

Billboard

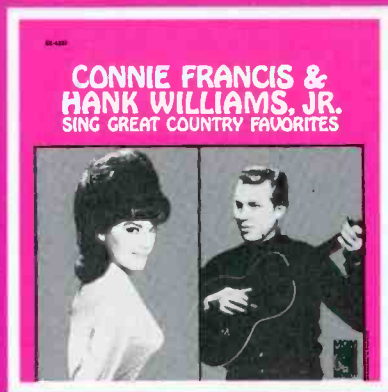
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1965 International

RECORD & TALENT

Showcase

Who's Who in the World of Music



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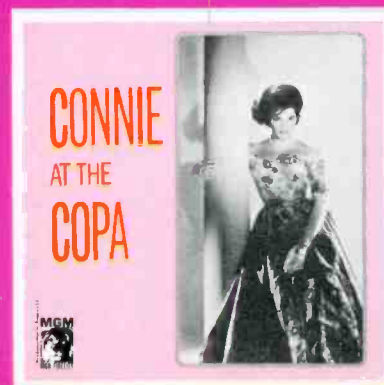
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Billboard
INTERNATIONAL
RECORD &
TALENT
SHOWCASE

This year's Record & Talent Showcase—which incorporates Who's Who in the World of Music—is a working guide to recording talent throughout the world.

Last year's innovation—a listing of 4,000 recording artists, their booking agents and personal managers—has been enlarged by more than 50 per cent.

New this year are reports from major U. S. and international markets with regard to the local talent picture, opportunities for personal appearances and musical tastes of the inhabitants.

Also new are survey stories covering talent opportunities in the fair, amusement park, radio, television and motion picture fields.

The old stand-bys—top artists and records throughout the world—are still there.

All in all, this year's effort represents an attempt to cover the recording talent market throughout the world in a comprehensive manner. It's not complete—the world of music changes too rapidly for that. But it's the most comprehensive study of the pop music talent market put forth to date.

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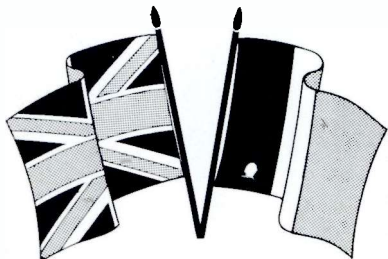
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Billboard Section 2
1965 INTERNATIONAL
RECORD & TALENT SHOWCASE
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(And Throw the Key Away)

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THE DETERGENTS

RED BIRD RECORDS

"GIVE ME A GREAT BIG KISS"

THE SHANGRI-LAS



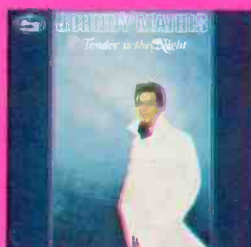
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Vol. 77

No. 52

Who's Who in the World of Music • Billboard

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HOUSE OF THE RISING SUN

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THE FALL OF LOVE

MAYBELLINE

GIRL FROM IPANEMA

SEIN BESTES PFERD

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BRAVO, BAMBINA

OH, HENRY



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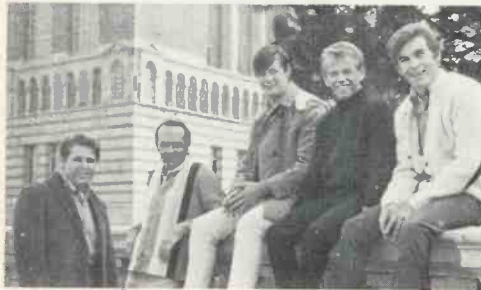
1. **BEATLES**—Capitol (Atco, Capitol of Canada, MGM, Swan, Tollie, Vee Jay)



2. **DAVE CLARK FIVE**
Epic



3. **4 SEASONS**
Philips (Vee Jay)



4. **BEACH BOYS**
Capitol



5. **ELVIS PRESLEY**
RCA Victor



6. **JAN & DEAN**
Liberty



7. **MARVIN GAYE**
Tamla (Motown)



8. **MARY WELLS**
20th Century-Fox (Motown)



9. **IMPRESSIONS**
ABC-Paramount



10. **BOBBY VINTON**
Epic

Top Singles Artists of 1964

Based on weekly Billboard charts during 1964, The Beatles were far and away the top singles act of the year.

- | | | |
|---|--|--|
| 11. SUPREMES —Motown | 43. ROGER MILLER —Smash | 74. NINO TEMPO & APRIL STEVENS
—Atco |
| 12. DIONNE WARWICK —Scepter | 43. SHANGRI-LAS —Red Bird | 75. JAY & THE AMERICANS —United Artists |
| 13. SEARCHES —Kapp (Kapp Winner's Circle, Liberty) | 45. ANIMALS —MGM | 76. RONNY & THE DAYTONAS —Mala |
| 14. BILLY J. KRAMER —Imperial | 46. RONETTES —Philles | 77. DEL SHANNON —Amy |
| 15. LESLEY GORE —Mercury | 47. RAY CHARLES SINGERS —Command | 78. GENE CHANDLER —Constellation |
| 16. AL HIRT —RCA Victor | 43. CHAD STUART & JEREMY CLYDE —World Artists | 79. LENNY WELCH —Cadence |
| 17. ROY ORBISON —Monument | 49. BARBRA STREISAND —Columbia | 80. TRINI LOPEZ —Reprise |
| 18. LOUIS ARMSTRONG —Kapp (Mercury) | 50. TERRY STAFFORD —Crusader | 81. FOUR TOPS —Motown |
| 19. DRIFTERS —Atlantic | 51. NEWBEATS —Hickory | 82. HONEYCOMBS —Interphon |
| 20. BETTY EVERETT —Vee Jay | 52. RICK NELSON —Decca (Imperial) | 83. DANNY WILLIAMS —United Artists |
| 21. MAJOR LANCE —Okeh | 53. MANFRED MANN —Ascot | 84. MARVELETTES —Tamla |
| 22. DUSTY SPRINGFIELD —Philips | 54. RIP CHORDS —Columbia | 85. NANCY WILSON —Capitol |
| 23. BRENDA LEE —Decca | 55. SERENDIPITY SINGERS —Philips | 86. DALE & GRACE —Montel (Michele) |
| 24. GERRY & THE PACEMAKERS —Laurie | 56. BACHELORS —London | 87. JELLY BEANS —Red Bird |
| 25. MARTHA & THE VANDELLAS —Gordy | 57. TAMS —ABC-Paramount | 88. IRMA THOMAS —Imperial |
| 26. SAM COOKE —RCA Victor | 58. NAT KING COLE —Capitol | 89. STAN GETZ & ASTRUD GILBERTO —Verve |
| 27. PETER & GORDON —Capitol | 59. DIANE RENAY —20th Century-Fox | 90. TONY BENNETT —Columbia |
| 28. KINGSMEN —Wand | 60. BROOK BENTON —Mercury | 91. ROBERT MAXWELL —Decca |
| 29. DEAN MARTIN —Reprise | 61. BOBBY GO'DSBORO —United Artists | 92. MARKETTS —Warner Bros. |
| 30. JOHNNY RIVERS —Imperial | 62. GALE GARNETT —RCA Victor | 93. JIMMY HUGHES —Fame |
| 31. ROLLING STONES —London | 63. MILLIE SMALL —Smash | 94. JIMMY GILMER & THE FIREBALLS —Dot |
| 32. CHUBBY CHECKER —Parkway | 64. MIRACLES —Tamla | 95. HONDELLS —Mercury |
| 33. GENE PITNEY —Musicor | 65. J. FRANK WILSON WITH THE CAVALIERS —Josie | 96. NEW CHRISTY MINSTRELS —Columbia |
| 34. DIXIE CUPS —Red Bird | 66. JAMES BROWN —Smash (King) | 97. RONNIE DOVE —Diamond |
| 35. CHUCK BERRY —Chess | 67. SOLOMON BURKE —Atlantic | 98. REFLECTIONS —Golden World |
| 36. AL MARTINO —Capitol | 68. TRASHMEN —Garrett | 99. BOBBY RYDELL —Cameo |
| 37. ANDY WILLIAMS —Columbia | 69. JACK JONES —Kapp | 100. BRENDA HOLLOWAY —Tamla |
| 38. RAY CHARLES —ABC-Paramount | 70. BOBBY BLAND —Duke | |
| 39. CONNIE FRANCIS —MGM | 71. VENTURES —Dolton | |
| 40. JOHNNY TILLOTSON —MGM | 72. BOBBY FREEMAN —Autumn | |
| 41. JERRY BUTLER —Vee Jay | 73. LITTLE ANTHONY & THE IMPERIALS —DCP | |

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3. BARBRA STREISAND
Columbia



4. ANDY WILLIAMS
Columbia



5. AL HIRT
RCA Victor



6. BEACH BOYS
Capitol



7. NANCY WILSON
Capitol



8. JOHNNY MATHIS
Mercury (Columbia)



9. HENRY MANCINI
RCA Victor



10. JOAN BAEZ
Vanguard (Squire)

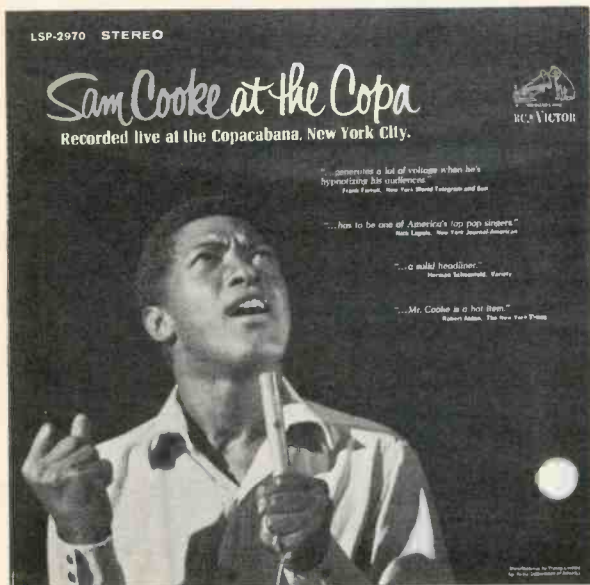
Top LP Artists of 1964

This list of 50 top LP artists is based on weekly Billboard chart positions during 1964. Artists are ranked solely on the number of weeks on the chart and chart position during those weeks. Positions do not necessarily reflect total sales. Hence an artist who hit the charts early in the year will do better in the rankings than one who hit the chart late in the year.

- | | | |
|---|--|--|
| 11. NEW CHRISTY MINSTRELS—
Columbia | 24. KINGSTON TRIO—Capitol | 38. STAN GETZ—Verve |
| 12. JOHN GARY—RCA Victor | 25. ROY ORBISON—Monument | 39. RAY CHARLES SINGERS—
Command |
| 13. AL MARTINO—Capitol | 26. JAMES BROWN—Smash (King) | 40. MARY WELLS—Motown |
| 14. TRINI LOPEZ—Reprise | 27. BOBBY VINTON—Epic | 41. IMPRESSIONS—ABC-Paramount |
| 15. SMOTHERS BROTHERS—Mercury | 28. SWINGLE SINGERS—Philips | 42. JERRY VALE—Columbia |
| 16. ELVIS PRESLEY—RCA Victor | 29. RAY CHARLES—ABC-Paramount | 42. JOHNNY RIVERS—Imperial |
| 17. TONY BENNETT—Columbia | 30. VENTURES—Dolton | 44. CHAD MITCHELL TRIO—Mercury
(Kapp) |
| 18. DAVE CLARK FIVE—Epic | 31. DEAN MARTIN—Reprise | 45. SERENDIPITY SINGERS—Philips |
| 19. FRANK SINATRA—Reprise | 32. JOHNNY CASH—Columbia | 46. BOB DYLAN—Columbia |
| 20. 4 SEASONS—Philips (Vee Jay) | 33. NAT KING COLE—Capitol | 47. ROLLING STONES—London |
| 21. JIMMY SMITH—Verve (Blue Note,
Sue) | 34. LOUIS ARMSTRONG—Kapp | 48. PETE FOUNTAIN—Coral |
| 22. JACK JONES—Kapp | 35. LAWRENCE WELK—Dot | 49. ROBERT GOULET—Columbia |
| 23. KINGSMEN—Wand | 36. JIM REEVES—RCA Victor | 50. JAN & DEAN—Liberty |
| | 37. SOEUR SOURIRE (The Singing
Nun)—Philips | |

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Recording
RCA VICTOR 

TOP COUNTRY SINGLES

-1964

Records are rated on the basis of their weekly performances on Billboard charts, not on cumulative sales.

1. **MY HEART SKIPS A BEAT**—Buck Owens (Capitol)
2. **WELCOME TO MY WORLD**—Jim Reeves (RCA Victor)
3. **TOGETHER AGAIN**—Buck Owens (Capitol)
4. **I GUESS I'M CRAZY**—Jim Reeves (RCA Victor)
5. **I DON'T LOVE YOU ANYMORE**—Charlie Louvin (Capitol)
6. **SAGINAW MICHIGAN**—Lefty Frizzell (Columbia)
7. **BURNING MEMORIES**—Ray Price (Columbia)
8. **UNDERSTAND YOUR MAN**—Johnny Cash (Columbia)
9. **DANG ME**—Roger Miller (Smash)
10. **MEMORY #1**—Webb Pierce (Decca)
11. **THIS WHITE CIRCLE ON MY FINGER**—Kitty Wells (Decca)
12. **I LOVE TO DANCE WITH ANNIE**—Ernest Ashworth (Hickory)
13. **PASSWORD**—Kitty Wells (Decca)
14. **KEEPING UP WITH THE JONESES**—Margie Singleton & Faron Young (Mercury)
15. **THE COWBOY IN THE CONTINENTAL SUIT**—Marty Robbins (Columbia)
16. **WINE, WOMAN AND SONG**—Loretta Lynn (Decca)
17. **B. J. THE D. J.**—Stonewall Jackson (Columbia)
18. **SECOND FIDDLE (To an Old Guitar)**—Jean Shepard (Capitol)
19. **BEGGING TO YOU**—Marty Robbins (Columbia)
20. **THE BALLAD OF IRA HAYES**—Johnny Cash (Columbia)
21. **I DON'T CARE**—Buck Owens (Capitol)
22. **LOOKING FOR MORE IN '64**—Jim Nesbitt (Chart)
23. **SORROW ON THE ROCKS**—Porter Wagoner (RCA Victor)
24. **BEFORE I'M OVER YOU**—Loretta Lynn (Decca)
25. **FIVE LITTLE FINGERS**—Bill Anderson (Decca)
26. **LOVE IS NO EXCUSE**—Jim Reeves & Dottie West (RCA Victor)—Tie
26. **LONG GONE LONESOME BLUES**—Hank Williams Jr. (MGM)—Tie
28. **A WEEK IN THE COUNTRY**—Ernest Ashworth (Hickory)
29. **THEN I'LL STOP LOVING YOU**—Browns (RCA Victor)
30. **CIRCUMSTANCES**—Billy Walker (Columbia)
31. **DON'T BE ANGRY**—Stonewall Jackson (Columbia)
32. **YOUR HEART TURNED LEFT (And I Was on the Right)**—George Jones (United Artists)
33. **LOVE'S GONNA LIVE HERE**—Buck Owens (Capitol)
34. **TIMBER I'M FALLING**—Ferlin Husky (Capitol)
35. **MOLLY**—Eddy Arnold (RCA Victor)
36. **MR. & MRS. USED TO BE**—Ernest Tubb & Loretta Lynn (Decca)
37. **INVISIBLE TEARS**—Ned Miller (Fabar)
38. **BALTIMORE**—Sonny James (Capitol)
39. **PLEASE TALK TO MY HEART**—Ray Price (Columbia)
40. **CHUG-A-LUG**—Roger Miller (Smash)
41. **SAM HILL**—Claude King (Columbia)
42. **PEEL ME A NANNER**—Roy Drusky (Mercury)
43. **ONCE A DAY**—Connie Smith (RCA Victor)
44. **THE RACE IS ON**—George Jones (United Artists)
45. **MILLER'S CAVE**—Bobby Bare (RCA Victor)
46. **D. J. FOR A DAY**—Jimmy "C" Newman (Decca)—Tie
46. **YOU ARE MY FLOWER**—Lester Flatt & Earl Scruggs (Columbia)—Tie
48. **WHERE DOES A LITTLE TEAR COME FROM**—George Jones (United Artists)—Tie
48. **EASY COME—EASY GO**—Bill Anderson (Decca)—Tie
50. **HERE COMES MY BABY**—Dottie West (RCA Victor)

TOP COUNTRY LP's

-1964

1. **ON THE BANDSTAND**—Buck Owens (Capitol)
2. **RING OF FIRE—THE BEST OF JOHNNY CASH**—Johnny Cash (Columbia)
3. **LORETTA LYNN SINGS**—(Decca)
4. **GUITAR COUNTRY**—Chet Atkins (RCA Victor)
5. **BUCK OWENS SINGS TOMMY COLLINS**—(Capitol)
6. **MOONLIGHT AND ROSES**—Jim Reeves (RCA Victor)
7. **NIGHT LIFE**—Ray Price (Columbia)
8. **I WALK THE LINE**—Johnny Cash (Columbia)
9. **MORE HANK SNOW SOUVENIRS**—(RCA Victor)
10. **BEST OF BUCK OWENS**—(Capitol)
11. **THE BEST OF JIM REEVES**—(RCA Victor)
12. **THE BEST OF GEORGE JONES**—(United Artists)—Tie
12. **DANG ME/CHUG-A-LUG**—Roger Miller (Smash)—Tie
14. **I LOVE A SONG**—Stonewall Jackson (Columbia)
15. **STORY SONGS FOR COUNTRY FOLKS**—Faron Young (Mercury)
16. **TOGETHER AGAIN/MY HEART SKIPS A BEAT**—Buck Owens (Capitol)
17. **RAILROAD MAN**—Hank Snow (RCA Victor)
18. **FOLK SONG BOOK**—Eddy Arnold (RCA Victor)
19. **SAGINAW MICHIGAN**—Lefty Frizzell (Columbia)—Tie
19. **GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEART**—(United Artists)—Tie
21. **LOVE LIFE**—Ray Price (Columbia)
22. **PORTER WAGONER IN PERSON**—(RCA Victor)
23. **R. F. D.**—Marty Robbins (Columbia)
24. **BILL ANDERSON SINGS**—(Decca)
25. **THANKS A LOT**—Ernest Tubb (Decca)

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ME**

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IN
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KEEPS RIGHT
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INTERNATIONAL TUNES THAT HIT HOT 100 BY AMERICAN ARTISTS

Artist—Tune (Publisher, Licensee), Label	Song's Country of Origin
All My Loving (Northern Songs, Ltd., ASCAP) Hollyridge Strings, Capitol	England
Almost There (Northern-Barnaby, ASCAP), Andy Williams, Columbia	England
Coming in the Back Door (Irving, BMI), Baja Marimba Band, Almo	Jamaica
From Russia With Love (Unart, BMI), Village Stompers, Epic	England
Girl From Ipanema, The (Duchess, BMI), Getz/Gilberto, Verve	Brazil
I Want to Hold Your Hand (Duchess, BMI), Boston Pops Ork, RCA Victor	England
James Bond Theme, The (Unart, BMI), Billy Strange, Crescendo	England
Milord (Alamo, ASCAP), Bobby Darin, Atco	France
My Love Forgive Me (Amor Scusami) (Gil, BMI), Robert Goulet, Columbia	Italy

INTERNATIONAL ARTISTS WHO HIT HOT 100 WITH U. S. TUNES

Artist—Tune (Publisher, Licensee), Label
ANIMALS
House of the Rising Sun, The (Gallico, BMI) MGM-
BACHELORS
Diane (Miller, ASCAP), London
I Believe (Cromwell, ASCAP), London
BEATLES
Ain't She Sweet (Advance, ASCAP), Atco
My Bonnie (Hill and Range, BMI), MGM
Please Mr. Postman (Jobete, BMI) (in "Four by the Beatles," EP), Capitol
P.S. I Love You (Beechwood, BMI), Tollie
Roll Over Beethoven (ARC, BMI) Capitol of Canada
Roll Over Beethoven (ARC, BMI) (in "Four by the Beatles," EP), Capitol
Twist and Shout (Mellin-Progressive, BMI), Tollie
CLARK FIVE, DAVE
Do You Love Me (Jobete, BMI), Epic
IFIELD, FRANK
Please (Famous, ASCAP), Capitol
LULU & THE LUVERS
Shout (Wemar-Nom, BMI), Parrot

Artist—Tune (Publisher, Licensee), Label
MANN, MANFRED
Do Wah Diddy Diddy (Trio, BMI), Ascot
Sha La La (Ludix-Flomarlu, BMI), Ascot
PAVONE, RITA
Remember Me (Gil, BMI), RCA Victor
Wait for Me (Pincus, ASCAP), RCA Victor
QUATE, CHRISTINE
Tell Me Mama (Unart, BMI), World Artists
RICHARD, CLIFF
It's All in the Game (Remick, ASCAP), Epic
ROLLING STONES
It's All Over Now (Kags, BMI), London
Time Is on My Side (Rittenhouse-Maygar, BMI), London
SEARCHERS
Needles and Pins (Metric, BMI), Kapp
STUART, CHAD, AND JEREMY CLYDE
Willow Weep for Me (Day-Hunter, ASCAP), World Artists
WILLIAMS, DANNY
A Little Toy Balloon (Duchess, BMI) United Artists
White on White (Painted Desert, BMI), United Artists

INTERNATIONAL TUNES

THAT HIT HOT 100

BY INTERNATIONAL ARTISTS

Title (Publisher, Licensee), Artist, Label	Song's Country of Origin
A Hard Day's Night (Unart-Maclen, BMI), Beatles, Capitol	England
A Summer Song (Unart-Woart, BMI), Chad Stuart & Jeremy Clyde, World Artists	England
A World Without Love (Northern Songs, Ltd., ASCAP), Peter & Gordon, Capitol	England
Ain't That Just Like Me (Trio-Progressive, BMI), Searchers, Kapp	England
All Cried Out (Kingsley, ASCAP), Dusty Springfield, Philips	England
All My Loving (James, PRS, ASCAP), Beatles, Capitol of Canada	England
All My Loving (Northern Songs, Ltd., ASCAP) (In "Four by the Beatles" EP), Capitol	England
Always in My Heart (You Are) (Southern, ASCAP), Los Indios Tabajaras, RCA Victor	Cuba
And I Love You (Unart-Maclen, BMI), Beatles, Capitol	England
And I Love Her (Maclen-Unart, BMI), George Martin, United Artists	England
Any Way You Want It (Branston; BMI), Dave Clark Five, Epic	England
As Tears Go By (Forward Ltd., ASCAP), Marianne Faithful, London	England
Bachelor Boy (Ross Jungnickel, ASCAP), Cliff Richard & the Shadows, Epic	England
Bad to Me (Metric, BMI), Billy J. Kramer, Imperial	England
Because (Ivy, ASCAP), Dave Clark Five, Epic	England
Bits and Pieces (Beechwood, BMI), Dave Clark Five, Epic	England
Can't Buy Me Love (Northern Songs, Ltd., ASCAP), Beatles, Capitol	England
Can't You See That She's Mine (Beechwood, BMI), Dave Clark Five, Epic	England
Do You Want to Know a Secret (Metric, BMI), Beatles, Vee Jay	England
Dominique (General, ASCAP), Singing Nun, Philips	Belgium
Don't Let the Sun Catch You Crying (Just, BMI), Gerry & the Pacemakers, Laurie	England
Don't Throw Your Love Away (Wyncote, ASCAP), Searchers, Kapp	England
Everybody Knows (Branston, BMI), Dave Clark Five, Epic	England
French Song, The (Irving-Doral, BMI), Lucille Starr, Almo	Canada
From a Window (Maclen, BMI), Billy J. Kramer, Imperial	England
From Me to You (Guild, BMI), Beatles, Vee Jay	England
Glad All Over (Ivy, ASCAP), Dave Clark Five, Epic	England
Gonna Send You Back to Walker (Gallico, BMI), Animals, MGM	England
Have I the Right (Duchess, BMI), Honeycombs, Interphon	England
He Won't Ask Me (Taer, ASCAP), Cilla Black, Capitol	England
Hold Me (Ross Jungnickel-Robbins, ASCAP), P. J. Proby, London	England
How Do You Do It (Just, BMI), Gerry and the Pacemakers, Laurie	England

TOP PUBLISHERS - 1964

Leading publishers, listed below, are ranked without regard of ownership of the firms by other publishing houses. As points were awarded on the basis of chart positions, the number of entries hitting the chart by an individual publisher does not necessarily determine his rating on this list.

Pos. Publisher, Licensee (No. of Tunes on Hot 100)	Pos. Publisher, Licensee (No. of Tunes on Hot 100)	Pos. Publisher, Licensee (No. of Tunes on Hot 100)
1. Jobete, BMI (47)	34. Blue Seas, BMI (5)	68. Peter Maurice, ASCAP (3)
2. Screen Gems - Columbia, BMI (32)	35. Ivy, ASCAP (2)	69. C. C., ASCAP (1)
3. Trio, BMI (21)	36. Hill & Range, BMI (7)	70. Evanston, BMI (2)
4. Unart, BMI (16)	37. Conrad, BMI (7)	71. McLaughlin BMI (3)
5. Curtom, BMI (12)	38. Tender Tunes, BMI (2)	72. Serendipity, BMI (1)
6. Acuff-Rose, BMI (13)	39. Ardmore, BMI (3)	73. Medal, BMI (4)
7. Sea of Tunes, BMI (12)	40. Roosevelt, BMI (5)	74. Gladys, ASCAP (3)
8. Saturday, ASCAP (11)	41. Ross Jungnickel, ASCAP (7)	75. Jonathan, ASCAP (1)
9. Gallico, BMI (11)	42. Low, BMI (5)	76. Just, BMI (2)
10. Maclen, BMI (12)	43. Robertson, ASCAP (2)	77. Regent, BMI (3)
11. Beechwood, BMI (8)	44. Twi, BMI (4)	78. Four Star, BMI 5)
12. Metric, BMI (10)	45. Kalmann, ASCAP (6)	79. Painted Desert, BMI (1)
13. Duchess, BMI (8)	46. Merjoda, BMI (4)	80. Vadim, BMI (1)
14. Gil, BMI (9)	47. Wyncote, ASCAP (5)	81. Nom, BMI (2)
15. Gavadima, ASCAP (5)	48. Chevis, BMI (5)	82. Cherio, BMI (3)
16. Arc, BMI (10)	49. Sands, ASCAP (1)	83. Pacemaker, BMI (1)
17. Northern, ASCAP (10)	50. East, BMI (12)	84. Woart, BMI (1)
18. T. M., BMI (13)	51. Mother Bertha, BMI (5)	85. Earth, BMI (2)
19. Presley, BMI (7)	52. Lupercalia, ASCAP (1)	86. Travis, BMI (3)
20. Chappell, ASCAP (10)	53. Southern, ASCAP (5)	87. Wrist, BMI (2)
21. Morris, ASCAP (9)	54. Boblo, BMI (1)	88. Dundee, BMI (2)
22. Miller, ASCAP (6)	55. Tideland, BMI (1)	89. Myto, BMI (2)
23. Tree, BMI (7)	56. Fame, BMI (3)	90. Heritage House ASCAP (1)
24. Pictoretone, BMI (5)	57. South Mountain, BMI (3)	91. Try Me, BMI (2)
25. Jalyne, BMI (6)	58. Don, BMI (3)	92. Cotillion, BMI (4)
26. Leeds, ASCAP (6)	59. Concertone, ASCAP (1)	43. Fisher, ASCAP (2)
27. Mellin, BMI (8)	60. Rumbalero, BMI (1)	94. Ron-Bre, BMI (2)
28. Kags, BMI (7)	61. Pamper, BMI (3)	95. U. S. Songs, ASCAP (1)
29. Robbins, ASCAP (5)	62. Peer Int'l, BMI (1)	96. Branston, BMI (2)
30. Witmark, ASCAP (8)	63. Taracrest, BMI (2)	97. Jim Jam, BMI (2)
31. Venice, BMI (8)	64. Rittenhouse, BMI (6)	98. Berkshire, BMI (1)
32. Progressive, BMI (5)	65. Buckhorn, BMI (2)	99. Jay Boy, BMI (1)
33. Jac, BMI (5)	66. Limax, BMI (2)	100. Pride, ASCAP (1)
	67. Advance, ASCAP (2)	

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Rick Besoyan's new musical adaptation of "A Midsummer Night's Dream"

Film, Television

ONE POTATO, TWO POTATO

Cannes Festival Award

A BOY TEN FEET TALL

Starring Edward G. Robinson

THE FOOL KILLER

Starring Tony Perkins

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THREE NUTS IN SEARCH OF A BOLT

THAT WAS THE WEEK THAT WAS

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BARBARA ENGLISH

JOEY BROOKS

RONNY DOUGLAS

CHIP TAYLOR

THE MUFFINS

THE NIGHT OWLS

THE BOHEMIANS

JIMMY JOE JOHNSON



With a year like were gonna have ... I should be Blue??

New Releases

- Gotta Get A'Goin' The New Christy Minstrels
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- One More Time The Ray Charles Singers
- Across the Street Ray Peterson
- Aladdin's Lamp Gene Pitney
- The Forgotten Man Gene McDaniels
- Long After Tonight Jimmy Radcliffe
- Candy Man Wanda Jackson
- Here Come the Heartaches Mary Miller
- Quit While I'm Ahead Lonzone Cannon
- The Diamond Ring Gary Lewis
- A Little Bit Later Down the Line Carl Dobkins Jr.

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100 Top International Artists

Artists listed below were selected on the basis of their performances on Billboard's international charts during 1964. Chart action in the United States was not taken into consideration. Next to each artist's name are listed the countries in which that artist had chart action. Cumulative sales by artists were not taken into account, as this information is not available. Artists are listed in alphabetical order. The following abbreviations for countries are used:

Arg., Argentina
Aust., Australia
Belg., Belgium
C. Amer., Central America
Col., Colombia
Den., Denmark
Fin., Finland
Fr., France
Ger., Germany
Mex., Mexico
Neth., Netherlands

N. Z., New Zealand
Nor., Norway
Phil., Philippines
S. Afr., South Africa
Swed., Sweden
Switz., Switzerland
U.K., United Kingdom
Uru., Uruguay
Ven., Venezuela
Yugo., Yugoslavia

- Adamo** (Belg., Neth.)
Alamo, Frank (Belg., Fr., Switz.)
Alegria, Hermana (Arg., Mex., Uru.)
Altamirano, Cesar (Peru, Spain.)
Animals, The (Aust., Belg., Eire, Neth., Swed., U.K.)
Anka, Paul (Chile, Ger., Hong Kong, Italy, Phil., Spain, Switz.)
Anthony, Richard (Arg., Belg., Brazil, Chile, Fr., Ger., Italy, Spain, Switz., U.K.)
Armstrong, Louis (Arg., Aust., Den., Eire, Ger., Hong Kong, Neth., Nor., S. Afr., Switz., U.K.)
Astronauts, The (Japan, Phil.)
Atlantics, The (Aust., Malaysia, Phil.)
Aznavour, Charles (Belg., Fr., Italy, Neth., Spain, Uru.)
Bachelors, The (Aust., Eire, Hong Kong, N.Z., Nor., U.K.)
Backus, Gus (Aust., Ger., Japan)
Bare, Bobby (Ger., Nor., S. Afr., Swed.)
Barriere, Alain (Belg., Chile, Fr., Italy)
Barron Knights (Eire, Malaysia, Nor., U.K.)
Bassey, Shirley (Aust., Ger., N.Z., U.K.)
Beach Boys, The (Aust., Japan, U.K.)
Beatles, The (Arg., Aust., Austria, Belg., Brazil, Chile, Den., Eire, Fin., Fr., Ger., Hong Kong, Italy, Japan, Malaysia, Mex., Neth., N.Z., Nor., Peru, Phil., S. Afr., Spain, Swed., Switz., U.K.)
Becaud, Gilbert (Chile, Fr., Switz.)
Berry, Dave (Aust., Eire, U.K.)
Black, Cila (Aust., Eire, Nor., U.K.)
Boone, Pat (Ger., Hong Kong, Japan, Phil.)
Caiola, Al (Arg., Hong Kong, Mex., Phil.)
Carrion, Hermanos (Arg., Chile, Mex.)
Checker, Chubby (Belg., Ger., Hong Kong, Neth., S. Afr.)
Cinquetti, Gigliola (Arg., Belg., Brazil, Den., Eire, Fin., Fr., Ger., Hong Kong, Italy, Mex., Neth., Nor., S. Afr., Spain, Switz., U.K., Uru.)
Clark Five, Dave (Aust., Den., Eire, Hong Kong, Neth., N.Z., Nor., S. Afr., Swed., U.K.)
Clark, Petula (Belg., Fr., Ger., Italy)
Dale & Grace (Neth., N.Z., Nor., S. Afr.)
Dan, Leo (Arg., C. Amer., Chile, Col., Mex., Peru, Spain, Uru.)
Day, Doris (Hong Kong, Phil., U.K.)
Dimas, Luis (Chile, Peru, Spain)
Dinamico, Duo (Peru, Spain)
Distel, Sacha (Austria, Ger., Switz.)
Four Pennies, The (Eire, Malaysia, Nor., S. Afr., U.K.)
Four Seasons, The (Aust., Eire, N.Z., U.K.)
Francis, Connie (Austria, Chile, Ger., Hong Kong, Japan, Malaysia, Mex., Phil., Spain)
Francois, Claude (Belg., Fr., Switz.)
Gerry & The Pacemakers (Aust., Eire, N.Z., U.K.)
Gilmer, Jimmy (Aust., Hong Kong, S. Afr.)
Gitte & Rex (Austria, Ger., Switz.)
Gore, Leslie (Aust., N.Z., Peru, U.K.)
Guzman, Enrique (Chile, Mex., Spain, Uru.)
Hallyday, Johnny (Belg., Fr., Neth.)
Hardy, Françoise (Fr., Ger., Italy, Malaysia, Neth., Spain)
Hirt, Al (Den., Ger., S. Afr., Switz.)
Hollies, The (Eire, Nor., U.K.)
Honeycombs, The (Aust., Eire, Nor., S. Afr., U.K.)
Ifield, Frank (Arg., Aust., S. Afr., U.K.)
Indios Tabajaras, Los (Belg., Eire, Hong Kong, N.Z., Nor., Switz., U.K.)
Kinks, The (Aust., Eire, U.K.)
Kirby, Kathy (Aust., Den., Eire, Hong Kong, Malaysia, N.Z., U.K.)
Kramer, Billy J. (Aust., Eire, Malaysia, N.Z., Nor., S. Afr., U.K.)
Lee, Brenda (Eire, Malaysia, N.Z., Nor., Phil., S. Afr., U.K.)
Lopez, Trini (Arg., Austria, Belg., Brazil, Chile, Den., Fr., Ger., Italy, Mex., Neth., N.Z., Peru, Phil., S. Afr., Spain, Switz., Uru., Ven.)
Malmkvist, Siew (Belg., Ger., Neth., Nor., Swed., Switz.)
Mann, Manfred (Aust., Eire, Fin., Malaysia, Neth., Nor., S. Afr., U.K.)
Manuela (Ger., Switz.)
Martin, Dean (Aust., Peru, S. Afr., U.K.)
Martino, Kike (Col., Peru, Spain)
Mina (Italy, Spain)
Monro, Matt (Japan, Phil., U.K.)
Munoz, Manolo (Chile, Peru, Spain)
Orbison, Roy (Aust., Belg., Eire, Hong Kong, Neth., U.K.)
Pavone, Rita (Arg., Brazil, Chile, Ger., Italy, Spain, Switz., Uru.)
Peter, & Gordon (Aust., Eire, Hong Kong, Malaysia, Nor., U.K.)
Peter, Paul & Mary (Aust., Japan, Phil.)
Pitney, Gene (Aust., Eire, Italy, U.K.)
Poole, Brian & The Tremeloes (Aust., Den., Eire, Fin., Hong Kong, N.Z., Nor., S. Afr., Swed., U.K.)
Presley, Elvis (Aust., Belg., Chile, Den., Eire, Fin., Ger., Hong Kong, Japan, Neth., N.Z., Nor., Peru, Phil., S. Afr., Spain, Swed., Switz.)
Ramon, Juan (Chile, Peru, Spain, Uru.)
Reeves, Jim (Den., Eire, Neth., Nor., Phil., S. Afr., U.K.)
Richard, Cliff (Austria, Aust., Belg., Den., Eire, Fin., Ger., Hong Kong, Malaysia, Neth., N.Z., Nor., Phil., S. Afr., Spain, Switz., U.K., Ven.)

Rolling Stones (Belg., Eire, Hong Kong, Malaysia, Nor., S. Afr., U.K.)
Ronettes, The (Belg., Den., Japan, Swed., U.K.)
Ronny (Ger., Neth., Switz.)
Sakamoto, Kyu (Arg., Japan, Peru, Spain)
Searchers, The (Aust., Eire, N.Z., Nor., S. Afr., U.K.)
Sedaka, Neil (Chile, Italy, Mex., Phil.)
Serendipity Singers (Aust., Malaysia, S. Afr.)
Shadows, The (Aust., Eire, Hong Kong, N.Z., Nor., S. Afr., U.K.)

Singing Nun (Soeur Sourire) Arg., Aust., Austria, Den., Eire, Mex., Neth., N.Z., Nor., Peru, S. Afr., Switz., U.K., Uru.)
Small, Millie (Aust., Brazil, Den., Eire, Fin., Ger., Malaysia, Neth., Nor., S. Afr., Switz., U.K.)
Spier, Bernd (Austria, Ger., Switz.)
Solis, Javier (Mex., Peru, Spain)
Solo, Bobby (Belg., Brazil, Chile, Fr., Ger., Italy, Switz., Uru.)
Springfield, Dusty (Aust., Eire, N.Z., S. Afr., U.K.)
Stafford, Terry (Aust., Den., Nor., U.K.)
Supremes, The (Aust., Malaysia, U.K.)

Surfs, Les (Belg., Fr., Italy, Mex., Spain)
Suzie (Den., Ger., Switz.)
Swingin' Blue Jeans, The (Eire, Fin., Neth., N.Z., Nor., S. Afr., U.K.)
Trashmen, The (Aust., Den., Fin.)
Valente, Caterina (Italy, Japan, Switz.)
Vartan, Sylvie (Belg., Fr., Spain, Switz.)
Vianello, Edoardo (Arg., Chile, Italy, Mex., Peru, Uru.)
Village Stompers, The (Fr., Japan, N.Z.)
Warwick, Dionne (Aust., Belg., Fr., Neth., S. Afr., Spain, U.K.)
Wells, Mary (Aust., Belg., Malaysia, U.K.)

International Artists By Country

Top 10 artists from countries throughout the world, based on their Billboard chart performances during 1964, are listed below. Listings are in order of chart popularity.

ARGENTINA

1. Leo Dan
2. Palito Ortega
3. Beatles
4. Rita Pavone
5. Violeta Rivas
6. Tammys
7. Los Cinco del Ritmo
8. Souer Sourire (Singing Nun)
9. Alegres Cantores
10. Richard Anthony

AUSTRALIA

1. Beatles
2. Billy Thorpe & Aztecs
3. Brian Poole & the Tremeloes
4. Dove Clark Five
5. Roy Orbison
6. Cliff Richard
7. Kothy McCormack
8. Cilla Black
9. Elvis Presley
10. Beach Boys

BELGIUM (Flemish)

1. Adamo
2. Trini Lopez
3. John Larry
4. Beatles
5. Elvis Presley
6. Los Indios Tabajaras
7. Chubby Checker
8. Will Tura
9. Alain Barriere
10. Roy Orbison

BELGIUM (French)

1. Adamo
2. Richard Anthony
3. Claude Francois
4. Robert Cogoi
5. Alain Barriere
6. Bobby Solo
7. Gigliola Cinquetti
8. Johnny Hallyday
9. Los Indios Tabajaras
10. Charles Aznavour

EIRE

1. Jim Reeves
2. Bachelors

3. Beatles
4. Dominic Behan
5. Dickie Rock
6. Brian Poole & the Tremeloes
7. Rolling Stones
8. Roy Orbison
9. Sean Fagan & Pacific Showband
10. (Tie) Cilla Black
10. (Tie) Miami Showband

GERMANY

1. Ronny
2. Siw Malmkwist
3. Rex Gildo
4. Beatles
5. Paul Anka
6. Martin Laver
7. Marika Kilius
8. Manuela
9. Millie Small
10. Bernd Spier

HONG KONG

1. Beatles
2. Fabulous Echoes
3. Elvis Presley
4. Gigliola Cinquetti
5. The Ventures
6. Pat Boone
7. The Shadows
8. Andy Williams
9. Cliff Richard
10. Louis Armstrong

ITALY

1. Mina
2. Adriano Celentano
3. Beatles
4. Richard Anthony
5. Bobby Solo
6. Gianni Morandi
7. Michele
8. John Foster
9. Gene Pitney
10. Gigliola Cinquetti

JAPAN

1. Sachiko Nishida
2. Fubuki Koshiji
3. The Village Stompers
4. Shigeru Katsumi

5. Yujiro Ishihara
6. Astronauts
7. Teruhiko Saigo
8. Mashino Stars
9. Yukiji Asaaka
10. Gus Backus

MEXICO

1. Javier Solis
2. Beatles
3. Persuaders
4. Sonia Lopez
5. Hermanos Carrion
6. Trini Lopez
7. Sonora Santera
8. Alberto Vazquez
9. Los Domini
10. The Seven Days

NETHERLANDS

1. Beatles
2. Adamo
3. Cliff Richard
4. Willeke Alberti
5. Trini Lopez
6. Gert Timmerman
7. Rolling Stones
8. Johnny Hallyday
9. Gigliola Cinquetti
10. Francoise Hardy

NORWAY

1. Beatles
2. Jim Reeves
3. Wenche Myhre
4. Cliff Richard
5. Swinging Blue Jeans
6. Elvis Presley
7. Siw Malmkwist
8. Gigliola Cinquetti
9. Millie Small
10. Louis Armstrong

PERU

1. Leo Dan
2. Beatles
3. Juan Ramon
4. Andy Macia
5. Cesar Altamirano
6. Koko Montana
7. Enzo Roldan

8. Duo Dinamico
9. Damaso Perez Prado
10. Manolo Munoz

PHILIPPINES

1. Elvis Presley
2. Robert Goulet
3. Ronnie Villar
4. Matt Monro
5. Doris Day
6. Beatles
7. The Firetons
8. Tony Bennett
9. Jack Jones
10. (Tie) Andy Williams
10. (Tie) Steve Allen

SOUTH AFRICA

1. Beatles
2. Cliff Richard
3. Elvis Presley
4. Ray Walter
5. Millie Small
6. Chubby Checker
7. Jim Reeves
8. The Four Pennies
9. Dale & Grace
10. Louis Armstrong

SPAIN

1. Duo Dinamico
2. Trini Lopez
3. Enrique Guzman
4. Rita Pavone
5. Poul Anka
6. Luis Aguile
7. Beatles
8. Charles Aznavour
9. Gigliola Cinquetti
10. Sylvie Vartan

UNITED KINGDOM

1. Beatles
2. Bachelors
3. Rolling Stones
4. Jim Reeves
5. Cilla Black
6. Dave Clark Five
7. Searchers
8. Cliff Richard
9. Hollies
10. Roy Orbison

International Tunes That Hit Hot 100 By International Artists

(Continued from page 17)

Title (Publisher, Licensee), Artist, Label	Song's Country of Origin
I Don't Want to See You Again (Maclen, BMI), Peter & Gordon, Capitol	England
I Knew It All the Time (Gallico, BMI), Dave Clark Five, Congress	England
I Like It (Pacer, BMI), Gerry and the Pacemakers, Laurie	England
I Only Want to Be With You (Chappell, ASCAP), Dusty Springfield, Philips	England
I Saw Her Standing There (Gil, BMI), Beatles, Capitol	England
I Should Have Known Better (Unart-Maclen, BMI), Beatles, Capitol	England
I Want to Hold Your Hand (Duchess, BMI), Beatles, Capitol	England
I Wouldn't Trade You for the World (Le Bill, BMI), Bachelors, London	Ireland
If I Fell (Unart-Maclen, BMI), Beatles, Capitol	England
I'll Cry Instead (Unart-Maclen, BMI), Beatles, Capitol	England
I'll Keep You Satisfied (Metric, BMI), Billy J. Kramer, Imperial	England
I'm Crying (Gallico, BMI), Animals, MGM	England
I'm Happy Just to Dance With You (Unart-Maclen, BMI), Beatles, Capitol	England
I'm the Lonely One (Duchess, BMI), Cliff Richard, Epic	England
I'm the One (Pacer, BMI), Gerry and the Pacemakers, Laurie	England
In the Summer of the Year (Leeds, ASCAP), Millicent Martin, ABC-Paramount	England
It's for You (Maclen, BMI), Cilla Black, Capitol	England
Jamaica Ska (Benders, BMI), Ska Kings, Atlantic	Jamaica
Little Children (Rumbalero, BMI), Billy J. Kramer, Imperial	England
Love Me Do (Ardmore-Beechwood, BMI) Beatles, Tollie	England
Matchbox (Knox, BMI), Beatles, Capitol	England
My Boy Lollipop (Nom, BMI), Millie Small, Smash	England
Nobody I Know (Northern Songs, Ltd., BMI), Peter & Gordon, Capitol	England
Not Fade Away (Nor Va Jak, BMI), Rolling Stones, London	England
Please Please Me (Concertone, ASCAP), Beatles, Vee Jay	England
Ringo's Theme (This Boy) (Maclen, BMI), George Martin & His Ork, United Artists	England
She Loves You (Gil, BMI), Beatles, Swan	England
She's My Girl (Spectorius, BMI), Bobby Shafto, Rust	England
She's Not There (Gallico, BMI), Zombies, Parrot	England
Sie Liebt Dich (She Loves You) (Gil, BMI), Die Beatles, Swan	England
Slow Down (Venice, BMI), Beatles, Capitol	England
Sole Sole Sole (MRC, BMI), Siw Malmkvist & Umberto Marcato, Jubilee	Italy
Some Day We're Gonna Love Again (McLaughlin, BMI), Searchers, Kapp	England
Someone, Someone (Nep, ASCAP), Brian Poole, Monument	England
Stay Awhile (MRC, BMI), Dusty Springfield, Philips	England
Sugar and Spice (Duchess, BMI), Searchers, Liberty	England
Sweet William (Budd, ASCAP), Millie Small, Smash	England
Tell Me (Southern, ASCAP), Rolling Stones, London	England
Thank You Girl (Conrad, BMI), Beatles, Vee Jay	England
The Wedding (Regent, BMI), Julie Rogers, Mercury	Brazil
There's a Place (Gil, BMI), Beatles, Tollie	England
This Boy (Northern Songs, Ltd., ASCAP) (in "Four by the Beatles" EP), Capitol	England
Tous Le Chemins (General, ASCAP), Singing Nun, Philips	Belgium
Tribute (Melody Trails, BMI), Anthony Newley, Acappela	England
Unless You Care (Trousdale, BMI), Terry Black, Tollie	Canada
We Love You Beatles (Morris, ASCAP), Carefrees, London Intl.	England
When You Walk in the Room (Metric, BMI), Searchers, Kapp	England
Why (Gallico, BMI), Beatles with Tony Sheridan, MGM	England
Wishin' and Hopin' (Jonathan, ASCAP), Dusty Springfield, Philips	England
Yesterday's Gone (Unart, BMI), Chad Stuart & Jeremy Clyde, World Artists	England
You Can't Do That (Northern Songs, Ltd., ASCAP), Beatles, Capitol	England
You Really Got Me (Jay Boy, BMI), Kinks, Reprise	England
You're My World (Plan Two, ASCAP), Cilla Black, Capitol	England

Top U.S. Artists by Category

Top U.S. recording talent in classical, comedy, country, folk and jazz are listed below. Selections were made on album chart action during the first 46 weeks of 1964.

CLASSICAL

CONDUCTORS

RANK ARTIST, LABEL

1. Leonard Bernstein, Columbia
2. Eugene Ormandy, Columbia
3. Herbert Von Karajan, D.G.G.
4. Erich Leinsdorf, Columbia
5. Bruno Walter, Columbia
6. George Szell, Columbia, Epic
7. Otto Klemperer, Angel
8. Ernest Ansermet, London
9. William Steinberg, Capitol, Command, Everest
10. Antal Dorati, Mercury, Philips
10. Maurice Abravanel, Vanguard

SOLOISTS

RANK ARTIST, LABEL

1. Artur Schnabel, RCA Victor
2. Glenn Gould, Columbia
3. Vladimir Horowitz, Columbia
4. Van Cliburn, RCA Victor
5. Rudolph Serkin, Columbia
6. E. Power Biggs, Columbia
7. Arthur Schnabel, Angel
8. Sviatoslav Richter, Artia, Bruno, D.G.G., Philips, Monitor, Period, MK Records, RCA Victor
9. Isaac Stern, Columbia
10. Julian Bream, RCA Victor, Westminster

VOCALISTS

RANK ARTIST, LABEL

1. Leontyne Price, RCA Victor
2. Joan Sutherland, London
3. Maria Callas, Angel
4. Mirella Freni, Angel
5. Anna Moffo, Angel, RCA Victor
6. Dietrich Fischer-Dieskau, Angel, D.G.G.

7. Franco Corelli, Angel
8. Elisabeth Schwarzkopf, Angel
9. Zinka Milanov, RCA Victor
10. Victoria De Los Angeles, Angel

COUNTRY

RANK ARTIST, LABEL

1. Buck Owens, Capitol
2. Johnny Cash, Columbia
3. Jim Reeves, RCA Victor, RCA Camden
4. Hank Snow, RCA Victor
5. Loretta Lynn, Decca
6. Ray Price, Columbia
7. George Jones, Mercury, United Artists
8. Chet Atkins, RCA Victor
9. Faron Young, Mercury
10. Stonewall Jackson, Columbia
11. Roger Miller, Smash
12. Eddy Arnold, RCA Victor
13. Marty Robbins, Columbia
14. Lefty Frizzell, Columbia
15. Porter Wagoner, RCA Victor

COMEDY

RANK ARTIST, LABEL

1. Allen Sherman, Warner Bros.
2. Moms Mabley, Mercury, Chess
3. Rusty Warren, Jubilee
4. Godfrey Cambridge, Epic
5. Woody Allen, Colpix
6. Leon Weinrib & Joyce Jameson, Capitol
7. Shelley Berman, Verve
8. Bob Newhart, Warner Bros.
9. Bill Cosby, Warner Bros.
10. Bill Dana, Kapp

Top U. S. Artists By Category (Continued)

FOLK

RANK ARTIST, LABEL

1. Peter, Paul & Mary, Warner Bros.
2. Joan Baez, Vanguard
3. New Christy Minstrels, Columbia
4. Smothers Brothers, Mercury
5. Kingston Trio, Capitol
6. Chad Mitchell Trio, Kapp, Mercury
7. Bob Dylan, Columbia
8. Serendipity Singers, Philips
9. Pete Seeger, Columbia
10. Jan & Sylvia, Vanguard
11. Clancy Bros. & Tommy Makem, Columbia
12. Gale Garnett, RCA Victor
13. Brothers Four, Columbia
14. Joe & Eddie, Crescendo
15. Limelighters, RCA Victor

JAZZ

RANK ARTIST, LABEL

1. Nancy Wilson, Capitol
2. Al Hirt, RCA Victor
3. Jimmy Smith, Blue Note, Verve
4. Swingle Singers, Philips
5. Stan Getz, Verve
6. Pete Fountain, Coral
7. Gloria Lynn, Everest
8. Dave Brubeck, Columbia
9. Miles Davis, Columbia
10. Ella Fitzgerald, Verve
11. Etta James, Argo
12. Morgana King, Mainstream
13. Nina Simone, Philips
14. Herbie Mann, Atlantic
15. Ramsey Lewis Trio, Argo

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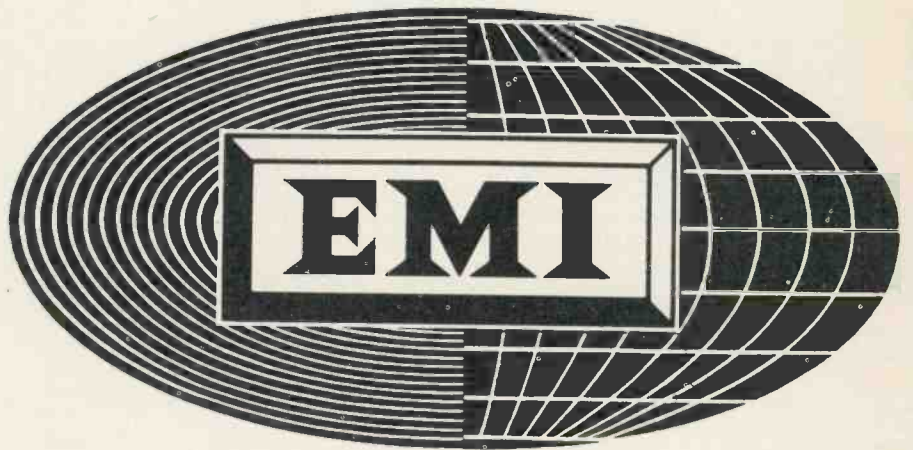
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Veteran deejay and TV dance host Ed Hurst, along with recording artist Micki Marlo, reign over the highly successful "Summertime on the Pier" show originating from Atlantic City's Steel Pier during the summer. The dance party is aired on WRCV-TV, Philadelphia.

By GIL FAGGEN

Personal exposure opportunities for record talent on local radio and TV programs are at an all-time high.

Not since the solidifying of formula tight-format radio during the past five to seven years, a format which automatically precluded on-the-air interviews, has there been more opportunity for record talent to be interviewed on local radio stations.

With the advent of rock 'n' roll 10 year's ago, an automatic tightening of station and deejay interviews with record talent took place. The reasons were twofold.

First, many of the newcomers were as manufactured as the records they made. Audiences were bored stiff with the usual interview bit whereby the deejay asked of his visitor: "How did you get started?" "Where do you go from here?" and "What is your favorite hobby?" Rarely did the listener learn anything from these so-called one-sided interviews with numb-minded record artists and inexperienced interviewers.

As formula radio developed, the second important factor limited the in-person appearances of air talent—time and format. In a rock 'em, sock 'em top 40 format, not even the deejays were permitted to utter an extraneous word, much less have a guest do it.

And so the medium that was primarily responsible for making a recording artist a star was the first to bar him from the studio.

With the advent of the "Bob Horn Bandstand" television show on WFIL, Philadelphia, in 1953, the record artist soon learned that he could be seen, spoken to, as well as perform. When the Horn show was taken over by Dick Clark and televised nationally across the board, across the country, the record artist realized the importance of developing a more than lim-

Personal Exposure Opportunities Boom For Recording Artists on Local Airways



The Rolling Stones are among the many famous record acts to appear each Saturday on the "Clay Cole Show" on New York City's WPIX-TV.



TV actor and recording artist Lorne ("Bonanza") Greene visits with Rex Trailer (left) and compatriot on Rex's WBZ-TV show in Boston.



WHBQ radio-TV host George Klein (left) poses with (l-r) Willie Nelson, Jackie DeShannon, Al Bennett, president of Liberty Records, and Hank Cochran following appearance on Klein's TV hop from the RKO General station in Memphis.

ited vocabulary and a bit of stage presence.

Today, with the Dick Clark ABC-TV Bandstand Show limited to a once-weekly nationwide shot, the chief personal exposure medium is the 50 or so local TV dance and variety shows. The shows are usually aired once a week for one or two hours on Saturday and enjoy uniformly high ratings. The cutback in the Clark stanza appears to have given the impetus to many local TV Bandstand-type shows which were reluctant to combat Clark during his prime.

Guests are welcomed on such prominent local TV shows as "The Joey Reynolds Show" on WKBW-TV, Buffalo; "9th Street West," hosted by Sam Riddle on KHJ-TV, Los Angeles; "St. Louis Hop," starring Russ Carter, a continuous feature on KSD-TV, St. Louis, since January 1958; "Channel 8 Dance Party," WGAL-TV, Lancaster, Pa., hosted by Terry Abrams; George Klein's "Talent Party," on WHBQ-TV, Memphis; "Summertime at the Pier," on WRCV-TV, Philadel-

phia, emceed by Ed Hurst and Micky Marlo during the summer season from Atlantic City's Steel Pier; the "Clark Race Show" from KDKA, Pittsburgh, and one of the newest entries, WEWS-TV's.

Of course there are many more than we have room to mention here, and each is of major importance in its area to record talent and the sale of records. (Billboard's Radio Response Ratings published each week lists the TV dance shows in the area covered by the survey.)

There are, however, several key shows for record talent. In the New York area, it's the Saturday "Clay Cole Show" on WPIX-TV, now in its third season and producing creditable Nielsen. Because the show is in the largest market right under the noses of many of the major record producers, vying for appearances on the show has revived a sport reminiscent of the old Bob Horn-Dick Clark days.

Another powerful show for talent is a local show that appears to have made it nationally through syndica-

tion. "The Lloyd Thaxton Show," originating from KCOP-TV, Los Angeles, is now being seen in more than 50 major markets. Long a top-rated favorite in its home market, the Thaxton lip-syncher is an excellent showcase for record talent.

Of notable importance is another syndicated TV stanza, the Westinghouse-produced "Mike Douglas Show." Also a runaway smash in its home town of Cleveland, the hour-long variety show taped at KYW-TV is carried by all Group W TV outlets plus an impressive number of other stations coast to coast.

The Douglas show format utilizes a co-host or hostess for a solid week straight. Many top-name record artists have shared this enviable position on the Channel 3 cameras with Mike. In addition, the show's guest lists each week are generously sprinkled with adult-oriented record acts such as Anita Bryant, Jean Paul Vignon, Dick Gregory, John Bubbles and so on.

Getting back to radio, it has been

continued on page 72

TV Network Music Aims at Teen-Age Viewer

- *Youngsters Dig "Shindig," "Thaxton Show"*
- *Dean Is Country's Ed Sullivan*
- *Clark continues as potent force*

By **MIKE GROSS**

The recent discovery that the teen-ager is in control of the family's television set stirred up a new programming process at the networks, and instructions were given out that more shows should be directed toward the young viewer. This went for situation comedy, westerns, drama, and, of course, music.

In the field of music, the surveys that indicated teen-ager dial control were right on target. For the best news

received by the record industry, on the television level, last season was the success of such disk-oriented music shows as "Shindig" and the "Lloyd Thaxton Show," a syndicated series.

The television industry has been noted for its habit of following a winner, so the past season's big draw of "Shindig" and Thaxton indicates happy prospects for the music/record business for the coming season.

Exposure is the key to "making" a record and an artist, and a network or

syndicated television show offers an audience exposure that reaches as high as 40 million viewers. If one-quarter of 1 per cent of those viewers buy the record or the album exposed on that particular show, the artist has a million seller. No wonder there is such a hot scramble among the artists to get on television shows, and no wonder the record companies are giving thanks to TV and its renewed interest in music shows.

Of course, all shows don't carry the
continued on page 32

LLOYD THAXTON, right, watches Lionel Hampton on the drums while the teen-age audience gets carried away.



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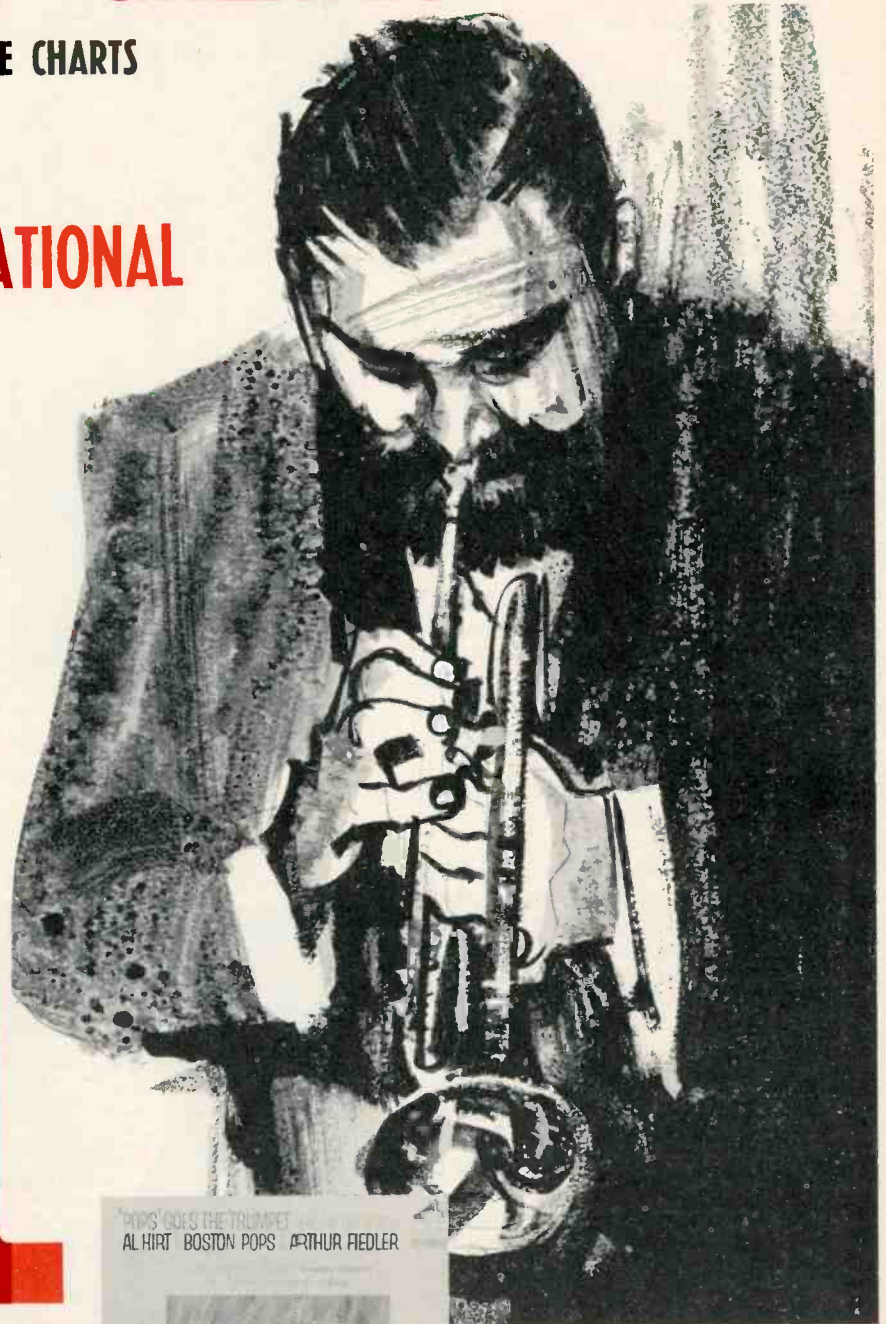
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Favorite Solo Instrumentalist

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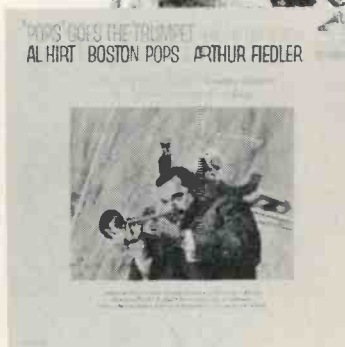
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TV NETWORK AIMS AT TEEN VIEWER

Continued from page 30

weight of 40 million viewers, but every little bit helps, so the companies and artists are continually bucking for a shot on TV.

Even with the catch-on of "Shindig," which is shown on ABC-TV on Wednesdays, and the Thaxton syndicated program, which is now in 54 markets, the artists and their companies still consider Ed Sullivan's CBS-TV program on Sunday nights the prime TV showcase. You've got to be a winner like the Beatles, the Rolling Stones, the Dave Clark Five, of the British contingent, or someone in the Connie Francis category, of the American contingent, to get Sullivan interested, but it's a mark worth shooting for.

Jimmy Dean is the country music field's Ed Sullivan. Through his telecasts on Thursdays over ABC-TV, Dean has helped give a national prominence to the c&w artists and has brought a national understanding and appreciation of country music. The effect of Dean's show will be long-lasting and its importance to the c&w group is ever present.

Back on the teen level, Dick Clark continues as a potent force on ABC-TV with his dance shows on Saturdays but aside from that the teeners have to rely on their local TV affairs such as Clay Cole's "Open House" on WPIX in New York.

Although the omens indicate a musical resurgence on television, the guest-shot opportunities on network shows are quite limited. And if the artist doesn't have a big hit riding for him he might as well forget about the whole thing. Johnny Carson's show on NBC-TV and the "Hollywood Palace" on ABC-TV will give a slot to a newcomer, but that novice, for the most part, needs a chart-winner to get him there in the first place. After that, a newcomer might as well forget it. The rest of the TV pie is for the toplineers—and it's not too big a pie at that.

Among the variety shows that make up this TV pie are the "Red Skelton Hour" (CBS-TV), "Jonathan Winters Show" (NBC-TV), "Danny Kaye Show" (CBS-TV), "Andy Williams Show" (NBC-TV), and "Jackie Gleason's American Scene" (CBS-TV).

Even though the television industry is still fighting to get rid of that "wasteland" label, it should find some comfort in the fact that a recording artist finds an appearance on TV no waste.



THE "JIMMY DEAN SHOW" on ABC-TV brings country music to the millions. The host, left, watches Buck Owens do his bit.

ED SULLIVAN's CBS show is the nation's top television showcase for recording talent. Here Sullivan chats with Sammy Davis and Ella Fitzgerald.



Peter, Paul and Mary



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General Artists Corporation



A \$17,000,000

By IRWIN KIRBY

Outdoor appearances at fairgrounds represent a \$17,000,000 hunk of pie, and if recording artists don't reach out for their slice, they are overlooking a solid bet. The fairgrounds market is accustomed to being talked down as hayseed, but performers and managers know full well where the loot is:

There are about 2,200 installations in the U. S. and Canada, and during their (usually) week-long durations last season they attracted no less than 93,000,000 Americans. Consider the rise of popularity among TV shows offering vocalists, accept also the fact that virtually every fair has a grandstand seating from 3,000-15,000 spectators, and include the great surge of record sales, and the picture begins to clear.

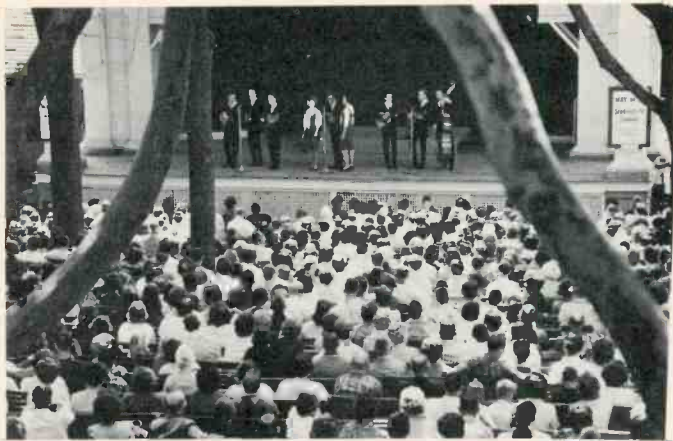
Getting hot? Get the loot! That is one way to look at it, and another is that grandstand appearances offer a fine chance to be seen by the public and help implant the image of an artist. The \$17,000,000 talent projection is spread among competing elements such as circus acts, auto stunt shows and the like, but it is a valid estimate. Amusement Business Magazine's most recent survey shows the figure rose \$3,000,000 over last year's.

In recent seasons a host of quick-hit artists leaped four-square on the personal appearance bandwagon when their popularity zoomed. The Beatles, for instance, grossed \$130,750 at the Indiana State Fair, and Andy Williams grossed \$139,411 at the Great Allentown (Pa.) Fair (two performances for them, versus 10 for him). Williams collected the Osmund Brothers and

other acts and set sail for seven weeks of August-September fair dates.

But Williams wasn't the only TV-record flash to tour the hinterlands. I caught the Serendipity Singers at Hershey (Pa.) Park, free to the public—the amusement park pattern—performing in a bandshell at a wooded setting crammed with some 5,000 viewers. The group also sang their way through a route of fairs and parks such as Horseheads, N. Y.; Harrington, Del.; Rutland, Vt.; Denver; Hampton Beach, N.H.; Toronto, and Agawam, Mass.

There are certain workhorses on the circuit, singers who never fail to play at least a dozen grandstands at fairs every year. It isn't the money, although this can be a substantial reason. For some, it's the knowledge that a personal appearance can go a long



TOP LEFT, The Serendipity Singers do their bit at Hershey, Pa., Park. TOP RIGHT, Bill Anderson scores at the Franklin County Fair, Malone, N. Y. BOTTOM LEFT, Tex Ritter does

the grandstand show at the Delaware State Fair. BOTTOM RIGHT, Skitch Henderson drives the station wagon through a soaked midway at the Brockton (Mass.) Fair.

HUNK OF PIE

way to stimulating record sales on the local level; for others, it's the unexplainable kick they get out of it. There also is a strange, unpredictable aspect that gives the artist colorful memories back home in New York, Hollywood or Nashville.

I've made some 300 visits to fairs and hundreds more to amusement parks in the last 11 years. These are some of the things which are indelible to me:

At New York's Chemung County Fair I saw Carmel Quinn, getting drenched by rain, save the night's gross by taking a hand mike into the grandstand. She roamed the place, talking to spectators, telling quaint Irish tales and delivering her songs as though it was all part of the act. She got off on the right foot by batting her lashes and murmuring: "I'm getting

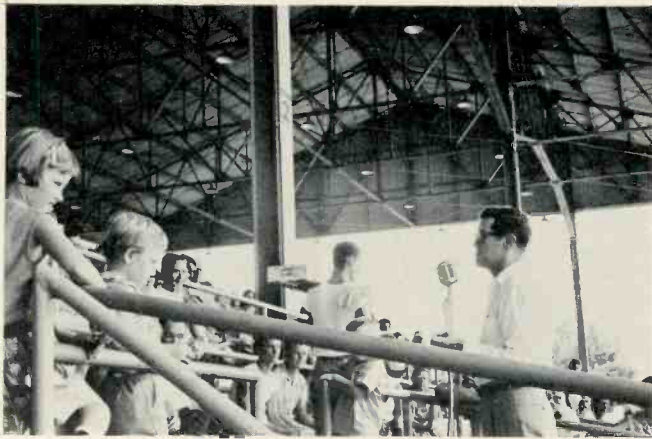
wet out here. Do you mind if I come up there with you?" Five thousand voices yelled acceptance, and she was in.

At Delaware's State Fair it was so blazing hot the show climbed into the grandstand for a different reason, to escape the sun. Sometimes in July it nudges 100 down there. That package included Roy Acuff, Kitty Wells and Tex Ritter. Next night the place literally blew apart when a hurricane raked the grounds, scattering hen-coops and making spaghetti out of two Ferris Wheels. "You call this showbusiness?" Jo Ann Castle teased agent Joe Higgins. "Bother the indelicate showbusiness," he stormed "what about my car?" The storm had popped the windshield from his sedan and sailed it halfway to downtown Harrington.

It also rained last year in Malone, N.Y., where a c&w show played the Franklin County Fair. But old-time agent Ward Beam was well prepared. For modest outlay a tent covered the performing area, Bill Anderson and others went on as scheduled, and there were no refunds.

This year's comedy prize goes to Skitch Henderson, spotted driving down the midway at the Brockton (Mass.) Fair. Wearing a striped polo shirt and white clamdigger pants, tooling along in his station wagon, he was the picture of a suburban squire. But the car was whitewall-deep in rain-water, and an old gal was splashing along behind him, screaming "Mitch Miller! Mitch Miller!"

The "Grand Ole Opry" and other c&w artists have been canvassing the nation's fairgrounds for years, raking



TOP & BOTTOM LEFT, Roy Acuff and Kitty Wells, features at the Delaware State Fair, were driven into the grandstand shade on a torrid day. TOP RIGHT, enthralled teen-ager has just offered dark-suited Bobby Rydell a birthday cake at

Palisades (N.J.) Amusement Park; disk jockey Bruce Morrow singles out the next admirer. BOTTOM RIGHT, Bobby Vinton pulls in youngsters at Freedomland.

in appearance fees and making friends for their brand of song and humor. With the winter contracting season about to begin, booking agents have lined up their Nashville contacts, assuring themselves of presenting c&w packages among their talent wares.

On the pop side it can be expected that some of the aforementioned workhorses will be on tour again. Seemingly tireless are such singers as Carmel Quinn, Bette Johnson, and a personal choice, Bobby Vinton. I have stumbled into Vinton by sheer accident at Freedomland, in Horseheads and in Brockton, and the list of visits has been limited only by my own travel schedules. The trio mentioned—and many, many more who are regulars on the fair scene—combine the necessary hallmarks for success. All of them have superb confidence, friendly attitudes, and a flexible line of patter. Vinton is also a musician of no mean achievement.

It depends upon an emcee to carry the ball if a vocalist or song group is, literally, no-talent. Any skilled artist comes on stronger if he or she can handle the microphone capably. Several instances come to mind and shall remain unmentioned, where so-called "stars" remained totally mute except

for delivering the songs (often just a single song) that gifted them with a measure of fame.

Obscurity was onstage with them, for other than this single dimension, this one song, their fans recognized them as completely lacking in personality. It is a serious pitfall of personal appearances. Compounding their being inarticulate, the artists were further hampered by being on the other side of a racetrack, hundreds of feet from some of their admirers. At this distance it does no good to be inanimate.

Returning to an early theme, the money is certainly there. Harrington spends \$25,000-\$30,000 for its show. Bloomsburg, Pa., goes for about a \$40,000 production, little Horseheads with its guarantee-versus-percentage contract pays as much as \$25,000, and these are but a sprinkling of the total market. In Toronto, the Canadian National Exhibition has paid around \$100,000 to Danny Kaye and to Roy Rogers.

Where and when did it all start, this outpouring of name artists? It probably was in York, Pa., where a talent salesman got lost 45 years ago and stopped to ask directions. He stayed two days and left with the grandstand contract. It was a little, rickety fair

then, but York has since moved to the fore as a talent showplace. It now has a huge concrete-and-steel-grandstand where it can seat 15,500 persons, and a gorgeous, permanent stage. The area includes Broadway-styled footlights, overhead lights, proscenium arch for draw curtains and drops, complex control systems, and complete dressing, toilet and bath facilities.

It also has the same booker, a longevity record of sorts held by Frank Wirth. Credit for the fair's position in the entertainment world goes to the late manager, Sam Lewis, who figured folks in his market area—Baltimore, Washington, Philadelphia—ought to see the stars of radio and the screen. This was before TV and the modern record craze. Starting in 1946, York's patrons have entertained a veritable who's who of the business:

Guy Lombardo, Beneke-Miller, Phil Spitalny, Tony Martin, Eddie Cantor, Mills Brothers, Xavier Cugat, Four Vagabonds, Freddy Martin, Three Suns, Ken Waring, Ink Spots, Andrews Sisters, Vaughn Monroe, Les Paul and Mary Ford, Carmen Miranda, Mickey Rooney, Sammy Kaye, the Mariners, Patti Page, McGuire Sisters, Bill Hayes, Four Aces, Snooky Lansen,

continued on page 39

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Tony

A \$17,000,000 HUNK OF PIE

Continued from page 39

Roger Williams, the Limelinters, Julius La Rosa, Webb Pierce, Ted Mack, Bob Hope, Lennon Sisters, Art Linkletter, Alice Lon, Tommy Sands, Don Durant, Liberace, Pat Boone, Arthur Godfrey, Rick Nelson, Ginny Tiu, Anita Bryant, Dennis Day, Myron Floren, Jo Ann Castle, Harry James, Johnny Puleo, Gordon MacRae, Dick Clark.

But this is only the top echelon at this fair. None of the stars carries the show by himself. A full-scale supporting cast costs around \$20,000 a crack and incorporates a line of dancing girls, top-notch circus and variety acts, and full orchestra. York has budgeted over \$1,000,000 in the last 18 years, paying from \$50,000-\$60,000 for a week of grandstand talent. Top artists get up to \$8,000 per appearance, and Bob Hope and Linkletter have each received \$11,000. And since the covered grandstand and stage have been built there never has been a rainout.

Sam Lewis used to give Wirth fits, as fair managers go. When the list of performers was submitted Lewis would cross the street (the office was downtown, then) and check out the big-name singers with the girl clerk in Justice's Music Store. The Four Aces never knew it, but if the girl turned thumbs down, there went the contract, the whole \$6,000 or \$8,000 or whatever it happened to be. The office is no longer downtown and Justice's is long gone.

This whole business of big-name artists, originally from stars of radio and film, and now from TV and records, probably started from an idea germinating in Sam Lewis' head. He launched the series prior to World War II with Doctor I.Q., who played two days before the old wooden grandstand and drew 5,000 people, and was so popular he was returned the next season. That started the ball rolling.

Most of the references hitherto have been in Eastern fairs but the business of personal appearances is certainly national. A mere skimming of the books reveals recording names cropping up wherever the crowds, and the money, have been right:

Nat Cole and Jane Morgan plus a raft of c&w stars at the Du Quoin (Ill.) State Fair.

George Hamilton IV at Proctorville, Ohio; Bedford, Pa., and the Rutland (Vt.) State Fair.

Ink Spots at the Snohomish County (Wash.) Fair.

Toni Carroll, playing "Klondike Kate" at the Edmonton (Alta.) Exhibition.



Irwin Kirby, Eastern News Editor of Amusement Business, weekly trade paper of the outdoor amusement industry, has been covering fairs, amusement parks, circuses and carnivals for 11 years. A resourceful reporter, Kirby takes advantage of whatever transportation means are available to cover his beat. He took the photos which accompany this story.

Allen Sherman at the Jackson County (Mich.) Fair.

Johnny Desmond at the Oregon State Fair.

New Christy Minstrels at the Outagamie County (Wis.) Fair.

Molly Bee at Peoria's Heart of Illinois Fair.

Rosemary Clooney at the New Mexico State Fair.

Smothers Brothers at the Illinois State Fair.

Pat Suzuki at Allegheny County (Pa.) Fair.

Harmonicats at Winnipeg's Red River Exhibition.

Bobby Rydell, Sergio Franchi, Oscar Brand and Hank Williams Jr. at the New York State Fair.

Kathy Dee at the Hagerstown (Md.) Fair.

Ferlin Husky at the Dunkirk (N.Y.) Fair.

All of them and scores more have been after that tremendous reward held out by the so-called hayseed fairs, which personify the outdoor entertainment market. It offers money, prestige, exposure, insight to the taste of the public—many things to many people. An old hand like Arthur Godfrey continues to make fair dates and this year will play them two ways: with a Dixieland band or with his horse Goldie. And one of the revered folk music names, Harry Belafonte, finally is making himself available for a few dates. Both men will be sharing slices of that \$17,000,000 talent pie.

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U.S.A.

Conductors Bernard Haitink (l.) and Eugen Jochum (c.) making a guided tour of New York's harbour when they visited the U.S. with the Concertgebouw Orch.



HOLLAND

Tango King Malando, celebrating his 25th year in show business, is presented with a portrait of himself as a Japanese warrior, a gift of the Japan Philips organisation.



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Members of the Dutch Swing College Band, sporting African head-dress and weapons they bought on African tour realised in co-operation with Philips.

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Greek singer Nana Mouskouri, on a Scandinavian tour, poses in front of the Royal Palace in Copenhagen.



GREAT BRITAIN

American artists Sue Rainey and Woody Herman (r.) at reception given by Mr. L. Gould (l.) Managing Director of Philips Records Ltd., London.



GREECE

The ruins on the Acropolis, Athens, provide classical background for best-selling popular Latin-American vocalist Luis Alberto del Parana, in Athens to promote Philips records of his "Los Paraguayos"



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U.S.A.

Millie from Jamaica, peeking at the New York skyline on her visit to the U.S.A., where her Bluebeat songs received a warm welcome.

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Philips executives in Mexico city were on hand to take charge of all details when the Italian chamber orchestra I Musici landed on the last lap of its 6-country Latin-American tour.



FRANCE

Britains number one girl singer, Dusty Springfield, meets Philips a & r men from various European countries in Paris, to finalise plans for international versions of her hits.



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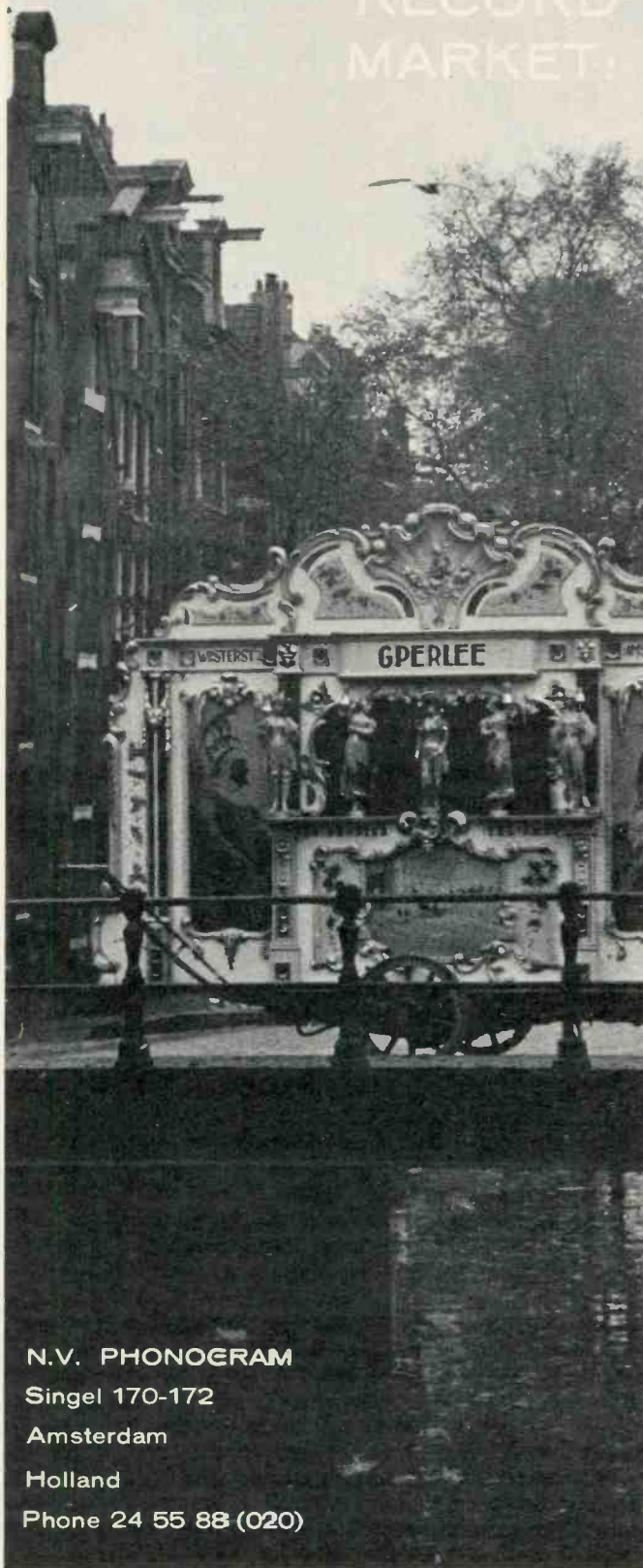
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Showcase for Recording Talent

**Name artists find ample work in films
Pop composers also find fertile field**

By **ELIOT TIEGEL**

The record and motion picture industries have drawn closer, with each medium learning that the right properties blended together can produce a sales-happy marriage.

Not only has the selection of name artists performing in films expanded, but new pop music composers are beginning to find work in film, tying the two mediums even closer.

Yet despite the name power of singers appearing in films or recording title tunes, the key is still the material, which must stand on its own. Otherwise the effort is for naught, as witnessed by the many soundtrack LP's and title single records which never made the grade.

Perhaps it was the opening which the film "High Noon" gave a title tune, for the movie makers are now deeply cognizant of the exposure and exploitation values of music to increase a film's salability.

There has been a dearth of film musicals, so the burden has been to create title tunes for films which could enthral audiences. Henry Mancini, as the king of instrumental composers and Jack Jones as the top title tune warbler, head the list of performers working successfully in both mediums.

Mancini's track record with "Breakfast at Tiffany's," which was a smash RCA LP, and his subsequent "Pink Panther," "Hatari," "Experiment in Terror," "Charade" and "Shot in the Dark" projects, were examples of film musical properties with imagination and creativity which were easily translated into LP's for home consumption. Other disk artists which have gained entry into film composing are Andre Previn, whose 11 Academy Award nominations is remarkable in light of his youth, and Duke Ellington, Percy Faith, Neal Hefti, Lalo Schiffrin and Cy Coleman to just point out several composers.

Vocally, Elvis Presley leads the list of performers who have performed

in films written expressly for the screen. For each film, Presley releases some disk product, which keeps him active on the charts. His newest film-disk property is "Roustabout" for Paramount, with "Girl Happy" featuring Shelley Fabares, set for MGM, and "Tickle Me" for Allied Artists.

The leading producer of quick trend musicals is Sam Katzman, who corrals disk stars for hastily made films which make a bundle but are often forgotten. His new films for MGM are "Get Yourself a College Girl," which stars the Dave Clark Five, Animals, Stan Getz and Astrud Gilberto, Standells and the Jimmy Smith Trio, "The Swingin' Set" starring Nancy Sinatra, Dave Clark Five and the Animals and "Your Cheatin' Heart" with Hank Williams Jr. singing tunes made famous by his father.

The marriage of disk and film are best exemplified in such properties as "My Fair Lady" and "Mary Poppins," which are both smash films and sensational soundtrack albums. Here the music is familiar and time tested.

Cognizant of the success of the established musical properties like "Lady," the film companies go out of their way to bid for unsigned work. The Mirisch Company recently acquired the rights to "How to Succeed in Business Without Really Trying" for more than \$1 million. United Artists will release the film in 1966 and it will be its first musical since it released "West Side Story" which has grossed nearly \$30 million and was a smash record property.

In the case of new material, such as was written for Jack Jones, the tunes were given strong radio exposure because they were good singles and not just background music. These disks included "Wives and Lovers," "Call Me Irresponsible," "Love With a Proper Stranger" and "Where Love Has Gone."

The team of Bert Bachrach and Hal

David, which penned "Wives and Lovers" and "House Is Not a Home," a recent film release, are the new breed of contemporary music composers being looked upon with greater emphasis by film producers. "Producers are learning to seek something viable for their films," said Ed Kleban, a Columbia Record producer who works on soundtracks. "They don't want the same stuff any more. Andre Previn wrote the music for 'Goodbye Charlie' and 'Kiss Me Stupid' and he's becoming an important film composer.

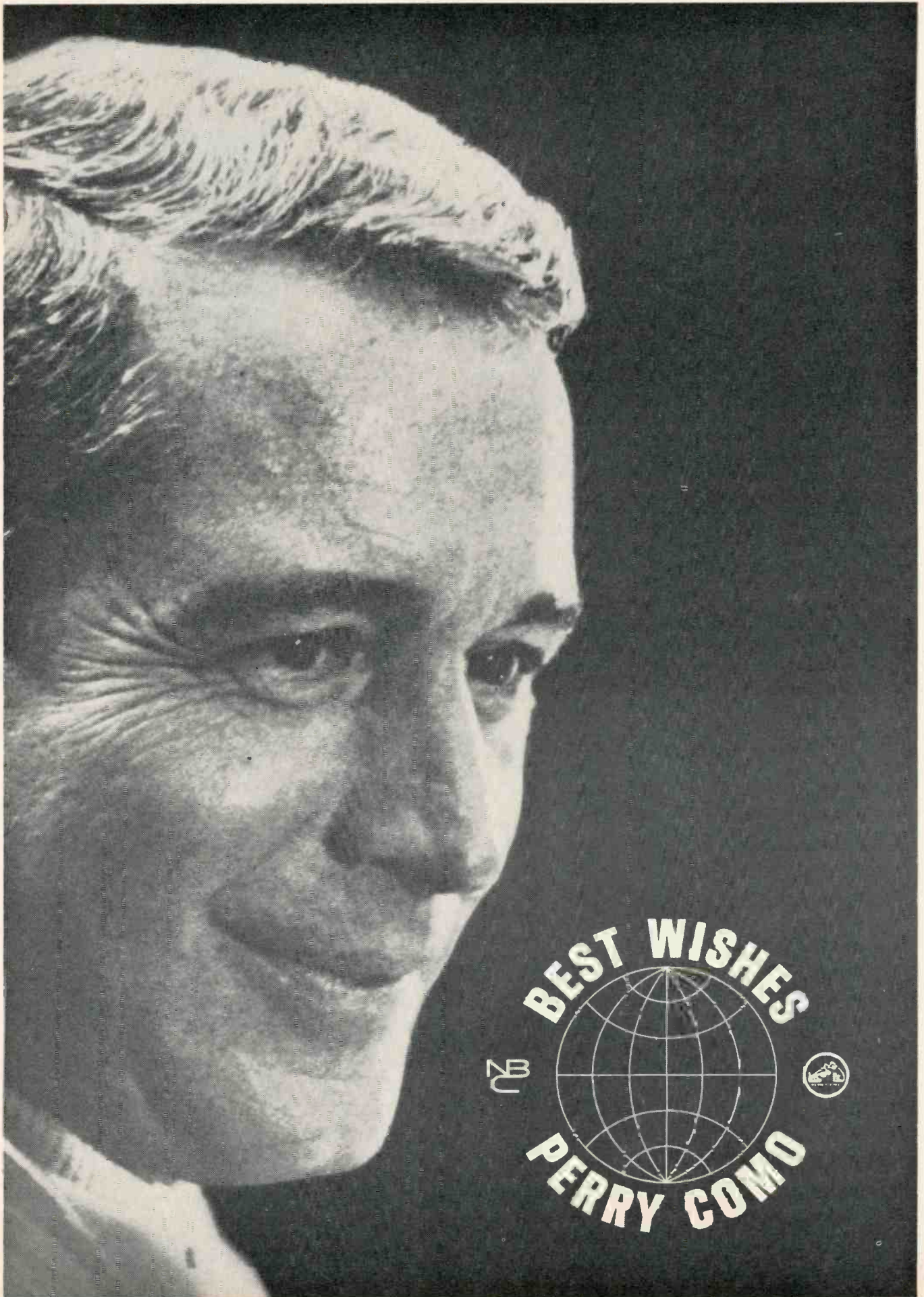
"The success of music for films in the future lies with the composers who are creative and contemporary," Kleban explained, "instead of with the composers who have been out of the record business 30 years. Not every writer in the record business is ready for film work, but the trend seems to be to hire the writers who have proved themselves on disks. The record industry is a breeding ground for film writers."

When a film-disk has been produced, the two companies map exploitation plans for the record to be released before the film. Advertising is heavily geared to include any record from the picture, while the title song is an automatic ad when heard on radio.

Disk artists who have recently cracked films in acting roles include Robert Goulet, Andy Williams, George Mararis, Tommy Sands, Ann-Margret, who stars in the forthcoming "Bus Riley's Back in Town," and Pat Boone in "Goodbye Charlie."

Doris Day, the No. 1 female box-office attraction, is the paradox. Her films are consistent best sellers but her title tune singles and unrelated album products have not felt the weight of the film exposure in recent years. Her records are, however, strong in the Columbia Record Club.

So the key to film music is material first, artist second.



DRIVING FORCE BEHIND THE BEATLES

BRIAN EPSTEIN: Personal manager of the year

**Epstein's artists earned
\$5,000,000 in 1964**



By **CHRIS HUTCHINS**

Brian Epstein, manager of the Beatles and the driving force behind a dozen other top attractions, was selling records behind the counter of one of his father's Liverpool stores just two short years ago.

The story of how he discovered the Beatles is now a show business legend, but it bears repeating. A customer came in the shop and asked Epstein for a Beatles record. At that time, the group had only recorded for Polydor in Germany, and few persons in Britain had ever heard of the Beatles.

But Epstein was determined to make a success of the record department. He hunted up the Beatles, who were then playing in a Liverpool cellar club, and asked them where he could lay hands on a dozen copies of their German-made record.

Inspired by their ingenuity and talent, Epstein touted for the Beatles. He arranged for them to make demonstration tapes and hawked these to the offices of Pye, and British Decca, only to be met with flat refusals, until by chance he caught the ear of one George Martin, recording manager at EMI.

Martin agreed to record Epstein's Beatles, though he suggested that the drummer Pete Best be replaced. Grasping at this straw Epstein ruthlessly set about doing the recording manager's will, and the Beatles were allowed to select their own replacement, Ringo Starr.

They recorded "Love Me Do" which Martin held back for what seemed an eternity to Epstein and his Beatles, before releasing it on an unprepared British public which bought

it in sufficient quantities to give it a modest position in the lower half of the charts.

The Beatles were now on their way. And so was their manager. Success followed success and his 25 per cent share of their earnings swelled.

Then came the days early in 1964 when a major British impresario approached Epstein and offered him a capital sum for the Beatles which at that time seemed enormous.

The Beatles were appearing in Paris but John Lennon and George Harrison flew into London for an afternoon. On his way to America Epstein met them at the Airport building and briefly outlined the proposition and how it might affect them.

Little more than an hour later I sat with George Harrison and he recounted what Lennon had told Epstein what he could do with his proposition. Though he probably did not realize it at the time, the Beatles had saved Epstein from making a grave mistake. It was not the first time these seemingly helpless minstrels had given such a decision.

Even earlier in their career they flatly turned down a proposition from their manager that they should receive a tax-free wage from him of something like \$600 a week each—then a little more than they were worth.

Undaunted by the pitfalls he was encountering Epstein gently pushed NEMS Enterprises to a wider field of success; he signed Gerry and the Pacemakers, who scored an instant hit with "I Like It," and then Billy J. Kramer, who also made No. 1 with his first record. Gerry subsequently be-

came the first British artist ever to have three No. 1 hits with his first three records.

Then came Cilla Black, Epstein's first solo artist and girl singer. On the strength of his success alone her first record was well received, but not a big hit. It took just one more try with an American song, "Anyone Who Had a Heart," to prove that Cilla too was a No. 1 artist.

All this time Epstein was adding to his business interests. With publisher Dick James he had formed Northern Songs Ltd. to publish Lennon-McCartney compositions. The two Beatles, the publisher and the manager were all appointed directors. Then came Jaep Music to publish the songs of Gerry Marsden, which were also meeting with big success.

Epstein carefully left James to control the companies which have since become worth fortunes in their own right, but he took an overriding interest in which songs were used on which records, having tapes flown to him in various parts of the world for his approval before Martin could release or James could publish.

Epstein made one major deal early in his career as a manager-agent which he later had cause to think about; but it remains immovable to this day. He signed contracts with Britain's leading promoter Arthur Howes, giving Howes the exclusive right to promote British tours by the Beatles and by Gerry and the Pacemakers.

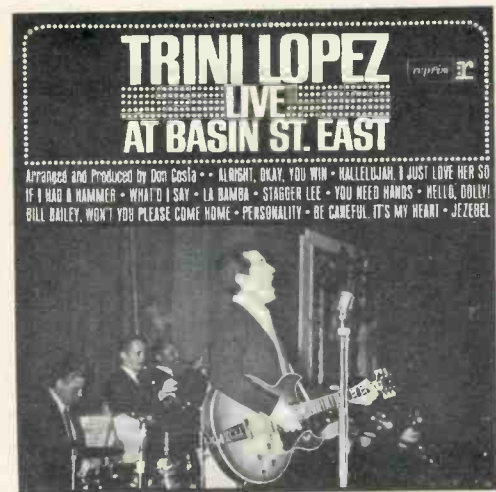
To this day Epstein cannot stage a Beatles concert in their own country without Howes having a share or giv-

continued on page 54

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Driving Force Behind The Beatles

Continued from page 52

ing his approval; the same, of course, applies to Gerry.

But even this deal has had its advantages despite two weeks of legal negotiations which went on between the promoter and the agent. Epstein and Howes emerged from them as friends and good partners. If he needs bargaining power Epstein has it in Cilla Black, Billy J. Kramer and other attractions to offer for other tours.

The result is that with Howes he now jointly presents on tour in Britain all his artists including the Beatles. This in effect means that Howes does all the work but as a partner in the operation Epstein retains the right to disapprove of billing, other artists on the show or the choice of venues if he so wishes.

This is the way in which he likes to operate. A specialist in each field does much of the work, but Epstein retains control and supervises in the best interests of his artists.

As with all his artists, the Beatles get a salary instead of a percentage from the Howe-Epstein promotion set-up for their British tours, although of

course on foreign tours they get a high cut of the gate with Epstein taking his 25 per cent.

Cilla Black has proved little problem to Epstein this year—she has spent half of it co-starring with Frankie Vaughan at the ultimate in British theaters, the London Palladium. With her on the bill is the Fourmost, another of Epstein's groups which in a quiet way enjoys a large measure of success with each record, and earns sizable money on personal appearances, although never as a top.

In 1965 it will, however, be necessary for Epstein to arrange tours, season shows and films for a roster of artists many of which would not consider a place beneath top of the bill. This is an exhausting task if he is to maintain what he has built up in 1964.

With the Beatles he has only to choose from a thousand offers. They begin 1965 with a Christmas show at a London suburban cinema. Then they start work on their second film for United Artists in February. Another American tour may follow the film, and visits to other parts of Europe are also likely before and during the summer. Epstein has already said they will not do another British one-nighter tour until the fall.

Cilla Black and the Fourmost tour Britain through February and then

Cilla goes to America. She also has a two-week season at Paris Olympia to fulfill in the spring and a probable visit to Australia.

Gerry and the Pacemakers await the release of their first film—made by Epstein's own production company—and are also in line for British and American tours. Slipping slightly in chart status, Billy J. Kramer awaits some sort of outline on his plans, but it is thought likely that Epstein will include at least this artist in a summer show he will present himself at a British seaside resort.

Like his Christmas shows (this season he is presenting two, headlining the Beatles and Gerry and the Pacemakers) Epstein will probably select veteran pantomime expert Joe Collins as his partner and the man who knows how to lay his hands on scenery, props, chorus girls and posters.

It is impossible to estimate Epstein's wealth—even he doesn't know how much money he has made in the past two years. But the quarter he takes of all his artists earnings must have brought in something like \$5,000,000 in 1964. From this he pays all expenses of running NEMS, including the employment of a sizable publicity staff.

NEMS is situated almost next to London's Palladium Theater, although Epstein has said that after less than 12 months in the building he finds bigger premises are necessary. Yet most of his staff have little more responsibility than that of clerks. The closest people to him are his personal assistant Wendy Hanson, who he met when he took her on in New York as a temporary secretary last February, and the agent he brought out of the Grade Organization, Bernard Lee.

NEMS has a general manager in fellow Liverpoolian Alistair Taylor, but the position serves only to run affairs within the organization. Outside decisions, even employment of new staff, are matters handled by Epstein personally.

He has no personal life. Brian occupies a \$75 a week topfloor bachelor flat in Knightsbridge, only a mile from his office, and he makes sure that every London newspaper has his telephone number. When he is out a tape recorder takes messages which he plays back at 2 and 3 a.m., often returning the calls on the unprepared at that unearthly hour in the morning.

Despite his vigilance, he is not—and has not been since I have known him—near to a nervous breakdown. The success which show business has given him has made him a happy man, and one who tirelessly enjoys running this very major operation.



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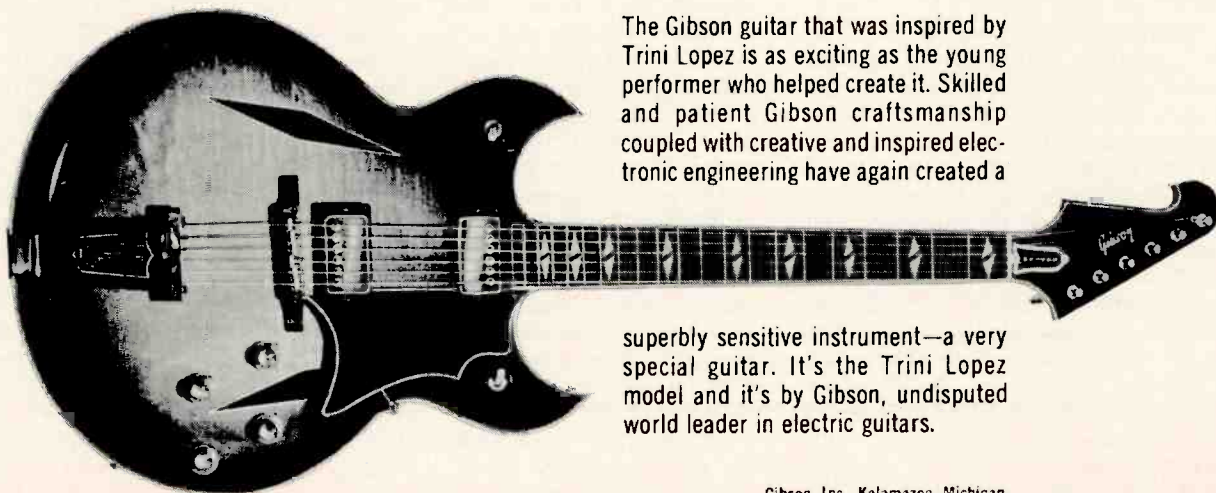
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- Gotham draws top talent in all categories

By MIKE GROSS

Despite some disheartening notes like the demise of the Paramount Theater on Times Square, the ban on rock 'n' roll acts at Carnegie Hall and the flop of the amusement area at the World's Fair this past year, New York continues to remain the mecca for musical talent of all forms. There is still plenty of room for rock 'n' rollers, pop singers, folk artists, jazz and classical performers and even those with a country & western bent to showcase their wares and win that still-important Gotham credit.

Even with the Carnegie Hall ban which was caused mainly by the concert hall's distress resulting from the overexurbance displayed by the youthful audiences at performances by the Beatles, the Dave Clark Five, and the like, the rock 'n' rollers still have a place here for their beat and their enthusiastic audience.

There remains the Academy of Music, on downtown 14th Street, and the Fox Theater, across the river in Brooklyn. These two theaters are especially attractive to disk jockeys who package those holiday-time shows that always seem to do especially well. And for those with really big record clicks there still remains Ed Sullivan's

CBS-TV show, much of which comes live from New York and the ever-desired Copacabana night club.

For these young disk artists who have just begun to show disk action, the Apollo Theater in Harlem continues as a top showcase for Negro talent.

The summer season in New York is especially attractive. During this time of the year, many of the town's top night clubs cater to the teen-age and college crowds by booking the new juke box favorites. Among them are the Latin Quarter, the International and even the Copacabana. Jules Podoll, the Copa's owner, has even gone so far as to bring back a young record performer for an important winter booking if the act scored well during the summer showcase.

The outdoor scene in the summer of 1965 will bring back the World's Fair and perhaps give the teen-beat performers another chance if a promoter presents them properly. And then there's Freedomland in the Bronx which has been a good showcase for rock 'n' rollers for the past several years.

Ed Sullivan's show on CBS is the top showcase for the young recording artists, of course, but Clay Cole's show

on the local WPIX-TV has been gaining in strength and importance.

In the teen field, Cole scored first-time spotlights with such acts as Bobby Vinton, Billy J. Kramer, the Rolling Stones, Adam Faith, Skip Cunningham and Sir Richard and Lord Allen, among others.

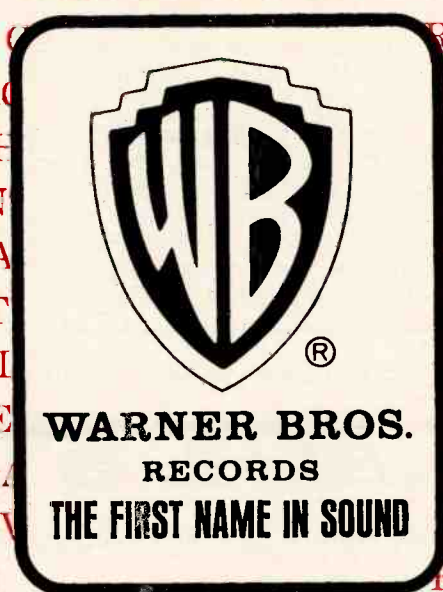
Cole's show doesn't even come close to Sullivan's as far as audience or money is concerned but more and more artists and their record companies aren't discounting its values.

The concert halls are the best outlets for the folk singers here even though they can still get into such a top-line club as Basin Street East, but this, only after a big record score. Carnegie Hall doesn't mind the folk singers nor their audiences nor does the new Philharmonic Hall nor does the smaller but continually staid Town Hall. The folksters' opportunities on the Ed Sullivan show and the Clay Cole show are also there, but it's in the field of small night clubs and/or coffee houses that the recording artists in the folk field have more opportunities than their brethren in the teen-beat idiom.

This showcase opportunity is centered in Greenwich Village and in

continued on page 58

AMERICA'S CHILDREN □ WALTER BROWN □ FREDDIE CANNON □ BAR-
 BARA CARROLL □ THE CASTELLS □ SANFORD CLARK □ BILL COSBY
 COYLE & SHARP □ BING CROSBY □ DICK & DEE DEE □ JIMMY DURANTE
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MECCA FOR MUSICAL TALENT

Continued from page 56

such spots as Gorde's Folk City, the Bitter End and the Village Gate. On a still smaller level, there is the Gaslight which presents some name folk singers and rediscovered blues singers; the Cafe Au Go Go has slick singers, jazz groups and some new comedians preparing for the recording wars; in addition there are quite a number of capsule coffee houses where young folk singers go up to do their stuff for practically nothing, and sometimes for nothing, hoping that there will be an agent, a manager or even a scout from a record company to "discover" them.

Opportunities for country & western artists are limited here but occasionally an act like Flatt & Scruggs comes into Carnegie Hall and sells out. Despite the growth of c&w music around the country, New York, for the most part, is still alien territory.

New York is still a better jazz town than most but it is not what it used to be. Concerts at Carnegie, Lincoln Center and Town Hall are a hard pull but impresario Sid Bernstein is giving the jazzsters some new hopes with his preparation for a jazz festi-

val at the World's Fair during the summer of 1965.

The club scene has narrowed down to a point where there's only a handful of any significance. Among them are Birdland, the Five Spot, the Half Note, the Metropole, the Hickory House, the Embers and the Village Vanguard. For Dixielander's there are the Broken Drum, and Eddie Condon's, and for groups that purvey the dance fads, Trude Heller's in Greenwich Village is as good a starting point as any.

The pop singers still have the widest range. In addition to the big popular clubs like the Copa, the Latin Quarter, Basin Street East and the International, there are the hotel rooms like the Empire Room (Waldorf-Astoria), the Persian Room (Plaza), and the Royal Box (Americana) and the smaller showcase spots like the Bon Soir, Living Room and One Fifth Ave.

Of late there has been a flurry of banjo groups on disks and on its heels came two spots to follow the trend: Father's Mustache in Greenwich Village and the Red Onion on the upper East Side.

One thing is sure, though, as soon as another record fad emerges there will be a spot on the New York scene to house it.

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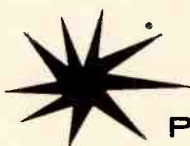
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IGOR STRAVINSKY rehearses his own works with the Chicago Symphony Orchestra prior to summer concert at Ravinia Park on Chicago's North Shore, scene of an annual series of concerts by top pop and classical recording artists.

CHICAGO ON CONCERT KICK

**Top recording artists find gold in king-sized concert halls
Outdoor concerts draw suburban crowds
Clubs launch recording artists' careers**

By **RAY BRACK**

A colossal concert town—sufficiently sophisticated to sustain some first-line clubs—but significantly shy on TV-radio exposure potential.

That's the capsule characterization given the Second City by impresario and publicity confraternities purveying recording talent.

Popular, contemporary folk, ethnic folk, classical, r&b and teen beat recording artists are booked in close and profitable order into Chicago's several king-size concert halls.

Newest and busiest of these is the 5,000-seat Arie Crown Theater, McCormick Place. Judy Garland, Barbra Streisand, Louis Armstrong, the New York Philharmonic; Peter, Paul & Mary; The Four Seasons backed by a galaxy of rock-and-rollers, Stan Getz and Joao Gilberto with Godfrey Cambridge—to offer a minimal sampling—have brought their waxed hits to life on the vast Arie Crown stage.

Redoubtable old Orchestra Hall with its 3,000 seats—indispensable to

classical artists of the Rubinstein and Cliburn ilk—has become the preferred hall for booking all brands of folk artists.

Ornate Medinah Temple's 4,000 seats are sold out regularly for such varied offerings as Johnny Mathis, Trini Lopez and the Blackwood Brothers.

And the International Amphitheater, site of livestock shows and the world's only indoor drag races, accommodated 15,000 screeching girls for an appearance of the Beatles this summer.

About the only act to flop in Chicago concert during recent years was a well-known jazz group.

During the summer outdoor and semi-outdoor concerts by name artists draw overflow crowds in the suburbs. Ravinia Park, on the affluent North Shore, features a summer-long series of concerts by artists of Armstrong and Ella Fitzgerald rank.

Melody Top Theater, in the northwestern suburbs, snared Al Hirt for one summer's night stand.

Durable stands like Mister Kelly's, the London House and the Empire Room lend continuity to the Chicago club scene, with new arrivals and off-again-on-again rooms supplying sundry showcases for recording talent.

The role of Mister Kelly's in boosting recording careers is legend. Bill Cosby's recent comedy release was recorded live there, as was Woody Allen's hit. Dizzy Gillespie's quintet is currently at the London House; the Kim Sisters just closed at the Empire Room.

Renowned Rush Street, Chicago's concentrated cabaret region, has declined as a recording talent showcase—largely due to management instability. Ray Anthony held forth at the Living Room not long ago. The spot folded shortly after. But the street remains a bona fide recording training ground for jazz men and popular balladeers.

Bourbon Street, featuring Don Jacoby and the All Stars, lingers as a Rush Street landmark.



(Above) THE KIM SISTERS twang their illuminated banjos during a recent engagement at the Empire Room of the Palmer House Hotel.



(Right) JOE WILLIAMS, master of vocal understatement, plucks the mike for a stroll about stage during recent stand at Mister Kelly's.

For consistent exposure of comics and vocal talent, the Playboy Club, adjacent to Rush Street, is among the town's best. The club format draws reviewers from the top consumer publications.

On the strength of the folk format, Old Town (a brownstone and old storefront region fending off urban renewal) has been luring the tourist and college crowds, offering a few class folk recording artists, interminable hootnannies and high-priced hamburgers. Bob Gibson has been featured in times past. Dave Van Ronk is now at Mother Blues, the area's unofficial hoot headquarters.

The newest thing in Old Town—initiated at the Plugged Nickel—is big name jazz. Lionel Hampton brought his band in about three months ago and the club broke even. Woody Herman and John Coltrane were to follow.

Traditional jazz stand in the Windy City, however, is the Southerland Room.

Another isolated club with major aspirations is Club Laurel on the far North Side. Count Basie recently completed an engagement there.

Local publicity people rue the day CBS radio outlet WBBM terminated

its "live talent" format. This policy change, some six months ago, ended Mal Bellairs' "Music Wagon," a morning interview and song show deemed ideal for promoting in-town recording personalities.

Mighty WLS adheres to the policy of interviewing no recording artists on the air. Disk jockeys, under free-lance arrangements, do provide talent exposure at teen hops, however.

Selected folk artists receive on-the-air interview publicity on independent, clear-channel WGN by means of Jack Taylor's "Travelin' On" folk format show.

Popular artists occasionally are invited to the same station for interviews during an afternoon music-conversation show called "Brickhouse-Hubbard." Hubbard is a station disk jockey. Brickhouse is sports director. Robert Goulet was a recent guest.

The "Sig Sagowicz Show," also aired on WGN, showcases picked recording artists to a vast Midwest area.

Sportscaster Bob Elston moderates a late-night interview show from the Pump Room on WCFL, periodically lining up a recording artist for a chat.

Prerequisite to an appearance on most of these shows, however, is a certain amount of ability with the

banter, according to publicity hounds. Many recording artists fail to measure up to requirements.

The same standards must be met in netting what little TV exposure time is available locally. In the trade, Jack Eigen, nighttime interviewer on WMAQ (NBC), is described as cooperative in scheduling interesting recording industry personalities.

Columnist Irv Kupcinet, moderator of a conversation program on the ABC outlet, WBKB, periodically picks on top recording talent for his show. Personality and/or an interesting background is, again, the key.

Local afternoon teen dance hops long ago faded from the local TV scene, greatly cutting teen-beat talent exposure potential.

The best air exposure for folk talent whereabouts is on FM station WFMT.

A unique appearance was made here by the Metropolitan Jazz Octet two months ago. They presented a free concert at the Hull House Sheridan Theater, an outgrowth of the city's famous Hull House community welfare organization.

Offbeat booking and promotion is often the answer to the record talent touting problem here. Agents and publicists have learned to use their imagination.

L.A. IS FAR OUT TOWN

By ELIOT TIEGEL

Recording artists find Los Angeles a far out town. Principal reason is the sprawling location of night clubs and concert halls, which keep Angelinos car bound in getting to see their favorite performers in person.

The area abounds in locations specializing in sundry musical tastes, but the lack of a centrally located show business area presents the false impression that there are no entertainment spots in town.

Los Angeles boasts night clubs of various calibers and only lacks in major hotel rooms. The Ambassador's Coconut Grove is the prestige room for major money performers. The

Crescendo, miles away on the Sunset Strip, is the key smoke-filled showcase room which also operates an upstairs interlude room, followed by the Slate Brothers and Losers, which also cater to class popular artists. The Ye Little Club in Beverly Hills, still farther away from downtown L.A., is the major breaking-in club, offering open auditions on Monday nights for professionals.

Los Angeles' explosive population pattern enables performers to feel there are enthusiastic fans eager to pay the various tabs and cover charges to see them perform in the flesh. In the jazz vein, Shelley's Manne Hole in

Hollywood is the leading club, with the Lighthouse in Hermosa Beach, the oldest Los Angeles County club in existence, but is 30-50 minutes away by car on an uncluttered freeway, as is the San Francisco club in Garden Grove.

Touring jazz performers are booked weekends into several after-hours clubs, including the It Club and Adams West Theater.

The music in these locations is all modern jazz but adjoining Orange County, famous for Disneyland with its annual big-band bashes, is loaded with Dixieland clubs. The Roaring 20's Club on restaurant row, La-

Panoramic view of the audience which watched Danny Thomas tape his hour special TV show to commemorate the 40th anniversary of the Ambassador Hotel's Coconut Grove night club.





Joannie Sommers with the Si Zentner Band have been among the most popular acts performing at the Crescendo. The club has been a prime showcase for artists pyramiding fledgling careers. Artists making their Los Angeles debuts have included Joannie, Shelley Berman, Dick Gregory and Bob Newhart.

Cienga Boulevard in L.A., blasts nightly with two-beat music.

Folk fans can satisfy their appetites by trips to the Troubadour, the leading folk emporium, the Ash Grove, Ledbetters (in the UCLA area) the Ice House in Pasadena and the Golden Bear in Huntington Beach.

The area is loaded with four-year and junior colleges which provide eager jazz and folk fans. These schools which also book concerts are UCLA, USC, San Fernando Valley State, Redlands U., Oxidental, Loyola, Cal State and Pepperdine.

Latin music is featured at the Premiere Room of the Thunderbird Hotel on Sunset Boulevard and the Casa Escobar in Sherman Oaks in the San Fernando Valley. These clubs cater to general audiences but there is Latin music at local clubs in the Mexican communities just as there are rhythm and blues location in Negro communities. One top r&b location is the California Club.

Clubs booking rock 'n' roll acts are the Whisky a Go Go and Le Disc on the Strip and P.J.'s on Santa Monica Boulevard. The Go Go is by far the most successful of the rock clubs. The Ambassador has just opened Le Cave Pigalle which offers Watusi sounds at 9 p.m.

The world-famous Hollywood Bowl is the key concert hall during the warm weather season, followed by the Shrine Auditorium, Santa Monica



(Above) HOLLYWOOD'S brashest night spot, the Whisky a Go Go, is the youngsters place to frequent. This discotheque club, which also features live rock groups, keeps the music frantic, the dance area packed solid.

(Below) Crowds line the street outside the Whisky a Go Go, Shelly Davis-owned rock 'n' roll club, which has become the town's sensation since opening last March.



Civic Auditorium, Valley Music Theater, Melodyland in nearby Anaheim and Long Beach Auditorium. UCLA's Royce Hall also offers touring concert attractions.

Road show attractions appear in the Shrine Auditorium in downtown L.A. Both the Philharmonic Auditorium and Biltmore Theater are lost to theatergoers. But several other houses are attempting to fill the gap for touring shows, including the Lindy Opera House, Le Grand, Wagner, Huntington Hartford, Coronet, Music Box and Ivar theaters plus the Pasadena Playhouse.

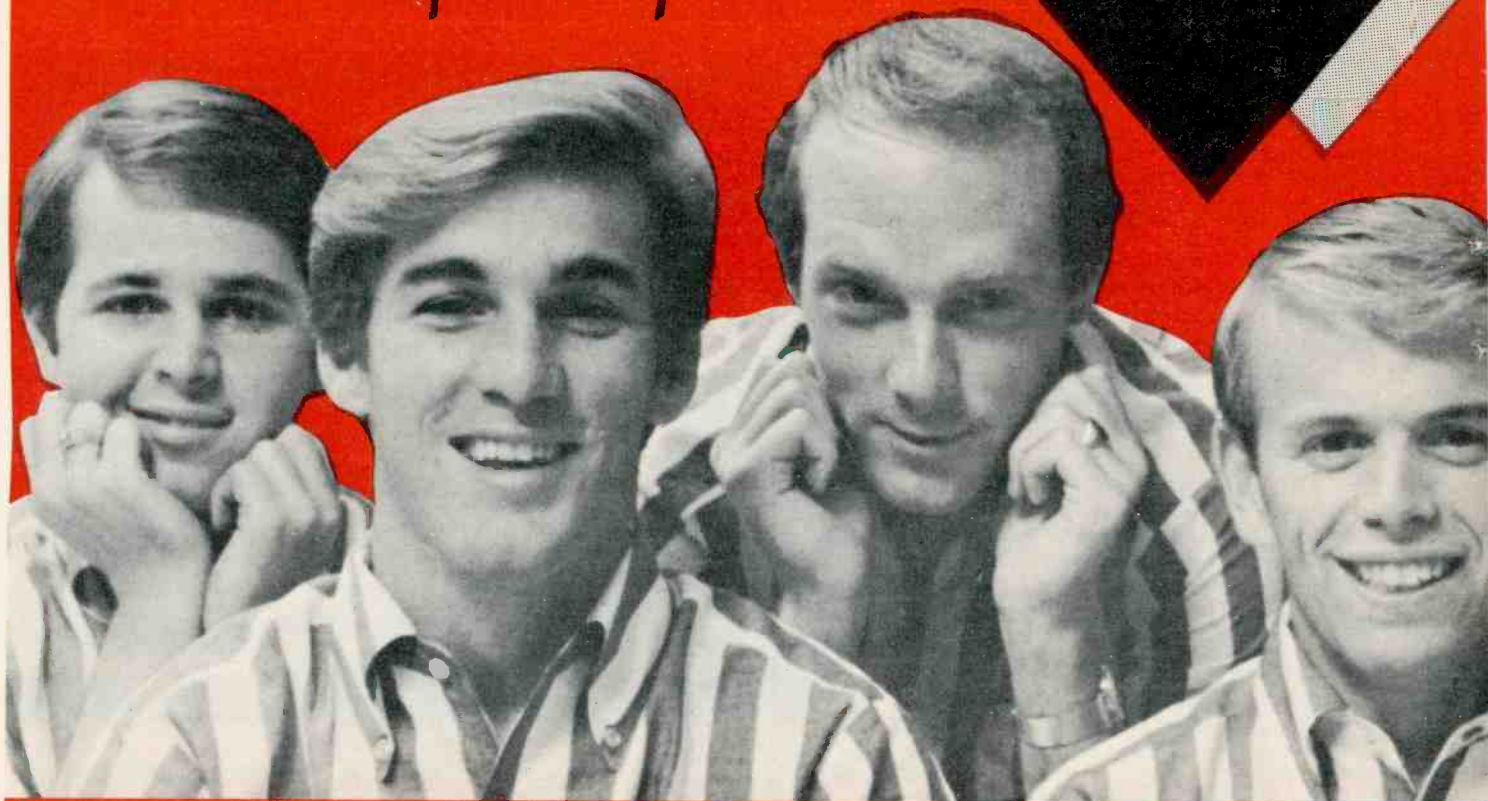
Usually when performers are booked here they take advantage of several locally produced TV shows,

including "Shindig," "Danny Kaye," "Hollywood Palace," "Regis Philbin" and "Lloyd Thaxton," nationally presented programs. "Ninth Street West" is a local show for teen-oriented performers on KHJ-TV. On radio, the "Bob Crane" show on KNX is the top interview program on AM radio. On FM, Jim Gosa hosts a Sunday night interview show over KBIG which can run for hours.

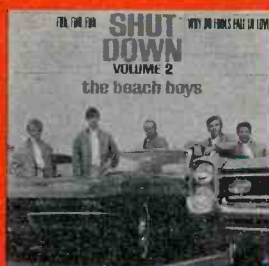
Unlike New York, where clubs and theaters are in Manhattan, Los Angeles pleads geographical ills which confront visiting artists. But if the performer's name power is strong, he'll usually pull his audience. For one thing, the people are certainly here.

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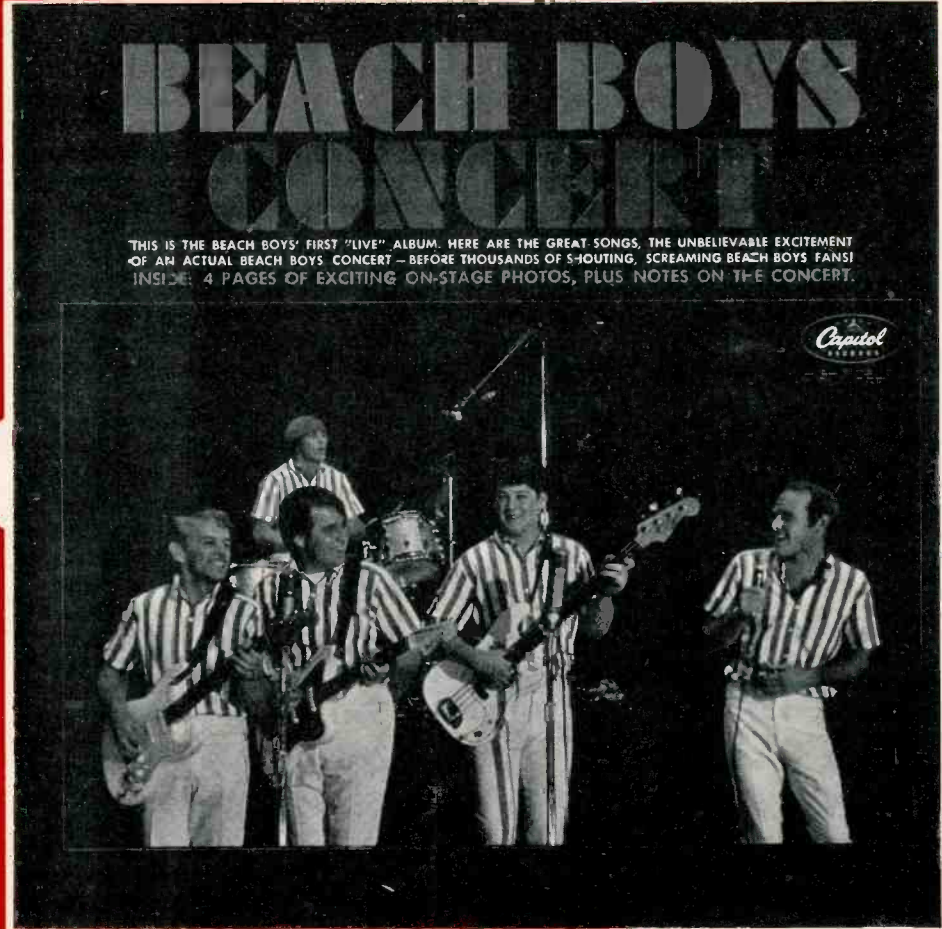
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WEST COAST'S ANSWER TO GREENWICH VILLAGE

Broadway area key to San Francisco night life
Venetian Room draws top artists
College crowd digs jazz

San Francisco's North Beach area is the West Coast's answer to Greenwich Village and Broadway's golden apple. Here in one compact area is San Francisco's entertainment center, with its own Broadway, the city's most exciting street.

The Broadway area is the key to San Francisco's night life. The clubs, often wall-to-wall neighbors, remind visitors and East Coast artists of the myriad of clubs packed next to each other in the Village or on Manhattan's 52d Street when it was the mecca for music in the 40's and 50's.

San Franciscans are a sophisticated lot, who support talent of all schools, with the Fairmont Hotel's Venetian Room the posh bistro spot for top-draw artists. The nitery field is comprised of the Hungry i and Off Broadway as rooms which book popular music talent.

As an area which is surrounded by colleges such as Stanford in Palo Alto, University of California at Berkeley, Santa Clara U. in Santa Clara and San Francisco State and the U. of

San Francisco in the city, jazz is offered to eager minds at the Workshop and Basin St. West plus the Trident in Sausalito, across the bay, Tin Pan Alley in Redwood City and Golden Nugget in Oakland, all short drives by car.

The North Beach area, where the Jazz Workshop and Off-Broadway are located, has been cleaned out of beatnick residents, with clubs formerly catering to modern jazz and poetry now blasting away with rock groups. Slinky girls wiggle frantically on stage and patrons twist and swim away.

Observers feel the positioning of attractive girls in peek-a-boo topless dresses and swim suits in these clubs gyrating to the beat, has immeasurably helped lure the curious to these spots. The music is monotonous in its sameness but the girls and their lack of attire have proved captivating.

These swim clubs are the Peppermint Tree, Condor and Galaxy. The Off Broadway, which books pop artists during the evening, also has a

swim featurette.

Two local DJ's, Tom Donohue and Bob Mitchel have become heavily involved in promoting rock shows. They are heard on KYA.

The key concert halls are the Masonic Temple and the famous Cow Palace, which plays everything from the Beatles to circuses. Legit houses include the Opera House, Curran, Little Fox and On Broadway. The San Francisco Opera plays in its own home and for many years now has moved its productions to Los Angeles.

Two disk jockeys, Al Collins on KSFO and Jimmy Lyons on KFRC are helpful in promoting appearances of jazz artists in the vicinity.

The Monterey Jazz Festival, held in September, provides Northern California audiences with an opportunity to hear many of the top performers in that medium. A good portion of its audience comes from San Francisco, which is closely attuned to the arts despite its current romance with nude dancers atop pianos in North Beach rock and swim clubs.

Vegas Strip Offers Top Talent Array

Las Vegas, a city of glittering lights, is a kingpin of night life, with the "Strip" offering the most sparkling array of stars in any one location. Top-rung performers play both hotel large rooms and lounges, with acts running from gypsy violins to jazz bands to rock quartets. The key music in this town, however, is the jingle of the coins in slot machines, which lounge performers have to contend with, or play louder than usual.

Vegas is part of the Western booking trio which includes Los Angeles and San Francisco. It is not uncommon for performers appearing here to fly to Los Angeles to fulfill a na-

tional television engagement and wing back the same day to make the 8:30 dinner show.

Several of the Strip hotels have abandoned regular name acts to feature musical productions. But hotels like the Sands, Sahara and Flamingo have continued with prestige artists in both their main rooms and lounges.

The Desert Inn, Dunes, New Frontier, Riviera, Stardust, Thunderbird and Tropicana are all offering musical revues with fixed casts.

Locations like the Tallyho, Showboat, Play Pen, Golden Nugget, Maverick and Fremont are employing rotating acts, but this city has shown

that nothing remains static in the entertainment field.

When there are live concerts, the Convention Hall is usually booked, but this area is a weak one, since the hotels offer the name power performers and there is no dearth of glamour.

Artists appearing in town have a fan in critic Forest Duke, who broadcasts daily over KORK and offers promotions for the hotel shows.

Regardless of the weather, the casinos and consequently the lounges and large rooms are always packed, offering performers sympathetic audiences.



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Tryout Town Taps Top Talent

By CAMERON DEWAR

Boston is a prime breaking-in town for Broadway plays and for recording artists in night clubs. The Greater Boston area contains scores of music spots where all types of record artists, from the lesser known type through Dixie bands, folk singers and top artists perform. The leading spot in town is undoubtedly Blinstrub's big 1,700-seater where talent from Steve Allen, Jimmy Durante and Sammy Davis to Andy Williams disport themselves. Everybody who is anybody goes to Blinstrub's.

The other really top spot is Caesar's Monticello in suburban Framingham. This 600-seater luxury room features outstanding record artist even through the summer. It also has sponsored many who have come to the top. The third major Hub club is the Revere Frolic, also with a big name policy which at one time or another has presented most of the leading recording artists. It also has given rising artists a

start. Of the many Boston jazz spots, perhaps Basin St. South is outstanding for such singers as Ruth Brown and Dinah Washington, while The Wagon Wheels brings in groups and bands such as Count Basie's.

For the big concert pop artists, the Back Bay Theater, formerly the Donnelly Memorial, is a showplace. Ray Charles plays this theater, Della Reese and recording artists who have shows of their own. Harry Belafonte is a regular here, the Kingston Trio; Peter, Paul and Mary, and the Limelites as well as acts such as Dick Gregory. Liberate favors the 2,600-seater Symphony Hall, home of the Boston Symphony Orchestra, which house many top artists and comedians of the caliber of Shelley Berman and Mort Sahl, not to mention the ever-popular (in Boston) Victor Borge.

Boston University owns a theater, the old Repertory, which brings in jazz musicians of the stature of Dave Brubeck. The 1,500-place Jordan Hall is

the hotspot for folk singers. Under the direction of Manny Greenhill, Pete Seeger, Josh White in his day, Leon Bibb and Theodore Bikel as well as the leading singers in the field.

Boston's eight-year-long Arts Festival, which drew close to one million viewers in 1964, is a showcase for top actors, singers and dancers. During the summer, the Clancy Brothers and Tommy Mackem and Theo Bikel drew huge crowds and the all-time record was set by an appearance of Joan Baez, who attracted more than 16,000 to the stage on the Boston common.

The three big summer theaters in the Hub area also have drawn some of the best talent, with special concerts Duke Ellington, Brubeck and other jazz luminaries.

Boston, in short, is one of the nation's top talent towns, and either before or after Broadway recording artists can be found in one of the entertainment spots of this "Athens of America."

Thanks to those platter spinnin' Dee Jays—

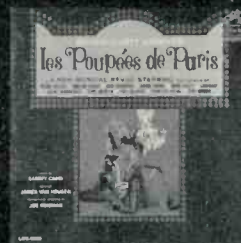
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Decca #31667

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Decca
Roulette

Columbia
RCA Victor

Mercury
Coral

ARTISTS CALL MEMPHIS HOME

By ELTON WHISENHUNT

Memphis, with a population of 650,000, does not have a night club of the type which draws top recording artists on the supper club circuit but is noted more for the number of record artists who live here than perform here.

In the past 10 years Memphis has developed into a center of rock 'n' roll and its successor type music.

Memphis is on the move but because the State has liquor laws which require a person to take his own bottle, there is no large night club to draw top recording talent.

The major vehicle is the City Auditorium, where some artists appear with shows. Pete Fountain and Al Hirt have performed there several times in past years.

The Jackie Wilson, Moms Mabley and Christy Minstrels shows were there this year. Memphis State University booked in the Brothers Four and Dave Brubeck and his group at the University Auditorium.

Local and visiting record stars usually appear on the WHBQ-TV show "Talent Party," emceed by George Klein, a friend of Elvis Presley. The show was "Dance Party" for years, with record talent appearing in spots, but was changed to "Talent Party" last year.

Living in Memphis are these record artists of note:

Bill Black, Ace Cannon, Willie Mitchell, Gene Simmons (all of Hi Records); Jerry Lee Lewis and Dickie Lee (Smash); Bobby Wood (Joy); Charlie Rich (Grove) and Elvis Presley (RCA) and Murry Kellum (MOC).

All except Presley are usually on tour and appear occasionally on shows in Memphis and on Klein's TV show.

A look ahead: An ultra-modern \$4,700,000 new Coliseum was finished this year, opened in November and the first big act of record stars in it was the Dave Clark Five on December 13.

Ray Brown of National Artists Attractions, who handles most large shows which come to Memphis, is working on a W. C. Handy Scholarship Fund show for the Coliseum in early 1965. Louis Armstrong and Nat King Cole will appear.

The Coliseum (seating capacity 12,050) will be the major spot for big shows here in the future. Top seating at the Auditorium is about 8,000.



Pete Fountain was mobbed by admirers in Memphis when there for a show. He made an appearance on WMCT-TV's "Big Beat" show, was surrounded by fans.

Gene Simmons clowns with a Negro jug band aboard a Mississippi River excursion boat at Memphis. The boat ride was for 40 record distributors during a meeting in Memphis.



Bill Black's Combo plays for a sales meeting in Memphis of 40 top record distributors from all over U. S. Black is at right.

TWIN CITY TALENT SCENE

By ROY WIRTZFELD

Bookers are working hard to overcome the reputation that the Twin Cities of Minneapolis and St. Paul are hard towns to play, and there was a definite upsurge in artist appearances here during 1964. Results were somewhat mixed, however, as weather and overlapping of dates caused some disappointments.

Of the two cities, Minneapolis is the better for one-nighters and in Minneapolis most important appearances are at the barny Minneapolis Auditorium (now undergoing renovation to make it more attractive) or outdoor sites like Metropolitan Stadium (home of the Minnesota Twins) and the smaller Parade Stadium, near downtown.

A young booker, William Meyer, still in his 20's and now operating under the name International Promotions, Inc., was instrumental in bringing in several of the top artists during the 1964 season. His Sammy Davis concert, set for the stadium Aug. 24, had to be switched to the auditorium due to rain.

Rain also marred the Tony Bennett-Duke Ellington program, set for the stadium Aug. 22 and also moved quickly to the auditorium.

That same month—a time when

artists were nearly colliding on dates in the Twin Cities—the Minneapolis Jaycees presented Ted Mitchell, Aug. 18 at Parade Stadium, drawing 5,000 for a standout success.

An earlier presentation by the Jaycees in their two-part "Music Under the Stars" series for the summer offered Louis Armstrong, also at Parade Stadium, night of July 16. A disappointing 3,400 came. The Jaycees profited on both appearances, however, with the Niemark Variety Theater booking firm of Duluth, Minn., doing the actual booking.

Tony Bennett did well in a one-night stand that was coupled with rare supermarket appearances by him, autographing record album jackets.

The Beatles national closed-circuit theater TV show in March bombed in the Twin Cities, when only a fraction of the capacity attended. The Twin Cities were not included in the later August tour.

Country and western stars do very well and a series of Saturday night "spectaculars" at the Minneapolis Auditorium brings out the area's fans. During 1964 some of the c&w stars presented included Faron Young, Webb Pierce, Hank Snow, Slim Whitman and Johnny Tillotson.

The newest c&w development is "Hootenanny Jamboree," broadcasting daily afternoon shows, live from the Flame Cafe, Minneapolis, to an initial network of 18 Minnesota radio stations. Plans are to expand this network. Featured are the c&w stars of the week at the Flame Cafe, Minneapolis' country and western capital, plus a permanent show cast. Showcasing of young record talent is one of the program's objectives. Saturday broadcasts from each of the cities on the network are planned, as are auditorium shows in each of the localities.

The Perry Como "Kraft Music Hall," during its 1964 spring tour, played Northrup Auditorium on the University of Minnesota campus, April 9. Requests for some 60,000 tickets were received for the free attraction, in what was called the largest ticket response in any of the five cities visited by the show before Minneapolis. With auditorium capacity of only 5,000, an extra student show was added, plus the distribution of 1,000 tickets for the show's dress rehearsal.

Other 1964 appearances in Minneapolis or St. Paul included: Peter, Paul and Mary; Ferrante and Teicher, Theodore Bikel, Victor Borge, Chad Mitchell Trio, Kingston Trio (twice), Roberta Peters, Ray Charles, Dave Clark Five, Marion Anderson and Johnny Mathis.

The "My Fair Lady" movie premiere in the Twin Cities Nov. 10 was also a spur to record sales.

One concert cancellation made news in 1964 when a Trini Lopez appearance, scheduled for the 2,500-seat theater of the St. Paul Auditorium for October was canceled. Disappointing ticket sales were cited.

Des Moines Good One-Nighter Stop

By JEAN HOLMSTRAND

Des Moines, geographically centered between Chicago, Omaha, Minneapolis and Kansas City, draws a number of name recording stars on one-night stopovers to other cities.

Club dates are not the most popular engagements in Iowa, however. Dance engagements at Des Moines' Val-Air Ballroom brought such names as Les Elgart, the Everly Brothers, Conway Twitty and Jerry Lee Lewis. All but Elgart made appearances at teen-age dances in the ballroom.

KRNT Theater's concert roster accounts for the majority of recording stars bookings in Des Moines. Appearing in 1964 were the New Christy Minstrels, Allan Sherman, Johnny Cash, Al Hirt, Pete Fountain, Mahalia Jackson, Harry James and Dave Brubeck. Concerts for

1965 will include: Fred Waring, Oscar Peterson, the Serendipity Singers, the Kingston Trio, Clebanoff Strings, Peter Nero, and Peter, Paul and Mary. The theater, with a capacity of 4,139, is associated with KRNT-Radio and TV in Des Moines, though it serves as an auditorium for civic-sponsored bookings too.

Two summer jazz concerts on the lawn of the Des Moines Art Center featured Duke Ellington and Dizzy Gillespie.

The 1964 Iowa State Fair spotlighted the Rhythm Masters at the popular grandstand show.

Disk jockeys in Des Moines have featured recording artists on their programs from time to time. KIOA Good Guy Hal Moore aired a very well received interview with Johnny Rivers and Ronnie and the Daytonas.

Don Carlos Bell, WHO, played host to Pete Fountain earlier this year and just recently entertained Patti Page as a guest on his show. Miss Page was in Des Moines for the State-wide banker's convention.



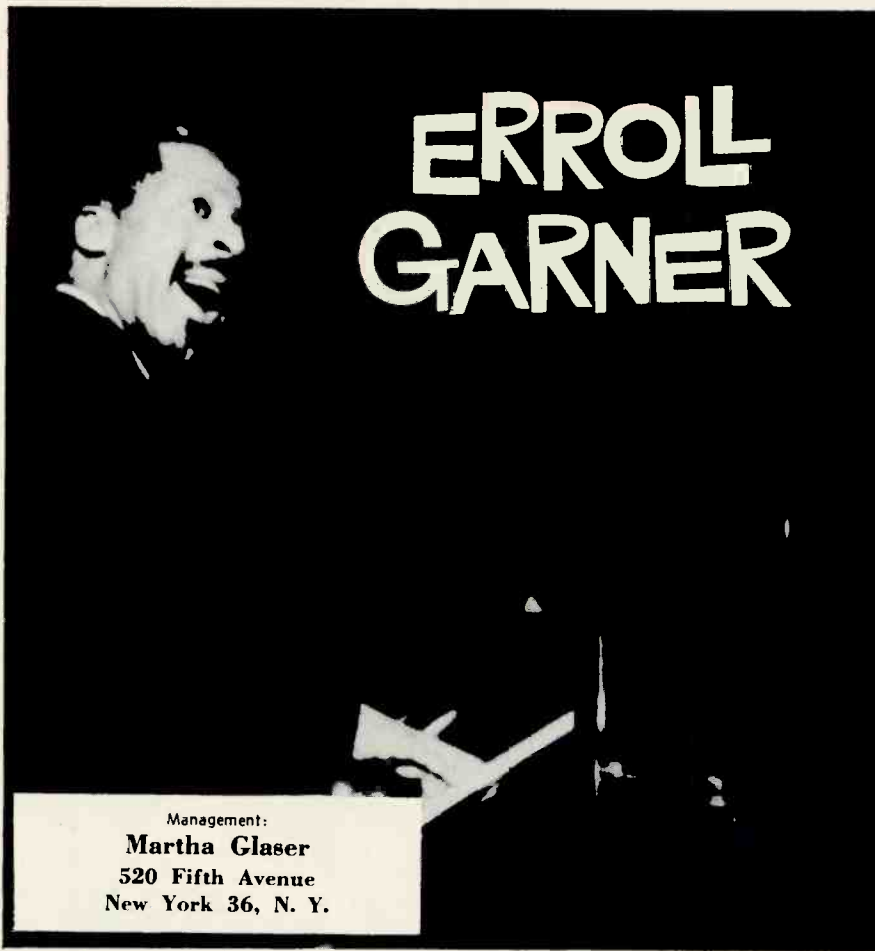
Patti Page takes time out between a hair dresser appointment and a concert to clown with Don Carlos Bell, WHO disk jockey.

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observed that most stations have increased their talk and discussion programming sharply over the past five years. This has greatly benefited the visiting artist out on a record promotion tour. If not permitted to "drop in on the deejay while he's on the air," an interview is usually taped for the many special talk, interview and conversation programs heard on virtually every station, no matter what the music format.

The tape interviews are frequently on hot-pop music outlets one to two minutes long, put on cartridge and zipped into the shows between records. The shorties are strictly to the point and primarily used by the local radio stations and deejays to impress their audiences with their personal association with the artist. Oftentimes the visiting record artist is relegated to cutting station breaks, deejay promos, et al., but never gets a personal on-the-air interview.

The British invasion has cracked interviews on radio wide open. The competition being so severe, any station that is fortunate enough to get one of the successful Britishers to its microphones does not hesitate to interview him on the spot, tape record reels for future play, and prevail upon all to cut personalized promos.

New York pop music radio stations are notoriously blase about visiting record talent as a general rule. The rule was smashed by Britannia with WMCA, WINS and WABC carrying things to extremes by sending emissaries to England to interview the hit makers in their native habitat. The same pattern holds true in many other major markets.

For the record artist with an appeal to the more sophisticated, opportunities galore exist on local radio. Excellent examples in point are the tributes WNEW and WHN recently paid to Robert Goulet during his night club appearance in New York. WHN presented a two-hour Robert Goulet spectacular which ran the gamut from Bob as a boy right up to his latest Columbia waxing. WHN, a conservative music station, airs frequent special discographies revolving around record artists of the Goulet caliber.

WNEW, New York's unofficial show business station, is the chief outlet for the standard adult-oriented record in the nation. WNEW broadcasts frequent night club openings "live," spotlighting such acts as Peggy Lee, Ella Fitzgerald, Nat King Cole and Robert Goulet. The station also runs up the flag each year on several spectaculars centered around record artists.

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"FROM A JACK TO A KING"



"INVISIBLE TEARS"

"DO WHAT YOU DO, DO WELL"

DENVER POOR MARKET FOR RECORD ARTISTS

By **BOB LATIMER**

With a few exceptions, Denver hasn't hosted many top-drawer recording stars during the past year, and no top talent bookings are in sight.

Headliners to appear at the Red Rocks Outdoor Amphitheatre here during 1964 have included the Beatles for a one-night stand, the Smothers Brothers, Peter, Paul & Mary, and the Kingston Trio. In midsummer a Red Rocks Music Festival brought Trina Lopez, Joan Baez, Judy Collins, Ray Charles and Tony Bennett in briefly. Most of these events were presented by two Denver entrepreneurs without radio station or college-program assistance. Attendance is described as "moderate" for all.

An exception is the Four Seasons Club, which has had good luck with folk and country singers, presenting Ferlin Husky, and several "Grand Ole Opera" stars through 1964. Only one night club has booked big name recording stars, with Anita O'Day and Dave Brubeck. The Four Seasons Club, incidentally, is expected to build rapidly through the remainder of the year into 1965 inasmuch as the barn-like structure in which it is located can seat 5,000.

Radio Station KVTR (TV) offered the Dave Clark Five on Nov. 10 in a Denver auditorium. Entertainment programmers point out that there have been few college or radio-station-sponsored hootenannies or similar events to provide the background for such stars.

MANCHESTER'S JFK COLISEUM DRAWS RECORDING TALENT

By **GUY LANGLEY**

Manchester, N. H., with less than 100,000 population, is not the show town that it used to be, when vaudeville, musical shows and other stage attractions were offered in abundance, but, considering its size, the nation's recording artists are presented here quite frequently.

One of the favorite spots is the imposing new John F. Kennedy Coliseum, where the Count Basie Band appeared Oct. 17 in connection with the third annual Knights of Columbus Ball, and a short time before a concert had been given by Guy Lombardo and his orchestra, with Anita Bryant, as vocalist.

Name bands often appear at the Carousel Ballroom here and the country's top dance orchestras and recording stars are booked for the entire summer season at the widely known Casino at Hampton Beach.

Liberace gave a concert on the stage of the State Theater here, Nov. 4, and previously Peter, Paul and Mary and other recording names had been seen there in programs to benefit various local organizations.

Stoney Cooper and Wilma Lee, now of "Grand Ole Opry," drew well when they and other well-known country music artists appeared at the Palace Theater here some years ago.

However, at Lone Star Ranch, between Manchester and Nashua, top Nashville stars appear each Sunday during the summer, and an area group, Clyde Joy and the Country Folks of Manchester, is featured there. The Country Folks are also seen and heard regularly on WMUR-TV here and make many personal appearances throughout Northern New England. In addition, they record on their own label.

Country music records are quite popular throughout the area and are often spun by disk jockeys at one or two of the Manchester radio stations.

In the folk singing field, the Brandywine Singers, who appeared at Practical Arts Auditorium in Manchester recently, are especially popular in New Hampshire since they began their climb to fame while they were students at the University of New Hampshire in Durham. They have made a number of appearances in the area.

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VJ #634



—Management—
New Talent Productions
Los Angeles, Calif.

Universities Attract Artists To Vermont

One of the principal sponsors of personal appearances by greats of the musical world in Vermont has been the University of Vermont Lane Series in Burlington, which sponsored a concert by Harry Belafonte in Memorial Auditorium Oct. 19. The university organization had tried for 10 years to book the singer, but didn't give up until circumstances were right for the engagement, which was most enthusiastically acclaimed.

Another institution of higher learning, Middlebury College, began a series of concerts by nationally known folk singers Oct. 10 when the featured artist was Ronnie Gilbert, a former member of the Weavers folk quartet, now making good on her own. Other celebrities in the folk singing field will be presented by the college throughout the coming season.

Far-away Vermont even attracts the country music stars from Nashville as was evidenced Oct. 9 when Bill Monroe and His Bluegrass Boys made a hit at the Municipal Auditorium in Barre in a concert sponsored by the

Second Annual Northeast Old-Time Fiddlers' Convention.

Every year it is almost like "Old Home Week" when Doc and Chickie Williams and their country music troupe come up from WWVA in Wheeling, V. Va., to appear in town halls and auditoriums in many parts of the Green Mountain State.

Country music is also favored by disk jockeys at many of the radio stations throughout the area, and Clyde Joy and the Country Folks from Manchester, N. H., where they are regularly featured on WMUR-TV, as well as at Lone Star Ranch in Reed's Ferry, N. H., during the summer, make frequent personal appearances under auspices of various organizations in many parts of Vermont. Joy has his own small record label, which produces both singles and albums that are promoted on television and personal appearances.

In addition, Vermont has its own folk music record firm, Folk-Legacy Records, Inc., in Huntington, which is operated by Sandy Paton, who is a favorite in personal appearances in the area. This company is unique in that it features strictly traditional folk music, which may be sung by an honest-to-goodness lumberjack, a prison inmate or anyone else with the ability to give the traditional tunes an authentic rendition.



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The Rolling Stones, one of Britain's top groups, do a "Standing on the Corner" bit.

NEW TALENT SPURS BRITISH DISK INDUSTRY

By CHRIS HUTCHINS

This has undoubtedly been the greatest year in history for the British record industry, and Board of Trade figures for the 12 months are expected to show an incredible increase in sales—largely due to the emergence of entirely new recording talent.

The advent of the Beatles has, of course, been this nation's greatest boost to the industry, but it must be remembered that the Beatles lead a wake of new talent which has risen with great impetus to give Britain chart-topping records around the world mostly by artists unheard of a year ago.

The boom has not been confined to the pop field. Obviously not content to let the pop fans drown things with their particular noise, classical lovers have inundated record stores to buy their brand of music in greater quantities than ever before.

The trend in pop music seems to be swinging away from groups, and solo artists are returning to popularity with ballads notching high chart ratings. Such a turn has marked the success of new artists like Sandie Shaw and Julie Rogers; seen the return to favor of singers like Matt Monro and turned Cliff Richard—Britain's biggest selling

artist until the arrival of the Beatles—into a singer of lilting melodies.

However, the groups continue to emerge even if with less force than earlier in the year. All four major record companies—EMI, Pye, Decca and Philips—still send talent searchers into the provinces seeking long-haired groups which may capture the public's imagination.

In October, Philips introduced the Pretty Things' first hit on its Fontana label, and the group seems already set to rival Decca's Rolling Stones in 1965 after tremendous initial impact. The Stones are a close second to EMI's Beatles in British popularity.

EMI is now scoring other big successes with groups like Manfred Mann, Cliff Bennett and the Rebel Rousers, Herman's Hermits and the Animals, having obviously recognized the declining impact on records of the Dave Clark Five, Billy J. Kramer and the Dakotas and, to some extent, Gerry and the Pacemakers. Pye has its share of the big groups in the Kinks, the Searchers and the Rockin' Berries.

But never before has talent been regarded as such short term commodity. It is now recognized that a group can score a chart topper with its first record and never get another hit.

continued on page 76

Tour Outlook Bleak

The past fall saw a greater number of one-nighter tours than Britain has ever known before. But in the case of many of them it became painfully obvious that records mean more than personal appearances when it comes down to matters of finance.

The average British tour lasts 21 consecutive nights, with the show playing a different town twice nightly in theaters with an average seating capacity of 2,000.

Even the Beatles don't attempt to play stadiums here.

The major promoter is Arthur Howes, who organizes one-nighter con-

cert treks by the Beatles, Gerry and the Pacemakers, Billy J. Kramer and Cilla Black (in conjunction with Brian Epstein) and Cliff Richard and the Shadows (in conjunction with Leslie Grade) and—in 1965 for the first time—Roy Orbison.

Howes' rivals include Tito Burns (agent of the Searchers and Dusty Springfield), who was associated with three tours last fall; Robert Stigwood, who promoted two in the same period, starring the Rolling Stones and Chuck Berry, respectively; Don Arden, the George Cooper Organisation, and Larry Panes.

The formula of previous years was

reversed in 1965 when American stars were, for the first time, booked as supporting attractions to British tops. This did not always pay off. Howes' package, headlining Billy J. Kramer over the Ronettes, and Arden's featuring the Animals with Carl Perkins on the bill, were among the dubious ones in respect of box-office takings.

A top of the bill on these package shows can command anything between \$3,000 and \$15,000 (which is about what the Beatles get) a week. Though a few independent halls are used, promoters confine most of their dates to cinemas owned by the three circuits—Rank, ABC and Granada.

Pop Music Gains Strength On British Airways

By the end of 1964 there were almost twice the number of British television and radio shows devoted to pop music than there were 18 months previously. And on the strength of playing non-stop pop, "pirate" radio stations which have sprung up around the island are thriving.

The country's BBC "Light Program"—the only official radio medium for pop music in Britain—now has lunch time shows on four days of the week devoted to pop and four marathon daytime shows at the weekend—"Saturday Club" and "Saturday Swings" on Saturday and "Easy Beat" and "Pick of the Pops" on Sunday.

The BBC also puts out a two-hour-long radio show called "Top Gear," immediately prior to midnight on Thursday. This is a completely pop show supplementary to the more general music program's which go out between 10 and 2 a.m. every night as a result of the Corporation's extension of broadcasting hours which came about in the fall.

Although ATV's "Sunday Night at the London Palladium" remains the biggest prestige show for entertainers of all kinds, strictly beat music television programs get top viewing ratings and make big contributions toward record sales. The one which seems to have emerged as the most popular of these is Rediffusion's "Ready Steady Go," which gets net-

work screening between 6:15 and 7 on Friday nights.

ABC-TV's "Thank Your Lucky Stars" remains a big viewing attraction at a slightly earlier slot on Saturdays, but although it is networked by ITV, it partly clashes with BBC-1's evergreen favorite, "Juke Box Jury"—a disk panel game which is the song pluggers' biggest target.

The BBC's new second channel is also wise to what the younger viewers want. It puts out "Open House"—a "drop-in" music show—on Saturday afternoons and "The Beat Room" on Monday nights, repeating the program on Saturday nights.



Sammy Davis has long been a British favorite. Above, he chats with Harold MacMillan, former British prime minister.

UK Has Shortage Of Disk Jockeys

Britain's disk business has one big shortage as far as TV and radio shows are concerned—disk jockeys. The few who are established have become exceedingly powerful as a result of the increase in programs because their services are constantly in demand.

For example, Brian Matthew comperes two big BBC Light program shows at the weekend in addition to the two-hour "Top Gear" in midweek. He is also the host of ABC television's Saturday pop show, "Thank Your Lucky Stars," and has two programs a week for Pye Records on Radio Luxembourg.

David Jacobs represents EMI's interest with a Radio Luxembourg show, and chairs the panel on BBC-1's "The Juke Box Jury" TV'er. Alan Freeman is another who combines shows on all three major outlets—BBC-1, ITV and BBC Light—in a week's work.

Keith Fordyce is responsible for Rediffusion TV's "Ready Steady Go" and often appears in other series.

At the moment the pirate commercial radio stations are looked upon as training schools for deejays, although the stations themselves are too young to have so far produced any big names. *continued on page 78*



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FLOYD CRAMER
ON
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DECEMBER TIME

ROBERT GOULET
ON
COLUMBIA

WINDS OF CHANCE
B/W
THE ETERNAL FLAME

JOHNNY COWELL
ON
SIMS
(SPARTON IN CANADA)

AND CURRENTLY

SHAG
B/W
ROCKING HORSE

THE STAGE HANDS
ON
RIC
(QUALITY IN CANADA)

SHORT TRIP

LITTLE LOUIS
ON
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SO MANY OTHER BOYS
B/W
THE OLDEST STORY

THE ESQUIRES
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Indie A&R Men Score International Success

Independent recording managers have won their way through in Britain despite the absence of any real means for them to market their own product here.

On more than one occasion during 1964 approximately 35 per cent of the best-selling records have been the product of a small but highly successful group of indies, which has emerged.

Most successful have been 26-year-old Mickie Most and 21-year-old Andrew Oldham. Most is responsible for hits by the Animals, the Nashville Teens and Herman's Hermits. These three groups have proved almost globally successful in a few short months.

Most records the Animals and the Hermits for release through EMI and the Nashville Teens for Decca. But in October, he signed exclusive deals for his future artists with EMI in Britain and CBS in America.

Andrew Oldham began his career as the Beatles' publicist when they were still awaiting their first hit. Now

he records the Rolling Stones, Marianne Faithfull and the Poets, all of whom he discovered after quitting the Beatles. He is also the Stones' co-manager, Marianne Faithfull's manager and agent and the Poet's agent in addition to being a successful publisher.

Another independent a&r man who has enjoyed special success in the past few months is Joe Meek, the man who made the Tornado's multimillion-selling "Telstar" nearly three years ago. Joe has scored new transatlantic success with the Honeycombs ("Have I the Right") and in Britain with ex-Tornado Heinz.

But all the hits by these young men have been released by one or the other of the four major companies. To begin a new company in this country seems a formidable task. Even if an indie was to make use of private pressing plant and one of the major distributing companies like Selector, the likely cost of promoting product in the way the big four are now able to, would probably amount to the profits of a hit.



Bobby Vee meets the Joy Strings at a recording of EMI's "Holiday Spectacular."

GERMAN CLUBS, FESTIVALS PROVIDE WORK FOR RECORDING ARTISTS

By OMER ANDERSON

West Germany continues to be the best country in Europe for recording talent, with Hamburg, Berlin, Munich and Duesseldorf vying for acts.

Frankfurt and Cologne round out the top six German entertainment centers, and in the last year, Stuttgart, Hanover and the capital at Bonn have booked a record number of recording artists at clubs in these cities.

Recording talent is favored in Germany by the fact that the Germans never stop thinking in terms of industry and production. Increasingly, entertainment is being regarded as a production operation.

This is illustrated by the activities of the country's two biggest purveyors of talent—Manfred Weissleder and Herbert (Big Daddy) Blatzheim. Weissleder brought the Beatles to his Star Club at Hamburg several years ago—when the Beatles were unknown and he could book them at \$500 a week. Weissleder has built his Star Club into a starring attraction solely with recording talent.

This formula—good music and good food—has permitted the towering impresario to expand across the country. His Star Clubs now twinkle across the nation—Berlin, Kiel, Flensburg, Cologne, Frankfurt, Gelsenkirchen, Dortmund, Duisburg, Munich, Vienna, Nuremberg and Stuttgart. By early 1965, Weissleder will have 20 clubs in operation, all featuring recording talent. Weissleder has founded a Star Club phonograph record label to wax Star Club talent, and he is hoisting the Star Club colors on a pirate radio ship to be anchored in North Sea off the mouth of the Elbe.

Blatzheim presides over an even larger entertainment factory operation. He has some 50 entertainment enterprises scattered through Germany, Austria and Belgium. They separate into three basic types of locale: the "Tabu," with Montmartre-type decor appealing to youth; the "Eve," for Germany's legions of tired businessmen, and the "Eidelweiss," with Alpine format for the family trade.

Blatzheim, thus, offers a large and diversified market for recording talent.

West Berlin is famous for its music clubs, where Satchmo Armstrong, Duke Ellington and Ella May Fitzgerald have appeared in recent years. Munich has been competing with Berlin for talent, presumably because of its drive for the tourist and convention trade as the "Paris of Bavaria."

Aside from clubs, West Germany runs off a series of music festivals accenting recording artists. West Berlin, in fact, is famous for its festivals, and Connie Francis was there for five days during the Berlin Culture Week festival.

German radio and TV operate under quasi-State control, and the opportunities for recording talent are correspondingly circumscribed. However, there is steady expansion of talent exposure on German radio and TV programs.

One of the best-known talent showcases is Chris Howland's "Studio B" on the TV First Program, on which the Rackets recently made their German debut. Howland, an Englishman, is the best advertisement for German interest in foreign recording talent, along with a resident American, Bill Ramsey, who has become a top German recording star.

Teldec (Telefunken-Decca) brought a brace of U. S. recording artists to Germany in the autumn for radio-TV appearances, including Peggy March (Berlin TV), and Rita Pavone and Paul Anka (who appeared on Werner Mueller's "Schlagermagazin" program from the new studios of the First Program TV in Hanover).

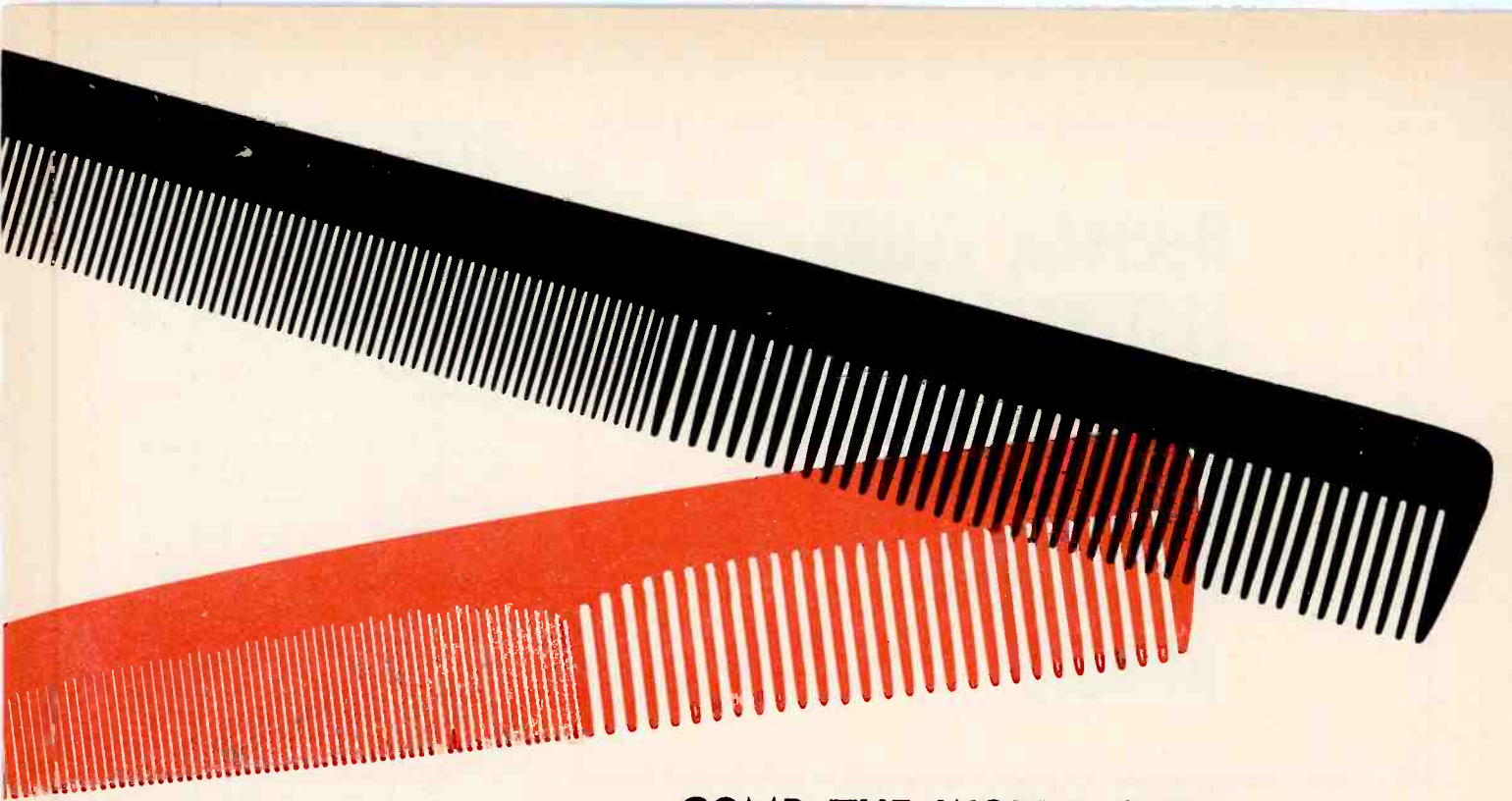
North German radio and TV is so interested in U. S. recording talent that it has appointed a "talent ambassador," Gerd Ribatis, to the U. S. Ribatis will scout U. S. talent for German exposure and evangelize for German recording talent in the U. S.

Finally, there is not only the normal German market for recording talent but also a huge "second market" offered the U. S. military clubs.

There are some 60 officers and NCO clubs in Germany, all of which book recording artists. For example, Frank Sinatra Jr. was booked on the military circuit at the time of his kidnapping incident.



Connie Francis greets Berliners in front of the Funkturm, West Berlin's Eiffel Tower.



COMB THE WORLD OVER—

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ITALIAN FESTIVALS

By SAMPL STEINMAN

While Milan continues to be the center of the Italian record and music industry, the greatest number of records are pressed in Rome thanks largely to RCA's dominance of the Italian market. Milan is a better show business city than Rome, but the latter's position as a world film-making capital and its superior climate have made it the residence of most important figures in the entertainment world who insist on having recording facilities in Rome.

Jazz has its strongholds in Milan, Turin, Genoa and Rome. But Bologna and the smaller city of Modena usually are stopping-off places for important combos because of the great number of fans there who assure capacity houses.

Only theater bookings during the winter can assure big name artists and combos of big houses usually in the five top cities of Rome, Milan, Naples, Turin and Genoa.

Outstanding summer spot is La Bussola at Viareggio which usually outgrosses all other entertainment areas in Italy with name talent, local and foreign. Other important summer centers are San Remo, Venice, Lido and Taormina, which sponsors one week to 10 days of outstanding name artists from all over the world every August.

Foreign artists are now welcome at the San Remo Festival—next event January 28-30—and it is likely that the other festivals may open up to them within a year or so. Other important festivals are the Naples Song Festival in September, Festival of the Roses and Songs in Rome in October, and the annual Canagiro, Singing Tour of Italy which visits a dozen or more cities ending in Giuggi in June-July.

Top showcase for foreign talent is TV with first billing going to "Dream Fair" (La Fiera di Sogna) over which

American emcee Mike Bongiorno presides. A live appearance on TV usually means a spurt in foreign record sales far outstripping night club appearances. Half a dozen TV shows weekly now use foreign guest stars.

During 1964, the Beatles and Trini Lopez were the only artists to make the best-seller lists with songs in English. To sell on the Italian market today a foreign singer must record in Italian, even if it is done phonetically, and some two-score Americans are now using this method. Top-selling foreigners on Italian classifications this year were Paul Anka, Neil Sedaka, Petula Clark, Richard Anthony, Gene Pitney, Connie Francis and Françoise Hardy.

Overseas tours are drawing more and more Italians, with U. S., Canada, Japan and Australia now outstripping South America which used to be the area in which most performers drew their biggest crowds. Among those



The Competition of the Unknowns Festival produced Rita Pavone.



Sergio Franchi signs autographs for his New York fans.

WELCOME FOREIGN ARTISTS

who have made long trips have been Mina, Peppino di Capri, Gianni Morandi, Nico Fidenco, Pino Donaggio, Michele, Rita Pavone, Sergio Franchi and Claudio Villa.

Teen-age clubs sponsored by record companies are a growing activity. Voce del Padrone (EMI) has a permanent Club 45 in the center of Milan where a weekly event takes place every Saturday afternoon.

RCA Italiana has inaugurated local clubs of "Gli Amici Del Disco" (Record Friends), which is also the name of the national fan magazine distributed free to all who request it. Members of the club obtain records at special prices, meet the artists and have special contests to create new interest.

Thousands of youngsters are anxious to get into recording with the result that a considerable number of special events keyed to new voices have been created.

Leader in the field is The Competition of the Unknowns at Ariccia, near Rome, which is masterminded by Teddy Reno, himself a recording name. From this contest have come Rita Pavone, Dino and La Cricca, all of them best-sellers today. The two winners at Castrocaro Terme are guaranteed places in the San Remo Festival. Venice, during the summer, presents a special festival of new artists who recorded their first disk during the year.

Milan's Five Days is another event which has brought forth new talent. The Cantagiro, Singing Tour, has a B section whose winners in recent years have included Donatella Moretti, Paolo Mosca and Michele, all of them on top of the lists today.

Gianni Boncompagni has one of the leading disk jockey shows in Italy in which he presents foreign records when available. Many disk jockey shows are sponsored by specific labels and feature 15 to 30-minute segments of new records from one house. One new show, "The Latest Hits From . . ." features the new songs from a different country each week.

Piero Gabrielli is probably Rome's leading showcaser of new talent with his Grotto del Piccione in town and Brigadoon, a summer open-air place, just out of town. In 1964 he introduced a new record label, Night

Club, on which he presents his new discoveries. Current favorite is Renato Samba, an Egyptian-born Italian.

More than 200 seaside places used live Italian recording talent—vocalists and combos—during the 1964 summer season. Areas can be divided into three general classifications, Riviera north of Genoa, Riviera between Genoa and Pisa, Adriatic Coast from Ancona to Venice. To a lesser degree, the islands—Sicily, Sardinia, Capri, Ischia and Elba—provided showcase spots. One night tours of as many as 20 nights were arranged for top artists such as Mina, Rita Pavone and Domenico Modugno.

Although "My Fair Lady" was first American musical comedy to appear in translation, other shows are now building themselves by using original cast LPs presenting recording names in stageshows. Among those who have graced revues in last two years who are also disk names are Renato Rascel, Walter Chiari, Miranda Martino and Domenico Modugno. Original cast LPs have been issued under CAM, CGD and CBS labels.

Film scores are bigger sellers than most LP records with CAM outstripping all other labels in issuing these discs. CGD, which has UA, MGM and 20th-Fox, SAAR with Dot, Bluebell with Colpix, RCA and CBS are other leaders in the field.

While Bobby Solo with his Ricordi



Anna Moffo does her recording session for "La Boheme" in Rome.

recording of "Una Lacrima Sul Viso" (A Tear on Your Face) was the first to sell more than one million discs in Italy, Paul Anka with "Ogni Giorno" (Every Day), Gianni Morandi with "A Ginocchio Da Te" (On My Knees Before You), Neil Sedaka with "La Notte E Fatta Per Amare" (Night Is Made for Loving), Gigliola Cinquetti with "Non Ho L'Eta Per Amarti" (I'm Not Old Enough to Love You) and Richard Anthony with "Cin Cin" (a toast pronounced "chin-chin") came close to the mark this year, many topping the million with international distribution. All-time top Italian seller on worldwide basis remains Domenico Modugno with Modugno which sold 20 million records.

International competition on TV "Napoli Against Everybody" was intended to draw foremost talent from every recording land but program was shunned by most foreign top for fear that Italians voting would choose Neapolitan singers over foreigners. Competition is annual song event sponsored by RAI in conjunction with national lottery in which first prize is \$240,000. Despite success of the lottery, RAI-TV has yet to come up with a formula which public will accept as interesting.

Summer record sales which once were nil have become the talk of the Italian industry following RCA's opening of the field with its "Summer Songs." Originally a single song, RCA this year presented 24 in this area. Other special promotions, "Full Sails in Song" by SAAR, "Happy Vacation" by Voce Del Padrone and "Vacation Records" by Ri-Fi were notable with practically every label offering special summer songs.

Competition sponsored by RAI-TV with AFI, Italian Phonograph Association, received considerable radio and TV time but ended in dissension when John Foster's "Amore Scusami" (Pardon Me, Lover) finished third behind "Sei Diventata Nera" (You've Become Dark) by Los Marcellos Ferial and "Sulla Spiaggia Con Te" (On the Beach With You) by Nico Fidenco although all of the press classifications throughout the summer showed Foster far ahead of the other two. No explanation was offered other than awards were based on audits offered by individual diskeries.

U.S. ARTISTS GET TOP CANADIAN DATES

• *But Canadian artists are winning fans and boosting record sales*

• *Beatles draw 33,622 paid in one day in Toronto*

By **KIT MORGAN**

Just a few, a very few, years ago, if Billboard had assigned its Canadian correspondent a report on the activities of Canadian recording artists, a wire would have bounced back asking "what Canadian recording artists?"

This year, however, one can report that pop singer Bobby Curtola, with 23 singles and four albums on the Tartan label, wound up a cross-Canada tour of 118 shows in four months by co-starring with the Dave Clark Five before an audience of 6,500 at Maple Leaf Gardens in Toronto.

One can report that the folk-singing Travellers, with their fourth album released by Columbia of Canada, won the praise of Prince Phillip at a Royal Variety Show during the Royal visit, and went off on a tour to England, highlighted by a performance at the London Palladium.

And one can report that impressionist Rich Little, whose first album for Capitol of Canada still holds their record for top sales of Canadian product, was a hit on such U.S. TV shows as "Hollywood Palace," "The Judy Garland Show," and Jackie Gleason's show.

The Canadian record industry is faced with a number of obstacles. The country is dominated by U. S. and U. K. record product, and the record buyers are oriented to this product; there's a relatively small national market of 19,000,000 and the international market is a tough one to crack, yet recording costs are as high here as in the U.S.

And, too, many of Canada's top talents go to the U. S. to seek their fame and fortune, and the Canadian public seems reluctant to award either fame or fortune to those who stay at home to seek them.

The big club and concert dates still go to imported headliners, but Canadian artists are winning fans and influencing their record sales by appearing with the U. S. and U. K. star performers. When the Dave Clark Five appeared at the Forum in Montreal, the supporting bill included Apex

Records' bilingual success, Pierre Lalonde, and Capitol's Esquires.

In Toronto, Tartan Records' Bobby Curtola received co-star billing with the Five, and the build-up show included the Esquires again, Bigland Records' Little Caesar and the Consuls, and Atca's David Clayton Thomas.

Terry Black, 15-year-old Vancouver singer whose first disk, "Unless You Care" on Arc, was the Canadian pop hit of the year, picked up an audience of 8,000 when he appeared with Gerry and the Pacemakers and Billy J. Kramer and the Dakotas at Toronto's Maple Leaf Gardens.

The ploy of hitching a Canadian's wagon to an imported name's star is working well for Canadian talent in the country and folk music fields as well.

Canada, as the communications media constantly tell us and the world, lacks national unity. Canadian recording artists find this all too true. The Maritime Provinces have their own brand of music and their own entertainers, who are popular in personal appearances and whose records sell well in those seaboard provinces and are seldom even released in central or western Canada. French-speaking Quebec, of course, is a market unto itself, with its own stars who are highly successful on disk and in person within their own province.

So it goes with Ontario, the prairie provinces, British Columbia, each a separate entity with its own favorite recording artists on regionally distributed labels.

Only recently have the smaller labels achieved full-scale national distribution, and only recently has Canadian recording talent, with television livening up its presentation of Canadian artists. The "national unity" bit is being beaten now on the recording scene.

Television is the big unifying medium, and this is a big year for young Canadian pop talent on TV. The CBS-TV network's "Music Hop," a show which is said to have inspired ABC-TV's "Shindig," caters to the teens with a half-hour after school

originating from Winnipeg, Toronto and Halifax.

The show mixes established Canadian performers like Bobby Curtola and CBC-TV's "Country Hoedown" regular Pat Hervey (who had signed with RCA Victor and is now back on a Canadian label, ACT) with newcomers like Cal Records' The Girlfriends and Tamarac Records' Jayson King.

"After Four" (which is on at 5, on Sundays) on the 11 Independent Television Organization stations is also beamed at the teen-age "young adults." The show comes from Toronto and again presents both well-known Canadian pop artists like Pierre Lalonde and Sandy Selsie (now on Columbia in the U. S.) with up-and-comers like Hawk Records' Robbie Lane, and Michael Angelo.

While the teen shows promote Canadian talent full force, shows with more adult appeal are heavier with imported talent. "Let's Sing Out" on the CTV network travels from campus to campus with a blend of U. S. and Canadian folk-singers. Host Oscar Brand has hosted the Serendipity Singers, Josh White, the Brothers Four, Leon Bibb, Joe and Eddie, and Records' Fernwood Trio, RCA Victor's the Courriers, Columbia's Travellers.

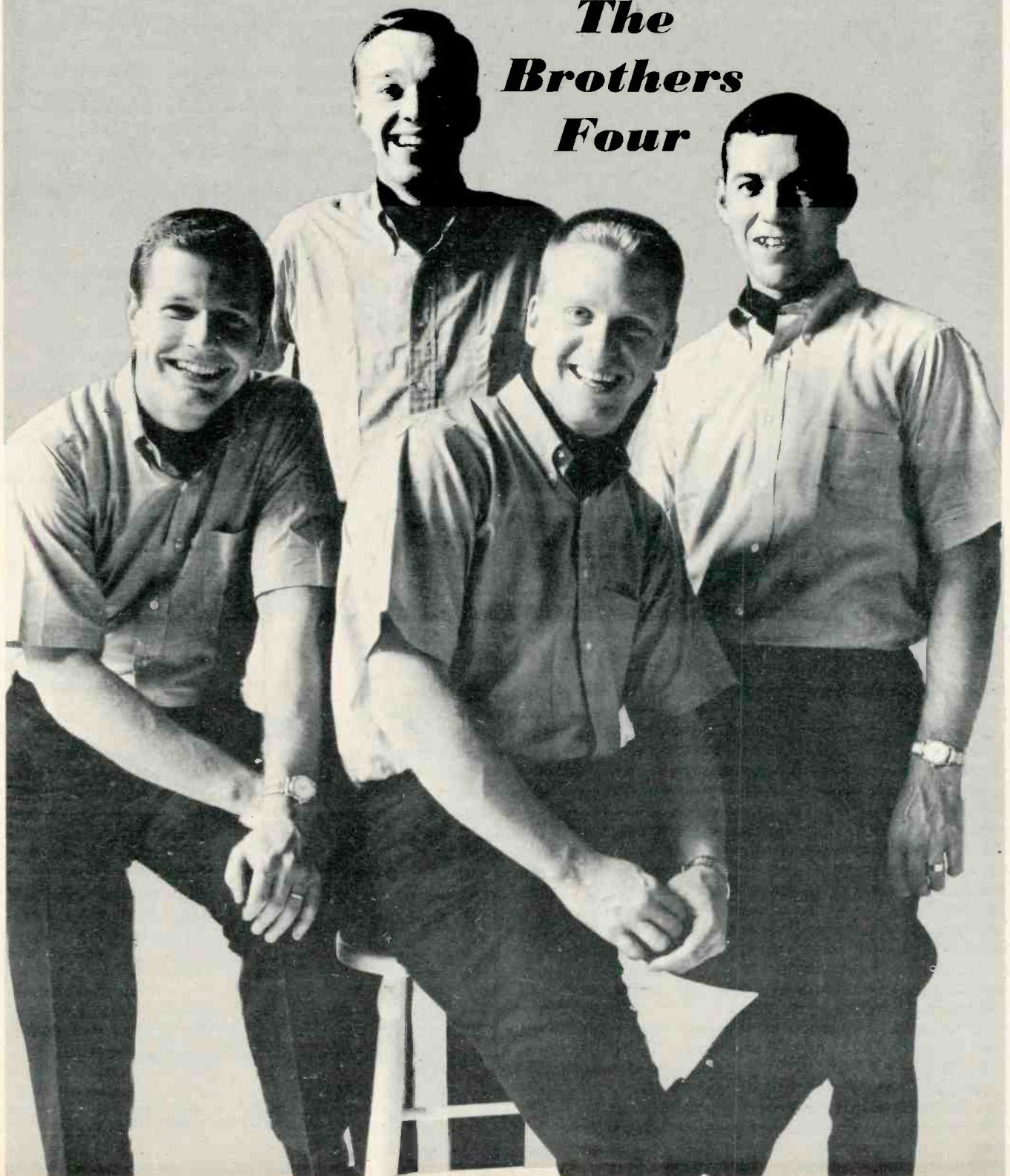
"Carl Smith's Country Music Hall" on the ITO stations features such Nashville stars as Tex Ritter, Faron Young, Johnny Wright and Kitty Wells, and Stonewall Jackson, with a regular cast of Canadians and such home-grown guests as Quality Records' Diane Leigh, London Records' Dave Todd and Gary Buck.

The CBC-TV network has cut back variety programs this season but U. S. artists are appearing on a number of CBC-TV programs, with the prestige "Festival" series presenting an hour-long portrait of Duke Ellington and his music; "Other Voices," probing the musings and music of Charlie Mingus; the panel show "Flashback," featuring such guests as Allan Jones, and Hank Snow and Wilf Carter appearing on "Show of the Week."

Toronto is, Torontonians are told, a port of call most artists are happy

*Season's Greetings
to our friends
all over the world*

*The
Brothers
Four*



to see on their schedule, and it is the major entertainment center in Canada, though all the larger cities welcome U. S. entertainers to their clubs and concert halls whenever the budget allows.

Toronto clubs offer a showcase for modern and traditional jazz, rhythm and blues, country and western, folk, standard—name it and some club in Toronto will book it. The Colonial is headquarters for Dixieland and swinging jazz bands, presenting such artists as pianist Teddy Wilson and his quartet with blues singer Jimmy Rushing, Pee Wee Russell, the Jonah Jones Quartet, *Without de Paris*, and Buck Clayton, who backed Canadian jazz and blues singer Phyllis Marshall on a Columbia album during his last date in Toronto.

The Friars was best-known for jazz, with such attractions as the Oscar Peterson Trio, Stan Getz, Coleman Hawkins, Dizzy Gillespie, and Lionel Hampton, but late this fall it switched to rhythm and blues for a trial period, with Levon and the Hawks, and Billy Ford's Thunderbirds. The Town Tavern's "sophisticated jazz" policy alternates big names with up-and-coming young performers, bringing in Teri Thornton, Al Cohn and Zoot Sims, Gene Stridel, Clark Terry, Sue Reaney.

The Imperial Room of the Royal York Hotel considers itself, and is considered, the "class" room, with resident Moxie Whitney and his orchestra and vocalist Joyce Hahn, and such names as Lanny Ross, Nelson Eddy, Carmen Cavallero, Rudy Vallee, Johnny Ray and the Mills Brothers.

The Club Indigo of the Barclay Hotel is a name spot, booking such artists as Al Martino, Sarah Vaughan, Brook Benton, Earl Grant. Then there's the block-long Horseshoe Tavern, the first home of country music in Toronto, which has been presenting a country star every week for 15 years, the likes of Tex Ritter, Mac Wiseman, Dave Dudley, Bobby Lord, Bob Luman, Justin Tubbs.

Massey Hall, home of the Toronto Symphony Orchestra and such guests as Van Cliburn, Emil Gilels, Nathan Milstein, and Leonid Kogan, is also the site of such varied fare in concerts as Peter, Paul and Mary; Gracie Fields, Stan Getz and Astrud Gilberto, Jerome Hines, Ray Charles, and the Kingston Trio. Eaton Auditorium, too, offers a wide range of concerts, from Angel Records' sitarist Ravi Shankar to The Establishment to guitarist Charlie Byrd.

The magnificent O'Keefe Centre for the Performing Arts showcases such stars as Harry Belafonte, Nat King Cole, Victor Borge, and Johnny Mathis and Henry Mancini.

The most universally popular brand of music in Canada, it would seem, is country music. Canada sometimes seems like a suburb of Nashville, with "Grand Ole Opry" stars popular in the maritimes, hurdling the language barrier in Quebec, and attracting faithful audiences in metropolitan centers and one-horse towns across the central and western provinces.

Though many Canadians, from Guy Lombardo to Paul Anka to Lorne Green, have become internationally famous recording artists, Canadians are also becoming internationally known as audiences. Toronto's Maple Leaf Gardens claims three records this year: for the largest audience faced by the Beatles in one day in their North American tour this fall, with 33,622 paid admissions; the largest audience ever to hear Italian pop recording star Mina; and the largest audience anywhere for a personal appearance by Rita Pavone, who drew more than 15,000.

"One of these days . . ." say Canadian recording artists. One of these days it will be a Canadian artist pulling them in in record numbers.

Argentina Domestic Talent Market

By RUBEN MACHADO

The talent market in Argentina is primarily a domestic one, with few international artists appearing in the country.

Outstanding artists include Palito Ortega, RCA; Violeta Rivas, RCA; Leo Dan, CBS; Juan Ramon, Disk Jockey Records; Beto Fernan, Music Hall; the Wawanco, Odeon, and Quilla Hausi, Philips.

This year Ortega made personal appearances in Mexico and Spain and is booked for the Olympia Theater in Paris in 1965. He also appeared in a musical documentary with Rita Pavone, Neil Sedaka and Paul Anka.

Dan visited Central America and Spain and recently made his first motion picture. Ramon is on tour in Europe.

Teen-age record hops produced by Argentine disk jockeys draw most of the domestic talent and international artists like Neil Sedaka, Rita Pavone and Brian Hyland.

Leading disk jockeys are Carlos Ballon, "Musical Scale"; Antonio Barros, "A Window to Success," and the writer, "Escalera a la Fama."

Major festivals are the National Festival of Unknown Talents, sponsored by the "Musical Scale" television program, and the National Festival of Argentine Folklore.

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Domestic Talent Dominates Philippine Artist Scene

By LUIS MA. TRINIDAD

Quezon City, capital of the Philippines, draws most of the overseas recording talent, while the metropolis of Manila is strongest on domestic talent.

Principal talent showcases in Manila are the Manila Grand Opera house and the Clover Theater. The Salvador clan, show business aristocracy in the Philippines, play both houses frequently. Other top domestic talent in Manila includes Katy de la Cruz, the Wing Duo, Pilita Corrales, Bobby Gonzales, Bayani Casimiro, Dely Atay-atayan, Toto, Paquito Toledo and the Reycard Duet.

Manila night clubs feature such female vocalists as Carmen Soriano, Remy Reyes and Tessie Hernandez, bolstered by several orchestras and combos.

In Quezon City the Araneta Coliseum has a seating capacity of close to 21,000. It has been in existence for less than five years but has already offered the island republic the cream of international talent—Paul Anka, Pat Boone, Bob Crosby, Neil Sedaka, Harry Belafonte, the Everly Brothers, Fabian and Timi Yuro.

The Coliseum has also been host to the top Philippine luminaries. Among them—Ruben Tagalog, Pepe Pimentel, Nelda Navarro, Conching Rosal, Rebecca Gonzales, the best-known Filipino pianist Dominic Salustiano, Leopoldo Silos and his orchestra, and of course the internationally renowned and incomparable Bayanihan folk dancers and the Kari-lagan fashion show.

On the air, the local radio and television stations and channels have been quite busy with established as

well as up and coming talent. TV is the acknowledged new king of mass media and a quick run-down on Manila's video alley indicates that the cream of local talent gravitates toward this challenging new medium.

On channel 3—the ageless Tawag Ng Tanghalan still reigns supreme as the nation's No. 1 amateur show. The title of the program by the way means "Call of the Stage." And it has produced such top-caliber singers as Pepe Pimentel, Diomedes Maturan, Cenon Lagman, Boy Leonardo, Ric Manrique, Rufina Esperancilla, Eva Adona, The Lovers Trio, Floyd Larsen, and countless others.

On channel 3 also—Sylvia La Torre, easily the queen of Philippine television both as a singer and as a comedienne and emcee. And still on channel 3—Nelda Navarro, Dinna, Pilita Corrales, Dolphy and Panchito, Pancho Magalona and Mrs. Magalona (nee Tita Duran, a big star in her own right), the indestructible team of Nida Blanca and Nestor de Villa and more. The list would fill a book.

Channel 5 has only recently started to line up shows and features such local celebrities as Gloria Romero, Juancho Gutierrez, Susan Salcedo, the Reycard Duet, Carina Afable and shows featuring the best of night club entertainers.

Channel 11 has a limited number of local artists, but its shows are among the best and most popular such as "The Big Show" with Cris de Vera.

Besides those already mentioned, several radio and television shows with a steady rating keep those Tin Pan Alley classics throbbing merrily among the teen-age fans. Shows like—"Tayo'y Magsaya" on DZXL, "DJ Dancetime" on Channel 11, "Uncle

Bob's Show on 7, "Hamon sa Kampeon"—featuring native rondalla music—on 9, "Nite Owl" on 11, "Dance-O-Rama" on Channel 5, "Lundagin Mo Baby (Jump, Baby Jump) on DZXL . . . are only a few.

A cursory analysis of what has influenced most this year's musical and show business field in the Philippines provides an interesting and significant picture. It is a curious blend of the most progressive and modern and the most traditional and classic. In the first phase there is the influence of the Beatles and the electronically amplified combo of three guitars and drums, plus the dance craze launched by the twist and followed in quick succession by the Continental, the Blues, the Prug, the Bird, to say nothing of the Elephant Walk and the Fish.

On the other hand, there has been more and more momentum to the revival of traditional folk dancing and its pure native music and themes as well as an increased interest in ballet—in its classic as well as modern jazz—form.

Another very strong factor and influence in this year's major developments in the entertainment field is the breath-taking expansion of the radio and television industry. In Manila alone there are seven channels plus more than two dozen major radio stations. Television is firmly entrenched in the cities of Cebu, Bacolod and Davao. There are at least 20 major provincial radio areas which more than adequately service the 7,000 plus islands of the archipelago. And if there is anything that can provide public service and entertainment in a republic with so many components, it is radio.

Jazz Big Draw In Japan

By J. FUKUNISHI

Although the emphasis is on modern jazz, virtually every type of Western music and artist will find a warm reception in Japan.

Tokyo is an outpost of the Ameri-

can musical stage. In 1964, the Berlin Opera Company staged "My Fair Lady," "No Strings," and "How to Succeed in Business Without Really Trying." A group of American artists from the original Broadway cast also staged "West Side Story."

But jazz is still the big draw. Jazz festivals in Tokyo, Osaka and Nagoya drew 80 top U. S. musicians this year, including the Miles Davis Quartet, J. J. Johnson's All Stars, the Gene Krupa Trio, Carmen McCrae, Charlie Ventura, Dakota Staton, Red Nichols and His Five Pennies, the

Dukes of Dixieland and the Tommy Dorsey Band.

The big problem is that too many acts appear in Japan at the same time, and the youngsters can only see a portion of them. A modern jazz act will generally play to a full house. Other acts take their chances.

The range of pop artists who played Japan in 1964 is impressive. Here's a sample: Roy Acuff, Julie London; Peter, Paul and Mary; Sam Fletcher, Vikki Carr, Pat Boone, Rosemary Clooney, Margaret Whiting, the Four Freshmen, Little Peggy March, Trio

Los Panchos, the Village Stompers, George Lewis and His All Stars, Roland Kirk Trio, Duke Ellington, Chico Hamilton Quartet, Herbie Mann Combo, Ray Charles Band, Gerry Mulligan Quartet, Thelonius Monk Quartet, Glenn Miller Band, Woody Herman Orchestra, Bob Crosby Band and Bobby Rydell.

Japanese dig classical music. Tokyo has six symphony orchestras. NHK Symphony (Radio Corporation of Japan), New Tokyo Symphony, all give subscription concerts. One opera company presents classical and mod-

ern operas, mostly in Japanese versions, while several chamber music orchestras and a dozen ballet companies round out the classical picture.

Local talent also includes jazz, Latin and Hawaiian bands.

Most popular concert halls and their capacities are: Hibiya Public Hall, 2,286; Kyoritsu Hall, 2,010; Kosei Nenkin Hall, 2,406; Sankei Hall, 1,806; Tokyo Bunka Kaikan Hall, 2,327; Bunkyo Public Hall, 2,000, and Hibiya Amphi-Theater, 5,937.

Another 20 concert halls have capacities ranging from 400 to 1,200.

Report From Chile

By RICARDO GARCIA

Santiago's Caupolican Theater, with a capacity of 10,000, and the Tap Room, Capri, Bodegon and Waldorf night clubs are the top showcases for recording artists in Chile.

Main attractions at the Caupolican are Cecilia, Luis Dimas, Palmenia Pizarro, Ginette Acevedo, Pat Henry, Luis Alberto Martinez and Los Cuatro Cuartos.

Recording artists appear on Santiago radio, but television is not an exposure medium. The two channels are owned by the Catholic and National universities.

Young recording artists generally appear on "Discomania Festival," a disk jockey show on Radio Minerva. This year, Discomania gave gold medal awards to top artists at Sausalito Stadium. Some 20,000 paid to see the show, the largest crowd ever to see a musical attraction in Chile.

Valparaiso's annual "Vina Del Mar Song Festival" filled the 15,000-seat Quinta Vergara Auditorium and drew the top recording artists in the country.

RCA, Odeon and Philips have recorded the winning songs since the festival began in 1960.

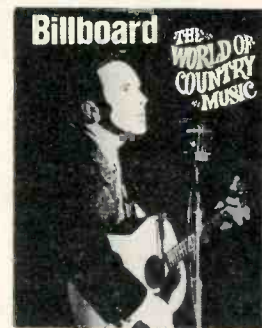


Rafael Peralta, Odeon artist, sings at the festival in the Caupolican Theater. He won the 1963 Discomania award as the nation's best male singer.

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PUERTO RICAN SCENE:

Hotels Prime Talent Showcase

By TONY CONTRERAS

Hotels are the prime talent showcase in Puerto Rico. The island's economy depends largely on the 96,400,000 tourists who check into luxury hotels each year, and recording artists find these hotels fertile territory.

Greater San Juan now boasts of seven luxury hotels. Seven years ago only two existed. Each of these hotels—Caribe Hilton, Condado Beach, Americana, El San Juan, La Concha and El Convento—has a gambling casino and a regular night club with full size orchestra and floorshow.

Two other such type hotels with casinos and night clubs are due for 1965: San Geronimo (formerly the Ponce de Leon) and El Flamboyán.

All of these hotels also have supper clubs, cocktail lounges and intimate rooms in all of which they also employ musicians and live entertainment.

In the rest of the island you find four more top-flight hotels with casinos—El Ponce at Ponce, Mayaguez Hilton at Mayaguez and Dorado Beach and Dorado Hilton at Dorado, which is about an hour's drive from San Juan. These four feature live entertainment.

You also have smaller and commercial-type hotel, all of which provide live music and entertainment in some form: Holiday Inn, Charterhouse, Normandie and La Rada.

Regular night clubs with floorshows in the San Juan area are Montecasino, El Calypso, La Red Azul, Ocho Puertas, El Gato Tuerto, El Pentagrama and Intermezzo. These are followed by late, late spots like Club 22, Paradise Club, Riviera and The Cellar, all employing small orchestras or combos.

Of all these, the Montecasino is the largest and most pretentious, having a very large room, El Senorial, and two smaller rooms. This spot brings

most of the top name Latin acts to Puerto Rico and has been very successful since its opening less than two years ago.

All this is followed by another very important source of employment for musicians and singers, and that is the restaurants, cocktail lounges and small clubs. Here you run the gamut from Zipperle's Bavarian Tavern and Mama's Little Italy to Chatay Chinese, Swiss Chalet, The Blarney Stone and Mexico in Puerto Rico. As is to be expected, in this category the Spanish-Flamenco spots lead by a wide margin, with Las Tasca, El Mediterraneo, La Zambra, La Cueva, Granada, El Primitivo and Zaragozana leading the pack.

You also find strictly Puerto Rican native spots like La Danza, La Carreta, El Caracol; stateside and jazz cool items like The Tender Trap, Pirates Den, Quiet Village, Port-o-Call and Skippers Lounge. Every one of these mentioned features live music and some sort of entertainment.

In the interior of Puerto Rico you find scores of small hotels, guest houses, haciendas and resort cottages, all of which, specially during weekends, feature live music and entertainers.

It is therefore a sort of paradox that the production of records (studio recording), which was always a healthy source of employment for local musicians, has fallen down to almost nothing in the past few years. Considering that the sales of records has increased over 100 per cent in the same period, it is hard to explain why local record producers prefer to send their artists and even orchestras to New York to cut sessions rather than do them here.

A lot of the booking for the big hotels is done through their central

offices in New York or Chicago but most of the rest goes via the local bookers or impresarios.

Recording artists that have appeared in Puerto Rico in the past and some that are now booked for the 1964-1965 season include: Nat King Cole, Sammy Davis, Connie Francis, Johnny Mathis, Liberace, Frank Sinatra Jr., Chubby Checker, Xavier Cugat, the Treniers, Jane Morgan, Abbe Lane, Paul Anka, Sarah Vaughan, Trini Lopez, Louis Armstrong, Bobby Rydell, Pearl Bailey, Fran Warren, Harry Belafonte, Shelley Berman, Alan King, Four Lads, Carmen Cavallero, Rosemary Clooney, Damita Jo, Jimmy Durante, Eartha Kitt, Malagon Sisters, Di Marco Sisters, Sophie Tucker, Julie Wilson, Patricia Morison, Emilio Pericoli, Billy Williams, Jo-Ann Florio, Dorothy Dandridge, Milton Berle, Keely Smith, Jonah Jones, Betty Johnson, Bob Newhart, Eddie Fischer, Della Reese, Katyna Ranieri, Janice Harper, Jane Morgan, the Redcaps, Gordon MacRae, Steve Lawrence and Eydie Gorme.

In the Latin field there are favorites that visit Puerto Rico once a year or oftener. RCA Victor artists that have been big money makers for years are Marco Antonio Muniz, Libertad Lamarque, Pedro Vargas and Los Hermanos Silva. CBS Columbia has two important entries in the race: Los Panchos and Los Cinco Latinos. The Mexican-based Musart label has two of the all-time favorites in Lucho Gatica and Olga Guillot.

Others that always bring the crowds are Tito Rodriguez, Tito Puente, Tito Guizar, Vicentico Valdes, Celia Cruz, Sonora Matancera (the last three are SEECO artists), and local residents Bobby Capo, Myrta Silva, Chucho Avellanet and Felipe Rodriguez.

Boxing Stadia Aussie Showcases

By **GEORGE HILDER**

The popularity of boxing in Australia has contributed substantially to the success of British and American recording artists touring the Island Continent.

Boxing stadia are the prime showcases for visiting recording talent, with promoters and stadium owners producing shows in most of the major cities.

Acts playing Australian boxing stadia this year include the Beatles, Billy J. Kramer, Brian Poole and the Tremeloes, Dusty Springfield, Eden Kane, Sounds Incorporated, the Searchers, Peter and Gordon, Ray Charles; Peter, Paul and Mary; Louis Armstrong, Trini Lopez, Del Shannon, Gene Pitney and Roy Orbison.

The huge seating accommodations in the arenas provide the reason for the popularity of this type showcase.

Among Sydney night clubs, the Silver Spade Room at the Chevron Hilton Hotel draws the top names. In 1964, Wayne Newton, Frank Ifield, Ertha Kitt, Vikki Carr, Jack Jones and Brook Benton appeared in the room.

Chequers Night Club drew Shirley Bassey, Winnifred Atwell, Kay Stevens, Leslie Uggums and Shelley Berman.

Australian acts generally break in at Spellson's Theatre Restaurant, which also draws its fair share of overseas acts.

In Melbourne, where liquor licenses are granted sparingly, few recording artists perform, although the Menzies and Savoy hotels occasionally draw some top performers. Outside Sydney, Adelaide and the seaside resort of Surfers Paradise near Brisbane are the best showcase cities for recording talent.

Surf City, in the heart of Kings Cross, rates high among teen-agers and young adults as a dance center, with such recording attractions as Heinz, Tony Sheridan and Screaming Lord Sutch appearing.

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Goddard Lieberman

RECORD MAN OF THE YEAR

By MIKE GROSS



Goddard Lieberman, Columbia Records president.

Goddard Lieberman, the president of Columbia Records, is the total record man.

He is also the man for all seasons, but this season is especially his because it marks his 25th year with the company he has been so instrumental in steering to its present position as industry leader in consumer sales.

It is more than sales achievement, though, that makes him the first recipient of Billboard's "Music Man of the Year" award. It is for his total influence on the record business.

Without separating art from business, Lieberman has managed to make both art and business work for each other. He played an important part in the development of the long-playing (LP) record; he launched the first major record company record club, and he directed the international expansion of CBS Records which now has licensees in more than 65 countries. And, at the same time, he has directed Columbia's creative activities, including repertoire, advertising and public relations, design and music publishing.

His range is so wide that he has given impetus to the recording careers of such diversified talents as Bruno Walter, Igor Stravinsky, Miles Davis and Andy Williams and still has found time to take charge of the production of notable records in musical theater, drama, literature and history.

His list of record productions is long and impressive. Among them are Edward R. Murrow's documentary series, "I Can Hear It Now"; over 50 original Broadway cast albums headed, of course, by "My Fair Lady," which has achieved an all-time high of 5,000,000 copies sold, and followed by such gold-record award winners as "South Pacific," "The Sound of Music," "West Side Story" and "Camelot."

Broadway show buffs are also in Lieberman's debt for his re-creations of such earlier theater classics as "Pal Joey," "On Your Toes," "Porgy and Bess" and "The Boys From Syracuse."

In the dramatic field, Lieberman has to his production credit "Othello," "Don Juan in Hell," "John Brown's Body," John Gielgud's Shakespeare program "The Ages of Man," Richard Burton's "Hamlet" and Edward Albee's highly acclaimed play "Who's Afraid of Virginia Woolf?" among many others.

Also, his record production of the Actors Studio Theater revival of "Strange Interlude" is the first in a series of projected recordings to encompass the entire works of Eugene O'Neill.

Lieberman also has a penchant for depicting history in word and picture as well as in music. Out of this has come the Legacy Series documentary "The American Revolution," "The Union," "The Confederacy," "The Badmen," a book-and-record set re-creating the frontier West in songs, pictures and stories, and his latest Legacy de-luxer detailing the art and music of Mexico.

In 1953 he initiated Columbia's Modern American Music Series which this past year was honored by the publishers of "Who's Who in America" with a "Special Citation for Significant Contribution to Society."

A composer in his own right, Lieberman has written piano and chamber music as well as vocal and choral work set to texts of James Joyce and Ezra Pound, incidental music for the theater and a number of orchestral works.

In addition to his activities as head of Columbia Records, Lieberman is chairman of a special Yale University Library Committee to advise and assist in building a musical theater collection. He is also chairman of the Music Advisory Committee of Hopkins Center at Dartmouth College, president and a member of the board of directors of the Record Industry Association of America, a member of Musicians Aid Society Advisory Board, and a member of the Advisory Board of the Musical Theater Academy.

He is also a member of the Civil War Roundtable and a trustee of the Professional Children's School, a



Lieberson talks over the score of the Broadway musical, "Anyone Can Whistle," with Lee Remick.



"Who's Afraid of Virginia Woolf" was a successful album of a successful play. Lieberson and author Edward Albee listen to the tape playback.

vice-president and a member of the board of directors of the Columbia Broadcasting System and a member of the Board of the CBS Foundation.

With all this, he has a family life, too. He is married to actress-dancer Vera Zorina, and they have two sons, Peter and Jonathan.

Lieberson, who is such a force in America's cultural life, was born in Stratfordshire, England, April 5, 1911. His father was a prosperous businessman who owned the first rubber-heel factory in the British Isles. Soon after Goddard's birth, the family settled in Vancouver, and shortly thereafter crossed the border to Seattle.

Young Lieberson went to Seattle grammar school and Ballard High School where he got a taste of the theater as an actor in "Peer Gynt," "The Dybbuck" and "Major Barbara." He was also taking piano lessons at the time and when he entered the University of Washington, he enrolled as a prospective music major. From there he shifted to Eastman School in Rochester, N. Y., but for some reason or other, never finished his course there.

After that came some years of traveling and an assortment of jobs. He was an editor of the International Encyclopedia of Music and Musicians, wrote articles for Musical America, conducted a modern music series for the British Broadcasting Corporation, staged jazz concerts in New York at Madison Square Garden and Carnegie Hall, taught classes in choral singing in Rochester and at a progressive school in New York—and then in 1939, he joined Columbia Records.

He started as an assistant to the director of the newly formed Masterworks Division and four years later became the director of the department. In 1948, in recognition of his work on the LP, CBS put him on

continued on page 198



Alec Guinness, star of "Dylan," debates a point of Lieberson in the recording of the album.



Richard Burton and Lieberson prepare for Burton's "Hamlet" recording.

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- BEDARD, HUBERT (Baroque)
- BEHAN, DOMINIC (Piccadilly) PM: Len Black
- BEHAN, DOMINIC (Collector)
- BELINA (CBS-Germany) PM: Elly Silman
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- BERGERON (Lanor)
- BERGONZI, CARLO (DGG)
- BERIT, VIVIAN OG (Nordisk)
- BERNARD, STEVE (Musidisc)
- BERNARDINO, COUNT (Carib & Island Artists) PM: Tom Jacobs
- BERRY, BILL (GMA) PM: Arlie & Arlie and Seymour
- BERRY, TALKING JOHN (Ember) PM: Rex Berry
- BERRY, DAVE (Decca-London) PM: Danny Betesch

OF RECORDING ARTISTS

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BERTE, MIMI (Juke-Box)
BERTHIAUME, RAYMOND (RCA-Canada)
BERTONI, PAOLO (M.R.C.) PM: Gianni Ravera
BETHEL HOLY CHURCH (Faith) PM: Minerva Bell
BIAGI, RODOLFO (Music Hall) PM: Sr. Amura
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BIG MAYBELLE (Scepter) PM: Paul Cantor
BIG PAUL (Chicago) BA: American Artists Agency
BIG TOWN BOYS (Tamarac-Bigland) PM: Walt Grealis
BIGGS, E. POWER (Columbia)
BIGGS, KENNY (B-W Music) PM: Quentin (Reed)
 Welty BA: G-B Booking Agency
BIKEL, THEODORE (Elektra) PM: Harold Leventhal
 BA: ITA
BILK, MR. ACKER (Atco) PM: David Bilk BA:
 Lyn Dutton Agency
BILL, JOE (Jamaka) PM: Echo Sound Studio
BILLEDOUX, FRANCOIS (Philips-France)
BILLO'S CARACAS BOYS (Fonograma & Billo)
BILLY TAYLOR TRIO (Capitol) PM: John Levy
 Enterprises
BINGHAM, REX (Arbe) PM: Eva B. Webb
BIRAJARA (RGE)
BIRDLEGS (Cuca) PM: Sidney Banks
BIRIBA BOYS (Musidisc)
BISIO, ANTONIO (CBS-Argentina)
BITHICOTSIS, GRIGORIS (CBS-Greece)
BIVENS SPECIALS (Songbrid)
BJONNESS, SONJA (Philips)
BJORKLUND, SOSTRENE (Triola) PM: Barry Matheson
 BA: Arne Bendiksen Konsertbureau A-S
BLACK, STANLEY (Decca-London)
BLACK, TERRY (ARC) PM: Buddy Clyde
BLACK, ROY (Polydor) PM: Hans Bertram
BLACK ZORRO'S (IFO) PM: Peter van Rensen
BLACKMAN, HONOR (Decca-London) PM: John Grant
BLACKWOOD BROTHERS (RCA Victor)
BLACKWOOD BROTHERS (Skylite) PM: James
 Blackwood Jr.
BLAIN, ESTELLA (CBS-France)
BLAINE, HAL AND THE YOUNG COUGARS (RCA
 Victor) PM: Lee Hazlewood
BLAKEY, ART AND HIS JAZZ MESSENGERS (Colpix)
 BA: Shaw Artists Corporation
BLANCHE, BEBA (Helladisc-Philips) PM: George J.
 Moissis
BLANCO, HUGO (Palacio)
BLAND, BOBBY (Duke) BA: Buffalo
BLANCO, ROBERTO (Golden 12) PM: Edith Labriola
BLASKEY, LINDY (Lindell) PM: Sherman Whitmier
 BA: Cricket Productions
BLAZERS (Style) PM: John DeWitt BA: Style
 Booking Agency
BLECKHORNEN PROMENADE ORCHESTRA (Viking)
 PM: Urban Lasson
BLOCKBUSTERS (Entree) PM: Personality Productions
BLONDO, LUCKY (Fontana)
BLOT, ANDRE (Philips-France)
BLUE, BOBBY (Heartbreak) PM: Paul Kegley BA:
 Cummings & Cummings
BLUE ACES (Pye) PM: Arthur Frewin & Maureen
 Morris
BLUEBEATERS (Pye) PM: I. E. Films, Ltd.
BLUE BELLES (Rainbow) PM: Phil Terry
BLUE GARDENIA BAND (Cozy) PM: Cozy Corley
 BA: Stewart Booking
BLUEGRASS RAMBLERS (Trepur) PM: Bruce Jones
BLUE GRASS RAMBLERS (Shenandoah) PM: Bill
 Harris
**BLUE GRASS TRAVELERS, BILL BERRY-PAUL CHANEY
 AND THE (A.B.S.)** BA: Five Star Attractions
BLUE JAYS (Sunshine)
BLUE STREAKS (Leedon)
BLUESTET (Southern City) PM: Harold Gilbert BA:
 Hittsburgh Talent Agency
BO AND PEEP (Decca-London) PM: Andrew Loog
 Oldham
BOB AND AL (RCA Victor) PM: Harry Gittis
BOBBY'S GIRLS (London Artists; PM: Robert
 Cummings
BOBBETTES (Diamond) PM: Joe Webb
BOB N'AIRES (Valtron) PM: Bob Bartmess
BOBZIEN, KARL (Archiv)
BODTZER, KATY (Nordisk)
BOGGS, PROFESSOR HAROLO (Songbird)
BOHM, KARL (DGG) PM: Hermann Gail
- BOHM, WALTER** (Polydor) PM: Bobby Schmidt
BOLAO (RCA)
BOLES, CALVIN (Yucca)
BOLTON, J. EDWIN (Teiger) PM: Don P. Thorn
BOLLING, CLAUDE (Philips-France)
BONATO, LILLY (Meazzi Edizioni)
BOND, GRAHAM (Decca-London) PM: R.O.R.
 Promotions, Ltd.
BOND, TEDDY BEAR (Heartbreak) PM: Robert Lee
 & Don G. Cummings BA: Cummings & Cummings
BONDS, GARY (U.S.) (Legrand) PM: Frank J. Guida
 BA: Continental Booking
BONNIE, FRANS (777) PM: Lambertus B. de Jonge
BONGUSTO, FRED (Ri-Fi) PM: Boschini
BONNEMERE, EDDIE (Prestige) PM: John Levey
 Enterprises, Inc.
BONNES, SONJA (Brass) BA: JAC-Jackson Artist's
 Corporation
BOOKER T AND THE MG'S (Atco-Stax) PM: Jim
 Stewart
BOONE, PAT (Dot) PM: Jack Spina BA: Wm. Morris
BOONE, RENI (Basart)
BOOTH, GENE (Yucca) PM: G. Booth
BOOTH, SONNY (Revolve-U-Play) PM: Lee Redman
BORBA, ANTONIO (RCA-Brazil)
BORBA, EMILINHA (CBS-Brazil)
BORDON, LUIS (Chantecler) PM: Biaggio Baccarin
BORG, KIM (DGG) PM: Hans Adler
BORKH (DGG) PM: Alexander Welitsch
BORRE, ODD (Philips) PM: Norsk Phonogram
BOTTS, LISE (Philips) PM: Norsk Phonogram
BOUETILLE, ROMAIN (Philips-France)
BOW STREET RUNNERS (Decca-London) PM: K.P.M.,
 Ltd.
BOWES, MARGIE (Decca) BA: Wil-Helm Agency
BOWIE, PAT (Restige)
BOWEN, JEFF (Mercury)
BOWIE, LEO (Three H's)
BOWMAN, DON (RCA Victor)
BOYS (RCA-Finald)
BOYS WITH BIG GUITARS (Ford) PM: Jack Smith
BOZZAN, ROBERTO (Mocambo)
BRACELETS (Rainbow) PM: Phil Terry
BRADLEY, HAROLD (Columbia)
BRAGGS, AL (Peacock) BA: Buffalo
BRAILOWSKY, ALEXANDER (Columbia) PM: CAMI
BRADLEY, JENNY (Leedon)
BRAMBELL, WILFRED (Pye) PM: Miss Freddie Rose
BRAME, JOE (Brass) BA: JAC-Jackson Artist's Corp.
BRAND, OSCAR (Elektra) PM: Gerald Purcell
BRANDES, WILL (Polydor) PM: Hans Bertram
BRANDENBURG, OTTO (Columbia-HMV)
BRANDYWINE SINGERS (Joy) PM: James N. Parks
 BA: GAC
BRANNON, LINDA (Epic) PM: Al Gallico Music
BRASSENS, GEORGES (Philips-France)
BRAZEL, TED (Clark) PM: Nugget Artist Bureau
BRASSARD, La FAMILLE (Select)
BRASWELL, WILL (Clark) PM: Nugget Artist Bureau
 BA: Nugget Artist Bureau
BREAKAWAYS (Melbourne) PM: James N. Park
 BA: Charles Kearns
BREAKAWAYS (W&G) PM: John Camesi
BREAKAWAYS (Pye) PM: Margot Quantrell
BREAKFAST HILL TRIO (Strand) PM: James N. Park
 BA: Charles Kearns Agency
BREEN, BOBBY (Motown) PM: ITMI
BRENNAN, WALTER (Liberty) PM: Wm. Morris
BRESS, HYMAN (Barowue)
BREUZARD, MICHEL (Philips-France)
BREWER, THERESA (Philips) PM: Bill Hegner
BRIEZCA, ANTONIO (RCA-Mexico)
BRIDGE, BILLY (CBS-France)
BRIONES, GLADYS (Odeon)
BRISCO, DOTTIE (De Ville) PM: HIT
BRISLEY, MARGARET (Alvera)
BRÖBERG, LILY (Tono)
BROOKLYN SKYWAYS (Peacock) PM: Johnny Peoples
BROOKS (Decca-London) PM: Peter Walsh
BROOKS, BLONDIE (Heartbreak) BA: Cummings -
 Cummings
BROOKS, DONNIE (Reprise)
BROOKS, ELKIE (Decca-London) PM: J. K. Promotions
BROOKS, EMAMIT (Goldust) BA: O. F. (Bill) Bailey
BROSIO, VANNO (La Voce del Padrone)
BROTHERS FOUR (Columbia)
- BROTHER & SISTERS OF SOUL** (Duke) PM: Mrs.
 Alberta Burston
BROTT, DR. ALEXANDER (Baroque)
BROUSSEAU, HERVE (Select)
BROWN, BETTY (Walton) PM: Norman Walton
BROWN, JERICHO (Warner Bros.)
BROWN, JOE (Pye) PM: George Copper BA: George
 Cooper Organization
BROWN, JAMES (Smash) PM: Ben Hart
BROWN, JOE (Stellar)
BROWN, KELLY (Chess-Checker) PM: Galaxy Artists
BROWN, MAXINE (Wand) BA: Shaw Artists Corp
BROWNE, TEDD (Capo)
BROWNS (RCA Victor) PM: Jim Edward Brown
BRUBECK, DAVE (Columbia) PM: Lola Brubeck
BRUCE, DICK AND SIGNATURES (De Ville) BA:
 HIT
BRUNI, SERGIO (La Voce del Padrone)
BRUNIS, GEORGE (Jazzology)
BRUNO, LENITA (Festa) PM: Irineu Garcia
BRYAN, WILLIAMS JENNINGS (Pike) PM: Leon Hart
BRYAN, DORA (Fontana)
BRYANT, ANITA (Columbia) PM: Bob Corcoran
 Associates
BRYANT, RAY (Sue Records) PM: Kay Norton
BUCCANEERS (Viking) PM: Urban Lasson
BUCHANAN, STU (Peak)
BUCHLI-DELLA, TORRE (Philips)
BUCKNER, JOE (E.L.J.) PM: Eddie Johnson BA:
 20th Century Music
BUD O.J. (Hep) PM: Henry Auge
BUD & TRAVIS (Liberty) PM: Leonard Grant
BUDAPEST STRING QUARTET (Columbia) PM:
 Friedberg Management
BUFF, BEVERLY (Del-Mar) PM: Jim Howell BA:
 Howl Enterprise
BUFFALO BILLS (RCA Victor) PM: Jerome Baker
 BA: GAC
BUFFALO BILLS (Warner Bros.) BA: Intl. Talent
 Association
BUFORD, MO-JO (Bangar) PM: George Garrett BA:
 Willong
BUMBLE & STINGERS (Wax) PM: Rod Pierce
BUMBRY, GRACE (DGG) PM: Hans Adler
BUNGAARD, POUL (Tono)
BURKE, SOLOMON (Atlantic) BA: Wm. Morris
BURNETTE, DORSEY (Reprise) PM: Red Doff
BURNS, SONNY (Musicor) PM: H. W. (Pappy) Daffy
BURRAGE, HAROLD (M-PAC)
BURROUGHS, MARILYN (Philips) PM: Kellogg
 Direction, Ltd.
GARY BURTON (RCA Victor)
BUSCH, EVA (Jupiter)
BUTKO, RON (BOWE) PM: Ron Butko Sr.
BUTLER, CARL (Columbia) PM: Jim Denny Artist
 Bureau
BUTLER, BOBBY (Shenandoah)
BUTLER, DOROTHY (Process) PM: Norman Kelly
 BA: Process Talent Management
BUTLER, RONALD (Carib & Island Artists) PM:
 Tom Jacobs
BYARD, JAKI (Prestige)
BYERS, BILLY (Scepter) PM: Wand Management
BYGRAVES, MAX (Philips) PM: Jock Jacobsen
BYRD, BOBBY (Smash)
C AND C BOYS (Duke)
CABOT, HUCK & ORK (De Ville) PM & BA: HIT
CABRERA, HECTOR (RCA-Mexico)
CABRAL, JULIO MOLINA (Music Hall) PM: Sr.
 Bayone
CAESAR, ANNIE BELL (Glad-Hamp) PM: Gladys
 Hampton
CAFRUNE, JORGE (CBS-Argentina)
CAHILL, CRAIG (Merritt) PM: Tom Gericke BA:
 FSU Creations
CAIOLA, AL (United Artists)
CALDARA, JORGE-RODOLFO LESICA (Music Hall)
 PM: Sr. Paz
CALEN, FRANKIE (Epic)
CALHOON, JIM (Del-Mar) PM: Jim Howell BA:
 Howl Enterprise
CALLAN, MICHAEL (Reprise) PM: Jerry Levy
CALLAWAY, CAL (Cuca)
CALIOPE, MARILENE (Mocambo)

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INTERNATIONAL DIRECTORY OF RECORDING ARTISTS

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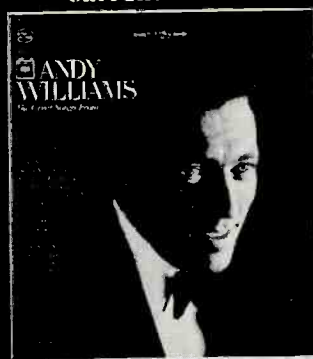
- CALKINS, ROGER** (Lolen) BA: JAC-Jackson Artist's Corp.
- CALLENDER, FRED — COMBO** (Carib & Island Artists) PM: Tom Jacobs
- CALMAS TWINS** (Jay-Em) PM: Doyle Cook BA: Hazel Morrell
- CALO, MIGUEL** (Odeon) PM: Roberto Calo
- CALS** (Loadstone) PM: Douglas Cox BA: Tempo Productions
- CALVERT, DUANE** (DMD & Metro) PM: Maurice King
- CAMACHO, CARMEN** (Villar) PM: Mareco, Inc.
- CAMAGUEY, COMBO** (Clave)
- CAMARAO** (Mocambo)
- CAMARATA, TUTTI** (Buena Vista) BA: Walt Disney Music Co.
- CAMARGO, ELY** (Chantecler) PM: Biaggio Baccarin
- CAMARGO, TONY** (RCA-Mexico)
- CAMPBELL, ARCHIE** (RCA Victor)
- CAMBELL BROTHERS** (Alvera) PM: Al Clauser BA: Alvera Music
- CAMBRIDGE, GODFREY** (Epic) PM: John Gaines
- CAMP, HAMILTON** (Elektra)
- CAMPBELL, COLIN** (Gallotone) PM: Roy Evans
- CAMPBELL, IAN** (Transatlantic) PM: Joan Allen
- CAMPEOTTO, DARIO** (Sonet) PM: Niels Wenkens
- CANARO, FRANCISCO** (Odeon) PM: Humberto Rainieri
- CANO, EDDIE** (Reprise) PM: Leonard S. Poncher
- CANO, NATAVIDAD** (RCA Victor) PM: William Loeb
- CANYON GROUP** (Decca) PM: Lars Magnus Jansson
- CAPITILLO** (RCA-Mexico)
- CAP-TANS WITH H. BETHEA AS LEADER** (DC) PM & BO: Claiborne
- CARAJAL, ROBERTO** (RCA Chile)
- CARAQUITA, CONJUNTO** (Discomoda) PM: Alberto Munoz
- CARAVAJAL, GUILLERMO** (Odeon)
- CARAVELLEA** (Ritz)
- CARAVELLI** (Versailles)
- CARDILE, BEPPE** (Durium)
- CARDINALE, LINDA** (Mercury) PM: Personality Productions BA: Non-Exclusive
- CARDONA, LEON** (Zeida) PM: David Ocampo
- CARDOSO, ELIZETE** (Festa) PM: Irineu Garcia
- CAREFREES** (Oriolo) PM: Dick Katz BA: Eros House
- CARIBE, PADU DEL** (RCA Venezuela)
- CARL, BARNEY** (Nugget)
- CARLE, FRANKIE** (RCA Victor)
- CARLI, JOSE** (CBS-Argentina)
- CARLISLE, CLIFF** (Rem) PM: Bob Mooney
- CARLOS, ROBERTO** (CBS-Brazil) PM Discos CBS
- CAROL AND SHERRY** (Laurie) PM: Scandore & Shayne
- CAROL, RENE** (Polydor) PM: Feltz
- CAROLA** (RCA-Finland)
- CARLOS, ERASMO** (RGE)
- CARLTON, KENNY** (Valli) PM: Paul E. Hertel
- CARMEN, JENKS** (Rem) PM: Nellie Bond
- CARMITA, JIMINEZ** (Sono Radio)
- CARONE, JAMES** (De Ville) PM: Charles Cascales
- CARPENTER, BILL** (Pathway)
- CARPENTER BROTHERS** (Clark) PM & BA: Nugget Artist Bureau
- CARPENTER, HISTEL** (Rem) PM: Bob Mooney
- CARR, CATHY** (RCA-Canada) PM: Ron Cash
- CARR, EDDIE** (Glad-Hamp) PM: Bill Titone
- CARR, HUGO** (Triumph) PM: David Yeamens
- CARR, SCOTT** (D.C.) PM: Lilian N. Claiborne & Harold Tumbleston
- CARR TWINS** (Odeon)
- CARR, VIKKI** (Liberty) PM: Arnold Mills
- CARR, WARREN** (Leedon)
- CARRARO, IVO** (Overseas)
- CARRICK, HENRIETTE** (Encore)
- CARRIERE, ANNE-MARIA** (Fontana)
- CARROLL, ANDREA** (RCA Victor) PM: Jean Carroll
- CARROLL, BARBARA** (Warner Bros.) BA: Int'l Booking Agency
- CARROLL, BERNADETTE** (Laurie) PM: Lenny Ditson BA: Associated Booking Corp.
- CARROLL, DAVID** (Mercury)
- CARROLL, PAT** (W & G) PM: Talent Promotion
- CARROL, RONNIE** (Philips) PM: Burton Brown
- CARROLLEERS** (Valtron) PM: Rev. S. C. Beausoleil
- CARROUSEL TRIO** (Basart)
- CARSON, TOWA** (RCA-Sweden) PM: Per L. Onndahl
- CARTER, ANITA** (Mercury)
- CARTER FAMILY** (Columbia)
- CATHY AND JOE** (Smash) PM: Vincent Orlando
- CARTOLA** (Mocambo)
- CARTWRIGHT, JACK** (Nugget) PM: Nugget Artist Bureau
- CASADESUS, GABY** (Columbia) PM: Cami
- CASADESUS, ROBERT** (Columbia) PM: Cami
- CASALS, MAESTRO PABLO** (Columbia) PM & BO: Festival Casals, Inc
- CASANOVAS** (Chess-Checker) PM: Galaxy Artists
- CASELLI, CATERINA** (M.R.C.) PM: Gianni Ravera
- CASEY, JO** (Oceanic) PM: Mary or V. C. Jack Gilbert
- CASH, JOHNNY** (Columbia) PM: Saul Holiff
- CASHER, DOC** (Process) PM: Norman Kelly BA: Process Talent Management
- CASSIDY, STEVE** (Ember)
- CASTANOS, RAQUEL** (Discomoda) PM: Hugo Romani BA: Romani & Morera
- CASTILLO, ADILIA** (Fonopolis) PM: Remigio Rodriguez Flores BA: Madrid-Espana
- CASTLE, JO ANN** (Dot) PM: Sam Lutz
- CASTLE, ROY** (Reprise) PM: Irving Chezar (U.S.), Sydney Grace (London)
- CASTRO, BERNADETTE** (Colpix) PM: Saul Richfield
- CATES, GEORGE** (Dot)
- CAVALLARO, CARMEN** (Decca) PM: J. A. Robinson BA: GAC
- CAVANNA, ELISE** (Recotape) PM: James Welton
- CAVES, JOHNNY** (Gaye) PM: Johnny Brookes BA: Atlanta Sound Recording Studios, Inc.
- CAVESTRI, ATILIO** (Music Hall)
- CAWTHORNE** (Periscope & Streke) PM: Edward M. Hurvitz
- CAY** (Warner Bros.) PM: Eino Virtanen BA: Westerlund Booking
- CEBALLOS, JOSE GAMBOA y ORQUESTA** (RCA-Mexico)
- CECILIA** (Odeon) PM: Fernando Pantoja Rubilar
- CECILIAN CHORISTERS** (Marvelton) PM: James N. Parks BA: Charles Kearns
- CELESTANO, ADRIANO** (Clan Celentano)
- CELESTINO, VICENTE** (RCA-Brazil)
- CESAR, JULIO** (CBS-Argentina) PM: Tio Tine
- CEZAR, SYLVIO** (Musidisc)
- CHACIN, ROSA VIRGINIA** (Palacio) PM: Hugo Romani BA: Romani & Morera
- CHACKSFIELD, FRANK** (Decca-London) PM: Edward Sommerfield
- CHAINS** (Peacock) PM: Charles Greer
- CHAKIRIS, GEORGE** (Capitol) PM: Ruth Aarons BA: Ashley-Famous
- CHAMBLEE, EDDIE** (Prestige) PM & BA: Queen Artist Corp.
- CHAN, MAURI** (Zodiac) PM: E. C. Stebbing
- CHANDLER, EDDIE** (Nugget) PM: Nugget Artist Bureau
- CHANDLER, WALT** (Entas) PM: Dave Collins
- CHANDLIERS** (Loadstone) PM: Gene Stamps BA: Tempo Production
- CHANNEL, BRUCE** (Melody) PM: ITMI
- CHANNELS** (RCA Victor) PM: Mrs. S. Small BA: Shaw Artists, Inc.
- CHANTS** (Pye) PM: Ted Ross
- CHANTAYS** (Dot) PM: Bill Wenzel
- CHAPPELL, BILL** (Yucca) PM: William Chappell
- CHAPLIN, FIA** (Zodiac) PM: Benny Levin
- CHAPMAN, JO** (RCA-Belgium) PM: Inelco Belgium S.A.
- CHARLES RIVER VALLEY BOYS** (Prestige) PM: Manny Greenhill BA: Folklore Productions
- CHARLES, RAY** (ABC-Paramount) PM: Jeff Brown BA: Shaw Artists Corp.
- CHARLES, SONNY** (Fraternity)
- CHARLES, BOBBY** (Jewel)
- CHARLES, DRIFTING** (Lanor)
- CHARLETTS** (Oleander) PM: Donahue-Walsh
- CHARTBUSTERS** (Mutual) PM: Bobby Poe
- CHASE, JOHN** (Martian) PM: Robert Carl Jones
- CHAVAL, EL** (Virrey)
- CHAVES, GILVAN** (Musidisc)
- CHECKER, CHUBBY** (Cameo-Parkway) PM: Henry Colt BA: Wm. Morris Agency
- CHECKERS** (Mercury)
- CHECKMATES FIVE** (Stone) PM: Bob Stone
- CHEEKS, REV. JULIUS** (Peacock) PM: Marjorie Cheeks
- CHENIER, BIG** (Goldband) PM: Shuler Productions
- CHENIER, CLIFTON** (Arhoolie)
- CHERVAL, FRANKIE** (Mercury)
- CHESSMEN** (Lindell) PM: Lester Blaschke BA: Cricket Productions
- CHESS MEN** (Melbourne) PM: James N. Parks BA: Charles Kearns
- CHESTER, JOHNNY** (Melbourne) PM: James N. Parks BA: Charles Kearns
- CHESTER, JOHNNY** (W & G) PM: Betty Stewart
- CHEVALIER, JAY** (Cotton Town Jubilee) PM: Sam Gibbs
- CHIFFONS** (Laurie) PM: Ernie Martinelli BA: GAC
- CHILD, LORRAINE** (Decca-London) PM: Andrew Loog Oldham
- CHILDRESS, ELMER AND JUNE** (Heart Warming)
- CHIMU, TRIO** (Virrey) PM: El Virrey Ind. Musicales S.A.
- CHIOTIS, MANOLIS** (CBS-Greece)
- CHOATE, JOEY** (Spindletop) PM: Mrs. J. Choate BA: Floyd Badaeux Artists
- CHOUZ, DUETO** (Del Norte) PM: Bennie Martinez
- CHRICHAN** (Viking) PM: Urban Lasson
- CHRISTIAN ALL STARS** (Process) PM: Norman Kelly BA: Process Talent Management
- CHRISTIE, LOU** (Colpix) PM: Wes Farrell BA: Wm. Morris Agency
- CHRISSOS, TERRY** (Decca) PM: Martin Gesar
- CHRISTINE, ANN** (Scandia)
- CHUG & DOUG** (Crusader) PM: Charles Yothers
- CHUCK WAGON** (Columbia)
- CHUMINGBIRDS** (Quality) PM: Garry Ferrier
- CHURCH, LOREEN** (Quality) PM: George Nellis
- CINAR, YILDIRAY** (CBS-Turkey) PM: I. S. Recanati
- CINCO, LOS** (Philips) PM: Jose Guzman C.
- CISNEROS, ANDRES** (Discomoda) BA: Direccion Artistica
- CLANCY BROTHERS & TOMMY MAKEM** (Columbia) PM: Gerard Purcell
- CLANTON, JIMMY** (Philips) PM: Image Makers, Inc.
- CLARK, DAVE, FOUR** (Tala) PM: W. L. Clark BA: Record Distributing Co. of New Zealand
- CLARK, MARGUERITE** (Loadstone)
- CLARK, PETULA** (Pye) PM: E. W. Kent
- CLARK, ROY** (Capitol) PM: Jim Halsey
- CLARK TRIO** (Three Star) PM: Eugene Clark BA: Lee Stevenson
- CLARKE, TONY** (Chess-Checker) PM: Galaxy Artists
- CLAUDIA** (Hispavox) PM: Rafael Cortez BA: Espectaculos Cortez
- CLAUDE, RENEE** (Select)
- CLAUDIO** (Odeon) PM: Angel Sotera
- CLAUDIO, RIK UND ROGER** (Polydor) PM: Hans Bertram
- CLAY, JENNY** (Columbia)
- CLAY, JUDY** (Scepter) PM: Wand Management
- CLAY, PHILIPPE** (Philips-France)
- CLAY, VERNA RAY** (Sureshot)
- CLAYBORNE** (Sound-Tex) PM: Raymond Dobrzynski
- CLEBANOFF** (Mercury) PM: Don P. Thorn
- CLEOFE PERSON DE MATTOS** (Festa) PM: Irineu Garcia
- CLEVELAND ORCHESTRA** (Columbia)
- CLIFFORD, MIKE** (United Artists) PM: Helen Noga
- CLIMACO SARMIENTO ORQ.** (Fonogram-Billo) PM: Fonograma
- CLINE, PATSY** (Decca)
- CLOONEY, ROSEMARY** (Reprise) PM: Walter Murphy
- COACHMAN** (Monumental) PM: R. L. Frampton
- COASTERS** (Atco) BA: Shaw Artists
- COBERN, CAM TRIO** (Heigh-Ho) PM: Hy Fenster
- COBRAS, OS** (RCA-Brazil)
- COCHRAN, HANK** (RCA Victor) BA: Hal Smith Artists Productions
- COCKER, JOE** (Decca-London) PM: Malcolm Nixon Agency
- COCONI, MICHEL** (Philips-France)
- CODY, LORD** (Carib & Island Artists) PM: Tom Jacobs
- COGOI, ROBERT** (Philips-France)
- COLE, CARMEN** (RCA Victor) PM: Bob Johnston
- COLE, CLAY** (Jubillee-Jay-Gee) BA: GAC
- COLE, NAT KING** (Capitol) PM: Ike Jones BA: GAC
- COLEMAN, CY** (Capitol) BA: Wm. Morris Agency
- COLLIER, MITTY** (Chess-Checker) PM: Galaxy Artists BA: Shaw Artists
- COLLINS, CHOO CHOO** (Ava) PM: Jess Rand & Assoc.
- COLLINS, SHIRLEY** (Collector)
- COLONIENSIS, CAPPELLA** (Archiv)
- COLTRANE, JOHN** (Impulse) PM: Harold Lovette BA: Shaw Artists Corp.
- COLTON, TONY** (Decca-London) PM: Malcom Forrester
- COLTRINARI, RODOLFO y SU CONJUNTO** (Virrey) PM: El Virrey Ind. Musicales S. A.
- COLUMBUS, RAY AND THE INVADERS** (Zodiac) PM: E. C. Stebbing
- COOL CATS** (Sonet) PM: Barry Matheson BA: Arne Bendiksen Konsertbureau A-S
- COOK, BETTY** (Heartbreak) PM: Robert and Don Cummings BA: Cummings & Cummings
- COOK, COLIN** (Melbourne) PM: James N. Parks BA: Charles Kearns
- COOK, COLIN** (W & G) PM: Brian De Courcy
- COOK, MAURICE** (Philips) PM: M. McCready
- COOKE, SAM** (RCA Victor) PM: J. W. Alexander BA: GAC
- COOKSON, BOBBY** (Leedon)
- COMMANDOR'S 4** (Southern City) PM: Harold Gilbert BA: Hitsburgh Talent Agency
- COMO, PERRY** (RCA Victor) PM: Dee Belline BA: Roncon Productions
- COMPOSER, LORD (OMRI MUNDLE)** (Art)
- CONCERTGEBOUW ORCHESTRA, AMSTERDAM** (Philips) PM: Nederlandse Orkeststichting tot Beheer va Concertgebouworkest
- CONDON, EDDIE** (Jazzology)
- CONFEDERATES** (Carmie 11) PM: Robert Cummings
- CONLEY, EUGENE** (Request)
- CONNIFF, RAY** (Columbia) PM: Rann Productions

continued on page 98

*My sincere thanks to—Goddard Lieberson
and everyone at Columbia Records —*

Andy Williams

current album



Personal Representation:
ALAN BERNARD
Beverly Hills, Calif.

INTERNATIONAL DIRECTORY OF RECORDING ARTISTS

Continued from page 96

- CONRAD, BOB (Warner Bros.)
 CONSTANZA, GILI (R.O.G.) PM: Marcel d'Anella
 CONSENTIDA, LA (RCA-Mexico)
 CONTOURS (Gordy) PM: ITMI
 CONWAY, PAUL (Piccadilly) PM: Terry McGrath
 BA: Arthur Howes, Ltd.
 COOKIES (Dimension) BA: Wm. Morris Agency
 COPELAND, ALAN (Warner Bros) PM: Dick Linke
 CORBETT, HARRY H. (Pye) PM: Miss Freddie Ross
 BA: Freddie Ross & Associates, Ltd.
 CORCORAN, CORKY (Celestial) PM: Art Benson
 BA: Hollywood Int'l Talents
 CORD, RONNIE (RCA-Brasil)
 CORDET, LOUISE (Decca-London) PM: Madame Cordet
 CORDOBA, PICHIN (CBS-Argentina)
 COR'DONS (Rowe) PM: Eva Curtis
 CORDONI, VASCO (Gallotone) PM: Roy Evans
 COREY, BENSON (De Ville) PM BA; Hollywood
 Int'l Talents
 CORLEY, EDDIE (Cozy) PM: Edward Stewart
 BA: Stewart Booking
 CORONA, SERGIO (RCA-Mexico) PM: Hector Almidé
 CORREA, ELIZABETH (RCA-Brazil)
 CORREN, CARMELA (Ariola) PM: Siegfried Rothemund
 BA: Schmid Productions
 CORTEZ, ALBERTO (Hispanovox) PM: Emilio Santamaria
 BA: Espectaculos Santamaria
 CORTEZ, LE ROY (Process) PM: Norman Kelly
 BA: Process Talent Management
 COSBY, BILL (Warner Bros.) PM: Roy Silver
 BA: Wm. Morris Agency
 COSHART, (TINY) (Coulee) PM: Charlie F. Bull
 COSSOTTO, FIORENZA (DGG)
 COSTA, ALAIDE (Audio Fidelity) PM: Luiz Mocarzel
 COSTA, BILLY (Colpix)
 COSTA, CESAR (RCA-Mexico) PM: Dimitrius Sarras
 COSTA, JOEY (RCA Victor) PM: Paul Martin
 BA: Jules Ziegler
 COSTELLO, GIAN (La Voce del Padrone)
 COTTON, BILLY (EMI-Columbia) PM & BO: Cotton
 Enterprises
 COTTON BROTHERS (Songbird) PM: Rev. John L.
 Cotton
 COUNTRY BRIARS (Heb) PM & BO: Rick Allen
 COUNTRYMEN (Piccadilly) PM: Dave Kelsey
 COUNTS V (Carmie 11) PM: Robert-Lee Cummings
 BA: Cummings & Cummings
 COURRIERS (RCA-Canada) PM: Harvey Glatt
 COURTLAND, JANE (Protone) PM: James Welfton
 BA: Community Concerts
 COURIERS (Warner Bros) PM: Smitty Gatlin BA:
 E. S. Prager
 COURVILLE, YVES (Baroque)
 COUSIN JAKE & UNCLE JOSH (Cotton Town Jubilee)
 PM: Gene Williams
 COUSINS (Artone)
 COUSINIER, RENE (Fontana)
 COVAY, DON (Atco (Rosemart)
 COVINGTON, WARREN (Decca) PM: Ben Altman
 COWEN, FRED (Token) PM: Steve Drummond &
 Jerry Rogers BA: Drummond-Rogers
 COX, JERRY (Britestar)
 COX, BUDDY (Hi Point) PM: Gene Carroll
 COYLE AND SHARP (Warner Bros.) PM: Gabbe &
 Heller
 COYNE, RICKY (Bon Bon) PM & BO: Herb Dale
 CRAAN, ERNST (Boss) BA: Claiborne
 CRABGRASS (Arhoolia)
 CRABS (De Ville) PM & BA: Hollywood Int'l Talents
 CRABTREE, PETE (Jamaka) PM & BO: House of
 Stars Agency
 CRABTREE, RILEY (Country Hit) PM: C. L. Haught
 CRAFT, BOBBY (Razorback) PM: Joyce Crafford
 CRAFT, LOIS ADELE (Teiger) PM: Don P. Thorn
 BA: Robert T. Gaus
 CRAFT, ROBERT (Columbia) PM: S. Hurok
 CRAMER, FLOYD (RCA Victor)
 CRANE, WALTER (Van) PM: Lonny Roberts
 CRANZ, EMILY (RCA-Mexico) PM: Fanny Schatz
 CRASS, FRANZ (DGG) PM: Hermann Gail
 CRAWFORD, JAMES (Mercury)
 CREATIONS (Radiant) PM: Richard W. Carroll
 BA: Stage Six Productions
 CREATORE, EZIO (Bellina)
 CRI-CRI (RCA-Mexico)
 CRICKETS (Liberty) PM: Jerry Allison
 CRIDER, TOMMY (Token) PM & BO: Permian
 Music Enterprises
 CRIOLIOS, ROMANCEROS (Virrey) PM: El Virrey Ind.
 Musicales S.A.
 CRISS, GARY (Diamond) PM: Criss Cross Enterprises
 CRISTINA de LOS ANGELES (Music Hall)
- CRISTO, BOBBY AND REBELS (Decca-London) PM: Joe
 Meek
 CROCKETT, HOWARD (Melody) PM & BO: Tillman
 Franks
 CROSBY, BING (Reprise) PM: Larry Crosby
 CROSS, CHRIS (Brass) BA: JAC-Jackson Artist's Corp.
 CROSS, MADELEYNE (RCA-Canada)
 CROSSFIRES (Strand) PM: James N. Parks BA:
 Charles Kearns Agency
 CROWN, BOBBY (Jamaka) PM: House of Stars Agency
 CRUISERS (V-Tone) PM: Len Caldwell
 CRUMP BROTHERS (Process) PM: Norman Kelly
 BA: Process Talent Management
 CRUZ, GILBERTO (Smash)
 CRYSTALS (Philles) PM: Scandore & Shayne BA:
 Wm. Morris Agency
 CSABA, JANOS (Baroque)
 CSABA, JERRY (Baroque)
 CUESTA, MARI-PILI (RCA-Espanola) PM: Fermin
 Cuesta Bravo
 CUGAT, XAVIER (Mercury) BA: Bob Brenner
 CUMMING, LARRY (Unique)
 CULAGER, CLU (Deville) PM: Charles Cascales
 UNCUMEN, CONJUNTO (Odeon)
 CUNHA, GERALDO (Audio Fidelity) PM: Luiz
 MOCARZEL
 CUNNINGHAM, SKIP (Coral) BA: M. B. Talent, Inc.
 CURRY, GEORGE (Phoenix)
 CURTIS, DICK (RCA Victor) PM: Stan Greeson
 BA: ITA
 CURTIS, KING (Capitol) PM: Asher & Moelis
 CURTIS, SONNY (Dimension)
 CYMBAL, JOHNNY (Kapp) PM: Jack Gale
 CYMERONS (Decca-London) PM: Dorothy Solomon
 Agency, Ltd. BA: Renown House
 CZIFFRA, GYORGY (Philips) PM: Norbert Gahmssohn
 DADDY LOVE (De Ville) PM & BA: Hollywood
 Int'l Talents
 DAGO, EMLITA (Discomoda) PM: Renato Capriles
 BA: Organizacion Musical
 DAGLIO, PACO (Virrey) PM: El Virrey Ind. Musicales
 S.A.
 DAIMI (Tono)
 DALE, DICK (Capitol) PM: Jim Monsour
 D'ALTON, HUGO (Collactor)
 DALY'S (Decca-London) PM: J. K. Promotions
 DAMBERG, BRITT (RCA-Sweden) PM: Olle Edlund
 BA: Grammofon AB Electra
 DAMRON, ALLEN (Franc) BA: Clayton Talent Agency
 DAN, LEO (CBS-Argentina) PM: Daniel Gutierrez
 DANA, BILL (Kapp) PM & BO: N.R.B. Associates, Ltd.
 DANA, VIC (Liberty) PM: Nick Thomas
 D'ANDRE, ANN (Philips)
 DANE, BARBARA (Folkways) PM: Manny Greenhill
 BA: ITA
 DANI, PAOLA (Jolly)
 DANIELO (Odeon) PM: Daniel Gutierrez
 DANKWORTH, JOHNNY (Fontana) PM: Dick Katz
 DANNY AND THE ISLANDERS (Scandia) BA: Scandia-
 Music Co., Ltd.
 DANNY AND THE JUNIORS (Mercury) PM: MWB
 Productions
 DANNY BRIDGE TRIO (Art) PM: Arnie Prager
 BA: Mutual Entertainment
 DANTE, RONNIE (Musicor) PM: Paul Vance
 DAPREDA, UMBERTA (HMV) PM: Eino Virtanen
 BA: Westerlund Booking
 d'ARAGON, PIERRE (Select)
 DARBONES, LUDERIN (Arhoolie)
 DARGO, HUGO (Music Hall)
 DARIN, BOBBY (Capitol) PM: T.M. Music, Inc.
 DARK DUCKS (King) PM: Kunizo Yoshikawa
 DARRAS et NOIRET (Philips-France)
 DARREN, JAMES (Colpix) PM: Cosette & Roberts
 BA: Frank Cooper Associates
 DARRIE, JORGE (Music Hall) PM: Antonio Lopez
 DARRIGADE et FOUZIQUET (Philips-France)
 DARTELLS (Dot)
 DAUGHTERY, SANDY (Blue Angel) BA: Jimmy
 Rogers)
 DAVE CLARK FIVE (Epic) PM: EMI House
 DAVE PLANK TRIO (Keelson & Reneek)
 DAVENPORT, BOB (Collector)
 DAVID, ALAN (Decca-London) PM: Paul Gave
 Theatrical Enterprises
 DA VINCI, MARIO (Combo)
 DAVIS, BOBBY (Revolve & U-Play) PM: Lee Redman
 DAVIS, COLIN (Philips) PM: Harold Holt, Ltd
 DAVIS, REV. GARY (Prestige) PM & BO: Folklore
 Productions
 DAVIS, J. C. (Chess-Checker) PM: Galaxy Artists
 DAVIS, JACKIE (Warner Bros.) PM: Phelps
 Newberry Jr.
 DAVIS, JAMES (Duke) PM: Hosea Hill
 DAVIS, JIMMY (Decca)
 DAVIS, LINK (Robbins) PM: Mark Raymer
 BA: Consolidated Artist Bureau
 DAVIS, MAUREEN (Rainbow) PM: Phil Terry
 DAVIS, MILES (Columbia) PM: Harold Lovette
 DAVIS, MONA (GMA) PM: Seymour Schwartz
 DAVIS, PAUL (RCA-Canada) PM: Rene Dugas
- DAVIS, RONNY (Sheridan) PM: Paul L. Sherman
 DAVIS, SAMMY (Reprise) PM: Will Mastin
 DAVIS, SKEETER (RCA Victor) PM: Hubert Long
 DAVIS, SPENCER GROUP (Fontana) PM: Christopher
 Blackwell
 DAVIS, WILD BILL (RCA Victor) PM: Lenny Lewis
 DAVISON, WILD BILL (Jazzology)
 DAVIDSON, FRANKIE (Melbourne) PM: James N.
 Parks BA: Charles Kearns Agency
 DAY, DENNIS (Reprise) PM: J. W. Hayes
 DAY, DORIS (Columbia) PM: Martin Melcher
 DAYCHORDS (Don-El) PM: Wallace Osborne
 DEAL, DON (Mercury) BA: Hal Smith Artists Prod.
 DEAN & JEAN (Rust) PM: Lenny Ditson BA: Wm.
 Morris Agency
 DEAN, ALAN AND HIS PROBLEMS (Decca-London
 PM: K.P.M., Ltd
 DEAN, BOBBY (Clark) PM & BA: Nugget Artist
 Bureau
 DEAN, JIMMY (Columbia) PM: Al Bruno
 DEAN, TOMMY (E.L.J.; PM: Eddie Johnson BA:
 20th Century Music
 De ANDREW, FABRIZIO (Karim)
 DEARIE, BLOSSOM (Capitol) PM: Dan Fisher
 DeBARROS, CLAUDIO (RCA-Brazil)
 De BOER, WIM AND MIA (Telestar)
 DEBONAIRE (Golden World) PM: Joanne Jackson
 DeCARLO, DON (Fleetwood) PM: Don Perry
 De CASTRO, ESTHER (Mocambo)
 DEE, GREGORY & AND THE AVANTIES (Bangar)
 PM: George Garrett BA: Willong
 DEE, KATHY (United Artists) PM: Quentin (Reed)
 Welty) BA: Cooke & Rose
 DEE, KIKI (Fontana) PM: Vic Billings
 DEE, LENNY (Decca) PM: Milo Stelt
 DEE, MARCY (Clark) PM & BA: Nugget Artist
 Bureau
 DEE, NICKY (Ebbtide) PM: Sal Difilillo BA:
 Nicky Dee Enterprises
 DEE, RONNIE (RENE ROLDAN) (Dyna) PM: James
 G. Dy
 DEE CALS (Mayhams Collegiate) PM: N. B.
 Mayhams BA: Sorority Fraternity
 DEE JAYS (Festival) PM: John Purser BA:
 Artists Agency
 DEEN, BUDDY (Fleetwood) PM: Don Perry
 DEER BROTHERS (Shenandoah)
 DEFAYE, JEAN-MICHEL (Philips-France)
 DEFENDERS (Sonet) PM: Niels Wenkens
 De GOOYER, RIJK (Artone)
 De GUARNIERI, EDOARDO (Festa) PM: Irineu Garcia
 DEGENHARDT, FRANZ-JOSEF (Polydor) PM: Udo-
 Manfred Bowien
 DEHAVEN, DOC COMBO (Cuca)
 DEJA'S ONIX (Le Mans) PM: Lewis Zanelli
 De JESUS, VASQUEZ MARIA (Sono-Radio)
 DeKROO BROTHERS (Festival) PM: Kevin Jacobsen
 BA: Artists Agency
 De LA CRUZ, PRECILLA (Del Norte) PM: Bennie
 Martinez
 DEL AIRS (Arrawak) PM: Garfield Ricketts BA:
 Global Booking Association
 DELACY, DANNY (Deville) PM: John Holberton
 BA: H.I.T.
 DEL-CORDS (Impala-Delsey) PM: F. T. Williamson
 BA: M. O. Theatrical Enterprises
 DELAMORE, RITCHIE (Carib & Island Artists)
 BA: Tom Jacobs
 De la TORRE, REY (Epic) PM: Ermine Kahn
 DELANEY, ERIC (Pye) PM: Derek Boulton
 DEL CAMPO, TONY (I.B.C.)
 DEL FERRO, LEONARDO (Basart)
 De LIMA, HELENA (RGE)
 De LIRAC, ESTRELLITA (Virrey) PM: El Virrey Ind.
 Musicales S.A.
 DEL MAR, RAUL (Virrey) PM: El Virrey Ind.
 Musicales S.A.
 DELIS, PETER Y SU ORQUESTA (Virrey) PM: El
 Virrey Ind. Musicales S.A.
 DELIZZIA (HMV) PM: Robert Bylois
 DELTONES (Festival) PM: Bill Watson
 De LUCENA, LUIZ (RCA-Espanola)
 DELTA RHYTHM BOYS (RCA-Finland) BA: Tabel &
 Marovani
 DEL TERRAZA, SOLISTAS (Indica) PM: Manuel A.
 Mojica BA: Sindicato de Musicos
 DEL SATINS ((Jay-Gee) BA: GAC
 DEMARCSYK, EWA (Polskie Nagrania) PM: "Pagart"
 DELMONE, JACKIE (CBS-Belgium) PM: Jean Kluger
 BA: Jacky Delforche
 DELMONDI (Collector)
 De MORAES, VINICIUS (Festa) PM: Irineu Garcia
 De MURCIA, NINO (Festival) PM: Roger Maruani
 DENE, GLENNA (Britestar) PM: Orville H. Case
 DENNIS, PAULA (Artone)
 DENNISON (Decca-London) PM: Arthur Howes
 Agency
 DENNY, AL (Delta International) PM: J. R. Gayner

continued on page 102

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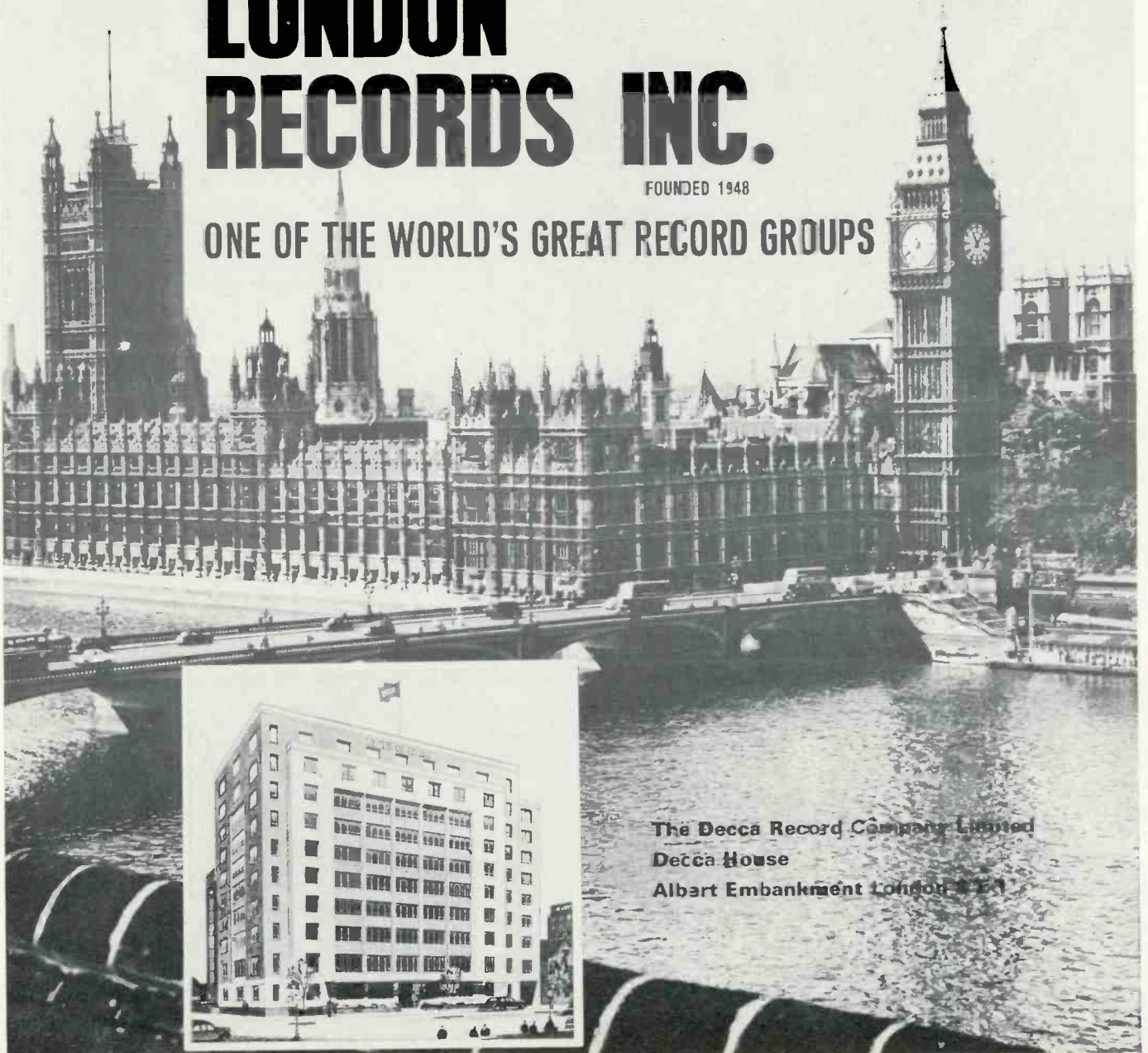
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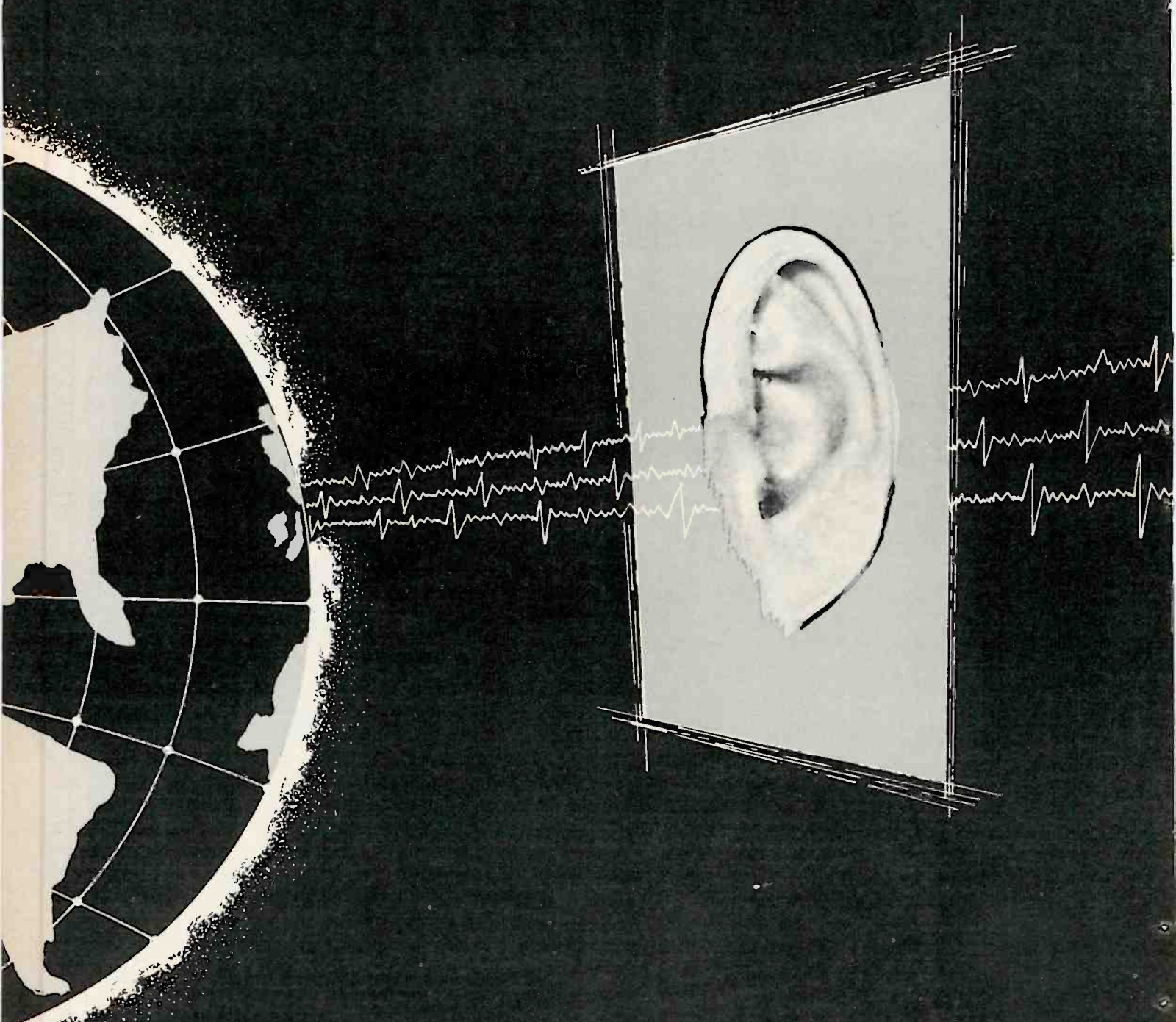
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INTERNATIONAL DIRECTORY OF RECORDING ARTISTS

Continued from page 98

De **NIJS, ROB** (Decca-Philips) PM & BA; N. V. Phonogram
BILL, DENVER & HIS COLORADO RANCH HANDS
 (Process) PM: Norman Kelly BA: Process Talent Management
DENVER, STEVE (Melbourne) PM: James N. Parks BA: Charles Kearns Agency
DENVERITES (Big Scott) PM: James Cott Production
DE PAUR CHORUS (Mercury) PM: Columbia Artists Management, Inc.
 De **PRA, SILVIO** (Zodiac) PM: E. C. Stebbing
DERLETH, AUGUST (Cuca)
 De **SANTIS, FERRI GABRIELLA LAURA** (Jolly)
 De **SANTO, SUGAR PIE** (Chess-Checker) PM: Galaxy Artists BA: Shaw Artists
DESCHAMPS, HUBERT (Philips-France)
DESCHENES, MONIQUE MIVILLE (Select)
 De **SHANNON, JACKIE** (Liberty) BA: GAC
DESMOND, PAUL (RCA Victor)
 De **STEFANI, NORIS** (Combo)
 De **TECALITIAN, MARIACHI VARGAS** (RCA-Mexico) PM: Silvestre Vargas
 De **TEJDA, MIGUEL LERDO & ORCHESTRA** (RCA-Mexico)
DETROIT HARMONEERS (Songbird) PM: Jimmy Copeland
DEVLIN, JOHNNY AND THE DETOURS (Pye) PM: Jack Fishman
DEVLIN, JOHNNY (Festival)
DEVILLES (Arrawak) PM: Garfield Ricketts BA: Global Booking Association
 De **VOTO, BUDDY B.** (K M) PM & BA: Kling-Mulis
DEWOLFE, DEAN (Argo)
DEY, TRACEY (Amy-Mala) PM: Lew SZanelli
 De **YUNGAY, PRINCESITA** (Virrey) PM: El Virrey Ind. Musicales S.A.
 Di **ANGELIS, ALFREDO** (Odeon) PM: Juan Balatti
DIAMOND, RONNIE (Wax) PM: Sheldon Feinberg
 Di **BARA, NICOLA** (Jolly)
 Di **CAPRI, PEPPINO** (Carisch) BA: Carisch

DICK AND DEE DEE (Warner Bros.) PM: Scandoro & Shayne
DICKENS, DARLENE (Valle) PM: Kenneth H. Olsen
DICKENS, JIMMY (Columbia) BA: Jimmy Denny Artist Bureau
DIDIER, PERE (Philips-France)
DIERNHAMMER, CARLOS (Jupiter)
 Di **GIORGIO, HAMILTON** (Fermata) PM: Miguel Vaccaro Neto
DIKE, HAL (Heartbreak) PM: Cummings & Cummings
DILLIARDS (Elektra) PM: Norman Malkin BA: Wm. Morris Agency
DIMENSIONS (Coral)
 Di **MUCI, DION** (Columbia) PM: Sal Bonafede
DINIZ, CELSO (Musidisc)
DISCIPLES (Fannin) PM: James B. Luke BA: Fann-Way Agency
DISTEL, SACHA (Polydor) PM: Kurt Feltz
DISTOS (Coin) PM: Steve Drummond
DIVO, ORLANN (Musidisc)
DIXIE BLUE GRASS BOYS (Process) PM: Norman Kelly BA: Process Talent Management
DIXON, DAWN (Melbourne) PM: James N. Parks BA: Charles Kearns Agency
DIXIELAND RHYTHM KINGS (Jazzology)
DOCTOR COOL (Damon) PM: Alfred Poole
DODD, JAMES (Clark) PM: Nugget Artist Bureau
DODSON, HILDA (Roben) PM: Benny Williams
DOE, ERNIE K (Duke) PM: Larry McKinley
DOGGETT, BILL (Columbia)
DOINA, NOUCHA (Jupiter)
DOLLISON, MAURICE (M-PAC)
DOLPHINS (Fraternity)
DOLPHINS (Carib & Island Artists) PM: Tom Jacobs
DOMCHOR, REGENSBURGER (DGG) PM: Friedrich Schrens
DOMINGUEZ, MARTIN (Odeon)
DOMINO, FATS (ABC-Paramount) PM: Charles Levy BA: Shaw Artists Corporation
DOMPIERRE, FRANCOIS (Select)
DON & JUAN (Mala) PM: Peter Pauf
DONADIO, RAMON (RCA-Mexico)
DONAGGIO, PINA (La Voce del Padrone)
DONALDSON, LOU (Argo)
DON-ETTES (London Artists) PM: Robert Cummings
DONEGAN, LONNIE (Pye) PM & BA: Cyril Berlin
DONNELS (Don-EI) PM: Barbara Daniels
DOONICAN, VAL (Decca-London) PM: Evelyn Taylor
DORATI, ANTAL (Mercury) BA: Sol Hurok

DORRAL, ALLEN (Nugget) PM: Nugget Artist Bureau
DORSEY, TOMMY ORK (RCA Victor) PM & BA: Tino Barzi
DORTCH, SLIM (Style) PM: Style Wooten BA: Style Booking Agency
DOS SANTOS, AGOSTINHO (RGE)
DOTY SISTERS (Heartbreak) PM: Don Cummings
DOUBLES (Century)
DOUCET, SUZANNE (Metronome)
DOUGLAS, CRAIG (Ritz) PM: Bunny Lewis
DOUGLAS, DONNA (Pye) PM: George Etrick
DOUGLAS, K. C. (Arhoolie)
DOUGLAS, TONY (Sims) PM: Russell Sims BA: Scott Keys
DOVE, RON (Stone) PM: Bob Stone
DOVE, RONNIE (Diamond) PM: John O'Donahue
DOVELLS (Cameo-Parkway) PM: William Lee BA: Wm. Morris Agency
DOW, BOBBY (Tamarac-Bigland) PM: Walt Grealis
DOWN, KERRI (Epic) PM: Bob Marshall
DOWN-TOWN JAZZBAND (CBS-Holland) PM: Roefie Hueting
DRAKE, PETE (Smash)
DRIFTERS (Atlantic) PM: George Treadwell BA: Shaw Artists
DRIFTWOODS (Factor)
DROUOT, JEAN-CLAUDE (Philips-France)
DRUSKY, ROY (Mercury) BA: Hubert Long Talent Agency
DUBLINERS (Transatlantic) PM: John Sheridan
DUCHIN, PETER (Decca) PM: Bobby Brenner BA: Ashley-Steiner
DUDLEY, DAVE (Mercury) PM: Jimmy Key BA: Key Talent
DULEU, EDOUARD (Philips-France)
DUKES OF DIXIELAND (Columbia) PM: Joe Delaney
DULLEY, LEROY AND THE LADIES OF SONG (M-PAC)
DUMAS, ENRIQUE (Polydor) PM: Hector A. Rouco
DUMONT, CHARLES (Philips-France)
DUPILHO, JACQUES (Philips-France)
DUQUE, ELENA (RCA-Espanola)
DURANTE, JIMMY (Warner Bros.) PM: Jackie Barnef Productions
DURBIN, ALLISON (Zodiac) PM: E. C. Stebbing
DURHAM, BUDDY (Columbia)
DUROSIER, GUY (Citadelle) BA: Radio Haiti
DURRANT, RICHARD (True-tone) PM: Joyce Rosell
DUSON, JEAN (Argo) PM: John Levy BA: ABC

continued on page 104



Peter and Gordon

have thoroughly enjoyed their Tours of the United States and are knocked out by the way their records have sold in America. Looking forward to 1965 and even more successes.

"NOBODY I KNOW"
WORLD WITHOUT LOVE"
"I DON'T WANT TO SEE YOU AGAIN"

Danny Williams

"MOON RIVER"
"WHITE ON WHITE"
"SEVENTH DAWN"

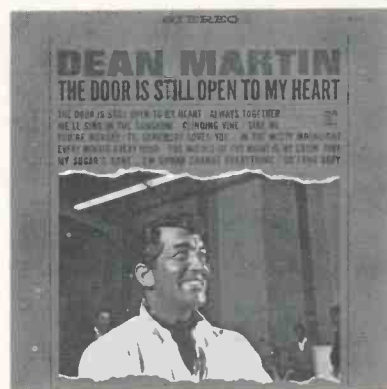
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b/w

"YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU"

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INTERNATIONAL DIRECTORY OF RECORDING ARTISTS

Continued from page 104

FERLAND, JEAN-Pierre (Select)
FERNAN, BETO (Music Hall) PM: Gabriel Margarejo
FERNANDEL, FRANK (Philips-France)
FERNANDEZ, FREDDY (Virrey) PM: El Virrey Ind. Musicales S.A.
FERRAS, CHRISTIAN (DGG) PM: Dr. Rudolf Goette
FERRANTE & TEICHER (United Artists) PM: Larry Penzell BA: Wm. Morris
FERRARI, CARLO (R.O.G.) PM: Marcel d'Anella
FERRER, CHUCHO AND HIS ORCHESTRA (RCA-Mexico)
FERRETTI, FABIZIO (Ri-Fi) PM: Gianni Ravera
FERREYRA, HECTOR y SU ORQUESTA (Virrey) PM: El Virrey Ind. Musicales S.A.
FEYER, GEORGE (Decca)
FIELD, ROGER (Melbourne) PM: James N. Parks BA: Charles Kearns Agency
FIELDING, JERRY (Colpix) PM: Dick Heckenkamp
FILHO, DANIEL e DORINHA DURVAL (RCA-Brazil)
FILHO, GERSON (RCA-Brazil)
FILIPPINI, BRUNO (M.R.C.) PM: Gianni Ravera
FINN TRIO (HMV) PM: Eino Virtanen BA: Westerlund Booking
FISCHER, CLARE (Pacific Jazz)
FISCHER-DIESKAU, DIETRICH (DGG Archive) PM: Diether Warneck
FIVE BLIND BOYS (Peacock) PM: Lloyd Woodward
FIVE NITES (Decca-London) PM: Peter Walsh
FIVE SINGING STARS (Peacock) PM: Tommy Ellison
FLAMENCO, CUADRO (Collector)
FLANAGAN, LINDA (Decca) BA: Hal Smith Artists Production
FLARES (Press) PM: Personality Productions
FLATT, LESTER & EARL SCRUGGS (Columbia) PM: Mrs. Earl Scruggs
FIELDS, JIMMY (Jamaka) PM: Orsie Ballard
FLEISHER, LEON (Columbia & Epic) PM: Cami
FLETCHER, SAM (Warner Bros.) PM: Lee Magid
FLOOD, DICK (Nugget) PM & BA: Nugget Artist Bureau

FLOREN, MYRON (Dot)
FLORES, GRACIELA (Apache) PM: Chic Matthews
FLOYD, KING (Original Sound)
FLYERS (RCA-Brazil)
FONTAINE, FRANK (ABC-Paramount) PM: Joe Lyttle BA: GAC
FONTAINE, TONY (RCA Victor)
FONTANA, WAYNE AND THE MINDBENDERS (Fontana)
FONTANE SISTERS (Dot)
FONT, JUAN BAUTISTA (Virrey) PM: El Virrey Ind. Musicales S.A.
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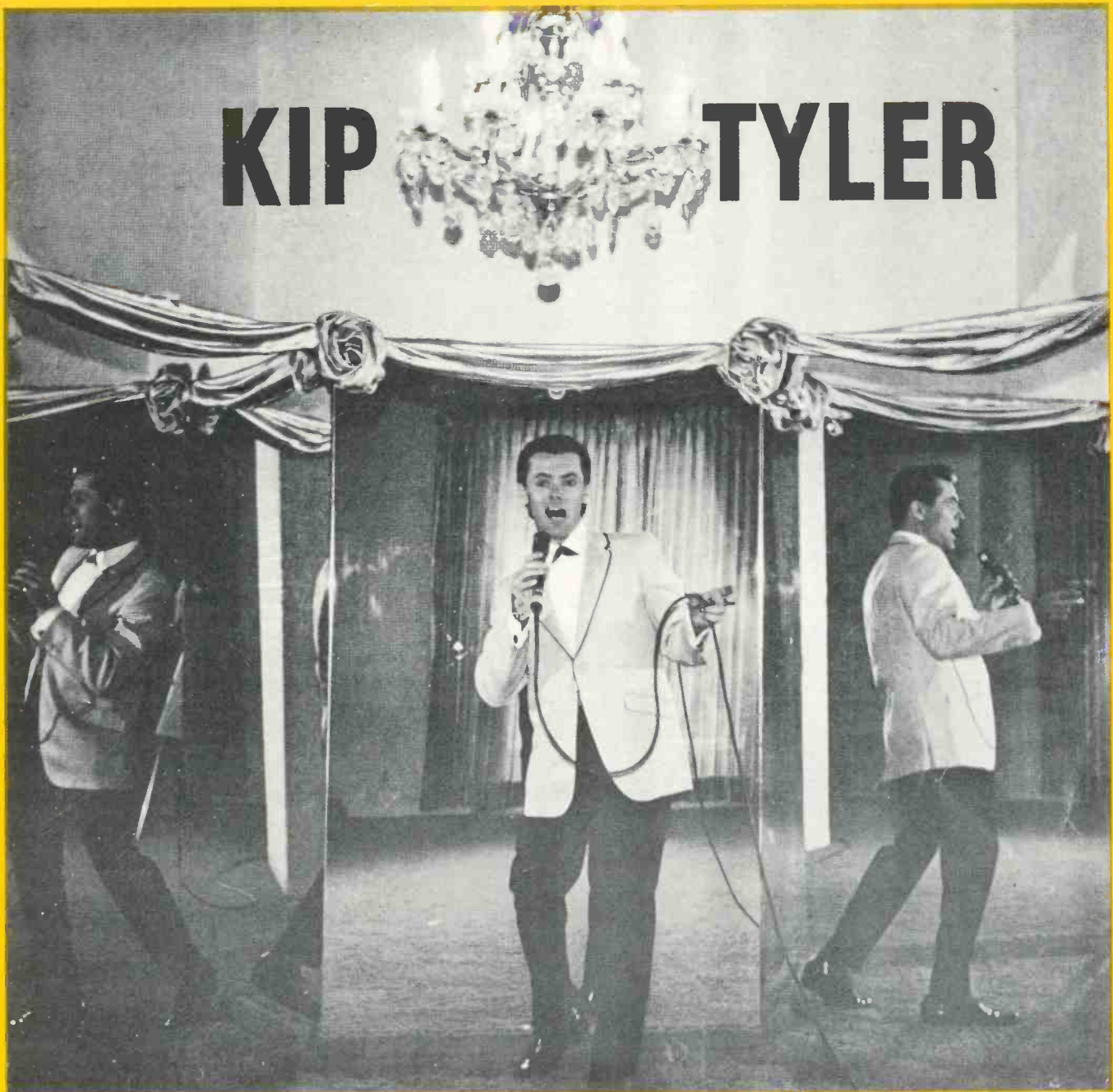
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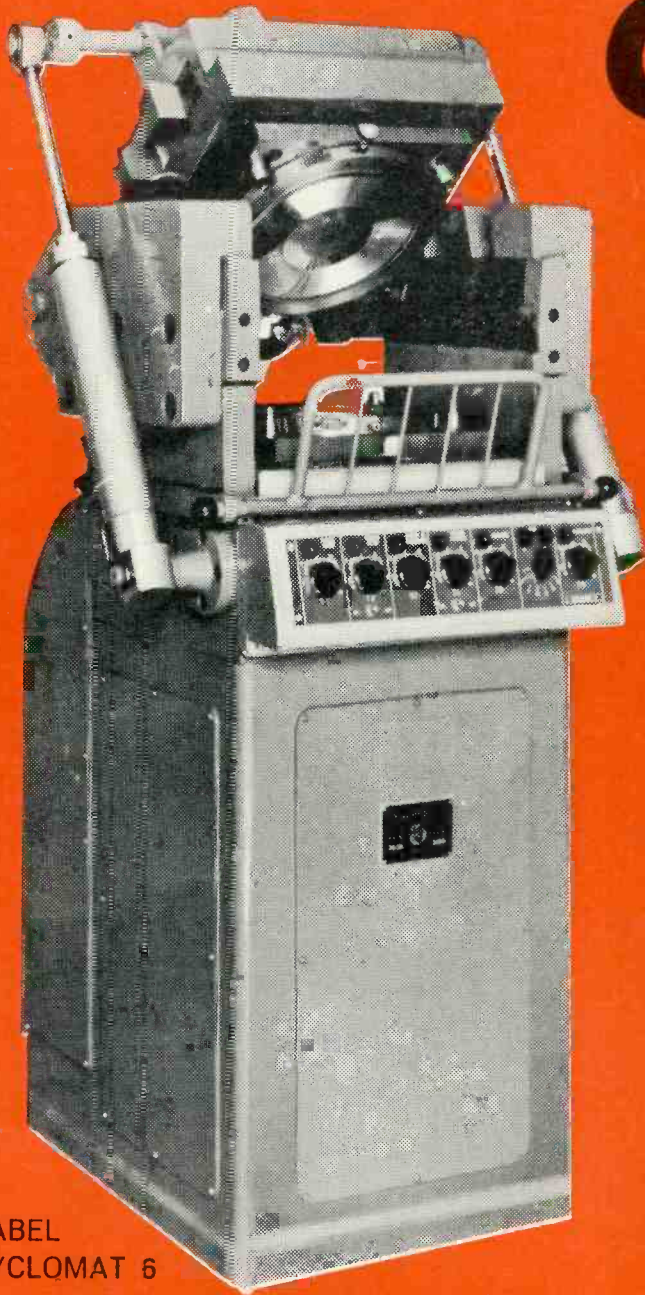
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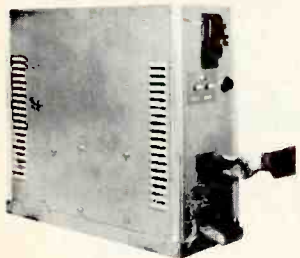
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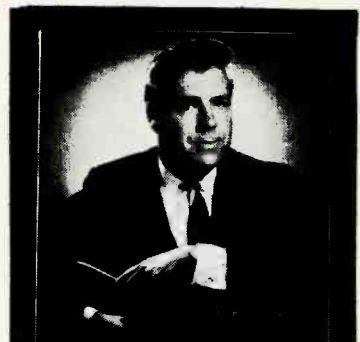
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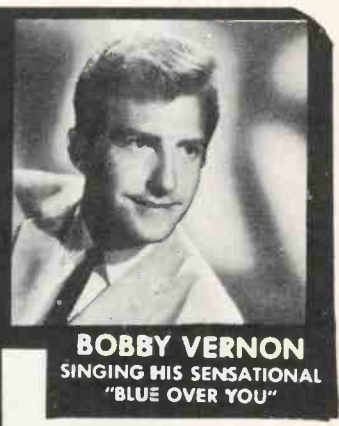
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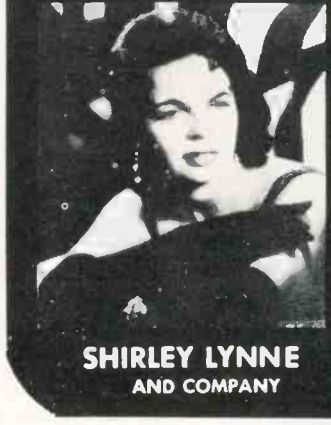


LORI CLARK



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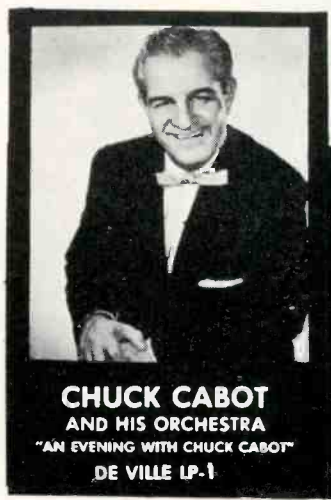
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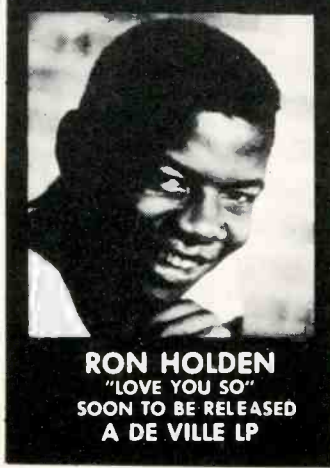


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 KELLY, GENE (Hi Point) PM: Gene Carroll
 KELLY, JACK (Artone)
 KELLER, JERRY (Coral)
 KELLY, JOSE ROBERTO (RCA Brazil)
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 KEMP, WAYNE (Boyd) PM & BA: Bobby Boyd
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 Welty BA: G-B Booking Agency
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 KENNEDY, DAVE (Coulee) PM: Lindy Shannon BA:
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 KENNEY, ED (Walkiki)
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 LEE, CYNTHIA (Rectape) PM: Bob Lee
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 LEE, DINAH (Viking) PM: Jim Haddleton BA: General Artists (N. Z.)
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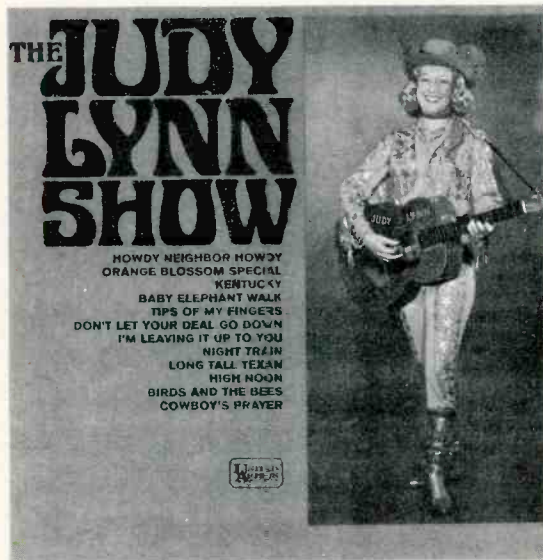
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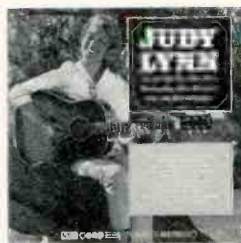
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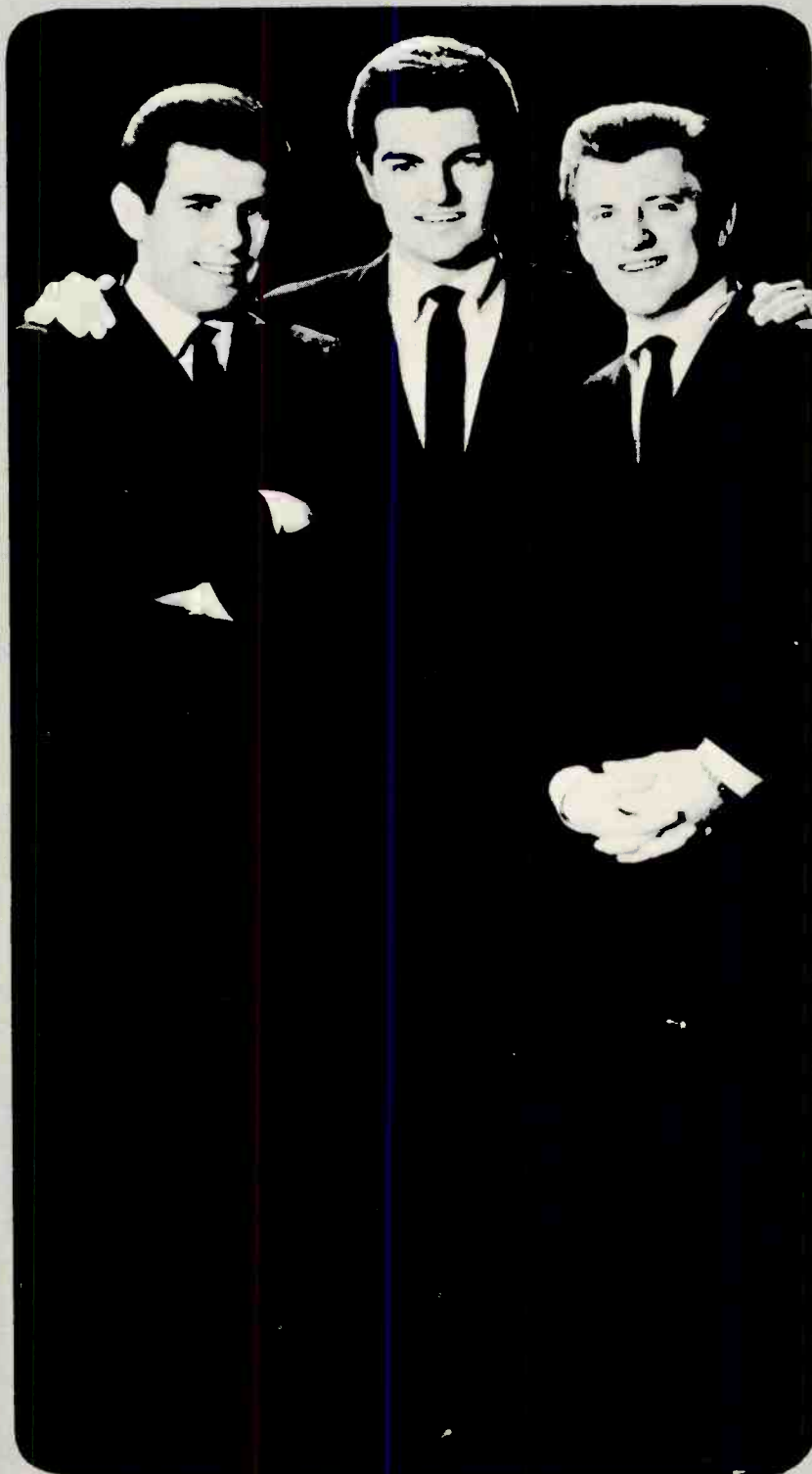
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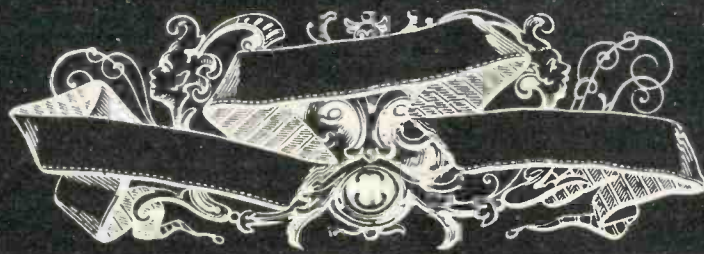
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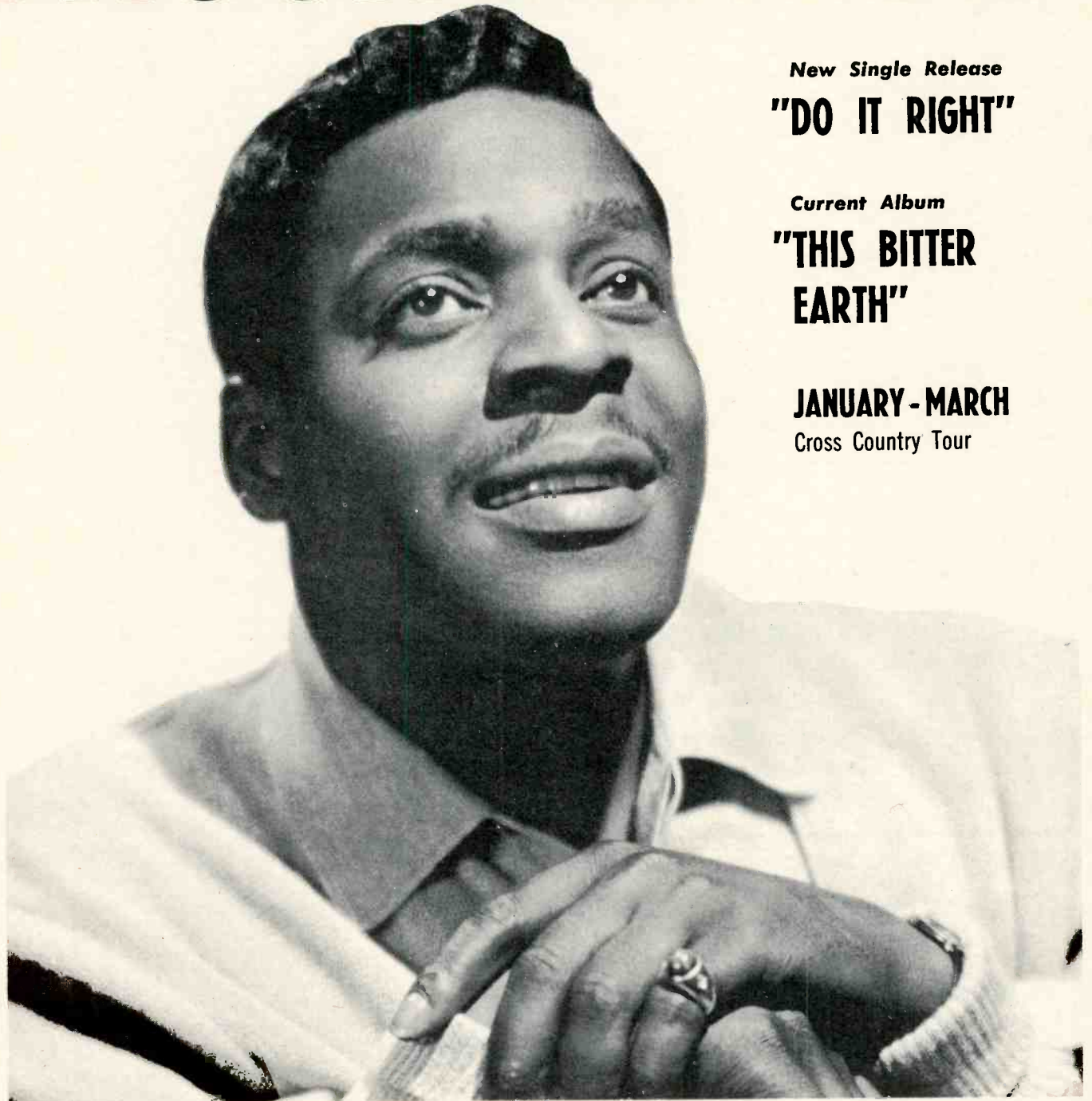
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TAYLOR SISTERS (Leedon)
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TAYLOR, BOB (WEExpress) PM: Taylor Ent.
TAYLOR, CATHIE (Reprise) PM: Lou Erwin
TAYLOR, MARY (Capitol) PM: Cliffie Stone
TAYLOR, SAM (Decca)
TAYLOR, TED (Epic) PM: Nat Margo
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TAYLOR, RIP (Colpix) PM: Buddy Allen Mgmt. BA: Associated Booking
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TENORIO JR. (RGE) PM: Discos Rge. Ltda.
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TERRY & THE VENTURAS (Sound-Tex) BA: Terry Allman
TERZETT, MEDIUM- (Polydor) PM: Hans Bertram
TEXAS BANDITS (De Ville) PM & BA: HIT
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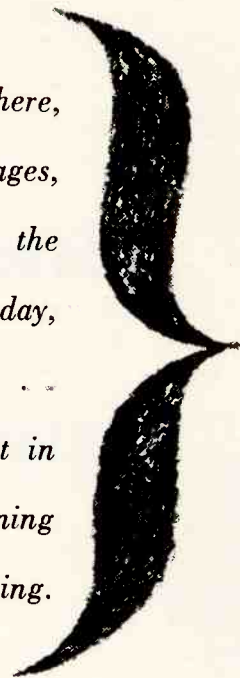
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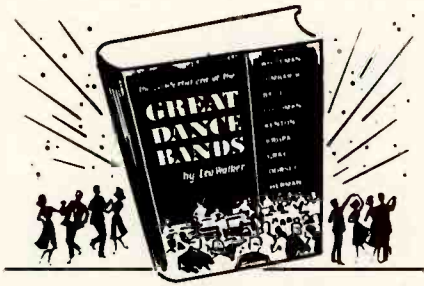
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VARIETY

Wednesday, November 25, 1964

Lombardo's 360G Take on 34-Date Tour Points Up Oldtimers' B.O. Zing

Despite the demand for new faces and ideas, the oldtimers continue to rack up some of the choicest grosses on the concert circuits. The \$360,000 take by Guy Lombardo during his recent 34-date tour is one example. The top grosses being scored by Liberace provide another instance of the big profits still prevailing on the concert trails.

Lombardo, who started his series Oct. 2 in Boston, and wound up Nov. 15 at Ft. Wayne, Ind., took out an amazing \$181,000 for his own end. His finale at the U. Illinois, Urbana, scored \$9,180 of which the maestro's take was \$6,530. Gross on that data indicates that the vets can hold their own on the college campuses as well.

Lombardo is set to take out a similar tour to be booked by the Agency of the Performing Arts in the fall of next year. He carried Anita Bryant and Bud & Cece Robinson on the recent junket.

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November 17, 1964

Mr. Willard Alexander
Willard Alexander, Inc.
660 Madison Avenue
New York 21, New York

Dear Willard:

If two thousand had shown we would have been satisfied, three thousand and we would have smiled, four thousand and we would have jumped for joy, but when over five thousand people appeared, we were speechless!

And appear they did---in a steady stream for a full hour after Ray began playing at 9 P.M. Perhaps even more remarkable, there were over 750 people in the Rochester War Memorial at 7:45 P.M.

In every way, the WHAM-Glenn Miller Orchestra promotion was a full-fledged, one hundred percent smash!

Nor was this outpouring confined to Rochester alone...from Watertown to the North...from Syracuse to the East...from Elmira to the South...and from Niagara Falls to the West came the fans and friends of WHAM and Glenn Miller. By actual count, residents from more than 70 New York State communities turned out for WHAM's Salute to the Rochester Institute of Technology. All proceeds from this salute were donated by Radio Station WHAM to R.I.T.'s New Campus Fund.

It was a night we'll long remember. A wonderful evening which combined Glenn's memorable classics from yesteryear, with the smart, up-to-the-minute showmanship of Ray McKinley today--but don't take my word for it - Les Pollock, veteran area showman and Director of the War Memorial in Rochester said, "It just proves that good music very definitely has its adherents" - George Murphy, writing in the Rochester Democrat & Chronicle the following morning commented on the crowd this way... "almost from the first downbeat the floor of the huge arena was a carpet of humanity."

Yes, Willard, it was quite a night. As I said, one we'll long remember. Ray and the band made beautiful music and countless friends.

Finally, on behalf of the 5,000 people who came to listen or dance and went away enchanted, I'd like to say thanks to my boss, William F. Rust, Jr., who made it all possible.

BG/cm

Kindest regards,

Bill Givens

Bill Givens
Program Director - WHAM

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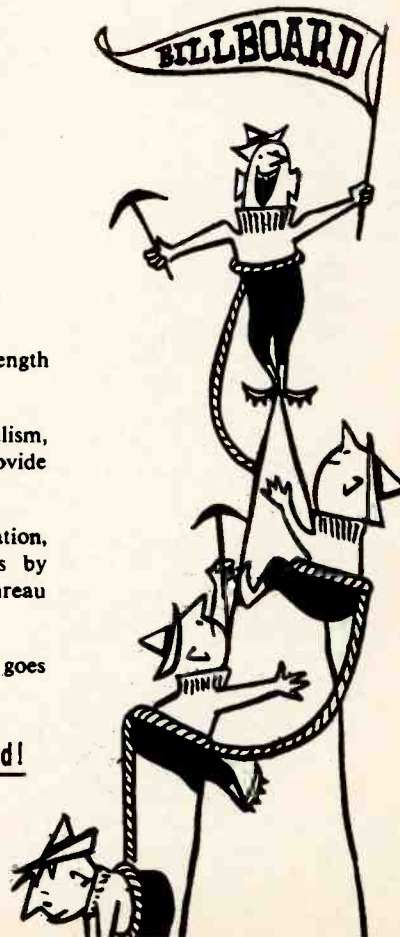
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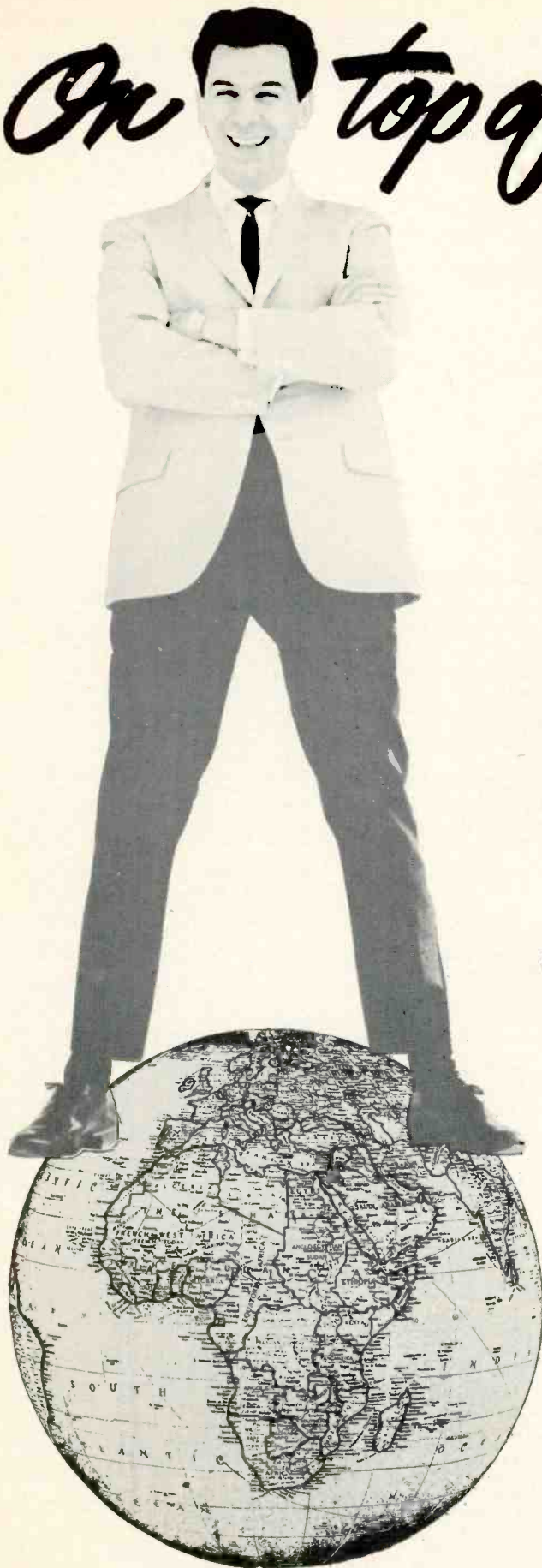
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Continued from page 150

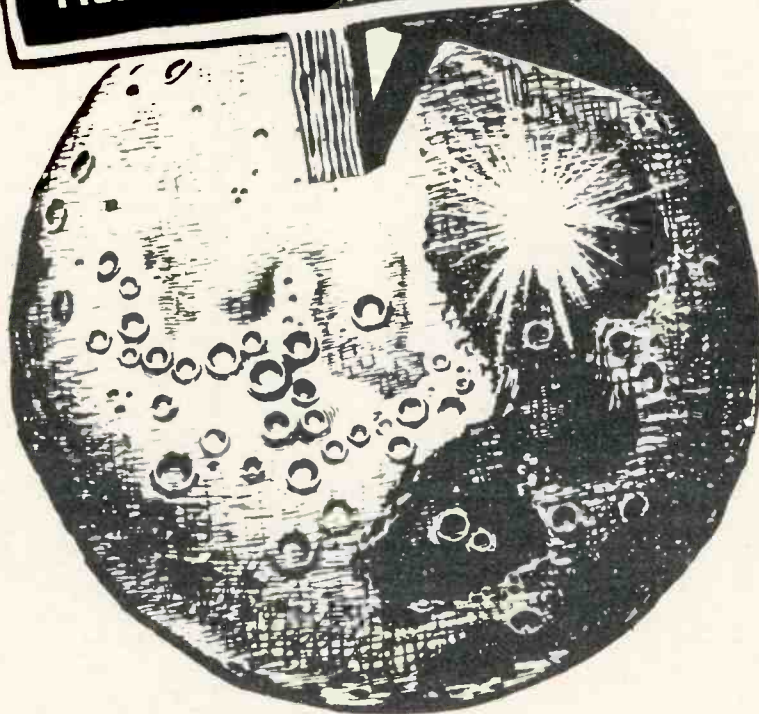
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WILSON, ED (RCA-Brazil)
WILSON, GERALD (Pacific Jazz) BA: ABC Joe Glaser
WILSON, J. FRANK (Josie: Jay-Gee)
WILSON, JACKIE (Brunswick) PM: Nat Tarnapol BA: Universal Attractions
WILSON, JOE (Ron) PM: Joseph Ruffino
WILSON, JOHN (London Artists) BA: Cummings & Cummings
WILSON, LARRY (RCA-Chile)
WILSON, NANCY (Capitol) PM: Ken Dennis BA: GAC
WILSON, RONNIE (Gallotone) PM: Roy Evans
WINE, TONI (Colpix)
WINCKLER, JORGEN (Tono)
WINDER, JOE (Carib & Island Artists) PM: Tom Jacobs
WINDING, KAI (Verve) PM: Sheldon Kasten
WINKLER, GUSTAV (Sonet)
WINNIE (Triola) BA: Arne Bendiksen-Koncert Bureau
WINSTONE, ERIC (Pye)
WINTER, HORST (Jupiter)
WINTER, JOHNNY (Frolic-Atlantic) PM: Ken Ritter
WINTER, PAUL (CBS) PM: Mort Lewis ITA
WINTERHALTER, HUGO (Kapp) PM: Julie Chester
WINTERS, RON (Dimension) PM: Nick Francis
WINTHER, ELLEN (Nordisk)
WITHERSPOON, JIMMY (Prestige) PM: Concerts, Inc
WITT, TONI (RCA-Belgium) PM: Inelco Belgium S. A.
WIZARDS (Scan-Disc)
WOISKI, JR., MAX (MMP) PM: Max Mackintosh Productions NV
WOJNICKI, MIECZYSLAW (Polski Nagrania) PM: "Pagart"
WOLD, SUSSE (Nordisk)
WOLFE, NEIL (CBS) PM: ITA
WOLFRAM, KARL (PLOYLDOR) PM: Udo-Manfred VOWI

WOLFORD, DICK (Hi Point) PM: Gene Carroll
WOLTERS, GOTTFRIED (Achiv)
WOLVES (Pye) PM: Geoffrey Jacobs, Esq.
WOMENFOLK (RCA Victor) PM: Jess Rand & Assoc. BA: Wm. Morris
WOOD, DEL (Mercury)
WOOD, JIMMY (Jamaka) PM: Orsie Ballard
WOODALL, GARY (Country Hit) PM: Pauline Woodall & C. A. Haught BA: Mesquite, Texas
WOODS, PAT (Four Star) PM: Jess Rand & Assoc.
WOODS, DANNY (Correct-tone) PM: Betty Slater
WOOLDRIDGE, RALPH E. (Kurl)
WONDER, STEVIE (Tamlam) PM: ITMI
WORTH, MARION (CBS) PM: Happy Wilson
WORTH, STAN (RCA Victor) PM: Leonard Poncher
WOZNIAKOWSKI, TADEUEZ (Polskie Nagrania) PM: "Pagart"
WRIGHT, JOHNNY (Decca) BA: Denny Artists
WRITHT, LEFTY (Blue Star) PM: Thomas R. Morgan
WRIGHTSON, EARL (CBS) PM: Grief-Garris
WUNDERLICH, FRITZ (DGG Archiv)
WYLER, ERIC (Stradisc) PM: Louis Shurr
WYLESE, LEONA (Southern City) PM: Harold WYNTER, MARK (Pye) PM: Ray Mackender
YAMADA, ROMIE (Victor) PM: Theatre de posh BA: Victor Artists Corp. of Japan
YAMADA, TARO (Crown) PM: Shinyei Prod.
YANES, ROBERTO (CBS-Argentina) PM: Mario Hernand
YANKOVIC, FRANKIE (CBS)
YANNE, JEAN (Philips-France)
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YORK, LAURA SUE (Philips)
YOSHINGAWA, SAYURI (Victor) BA: Victor Artists Corp. of Japan
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YOUNG, FARON (Mercury)
YOUNG, LEON (Pye) PM: Denis Preston, Esq.
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YOUNGER, LANCE (Gaiety) PM: Don Grashey
YOUNGFOLK (United Artists) PM: Hooven-Winn BA: GAC
YOYANNA (Helladic Polydor) PM: Pia Hadjinikou BA: Helladic S. A.
YUKIMURA, IZUMI (Victor) BA: Victor Artist Corp. of Japan
YUKSELEN, NAZMI (H.M.V.) PM: Mrs. S. Asikoglu
YUPANQUI, ATAHUALPA (Odeon) PM: Diaz Fernandez
YURO, TIMI (Mercury) PM: Samule P. Norton
YVES et PATRICIA (Philips-France)
YVONNE & THE BINGOS (CBS-Denmark)
X-L'S (Redstart) PM: Hugh Foster BA: Bud Brady's Orchestra
XIXA (Bernardo Cascareli) (Audio Fidelity) PM: Luiz Mocarzel
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ZEE, KATHY (Century) PM: Century Records
ZEITLIN, DENNIS (CBS) PM: Abe Turchin
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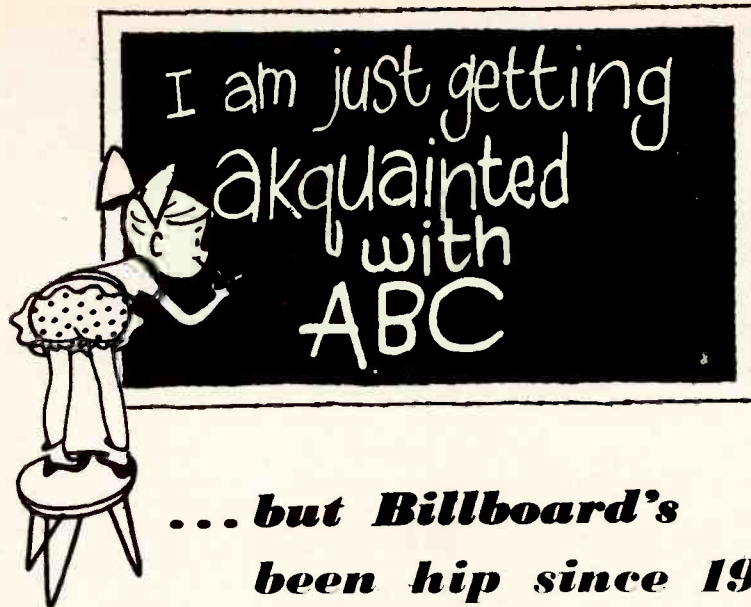
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... and to us it means much more than an academic starting point.

To Billboard, membership in the Audit Bureau of Circulations means the very highest form of integrity and ethical standards of business practice.

It means Billboard does not expect anyone to accept unverified claims of circulation—penetration—or occupation of its subscribers in the music-record field . . . but is more than pleased to submit to the rigid annual audit of ABC to offer the entire industry the accurate and impartial proof of readership.

In fact, we're downright giddy about the whole thing . . . since each minutely detailed ABC report continues year after year to reiterate Billboard's circulation leadership—nearly twice that of the next publication in the field (which, by the way, is *unaudited*).

For Billboard readers, that leadership in quantity of paid subscribers is substantial proof of Billboard's superiority in quality of editorial content . . . because people just don't lay out money for a business paper that does not fill their needs. An ABC statement is a barometer of editorial excellence. Let the quality of content slip, down goes readership, and . . .

well, to be honest, ABC is not known for its soft voice . . . the miserable truth will quickly become a matter of printed public knowledge. That added check, combined with Billboard's own 70-year history of unimpeachable reporting, is what provides you this week and every week with the very best business paper in the industry.

And for advertisers . . . an ABC statement puts solid value behind every advertising dollar by letting the advertiser know in advance precisely how many people his message will reach, who they are, and where they are. ABC further protects the advertiser's investment with its rigid rulings as to just how those subscribers can be obtained. Padding circulation with wild offers and fancy premiums is strictly tabu . . . no mink coats, no acre on the moon and no 4-year subscription for 34c. The amount paid by a subscriber must be sufficient to indicate that his interest lies in the publication itself . . . not in the "deal" or premium.

In short, Billboard is thoroughly delighted with every aspect of ABC control . . . it makes us "legit" . . . and in our wild and woolly world of show business, that's the word that separates the men from the boys!

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RECORD MAN OF THE YEAR

Continued from page 93

the Columbia Records board of directors. During this period, incidentally, he found time to write a novel, "Three for Bedroom C," which sold about 10,000 copies and was made into a movie.

He was appointed executive vice-president in 1949, and in 1965 he became the company's president, replacing James B. Conkling.

Temple University, in 1957, conferred on Lieber-son an honorary degree as Doctor of Music for "con-tributions to his country's culture." The citation pre-sented with the degree noted: "His talents have stimu-lated America's musical awareness, and by discovering the talents of others and recording and publicizing their creation, he has hastened recognition for many of America's most promising young composers and artists."

A music man can do no more, but Lieber-son, after 25 years, still does.

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