magnificently sung production of Rossini's "Semiramide," do it again for RCA Victor Records' February release in a brilliant recording of Bellini's "Norma" (LM/LSC 6166).

Norma, the opera's tragic heroine, is scarcely on stage when she's singing one of grand opera's biggest hits: "Casta Diva." Sutherland's voice floats effortlessly through vocal gymnastics that leave Callas far behind. Soon after "Casta Diva" comes some glorious duets with Marilyn Horne (whose debut recital record on London is a sellout within one week of release). Sutherland's voice seems to come from a distance in this handsome production. Horne sounds much more forward and close-up. Perhaps they were mixed differently.

Opera buffs used to the big, full-bodied conducting of Serafin in the 1960 Angel set will find Richard Bonyng's conducting on a far more intimate scale. His conception is well suited for an opera that's made to showcase outstanding bel canto gymnastics. Sutherland and Horne will send chills up and down the spine of opera lovers everywhere. While Callas' 1960 recording contained her memorable characterization of Norma, her voice was at its lowest ebb.

Sutherland runs off with the honors for sheer vocal opulence and contributes some of her most effective acting to date, especially in Norma's tenderer scenes, but she misses the full agony and despair of Norma the rejected lover. However, this is a small reservation when one considers the outpouring of beauty that awaits opera lovers in this three-record set.

Menotti's Bishop

Menotti's "The Death of the Bishop of Brindisi" makes its recording debut in a stunning performance by George London (as the Bishop); Lili Chookasian (as the Nun) with The Boston Symphony, Erich Leinsdorf, conducting (LM/LSC 2785).

Like Menotti's famous TV opera, "Amahl and the Night Visitors," "The Bishop" is based on the shining spiritual triumph of the child over insurmountable odds. It is inspired by the 13th century Children's Crusade to free the Holy City and ends tragically when the children are swept to their doom by a fierce storm at sea.

Menotti's score portrays the old, dying Bishop who wants to atone for his sin ("Why did I help them? Why did I let them go?") in music that whines and despairs. In stark contrast are the radiant choruses of the children—some of Menotti's best music ever—which express their faith and hope. One playing of these choruses should clinch a sale.

The album is filled out with Miss Chookasian's beautiful performance of the "Song of the Wood-Dove" from Schoenberg's "Gurre-Lieder." This early score, full of Wagnerian and Straussian opulence, is made for the Bostonians and they supply a juicy orchestral introduction and a brilliant accompaniment for Chookasian's richly colored contralto.

Richter in Recital

From the much-heralded 1960 Richter U.S. debut recitals comes a brilliant disk: Chopin-Scherzo No. 4; Rachmaninoff: Three Preludes; Prokofiev: Gavotte from "Cinderella" and "Vision Fugitives" (Nos. 6, 8, 9, 15, 18) and Ravel's "Le Valée des cloches" (LM/LSC 2611).

The recording is far superior to Columbia's and yet this disk is not as exciting as a concert performance as was Columbia's first Richter All-Beethoven Recital (M2L 272). Richter's small-scaled intimate Chopin will surprise Rubinstein lovers. Rubinstein thunders and shouts and has a whale of a good time tossing of the Chopin Scherzos (LM/LSC 2368). The Ravel is beautifully colored and underplayed in a way only a master pianist can achieve. Richter gives superb performances of the Rachmaninoff and Prokofiev works. This is music close to his heart and he catches all



AT 'NORMA' RECORDING SESSION: from left, Joan Sutherland, Richard Bonyng, Marilyn Horne.

the sardonic wit of Prokofiev's little pianistic gems. The Rachmaninoff is tossed off with enormous facility and brio. This is great playing which deserves the ovations heard at the end of each band.

Anderson's Farewell

Everybody must go to Marian Anderson's recitals these days to hear her sing spirituals. She sings them with such majesty and warmth. Most of the second side of "Marian Anderson's Farewell Recital" (LM/LSC 2781), recorded at Washington's Constitution Hall, is devoted to this unique music of her people. Anderson has a sense of identification in this music, a feeling that has not deserted her. The first portion of the recital (Handel, Haydn and Schubert), unfortunately, shows the ravages time has inflicted on her once glorious instrument. Her voice has darkened with age which is quite natural but—comparing it to an album of Anderson in her prime (LM 2712) one can only regret the suppleness and flexibility missing from these later performances. Fans will buy.

From the Treasury

RCA's Treasury continues to pour forth a wealth of releases for the vocal aficionado. Within the last few months we've had the great Flagstad/Melchior recordings of the Kundry/Parsifal duet and the "Götterdämmerung" Prologue coupled with the Schumann Duets (with Lehmann/Melchior) LM 2763; the great Virgil Thomson's "Four Saints in Three Acts" set to the inspired nonsense poetry of Gertrude Stein (LM 2756). And this month we have two more treasures: "Jussi Bjoerling In Concert" (LM 2784). Recorded in August, 1960, in Sweden and Carnegie Hall, 1958, the recital finds the great Jussi in fine voice. One longs for a true

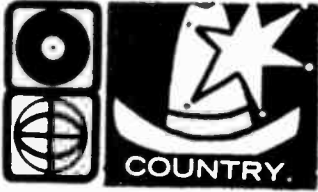
heldentenor of Melchiorian proportions in Lohengrin's Narrative which opens the album.

But from then on Bjoerling owns the repertoire. His "Lanski's Aria" from Tchaikovsky's "Eugene Onegin," his "Donna non vidi mai" from "Manon Lescaut" are sung in Bjoerling's hair-raising operatic style. The Sibelius and Alfvén songs are right up Bjoerling's alley. The Schubert Songs are good—but once exposed to Fischer-Dieskau in this repertory you may be disappointed, for missing is the dark warmth Dieskauians have associated with Schubert. Bjoerling is at his best in a big soaring lyric line, and he turns much of these simple songs into effective display pieces for his unique vocal artistry. A must for all Bjoerling and vocal collectors.

By the way, all performances make their recording debut on this disk.

Another tenor from the "Golden Age"—Enrico Caruso—is heard in 14 never-before-released selections on "Caruso in Song" (LM 2778). Most of the recital dwells on insignificant but delightful Neapolitan folk songs, and it's a wonder to hear how Caruso transforms each into a shining gem. Two numbers of more substantial musical worth: "Cujus animam" from Rossini's "Stabat Mater" and the "Ingemisco" from Verdi's "Requiem" are models of supreme vocal artistry. Hearing Caruso's voice soar through these difficult-to-sing showpieces, his rich, creamy sound undimmed (though the recordings were made over half a century ago) is an unforgettable experience and, really, what the phonograph record is all about—the ability to capture for posterity great artists in their prime.

RCA is to be saluted in living up to the phonograph's inimitable potential.



DISK JOCKEY REPORTS



FORD DICKSON
KHEY—El Paso, Texas

- Happy Birthday (Loretta Lynn)
- I Won't Forget You (Jim Reeves)
- Then And Only Then (Connie Smith)
- Too Close To Home (Neal Merritt)
- A Thing Called Sadness (Ray Price)
- You're The Only World I Know (Sonny James)
- Sittin' In An All Night Cafe (Warner Mack)
- Sweet Sweet Judy (David Houston)
- Do What You Do, Do Well (Ned Miller)
- I Thank My Lucky Stars (Eddy Arnold)

KFTW—Fredericktown, Missouri

- You're The Only World I Know (Sonny James)
- I've Got A Tiger By The Tail (Buck Owens)
- Do What You Do, Do Well (Ned Miller)
- Cause I Believe In You (Don Gibson)
- I Won't Forget You (Jim Reeves)
- Once A Day (Connie Smith)
- Happy Birthday (Loretta Lynn)
- I'll Repossess My Heart (Kitty Wells)
- It Ain't Me Babe (Johnny Cash)
- Three A.M. (Bill Anderson)

JAMES MIKESH
KCTI—Gonzales, Texas

- Sittin' In An All Night Cafe (Warner Mack)
- Lost Highway (Johnny Horton)
- In Case You Ever Change Your Mind (Bill Anderson)
- Happy Birthday (Loretta Lynn)
- Truck Driving Man (George Hamilton IV)
- Pushed In A Corner (Ernest Ashworth)
- Then And Only Then (Connie Smith)
- I've Got A Tiger By The Tail (Buck Owens)
- Once A Day (Connie Smith)
- Sweet Sweet Judy (David Houston)

GENE WOOLLEY
WCER—Charlotte, Michigan

- King Of The Road (Roger Miller)
- I've Got A Tiger By The Tail (Buck Owens)
- Happy Birthday (Loretta Lynn)
- You're The Only World I Know (Sonny James)
- Then And Only Then (Connie Smith)
- Strangers (Roy Drusky)
- Sittin' In An All Night Cafe (Warner Mack)
- Orange Blossom Special (Johnny Cash)
- Dear John Letter (Skeeter Davis & Bobby Bare)
- Walk Tall (Faron Young)

RAY BLACK
WCGC—Stanley, N. C.

- Sittin' In An All Night Cafe (Warner Mack)
- You're The Only World I Know (Sonny James)
- Tiger By The Tail (Buck Owens)
- I'll Repossess My Heart (Kitty Wells)
- Close All The Honky Tonks (Charlie Walker)
- (My Friends Are Gonna Be) Strangers (Merle Haggard)
- Then And Only Then (Connie Smith)
- I Won't Forget You (Jim Reeves)
- Pushed In A Corner (Ernest Ashworth)
- Happy Birthday (Loretta Lynn)

WCNW—Hamilton-Fairfield, Ohio

- Truck Driving Man (George Hamilton IV)
- I've Got A Tiger By The Tail (Buck Owens)
- Ode To The Little Brown Shack Out Back (Billy Edd Wheeler)
- The Wishing Well (Hank Snow)
- Ten Little Bottles (Johnny Bond)
- Almost Can't (Roy Drusky)
- Then And Only Then (Jan Howard)
- What Makes A Man Wander (Jan Howard)
- Do What You Do, Do Well (Ned Miller)
- The Man (Lorne Greene)

SKIP GRAVES

KWOW—Pomona, California

- You're The Only World I Know (Sonny James)
- The Hurt Feels So Good (F. Hart)
- Strangers (Merle Haggard)
- Make That One For The Road (Lefty Frizzell)
- Sittin' In An All Night Cafe (Warner Mack)
- Then And Only Then (Connie Smith)
- Summer, Winter, Spring and Fall (G. Campbell)
- A Tear Dropped By (Jean Sheppard)
- The Great Snow Man (B. Carlisle)
- Broken Engagement (Webb Pierce)

BRIAN SUTCLIFFE

CHNS—Halifax, Nova Scotia, Canada

- Wishing Well (Hank Snow)
- Little Brown Shack (Billy Edd Wheeler)
- Happy Birthday (Loretta Lynn)
- Multiply The Heartaches (Jones & Montgomery)
- Truck Driving Man (George Hamilton IV)
- Less And Less (Charlie Louvin)
- Better Times A Comin' (Jim & Jesse)
- I Won't Forget You (Jim Reeves)
- Summer-Winter-Spring (Roy Drusky)
- Tiger By The Tail (Buck Owens)

KFOX—Long Beach, Calif.

- I've Got A Tiger By The Tail (Buck Owens)
- King Of The Road (Roger Miller)
- Strangers (Merle Drusky)
- Didn't I (Dottie West)
- I Thank My Lucky Stars (Eddy Arnold)
- I Need All The Friends I Can Find (Dick Flood)
- I Want You (T. Tall & G. Wright)
- Cloudy And Cool (Chet Atkins)
- Walk Tall (Faron Young)
- Then And Only Then (Connie Smith)

KBFS—Belle Fourche, S. D.

- Crying Time (Buck Owens)
- King Of The Road (Roger Miller)
- I've Got A Tiger By The Tail (Buck Owens)
- A Tear Dropped By (Jean Sheppard)
- All Of God's Children Ain't Free (Johnny Cash)
- Go Cat Go (Norma Jean)
- Singing The Blues (Connie Francis & Hank Williams Jr.)
- Falling Leaves (Grandpa Jones)
- Please Help Me, I'm Falling (Connie Francis & Hank Williams Jr.)
- She's Lonesome Again (George Jones)

WTUF—Mobile, Ala.

- Sittin' In An All Night Cafe (Warner Mack)
- Ten Little Bottles (Johnny Bond)
- Strangers (Roy Drusky)
- I Won't Forget You (Jim Reeves)
- I Thank My Lucky Stars (Eddy Arnold)
- A Whole Lot Easier (Marty Robbins)
- You're The Only World I Know (Sonny James)
- Multiply The Heartaches (Jones & Montgomery)
- So I Could Be Your Friend (Lorene Mann)
- Least Of All (George Jones)

WBHP—Huntsville, Ala.

- King Of The Road (Roger Miller)
- Orange Blossom Special (J. Cash)
- Strangers (Roy Drusky)
- I Washed My Hands (S. Jackson)
- When The Wind Blows (Roy Clark)
- Tiger By The Tail (Buck Owens)
- Two Six Packs Away (Dave Dudley)
- Walk Tall (Faron Young)
- Big City (Margie Bowes)
- Dear John Letter (S. Davis/B. Bare)

KSON—San Diego, Calif.

- I've Got A Tiger By The Tail (Buck Owens)
- Then And Only Then (Connie Smith)
- Life's Sweetest Moment (Hank Thompson)
- Orange Blossom Special (Johnny Cash)
- The Wishing Well (Hank Snow)
- Walk Tall (Faron Young)
- King Of The Road (Roger Miller)
- No Sad Songs For Me (The Browns)
- Ode To The Little Brown Shack (Mel Tillis)
- Almost Can't (Roy Drusky)

ED MOSLEY

KPEG—Spokane, Wash.

- King Of The Road (Roger Miller)
- Orange Blossom Special (Johnny Cash)
- I've Got A Tiger By The Tail (Buck Owens)
- Strangers (Roy Drusky)
- You're The Only World I Know (Sonny James)
- This Is It (Jim Reeves)
- She Called Me Baby (Carl Smith)
- Then And Only Then (Connie Smith)
- My Gal Sal (Burl Ives)
- Too Early To Get Up (Willis Bros.)

JOE PENNY

WPLA—Plant City, Fla.

- Sittin' In An All Night Cafe (Warner Mack)
- When Your Woman Turns Bad (Joe Penny)
- Tiger In My Tank (Jim Nesbitt)
- Strangers (Roy Drusky)
- I Took The Happiness Out Of A Home (Joann Johnson)
- Truck Driving Man (George Hamilton IV)
- The Cigarette Song (Arlie & Charlie)
- Too Close To Home (Neal Merritt)
- Better Times A-Comin' (Jim & Jesse)
- There's Not A Thing (Jim McCoy)

BOB DODSON

KURV—Edinburg, Texas

- King Of The Road (Roger Miller)
- I've Got A Tiger By The Tail (Buck Owens)
- Strangers (Roy Drusky)
- Tiny Blue Transistor Radio (Connie Smith)
- Too Used To Being With You (B. Bare & S. Davis)
- One Step Forward (Brian Hyland)
- I Won't Forget You (Jim Reeves)
- A Thing Called Sadness (Roy Price)
- Summer, Winter, Spring And Fall (Roy Drusky)
- That's Where My Money Goes (Webb Pierce)

COUNTRY SINGLE REVIEWS

TONIGHT I'M JUST SINGING FOR YOU (Trio, BMI) BURNING BRIDGES (Sage and Sand, SESAC)

BILLY EDD WHEELER—Kapp 655.

Coming off a tremendous hit, Billy looks as if he's latched onto another. Chorus sings slowly too.

I'M GONNA FEED YOU NOW (4 Star Sales, BMI) THE BRIDE'S BOUQUET (Dixie, BMI)

PORTER WAGONER—RCA Victor 47-8524.

A perky country tune that should get many a country cousin singing along. Tricky beat paces the song.

YOU DON'T LIVE THERE ANYMORE (Autry Inman, BMI) THE DRINKS ARE ON ME (Autry Inman, BMI)

AUTRY INMAN—Jubilee 9001.

Tearpulling song done with all the right trimmings. Autry makes a nice Jubilee bow.

I DREAMED MY BABY CAME HOME (Glad, BMI) HOUSE OF GOLD (Acuff-Rose, BMI)

GEORGE JONES AND MELBA MONTGOMERY—United Artists 828.

A team that can do anything they want on the country scene does a winsome and winning pair of songs to a turn.

MATAMOROS (Buster Doss-Matamoros, BMI) I'M NOTHING TO YOU (Matamoros, BMI)

BILLY WALKER—Columbia 4-43223.

This one is about a beguiling Spanish town and about lovers there. Billy sings his usual smooth way.

PRETTY RAINBOW (OF LOVE) (Barmour, BMI) THOSE TWO BLUE EYES (Barmour, BMI)

THE TILLMAN FRANKS SINGERS—Hilltop 3005.

The lusty group sings out with excitement and color on this pretty ditty. Certain to hit.

BEST MAN (English, BMI) CHEATIN' KATHLEEN (English, BMI)

BOBBY BARNETT—Sims 231.

This pleaser is about a best man who horns in on his friend and steals away the little woman. Country melodrama.

GETTIN' MARRIED HAS MADE US STRANGERS (Geld-Udell, ASCAP) IT JUST TAKES PRACTICE (4 Star Sales, BMI)

DOTTIE WEST—RCA Victor 47-8525.

Things have come to a not-so-pretty pass for Dottie and she tells about it on this well-produced side.

THANK THE DEVIL FOR HIDEAWAYS (Acuff Rose, BMI) I DON'T HAVE THE HEART (TO DISAGREE) (Acuff Rose, BMI)

BOB GALLION—Hickory 1300.

A back street romance is going on and Bob has mixed emotions about it. Will hit the charts.

IF YOU THINK YOU FEEL LONESOME (Tree, BMI) HE BELIEVES ME (Central, BMI)

MARY TAYLOR—Capitol 5379.

Mary bounces this country tune around for some fun. A chorus turns out to join in the chanting.

THE ONLY THING THAT I CAN COUNT ON IS MY FINGERS (Saran, BMI) TWO FORTY FIVE (Saran, BMI)


CLAY ALLEN—Longhorn 557.

A clever title that gets used well in the song that gets sung well by a cheerful country artist.

NJ Federation Votes Vale Top

Columbia Records' vocalist Jerry Vale has won the Federation of Italian-American Broadcasters of New Jersey award for "Outstanding Italo-American Vocal Artist in New Jersey for 1964."


Vale is the first entertainer to receive the prize for two consecutive years. Carmine Boniello, President of the Federation, made the presentation at a recent luncheon. Boniello also has announced plans to tape a special record show featuring Vale singing his current hit, "Have You Looked into Your Heart."

 **From the Pen of Kay Arnold**

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BILLY WALKER
COLUMBIA 4-43223

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KAY ARNOLD
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THE FOLK ALBUM
Trini Lopez—Reprise R-6147: RS-6147

THE NANCY WILSON SHOW
Capitol SKAO-2136

DOWNTOWN
Petula Clark—Warner Bros. W-1590: WS-1590

KNOCK ME OUT
Ventures—Dolton BLP-2033: BST-8033

DEAN MARTIN HITS AGAIN
Reprise R-6146: RS-6146

THE RETURN OF ROGER MILLER
Smash MGS-27061: SR-67061

L-O-V-E
Nat King Cole—Capitol T-2195: ST-2195

COWBOYS AND INDIANS
New Christy Minstrels—Columbia CL-2303: CS-9103

WE COULD
Al Martino—Capitol T-2200: ST-2200

SHAKE
Sam Cooke—RCA Victor LPM-3367: LSP-3367

THE KINGSMEN, VOL. III
Wand 662

JOHNNY RIVERS IN ACTION
Imperial LP-9280: 12280

I'LL BE THERE
Gerry & Pacemakers—Laurie LLP-2030

FERRY ACROSS THE MERSEY
Gerry & Pacemakers—United Artists UAS-6387: UAL-3367

THAT HONEY HORN SOUND
Al Hirt—RCA Victor LPM-3337: LSP-3337

LOVE IS EVERYTHING
Johnny Mathis—Mercury MG-20991: SR-60991

THE ZOMBIES
Parrott PAL-61001: PAS-71001

I HAD A BALL
Original Cast—Mercury OCM-2210

HAVE YOU LOOKED INTO YOUR HEART
Jerry Vale—Columbia CL-2313: CS-9113

RAY CHARLES LIVE IN CONCERT
ABC-Paramount ABC-500: ABCS-500

Wild Deuce Buys Lasky Master

NEW YORK — Eddie Newmark, Wild Deuce executive, has announced the purchase of "Lucky to be Loved (by you)," by Emanuel Lasky, from Thelma Records in Detroit. Record was purchased by Fred Edwards, Sales and Promo Manager of Wild Deuce.

Pickwick

(Continued from page 23)

Overseas, Pickwick International (Great Britain) Ltd. has become a significant factor in the company's future and is already contributing solidly to profits. Recently, Ira Moss, Exec VP of Pickwick International, disclosed negotiations to lease classical material for sale in the United Kingdom and on the Continent.

Pickwick is seeking additional longhair and pop product to distribute through its two basic lines—Allegro (12" LPs) and Bravo (7" EPs).

Another activity for Leslie is his plans for developing a strong, standard priced pop business with both albums and singles.

Leslie has taken the steps to reach his goal. Recently, he hired young (25) Terry Philips, an alumnus of the Lieber-Stoller and Phil Spector schools to head up a new producing division, to be known as Lee Harridan Productions.

With Lee Harridan Productions supplying the masters, Pickwick has formed two singles labels, Pickwick City Records and Showcase International Records.

Lee Harridan Productions is now concluding deals with other labels to handle other masters and in some cases—whole new lines. Bobby Ragona has been retained to act as Promotion Manager reporting to National Promotion Director Joe Abend.

Leslie's diversification and acquisition program has been going on for some time. Only recently, in fact, he purchased the Weiss and Barry music catalog. Further back, upon the death of Eli Overstein, he took over much of that product, and has, from the tapes of the Allegro line, packaged and repackaged the product successfully.

On another occasion the Four Star record catalog was acquired.

At still another juncture, Leslie acquired the bankrupt Tops low-price line and this has been the basis of another sales success. With men like Moss, who is Executive Vice President, Abend, and sales vice president, Ralph Berson, Leslie has a potent lineup.

Basically Pickwick is the merchandising arm for 13 distinct, carefully programmed and marketed record labels. These are: Playhour Records—\$1.98 children's LP's, Hilltop Records—\$1.98 Country

Vee-Jay First



Rod Taylor and James Garner (above) co-star with Eva Marie Saint in MGM's "36 Hours," which provides Vee-Jay Records with its first movie soundtrack LP. Dimitri Tiomkin wrote the score for the World War II spy story.

Sims Deck Clicking

NASHVILLE—Sims Records announces good regional reports on Kay Arnold's "Not Worth Crying For," which was recently the pick hit of the week by KPEG-Spokane, Wash. It has also been getting strong attention in several south and southwest areas.

and Western albums, Allegro—\$1.98 classical LPs, Hurrah Records—99 cent albums of show tunes, jazz and pop selections, Rondo Records—99 cent pop LPs, Design Records—99 cent pop albums, Grand Prix Records—99 cent show tune and pop LPs, Happy Time—99 cent children's albums, Bible Records—99 cent LPs that feature religious stories in a major musical setting and are designed for both the adult and the child markets, Cricket Records—29 cent children's singles, Pickwick Tapes—\$3.99 four-track stereo tapes taken from the vast Pickwick catalog and "Instant" Learning language sets—\$9.95 for adults and \$5.95 for youngsters.

Pickwick maintains men who are constantly in the field with the rack jobbers suggesting sales programs and merchandising campaigns. The key men are Al Bean, South and South West of Atlanta; Lou Werth, West Coast out of L.A.; Ed Yalowitz, Mid-West out of Chicago and Bill Trister, East out of New York. These men are all Regional Sales Managers who report to Ralph Berson, Vice President, Sales, who in turn reports to Ira Moss and Ira to Cy Leslie.

CAPA 125

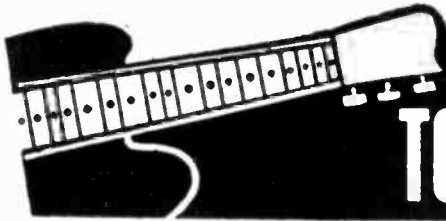
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SOUND OF NASHVILLE



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



TOP COUNTRY SINGLES			TOP COUNTRY LP'S					
This Wk. Mar. 6	Last Wk. Feb. 27	Wks. on Chart	This Wk. Mar. 6	Last Wk. Feb. 27	Wks. on Chart	This Wk. Mar. 6	Last Wk. Feb. 27	Wks. on Chart
1	1	11	26	24	22	1	1	16
I'VE GOT A TIGER BY THE TAIL <small>Buck Owens—Capitol 5336</small>			ONCE A DAY <small>Connie Smith—RCA Victor 8416</small>			I DON'T CARE <small>Buck Owens—Capitol T-2186: ST-2186</small>		
2	3	4	★27	35	3	2	3	14
KING OF THE ROAD <small>Roger Miller—Smash 1965</small>			THE WISHING WELL <small>Hank Snow—RCA Victor 8488</small>			THE FABULOUS SOUND OF FLATT & SCRUGGS <small>Columbia CL-2255</small>		
3	2	17	28	34	2	3	2	28
YOU'RE THE ONLY WORLD I KNOW <small>Sonny James—Capitol 5280</small>			I'LL WANDER BACK TO YOU <small>Earl Scott—Decca 31693</small>			THE BEST OF JIM REEVES <small>RCA Victor LPM-2890: LSP-2890</small>		
4	6	9	29	33	7	4	6	5
(MY FRIENDS ARE GONNA BE) STRANGERS <small>*Roy Drusky—Mercury 72376 Merle Haggard—Tally 179</small>			I STILL MISS SOMEONE <small>Flatt & Scruggs—Columbia 43204</small>			YOU'RE THE ONLY WORLD I KNOW <small>Sonny James—Capitol T-2209: ST-2209</small>		
★5	10	6	30	22	13	5	4	17
THEN AND ONLY THEN <small>Connie Smith—RCA Victor 8489</small>			WHAT I NEED MOST <small>Hugh X. Lewis—Kapp 622</small>			HAVE I TOLD YOU LATELY THAT I LOVE YOU <small>Jim Reeves—Camden 842</small>		
6	7	7	★31	42	2	6	5	19
ORANGE BLOSSOM SPECIAL <small>Johnny Cash—Columbia 43206</small>			TWO SIX PACKS AWAY <small>Dave Dudley—Mercury 72384</small>			BITTER TEARS <small>Johnny Cash—Columbia CL-2284: CS-9084</small>		
★7	16	5	32	30	21	7	9	4
TEN LITTLE BOTTLES <small>Johnny Bond—Starday 704</small>			I'M GONNA TIE ONE ON TONIGHT <small>Wilburn Bros.—Decca 31674</small>			THE RETURN OF ROGER MILLER <small>Smash MGS-27061: SRS-67061</small>		
8	8	7	33	40	4	8	7	13
DO WHAT YOU DO, DO WELL <small>Ned Miller—Fabor 137</small>			TAKE YOUR HANDS OFF MY HEART <small>Ray Pillow—Capitol 5323</small>			YOUR CHEATIN' HEART <small>Soundtrack—MGM E-4260: SE-4260</small>		
9	4	15	34	25	10	9	8	13
ODE TO THE LITTLE BROWN SHACK OUT BACK <small>*Billy Edd Wheeler—Kapp 617 Mel Tillis—Ric 150</small>			MULTIPLY THE HEARTACHES <small>George Jones & Melba Montgomery—United Artists 784</small>			THANK YOU FOR CALLING <small>Billy Walker—Columbia CL-2206: CS-9006</small>		
10	5	14	35	36	8	10	10	8
SITTIN' IN AN ALL NIGHT CAFE <small>Warner Mack—Decca 31684</small>			TRUE TRUE LOVIN' <small>Ferlin Husky—Capitol 5335</small>			THE PICK OF THE COUNTRY <small>Roy Drusky—Mercury MG-20973: SR-60973</small>		
11	9	14	36	39	4	11	15	6
HAPPY BIRTHDAY <small>Loretta Lynn—Decca 31707</small>			BILLY BROKE MY HEART AT WALGREENS (I CRIED ALL THE WAY TO SEARS) <small>Ruby Wright—Ric 145</small>			TALK OF THE TOWN <small>Dave Dudley—Mercury MG-20970: SR-60970</small>		
12	12	5	37	41	4	12	12	6
LEAST OF ALL <small>George Jones—United Artists 804</small>			BIG CITY <small>Margie Bowes—Decca 31708</small>			MEMORIES OF AMERICA <small>Billy Edd Wheeler—Kapp KL-1425: KS-3425</small>		
13	14	5	38	43	3	13	14	7
WALK TALL <small>Faron Young—Mercury 72375</small>			SHE CALLED ME BABY <small>Carl Smith—Columbia 43200</small>			LESS AND LESS/I DON'T LOVE YOU ANYMORE <small>Charlie Louvin—Capitol T-2208: ST-2208</small>		
14	11	16	39	47	4	★14	22	4
PASS THE BOOZE <small>Ernest Tubbs—Decca 31706</small>			DEAR JOHN LETTER <small>Skeeter Davis & Bobby Bare—RCA Victor 8496</small>			THE JUDY LYNN SHOW <small>United Artists UAL-3390: UAS-6390</small>		
15	15	8	40	29	14	15	16	5
ANNE OF A THOUSAND DAYS <small>LeRoy Van Dyke—Mercury 72360</small>			I WON'T FORGET YOU <small>Jim Reeves—RCA Victor 8383</small>			LOVE LIFE <small>Ray Price—Columbia CL-2189: CS-8989</small>		
16	18	6	41	44	3	16	11	29
TIGER IN MY TANK <small>Jim Nesbitt—Chart 1165</small>			BLAZING SMOKESTACK <small>Willis Bros.—Starday 703</small>			TOGETHER AGAIN/MY HEART SKIPS A BEAT <small>Buck Owens—Capitol T-2135: ST-2135</small>		
17	20	5	42	31	17	17	21	3
WHAT MAKES A MAN WANDER <small>Jan Howard—Decca 31701</small>			HALF OF THIS, HALF OF THAT <small>Wynn Stewart—Capitol 5271</small>			TROUBLE AND ME <small>Stonewall Jackson—Columbia CL-2278: CS-9078</small>		
★18	27	4	43	(—)	1	18	17	17
SWEET SWEET JUDY <small>David Houston—Epic 9746</small>			THIS IS IT <small>Jim Reeves—RCA Victor 8508</small>			FAITHFULLY YOURS <small>Eddie Arnold—RCA Victor LPM-2969: LSP-2969</small>		
★19	28	4	44	(—)	1	19	13	21
THAT'S WHERE MY MONEY GOES <small>Webb Pierce—Decca 31704</small>			JUST THOUGHT I'D LET YOU KNOW <small>Carl & Pearl Butler—Columbia 43210</small>			COUNTRY MUSIC TIME <small>Kitty Wells—Decca DL-4554: DL-74554</small>		
20	23	4	45	45	4	20	20	10
I WASHED MY HANDS IN MUDDY WATER <small>Stonewall Jackson—Columbia 43197</small>			DON'T BE GOOD TO ME <small>Margie Singleton—Mercury 72363</small>			HALL OF FAME <small>Roy Acuff—Hickory LPM-119</small>		
21	26	5	46	48	2	21	24	4
TINY BLUE TRANSISTOR RADIO <small>Connie Smith—RCA Victor 8489</small>			SIX LONELY HOURS <small>Kitty Wells—Decca 31749</small>			BILL ANDERSON SHOWCASE <small>Decca DL-4600: DL-74600</small>		
22	17	12	47	32	22	22	19	27
LESS AND LESS <small>Charlie Louvin—Capitol 5271</small>			IT AIN'T ME BABE <small>Johnny Cash—Columbia 43145</small>			R.F.D. <small>Marty Robbins—Columbia CL-2220: CS-9020</small>		
23	13	15	48	(—)	1	23	18	6
I'LL REPOSSESS MY HEART <small>Kitty Wells—Decca 31705</small>			A TOMBSTONE EVERY MILE <small>Dick Charles—Tower 124</small>			FT. WORTH, DALLAS OR HOUSTON <small>George Hamilton IV—Columbia CL-2218: CS-9018</small>		
24	21	13	49	37	18	24	25	11
TRUCK DRIVING MAN <small>George Hamilton IV—RCA Victor 8462</small>			THREE A.M. <small>Bill Anderson—Decca 31434</small>			WAY OF LIFE <small>Hank Locklin—RCA Victor LPM-2690: LSP-2690</small>		
25	19	12	50	50	2	25	(—)	1
A TEAR DROPPED BY <small>Jean Shepard—Capitol 15304</small>			HONKY TONK SONG <small>Charlie Walker—Epic 9759</small>			BLUEGRASS SPECIAL <small>Jim & Jesse—Epic LN-24031: BN-26031</small>		

3 BANG-UP SINGLES

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