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MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 33; March 21, 1964

Rock 'n' Roll Still Surging Onward

Darin Quits Capitol Pact

HOLLYWOOD

Bobby Darin and Capitol Records have split. In a startling ending to what has seemed a happy union, Darin suddenly requested and received his release last week, even though his contract is understood to have a few months to go.

When Darin joined Capitol in July 1962, his contract was supposed to be a long-term one with a huge guarantee figure and carte blanche to produce records for other artists.

Indications are that the end came so abruptly that Darin has no firm future plans in mind as yet. However, with his own T-M record production outfit in operation for some time now, it's regarded as possible that he may decide to start his own label. An unusual twist is that Darin will continue to maintain offices in the Capitol Tower.

Clark Off Again

TV and syndicated radio deejay Dick Clark will hit the road again June 26 with a package of top disk stars. It may be one of the most extensive one-nighter tours in years. Show will be out close to 11 weeks, winding up Labor Day, September 7. Signed for the tour are Gene Pitney, Fabian, DeeDee Sharp, The Crystals, The Marketts and The Orlons.

THE NEW CHARTS

| | |
|----------------|---------|
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| Pop LP's | 24 |
| C&W | 31 |



EMI's Weekly Pop EP's

LONDON

EMI has started to release pop EPs every week, as a result of the sensational sales of several popular extended play records recently.

Until the advent of the Beatles, only occasional EPs by a very small number of artists—including Elvis Presley and Cliff Richard—sold in similar quantities to singles. Last summer, however, The Beatles' "Twist and Shout" EP shot onto the charts and has since sold nearly one million copies in Britain alone.

Liverpudlians Sparking Action

By REN GREVATT

The rock refuses to die. Despite the frequent highly vocal outbursts from the squares who don't dig, there is a stronger surge today than ever for guitar-based sound, more than a decade after rhythm and blues burst out of its narrow confines to become rock and roll (thanks to deejay Alan Freed's lingo).

The evidence is all over the charts, both singles and albums. Much of it, of course, can be credited to the British in general and the Liverpudlians particularly. The contribution of the Beatles, for example, is tremendous. The British, for years, have been among the top fans of American rock artists. During the peak period of American rock, U.S. artists of this genre found their most responsive audiences in Britain. Carloads of them

toured the provinces every year.

THEN THE FLOW of rock records and artists from the States began to diminish. Almost coincidentally, British artists began to take over their own charts. Some called this a nationalistic trend. More truthfully, according to British disk sources, it was a rock trend. "The fans back home," one source said, "Wanted rock and

(Continued on page 3)

Put a Nickel on the Drum--and Listen!

LONDON

Eight Salvation Army cadets have entered the rock-and-roll race in England, and their first EMI single, "It's an Open Secret," encouraged Atlantic's Jerry Wexler to arrange for U. S. distribution. It will be on Atco.

Joy Webb, composer of the hit tune, and leader of the Joy Strings, has (as many a successful evangelist before her) simply seized upon a contemporary idiom to spread the gospel word.

The group doesn't intend to limit itself to recordings. Last week end they appeared at London's Blue Angel without fee.

Stations Carry War to Theaters

The venerable New York Paramount Theater and the Brooklyn Fox Theater will shortly become the newest battleground for the continuing war here between the city's two hottest, pop-minded stations, WMCA and WINS. The two have been having it out for months, with the WINS lead carried largely by Murray (The K) Kaufman against the entire WMCA staff of "Good Guys."

Both theaters will house 10-

day Easter Week all-star pop disk star shows (March 27-April 5), with Kaufman holding forth in Brooklyn. The entire crew of six WMCA jocks will take turns in the Paramount show, first live presentation in the old-time home of big bands in a half-dozen years.

Kids in the area have their choice of the hottest acts in the land—barring The Beatles. Frantic last-minute efforts were being made by Sid Bern-

stein, producer of the Paramount show, to bring another hot British group, The Searchers, here as headliners. Bernstein, who recently exited GAC to start Theater Three Productions, with Martin Kummer Associates, which collaborated in staging the Beatles recent Carnegie Hall screamer, was set to leave on a three-day junket to London Tuesday (17) to try to get the group. In addition, he said,

(Continued on page 4)

March into spring profits

WITH MGM & VERVE RECORDS



E/SE-4211



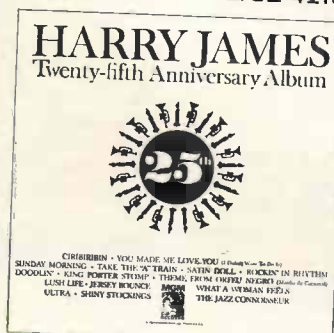
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E/SE-4214



V/V6-8570



V/V6-8545



V/V6-8573



V/V6-8583

SHAKESPEARE, TCHAIKOVSKY & ME—JAYNE MANSFIELD E/SE-4202
YIDDISH SING ALONG E/SE-4212
HIT THE ROAD—CONWAY TWITTY E/SE-4217
52 OF THE WORLD'S HAPPIEST SONGS—THE GEORGE MITCHELL VOICES E/SE-4218
THE VERY BEST OF KATE SMITH E/SE-4220
MUCH IN COMMON—RAY BROWN/MILT JACKSON V/V6-8580
THE ESSENTIAL BENNY GOODMAN V/V6-8582

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RECORDS



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MUSIC BU

TV Film Cases a Hit And Salutes Sol & Max

For many years the heads of the Fantasy jazz label, Sol and Max Weiss, have been known among jazzmen as two of the nicest guys in the industry. For years they have been releasing quality jazz records from their San Francisco base, and the firm has managed to survive in the rough competitive jungle that is today's record business.

In the better than 13 years that the firm has been in business, they have discovered jazz names, produced the world famous "Interview with Shorty Patterstein," helped expand and extend the careers of established names in the jazz world, (Dave Brubeck, for one), and have built a fine reputation for themselves. But in all that time they never had a smash hit—until last year. Then suddenly, they did, a recording by Vince Guaraldi called "Cast Your Fate to the Wind."

THESE CIRCUMSTANCES, and what happened when the label and Guaraldi got their first hit, were the subject of a half-hour TV film called "Anatomy of a Hit," that last week began being shown on the 83 U.S. educational stations.

The show features Vince Guaraldi and his Trio; the Weisses; Sol Zaentz, sales manager of Fantasy; Frank Werber, publisher of "Cast Your Fate to the Wind," (and incidentally manager of the Kingston Trio), disk jockeys Tony Bigg and Buck Herring of KROY in Sacramento, Calif., who helped spin the record to fame.

IT IS AN INTRIGUING show. It also features the voice of syndicated columnist Ralph

Gleason, producer of the show, who tells the story.

"Anatomy of a Hit," is worth seeing and hearing, whether you are in the business or are just a fan. It should help satisfy the insatiable curiosity that everyone, inside the industry and out, always have about our glamorous hit-oriented record business.

BOB ROLONTZ



SYLVIA ROBBINS, the pretty half of the old Mickey and Sylvia team is back on records as a single on the Sue label. Her first record, "Don't Let Your Eyes Get Bigger Than Your Heart" and "From the Beginning," is a Music Business PICK this week.



INSIDE MUSIC

A Fresh Approach

SAM CHASE

DOES THE MUSIC-RECORD INDUSTRY REALLY NEED A NEW TRADE PAPER? The staff of Music Business has a deeply felt conviction that the answer is yes—in spades. Some of the reasons for this feeling will be apparent in this issue and in the weeks ahead.

We will differ from our contemporaries in a number of critical areas.

First, to paraphrase a well known slogan, we propose to demonstrate that a responsible trade journal also can be interesting and exciting.

Editorially, we are blessed with a staff of great experience that has worked together as a team for many years. This team at last has the opportunity to blaze new trails, and react to the realities of today's dynamic and fast-moving record industry. A violent merchandising revolution has occurred during the past several years; in our opinion, it still awaits unbiased and perceptive trade reporting. This we intend to provide.

We do not feel constrained to go along with old prejudices against any segment of the trade just because it has become fashionable to denounce them. Rather, we shall support any element that contributes to the industry's profitability. Thus, we shall report objectively and candidly on all modern merchandising techniques, whether they involve the big users, chains, discounters, racks, one stops, or distributors.

WE ARE TIRED of the negative, defeatist and holier-than-thou attitudes that prevail in some quarters. We intend to function from a position that is constructive and affirmative.

It is our intention to give the industry the most important product a trade paper can de-

liver—not just a report on what has happened, but a knowledgeable analysis of why and what it portends for the reader. We will also unveil, as we proceed, some exciting new approaches to the profitable merchandising and sale of records.

Music Business does not hold itself aloof from the industry. Rather, we feel as much a part of the music-record business as any manufacturer, distributor or retailer, for we realize that what affects the industry must necessarily also affect us.

Much of the material you will find in our editorial columns and charts will be novel, some in a manner which is readily seen, others in a less obvious but nonetheless real way. Our charts, for example, include sales data provided each week (to Music Business exclusively) by some of the biggest retailers in the nation, such as Korvette, Goody, White Front, Montgomery Ward and Handleman. This data does not replace nor outweigh all the standard information, which we of course continue to secure; rather, it is used judiciously to supplement it and to reflect the movement of merchandise through the big users. In fact, we wonder how charts without such data can be regarded as accurately reflecting today's business.

THERE ARE MANY MORE departures from the traditional in our pages. And as you will see in this issue, they are being written in lively and human terms, for we intend to be entertaining as well as informative. The industry has its fun side as well as its serious side, and we will reflect both;

Even our format is original. We hope it will underline our intention to be readable from cover to cover.

However, the proof will be in the reading, not just this week but in all the weeks to come. We sincerely solicit your comments and reactions to our efforts to provide the music-record industry with a new and fresh kind of trade journalism.

British Trade Mulls Next Move

LONDON
All sections of the British record industry were represented when a meeting convened here to consider action on the government's bill proposing abolishment of resale price maintenance.

Decisions of the meeting, at which manufacturers, factors and the Retailers' Joint Record Council were represented, were

not disclosed, but it is certain that the meeting discussed methods of how to submit the industry's claim for exemption from the bill's requirements. This claim can be submitted to the restrictive practices court by either the manufacturers, the wholesalers, the retailers or by the industry as a whole. Another joint meeting will be held soon.

The court will only accept three reasons for continuing RPM: if the quality of goods is likely to decline; if the number of retailers is likely to be greatly reduced, or if after sales, service is likely to suffer.

The court will be set up after the bill has been passed by Parliament. (Parliamentary approval is virtually certain in
(Continued on page 27)

Chuck Berry Can Hit Road Again

Chuck Berry, after two and a half years of inactivity, is now free to play personal appearances again. Early this month the parole board gave an o.k. for him to travel outside of St. Louis, after restricting him for almost six months to a small area of Missouri.

Berry, who did fly to Chicago a few months ago to cut "Nadine," (which is getting solid sales action), has already been set for a number of weekend dates in the U.S. by Bob Astor of GAC. He is playing one nighters in the Midwest and California during April.

In May he leaves the U.S. for a 30-day tour of England, under the auspices of promoter Don Arden. It is believed that he will be paid close to \$50,000 for the English tour.

Chess Records will issue a new album by Chuck sometime in April.

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WMCA & WINS Slugging It Out

(Continued from page 1)
there was hope of getting Italian teen star Rita Pavone.

AS IT STANDS NOW, Bernstein's line-up includes four alternating headliners, Sam Cooke, Jackie Wilson, Bobby Rydell and James Brown and The Famous Flames. Playing the entire show will be Lesley Gore, The Four Seasons, Ruby and the Romantics, Diane Renay, The Sapphires, Dean and Jean, Rufus Thomas, Terry Stafford, Chris Crosby and King Curtis and his band.

Emceeding the Paramount doings, in their turns, will be WMCA's B. Mitchell Read, Jack Spector, Joe O'Brian, Harry Harrison, Dandy Dan Daniels and Johnny Dark. The station is also in the action with a guarantee plus percentage. Heavy promotion and advertising is planned with radio spots to be bought on competing stations. It is understood that both stations have nixed accepting ads for the competitor's show.

Kaufman, who several years ago, took up with the in-person shows where Alan Freed left off, is also offering an imposing array, including Chuck Jackson, The Shirrelles, Dion Warwick, Johnny Tillotson, The Tymes, The Kingsmen, Bobby Goldsboro, The Right-

Battle of Theaters Carries a Big Nut

The two rock-and-roll shows to be staged in New York during Easter Week (see separate story) will spend close to \$60,000 for talent, and will give employment to about 40 musicians. The Paramount show will cost about \$35,000 for talent. Talent nut for the show at the Brooklyn Fox will be \$25,000.

eous Brothers, The Younger Brothers and The Chiffons, with Earl Warren's band.

Kaufman said he also plans heavy plugging and promotion with radio spots to be bought on various local r.&b. oriented outlets. He added that he himself had been in line to handle the Paramount show, "until I went to Florida with the Beatles and we blew the whole bit."

The WINS-WMCA rivalry has been bubbling on the New York scene for several years. The battle is on all the time to get hot new records first. Late last year, WMCA created a stir by getting a full weekend exclusive on a new Bobby Vinton record, something that

led observers to the conclusion that the station had an ally on the pressing plant assembly line. Only last week, WMCA managed to get an exclusive on the new Beatles single (for an hour).

BUT IN THE SAGA of the Beatles themselves, Kaufman won a clear victory, even though all sides eventually got the members of the group to do plug spot announcements. Kaufman dominated the Beatles initial press conference at Kennedy International Airport, landed the first exclusive Hotel Plaza private interview later the same day, flew with them to Florida and arranged their yacht cruises, night club tours and private dinners parties. Though WMCA insisted during the Beatles stay here that it was "your official Beatles station," it wasn't really, thanks to Kaufman's derring-do.

Meanwhile, at press time, Kaufman had planned another gambit with a British group, this time The Dave Clark Five, due to return here from Jamaica late Friday (13). Kaufman planned to put them on the air as part of his nightly show from the airport, with the Clark group lending an in-person hand.

Rock and Roll Surges On and On

(Continued from page 1)
they didn't care where it came from."

Hence, the Beatles. And their fabulous reception here underscores the American long-lasting appetite for rock. Analyzing the Beatles' touch, one sees a familiar picture to rock fans going back through the years—the four- or five-man combo, moving in their places to the beat and pounding the guitars around their necks. Even the vocal touches are much the same with the wild and woolly woo-woo-ing at the end of their phrases. To complete the picture, one of the Beatles' most sought after disks, not yet officially available in the U.S., is Chuck Berry's old smash, "Roll Over Beethoven."

The Music Business Pop 100 chart this week shows the Beatles with the top three singles.

Also high up on the list are Elvis Presley (with his hottest in quite a spell), The Dave Clark Five, The Rivieras, Dusty Springfield, and a hot new one by Tommy Tucker, "High Heeled Sneakers," all deep in the rock groove.

THE BEATLES have the Pop LP chart locked up too, with the top two positions. But of equal interest is the continued presence there of Presley, James Brown and the Famous Flames and much more recent rock entries as the Trashmen and the Kingsmen.

Part of the same story is the resurgent demand for rock acts on the personal appearance circuit. Upcoming shortly in New York are two big 10-day all-star disk shows, each one dominated by rock acts and plans for a new 11-week Dick Clark touring caravan of stars next

summer, again with rock acts dominating the roster (see separate stories).

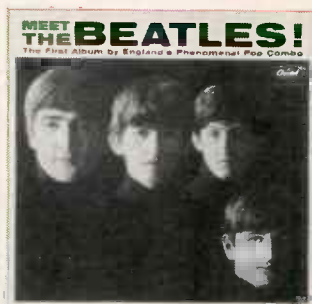
RCA Europe Disks To Use Trademark

The historic Victor trademark will now be used with the RCA name to identify all RCA diskings in Europe, according to Dario Soria, division vice president of RCA Victor International Liaison Department. Soria, who returned from Europe last week, explained, that after World War II, only the RCA monogram identified the firm's European diskings. Now using the full RCA Victor logo are such countries as Italy, Spain, England, France, Germany, Austria, Switzerland, Benelux and Scandinavia.

THE BEATLES

CAN'T BUY ME LOVE b/w YOU CAN'T DO THAT #5150

NOW IT'S OFFICIAL!! A BRAND-NEW SINGLE JUST RECORDED in England for simultaneous release throughout the world! Two great sides written by Beatles John Lennon & Paul McCartney! Never before available anywhere, on any other label! Bound to follow "I WANT TO HOLD YOUR HAND" into the #1 spot! 1 million pressed before release! Don't get caught short, call your Capitol Sales Rep NOW! P.S. "Roll Over Beethoven" will appear in The Beatles' next Capitol album, now in preparation.



The Beatles' #1 album



Without Mersey

BARRY KITTLESON

TALENT BEAT



GOOD SHOW. The Liverpool sound has by now etched an indelible place in America's cultural history. But Ed Sullivan, with an ever expressive eye on the future, has scheduled the Mersey-less beat of Italy's petite bombshell, Rita Pavone, for a May airing. While the big advance record push heralded that the British were coming, in characteristic fashion, RCA Victor may pull a switch. The firm is still unsure whether Rita's recently cut English language disks will be released before or after her guest shot on the Sullivan show.

AWAITING SIGNATURES:

Woody Allen, one of the most glib of the young comics, has had recording contracts dangled before him by at least four companies lately, including two of the big majors. At press time, traders were favoring Colpix with the deal. Bill Cosby is reportedly deep in negotiations with Sheldon Leonard for a co-star billing on proposed TV series. Two of this season's brightest Broadway show stoppers, Carol Channing ("Hello Dolly") and Tessie O'Shea, ("Girl Who Came to Supper"), are both being wooed into contract with an important indie.

Atco's Ben E. King, returning from the San Remo Festival, shared the bill with one of Britain's top acts, Gerri and the Pacemakers, for some thirty one-nighters in England, and reportedly earned more than his share of the bows with his performance of "Around the Corner." The tour was prefaced by a concentrated series of television appearances.

Villagers are betting that if you don't know who **Ginny Coleman** is, you soon will. She's a new, attractive face on the coffee house grounds who is gaining experience and following with a repertoire which is heavily sprinkled with **Oscar Brown's** material. Most surprised about the happenings was Ginny's father, **Ernie Coleman** of Connoisseur Records, who was like the last to learn of it. Dad has given his O.K. though, and Ginny's currently being seen by industry folk.

John Gary, on the West Coast for club dates grabbed plenty of press space in a series of reportorial reports between Hollywood's **Louella** and **Hedda**. Hedda hopped in with statement that she was instrumental in placing the young Gary (when he was 13) in influential hands. Louella came up with another version of catching the rising star. And so it went: encore after encore.



IGOR STRAVINSKY, now 82, is writing a book "Table Talk," a collection of incidental notes, comments and short essays.

Harris back at the Blue Angel (16) after Ed Sullivan appearance (15); then off to Chicago's **Abner Levin** has a new singing find in **Steve Renner**, whom Levin says will kick off his new **Jack Roman**, formerly with DGG division of MGM is now public relations director for Baldwin **Maria Callas** has Pianos. **repeat performance** for **Bobby Rydell** on the Red Skelton show (24). **TV actress Rosemary Prinz** has been recored by **Helen Noga**, now making rounds of the majors for release of the album.

CHAIN STORE ALBUM ACTION

Strong sales movement of new product at some of the nation's biggest users of disks, as reported exclusively to Music Business by top multiple location retailers.

EAST

BELAFONTE AT THE GREEK THEATRE, RCA Victor LOC 6009 (M); LSO 6009 (S)

VLADIMIR HOROWITZ: BEETHOVEN'S "PATHETIQUE" SONATA & OTHERS, Columbia ML 5941

WEST

MOZART'S REQUIEM, Boston Symphony (Leinsdorf) RCA Victor LM 7030 (M); LSC 7030 (S)

NEED TO BELONG, Jerry Butler, Vee Jay VJ 1076

PAIN IN MY HEART, Otis Redding, Atco 33-161

TCHAIKOWSKY: "1812" OVERTURE, London Festival Orch. (Sharples) London SPC 21001 (S)

TCHAIKOWSKY: SYMPHONY NO. 4, Pittsburgh Symphony (Steinberg) Command CC 11021

CATALOG LP BEST SELLERS

The following best selling LP's, which have been in release for a year or longer, are essential inventory for dealers and racks. They are listed in sales order according to current reports from retailers throughout the country.

1. WEST SIDE STORY, Sound Track, Columbia OL 5670 (M); OS 2070
2. PETER, PAUL & MARY, Warner Bros. W. 1449 (M); WS 1449 (S)
3. JOAN BAEZ IN CONCERT, Vanguard VRS 9112 (M); VSD 2122
4. MOVING, Peter, Paul & Mary, Warner Bros. W. 1473 (M); WS 1473 (S)
5. JOAN BAEZ, VOLUME I, Vanguard VRS 9070 (M); VSD 2077 (S)
6. BEST OF THE KINGSTON TRIO, Capitol T 1705 (M); ST 1705 (S)
7. JOAN BAEZ, VOL. II, Vanguard VRS 9094 (M); VSD 2097 (S)
8. JOHNNY'S GREATEST HITS, Johnny Mathis, Columbia CL 1133 (M); CS 8634 (S)
9. I LEFT MY HEART IN SAN FRANCISCO, Tony Bennett, Columbia CL 1869 (M); CS 8669 (S)
10. OLIVER, Original Cast, RCA Victor LOC 2004 (M); LSC 2004 (S)
11. MOON RIVER & OTHER GREAT MOVIE THEMES, Andy Williams, Columbia CL 1809
12. CAMELOT, Original Cast, Columbia KOL 5620 (M); KOS 2031 (S)
13. SOUND OF MUSIC, Original Cast, Columbia KOL 5450 (M); KOS 2020 (S)
14. TWO SIDES OF THE SMOTHERS BROTHERS, Mercury MG 20675 (M); SR 60675 (S)
15. ROY ORBISON'S GREATEST HITS, Monument MLP 8000
16. MY FAIR LADY, Original Cast, Columbia OL 5090 (M); OS 2015 (S)
17. MODERN SOUNDS IN COUNTRY & WESTERN MUSIC, Ray Charles, ABC-Paramount ABC 410 (M); ABCS 410 (S)
18. WEST SIDE STORY, Original Cast, Columbia OL 5230 (M); OS 2001 (S)
19. ROBERT GOULET IN PERSON, Columbia CL 2088 (M); CS 8888 (S)
20. STOP THE WORLD—I WANT TO GET OFF, Original Cast, London AM 58001 (M); AMS 88001 (S)
21. HEAVENLY, Johnny Mathis, Columbia CL 1351 (M); CS 8152 (S)
22. KNOCKERS UP, Rusty Warren, Jubilee JLP 2029 (M)
23. THE NEW CHRISTY MINSTRELS, Columbia CL 1872 (M); CS 8672 (S)
24. RAMBLIN' ROSE, Nat King Cole, Capitol T 1793 (M); ST 1793 (S)
25. OKLAHOMA, Sound Track, Capitol WAO 595 (M); SWAO 595 (S)
26. SOUTH PACIFIC, Sound Track, RCA Victor LOC 1032 (M); LSO 1032 (S)

the NEWEST Hit by

THE SURFARIS



GO GO GO FOR LOUIE's PLACE

c/w

MURPHY THE SURFIE

31605

on

DECCA



naturally



MAN ABOUT MUSIC

Everybody Shook

BOB ROLONTZ

WHERE THE HELL DID EVERYBODY GO? The music trade papers, usually alert to spot bright industry news, appear to have overlooked one of the year's most intriguing stories—the wild personnel shifts on the trade papers. It may be the biggest game of musical chairs since a group of Billboard-ites split off many years ago to form Cash Box.

The trade personnel shifts started last fall when Sam Chase, editor-in-chief of Billboard, left that paper after 17 years of active duty. He was followed by this reporter, whose last post on Billboard was that of music editor. Lee Zito left his bungalow in Hollywood to take over Chase's post as Billboard editor-in-chief, and Paul Ackerman left AR.M.A.D.A. to return to Billboard as music editor. As if all this wasn't confusing enough, in late December Austin left Cash Box after almost two decades with that paper, and Jerry Shiffin took over Austin's sales chief post. In January, Sam Chase, with the backing of Pyramid

Publications, one of the nation's largest paperback book publishers, completed negotiations to buy Charlie Lamb's Music Reporter. Chase incorporated the Music Reporter into a new publication called Music Business, and became the paper's editor and publisher. Lamb then joined Chase as assistant publisher. THEN the dam broke. This reporter joined Music Business as executive editor, and from Billboard to MB came Ren Gravatt, as general news editor, Jack Orr as managing editor, Barry Kittleson as editor and Barry Kittleson as associate editor. June Bundy, who had left Billboard in January 1963, became MB's radio-TV editor. Walter Blumberg, Billboard sales executive, joined MB as sales executive.

And last week, it became official that Bob Austin and Sid Parnes (former editor of Cash Box) had purchased Dick Steinberg's Music Vendor. Steinberg leaves but will be a consulting editor. From the way things are going, editorial and advertising trade paper people may soon be required to carry what identification showing what the benefit of receptionists, secretaries and record company executives.

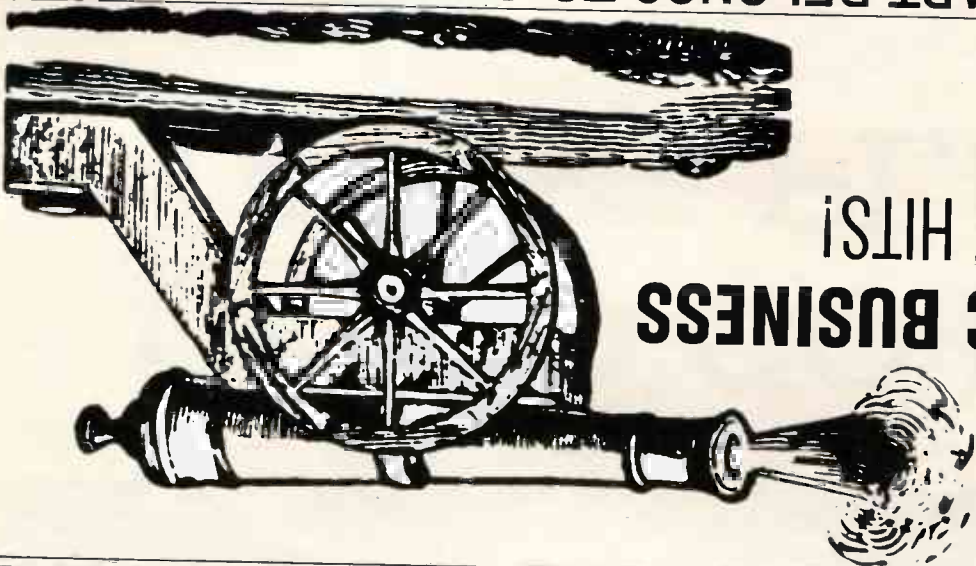
Record label signings were bullish last week. Colpix, Dimension, Warner Bros. and RCA Victor all added to artist rosters. At Victor, the latest acquisition was Hugo Montenegro, the composer, conductor and arranger. He had conducted in the past for the Camden and Vik Records and also had handled much of the recording at Bobby Shad's Time label. Colpix added singer Tommy Regan while its subsidiary, Dimension, signed saxist Smokey Owens.

Columbia Sets Portugal License

Columbia Records has set a new license for CBS Records in Portugal. New licensee is Radio Triunfo, headed by Jose Varzim. Deal was set by Peter de Rougemont, vice president of European Operations for CBS International.

DOTTED LINE
DEPARTMENT

SALUTES MUSIC BUSINESS WITH A SALVO OF HITS!



BOBBY VINTON "MY HEART BELONGS TO ONLY YOU"-5-9662

TONY ORLANDO "TELL ME WHAT CAN I DO"-5-9668

BUDDY GRECO "IT HAD BETTER BE TONIGHT (MEGLIO STASERA)"-5-9666

THE FREEWHEELERS "WALK, WALK"-5-9664

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Now Selling!

6 SENSATIONAL ALBUMS PULLING IN BIG PROFITS THE COUNTRY OVER!



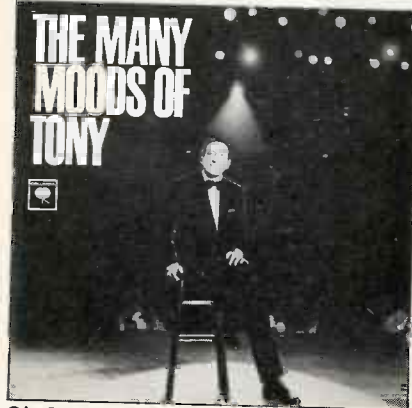
CL 2120/CS 8920



CL 2108/CS 8908



CL 2154/CS 8954




CL 2141/CS 8941



CL 2116/CS 8916



CL 2118/CS 8918

COLUMBIA RECORDS 

Hot Britons: Beatles & Dusty

This Week's Blockbusters

THE BEATLES

Capitol 5150

CAN'T BUY ME LOVE

 (Northern Songs Ltd., ASCAP) (2:12)
—Lennon-McCartney

YOU CAN'T DO THAT

 (Northern Songs Ltd., ASCAP) (2:33)
—Lennon-McCartney

LESLEY GORE

Mercury 72259

THAT'S THE WAY THE BOYS ARE

(Earth, BMI) (2:13)—Barkan-Raleigh

DUSTY SPRINGFIELD

Philips 40180

STAY AWHILE

(MRC, BMI) (1:58) — Hawker-Ramonde

Other picks

THE MARKETTS

Warner Bros. 5423

BOREALIS

 (Wrist-Rickland, BMI) (2:00) —
Motola-Page

VANISHING POINT

(Wrist, BMI) (2:00)—Gordon

JACKIE WILSON

Brunswick 55263

CALL HER UP

(Merrimac, BMI) (2:25)—Garvin-Wilson

THE KICKAPOO

(Merrimac, BMI) (3:02) — Wilson-Fann

LONNIE DONEGAN

Hickory 1247

LEMON TREE

(Boulder, ASCAP) (3:01)—Holt

GEORGE HAMILTON

RCA Victor 8304

FAIR AND TENDER LADIES

 (Acuff-Rose, BMI) (2:12) — Arr.
Maybelle Carter

SYLVIA ROBBINS

Sue 805

DON'T LET YOUR EYES GET
BIGGER THAN YOUR HEART

(Ben Ghazi, BMI) (2:33)—Robinson

THE FREEWHEELERS

Epic 9664

WALK WALK

(Panther, ASCAP) (2:21)—Skylar-Caiola

AL CAIOLA

United Artists 711

FROM RUSSIA WITH LOVE

(Unart, BMI) (2:58)—Bart

CAL TJADER

Verve 10315

SAKE AND GREENS

(Jodi, ASCAP) (2:24)—Applebaum

SHOJI

(Jodi, ASCAP) (2:33) — Applebaum

VIC DANA

Dalton 92

SHANGRI-LA

(Robbins, ASCAP) (2:03)—Sigman-

Malneck-Maxwell

LINDA LAURIE

Keetch 6001

JOSE HE SAY

 (Mellin-Cotillion, BMI) (2:44) —
Russell

MAJOR LANCE

Epic 7191

THE MATADOR

(Curtom-Jalynne, BMI) (2:35) —

Davis-Butler-Lance

HENRY MANCINI ORK

RCA Victor 8286

THE PINK PANTHER THEME

(Northridge-United Artists, ASCAP)

(2:35)—Mancini

REGIONAL SINGLE SIZZLERS

.....
Strong pre-national movement of new product on a regional level.

EAST

STAND BY ME, Cassius Clay, Columbia 43007
THAT'S WHEN IT HURTS, Ben E. King, Atco 6288
WHAT HAPPENED TO YOU, Ruth Brown, Decca 31598

WEST

IT'S IN HIS KISS (Shoop Shoop Song) Ramona King
(Warner Bros. 5416)

LITTLE BOXES, Womenfolk, RCA Victor 8301
SANDY, Johnny Crawford, Del Fi 4229
SHANGRI-LA, Vic Dana, Dalton 92

Country Picks

PORTER WAGONER

RCA Victor 8338

THE LIFE OF THE PARTY

(Pamper, BMI) (2:30)—Kirby-Bynum

SORROW ON THE ROCKS

 (Screen Gems—Columbia, BMI)
(2:00)—Moon

JIMMIE DAVIS

Decca 31602

DON'T CLOSE THE DOOR

(Vern, BMI) (2:34)—Davis

THE BEGINNING OF THE END

(Peer, BMI) (2:38)—Davis

PENNY JAY

Decca 31601

AFTER IT'S OVER

(Ashna, BMI) (2:12)—Moody

PAY THE PIPER

 (Troy Martin, BMI) (2:12)—Jay-
Wilson

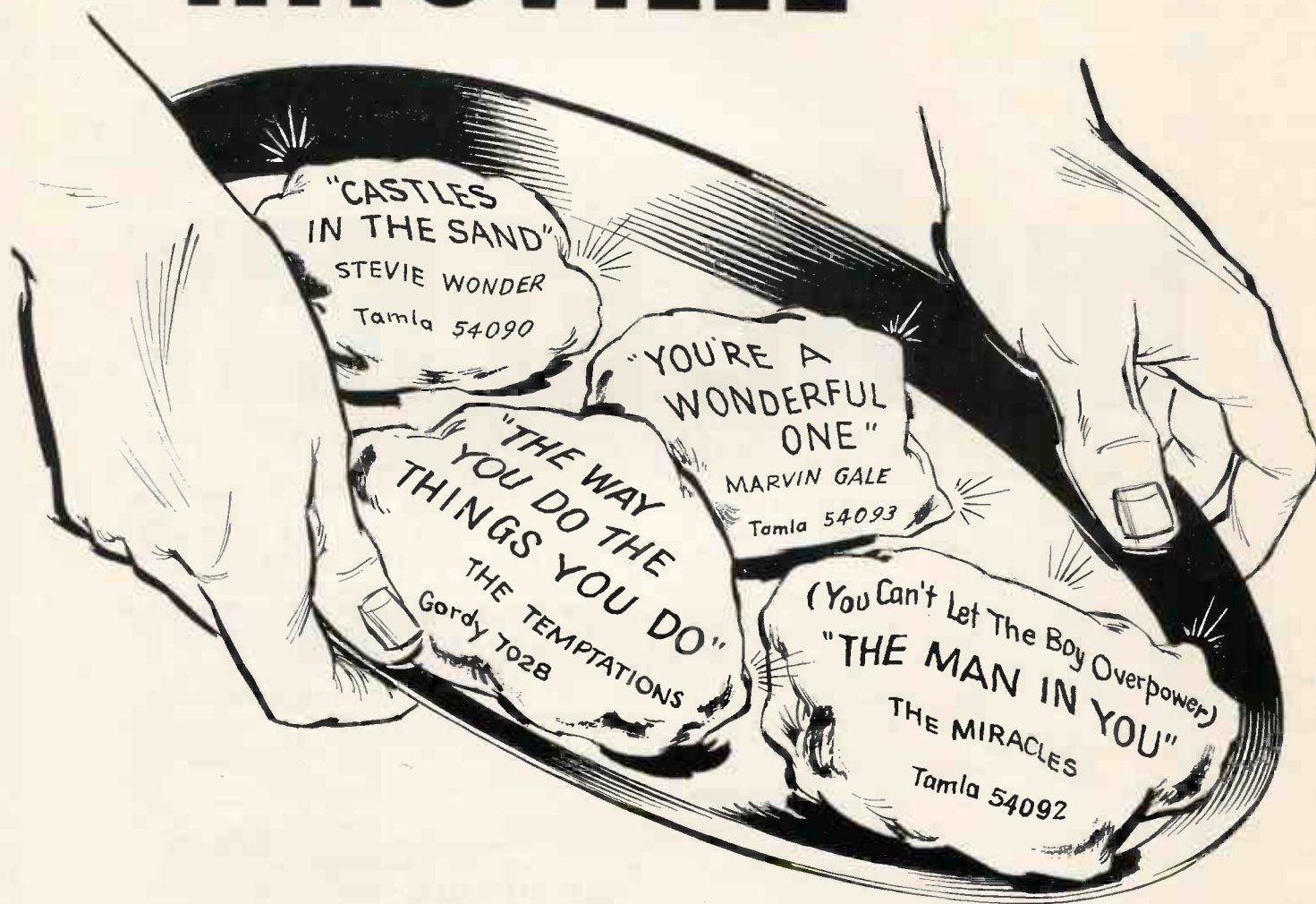
NED MILLER

Faber 128

INVISIBLE TEARS

(Miller-Miller)

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Detroit, Michigan

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Brightest
NEW Star
of '64

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KISS ME SAILOR

SOFT SPOKEN GUY ^{B/W}
(477)

A BOB CREWE PRODUCTION

ALSO
AVAILABLE:
DIANE RENAY'S
NAVY BLUE



T FM 3133

TFS 4133



MARCH 21, 1964

BEATLES 1-2-3 [& 19, 32, 34, 58, 86]

THE MONEY RECORDS

- | | | | |
|-----------|----|----------------------------|-------------------------------------|
| This Week | 1 | I WANT TO HOLD YOUR HAND | BEATLES, Capitol 5112 |
| | 2 | SHE LOVES YOU | BEATLES, Swan 4152 |
| | 3 | PLEASE PLEASE ME | BEATLES, Vee Jay 581 |
| | 4 | DAWN (GO AWAY) | 4 SEASONS, Philips 40166 |
| | 5 | FUN, FUN, FUN | BEACH BOYS, Capitol 5118 |
| | 6 | JAVA | AL HIRT, RCA Victor 8280 |
| | 7 | NAVY BLUE | DIANE RENAY, 20th Century-Fox 456 |
| | 8 | SEE THE FUNNY LITTLE CLOWN | BOBBY GOLDSBORO, United Artists 672 |
| | 9 | HELLO DOLLY | LOUIS ARMSTRONG, Kapp 573 |
| | 10 | KISSIN' COUSINS | ELVIS PRESLEY, RCA Victor 5307 |

SALE BLAZERS

- | | | | |
|-----------|----|------------------------------------|---------------------------------------|
| This Week | 11 | GOOD NEWS | SAM COOKE, RCA Victor 8299 |
| | 12 | MY HEART BELONGS TO ONLY YOU | BOBBY VINTON, Epic 9662 |
| | 13 | GLAD ALL OVER | DAVE CLARK FIVE, Epic 9656 |
| | 14 | I LOVE YOU MORE AND MORE EVERY DAY | AL MARTINO, Capitol 5108 |
| | 15 | HI-HEEL SNEAKERS | TOMMY TUCKER, Checker 1067 |
| | 16 | SUSPICION | TERRY STAFFORD, Crusader 101 |
| | 17 | STAY | 4 SEASONS, Vee Jay 582 |
| | 18 | I ONLY WANT TO BE WITH YOU | DUSTY SPRINGFIELD, Philips 40162 |
| | 19 | I SAW HER STANDING THERE | BEATLES, Capitol 5112 |
| | 20 | CALIFORNIA SUN | RIVIERAS, Riviera 1401 |
| This Week | 21 | BLUE WINTER | CONNIE FRANCIS, MGM 13214 |
| | 22 | WHO DO YOU LOVE | SAPPHIRES, Swan 4162 |
| | 23 | I WISH YOU LOVE | GLORIA LYNNE, Everest 2036 |
| | 24 | PENETRATION | PYRAMIDS, Best 13002 |
| | 25 | THE SHELTER OF YOUR ARMS | SAMMY DAVIS, JR., Reprise 20216 |
| | 26 | IT HURTS ME | ELVIS PRESLEY, RCA Victor 8907 |
| | 27 | THE WAY YOU DO THE THINGS YOU DO | TEMPTATIONS, Gordy 7028 |
| | 28 | OH BABY DON'T YOU WEEP | JAMES BROWN, King 5842 |
| | 29 | STARDUST | NINO TEMPO & APRIL STEVENS, Atco 6288 |
| | 30 | SHOOP SHOOP SONG | BETTY EVERETT, Vee Jay 585 |

ACTION RECORDS

- | | | | |
|-----------|-----|---------------------------------------|---------------------------------------|
| This Week | 31 | DEAD MAN'S CURVE | JAN & DEAN, Liberty 55672 |
| | 32 | MY BONNIE | BEATLES, MGM 13213 |
| | 33 | NEEDLES AND PINS | SEARCHERS, Kapp 577 |
| | 34 | TWIST AND SHOUT | BEATLES, Tollie 9001 |
| | 35 | BABY DON'T YOU CRY | RAY CHARLES, ABC-Paramount 10530 |
| | 36 | THINK | BRENDA LEE, Decca 31599 |
| | 37 | STOP AND THINK IT OVER | DALE & GRACE, Montel 922 |
| | 38 | WORRIED GUY | JOHNNY TILLOTSON, MGM 13193 |
| | 39 | ABIGAIL BEECHER | FREDDY CANNON, Warner Bros. 5409 |
| | 40 | UNDERSTAND YOUR MAN | JOHNNY CASH, Columbia 42964 |
| | 41 | MY HEART CRIES FOR YOU | RAY CHARLES, ABC-Paramount 10530 |
| | 42 | CROOKED LITTLE MAN | SERENDIPITY SINGERS, Philips 40175 |
| | 43 | CAN YOUR MONKEY DO THE DOG | RUFUS THOMAS, Stax 144 |
| | 44 | TELL IT ON THE MOUNTAIN | PETER, PAUL & MARY, Warner Bros. 5418 |
| | 45 | HEY JEAN, HEY DEAN | DEAN & JEAN, Rust 5075 |
| | 46 | HIPPY HIPPI SHAKE | SWINGIN BLUE JEANS, Imperial 66021 |
| | 47 | BIRD DANCE BEAT | TRASHMEN, Garrett 4003 |
| | 48 | YOU DON'T OWN ME | LESLEY GORE, Mercury 72206 |
| | 49 | RIP VAN WINKLE | DEVOTIONS, Roulette 4541 |
| | 50 | WHAT KIND OF FOOL (Do You Think I Am) | TAMS, ABC-Paramount 10502 |
| | 51 | YOUNG AND IN LOVE | CHRIS CROSBY, MGM 13191 |
| | 52 | MILLER'S CAVE | BOBBY BARE, RCA Victor 8294 |
| | 53 | HEY, BOBBA NEEDLE | CHUBBY CHECKER, Parkway 907 |
| This Week | 54 | UM, UM, UM, UM, UM | MAJOR LANCE, Okeh 7187 |
| | 55 | HE'S A GOOD GUY | MARVELETES, Tamla 54091 |
| | 56 | AIN'T NOTHING YOU CAN DO | BOBBY BLAND, Duke 375 |
| | 57 | NEW GIRL IN SCHOOL | JAN & DEAN, Liberty 55672 |
| | 58 | FROM ME TO YOU | BEATLES, Vee Jay 581 |
| | 59 | YOU'RE A WONDERFUL ONE | MARVIN GAYE, Tamla 54093 |
| | 60 | PUPPY LOVE | BARBARA LEWIS, Atlantic 2214 |
| | 61 | LIVE WIRE | MARTHA & THE VANDELLAS, Gordy 7027 |
| | 62 | I'LL MAKE YOU MINE | BOBBY VEE, Liberty 55670 |
| | 63 | HIGH ON A HILL | SCOTT ENGLISH, Spokane 4003 |
| | 64 | NADINE | CHUCK BERRY, Chess 1883 |
| | 65 | WHITE ON WHITE | DANNY WILLIAMS, United Artists 685 |
| | 66 | CASTLES IN THE SAND | LITTLE STEVIE WONIER, Tamla 54090 |
| | 67 | THAT'S WHAT THE NITTY GRITTY IS | SHIRLEY ELLIS, Congress 208 |
| | 68 | OUR EVERLASTING LOVE | RUBY & THE ROMANTICS, Kapp 578 |
| | 69 | TELL ME BABY | GARNET MIMMS, United Artists 694 |
| | 70 | WE LOVE YOU BEATLES | CAREFREES, London 10614 |
| | 71 | THE MAN IN YOU | MIRACLES, Tamla 54092 |
| | 72 | MONEY | KINGSMEN, Wand 150 |
| | 73 | I CAN'T STAND IT | SOUL SISTERS, Sue 799 |
| | 74 | I'M YOUR HOOCHIE COOCHIE MAN | DION DI MUCCI, Columbia 42977 |
| | 75 | T'AIN'T NOTHING TO ME | COASTERS, Atco 6287 |
| | 76 | LONG GONE LONESOME BLUES | HANK WILLIAMS, JR., MGM 13208 |
| This Week | 77 | SHA-LA-LA | SHIRELLES, Scepter 1267 |
| | 78 | HE WALKS LIKE A MAN | JODY MILLER, Capitol 5090 |
| | 79 | GOOD NIGHT MY LOVE | 4 SEASONS, Vee Jay 582 |
| | 80 | BOOK OF LOVE | RAINDROPS, Jubilee 5469 |
| | 81 | RUN, RUN, RUN | SUPREMES, Motown 1054 |
| | 82 | IT AIN'T NO USE | LOU JOHNSON, Hilltop 551 |
| | 83 | BLUE TRAIN | JOHN LOUDERMILK, RCA Victor 8306 |
| | 84 | PERMANENTLY LONELY | TIMI YURO, Liberty 55665 |
| | 85 | TO EACH HIS OWN | TYMES, Parkway 908 |
| | 86 | ROLL OVER BEETHOVEN | BEATLES, Capitol of Canada 72133 |
| | 87 | I CAN'T WAIT TO SEE MY BABY | JUSTINE WASHINGTON, Sue 797 |
| | 88 | HAND IT OVER | CHUCK JACKSON, Wand 149 |
| | 89 | SOUL SERENADE | KING CURTIS, Capitol 5109 |
| | 90 | WAITING GAME | BRENDA LEE, Decca 31599 |
| | 91 | WHERE DOES LOVE GO | FREDDIE SCOTT, Colpix 724 |
| | 92 | WINTER'S HERE | ROBIN WARD, Dot 16578 |
| | 93 | STOCKHOLM | LAWRENCE WELK, Dot 16582 |
| | 94 | SEARCHIN' | ACE CANNON, Hi 2074 |
| | 95 | SHANGRI-LA | ROBERT MAXWELL, Decca 25022 |
| | 96 | JAILER, BRING ME WATER | TRINI LOPEZ, Reprise 0260 |
| | 97 | I WONDER WHO'S KISSING HER NOW | BOBBY DARIN, Capitol 5126 |
| | 98 | AIN'T GONNA TELL NOBODY | JIMMY GILMER, Dot 16583 |
| | 99 | EBB TIDE | LENNY WELCH, Cadence 1422 |
| | 100 | WISH SOMEONE TO CARE | IRMA THOMAS, Imperial 66013 |

AFTERMATH OF THE BEATLES

Things Will Never Be the Same

By BOB ROLONTZ

One thing is certain—the record industry will never be the same as it was before The Beatles, and neither will Capitol Records.

The incredible success of The Beatles on record (3.5 million singles and 3.5 million LP's on Capitol alone, and million-plus sellers on both VeeJay and Swan), and the attendant success of the lads on TV, in personal appearances and in media coverage, indicates that records are the most dynamic exposure medium available for young artists. Records far outdistance TV and movies, live appearances or anything else in creating a national image in a hurry.

And it also indicates that the record industry, working with its partner, radio, can expect at any time that one of its artists overnight can become an overwhelming national favorite, to an extent that would have surprised even the most optimistic record manufacturer less than two years ago.

IN A YEAR AND A HALF, the record industry has seen three massive break-outs of records featuring new artists, who—until their records were exposed—were relatively unknown. In the fall of 1962 the album of folk song parodies by Allan Sherman on Warner Bros. sold more than a million in little over two months. In November and December of 1962 and January of 1963, the album by Vaughn Meader on Cadence, "The First Family," sold four million LP's and broke every existing LP sales record. And less than a year later, The Beatles did it again.

There have been, of course, massive sellers before Sherman, Meader and The Beatles. Elvis Presley is the outstanding example on the pop side. Johnnie Ray did it with his smash hit, "Cry." And there have been a number of show albums or sound tracks, "My Fair Lady,"

HOW'D THEY DO THAT?

First station in the U.S. to play the new Beatles Capitol record, "Can't Buy Me Love," was WMCA in New York, the home of the "Good Guys." The station had a dub of the record on the air on Friday March 6, at 5:20 p.m. Capitol got a call from WINS, WMCA's big competitor for exclusives, beefing about the scoop. Kenny Luttmann, Capitol Record Distributing Corp.'s regional singles promotion manager, rushed out with dubs of the disk. By 7 p.m. that Friday evening he had serviced key pop stations in the city with them. WINS got it on the air at 6:04.

Where did WMCA get its Beatle dub? No one knows for sure, but England seems the probable source.

THE FANTASTIC SALES RUNDOWN

Here is the rundown on the sales of the Beatles first single and first album on Capitol Records. The single record covers the period from December 26 to March 6. The album covers the period from January 17 to February 28.

| Week | Single Records Sold | ("I Want To Hold Your Hand") |
|---------------------|---------------------|--|
| December 26, 27 | 1,342 | |
| December 30, Jan. 6 | 134,225 | |
| January 7-10 | 233,250 | |
| January 13-17 | 535,482 | |
| January 20-24 | 362,174 | |
| January 27-31 | 226,288 | |
| February 3-7 | 93,133* | (Firm held off for fear record was slipping. It wasn't.) |
| February 10-13 | 213,097 | |
| February 14-21 | 603,804* | (Firm made up for hold off.) |
| February 24-28 | 588,777* | (Branch report) |
| March 2-6 | 400,000* | (Estimate) |

| Week Ending | Albums Sold | ("Meet The Beatles") |
|-------------|-------------|----------------------|
| January 17 | 134,802 | |
| January 24 | 263,407 | |
| January 31 | 240,516 | |
| February 7 | 214,403 | |
| February 14 | 317,996 | |
| February 21 | 642,410 | |
| February 28 | 797,455 | |

"South Pacific," "The Sound Of Music," "West Side Story," which have racked up sales in the millions. But these have occurred sporadically; the demand has not been concentrated in such a short time span as with the Sherman, Meader and Beatles releases.

Record companies are now learning to cope with the type of massive demand for records exemplified by these three big-selling artists. Warner Bros. fumbled a bit at first in getting the LP's and the jackets available at the same time when the Sherman set broke for them in the fall of 1962. Cadence did a masterful job in getting its product to market after only a few days of being overwhelmed by what it had wrought with "The First Family."

Neither Warner Bros. nor Cadence owns its own pressing facilities. Capitol Records does. Its plants at Scranton, Pa., and Hollywood are among the largest in capacity in the U.S. Being able to turn out its own product was a tremendous advantage to Capitol when The Beatles got hot. But Capitol faced other production problems that did not affect either Warner Bros. or Cadence.

NO ONE AT CAPITOL believed the firm had latched on to an all-time seller when Capitol a. & r. chief Voyle Gilmore made a deal with Beatles' manager Brian Epstein in November last year for future Beatles' product. Two pre-

vious Beatles' releases had died in the U.S., one on VeeJay and one on Swan. (Obviously, these records were not really dead, only sleeping.) But EMI executive Leonard Wood had told Gilmore and Capitol foreign boss Lloyd Dunn about the Beatle's continuing success in England, and early stories about the Beatles (New York Times, Variety, Newsweek) had alerted other Capitol brass.

On word from Capitol president Alan Livingston, eastern operations chief, Brown Meggs, sent out first announcements to the trade.

(Meggs, his secretary, Stacy Caraviotis, and West Coast-based publicity chief Fred Martin, were to bear the brunt of wearying public relations during the whole Beatles explosion.)

Immediately after the first press releases, many Capitol executives began to smell a hit. Calls began to come from dealers. There were other calls from press representatives, magazine editors, and newspaper free lance writers, TV bookers—all waiting on the Beatles. And disk jockeys wanted to know when the records would be ready.

At this time the first Beatles record release was scheduled for February, when the lads were set to appear on the Ed Sullivan TV show. Capitol decided to move the release date up, and set it for early January.

But in December Ed Sullivan began to

Trade Geared for Big Breakouts

plug a Beatles appearance on a February show, and Jack Paar, who enjoys tangling with Sullivan, let his audience know that he would beat Sullivan by showing a TV film of The Beatles. This accelerated the excitement at Capitol and the firm again moved back the release date, this time to late December.

WITH A COMPANY the size of Capitol, it is not easy to play fast and loose with release dates. Capitol was already hot last December, with strong-selling singles by The Beach Boys, Al Martino, Nat Cole and other acts, and the firm also had a number of hot LP's riding. But somehow, in spite of Christmas (no shifts worked at the pressing plant Christmas eve or Christmas day), the firm had 1,342 Beatles singles in its Capitol distributing branches on December 26. These were immediately sent out to jockeys.

All over the country jockeys appeared to be waiting for The Beatles new record. The teen-age grapevine, which can smell a big hit from as far away as Japan, or as near as England, knew all about The Beatles, wanted the Beatles, and were calling local deejays for Beatles action. All over the country, from December 26 on, The Beatles got radio action—on stations in big cities, small cities and everywhere else.

Before the record hit the stands, Capitol publicity had been busy. Bios of George Harrison, Paul McCartney, John Lennon and Ringo Starr were in the works. There was an overall story of the Beatlemania craze. A four-page newspaper, called The National Record News, "Special Beatles Issue" was being printed. (This later became a collector's item.) And pictures in many poses hit editors' desks. What seemed to be adequate amounts of each of these were ordered. (They turned out to be underestimated.) Capitol was embarked on the biggest promotion campaign in its history.

Within one week from the time the record was released (December 26), Capitol had orders for 200,000 Beatles records. (Most of these orders came from New York.) The plants in Scranton and Hollywood moved to catch up. During the week from December 30 to Janu-

CAPITOL REVISES BEATLES' DEAL

The new Capitol recording by The Beatles issued this week, "Can't Buy Me Love" and "You Can't Do That," is being offered by Capitol Records Distributing Corp. to the trade on a different arrangement than the Beatles' first single. The old one was on a 3 for 10 deal, which was cut off after two weeks. The new disk is being offered to one-stops and racks on a 1 for 10 deal, and will run for eight weeks. For dealers there is a flat 10 per cent discount, with no time limit.

Capitol pressed 1,000,000 of the new release before issuing it this week. Initial orders were at 1,500,000 as of March 7. In England, where the record is also being released this week, orders before release were 1,000,000 records.

The label is also coming out in the U.S. with another volume of "National Record News" the four page paper that was almost as much in demand as the Beatles recordings. The sheet, brainchild of Capitol publicity chief Fred Martin, was a rousing million plus success with all segments of the trade, and with fans of the Beatles.

ary 6 (in spite of the New Year's holiday when the plants were closed), the firm pressed 134,225 Beatles' singles. The next week the plants turned out 233,250 singles, and the week of January 13-17, the plants pressed 535,482 singles. And singles were still being back-ordered. (At this time New York area had used 262,381 singles.)

THE DEMAND for records became so intense, that the following week, Capitol ordered 300,000 records from RCA Victor's New Jersey Rockaway pressing plant. And that same week Capitol issued the album called "Meet The Beatles" with 250,000 LP's ready at date of issuance. These were soon gone into the maw of Beatlemania.

While the demand for records was outstripping production, Capitol continued to press records by other artists, who, in spite of The Beatles, were also selling. It has been a practice at the Capitol plants that no matter what the demand might be for one artist, it would also continue to press some other product, so that it would not get caught with only one artist on the market. During the period January 1 to February 28, Capitol pressed, in its own plants, about 1,250,000 records by such artists as The Beach Boys, Jody Miller, Al Martino, Ferlin Huskey, Wayne Newton, Bobby Darin, Nat Cole, Donna Lynn, and the Drew-Vells.

Demand was also outstripping production for press matter. More than 25,000 bios of The Beatles were requested by jockeys, reporters and editors; more than 15,000 photos were requested. And one million copies of the four-page newspaper were run off before the demand was exhausted!

ON FEBRUARY 14, after Capitol plants had pressed about 1.7 million singles and almost one million albums, it began to farm out some Beatles work. Eight plants started to press Beatles' singles and LP's, and of this writing are still pressing, along with Capitol plants. It was February 28 before Capitol reached the point where it had enough merchandise on hand to fill back orders for the single.

Capitol was lucky with its single in one regard. On a sale of more than 3.5 million it gave away only 200,000 records. Though there was a 300 free deal for every 1000 bought when it was first issued, the demand for the record was so strong that Capitol Records Distributing Corp. singles sales chief Vito Samela was able to cut off the deal as of January 7. Samela and distributing promo head Manny Kelleman had both been up to their ears in work in the frantic days.

The firm had a discount arrangement for the album. There was a 15 per cent deal on the LP from the start, and it was still on the first week of March, at which time the label had sold more than 3,000,000 "Meet The Beatles" LP's.

Capitol Records, like Victor with its first Presley release, has now been through its bath of fire. A new Capitol single by The Beatles was released Monday, March 16. One million copies of the record were available at the Capitol branches the day it was issued. As Samela told Music Business: "We will be able to keep up with the demand this time."

ONE THING IS CERTAIN, the record industry will never be the same as it was before The Beatles, and neither will Capitol Records.

Special BEATLES Issue

NATIONAL RECORD NEWS

"Beatlemania" SWEEPS U. S.

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The Music of America 1914-1964

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the popular songs of today, the standards of yesterday, the Broadway and motion picture hits, the finest symphonic, concert and religious works, jazz, folk, country and band music.

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The American Society of Composers, Authors and Publishers
575 Madison Avenue, New York, New York 10022



LUCHOW'S RESTAURANT, November 7, 1914. Membership of the newly formed ASCAP turned out en masse for a dinner honoring first president George Maxwell and counsel, Nathan Burkan. Key personalities attending included Gus Schirmer (9); Ernest Ball (14); Maxwell (17); Victor Herbert (18); Burkan (19); Jerome Kern (40); Louis Bernstein (49); Gen Buck (58); Edgar Leslie (67) and Charles K. Harris (72).

ASCAP's Golden Anniversary

HIGHLIGHTS OF THE FIRST 50 YEARS

When George Maxwell and Nathan Burkan persuaded Victor Herbert to lend his prestige in 1913 to a new organization which would protect the rights of composers, none of the three could have then envisioned the giant musical repository their early efforts would one day achieve.

Yet achieve it they did. The American Society of Composers, Authors and Publishers—known better to most by its initials, ASCAP—which first gave practical meaning to the principle of the performance right, has prospered grandly across its first 50 creative years. During

its last fiscal year \$38,000,000 worth of revenue flowed in from the many licensees for distribution to its current membership of 9,000 writers and publishers.

This year, the music and record industry in particular, and the music-loving public throughout the world, salutes ASCAP on its Golden Anniversary.

During the first early meeting of Maxwell, Burkan, Herbert and a small group of interested writers at Luchow's Restaurant, the concern was the diminishing income accruing to musical creators because of the slackening market for

sheet music, until then the main fount of profit.

AS THIS MONEY source diminished, uses of music in public places—cafes, theaters and hotels, for example, increased. Yet though the 1909 Copyright Law provided for payment from these sources of public use, it remained for that law to be tested in the courts, which it was in 1921 by Victor Herbert, before the protection had practical meaning for the copyright holders.

This case, in a real sense, laid the legal groundwork for the growth of ASCAP, by establishing in the courts



FIFTY YEARS LATER, ASCAP members celebrated the Society's Golden Anniversary by unveiling an ASCAP plaque at Luchow's. Shown here are (l. to r.) Dorothy Fields, Noble Sissle, Harold Arlen, Stanley Adams, Morton Gould (front row) and Leroy Anderson, Dick Adler and Arthur Schwartz (rear row).



KEY ASCAPers—(l. to r.) Arthur Kent, Johnny Marks, George Hoffman, Jules Collins, Sylvia Dee, Stanley Mills and Edward Heyman.



ON MARCH 25, 1953, the Library of Congress opened an exhibit of George Gershwin's manuscripts. Shown examining the display are (l. to r.) John Tasker Howard, Deems Taylor and Dr. Luther E. Evans, librarian of Congress.



THE 40TH ANNIVERSARY dinner of ASCAP a decade ago drew such well known personalities as (l. to r.) George W. Meyer, Irving Caesar and W. C. Handy (above top). Photo below shows a group of charter ASCAP members with founding father, Victor Herbert in 1915. Seen (l. to r.) are Gustave Kerker, Raymond Hubbell, Harry Tierney, Louis Hirsch, Rudolph Friml, Robert Hood Bowers, Silvio Hein, A. Baldwin Sloane, Irving Berlin and at the piano, Herbert himself.

the right of writers and publishers to be paid by those who used their music in public performances for profit. Licensing of users, performance logging machinery and income distribution formulae then took their places as key operational facets of the Society.

But ASCAP, in the broader sense, is much more than a series of collection and distribution devices. It is people, it is color, it is, in fact, a veritable treasure chest of cultural Americana.

The music it controls forms the backbone of the record business, particularly in the album field, where ASCAP standards have long dominated the repertoire. In addition, newer ASCAP writers continue to make a substantial contribution

to the single record field. More recently, ASCAP standards have increasingly cropped up as fitting material for hit-minded singles artists.

FROM THE BEGINNING of the Society (it was formally organized February 13, 1914 at New York's Hotel Claridge), the catalog for which it controls performing rights has enjoyed a fantastic growth. The roles of its writers include such legendary Broadway and Tin Pan Alley composers as Herbert, Kern, Harbach, Friml, Romberg, Gershwin, Berlin, Cohan, Porter, Hammerstein, Dietz and Schwartz and Rodgers.

Most recently such names as Harold Rome, Leonard Bernstein, Jule Styne,

Comden and Green, Lerner and Loewe and Frank Loesser have arrived on the ASCAP scene and prospered. The movie music field too has its honored guests. ASCAP includes the works of Nacio Herb Brown, Arthur Creed, Ralph Rainger, Leo Robin, Johnny Burke, Jimmy van Heusen, Jimmy McHugh, Matt Dubin, Sammy Cahn, Sammy Fain, Hugh Martin and Ralph Blane, Andre Previn, Johnny Mercer, Henry Mancini and Alex North among many others.

To all these and the vast legions of others in the ASCAP fold, Music Business extends its heartiest greetings for a happy birthday. May the next half century bear as bountiful a fruit as these first 50 golden years.



FIVE YEARS AGO, ASCAP feted a delegation of personalities from the music world of the Soviet Union. Shown here in a toast at a dinner at the Hotel Drake are ASCAP president, Stanley Adams, and composer Dimitri Shostakovich.



AN HISTORIC MOMENT for the Society came at the unveiling of the statue of Victor Herbert at the Central Park Mall, New York City, November 29, 1927. Shown addressing the distinguished ASCAP gathering is the late former mayor of New York, James J. (Jimmy) Walker.

some of the
GREAT ASCAP SONGS
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SHAPIRO, BERNSTEIN
(and affiliated companies)

ALABAMA BOUND
 ANNIVERSARY SONG (*Oh! How We Danced
 On The Night We Were Wed*)
 BAHAMA LULLABY
 BE ANYTHING (*But Be Mine*)
 BEAUTIFUL OHIO
 BEER BARREL POLKA (*Roll Out The Barrel*)
 BLESS YOU (*For Being An Angel*)
 A BLOSSOM FELL
 BREEZE (*Blow My Baby Back To Me*)
 BY THE BEAUTIFUL SEA
 CASEY JONES (*The Brave Engineer*)
 CHEROKEE (*Indian Love Song*)
 CHIP OFF THE OLD BLOCK
 COLLEGIATE
 COME, JOSEPHINE, IN MY FLYING MACHINE
 CROCE DI ORO (*Cross Of Gold*)
 CRY (*If Your Sweetheart Writes A Letter Of
 Goodbye*)
 CRY, BABY, CRY
 DANCE WITH A DOLLY (*With A Hole In Her
 Stockin'*)
 DIAMOND HEAD (*Film Theme*)
 DOWN HOME RAG
 A DREAMER'S HOLIDAY
 DRIFTING TEXAS SAND
 DUMMY SONG (*I'll Take The Legs From Some
 Old Table*)
 EMPTY SADDLES
 ENGLISH MUFFINS AND IRISH STEW
 EXACTLY LIKE YOU
 FILIPINO BABY
 FIRE DOWN BELOW (*Film Theme*)
 FOR THE FIRST TIME (*I've Fallen In Love*)
 FRANKIE AND JOHNNY
 THE GLORY OF LOVE
 GUITAR BOOGIE
 THE GUNS OF NAVARONE (*Film Theme*)
 HARLEM NOCTURNE
 HAVE YOU EVER BEEN LONELY? (*Have You
 Ever Been Blue*)
 HEAVENLY LOVER (*Al Chiar Di Luna Porto
 Fortuna*)
 HERE COMES THE SHOWBOAT
 HONKY TONK TRAIN
 I DOUBLE DARE YOU (*To Kiss Me Again*)
 I LOVE MY BABY (*My Baby Loves Me*)
 I WANT A LITTLE GIRL
 I WANT YOU ALL TO MYSELF (*Just You*)
 I'LL ALWAYS BE IN LOVE WITH YOU
 I'M GONNA LOCK MY HEART (*And Throw
 Away The Key*)
 IF (*They Made Me A King*)
 IF YOU KNEW SUSIE (*Like I Know Susie*)
 IN THE BLUE OF THE EVENING
 IN THE CHAPEL IN THE MOONLIGHT
 IN THE MIDDLE OF THE HOUSE (*A Railroad
 Comes*)
 IN THE MOOD
 INDIANA (*Back Home Again In . . .*)
 IT'S THE SAME OLD SHILLELAGH
 JOEY'S SONG

JUST A LITTLE FOND AFFECTION
 JUST A PRAYER AWAY
 KEEP IT A SECRET
 LAST NIGHT ON THE BACK PORCH (*I Loved
 Her Best Of All*)
 THE LAST ROUND-UP
 LET ME CALL YOU SWEETHEART
 LET THERE BE LOVE
 LIES (*That Made Me Happy*)
 LIGHTS OUT
 LORD, YOU MADE THE NIGHT TOO LONG
 A MARSHMALLOW WORLD
 MEET ME TONIGHT IN DREAMLAND
 MELODY OF LOVE
 MEMORIES OF YOU
 MISSISSIPPI MUD
 MISTER AND MISSISSIPPI
 MOONGLOW (*It Must Have Been . . .*)
 MY LITTLE CORNER OF THE WORLD
 MY MELANCHOLY BABY
 MY PRAYER
 NEW RIVER TRAIN
 A NIGHTINGALE SANG IN BERKELEY
 SQUARE
 NO REGRETS (*Non, Je Ne Regrette Rien*)
 NOCTURNE FOR THE BLUES (*based on "Har-
 lem Nocturne"*)
 THE OFFICIAL WEST POINT MARCH
 OH! MA-MA! (*The Butcher Boy*)
 OH! MY PA-PA
 THE OLD LAMPLIGHTER
 THE OLD SPINNING WHEEL
 OLE FAITHFUL
 ON A LITTLE STREET IN SINGAPORE
 ON, BRAVE OLD ARMY TEAM
 ON THE MISSISSIPPI
 ON THE SUNNY SIDE OF THE STREET
 THE ONE ROSE (*That's Left In My Heart*)
 THE OREGON TRAIL
 OUR CONCERTO (*Il Nostro Concerto*)
 PADDLIN' MADELIN' HOME
 PAPA LOVES MAMBO
 PENNSYLVANIA POLKA
 A PENNY A KISS--A PENNY A HUG
 PENNY SERENADE
 PEPE (*Film Theme*)
 PICNIC (*Film Theme*)
 PLAY THAT BARBER SHOP CHORD
 POOR LITTLE RHODE ISLAND
 A POOR MAN'S ROSES (*Or A Rich Man's Gold*)
 THE PRISONER'S SONG
 RAIN (*When Ya Gonna Rain Again?*)
 RAINBOW AT MIDNIGHT
 RED CANARY
 RED SAILS IN THE SUNSET
 THE RIVER KWAI MARCH (*Film Theme*)
 RIVER, STAY 'WAY FROM MY DOOR
 ROLL ME OVER
 ROLL ON, MISSISSIPPI, ROLL ON
 RO-RO-ROLLIN' ALONG
 ROSE OF WASHINGTON SQUARE
 ROYAL GARDEN BLUES

SAVE YOUR SORROW (*For Tomorrow*)
 SCHOOL DAYS (*When We Were A Couple Of
 Kids*)
 SEA OF HEARTBREAK
 SECOND FIDDLE (*I Was Playing . . .*)
 SECOND HAND ROSE
 S-H-I-N-E
 SIDE BY SIDE
 SKOKIAAN
 SO TIRED
 SOFT SHOE SONG (*The Dance My Darlin' Used
 To Do*)
 SOLITUDE (*In My . . .*)
 SOMEBODY ELSE IS TAKING MY PLACE
 SOUND OFF (*Army Chant*)
 SOUTH OF THE BORDER (*Down Mexico Way*)
 SPAGHETTI RAG
 SWEET ELOISE
 SWEET HAWAIIAN CHIMES
 SWEET SOMEONE
 SWEET SUE--JUST YOU
 SWEETHEART OF ALL MY DREAMS (*I Love
 You--I Love You--I Love You*)
 SWINGIN' SCHOOL
 TEARS DON'T CARE WHO CRIES THEM
 THAT'S MY WEAKNESS NOW
 THERE GOES THAT SONG AGAIN
 THERE'S A GIRL IN THE HEART OF MARY-
 LAND (*With A Heart That Belongs To Me*)
 TILL WE TWO ARE ONE
 TO LOVE AGAIN (*from film "The Eddy Duchin
 Story"*)
 THE TRAIL OF THE LONESOME PINE
 TOO FAT POLKA (*She's Too Fat For Me*)
 A TREE IN THE MEADOW
 12TH STREET RAG
 WAGON WHEELS
 WALK ON THE WILD SIDE (*Film Theme*)
 'WAY DOWN YONDER IN NEW ORLEANS
 WE STOOD AT THE ALTAR
 WEST POINT FOREVER
 WHEN IT'S LAMP LIGHTIN' TIME IN THE
 VALLEY
 WHEN YOU WERE SWEET SIXTEEN
 WHERE CAN I GO?
 WHERE DO YOU WORK-A, JOHN?
 THE WHITE CLIFFS OF DOVER (*There'll Be
 Blue Birds Over . . .*)
 WHO TAKES CARE OF THE CARETAKER'S
 DAUGHTER (*While The Caretaker's Busy Tak-
 ing Care*)
 WILLINGLY (*Melodie Perdue*)
 WRAP YOUR TROUBLES IN DREAMS (*And
 Dream Your Troubles Away*)
 THE WRECK OF THE OLD 97
 YANCEY SPECIAL
 YES! WE HAVE NO BANANAS
 YIP-I-ADDY-I-AY
 YOU ARE THE IDEAL OF MY DREAMS
 YOU'RE THE ONLY STAR (*In My Blue Heaven*)
 YOU WERE ONLY FOOLING (*While I Was
 Falling In Love*)
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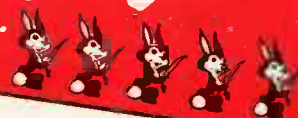
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Overdue Invite

JUNE BUNDY



A BIG TURNOUT OF KEY RECORD COMPANY EXECS is expected for the first time at the National Association of Broadcasters' annual convention in Chicago next month. And 1964 may very well go down in radio history as the year that broadcasters officially acknowledged their dependency upon the recording industry at a local programming level.

Though local radio virtually owes its survival in the post-TV years to the phonograph record, the NAB has consistently underplayed the subject on its convention agenda. Consequently, most record manufacturers have heretofore tended to by-pass the meet. However, a couple of weeks ago the NAB asked the Record Industry Association of America to make an audio-visual presentation at the convention April 8, and the trade attaches considerable significance to this first-time invitation.

The bid is interesting because it indicates an end to the panic sparked in both industries in the past few years by the payola hearings. Certainly the subject matter of the RIAA presentation reflects a more mature attitude towards the situation.

All in all, it's a far cry from those first hysterical days when many disk jockeys were ordered to cold-shoulder visiting record promotion men completely—both in public and in private. Some promotion men still haven't fully recovered from the traumatic experiences they suffered at that time.

TIPS FOR PLUGGERS: Two veteran deejays, William B. Williams, WNEW, New York, and Bill Randle, WCBS, New York, had interesting comments about promotion people last week.

Though some promotion men complain that it is becoming increasingly difficult to push a record in the New York market, both jocks said they personally welcome visiting pluggers. Williams, a "good music" man, notes that most promotion men know the kind of music he plays and only bring him releases that suit his preferences. Williams particularly values any information they give him about up-coming "suitable" releases, because he likes to tip listeners off to new product before the sides are made available for play and sales. Randle is especially fond

Many-Sided Mr. Williams



Danny Williams

Born in 1942 in Port Elizabeth, South Africa, Danny Williams is the latest of the foreign imports to make it big in the U. S. record market. Though he had a few earlier releases here, Williams' current U.A. single "White on White," is his first best seller in America. In a true rags-to-riches saga, Williams was discovered selling newspapers and singing in front of a Port Elizabeth theater. He won the theater's talent contest and gained a permanent place in a traveling "Golden Dixie Show" troupe. A TV appearance with the company in England brought Williams an interview with British a. & r. man Norman Newell and a contract with the HMV label.

of the "old time pros," whom he terms "the greatest grapevine in the world, both historically and currently as to what is happening in the business. They can give you information you can't get any place else. They have an influence some jockeys aren't even aware of. If they knock you—watch out."

Whirling Veep

REN GREVATT



LIKE NOT A FEW of his colleagues and competitors in the music-record business, Larry Newton entered the world in sleepy Philadelphia. That was 43 years ago. For all but 17 of those years, the bubbling, excitable, round-faced vice president in charge of sales of ABC-Paramount Records has been anything but sleepy as he gyrated around the disk business.

He has yet another common ground with some of his fellow record men. He cut his eye teeth in the business under the aegis of the late Eli Oberstein. "I was in high school in Philly," Newton remembers "I got a job after school and summer working for Eli. He had the Varsity Records label and he paid me to go around to juke operators and tout them on his records.

"One of the juke box men, Jack Shepherd, lived next door to Manie Sachs' mother and through him I met Manie. He was with Columbia and he got me with Stuart Lochheim, the Columbia distributor in Philly, at 17th and Indiana. I was what they called a picker and packer — picking the records out of the bins and packing them in shipping cartons. Pretty soon they made me a salesman. You know who was working there at the same time? Elliot Wexler, Herbie Hendler and Eddie Heller. How about those for names?"

EXCEPT FOR HIS HITCH with Lochheim, Newton has served exclusively in the manufacturer area. And the history is colorful at the least. "After my Army time, I joined up with a new outfit called Cosmo Records. There were some more names there like Jerry Blaine, Joe Schribman and Eddie Heller again.

"But Cosmo got into money trouble. A movie man, Harry Fromkes, was all set to put up some new backing. But he opened Rainbow Records instead and Eddie Heller and I joined him. In 1950, Fromkes wanted out so Eddie bought the masters and he and I started Derby Records. You know what happened there? I found Sunny Gale and Jaye P. Morgan. I remember that "Wheel of Fortune" record I cut with Sunny. The publisher wanted a fast dub and I gave it to him. He took it right to Kay Starr and you know the rest."



LARRY NEWTON

Derby went on for a spell but soon Newton returned to the Oberstein fold. After the death of Eli Oberstein, he joined the eight-month-old ABC-Paramount label where his friend and onetime distributor, Sam Clark, was president.

Eight years later, Newton is happy he made the move.

"Let me tell you, baby, Sam is the greatest and we make a great team. You know I'm a screamer. Sam's the quiet, solid business man. A real conservative. We built a great relationship and we as a company have the same kind of feeling with our distributors."

NEWTON, who lives in Forest Hills, Queens, with his wife and two children. He says he works 22 hours a day. That's one of his recipes for success. "Some of that time I'm actually in bed," he said, "but even then I'm working on the record business. You know it's like subliminal but it's there."

Besides hard work, Newton feels that success in the record business depends on being on time for appointments (If you're five minutes late you could blow a whole deal) and on having a lot of loot.

"You can't make it today without solid financing to carry you over the dry spots everybody hits, you know what I mean?"

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New Album Releases

EPIC RECORDS has just issued new albums by three of its hottest artists. There's a new Cliff Richards LP called "It's All in the Game," a new Village Stompers LP with the logical name "More Sounds of Washington Square," and the first U.S. LP by English chart-toppers, The Dave Clark Five, named after the group's big English hit, "Glad All Over."

The big one from **Columbia Masterworks** this month is the new Valadimir Horowitz LP, featuring the best-selling pianist in a program of Beethoven, Debussy and Chopin. Other powerful sets spotlight Igor Stravinsky leading the Columbia Symphony, Isaac Stern with the Columbia Symphony under George Szell, and two albums by the Philadelphia Orchestra under Eugene Ormandy.

The **RCA Victrola** label is

issuing an important recording of "Tosca," featuring Erich Leinsdorf conducting the Rome Opera House and Chorus, and vocal stars Zinka Milanov, the late Leonard Warren, and the late Jussi Bjoerling. It's the first opera on the low-price Victrola label.

World Pacific is releasing a new album by Les McCann and the Jazz Crusaders called "Jazz Waltz." Bud Shank is spotlighted on another WP set, "Flute n' Folk."

Columbia is out and running with the original cast waxing of "What Makes Sammy Run," featuring hitmaker Steve Lawrence, and Sally Ann Howes, attractive wife of composer Dick Adler. A young thrush named Judy Roderick bows on the label with an album of folk and blues, a happy combination. Lefty Frizzell has a new LP for all his fans, named after his hit "Saginaw, Michigan." Dave Brubeck's new one is called "Time Changes." And there are new LP's on Columbia by

Jay-Gee Shakes Executive Staff

There has been a re-alignment of the executive staff of labels under the Jay Gee banner. These involve the Jubilee, Josie, Port and Dana labels, headed by Steve Blaine. Mickey Eichner is the new singles director for the set-up, and will also handle activities with indie producers, as well as oversee the Jay-Gee publishing companies. Bob Stephens is a. & r. director for albums. Mort Hillman is national director of promotion. Irwin Lisabeth is in charge of production for all labels, and is handling all facets of Dana Records.

Flatt & Scruggs, The Clancy Brothers and Tommy Makem, and an LP spotlighting the Mersey Beat that was recorded in Liverpool, England. Seven swinging groups are featured on the LP. Go, Go, Go.

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Bobby Bland

says, "Thanks to everyone (Disc jockeys, Promotion Men, Distributors, One-Stops, Juke Box Operators, and others) for their help in making "AIN'T NOTHING YOU CAN DO" DUKE 375 HIS BIGGEST SINGLE. The record passed the 200,000 mark in sales in the first two weeks out. It is jumping with dots and bullets on all the charts. DON'T MISS OUT ON THIS ONE! DUKE & PEACOCK RECORDS, INC., 2809 ERASTUS ST., HOUSTON 26, TEXAS. OR 3-2611

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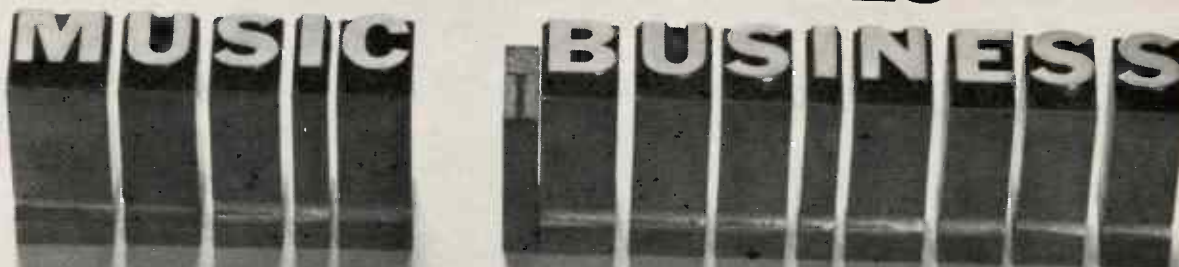
MARCH 21, 1964

Records below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart.



Beatles Still Have Kayo Punch

| This Week | | This Week | | This Week | |
|-----------|---|-----------|---|-----------|--|
| 1 | MEET THE BEATLES Capitol T 2047, ST 2047 | 34 | LOUIE LOUIE THE KINGSMEN, Wand 657 | 67 | HOW THE WEST WAS WON SOUNDTRACK, MGM 1ES, 1SE5 |
| 2 | INTRODUCING THE BEATLES Veejay LP 1062 | 35 | BACH'S GREATEST HITS SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097 | 68 | THE BEATLES MGM E 4215, SE 4215 |
| 3 | HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733 | 36 | SURFIN' BIRD THE TRASHMEN, Garrett GA 200 | 69 | VERY BEST OF CONNIE FRANCIS MGM E 4167, SE 4167 |
| 4 | HELLO DOLLY ORIGINAL CAST, RCA Victor LCO 1087 | 37 | OUT OF LIMITS THE MARKETTS, Warner Bros. W 1537, WS 1537 | 70 | BEST OF JOAN BAEZ Squire SQ 33001, SSQ 33001 |
| 5 | THE THIRD ALBUM BARBRA STREISAND, Columbia CL 2154 | 38 | TILL THE END OF TIME JERRY VALE, Columbia CL 2116 | 71 | ROME/33MM ENOCH LIGHT, Command RS 563SD |
| 6 | YESTERDAY'S LOVE SONGS NANCY WILSON, Capitol T 2011, ST 2011 | 39 | INGREDIENTS IN A RECIPE FOR SOUL RAY CHARLES, ABC-Paramount ABC 465, ABCS 465 | 72 | COMPETITION COUPE THE ASTRONAUTS, RCA Victor LPM 2858 |
| 7 | TENDER IS THE NIGHT JOHNNY MATHIS, Mercury MG 20890, SR 60890 | 40 | SOLID GOLD STEINWAY ROGER WILLIAMS, Kapp KL 1354, KS 3354 | 73 | KISMET MANTOVANI, London PM 55001 |
| 8 | CHARADE HENRY MANCINI, RCA Victor 8256 | 41 | RAMBLIN' NEW CHRISTY MINSTRELS, Columbia CL 2055, CS 8855 | 74 | LOVE HIM DORIS DAY, Columbia CL 2131 |
| 9 | IN THE WIND PETER, PAUL AND MARY, Warner Bros. W 1507 | 42 | DAYS OF WINE AND ROSES ANDY WILLIAMS, Columbia CL 2015, CS 8815 | 75 | LAWRENCE OF ARABIA SOUNDTRACK, Colpix CP 514, SCP 514 |
| 10 | JOAN BAEZ IN CONCERT, VOL. II Vanguard VSD 2123 | 43 | TRINI LOPEZ AT PJ'S Reprise R 6093, R9 6093 | 76 | QUIET NIGHTS MILES DAVIS, Columbia CL 2106 |
| 11 | LIVING A LIE AL MARTINO, Capitol 1975 | 44 | HOW SWEET IT IS FRANK FONTAINE, ABC Paramount 470 | 77 | FREEWHEELIN' BOB DYLAN, Columbia CL 1986, CS 8786 |
| 12 | BARBRA STREISAND ALBUM Columbia CL 2007, CS 8907 | 45 | 4 DAYS THAT SHOCKED THE WORLD VARIOUS ARTISTS, Colpix CP 2500 | 78 | BEST OF CHAD MITCHELL TRIO Kapp KL 1334, KS 3334 |
| 13 | WONDERFUL WORLD OF ANDY WILLIAMS Columbia CL 2137, CS 8937 | 46 | WE SHALL OVERCOME PETE SEEGER, Columbia CL 2101, CS 8901 | 79 | GOLDEN HITS OF THE 4 SEASONS Vee Jay X LP 1065, SR 1065 |
| 14 | ENCORE JOHN GARY, RCA Victor LPM 2084 | 47 | GREAT FOLK THEMES PERCY FAITH, Columbia CL 2108, CS 8908 | 80 | TOGETHER AGAIN BENNY GOODMAN QUARTET, RCA Victor LPM 2698, LSP 2698 |
| 15 | THERE I'VE SAID IT AGAIN BOBBY VINTON, Epic LN 24081 | 48 | DRAG CITY JAN AND DEAN, Liberty LRP 3339, LST 7339 | 81 | SMOTHERS BROS. AT PURPLE ONION Mercury MG 20611, SR 60611 |
| 16 | TIME TO THINK KINGSTON TRIO, Capitol T 2011, ST 2011 | 49 | MANTOVANI MANHATTAN London LL 3328, PS 328 | 82 | APOLLO SATURDAY NIGHT VARIOUS ARTISTS, Atco 159, SD 159 |
| 17 | SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854 | 50 | OLDIES BUT GOODIES, VOL. 6 Original Sound 5011 | 83 | WASHINGTON SQUARE VILLAGE STOMPERS, Epic LN 24078, BN 26078 |
| 18 | CURB YOUR TONGUE, KNAVE SMOTHERS BROS., Mercury SR 60862, MG 20862 | 51 | HOLLYWOOD—MY WAY NANCY WILSON, Capitol T 1934, ST 1934 | 84 | WOODY HERMAN: 1964 Philips PHM 200-118 |
| 19 | LETTERMEN KIND OF LOVE Capitol T 2013, ST 2013 | 52 | BLUE VELVET BILLY VAUGHN, Dot DLP 3559, DLP 25559 | 85 | ETTA JAMES ROCKS THE HOUSE Argo LP 4032 |
| 20 | SWEET AND SOUR TEARS RAY CHARLES, ABC Paramount 480 | 53 | SERENDIPITY SINGERS Philips 200-115, PHS 600-115 | 86 | DAWN (GO AWAY) FOUR SEASONS, Philips PHM 200-124 |
| 21 | WIVES AND LOVERS JACK JONES, Kapp KL 7352 | 54 | BIG SOUND OF THE DRAGS Capitol T 2001, ST 2001 | 87 | 50 FABULOUS PIANO FAVORITES FERRANTE & TEICHER, United Artists UAL 3343 |
| 22 | FUN IN ACAPULCO ELVIS PRESLEY, RCA Victor LPM 2756 | 55 | BORN TO WANDER FOUR SEASONS, Philips PHM 200-129, PHS 600-129 | 88 | REFLECTIONS STAN GETZ, Verve V8554, V8-8554 |
| 23 | LITTLE DEUCE COUPE BEACH BOYS, Capitol ST 1998 | 56 | TIMES THEY ARE A CHANGIN' BOB DYLAN, Columbia CL 2105, CS 8905 | 89 | PACKAGE OF 16 HITS VARIOUS ARTISTS, Motown 614 |
| 24 | RICK NELSON SINGS FOR YOU Decca DL 4479, DL 74479 | 57 | WONDERFUL, WONDERFUL LAWRENCE WELK, Dot DLP 3552, DLP 25532 | 90 | FORGET HIM BOBBY RYDELL, Cameo C 1080, SC 1080 |
| 25 | MANY MOODS OF TONY TONY BENNETT, Columbia CL 2141 | 58 | CONCERT FOR LOVERS FERRANTE & TEICHER, United Artists UAL 3315, UAS 6315 | 91 | BEATLES AND FRANK IFIELD Vee Jay VJLP 1085 |
| 26 | VENTURES IN SPACE Dolton BLP 2027 | 59 | MORE TRINI LOPEZ AT PJ'S Reprise R 6103, RS 6103 | 92 | GOLDEN HITS OF JERRY LEE LEWIS Smash MG 27047 |
| 27 | TALK BACK TREMBLING LIPS JOHNNY TILLOTSON, MGM SE 4158 | 60 | PAINTED, TAINTED ROSE AL MARTINO, Capitol T 1975, ST 1975 | 93 | SUNDAY IN NEW YORK PETER NERO, RCA Victor LPM 2827, LSP 2827 |
| 28 | ROMANTICALLY JOHNNY MATHIS, Columbia CL 2098 | 61 | GUITAR COUNTRY CHET ATKINS, RCA Victor LPM 2783, LSP 2783 | 94 | FAT'S ON FIRE FATS DOMINO, ABC-Paramount 479 |
| 29 | HEY LITTLE COBRA RIP CHORDS, Columbia CL 2151 | 62 | MIXED UP HEARTS LESLIE GORE, Mercury 60849, SR 60849 | 95 | LET'S FACE THE MUSIC NAT KING COLE, Capitol W 2008 |
| 30 | PURE DYNAMITE JAMES BROWN, King K883 | 63 | SINATRA'S SINATRA Reprise R 1010, R9-1010 | 96 | COUNTRY PIANO, CITY STRINGS FLOYD CRAMER, RCA Victor LPM 2800 |
| 31 | SINGING NUN Philips PCC 203, PCC 603 | 64 | GIRL WHO CAME TO SUPPER ORIGINAL CAST, Columbia KOL 6020 | 97 | GENE PITNEY'S BIG 16 Musicor MM 2008 |
| 32 | REFLECTIONS CHAD MITCHELL TRIO, Mercury MG 20891 | 65 | BYE BYE BIRDIE SOUNDTRACK, RCA Victor LOC 1081, LSO 1081 | 98 | SOFT AND SWINGIN' ANDRE PREVIN, Columbia CL 2114 |
| 33 | CATCH A RISING STAR JOHN GARY, RCA Victor LM 2745 | 66 | SINGIN' OUR MIND CHAD MITCHELL TRIO, Mercury MG 20838, SR 60838 | 99 | STARS OF LONDON PALLADIUM SAMMY DAVIS, JR., Reprise R 6095, RS 6095 |
| | | | | 100 | 50 FABULOUS GUITAR FAVORITES AL CAIOLA ORK., United Artists UAL 3330, UAS 6330 |

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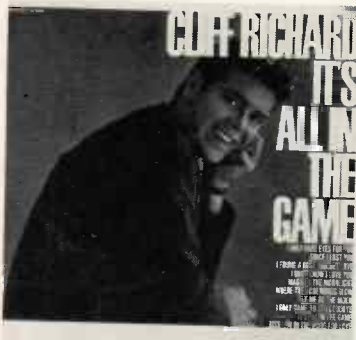


Cannon & Lopez Lead the Way

(This Week's Blockbusters)



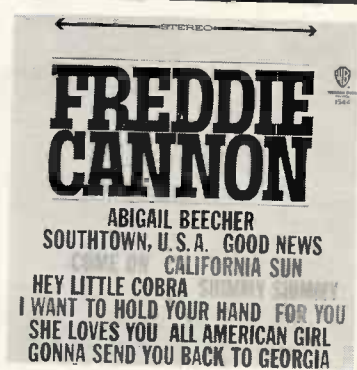
DAYS OF WINE AND ROSES, MOON RIVER AND OTHER ACADEMY AWARD WINNERS
FRANK SINATRA
Reprise FS 1011
Great repertoire, slick singing and fine Riddle arrangements.



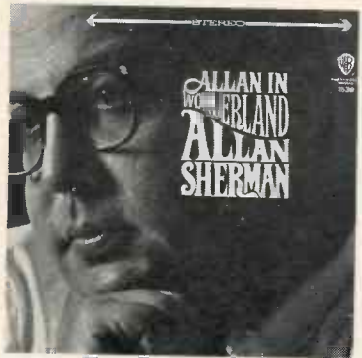
IT'S ALL IN THE GAME
CLIFF RICHARD
Epic LN 24089
British chanter matches ballad smash with other crooned ditties.



BEETHOVEN: PATHETIQUE SONATA AND OTHER WORKS
VLADIMIR HOROWITZ
Columbia ML 5941
The master in selections by Beethoven, Debussy and Chopin



FREDDIE CANNON
ABIGAIL BEECHER
SOUTHTOWN, U.S.A. GOOD NEWS
CALIFORNIA SUN
HEY LITTLE COBRA
I WANT TO HOLD YOUR HAND FOR YOU
SHE LOVES YOU ALL AMERICAN GIRL
GONNA SEND YOU BACK TO GEORGIA



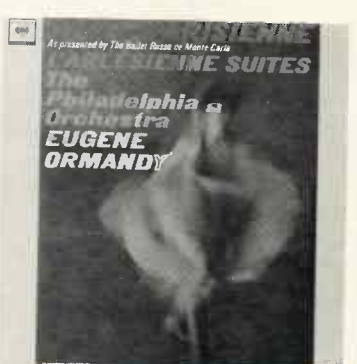
ALLAN IN WONDERLAND
ALLAN SHERMAN
Warner Brothers 1539
Hilarity by a favorite son, including modern versions of familiar standards.



WHAT MAKES SAMMY RUN (ORIGINAL CAST)
Columbia KOL 6040 (M);
KOS 2440 (S)
Steve Lawrence leads the cast through the Ervin Drake score.



TRINI LOPEZ ON THE MOVE
Reprise RS 6112
Old songs sound like new via Trini's infectious performances.



OFFENBACH: GAITE PARISIENNE; BIZET: L'ARLESIENNE SUITES
PHILADELPHIA ORCHESTRA
(ORMANDY)
Choice selections by one of the standout ensembles. Beautifully recorded.

(Other Picks)

THE SHELTER OF YOUR ARMS
SAMMY DAVIS, JR.
Reprise R-6114
Alternately ballads and belters. Chanter gets better and better.

THAT LATIN FEELING
BERT KAEMPFERT
Decca DL 74490
More glistening stereo instrumentals. Latin tempos fit well here.

TREASURE CHEST OF GOLDIES
Stax 703
Teens should dig these oldie rockers by Jerry Lee Lewis, Carla Thomas etc.

THINGS ARE SWINGING
KIRBY STONE FOUR
Warner Brothers WS 1540
Irresistible rhythmic drive throughout.

THE FIRST HURRAH
THE CLANCY BROTHERS AND TOMMY MAKEM
Columbia CL 2165 (M); CS 8965 (S)
More fine Irish folk songs by the Clancy-Makem lads.

RECORDED LIVE AT VANDERBILT UNIVERSITY
FLATT AND SCRUGGS
Columbia CL 2134
Boys whoop it up and so does the audience. 13 great tracks.

TIME CHANGES
DAVE BRUBECK QUARTET
Columbia CL 2127 (M); CS 8927 (S)
Time in jazz is researched by Brubeck with quartet and also full ork.

PAIN IN MY HEART
OTIS REDDING
Atco 33-161
Redding sings the blues from the heart, backed by top blues musicians.

MOZART: PIANO CONCERTI NUMBERS 19 AND 20
RUDOLF SERKIN, COLUMBIA SYMPHONY (Szell)
Columbia ML 5934
Serkin and Szell, a superlative musical combination of temperaments.

PARIS WHEN IT SIZZLES (SOUNDTRACK)
Reprise RS-6113
Nelson Riddle is composer and conductor on this Holden-Hepburn pic.

STRAUSS: ALSO SPRACH ZARTHUSTRA
PHILADELPHIA ORCHESTRA
(ORMANDY)
Columbia ML 5947
Booming, blaring Richard Strauss, handsomely interpreted.

ON A SENTIMENTAL JOURNEY
LIVING STRINGS
RCA Camden CAS 803
Old and new hits with a gentle beat, recorded in England.

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Daisy-Tiger-Red Bird
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British Trade Mulls Next Move

(Continued from page 3)
view of the government's 60-plus majority in the House of Commons. The bill could only be thrown out if enough Conservatives rebelled and voted against it.)

However, if the industry is not united in its claim for exemption from the government's plan to abolish RPM, the industry's case at the restrictive

practices court will be weakened.

Whether the industry will unite over RPM is uncertain. The Retailers Council and four major manufacturers — EMI, Decca, Philips and Oriole — have all declared their support for RPM in the disk industry. But one major manufacturer, Pye, has not declared its intentions. Without Pye's sup-

port the industry's claim could collapse. So far, Pye managing director Louis Benjamin has declined to comment. Many people in the industry fear what he will say when he speaks up.

Resale Price Maintenance will incidentally be one of the main topics at this year's annual conference and exhibition of the Gramophone Record Retailers Association. This will be held at London's Hotel New Ambassadors on April 5-6. Leonard Pagliano, chairman of the Resale Price Maintenance Coordinating Committee, will give his views on the proposed abolition of RPM.

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(Showing Action)

"INVISIBLE TEARS"

by Ned Miller

Fabor #128

"YOU MOSTEST GIRL"

by Bobby Lee Trammell

Fabor #127

"LET LOVE DO THE TALKING"

by Diane Leigh

Fabor #129

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MARCH 21, 1964

Records listed in **BOLD FACE** made the greatest upward rise from last week's charts.

| This Week | Last Week | | This Week | Last Week | | This Week | Last Week | |
|-----------|-----------|---|-----------|-----------|--|-----------|-----------|--|
| 1 | 1 | SAGINAW MICHIGAN Lefty Frizzell—Columbia 42924 | 17 | 17 | LIFE CAN HAVE MEANING Bobby Lord—Hickory 1232 | 33 | 38 | MY HEART SKIPS A BEAT Buck Owens—Capitol 5136 |
| 2 | 3 | UNDERSTAND YOUR MAN Johnny Cash—Columbia 42964 | 18 | 18 | WORST OF LUCK Bobby Barnett—Sims 159 | 34 | 34 | SURELY Warner Mack—Decca 31599 |
| 3 | 2 | WELCOME TO MY WORLD Jim Reeves—RCA Victor 8289 | 19 | 19 | PILLOW THAT WHISPERS Carl Smith—Columbia 42949 | 35 | 35 | HANGIN' AROUND Wilburn Bros.—Decca 31578 |
| 4 | 4 | FIVE LITTLE FINGERS Bill Anderson—Decca 31577 | 20 | 20 | BURNING MEMORIES Ray Price—Columbia 42971 | 36 | ★ | YOU ARE MY FLOWER Flatt & Scruggs—Columbia 42954 |
| 5 | 8 | THIS WHITE CIRCLE ON MY FINGER Kitty Wells—Decca 31580 | 21 | 21 | KEEPING UP WITH THE JONESES Singleton-Young—Mercury 72237 | 37 | ★ | LET'S GO ALL THE WAY Norma Jean—RCA Victor 8261 |
| 6 | 6 | MILLER'S CAVE Bobby Bare—RCA Victor 8294 | 22 | 24 | PETTICOAT JUNCTION Flatt-Scruggs—Columbia 42982 | 38 | ★ | LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065 |
| 7 | 5 | MOLLY Eddy Arnold—RCA Victor 8296 | 23 | 23 | THAT'S WHAT MAKES THE WORLD GO 'ROUND Claude King—Columbia 42959 | 39 | 39 | BEFORE I'M OVER YOU Loretta Lynn—Decca 31541 |
| 8 | 10 | HE SAYS THE SAME THINGS TO ME Skeeter Davis—RCA Victor 8288 | 24 | 7 | D.J. FOR A DAY Jimmy Newman—Decca 31553 | 40 | 42 | MR. LONESOME Glaser Bros.—Decca 31551 |
| 9 | 12 | WIDOW MAKER Jimmy Martin—Decca 31558 | 25 | 25 | MY TEARS ARE OVERDUE George Jones—United Artists 683 | 41 | 41 | BEGGIN' TO YOU Marty Robbins—Columbia 42890 |
| 10 | 11 | YOUR HEART TURNED LEFT George Jones—United Artists 673 | 26 | 11 | LAST DAY IN THE MINES Dave Dudley—Mercury 72212 | 42 | 42 | YOU'LL DRIVE ME BACK INTO HER ARMS AGAIN Faron Young—Mercury 72201 |
| 11 | 13 | LONG GONE LONESOME BLUES Hank Williams, Jr.—MGM 13208 | 27 | 43 | TIMBER I'M FALLING Ferlin Husky—Capitol 5111 | 43 | 31 | OLD RECORDS Margie Singleton—Mercury 72213 |
| 12 | ★ | SOMEDAY Patsy Cline—Decca 31588 | 28 | 28 | EASY COME, EASY GO Bill Anderson—Decca 31577 | 44 | 45 | I'M IN THE BOOK Gene Davis—Liberty 55658 |
| 13 | 15 | GIRL FROM SPANISH TOWN Marty Robbins—Columbia 42968 | 29 | 29 | NIGHT PEOPLE Leroy Van Dyke—Mercury 72232 | 45 | 22 | GOOD MORNING SELF Jim Reeves—RCA Victor 8289 |
| 14 | 14 | A WEEK IN THE COUNTRY Ernest Ashworth—Hickory 1237 | 30 | 30 | THE FILE Beb Luman—Hickory 1238 | 46 | 47 | HOW ARE THINGS IN YOUR CITY Durwood Haddock—Eagle 102 |
| 15 | 9 | B. J. THE D. J. Stonewall Jackson—Columbia 42589 | 31 | 36 | ALONE WITH YOU Rose Maddox—Capitol 5110 | 47 | ★ | CHICKASHAY David Houston—Epic 9658 |
| 16 | 16 | WAITING A LIFETIME Webb Pierce—Decca 31582 | 32 | 48 | I CAN STAND IT (As Long As She Can) Bill Phillips—Decca 31584 | 48 | 26 | DREAM HOUSE FOR SALE Red Sovine—Starday 850 |
| | | | | | | 49 | 44 | PEEL ME A 'NANNER Roy Drusky—Mercury 72204 |
| | | | | | | 50 | ★ | DARLING COREY Bill Monroe—Decca 31596 |

BIG C&W ALBUMS

| This Week | Last Week | | This Week | Last Week | | This Week | Last Week | |
|-----------|-----------|--|-----------|-----------|--|-----------|-----------|---|
| 1 | 3 | LORETTA LYNN SINGS Decca DL 4457 | 8 | 16 | ON THE BANDSTAND Buck Owens—Capitol T 1879, ST 1879 | 15 | 8 | AMERICA'S NO. 1 COUNTRY SINGER George Jones—United Artists UAL 3338 |
| 2 | 1 | THE BEST OF GEORGE JONES United Artists UAS 6291 | 9 | 9 | RETURN OF THE GUNFIGHTER Marty Robbins—Columbia CL 2072 | 16 | 17 | LOVING ARMS Carl & Pearl Butler—Columbia CL 8925 |
| 3 | 2 | I LOVE A SONG Stonewall Jackson—Columbia CL 2059 | 10 | 10 | THE TALL, TALL GENTLEMAN Carl Smith—Columbia CL 2091 | 17 | 15 | NIGHT LIFE Ray Price—Columbia 1971 |
| 4 | 4 | RING OF FIRE Johnny Cash—Columbia CL 2053 | 11 | 13 | STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20895 (M) | 18 | 18 | FLATT & SCRUGGS AT CARNEGIE HALL Columbia CL 2045 |
| 5 | 7 | GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2783 | 12 | 12 | RED FOLEY STORY Red Foley—Decca DXB 177 | 19 | 19 | HITS OF TODAY AND TOMORROW Ernest Ashworth, Hickory 118 |
| 6 | 6 | KITTY WELLS STORY Decca DXB 174 | 13 | ★ | FOLK SONG BOOK Eddy Arnold—RCA Victor, LPM, LPS 2811 | 20 | 20 | RAILROAD MAN Hank Snow—RCA Victor LPM, LSP 2705 |
| 7 | 5 | THE INTERNATIONAL JIM REEVES RCA Victor LPM LSP 2704 | 14 | 14 | ESPECIALLY FOR YOU Kitty Wells—Decca DL 7443 | | | |

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from England
comes

danny williams

the
one to
watch!!



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new ballad
success #UA 685

Watch Danny Williams, he's really going places...and he has the appeal that makes singers stars. That's why he's on the UA label. There's a talented team at UA. A team with a talent for spotting talent—talent like Danny Williams. Another new young artist who is going places fast with **THE ONE TO WATCH.**



dateline music city

charlie's column

BY CHARLIE LAMB



NASHVILLE

It was ASCAP Day, in Music City Wednesday, March 11, so proclaimed by Mayor Beverly Briley, to commemorate ASCAP's 50th anniversary. **Juanita Jones** who heads up ASCAP offices here and who wasn't even born when ASCAP was midwived, played host the same evening at a cocktail party at the Capitol Park Inn.

In for the bash and playing emissary for **Stanley Adams**, ASCAP prexy, was **Eddie Heyman**, writer of such greats as "Body and Soul," "When I Fall In Love" and "I Wanna Be Loved" . . .

The stork is a busy old bird but he's proved plenty elusive for **Carl and Pearl Butler**—until lately, that is. After 18 years of listening for his wing-flaps, Pearl, according to report, is expecting in, maybe three or four months. She's been busy on the road of late, and maybe that was just the hormone the bird needed. Maybe to celebrate and maybe just to spend some of that cash that their big "Don't Let Me Cross Over" is pouring into the Butler household, they're moving this week into their new ranch home, "Crossover Acres" near Franklin, Tenn., where they'll be neighbors of **Carl Smith** . . . ABC Paramount has just signed **Conway Twitty** and **Steve Alaimo**. **Felton Jarvis**, ABC's Music City A.&R. Boss, crowded both of 'em immediately into the studios for sessions. Jarvis said, "Charlie, I cut Alaimo on 'Love's Gonna Live Here' and did it up a la 'Mack the Knife.' It's great man, great!"

GOSPEL GOING GREAT

Ernie Young, prexy of Ernie's Record Mart, who sells many single and LP's for just about every label in the business, could easily score some volume sales with his own Nashboro LP, "**Eloise Brown**



CONNIE FRANCIS and Freddie talked shop when they met during the German star's recent promotional visit to U. S.

at the Organ Plays Hymns of the Gospel." Ernie, who is hardly known in hype circles, declares this is a big one . . . and with his radio air time as a barometer, he should know! . . . **Joe Lucas**, national promo manager for Hickory Records, returns from Washington and Baltimore this week where he has been puttin' the squeeze on for big air play on the **Lonnie Donegan** "Lemon Tree" single. . . . Meanwhile **Mel Foree** of the Acuff-Rose pubbery hittin' Charlotte, Norfolk, Richmond, and surrounding territory in behalf of the strictly c.&w. product.

Harlan Howard, who has captured a covey of BMI writer awards, has opened shop with Wilderness Music at 913 17th Avenue south, and engaged **Don Davis** to represent his firm. . . . Monument's European rep, **Peter Walsh**, came through big for prexy **Fred Foster** recently when he advised Fred he had arranged for the No. 2 group in England—**Brian Poole** and **The Tremolos**—to wax for Monument. They're managed by Peter Walsh . . . howd'ya like that? They record for Decca in Europe and will fly

into Music City May 4 for Monument sessions . . . and maybe for some TV stuff too, says Fred. . . . **Miki & Griff**, leading c.&w. artists in England, who sell a lot of records there, too, were in Music City last week looking for material and finding it. They guested on the Opry Saturday night.

MUSIC CITY EXCLUSIVE

Pete Fountain, one of Coral's hottest artists, who has never recorded in Music City before, will be here soon. Anybody can figure out what that means. . . . **Frank Jones**, huddling in the Columbia studio for a session with **Harold Bradley** this week. It'll be strictly country style, says Jones . . . instrumentally. . . . **Don Law** en route from New York back to home-base Music City after wrapping up a special **Jimmie Dean** LP.

Jim & Jesse (McReynolds), the Virginia Boys, and **Ernest Ashworth** signed official contracts as full-time performers with the Grand Ole Opry last week. They guested on previous appearances. . . . **Brenda Lee** has formed her own pub-

lishing company—Ronbre Music, with her husband **Ronnie Shacklett**.

NASHVILLE'S NASH

Two of the hottest artists in the c.&w. field, **Ernest Tubb** and **Loretta Lynn**, both on Decca, will soon be heard on wax together — for the first time. . . . **Murray Nash** whose list of music enterprises looks like a telephone directory: Do-Ra-Me Records, IHS Records, Ashna Music, By Nash, a publicity and promo organization, and his Nashville recording studio . . . wheee . . . might soon want to divert all his attention to what could be one of his biggest successes. It's his Do-Ra-Me single via **Ronnie Dale**, called "Don't Wake Me Up." It's a sure enough sleeper and could burst wide open. . . . **Bill Forshee** has his Forshee Fotography biz going strong at 809 18th Ave., south, on Music Row. He's been plenty busy shooting LP covers, publicity pictures and local news photos.

Capitol's **Buck Owens** and Band, after doing the **Jimmy Dean** show March 5, was sked to move into Canada for the next three weeks. . . . Attention **Owen Bradley**. . . . For shame that you don't have photographs. You're no publicity conscious!

PRETTYIN' UP A PENTHOUSE!

Finishing touches were being added last week to the new penthouse quarters of **Dub Allbritten's** One-Niters Inc., also to house offices for **Brenda Lee**, **Red Foley** and **Dub Allbritten's** Talent Associates. . . . **Jack Logan** reports that his newly launched Nugget Studios in nearby Goodlettsville are operating at about 25 per cent capacity and business is growing by the hour.

Big Selling Spiritual Album . . . featuring

Highway To Heaven • The Name Of Jesus • Blessed Assurance • Oh A Closer Walk With God • When They Ring Those Golden Bells • Amazing Grace • What A Friend We Have In Jesus • There Is A Fountain Filled With Blood • Rock Of Ages • Pass Me Not Oh Gentle Saviour • Nothing Between • Leaning On The Everlasting Arm

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at the Organ Playing
"HYMNS OF THE GOSPEL"

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2-SIDED
SMASH**

**YOU LIED
TO YOUR DADDY**
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**THE
TAMS**

**(IT'S ALL RIGHT)
YOU'RE JUST IN
LOVE**
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Walt Maguire Returns to London

Walt Maguire, veteran sales exec, has returned to his alma mater, London Records. After 13 years with the London American organization, Maguire left to join Colpix Records last July as sales chief. Last week he exited Colpix to rejoin London.

He becomes a. & r. director for the pop singles department and will be in charge of all singles issued on the London label as well as all pop singles

and LP's issued through or distributed by the London American group. He was instrumental in establishing the American group six years ago, building it to a point where it drew upon the product of more than 40 indie producers for its successful output.

Eddie Kissack, who had been active with Maguire in the old set-up, will again work with him on the London American group operation.

AT GOODY'S

Sam Is Touting A New Thrush

Judy Roderick is a name to remember. Said Sam Goody last week: "Here's a really exciting new artist. We've just gotten her first Columbia album in and it's selling. We look for a lot of action on this one."

Goody's seven metropolitan outlets this week were featuring all Beatles ("They were a tremendous shot in the arm to the business") albums on Capitol, VeeJay and MGM, at \$1.89 mono and \$2.49 stereo. Also in the week's offering at the same price as advertised in the New York Sunday Times) were a group of the hottest album chart items—Barbra Streisand ("Third Album"), Al Hirt ("Honey in the Horn"), Peter, Paul and Mary, Kingston Trio and Smothers Brothers.

Though last year marked Goody's recent return to the deep discount field, the boss of the chain said his profits for 1963 trebled over 1962. The net in the forthcoming annual statement, he said, will be in excess of \$300,000.

One-Stop Wins Stop on Capitol

SAN FRANCISCO — Pic-a-Tune Inc., leading one-stop here, which was recently cut off from further service by Capitol Record Distributing Corp. (CRDC) has won a temporary injunction against the diskery. The temporary restraining order prohibits Capitol's branch organization from doing business with any of Pic-A-Tune's customers.

Drayson Expands

Harold Drayson, who recently opened Hope Records Inc., New York, offering special services to the indie distributing and manufacturing levels of the business, has already expanded into the field of surplus merchandise.

Drayson, who left his post of vice president of LP Sales Corporation to open the new firm, said one of the services he'll offer the distributors for which he has become New York headquarters, will be to shift surplus merchandise of various lines from one overstocked outlet to another which may require the product.

MORE ON PRICING

Trade Eyes Capitol Move

(Continued from page 36)
policy. There have been reports that the move is but part of a program that has the distributing wing setting up one stops and racks of its own in the near future. And undoubtedly there is still a feeling of shock that Capitol Records had the audacity to challenge the rack jobbers, who sell between 25 and 30 per cent of all LP product these days.

CRDC chief Stan Gortikov denied again this week that CRDC has any intent to enter the rack or one stop business in the foreseeable future. He reiterated again that Capitol will stand by its new price schedule (\$2.02 on a \$3.98 list LP, for dealers, racks and one stops.)

Apart from eliminating the functional discount, Capitol's new price policy is in line with the gradual increase in the wholesale price of records that has been taking place in the industry over the past two years. Though Columbia has been the only firm to come out publicly with a specific program, other firms have cut down on their discounts and their programs over the past 24 months.

With the exception of programs, RCA Victor distributors sell to dealers at a price of \$2.22, and offer 10 per cent discount to racks, making the rack price equal Columbia's \$2.02. Decca has trimmed its discounts. Many of the other large firms have cut down on extras too, and even some smaller labels.

Actually, Capitol was the last of the big time swingers. Retailers or racks who bought only programs could obtain LP's at prices substantially below the new \$2.02 price. Dave

Rothfeld of Korvette and Danny Gittelman of U. S. Records have claimed that they have bought Capitol merchandise at prices as low as \$1.67 to \$1.70.

GRUMBLING mostly is coming from big users, the chains and the racks. They are taking much of the action against CRDC's new policy. For these large users, Capitol LP's now cost 10 cents to 30 cents more as of Mar. 1, than they used to.

As a result, Korvette has cut down its Capitol orders. Sears has complained that it can't live with the new Capitol price. Columbia Records, for the last nine months the bete noir of the racks, has suddenly been cast in the position of a friend of the racks, because it retained the functional discount when it produced its "Age of Reason" program last July.

Rack jobbers, who only a few weeks ago were still requesting full distributor discount on records, are now faced with a possibility that the time could soon come when more than one key manufacturer would cut out the functional discount. Then they would be treated like any other retailer. If this should happen racks might have to re-estimate their entire cost structure, to see if they could work on a different mark-up with their outlets, the ones they run themselves and the ones they run in supermarkets and similar places.

Gortikov has said he expected these things to happen. He also said that he was surprised at the lack of opposition to the plan from one stops. Gortikov stated that CRDC will actively solicit accounts it feels it can service better than the racks. Conversely, it expects the racks to retain accounts they can handle better than CRDC.

Everyone Talk Fast: FTC Holds One-Day Confab

(Continued from page 36)
with sales execs. Jack Loetz and Joe Lyons and general counsel Clive Davis. Capitol vice president Stan Gortikov with legal department director Elliot Choum were also on hand. Decca Distributing Corporation vice president Sydney N. Goldberg was there with counsel Samuel Yamin. RCA Victor was represented by counsel from the firm's legal department.

A three-man delegation from Kapp, including Mickey Kapp, Al Cahn and

attorney Mort Miller were attending, as was Jerry Wexler from Atlantic, George Lee from Warner Brothers, Bill Kaplan, ABC-Paramount lawyer, Si Mael and Sid Shemel from United Artists, Ray Lawrence from Colpix and Johnny Sipel from Monument.

ARMADA HAD DECIDED UPON a stand-pat position with respect to the FTC proposals. Most of the association's own original proposals were embodied in the FTC's. Prior to the conference, NARM executive secretary, Jules Mala-

mud said that members of his association were satisfied, in the main, with the proposals, except for certain specific ones referring to functional discounts.

The final schedule of rules to be determined by the commission as a result of many conferences with industry reps prior to the actual hearings, the proposals framed as a result of recommendations from the industry, and the argument which took place at the hearing, are not expected to be announced until early summer.

*Spring is bustin' out
with*

SUE - PERLATIVE
RECORDS

"I CAN'T STAND IT" *

The SOUL SISTERS

Sue 799

(National Exposure On The Steve Allen
Network TV Show 3/10/64)

Being Picked Nationally

**"DON'T LET YOUR EYES
GET BIGGER THAN
YOUR HEART"**

SYLVIA ROBBINS

Sue 805

(Formerly with the team of MICKEY and
SYLVIA)

LIKE INSTANT COFFEE
INEZ HAS AN INSTANT HIT!

"HURT BY LOVE"

INEZ FOXX

Sue 20-001

"I CAN'T WAIT" *

b/w

**"WHO'S GOING TO TAKE
CARE OF ME"**

BABY WASHINGTON

Sue 797

"ONE MORE TRY"

TOMMY ANDRE

Broadway 503

"SO FAR AWAY" *

HANK JACOBS

Sue 795

**"I DON'T WANT
NOBODY"**

(Part 1 & 2)

JOE THOMAS ORCHESTRA

Sue 807

SUE RECORDS
1650 Broadway N. Y.

*RECORDS ON THE NATIONAL CHARTS

DISCOUNT SAGA

Disk Sales Zoom At \$4-Million Pace

By REN GREVATT

When Two Guys, a major New Jersey discount chain, first opened shop 16 years ago, the side street store, in Harrison, N. J., with not even a parking lot to accommodate customers, was a far cry from the discounter of 1964. For one thing, records were not even a part of the merchandise offered.

Long ago, the early Harrison location was dumped in favor of a series of highway spots with huge, one-story buildings which, with the giant accompanying parking lots, cover acres of ground. A pioneer discounter, Two Guys' growth mirrors that of the entire field of discounting. In short, it has been tremendous. Paralleling this is the store's disk sales, from nothing a mere decade ago to an estimated gross of close to \$4,000,000 annually.

The current Jersey store line-up, in Union, Hanover, Kearny, North Bergen, Watchung, Totowa, Garfield, East Brunswick, Woodbridge, Hackensack, Middletown, Neptune and Bordentown, are all within two hours driving distance of the central Garfield warehouse facilities of the parent firm, Vornado Inc. Two others in the Allentown-Reading market area are just as easy to reach from headquarters. Others are in Glen Burnie, Md., and Richmond.

ALL BUYING is done by veteran disk man, Lou Man-

del, from the Garfield warehouse, based on inventory reports filed every Tuesday from his individual disk department managers. Says Mandel: "We control everything from here," this kind of control makes the operation tighter and more profitable and we're in business to make a profit. And our prices are geared the same way.

"All departments in our stores are expected to be in the black. Records may be traffic builders but they don't have to lose money. Our standard price is \$2.79. The lowest sale price we've used is in the \$1.71 area and most are higher. We never sold the 'Meet The Beatles' album for less than \$2.79 and we sold over 25,000 of them."

At Two Guys the disk departments are virtually self-service with no sales people except the manager. "We were the first to use the step-up racks in our stores and we use them today," Mandel said, "We can display a maximum number of albums, so the self-service works. Beyond that, we found that if we asked a customer if we could help, most of them said they wanted to browse. As it is, the overhead is down — less salaries to pay — and the manager can answer any questions.

"We don't have salesmen in the stores but we have them in the newspapers with ads every week. Each Wednesday all the department managers in the chain have an ad meet-

ing. We're all ready with our own plans. Then each department gets into the one big ad for the store. Same thing with our mailing pieces and we distribute thousands of them every week in areas near the stores."

MANDEL HAS BEEN around the business for quite a spell, having sold r. & b. records by radio mail order years ago. He also once owned two stores on 125th Street, New York, which he sold to Eddie Portnoy's Record Shack operation. Mandel used to work the Two Guys disk business under his own banner, as leased departments. Three years ago, the store bought him out and retained him to run the departments.

And he has some pet theories on the record business today.

"The whole business of functional discounts bugs me," says Mandel. If a racker gets it, we should too. Look at it this way. I buy and sell a lot of records, and as many racks. I warehouse and give service to our departments. I perform the same function as a racker and I also pay my bills on the tenth of the month. Do you think that's true of most rackers? Let's face it, when a distributor wants to collect from a rack, he often has to go looking for him with a flashlight. So you tell me, how come I don't rate a functional?

"We feel we should be treated on an equal basis with our big competitors. I don't really care how it's done. The technicalities of either giving everybody a functional or cutting it out altogether, like Capitol has done, are unimportant. I just want the

same price as everybody else gets.

"HOW CAN A RACK hurt us? We're selling our \$3.98 albums for \$2.79. Suddenly, across the highway from our Totowa store, a Tops discounter opens up. He's being racked by a big New England rack firm and opens with a price of \$2.57. I have to meet that, naturally. But he has the functional advantage over me.

Mandel buys well over 90 per cent of his product from local distributors.

"The long distance buying doesn't pay off because of the time element," he said. "It just takes too long to get the product. It makes much better sense to deal locally. Columbia and Epic are an exception. We've tried to get them to see our point of view on price equality but since they haven't gone along, we're buying their product that we need through rack jobbers and one-stops and sharing the functional.

Abner Acquires Rights to Pair

CHICAGO

Ewart Abner, head of Dart Record sales and Constellation Records, has secured rights to Margie Day's "Tell Me in the Sunlight" and The Freedom's "You Lied" for distribution through Dart.

Constellation is also releasing its first LP, "The Greatest Hits of Gene Chandler," with his current "Think Nothing About It," and his oldies such as "Duke of Earl" and "Nite Owl." Dart Sales will release an LP by Rod McKuen on the in label in April.

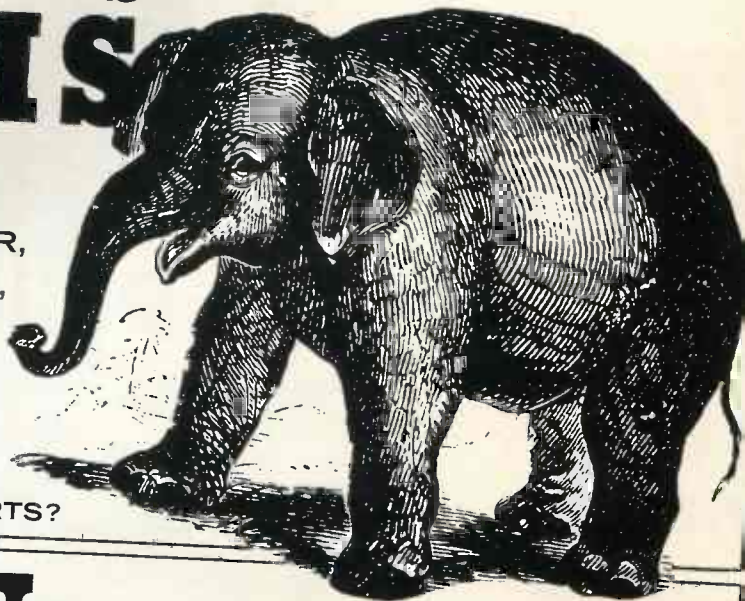


*"Best wishes
for a long engagement"*

IVAN MOGULL

TELL US, DEAR FRIENDS WHAT IS

BIG AS AN ELEPHANT,
HAS TWELVE SIDES,
IS GOLD AND BLACK ALL OVER,
SPINS AROUND AND AROUND,
&
CAN NOT BE STOPPED EVEN
BY A WHOLE HERD OF
UNSCRUPULOUS MAU MAUS
ARMED WITH SINISTER POISONED DARTS?



SOLUTION:



ALLAN IN WONDERLAND

The number one funny guy is headed for the top of the charts again. Allan Sherman, of course. W/WS 1530.

THINGS ARE SWINGIN'

The Go-Group—The Kirby Stone Four—doing *Baubles, Zing!* and other bright ones. W/WS 1540.



I ENJOY BEING A GIRL

By one of the girliest, Barbara McNair. We think she has the brightest, swinigest voice in years. W/WS 1541.

FITNESS FOR BABY AND YOU

This is by best-selling exercise expert Bonnie Prudden; a new and long-needed fitness LP for mama. W 1542.

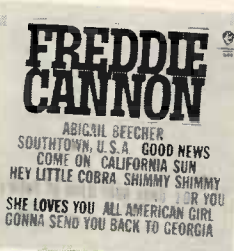


HIT TUNES FROM "HELLO, DOLLY!" & "WHAT MAKES SAMMY RUN?"

Swing impressions by pianist Barbara Carroll (with swing orch) of two smash Broadway musicals. W/WS 1543.

FREDDIE CANNON

The Abigail Beecher guy in a collection of all-current, all-smash hits, straight from the charts. W/WS 1544.



AND THAT, DEAR FRIENDS, IS WHY
THE JUMBO SALES ACTION **STAYS ON**
WARNER BROS. RECORDS



... the first name in sound

MUSIC BUSINESS

Capitol Price Policy Gets the Eye Big Users Moaning Low

By BOB ROLONTZ

Capitol Records Distributing Corp.'s dramatic policy move of March 1 (one LP price for all: dealers, racks and one-stops) has stirred up most controversy and most talk since RCA Victor lowered LP record prices back in the early 1950's. It has caused much more violent reaction than the Columbia "Age Of Reason" plan of July, 1963, because Capitol wiped out of the rack functional discount of 10 per cent.

The Capitol price move, the Columbia price move, and the creeping up of prices by other manufacturers, must now be viewed as steps in the record industry's education in learning to live with the mass movers of LP's and singles who have replaced the mom and pop stores. The price floors are the latest of the industry's efforts to move records through the large outlets and still make a reasonable profit.

All sorts of motives now are being attributed to CRDC for coming up with its new pricing (Continued on page 32)



NEWLY CROWNED heavyweight champ Cassius Clay was also making musical popping noises last week with his Columbia single, "Stand By Me." So was the latest rocking Merseyside group from Liverpool, the Dave Clark Five, in town for Ed Sullivan dates. Cassius and Epic's British hitmakers met up to exchange notes at the Columbia-Epic headquarters in New York, as shown above.

No Changes Seen at Colpix

Rumors that major changes were due at Columbia Pictures' music wing evaporated last week when Stanley Schneider, Columbia Pictures vice president, said he was "completely pleased with the great progress already achieved" with the first year of Columbia-Pictures-Screen Gems activity under the re-

gime of its vice president, Donnie Kirshner. "We have plans under way for a major expansion," said Schneider.

Along those lines, Kirshner this week hired Ray Lawrence as general sales manager to replace Walt Maguire, who resigned last week. He also named Bob Rosen director of sales and Erv Bagley to head

Other Diskmen Keeping Watch

Record manufacturers are carefully watching developments resulting from the recent Capitol pricing move. If the label continues to sell substantial product through racks and big users, a year from now there could well be several more firms setting up a higher floor price for records, in addition to Capitol and Columbia.

The labels are well aware of the pressures Capitol must face in the months ahead. In fact, it is ironic that several companies which vocally support the Capitol move admit privately that the pressure of competition forces them to take advantage of Capitol's difficulties with some chains and racks.

They confess to wilder swinging than ever in an effort to make hay with those miffed with Capitol.

the label's rack and one-stop relations.

"We have seen a flow of our music going into motion pictures and television just as we had planned," Schneider continued. But we're not stopping there. Don (Kirshner) and I (Continued on page 32)

Everybody Out for the Conference

By REN GREVATT

WASHINGTON

A virtual all-industry conclave took place here late last week as key executives from all trade levels participated in the long-awaited record industry Trade Practice Conference, called by the Federal Trade Commission.

D-Day for the hearing was Friday (13), for which representatives of manufacturers, distributors, one-stops and retailers had prepared statements and arguments on various points in the FTC's proposed trade practice rules.

Initial proposal for the FTC-sponsored

conference was advanced several years ago by Boston attorney Dudley Weiss on behalf of the Boston chapter of the dealer organization, then known as SORD (Society of Record Dealers). The Society later became known as NARRD (National Association of Retail Record Dealers), and officials of the latter were expected to be present at the hearing.

Following the impetus provided by Weiss, officials of the American Record Merchants and Distributors Association (ARMADA) took up the cudgels and continually pressed for the conference. ARMADA is now widely credited with

having persuaded the Commission of the necessity for holding the conference.

ABOUT A YEAR AGO, at its San Francisco convention, the National Association of Record Merchandisers (NARM) went on record as opposing the conference. That brought the Commission's consideration of a conference almost to a halt. Then ARMADA launched its successful last-ditch lobbying campaign.

VIP's among the top manufacturers were present at the FTC hearing. Columbia was represented by vice president of marketing Bill Gallagher, along (Continued on page 32)