WHO IN THE WORLD

NARM

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

Cecil H. Steen
President

George A. Berry
Vice-President

Jules Malamud
Executive Director

Special Soundtrack, Broadway Caster, Budget Line Features In This Issue . . .

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

GLE PICK
OF THE WEEK

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

SLEEPER
OF THE WEEK

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

ALBUM
OF THE WEEK

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

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

"ONE KISS FOR OLD TIMES' SAKE"

ENCLOSED IS HIS PICTURE

RONNIE DOVE

WHAT SHALL I DO? PLEASE HELP ME.

Gwendelen Higgenbothen
1. THIS DIAMOND RING  
2. OUR LADY OF LACE  
3. MY GIRL  
4. I GO TO PIECES  
5. DOWNTOWN  
6. JOLLY GREEN Giant  
7. BOY FROM NEW YORK CITY  
8. DID YOU EVER  
9. DIAMOND HEAD  
10. CRY  
11. BYE BYE BABY  
12. BOY FROM NEW YORK CITY  
13. BEGIN TO LOVE  
14. AT THE CLUB  
15. ASK THE LONELY  
16. APACHE '65  
17. ANYTIME AT ALL  
18. BORN TO BE TOGETHER  
19. THIS DIAMOND RING  
20. THIS SPORTIN’ LIFE  
21. I’VE GOT A GUITAR BY THE TAIL  
22. NEW YORK’S A LONELY TOWN  
23. MIDNIGHT SPECIAL  
24. BREAK DAWN  
25. DON’T ME UP A GOOD THING  
26. PEOPLE GET READY  
27. SEND ME THE PILLOW YOU DREAM  
28. IT’S ALRIGHT  
29. DON’T LET ME BE MISUNDERSTOOD  
30. IF I LOVED YOU  
31. DO THE CLAM  
32. CRY  
33. YOU ALWAYS  
34. THIS SPORTIN’ LIFE  
35. LOVE Potion # 9  
36. FOR LOVIN’ ME  
37. WEEKEND (Tree, BMI)  
38. THIS SPORTING LIFE  
39. BORN TO BE TOGETHER  
40. COME TOGETHER  
41. COME TOGETHER  
42. I’VE GOT A GUITAR BY THE TAIL  
43. WAS SUPPOSED TO  
44. I’VE GOT A GUITAR BY THE TAIL  
45. THE MIDNIGHT SPECIAL  
46. BORN TO BE TOGETHER  
47. MY LOVE  
48. I’VE GOT A GUITAR BY THE TAIL  
49. IT’S NOT TOO LATE  
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100. I’VE GOT A GUITAR BY THE TAIL
HAS 7 BIG BLOCKBUSTERS

New Hit Single

MARY WELLS

“NEVER, NEVER LEAVE ME”

b/w

“WHY DON’T YOU LET YOURSELF GO”

FOX 570

Her 1st LP for 20th Fox

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

20th CENTURY-Fox RECORDS

AL MARTINO SINGS,
TFM 3168/TFS 4168

MARY WELLS, TFM 3171/TFS 4171

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

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

JOYA SHERRILL SINGS DUKE
JOYA SHERRILL SINGS DUKE,
TFM 3170/TFS 4170

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

DISTRIBUTOR FOR FULL CATALOG
**TOP 100 RECORD WORLD**

**Week of March 6**

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

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

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

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

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

**Morris Levy Leases Paramount Theater For Packages**

NEW YORK — The Paramount will open again — and with it possibly a new era (or a return to the old days). Morris Levy, President of Roulette Records, announced last week that he had leased the famous movie house (shuttered supposedly for good two months ago) from B hinta Associates for an undisclosed figure.

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

Levy told Record World that Phase Productions capitalized at about $500,000, would organize most of the shows, but that they were open to bids from any other producers who want to bring shows in. As of press time, negotiations were about to be cemented with Dick Clark to bring his "Caravan" into the old flickhouse for four weeks out of the year. Also preliminary talks had been made with "Shindig" personnel.

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

Much of Broadway will re-joice at the reopening of the Paramount doors, and cheer even that much more that an old Times Square showcase exclusively for live entertainment — a phenomenon thought to have succumbed along with big time vaudeville.

Certainly record companies will be glad to have a big New York theater showcasing artists regularly.
America's Country Music King

BUCK OWENS

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

I'VE GOT A TIGER BY THE TAIL

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

ST 2283

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

PERSONAL MANAGEMENT: JACK McFADDEN, P.O. BOX 861, BAKERSFIELD, CALIFORNIA. TELEPHONE 805 FAIRVIEW 7-7201
NARM Seventh Annual Convention Schedule
FAIRMONT HOTEL, SAN FRANCISCO
SUNDAY, FEBRUARY 28
11:00 A.M.-5:00 P.M.—CONVENTION REGISTRATION—Lobby
3:00 P.M.—REGULAR MEMBERS MEETING—California Room
7:00 P.M.—PRESIDENTIAL WELCOMING COCKTAIL PARTY—Gold Room
Host: COLUMBIA RECORDS—Regular and Associate Members

MONDAY, MARCH 1
8:00 A.M.-9:00 A.M.—BREAKFAST—Venetian Room—Regular and Associate Members
9:00 A.M.—BUSINESS SESSION—Gold Room—Regular and Associate Members
Chairman of the Day—Stanley Jaffe, Convention Chairman
Invocation
President’s Welcome—Cecil H. Steen, President
Keynote Address—Arthur Bleyer
"Appraisal and Assessment—What is our Worth?" Dialogue—Stanley M. Gortikov, Capitol Records Distributing Corp.
The Manufacturer Views the Record Merchandiser—Charles H. Schlang, Mershaw of America, Inc.
The Record Merchandiser Views His Supplier+

Regular Members
JOHN BILLIANS, Billiams Distributing Company; CARL GLASER, Disceries, Inc.; CHARLES H. SCHLANG, Mershaw of America, Inc.; JAMES J. TIEDJENS, Musical Isle Record Corp.


Symposium—"Budget Product: Its Role in Record Merchandising"

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

ASSOCIATE MEMBERS

CY LESLIE, Moderator, Pickwick International, Inc.; DAVID L. MILLER, Miller International Co.; WILLIAM H. O’DELL, RCA Victor Record Division; MORRIS S. PRICE, MGM Records, Inc.; JAMES J. TIEDJENS, Musical Isle Record Corp.

Herb Linsky
Linsky Named Kapp Mgr. Racks, Etc.
Al Cahn, Vice President and National Sales Manager of Kapp Records, has announced the appointment of Herb Linsky to the newly created post of Manager-Racks and Special Sales.
Linsky will be responsible to Cahn for the development of merchandising and sales promotion techniques, as well as sales to rack merchants, through Kapp’s regular distribution channels.

Chairman of the Day—Stanley Jaffe, Convention Chairman
Report to the Membership—Albert A. Carretta, NARM General Counsel
Feature Address—Dr. Alton F. Doody, Assistant Professor of Marketing, The Ohio State University
An Industry Panel—“Appraisal and Assessment—What is our Worth?”—Dr. Alton F. Doody, Moderator
JERRY BLAINE, Comsat Distributing Co., Jubilee Records; JOHN Y. BURGESS, JR., RCA Victor Record Division; WILLIAM DAVIS, Davis Sales Company, Music Merchandisers of Denver; WILLIAM P. GALLAGHER, Columbia Records; JACK GELDBART, L and P Record Service; SAM RICKLIN, California Music Co., Dale Record Rack; OSLER LIEBER, Gramophone Magazine
“Artists Can Talk Too!”—Stanley M. Gortikov, Moderator
A panel of leading recording artists will discuss their views of the merchandising of phonograph records.

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

Tuesday, March 2
8:00 A.M.-9:00 A.M.—BREAKFAST—Venetian Room—Regular and Associate Members
9:00 A.M.—BUSINESS SESSION—Gold Room—Regular and Associate Members

Chairman of the Day—Stanley Jaffe, Convention Chairman
Report to the Membership—Albert A. Carretta, NARM General Counsel
Feature Address—Dr. Alton F. Doody, Assistant Professor of Marketing, The Ohio State University
An Industry Panel—“Appraisal and Assessment—What is our Worth?”—Dr. Alton F. Doody, Moderator
JERRY BLAINE, Comsat Distributing Co., Jubilee Records; JOHN Y. BURGESS, JR., RCA Victor Record Division; WILLIAM DAVIS, Davis Sales Company, Music Merchandisers of Denver; WILLIAM P. GALLAGHER, Columbia Records; JACK GELDBART, L and P Record Service; SAM RICKLIN, California Music Co., Dale Record Rack; OSLER LIEBER, Gramophone Magazine
“Artists Can Talk Too!”—Stanley M. Gortikov, Moderator
A panel of leading recording artists will discuss their views of the merchandising of phonograph records.

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

LADIES LUNCHEON, BOAT TRIP, AND SHOPPING

A Fisherman’s Wharf Fiesta
Buses depart the hotel at 12:00 Noon promptly
Host: DOT RECORDS, Inc.

(Continued on page 22)

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

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

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

(Continued on page 16)

Capitol Assigns Pickwick Selections From Catalog

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

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

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

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

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

'Downtown' Goldisked
Petula Clark’s single “Downtown” passed the million-sales mark on Feb. 22, according to Joe Smith, head of singles A&R for Warner Bros. Records.
4 TOWER-ING SINGLES TO MAKE MARCH BUSINESS MARCH!

APACHE '65
The Arrows 116

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

A TOMBSTONE EVERY MILE
Dick Curless 124

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

TOWER'S FIRST ALBUM

SING A SONG WITH THE BEATLES
(S) KA0-5000

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

Get in touch with your nearest Tower distributor
Atlanta: Dixie • Baltimore: Musical Sales • Boston: Mutual • Buffalo: Delta • Charlotte: Mangold • Chicago: M.S. Dist. • Cincinnati: Four State • Cleveland: Cleve Disc • Dallas: B&K • Denver: Davis Sales • Detroit: Jay-Kay • El Paso: M. B. Krupp • Hartford: Seaboard • Honolulu: Microphone Music • Houston: United • Los Angeles: Pep • Miami: Florida Record • Minneapolis: Harold N. Lieberman • Nashville: Southern Record • Newark: Essex • New Orleans: Delta • New York: States • Philadelphia: Marnel • Pittsburgh: Fenway • St. Louis: Roberts • San Francisco: C. C. Stone • Seattle: Craig
The happiest sound in all the world. "THE SOUND OF MUSIC"
Original soundtrack album of the new motion picture. RCA Victor

THIS FULL-COLOR, FULL-PAGE ADVERTISEMENT appearing in major newspapers and consumer magazines from coast to coast will reach millions of record buyers—your customers!
"The Sound of Music" all out advertising and promotion campaign will create big, big demand for this new exciting album!

- **CONSUMER ADVERTISING.** Big full-page ad in 4 colors at left will run in key newspapers and best-read magazines across the country. It will tie in with the heavy advertising push being put behind the movie itself.
- **NEWSPAPER MATS.** 140-, 280-, and 500-line ad mats to use for local tie-ins with the national advertising campaign.
- **TELEPHONE ADVERTISING.** A special classified advertising campaign will invite readers to dial a number and hear "The Sound of Music."
- **LIGHTED WINDOW DISPLAY.** Big 4-color, lighted display is a sure eye-catcher.
- **ALBUM BLOW-UPS AND PICTURES.** 20 x 20 enlargements of album covers and 8 x 10 movie stills for your windows.
- **MERCHANDISE RACK HEADERS.** For 3- and 6-bin racks in super markets, variety and chain stores.
- **SPECIAL DISPLAYS.** The window at RCA Exhibition Hall in New York will be devoted to "The Sound of Music" for one month. In addition, the RCA Exhibit at the New York World's Fair will be used to promote the album.
- **CLOSED CIRCUIT TV ADVERTISING.** A special program featuring Richard Rodgers and "The Sound of Music" album will be shown on 300 closed-circuit TV sets at the World's Fair.
- **GUEST APPEARANCES ON NATIONAL WIDE TV.** Richard Rodgers and other personalities will appear on the "Tonight Show," "Today" and other shows.
- **NATIONAL RADIO COVERAGE.** A special radio program for the "Music You Want" radio station service featuring music by Richard Rodgers and an interview with him.
- **DISC JOCKEY COVERAGE.** D. J.s from coast to coast will receive a special promotion package for use on their programs.
- **SPECIAL PROMOTION MAN.** An RCA Victor representative will be assigned in local areas to work exclusively on this promotion.
- **INTERVIEW ALBUM.** A special promotional album featuring "open end" interviews with Richard Rodgers discussing "The Sound of Music."
- **SWISS MUSIC BOX.** A Swiss music box that plays a song from "The Sound of Music" will be distributed to disc jockeys, dealers and the press.
- **JOINT PROMOTION WITH 20TH CENTURY-FOX.** Some of the original costumes worn by the stars of the movie will be featured in a traveling display for local exhibition and promotion.
- **OTHER TIE-INS.** The National Catholic Theatre Conference of Catholic University will promote the movie and the album through its 5,000 amateur theatre groups throughout the country.

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

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

**RCA VICTOR RECORDS**

**DEPARTMENT 1**

**GREENPOND ROAD**

**ROCKAWAY, NEW JERSEY**

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

**NAME**

(Please Print Plainly)

**ADDRESS**

**CITY**

**STATE**

**ZIP CODE**

Please check □ MONO □ STEREO

**RECORD WORLD—March 6, 1965**
THREE STAR ★★★ PICKS

CHARLEMAGNE (GJ, BMI)
NANCY KNEW (West Farrell, ASCAP)
FRANK D'ROKE AND THE QUINTO SISTERS—Columbia 4-3203.
A novelty that could catch. There is certainly a place for this happy nonsense on today's charts.

WOOLY BULLY (Beckie, BMI)
AINT GONNA MOVE (Beckie, BMI)
SAM THE SHAW AND THE PHAROAHS—MGM 13322.
This glee pack of musicians are yapping about a new dance. They demonstrate with great verve.


SISTERS—Columbia 443233.

JOE SIMON—Vee Jay 663.

BILLY VAUGHN—Dot 16706.

DANIEL BLECHMAN—Tower 125.

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

THE DU-ETTES—Mar-V-Lus 6003.

MIDNIGHT MAVERICK—Beckie, BMI

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

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

THE IVY LEAGUE—Capitol 25008.

ONE BY ONE THE ROSES DIED (Miller, ASCAP)
SPANISH PERFUME (AND A YELLOW ROSE) (Picturavone, BMI)
THE PLAYMATES—Colpix 769.

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

TOMORROW NIGHT (Bourne, ASCAP)
THE IVY LEAGUE—Capitol 25008.

THE MARKS—Star 166.

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

ONE BY ONE THE ROSES DIED (Miller, ASCAP)
SPANISH PERFUME (AND A YELLOW ROSE) (Picturavone, BMI)
THE PLAYMATES—Colpix 769.

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

NOW THAT YOU'VE GONE (Leeds, ASCAP)
THE IVY LEAGUE—Capitol 25008.

LONELY ROOM (Southern, ASCAP)

TOMMY (Pamco, BMI)
FRENSI (ASCAP)

ROGER WILLIAMS—Kapp KJB 48.

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

MEXICAN PEARLS (Englewood, BMI)

THE IVY LEAGUE—Capitol 25008.

THE IVY LEAGUE—Capitol 25008.

THE IVY LEAGUE—Capitol 25008.

WHEN THE CHIPS ARE DOWN (Four Star, BMI)

NELSON-1,11.

LITTLE SIDEWALK SURFER GIRL (Nicator, BMI)
COME ON (PACK IT ON) (Nicator, BMI)

THE HONDULLIS—Mercury 72105.

LITTLE SIDEWALK SURFER GIRL (Nicator, BMI)
COME ON (PACK IT ON) (Nicator, BMI)

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THE HONDULLIS—Mercury 72105.

LITTLE SIDEWALK SURFER GIRL (Nicator, BMI)
COME ON (PACK IT ON) (Nicator, BMI)

THE HONDULLIS—Mercury 72105.
A HIT SINGLE!
A HIT ALBUM!
A HIT GROUP!

“LAND OF 1000 DANCES”
CANNIBAL & THE HEADHUNTERS

CANNIBAL and
THE HEADHUNTERS
A FAIR PRODUCTION
842

LAND OF
1000 DANCES
(Tune Kel Anatol
(BMI)
Time 2:10
(SO-A'TE-50)
Recorded "Live" at
the Rhythm Room

AGENCY REPRESENTATION
ASSOCIATED BOOKING CORP.

RAMPART RECORDS
5004 MELROSE AVENUE, HOLLYWOOD, CALIFORNIA 90038—Telephone (213) 469-4174

Distributed by • • •

RECORD WORLD—March 6, 1965
Cap-Pickwick
(Continued from page 8)

Continued from page 8)

publicity and promotion effort in Pickwick's history.

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

"As has so often happened in the past, Capitol Records, which is noted for being progressive, has opened up a new area to many other major record companies who will follow. "Capitol has realized that precisely the same effect as the paperback situation in the book publishing field can develop."

Harmony Sets 3 Month Schedule

Columbia Records has announced its release schedule for the low-budget Harmony line for April, May and June. In April Harmony has set: "The Original Blue Grass Sound," by Bill Monroe and His Blue Grass Boys; "The Sunshine Special," The Chuck Waggon Gang; "Everybody Promenade," Lawrence Loy with Wilbure Waite's Pokeberry Promenaders; and "Burl Ives Sings Folk Songs for Children, The Lollipop Tree."

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

Quality RCA Camden Aim In Swing Back To Kid Wax

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

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

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

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

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

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

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

the wise retailer who gets a head start on the competition is obviously chess-minded
LORD JIM IS HERE!

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

...And from this towering achievement—two important singles!
Now Breaking Nationally: Charles Albertine's Lord Jim single (CP 766)
And Just Released: Lord Jim love theme "The Color of Love" sung by the exciting new rage Lainie Kazan (CP 768)
HOLLYWOOD — Oscar nominations for the April 5 presentations were released last week, and as usual there were many surprises; only there seemed to be more this year than last. Also a trend or two might have been noted.

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

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

This may mean that filmusicals from Broadway and orig-i-nals will take on a very marked increase in the next few years. And that means ditto for records being released for such films.

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

Local thinkers claim that Audrey's loss was due to a combination of factors—resentment that the very popular Julie Andrews had not been asked to play "Eliza," resentment of Audrey's aloofness from the press when she is in town, and, primarily, resentment that she did not do her own singing for the classic musical comedy role. (Marni Nixon, who received no official credit, did about 90% of Audrey's chirping.)

Both Julie Andrews and Debbie Reynolds did their own chanting in their films. "Mary Poppins" and "My Fair Lady" were nominated as best picture of the year. Rex Harrison, Stanley Holloway (both repeating their original roles) and Gladya Cooper were nominated for their "Lady" performances. George Cukor and Robert Stevenson, directors of "Lady" and "Poppins" were tapped.

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

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

**Neal, James to NY**

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

**Zorba Succeeds Nun**

NEW YORK — Mrs. "Kay," Manager of the record department, Doubleday's Fifth Ave. and 52nd St., informs that over a recent week-end she played the 20th Century Fox Records soundtrack LP from "Zorba the Greek" in the store and got her greatest customer reaction since The Singing Nun recordings.

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

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

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

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

NARM Schedule

(Continued from page 8)

SAN FRANCISCO — Performing Recording Artists: Columbia Records recording stars, JOHNNY CASH; Decca Records recording star, BRENDA LEE; Motown Performing Recording Artists: Columbia Records recording star, JOHNNY CASH; Decca Records recording star, BRENDA LEE; Motown Performers—CILLA BLACK, LITTLE RICHARDS, EDDIE MAPES, BILLY JOE SHANNON, MALCOLM McDOWELL.

NARM Newsletter—By invitation only.

WEDNESDAY, MARCH 3

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

9:30 A.M.-12:00 Noon—PERSON TO PERSON CONFERENCES—Grand Ballroom—Regular and Associate Members

12:00 Noon—1:45 P.M.—LUNCHEON—Venetian Room—Regular Members Only

2:00 P.M.-5:00 P.M.—PERSON TO PERSON CONFERENCES—Grand Ballroom—Regular and Associate Members

6:30 P.M.—NARM AWARDS COCKTAIL RECEPTION—Venetian Room—Regular and Associate Members

Host: CAPITOL RECORDS

8:00 P.M.—NARM AWARDS BANQUET—Gold Room—Regular and Associate Members

Presentation of 1964 NARM Awards

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

Bridges Appointed Merc Coast Manager

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

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

1964 NARM AWARDS—PERFORMING RECORDING ARTISTS

1. COME AND STAY WITH ME
   (Metro, BMI)
   (Simpson-Wellington, BMI)
   (Tornado, BMI)

2. PASS THE BULLETIN
   (Columbia, BMI)
   (Musical Heritage, BMI)
   (Trio, BMI)

3. YOU GONNA GET IT
   (Atlantic, BMI)
   (United Artists, BMI)
   (RCA Victor, BMI)

4. DANNY BOY
   (Columbia, BMI)
   (Musical Heritage, BMI)
   (United Artists, BMI)

5. GIRL DON'T COME
   (United Artists, BMI)
   (Decca, BMI)
   (American, BMI)

6. LONG LONELY NIGHTS
   (Columbia, BMI)
   (United Artists, BMI)
   (MCA, BMI)

7. SUDDENLY I'M ALL ALONE
   (Atlantic, BMI)
   (United Artists, BMI)
   (RCA Victor, BMI)

8. TIME WAITS FOR NO ONE
   (Columbia, BMI)
   (United Artists, BMI)
   (RCA Victor, BMI)

9. NEVER NEVER LEAVE ME
   (Atlantic, BMI)
   (United Artists, BMI)
   (RCA Victor, BMI)

10. FLY ME TO THE MOON
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

11. TEASIN' YOU
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

12. THE GREATEST STORY EVER TOLD
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

13. LET THE PEOPLE TALK
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

14. I'LL STAND ALONE
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

15. I'LL BE ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

16. I'LL STEP ASIDE
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

17. TELL ME I'M NOT
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

18. OH WHAT A FEELING
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

19. MY SAME LOVE
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

20. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

21. YOU'RE broken heart
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

22. DON'T LEAVE ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

23. YOU'RE CRUSHED
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

24. I CAN'T HELP MYSELF
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

25. MY SAME LOVE
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

26. COME SEE
    (Columbia, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

27. COME BACK HOME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

28. SEED TIME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

29. COME HOME BABY
    (Columbia, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

30. COME ALONG BABY
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

31. COME SLIP AWAY
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

32. COME GET YOUR PEOPLE
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

33. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

34. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

35. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

36. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

37. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

38. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

39. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

40. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

41. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

42. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

43. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

44. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

45. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

46. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

47. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

48. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

49. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)

50. COME AND STAY WITH ME
    (Atlantic, BMI)
    (United Artists, BMI)
    (RCA Victor, BMI)
PICKWICK RECORDS

1. THEMES FROM THE JAMES BOND THRILLERS
   - Roland Shaw Orch.—London 3412
2. THE BEST OF SAM COOKE
   - RCA Victor LPM-2625; LSP-2625
3. THE SENSITIVE SOUND OF DIONNE WARWICK
   - Scepter M-528
4. THE JERK
   - King 1102
5. EIGHT LETTERS
   - Ben E. King—Atco 33-174; SD-33-174
6. THE HOLLYRIDGE STRINGS
   - Play Hits Made Famous by Elvis Presley
   - Capitol T-2221; ST-2221
7. THE FIVE FACES OF MANFRED MANN
   - Ascot AL-16018
8. THE IRENE AND TINA TURNER SHOW
   - Warner Bros.—W-1579; WS-1579
9. GONE GONE GONE
   - Every Bros.—Warner Bros.—W-1585; WS-1585
10. MY FIRST OF 1965
    - Lawrence Welk—Dot 5616; 25616
11. MORE MUSIC FROM THE MILLION DOLLAR MOVIES
    - Bandleader Post Orch.—RCA Victor LM-2782; LSC-2782
12. DRUNKEN PENGUIN
    - Rust Skin—Atco 33-175; SD-33-175
13. SPRINGTIME
    - Foster & Tucker—United Artists UAL-13406; UAS-6406
14. DON'T FORGET I STILL LOVE YOU
    - Bobby Martin—Capitol CRL-57472
15. TOP TEN TEEN HITS
    - Brenda Lee—Decca DL-4626; DL-4626
16. THE VERY BEST OF BETTY EVERETT
    - Vee Jay 1122
17. MERCY
    - Don Covay—Atlantic 8104; SD-8104
18. HOW SWEET IT IS
    - Marvin Gaye—Tamla TM-258
19. UPTOWN WITH PETULA CLARK
    - Imperial 2281; 12281
20. FRANKIE RANDALL SINGS AND SWINGS
    - RCA Victor LPM-2967; LSP-2967
21. SONG FOR MY FATHER
    - Horace Silver—Blue Note 4185
22. NEW BEAT ON BROADWAY
    - Village Stompers—Epic LN-24129; BS-2625
23. THE BEST OF MAMAS AND THE PAPAS
    - Chas 1487
24. NOW
    - Vic Dana—Doton BLP-2012
25. FRIENDLY PERSUASIONS
    - Ray Conniff Orch. & Chorus—Columbia CL-2320; CS-9010

Budget Line Success Story

Pickwick Records
And How It Grew

Country-Western Label, Hilltop, Proves A Major Subsidiary

Cy Leslie
President
Ira Moss
Executive VP
Ralph Berson
VP, Sales

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

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

Reaping Country Benefits

Presently, Pickwick is reaping the benefits of its move into the country and Western field with the $1.98 Hilltop line. Leslie comments, "Under the aegis of Joe Abend, Hilltop has become one of the most important subsidiary labels in Pickwick's history."
HOLLYWOOD—Last week I discussed at length the rating battle that is shaping up in Los Angeles, and since that time many people have asked me how it will all turn out. Which one of the four will finally end up as the No. 1 station in the area? Not being a prophet, mystic or soothsayer, I cannot look into my crystal ball and point, but I'm always glad to share my opinion with anyone who'll listen or read.

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

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

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

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

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

Johnny Tillotson popped in for a short while and taped the Lloyd Thaxton TVer as well as “Shindig” and Sam Butterfield's “Teen Town.” Also voted in a cocktail party last week was Dial's Joe Tex who's pretty happy about all of his hits. He's trying to hit it big for some time now and is pretty pleased that it finally happened... Lovely Fran Jeffries has been set as the female lead in the new Elvis Presley movie that's tentatively titled “In My Harem.” They'll start shooting in a couple of weeks.

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

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

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

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

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

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

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

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

Burton Label Formed

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

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

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

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

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

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

UA's Story Greatest Ever

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

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

'65 Looks Great, Too

And '65, from this still early vantage point, looks even more promising. Already in release are George Stevens' long-awaited production of "The Greatest Story Ever Told," with score by Alfred Newman and an all-star cast; and "How to Murder Your Wife," with music by Neal Hefti and starring Jack Lemmon, Virna Lisi and Claire Trevor. Coming up before the end of the year are "I'll Take Sweden," with Bob Hope, Dina Merrill and Frankie Avalon; "The Glory Guys," music by Riz Ortolani.

UA Music Ltd. Activities Unlimited

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

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

BLUES NOTE 1st Name In Jazz

BLUES NOTE 1st Name In Jazz

RECORD WORLD—March 6, 1965
CHICAGO — A memorial to Sam Cooke, held Feb. 15 at McCormick Place in the Arie Crown Theater, was attended by an appreciable group of old and new admirers. Artists volunteered their services. Gospel groups included: The Soul Stirrers, Highway QCs, Harmonizing Four and the Meditation Singers. Rhythm and Blues artists featured: Jerry Butler, L. C. Cooke, Little Johnny Taylor, Gene Burke, The Impressions and the Upsetters; plus E. Rodney Jones (WVON). Backstage managers reminisced about good times with the late Sam. The production was entertaining and memorable.

According to McKinley (Crow Prince) Williams and Al (Duke of Earl) Garner, formerly with WRBD in Ft. Lauderdale, Fla., now at KYOK, Houston, Wax to Watch: "Make it for the Door" by Pat Lundy on Heidi; "Boo-Ga-Loo" by Tom Richards (Sure-shot); "Love Me" by Reuben and The Chains (Peacock); Bobby (Blue) Bland was a smash with Tommy Hunt taking emcee. Backstage managers reminisced about good times with the late Sam. The production was entertaining and memorable.

More News from KYOK, Houston: Pick of the Week: "No-where to Run"—Martha & The Vandellas; Album of the Week: "Spotlight on Maxine Brown" (Atlantic).

Clark Celebrates Duke Decade

Celebrating a decade at one company is Dave Clark, Duke and Peacock National Promotion Director, and 22 years in the record industry. Congratulations, Dave. The March 5 big show at Chicago's Regal includes: Major Lance, The Vibrations, Dionne Warwick, Joe Tex, Ted Taylor, Baby Washington, Jr. Walker & The All Stars, The Four Tops, Otis Leavill and Red Saunders' band; emcees Pervis Spann and E. Rodney Jones (WVON). Last week's show headlined by Bobby (Blue) Bland was a smash with Tommy Hunt taking part of the spotlight.

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

Give a listen to: Florence Devore—"Kiss Me Now (Don't Kiss Me Later)"—Phi-Dan Records' first release. Deejay Clark Race, KDKA, is heavy on "Gee! Baby I'm Sorry"—Three Degrees (Swan).

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

Dissidents, don't forget Radio Station WLTW, Gary, Ind.: Ron Borden is another deejay worth note, interested in R&B tunes.

To be heard daily from 10 a.m. to 3 p.m.: Buggs Scruggs, KDKA, Oakland. Buggs has the know-how to hold his listeners. The Dells are soon to be heard on a new LP (Vee-Jay).

RCA 'Greasepaint' Cut Before Opening

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

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

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

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

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

Eastern Post For Vee-Jay's Demain

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

Demain will headquarter in Newark, N.J., at the offices of Essex Distributing Corporation, and will cover 10 major companies: New York, Newark, Huntington, Long Island, Philadelphia, Washington and Detroit. National Sales Manager Bill Siegel will continue to headquarters at the company's main offices in Los Angeles.

Tony Wilson Joins Kramer - Whitney

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

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

RECORD WORLD—March 6, 1965
Labels Move In Earlier & Earlier
For The Big Broadway Caster Kill

BY DAVE FINKLE

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

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

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

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

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

Interest remains undiminished despite the fact that the gamble is extremely large. The show may not even reach New York or, if it does, it might succumb quickly in these times when a show has to be, with rare exceptions, a hit in order to make its money back.

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

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

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

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

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

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

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

(Continued on page 30)

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

Max von Sydow in “Greatest Story Ever Told,” UA pic album.

UA Story
(Continued from page 2)
"Tunes Singled Out"

...
'Luv' Lifting Unspoken LP Ban On Comedy Worders?

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

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

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

There is reason to believe, however, that this unspoken ban on comedy may be lifted dramatically in the near future.

The reason is that Columbia has recorded Broadway's biggest comedy of the season, Murray Shisgal's "Luv." The three-character mockery of contemporary romantic conventions will be released shortly.

MGM Swings, S'track-wise

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

The MGM movie album release includes "The Americanisation of Emily," David Rose and His Orchestra; "The Unsinkable Molly Brown," starring Debbie Reynolds and Harve Presnell; "Get Yourself a College Girl," all-star cast; "Your Cheatin' Heart," Hank Williams Jr.; "Quick, Before It Melts," David Rose and His Orchestra; and "The Yellow Rolls-Royce," David Rose and Orchestra.

Later, the play is supposed to be the thing.

Almost certain to be the thing.

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

Actually, I think it's the aftermath of last night's chaotic carryings on at London's rather splendid Carlton Towers Hotel. I was invited to what was termed a "Creative Circle Dinner." (Isn't it Barbra Streisand who sings, "Draw me a creative circle"?) No! Anyway, the gathering consisted of advertising executives who did eat and partake of the food and wine with great gusto, as a sort of hors d'oeuvres to a main course consisting of a serving of press, radio, television and cinema commercials. Chosen to judge and talk about these essential necessities of life was a panel of four and a chairman. The panel consisted of pop stars Mike Sarne, Lulu, Carole Elvis and Kenny Lynch. And the chairman? That great one, Ed Sullivan, to me.

MGM Swings, S'track-wise

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

The MGM movie album release includes "The Americanisation of Emily," David Rose and His Orchestra; "The Unsinkable Molly Brown," starring Debbie Reynolds and Harve Presnell; "Get Yourself a College Girl," all-star cast; "Your Cheatin' Heart," Hank Williams Jr.; "Quick, Before It Melts," David Rose and His Orchestra; and "The Yellow Rolls-Royce," David Rose and Orchestra.

Lesley in Hospital

Mercury's Lesley Gore had her tonsils removed March 1. She was to watch her March 2 "Hullabaloo" TV stint from her hospital bed.
‘Sound Of Music’ Musical Landmark

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

BY DOUG McCLELLAND

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

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

Never mind that she makes no effort to cover her precise British accent for the real-life role as Maria von Trapp, the hoydenish Austrian postulant who gave up the convent role as ‘Maria von Trapp, the British accent for this real-life newcomer, is supposed to be 16 but looks a couple of years older than Julie and reads her lines with no conviction. Trubbitte is defeated by a glaringly bad blonde dye job which is supposed to make him look Teutonic but actually makes him resemble a mutation. And Peggy Wood as the Mother Abbess lacks the proper authority. Her big solo, “Climb Ev’ry Mountain” (voice dubbed), oddly. is done mostly with her face in the shadows.

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

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

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

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Among the special dealer accessories being made available as part of RCA Victor’s extensive advertising-promotion-publicity campaign on the original sound-track album of Rodgers and Hammerstein’s “The Sound of Music” are these special display racks.
“Fiddler on the Roof,” starring Zero Mostel, has already cut the new Antony Newley “Roar of the Greasepaint.” (See separate story.)

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

The luresmiths for both the above shows are little known, as are “Baker Street’s” Grudeff and Jessell, which stresses the point that neither Broadway producers nor record moguls are letting unfamiliar names deter them from going ahead.

Rights To Rodgers Show

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

“Waltz” will have lyrics by “West Side Story”-“Gypsy” lyricist Stephen Sondheim and will star Elizabeth Allen and Sergio Franchi in the musical reworking of Arthur Laurents’ “Time of the Cuckoo.” (Franchi is the latest addition to the list of label contractees playing musical chairs for casters. He will leave home berth, RCA, for the Col pack)

Song Doctor On Broadway

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

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

The most surprising revelation said that Robert Merrill, the “Take Me Along” and “Carnival” scorer, had added tunes to Jerry Herman’s “Hello, Dolly!” show. Merrill said he’d been called to Detroit by “Dolly” producer David Merrick to create a few new which has recently reopened on Broadway and should have renewed disk sales activity.

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

The other half will be an original story. One-act musicals may be one of the new trends in musicals. Another set of this breed is being readied for next season. The second set will have three one-acts by “Fiddler” scorers Bock and Harnick. No further details released as yet.

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

Other items called “The Passion Witch,” “Drat, the Cat,” “Sam” (about Mark Twain) and “Hotel Passonata” have been slated tentatively. A musical treatment of “Picnic” is being discussed.

Hillard Elkins, producer of “Golden Boy,” has mentioned intentions of gathering together librettist, lyricist and composer for a musicalization of “Othello” to star Sammy Davis as Iago and possibly Richard Burton as the Moor.

While we know that what people are gathered around pianos and typewriters right now preparing unpublicized and surprising musical comedies?
Three Mercury S'tracks Via Quincy Jones

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

"Sylvia," a scene from the film for which Mercury's Quincy Jones has composed the score. Label will bring out the soundtrack album sometime this fall.

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

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

Song Surgery (Continued from page 30)

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

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

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

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

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

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

WE COVER the WORLD of RECORDS

Stephen K. Mizerak
Classical Corner

**Victor's History-Making 'Norma'**

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

Joan Sutherland and Marilyn Horne, who recently made musical history in Boston with their joint, frequently sung production of Rossini’s “Semiramide,” do it again for RCA Victor Records' February release in a brilliant recording of Bellini's “Norma” (LM/LSC 6106).

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

Opera buffs used to the big, full-bodied conducting of Serafin in the 1960 Angel set will find Richard Bonynge's conducting on a far more intimate scale. His conception is well suited for an opera that’s made to showcase outstanding bel canto vocal gymnastics. Sutherland and Horne will send chills up and down the spine of opera fans for the vocal aficionado. The Sibelius and Alfven songs are right up Bjoerling's alley. The Schubert Songs are good—but once exposed to Fischer-Dieskau in this repertory you may be disappointed, for missing is the dark warmth Dieskau's have associated with Schubert. Bjoerling is at his best in a big soaring lyric line, and he turns much of these simple songs into effective display pieces for his unique vocal artistry. A must for all Bjoerling and vocal collectors.

By the way, all performances are recorded with the single microphone technique.

**Menotti’s Bishop**

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

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

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

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

**Richter in Recital**

From the much-hailed 1960 Richter U.S. debut recitals comes a brilliant disk: Richter's Chopin Scherzi Nos. 6, 9, 15, 18) and Prokofiev’s “Castea” are sung in 14 never-before-released selections on “Caruso in Song” (LM 2787). Most of the recital dwells on insignificant but delightful Neapolitan folk songs, and it's a wonder to hear how Caruso transforms each into a shining gem. Two numbers of more substantial musical worth: “Cujus animam” from Rossini's “Stabat Mater” and the “Insegnisco” from Verdi's “Requiem” are models of supreme vocal artistry.

Hearing Caruso’s voice soar through these difficult-to-sing showpieces, his rich, creamy sound undimmed (though the recordings were made over half a century ago) is an unforgettable experience and, really, what the phonograph record is all about—the ability to capture for posterity great artists in their prime.

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

AT ‘NORMA’ RECORDING SESSION: from left, Joan Sutherland, Richard Bonynge, Marilyn Horne.
NJ Federation Votes Vale Top

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

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

Pickwick
(Continued from page 23)

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

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

Another activity for Leslie is his plans for developing a strong, standard priced pop business with both albums and singles. Leslie has taken the steps to reach his goal. Recently, he hired young (25) Terry Phillips, an alumnus of the Lieber-Stoller and Phil Spector schools to head up a new producing division, to be known as Lee Harridan Productions.

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

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

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

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

Basically Pickwick is the merchandising arm for 13 distinct, carefully programmed and marketed record labels. These are: Playhour Records—$1.98 children's LPs; Hilltop Records—$1.98 Country and Western albums, Allegro—$1.98 classical LPs, Hurrah Records—99 cent albums of show tunes, jazz and pop selections, Rondo Records—99 cent pop LPs, Design Records—99 cent pop albums, Grand Prix Records—99 cent show tune and pop LPs, Happy Time—99 cent children's albums, Bible Records—99 cent LPs that feature religious stories in a major musical setting and are designed for both the adult and the child markets, Cricket Records — 29 cent children's singles, Pickwick Tapes—$3.99 four-track stereo tapes taken from the vast Pickwick catalog and "Instant" Learning language sets—$9.95 for adults and $5.95 for youngsters.

Pickwick maintains men who are constantly in the field with the rack jobbers suggesting sales programs and merchandising campaigns. The key men are Al Beam, South and South West of Atlanta; Lou Werth, West Coast out of L.A.; Ed Yalowitz, Mid-West out of Chicago and Bill Trieter, East out of New York. These men are all Regional Sales Managers who report to Ralph Berenson, Vice President, Sales, who in turn reports to Ira Moss and Ira to Cy Leslie.
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1. I'VE GOT A TIGER BY THE TAIL  
   Buck Owens—Capitol 5336
2. KING OF THE ROAD  
   Roger Miller—Smash 1965
3. YOU'RE THE ONLY WORLD I KNOW  
   Sonny James—Capitol 5280
4. (MY FRIENDS ARE GONNA BE) STRANGERS  
   "Ray Drury—Mercury 72276  
   Merle Haggard—Tally 175
5. THEN AND ONLY THEN  
   Conway Smith—RCA Victor 8388
6. ORANGE BLOSSOM SPECIAL  
   Johnny Cash—Columbia 45206
7. TEN LITTLE BOTTLES  
   Johnny Bond—Starday 704
8. DO WHAT YOU DO, DO WELL  
   Nod Miller—Fabe 137
9. ODE TO THE LITTLE BROWN SHACK OUT BACK  
   "Billy Edd Wheeler—Kapp 617  
   Mel Tillis—RCA 150
10. SITTIN' IN AN ALL NIGHT CAFE  
    Warner-North—Decca 31684
11. HAPPY BIRTHDAY  
    Lorette Lynn—Decca 31707
12. LEAST OF ALL  
    George Jones—United Artists 804
13. WALK TALL  
    Faron Young—Mercury 72375
14. PASS THE BOOZE  
    Ernest Tubb—Decca 31706
15. ANNE OF A THOUSAND DAYS  
    LeRoy Van Dyke—Mercury 72360
16. TIGER IN MY TANK  
    Jim Neskilt—Chart 1165
17. WHAT MAKES A MAN WANDER  
    June Howard—Decca 31701
18. SWEET SWEET JUDY  
    David Houston—Epic 9746
19. THAT'S WHERE MY MONEY GOES  
    Webb Pierce—Decca 31704
20. I WASHED MY HANDS IN MUDDY WATER  
    Stonewall Jackson—Columbia 43197
21. TINY BLUE TRANSISTOR RADIO  
    Conway Smith—RCA Victor 8489
22. LESS AND LESS  
    Charlie Louvin—Columbia 5271
23. I'LL REPOSSESS MY HEART  
    Kitty Wells—Decca 31705
24. TRUCK DRIVING MAN  
    George Hamilton IV—RCA Victor 8462
25. A TEAR DROPPED BY  
    Jean Shepard—Capitol 15304
26. ONCE A DAY  
    Connee Smith—RCA Victor 8416
27. THE WISHING WELL  
    Hank Snow—RCA Victor 8488
28. I'LL WANDER BACK TO YOU  
    Earl Scruggs—Decca 31695
29. I STILL MISS SOMEONE  
    Flatt & Scruggs—Columbia 43204
30. WHAT I NEED MOST  
    Hugh X. Louis—Kapp 622
31. TWO SIX PACKS AWAY  
    Dave Dudley—Mercury 72346
32. I'M GONNA TIE ONE ON TONIGHT  
    Wilburn Bros.—Decca 31674
33. TAKE YOUR HANDS OFF MY HEART  
    Roy Pillow—Capitol 5323
34. MULTIPLY THE HEARTACHES  
    George Jones & Melba Montgomery—United Artists 784
35. TRUE TRUE LOVIN'  
    Ferlin Husky—Capitol 5335
36. BILLY BROKE MY HEART AT WALGREENS (I CRIED ALL THE WAY TO SEARS)  
    Ruby Wright—RCA 145
37. BIG CITY  
    Margie Bowes—Decca 31708
38. SHE CALLED ME BABY  
    Carl Smith—Columbia 43200
39. DEAR JOHN LETTER  
    Skeeter Davis & Bobby Bare—RCA Victor 8496
40. I WON'T FORGET YOU  
    Jim Reeves—RCA Victor 8383
41. BLAZING SMOKESACK  
    Willis Bess—Starday 703
42. HALF OF THIS, HALF OF THAT  
    Wynn Stewart—Capitol 5271
43. THIS IS IT  
    Jim Reeves—RCA Victor 8508
44. (—) JUST THOUGHT I'D LET YOU KNOW  
    Carl & Pearl Butler—Columbia 43210
45. DON'T BE GOOD TO ME  
    Margie Singleton—Mercury 72563
46. SIX LONELY HOURS  
    Kitty Wells—Decca 31749
47. IT AIN'T ME BABE  
    Johnny Cash—Columbia 43145
48. (—) A TOMBSTONE EVERY MILE  
    Dick Charles—Tower 126
49. THREE A.M.  
    Bill Anderson—Decca 31434
50. HONKY TONK SONG  
    Charlie Walker—Epic 9795

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1. I DON'T CARE  
   flip—Capitol T-2336  
   ST-2336
2. THE FABULOUS SOUND OF FLATT & SCRUGGS  
   Columbia CL-2355
3. THE BEST OF JIM REEVES  
   RCA Victor LP-2800  
   LSP-2800
4. YOU'RE THE ONLY WORLD I KNOW  
   Sonny James—Capitol T-2209  
   ST-2209
5. HAVE I TOLD YOU LATELY THAT I LOVE YOU  
   Jim Reeves—Columbia 462
6. BITTER TEARS  
   Johnny Cash—Columbia CL-2284  
   CS-9084
7. THE RETURN OF ROGER MILLER  
   Smash MGS-27061: SRS-67061
8. YOUR CHEATIN' HEART  
   Soundtrack—AGM E-4260 SE-4260
9. THANK YOU FOR CALLING  
   Billy Walker—Columbia CS-9006
10. THE PICK OF THE COUNTRY  
    Ray Drury—Mercury MG-20973: SR-60973
11. TALK OF THE TOWN  
    Dave Dudley—Mercury MG-20990: SR-60970
12. MEMORIES OF AMERICA  
    Billy Edd Wheeler—Kapp KL-1425: KS-3465
13. LESS AND I DON'T LOVE YOU ANYMORE  
    Charlie Louvin—Capitol T-2208: ST-2208
14. THE JUDY LYNN SHOW  
    United Artists UAL-3390: UAS-6390
15. LOVE LIFE  
    Ray Price—Columbia CL-2189: CS-9189
16. TOGETHER AGAIN/MY HEART SKIPS A BEAT  
    Buck Owens—Capitol T-2335: ST-2335
17. TROUBLE AND ME  
    Stonewall Jackson—Columbia CL-2278: CS-9078
18. FAITHFULLY YOURS  
    Eddy Arnold—RCA Victor LPM-2669: LSP-2669
19. COUNTRY MUSIC TIME  
    RCA Victor LM-2669: LSP-2669
20. HALL OF FAME  
    Ray Acuff—Hickory LPM-119
21. BILL ANDERSON SHOWCASE  
    Decca DL-4660: DL-74660
22. R.F.D.  
    Marty Robbins—Columbia CL-2220: CS-9020
23. FT. WORTH, DALLAS OR HOUSTON  
    George Jones—United Artists UAL-3388: UAS-6388
24. WAY OF LIFE  
    Hank Locklin—RCA Victor LPM-2690: LSP-2690
25. BLUEGRASS SPECIAL  
    Jim & Jesse—Epic LN-24031: BN-36031
26. LIGHTHEARTED GOOD BLUE  
    Joan Shepard—Capitol T-2187: ST-2187
27. I GET LONELY IN A HURRY  
    George Jones—United Artists UAL-3388: UAS-6388
28. NEW VOICE FROM NASHVILLE  
    David Houston—Epic LN-24112: BN-26112
29. YESTERDAY'S GONE  
    Ray Drury—Mercury MG-20990: SR-60979
30. COUNTRY DANCE FAVORITES  
    Faron Young—Mercury MG-20979: SR-20971

35
3 BANG-UP SINGLES ON ROULETTE

Just Released ... SALES POURING IN

"I AIN'T GONNA WRITE YOU"
CAPER BROS.
ROULETTE 4597

DOUBLE-O-SEVEN
by
THE DETERGENTS
ROULETTE 4603

You've Heard of The "IN-CROWD" ... HERE'S THE NEWEST!

THE OUT CROWD
by
THE SQUARES
ROULETTE 4598