

POP PICKS



"BARBRA STREISAND/THE THIRD ALBUM"—Columbia CL 2154

Barbra Streisand, who soared to the top of the LP chart with her second stanza and who is still riding with her two albums, is sure to make it three in a row with this new set on Columbia. On this package the lark directs her attention to ten romantic ballads and delivers them with her usual warmth and feeling. Streisand followers will go all out for her readings of "Just In Time," "Never Will I Marry" and "As Time Goes By."



"TURN AROUND"—Dick & DeeDee—Warner Bros. 1538

Dick and DeeDee, who've clicked with a string of singles and their last LP, "Young And In Love," direct their vocal attention to mostly folk on this new outing on Warner Bros. The best-selling duo is sure to captivate both teen and adult audiences with this flavorful set that aptly displays their know-how with a folk tune. They are at their very best on "Turn Around," "Don't Think Twice" and "We Can't Help Cryin' For The World." Strong chart potential.



"JAMES BROWN LIVE AT THE ROYAL"—King 883

James Brown, who is currently riding up the charts with "Oh Baby Don't You Weep," seems sure to score heavily in the coin department with this LP featuring his present biggie plus a bevy awhile-back triumphs. The set, which was cut live at Baltimore's famed Royal Theatre, spotlights the versatile chanter belting out top-drawer renditions of "These Foolish Things," "Signed, Sealed And Delivered" and "Please, Please, Please."



"TILL THE END OF TIME"—Jerry Vale—Columbia CL 2116

Jerry Vale has gone the Chartsville route with his last three Columbia LP's and this session is loaded with the same success ingredients and is sure to go the same path. The songster's rich and emotion-packed voice serves him well on these classic-oriented love themes that include, "Till The End Of Time," "Full Moon And Empty Arms," "The Story Of A Starry Night" and "The Things I Love." Eye it for early chart status.



"ROME 35/MM"—Enoch Light—Command RS-863SD

Enoch Light scored a major stereophonic breakthrough a few years back with his first two 35/MM issues on Command and this new session spotlighting the melodies of Italy should find similar sales success. The Lew Davies arrangements are lush and inventive and coupled with the label's stereo richness the album is a natural for the charts. Slick sides here are "Arrivederci Roma," "Non Dimenticar" and "Ciumachella."



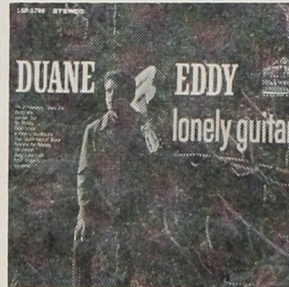
"50 FABULOUS PIANO FAVORITES"—Ferrante & Teicher—United Artists UAL 3343

Ferrante and Teicher, who have earned many laurels in the past with their best-selling keyboard stylings, are a cinch to pull loads of loot with this new instrumental from UA which spotlights the duo reading fifty popular evergreens. The disk is superlative fare for either dancing or listening pleasure and the artists deliver such well-known items as "I Remember You," "One Dozen Roses" and "I'll Walk Alone." Eye the set for rapid acceptance.



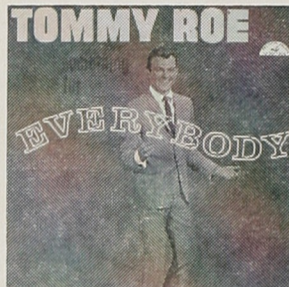
"COMPETITION COUPE"—The Astronauts—RCA Victor LSP 2858

The Astronauts, who jumped into the national limelight with their last initial surf'n' album, jump on the rapidly-expanding hot-rod bandwagon with this hard-driving, rhythmic set from Victor. The group's distinctive rockin' vocal and instrumental style is perfectly suited to the hot-rod idiom as they offer top-flight renditions of "Little Ford Ragtop," "Devil Driver's Theme" and "Our Car Club." Loads of sales potential here.



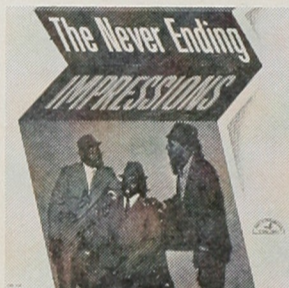
"LONELY GUITAR"—Duane Eddy—RCA Victor LSP 2798

Duane Eddy, who built his reputation with his twangy, hard-driving guitar styling, makes a radical departure and dishes-up a melodic program of funky bluesy ballads on this new Victor outing. The youthful guitarist showcases a moving subdued approach as he offers "Along Came Linda," "A Home In The Meadow" and "Danny Boy." Eye the package for rapid acceptance.



"SOMETHING FOR EVERYBODY"—Tommy Roe—ABC-Paramount ABC467

Tommy Roe, who has been clicking solidly in the singles department the past few months, makes a strong bid for album sales with this LP on ABC-Paramount which runs the gamut of musical expression. The chanter rocks and wails on "Be My Baby," tones down for a folk approach to "Taste Of Honey," and "Dominique" and returns to pop uptempo on "Nitty Gritty" and "I Wanna Be Your Man." Brisk sales are indicated.



"THE NEVER ENDING IMPRESSIONS"—ABC-Paramount ABC 468

The Impressions, one of the hottest vocal groups around today with three hit singles to their credit, come up with a dozen teen-angled tunes with plenty of appeal for the spinners and buyers. The lads give a generous sampling of romantic ballads and uptempo dance items here as they feelingfully read their way through such goodies as "Little Boy Blue," "I Gotta Keep On Movin'" and "That's What Love Will Do." Watch it move.



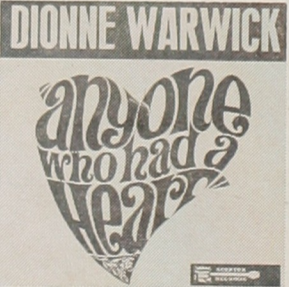
"GREAT RAGTIME HITS"—Steven Allen—Dot DLP25560

Steve Allen, who garnered some chart attention with his "Gravy Waltz" and "Funny Fone Calls" sets, makes a potent bid for similar success with this album of years-back evergreens served up in ragtime manner. The laffman-pianist romps through these lilting oldies with verve and polish as he surveys "Hindustan," "Alexander's Ragtime Band," "12th Street Rag" and "Toot, Toot, Tootsie!"



"BILL ANDERSON SINGS"—Decca DL 74499

In the past year Bill Anderson has firmly established himself as a full-fledged pop-country hit-maker with a long string of dual-market hits. On this new Decca album outing the chanter offers a fine program of previous triumphs and popular folk items. While backed by a fine chorus, Anderson dishes-up first-rate version of "Green, Green," "8 X 10" and his current country hit, "Five Little Fingers." Disk should step out lively in the sales department.



"ANYONE WHO HAD A HEART"—Dionne Warwick—Scepter 517

Dionne Warwick, who is currently clicking in both the pop and r&b departments with "Anyone Who Had A Heart," tags this Scepter disk after the coin-catcher and includes eleven other teen-angled bluesy items. The lark displays an impressive wide-range voice and extremely moving soulful delivery as she offers "Shall I Tell Her," "I Cry Alone" and "Any Old Time Of Day." LP should skyrocket.



"JOAN TOLIVER"—Kapp KRL 4502

With the vast plethora of new folksingers who have come on the scene in recent months few, if any, of them have the necessary maturity for a complete album. Joan Toliver is an exception to the rule. The thirty-two year old lark has a potent, strikingly rich wide-range voice and a distinctive, blues-tinged delivery. The artist turns in outstanding renditions of "High Flying Bird," "Black Crow Flying" and "Golden Apples." A performer to watch closely.

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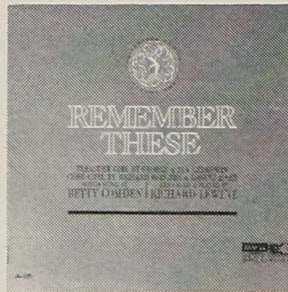
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"TEENAGE HOUSE PARTY"—Sandy Nelson—Imperial LP 9215

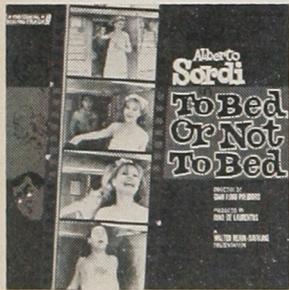
Sandy Nelson, who has been drumming up a storm for years, unleashes his potent drumistic talents full-blast on this lively, high-powered set of teen-oriented danceable favorites. While backed by a swingin' rhythmic combo Nelson maintains an exciting, hard-driving beat throughout as he dishes up "House Party Rock," "Day Train" and "Let The Good Times Roll." One of the best sets that Nelson has cut in quite a while.



"REMEMBER THESE"—Betty Comden, Richard Lewine—Ava (A-26)

Few but serious musical comedy buffs will remember this collection of long-lost showtunes. Key to their revival on this disk is their author, the great teams of George & Ira Gershwin and Rodgers & Hart. Five songs each from G&I's "Treasure Girl" and R&H's "Chee Chee," both produced in the 20's, are performed with amiable affection by Betty Comden, a fine lyricist in her own right, and a cozy trio headed by pianist-showtune authority Richard Lewine. The songs? They are complete delights.

POP BEST BETS



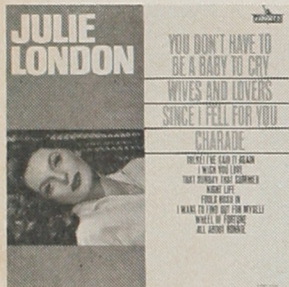
"TO BED OR NOT TO BED"—Original Soundtrack—London M 76005

Here is a first-rate film score by Piero Piccioni that holds up superbly out of context and gives solid listening enjoyment throughout. "To Bed Or Not To Bed" is currently in release and a solid box-office hit which should spark plenty of sales for this London LP. The score boasts plenty of good melody and rhythmic jazz to make for broad popular appeal. Easy-listening bands here are "Eva," "Firestar" and "Neve."



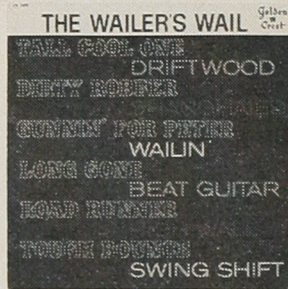
"ESPECIALLY FOR YOU"—Kitty Wells—Decca DL 74493

Kitty Wells, one of the smoothest larks in the world of country music, lives up to her reputation with this top-notch album outing geared to score heavily in sales. The songstress includes a bag of recent and current country hits here as she serves up feelingful readings of "Guilty," "Ring Of Fire," "Talk Back Trembling Lips" and "Take These Chains From My Heart." Her fans should come out in force for this one.



"YOU DON'T HAVE TO BE A BABY TO CRY"—Julie London—LRP 3342

Julie London lets loose her winning vocal charms on a host of old and new biggies on this album outing from Liberty. The lark has struck paydirt often in the past and could repeat earlier successes with this tasteful session on which the lark gives warm and feelingful treatments to "Wives And Lovers," "Charade" and "Wheel Of Fortune." Lots of sales potential here.



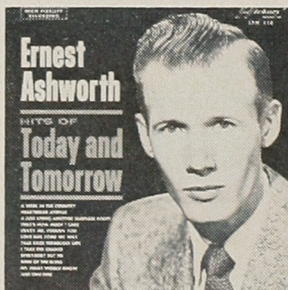
"THE WAILER'S WAIL"—Wailers—Golden Crest CR 3075

The Wailers unleash their instrumental talents on this Golden Crest package of rock tunes geared for dancing and teen approval. The crew exhibits a lot of musicianship and a feeling for the jazz idiom which could give the set increased exposure both on the air and at the marketplace. Swingin' sides here are "Tall Cool One," "Driftwood" and "Gunnin' For Peter."



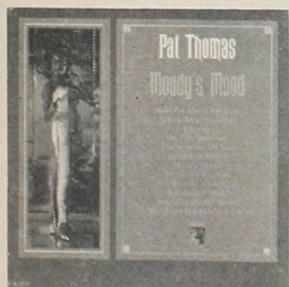
"1964" SAN REMO FESTIVAL—Various Artists—London International TW91332

London International cashes in on the timeliness of the very recent San Remo Song Festival and offers up the top twelve tunes by Italian artists. The session begins with the first place winner, "Non Ho L'Eta Per Amarti" by Susy and continues with first-rate renditions of "Ieri Ho Incontrato Mia Madra" by Vittorio Paltrinieri, "Come Potrei Dimenticari" by Enzo Teorodoro & Vittorio Paltrinieri, and "Sabato Sera" by Enzo Teorodoro & Susy. National interest in the annual song fest should spark sales for the disk.



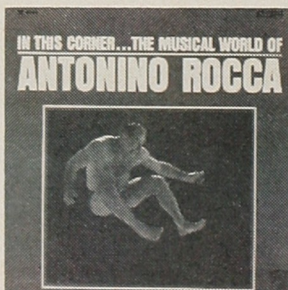
"HITS OF TODAY AND TOMORROW"—Ernest Ashworth—Hickory LPM 118

Over the past years Ernest Ashworth has racked up an impressive collection of country hits, all of which are included on this top-drawer Hickory LP outing. The chanter's rich, wide-range voice and feelingful, sincere delivery carries him in good stead on "I Take The Chance," "Talk Back Trembling Lips" and his current country cliché of "A Week In The Country." All of Ashworth's many fans should come out in droves for the set.



"MOODY'S MOOD"—Pat Thomas—MGM E 4206

Pat Thomas proves that she is far more than a one-shot singer (her first LP was completely in the bossa nova idiom) by offering a versatile, moody program of standards and newies in a valid, professional jazz style. The thrush displays a smooth delivery and impressive phrasing as she renders "I'm In The Mood For Love," "A Cottage For Sale" and "Trouble Is A Man."



"IN THIS CORNER THE MUSICAL WORLD OF ANTONINO ROCCA"—MGM SE4183

Here's a first-rate program of dancing and listening music from the world of Antonino Rocca, wrestler, athlete and physical culture expert. These Latin-American favorites are presented in a variety of dance tempos and have been delightfully and inventively arranged by Billy Murray. The dance buffs will find lots of pleasure in "La Paloma," "Clair De Luna" and "Eso Es Amor," which features a vocal by the Malagon Sisters.



"THE BROTHERS CASTRO"—Capitol ST 2015

The Castro Brothers, who have been winning fans for years with their distinctive brand of Latin-esque jazz, offer a delightful program of popular favorites on this highly-listenable album cut live at Harrah's in Lake Tahoe. Standout tracks here are "El Jamaiquino," "Granada" and "The Exodus Song." Bright, sophisticated entertainment throughout.



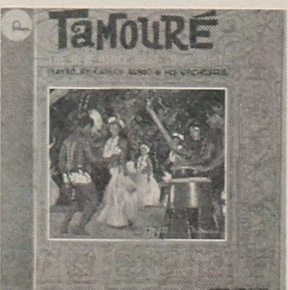
"CHARLIE RICH"—Groove GS 1000

Charlie Rich effectively steps beyond the bounds of his country music groove on this varied program of favorites on which the chanter-guitarist showcases a moving, soulful rockin' vocal approach. With a top-notch combo backing him up, Rich really wails on "Big Boss Man," "Let Her Go My Merry Way" and "The Grass Is Always Greener." An impressive performance.



"FLAMENCO REFLECTIONS"—Sabicas—ABC-Paramount ABC 451

Over the years Sabicas has acquired an impressive reputation as one of the world's foremost flamenco guitarists. On this new ABC-Paramount session he offers proof-positive of his virtuosity by offering a varied program of melodic favorites with amazing control and verve. The artist shines on "Arabescas," "El Cantabrico" and "Puente de Triana." Good music deejays should find plenty of programmable material here.



"TAMOURE"—Carlos Rubio—Fontana MGF 2751

Tamoure, an uptempo nova dance of French origin, is expertly surveyed by the ork of Carlos Rubio on Fontana. The orkster also includes some rhythmic and pulsating renditions of some Tahitian dances here as well as some pure bossa nova. Plenty of dancing and listening enjoyment to be had here as the crew essays "Anaé Atoa," "Bossa Nova De Paris," "A San Salvador" and "Poto Poto Tamoure."



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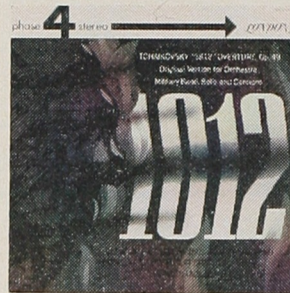


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ALBUM REVIEWS

CLASSICAL PICKS



TCHAIKOVSKY: 1812 Overture, Nutcracker Suite, London Festival Orch/Sharples—London SPC 21001

Tchaikovsky's most flamboyant work, the 1812 Overture, and his melodically brilliant Nutcracker Suite are performed by the London Festival Orchestra and Band with Robert Sharples at the helm. All of the thunder and fire of the 1812 are captured here with cannons and bells included. The crispness of London's phase 4 stereo makes this a top-drawer listening set. The package has best-seller potential.



"TOSCANINI CONDUCTS OVERTURES"—RCA Victor LM-7026

Here is a potent classical package from RCA Victor highlighting the NBC Symphony Orchestra conducted by Arturo Toscanini. None of the performances on this two-disk set have ever been released on record before and were taken from the conductor's famed radio broadcasts. Overtures from the works of Brahms, Rossini, Mozart, Gluck, Cimarosa and Cherubini are included. Classical devotees will find it a worthy addition to their collections.

JAZZ PICKS



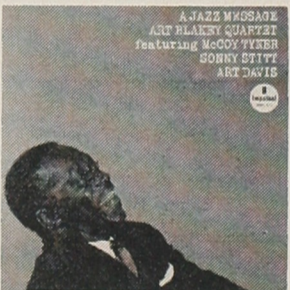
"BREEZE FROM THE EAST"—Cal Tjader—Verve V 8575

Cal Tjader comes up with a potent follow-up to his successful "Several Shades Of Green" with this new Verve set, also based on an oriental motif. Tjader and crew perfectly capture the rhythmic Eastern touch as they offer top-notch Stan Applebaum-arranged versions of "Sake And Greens," "China Nights" and "Leyte." Jazzophiles should come out in force for the package.



"SWEET SEPTEMBER"—Pete Jolly Trio—Ava-39

The Pete Jolly Trio follows its best-selling "Little Bird" album with this equally potent session of jazz-flavored items tagged, "Sweet September." The 88'er, with sidemen Chuck Bergerhofer (bass) and Larry Bunker (drums), is sure to attract both the pop and jazz buffs here with these lifting and sparkling tunes which include "I Have Dreamed," "Any Number Can Win," "Can't We Be Friends" and the tag tune.



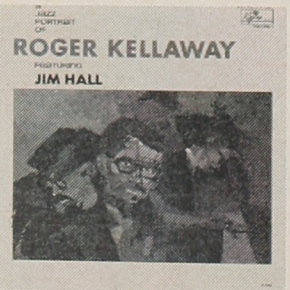
"A JAZZ MESSAGE"—Art Blakey Quartet—Impulse A-45

Ace jazz drummer Art Blakey is spotlighted in a swingin' quartet framework on this superb set of originals and standards from Impulse. The set re-unites Blakey and saxophonist Sonny Sitt, who have not recorded together for some fourteen years. All the boys in the group reach and maintain a vibrant, easy-going extremely valid melodic pitch on "Cafe," "Summertime" and "The Song Is You." Superior listening throughout.



"TAPESTRY"—Chuck Wayne Trio—Focus FM 333

Vet jazz guitarist Chuck Wayne and his boys, Ernie Furtado (bass) and Jimmy Campbell (drums), weave a creative fabric of which the warp and weave is filled with high-grade lyrical musicianship on this entry from Focus. The program of evergreens and originals is eloquently stated by the Trio in an impressive low-key, after-hours, moody fashion. Among the best listening bets here are "Thank The Lord," "Green-sleeves" and "Down The Road." Disk seems destined to create plenty of excitement.



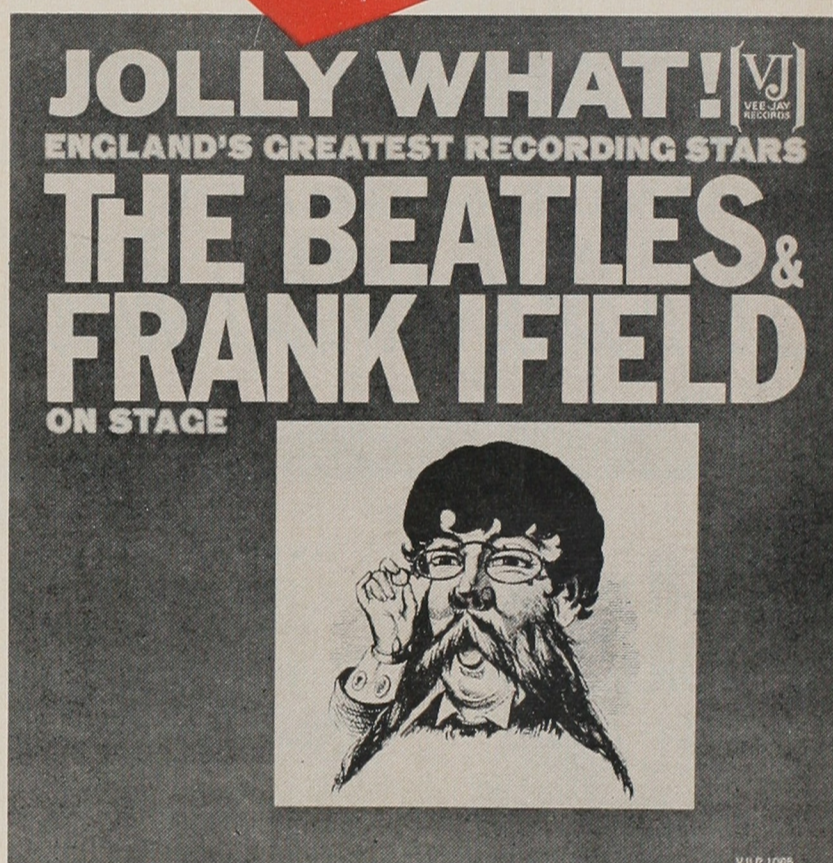
"A JAZZ PORTRAIT OF ROGER KELLAWAY"—Regina R298

The Regina label continues its "Jazz Portrait" series with this superb entry by pianist-bassist Roger Kellaway. The 88'er doubles as clefter on some of the tracks here and his playing throughout set him far above many jazz artists. Jazzophiles are sure to dig these treatments as Kellaway exhibits a driving style and a sureness on improvisation. Bright bands here are "Cinderella," "Here Today, Gone Tomorrow" and "Double Fault."

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PLATTER SPINNER PATTERN

An enthusiastic record-breaking crowd of 20,000 jubilant people recently jammed the St. Paul auditorium for the WDGY-St. Paul Winter Carnival Music Spectacular. The outlet's deejays and national recording stars were the attractions which drew the largest crowd to the audition in its 33-year existence and broke all Carnival attendance records. The event featured the **Trashmen, Jan and Dean, Clyde McPhatter, Joey Powers, Tracey Dey, the Blenders and the Ideals.** Carnival officials reported that 6,000 people had to be turned away with major traffic jams in the St. Paul loop area during the 6 PM to midnight program. WDGY station manager, **Dick Harris**, who reported having never seen such a "mass of humanity," attributed the success of the Spectacular to the many weeks of on-the-air station promotion.

The football field, one of man's last strongholds, will be invaded by woman and thereby join the ranks of the voting booth, the automobile driver's seat, and other citadels formerly controlled exclusively by males. The onslaught will take place this week at Carnegie Tech's football field as a group of young women, recruited by music personality **Clark Race**, meet the **KDKA-Pittsburgh All-Stars**. . . . **KDKA** recently received the fourth annual Broadcast Pioneers Mike Award at a dinner for more than 600 government, advertising and broadcasting industry leaders at the Pierre Hotel Grand Ballroom in New York. **Fred E. Walker**, general manager of the station, accepted the award, which is an actual gold-plated "ribbon" microphone mounted on an appropriate base. The citation which was accompanied by the award praised the pioneer broadcasting station for its "enlightened management, inventive, entertaining and informative programming, and responsible, rigorous community involvement."

KMPC-Los Angeles' mid-morning deejay, **Ira Cook**, and nine other Southland radio-TV personalities, recently helped add \$1772 to the Los Angeles County Heart Association's coffers they appeared on the Fourth Annual "Radio-TV Stars Bowl For Heart" Memorial TV Bowling Show. The bowlers were paid one dollar by their station and sponsors for each pin they knocked down. Additional donations were pledged by listeners. **Cook** and his team, with a whalloping 845, out-bowled **KFI's Jim Todd** and his bowlers by one pin to capture the Heart Fund perpetual trophy. **Cook** also grabbed the high-score bowler trophy by turning in a 186 game.

Congrats are in order to **WIBG-Philadelphia's Joe Niagra**. The popular spinner's wife recently gave birth to a baby. The new release is tagged **John Fredrick Niagra III**.

WLOL-Minneapolis recently took 910 women to the movies. The ladies very graciously went through 70 dozen donuts and rolls, 25 gallons of coffee and 16 gallons of orange juice. All the ladies had to do was send the station a request for tickets to see a special preview showing of "Love With A Proper Stranger" at the Lyric Theatre.

Buck Ritchey, who spins 'em on **KAYO-Seattle**, has been campaigning for mayor and is writing leading rainwear manufacturers, asking them to move their plants to the Pacific Northeast city because Seattle is the

recognized center for rain." As part of **Ritchey's** write-in campaign "Plat-form," he promises to "keep it raining" in Seattle. It's one campaign promise that should be easy to keep. This is one of the wettest winters in Seattle's somewhat soggy history. January was the rainiest month in five years—with precipitation 50 percent above normal. In letters seeking more business and jobs for Seattle, deejay **Ritchey** told raincoat, slicker, galosh and boot manufacturers that the city's wet know-how could produce "authoritative rainwear."

When the **Beatles** arrived in Washington, D. C. for their first live American concert at the Washington Coliseum, an unusual 'art' exhibit demonstrating a facet of U. S. culture greeted the group. **WWDC-Washington**, believing that the **Beatles** have had a profound influence on our culture, asked its listeners to send in any picture from magazines, newspapers or whatever, with a **Beatle** haircut drawn on the subject. The response to the promotion has been overwhelming. It seems that the **Beatles** have strongly influenced people of all ages in this country. The first one hundred entrants in this competition received copies of the crew's "I Want To Hold Your Hand" Capitol number one disk. The station displayed the winners' 'art' at the night of concert. The station's **Carroll James** emceed the **Beatles** Washington debut.

WFLA-Tampa action alert writer/reporter **Marty Giles** has brought the outlet the December Award for Associated Press reporting for the state of Florida. This is the third time in one year that the station's news team has won the award in competition with all other AP radio and TV stations in the state.

Elmer Bernstein was recently interviewed on **Stan Richards KHJ-Hollywood** program. The vet film clemmer discussed the nominations of the Academy Awards. . . . **Cal Miler**, long-time **KHJ** air personality and producer, has been named as producer of the **Leo Durocher** sports show on the station.

Stan Dale of the **WLS-Chicago** news staff, was a featured speaker last week at the Windy City's Immaculata High School. Dale represented communications on the program and talked to the students about opportunities in this field.

The FCC has approved sale of **WFFG, Marathon, Fla.**, by **Key Broadcasting** to **Bluegrass Broadcasting** for \$250,000. Also approved was the sale of 60 per cent of **WBAW-Barnwell, S. C.**, to present 40 per cent owners **Joseph and Gwen Wilder** by **J. A. and Virginia Gallimore** for \$66,556.

VITAL STATISTICS:

Red Foster is now hosting a new hop show on **KCOP-TV-Los Angeles**. . . . **Bob White** given the green light as program director on **KLIT-Houston**. . . . **Jeff Starr** is a new deejay add on **WWRI-Newport**. . . . **Geoff Edwards** has gotten the nod as program director of **KHJ-Hollywood**. . . . **Mike Sigelman** named community relations director of **WDGY-Minneapolis**. . . . **Joe Mulvihill** is now handling announcing chores on **WJAS-Pittsburgh**.

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Golden Ring 3040

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HITS OF THE WEEK

SOMEWHERE IN THE NIGHT
45-286

JACK McDUFF
big POP BREAKOUT in DETROIT
groovy "pop" sound

SEED SHACK

45-276

GENE AMMONS
top selling sax single
big in all areas

GOIN' TO CHICAGO BLUES
45-291

JIMMY WITHERSPOON
big blues single—big R&B airplay

ROCK CANDY

45-273

JACK McDUFF
still HOT—it won't quit

YOU BETTA STOP HER
45-824

LIGHTNIN' HOPKINS
hot seller in all blues markets

HOTTEST OF THE NEW SINGLES

Bret & Terry /45-313/Beatie Hop
Willis Jackson /45-293/Brother Elijah
Shirley Scott /45-292/Satin Doll
Stitt & McDuff /45-282/ 33-96
Burrell & Coltrane /45-281/Freight Trane
Roland Kirk & McDuff /45-280/Funk Underneath
DJs Write For Free Copies



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WATCH FOR JEZEBEL



ON



"CURFEW LOVER"

The Essex

Roulette 4542

ROULETTE RECORDS
1631 Broadway
N.Y.C., N.Y.



TOP 50 IN R&B LOCATIONS

		Pos. Last Week
1	WHAT KIND OF FOOL (Do You Think I Am) Tams (ABC Paramount 10502)	1
2	TALKING ABOUT MY BABY Impressions (ABC Paramount 10511)	3
3	UM, UM, UM, UM, UM, UM Major Lance (Okeh 7187)	2
4	THE SHELTER OF YOUR ARMS Sammy Davis Jr. (Reprise 20216)	7
5	GOING GOING GONE Brook Benton (Mercury 72230)	5
6	GOOD NEWS Sam Cooke (RCA Victor 8299)	10
7	LOUIE, LOUIE Kingsmen (Wand 143)	4
	Paul Revere & Raiders (Columbia 42814)	
8	OH BABY DON'T YOU WEEP James Brown (King 5842)	12
9	HARLEM SHUFFLE Bob & Earl (Mall 104)	6
10	I WISH YOU LOVE Gloria Lynne (Everest 2036)	11
11	LIVE WIRE Martha & Vandellas (Gordy 7027)	21
12	VAYA CON DIOS Drifters (Atlantic 2216)	14
13	TONIGHT YOU'RE GONNA FALL IN LOVE WITH ME Shirelles (Scepter 1264)	8
14	CAN YOUR MONKEY DO THE DOG Rufus Thomas (Stax 144)	18
15	HI-HEEL SNEAKERS Tommy Tucker (Checker 1067)	25
16	WHO DO YOU LOVE Sapphires (Swan 4162)	9
17	SHIMMY SHIMMY Orlons (Cameo 295)	23
18	ANYONE WHO HAD A HEART Diane Warwick (Scepter 1262)	27
19	CAN I GET A WITNESS Marvin Gaye (Tamla 54087)	16
20	NEED TO BELONG Jerry Butler (Vee Jay 567)	15
21	GONNA SEND YOU BACK TO GEORGIA Timmy Shaw (Wand 146)	17
22	WHEN THE LOVE LIGHT STARTS SHINING THROUGH HIS EYES Supremes (Motown 1051)	13
23	BABY I LOVE YOU Ronettes (Philles 118)	19
24	PUPPY LOVE Barbara Lewis (Atlantic 2214)	28
25	HIS KISS Betty Harris (Jubilee 5465)	20
26	MY TRUE CARRIE LOVE Nat Cole (Capitol 5125)	40
27	DEEP IN THE HEART OF HARLEM Clyde McPhatter (Mercury 72220)	22
28	SO FAR AWAY Hank Jacobs (Sue 795)	36
29	THAT LUCKY OLD SUN Ray Charles (ABC-Paramount 10509)	24
30	WHAT'S EASY FOR TWO Mary Wells (Motown 1048)	31
31	LEAVING HERE Eddie Holland (Motown 1052)	39
32	LITTLE BOY Crystals (Philles 119)	34
33	IF SOMEBODY TOLD YOU Anna King (Smash 1858)	26
34	HE'LL HAVE TO GO Solomon Burke (Atlantic 2218)	43
35	QUICKSAND Martha & The Vandellas (Gordy 7025)	29
36	BABY DON'T YOU CRY Ray Charles (ABC Paramount 10530)	—
37	STRANGE THINGS ARE HAPPENING Little Jr. Parker (Duke 371)	48
38	HE'S A GOOD GUY (YES HE IS) Marvelettes (Tamla 54091)	—
39	MY HEART CRIES FOR YOU Ray Charles (ABC Paramount 10530)	—
40	GREASY SPOON Hank Marr (Federal 12508)	32
41	TELL ME BABY Garnett Mimms & Enchanters (United Artists 694)	—
42	I'LL BE THERE (To Bring You Love) Majors (Imperial 66009)	45
43	I CAN'T STAND IT Soul Sisters (Sue 799)	—
44	THE WAY YOU DO THE THINGS YOU DO Temptations (Gordy 7028)	—
45	AS LONG AS I KNOW HE'S MINE Marvelettes (Tamla 54088)	30
46	THINK NOTHING ABOUT IT Gene Chandler (Constellation 111)	—
47	PAIN IN MY HEART Otis Redding (Volt 112)	33
48	THE NITTY, GRITTY Shirley Ellis (Congress 202)	35
49	NADINE Chuck Berry (Chess 1883)	—
50	IT'S ALL RIGHT Impressions (ABC Paramount 10487)	37



JUKE BOX OPS' RECORD GUIDE

ACTIVE with OPS

(Selections NOT on Cash Box Top 100 reported going strongly with ops.)

HERE'S A HEART
Diplomats (Arock 1004)

HAREM
Acker Bilk (Atco 6282)

I'M IN LOVE
Fourmost (Atco 6285)

CAN HEAT/MATILDA, MATILDA
Jimmy Smith (Blue Note 1905)

I'M TRAVELIN' ON
Jackie Wilson (Brunswick 55260)

THE BOY WITH THE BEATLE HAIR
Swans (Cameo 302)

MY BOYFRIEND GOT A BEATLE HAIRCUT
Donna Lynn (Capitol 5127)

I WONDER WHO'S KISSING HER NOW
Bobby Darin (Capitol 5126)

STAY WITH ME
Nick Noble (Chess 1879)

NADINE
Chuck Berry (Chess 1883)

I'M YOUR HOOCHIE COOCHIE MAN
Dion DiMucci (Columbia 42977)

ON AND ON
Jerry Vale (Columbia 42951)

I ADORE YOU
Patti Page (Columbia 42963)

I'M A WOMAN
Barbra Streisand (Columbia 42965)

MY HOME TOWN/A ROOM WITHOUT A WINDOW
Steve Lawrence (Columbia 42952)

(THAT'S) WHAT THE NITTY GRITTY IS
Shirley Ellis (Congress 208)

WHO'S BEEN SLEEPING IN MY BED
Linda Scott (Congress 204)

THINK NOTHING ABOUT IT
Gene Chandler (Constellation 112)

SCATTER SHIELD
Surfaris (Decca 31581)

THE LA-DEE-DA SONG
Village Stompers (Epic 9655)

SWEET VIOLETS
Bob Braun (Fraternity 919)

LONNIE ON THE MOVE
Lonnie Mack (Fraternity 920)

I'M LEAVING
Johnny Nash (Groove 0030)

IT AIN'T NO USE
Lou Johnson (Hilltop 551)

HIPPY HIPPI SHAKE
Swinging Blue Jeans (Imperial 66021)

PLEASE, PLEASE, PLEASE
James Brown (King 5853)

NEEDLES AND PINS
Searchers (Kapp 577)

THEME FROM 'CARDINAL'
Roger Williams (Kapp 560)

SNEAKY SUE
Patti Lace & Petticoats (Kapp 563)

PERMANENTLY LONELY
Timi Yuro (Liberty 55665)

HEY BOY
Paul London (Limelight 3015)

TELL OLD BILL
Chad Mitchell Trio (Mercury 72234)

NEVER LEAVE ME
Stratfords (O'Dell 100)

BE MY GIRL
Dovells (Parkway 901)

CROOKED LITTLE MAN
Serenity Singers (Philips 40175)

FROM ROCKING HORSE TO ROCKING CHAIR
Paul Anka (RCA Victor 8311)

STAY WITH ME
Frank Sinatra (Reprise 20249)

STRANGER ON EARTH
Dinah Washington (Roulette 4534)

HEY JEAN, HEY DEAN
Dean & Jean (Rust 5075)

I'M WATCHING (EVERY LITTLE MOVE THAT YOU MAKE)
Little Peggy March (RCA Victor 8302)

ALWAYS IN MY HEART
Los Indios Tabajaras (RCA Victor 8313)

MOLLY
Eddy Arnold (RCA Victor 8296)

LET THEM TALK
Run-A-Rounds (Tarheel 065)

OUT OF SIGHT—OUT OF MIND
Sunny & Sunliners (Tear Drop 3027)

OUT OF THIS WORLD
Gino Washington (Wand 147)

ALL MY TRIALS
Dick & Deedee (Warner Bros. 5411)

HELLO YOUNG LOVERS
Jimmy Durante (Warner Bros. 5410)

NEW ADDITIONS to TOP 100

52—KISSIN' COUSINS
Elvis Presley (RCA 8307)

68—HELLO DOLLY
Louis Armstrong (Kapp 573)
Pete King Chorale (RCA 8284)

70—STARDUST
Tempo & Stevens (Atco 6286)

74—BABY, DON'T YOU CRY
Ray Charles (RCA 10530)

78—HE'S A GOOD GUY (YES HE IS)
Marvelettes (Tamla 54091)

80—MY HEART CRIES FOR YOU
Ray Charles (ABC 10530)

90—I'LL MAKE YOU MINE
Bobby Vee (Liberty 55670)

91—TELL ME BABY
Garnett Mimms & Enchanters (UA 694)

94—WHY DO FOOLS FALL IN LOVE
Beach Boys (Capitol 5118)

95—I CAN'T STAND IT
Soul Sisters (Sue 799)

96—THE WAY YOU DO THE THINGS YOU DO
Temptations (Gordy 7028)

98—GOING BACK TO LOUISIANA
Bruce Channel (LeCam 122)

99—TELL HIM
Drew-Vells (Capitol 5505)

100—SAGINAW, MICHIGAN
Lefty Frizzell (Columbia 42924)

AIMED at OPS

BEGIN THE BEGUINE/BIRTH OF THE BLUES—Pete Fountain—Coral 65579



GM/GS-1000

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Cash in on the rare new talents of Charlie Rich. A big swingin' voice with romping piano style to match. Hear him cut loose on songs like "Ol' Man River," "Big Boss Man," and "Are You Still My Baby." A fresh blend that's bound to bring in the business. So, order Rich today...and get rich quick!



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NEW YORK:

It was nice to see **Kathy Keegan** who came by for a CB visit last week. In addition to a busy schedule of personal appearances and nitery engagements, the lark will soon have a first single on the Don Costa label to be issued shortly. Kathy's also reinked with the Gurtman-Vandervort PR firm. . . . Songstress **Bernadette Castro**, who's just waxed "Tell Him For Me," on the PPX label, makes her nitery debut at the Living Room this week (17). . . . Comic **Vaughn Meader** set for the Ed Sullivan TV'er May 3. . . . The real **Elliot Horne** stood up on the CBS TV'er "To Tell The Truth" last week (10). Victor's hip publicity guy and his recently published "Hiptionary" (Simon & Schuster) were the subject of the popular TV panel show, and not once did Elliot "blow his cool." . . . We

and that their LP, "In The Still Of The Night," tagged after their smash single is doing well across the country. Steve also mentioned that the deejay response has been excellent on "Schagone" by **Richie Dean** on Am-Can.

Narissa Nickel sends along word that **Joe Sherman** and **Geo. D. Weiss** have clefted **Jerry Vale's** upcoming single—a beautiful ballad which should be a natural for Jerry. Joe's also doing the producing and arranging for **Lou Monte's** next wax session. . . . **Ben Arrigo's** clicking with "Theme For A Lost Love" by the **Marc Fredericks** Ork on Arock, "My True Carrie, Love" by **Nat Cole** (Capitol), and "Bye Bye Barbara" by **Johnny Mathis** (Merc). . . . **Jim Brown** of Liberty dropped in with copies of the latest offerings by **Timi Yuro**—"Permanently Lonely," **The Ventures**' "Journey To The Stars"

breaking in Baltimore and that his own disk, "You Had Your Chance" (Smash) is getting good East Coast airplay. . . . **Fred DeMann**, national promo manager for Amy-Mala, just back from Pittsburgh and Cleveland reports top-drawer sales and spins for **Del Shannon's** "Mary Jane," **Joey Powers'** "Billy Old Buddy" and the **Bouquets'** "I Love Him So." . . . **Mel Torme**, who sings the title song in "Sunday In New York," has a single and an LP tagged after the flick that are getting extensive airplay according to Atlantic execs. . . . ASCAP member **Louis Alter** has been tapped by society prexy **Stanley Adams** to represent it at the 13th Jeanie Auditions and Ball in White Springs, Florida. . . . **Freedomland** opens May 16th for its fifth season.

The review of **Wynton Kelly's** "Comin' In The Back Door" album in the last issue of **Cash Box** should have

"In The Still Of The Night" by **Santo & Johnny** (Can-Amer.) and "Hey Dean Hey Jean" by **Dean & Jean** (Rust). . . . The wide grin producer **Paul Frumkin** is wearing these days is obviously the result of latest ratings on columnist **Irv Kupcinet's** "Kup's Show" (WBKB-TV)! . . . **Barney Fields** is eyeing recent Dot outings "Stockholm" by **Lawrence Welk** and "Winter's Here" by **Robin Ward**. . . . **Harvey Goldstein** tells us the Liberty folks are thrilled that **Vikki Carr's** current smash engagement in the Camellia House has sparked local interest in her latest album "Color Her Great." Added cause for celebration is the initial response to **Bobby Vee's** "I'll Make You Mine" and a new one out of England tagged "Hippy Hippy Shake" by **The Swinging Bluejeans** on Imperial. . . . RCA Victor Dist.'s **Irv Brusso** is pluggin' newies "Chicago" by **Sergio Franchi**, "I



KATHY KEEGAN



SANTO & JOHNNY



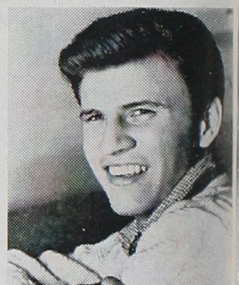
BERNADETTE CASTRO



LEE EVANS



TIMI YURO



BOBBY RYDELL

talked to the Incomparable **Hildegard** last week who visited the CB offices just after returning from a successful supper club stint in Florida. **Hildegard** has a new single, "Leave It To The Girls" on the Spiral label.

The Capitol hosted cocktail bash for the **Beatles** at the Plaza last week (10) was a huge success with deejays from all over the country in attendance along with reps of the trade and consumer press. . . . PR man **Saul Richfield** has added the Copacabana to his accounts. . . . Ten-year-old actress-singer **Linda Ross** makes her album debut on a new McCall's record tagged, "Betsy McCall's Sing Along Party." . . . **Milton Karle** now handling **Gotham** and Eastern promo on **The Brothers Castro** and **Sue Raney**. The **Glenn Miller Band** with **Tex Beneke**, **Ray Eberle** and the **Modernaires** follow **Ella** at the Royal Box Mar. 2. . . . **Thrush Marci Lynne** up to CB with a copy of her just-out single on Jewel, "Let Me Go Lover." . . . **Roy Silver** sez **Bill Cosby's** Warner Bros. LP leaped back into action on the West Coast with the label set to make a big push again. Congratulations to **Bill** who was recently married. . . . **Paul Anka**, just back from the San Remo Song Festival, cut an album of Italian selections for Victor for international distribution but not U.S. . . . **Lan Tarter** buzzes that **Bill Hirsch-George Hoch** produced "Tanze Mit Mir" series on NAM is getting good Midwest sales action.

Patti Page in town to cut for Columbia before heading for the Coast. . . . Best wishes to **Lee Evans** for a speedy recovery—Lee's been recuperating from major surgery at the hospital for Joint Diseases in New York and will be out of action for at least six weeks. His debut album on Command, "Lee Evans In Concert," looks like a real winner according to **Mike Alber**. . . . Songwriter **Gladys Shelley** notes from Florida that her recently released, "Leave It To The Girls" backed with "Peace And Harmony" by **Hildegard** on Spiral is getting plenty of national publicity. The "Leave It To The Girls" side is **Sen. Margaret Chase Smith's** campaign song. . . . **Steve Susskind** at Canadian-American buzzed to report that **Santo and Johnny** have just returned from a successful p.a. trip to Detroit

and the number 2 disk in England now released on Imperial, "Hippy Hippy Shake" by **The Swinging Blue Jeans**. . . . **Geordie Hormel**, the meat-packing heir, will make his debut as a singer at **Willie Shore's** The Most this week (17) for three weeks, accompanied by the **Pat Moran Trio**. . . . Record City's **Stan Cola** infos that their Beatle contest is a big success with Beatle wigs and Carnegie tickets as prizes. . . . **Lor Crane** has forsaken Painted Desert Music in favor of free-lance producing, arranging and writing.

Carol Lawrence, out with a debut album on Cameo tagged, "An Evening With Carol Lawrence," was one of the busiest gals in town a few weeks ago when she flew in for p.a.'s on the **Godfrey** and **Tonight** shows, then on to the Coast for a few days before opening at the **Deauville** in Miami. . . . London's smiling **Phil Wessen** really has reason to smile what with orders pouring in for the "Prince & Pauper," "To Bed Or Not To Bed" and "1964 San Remo Festival" LP's. . . . Another London voice heard from was **Milt Friedman** who's getting sizzling activity on "Penetration" by the **Pyramids** (Best), "Come On" by **Bill Black** (Hi), and "Look Homeward Angel" by the **Monarchs** (Sound Stage 7). . . . **Bob Kornheiser** sez the new **Nino Tempo & April Stevens'** deck, "Stardust" is a surefire winner along with "I'm In Love" by the **Fourmost** (Atco). . . . From **Jack Fine** comes word that the airplay is picking up for "Puppy Love" by **Barbara Lewis**. . . . **Sue's Lou Krefetz** reports brisk sales activity for "I Can't Stand It" by the **Soul Sisters**, "I Can't Wait" by **Baby Washington**, and "So Far Away" by **Hank Jacobs**. . . . **MGM-Verve's** **Mickey Wallach** stopped by to tell us he's getting strong action on **Kai Winding's** "Mondo Cane #2," and the **Charades'** "Please Be My Love Tonight" (Ava) and the new sides by **Johnny Hodges**, **Connie Francis**, **Johnny Tillotson**, and **Chris Crosby**.

Congratulations to **Luis and Janie Fields** on the arrival of a daughter **Julie Alison**. . . . **Smash's** **Doug Moody** off to Detroit with lark **Diane Christian** on behalf of her new deck, "There's So Much About My Baby." . . . **Kenny Dino** up to CB to tell us "If," by the **Danleers** (Smash) is

been credited to Verve and not RCA Victor. . . . Indie promo rep **Marv Helfer** infos that **Nat Cole's** "My True Carrie Love" (Capitol) is showing strength in Pittsburgh, Detroit and Cleveland. . . . Congratulations to the **Pat Kellehers** on the birth of son **Thomas James**, born Feb. 3. . . . It was nice to meet and talk with **Audrey Williams**, the mother and manager of **Hank Williams Jr.**, who's got a solid hit with "Long Gone Lonesome Blues" on MGM.

CHICAGO:

Stacy Records' **Jim Gaylord** and **John Dolan** feel very strongly about the new **Renee Roberts'** single "I Don't Miss You Anymore" (Stacy) which made some key stations in Chi and New York. Thrush comes off her current p.a. junket to tape the **Steve Allen** show in Hollywood (2/14) and returns to Chi for **Mal Bellairs'** "Music Wagon" (WBBM) 2/20. . . . Composer **Fred Arquilla** got the good word that his recent composition "Altar Of Peace" is featured in the new **Mahalia Jackson** LP "Let's Pray Together" which Columbia has just released. . . . Freelance announcer **Jack Karey** cut some tapes at Boulevard studios last week for network TV. . . . **The Johnny Lewis Trio** dropped us a line from Fort Lauderdale's Pier 66 where they've been held over until 3/28. Group's been enjoying tremendous press notices out there resulting in bookings at the **Thunderbird** in Jacksonville and the **Hawaiian Village** in Tampa. . . . Prima outing "Have Love Will Travel" by the **Hollywood Hurricanes** made quite an impression on local deejays, according to **Paul Gallis** who introduced it here last week. Paul's also working on **Vicki Belmonte's** "The King Pin" (Felsted). . . . **Summit's** **Norm Ladd** made the promo rounds with recent releases "Playing Heartstrings" by **The Blackwells** (Hickory) and "The World Lost A Man" by **David Price** (Rice). Latter item is a tribute to the late JFK.

Nice meeting **Al Rosner**, of Detroit-based **Golden World Records**, who was in town 2/7 setting the stage for an upcoming Chi visit by **The Adorables** who have a potent new single in "Deep Freeze." . . . **Larry Lubliner** of M. S. Dist. is all aglow over action hereabouts on "Please, Please Me" by **The Beatles** (Vee-Jay),

Lose More Girls That Way" by **Quantrell Raider**, "On The Street Where You Live" by **Bobby Day** and the original Broadway cast album of "Hello Dolly." . . . **Larry Leverett** info's he met with **E. Jack Newman**, producer of the TV series "Mr. Novak" and got him interested in **Kai Winding's** new LP based on the TV'er's theme music. . . . A quick call from **Smash's** **Allen Mink** reminding us that **Pete Drake** has a biggie on the label tagged "Forever." . . . Midwest-Mercury's **John Wenzlaff** is chalking up action on "442 Glenwood Ave." by the **Pixies 3** and "Tell Old Bill" by the **Chad Mitchell Trio**. . . . While **B&W Record Dist.'s** **John Muse** is on the go scouting new labels for the roster, promo man **Bill Hullinger** is concentrating on "Little Liza Jane," a single clip from the "Harold Betters Even Better" album on Gateway. . . . We received word from **L.G. Records** in East St. Louis, Ill. that **Ruth Brown** has a new one on Nostalgia titled "Time After Time." . . . **RCA-Victor** and **Taylor Electric** (headed by **Harold Rietz**) hosted a gala shindig in Milwaukee 2/12 honoring **Eddy Arnold** on his 20th anniversary with the label.

Bill Casady (Warner Bros.-Reprise) focuses attention on the latest **Trini Lopez'** entry "Jailer Bring Me Water" and the new **McGuire Sisters** deck "Now And Forever." . . . Among the hot items on **Jim Scully's** list are "Hey Big Boy" by **The Secrets** (Philips), "White On White" by **Danny Williams** (UA), "After The Showers Come Flowers" by **Joanne & The Triangles** (VIP) and "Schagone (She's Gone)" by **Ritchie Dean** (Am-Can). . . . **Stacy** got the word from **Chil-Cleve-Det-Balt.** that **The Daylighters'** "Oh Mom" (Tip Top) is scoring beautifully! . . . Sports car racing star **Bob Savage** is the current attraction at the **Piano Bar** of the **Fourth Estate**. . . . Orkster **Tony Martell** is receiving praise for his "Marissa" deck (Regina) which has been featured during the local station break of **Johnny Carson's** show for the past two weeks. . . . In the fore at **Garmisa Dist.** are **Ray Charles'** "Baby Don't You Cry," "How Blue Can You Get" by **B. B. King** and "To The Aisle" by **Jimmy Velvet**. . . . **Erwin Barg** reports the usual all-out re-

(Continued on page 34)

GOING
TO THE

TOP

NAVY BLUE DIANE RENAY

A Bob Crewe Production

FOX #456

MOVING

FAST

billy *b/w* under age

Fox 466

Betty Madigan

finders keepers

b/w
i've got a secret

Fox 468 The Shepherd Sisters A Bob Crewe Production

no matter what
the people say

b/w
i wish that he
would call me

TCF 10

Martine Dalton & Bennie Bunn
A GLG Production, Inc.

the glory of love

b/w
i need you so

TCF 12

Dean Barlow

ALL WINNERS FROM

20th CENTURY FOX RECORDS





RECORD RAMBLINGS

(Cont'd from page 32)

sponse to the new **Tony Bennett** LP "The Many Moods Of Tony" (Columbia). . . . Summit's **Carl Proctor** is pluggin' away on "That's What Mama Say" by **Curtis Mayfield** (Okeh) and "Deep Freeze" by **The Adorables** (Golden World).

HOLLYWOOD:

Decca's **Murray Arnold** in town between engagements to make the rounds with **Chuck Meyer** and promoting his new album recorded live at the Desert Inn in Las Vegas. Murray and his Trio open this week at the Mapes Hotel in Reno. . . . **Abe Glaser**, local promotion rep for ABC-Paramount Records now in offices at 2990 W. Pico Blvd. . . . **Mimi Trepel** of London Records in town and visiting local manufacturers. . . . **The Tornados**, of "Bustin' Surfboards" fame, have a new one, "Phantom Surfer" out on Coast-based Aertun Records. . . . **Gene Autry** received the City of Hope Award as outstanding man of the year. At a testimonial dinner, Autry received congratulations from **President Johnson** and his award from **Bob Hope**. . . . **Bill Hill's** Universe Records have a big record in the German recording, "Heimat Deine Sterne" by **The Blue Boys**. . . . **Lou Guarino**, president of World Artists

Records of Pittsburgh on a business trip to the West Coast.

Bill Downer of Northern Music in town from New York calling on Coast A&R men. . . . **Bob Skaff**, Imperial Records veep reporting a new smash for the label in the **H. B. Barnum** waxing of "Rented Tuxedo." . . . **Len Salamone**, Mercury's local rep., says demand from distributors was responsible for the release of the single "Crooked Little Man" from the **Serenadity Singers'** LP. . . . **Mike Gould** of Campbell-Connelly publishing hopping on the Beatle bandwagon with "Glad All Over" by **The Dave Clark Five** on Epic. . . . **Ben Oakland**, west coast rep. for new label, Nan Records, hosted a party at the home of **Mrs. Beatrice Rosenus** to introduce the new company. Guests of honor were **Rudolf Triml**, **Tony Martin** and **Bob Mitchell**. . . . **Paul McKimmie**, Independent Music Sales, San Francisco, reports tremendous reaction from the jockeys to "Ain't Nothing You Can Do" on Bland Records.

TV actor **Ronnie Jackson**, making the radio-TV circuit to plug his first 20th Fox disk, "Every Night, Josephine," inspired by the best-selling book of same name. . . . **The Dillards**, blue grass folk group, made their sixth appearance on the **Andy Griffith TV Show**. . . . **George Duning's** score for "Toys In The Attic," has been

selected as a pre-nomination tune for the Oscar race of the Academy of Motion Picture Arts and Sciences. . . . Liberty Recording star **Bobby Vee** helped **Bill Ballance** and his panel of teenage guests in their Beatle research, on KFVB's Ballance "Teen Topics." . . . Lots of excitement on the new **Lena Horne** album, her first for 20th Fox, "Blowin' In The Wind." **Della Reese** opens in Safari Room

pletely sold out for Feb. 20th at the Circle Arts Theater San Diego, three weeks prior to **Louis Prima** and group appearance.

HERE AND THERE:

PHILADELPHIA — All of us at CB send our best wishes to **Bobby Rydell** for a speedy recovery. Bobby's been confined to his bed with an acute



BILL COSBY



MARCI LYNNE



MARC FREDERICKS

in San Jose February 20 for ten-day sked. . . . **Dave Fransen** named promo director at KFXM, San Bernadino, replacing **Bob Holms**. . . . **Elsie Dobbs** circulating egg-timers to remind DJ's to listen to "Mother Earth and Father Time," as recorded by **Tal Walton** for Era. . . . **Janice Harper** in New York to complete session for RCA on new Broadway musical entitled "Dolly" which features **Carol Channing**. She has just signed a new contract with RCA. . . . **Don Wilson**, guitarist with **The Ventures**, also branching into vocal chores with "Forever and Ever" on Coast-based Unity Records.

Jim Stewart has joined **LeRoy Van Dyke's** music group, **The Auctioneers**, and will be seen regularly on the new "LeRoy Van Dyke" show which **Gene Nash** is producing. . . . **The Naturals'** "Just in Case," single on Chattahoochee, is climbing fast on the KIDO charts. . . . First night com-

sinus infection and had to cancel a series of South American engagements. This is the first time Bobby's ever had to miss any performances. . . . **Cameo-Parkway** national promo manager **Rhett Schwartz** predicts a smash for "Cruel World" by the **Emblems**. The disk is by a group of high school teachers. Also happening big for Rhett are "Shimmy Shimmy" by the **Orlons**, and "The Boy With The Beatle Hair" by the **Swans** which was a pick in L.A. and San Francisco.

CLEVELAND — **Jerry Sharell** wires from the Mainline Distrib. that his area is going all out for "In The Still Of The Night" by **Santo & Johnny** (Can-Am), "School Day" by the **Initials** (Congress) and "Blue Winter" by **Connie Francis**, and "Worried Guy" by **Johnny Tillotson** on MGM. Jerry mentioned that the **Initials** played a KYW benefit for retarded children that caused the same kind of wildness invited by the **Beatles**.

WESTERN UNION TELEGRAM

1206 (4-55)

W. P. MARSHALL, PRESIDENT

<p>DOMESTIC SERVICE</p> <p>Check the class of service desired, otherwise this message will be sent as a fast telegram</p> <p>TELEGRAM <input type="checkbox"/></p> <p>DAY LETTER <input type="checkbox"/></p> <p>NIGHT LETTER <input type="checkbox"/></p>	<p>INTERNATIONAL SERVICE</p> <p>Check the class of service desired, otherwise the message will be sent at the full rate</p> <p>FULL RATE <input type="checkbox"/></p> <p>LETTER TELEGRAM <input type="checkbox"/></p> <p>SHORE SHIP <input type="checkbox"/></p>	<p>CHARGE TO THE ACCOUNT OF</p> <p>TIME FILED</p>
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BANB 137 PD 2 XTRA FAX AM NEW YORK, N.Y. 13

1964 FEB. 13, 2:32 AM

CHESS RECORD CORP.

2120 So. Michigan CHI.

".....ONE OF THE NIGHTS

THE BEATLES

WERE FEATURED GUESTS ON.....WINS RADIO

THEY TOLD OUR N.Y. LISTNERS THAT

THEIR FAVORITE RECORD OF THE WEEK WAS THE

NEW CHUCK BERRY RECORD

"NADINE"

JULIE ROSS - WINS RADIO

COMPLETE TEXT OF FTC'S PROPOSED TRADE PRACTICE RULES

(Continued from page 7)

ARTIST: Any performer or other person, or any group of persons, who produces sounds which are captured on a recording (as recording is here defined).

Note: As above stated, the following rules have not been considered or approved by the Commission and are to be considered merely as proposals distributed as a basis for discussion at the Hearing.)

SECTION I

RULE 1—PROHIBITED DISCRIMINATORY PRICES, REBATES, DISCOUNTS, ETC.

(a) No member of the industry engaged in commerce, in the course of such commerce, shall grant or allow, secretly or openly, directly or indirectly, any rebate, refund, discount, credit, or other form of price differential, where such rebate, refund, discount, credit, or other form of price differential, effects a discrimination in price between different purchasers of goods of like grade and quality, where either or any of the purchases involved therein are in commerce, and where the effect thereof may be substantially to lessen competition or tend to create a monopoly in any line of commerce, or to injure, destroy, or prevent competition with any person to whom such goods are sold or who is authorized to sell such goods, or who is known to be doing so, or who is likely to do so, or who is entitled to the benefit of such discrimination, or with customers of either of them: Provided, however,—

(1) That the goods involved in any such transaction are sold for use, consumption, or resale within any place under the jurisdiction of the United States, and are not purchased by schools, colleges, universities, public libraries, churches, hospitals, and charitable institutions not operated for profit, as supplies for their own use;

(2) That nothing contained in this Rule shall prevent differentials which make only due allowance for differences in the cost of manufacture, or of delivery resulting from the differing methods or quantities in which such commodities are to such purchasers sold or delivered;

(Note: Cost justification under the above proviso depends upon net savings in cost based on all facts relevant to the transactions under the terms of the proviso (2). For example, if a seller regularly grants a discount based upon the purchase of a specified quantity by a single order for a single delivery, and this discount is justified by cost differences, it does not follow that the same cost can be cost justified if granted to a purchaser of the same quantity by multiple orders or for multiple deliveries.)

(3) That nothing contained in this Rule shall prevent persons engaged in selling goods, wares, merchandise in commerce from selecting their own customers in bona fide transactions and not in restraint of trade;

(4) That nothing contained in this Rule shall prevent price changes from time to time where made in response to changing conditions affecting the market for or the marketability of the goods concerned, such as but not limited to obsolescence of seasonal goods, distress sales under court process, or sales in good faith in continuance of business in the goods concerned;

(5) That nothing contained in this Rule shall prevent the meeting in good faith of an equally low price of a competitor.

Note: Subsection (b) of Section 2 of the Clayton Act, as amended, reads as follows:

Upon proof being made, at any hearing on complaint under this section, that there has been discrimination in price or services or facilities furnished, the burden of rebutting the prima facie case thus made by showing justification shall be upon the person charged with a violation of this section, and unless justification is affirmatively shown, the Commission is authorized to issue an order terminating the discrimination:

Provided, however, That nothing herein contained shall prevent a seller rebutting the prima facie case thus made by showing that his lower price was made in good faith in meeting an equally low price of a competitor, or for services or facilities furnished by a competitor.

The following are examples of price differential practices to be considered as subject to the prohibitions of this Rule when involving goods of like grade and quality which are sold for use, consumption, or resale within anyplace under the jurisdiction of the United States, and which are not purchased by schools, colleges, universities, public libraries, churches, hospitals, and charitable institutions not operated for profit, as supplies for their own use, and when—

The commerce requirements specified in this section are present; and

The price differential has a reasonable probability of substantially lessening competition or tending to create a monopoly in any line of commerce, or of injuring, destroying, or preventing competition with the industry member to whom the customer receiving the benefit of the price differential, or with customers of either of them; and

(3) The price differential is not justified by cost savings (see Paragraph (a) (2) of this Rule); and

(4) The price differential is not made in response to changing conditions affecting the market for or the marketability of the goods concerned (see Paragraph (a) (4) of this Rule); and

(5) The lower price was not made to meet in good faith an equally low price of a competitor (see Paragraph (a) (5) of this Rule).

Example 1. At the end of a given period an industry member grants a discount to a customer equivalent to a fixed percentage of the total of the customer's purchases during such period and fails to grant a discount of the same percentage to other customers on their purchases during such period.

Example 2. An industry member sells goods to one or more of his customers at a higher price than he charges other customers for like merchandise. It is immaterial whether or not such discrimination is accomplished by misrepresentation as to the grade and quality of the products sold.

Example 3. A manufacturer sells goods directly to a retailer at a lower price than he charges distributor customers whose retailer customers must compete with the favored retailer.

Example 4. An industry member pays freight on shipments to a customer, or, in the case of a manufacturer, pays freight on shipments to a distributor's customer, and does not pay such freight for all customers, thereby effecting a difference in price between customers.

Example 5. Terms of 2/10th prox. are granted by an industry member to some customers on goods purchased by them from the industry member. Another customer or customers are, nevertheless, allowed to take an additional discount when making payment to the industry member within the time prescribed.

(Note: "Free" Records. In the phonograph record industry, "free" records of a particular type are customarily offered by sellers to their customers upon the condition that such customers purchase specified quantities of particular phonograph records. Granting of free records or other merchandise illustrated by examples 6, 7 and 8 is considered violative of Section 2(a) of the Robinson-Patman Act, provided that the requisites established by part (a) of the Rule are met.)

Example 6. An industry member invoices goods to all his customers at the same price but supplies additional quantities of such goods at no extra charge to one or more, but not to all, such customers; or supplies other goods or premiums to one or more, but not to all, such customers for which he makes no extra charge and which effects an actual price difference in favor of certain of his customers.

Example 7. An industry member grants to some of his customers "free" records based on a fixed percentage of the customer's purchase of records and fails to grant "free" records based on the same percentage to other customers, which effects an actual price difference in favor of certain of his customers.

Example 8. An industry member grants to customers who purchase for resale a specified "quota" of records a certain quantity of "free" records and fails to grant such "free" records to other customers who do not meet the specified "quota," which effects an actual price difference in favor of certain of his customers.

(Note: Functional Discounts. Nothing in this Rule should be construed as prohibiting the granting of different prices, which are not otherwise violative of the part (a) provisions of this Rule, to customers in different functional categories. For example, a seller may grant a lower price to wholesalers than to retailers to the extent that such wholesalers resell to retailers. If such wholesalers also sell at retail in competition with their customers they may not properly be granted a price lower than the prices granted to competing retailers on that portion of the goods they sell at retail.)

Example 9. An industry member sells to a customer, which operates as both a wholesaler and as a retailer, industry products which the customer resells as a retailer, and the industry member charges such customer a lower price therefor than such industry member charges other retailers for like products.

[The following are industry proposals pertaining to Rule 1 regarding which Commission staff takes no position at this time]

(Note: Functional Discounts. The classes of "distributor," "rack jobber" and "one stop" are recognized as valid functional classifications in the chain of distribution for phonograph records between manufacturers and retail outlets or coin music machine (juke box) operators. Manufacturers of phonograph records may extend functional discounts to rack jobbers and one stops, provided, however, that the recipient of such discount actually performs the function for

which such discount is granted. One will be deemed a "distributor," "rack jobber," or "one stop" for purposes of applying this Rule to particular transactions only if he performed said function with respect to those particular transactions.

Nothing contained herein shall be construed as authorizing the grant of discriminatory discounts to competing customers performing the same function, in contravention of Section 2(a) of the Robinson-Patman Act.)

The following is an example of a practice to be considered as violative of Section 2(a) of the Robinson-Patman Act, provided that the requisites established therein are met:

Example. An industry member sells to a customer, which operates as both a "distributor," "rack jobber" or "one stop," and as a retailer, industry products which the customer resells as a retailer, and the industry member charges such customer a lower price therefor than such industry member charges other retailers for like products.

[This note is an alternate industry proposal]

(Note: Any industry member engaged in offering phonograph records for sale to ultimate consumers by placing them in places of business dealing principally with other commodities, and which industry member determines such factors as the selection of phonograph records to be placed at each location and the prices appearing on the phonograph records, assumes responsibility for such phonograph records as are not sold, stolen or destroyed while at the location, and generally assumes the function of servicing the records at such location by keeping records current and bins and racks filled, etc., is considered a retailer within the meaning of this Rule. It is immaterial that sales of phonograph records to ultimate consumers are facilitated by the concern controlling the location accepting the purchase money from consumer purchasers of the phonograph records, or that such concern assumes liability for all phonograph records damaged or stolen while on the premises of its place of business, or that the relationship between such concern and the above described industry member is designated as one of "seller" vis-a-vis "purchaser" or the agreement or contract between them as one of sale.)

(Note: Transshipping. In the phonograph record industry, transshipping refers to the sale by an industry member of industry products in one area through the use of discriminatory price incentives not made available in another area or other areas where such products are sold or offered for sale by such industry member.)

The offering of lower prices to purchasers in one territory than to those in another territory constitutes a discrimination in price violative of Section 2(a) of the Robinson-Patman Act, provided that the requisites established in the Act are met.

(Note: "Cut-outs". In the phonograph record industry, "cut-outs" are records which have been discontinued from the open stocks and catalogues of a manufacturer and/or distributor.)

The selling of "cut-outs" by a seller at different prices to competing customers performing the same distribution function constitutes a discrimination in price violative of Section 2(a) of the Robinson-Patman Act, provided that the requisites established in the Act are met.

(Note: "Dating" Privileges. In the phonograph record industry, a "dating" privilege is a condition of sale extended by a seller to a customer which provides that the payment of some or all of the amount due the seller by the customer by reason of such sale shall be postponed until some specific date or dates in the future.)

The grant of different dating privileges by a seller to competing customers performing the same distribution function constitutes a discrimination in price violative of Section 2(a) of the Robinson-Patman Act, provided that the requisites established in the Act are met.

RULE 2—PROHIBITED ADVERTISING OR PROMOTIONAL ALLOWANCES, OR SERVICES OR FACILITIES.

(a) No member of the industry engaged in commerce shall pay or contract for the payment of advertising or promotional allowances or any other thing of value to or for the benefit of a customer of such member in the course of such commerce as compensation or in consideration for any services or facilities furnished by or through such customer in connection with the processing, handling, sale, or offering for sale of any products or commodities manufactured, sold, or offered for sale by such member, unless such payment or consideration is made known to and is available on proportionally equal terms to all other customers competing in the distribution of such products or commodities.

(Note 1: Industry members giving advertising allowances to competing customers must exercise precaution and diligence in seeing that all of such allowances are used in accordance with

the terms of their offers.)

(Note 2: When an industry member gives allowances to competing customers for advertising in a newspaper or periodical, the fact that a lower advertising rate for equivalent space is available to one or more, but not all, such customers, is not to be regarded by the industry members as warranting the retention by such customer or customers of any portion of the allowance for his or their personal use or benefit.)

(b) No member of the industry engaged in commerce shall discriminate in favor of one purchaser against another purchaser or purchasers of a commodity bought for resale, with or without processing, by contracting to furnish or furnishing, or by contributing to the furnishing of, any services or facilities connected with the processing, handling, sale, or offering for sale of such commodity so purchased upon terms not accorded to all competing purchasers on proportionally equal terms.

(Note: Subsection (b) of Section 2 of the Clayton Act, as amended, which is set forth in the note following paragraph (a) (5) of Rule 1 is also applicable to this Rule 2.)

(c) The following are examples of discriminations in furnishing advertising or promotional allowances or services or facilities to be considered as subject to the prohibitions of this Rule when the commerce requirements specified by this Rule are present and an equivalent alternative allowance, service or facility is not afforded to those customers to whom the allowance, service or facility set forth in these examples is not suitable.

Example 1. An industry member grants an allowance for advertising to a customer based on a fixed percentage of that customer's purchases and fails to grant to other customers who are competing with the former an allowance of the same percentage on their purchases.

Example 2. An industry member furnishes free merchandise to a customer with the proviso that it be used for advertising or that the proceeds of its sale be used for advertising purposes. This is not made known to and available on proportionally equal terms to all competing customers.

Example 3. An industry member provides cooperative advertising allowances in the form of credit memoranda to particular customers on a negotiated, specific advertisement basis without making advertising or promotional allowances known to and available on proportionally equal terms to all competing customers.

Example 4. An industry member furnishes promotional services to a retailer customer in connection with the resale of the goods purchased and fails to furnish such services on proportionally equal terms to other retailer customers who are competing with the former.

Example 5. An industry member provided racks, browsers, bins, displays, special packaging, and other similar services and facilities to certain of its customers but does not make such services or facilities known to and available on proportionally equal terms to all competing customers.

Example 6. An industry member sponsors a radio program on which advertising is provided for certain of its customers. Such service is not made known to and available to all competing customers on proportionally equal terms.

Example 7. An industry member provides an artist or famous personality as part of a promotion for certain customers, but this promotional service is not made known to and available on proportionally equal terms to all competing customers.

Example 8. An industry member accords to one or more customer the privilege of returning for credit or refund any or all of the goods purchased by them and fails to accord the same privilege to another or other competing customers on proportionally equal terms.

(Note: Proportional Equality of Treatment of Competing Customers under Rule 2. The following is presented for the purpose of clarifying the requirements of Rule 2 with respect to the supplying of marketing services, facilities or allowances by industry members to their customers, but it is not intended to imply by such presentation that other methods which assure of proportional equality of treatment of competing customers may not also be used.)

An industry member may simultaneously offer to each of his customers competing in the resale of his products the same kind of promotional service, facility or allowance of a cost value equal to a uniform percentage of the sales (or purchases) of the industry member's products by each customer during a specified and identical period of time; provided, however, that when the service, facility or allowance offered is of a type which under reasonable terms and conditions is not usable or suitable to the facilities and business of all customers, and is offered to any one customer, the member offer each of those customers to whom the service, facility or allowance is not usable or suitable an alternative type of

(Continued on next page)

COMPLETE TEXT OF FTC'S PROPOSED TRADE PRACTICE RULES

(Continued from page 35)

promotional service, facility or allowance which is of equivalent measurable cost, is usable by the customer, and is suitable to his facilities and business, and promptly inform all competing customers of the kind and amount of services, facilities or allowances which he has offered to each and the respective terms and conditions under which such services, facilities or allowances are to be furnished by the industry member; and provided, further, that when the offer of any service, facility or allowance to any customer is conditioned on such customer supplying some reciprocal service, facility or payment, a reciprocal service, facility or payment be required in the offers to all other customers and there be an equality of ratio among all customers as to the measurable cost of that which is supplied by the industry member and the reciprocal service, facility or payment required of any customer. The industry member must take every reasonable precaution to see that services, facilities or allowances which he furnishes to customers are used in accord with the terms of his offer; and upon failure of the customer to perform any obligation on his part the industry member must cease supplying the customer any further service, facility or allowance.

RULE 3—INDUCING OR RECEIVING AN ILLEGAL DISCRIMINATION IN PRICE, ADVERTISING OR PROMOTIONAL ALLOWANCES, OR SERVICES OR FACILITIES.

No member of the industry engaged in commerce, in the course of such commerce, shall knowingly induce or receive a discrimination in price, advertising or promotional allowances, or services or facilities, which is prohibited by the provisions of Rules 1 and 2.

RULE 4—PROHIBITED BROKERAGE AND COMMISSIONS.

No member of the industry engaged in commerce, in the course of such commerce, shall pay or grant, or receive or accept, anything of value as a commission, brokerage, or other compensation, or any allowance or discount in lieu thereof, except for services rendered in connection with the sale or purchase of goods, wares, or merchandise, either to the other party to such transaction or to an agent, representative, or other intermediary herein where such intermediary is acting in fact for or in behalf, or is subject to the direct or indirect control, of any party to

such transaction other than the person by whom such compensation is so granted or paid.

SECTION II RULE 5—PROHIBITED FORMS OF TRADE RESTRAINTS (UNLAWFUL PRICE FIXING, ETC.).*

Members of the industry, either directly or indirectly, shall not engage in any planned common course of action, or enter into or take part in any understanding, agreement, combination, or conspiracy, with one or more members of the industry, or with any other person or persons, to fix or maintain the price of any industry products or otherwise unlawfully to restrain trade; or use any form of threat, intimidation, or coercion to induce any member of the industry or other person or persons to engage in any such planned common course of action, or become a party to any such understanding, agreement, combination, or conspiracy.

*The prohibitions of this rule are subject to Public Law 542, approved July 14, 1952—66 Stat. 632 (the McGuire Act, commonly referred to as the Fair Trade Amendment) which provides that with respect to a commodity which bears, or the label or container of which bears, the trade-mark, brand, or name of the producer or distributor of such commodity and which is in free and open competition with commodities of the same general class produced or distributed by others, a seller of such a commodity may enter into a contract or agreement with a buyer thereof which establishes a minimum or stipulated price at which such commodity may be resold by such buyer when such contract or agreement is lawful as applied to interstate transactions under the laws of the State, Territory, or territorial jurisdiction in which the resale is to be made or to which the commodity is to be transported for such resale, and when such contract or agreement is not between manufacturers, or between wholesalers, or between brokers, or between factors, or between retailers, or between persons, firms, or corporations in competition with each other.

RULE 6—TIE-IN SALES: COERCING PURCHASE OF ONE PRODUCT AS A PRE-

REQUISITE TO THE PURCHASE OF OTHER PRODUCTS.

No member of the industry shall coerce the purchase of one or more products as a prerequisite to the purchase of one or more other products, where the effect may be substantially to lessen competition or tend to create a monopoly or unreasonably to restrain trade.

RULE 7—EXCLUSIVE DEALING.

Members of the industry shall not contract to sell or sell industry products or fix a price charged therefor, or discount from, or rebate upon, such price, on the condition, agreement, or understanding that the purchaser thereof shall not use or deal in the products of a competitor or competitors of such industry member, where the effect of such sale of contract for sale, or of such condition, agreement, or understanding, may be substantially to lessen competition or tend to create a monopoly in any line of commerce.

RULE 8—LIFTING OF STOCKS.

No member of the industry shall purchase the stock of a distributor or dealer which has been supplied by a competitor or competitors when such practice is done as an inducement to the distributor or dealer to discontinue handling competitive products and to handle such member's products exclusively, and where the effect of such act or practice may be substantially to lessen competition or tend to create a monopoly in any line of commerce.

RULE 9—INDUCING BREACH OF CONTRACT.

Members of the industry shall not knowingly induce or attempt to induce the breach of existing lawful contracts between competitors and their customers or between competitors and their suppliers, or interfere with or obstruct the performance of any such contractual duties or services, under any circumstances having the capacity and tendency or effect of substantially injuring or lessening competition.

RULE 10—UNLAWFUL INTERFERENCE WITH COMPETITORS' PURCHASES OR SALES.

No member of the industry, by means of any monopolistic practices or through combination, conspiracy, coercion, boycott, threats, or any other unlawful means, directly or indirectly, shall interfere with a competitor's right to purchase his industry products and supplies from whomsoever he chooses, or to sell his product to whomsoever he chooses.

RULE 11—DEFAMATION OF COMPETITORS OR FALSE DISPARAGEMENT OF THEIR PRODUCTS.

Members of the industry shall not defame competitors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, or by other false representations, or falsely disparage competitors' products in any respect, or their business methods, selling prices, values, credit terms, policies, or service.

(Note: Nothing in this rule shall be construed as preventing full, fair, and nondeceptive comparison, by demonstrating or otherwise, of competitors' products with the product of another industry member before purchasers or prospective purchasers.)

RULE 12—PUSH MONEY.

Industry members shall not pay or contract to pay anything of value to a salesperson employed by a customer of the industry member, as compensation for, or as an inducement to obtain, special or greater effort or service on the part of the salesperson in promoting the resale of products supplied by the industry member to the customer.

(a) When the agreement or understanding under which the payment or payments are made or are to be made is without the knowledge and consent of the salesperson's employer; or

(b) When the terms and conditions of the agreement or understanding are such that any benefit to the salesperson or customer is dependent on lottery; or

(c) When any provision of the agreement or understanding requires or contemplates practices or a course of conduct unduly and intentionally hampering sales of products of competitors of an industry member; or

(d) When, because of the terms and conditions of the understanding or agreement, including its duration, or the attendant circumstances, the effect may be substantially to lessen competition or tends to create a monopoly; or

(e) When similar payments are not accorded to salespersons of competing customers on proportionally equal terms in compliance with Section 2(d) and (e) of the Clayton Act.

(Note: Payments made by an industry member to a salesperson of a customer under any agreement or understanding that all or any part of such payments is to be transferred by the salesperson to the customer, or is to result in a corresponding decrease in the salesperson's salary, are not to be considered within the purview of this Rule, but are to be considered as subject to the requirements and provisions of Section 2(a) of the Clayton Act.)

RULE 13—COMMERCIAL BRIBERY.

Members of the industry shall not give, or offer to give, or permit or cause to be given, directly or indirectly, money or anything of value to agents, employees, or representatives of customers or prospective customers, or to agents, employees, or representatives of competitors' customers or prospective customers, without the knowledge of their employers or principals, as an inducement to influence their employers or principals to purchase or contract to purchase products manufactured or sold by such industry member or to influence such employers or principals to refrain from dealing in the products of competitors or from dealing or contracting to deal with competitors.

RULE 14—PROHIBITED SALES BELOW COST.

The practice of selling products of the industry at a price less than the cost thereof to the seller, with the purpose or intent, and where the effect is, or where there is a reasonable probability that the effect will be, to substantially injure, suppress or stifle competition or tend to create a monopoly, is an unfair trade practice.

This rule is not to be construed as prohibiting all sales below cost, but only such selling below the seller's cost as is resorted to and pursued with the wrongful intent or purpose referred to and where the effect is, or where there is reasonable probability that the effect will be, to substantially injure, suppress, or stifle competition or to create a monopoly. Among the situations in which the requisite purpose or intent would ordinarily be lacking are cases in which such sales were: (a) of seasonal goods near the conclusion of the season; (b) of obsolescent goods; (c) made under judicial process; or (d) made in bona fide discontinuance of business in the goods concerned.

As used in the foregoing paragraphs of this rule, the term "cost" means the respective seller's cost and not an average cost in the industry whether such average cost be determined by an industry cost survey or some other method. It consists of the total outlay or expenditure by the seller in the acquisition, production, and distribution of the products involved, and comprises all elements of costs such as labor, material, depreciation, taxes (except taxes on net income and such other taxes as are not properly applicable to cost), and general overhead expenses, incurred by the seller in the acquisition, manufacture, processing, preparation for marketing, sale, and delivery of the products. Not to be included are dividends or interest on borrowed or invested capital, or nonoperating losses, such as fire losses and losses from the sale or exchange of capital assets. Operating cost should not be reduced by items of nonoperating income, such as income from investments, and gain on the sale of capital assets.

(Note: Nothing in this Rule shall be construed as relieving an industry member from compliance with any of the requirements of the Robinson-Patman Act.)

RULE 15—CONSIGNMENT DISTRIBUTION, "GUARANTEED SALES" AND EXTENDED "DATING" DISTRIBUTION (UNAUTHORIZED SHIPMENT.)

(a) No member of the industry shall employ the practice of shipping industry products on consignment, "guaranteed sale" basis, extended "dating" basis, or otherwise, without the express request or prior consent of the consignee or purchaser.

(Note: In the phonograph record industry a "guaranteed sale" is a sale made upon the condition that the customer may return for credit any portion of the merchandise which the customer is unable to resell. A "dating privilege" is a condition of sale extended by a seller to a customer which provides that the payment of some or all of the amount

(Continued on next page)

MR. DAVID MATALON

President

DUCALE PUBLISHING COMPANY

and

ITALDISC RECORDS

will be in New York City

at the Americana Hotel

from Monday Feb. 17th

for One Week

If Interested Please Contact

COMPLETE TEXT OF FTC'S PROPOSED TRADE PRACTICE RULES

(Continued from preceding page)

due the seller by the customer by reason of such sale shall be postponed until some specific date or dates in the future.)

(b) Nothing in this rule shall be construed to authorize any understanding or agreement, combination or conspiracy, or planned common course of action, by and between industry members, mutually to conform or restrict their practice of shipping goods on consignment, "guaranteed sale," or extended "dating" basis.

[The following is an industry proposal for addition to Rule 16] It is an unfair trade practice for any member of the industry to employ the practice of shipping industry products on consignment, pretended consignment, on a "guaranteed sale" basis, or on extended "dating" privilege for the purpose and with the effect of artificially clogging or closing trade outlets and restricting competitors' use of said trade outlets in getting their products to purchasers through regular channels of distribution, thereby injuring, destroying or preventing competition or tending to create a monopoly or unreasonably to restrain trade.

RULE 16—AIDING OR ABETTING USE OF UNFAIR TRADE PRACTICES.

No person, firm, or corporation, being a member of this industry, shall aid, abet, coerce, or induce another, directly or indirectly, to use or promote the use of any unfair trade practice specified in these rules.

SECTION III

RULE 17—MISUSE OF "STEREO" AND "STEREOPHONIC," ETC.

(a) No member of the industry shall use the words "stereo" or "stereophonic," or any other word or phrase of like meaning, to describe or refer to a recording that does not have two distinctly separate modulations derived from an original live recording in which a minimum of two separate channels were employed; except that such word or phrase may be used in connection with a recording having two distinctly separate modulations derived from an original monophonic recording if a clear and conspicuous disclosure is made, in immediate conjunction therewith, that:

- (1) The original recording was monophonic or monaural; and,
 - (2) That it has been altered, changed, or re-recorded to simulate stereophonic reproduction or to permit reproduction on stereophonic players.
- (b) No industry member shall use the words "true" or "genuine," or any other word or phrase of like meaning, in conjunction with the words "stereo" or "stereophonic," or any other word or phrase of like meaning, to describe or refer to a recording that was not derived from an original live recording in which a minimum of two separate channels were employed.

RULE 18—DECEPTION AS TO PERFORMING ARTIST.

(a) No member of the industry shall feature or identify an artist on the cover of a recording, or in other advertising of such product, where the identified artist does not in fact perform with regard to each selection mentioned on the recording, unless the cover or other form of advertising discloses, early and conspicuously in immediate conjunction with the identification of the artist:

- (1) The selections or renditions with regard to which the identified artist does not perform; or, where appropriate,
 - (2) That the designated artist does not perform as to any of the selections or renditions.
- (b) Industry members shall not represent in any manner, in connection with the sale offering for sale of any recording, that artists whose sounds are reproduced by the recording are famous, prominent, or well known when such is not the fact, or to misrepresent in any way the prominence or popularity of such artists either as individuals or a group.

RULE 19—DECEPTION AS TO CONTENTS OF RECORDING.

Members of the industry shall not represent, in advertising or on the cover of a recording, that a recording is of any ballet, opera, play, or other known work or performance, when in fact the recording does not contain essentially the entire work or performance, unless:

- (a) There is a clear and conspicuous disclosure in immediate conjunction with such representation, whether on the cover of the recording or in other advertising, that the

recording does not contain the complete work or performance; and,

(b) There is a conspicuous listing on the cover of the recording of the parts of the work or performance which the recording does contain, or, alternatively, a clear disclosure of the parts which it does not contain.

RULE 20—DECEPTION INVOLVING RE-ISSUES, NEW TITLES AND DATE OF ORIGINATION.

(a) Industry members shall not re-issue a recording under a new title without disclosing on the cover of the recording and in all other advertising featuring such recording, in a clear and conspicuous manner in immediate conjunction with the new title, the fact of re-issue and the title or titles under which it was previously issued.

(b) Members of the industry shall not describe recorded songs or selections by new titles when such songs or selections have previously been issued or have commonly been known to the public under other titles, without disclosing on the cover of the recording, and in all other advertising which names the songs or selections contained on the recording, the previous or commonly known titles.

(Note: This Rule applies to recordings, songs or selections previously issued in foreign countries as well as to those previously issued in the United States. However, a title which is a literal translation of the previous foreign language title into the English language is not contemplated as being a new title within the meaning of this Rule.)

(c) Industry members shall not issue a recording which is not composed entirely of currently recorded sounds without clearly and conspicuously disclosing on the cover of the recording that all or some part of the recording is not current, where failure to make such disclosure may have the tendency or effect of misleading purchasers with regard to the date of origination of any significant part of the recording.

RULE 21—CANCELLATION OF MEMBERSHIP IN COMMERCIAL CLUB OR MEMBERSHIP ORGANIZATIONS.

In the operation or management of any commercial phonograph record club or membership organization, industry members shall not:

- (a) Represent, directly or by implication, that persons may cancel membership if, in fact, cancellation is not always permitted without any conditions or limitations, unless a full and clear disclosure of all conditions, limitations or prerequisites to cancellation are made in immediate conjunction with all such representations; or
- (b) Ship merchandise and attempt to collect the price of such merchandise when the right of cancellation of membership has been exercised and proper notification of cancellation has been given.

RULE 22—COMPOSITION AND PLAYING LIFE OF PHONOGRAPH NEEDLES.

(a) Members of the industry shall not use the word "sapphire," "ruby," or "jewel," or any other word or words denoting precious stones, in designating or describing the points or tips of phonograph needles made of synthetic material, without immediately preceding such word or words, in a clear and conspicuous manner, with the word "synthetic" or a word or phrase of like meaning.

(b) Industry members shall not represent, directly or indirectly, that a needle may be relied upon or depended upon to play satisfactorily any specified number of records or for any particular length of time not definitely proven under the varied conditions of normal use, or to represent by any means that a needle will give satisfactory performance forever.

RULE 23—FOREIGN ORIGIN DECEPTION.

In the sale, offering for sale, or distribution of phonograph needles, record brushes, and other phonograph record accessories and related industry products:

- (a) Industry members shall not misrepresent the origin or place of manufacture of such product or any part thereof; or
- (b) Fail to disclose that an industry product, or substantial part thereof, is of foreign origin by means of a legible marking or stamping on the product, or on a label or tag affixed thereto, which is of such degree of permanency as to remain on or attached to the product, in legible form, until consummation of the consumer sale thereof, and of such conspicuousness as to be likely observed and read by purchasers and prospective purchasers making casual inspection of the product; and,

(c) Where such product is packaged, or mounted in a container, or on a display card, and is offered for consumer sale in such form, then the marking or stamping shall also appear on the front or face of such packaging, container, or display card, and be so positioned as to clearly have application to the product so packaged or mounted, and shall also be of such degree of permanency as to remain thereon until consummation of consumer sale of the product, and of such conspicuousness as to be likely observed and read by purchasers and prospective purchasers making casual inspection of the product as so packaged or mounted.

RULE 24—MISREPRESENTING PRODUCTS AS CONFORMING TO STANDARD.

In the sale, offering for sale, or distribution of any industry products, members of the industry shall not represent or imply, through advertising or otherwise, that such products conform to any standards recognized in or applicable to the industry when such is not the fact.

RULE 25—MISREPRESENTATION AS TO CHARACTER OF BUSINESS.

Members of the industry shall not represent, directly or by implication, in advertising, by trade or corporate name, or otherwise, that they produce or manufacture products of the industry, or that they own or control a plant making such products, when such is not the fact, or that they are a manufacturer, wholesale distributor or a wholesaler when such is not the fact, or in any other manner misrepresent the character, extent, or type of their business.

RULE 26—DECEPTIVE USE OF TRADE OR CORPORATE NAMES, TRADEMARKS, ETC.

Members of the industry shall not use any trade name, trademark, or other trade designation, which has the capacity and tendency or effect of misleading or deceiving purchasers or prospective purchasers as to the name, nature, or origin or any product of the industry, or of any material used therein, or which is false, deceptive, or misleading in any other material respect.

RULE 27—PASSING OFF THROUGH IMITATION OR SIMULATION OF TRADEMARKS, TRADE NAMES, ETC.

Members of the industry shall not mislead or deceive purchasers by passing off the products of one industry member as and for those of another through the imitation or simulation of trademarks, trade names, brands, or labels.

RULE 28—FALSE INVOICING.

No industry member shall withhold from or insert in invoices or sales tickets any statements or information by reason of which omission or insertion a false record is made, wholly or in part, of the transactions represented on the face of such invoices or sales tickets, with the capacity and tendency or effect of thereby misleading or deceiving purchasers, prospective purchasers, or the consuming public in any material respect.

RULE 29—SUBSTITUTION OF PRODUCTS.

No member of the industry shall make an unauthorized substitution of products, where such substitution has the capacity and tendency or effect of misleading or deceiving purchasers, by:

- (a) Shipping or delivering industry products which do not conform to samples submitted, to specifications upon which the sale is consummated, or to representations made prior to securing the order, without advising the purchaser of the substitution and obtaining his consent thereto prior to making shipment or delivery; or
- (b) Falsely representing the reason for making substitutions.

RULE 30—GUARANTEES, WARRANTIES, ETC.

(a) Industry members shall not represent in advertising or otherwise that a product is "guaranteed" without a clear and conspicuous disclosure in close conjunction with such representation of:

- (1) The nature and extent of the guarantee; and
- (2) Any material conditions or limitations in the guarantee which are imposed by the guarantor; and

(Continued on next page)

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The Wildest Sound Ever Put On A Record

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THE KNOCKOUTS

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118—"A FOOL IN LOVE"—SUE KENNY

188—"ALONE"—RICHARD LYONS

Ruth Brown To Decca

NEW YORK—Ruth Brown has inked an exclusive disk pact with Decca Records, it was announced last week by Leonard W. Schneider, the label's exec vp. The singer previously cut for the Philips label, and before that, had a long career on Atlantic Records, where she had such hits as "Lucky Lips" and "One More Time." Decca rushed her first sides to market last week. They are: "What Happened To You" and "Yes Sir, That's My Baby."

Jim Foglesong To Victor's A&R Staff



NEW YORK—Jim Foglesong, former show music A&R man for the Columbia and Epic labels, has joined the A&R staff of RCA Victor Records as a producer, according to an announcement by Steve Sholes, Victor's pop A&R veep.

Foglesong will report directly to Hugo (Peretti) and Luigi (Creatore), who heads Victor's New York pop A&R activity. His A&R mates at Victor include: Ben Rosner, manager of pop A&R; Herman Diaz, special projects manager; Joan Deary, creative services manager; and A&R producers Joe Linhart, Andy Wiswell, Jack Somer, Ethel Gabriel and Brad McCuen.

Foglesong, a graduate of the Eastman School of Music, had a 12½ year career with Columbia Records, starting in the engineering dept. He became an A&R man in 1954 and produced singles and albums for Epic. In addition to producing original-cast LP's, he has also had a hand in LP recreations of such old musicals as "Annie Get Your Gun," "Showboat," "The Student Prince" and "Lady In The Dark."

He has also been a professional singer, vocal group contractor and conductor for many years. His choral chores, for radio, TV and disks, have been under the direction of Fred Waring, Robert Shaw, Ray Charles and Walter Schumann. He also appeared with the Schumann singers in the Broadway production of "John Brown's Body."

Philips Inks Nina Simone



CHICAGO—Nina Simone, top blues-pop disk-nitery attraction, has inked an exclusive pact with Philips Records, according to announcements last week by Irving B. Green, president of Mercury Records, parent company, and Andy Stroud, the artist's manager.

The singer-pianist had previously recorded for a number of years on the Colpix label. Before joining Colpix, she got left-field Top 100 attention with "I Loves You Porgy," released on the Bethlehem label.

She is currently on the Ford Caravan of Music tour, sponsored by Ford Motor Co., appearing with Herbie Mann at 45 colleges in the east, mid-west and south. On Mar. 21, she will be presented in her own concert at Carnegie Hall.

TEXT OF FTC'S PROPOSED RULES

(Continued from page 37)

(3) The manner in which the guarantor will perform thereunder; and

(4) The identity of the guarantor.

(b) Representations that a product is "guaranteed for life" or has a "lifetime guarantee" in addition to meeting the above requirements, shall contain a conspicuous disclosure of the meaning of "life" or "lifetime" as used (whether that of the purchaser, the product or otherwise).

(c) Guarantees shall not be used which under normal conditions are impractical of fulfillment or which are for such a period of time or are otherwise of such nature as to have the capacity and tendency of misleading purchasers or prospective purchasers into the belief that the product so guaranteed has a greater degree of serviceability, durability or performance capability in actual use than is true in fact.

(d) This rule has application not only to "guarantees" but also to "warranties," to purported "guarantees" and "warranties" and to any promise or representation in the nature of a "guarantee" or "warranty."

RULE 31—USE OF THE WORD "FREE"

In connection with the sale, offering for sale, or distribution of industry products, industry members shall not use the word "free," or any other word or words of similar import, in advertisements or in other offers to the public, as descriptive of an article of merchandise, or service, which is not an unconditional gift, under the following circumstances:

(a) When all the conditions, obligations, or other prerequisites to the receipt and retention of the "free" article of merchandise or service offered are not clearly and conspicuously set forth at the outset so as to leave no reasonable probability that the terms of the offer will be misunderstood; and, regardless of such disclosure:

(b) When, with respect to any article of merchandise required to be purchased in order to obtain the "free" article or service, the offerer (1) increases the ordinary and usual price of such article of merchandise or (2) reduces its quality, or (3) reduces the quantity or size thereof.

(Note: The disclosure required by subsection (a) of this rule shall appear in close conjunction with the word "free" (or other word or words of similar import) wherever such word first appears in each advertisement or offer. A disclosure in the form of a footnote, to which reference is made by use of an asterisk or other symbol placed next to the word "free," will not be regarded as compliance.)

RULE 32—MISUSE OF TERMS "CLOSE-OUTS," "DISCONTINUED LINES," "SPECIAL BARGAINS," ETC.

Industry members shall not offer for sale, sell, advertise, describe, or otherwise represent industry products as "Close-Outs," "Discontinued Lines," or "Special Bargains," by use of such terms, or by words or representations of similar import, when such either is false, or has the capacity and tendency or effect of leading the purchasing or consuming public to believe such products are being offered for sale or sold at greatly reduced prices, or at so-called "bargain" prices, when such is not the fact.

RULE 33—DECEPTIVE PRICING.

Members of the industry shall not represent directly or indirectly in advertising or otherwise that an industry product may be

purchased for a specified price, or at a saving, or at a reduced price, when such is not the fact; or otherwise deceive purchasers or prospective purchasers with respect to the price of any product offered for sale; or furnish any means or instrumentality by which others engaged in the sale of industry products may make any such representation. (Note: The Commission promulgated Guides Against Deceptive Pricing effective January 8, 1964, superseding the Guides adopted October 2, 1958, which provide additional guidance with respect to price savings representations. Copies may be had upon request to the Commission.)

RULE 34—MISBRANDING, MISREPRESENTATION, AND DECEPTIVE SELLING METHODS.

Members of the industry, in the course of the marketing or distribution of industry products, shall not:

(a) Use, or cause or promote the use of, any trade promotional literature, advertising matter, mark, brand, label, designation, depiction, or other type of oral or written representation, however, disseminated or published, which directly or by implication, or through failure to disclose material information, has the capacity and tendency or effect of misleading or deceiving purchasers or prospective purchasers with respect to the type, grade, quality, quantity, use, size, weight, nature, condition, durability, performance, serviceability, origin, manufacture, distribution, or price of any product of the industry; or,

(b) Offer for sale, sell, distribute, or promote the sale or distribution of, products of the industry under any other conditions or selling practices which have the capacity and tendency or effect of misleading or deceiving the purchasing or consuming public in any material respect.

The Beatles: The "What—Me Worry" Kids

NEW YORK—The more the teenagers clamor for them, the faster their disks zoom up the charts, the more a sideline of product inspired by them sells, the more it is apparent that, like any mania, Beatlemania is for the moment.

This paradox, not without precedent in the entertainment business, is even conceded by the Beatles themselves, who have displayed to the American press a brightness beyond the music they perform.

At a press conference last week at the Plaza Hotel, whose Victorian stateliness has succumbed to its colorful guests, it was during a question-and-answer period, involving mostly the usual queries from fan magazines. (e.g. "Do you date girls?"), that the boys displayed a frank insight into their future. In response to how-long-will-this-all-last?, the answer from the group was immediate and sure. One remarked that "it's not important," another was "it doesn't worry us."

Why-should-it-worry-them?, a cynic has every right to ask. Aren't-they-set-for-life? They probably are. But, young men with the intelligence of the Beatles surely demand more than being-set-for-life. If there is a dose of cynicism in the boys, it probably centers around the plain truth that neither fads nor teenage idols last long. Reconciled to this "awful truth," they are achieving what others who have been thrust into stardom rarely accomplish: they are enjoying themselves.

This good-humor—in dress, while playing, at a press-conference—has formed a contagious appeal to the group, not limited, interestingly, to just the teen set.

Most adults could be pinned-down to a confession that they also enjoy the group. In the fantastic press coverage the group is enjoying, there have been no great outcries against either the group's appearance or the quality of their music from "concerned" parents. Perhaps, adults are beginning to tolerate to a greater extent the whims and fancies of the new generation they are bringing-up.

But, as far as the Beatles are concerned, it seems that the English group is communicating to the plus-21 population by a tongue-in-cheek maturity of their own.

Murray Cohen Exits Everest

HOLLYWOOD — Murray Cohen has resigned as vp of Everest Records, it was learned last week. Cohen's departure, it was further learned, was due to differences he had regarding company policies. Cohen is at present negotiating with other labels and is preparing an LP and singles release by Bob & Earl on his Tip label.

Bernie Solomon, president of Everest, has named sales manager Lee Plamer to take-on Cohen's duties.

Diskery, currently riding high on the Top 100 with Gloria Lynne's "I Wish You Love," has just issued a Lynn album named after the singles success. Other new LP entries are David Allen's "This Is My Lucky Day," Charlie Shavers recorded at Paris' Le Crazy Horse Saloon and "American Folk Songs" by The Greg Smith Singers.

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Nashboro 7016

"THE CONSOLERS"
Including their great rendition of
"WAITING FOR MY CHILD"
Now Available On A Single
Nashboro 800

Another Strong Package!!
BROTHER JOE MAY'S
NEW GOSPEL ALBUM
Nashboro 7017
1 with 7 LP Deal

SOLID R&B SELLERS!!
"I WANTA KNOW WHY"
Lonesome Sundown
Excello 2242

"COULD HAPPEN TO YOU"
Lazy Lester
Excello 2243

"JUST A LONELY, LONELY BOY"
Clifford Sweet
Excello 2244

NASHBORO RECORDS
177 3rd Ave. No., Nashville, Tenn.

Another New Chart Climber!

Lesley Gore
OF MIXED UP HEARTS
SINGLES
SHE'S A FOOL
RUN, BOBBY, RUN
THE OLD CROWD
I THINK I'M IN LOVE
I THINK I'M IN LOVE
I THINK I'M IN LOVE

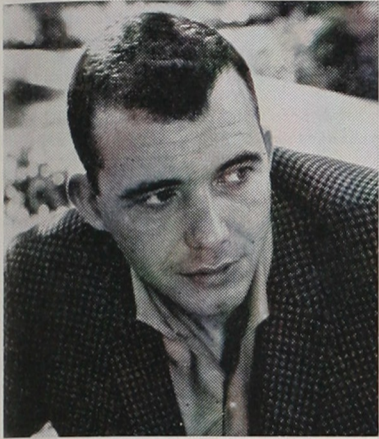
LESLEY GORE
SINGS OF MIXED UP HEARTS
Mercury MG 20849/SR 60849

Featuring:
You Don't Own Me
She's A Fool
Run, Bobby, Run
The Old Crowd, Etc.

FOREMOST IN FINE RECORDING

BIOS FOR DEEJAYS

Bobby Bare



Bobby Bare has had in recent months several recordings which have taken off in the way that show biz dreams are made of. His "Detroit City," for example, hit the Top 100 like a meteor; it quickly headed to the top and was followed in fast succession by Bobby's album of the same name and his next hit, "500 Miles From Home," which was also followed by an LP.

The songster was born some twenty odd years ago in Ironton, Ohio and started singing professionally on a local television show in Charleston, West Virginia, when he was seventeen years old. A few years later he moved to California and his star began to rise. In 1958 he first clicked with "All-American Boy." The army intervened at about that point and while Bobby was in the service, he performed with the Army Show and, with it, appeared on the Ed Sullivan Show, and when he was discharged was signed by RCA Victor.

When he isn't singing, Bobby is often writing music for other people to sing. His music has been recorded by such artists as Ferlin Husky, Rose Maddox and June Carter. The artist is currently pulling plenty of dual-market coin with "Miller's Cave."

Bobby Goldsboro



Bobby Goldsboro, who is currently riding high on the charts with United Artists' release of "See The Funny Little Clown," was born January 15, 1941 in Maryanna, Florida and attended school there through the ninth grade. His family moved to Dothan, Alabama and he was graduated from Dothan High School, then studied at Auburn University for two years before succumbing to his one and only love, music.

After a brief period of free lance work, Goldsboro joined Roy Orbison as a guitarist in January of 1962, and at the present time is still working with Roy and his highly popular aggregation.

Some months ago, a friend of Bobby's traveled to New York and played a recording of his voice for Jack Gold, an A&R director at United Artists Records. Gold immediately topped on the first plane to Dothan and signed the chanter to exclusive wax contract. Bobby's initial UA release is his present chart-rider.

Dual-Distribution: It Concerns Men's Wear Field, Too

NEW YORK—Dual distribution is phrase that not only the record business has to deal with.

Out of Los Angeles last week, where men's wear retailers met (The National Association of Retail Clothiers and Furnishers), came reports of a debate over manufacturer-owned stores and indie operations. Many indies, it was noted, declared that the profits of small men's wear shops have suffered because of dual-distribution, that is where suppliers to the indies also compete with them (sound familiar?).

One of the speakers at the convention was Rep. James Roosevelt, chairman of a House committee on small business that is looking into the matter of dual distribution in all areas of industry, including the music business.

Rep. Roosevelt told the gathering that "no great numbers of persons or firms" had been hurt badly by dual distribution, but, he conceded, "the problem is present" and "must be solved as quickly as possible."

In often heated discussion, those men's wear retailers who oppose manufacturer ownership of retail outlets contended that they create unfair competition and monopolistic practices, while those in favor declared that indie operations can get goods at the same price as manufacturer subsides and reap the promotional benefits of strong ad programs instituted by manufacturer-owned stores.

Rondo Records Releases "Greats" LP Series

NEW YORK—Rondo Records, a Kimberly Records, label, has announced the release of 10 albums grouped together under the general title of "Greats," each presenting a number of name performers noted for a particular type of music. The sets cover a broad range of music styles.

Some of the artists featured on the packages are Buddy Cole, Teddy Wilson, Joe Bushkin, Artie Shaw, Duke Ellington, Woody Herman, Nat Cole, Lena Horne, Kay Starr, Patsy Cline, and Webb Pierce.

Epic Signs Ken Colman

NEW YORK—Epic Records has signed Ken Colman to a recording contract, according to an announcement made last week by Leonard S. Levy, the label's general manager.

The chanter has recently sung at the Thunderbird Hotel in Las Vegas and the Rat Fink Room in Gotham. He has also appeared a number of times on the NBC-TV Merv Griffin Show and made guest appearances on the Canadian Broadcasting Network.

Colman's first single will be released shortly. Tagged "My Talking Dog, Napoleon," the novelty deck will also mark the recording debut of Michel, the talking dog (see separate story.)

Recoton Offers Premiums To Dealers

NEW YORK—Peter Wish, sales manager of the Recoton Corp., phono needle firm, has announced a new promo plan exclusively for the firm's dealers. Dealers who purchase diamond needle or sapphire needle kits or accessory racks at special prices are entitled to free gift points. These are sent to the company's premium department in exchange for gift items.

A Musical Get-Together



NEW YORK—MGM Records' stars Connie Francis and Freddy meet for the first time in the United States. Freddy dropped in on the lark during the recording session of her current chart-rider of "Blue Winter." The songster recently-concluded a trip to Canada, Nashville and New York doing concerts, recording session and promoting his single of "So You Won't Come Back."

Decca Points-Up Irish Music Catalog

NEW YORK—Decca Records is spotlighting its Irish disk product for extra sales in view of upcoming St. Patrick's Day on Mar. 17. Label has announced that its entire catalog of Irish LP's and EP's, including the Coral label, is available under the terms of its current dealer incentive program (details of which are available at local distributors). Bing Crosby leads the parade of stars who have cut Irish material for the label.

A full color litho book on the Decca-Coral Irish catalog is now in the hands of the Decca field force, who are now contacting dealers in their respective territories.

New Philly Distrib Opens

PHILADELPHIA—Progress Record Distributing has opened shop in Philly at 1211 N. Broad St. In addition to the Delaware Valley area, Progress will serve Southern New Jersey, Delaware and Maryland. Firm specializes in R&B, rock 'n' roll, gospel, spiritual and hootenanny product.

Decca Pacts Robert Maxwell



NEW YORK—Composer-harpist Robert Maxwell (seated) signs an exclusive wax pact with Decca Records as Harry Myerson of the label's A&R staff looks on. The artist's first effort under the Decca banner is his own composition, "Shangri-La" backed with "That Old Black Magic."

WELL, WE'VE REALLY GOT A HOT ONE
BOBBY BLAND'S
"THERE AIN'T NOTHING YOU CAN DO"
AND
"HONEY CHILD"
DUKE 375

—NEW SPIRITUALS—
"GLORY HALLELUJAH"
AND
"LORD HOLD MY HAND"
THE MIGHTY CLOUDS OF JOY
PEACOCK 1895

"SING YOUR TROUBLES AWAY"
AND
"DON'T LET MY RUNNING BE IN VAIN"
THE LOVING SISTERS
PEACOCK 3011

"COME YE DISCONSOLATE"
AND
"OUR PRAYER FOR PEACE"
THE DIXIE HUMMINGBIRDS
PEACOCK 3012

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Timmy Shaw
"GONNA SEND YOU BACK TO GEORGIA"
Wand 146
WAND RECORDS

WHAT EVER HAPPENED TO BOBBY BREEN?
