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

**NUMBER ONE PICKS**

**WHERE LOVE HAS GONE**

*Where Love Has Gone* (from The Pavilion Hotel)

*Where Love Has Gone* *Par* (The Album) *US* [1964]

**KAPP**

**K-608**

**Jack Jones**

*Kapp* Recorded by M. S. Jones

*9/6*83

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

who records exclusively for Kapp Records.

Ready for a chart-busting record?
A wonderful, wonderful song from a great new Walt Disney picture.

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

Where on earth does Kapp find all those terrific new singers?
William P. Gallagher, Vice President of Marketing for Columbia Records, defined Columbia’s “Age of Reason” policy as “stability in action” at Columbia’s Sales Convention held in Las Vegas last week.

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

“The ‘Age of Reason’,” Gallagher stated, “has become a generic term in the record industry—used to emphasize stability with particular reference to pricing policies. But,” said Gallagher, “last year when I called for an ‘Age of Reason’ in the record industry, my plea was for far more than just price stability. I asked for an intelligent appraisal of the industry needs, and suggested steps to correct these shortcomings. Pricing inconsistencies were certainly not the least important, but there were other problems: an over-abundance of merchandise ‘orbited’ into the distribution system with little regard for its ultimate saleability; a lack of definition as to the roles of the various functions in this industry’s distribution system, i.e. the one-stop, the rack jobber, etc. I asked for new and exciting merchandising techniques that would assist the dealer in motivating the consumer, and the provision of funds for a doubling of emphasis in national and local advertising. I asked the industry to dedicate its efforts toward selling through, not just to, the retailer.”

More Than Stability

Gallagher continued: “Columbia in the past year has accomplished far more than stability, for with the ‘Age of Reason’, Columbia announced far more than just a ‘year-round’ price. We promised our distributor organization a strong ‘year-round’ release policy; no longer would we hold our big sellers for August, September and January. We promised and fulfilled a program of doubled emphasis in advertising; in addition we provided new and exciting merchandising tools for the dealers; we re-organized our promotional forces and developed a training program for radio station contact people that gave them the tools to intelligently assist the radio industry in programming; we recognized that the continued growth of radio assured an increased interest in records.”

In re-dedicating Columbia’s ‘Stability in Action’ program, Gallagher said that Columbia would continue its ‘year-round’ policy, assuring dealers that they could continue to plan intelligently for their Columbia requirements in the months ahead.

In commenting on the “Age of Reason” defined as stability in action, Gallagher stated: “In addition to the promises made (Continued on page 25)
Epic Holds 1964 Regional Sales Convention

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

Epic Records held its annual Regional Sales Conventions at the Eden Roc Hotel, Miami Beach, on July 17 and at the Sahara Hotel in Las Vegas on July 21 where a presentation of the label's fall product was showcased by Leonard S. Levy, General Manager of Epic and Victor Linn, Epic's Merchandising and Administrative Manager. In his speech, Levy reminded the distributors of the diversification and depth of the Epic catalog, which he said has succeeded in making the label "The Hot Line" of the record industry. This phrase was the slogan utilized throughout the Epic Convention to demonstrate "an exciting dimension in music and sound."

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

Attending the annual meetings from Columbia Records were Goddard Lieberson, President, Norman Adler, Executive Vice President and William P. Gallagher, Vice President of Marketing.

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

Dual Meaning

"This slogan was chosen because it has a dual meaning... In New York our business is conducted via the long distance telephone lines and the telephones in the room this morning have developed Epic into 'The Hot Line.'"

Epic Honors Sales Managers

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

Kapp-Para in Giant Jones-'Love' Drive

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

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

Stars Hayward, Davis

The picture, "Where Love Has Gone," based on the Harold Robbins best-selling book, is a super-production of Joseph E. Levine, starring Susan Hayward, Bette Davis, Michael Conners and Joey Heatherton. It is expected to become a top-grossing picture and is set for a late September opening in major markets. The title song, written by Academy Award winners Sammy Cahn and Jimmy Van Heusen, is sung twice by Jones on the movie soundtrack.

The Kapp Records promotion on both the single and LP recording of "Where Love Has Gone" will touch all promotion bases. For deals and racks there will be special poster and display material that can be used in windows and on counters. There will be available easels featuring blowups of the four-color cover of the album, and every single will be packaged in a color sleeve. Kapp will also send out to dealers and disk jockeys informative biographical material about Jack Jones and Joseph E. Levine, along with copies of both the single and the LP for radio exposure. Kapp distributors in all markets will receive ad mats furnished to tie-in with the Kapp Records national advertising on the Jones LP.

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

Goddard Lieberson

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

Over 500 executives representing Columbia Records, Columbia Records Sales Corporation and Columbia Record Distributors throughout the United States joined with executives of CBS Records' subsidiaries and licensees in attending the annual Sales Convention. Among the overseas delegates were representatives from Australia, Canada and Japan as well as from European and Latin American countries. In addition, editors of major music...
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1. A HARD DAY'S NIGHT - The Beatles - Capitol 5222
2. RAG DOLL - Four Seasons - Philips 40211
3. I GET AROUND - Beach Boys - Capitol 5714
4. EVERYBODY LOVES SOMEBODY - Dave Martin - Reprise 0281
5. LITTLE OLD LADY FROM PASADENA - Jan & Dean - Liberty 55704
6. WISHIN' & HOPIN' - Dusty Springfield - Philips 40207
7. DANG ME - Roger Miller - Smash 1861
8. MEMPHIS - Johnny Rivers - Imperial 66032
9. WHERE DID OUR LOVE GO - The Beatles - Imperial 1060
10. UNDER THE BOARDWALK - Drifters - Atlantic 2237
11. CAN'T YOU SEE THAT SHE'S MINE - The Dave Clark Five - Epic 9692
12. KEEP ON PUSHING - Imagination - ABC 10554
13. NOBODY I KNOW - Peter & Gordon - Capitol 5211
14. I WANNA LOVE HIM SO BAD - Jolly Good Fellows - Bird 10-003
15. SUGAR DADDY FROM IPANEMA - Stan Getz & Astrud Gilberto - Verve 30323
16. MY BOY LOLLIPPO - Millie Small - Smash 1893
17. HANDY MAN - Dl Shuman - Amiri 906
18. NO PARTICULAR PLACE TO GO - Chuck Berry - Chess 1998
19. I BELIEVE - The Beach Boys - London 9672
20. STEAL AWAY - Johnny Hooker - Fame 4001
21. PEOPLE - Barbra Streisand - Columbia 42965
22. PEOPLE SAY - Dion & the Gemini - Red Bird 10-006
23. DON'T LET THE SUN CATCH YOU CRYIN' - Gerry & the Pacemakers - Laurie 3251
24. TRY IT BABY - Marvin Gaye - Tamla 54095
25. FARMER JOHN - Pomponio Bros. - Warner Bros. 5644
26. TELL ME - The Rolling Stones - London 9682
27. AL-DI-LA - Ray Charles Singers - Command 4049
28. SUGAR LIPS - Al Hibbs - RCA Victor 5911
29. HOW GLAD I AM - Nancy Wilson - Capitol 5190
30. YOU'RE MY WORLD - Chico & the Chilares - Capitol 5196
31. GOOD TIMES - Sonny & Cher - RCA Victor 5368
32. AIN'T SHE SWEET - Boz Scaggs - Atlantic 4384
33. WALK DON'T RUN, '64 - Ventures - King 557
34. C'MON AND SWIM - Bobby Freeman - Autumn 2
35. HEY HARMONICA MAN - Little StevenWonder - Tamla 54096
36. I'M INTO SOMETHING GOOD - Earl-Jean - Colpix 729
37. MIXED UP, SHOOK UP GIRL - Patty & Emotions - Herald 590
38. SHARE YOUR LOVE - B.B. Randy - Duke 377
39. I LIKE IT LIKE THAT - Miracles - Tamla 54096
40. ANGELITO - Rance & King - Columbia 43045
41. HOW DO YOU DO IT - Gerry & the Pacemakers - Imperial 3261
42. JUST BE TRUE - Gene Chandler - Constellation 130
43. LOOKING FOR LOVE - Connie Francis - MGM 13256
44. CHAPEL OF LOVE - Dixie Cups - Red Bird 10-001
45. BAD TO ME - Billy J. Kramer & the Dakotas - Imperial 66027
46. SHE'S THE ONE - Chas & Dave - RCA 4600
47. A WORLD WITHOUT LOVE - Peter & Gordon - Capitol 5175
48. LITTLE CHILDREN - Billy J. Kramer & the Dakotas - Imperial 66027
49. YOU'RE MY REMEDY - Marvelettes - Tamla 54097
50. I STILL GET JEALOUS - Louis Armstrong - Kapp 597
51. SUCH A NIGHT - Elton John - RCA 4600
52. I'LL CRY INSTEAD - The Beatles - Capitol 5324
53. BECAUSE - The Dave Clark Five - Epic 9705
54. DON'T THROW YOUR LOVE AWAY - Smothers - Kapp 593
55. REMEMBER ME - Billie Holiday - RCA Victor 8265
56. WE'LL SING IN THE SUNSHINE - Gale Garnett - RCA Victor 8388
57. DON'T WORRY BABY - Beach Boys - Capitol 5174
58. A TEAR FELL - Ray Charles - ABC Paramount 10571
59. MAYBE I KNOW - Sammy Davis Jr. - Mercury 72309
60. INVISIBLE TEARS - Ray Coniff Singers - Columbia 43061
61. WORRY - Johnny Tillotson - MGM 13255
62. IT'S A SIN TO TELL A LIE - T. Bennett - Columbia 43073
63. SOLE SOLE SOLE - Stevie Wonder & Ubiquo Ronstadt - Jubilee 5479
64. SUNNY - Neil Sedaka - RCA Victor 8382
65. THE WORLD I USED TO KNOW - Jimmy Ruffin - Dot 8595
66. LITTLE LATIN LUPE LU - Kingmen - Wand 157
67. NO ONE TO CRY TO - Ray Charles - ABC Paramount 10573
68. FIRST NIGHT OF THE FULL MOON - Jock Jones - Kapp 589
69. LOVE IS ALL WE NEED - Vic Dana - Dot 8590
70. EVERYBODY NEEDS SOMEBODY TO LOVE - Solomon Burke - Atlantic 2241
71. IN THE MISTY MOONLIGHT - Jerry Wallace - Challenge 59246
72. HEY GIRL DON'T BOTHER ME - Tony - ABC Paramount 10573
73. A QUIET PLACE - Gene Pitney - Mercury 72303
74. ANYONE WHO KNOWS WHAT LOVE IS - Irma Thomas - Imperial 66041
75. HAUNTED HOUSE - Gene Simmons - Hit 2076
76. WHAT CAN A MAN DO - Ben E. King - Atco 6103
77. SAY YOU - Ronnie Dove - Diamond 167
78. BABY COME HOME - Ruby & the Romantics - Kapp 601
79. A HOUSE IS NOT A HOME - Brook Benton - Mercury 72303
80. JOHNNY LOVES ME - Florence Danigar - Re 105
81. RINGO'S THEME (THIS BOY) - George Martin - United Artists 745
82. I WANT YOU TO MEET MY BABY - Eddie Garrett -43082
83. SHOUT - Luke & Luvver - Parrott 9678
84. I SHOULD HAVE KNOWN BETTER - The Beatles - Capitol 3222
85. THE NEW FRANKIE AND JOHNNY SONG - Greenwood County Singers - Kapp 591
86. A TASTE OF HONEY - Tony Bennett - Columbia 43073
87. WHAT HAVE I GOT OF MY OWN - Toni Lupine - Capitol 5207
88. I'LL KEEP YOU SATISFIED - Billy J. Kramer - Imperial 66041
89. IF I'M A FOOL FOR LOVING YOU - Bobby Wood - Joy 285
90. IT'S A COTTON CANDY WORLD - Jerry Wallace - Mercury 72303
91. I'VE GOT NO TIME TO LOSE - Carlo Thomas - Atlantic 2338
92. SUMMER MEANS FUN - Bruce & Terry - Columbia 43055
93. HE'S IN TOWN - Toms - B. T. Poppy 102
94. SHE'S MY GIRL - Bobby Shafran - Ruck 5082
95. SELFISH ONE - Jackie Ross - Chess 190
96. THE GIRL'S ALRIGHT WITH ME - Temptations - Gordy 7032
97. JAMAICA SKA - Skag Kings - Atlantic 2232
98. GINO IS A COWARD - Jimmy Ruffin - Dot 8595
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95 93 THE FIRST NINE MONTHS ARE THE HARDEST 2
96 93 THE FIRST NINE MONTHS ARE THE HARDEST 2
97 93 THE FIRST NINE MONTHS ARE THE HARDEST 2
To All Columbia Record Customers:

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

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

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

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

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

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

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

SOUND FINANCING

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

IN ACTION IN AN AGE OF REASON
Sherman-DeVorzon Join Four Star

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

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

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

Four Star's two existing publishing companies, Four Star and the Valiant talent list which includes Shelby Flint and Barry and The Tamerlans.

Radcliffe Produces at Musicor

Jimmy Radcliffe has signed as an exclusive producer with Musicor Records, effective in October, it was announced by Art Talmadge, President. Radcliffe's A & R duties will be in addition to his work as recording artist for the label. He has been under contract to Musicor in this capacity for the past two years.

Capitol Records Re-Aligns
Executive Responsibilities

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

Effective Aug. 1, Daniel C. Bonbright, CRI Vice Chairman of the Board, will become chief financial officer for the company. In his new capacity, Bonbright will supervise all treasurer and comptroller duties, including property management, purchasing and data processing.

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

Clinging To Vee-Jay

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

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

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

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

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

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

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

Nick was referring to George John, Paul and Ringo—better known as The Beatles—and the portraits were (14 1/2 x 18 1/4) copies of the pastels he had painted of the group.

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

Why?

“Because,” Nick explains, “everything that a teenager sees in The Beatles I tried to capture in these portraits. For instance, if one member of the group stands for masculinity in the eyes of a youngster, I painted him that way. I didn’t paint them the way they appeared to me, but the way they looked to my daughter, or any other teenager. It was a challenge, and I wasn’t sure I had succeeded until my daughter hung the portraits in her room.”

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

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

CBS Test Record At Convention

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

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

BOBBY VINTON

CLINGING VINE

5-9705

STROHMAN GETS NEW DUTIES

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

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

CBS Laboratories’ new product, “1 Steps To Better Listening,” is designed for usage in the mass market.
Spotlitems

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

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

The Chad Mitchell Trio play at being "Barry's Boys" on the July 29 Steve Allen TV segment. The Clinger Sisters are set for a tour of county fairs in the Midwest. Johnny Tillotson headlines at Atlantic City's Steel Fair Aug. 28-30. Onzy Matthews is on promotour in New York, Detroit and Philadelphia, among other cities. George Kirby will joke on Ed Sullivan's Aug. 9 Peter Nero can be found at the New York Lewisohn Stadium Aug. 1. Then on to other stadiums and bowls, notably the Yale Bowl Aug. 8. Trini Lopez is treating the Europeans to a three-week visit. He'll end up his frug at Paris' Olympia Music Hall.

Tony Orlando is heading for the Peppermint Lounge Aug. 3. Bobby Vinton, Paul Anka, Lionel Hampton are set to follow each other (in that order) to Freedom Land. They'll all be introed by emcee Danny Crystal who's there all summer.

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

Caterina Valente is the latest "regular" addition for the fall schedule of CBS-TV series, "The Entertainers," bowing Sept. 24. Others set: Carol Burnett, Bob Newhart and Tessie O'Shea.

George Maharis, who has two films completed and unreleased (UA's "The Satan Bug" and MGM's "Quick, Before It Melts"), starts a third this month: Paramount's "Sylvia," co-starring Carroll Baker.

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

Folk-Rock Next Trend Says V-J

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

Record is "Heartbreak Hotel," which was written by Hoyt's mother, Mae B. Axton, for Elvis Presley, and recorded by Axton in the new style at Muscle Shoals, Ala. "L.A. Town," his own composition, was picked as Hit of the Week by San Francisco's KEWB, and it is anticipated that KEWB in L.A. will follow suit. Meanwhile, record is breaking out in Memphis as first big market outside of California.

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

Skateboard LP

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

MGM Turning Pix To TVers, Disks

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

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

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

The other movie-suggested pilots the studio is preparing are "Andy Hardy," from the old Mickey Rooney-Leonard Stone series, "See Here, Private Har grove," and "Meet Me In St. Louis." Of that batch it's unlikely that record albums would result from any but the "St. Louis" show. And even that is doubtful, since the studio states that the series is being prepared by its author Sally Benson as a family comedy and not a musical. Of course, it's difficult to imagine a true translation of this well known property without having music attached somehow.

American Arts Label

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

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

Ben-Ven Tie-Up

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

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

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

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

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

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

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

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

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

6 LP Specials From Philips

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

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

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

“The Double Six of Paris Sing Ray Charles” brings together the hot jazz singers and the rhythm tunes of Ray Charles.

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

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

Merchandising aids made available are two “Flip to Another Album Die-Cut Cards,” to be used together with die-cut jackets.

Gene Pitney Poll Winner

Gene Pitney, Musicor Records star, has been named the “Best Foreign Artist for 1964” by the Canta Stampa in Italy, an organization composed of Italian journalists who report on the activities and popularity of performers in the entertainment field.
NARAS Names Nat'l Trustees

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

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

Ratfink Riddle

Capitol Contest

HOLLYWOOD—"What is a Ratfink?"

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

The listener who supplies the best answer will win a songwriter's contract and have his (or her) answer put to music and recorded by Mr. Gasser and the Weirdos—the artists featured on Capitol's Ratfink and "Surfink" LPs. According to Fred Rice, CRDC's Merchandising Development Manager and originator of a "fink" album Ratfink Fan Club franchises are available to outlets throughout the country.

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

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

According to Rice, the Ratfink contest is only part of DeCaro to Imperial

Nick DeCaro has replaced Eddie Ray as A & R Coordinator of Imperial Records, according to Bob Skaff, label's VP GM. DeCaro was formerly a publishing representative for Metric Music.

Morning LP Series

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

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

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

London Scoring Off-B'way, Etc.

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

A repertory company in Gary, Ind., has begun rehearsals for an early Fall production of "The Prince" and plans are being finalized for a full-length TV presentation of this musical by George Fischoff and Verna Tomasson. Joseph Beanhorn, producer, announced that the N.Y. production will reopen in the fall at Judson Hall. A fall stage production of "Ballad," the musical by Irving Burgie (Lord Burgess) and Loffen Mitchell, is also scheduled for performance at the Karamu Theatre in Cleveland, Ohio. Original cast albums of these musicals are on the London label.

New Col Spot

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

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

RECORD WORLD—August 1, 1964
Johnny's new single is a cash register ringer!
"The Ballad of Ira Hayes" 4-43058

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

ON COLUMBIA RECORDS

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

CHRISTINE QUAFE—World Artists 1028

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

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

MARTY GOLO—Re-A Victor 47-8411

Marty and The Beatles and the big band sound all seem to go together well. There's a little jazzy sax that gets to show its prowess too for a while. Instrumentals of the Beatles tunes seem to be catching the public's attention with this new one.

LOVER'S PRAYER (English, BMI)

A SUMMER SONG (Unart Woart, BMI)
NO TEARS FOR JOHNIE (Unart, BMI)

WILLACE BROTHERS—Sims 189

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

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

BRENTA LEE—Decca 31654

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

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

CAROL CHANNING—Command 4051

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

GOOD TIME CHARLEY (Berdos, ASCAP)

BANJO BARONS—Columbia 4-43097

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

PICK Hits

LOVE ME LIKE I LOVE YOU (English, BMI)

PICK Hits

SINGLES REVIEWS

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

LOUISIANA RED—C Glover 3002

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

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

ANITA HUNES—Roulette 4504

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

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

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

DIANE RENAY—20th Century Fox 533

Diane has received a present from her Eddie, but she'd rather have him in person. Teens will like what they hear. The tune and arrangement are from Bob Crewe's neck of the r&r woods and have a hard and fast r&r side that will find an audience in the teenage brackets.
Aussie Action

BY PETER P. SMITH

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

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

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

In nearby Indonesia things are much different; a great percentage of pop music is banned from air-play on local stations simply because President Sukarno feels it is an example of "western decadence." Australian artists do not realize how much their talents are in demand through the emphasis placed on local singers in programs transmitted by Radio Australia, the overseas service of the Australian Broadcasting Commission. Not only Aussie artists but countless recording stars overseas are the subject of unceasing requests by listeners throughout South East Asia and the South Pacific, listeners who look to the Melbourne-based voice of Australia as their only means of keeping up to date with so-called "examples of western decadence."

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

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

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

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

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

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

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

AUSTRALIA'S TOP 10 (July)

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

("Denotes Australian recording.)

Title Tune For 'Funny Girl'

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

The story is rumored to go like this. "Funny Girl!" had a title tune on the road, but the song was dropped and so is not in the Broadway show or on the Capitol caster (this week at No. 1). Now the show's composer, Julie Styne, and lyricist, Bob Merrill, have thought things over and have decided to restate the tune. It'll be sung in counterpoint to "I Want to Be Seen With You," if the reports are correct.

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

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

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

T. Frank Singers Sign With Pickwick

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

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

Chattanooga Sun reporter Tom Prather accompanied the Miller-Czech gang on a national fact-finding tour.

GOING ALL THE WAY UP THE CHARTS

Bobby Bland's Backbeat 541

"Share Your Love With Me"

Joe Hinton's "Funny"

Joe Hinton's "Funny"

Breaking Big!!!

"Ain't Nothing You Can Do"

DUKE LP 78

DUKE AND PEACOCK RECORDS, INC.
2809 ERATUS STREET
HOUSTON 26, TEXAS
OR 3-2611

Barbra Streisand's "People" album is now 21 on the national charts.
MY FAIR LADY
FERRANTE AND TEICHER—
United Artists UAS 6361.

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

IT MIGHT AS WELL BE SWING
FRANK SINATRA-COUNT BASIE—
Reprise FS 1012.

Frank and Count Basie make a stun-
ning combination, and along with Quincy
Jones arrangements, they can’t be bet-
ttered. The sound is brassy and upbeat.
The tunes are “Hello, Dolly” (reworked
as an encomium to Louis Armstrong),
“The Best is Yet to Come” and “I Wish
You Love.”

MORE OF ROY ORBISON’S GREATEST HITS
Monument 8024.
The big one right now for Roy is his
“It’s Over,” which was a success
here and in England where it was the
first American tune to top the English
charts in a year and a half. And not
only does Roy sing with such sales-
winning force, but he also writes his
tunes. Quite a talent.

SO TENDERLY
JOHN GARY—RCA Victor LSP 2922.

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

THE NEW INTERNS
SOUNDTRACK—Colpix 473.

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

BOBBY DARIN WINNERS
Acro 33-167.

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

LESTER LAIN PLAYS FOR DANCING
Philips PHS 600-132.

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

LESTER LAIN PLAYS FOR DANCING
Roy handles the banjo with ease and
expertise and the tunes he selects are
all jovial, banjangly oldies. Each one of
them is ripe for plucking on a banjo and
the effect is happy and hoppy. “Alabamy
Bound,” “12th Street Rag” and “Chi-
cago” are just the beginning.

THE VERY THOUGHT OF YOU
RICK NELSON—Decca DL 74559.

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

BIG CITY BLUES
JOHN HAMMOND—Vanguard VSD 79153.

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

HOLLYWOOD—Vee-Jay Records, hosting more than 100 distribr reps and company field men in convention at the Beverly-Hilton Hotel here Tuesday, July 21, launched the company's current elpee product includes the wide-sweep folk music of various countries' music.

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

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

Major Objective

Lasker, introducing the company's August-September release program of more than 20 albums by color slides and stereo sound tracks, proclaimed the elpee field one of the major objectives of the label in its further growth and expansion.

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

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

In addition to the 10 current Worlds' Fair albums, which introduce the top artists and folk music of as many countries, the company's current elpee product includes the widely variant albums, "Monster Surfing Time," "The Sker," and "The Best of Wyston Kelly."

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

- Pop vocals by The Four Seasons, the first teaming of Betty Everett and Jerry Butler (recorded by A&R VP Cal Carter in Chicago) Sam Fletcher, and the newly-packaged "magazine cover" album of The Beatles.
- Instrumental's by Gordon Jenkins, Victor Feldman and Victoria Valdez' Mariachi orchestra.
- Blues albums, including top artists recorded "Live at the Whiskey a-Go-Go," "Stolen Away" by Jimmy Hughes, "Jimmy Reed at Soul City," and "Soulful Oldies."
- Gospel albums include elpees by The Caravans, The Richmond Singers, The Highway QCs, and Alex Bradford.

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

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

Record Turnout at NARM

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

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

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

Kapp-Para

(Continued from page 5)

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

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

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

Morty Craft

(Continued from page 4)

Talks in the history of the record business.

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

Seeleg Weinstock

BERGENFIELD, N.J.—Seeleg Weinstock, who started Prestige Records with son Robert in 1949, died July 21 of heart failure. He is survived by his wife, Sadie, and two children, Robert and Marcia. Services were held at Robert Schoem Menorah Chapel in Paramus, N.J., with interment at Beth-El Cemetery in Emerson, N.J.
RECORD WORLD-August 1, 1964

1 AND I LOVE HER
Beatles—Capitol 5235

2 JAMES BOND THEME
Billy Strange—Crescendo 320

3 AND I LOVE HER
George Martin—UA 745

4 NIGHTINGALE MELODY
Little Johnny Taylor—Galaxy 733

5 MORE & MORE OF YOUR AMOR
Nat King Cole—Capitol 5219

6 THANK YOU BABY
Shirley—Scapular 1278

7 DREAM LOVER
Paris Sisters—MG M 13236

8 ALL GROWN UP
Crystals—Philles 122

9 YOU'LL NEVER WALK ALONE
Gerry and the Pacemakers—Laurie 3261

10 YOU'RE GONNA MISS ME
B. B. King—Musicor 1040

11 I WILL STAND
Shawmen—Imperial 66033

12 IT HURTS TO BE IN LOVE
Gene Pitney—Musicor 1040

13 HELLO MUDAH, HELLO FADDAH
Barry Darvell—Providence 404

14 MORE
Danny Williams—U.A. 601

15 A SHOT IN THE DARK
Henry Mancini—RCA LPM-2908

16 PEPPERMINT MAN
Trumpettes—Garrett 4010

17 I'M HAPPY JUST TO DANCE WITH YOU
Beatles—Capitol 5234

18 HAPPY I LONG TO BE
Bettie Everett—CJ 619

19 I'M THE ONE
Gerry & The Pacemakers—Laurie 3233

20 THANK YOU FOR LOVING ME
Al Martino—Capitol 5239

21 FOR BETTER OR FOR WORSE
Wilson Picket—Atlantic 2233

22 SAILOR BOY
Chiffons—Laurie 3462

23 LOOKIN' FOR BOYS
Ronnie & Stark 1

24 HERE I GO AGAIN
Hollies—Imperial 66044

25 ME JAPANESE BOY I LOVE YOU
Bobby Goldsboro—U.A. 672

1 CHAPEL OF LOVE
Dixon Cup—Red Bird RB-20-100

2 ACADEMY AWARD WINNERS
Roger Williams—Kapp KL-1406

3 AIN'T NOTHING YOU CAN DO
Bobby Blue—Duke DLP-78

4 FILM SPECTACULAR, VOL. III
Columbia—LP 44031

5 EVERLASTING SONGS FOR EVERLASTING LOVERS
Arthur Prysock—Old Town 2007

6 TELL ME WHY
Bobby Vinton—Nex LP-24113: BN-26113

7 MUSK-WOWS
Mom's Mabel—Chess 1466

8 MY GUY
Mary Wells—Motown M-617

9 COMMAND PERFORMANCE
Various Artists—Command RS-868-SD

10 SOUL SERENADE
K. Curtis—Capitol T-2095: ST-2095

11 OUR GREATEST HITS
Drifters—Atlantic 8093

12 TALL COOL ONE
Wilson—Imperial LP-926

13 RAMBLIN'
New Christy Minstrels—Command RS-868-SD

14 12 GREAT HITS
Jimmy Rodgers—Dot DLP-2579; DLP-2573

15 PROGRESSIVE PICKIN'
C. Atkins—RCA LPM-2108

16 STAY
Four Seasons—Vee Jay VJ-1082

17 HEY LITTLE COBRA
Rip Chords—Columbia CL-2151: CS-8953

18 MONDO CANE
Soundtrack—UA 4105

19 ASTRONAUTS ORBIT KAMPUS
RCA Victor 2903

20 PAY IN MY HEART
Ottis Redding—Atco 161

21 KEEP ON PUSHING
Impressions—ABC Paramount ABC-493

22 WOODY ALLEN
Colpix CP-518: SCP-518

23 TRINI LOPEZ AT P.J.'S
Ella Joyce—Coral 62415

24 HOW THE WEST WAS WON
Soundtrack—MGM-155: 515

25 MY BOY LOLLIPOP
Melba Moore—Smash MGS-27005: SRS-67055

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Dixon Cup—Red Bird RB-20-100

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25 MY BOY LOLLIPOP
Melba Moore—Smash MGS-27005: SRS-67055

26 COMIN' HOME BABY
Jack LaFarge—King R209

27 BACH TO THE BLUES
Ramsey Lewis—Arigo LP-732: LP-732

28 GLORIA, MARTY & STRINGS
Gloria Lynne—Everest BR-5220: SARBR-5220

29 PETER, PAUL AND MARY
Warner Bros. W-1449: WS-1449

30 ALWAYS IN MY HEART
Los Indios Tabajaras—RCA LPM-2912: LSP-2912

31 WHITE ON WHITE
Danny Williams—UA UAL-3359: UA-6359

32 BILL COSBY IS A VERY FUNNY FELLOW, RIGHT
Bill Cosby—Warner Bros. W-1518

33 EVERY LITTLE BIT HURTS
Brenda Holloway—Tamla 257

34 ON THE COUNTRYSIDE
Brook Benton—Mercury SR-60918

35 BECKET
Soundtrack—Decca DL-1117: DL-79117

36 ROY ORBISON'S GREATEST HITS
Monument—M-8000 (Mono only)

37 PRAYER MEETIN'
Jimmy Smith—Blue Note 4164

38 TODAY'S ROMANTIC HITS FOR LOVERS ONLY
Jackie Gleason—Capitol W-2056

39 LAWRENCE OF ARABIA
Soundtrack—Colpix CP-514: SCP-514

40 CAMELOT
Original Cast—Columbia KOL-5620

41 MANHATTAN
Manhattan—London LL-3328

42 WHAT MAKES SAMMY RUN
Original Cast—Columbia DOL-4040: KD-4040

43 FALL OF THE ROMAN EMPIRE
Soundtrack—Columbia OL-4060

44 REJECTING
Chad Mitchell Trio—Mercury MG-2095: SG-60951

45 RING OF FIRE—BEST OF JOHNNY CASH
Columbia CL-2053

46 ENCORE
John Gary—RCA LPM-2084

47 I LOVE YOU BECAUSE
Al Martino—Capitol T-1915

48 LIVERPOOL SOUNDS
Bobby Vee—Liberty 3352

49 SWEET AND SOUR TEARS

50 PAINTED, Tainted Rose
Al Martino—Capitol T-1975

RECORD WORLD—August 1, 1964
Epic And 'Hot Line'

(Continued from page 5)

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

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

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

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

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

"The Hot Line" pertains to Epic as a 'Hot Line.' Secondly, 'The Hot Line' that's in public demand.

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

RECORD WORLD—August 1, 1964
Atlantic Has Record 14-Day Sales Period Under The Boardwalk

BY DAVE FINKLE

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

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

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

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

The chart-placing singles that the company can't ship fast enough are The Drifters' smash "Under The Boardwalk" (a Record World cover pick single) at 10; The Beatles' "I'm Only Sleeping" at 32; Carla Thomas' "Sweet" at 24; Foxxes On The Move (Secretary-Treasurer), has been distributing the disk, which was released, among others, by the label.

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

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

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

**Convention Climax**

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

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

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**OLP's SHOWING EARLY ACTION**

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

- **THE BEATLES SONG BOOK** Hollywood Strings—Capitol T 2116
- **THE UNSINKABLE MOLLY BROWN** SoundTrack—MG M 4234
- **DON'T LET THE SUN CATCH YOU CRYIN'** Gerry and the Pacemakers—Laurel 2042
- **THE FABULOUS VENTURES** Delton BLP 2057
- **FADE OUT—FADE IN** Original Cast—ABC Paramount OC 3
- **PRESENTING THE BACHELORS** London LL 3551; PS 3553
- **STAY AWHILE** D. Springfield—Philips 600-131
- **I DON'T WANT TO BE HURT ANYMORE** Not King Cole—Capitol T 2118
- **ALL SUMMER LONG** Beach Boys—Capitol T 2110
- **THE BEST OF HENRY MANCINI** RCA LPM 2697; LSP 2693
- **ROBIN AND THE SEVEN HOODS** Soundtrack—Reprise F 2293
- **THE CONCERT SONG OF HENRY MANCINI** RCA Victor LPM 2897

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**3rd Gold LP To Andy Williams**

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

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

The previous albums which won the coveted Gold Record honors for Williams were "Moon River" and "Days Of Wine And Roses." of modern businesslike practices on the part of independent distributors, and also emphasized "the importance of the independent record distributor and Warner Bros' pledge will remain with independent distribution."

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

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

**Participating**

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

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

RCA's Vintage Series Has Taste of Success

DaKroob Joins Motown Labels

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

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

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

'King and I' Them: 4 Versions Out

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

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

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

A&Rer McCuen Reissue King

BY DOUG McCLELLAND

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

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

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

"We used to have a problem every time we'd bring out a reissue," McCuen said. "They were usually released at the expense of the pop albums, a Belafonte, something like that. Then around 1960 it was decided that instead of a 'lucky-shot' release of 18 or so albums a month, RCA would only put out eight a month. Then it became 10. This was a merchandising philosophy of fewer but better LPs. The greatest value was in the promotional end, because it was felt—and it's been proved a correct feeling—that you'd really work like a bandit to get eight or so albums going, but might be inclined to be rather defeatist with as many as 18.

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

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

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

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

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

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

"The wonderful thing, too, is that George Marek and the management here have accepted the premise that we're not all going to get wealthy from this series. They agree it should be done for the artistic merit and going to get wealthy from this premise that we're not all learners, but there will also be the hard-core collectors buying out that the repertoire in series. They agree it should be never received as many requests for the repertoire."

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

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

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

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

Connie to Wed

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

Lee Young To Vee-Jay Records

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

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

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

What's The Difference?

BY TED RANDAL

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

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

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

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

While you were basking beside the pool and enjoying the cool summer breezes, I put on my traveling shoes and headed for Arizona where the temperature was near 110. In three days I got to visit most of the people at the Top 40 stations in Prescott, Flagstaff, Phoenix and Yuma, and each station in each city reported they were playing all of your records. While my car was getting its workout in the desert Elvis Presley was in Hollywood ordering some special shirts for his new movie "Girl Crazy" which he's currently filming on the new MGM lot. In that same area, Jesse Kaye reports that Joni James' new Hawaiian album for the same company turned out so well they're releasing two records as singles right away. Top side will be "Pearly Shells" c/w "Hawaiian War Chant." Jesse made a bet with Joni that she couldn't pronounce all the words for the difficult "Chant," and he lost.

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

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

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

Meggs Promotion

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

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

Joined Cap in '58

Meggs joined Capitol in September, 1958, as a member of the Merchandising Department, CRI. A year later, he was named Director of Public Relations, with responsibility for product and artist publicity, as well as consumer and press relations. In March, 1962, he was transferred to New York, and in December of that year he became Director of Eastern Operations, his most recent post.

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

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

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

Columbia Presents New Merchandising Concept

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

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

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

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

Masterwork Plans

Peter Munves, Merchandising Manager, Masterworks, CRSC, spoke on three new Masterwork retail plans for dealers and on the highlights of the classical release. "Masterworks Popa 40" is a plan for the mass market which includes the top 40 classical albums of favorite repertoire. The "Master Plan" is a selection of 55 basic albums designed for the small record stores. When the dealer purchases the 55 basic albums, he receives a free Columbia Encyclopedia of Music which is also available to the consumer. For the full line retailer, there was a preview of the 210 top turn-over classics which he should stock.

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

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

Lundvall continued by speaking of the "Big News" in tapes. For the first time, Broadway dramas, such as "Hamlet," "Dylan" and "Who's Afraid of Virginia Woolf?" will appear on 5 3/4 i.p.s. tapes which will sell at the same price as their (Continued on page 30)
Josie Wilson and Charlie Vance of Regency Records, Nina Tempo and April Stevens, Bob Marcuceti, UA exec Bill Scholl and KLAC-Los Angeles deejay Danny Dark will judge KLAC’s singing contest in which aspiring singers are warbling the title tune to UA’s “For Those Who Think Young” . . . Glenn Bell of KIMN-Denver is back from vacation and putting together his newsletter again . . . Richard C. Douglas of KEWO-Topeka received for his station the Kansas Citizens Safety Council award for “outstanding contribution to Traffic Safety Education.”

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

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

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

London Signs Big 3 Artists

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

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

To Portray Lanza

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

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

Col Concept

(Continued from page 29)

Col Concept

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

Pop Albums Coming

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

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

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

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

Bobby Rydell
A Record-Breaker

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

Mercury Colony

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

Baez, Travers At Folk Fest

NEWPORT, R.I. — Opening with an all-traditional music concert on Thursday night allowed the Newport Folk Festival to add an extra day of workshops on Friday. At 10 a.m. on Friday, July 27, Joan Baez and Mary Travers (of Peter, Paul and . . .) had an opportunity to present their distinctive singing styles along with those of singers from the Southern Appalachian Mountains, French Cajun and Nova Scotia Scots-Gaelic singers, blues singers Mississippi John Hurt and Fred McDowell and an entire Alabama church congregation of Sacred Harp Singers.

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

Subscribe Now To RECORD WORLD
Fall Promotion From Decca: 33 LPs

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

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

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

Spain Loves U.S. Disks & Artists

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

When it's got that "hit-feeling" the feeling is mutual!!!

On all National Charts

"She's the One"

The Chartbusters

Mutual # 502

and

A Hit All Tied Up

In a neat package

David Box

"Little Lonely Summer Girl"

on JOED Records

Mutual Records

1314-24 S. Howard Street

Decca Presents 30th Anniversary Fall Album Promotion

(Continued from page 32)

tails are available through all local Decca branches and distributors.

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

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

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

The parade of new Decca pop releases continues with George Feyer’s "Golden Waltzes Every Night," a set designed to appeal to lovers of music from the islands, the late Alfred Apaka is joined by Danny Stewart’s Hawaiians for "Hawaiian Favorites."


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

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

Classics Represented

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

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

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

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

I’m wondering what I should tell you next, because I don’t seem to have been getting around much this week. Stuck in studios and that sort of thing. Of course, yes, Herman’s gone apes as panelists on BBC-TV’s "Juke Box Jury" the other night, and although I couldn’t manage to view it myself, I’ve heard reports that they were very blunt about some records played. Well, you can’t please everyone. But, regardless of any criticism of their performance on TV as panelists, as recording artists they have one large smile on each of their five faces, because that record they cut in Chicago, "It’s All Over Now," is right up near the top of the charts. We all wait to see if they can stave off a Beatles challenge. I might add, even the stiffed upper lipped British film critics have gone overboard for The Beatles’ "A Hard Day’s Night" film.

New Ronettes

I was delighted to find a new Ronettes release in the record pile this week. It’s called "The Best Part Of Breaking Up," and as they’ve scored in the charts over here before, I wonder if they’ll do it again? That lovely "Lollipopp" lassie Millie (Small in size, large in pop status at the moment) is a very bubbly talker. In fact, when I first heard it, I thought it was that other magnificent ballad I’d heard from Brook Benton and Tony Bennett. Anyway, it was no letdown, because I think it’s just tremendous. Another release this week over here is one that I think you’ll eventually be hearing many times from your radios. It’s Billy J. Kramer and The Dakotas with "From a Window." All light-hearted stuff, but the sort of song that you get the urge to sing along with...

It’s a rather short column this week because I’m behind schedule, and right now, I have to race into my little auto and like the mad, crazy reckless thing I am drive up the Motorway to Birmingham. Tonight I’m judging a beauty contest there. Oh yes, the mad, crazy reckless thing I am drive up the Motorway to Birmingham. Tonight I’m judging a beauty contest there. Oh yes, that’s also a mad man! And if that engine does drop off, I want it all to drive myself in the car. I know from experience Epstein’s pilot is a mad man! And if that engine does drop off, I want it all to happen quietly and be told AFTER we land!
Chellman Tops Starday's New Sales-Promo Dept.

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

According to Pierce, the acquisition of Chellman enables Starday to aggressively go after a larger share of the country and sacred record market, because for the first time Starday will have a man available to concentrate 100% on sales and promotion. The Starday line has found acceptance with both Pierce and Martin Haefer handling distributor relations on the telephone, mostly from calls initiated by distributor Guy Freeman, who will go after business on the road and maintain close telephone contact pushing the Starday album catalog in Canada and has represented Starday since the founding of the label in 1952.

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

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

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

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

Olympia Handles Prima Records

NEW YORK—Arrangements have been completed between Ervin Litke, President of Olympia Distributing, and Loui Prima, President of Prima Records, for the distributing of Prima records in this area. The first release is a single sung by Prima from Walt Disney's new picture, "Mary Poppins." The two sides are a lullaby, "Stay Awake," and a lullaby, "Lullaby, Lullaby."
DERN YA (Tree, BMI)
SUCH A SILLY NOTION (Acuff-Rose, BMI)

RUBY WRIGHT—Ric 126.
Ruby is giving Roger Miller what-for in this answer disk to "Dang Me." The ditty was written by Roger and Justin Tubb and will probably follow the first disk right up the charts.

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

JAMES O'GWYNN—United Artists 755.
James is having personal foul weather. Suspicions and doubts are casting shadows over the sunshine brightness of his love affair. A clever conceit and a good tune that fans will like.

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

GENE BYRD/JOAN JOHNSON—Soms 191.
Gene and Joan sing in a pleasant harmony about some gal's cheating mind. Tune moves along at a fast clip and has a strong country flavor that'll wow them on the range.

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

WILMA BURGESS—Decca 31653.
Wilma has tears in her ears from lying on her side, etc. Everything's gone wrong. The gal's bittersweet voice should draw a tear or two from appreciative c/w listeners.

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

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

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

CHARLIE SMITH—Chart 1105.
Charlie is left with nothing but heartaches. He yelps about it on this side. A male chorus adds to the effect and country fans will like what they hear.

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

JIM CALHOON—SSI 003.
Jim has a painful and slow tune that has to do with a galoot who keeps ending up in heartbreak. His soft and yet strong voice should make the girls swoon.

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

JOHNNY SEYMOUR—Eagle 104.
Johnny tells a tall tale of a tall lumberjack. It gets told with the aid of a group of guys and gals who join in. Listeners will want to join in with the finger-snapping tune also.

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

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

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

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

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

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

Another New Single
By The Living Legend

• BOB WILLS •
"YOU CAN'T BREAK A HEART" (without killing a soul)
LONGHORN RECORDS #545
and a new single by
CLAY ALLEN
"ONE TOO MANY"

b/w
"I'M CHANGING THE NUMBERS ON MY TELEPHONE"
LONGHORN RECORDS #547
Watch For New Releases, On DARRELL GLENN, HOMER LEE
& ROSENA EADS
the upcoming Sound of Nashville
160 2nd Ave. So., Nashville, Tenn.

JIM CALHOON—Chart 1105.

Here I Go Again (Howl, BMI)
All For Love (Park West, BMI)
An Open Letter To The Coin Operated Music Industry

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

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

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

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

IT IS UP TO YOU!

—Louis Casola
President

Pretty Boys Here

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

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

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

The Ames In Spain

(Reduced from page 32)

Ramsay says she got into films by accident. "My mother, who lived on the Coast then, was as interested in movies as she was in orange juice," she has said. "While dining out one night, I noticed a gentleman at another table staring and staring at me. I was only a kid, and it made me very uncomfortable. Well, it was Harry Cohn, the late President of Columbia Pictures, and I made my first movie for that studio: 'Two Men In The Closet.'"

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

Ramsey adjusted well to Spanish living—her mother was half Spanish. She picked up the language fast, and now speaks it as well as English. It was mentioned that an ideal State-side job for her would be as Dona Sol, the vamp of the bull ring, in a musical reworking of the old "Blood and Sand" story.

No one's working on such a project yet, but Ramsay agreed the idea was moy bien.

RECORD WORLD—August 1, 1964
**TOP COUNTRY SINGLES**

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1. **DANG ME**
   R. Miller—Smash 1881
2. **WHERE DOES A LITTLE TEAR COME FROM**
   G. Jones—U. A. 724
3. **THE COWBOY IN THE CONTINENTAL SUIT**
   M. Robbins—Columbia 43039
4. **I'M HANGING UP THE PHONE**
   C. and P. Butler—Columbia 43030
5. **WINE, WOMEN AND SONG**
   L. Snow—Decca 31608
6. **SECOND FIDDLE**
   J. Shepford—Capitol 5169
7. **I STEPPED OVER THE LINE**
   W. Snow—RCA 8334
8. **MEMORY ± 1**
   W. Pierce—Decca 31617
9. **BAD NEWS**
   J. Cash—Columbia 31614
10. **BE YOUNGER TO YOUR BABY**
    E. Tubb—Columbia 31643
11. **PASSWORD**
    K. Wells—Decca 31622
12. **SLIPPIN' AROUND**
    M. Worth & G. Morgan—Columbia 43020
13. **BALLAD OF IRA HAYES**
    J. Cash—Columbia 43058
14. **MY HEART SKIPS A BEAT**
    B. Owens—Capital 15116
15. **CIRCUMSTANCES**
    R. Walker—Columbia 43010
16. **PUT YOUR ARMS AROUND HER**
    N. Jean—RCA 8320
17. **I GUESS I'M CRAZY**
    J. Reaves—RCA 8388
18. **TAKE MY RING OFF YOUR FINGER**
    C. Smith—Columbia 43033
19. **LOOKING FOR MORE IN '64**
    J. Nesbitt—Chart 1065
20. **SORROW ON THE ROCKS**
    P. Wagoner—RCA 8338
21. **MY BABY WALKS ALL OVER ME**
    J. See—Philips 40164
22. **ME**
    B. Anderson—Decca 31630
23. **ASK MARIE**
    S. James—Capitol 5197
24. **I WANT TO DANCE WITH ANNE**
    A. Ashworth—Hickory 1265
25. **BURNING MEMORIES**
    R. Price—Columbia 42971

(*) Indicates strong upward movement this week.

**TOP COUNTRY LP'S**

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<th>Last Wk</th>
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<td>Aug. 1</td>
<td>July 25</td>
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1. **MIDNIGHT AND ROSES**
   Jim Reeves—RCA Victor LPM-2354: LSP-2354
2. **I WALK THE LINE**
   Johnny Cash—Columbia CL-2190: CS-8990
3. **IN PERSON**
   Porter Wagoner—RCA Victor LPM-2840: LSP-2840
4. **THE BEST OF BUCK OWENS**
   Capitol T-2105: ST-2105
5. **HERE STANDS THE GLASS**
   Carl Smith—Columbia CL-2173: CS-8973
6. **MORE HANK SNOW SOUVENIRS**
7. **GOLDEN COUNTRY HITS**
   Hank Thompson—Capitol T-2089
8. **THANKS A LOT**
   Ernest Tubb—Decca DL-4514: DL-74514
9. **BEFORE I'M OVER YOU**
   Loretta Lynn—Decca DL-4541: DL-74541
10. **GUITAR COUNTRY**
    Chet Atkins—RCA LPM-2783: LSP-2783
11. **NIGHT LIFE**
    Roy Price—Columbia CL-1971: CS-8871
12. **BLUEGRASS Hootenanny**
    Jerry & Montgomery—UA 41353: UAS-41353
13. **THE SONGS WE LOVE BEST**
    Jimmy Dean—Columbia CS-2188: CL-2188
14. **OUR MAN IN TROUBLE**
    Don Bowman—RCA LPM-2031: LSP-2031
15. **KITY WELLS STORY**
    Decca OAS-168: OHS-168
16. **THE BEST OF GEORGE JONES**
    United Artists GAL-3291: UAS-3291
17. **BLUE AND LONESOME**
    George Jones—Mercury MG-20906
18. **ON THE BANDSTAND**
    Buck Owens—Eclipse E-1879: ST-1879
19. **DANG ME**
    Roger Miller—Smash MPL-72049: FST-67049
20. **BLOOD, SWEAT AND TEARS**
    Johnny Cash—Columbia CL-1930: CS-8730
21. **A WIDOW MAKER**
    Jimmy Martin—Decca DL-4536: DL-74536
22. **LORETTA LYNCH SINGS**
    Decca DL-4457: DL-4457
23. **GUITAR GENIUS**
    Chet Atkins—RCA CAL-753: CAS-753
24. **FLATT & SCRUGGS AT CARNEGIE HALL**
    Decca CL-2045: CS-8853
25. **BLUEGRASS SPECIAL**
    Bill Monroe—Decca DL-5382
26. **SONGS FOR MOM AND DAD**
    Leroy Van Dyke—Mercury MG-20422
27. **BILL ANDERSON SINGS**
    Decca DL-4999: DL-74999
28. **RING OF FIRE—THE BEST OF JOHNNY CASH**
    Columbia CL-2153: CS-8853
29. **TOO LATE TO WORRY**
    G. Campbell—Capitol T-1881: ST-1881
30. **SAGINAW, MICHIGAN**
    Lefty Frizzell—Columbia CL-2169: CS-8969
Col's Walter, RCA's Toscanini
And Reiner Still Sell Well

Consumers Still High on Legendary Greats

When Bruno-Walter died in 1962 he left a priceless legacy of supremely lyrical Columbia recordings made at a serene pace in the twilight of his historic career. Fritz Reiner and Pierre Monteux, who died this year, also left priceless legacies that cannot be matched in brilliant RCA recordings.

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

Special Collector's Aura

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

Bruno Walter's Lyricism

Bruno Walter's performances sing with good-natured, buoyant warmth. Like Weingartner and Furtwaengler, he was a product of the great German Romantic tradition. When he began conducting, Brahms' Third Symphony was only nine years old. As a youth in the 1880s and '90s, Walter soaked up the music of Brahms and Wagner; was drawn to the great Viennese Post Romanticist Gustav Mahler, whose music he championed. Prior to World War II he conducted many years at the Salzburg Festival where he was famous for his performances of Wagner and Mozarte operas, and at the Vienna Philharmonic.

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

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

Walter was always searching for ways to express the composer's intention as close as possible to what is written. In the famous "V for Victory" four-note motive of Beethoven's Fifth he instructs his orchestra the wrong and the right way to play it with a mixture of warmth and authority or orchestra-players found irresistible throughout his career! Walter was always undoing years of crusty tradition to get at the meaning of the music as he perceived it. Walter was probably heeding the words of his famous mentor Mahler who said: "Tradition is Schlamperm ("sloppiness")—a criticism against all those interpreters who do not search for themselves but accept traditions that have grown up about how a piece of music should be performed.

Walter Legacy

Among the first issues from Walter's historic West Coast sessions were his cycle of the Complete Nine Beethoven Symphonies—the first complete cycle in stereo. They appeared in 1969 to universal raves. In 1960, a Brahms cycle appeared. Walter, performing this music with some authentic memory for the way it sounded in his youth, gave masterful, warmly lyric accounts of these gigantic songs for orchestra.

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

Bruckner, Mahler

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

Bruno Walter was a great fan of the late Fritz Kreisler. In their youth they performed together many times in Berlin. In Kreisler, Walter saw his ideal personified: warm, singing song. So it is quite natural that Walter should record beautifully lyric performances of Beethoven's Violin Concerto, Mozart's 3rd & 4th Concerti; and the Brahms "Double" Concerto with Zino Francescatti whose singing tone and personal warmth are so reminiscent of Kreisler. Walter was a great opera conductor so it is a great disappointment that we have no complete opera from Walter on records. Angel did reissue Walter's beautiful performance of Wagner's "Die Walküre" Act I recording made in Vienna in 1936 with Lotte Lehmann and Lauritz Melchior. This act, one of these most lyric in all Wagner operas, was a perfect choice to bring out Walter's special gifts.

Toscanini

Toscanini bequeathed a rich legacy to the world in his many RCA recordings. The earliest ones (circa 1937-40) were made within the dry, dead-sounding confines of studio 8-H. Still remarkable from this period is a 1950 concert broadcast of the "Eroica" issued on shellac as set M/DM-765 but never transferred to LP. The LP performance, while excellent (the earliest was done in Carnegie Hall where the acoustics are infinitely superior to 8-H), lacks the fierce drive, the overall grasp of architecture that Toscanini united in his first recording of the mighty "Eroica." It is still one of the greatest recordings on records today and should be reissued.

Beethoven & Brahms

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

Toscanini's forte were the movements where architecture was of paramount importance. For instance, in the Passacaglia of Brahms Fourth he builds inexorably to its shattering conclusion with an iron drive that lifts listeners right out of their seats. His opening of the First puts the listener in the midst of a mighty storm. The way he var...
Conductors
(Continued from page 38)

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

Orchestral Virtuosity

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

Verdi-Puccini

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

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

Fritz Reiner

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

When Reiner assumed the Chicago podium orchestra morale was at a low ebb. With a few seasons he made it one of the world's finest orchestras. Brilliant soloists like cellist Janos Starker became first-chair players. Reiner shown in the elaborately orchestrated works of Strauss and Bartok. His mid-1930s recording of the Strauss tone poem "Thus Spoke Zarathustra" ushered in the age of super high fidelity recording at RCA. He re-recorded it for stereo with equally thrilling results. His recordings of Strauss's "Heldenleben," "Don Quixote" and Bartok's "Music for Strings, Percussion and Celeste" are considered tops. His recordings of Prokofiev's "Alexander Nevsky" and "Lieutenant Kije" Suite are considered the finest.

Fantastic Ear

Reiner had a fantastic ear. He balanced the orchestra with the same care that Toscanini did. This balance was so delicate that whatever the orchestra recorded, critics invariably raved that it was like hearing the entire score laid bare. Of course this is also a tribute to RCA's A & E-engineering team.

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

Last Recording

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

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

NEW YORK - The Music Theater of Lincoln Center production of Rodgers and Hammerstein's "The King and I" will be released this week at the first album of RCA Victor's Music Theater presentation series as a tribute to RCA's A & E-engineering team.

'Uncle Tom' features Miss Venora as narrator of the ballet in this version. As Tuptim, she has been presented with "Uncle Tom's Cabin" by Anna, the English school mistress who is in Siam teaching the King's 67 children. Tuptim directs the book's message to the King who is Simon Legree's counterpart in the musical.

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

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

NEXT WEEK:
The Legacy of the Great Conductors (Concluded).