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MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 39; May 2, 1964

4th British Wave Is Here

Gerry & Pacemakers In Vanguard, Have Two Shots on Sullivan

By BOB ROLONTZ

ANYONE IN THE BUSINESS who thinks that the British boom is over now that the back of The Beatles' fantastic success has been broken (the lads-only sell a couple of hundred thousand records each week now) better think again. For with Ed Sullivan acting like some sort of latter day super-Dick Clark for the British recording stars, the Mersey Sound, the Blue Beat and the Oxford Sound, are going to be with the U. S. market for a long time to come. Even perhaps into 1965.

The proof? Just this week four records by the Dave Clark Five are selling, three of them on Epic and one on the Congress label. And if anyone thinks that's an accident, there are also three hot records selling by fellow Britishers, The Searchers, right now too. Two of these records are on Kapp, the other on Liberty.

And coming up and into the U. S. A. is a fourth British group called Gerry and the Pacemakers, who — back in the U. K. — are considered almost as hot as The Beatles.

LIKE THE BEATLES, The Dave Clark Five, and The Searchers, the newcomers are getting two shots on the Ed Sullivan Show, the first on May 3, and the second on May 10. As everyone knows by now, the Ed Sullivan show moves a hell of a lot of records.

The Beatles, The Searchers, The Dave Clark Five, are not the only hot-selling Britishers. A duo called Peter and Gordon, who are riding at the top of the English charts in both the New Musical Express and the Melody Maker, have just released a record in the U. S. which has taken off like a scalded dog. The tune they sing is called "A World Without Love," and it was penned by John Lennon and Paul McCartney of The Beatles. Disc is issued here by Capitol.

Selling here too is a new disc
CONTINUED ON PAGE 8



GERRY AND THE PACEMAKERS: (Fred Marsden, Gerry Marsden, Les McGuire, Les Chadwick) set for Sullivan.

There Ain't No Joy in L. A.

LOS ANGELES WHEN PAYOLA investigations were going on in New York, Cleveland, and other Eastern cities a few years ago, record men and deejays in this city were saying, "It can't happen here." As of last week, they couldn't say that.

The suit filed by promotion man Al Huskey in Superior Court here last week (17) charging payola activities among Southern California radio and record personnel (first reported by Music Business, April 11 issue) has shocked the city into a sort of stunned silence. Not that anyone didn't know there was payola here (some say worse here than anywhere), but because nobody ever expected it to come out in the open in such an explosive manner.

LOS ANGELES today — the music trade area, anyway — is as quiet as a tomb. Like the time there was no joy in Mud-

ville, there ain't no joy in L. A. today.

Already, the payola charges, and the charges of conspiracy and unfair practices, has reportedly created changes in the social patterns of both disk jockeys and promotion men, and record company executives.

There were rumors, for instance, that the lengthy gourmet lunches between promotion men and disc jockeys held each day at a class hotel on the outskirts of town, had suddenly ceased. Promotion men were reportedly avoiding jockeys and vice versa.

And there was a hot whisper that several record company executives had severed relationships with contacts who in the past had been able to furnish female companionship for platter spinners.

A PERIPATETIC disc jockey, who hadn't spent a night

home in almost six years, was said to now be trying a new routine of early to bed and early to rise.

The manager of a recording artist, who also happens to be a jockey, and also happens to have produced many of the artists' records, was reported to have told the act that he would no longer be able to play his records before they were actually released.

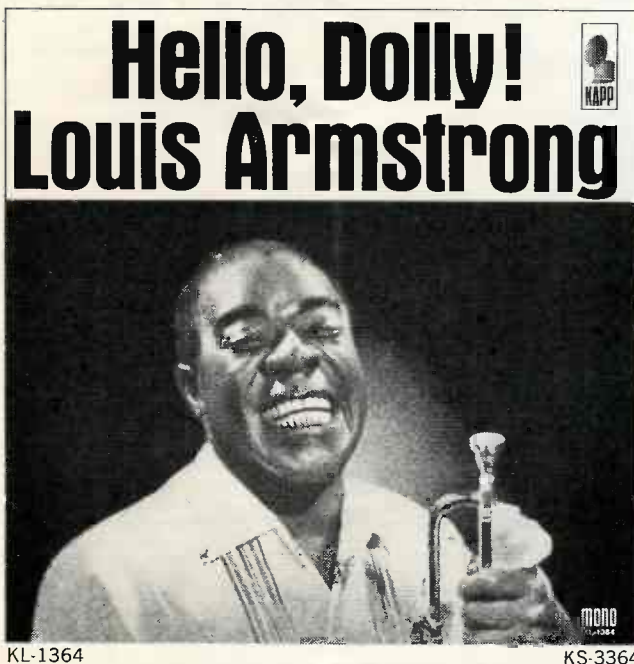
AND A LIQUOR shop owner on Hollywood Blvd. was overheard to complain that ever since the payola story broke his sales of J. & B., vodka, Kahlua, and other exotic spirits was off almost 50 per cent.

Most mysterious of all was the fact that there were less automobiles owned by disc jockeys being repaired last week than at any time in the past three years, according to a MB statistical expert.

CHARTS & PICKS

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THE NARM MEET

Rackers Buck Capitol—Sort Of

BY REN GREVATT

MIAMI BEACH

It was actually a very quiet convention. Hardly any rack jobbers even raised the voice at manufacturers. There was virtually no waving of hands or pounding of tables and absent were the traditional racker demands for "a better price" as the membership of the National Association of Record Merchandisers (NARM) took over the Eden Roc Hotel here last week for the group's sixth annual convention.

Quietly, at the tail end of the meeting—in fact after the meet was officially over—on Thursday, April 23, at 1:30 p.m. the NARM Board issued its resolution, which perhaps was inspired by the constant queries from its membership, a resolution approved by its entire membership, and which perhaps was inspired by its memberships constant question "What are we going to do about Capitol?"

THE RESOLUTION called on NARM general counsel, Al-

bert Carretta, to place before both the chairmen of the Federal Trade Commission, and the Assistant Attorney General of the United States in charge of the Anti-Trust Division, all known facts relative to the cutoff of service to various NARM members by Capitol Records Distributing Corp., with the request that the FTC or the Department of Justice take such civil or criminal action as may be warranted under existing laws.

IN THE PREAMBLE to the resolution notice was taken of CRDC's refusal to sell Capitol and Angel product to three NARM members.

"Whereas," the statement continues, "there is reason to believe that such action by CRDC may constitute a violation of provisions of either the Clayton Act, as amended by Robinson-Patman act, or of the Sherman Anti-Trust Act."

The resolution means that NARM is challenging Capitol, not on its refusal to give any longer a functional discount to



THE NEW YORK WORLD'S FAIR opened last week and Paul Lavalle was there conducting Ferde Grofe's new symphonic work "World's Fair Suite" at the Tiparillo Band Pavilion. Shown above are Mrs. Grofe, Maestro Lavalle, and composer Grofe examining the score before the performance.

NARM members—or other rack jobbers—but on the fact that Capitol cut off a number of one-stops and rackers, including three NARM members.

These are much narrower grounds on which to challenge Capitol than many trade observers thought would be the case when the NARM convention started. In fact, reference to cutting off accounts in a session held early in the convention caused Counsel Carretta to state that a manufacturer could refuse to sell to a dealer for any reason as long as this did not constitute restraint of trade.

PIC-A-TUNE, one of the firms cut off by Capitol, and a member of NARM, had had its suit against Capitol Records Distributing Corp. thrown out of court, when it challenged Capitol's right to cut it off and go after its customers. This happened in San Francisco on March 19.

Capitol had certainly expected fireworks at the meet. The Capitol delegation, headed by President Alan Livingston and CRDC chief Stan Gortikov, had asked the rack jobbers for a special forum to explain its recent discontinuance of functional discounts to sub-distributors (racks and one-stops.) Denied this the firm prepared a five page memo (called by one racker "a white paper") which explained in down-to-earth language the Capitol position and what the rackers could do about it.

Permeating the meetings was a consciousness of legal considerations, a reflection perhaps of the fact that even now the Federal Trade Commission is preparing a set of trade practice rules for the record industry.

Special NARM counsel Albert Carretta was a key figure on the scene, both as a speaker (he outlined a formula for compliance with the expected trade practice rules) and as an advisor during panel discussions of many trade questions.

The official business sessions started quietly enough Monday morning (20) with a speech by Victor's boss, George R. Marek, who painted a rosy picture of the future of the disc industry and of the racker's role. A lengthy and rambling dissertation by Ohio State University professor

CONTINUED ON PAGE 6

DOT CLEARED IN L.A. PAYOLA

LOS ANGELES

In the payola suit filed last week by Al Huskey here, Dot Record Distributing Corp. was named as one of the defendants. This week Max Fink, attorney for Huskey, cleared the Dot Distributing Corp. without reservation or prejudice of any payola activities. Al Huskey, the plaintiff, also said no Dot distributors is involved in his payola suit.

Peter, Paul & Mary Top NARM Awards

Peter, Paul and Mary picked up two awards as the rackers voted on top discs at NARM's sixth Annual Convention in Miami last week. Warner Brothers todp selling folksters won the Best Selling Album award for "Peter, Paul & Mary," and were voted the Best Selling Vocal Group.

Other award results were announced last Wednesday at the NARM Awards banquet, held at the Cafe Pompeii. The event was emceed by Decca's Red Foley, who was presented with a NARM Award for celebrating his 25th year with the label, and other Award winners Bobby Vinton and John Gary entertained.

THE FINAL award results: Best Selling Album: "Peter, Paul & Mary" (Warner Brothers) Best Selling Movie Sound-track: "West Side Story" (Columbia) Best Selling Male Vocalist: Andy Williams (Columbia) Most Promising New Male vocalist: John Gary (RCA Victor) Best Selling Female Vocalist:

Barbra Streisand (Columbia) Most Promising Female Vocalist: Lesley Gore (Mercury), Nancy Wilson (Capitol) Best Selling Orchestra: Billy Vaughn (Dot) Best Selling Single: "Blue Velvet" Bobby Vinton (Epic), "Dominique" Singing Nun (Philips) Best Selling Childrens' Line: Disneyland Records Best Selling Comedy Artist: Smothers Brothers (Mercury) Best Selling Vocal Group: Peter, Paul & Mary (Warner Brothers) Best Selling Budget Line under \$1: Somerset Records Best Selling Economy Line over \$1: RCA Camden A special NARM Award was also made to RCA Victor.

On the NARM Executive Board, Cecil Steen was re-elected President, with George Berry Vice President. Other members are Don Ayers (Secretary), John Billinis (Treasurer), and new board members are Al Driscoll, Stan Jaffe and Jim Tiedjens.

Victor & Its \$5-Mill. Coast Bldg.

HOLLYWOOD

THE EVER-GROWING importance of Los Angeles as a recording center and as a custom recording location for the 11 western states, was strikingly demonstrated last week with the opening by RCA Victor of its new \$5,000,000 building on Hollywood's Sunset Blvd.

At the opening day ceremonies, attended by 1,000 guests, George R. Marek, vice president and of RCA general manager of the RCA Victor record division, said: "This structure is a testament of our faith in the future of the industry and the important part Los Angeles plays as one of the biggest centers of the recording phase of the world's entertainment complex."

Radio Corporation of America will occupy six of the nine floors in the modern building. Almost half of this space will be devoted to Victor Records and RCA Custom Record Sales. Latter produces records for companies and individual clients throughout the West.

IN ADDITION, the building will house Western offices of the RCA Broadcast and Communications Products Division, RCA Electronic Data Processing Sales Offices, West Coast Sales and Sales Engineering of RCA Electronic Components and Devices, RCA Western Distribution and Commer-

cial Relations Offices, and RCA Service Company Western Region Offices.

RCA Victor will be represented in the building by West Coast Artists and Repertoire, Commercial Sales, Publicity, Magnetic Tape Sales, and Recording Technicians.

The building contains three recording studios, with the latest designs and technological advances in the audio field. They have been specifically designed to use the firm's Dynagroove process. Two studios

are 75 feet long and 50 feet wide. Third is 30 feet by 27 feet.

MUCH HOOPLA surrounded the opening of the firm's new Sunset Blvd. building, like that which took place upon the opening of the firm's Rome studios back in 1962. It was looked upon as another step in the firm's global recording program.

In his speech before the guests, including RCA Victor brass including John K. West, staff vice president of the RCA

Western Distributor relations and Frank Muller, owner of the building, Marek said: "Opening this building containing the world's most modern facilities is, like the opening of our Rome studios just two years ago, another example of the growing internationalism of the recording industry and RCA Victor's expansion as the world's most truly global record company."

RCA Victor occupies the six stories of the building on a 35-year lease.

Read This Beatle—and Wreap

In His Own Write, by John Lennon. Simon and Schuster. New York. \$2.50

SOMEHOW the years were fat, even though the days were lean; and gathering malaprops by the Mersey made everyone question surely their depth, but somehow he learned them rote for rote, this boy john. The general conscience was that he was a born diplomaniac, pure and dimpled.

And sometimes he wondered on sundries how much money it would take to build a castle in the Mersey Tunnel. Now everyone knew he was deep, this boy john. But what to do with such priceless writty (these were his very only words).

We could start off with poetresses, thought ringo-lets (his matey with a drum whose dreams, too, were loudly pulsed). After all, pre-tune agers loved this boy john's limey one-liners. But he was wary willing; felt it may be somehow second Chaucer. But still he could agree, you understand. It wasn't as if he were lonely anymore. Perhaps some

made sense. Through hamlets to metropolises they bugged and nudged; the atlas shrugged. Poet-tresses were the wrage. But all the while, these gigs were gags, said this boy john. Vamping gaggles of purdies echoed yeah yeah's and thumped down 6/8.

made sense.

They had arrived (even the queen mother said so; and margret rose up to make a speak, easy and blight). E pluribus booned em. Smilin' ed sed your a-cumin in. This boy john could now syrptuously redress depress. He weighted for the rite minute and rote: he was not refuged; only publicked. Now the world who would know the soul bought "In His Own Write." His publicans would be simon the boosters; what would be more apopleptic?

INFLECTION has spread: if you can't ford the treatment for beatlemania, you could leastly be a lennon-grad. De-grees cost \$2.50, just aside of a pond. That's what this nitty writty is. Read it and wreap.

JOHN LENNON IN HIS OWN WRITE

SIMON AND SCHUSTER
New York 1964

noise making could relieve his pregnant cholesterol of idee fixe. He'd shake his fifth at god.

THE GANG WAS FOURED with apall and one george—not the king, of course, though they aspired to hobglob with royal tea. It could happen, thought the four in Vespucci land, but they were not yet there. They'd be beatles in epstein at all. Somehow that

MUSIC BUSINESS LATE POP PICK

AL MARTINO
Capitol 5183

"TEARS AND ROSES"

(Davilene, BMI) (2:17) Hunter-Heard

Flip is "A Year Ago Tonight"

(William Penn, BMI) (2:30)

Wink Martindale

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GIVING UP ON LOVE ❧ JERRY BUTLER VJ-588
THANK YOU GIRL ❧ THE BEATLES VJ-587
FROM ME TO YOU ❧ THE BEATLES VJ-581
THERE'S A PLACE ❧ THE BEATLES T-9001
PLEASE PLEASE ME ❧ THE BEATLES VJ-581



and with all this
we're still only
#8 in record sales?

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LOVE
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P.S. I
LOVE YOU

T-9008

A Strong A&R Staff—Solid Promotion

Inside-the-shop a.&r. operations and a promotion force that works hand in hand with the a.&r. staffers are key facets of the new look, creatively speaking, at RCA Victor. Top a.&r. manager, Ben Rosner, 15 year veteran of the Victor ship, outlined the company's current product policies established by himself in association with overall a.&r. boss vice president Steve Sholes.

Rosner explained the basic outlook this way: "Generally speaking, if you're employing competent a.&r. people and paying them well, they should be able to do the job you want. Basically, it should be one or the other; that is either you accent indie producers or you go practically all the way with your own group.

"OF COURSE we'll continue to buy masters whenever we think we can grab a hot one. And if we have in mind a specific artist and the only way we can get him is through an indie producer, then we'll go that route. Otherwise we'll stay in our own house."

It's no secret that a lot of the new talent being developed these days stems from the indie producer level. But Rosner has an answer for this too.

"They're good at finding the talent but we can be too. I know at one time that I personally was one of the few people at the company who actually got out on the streets and in the clubs looking for talent. But that's going to change. I want all of our people to get out at night, to see talent, to catch new acts working wherever they are.

"It's the only way you can find the talent. If you're not out there looking, some other company will find the good ones and make artists out of

them. When we get new artists, we have faith in the staff we've lined up to make something out of them. In many cases, an a.&r. man who has been out looking will find a good act and he'll record that act himself. In other cases, it might be a field man or a promotion man who finds the talent. They've all been alerted."

ROSNER has pronounced views on promotion as well. "Some years ago," he said, "promotion here was under a.&r. Then it was moved over to the sales department. Frankly, that didn't work out and we didn't like it. Now we have the promotion staff working with us again. There was even a time when the promotion department was practically defunct, with the field men taking over promotion work as a part time deal.

"Now we've been able to take back some of the promotion men who left awhile back. We'll have eight full-time promotion men and we have seven of them now. Johnny Rosica heads this up. And we may add even more full-time men as market demands develop.

"We don't plan to use any indie promotion men. I don't believe in that. I want the men with us all the way. Our own men may have three records to talk about. An indie man probably has seven or eight. So somebody, or some record, is going to get lost in the shuffle. Where we need extra help and don't have the full-time promotion man, we'll make use of our 11 field men."

THE EXTENSIVE Victor a.&r. staff and its promotion group has an additional responsibility—the Groove label. "We learned that the original concept of a 49 cent

single record was wrong," Rosner continued, "and that was changed. Groove is a regular-priced label and we hope to make it swing. It gives us a good, new outlet for many new artists, particularly the promising ones who might be directly competitive to a successful Victor artist. If that's the case, it doesn't make sense to put the new artist on Victor so we put him on Groove. Having the subsidiary label is also very good from the station standpoint. It certainly gives us a chance to get more exposure for our product."

THE VICTOR a.&r. set-up is now virtually complete with the exception of the naming of a New York group a.&r. head. Rosner operates as national manager of pop a.&r. under Sholes, and also is acting New York group chief. Also in New York are Andy Wiswell, Jim Fogelsong, Jack Somer and Joe Rene. In charge of special projects is Herman Diaz, with Brad McCuen handling reissues and Ethel Gabriel in charge of the Camden

low-price line. Joe Linhart handles the job of lining up potential original cast album material.

"Once Joe has the show lined up and signed for, whatever the deal may be, Andy Wiswell or Jim Fogelsong will actually record the album," Rosner said.

"One other aspect of a.&r. is the creative services wing, which covers paper work, production and liner notes. That's all in charge of Joan Diery. In Nashville, Chet Atkins is the boss with Bob Ferguson and Anita Kerr doing a.&r. production. On the coast Neely Plumb heads up a.&r. with Joe Reisman, Al Schmitt and Darol Rice doing recording dates.

"Reisman and Rene are arrangers too but we use them primarily only as a.&r. men. I don't think it works well to have them doing both a.&r. and arranging. We use lots of outside arrangers, in fact, we'll use as many as necessary. Marty Gold, of course, does arranging for us but in most cases we'll go outside."

Rackers and Capitol

CONTINUED FROM PAGE 3

Theodore Beckman seemed designed to establish the fact that rackers for all practical purposes are distributors. The rackers and associate members (manufacturers) in attendance seemed to take it all with a "ho hum" attitude.

The closest approach to fireworks came in the final 45 minutes of the last panel discussion on Tuesday. Then racker and panelist Charlie Schlang of Mershaw of America steered the discussion around to the new Capitol price policy.

"If they (the rackers) sit back and take this," Schlang said, "anything that happens to them is well deserved." At this time, the challenge was declined by Capitol officials in the audience and the discussion soon veered in another direction.

Of considerable interest during this session was the question of "killer" competition being faced by rackers from large discounters, who "football" merchandise in order to build traffic. The question as finally posed: can a manufac-

turer refuse to sell an account if that account is selling the manufacturer's product below cost or at unreasonably low levels, thus tending to destroy the sale of the same product in other retail outlets?

CARRETTA said that any manufacturer had the right to refuse to sell any dealer with "brown eyes," or for any reason, as long as such refusal did not constitute restraint of trade. Despite this, there was no real clarification as to what constitutes restraint of trade.

Earlier, the session was addressed by Columbia's marketing vice president Bill Gallagher, who stressed the importance of merchandising and profit rather than price consciousness as the key elements of a good rack business. "You've let the selling function pass you by," Gallagher asserted. "Go out and visit your rack locations, you'll be amazed. I urge you to discuss point of sale needs with the

CONTINUED ON PAGE 8

First Full Length Country Film

A score of leading country artists are starred in the new film "Country Music On Broadway," which opens at four Maryland theaters on Wednesday (29), set for a run through May 5.

The movie is the first full-length country music motion picture, and stars such names as Hank Snow, Skeeter Davis,

Hank Williams Jr., Flatt and Scruggs and Buck Owens, in a plot centered around a group of C & W performers playing a New York stage show.

One of the particular highlights of the film is home movies of the late Hank Williams which are shown to Hank Williams Jr. by Hank Snow.

MUSIC BUSINESS

—The "Pick"

of the Music-Record Industry!

We are very proud. The music-record industry has enthusiastically welcomed the arrival of a trade paper which provides more than just a run-down of the week's events . . . which takes its readers behind the scenes with knowledgeable inside analyses of why major events are taking shape and what they portend for the reader.

Just look at this sampling of powerful reaction, taken from the deluge of letters, wires and messages from every segment of the trade, hailing the arrival of the industry's most exciting—and most valuable—trade paper!

DEALERS

We are herewith enclosing our check for 50 yearly subscriptions. . . .

Sam Goody, New York

Accept my congratulations on your new "Music Business" publication. I wish you and your associates the greatest success. Enclosed is my check for an annual subscription.

George T. Dermody, Asst. Nat. Retail Sales Mgr., Sears Roebuck & Co.

Congratulations on the fine new magazine, Music Business. It is concise, informative and interesting. I subscribe to three other music publications and wondered what had been omitted from these that your magazine would cover. Now I see that something new and provocative has been added to my understanding of the music business and am looking forward to the next issue.

Martin W. Spector, Spec's Records, Coral Gables Fla.

ONE STOPS

I have gone through "Music Business" and find it a very refreshing approach. . . . We look forward to your continuance for a good many more years.

Oscar Buchman, Vice President, Redisco, Baltimore

RACK JOBBERS

Congratulations on the goals you have set for Music Business! . . . You head a list of most qualified editors and experienced reporters. You have a marvelous opportunity to make a real contribution to the record industry. The record merchandisers of NARM commend you in your goals, and welcome the opportunity to cooperate with you.

Jules Malamud, Executive Director, NARM

ARTISTS

I just read a magazine that knocked me out. I read it from cover to cover, and was intrigued by the way the music business was shown. The magazine, strangely enough, happens to be called Music Business, and I am proud of it! You should be too . . . keep up the good work!

Bobby Darin

DISTRIBUTORS

We need active and aggressive publications in our industry!

Leonard Smith, Bee Gee Distributing, Albany

I would personally like to congratulate you and wish you success. You may count on our organization for support.

James Tamplin, United Distributing, Jackson, Miss.

Please accept my applause for your excellent first edition and depth of editorial coverage. Your approach is most refreshing.

Stan Gortikov, Capitol Records Distr. Corp.

ARTIST MANAGEMENT

Congratulations on your first issue. It looked great. With your experience and background, and with the fine staff you have assembled, I know your magazine will be a smashing success. Hank Thompson, Wanda Jackson and Roy Clark all join me in wishing you the very best.

Jim Halsey, Independence, Kas.

TALENT BUYERS

A brief note to congratulate you on your new venture. We're all pulling for you.

Barbara Harrison, Playboy Club, New York

MUSIC PUBLISHING AND LICENSING

I've just received the first issue of Music Business and enjoyed the new book and format. At a time when you have such good reason to be proud and happy, may I add my sincere best wishes for the years ahead.

Alice H. Prager, Vice President, SESAC Inc.

RADIO STATIONS

Let me offer congratulations. . . . After reading your first issue, the expectations I had were realized to the fullest. I, and the balance of the KUDL staff will be looking forward to reading your magazine each week.

Johnny Canton, Program Supervisor, KUDL, Kansas City, Mo.

Congratulations on the advent of Music Business. Under separate cover I am entering subscriptions for myself and staff. We are looking forward to your new publication.

Lee Coffee, Program Director, WEW, St. Louis Mo.

Enclosed is my subscription to Music Business. This is the first trade publication I have ever

subscribed to on my own. I've always used station copies, but Music Business appears to be the breath of fresh air we've been needing. The Staff reads like "Who's Who."

Jay Gardner, Program Director, KSOP, Salt Lake City

RECORD MANUFACTURERS

Have just seen first issue and am very much impressed. My very best wishes for success and continued contribution to the industry.

Alan W. Livingston, President, Capitol Records, Inc.

I know that Music Business will be one of the top trades in the industry.

Don Kirshner, Vice President, Columbia Pictures-Screen Gems

As a trade paper alumnus myself, I can appreciate the live and comprehensive reporting in your first issue. There can never be enough information to benefit this industry, and I believe Music Business' contribution to reader-interest will set a high example for all publications.

Joseph R. Carlton, President, Carlton Records

The name Music Business is a great start in itself. Your by-line columns are marvelous.

Mickey Kapp, Kapp Records Inc.

I'm sure your publication will be an enormous success.

Randall Wood, President, VeeJay Records, Inc.

Congratulations on your first issue of Music Business. We look forward to your sharing with us the challenge of the exciting future that the recording industry faces.

Goddard Lieberman, President, Columbia Records

I agree that the record industry needs some shaking up and waking up, so I'm certain you will be of great benefit in this area.

Stephen H. Sholes, VP, A&R, RCA Victor Records

Music Business is shaping up to be an excellent trade paper. Congratulations!

Creed Taylor, Verve/MGM Records

Very impressed with your first issue. All the best for a happy and successful future.

Ray Lawrence, General Manager, Colpix/Dimension Records

(Editorial and advertising offices: 225 W. 57 St., New York 10019. Tel: JU 2-2616)

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Chet Atkins Country Troupe Cheered by European Crowds

Standing room only, turn-away crowds and European entrepreneurs clamoring for repeat performances greeted Chet Atkins, Jim Reeves, Anita Kerr and Bobby Bare during

their recent invasion of 12 West European capitols.

While American c.&w. artists and exponents of the "Nashville Sound" have always found great favor with

Europeans by virtue of their recordings, the trip indicated that they are virtually starved for personal appearances. Astute booking agents and managers are now hard at work examining the potentials of the foreign market for their artists.

IN VIENNA more than 8,000 patrons scrambled enthusiastically for too few tickets. The same situation occurred in Munich where 5,000 finally got in, whereas a like number were disappointedly left out in the cold, unless they were lucky enough to make a connection with "ice."

The four performers, along with the Anita Kerr Singers, was so enthusiastically received that RCA Victor recorded several concerts live, and are planning the first release to be titled "Nashville in Berlin," according to P. F.

Baumberger, vice president of RCA Overseas, S. A.

THE NASHVILLE ARTISTS visited Hamburg, Frankfurt, Munich, Hannover, Essen, Karlsruhe, Copenhagen, Denmark, Vienna, Austria, Amsterdam, the Netherlands, Stockholm and Oslo.

In addition to their concerts, they made major television appearances in Belgium and Germany.

RCA Victor's R. L. Broderick (manager, merchandising, international liaison department) indicated that "the fantastic reception accorded to our stars by the Europeans is strong guarantee that it definitely will not be the last—but more probably is only the first of many to come." Reports are that other labels who record c.&w. acts have tuned into his thought wave.

MAN ABOUT MUSIC

Recording Contracts

BOB ROLONTZ



A LITTLE NOTICED BUT VERY IMPORTANT SPEECH was made by Jordan Ross at a NARAS meeting in Chicago a few weeks ago. Ross, former executive secretary of ARMADA, and a top record industry attorney, spoke about record contracts. His point was that "freebies, discounting, and returns are forcing record companies to make agonizing reappraisals of their recording contracts."

He noted that few companies had yet changed their recording contracts to keep pace with current conditions in the record business.

"Single-page contracts are no longer adequate," he said. "An artist needs specific language to spell out the numerous provisions involved in today's marketing pattern. Mercury Records is one of the few companies to keep its recording contracts current."

AND ROSS SAID that today many major artists prefer to become producers, own their own masters, and lease the product to a major manufacturer. "It's no longer a matter of just signing an artist," he concluded.

Ross' airing of record contracts, a sacred cow in our business if ever there was one, is timely. Record contracts these days are even more out of date for the artist than they are for the manufacturer.

However, the artist—at least the unknown artist—needs changes in recording contracts too. Artists contracts call for such things as royalty payment on only 90 per cent of all records sold, a provision that evolved in the days of the shellac record to cover breakage. It's been a long time since anyone has pressed shellac in this country.

ARTISTS ARE NOT PAID on freebies, even though freebies are eventually sold by retailers like any other record. (Many companies now limit freebies to 20 or 25 per cent of

the sales of any one record). Artists are not paid on records given away in record clubs, and there appears to be no limitation on the number of an artist's records that can be given away by a club. The options that a new artist agrees to when he signs his initial contract are manufacturer options, permitting the manufacturer to keep the artist or let him go, but giving the artist little chance to say anything.

This is why as soon as an artist gets a few hits and becomes important to a label that he instantly seeks revision of his contract. He presses to have the manufacturer pick up the recording costs and increase his royalty. And he often asks for limits on freebies and the right to determine what should or should not be released?

Since Ross has brought the matter up, it's probably time for record contracts as a whole to get a going over by some organization, like NARAS, where there are representatives from the manufacturer and artist levels.

There could be examination of current record contracts from both sides, and perhaps a standard form recording contract could be evolved that would satisfy both.

SOUNDS somewhat idealistic, but a standard form songwriters' contract was created many years ago by AGAC that is now a standard in the trade. It could happen in the record business too. It's worth a try, at any rate.

British Boom Not Over

CONTINUED FROM PAGE 1

by a hot British artist, Billy J. Kramer, who with his group, The Dakotas, has been making time with a song called "Little Children." The Hollies, The Bachelors and The Rolling Stones are other British groups with good-selling records.

SO THE PHENOMENON, as far as the U. S. is concerned, of British groups out-selling many, if not most of the American artists, continues. It is not a Beatles' phenom—it is a British phenom.

And it is far from over. The American kids love that British sound, and as long as they do, American manufacturers lucky enough to get product from England, whether through EMI, Trans-Global, Pye or wherever, will continue to supply them.

British acts will continue to grab exposure on the Ed Sullivan show, since it is through this exposure that Sullivan has amassed an enormous teen and pre-teen following, and great, great TV ratings. Not since the palmy days of Dick Clark's Bandstand has there been a TV show that has been followed as avidly as the Ed Sullivan swinging hour.

THE MOMENTUM of the British invasion of the U. S.

pop record market is too hot to fall off quickly, and sales can go on for a long time to come. It is not a fad that will die by summer—and anyway, summer is almost here.

Rackers Buck Capitol, a Little

CONTINUED FROM PAGE 6

manufacturers, then use the materials."

Carretta, in his turn, urged everybody to "become a detective," once the FTC rules have been published.

"IT'S BETTER to have voluntary reporting than to have the government do it for you. The trade practice rules are the government's 'olive branch.'"

Unusually heavy manufacturer representation was a feature of the conclave. Columbia, for example, fielded a team of more than a dozen, seen by some as an indication that the company believes it has enjoyed—thanks to Capitol—a transition from ogre to angel, a new image it intended to make the most of. Top brass and second echeloners were present from Columbia, Victor, Capitol, Decca, MGM, Mercury and Roulette, among others.

IN THE TRADE...

Dot Introduces Low Price Line

Dot Records will introduce an economy LP line, Hamilton Records, as of May 1. In making the announcement, Dot president Randy Wood noted that 15 artists will be represented in the initial release. Price of the albums will be \$1.98 (mono) and \$2.98 (stereo). He indicated that there would be no discount programs attached to the line.

Mayfield Joins Okeh

Curtis Mayfield has joined Okeh Records in Chicago as an Associate Producer.

In a career of seven years songwriting and performing, Mayfield has written three of the Major Lance hits, and penned material for The Impressions and Jerry Butler.

New Carlton Label

Carlton Records has formed a new subsidiary, Coffee House, and signed Murv Shiner and Beveley Wright to the new label.

Michele Lee to Epic

Broadway actress Michele Lee has signed an exclusive contract with Epic.

Timi Still Liberty's

Liberty president, Al Bennett, denied last week that Timi Yuro had ended her contract with the company. More than a week ago, Miss Yuro announced that she had concluded her Liberty contract and would sign with one of several other labels reported interested.

Bennett said his counsel had informed him that the Liberty-Yuro contract is "valid and sustaining and in full force and effect. We intend to take whatever steps are necessary to protect our rights under the existing contract."

Fox Signs Andrea

Twentieth Century Fox has signed John Andrea to an exclusive recording contract. His first release is "Athena" backed with "Cathy, Can I Take You Home", and the singer is set for appearances on "American Bandstand," "The Lloyd Thaxton Show" and "KFWB Teen Topics."



"One is his ASCAP name—the other is BMI."

Stars Join Clark

Gene Pitney, The Crystals, Dee Dee Sharp, The Coasters, The Markettes and the Orlan-dos join the "Dick Clark Caravan of Stars," which heads out for a series of 74 one nighters from June 26.

The package features over 60 acts and Fabian has been set to emcee.

Victor Gets Gale

21 year old folk singer Gale Garnett has signed a pact with RCA Victor. Her first album, "My kind of Folk Songs," is being issued this month, and showcases her writing talents.

Gale Garnett has recently completed a series of one nighters with Jimmie Rodgers and the Big Three, and is now booked into night clubs until August.

Peterson Signs With Columbia

Paul Peterson has signed a seven year renewal contract with Columbia Pictures which encompasses motion pictures, TV and recording through the company's subsidiaries in those areas. The singer-actor gets a feature movie a year plus a TV show of his own "at such time as the Donna Reed Show leaves the air."

ON THE SCENE

Princess Margaret and the Earl of Snowden will attend the world premiere of the new Beatles movie, "A Hard Day's Night" in London July 6. The opening night goes to charity, and all tickets have already been sold out... Bob Taylor has been appointed eastern rack sales manager for Capitol Records... H. J. Lengsfelder, head of Request Records currently on a European jaunt to open up new release outlets... Erroll Garner heading out on the first of a series of college concert dates... New album for release on Run-Da being planned by a

group of inmates at Jackson, Mich. prison calling themselves The Rebel Rousers... Los Angeles dee-jay Jerry Dexter has quit radio for movies. He makes his debut with Jerry Lewis in "The Patsy" for Paramount... The Beatles took part in their first trans-Atlantic phone interview last week, when they answered questions by the American press about their new movie directly from the film set in London... Jerry Thomas, international director of Liberty Records in New York last weekend en route to Europe for three weeks... Radio station WWRL re-

cently presented its first live show at the Harlem Apollo. Package starred Rufus Thomas, Gene Chandler and The Countours... Matt Parsons now operating as sales and promotion chief for De-Jac Records of Hewlett, Long Island... Capitol's Hank Thompson a guest on the Johnny Carson TV-er last week... Vaughn Meader has signed Joe Sherman and George Weiss for special music and arrangements for his ABC-TV show being taped this month.

—JUNE HARRIS

A Resounding Close

BARRY KITTLESON



THE YOUTH SYMPHONY ORCHESTRA OF NEW YORK, under the direction of the talented young conductor, **David Epstein**, brought its first season to a resounding close on Sunday (12) with a concert which ranged from Beethoven's "Prometheus" overture, Schumann's Fourth Symphony, the Boccherini 'cello Concerto and a New York premiere of Piston's Second Suite for Orchestra.

Soloist in the Boccherini was 15-year-old cellist **Ellen Zoe Hassman**, a student of **Leonard Rose**. In retrospect, this series of concerts was one of the most heartwarming musical events of the current season.

While its members range in age from 12 to 20, it should be immediately indicated that this is no mere amateur collection of musicians. Epstein has auditioned hundreds of young future-professionals, and the ensemble represents the best available. The opportunity this has given for youngsters to get the feel of a professional atmosphere is unique and unequalled anywhere.

The public is in debt to Alexander's Department Stores and "interested friends" who made these concerts possible, and who will continue with another season next year.

GUEST SPEAKERS on the occasion of this final concert were **Duke Ellington** and Senator **Jacob Javits**. Ellington, who recently made a world tour, noted that "I'm overwhelmed at the professionalism which exists in this representational group. In all my travels, I've yet to see anything to match it," adding that it would "be my pleasure to appear as guest soloist with them next season."

Bobby Hatfield, one of the **Righteous Brothers**, who was hospitalized in Anaheim, California for an emergency operation with post-operative complications putting him on the critical list, is fortunately making a steady recovery. The Moonglow artist, however, will be taking it easy for some time.

PERPLEXING: Glenn Yarbrough, a former member of the **Limeliter Trio**, purportedly explained his first solo effort for RCA Victor, "Time To Move On" with these curious thoughts: "I've been bored with folk songs for years—the music that is, not the lyrics.

A Dazzling Voice

Marilyn Horne Debut

April 22 will go down in music annals as something more than the opening of the New York World's Fair. On that night mezzo-soprano **Marilyn Horne** made her N. Y. recital debut at Philharmonic Hall. Not atypical of the audience reaction was a remark overheard from a young lady

leaving the premises who with a somewhat hysterical nervousness in her voice facetiously remarked, "So who's Joan Sutherland!"

With no offense to Miss Sutherland, Marilyn Horne does invite comparison of a sort, for she is indeed a brilliant exponent of the art of bel canto singing; and coloratura mezzos are a rare breed in this generation (only two, **Teresa Berganza** and **Giulietta Simionato** come to mind).

MISS HORNE has, in fact, been one of Miss Sutherland's favorite colleagues in the past, singing in concert versions of "Beatrice di Tenda," and "Semiramide" in New York, as well as in Sutherland's lauded "Norma" in Vancouver last season.

Additionally, Miss Horne is a musician with extreme intelligence, temperament and superlative taste. And she is not only a mezzo, she is a soprano as well.

An artist was not born that night, but make no mistake: Miss Horne, who has been hailed in Europe, San Francisco, Chicago, and New York over the past seven years, is one of the truly great voices of the 20th century. (Now, what the hell has Rudolf Bing been holding off for???)

B.K.

AT PHILHARMONIC HALL Makeba-Sensuous, Exciting

In Variety of Moods

When **Miriam Makeba** walked onto the stage of Philharmonic Hall Saturday night (18) it was immediately apparent that for the next two hours plus, she was to be the center of gravity in the capacity house.

With the backing of a brilliant trio, the RCA Victor artist performed songs by the dozens, most of which she has committed to recordings, of varied moods and in several languages, with an ease and grace which are the hallmark of only the finest of artists. Her capacity for underplaying the material and her subtle yet earthy body movements add up to an unforgettable experience.

Pearl Reynolds had arranged

for a quartet of fine interpretive dancers to assist the artist in several of the numbers; and while they were truly exceptional, and seemed perfectly right during their part of the program, the eye continued to drift back to the quietly undulating Miss Makeba. Her art is the essence of control and restraint, and there is little need for translation for her to reach the heights of communication.

The unusual warmth which she generates somehow leaves the listener with the sensation that he has had contact with something terribly, terribly real, human, and compassionate. She is a great woman.

BARRY KITTLESON

At the start, folk songs were the only way I could get my teeth into this business. But now it's time to graduate, musically." Seems that what was good enough for Papa Haydn, Brahms, Bartok, Copland, and all the rest just ain't fittin' for cousin Glenn.

PERIPATETICS: MGM's Johnny Tillotson is back at the Three Rivers Inn, Syracuse, through April 30. . . . **Jimmie Rodgers** was in Hollywood (24) for taping of four TV segs, entitled "Folk World of Jimmie Rodgers," for later syndication. . . . Pianist **Roger Kellaway** is sharing the bill at the Most with millionaire song stylist **Geordie Hormel**. . . . Actor-comedian **Godfrey Cambridge** was nominated for an Antoinette Perry Award as best feature actor on Broadway for his role in "Purlie Victorious" has been signed by Epic Records.

REGIONAL SINGLE SIZZLERS



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

ACROSS THE STREET, Lenny O. Henry, Atco 6291

BE MY GIRL, Four Evers, Smash 1887

HURT BY LOVE, Inez Foxx, Symbol 20-001

ONE WAY LOVE, Drifters, Atlantic 2225

SHY ONE, Shirley Ellis, Congress 210

SOME THINGS ARE BETTER LEFT UNSAID, Ketty Lester, RCA Victor 8331

SWING, Tokens, B. T. Puppy 500

YO ME PREGUNTO, Valrays, Parkway 904

WHAT'S THE MATTER WITH YOU BABY, Mary Wells & Marvin Gaye, Motown 1057

A WORLD WITHOUT LOVE, Peter and Gordon, Capitol 5175

PERSONALITIES

Quiet Man in Action

REN GREVATT



IN ALL THE RUCKUS over the great British invasion of the United States, there is one indie British firm, with a one-man U. S. representation, working with a desk and telephone (and no secretary, just an answering service) which has been quietly doing a swinging business.

The interesting thing about GAC veteran Irving Chezar's Pye Records operation here is that it works without any exclusive U. S. releasing arrangements. It is, in effect, performing just like any U. S. indie producer, and actually outdoing most of these at their own game.

Chezar, whose career encompasses eight years with GAC as a talent buyer for the Perry Como and Patti Page TV shows and as a liaison between GAC and the British Grade office when those ties existed, and who has also put in a number of years in the management field with Tommy Dorsey and later Sammy Kaye, has, for example, placed 27 Pye masters with more than a half dozen

different U. S. indie labels, just since the first of this year.

AMONG THESE are all the current releases by the Searchers. There are four different Searchers records out now, two on Kapp, one on Liberty and one on Mercury. Also on Kapp (from Pye) is the Kenny Ball "From Russia With Love," and Jackie Trent's "If You Love Me, Really Love Me."

Chezar gives Kenny Ball credit for making the first significant breakthrough here for British records. The date was December 1961 and the record was "Midnight in Moscow." "That began to open the doors for us," Chezar said last week.

"We began to place other artists here like Pet Clark, Joe (Piano) Henderson, the Brook

Brothers, Lonnie Donegan, Joe Brown and Cleo Laine. The real breakthrough certainly came with the Beatles, there's no doubt of that. They have helped open the door even further.

"IT USED TO BE that most companies didn't even want to take the time to hear a British artist. Now, the fact that they may be British no longer is a roadblock. We can get them to listen. The fact that they are taking these records simply shows that there is a great reservoir of talent in Britain that deserves a hearing. There always has been. The difference is that now they get the hearing. Since a lot of them are good, we have more British hits today than we ever did before."

"The Quiet Man," as Chezar has been called because of his retiring nature, was put in charge of the Pye U. S. office nearly four years ago by Pye topper, Louis Benjamin. The choice points up Benjamin's own astuteness. Chezar has a number of hits brewing now and other recent master placements in which he has lots of faith.

IN RECENT WEEKS, he's placed disks by Johnny Keating's band on London, Linda

Saxone on Dot, the Overlanders on Hickory and three on Cameo, by the Migel Five, the Breakaways and John Paul Jones. "And I expect there'll be more shortly," he added.

Chezar thinks the British revolution in disks is only the start of an even broader impact of foreign material on the U. S. Market. "Several countries in Western Europe are strong possibilities," says Chezar. "Italy in particular. Several times in recent years, songs from Italy have caught on here. They sing all the way, those Italians."

"They have a lyrical quality unlike some other Europeans who have a sort of talk-sing approach. Besides, you have Rita Pavone, who is big there and she's coming to America. She could be the artist who starts it all here."

Epic Signs Comic

Epic Records has signed comic Godfrey Cambridge. The actor-comedian was nominated for an Antoinette Perry Award for his role in the play "Purlie Victorious." He has also appeared in Off-Broadway shows, "The Blacks" and "The Living Premise," as well as many TV shows.

CHOSEN TO SPIN AND WIN

SMASH BREAKOUT IN:
BALT., WASH., DAYTON,
CINN. & MIAMI

Tommy Navarro

"I CRIED MY LIFE AWAY"

DE-JAC RECORDS

1253 Colonial Road, Hewlett, L.I., N.Y.
516-FR 4-7714

De-Jac 1253

MAY 2, 1964

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week. National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

Dave Clark Five At Sixes & Sevens

THE MONEY RECORDS

This Week	Last Week	Record	Label
3		DO YOU WANT TO KNOW A SECRET	BEATLES, Vee Jay 587
2	1	CAN'T BUY ME LOVE	BEATLES, Capitol 5150
3	2	HELLO DOLLY	LOUIS ARMSTRONG, Kapp 573
4	4	TWIST AND SHOUT	BEATLES, Tollie 9001
5	5	SUSPICION	TERRY STAFFORD, Crusader 101
11		BITS AND PIECES	DAVE CLARK FIVE, Epic 9671
7	7	GLAD ALL OVER	DAVE CLARK FIVE, Epic 9656
8	8	CROOKED LITTLE MAN	SERENDIPITY SINGERS, Philips 40175
12		MY GUY	MARY WELLS, Motown 1056
10	6	SHOOP SHOOP SONG	BETTY EVERETT, Vee Jay 585

SALE BLAZERS

This Week	Last Week	Record	Label
11	14	THAT'S THE WAY BOYS ARE	LESLEY GORE, Mercury 72259
12	16	SHANGRI-LA	ROBERT MAXWELL, Decca 25622
28		RONNIE	4 SEASONS, Philips 40185
14	10	NEEDLES AND PINS	SEARCHERS, Kapp 577
15	15	DEAD MAN'S CURVE	JAN AND DEAN, Liberty 55672
23		WHITE ON WHITE	DANNY WILLIAMS, United Artists 685
17	9	SHE LOVES YOU	BEATLES, Swan 4152
18	18	YOU'RE A WONDERFUL ONE	MARVIN GAYE, Tamla 54093
41		IT'S OVER	ROY ORBISON, Monument 837
20	22	FOREVER	PETE DRAKE, Smash 7867

This Week	Last Week	Record	Label
21	19	THE WAY YOU DO THE THINGS YOU DO	TEMPTATIONS, Gordy 7028
22	17	I WANT TO HOLD YOUR HAND	BEATLES, Capitol 5112
30		(JUST LIKE) ROMEO & JULIET	REFLECTIONS, Golden World 6008
24	26	HEY, BOBBA NEEDLE	CHUBBY CHECKER, Parkway 907
25	13	PLEASE PLEASE ME	BEATLES, Vee Jay 581
26	25	MONEY	KINGSMEN, Wand 150
35		THE MATADOR	MAJOR LANCE, Okeh 7191
28	20	STAY	4 SEASONS, Vee Jay 581
29	21	AIN'T NOTHING YOU CAN DO	BOBBY LAND, Duke 275
39		STAY AWHILE	DUSTY SPRINGFIELD, Philips 40180

ACTION RECORDS

This Week	Last Week	Record	Label
31	32	EBB TIDE	LENNIE WELCH, Cadence 1422
44		WISH SOMEONE WOULD CARE	IRMA THOMAS, Imperial 66013
33	27	NADINE	CHUCK BERRY, Chess 1883
34	24	THINK	BRENDA LEE, Decca 31599
35	43	MY GIRL SLOOPY	VIBRATIONS, Atlantic 2921
36	29	MY HEART BELONGS TO ONLY YOU	BOBBY VINTON, Epic 9662
37	37	I'M SO PROUD	IMPRESSIONS, ABC-Paramount 10544
38	40	KISS ME SAILOR	DIANE BENAY, 20th Century-Fox 477
39	33	NEW GIRL IN SCHOOL	JAN & DEAN, Liberty 55672
53		CHARADE	SAMMY KAYE, Decca 31589
41	34	HIPPY HIPPI SHAKE	SWINGING BLUE JEANS, Imperial 66021
42	46	SHANGRI-LA	VIC DANA, Dolton 92
43	31	DAWN (GO AWAY)	4 SEASONS, Philips 40166
45	36	KISSIN' COUSINS	DAVE CLARK FIVE, Epic 9678
57		LITTLE CHILDREN	ELVIS PRESLEY, RCA Victor 8307
47	38	HIGH HEEL SNEAKERS	TOMMY TUCKER, Checker 1067
48	51	(THE BEST PART OF) BREAKING UP	RONETTES, Philips 120
49	55	LOVE ME DO	BEATLES, Capitol of Canada 72076
50	59	PINK PANTHER THEME	HENRY MANCINI, RCA Victor 8236
52	48	BABY, BABY, BABY	BEATLES, Vee Jay 587
53	42	FUN, FUN, FUN	ANNA KING & BOBBY BYRD, Smash 1884
64		LOVE ME WITH ALL YOUR HEART	BEACH BOYS, Capitol 5113
			RAY CHARLES SINGERS, Command 4046

This Week	Last Week	Record	Label
55	52	MAKE ME FORGET	BOBBY RYDELL, Cameo 309
56	60	AIN'T THAT JUST LIKE ME	SEARCHERS, Kapp 577
57	47	YOU CAN'T DO THAT	BEATLES, Capitol 5150
58	66	TALL COOL ONE	WAILERS, Golden Crest 518
87		COTTON CANDY	AL HIRT, RCA Victor 8346
60	45	OUR EVERLASTING LOVE	RUBY & THE ROMANTICS, Kapp 578
75		ALL MY LOVING	BEATLES, Capitol of Canada 72144
62	70	JUST ONE LOOK	HOLLIES, Imperial 66026
63	54	JAVA	AL HIRT, RCA Victor 8280
77		THE VERY THOUGHT OF YOU	RICK NELSON, Decca 31612
77		WRONG FOR EACH OTHER	ANDY WILLIAMS, Columbia 43015
66	74	SUGAR AND SPICE	SEARCHERS, Liberty 55689
67	56	TELL IT ON THE MOUNTAIN	PETER, PAUL & MARY, Warner Bros. 5418
89		WALK ON BY	DIONNE WARWICK, Scepter 1274
69	68	THAT'S WHEN IT HURTS	BEN E. KING, Atoe 6288
88		DIANE	BACHELORS, London 9639
71	81	CAN YOU DO IT	CONTOURS, Gordy 7029
90		CHAPEL OF LOVE	DIXIE CUPS, Red Bird RB 10-001
73	76	FROM RUSSIA WITH LOVE	VILLAGE STOMPERS, Epic 9675
74	82	IN MY LONELY ROOM	MARTHA & THE VANDELLAS, Gordy 7031
75	85	TODAY	NEW CHRISTY MINSTRELS, Columbia 43000
75		KISS ME QUICK	ELVIS PRESLEY, RCA Victor 477-0639

This Week	Last Week	Record	Label
92		SLIP IN MULES	SUGAR PIE DE SANTO, Checker 1073
78	80	WINKIN', BLINKIN' & NOD	SIMON SISTERS, Kapp 586
78		WHO'S AFRAID OF VIRGINIA WOLF?	JIMMY SMITH, Verve 10314
50		I SAW HER STANDING THERE	BEATLES, Capitol 5112
84		LOVE ME DO	BEATLES, Tollie T 9008
84		WHENEVER HE HOLDS YOU	BOBBY GOLDSBORO, United Artists 710
91		I DON'T WANT TO BE HURT	NAT KING COLE, Capitol 5155
83		CAROL	TOMMY ROE, ABC-Paramount 10543
85	83	I CAN'T STAND IT	SOUL SISTERS, Sue 799
86	99	GOODBYE BABY (BABY GOODBYE)	SOLOMON BURKE, Atlantic 2226
87	73	GIVING UP ON LOVE	JERRY BUTLER, Vee Jay 588
88	86	HEY, MR. SAX MAN	BOOTS RANDOLPH, Monument 835
89		THE WONDER OF YOU	RAY PETERSON, RCA Victor 8333
90		YOU'RE NO GOOD	BETTY EVERETT, Vee Jay 585
91		GONNA GET ALONG WITHOUT YOU NOW	TRACEY DEX, Amy 901
92	63	SOUL SERENADE	KING CURTIS, Capitol 5109
93		I'M THE LONELY ONE	CLIFF RICHARD, Epic 9670
94	100	DONNIE	BERMUDAS, Era 3125
95		EVERY LITTLE BIT HURTS	BRENDA HOLLOWAY, Tamla 54094
96		THREE WINDOW COUPE	RIP CHORDS, Columbia 43035
97		INVISIBLE TEARS	NED MILLER, Fabor 123
98		TELL ME MAMA	CHRISTINE QUAINTE, World Artist WA 1022
99		THE LONELIEST NIGHT	DALE AND GRACE, Montel 928
100		I KNEW IT ALL THE TIME	DAVE CLARK FIVE, Congress 212

20th CENTURY- FOX RECORDS "SHOWER OF HITS"

FEATURES

*The Ultimate in
Folk Music*

"THE
SOUL
OF
FOLK"

BOB CAREY

TFM 3 125-TFS 4125

"ALL THE FOLK
THERE IS"

Featuring the Greenbriar Boys,
Logan English, Judy Roderick,
Lenny & Dick and The Steel Singers

TFM 3121-TFS 4121

"THE WELL ROUNDED"

DICK GLASS

TFM 3136-TFS 4136

THE ULTIMATE IN ENTERTAINMENT





Unlikely Anglophiles

JUNE BUNDY



THE ATTRACTIVE Jane Morgan shows Music Business executive Sam Chase and Ren Grevatt her new Colpix disc, "From Russia With Love."

THE BEATLES ARE BACK IN ENGLAND but the "yeh, yeh, yeh" boys continue to dominate programming and promotion at teen-oriented stations around the country. At least three U.S. disc jockeys were also in England last month to wrap up Beatle promotions in person. The trio of rather unlikely Anglophiles include Murray Kaufman, WINS, New York; B. Mitchel Reed, WMCA, New York, and Tom Clay, CKLW, Detroit.

Kaufman was there to emcee two live concerts by The Beatles at Wembley Stadium in London (April 25 and 26) and to accompany another British group, Gerry and The Pacemakers, back to the States (MB, April 11). Clay, accompanied by his wife and two teen-aged fans, was there trying to sign the group for a personal appearance in Detroit.

KAUFMAN'S ARCH RIVAL, Reed, was a bit mysterious about his reasons, though he did invite listeners to attend a bon voyage party the night of his departure (18). It's no secret that Reed and his station were considerably miffed when Kaufman practically became the fifth Beatle during the boys' visit here. Their reaction was understandable in view of the all-out buildup WMCA's "good guys" conducted on Beatle wax from the beginning.

Nevertheless, WMCA continued to stay with a good thing (their latest promotion is a Beatle locket give-away) so it's entirely possible the station brass sent Reed overseas

to protect their promotional interests.

WMCA, New York, pulled more than 75,000 entries on a Beatles wig contest. Station WJBK, Detroit, drew an average of 1,000 letters when they offered an "Official WJBK Beatle Book," they halted the offer when response topped the 10,000 mark. A Beatle Kit (LP's, singles, book, wig and booster button) was offered by Art Nelson, KEWB, Oakland, Calif., to the dialer who could form the most words from the Beatles' name. He received 10,735 entries in four days.

EXTRA CURRICULAR: Gene Klavan, who (with **Dee Finch**) pilots the early morning program on WNEW, New York, was guesting on other jockey shows this month to

plug his new book "We Die at Dawn"—all about his 12 years on the "early early show." . . . **Sig Sakowicz** (no lightweight, he) WGN and WTAQ, Chicago, participated in a "weightlessness flight" at Wright Patterson A.F.B. this month by invitation of the U. S. Air Force.

. . . **Al Collins**, KSFO, San Francisco, emceed a show sponsored by local teenagers at the Masonic Temple, April 10. The show, starring RCA Victor star **John Gary** and a

teen-age talent show, was presented by Teen Talent Associates, a corporation initiated through the national Junior Achievement program.

CHANGE OF DIAL: **Lou Singer** has returned to WEXL, Detroit, to take over the 6 p.m.-midnight time period. **Sunny Jim Mitchell** has moved into WEXL's 6-9 a.m. and noon-3 p.m. seg formerly occupied by **Tom Berry** who was named news director and chief announcer of the outlet. . . .

Acts on Their Way Billy J. Kramer & the Dakotas

Billy J. Kramer and the Dakotas are another group from the Liverpool stomping ground who are hitting it big in this country.

"Little Children," written specially for Billy by hit tunesmiths Doc Pomus and Mort Shuman, and issued here on Imperial, is the singer's first attempt at a really slow ballad, and marked his third straight number one in England. It is also the first time that Billy has divorced himself from material written by John Lennon and Paul McCartney for selection as a single topside.

As another group under the Brian Epstein aegis—and the third in his stable—Billy J. Kramer and the Dakotas kicked off their professional career in the Liverpool club scene, where they competed with over 200 other home grown groups to win a high rating on their local ground. Eventually, they auditioned for George Martin, and were given an E.M.I. contract.

Their first disc, "Do You Want to Know a Secret," written by The Beatles, smashed through to the top of the British charts, and won the group their first Silver Disc, for sales exceeding the quarter million mark. The record finally sold in excess of half a million.

Billy J. Kramer and the Dakotas followed this through with a second single



from the pens of McCartney-Lennon, titled "Bad to Me," which eventually became another chart topper.

Billy J. Kramer and the Dakotas—chart representatives in their own right as an instrumental group—teamed up in January 1963, and their first professional date was at the Hamburg Star Club.

Since then, the group have become stars in their own right, heading packages all over England. Billy J. Kramer visited New York last November with Brian Epstein, and while here they guested on "The Clay Cole" TV-er.



THIS IS WHAT Cleve Hermann of Station KFWB says he thinks of The Beatles. Hermann's the all-night jock at the Hollywood station on from midnight to 6 a.m.

Presley Sales Slump Bothers British Victor

LONDON
RCA Victor—troubled by its British sales' slump—is expected to sign British groups and artists shortly to wax both for the U.S. and British markets. This would give RCA a chance of a share in the current British sales surge in America, as well as improving its chances in Britain.

Victor's sales drop is chiefly due to a decline in Elvis Presley's sales following the "Liverpool boom" here. This drop will be a topic at RCA's annual conference in New York in June. Mike Hawgood, British manager for the label, and William Townsley, deputy to British Decca chief Sir Edward Lewis, will both attend the conference.

Decca a.&r. man Mike Smith joins Peter Walsh's new production company Strand on May 1. Smith, who has been six years with Decca, will con-

tinue to record for the company as a freelance. In this way he will continue to handle sessions for British hit paraders Dave Berry and the Applejacks. His first recording for Strand is a new Brian Poole and the Tremeloes' single "Someone"—a song part-penned by Norman Petty and originally waxed by the Crickets. Strand leases its wax to Decca.

John Barry, a.&r. boss of British indie label Ember, has formed his own company J. B. Independent Record Productions. Barry will continue to work for Ember in addition to running the new company. The John Barry Seven and Orchestra will now wax for Ember through Barry's company. First wax from his company is "Me" by A Band Of Angels, which has been put out by United Artists. Barry was responsible for the music in U-A's James Bond movies

"Dr. No" and "From Russia With Love." He is currently working on the score for the third Bond movie "Goldfinger" and another U-A picture "Mister Moses." Barry joined Ember from EMI last June.

The Beatles were interviewed by Ed Sullivan on the set of their first movie—now titled "A Hard Day's Night." Sullivan will screen the interview together with short snatches from the movie some time before the July American premiere. Sullivan jetted to Britain specially for the interview at Twickenham Studios. The Beatles' U.S. tour opens at San Francisco Cow Palace August 18. Their one hour spectacular for Rediffusion-TV in Britain on May 6 will feature Murray (the K) as emcee. Beatles' manager Brian Epstein is negotiating with U.S. companies for the American screening of this show.

Toronto Dateline

DATELINE SAINT JOHN, N.B. ROCKIN' ROBERT writes in his SJ SMART CHART that "A large number of Canadian Recording Artists have been receiving attention from many Canadian Radio Stations over the last few weeks, and it looks good for the Canadian record industry. Within the last year, Britain has become a top producer of recordings and now it is the feeling of the Canadian recording manufacturers that now is the time for Canada to move out into the limelight with Canadian artists. If America can look to Britain for hits they can also look to Canada for the same." He also adds that this week CHSJ spotlights "Canadian Talent" with five Canadian artists on the chart. SHIRLEY MATTHEWS, DIANE LEIGH, LOREEN CHURCH, BOBBY CURTOLA.

DATELINE TORONTO: AL MAIR, APEX records (Decca) reports that new Canadian songster GINETTE RENO with "Find Me A Boy" (Coral) is beginning to show across the U.S. in many areas as well as being charted in several centres in Canada. Al also points out the success of PIERRE LALONDE's new single "Louise," this one is climbing the charts right across the nation.

AL ALLBUTT, LEEDS MUSIC (Canada) sends along the new COLUMBIA LP by THE ROMEOS . . . "Listen Here." Al points out that this album showcases 5 totally Canadian songs.

How to "GET TO" The Top DISC JOCKEYS IN THE NATION

Accurate List Letter Service, Inc., the addressing and mailing center for the music industry, maintains meticulously up-to-date and complete lists of 12,000 disc jockeys. These names are on plates, coded and sub-divided so you can pin-point the men you wish to reach according to their importance, type of market and kind of music they play. Among our many other lists on plates, ready for your mailings, are: retailers, juke box operators, distributors, rack jobbers, one stops, department and discount store buyers, radio stations, program directors, record manufacturers, music publishers, and many more.

Our services also include bulk rate mailing of records in any quantity. Talent and talent managers will be especially interested in our unique fan club service, which can handle all aspects of your fan mail problem.

We'll be glad to discuss your individual needs and propose the most effective solutions to them without obligation.

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Another smash from Britain!

"A WORLD WITHOUT LOVE"

Written by John Lennon and Paul McCartney of The Beatles!

Sung By

Peter & Gordon

#5175



JULIUS LA ROSA

AND

ARCHIE BLEYER

ARE BACK

TOGETHER AGAIN

WITH A RECORD THAT COULD HAPPEN

"JE"

CADENCE 1444

JUST LISTEN, WE THINK YOU'LL AGREE



NEWS FLASH

Recording Industries Corporation is now settled in its New York and Nashville offices. Joe Csida, President of R.I.C. reports that brand new New York offices are being constructed to R.I.C.'s specifications on the 12th floor. Present temporary quarters are on the 21st floor. N.Y.C.: 295 Madison Ave.,

MU 9-0810

NASHVILLE: 801 16th Ave., S.

(615) 224-2670

MAY 2, 1964

In the opinion of MUSIC BUSINESS' C&W chart research department, the following is a compilation of the nation's best selling and most played C&W phonograph records.

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

This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist
1	1	UNDERSTAND YOUR MAN	Johnny Cash—Columbia 42964	17	18	KEEP THOSE CARDS AND LETTERS COMING IN	John & Jonie Mosby—Columbia 4-43005	33	37	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART	Johnny Wright—Decca 31593
2	2	THIS WHITE CIRCLE ON MY FINGER	Kitty Wells—Decca 31580	18	19	INVISIBLE TEARS	Ned Miller—Fabor 128	34	36	CIRCUMSTANCES	Billy Walker—Columbia 43010
3	3	MY HEART SKIPS A BEAT	Buck Owens—Capitol 5136	19	9	THE PILLOW THAT WHISPERS	Carl Smith—Columbia 42949	35	25	GIRL FROM SPANISH TOWN	Marty Robbins—Columbia 42968
4	4	WELCOME TO MY WORLD	Jim Reeves—RCA Victor 8389	20	20	I CAN STAND IT (As Long As She Can)	Bill Phillips—Decca 31584	36	39	THE FIRST STEP DOWN	Bob Jennings—Sims 161A
5	7	KEEPING UP WITH THE JONESES	Singleton-Young—Mercury 72237	21	21	THE WHEEL SONG	Gary Buck—Petal 1500	37	29	CHIN UP, CHEST OUT	Steets McDonald—Columbia 42969
6	6	WIDOW MAKER	Jimmy Martin—Decca 31558	22	49	LINDA WITH THE LONELY EYES/ FAIR AND TENDER LADIES	George Hamilton IV—RCA Victor 47-8304	38	38	THAT'S ALL THAT MATTERS	Ray Price—Columbia 42971
7	14	BURNING MEMORIES	Ray Price—Columbia 42971	23	23	MOLLY	Eddy Arnold—RCA Victor 8296	39	31	TIMBER I'M FALLING	Ferlin Husky—Capitol 5111
8	8	A WEEK IN THE COUNTRY	Ernest Ashworth—Hickory 1237	24	35	DON'T TAKE ADVANTAGE OF ME	Bonnie Owens—Tally T156	40	40	THE FILE	Bob Luman—Hickory 1238
9	11	LOVE IS NO EXCUSE	Jim Reeves & Dottie West—RCA Victor 8324	25	13	FIVE LITTLE FINGERS	Bill Anderson—Decca 31577	41	★	EIGHT YEARS (And Two Children Later)	Claude Gray—Mercury 72236
10	5	LONG GONE LONESOME BLUES	Hank Williams, Jr.—MGM 13208	26	34	UNDERSTAND YOUR GAL	Margie Bowes—Decca 31606	42	★	FOLLOWED CLOSELY BY MY TEARDROPS	Hank Locklin, RCA Victor 8318
11	10	SAGINAW, MICHIGAN	Lefty Frizzell—Columbia 42949	27	★	SORROW ON THE ROCKS	Porter Wagoner—RCA Victor 8338	43	43	CHICKASHAY	David Houston—Epic 9658
12	33	BALTIMORE	Sonny James—Capitol 5129	28	22	MILLER'S CAVE	Bobby Bare—RCA Victor 8294	44	41	BEFORE I'M OVER YOU	Loretta Lynn—Decca 31541
13	27	TOGETHER AGAIN	Buck Owens—Capitol 5136	29	30	FROM BROWN TO BLUE	Frank Taylor—Chart 1055	45	12	PETTICOAT JUNCTION	Flatt-Scruggs—Columbia 42982
14	15	BREAKFAST WITH THE BLUES	Hank Snow—RCA Victor 47-8334	30	24	YOUR HEART TURNED LEFT	George Jones—United Artists 683	46	28	LONG JOHN	Tex Williams—Liberty 55652
15	16	ALONE WITH YOU	Rose Maddox—Capitol 5110	31	32	YOU TOOK HIM OFF MY HANDS	Marion Worth—Columbia 4-42692	47	45	B.J. THE D.J.	Stonewall Jackson—Columbia 42839
16	17	LOOKING FOR MORE IN '64	Jim Nesbitt—Chart 1065	32	42	WINE, WOMEN AND SONG	Loretta Lynn—Decca 31541	48	48	YOU ARE MY FLOWER	Flatt & Scruggs—Columbia 42954
								49	26	WAITING A LIFETIME	Webb Pierce—Decca 31482
								50	★	PICK OF THE WEEK	Roy Drusky—Mercury 72265

BIG C&W ALBUMS

This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist
1	1	LORETTA LYNN SINGS	Decca DL 4457	8	8	STORY SONGS FOR COUNTRY FOLKS	Faron Young—Mercury MG 20896	15	16	MORE HANK SNOW SOUVENIRS	RCA Victor 2812
2	2	GUITAR COUNTRY	Chet Atkins—RCA Victor LSP 2783	9	10	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY	Columbia CL 2134; CS 8034	16	14	HITS OF TODAY AND TOMORROW	Ernest Ashworth—Hickory 118
3	3	THE BEST OF GEORGE JONES	United Artists UAS 6289	10	6	ON THE BANDSTAND	Buck Owen—Capitol T 1879, ST 1879	17	17	NIGHT LIFE	Ray Price—Columbia 1971
4	4	RING OF FIRE	Johnny Cash—Columbia CL 2053	11	11	ESPECIALLY FOR YOU	Kitty Wells—Decca	18	18	FLATT & SCRUGGS AT CARNEGIE HALL	Columbia CL 2045
5	7	SAGINAW, MICHIGAN	Lefty Frizzell—Columbia CL 2169; CS 2169	12	12	GOD 'N' COUNTRY	Jim Reeves—RCA Camden CAL 784, CAS 784	19	19	JUST CALL ME LONESOME	Ernest Tubbs—Decca DL 435, DL74385
6	5	LOVING ARMS	Carl & Pearl Butler—Columbia CL 8925	13	13	BILL ANDERSON SINGS	Decca DL 4499; DL 74499	20	20	KITTY WELLS STORY	Decca DXB 174
7	9	FOLK SONG BOOK	Eddy Arnold—RCA Victor LPM 2811, SPS 2811	14	15	OUR MAN IN TROUBLE	Don Bowman—RCA Victor LPM 2381				



they banned it in Boston*

so we took the
"DAMN" THING
out!

Bill Gavin says:

Issue, April 10—

"There are millions of people who would delight in this side, but most of them will have to buy it to hear it. Very few stations have guts enough to play it."

*New recording now out with the "Damn" BEEPED out. D-J's—worry no more. WNEW, New York is providing equal time to the opposition (whoever the opposition may be).

NOTE: Beeped version now being shipped to everyone on our mailing list.

"BARRY'S BOYS"

FROM THE ALBUM

MERCURY—72257

**THE
CHAD
MITCHELL
TRIO**

MG 20891/SR 60891



Foremost in fine recording



Dateline Music City

CHARLIE LAMB

NASHVILLE

DEEJAY BOBBY WOOTTEN of Kountry KAYO, Seattle, Wash., asked listeners to send in "down home" folk sayings and the action he got was spectacular as a mountain lion in a threshing machine, according to KAYO's **Bob Ward**.

Sayings poured in thicker'n fleas on a coon dog's back. Then Wootten's sidekick on KAYO, **Buck Ritchey**, joined in with his listener gang and directly everybody was having more fun than a centipede at a foot-ticklin' contest, says Ward.

Listeners organized folk speaking groups and Wootten found himself president of the Folk-speakers of America, growing faster than a family of corner rats. Wootten, Ritchey and KAYO want to franchise other C&W stations to start their own folk saying groups. Dues would be one pungent folk saying a week.

"Make 'em up," says Wootten. "Once you get the hang you feel so good you can cut your suspenders and go straight up. There's no use sittin' fidgety as a frog on a freeway with his hopper busted."

C&W Specs Sell Out

A star-studded cast of Grand Ole Opry artists will perform in a c.&w. spectacular sponsored by KSON in San Diego, Calif., April 26. It marks the second such spec this year, the first one last January being the first time the auditorium was sold out twice in one day. Artists include **George Jones**, **Carl Smith**, **Melba Montgomery**, **Roger Miller**, **Grandpa Jones**, **Ernest Ashworth**, **Larry and Lorrie**, **The Collins Kids** and **Bonnie Owens**. KSON PD **Chuck Owen** will emcee, assisted by his fellow deejays, **Smoky Rogers**, **Earl Wright**, **Mike Larson** and **Ed Thomas**.

On the same day, April 26, another Grand Ole Opry show produced by **Uncle Len** will be presented at the Hammond (Ind) Civic Center with artists **Faron Young**, **Stonewall Jackson**, **Lefty Frizzell**, **Porter Wagoner**, **Roy Drusky**, **Norma Jean**, **Buck Trent** and **Curly Harris**. . . . **Johnny Drolz**, steel

OVERLANDERS OFF FAST

NASHVILLE

Clicking in every major market, Hickory Records' "Yesterday's Gone" by The Overlanders, a young, comparatively new English group, is causing a lot of excitement for the Nashville based label. Lester Rose was making promotion tracks on the west coast with it, and Joe Lucas left over the

week end for similar work in Philadelphia, Cleveland and Detroit. Meanwhile Hickory's president, Wes Rose answered an urgent call from MGM on the coast to come west and help out with songs to go into the Hank Williams film, "Your Cheating Heart" on which shooting was due to start late in the week.

guitarist for **Howard Vokes**, has entered the Veterans Hospital at Butler, Pa. where he'll be under medical treatment for 16 months and says he'll appreciate get well cards. His room is 329-W.

The Gospel Truth

The seemingly inexhaustible sales power of Nashboro's gospel album, "Waitin' For My Child" continues to astonish topper **Ernie Young**. It's been his biggest moneymaker in several years and those who know Young also know that he doesn't have to use superlatives to get the facts across.

Officers and the board of directors of the Country Music Association (CMA) held their quarterly meeting at Detroit's Sheraton Cadillac Hotel Friday and Saturday. Plans were outlined for launching the world's first Country Music Month—an expansion of National Country Music Week set for November. The value of country music as a salesman was emphasized in a c.&w. performance "The Sound

of Country Music" before the Detroit Adcraft Club Friday. Artists included **Tex Ritter**, **Roy Clark**, **Sue Thompson**, **Jimmy Dean**, **Mary Wilkins**, **Jan Howard**, **Jim Crutchfield**, **Hershell Wigginton** and **Harold Bradley** and his band. **Joe Allison** was producer.

Presley—Sales Stacker

One-hundred million worldwide record sales for **Elvis Presley** is the fantastic accomplishment which his label, RCA Victor, is celebrating this month. The total encompasses 36 singles, 20 LP's and 23 EP's, all recorded and sold in the last eight years beginning with his first RCA Victor single, "Heartbreak Hotel." Statisticians who like to translate astronomical figures into homey pictures that any layman can comprehend would probably figure how many Empire State buildings tall would be the stack of Elvis' sales if they were piled together.

We're not a statistician but it's not hard to understand why the Presley image has

been an inspiration to traders all over the world and his listening public has spread into the remote vastness of all continents. RCA Victor currently is issuing a special DJ kit of six of Elvis singles including "Heartbreak Hotel" and the famous "Hound Dog" plus a single of "Kiss Me Quick" backed with "Suspicion" from his album, "Pot Luck."

Juanita Jones Elected

Juanita Jones, head of ASCAP's Music City office, has been elected to the Nashville chapter of American Women in Radio and TV. She reveals that two new ASCAP writer products are "Fia Fia" by **Kitty Bart** and **Paul Wyatt** with artist **Bill Justus** on Smash, and "Cattle Drive" by **Beasley Smith** with artist **Bob Braun** on Fraternity. . . . **Gene Autry Leachman**, country deejay at WHHT, Lucedale, Miss., who has three hours of c.&w. daily, asks to borrow a corner of the crying towel. He needs good c.&w. discs. . . . Country music will be heavily accented at the annual Apple Blossom Festival at Winchester, Va. April 29-May 1 in the appointment of RCA Victor's **Dottie West** as grand marshal. Queen of the Festival will be **Linda Bird Johnson**, daughter of the President, who probably will be accompanied by her mother, the First Lady. Dottie will follow the queen in the Apple Blossom parade May 1 and will perform at the grand ball April 30 with **Charlie Anderson**. Others expected to attend are **Lucille Ball** and **Arthur Godfrey**.

\$65,000 Gross

A smash \$65,000 gross for two country music specs—one at Detroit April 5 and the other at Indianapolis April 12, was reported by Talent Agency Manager **Hubert Long** who supplied the talent. The gate was \$40,000 at Detroit's Cobo Hall and \$25,000 at the Indianapolis coliseum. Both shows used a Kroger Stores tie-in with 14,200 at the Indianapolis event taking advantage of the Kroger discount coupons. . . . Thereupon Long stretched it

CONTINUED ON PAGE 19

A NEW CONSOLERS L.P.

Big Follow Up to "Waitin' For My Child"

"Joy In The Morning"

by

THE CONSOLERS

singing the gospel

Nashboro 7019

Nashboro Records, 177 3rd Ave., Nashville, Tenn.
CH 2-2215

New CMA Hall of Fame Vote

NASHVILLE

Because 10 Country Music giants names, put forward as candidates for the Annual Hall of Fame Awards, received approximately the same number of votes, officers of the Country Music Association have nullified the vote and ordered new balloting on a point-count system, it was announced last week by executive director Joe Walker.

The decision was made at CMA's recent quarterly meeting in Detroit. Unless a point-count system were installed, it was pointed out that balloting for the Hall of Fame Awards could repeatedly end in a near tie without a winner being chosen.

THIS WAS WHY no winner was chosen last year. New ballots to be graded on the new point-count system are expected to go out this week. Walker said the winner would be named next November.

CMA is winding up processing of its Premium Country and Western album to be

offered to the premium department of various labels for sales to sponsors. Meanwhile CMA is receiving increasing demands for its C. & W. kit, "The Wonderful World of C. & W. Music."

Inclusion of a new insert, designed to help stations switching to Country music with their sales and promotion activities was approved. CMA has ordered reprints of last year's radio station survey of C. & W. programming to meet the demands, and is starting a new survey to cover TV stations in the country field.

MRS. WALKER SAID that since CMA lifetime membership at \$100 each had been made available in February, 24 have been sold. These memberships are limited to 200, the latest takers being Johnny Wright and Kitty Wells.

CMA's next quarterly meeting will be held at Toronto's Park Plaza Hotel, August 6-7, and a C. & W. show will be presented August 6 at the request of the Canadian Radio and TV Society, using Canadian and U.S. talent.

MORE FROM CHARLIE LAMB

CONTINUED FROM PAGE 18

into a triple success by producing and promoting WQIK's annual birthday party April 18 at the Jacksonville, Fla. coliseum. Performers included **Ferlin Husky, The Browns, Hank Williams Jr., The Carter Family, Bob Luman, Sheb Wooley, Ernest Ashworth, Justin Tubb, Wade Ray and Jean Shepard.** . . . The week starting May 25 will be "Second Annual Country Music Week" in Delaware, by proclamation of Gov. **Elbert N. Carvel.** Seven country music festival shows are planned including those in Wilmington May 25, in Dover May 26, Milford, May 26, and

PICKWICK LPS

Low-price country albums with name appeal. That's the pitch of Pickwick International as it launches Hilltop Records.

New line, to retail at \$1.98, will be handled through 65 distribution points across the country, with product to include material by Ferlin Husky, Webb Pierce, Johnny Cash, Patsy Cline, Jimmy Dean, Hank Locklin, Rex Allen, T. Texas Tyler, and Faron Young.

a special performance at the Veterans Hospital in Elsemere the same afternoon.

Net proceeds will provide college scholarships for Delaware boys and girls. Among those who have indicated they will attend are U.S. Sen. **J. Caleb Boggs**, Delaware Attorney General **David P. Buckson**, former Senator **Wilmer F. Williams**, Lieut. Gov. **Eugene Lamot** is state chairman. Headlining the shows will be **Ferlin Husky.**

Lucky and Larry Moeller of Denny-Moeller Talent Inc. visited the Flame Club at Minneapolis last week where they conferred with manager **Ray Perkins** on the club's exclusive C&W talent line-up for the next three months.

COUNTRY SINGLES PICKS

BOBBY BARNETT

Sims 177
HOLD MY HURT FOR AWHILE
(English, BMI) (2:33)—Poovey
Flip: "John Said"
(Tree Publishing, BMI) (2:10)—
Stover

CARL BUTLER AND PEARL

Columbia 4-43030
I'M HANGING UP THE PHONE
(Yonah, Pearl D., BMI) (2:02)—
Rogers
Flip: "Just A Message"
(Peer Internat'l, BMI) (3:04)—
Cassell

BILLY GRAMMER

Decca 31618
DON'T DROP IT
(American Music, BMI) (2:10)—
Fell
Flip: "I Saw Your Face In The Moon"
(Leeds, ASCAP) (2:23)—Elder

BOBBY BARE

RCA Victor 47-8358
MORE THAN A POOR BOY CAN
GIVE
(Central Songs, BMI) (2:33)—Bare
Flip: "Have I Stayed Away Too
Long"
(Frank Music, ASCAP) (2:08)—
Loesser

KITTY HAWKINS

Capa 121
STILL I'M LOSING YOU
(Medico Music, BMI) (2:45)—
Whiting
Flip: "A Mile And A Mountain"
(Medico Music, BMI) (2:30)—
Hawkins

LAWTON WILLIAMS

RCA Victor 47-8359
I'M NOT ALL HERE
(Western Hills, BMI) (2:35)—
Williams
Flip: "Stay On The Ball"
(Western Hills, BMI) (2:05)—
Williams

BOBBY HELMS

Columbia 4-43031
IT'S A GIRL
(Sure Fire, BMI) (2:10)—Shook
Flip: "Put Your Arms Around Him"
(Four Star Sales, BMI) (1:59)—
Morris

CHARLIE LOUVIN

Capitol 5173
I DON'T LOVE YOU ANY MORE
(Moss Rose, BMI) (2:30)—Anderson
Flip: "My Book of Memories"
(Jat Music, BMI) (2:40)—Austin

GLEN CAMPBELL

Capitol 5172
LET ME TELL YOU 'BOUT MARY
(Central Songs, BMI) (2:03)—Bare
Flip: "Through the Eyes of a Child"
(American Music, BMI) (2:40)—
Campbell-Capehart

THE
\$OUND
OF
\$ALES
is on
CHESS

"I'M
LOVING
YOU
MORE
EVERY
DAY"

Etta James
Argo 5465

"LONG
TALL
SHORTIE"

Tommy Tucker
Checker 1075

"SLIP-IN
MULES"

Sugarpie de Santo
Checker 1073

CHESS
PRODUCING COMPANY
2120 Michigan Ave.,
Chicago 16, Ill.

The Big Ones—Brook and Ike & Tina

This Week's Block Busters

IKE AND TINA TURNER

Warner Bros. GX 13715
NO TEARS TO CRY
 (Gleam Music, ASCAP) (2:34)—Ram
 Flip: "A Fool For A Fool"
 (Placid Music, BMI) (2:34)—Turner

BROOK BENTON

Mercury 72266
TOO LATE TO TURN BACK NOW
 (Play Music, BMI) (2:16)—Otis
 Flip: "Another Cup of Coffee"
 (Peter Maurice, ASCAP) (2:13)—Shuman, Carr

TRINI LOPEZ

Reprise 0276
YA YA
 (Frost Music & Jonware Music, BMI) (2:52)—Robinson
 Flip: "What Have I Got Of My Own"
 (Sawtell & Herring Music, ASCAP) (2:47)—Herring, Sawtell

BARBARA LEWIS

Atlantic 45-2227
SOMEDAY WE'RE GONNA LOVE AGAIN
 (McLaughlin, BMI) (2:05)—McMahan
 Flip: "Spend A Little Time"
 (Jobete, BMI) (2:52)—Singleton

Chart Picks

WAYNE NEWTON

Challenge 1068
THE LITTLE WHITE CLOUD THAT CRIED
 (Carlyle, ASCAP) (2:34)—Johnny Ray
 Flip: "Born When You Kissed Me"
 (Odin Music, ASCAP) (2:19)—Wilder, Brenne-
 man, Robin

GENE PITNEY

Musicor 1038
YESTERDAY'S HERO
 (Sea-Lark, BMI) (2:37)—Schroeder, Gold, Spen-
 cer, Cleveland
 Flip: "Cornflower Blue"
 (Arch Music, ASCAP) (2:46)—David, Edwards

MIKE CLIFFORD

United Artists UA 713
IT HAD BETTER BE TONIGHT
 (Meglio Stasera)
 (Northridge Music, United Artists Music,
 ASCAP) (2:05)—Migliacci-Mercer
 Flip: "All The Colors of the Rainbow" (Turn to
 Blue) (January Music, BMI) (2:25)—Brooks,
 Radcliffe

FRANK IFIELD

Capitol 5170
SWEET LORRAINE
 (Mills, ASCAP) (2:11)—Burwell, Parish
 Flip: "You Came A Long Way From St. Louis"
 (Jewel, ASCAP) (2:15)—Benson, Russell

New Pop Talent

THE KAVETTES

Okeh 4-7194
I'M NOT SORRY FOR YOU
 (Tree, BMI) (2:30)—Wilkins, Hurley
 Flip: "You Broke Your Promise"
 (Jalynne, BMI) (1:58)—Tarleton

THE FOUR CASS

Atlantic 45-2228
STORMY WEATHER
 (Arko, ASCAP) (2:20)—Arlen-Koehler
 Flip: "Workin' At the Factory"
 (Poster, Cotillion, BMI) (2:20)—Weaver, Drucker

PLATO

Parkway P-914-A
COPY CAT
 (Wyncote, ASCAP) (2:30)—Jackson, Wisner
 Flip: "Claude's Theme"
 (Wyncote, ASCAP) (2:05)—Jackson, Wisner

TY HUNTER

Chess 12760
BAD LOSER
 (Chevis, BMI) (2:45)—Davis
 Flip: "Something Like A Storm"
 (Chevis, BMI) (2:35)—Clarke, McKinley

JUDY CLAY

Scepter S1273-A
MY ARMS AREN'T STRONG ENOUGH
 (Maygar, BMI) (2:39)—Silvers, Sherman, Venet
 Flip: "That's All"
 (Travis, BMI) (2:51)—Haymes, Brandt

KAL DAVID & THE EXCEPTIONS

Tollie 64-3891
SEARCHIN'
 (Tiger, BMI) Lieber & Stoller
 Flip: "Daydreaming of You"
 (Metric, BMI)—DeShannon, Sheeley

JON EARLY

United Artists UA 717
THE BEST MAN
 (United Artists, ASCAP) (2:45)—Sherman-
 Lindsey
 Flip: "Mr. Happiness"
 (Unart Music, BMI) (2:10)—Buie, Gilmore

RANDY PAIGE

20th Century Fox 465
THAT'S MY DESIRE
 (Mills, ASCAP) (2:24)—Carrol Loveday, Helmy
 Kresa
 Flip: "Down On The Corner"
 (Johnstone, Montel, BMI) (2:07)—Upp, Paige

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Red Bird

Trio Music
Co., Inc
BMI

RB 10-001
L S 100.7
Time: 2:45

CHAPEL OF LOVE

Jeff Barry, Ellie Greenwich, Phil Spector

THE DIXIE CUPS

Prod. by Jae Jones

STUYVESANT PRODUCTIONS, INC.

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ALLAN IN KINDERLANDEN: Warner Bros.' Allan Sherman ("Allan in Wonderland") holds press conference for New York high school editors.

NEWS FOCUS



COUNTRY SINGER Martha Carson gets assist from Bob Neale as she arrives in the Bob Neale Agency in Nashville to sign an exclusive booking contract.



THE HEATHERLY SOUND OF Scotsman Martin Walker is now on ABC-Paramount with "It Only Takes a Moment," from "Hello Dolly."



NEWCOMER TO COLUMBIA: Jazz pianist Danny Zeitlin, a discovery of John Hammond, a.&r. executive for Columbia Records, will be featured with his first starring album on Columbia in May.



JAZZ SALUTE TO FREEDOM DISCUSSED: A new two-pocket LP entitled "A Jazz Salute to Freedom," featuring 31 top artists is being used to raise funds for the Congress of Racial Equality (CORE). Gotham music men cooperating include (l. to r.) Billy Taylor, musician and deejay for WNEW, Gary McPharland, host Joe O'Brien, and band leader Si Zentner.

This Is Life Among The Deejays



THE NATION'S TOP JOCKEYS are so busy these days greeting artists, promotion men and songwriters that it's a wonder they have any time to spin records. At top, left, The Pixies Three (Mercury) receive a surprise award from deejays Lee Allen (left) and Joel Sebastian (right) at WXYZ in Detroit. Top right Major Lance (Okeh) visits Lloyd Thaxton's TV dance party at KCOP in Los Angeles. Herman Clebanoff (Mercury) drops in to say hello to Ken Collier during his WKAT show in Miami Beach (middle right). At bottom right composer Gordon Jenkins presents the Robert Goulet Columbia waxing of his "Manhattan Towers" to George Stump, program director of KCMO in Kansas City while KCMO deejay and Columbia's Gene Ferguson look on. And at bottom left Jack Gibson of Motown Records, (former deejay himself) visits WABQ's (Cleveland) Ed Wright, to introduce the firm's new label, Soul, with some "soul" food, plus a new record by Shorty Long.



MAY 2, 1964

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week. National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

Presley Album Leaps Into Top Ten

MONEY ALBUMS

This Week	Last Week	Album	Label
1	2	THE BEATLES' SECOND ALBUM	Capitol ST 2080
2	1	MEET THE BEATLES	Capitol T 2047, ST 2027
3	3	HELLO DOLLY	ORIGINAL CAST, RCA Victor LOC 1087
4	4	HONEY IN THE HORN	AL HIRT, RCA Victor LPM 2745, LSP 2733
5	5	DAWN (GO AWAY)	4 SEASONS, Philips PHM 200-124, PHS 600-124
6	7	GLAD ALL OVER	DAVE CLARK FIVE, Epic LN 24093
7	6	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
12	12	SERENDIPITY SINGERS	Philips PHM 200-115, PHS 600-115
9	9	BELAFONTE AT THE GREEK THEATRE	RCA Victor LOC 6009, LSO 6009
16	16	KISSIN' COUSINS	ELVIS PRESLEY, RCA Victor LPM 2894, SLP 2894

This Week	Last Week	Album	Label
11	10	INTRODUCING THE BEATLES	Vee Jay LP 1062
12	8	IN THE WIND	PETER, PAUL & MARY, Warner Bros. W 1507
13	11	CHARADE	HENRY MANCINI, RCA Victor 8256
14	18	FRANK SINATRA SINGS DAYS OF WINE AND ROSES	Reprise F 1011, FS 1011
15	14	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054, CS 8854
16	15	TENDER IS THE NIGHT	JOHNNY MATHIS, Mercury MG 20890, SR 60890
17	13	WIVES AND LOVERS	JACK JONES, Kapp KL 7352
37	37	THE PINK PANTHER	HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
19	22	ALLAN IN WONDERLAND	ALLAN SHERMAN, Warner Bros. WB 1539
28	28	SHUTDOWN, VOL. 2	BEACH BOYS, Capitol T 2027, ST 2027

This Week	Last Week	Album	Label
21	17	ENCORE	JOHN GARY, RCA Victor LPM 2084
22	21	SWEET AND SOUR TEARS	RAY CHARLES, ABC Paramount 480
23	35	EARLY HITS OF 1964	LAWRENCE WELK, Dot DLP 3572, DLP 25572
24	30	SHANGRI-LA	ROBERT MAXWELL, Decca DL 74421
25	19	YESTERDAY'S LOVE SONGS—TODAY'S BLUES	NANCY WILSON, Capitol T 2011, ST 2011
26	20	THERE! I'VE SAID IT AGAIN	BOBBY VINTON, Epic LN 24081
27	27	THE TIMES THEY ARE A CHANGIN'	BOB DYLAN, Columbia CL 2105, CS 8905
28	23	TILL THE END OF TIME	JERRY VALE, Columbia CL 2116
29	29	JOAN BAEZ IN CONCERT, PT. 2	Vanguard VSD 2123
30	32	WHAT MAKES SAMMY RUN?	ORIGINAL CAST, Columbia KOL 6040, KOS 2440

ACTION ALBUMS

This Week	Last Week	Album	Label
31	24	GOLDEN HITS OF THE FOUR SEASONS	Vee-Jay LP 1056, SR 1056
32	31	FOLK SONGS AROUND THE WORLD	MANTOVANI, London LL 3360
33	26	CATCH A RISING STAR	JOHN GARY, RCA Victor LM 2745
34	25	WONDERFUL WORLD OF ANDY WILLIAMS	Columbia CL 2137, CS 8937
35	33	THE MANY MOODS OF TONY	TONY BENNETT, Columbia CL 2141
71	71	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2050
37	42	SHELTER OF YOUR ARMS	SAMMY DAVIS JR., Reprise R 6114
38	36	PURE DYNAMITE	JAMES BROWN, King K 883
39	34	WE SHALL OVERCOME	PETE SEGER, Columbia CL 2101, CS 8901
55	55	SOMETHING SPECIAL FOR YOUNG LOVERS	RAY CHARLES SINGERS, Command RS 866, RS 866 SD
41	40	CURB YOUR TONGUE, KNAVE	SMOTHERS BROTHERS, Mercury MG 20862, SR 60862
42	53	MEET THE SEARCHERS/NEEDLES AND PINS	KAPP KL 1363
43	39	LIVING A LIE	AL MARTINO, Capitol 1975
44	43	ROMANTICALLY	JOHNNY MATHIS, Columbia CL 2093
45	45	HOLLYWOOD—MY WAY	NANCY WILSON, Capitol T 1934, ST 1934
46	41	GENE PITNEY'S BIG 16	Musicon MM 2008
47	51	REFLECTING	CHAD MITCHELL TRIO, Mercury MG 20891
48	47	SOLID GOLD STEINWAY	ROGER WILLIAMS, Kapp KL 1354, KS 3354
49	50	PACKAGE OF 16 HITS	VARIOUS ARTISTS, Motown 614
50	65	ON THE MOVE	TRINI LOPEZ, Reprise R 6112, RS 6112
51	38	APOLLO SATURDAY NIGHT	VARIOUS ARTISTS, Atco 159, SD 159
52	52	FABULOUS	DICK HYMAN, Command RS 862, RS 862 SD
53	48	SUNDAY IN NEW YORK	PETER NERO, RCA Victor LPM 2827, LSP 2827
54	49	SINATRA'S SINATRA	Reprise R 1010, R9-1010

This Week	Last Week	Album	Label
55	59	BACH'S GREATEST HITS	SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097
56	56	TIME TO THINK	KINGSTON TRIO, Capitol T 2011, ST 2011
57	62	50 FABULOUS GUITAR FAVORITES	AL CAIOLA AND HIS ORCHESTRA, United Artists UAL 3330
58	46	AIN'T THAT GOOD NEWS	SAM COOKE, RCA Victor LPM 2899, LSP 2899
73	73	JUDY COLLINS #3	Elektra EKL 243, EKS 7243
60	44	THE NEVER ENDING IMPRESSIONS	ABC Paramount ABC 468, ABCS 468
61	60	YOU MAKE ME FEEL SO YOUNG	RAY CONNIFF, Columbia CL 2118, CS 8918
62	57	TRINI LOPEZ AT P.J.'s	Reprise R 6093, RS 6093
63	52	FUN IN ACAPULCO	ELVIS PRESLEY, RCA Victor LPM 2756
64	54	LOUIE, LOUIE	KINGSMEN, Wand 657
65	61	LITTLE DEUCE COUPE	BEACH BOYS, Capitol T 2013, ST 2013
66	66	50 FABULOUS PIANO FAVORITES	FERRANTE & TEICHER, United Artists UAL 3343, UAS 6343
87	87	TODAY	NEW CHRISTY MINSTRELS, Columbia CL 2159
68	69	TOM JONES	SOUNDTRACK, United Artists UAL 4113, UAS 5113
69	63	GUITAR COUNTRY	CHET ATKINS, RCA Victor LPM 2783, LSP 2783
70	68	GREAT HITS OF FRANK SINATRA	Capitol T 2036, ST 2036
71	76	THAT LATIN FEELING	BERT KAEMPFERT, Decca DL 4490, DL 74490
72	64	BORN TO WANDER	4 SEASONS, Philips PHM 200-129, PHS 600-129
73	67	LETTERMEN KIND OF LOVE	Capitol T 2013, ST 2013
74	74	GOLDEN HITS OF JERRY LEE LEWIS	Smash, MG 27047
76	70	WHO'S AFRAID OF VIRGINIA WOOLF?	JIMMY SMITH, Verve V 8563, V6 8563
76	70	WONDERFUL, WONDERFUL	LAWRENCE WELK, Dot DLP 3552, DLP 25532
76	70	I'LL SEARCH MY HEART	JOHNNY MATHIS, Columbia CL 2143

This Week	Last Week	Album	Label
78	72	GREAT FOLK THEMES	PERCY FAITH, Columbia CL 2108, CS 8901
78	72	ITALIAN VOICE OF AL MARTINO	Capitol T 1907
80	75	BLUE VELVET & 1963 HITS	BILLY VAUGHN, Dot DLP 3559, DLP 25559
81	79	NAVY BLUE	DIANE RENAY, 20th Century Fox TFM 3133
82	80	VENTURES IN SPACE	Dolton DLP 2027
82	80	FROM RUSSIA WITH LOVE	SOUNDTRACK, United Artists UAL 5114
84	81	TALK BACK TREMBLING LIPS	JOHNNY TILLOTSON, MGM SE 4138
85	89	REFLECTIONS	STAN GETZ, Verve V 8554, V6 8554
86	83	INGREDIENTS IN A RECIPE FOR SOUL	RAY CHARLES, ABC Paramount ABC 465, ABCS 465
87	77	I WISH YOU LOVE	GLORIA LYNNE, Everest 5226, 1226
88	90	TIME CHANGES	DAVE BRUBECK, Columbia CL 2127, CS 8927
89	86	FREEWHEELIN'	BOB DYLAN, Columbia CL 1986, CS 8927
90	100	MANHATTAN TOWERS	ROBERT GOULET, Columbia CL 6050, CS 2450
91	77	RAMBLIN'	NEW CHRISTY MINSTRELS, Columbia CL 2055, CS 8855
92	91	BAJA MARIMBA BAND	A & M LP 104, SP 104
93	92	PAINTED, TAINTED ROSE	AL MARTINO, Capitol T 1975, ST 1975
94	95	TOGETHER AGAIN	BENNY GOODMAN QUARTET, RCA Victor LPM 2898
95	85	QUIET NIGHTS	MILES DAVIS, Columbia CL 2106, CS 8906
96	96	THE WOMENFOLK	RCA Victor LPM 2832
97	98	TRIBUTE TO DINAH	ARETHA FRANKLIN, Columbia CL 2163, CS 8963
98	98	THE VOICE OF AFRICA	MIRIAM MAKEBA, RCA Victor LSP 2845
99	99	MEET THE TEMPTATIONS	Gordy 911
100	99	LET'S FACE THE MUSIC	NAT KING COLE & BILLY MAY, Capitol W 2008, SW 2008

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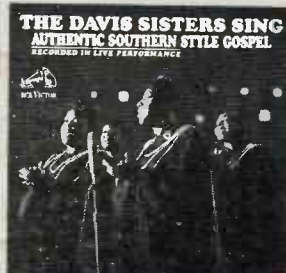
CHARTED FOR MAY SALES!



Powerful messages and songs! Carl's success formula on tunes like "Big City Girls" and "Odd Man Out." LPM/LSP-2848



A young vibes virtuoso with his own jazz quartet. Includes "On Green Dolphin Street" and "Little Girl Blue." LPM/LSP-2880



Caught "live" on a wave of songs and rhythms. Like "Oh Lord Stand by Me" and "Life's Evening Sun." LPM/LSP-2851



"Glibness of a Mort Sahl, irreverence of a Lenny Bruce..." - Chicago Sunday Tribune. He's very funny! LPM/LSP-2852



Marty Gold and his orchestra play captivating tunes like "I Wish You Love" and "I Talk to the Trees." LPM/LSP-2882



Here's more of that exciting "Java" sound with tunes like "Cotton Candy," "Hello, Dolly!" and "Big Man." LPM/LSP-2917



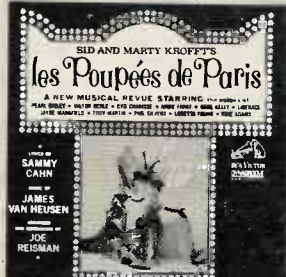
Luboff's fresh new approach to the screen's most memorable themes like "Ruby" and "Laura." LPM/LSP-2895



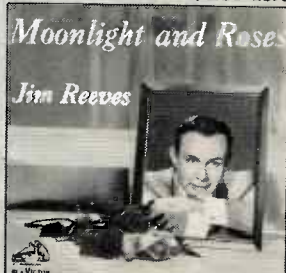
Peter plays new standards requested by thousands of his fans includes "Move" and "My Coloring Book." LPM/LSP-2853



Country-style songs with Western-style singing on tunes like "Cold, Cold Heart" and "Green Fields." LPM/LSP-2855



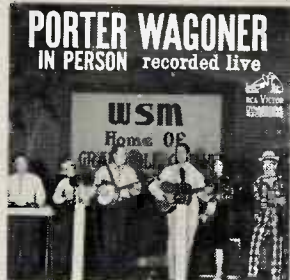
The World's Fair sensational musical review featuring the voices of Pearl Bailey, Liberace and many more. LOC/LSO-1090



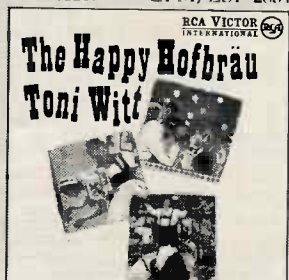
Jim's voice has a dash of moon with a touch of roses on songs like "Moon River" and "Mexicali Rose." LPM/LSP-2854



Plays masterpieces from the guitar repertoire. Like "Tacita de Plata" and "Taranas de Lidia." FPM/FSP-120



Porter teams up on this "live" album with other performers. Includes "John Henry" and "Find Out." LPM/LSP-2840

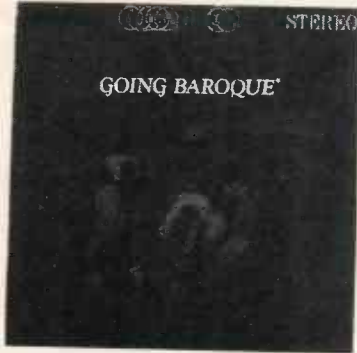


45 glass-clinking German beer-hall songs recorded in Europe. So real, the only thing left out is a stien of lager. FPM/FPS-119

SAIL TO PROFITS ON **RCA VICTOR**
The most trusted name in sound

The Swingle Singers Swing Again

This Week's Block Busters



GOING BAROQUE
THE SWINGLE SINGERS
Philips PHS 600-126
PHM 200-126

The Swingle Singers are back with a swinging, but tasteful collection of Baroque pieces by Johann Bach, as well as K.P.E. and Wilhelm F., plus Handel and Vivaldi.



AMERICA I HEAR YOU SINGING
FRANK SINATRA, BING CROSBY,
FRED WARING ORK.
Reprise FS 2020

Praise for our country by three musical giants, through such fine songs as "The House I Live In," and "This Land Is Your Land."



MONDO CANE NO. 2
KAI WINDING
Verve V8573

A fine follow-up album for Kai Winding, featuring the title song, plus standard fare like "Portrait of My Love," originals, and an inventive arrangement of "The Moldau."



ORIGINAL SOUND TRACKS
VARIOUS ARTISTS
MGM 2E-10

A double album pack, culled from the vast MGM sound track catalog offered in limited edition on a two-LP's-for-one basis.



FOREVER
BILLY VAUGHN ORK
Dot DLP 3578

Songs old and new, from "Shangri-La," to "Love's Old Sweet Song," are handled with warmth by the Billy Vaughn crew.



STAY AWHILE—I ONLY WANT TO BE WITH YOU
DUSTY SPRINGFIELD
Philips PHS 600-133

The English lass belts out her hits, and hits by other lassies, with the delivery that has made her a top fave among the teen set.



WHITE ON WHITE, SHANGRI-LA, CHARADE AND OTHER HITS OF '64
NELSON RIDDLE
Reprise RS 6120

Top tunes of the first four months of 1964 played stylishly by the Nelson Riddle Ork.

Chart Picks

POP

WORLD'S GREATEST WALTZES
VARIOUS ARTISTS
MGM 2E-11

A pot pourri of familiar waltzes by Strauss, Lehar and others, packaged on two-LP's for the price of one.

POINT OF ORDER!

ORIGINAL SOUND TRACK
Columbia KOL 6070 (Mono)

Excerpts from the current documentary film on the Army-McCarthy hearings, narrated by Eric Sevareid.

ROD MCKUEN SINGS
Capitol T2079

Rod McKuen comes through with a very impressive folk oriented album on his debut recording for Capitol.

NINO AND APRIL SING THE GREAT SONGS

Atco 3x 162

Nino Tempo and April Stevens perform everyone's favorite standards with a fresh, ear-catching approach.

FOLK

THE SOUL OF FOLK
BOB CAREY

20th Century-Fox TFS 4125 (S)
Carey, a member of the original Tarriers, brings rich baritone know-how to classic folk materials.

COUNTRY BORN
LONG GONE MILES
World Pacific 1820

A country blues singer of rare persuasion, sings touchingly some of the great blues songs by Muddy Waters, L. C. Williams, and Guitar Slim, plus originals he composed himself.

NEW TALENT

KUSTOM CITY U.S.A.
THE KUSTOM KINGS
Smash SRS 67051

A solid new group in the surf-hot-rod-cycle style with fine instrumental and motor sounds in the backing. Group stand out in an over-competitive field.

THE WELL-ROUNDED DICK GLASS
20th Century-Fox TFS 4136

A vivid personality who intermixes humor with folk singing and really socks across his material.

“THE OXFORD SOUND”

NOW ON ALL NATIONAL CHARTS



CHAD STUART

and

JEREMY CLYDE

**“YESTERDAYS
GONE”**

WA 1021

• As seen on the Hollywood Palace April 25 and
to be seen on the Steve Allen Show May 7, 1964



*England's 14 Year Old
Sensation*

CHRISTINE QUAITE

**“TELL ME
MAMMA”**

WA 1022



EAST COAST PROMOTION: Jerry Simon—RSVP

WORLD ARTISTS RECORDS, Inc.

550 Grant Street, PITTSBURGH 19, PA.

412-281-1110

New York Loves the Good Guys And WMCA Rises to the Top

by JUNE BUNDEY

THE OVERWHELMING RATING SUCCESS of New York radio station WMCA during the past two years is directly traceable to the teachings of Dr. Sigmund Freud. Or—as WMCA's compulsively happy "Good Guys" might put it—"We owe it all to the headshrinkers, baby."

When WMCA president R. Peter Straus and general manager Stephen Labunski first decided to combine the calculated hysteria of "Top 40" type deejays with a responsible public service program back in 1962, many broadcasters flatly predicted it couldn't be done. They argued that one approach would automatically cancel out the audience appeal of the other.

However, Straus and Labunski were determined to make the unlikely coupling work—basing their position on a pioneering study by the Psychological Corporation of listening habits and attitudes of New York-area radio audiences.

THE STUDY bluntly described the typical radio listener as "middle or low-brow with rather narrow intellectual capabilities and interests," and a tremendous dependency upon radio for companionship, reassurance and information.

On the other hand, the study showed that WMCA's main strength with listeners was the solid sense of participation and identification engendered by its extensive public service and public affairs programming. (WMCA was the first station to editorialize regularly.)

Determined to maintain this image, but nevertheless to raise ratings and revenue by attracting more "typical listeners" with the vitality and drive of "Top 40"-type deejay programming, Straus set out to prove the "thinking" listener isn't necessarily a brain.

If ratings and revenue are any criterion, Straus has more than made his point. During the past two years WMCA's ratings (both Pulse and Hooper) have risen from the depths to No. 1 or 2 consistently. At the same time revenue is currently double what it was eight years ago.

MOST TELLING EXAMPLE of the "workability" of Straus' schizophrenic format is the fact that WMCA's ratings remain at the same high level even when B. Mitchel Reed, the outlet's wildest jockey, is immediately followed by a serious news analysis and Barry Gray's erudite talk show in the late evening.

One of the station's biggest assets is the teamwork displayed by program director Ruth Meyer and her "Good Guys" (Joe O'Brien, Harry Harrison, Jack Spector, Dan Daniel, B. Mitchel Reed, and Johnny



JACK SPECIOR (one of the Good Guys) shows that in his line of work a man "needs a rugged constitution, a streak of exhibitionism and a good wife."

Dark.) Ruth's shrewd show-wise mind is responsible for many of WMCA's most-successful promotions.

She originated the phenomenal "Good Guy Sweatshirt" campaign, which has since been adopted by scores of stations around the country. To date WMCA jocks have given away more than 70,000 Good Guy Sweatshirts. Recipients range from a Bronx grandmother to Pat Boone's pet dog. (See photo). Teenagers consider the yellow pullovers a "status symbol."

Ruth also has the difficult task of translating WMCA's public service campaign messages into "listenable" down-to-earth language for the "Good Guys."

For example, on WMCA's campaign for reapportionment of the New York State legislature, she had the boys tape a community sing treatment of "Three Blind Mice" (i.e. "Man I've got those Reapportionment Blues," etc.).

It isn't easy to be a WMCA disk jockey. A "Good Guy" needs a rugged constitu-

tion, a strong streak of exhibitionism and—if he's married—an understanding wife. (See photo of Jack Spector).

ABOVE ALL he needs a good disposition. On the air spots constantly proclaim WMCA as "the happiest station in the nation." Consequently a "Good Guy" must be happy, happy, happy all the time—not only on the air ("Big Sister" Ruthie carries a transistor night and day), but during a multitude of personal appearances each week.

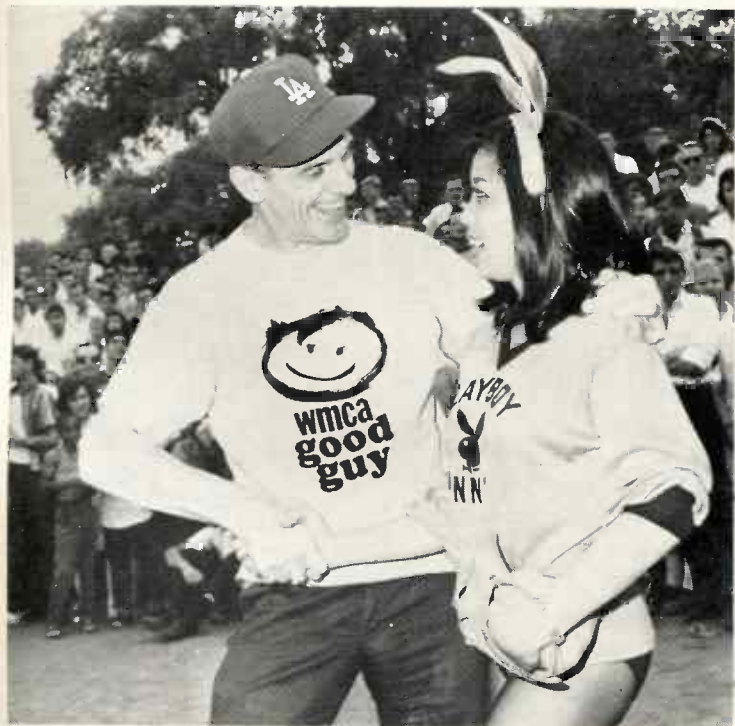
According to Franz Allino, WMCA's director of information, the boys' average more than 100 requests a week to appear at schools, charity affairs, beauty contests and various other community functions. During the last year, the "Good Guys" made an average of 200 promotional appearances.

These ran a fascinating gamut from solid service (they raised \$180,000 presiding over a 75 minute segment of WOR-TV's Cerebral Palsy Fund) to fun and games (a baseball game in Central Park with the Playboy Bunnies).

THEY ALSO MADE innumerable appearances and remote broadcasts from local shopping centers; participated in a rain dance with Hopi Indians during last October's New York drought; and rode a

**Profile of a Successful Station
In the Nation's Top Market**

GOOD GUY Joe O'Brien, team captain, congratulates China Lee Bunny, Playboy Club softball pitcher, after her side beat Good Guys, 7-6, in game last summer. Right, Pat Boone adorns wife, children and dog, G nger, with bright gold and black sweat shirts—symbol of the station.



group of broken down nags in a special "Good Guy Gallop" at the posh Madison Square Garden Horse Show.

A standout example of how responsive WMCA audiences are to the boys is the Beatle wig contest. The "Good Guys" asked listeners to select pictures of appropriate (or inappropriate) of public figures and to dress them up with Beatle Bobs. More than 75,000 "Beatle-atures" were submitted.

If the job of "Good Guy" is a demanding one, there are also compensations. Each "Good Guy" is encouraged to develop his personality, as opposed to the policy of many "Top 40" outlets where deejays must follow rigid rules. Spector recalls that when he worked for a Plough station, a red light flashed if he talked more than 12 seconds.

Ruth Meyer thinks each "Good Guy" has a distinctly different personality. She sees O'Brien (the early morning man) as "the suave sophisticate geared to the housewife;" Brooklyn-born Spector as "a big bear" with special home town appeal; B. Mitchel Reed, a "teenage nut," and Texan Dan Daniels, "the lover type."

Reed, who conducts the 7-11 p.m. teen show, is the most "far out" of the six. His rapid-fire delivery is sometimes completely unintelligible to middle-aged ears. However, this may very well be another shrewdly calculated move to please teenagers, who not only have more acute hearing but also—traditionally—are attracted to anything their parents can't understand or approve of. The same is true of Reed's so-called hip phraseology. (i.e. "It's a gas

baby." "Hey mama come get your baby boy," etc.).

THE "GOOD GUYS" are encouraged to kid anything and everybody—including President Straus—on the air. Their favorite lines include "Thanks for that soon to be forgotten performance." "America's most adequate disk jockey" and—currently—"Yeh, yeh, yeh."

In some ways, WMCA is a remarkably permissive parent. The "Good Guys" are permitted to make records, both collectively and individually. Joe O'Brien and his comedy sidekick Benny (O'Brien on speeded up tape) has a Christmas album "Hey It's Christmas" on United Artists last December, and Jack Spector has a "Good Guy-Jack Spector 22 Original Winners" package on Roulette. All six "Good Guys" signed a management contract with Ken Greengrass (head of GLG Productions with Eydie Gorme and Steve Lawrence) last month to make records and work on merchandising tie-ups. Their first recording stint was a community sing-type album for United Artists. Their names were featured once on a Laurie Record cover, but this is their first joint-performance on wax. The UA deal is not exclusive.

The only serious member of the WMCA crew is Joe Bogart, music director, as benefitting the man who bears the bulk of the responsibility for the station's record programming pattern.

Bogart and his assistant, Frank Costa, listen to all records received including albums. From these, they select those they deem most important (hit artist release, hot discs in other areas, etc.) and

play them for the deejay staff and Ruth Meyer on Tuesday afternoons.

The "Good Guys" also submit any discs they think have potential. A number of "Sure Shots" are voted and these are played throughout each week along with former "Sure Shots" and a list of 25 top singles.

The 25 top singles are compiled on the basis of a weekly station survey of local record retailers, juke boxes and listener requests. This list is distributed to 10,000 people weekly, via the New York Record Review.

Bogart declines to describe his programming methods in detail, but states the rather obvious fact that they predominantly play the hits.

UNLIKE SOME STATIONS, Bogart keeps his door open to distributors and promotion men all the time, with the exception of Tuesday and Friday afternoons when he makes up the weekend schedule.

Bogart prides himself on "firsts," in keeping with the station's on-the-air slogan "We play the hits. We play them first—first on your dial." Among his firsts are "Washington Square," "Dominique" (discovered in the album by Joe O'Brien), the first Beatle album, "Navy Blue," and the Dusty Springfield hit, "I Only Want To Be With You."

"Firsts" are no doubt a contributing factor to WMCA's success, but the overwhelmingly major proportion of credit for the station's success must still be chalked up to Mr. Freud and the whole-hearted way in which all parties concerned execute the human nature-program format he laid down sometime ago.

New Names Revitalizing Folk Field

Old Acts Still Sell But New Ones Build Fresh Audiences

A FEW MONTHS AGO the doubters were writing off the folk field. All that was selling they said, were albums by Peter, Paul and Mary, Joan Baez, Bob Dylan, The Kingston Trio, The New Christy Minstrels, The Smothers Brothers; Bud and Travis, the Chad Mitchell Trio, and a few others. (Is that bad?). But otherwise, said these doubting Thomases, the field was dead.

If the folk field was dead (and we doubt it) it has come alive with a bang. New groups, like The Serendipity Singers, have come through with smash hits, both albums and singles, and almost a score of new, young, and vital folk singers: soloists, duos and groups, have been signed by labels, large and small.

The folk field, since it is both young and yet has grass root traditions, has an ability to restore itself easily. This is just what has happened over the past six months or so. The young artists, who learned about folk music from the Baez' and the Dylans, have bowed their own brand of folk music to young fans who think of The Kingston Trio as ancient.

THESE NEW ARTISTS are mainly youngsters who first became addicted to folk music when the great first wave of urban folk swept all America during 1961, and 1962. Their knowledge of Pete Seeger and The Weavers is recent; they have learned about Woody Guthrie from Bob Dylan. But no matter how new they may be to folk, or how young they are, they have started a new folk wave that is rolling along nicely.

The Serendipity Singers started their career only a few months ago in New York at The Bitter End. They are already the possessors of a smash single called "Crooked Little Man," and an LP called simply "The Serendipity Singers," on the Philips label. Another hot act is Judy Collins, whose Elektra album "Judy Collins #3" is rising on the trade album charts.

Another new group with a new folk hit is The Womenfolk on the RCA Victor label, whose "Little Boxes" is selling as a single along with the girls' first album. They too are a new group, formed only a few months ago and signed on the coast by Victor.

In addition to these young hitmakers, companies have been signing folk acts at a prodigious rate. Epic is pushing a new act called The Goldebrriers, on both album and single, and they expect the group to make a big dent in the folk field. United Artists is riding with a new group called



CAROL HEDIN, one of new singles in folk field, has Bob Dylan-penned "Tomorrow Is a Long Time" on Franc Records, which is showing a good deal of action.

the Briarwood Singers. Capitol just released an album with a city lad, who digs folk, named Jesse Colin Young. He's on the Bob Dylan kick. Capitol also recently signed Rod McKuen, a vet folk name, whose songs have turned into strong sellers in the folk field. Gateway thinks it has a new find in Liz Seneff.

OTHER ACTS which have caught on through public appearances and have gone on to recording success are Ian and Sylvia (Vanguard) and John Hammond Jr. (also Vanguard). The Big Three have become favorites of Johnny Carson and their many appearances with him have stirred interest in their FM records (distributed by VeeJay). They've just finished recording a second album for the firm.

Joan Toliver, who created a sensation

when she toured with the Harry Belafonte troupe last year has been recorded by Kapp Records, while she is currently holding down the headlining spot at The Bitter End, along with the comedy folk team of Jim, Jake and Joan.

Such acts as the Big Three have found their acceptance in an adult audience, as well as with the younger set. They've even gotten a good deal of publicity through their Ballantine Beer television commercial.

OTHER ACTS continue to find their way to records. Shawn Phillips, who has made the circuit from the hungry i to the Bitter End will record next week for United Artists. Bob Carey (one of the original Tarriers) is now working as a single, recording for 20th Century-Fox.

He will be working in the IBM show at the New York World's Fair. From Warner Bros. comes a new album by the Modern Folk Quartet, while Reprise has the All Night Singers under contract.

Another act getting attention is the Turtles (Jimmy Gavin and Maurey Haydn) who are drawing audiences into clubs like the Blue Dog in Baltimore, and the hungry i in San Francisco with the material originally voiced by the talented Allen & Grier, who have since disbanded.

WHILE THE NEW FOLK ACTS have been getting their promotion and exposure on various labels, the big folk names have not slacked off in sales. In fact, The New Christy Minstrels on Columbia have grown stronger with each release and their latest LP, "Today, And Others Songs," looks like one of their biggest yet.

Every folk fan (and every dealer as well), is looking forward to Peter, Paul and Mary's next LP on Warner Bros., which is rumored to be a live LP taken from various concerts they have given in the U.S. and other countries.

Their first LP is well over 1.3 million and has continued to be a strong seller even though released two years ago, and their other two LP's are nearing the million mark. The Chad Mitchell Trio LP's are selling on two labels, their original Kapp label, and their new one, Mercury. Bob Dylan's second LP, "The Times They Are A-Changin'," on Columbia, has been a smash for him and the label. Joan Baez' last album on Vanguard is one of her biggest, and an album of her early recordings on a label called Squire, was a chart-maker.

The Smothers Brothers currently have one of their albums "Curb Your Tongue Knave," way up in the trade charts, the latest in a long succession of Mercury hits by the boys. And they have a one nighter concert scheduled at Carnegie Hall in New York in May.



THE FREEWHEELERS (above), on Epic, THE SMOTHERS BROTHERS (lower left), on Mercury and THE TURTLES (below, right) are among acts building new audiences for folk field. Night clubs featuring new names in folk acts have been doing very well indeed in beginning months of 1964.

The Kingston Trio, the daddy of the modern urban folk groups, always have an album in the charts. Their entire catalog of 17 albums have consistently moved.

WHILE NIGHT CLUBS specializing in pop acts have been doing fair business, folk clubs have been doing very well with their acts. In New York the Bitter End, Village Gate, Cafe Wha and many smaller folknik hangouts have continued to do solid business with new and known folk acts. In other words, there's a new folk audience for the material as well as a large and loyal following for the established names, both live and on disc.



MUSIC BUSINESS

Get Set Commercially, Says Hirt

LOS ANGELES

"DON'T GET ME WRONG, I love your Los Angeles. It's beautiful, sunny, friendly, but I can't perform here. Clubs are limited, unless you get a gig at the Coconut Grove, or do a Greek Theatre Summer Concert," said Al Hirt last week as he relaxed a few days here.

"I have many loyal fans in this town, and my album is the third best seller. It would be number one, but for King George's revenge upon the colonies, the Beatles.

"I probably won't be in Hollywood this summer, but there'll be a Hirt representing the family. My daughter Gretchen

'Then be ready to give out with the message,' he tells fellow musicians

will study drama with Agnes Moorehead during summer vacation from college. She's the actress in the family, I just play horn and own a night club."

AL'S EYES LIT UP with pride of ownership. He bought Dan's Pier 600 in New Orleans on January 1, and immediately set upon an extensive remodelling program. This includes the installation of the finest night club lighting and sound

systems. It'll make it easier to record live.

"I'm calling the club Al Hirt's, and I'll play there from seven to eight months a year.

"When I'm not minding the store, I'll try and bring in people like Cannonball (Adderly), Miles (Davis), and (Gerry) Mulligan. My place will become the 'Mecca for Jazz' in the South."

Al's club is set to open on May 1, with Hirt performing till his departure on June 2 for a ten day engagement with Arthur Fiedler and the Boston Pop orchestra. "We open June 4, do a TV show together on the 5th, then continue performing till we cut an album for RCA Victor on June 10 and 11. Just think, Al Hirt and Arthur Fiedler and his cats on one album. It's too much! I play Haydn's Trumpet Concerto in E Flat, but in the Hirt-style. I use a B Flat horn. This will be a memorable 10 days for me, and I'm really excited about it.

"**I DON'T HAVE AN IDEA** when they'll issue that Boston Pop album, but I have one in the can already to be released. It's music of the famed funeral marching bands in New Orleans. I borrowed their music, but not the musicians. Oh, they're fine players, good craftsmen, produce a good beat, but there's not enough excitement. For my sessions, I added some groovy West Coast cats. They took the same music, added excitement, and brought some wild sounds to those old hymns. The album's called 'Struttin Down Royal Street.'

"As for future albums, I have one in mind that I must first discuss with my good friend Marty Paich. We did the 'Honey in the Horn' together. I'd like to do sketches like Miles', 'Sketches in Spain', but mine won't be Spanish. I favor the latin tempo, you know, that fiery type, just made for my boys and me."

AL PASSED ON THESE WORDS to his fellow musicians: "I've paid my dues in life. I scuffled to get to do the things I do. Musicians, of today and in the future, should first establish themselves in a commercial manner, then be ready to give out with their messages. It makes life much easier . . . and you're better able to convert your listeners."



MARTY PAICH, left, and Hirt hear playback of Al's Victor single, "Cotten Candy"