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MUSIC BUSINESS

Incorporating music reporter

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THE AMERICAN RECORD ARTISTS COME BACK

The Most Exciting and Important Chart In the Industry:

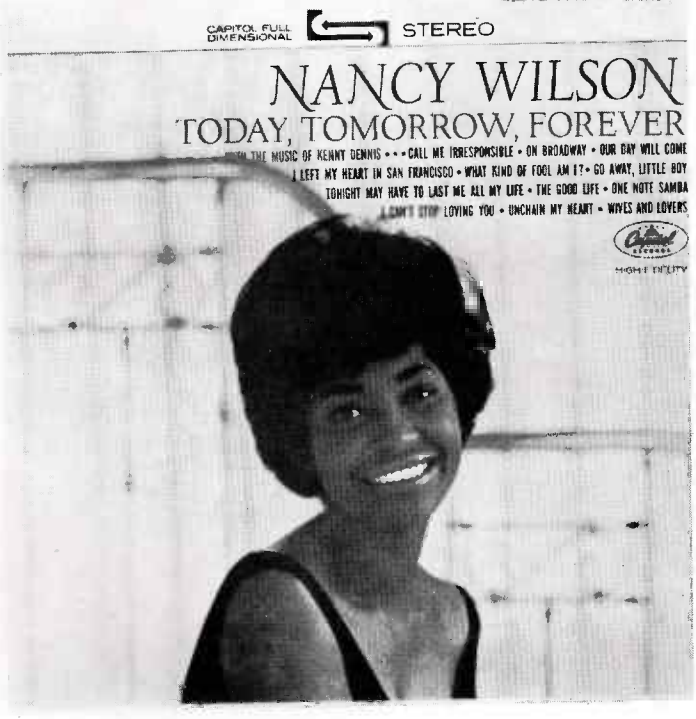
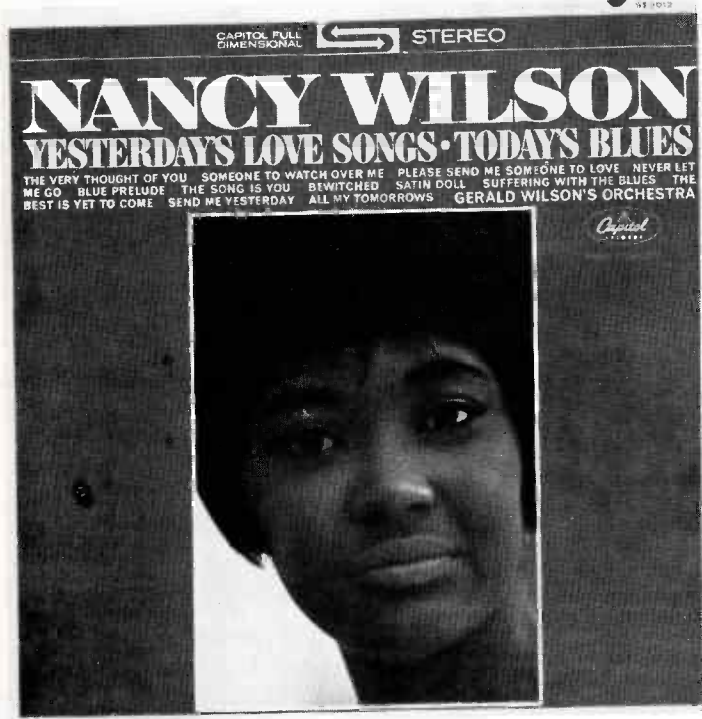
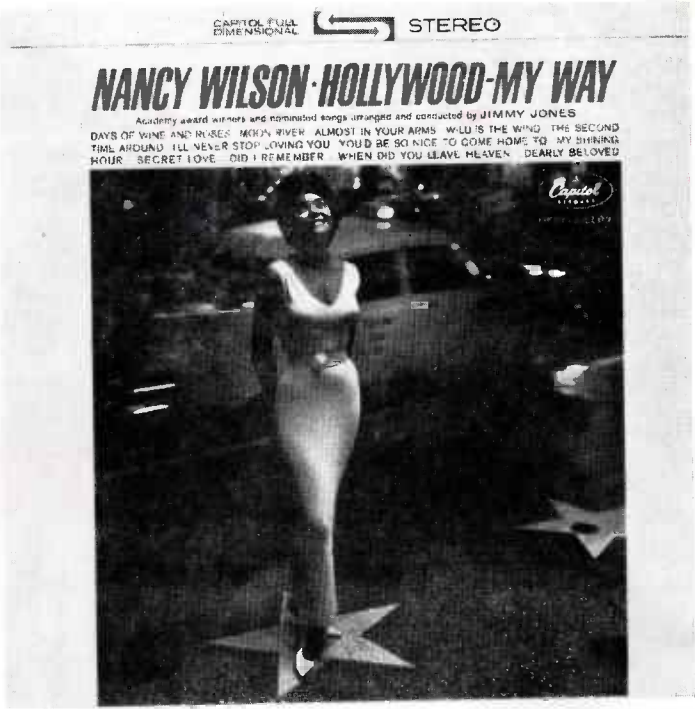
RADIO EXPOSURE CHART

*Showing the positions of nearly 300 singles on the surveys of
the nation's leading radio stations*

JUN 26 1964

MB 4-5 E17 Q
NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA 24740

NEWSPAPER



A fabulous album-seller
 has a smash-hit single!
 How Glad I Am b/w Never
 Less Than Yesterday #5198



JUNE 13, 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...

Beach Boys Jump Into Top Ten

THE MONEY RECORDS

This Week	Last Week	Record
1	1	CHAPEL OF LOVE DIXIE CUPS, Red Bird 10-001
2	3	WORLD WITHOUT LOVE PETER AND GORDON, Capitol 5175
3	2	LOVE ME DO BEATLES, Tollie 9008
4	4	LOVE ME WITH ALL YOUR HEART RAY CHARLES SINGERS, Command 4045
5	5	MY GUY MARY WELLS, Motown 1056
6	7	LITTLE CHILDREN BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
7	8	WALK ON BY DIONNE WARWICK, Scepter 1274
8	11	(JUST LIKE) ROMEO AND JULIET REFLECTIONS, Golden World 6008
9	9	DO YOU LOVE ME DAVE CLARK FIVE, Epic 9678
10	26	I GET AROUND BEACH BOYS, Capitol 5174

SALE BLAZERS

This Week	Last Week	Record
11	16	WHAT'D I SAY ELVIS PRESLEY, RCA Victor 8360
12	29	TELL ME WHY BOBBY VINTON, Epic 9587
13	13	PEOPLE BARBRA STREISAND, Columbia 42965
14	17	DIANE BACHELORS, London 9639
15	12	P.S. I LOVE YOU BEATLES, Tollie 9008
16	15	I DON'T WANT TO BE HURT ANY MORE NAT KING COLE, Capitol 5155
17	33	MY BOY LOLLIPOP MILLIE SMALL, Smash 1893
18	18	EVERY LITTLE BIT HURTS BRENDA HOLLOWAY, Tamla 54094
19	25	TODAY NEW CHRISTY MINSTRELS, Columbia 43000
20	45	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie 3251

This Week	Last Week	Record
21	19	VIVA LAS VEGAS ELVIS PRESLEY, RCA Victor 8360
22	27	ONCE UPON A TIME MARVIN GAYE & MARY WELLS, Motown 105
23	23	TEARS AND ROSES AL MARTINO, Capitol 518
24	76	MEMPHIS JOHNNY RIVERS, Imperial 6603
25	31	BE ANYTHING (BUT BE MINE) CONNIE FRANCIS, MGM 13237
26	50	I DON'T WANNA BE A LOSER LESLEY GORE, Mercury 72707
27	22	THREE WINDOW COUPE RIP CHORDS, Columbia 43025
28	32	NO PARTICULAR PLACE TO GO CHUCK BERRY, Chess 1898
29	39	DON'T THROW YOUR LOVE AWAY SEARCHERS, Kapp 593
30	40	BAD TO ME BILLY J. KRAMER & THE DAKOTAS, Imperial 66027

ACTION RECORDS

This Week	Last Week	Record
31	43	I'LL TOUCH A STAR TERRY STAFFORD, Crusader 105
32	6	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp 573
33	21	WRONG FOR EACH OTHER ANDY WILLIAMS, Columbia 43015
34	14	BITS AND PIECES DAVE CLARK FIVE, Epic 9671
35	55	YESTERDAY'S GONE CHAD STUART & JEREMY CLYDE, World Artists 1021
36	24	RONNIE FOUR SEASONS, Philips 40185
37	89	DON'T WORRY BABY BEACH BOYS, Capitol 5174
38	10	IT'S OVER ROY ORBISON, Monument 837
39	60	ALONE FOUR SEASONS, Vee-Jay 597
40	80	BEANS IN MY EARS SERENDIPITY SINGERS, Philips 40198
41	✓	CAN'T YOU SEE THAT SHE'S MINE DAVE CLARK FIVE, Epic 9692
42	53	WORLD OF LONELY PEOPLE ANITA BRYANT, Columbia 43037
43	35	WHAT'S THE MATTER WITH YOU, BABY MARVIN GAYE & MARY WELLS, Motown 1057
44	64	WORLD WITHOUT LOVE BOBBY RYDELL, Cameo 320
45	51	EVERYBODY KNOWS STEVE LAWRENCE, Columbia 43407
46	79	ALONE WITH YOU BRENDA LEE, Decca 31628
47	20	COTTON CANDY AL HIRT, RCA Victor 8364
48	97	FARMER JOHN PREMIERES, Faro 605
49	58	ROCK ME BABY B. B. KING, Kent 393
50	93	REMEMBER ME RITA PAVONE, RCA Victor 8365
51	✓	SIE LIEBT DICH DIE BEATLES, Swan 4182
52	42	WISH SOMEONE WOULD CARE IRMA THOMAS, Imperial 66013
53	57	GIVING UP GLADYS KNIGHT & THE PIPS, Maxx 325

This Week	Last Week	Record
41	65	THE WORLD I USED TO KNOW JIMMY RODGERS, Dot 16595
42	77	I'M INTO SOMETHING GOOD EARL-JEAN, Colpix 729
43	73	WHAT HAVE I GOT OF MY OWN TRINI LOPEZ, Reprise 276
44	57	GOODBYE BABY (BABY GOODBYE) SOLOMON BURKE, Atlantic 2226
45	87	HICKORY, DICK AND DOC BOBBY VEE, Liberty 56700
46	✓	RAG DOLL FOUR SEASONS, Philips
47	60	KISS ME QUICK ELVIS PRESLEY, RCA Victor 447-0639
48	—	DONNIE BERMUDAS, Era 3125
49	62	PARTY GIRL BERNADETTE CARROLL, Laurie 3238
50	85	MILORD BOBBY DARIN, Atco 6297
51	✓	TOMMY CONNIE FRANCIS, MGM 13237
52	✓	MIXED UP, SHOOK UP GIRL PATTY AND THE EMBLEMS, Herald 590
53	83	KICK THAT LITTLE FOOT, SALLY ANN ROUND ROBIN, Domain 1404
54	67	BE MY GIRL FOUR EVERS, Smash 1887
55	96	DREAM LOVER PARIS SISTERS, MGM 13236
56	✓	LOVE IS ALL WE NEED VIC DANA, Dolton
57	✓	YESTERDAY'S GONE OVERLANDERS, Hickory 1258
58	✓	GOOD TIMES SAM COOKE, RCA Victor 8368
59	—	TALL COOL ONE WAILERS, Golden Crest 518
60	73	THE BEATLES E.P. Capitol EAP 1-2121
61	✓	DANG ME ROGER MILLER, Smash S 1881
62	94	LAZY ELSIE MOLLY CHUBBY CHECKER, Parkway 920
63	99	THE MAGIC OF OUR SUMMER LOVE TYMES, Cameo 992

This Week	Last Week	Record
64	95	YOU COMB HER HAIR JOEY POWERS, Amy 903
65	98	SHE'S MY GIRL BOBBY SHAFTO, Rust 5082
66	—	TELL ME MAMA CHRISTINE QUAINTE, World Artists 1022
67	69	THE FIRST NIGHT OF THE FULL MOON JACK JONES, Kapp 589
68	✓	TELL ME WHEN APPLEJACKS, London 9658
69	—	NOT FADE AWAY ROLLING STONES, London 9657
70	83	THE GIRL FROM IPANEMA STAN GETZ, Verve 10322
71	84	TENNESSEE WALTZ SAM COOKE, RCA Victor 8368
72	100	ANGELITO RENE AND RENE, Columbia 43054
73	✓	WISHIN' AND HOPIN' DUSTY SPRINGFIELD, Philips 40207
74	87	PRECIOUS WORDS WALLACE BROTHERS, Sims 174
75	✓	MY DREAMS BRENDA LEE, Decca 31628
76	✓	I CAN'T HEAR YOU BETTY EVERETT, Vee Jay 599
77	90	THE GIRL'S ALRIGHT WITH ME TEMPTATIONS, Gordy 7032
78	✓	I STILL GET JEALOUS LOUIS ARMSTRONG, Kapp 597
79	✓	THE FERRIS WHEEL EVERLY BROTHERS, Warner Bros. 5441
80	✓	JUST AIN'T ENOUGH LOVE EDDIE HOLLAND, Motown 158
81	✓	GROWIN' UP TOO FAST DIANE RENAY, 20th Century Fox 514
82	95	SOMETHING YOU GOT ALVIN ROBINSON, Tiger 104
83	✓	THE COURT OF KING CARACTICUS ROLF HARRIS, Epic 9682
84	✓	LITTLE TOY BALLOON DANNY WILLIAMS, United Artists 722
85	✓	THE FEVER JODY MILLER, Capitol 5192
86	✓	I BELIEVE BACHELORS, London 9629
87	✓	ROCK MY SOUL PETER, PAUL & MARY, Warner Bros. 5442

Question: What's a 7 hit word that spells S·U·C·C·E·S·S?

DOUBLE LETTER SCORE

LETTER SCORE

PHILIPS

THE 4 SEASONS
"Rag Doll"
40211
New! A No. 1 Contender.

THE SERENDIPITY SINGERS
"Beans in My Ears"
40198
Quick Chart Maker—
Another Scorer for
this Great Group.

JIMMY CLANTON
"A Million Drums"
AND
"If I'm a Fool
for Loving You"
40208
The Clanton Sound that put him
on the charts.

THE FOUR PENNIES
"Juliet"
40202
#1 in England! The pretty sound of a
great quartet.

DUSTY SPRINGFIELD
"Wishin' and Hopin'"
40207
A socko hit from her current LP.
PHM 200-133/PHS 600-133

BRIAN HYLAND
"Pledging My Love"
40203
Just out and tremendous!
His best to date —from
his new LP "Here's To My Love"

JOHNNY SEA
"My Baby Walks
All Over Me"
40164
His 1st Chart Hit.

Answer: P·H·I·L·I·P·S

(with the strongest group of hits ever offered at one time!)

PHILIPS RECORDS

ONE WORLD OF MUSIC



ON ONE GREAT LABEL

Nancy, Welk, Maxwell Lead Parade

Chart Picks

NANCY WILSON

Capitol 5198
NEVER LESS THAN YESTERDAY
 (April, ASCAP) (2:21) — Ahlert, Kusiak
 Flip is "You Don't Know How Glad I Am," (Roosevelt, BMI) (2:37) — Williams Harrison
 Gal is a big album artist and this classy performance could give her a single smash.

GLORIA LYNNE

Everest 2044
DON'T TAKE YOUR LOVE FROM ME (E. H. Morris, ASCAP) (2:48) — Nemo
YOU DON'T KNOW WHAT LOVE IS (Leeds, ASCAP) (2:58) — Raye, DePaul
 Two fine standards, done in Gloria's slow, soulful style.

LAWRENCE WELK

Dot 16620
THE POODLE WALK
 (Fred Raphael, ASCAP) (2:09) — Cates, Silver, Alfred
 One of Welk's typically bright, imaginative instrumentals which always rate a strong chance.

SUGAR PIE DESANTO

Checker 13224
SOULFUL DRESS
 (Chevis, BMI) (2:47) — McAlister
 Flip is "Use What You Got," (Chevis, BMI) (2:40) — Davis
 A wild and rip-roaring rocker with plenty of r. & b. flavor.

ROBERT MAXWELL

Decca 25637
PEG O' MY HEART
 (Leo Feist, ASCAP) (1:38) — Fisher, Bryan
 Flip is "Little Dipper," (Maxwell/Moorpark, ASCAP) (2:15) — Maxwell
 Another big instrumental for the "Shangri-La" hitmaker and this could be as big.

CLIFF RICHARD

Epic 9691
BACHELOR BOY
 (Ross Jungnickel/Harms, ASCAP) (2:00) — Richard, Welch
TRUE TRUE LOVIN'
 (Shadows/Hill and Range, BMI) (2:13) — Welch
 First up is a stylish tune, well-sung to a big arrangement. Flip has a touch of Liverpool. Either way here.

ETHEL ENNIS

RCA Victor 8379
THE BOY FROM IPANEMA
 (Duchess, BMI) (2:26) — Jobim, DeMoraes, Gimbel
 Flip is "When Will the Hurt Be Over," (APT, ASCAP) (2:13) — Vance, Snyder
 Here's a smart answer version of the Stan Getz "Girl from Ipanema" hit.

BILL ANDERSON

Decca 31630
ME
 (Acclaim/Samos Island, BMI) (2:12) — Zanetis
CINCINNATI, OHIO
 (Moss Rose, BMI) (2:08) — Anderson
 A strong coupling. Top side has an effective recitation and the flip, Anderson's own tune, could also go.

MUSIC BUSINESS DISCOVERIES

RONNY AND THE DAYTONAS

Mala 481
G. T. O.
 (Buckhorn, BMI) (2:26)
HOT ROD BABY
 (Tuneville, BMI) (2:12)
 Bill Justis produced these two good male vocal sides. They have a bit of the Beach Boys harmony sound.

DICK LORY

Liberty 55707
I WILL
 (Camarillo, BMI) (2:32) — Glasser
I CATCH MYSELF CRYING
 (Tree, BMI) (2:28) — R. Miller
 A good chanter with a fine sound. First up has a touch of the Bobby Vee Sound; the flip is a countryish tune by Roger Miller.

TONY CLARKE (And You, His Audience)

Chess 1894
AIN'T LOVE GOOD, AIN'T LOVE PROUD
 (Chevis, BMI) (2:55) — Clarke, Wylie
 Flip is "Coming Back Strong," (Chevis, BMI) (2:40) — McKinley, Smith, Clarke

THE V.I.P.'s

Bigtop 518
FLASHBACK
 Valley (2:22) — Giant, Baum, Kaye
YOU PULLED A FAST ONE
 (Aberbach, BMI) (2:36) — Giant, Baum, Kaye
 The new rock vocal combine turns in a pair of sides with strong r. & b. touches. Group has class.

JERRY CRUTCHFIELD AND ORCHESTRA

Coral 62416
DANCING IN THE STREETS
 (Dov, ASCAP) (2:16) — McKuen
DON'T LET THE SUN CATCH YOU CRYING
 (Northern, ASCAP) (2:29) — Greene
 Writer-producer Crutchfield turns maestro here with two winning instrumentals. First is a slick Rod McKuen ditty; the flip is a hit for Gerry and the Pacemakers.

THE VULCANES

Capitol 5199
MOON PROBE
 (Beechwood, BMI) (2:20) — Barnum
TWILIGHT CITY
 (Lock-M.Z.G., ASCAP) (2:35) — Saraceno
 A smart new combo with interesting spatial quality, especially on the top side. Group bears watching.

THE WEDGWOODS

Limelight 3025
SEPTEMBER IN THE RAIN
 (Remick, ASCAP) (2:13) — Dubin, Warren
GONE GONE AWAY
 (Duchess, BMI) (1:45) — The Wedgwoods
 Here's an interesting new British group with a pleasant harmony, folk sound. Somewhat reminiscent of The Old Springfields group.

JOANNE ENGEL

Amy 904
THE DUM-DE-DUM SONG
 (Rumbalero, BMI) (2:00) — Wecht, Walsh
 Flip is "I Want Him," (Rumbalero, BMI) (2:25) — Wecht, Walsh
 Here's a gal with a solid, dual-track harmony sound against a great beat. Big sound here could make it.

RADIO EXPOSURE CHART

This chart summarizes the standings of single records on the latest local surveys made in major markets by key radio stations which influence record sales. Numerals next to each title show its rank order on the survey named at the top of each column. The letter "P" indicates the record was a "Pick" on survey; the letter "X" means it was an "Extra" without numerical rank. If no numeral or symbol appears in a column, the record was not on the station's latest survey.

This chart provides a rapid summary of each record's local popularity and radio exposure in leading markets. It also shows regional popularity and radio exposure by grouping markets in the East, South, Midwest and West. Each week a different radio sample is used. Music Business has been officially authorized by each station listed to publish its survey results, which have been obtained by Music Business with the cooperation and approval of the stations named.

TITLES	EAST						SOUTH			MIDWEST					WEST		
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMCA	WASHINGTON WDC	WORCESTER WORC	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	CINCINNATI WSAI	DETROIT CKLW	MINNEAPOLIS WDOY	PITTSBURGH KQV	ST. LOUIS KXOK	LOS ANGELES KFNB	OAKLAND KNEWB	SEATTLE KJR
ACROSS THE STREET																	
ALONE																	
ALONE WITH YOU		52															
ANGELITO																	
ANOTHER CUP OF COFFEE																	
ANY OLD TIME OF DAY																	
ANYONE WHO KNOWS WHAT LOVE IS																	
AS YOU PASS ME BY																	
BACHELOR BOY																	
BAD DETECTIVE																	
BAD TO ME		35															
BE																	
BE ANYTHING (BUT BE MINE)		22	19		25	28	17										
BE MY GIRL																	
BEANS THAT WAY																	
BEANS IN MY EARS																	
BEE-BOM																	
BEG ME																	
(BEST PART OF) BREAKIN' UP																	
BITS AND PIECES																	
BLOWIN' IN THE WIND																	
BLUE BEAT																	
BUCKET "T"																	
CAN'T BUY ME LOVE																	
CAN'T BUY ME LOVE																	
CAN'T YOU HEAR THE BEAT																	
CAN'T YOU SEE THAT SHE'S MINE																	
CAROL																	
A CASUAL KISS																	
CHAPEL OF LOVE																	
CHOOSE																	
C'MON AND SWIM																	
COME AND JOIN US																	
COTTON CANDY																	
COURT OF KING CARACTACUS																	
DANCE, FRANNY, DANCE																	
DANG ME																	
DEAD MAN'S CURVE																	
DEVIL IN HER HEART																	
DEVIL WITH THE BLUE DRESS																	
DIAMOND BACK																	
DIANE																	
DO YOU LOVE ME																	
DO YOU WANT TO KNOW A SECRET																	
DONNIE																	
DON'T LET THE SUN CATCH YOU CRYING																	
DON'T MAKE FUN OF ME																	
DON'T THROW YOUR LOVE AWAY																	
DON'T WORRY BABY																	
DREAM LOVER																	
EVERY LITTLE BIT HURTS																	
EVERYBODY KNOWS																	
EVERYBODY LOVES SOMEBODY																	
EVERYBODY WANTS TO BE A TIGER																	
FARMER JOHN																	
FERRIS WHEEL																	
THE FEVER																	
FIRST NIGHT OF THE FULL MOON																	
A FOOL FOR LOVING YOU																	
FOOT STOMPIN'																	
FRENCH SONG																	
FUGITIVE																	
GIRL FROM IPANEMA																	
GIRL'S ALRIGHT WITH ME																	
GIVE ME YOUR LOVE																	
GIVING UP																	
GLAD ALL OVER																	
GONNA GET ALONG WITHOUT YOU NOW																	
GONNA GET ALONG WITHOUT YOU NOW																	
GOODBYE BABY (BABY GOODBYE)																	
GOOD GOLLY MISS MOLLY																	
GOOD TIMES																	
GOTTA BE YOU																	
GROWIN' UP TOO FAST																	
HAUNTED HOUSE																	
HELLO DOLLY																	

TITLES	EAST						SOUTH			MIDWEST					WEST		
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMCA	WASHINGTON WWDG	WORCESTER WORC	DALLAS KLIF	HOUSTON KILF	MIAMI WFUN	CINCINNATI WSAI	DETROIT CKLW	MINNEAPOLIS WJG	PITTSBURGH KQV	ST. LOUIS KXOK	LOS ANGELES KEWB	OAKLAND KEWB	SEATTLE KJR
HERE HE COMES NOW																	
HEY HARMONICA MAN																	
HICKORY, DICK & DOG																	
HOLD YOUR HEAD HIGH																	
HONEY WIND BLOWS																	
HOW DO YOU DO IT																	
HOW FOOLISH																	
HUMPTY DUMPTY																	
HUNTINGTON BEACH																	
I BELIEVE																	
I CAN DANCE																	
I CAN'T HEAR YOU																	
I CAN'T STAND IT																	
I DON'T WANNA BE A LOSER																	
I DON'T WANT TO BE HURT ANYMORE																	
I GET AROUND																	
I HOPE																	
I KNEW IT ALL THE TIME																	
I KNOW																	
I NEED SOMEBODY																	
I RISE I FALL																	
I STILL GET JEALOUS																	
I WANNA BE LOVED																	
I WANNA LOVE HIM SO BAD																	
I WANT TO HOLD YOUR HAND (In German)																	
I'LL BE IN TROUBLE																	
I'LL TOUCH A STAR																	
I'M CONFESSIN'																	
I'M INTO SOMETHING GOOD																	
I'M JUST A MAN																	
I'M SO PROUD																	
I'M THE LONELY ONE																	
I'M THE MISTY MOONLIGHT																	
IT AIN'T NO USE																	
IT WILL STAND																	
IT'S OVER																	
IT'S TOO LATE																	
IT'S YOU, ALWAYS YOU																	
I'VE HAD IT																	
JAMAICA SKA																	
JUST AIN'T ENOUGH LOVE																	
JUST LIKE ROMEO & JULIET																	
JUST ONCE MORE																	
KICK THAT LITTLE FOOT SALLY ANN																	
KISS ME QUICK																	
LA BAMBA																	
LAZY ELSIE MOLLY																	
LET'S GO TOGETHER																	
LITTLE ACORN																	
LITTLE CHILDREN																	
LITTLE GREEN THING																	
LITTLE TOY BALLOON																	
LONELIEST NIGHT																	
LONG LONELY NIGHTS																	
LOOK AT ME																	
LOUIE GO HOME																	
LOVE IS LOVE																	
LOVE IS A MANY SPLENDORED THING																	
LOVE ME DO																	
LOVE ME WITH ALL YOUR HEART																	
LOVING YOU MORE EVERY DAY																	
THE MAGIC OF OUR SUMMER LOVE																	
ME																	
MEMPHIS																	
MILLION DRUMS																	
MILDRED																	
MISS DAISY DE-LITE																	
MIXED UP, SHOOK UP GIRL																	
MONEY																	
MONKEY SHOUT																	
MY BABY DON'T DIG ME																	
MY BOY LOLLIPOP																	
MY DREAMS																	
MY GIRL SLOOPY																	
MY GUY																	
MY KIND OF TOWN																	
NADINE																	
NEW GIRL IN SCHOOL																	
NEW ORLEANS																	
NEW YORK TOWN																	
NO PARTICULAR PLACE TO GO																	
NOT FADE AWAY																	
NUMERO CINCO																	
ONCE UPON A TIME																	
ONE WAY LOVE																	
ONLY THE YOUNG																	
P.S. I LOVE YOU																	
PEG O' MY HEART																	
PARTY GIRL																	
PATSY GIRL																	
PEOPLE																	
PINK PANTHER																	
PRECIOUS WORDS																	
RAG DOLL																	
REMEMBER ME																	
ROCK ME BABY																	
ROCK MY SOUL																	
RONNIE																	
ROSES GROW WITH THORNS																	
RULES OF LOVE																	
RUN LITTLE GIRL																	
SHANGRI-LA																	
SHANGRI-LA																	
SHARE YOUR LOVE WITH ME																	

TITLES	EAST						SOUTH			MIDWEST					WEST		
	BALTIMORE WTH	BUFFALO WKBW	NEW YORK WABC	NEW YORK W MCA	WASHINGTON W WDC	WORCESTER W WRC	DALLAS KLLP	HOUSTON KTLT	MIAMI W FUN	CINCINNATI W SAI	DETROIT CKLW	MINNEAPOLIS W DGY	PITTSBURGH K QV	ST. LOUIS K XOK	LOS ANGELES K F W B	OAKLAND K E W B	SEATTLE K J R
SHE DON'T UNDERSTAND HIM LIKE I DO																	
SHENANDOAH																	
SHE'S MY GIRL																	
SHE'S THE ONE																	
SIE LIEBT DICH																	
SOMEBODY'S IN MY ORCHARD																	
SOMETHING YOU GOT																	
SOUL SERENADE																	
SPANISH BOY																	
SPEND A LITTLE TIME																	
STAY AWHILE																	
SUGAR & SPICE																	
SUSPICION																	
SWEET POTATO																	
TASTE OF TEARS																	
TALL COOL ONE																	
TEA FOR TWO																	
TEARS AND ROSES																	
TELL ME MAMA																	
TELL ME WHEN																	
TELL ME WHY																	
TENNESSEE WALTZ																	
THANK YOU GIRL																	
THAT'S ALL THAT MATTERS																	
THAT'S REALLY SOME GOOD																	
THING CALLED SADNESS																	
THREAD AND NEEDLE																	
THREE WINDOW COUPE																	
TODAY																	
TOMMY																	
TOO LATE TO TURN BACK NOW																	
TRUE, TRUE LOVIN'																	
TRY IT BABY																	
VERY THOUGHT OF YOU																	
VIVA LAS VEGAS																	
WALK ON BY																	
WALK, WALK																	
WALKIN' THE DOG																	
WE GOT A GOOD THING GOING																	
WHAT HAVE I GOT OF MY OWN																	
WHAT'D SAY																	
WHAT'S THE MATTER WITH YOU BABY																	
WHEN YOU DANCE																	
WHENEVER HE HOLDS YOU																	
WHITE ON WHITE																	
WHITE ROSES FROM A BLUE VALENTINE																	
WHY																	
WILD AND WONDERFUL																	
WILD WATER SKI-ING WEEKEND																	
WINKIN', BLINKIN' & NOD																	
WISH SOMEONE WOULD CARE																	
WISHIN' & HOPIN'																	
WOODY WOODPECKER SONG																	
WORLD I USED TO KNOW																	
WORLD OF LONELY PEOPLE																	
WORLD WITHOUT LOVE																	
WORLD WITHOUT LOVE																	
WORRIED ABOUT YOU																	
WRONG FOR EACH OTHER																	
YESTERDAY'S GONE																	
YESTERDAY'S GONE																	
YESTERDAY'S HERO																	
YOU ARE HERE																	
YOU CAN'T DO THAT																	
YOU COMB HER HAIR																	
YOU'RE MY WORLD																	

puff-sheet

In the special language used by publishers, "puff-sheet" is just about the dirtiest word.

Try hanging this word on any legitimate publication if you want to make the staff sore at you. Their hackles will go up. They'll breathe fire. That's if they have any respect for the work they do.

A puff sheet is a publication put together from publicity hand-outs. But it implies more. It means the editors are lazy or incompetent. Whatever the reason, they aren't doing a real job. And it means the publisher is taking the cheap and easy way out too. It also means the editors care nothing about their readers. The readers are fed a diet of pap with no substance. Puff!

There are a lot of puff-sheets around. Some of

them probably come across your desk every week. You check their charts and reviews; maybe you look to see how much of your own press release was printed.

Of course, you can't remember any of the other material you read there. But don't worry about it; it wasn't important.

Music Business is not a puff-sheet. We have the biggest, most experienced (and most expensive) editorial staff in the business. They give you the inside angles on the personalities, events and companies that means dollars to you.

No, we're not a puff sheet. If you say we are, brother, you better smile when you say it.

Anybody want to fight?

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THE GREATEST TALENT ON RECORD

Featuring



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THE ANDREWS SISTERS



PAT BOONE



JO ANN CASTLE



THE LENNON SISTERS



LIBERACE



THE MILLS BROTHERS



VAUGHN MONROE



JIMMIE RODGERS



BILLY VAUGHN



LAWRENCE WELK



Current Hits

BEST SELLING SINGLES

- 16595 THE WORLD I USED TO KNOW
Jimmie Rodgers
- 16606 SILVER DOLLAR
Mike Minor
- 16627 SUNSHINE AND RAIN
Skip Arne & The Dukes
- 16609 LOOK AT ME I'LL SEND FOR YOU
Jimmy Gilmer
- 16622 A GUITAR SERENADE CHIANTI SONG
Billy Vaughn
- 16620 DO I NEED YOU THE POODLE WALK
Lawrence Welk
- 16621 MONKEY WORKOUT
The Astro-notes

BEST SELLING ALBUMS

- 3570 Words Of Inspiration
By Aladdin
- 3560 Great Ragtime Hits
Steve Allen
- 3573 Ain't That A Shame
Pat Boone
- 3541 Golden Organ Hits
Jerry Burke
- 3574 Jo Ann Castle Plays
Great Million Sellers
- 3536 Myron Floren Polkas
- 3563 My Most Requested
Liberace
- 3565 "Gems" By The Mills
Brothers
- 3431 Vaughn Monroe —
His Greatest Hits
- 3556 The World I Used
To Know
Jimmie Rodgers
- 3578 Forever
Billy Vaughn
- 3572 Early Hits of 1964
Lawrence Welk



ALADDIN



ARTHUR ALEXANDER



HAL ALOMA



EDDIE BAXTER



SHIRLEY BOONE



JUDY BRIGHT



JERRY BURKE



GEORGE CATES



JACK FINA



MYRON FLOREN



JIMMY GILMER
AND THE FIREBALLS



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MIKE MINOR



EDDIE PEABODY



FRANK SCOTT



SIX FAT DUTCHMEN



STRING A LONGS



ROBIN WARD



DICK WHITTINGHILL



GEORGE WRIGHT



DR. NORMAN
SORENG WRIGHT



NORMA ZIMMER



The
Nation's
Best
Selling
Records

Gallagher Accepts

The American Records Merchants and Distributors Association (ARMADA) has finally won official acknowledgment from a major record manufacturer. The acknowledgement came in the form of an acceptance by Columbia's marketing vice-president, Bill Gallagher, of an invitation to speak at the upcoming ARMADA convention.

According to Edgar Jones, ARMADA executive secretary, Gallagher will address the indie distributor membership and manufacturer associate members at the convention banquet, Saturday (27) in the Eden Roc Hotel, Miami Beach. Gallagher's topic will be "A Sound Future in a Sound Industry." He joins Rep. James Roosevelt (D., Calif.) as one of ARMADA's key guests.

Jones, at week's end, was busily putting into final shape his schedule of panel discussions for the ARMADA business sessions, which will be held Saturday (27) and Monday (29). Among the topics on the agenda are 1. Promotional allowances (freebies) in the record business; 2. Problems posed for distributors by too many manufacturer meetings at too many different times and places; and 3. Trade practice rules.

On the matter of the rules, sources close to the Federal Trade Commission, which is now formulating the rules, following an earlier trade practice conference in Washington, hinted last week that the rules would be released prior to the ARMADA convention's opening gavel.

In conjunction with the ARMADA affair, as in years past, a number of indie manufacturers are taking the occasion to hold sales meetings with their own distributors. So far on the docket for sessions are

Colpix, ABC-Paramount, Command, Atlantic - Atco, and United Artists. The latter company is expected to field a sizeable delegation on the ARMADA scene. The meetings of the individual companies will be held on June 25, 26, 28 and 30 with official ARMADA activity limited to two key working days, June 27 and 29.

Our Man at the Airport

The Rolling Stones arrived in the United States last week midst a hysterical, cacophonous uproar at the Kennedy Airport. The welcoming committee was not large, according to standards set by past teen crowds meeting Her Majesty's touring teen idols at the airport, but it was vocal, was it ever vocal!

The noise level clearly was getting to some of the regular airport police detachments. One lieutenant, an obvious veteran of the recent British group welcoming scenes there, frowned darkly, "This stuff has got to come to a screeching halt. We're going to have a meeting because we've had this up to here (pointing to his thinning hairline). The noise disrupts the whole airport and people can get hurt. I don't see any sense to it."

An older, calmer police captain, however, wanted to know if he could get autographed photos for his grandchildren of the latest heroes. "Who should I see?" he asked with a beaming Irish smile.

Finally, after the loss of some baggage and an extra long time spent in the health check-out point, The Stones paraded into the now well-used airport press room. There they were greeted by the almost inevitable Murray "The K" Kaufman, presented with floral bouquets by girl fan clubbers and high school editors and fi-

nally they answered questions. Who are their favorite American artists? "Chuck Berry, John Lee Hooker and Muddy Waters," came the quick reply. "Are you really as dirty as the papers say?" "You bet we are" said Stone Mick Jagger, as he furiously scratched an armpit.

Later, the boys along with their 20-year-old publicist and friend, Andrew Oldham, accepted Kaufman's invitation to do his WINS show for the evening. It was quite a sight; Oldham, a tallish, sandy haired lad with dark glasses, long locks and buckled high heeled boots, an admitted disciple of the American Phil Spector, along with his five, shaggy-tressed charges, doing most of Kaufman's commercials. Hangers-on by the dozen jammed the small WINS studios and everybody had a ball with the sandwiches, coffee and a fifth of Scotch.

The group left for the West Coast 36 hours later on Wednesday morning and Kennedy Airport officials breathed with relief. Later the same day however, the vanguard of another Limey invader, Tony Barrow, the advance man for Billy J. Kramer and the Dakotas, arrived at the same terminal.

Barrow set about at once setting up a reception scene for his group, the latest in a series of Brian Epstein managed properties to appear in America. Already Kaufman was on a "Dakotas" kick, with a plan to feature the group on his live show from Coney Island. Kramer was due for two Ed Sullivan appearances and concerts in San Antonio Monday and Tuesday (8 and 9) and in Cleveland Friday (12). In between the boys planned a day off Thursday (11) at the World's Fair.

Meanwhile, airport policemen (at least a few of them) and some trade paper people wondered about the future. The airport scene was becoming commonplace, a sort of necessary evil to the day's work. Or was it necessary?

Barrow, a representative of Brian Epstein's NEMS Enterprises raised the question. "I wonder how important the airport reception really is?" he asked. "About all it does is make the artist feel good when he steps off his plane. I understand some people have been hurt in the excitement at these

scenes. I wonder if it's all worth it?"

Baez Wins Injunction

SAN FRANCISCO

Joan Baez has stopped Fantasy Records from manufacturing and selling an LP called "Joan Baez in San Francisco," made six years ago. She was awarded a temporary injunction pending trial. Decision was made Monday (1) by Judge Joseph Karesh.

Miss Baez claimed she would be forced to compete against herself on distribution and promotion and that her reputation and current sales would be irreparably injured. She's under contract to Vanguard Records.

Suit stated that Miss Baez made the tapes in 1958 in Corning, Calif., for a local record shop owner. It also stated that she was under 18 at the time, so any alleged contract would be void. Miss Baez stated there had never been any contract, formal or orally agreed to. She further claimed that when the recordings were made, she was an immature minor and an inexperienced singer and guitarist, and it does not truly represent her present qualities. She offered to show the Court the difference. The judge declined . . . but agreed with her.

Gortikov Promotion

Stan Gortikov, the youthful looking, Capitol Records executive, was promoted last week from vice president in charge of Capitol Records Distributing Corp. to President of CR-DC. There has not been a president of the CRDC since Mike



THE ROLLING STONES



GORTIKOV

Maitland, now head of the Warner Bros. label, left the firm two summers ago.

The appointment of Gortikov by Capitol Records President Alan Livingston is a solid vote of confidence in the Gortikov-designed pricing policy introduced by Capitol Records last spring. That radical price policy cut out functional discounts to rack jobbers and made one standard price for LP's and singles to both rack jobbers and dealers. Gortikov also was the architect of the firm's policy of sending fringe dealer accounts to local one-stops for their Capitol orders. He also made the decision to cut off certain one-stops which were reported to be taking away business from Capitol branches.

Victor Foreign Meet

RCA Victor's foreign licensees from 19 countries gathered here for a five day series of meetings starting Sunday (7). The affair is the first for the company's foreign licensees and distributors ever to be held on American soil, according to Dario Soria, division vice president and head of the International Liaison Department.

The meetings will be held in the Savoy Hilton Hotel here. A tour of the RCA laboratories in Princeton, N. J. was also on the docket with a luncheon address by group vice president Charles M. Odorizzi at the Princeton Inn. Norman Racusin, record division vice president and operations manager, will also address the group. Three days of round-table discussions are also planned, to be followed by a day at the World's Fair and a dinner address at the Top of the Fair by Victor vice president and general manager, George Marek.

Also on the Victor front, was the presentation last week of a check for \$20,000 for the benefit of the John F. Kennedy Memorial Library. The check, accepted Friday (5) by Mrs. Joseph P. Kennedy, mother of the late president, represents the initial proceeds from the sale of the album of the performance last January 19 of the Solemn Pontifical Requiem Mass and Mozart Requiem in memory of President Kennedy.

Polydor in London

LONDON

Polydor is planning to set up its own a. & r. department in London to record British artists. At present Polydor — the

pop label owned by Deutsche Grammophon — draws almost all its releases from material waxed by DGG in Germany. These releases have included "My Bonnie" by the Beatles and a new single release by the group, "Ain't She Sweet," which was recorded at Hamburg's Star Club in 1961.

W. Reimer, managing director of Polydor in London, told "Music Business" it will be several months before recording operations start. When they do, Reimer plans to record new talent and to sign up established artists at present on rival labels.

IFPI Elects Dawes

LONDON

A British recording company director has been elected president for the next three years of the International Federation of the Phonographic Industry. He is Richard Dawes, a director of EMI Ltd.

He was elected at the Federation's general meeting in London last week, at which 22 countries were represented. Dawes, who succeeds Dr. W. Betcke of Germany, has been chairman of the Federation's Council for the past three years.

Non-commercial matters were discussed at the meeting. The general meeting is held every three years in a different member country. It last took place in Britain in 1951.

Representatives attended a cocktail party at the House of Lords hosted by Lord Mills and the Federation dinner at London's Carpenters Hall.

In addition to Britain and the U.S.A., countries represented by Argentina, Australia, Austria, Belgium, Brazil, Denmark, Finland, France, Germany, Holland, India, Italy, Japan, Kenya, New Zealand, Norway, Spain, Sweden, Switzerland, and Trinidad.

ASCAP Amendment

A number of years ago the top writers in ASCAP voted to limit the amount of royalties they receive in order to insure more monies to be distributed to writers in lower classifications. The articles of association of ASCAP provide that successors to deceased members (widows, children and other next of kin) may receive royalties "not exceeding" the amounts that would have been paid if the members were living at the time of each royalty distribution.

Last week an amendment, proposed originally by all of the writers on the board of



"FADE OUT-FADE IN" was recorded by ABC Paramount last week. Here are Carol Burnett and Tiger Haynes at the recording session.

ASCAP, and approved unanimously by the entire ASCAP board, was proposed to the membership. It suggested that instead of the kin of deceased writers in the top classifications being paid at the same limited royalty rate as the top writers were getting, that the rate be raised a bit for successors to these top writers. It would still not give the next of kin the original top royalty, but royalties a bit higher than what top writers had been receiving. The amendment, backed by all factions of ASCAP, is expected to pass.

Pickett to Atlantic

Wilson Pickett, who locked horns with Solomon Burke when they both had a single hit in "If You Need Me," became a label colleague with Burke, when Atlantic Records signed him last week. Pickett was previously heard on the

Double L label, as well as the Detroit based Lupine label when he recorded as lead singer with the Falcons. His first release for Atlantic is "For Better or Worse," and "I'm Gonna Cry."

Philips Has Lanin

Philips Records has signed Lester Lanin, veteran king of the society-styled "businessman's bounce" dance music. Label head, Lou Simon, said negotiations were handled by Hal Mooney, eastern a. and r. chief. Lanin joins such other bands as Woody Herman, Dizzie Gillespie and Gerry Mulligan in the Philips fold. He formerly was with Epic Records.

The Big Push

Publishing wings of movie firms are the last ramparts of an older era of the publishing business. Unlike the free-



WHEN GIRLS MEET: The lass on the left is Rita Pavne now trying to make her mark in the U.S., and the doll on the right is our own Barbra Streisand, who this year made her mark as a star on Broadway.

TOP OF THE NEWS

swinging, fast moving independent publishing firms, who are happy to get an important tune recorded just once, the movie firm publishers usually try for a flock of records, on the theory that the more you have the better the chances for a hit.

Last week for instance, Murray Deutch, head of the United Artists Music Company, started a drive to make the theme songs from the picture "The 7th Dawn" the "No. 1 song of the summer." He noted that the firm had got recordings of the tune lined up by Robert Goulet, Enzo Staarti, Joe Sherman, Richard Hayes, Ferrante & Teicher, Henry Jerome, Jimmy Haskell, and Shirley Scott. This comes to a total of eight artists on eight labels. There will also be two albums of music from the picture. All this activity is due to the fact that the picture is one of the big ones from UA this season, and also because the music for the flick is composed by Riz Ortolani, an United Artists Records conductor and an United Artists Music composer.

Simultaneously last week The Big Three Music Company, the publishing wing of MGM Pictures, acquired the rights to the music from the long-awaited Samuel Bronston film, "Circus World." The Big Three has handled the music for such previous Samuel Bronston pictures as "El Cid," and "Fall of the Roman Empire." Neither did too much on albums, but the score of "Circus World" is composed by Dimitri Tiomkin, the prolific screen writer who composed the scores of "High Noon," "Friendly Persuasion," and "The Alamo." An extensive campaign is being mapped, says The Big Three, for music print and record exploitation. This means that there'll also be many recordings of the music from "Circus World."

Friendship

Cooperation between record companies has become rather touching lately, in what amounts to an almost complete reversal of the icy coolness that used to exist among labels, especially the majors. But right now Capitol Records is pushing the cast album of "Funny Girl" with Barbra Streisand, a Columbia Records contract artist, while Columbia is promoting like crazy Barbra's single record of a tune from the show, "People."

In August United Artists Records will issue the sound track of The Beatles first movie, "A Hard Day's Night," while Capitol Records will work on the single records of tunes from the album.

Probably the closest relationship yet occurred last week when Warner Bros. Records and Mercury Records decided to jointly sponsor the opening night ceremonies (dinner and drinks) for the working press at New York's Basin Street East on June 8. Reason for the joint affair, was the appearance at the club of Trini Lopez, WB artist, on his first eastern engagement, and The Smothers Brothers, one of the top acts on the Mercury label. Apparently WB and Mercury even shared the cost of telegrams inviting the press to the affair, since it was signed jointly by WB's Joe Smith and Mercury's Kenny Myers.

Timi Yuro Is Free

HOLLYWOOD

Singer Timi Yuro has won the right to vocalize for anyone, according to a Los Angeles court ruling.

She was granted a preliminary injunction to stop Liberty Records Inc. from interfering with any work she may secure from other record companies. Liberty contended that un-

der a seven-year contract dated August 26, 1960, they were entitled to her exclusive recording services.

Yuro's attorneys claimed that under the law only agreements that guarantee \$6,000 a year or more can have clauses for exclusive services from an artist.

The judge agreed with Timi Yuro.

New 'Pirate' Stations

LONDON

The "pirate" station scene in Britain is getting wilder than ever. Last week publicity-conscious singer, Screaming Lord Sutch set up Radio Sutch in a previously deserted defense fort on steel stilts in the Thames estuary, four miles from the Essex Coast. The 80-foot high fort was built in World War II and belongs to the War Office. After Sutch commanded the fort, a War Office motor boat was sent out to order him to leave. Sutch declined. Now, rather than make itself look foolish the War Office has climbed down.

A Ministry of Defense spokesman told Music Business: "It is a closed book. There will be no further action."

Though Sutch is obviously primarily after publicity, his radio station is now a reality. People laughed when his abortive trial broadcasts went only a few yards. Now they can be picked up on a stretch of the East Coast near Southend. Whether Sutch will abandon the project, now that he has attracted the limelight he sought, is impossible to judge. He claims he's going to boost his transmitting power to cover the whole of the South, East, and maybe London. (Sutch stood as a candidate for Parliament in the by-election caused by the resignation of John Profumo last year. He lost his \$450 deposit when he failed to get one-eighth of the total votes polled.)

A fourth more orthodox "pirate" station, GBIN, planned to start on June 9. Backed by

four Kent businessmen, it will operate on 310 meters, and is claimed to be three times as powerful as the existing "pirates." It will beam news and "adult" music for 12 hours a day. At night it will broadcast to Europe in French.

Radio Caroline, the first of the recent ship-based radio stations operating from outside Britain's territorial waters, has been accepted by the Performing Rights Society, it was confirmed last week.

Jack Fine's Post

All record companies need promotion men, for the hard jobs like hocking disk jockeys on a new record and convincing librarians and program directors that the record is happening in some city somewhere. One of the best known and the most active of them



Fine on the Telephone

all is Jack Fine, who probably holds the worlds record for consecutive telephone calls to deejays. Formerly with Atlantic Records, he left the company about two weeks ago. He was quickly snapped up by ABC Paramount Records to succeed Dave Berger as national promotion director. Berger was recently upped to assistant to President Sam Clark.

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THE YANKS COME BACK

*British Acts Still Very Much Alive,
But Recent Action Gives U.S. Discmen Heart*

THE FIRST WILD SHOCK WAVE of British inspired record mania appears to be waning, even though British acts, particularly groups, are still very much a part of the American record scene. Singles charts of recent weeks solidly support the view that the Yanks are on the way back.

For one thing, an American record was solidly entrenched in the number one spot on the Pop 100 chart. This was the Dixie Cups with their "Chapel of Love." For another thing, pure statistics on chart activity tell their own story. This week, for instance, there are six American records in the top 10, 12 in the top 20 and 20 in the top 30, certainly a big turnaround from the British dominance of only a very few weeks ago.

A year ago, if any artist had as many as two discs in the top 20 at the same time, it would have been regarded as a major success story. Today, that's the tally for the Beatles, (two sides of one Tollie record) and in their case it's quite a come-

down from the time awhile back when they had as many as eight sides in that top grouping.

WHAT KIND of American records are effecting the gradual chart takeover? Categorizing them is not that easy. It's safe to say, however, that distaff artists have made their importance felt in the new top group. The Dixie Cups are a girl group. But right behind you can find Mary Wells with "My Guy," Dionne Warwick with "Walk on By," Barbra Streisand with her great show song, "People," and Detroit's newcomer, Brenda Holloway with "Every Little Bit Hurts."

Otherwise, it's a varied pattern, with some rock and some of what would fall into the loose category, good music. In the latter grouping, the Ray Charles Singers surprise Command hit, "Love Me with All Your Heart," is a good example.

There are others of the same basic type. Streisand's "People" obviously hits this groove. So does Nat Cole's "I Don't Want to Be Hurt Anymore," which has

been moving in the top strata lately. Others among the leaders would include Al Hirt, Andy Williams, Al Martino, the New Christy Minstrels and Bobby Vinton.

In recent months, many stations have staged listener polls asking who is king . . . Elvis or the Beatles. In some key cases, notably, WMCA in New York, the Beatles won hands down. Yet Elvis is one of those currently leading the Americans back on the charts. There are now three Presley sides selling briskly.

THERE ARE other impressive performances being turned in to bolster the wounded American a. & r. ego. Right now, for example Connie Francis is getting her best reception in many months, with two sides of her current disc both on the chart. It's a condition that used to be standard for Connie. The same was true of Brenda Lee and it's happened again. Both sides of her current record are moving up. And Mary Wells is doing well to, with a

CONTINUED ON NEXT PAGE

Whether They're Newcomers . . .



WARWICK



RIVERS



THE REFLECTIONS

Or Whether They're Veterans . . .



DARIN



B. B. KING



NAT COLE

. . . They Lead Yank Resurgence

solo effort and one with Marvin Gaye, both showing up well.

There are other examples of comebacks now being made, which in a sense, reflect the comeback of the American discs in general. There is Chuck Berry with his biggest record in three years. There is the well-known B. B. (Blues Boy) King with his Kent record now well up on charts.

Bobby Darin, absent for months, has returned via an old Atco dinking. The Everly Brothers, absent even longer, have bounced in with a strong contender. Chubby Checker appears to have his best effort in a spell and Stan Getz, American bossa nova king, is back with a hit in this groove.

The Beach Boys continue strong with two chart entries and the dependable Four Seasons have three. Most encouraging from the American point of view perhaps, is the fact that a young new artist like Terry Stafford who made his initial impact in the thick of the Beatles hysteria, can snap back with a solid repeat which he's done with "I'll Touch a Star." Of equal interest is the big breakthrough for such artists as Johnny Rivers and the Premiers.

THREE of the more prominent British groups are currently here in the United States on tour, with a fourth, Billy J. Kramer and the Dakotas, expected in New York last Friday (5). At press time, the Rolling Stones (see separate story) were

just getting under-way in San Bernardino, Calif. The other two, the Dave Clark Five and the Searchers, had already gotten a good taste of the road, and in the case of the Searchers particularly, a rather bitter taste at that.

Clark hit the road first. In the field the group suffered somewhat from lack of advance promotion and publicity. In short order, Epic Records, the group's American label, swung into action through field men and its distributor promotion men, who helped rescue the road portion of the tour. (In Carnegie Hall, they did fine with three shows out of four sold out.)

Such a tour, without the proper advance work, can actually hurt a group and perhaps has, in the case of the Searchers. The group arrived here a week ago with no fanfare, no airport reception, no record company personnel present to greet them and as poorly a laid out tour as could be imagined.

Little publicity has been pumped out on this tour and the group is playing a series of small market locations such as Old Orchard Beach, Maine; Salem, N. H.; Batavia, N. Y.; Allentown, Pa., and others of a similar ilk. A last minute development—an appearance with Johnny Carson on NBC-TV's "Tonight" show Tuesday (9) should help undo some of the harm of the ill-conceived tour.

Nevertheless, observers felt, this type of hurry-up, "get-'em-over-here-quick" tour is not calculated to build an artist

into any kind of staying power or lasting image.

MEANWHILE, tradesters will be watching the progress of the Rolling Stones nationwide tour for its possible effects on the group's popularity. So far, they've yet to break through with a major hit here, although "Not Fade Away" is moving. Seen as a boost is their appearance on the Hollywood Palace TV show Saturday (13), a show which may well wind up as the new prime exposure for British acts, since the Ed Sullivan show leaves the air in its live form for 11 weeks on Sunday (28).

Meanwhile, the Yanks in recent weeks have regained some of their losses in the home ground of the Tories. Several years ago, it was customary for as many as 17 American records to be on the top 20 British charts. During the peak of the so-called Liverpool wave there was an almost direct turnabout. For a considerable spell the British owned their own top 10, lock, stock and barrel.

The first break came recently with Jim Reeves' "I Love You Because," on charts there for many weeks and still selling. Now, however, Roy Orbison's "It's Over," has reached the top five and is regarded as a threat for the top spot. It would be the first for an American since last year.

Top 10 sellers in Britain now include, in addition to Orbison, Chuck Berry (now on tour there), Dionne Warwick and Jim Reeves, with Mary Wells moving up fast. Doris Day and young Terry Stafford are also on the charts there.

ANATOMY OF A HIT

It Was the Third Recording Of "Chapel of Love" That Cashed In The Other Two Were Never Released

HOW DOES A HIT RECORD BEGIN? Do the producers know they have a hit when they record it? How is the material selected in the first place? Who chooses the singer or the group that will make the disc?

Every case is different and there are probably as many different stories about hit records as there are hit records. One of the most interesting, and one of the most current, is the story of "Chapel Of Love," the No. 1 record in the country for the past two weeks.

The Dixie Cups record of "Chapel Of Love" was not the first recording of the

"Chapel Of Love" was recorded four times prior to the Dixie Cups single on the Red Bird label. It was recorded by

Crystals. A hard man to please, Spector held another session, and ended up with four versions of the song.

He pondered releasing any of the sides for months, and then decided against it.

MEANWHILE writer-producers Jerry Leiber and Mike Stoller had decided to start their own record labels, Red Bird and Daisy/Tiger. They started working on songs and records last January and February. One of the songs they had in their Trio Music publishing firm was "Chapel Of Love," since they had been publishing songs by Phil Spector, Jeff Barry and Ellie Greenwich for almost two years.

However, as much as they liked the tune they didn't have anyone yet set to record it.

One day, almost like fate, Jo Jones came

Leiber and Jones wrote the arrangements. The night of the recording session, Leiber and Stoller manned the recording booth and watched the dials. Jo Jones worked with the brass and reed sections. And the first Red Bird disc was recorded.

As soon as sales chief George Goldner got his hands on the disc, he felt he had a hit. He got it exposed on the top stations in New York and other Eastern cities. Within a few days after the air exposure it took off like a scared rabbit. In today's competitive market, few records are considered "natural hits" (those that happen without the benefit of a long and intensive promotional campaign) but this was obviously one that was "natural" all the way.

As of the first week of June, eight

MUSIC BUSINESS
POP 100

JUNE 6, 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.

'Chapel of Love' Tops The Chart

THE MONEY RECORDS

This Week	Last Week	
1	2	CHAPEL OF LOVE DIXIE CUPS, Red Bird 10-001
2	1	LOVE ME DO BEATLES, Tollie 9008
5	5	A WORLD WITHOUT LOVE PETER AND GORDON, Capitol 5175
6	6	LOVE ME WITH ALL YOUR HEART RAY CHARLES SINGERS, Command 4040
3	3	MY GUY MARY WELLS, Motown 3050

SALE BLAZERS

This Week	Last Week	
11	12	(JUST LIKE) ROMEO & JULIET REFLECTIONS, Golden World 6008
12	16	P.S.: I LOVE YOU BEATLES, Tollie 9008
31	31	PEOPLE BARBARA STREISAND, Columbia 22985
14	9	BITS AND PIECES DAVE CLARK FIVE, Epic 9571
23	23	DON'T WANT TO BE A RHYMOR

This Week	Last Week	
21	22	WRONG FOR EACH OTHER ANDY WILLIAMS, Columbia 43015
22	26	THREE WINDOW COUPE RIP CHORDS, Columbia 43033
34	34	TEARS AND ROSES AL MARTINO, Capitol 5153
24	13	RONNIE I SEASON, 40180

two of the top vocal groups in the country at the time, The Crystals, and The Ronettes. But none of these records were ever released, a fact that still plagues Phil Spector, who produces the Ronettes and Crystals recordings.

SPECTOR made the first recordings of the hit song because he, Jeff Barry and Ellie Greenwich, wrote the tune. Spector, Barry and Greenwich had turned out a succession of hit songs together for the Ronettes and the Crystals, including such smashes as "Be My Baby," "Then He Kissed Me," "Do Ron Ron" and many others.

Last October, Spector cut "Chapel Of Love" with The Ronettes. He wasn't satisfied with the way it came out, so he cut it again. He still wasn't satisfied, so he decided to cut it with his other group, The

up from New Orleans to see them, with a new girl group. Jones, who had a pretty big hit of his own a few years back called "You Talk Too Much," has been active on the talent and producing levels for the past few years. The group, then as yet unnamed, sang for Leiber and Stoller, who liked them very much. The gals had their own material, which Leiber and Stoller liked. But the duo also asked the girls to learn two other pieces of material, one of which was titled "Chapel of Love."

THE COMBINATION of Leiber & Stoller, Jo Jones, Jeff Barry and Ellie Greenwich immediately went to work with the group. First off they got a new name, The Dixie Cups, after sounding out such names as Little Miss and The Muffets, and others. Barry and Greenwich started to rehearse the group.

weeks after it was issued, "Chapel of Love" had sold more than 600,000 singles (including free goods). It was No. 1 last week on all five trade paper charts, including Music Business, Cash Box, Variety, Record World and Billboard.

"CHAPEL OF LOVE" has launched the new Leiber-Stoller record enterprise in a mighty potent manner. And it may only be the first important step in their drive to build a king-size record label.

The fact that one of their first releases has become such a smash hit, bears out the prediction made by *Music Business* in a story in the March 28 issue, which said "The combination of Leiber-Stoller and Goldner (George) in an upcoming publishing-producing and record label combine is making the record industry sit up and take notice." It certainly is!

BOB ROLONTZ

PICKWICK IS BOOMING

Giant Low-Price Firm on Rise

IS THERE A PLACE for a good new \$1.98 LP line today? "Yes," says Cy Leslie, president of Pickwick International, and he should know; he's just come out with such a line and it's selling.

"There's always room for a new line if it's well thought out and it serves a specific purpose, and the price is properly matched up to a market," Leslie continued. "It's part of the record business story today. To stay in the business and grow, you've got to spread in many directions—in terms of price and markets and types of product.

Leslie's current new approach lies in his Hilltop line, a series of sets featuring prominent country artists in handsomely done, four-color packages. The series features such performers as Patsy Cline, Jimmy Dean, Ferlin Husky, Faron Young, Johnny Horton and numerous others. Some of the material originated from the Four Star record catalog, which Pickwick acquired some time back.

"AND THAT turned out to be an excellent acquisition," Leslie said, "Because we've just been out with this particular line for eight weeks and we've moved 400,000 pieces. Patsy Cline is best right now and Johnny Cash is right up there too. But in time, we expect them all to pay out. In fact we're soon adding four more sets to the first dozen we came out with.

"Actually, this is just one of the many offshoots we've had from what has been basically a 99-cent business for us. That's where we've gotten our experience in the economics of this business, in the very toughest part of it. Where it's hardest to show a profit, where everything has to be figured down to the last fraction of a cent."

Of all the firms in the low end business (excepting those affiliated with established major lines) Pickwick is perhaps the one with the longest roots in the industry and one of the few to have shown a continuing expansion of sales volume and profit margins.

IN THE FISCAL YEAR just concluded by Pickwick (April 30), a stockholders' statement showed gross sales of over \$6,000,000, an increase of \$1,000,000 over the previous year. Last year's \$5,000,000 figure in turn, represented an increase of \$1,000,000 over the year before that.

"We've been in business for 15 years ("I started my career with greeting card records back in 1947") and we've improved our picture every year," Leslie observed. "Naturally, the days of doubling volume every year are over. Yet we feel there's still a lot of room for expansion. We think our own business' rate of growth will be better than that of the population increase or of the growth of the gross na-



CY LESLIE

Founder, board chairman

tional product and we're making our plans to accomplish that."

One of Leslie's new directions is overseas. "We've been exporting product for eight years, but our potential has grown to the point where we have our own pressing being done in England now and this product is sold in England and also exported to Western Europe.

"There is terrific potential for all kinds of budget and economy priced product in Europe. We are running right now at triple the pace of our last year's sales in England. The interesting thing is the power of classical material in Europe. Sixty per cent of our sale in England is classical; yet in the U. S. you can forget low-price classical. It doesn't go that well.

"MUCH OF THIS comes from Eli Oberstein's Allegro line which we market in Europe under the Allegro label. We sell it for about 10 shillings per LP in England.

"Unfortunately, Europe for a while became a major dumping ground for Ameri-

can LPs that wouldn't sell; the typical junk merchandise and cut-outs. That practice hurt the image of the low-price record business. Europeans prefer not to buy product that they know is from the U. S. So we have ours actually manufactured in England. We have 60 albums out there now and more to come, and we're actually exporting now to 36 different countries. Our foreign business is still something less than 10 percent of our total, but the most important thing is that it's growing and it's one more facet of our diversification."

Another for Leslie is his plans for developing a strong, standard priced pop business with both albums and singles. "We are definitely trading up," continued Leslie. "We want to be a full-breadth company. Already, we've made one successful step in the higher-priced direction with our "Instant Learning" series with our big learning packages of records and texts. These go for up to \$9.95 a set. That of course is a specialized field, just as is our program of issuing school text records, which tie in with texts published by Harcourt Brace.

"THESE COVER grades two to six in various subjects and we're now on the point of going bigger with the seven-inch, 33-speed, accompanying homework record. The unit market for this would be considerably larger.

"But we have our eyes fixed on the much bigger pop market. We've started in the hardest school and we feel we have the business knowledge of the industry to make it in the pop field."

Leslie has taken the steps to reach his goal. Recently, he hired young (25) Terry Philips, an alumnus of the Leiber-Stoller and Phil Spector schools to head up a new producing division, to be known as Lee Harridan Productions. Philips will also head up two new Pickwick owned publishing firms, Barmour Music (BMI) and Mourbar Music (ASCAP).

Philips will turn out discs for other label release as well as for issuance on Pickwick's own label, Showcase. Already signed up are a number of acts, including the G-Clefs, whose first disk is set for release on the Regina label. Other acts pacted are the Casualiers and Bobby Jones and the Velvets.

IN ADDITION, like the more successful indie pubbery ventures, Philips will sign up young writers on an exclusive basis. Now in the fold as cleffers are Keith Paris, Maurice Irby and Arthur Fuessel. There are already 70 new songs in the catalog with more being added steadily from these and other writers.

Much of Leslie's success stems from his

successful acquisitions, and what might be called his acquisition-mindedness.

"Costs of administration and sales are continually going up," he explained. "Therefore it's economically sound to be diversified and to bring many different elements of a business under one roof. In this way, a great deal of duplication of effort and costs can be avoided. Another way of looking at it is to say that it becomes increasingly expensive to stay at a gross level of say \$6,000,000, where we are now, when with the same plant and people, you can go to a \$10,000,000 dollar annual volume of sales."

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

On another occasion, the Four Star record catalog was acquired and this plus separate leasing deals and "between contract" arrangements made with various artists by Pickwick's Joe Abend, is the basis of the firm's already proven successful Hilltop (\$1.98) country line.

At still another juncture, Leslie acquired the bankrupt Tops low-price line and this has been the basis of another sales success. From Tops too, Leslie obtained the services of veteran low-price disk exec, Ira Moss, who has proven a valuable addition to the Pickwick team. With men like Moss, who is executive vice president, Ralph Berson, and sales vice president, Ralph Berson, Leslie has a potent lineup.

"We're running this operation like a business, not a crap game," Leslie said, "And we're on the prowl for other record and publishing firms all the time, no matter how big. We have the means to do it and we'll go if it looks like a paying proposition."



RALPH BERSON . . . in charge of sales

RADIO AND TV

Lesley's Lament

By June Bundy



WE HAD several call-anent our story on trade news letters last week—protesting the barbs aimed at Lesley Gore by the Tempo news-letter team, Tom Donahue and Bob Mitchell (KYA, San Francisco). A couple of deejays said they'd always found her extremely cooperative and wondered what the story was behind the Tempo digs.

One caller, who prefers to remain anonymous, claims that Donahue and Mitchell are mad at Lesley because she canceled out of a Cow Palace concert date (one of their promotions) last month at the last minute because she had the measles.

The boys apparently suspected her illness wasn't for

real because she showed up on a Hollywood movie set the next day. However, our nameless informant insists Lesley's measles were on the level—so much so that she had a relapse on the set and had to be sent home by the studio.

WE HAVEN'T HEARD from Donahue and Mitchell yet—but that's Lesley's story. Whatever the facts, the hassle certainly points up the difficulties of being an overnight teenaged recording star and having to cope with disgruntled disk jockeys, midterm exams, and measles all at the same time.

Meanwhile, Tempo applauded Lesley's new hit "I Don't Wanna Be a Loser" with a red underline (meaning a strong chart climber) last week, but added churlishly—"It's too late, Baby."

LETTERS: Veteran promotion man Michael Ruppe Jr., WIBC, Indianapolis, writes: "If you ever get to feeling blue, just think of this letter received by Jim Shelton, one of our WIBC personalities. It read 'Dear Jim, I would like you to come to our school, Oct. 1, 1964 if you can bring the Beatles.'" . . . Alan Boyd, music director of WKUL, Cullman, Ala., writes "On graduation night on my show from 7 to 11 p.m. I not only dedicated all the traditional graduation songs to

senior class members, but I also had the senior class prepare a class will and read it on the air."

DIAL CHANGES: Jack Bell has joined WNHC, New Haven, Conn., in the 11 a.m.-KLAC, Los Angeles, team of 3 p.m. time period. . . . The Lohman and Barkley are playing "two little old ladies from Pasadena" in a new movie "Binkin Beach Party." . . . Ed Dean, WABB, Mobile, Ala., is that outlet's new music director. . . . New morning man at WMAK, Nashville, Tenn., is Jack James, ex- . . . Tom B. Estes, PD at WMAC, Forest, Miss., needs records, especially country, and invites artists driving by on Highway 80 to stop and chat. The coffee pot is always on. . . . The Golden State Bluegrass Boys recently concluded a northwestern tour covering five states as

part of the Marty Robbins show, according to Hal Poin-dexter. Bob Flowers and Shamrock Enterprises promoted it. . . . Tompall and the Glasers, playing dates in the Nebraska area, took time out to visit their mother and father who are Cornhuskers.

Gordon Terry is putting finishing touches on his Country Music park at Decatur, Ala., to be opened Memorial Day with a bill featuring Johnny Cash. . . . Hawaii fell in love with the Carter family — Mother Maybelle, Anita and the Carter Sisters —on their recent visit set by Hubert Long Talent, and they loved Hawaii just as warmly. . . . LeRoy Van Dyke tells his girl that he's more concerned with her than with her money in his new single, "Your Money" backed with "Afraid of a Heartache" on Mercury.



LESLIE GORE



WITH JUNE WILKINSON holding your hand wouldn't you give blood? Deejays Bill Bailly, Jack Barry and Don Roberts of KFH in Wichita would and did for the Red Cross, while June was in town with her show "Pajama Tops."

Music Business in Britain

LONDON
Major publishing company Campbell Connelly has formed its own production company, Cee Cee Productions.

Roy Berry is managing director of Cee Cee. **Mike Collier** is a.&r. man. First release put out by EMI's Columbia label: "Baby What's Wrong With You," by **The Downliners Sect.** The group recently toured with **Memphis Slim** here.

Decca has put out two versions of "Rock Around the Clock" by **Bill Haley.** The company has re-issued the original U.S. Decca version on Brunswick and a later version on Warner Bros.

A campaign called "The Cool Sounds of Summer on CBS" is being launched by Philips, which is ignoring the generally accepted reports that CBS will quit Philips when the contract between the two expires next spring. Promoting **Andy Williams, Tony Bennett** and 11 other artists the campaign is set to run through June and July. The company hopes the campaign will "discredit once and for all the basic assumption that during the summer a big drop in sales is inevitable."

Showcards and other point of sale material backs up the campaign.

The Crickets play a special concert at London's Albert Hall on Independence Day during their 23-day British tour. . . **Brenda Lee** will play Paris Olympia September 19 before her British tour for promoter **Don Arden.** . . . **Dusty Springfield** will appear in **Murray the K's** New York

concert this September during a four-week visit.

The Tornadoes will visit

Music Business in Canada

TORONTO
THE DAVE CLARK FIVE

show scheduled for Toronto June 9 has been canceled until November. Reason given: Parents objected because of exam time.

PAUL WHITE of Capitol Records reports that Canadian-Capitol releases "Bits and Pieces" "Little Children" and "World Without Love" have made it to No. 1 spot or are gaining on that spot at most stations across Canada, also **PETER and GORDON'S** "World Without Love" and **GERRY** and the **PACEMAKERS** "Don't Let The Sun Catch You Crying" are showing chart action across the Bigland. Paul also advised us that a new hot album will soon be released by **CLIFF RICHARD** "It's All In The Game."

HAROLD EINSLOW, Quality Records, reports company has just released a very strong Canadian single by **MAURY LOGAN** "Just One Of Life's Little Tragedies." Also that **ANDY KIM's** single "Give Me Your Love" is No. 1 down in the Maritimes at CHSJ Saint John, N.B. "Party Girl" by **BERNADETTE C A R R O L** (Laurie) is busting the charts in Western Canada especially in the Vancouver market. The new LP by **TERRY STAFFORD,** "Suspicion" (Reo), has

New York on October 1 for five days to promote a new album of Telstar-type material. The group's manager **Joe Meek** said he is currently recording the album, which is for the U.S. market only. The group's next British release will be its first vocal single,

"Rag and Bone Man."

Sue label chief **Juggy Murray** will record **Inez Foxx** in Britain next month. He will accompany the singer and her brother Charlie on their seven-day promotion visit, which begins July 1. Murray will handle the session with **Chris Blackwell,** head of Island Records, which releases Sue in Britain.

John Barry is expected to quit **Jeff Kruger's** indie label Ember. Barry joined Ember as a. & r. chief a year ago. He recently formed his own production company.

Searcher **Chris Curtis** turned a. & r. man recently when he supervised the recording by **The Interns** of a single "Cry to Me" at a London studio for Philips release.

The Beatles' original drummer, **Pete Best,** has formed his own group and will wax for Decca. Titled **The Pete Best Four,** the group bows June 19 with "I'm Gonna Knock on Your Door." The Grade Organization is expected to sign an agency deal with Best.

The Crickets arrive June 18 for a ballroom tour set up by the Vic Lewis Organization.

WALT GREALIS

GRAEME ANDREWS

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D.J. CATEGORY	PREFERRED PROGRAMMERS		GENERAL PROGRAMMERS	
	TOP MARKETS*	OTHER MARKETS	TOP MARKETS*	OTHER MARKETS
POPULAR	946	1,378	1,965	3,294
RHYTHM & BLUES	153	214	591	1,219
COUNTRY & WESTERN	78	205	354	1,020
RELIGIOUS	47	132	128	569
JAZZ	130	232	401	1,057
LATIN AMERICAN	37	52	144	231
ALBUMS	215	342	511	1,117
POPULAR SYMPHONIC	43	60	164	245
POLKAS	11	34	68	205
PROGRAM DIRECTORS	553	1,147	214	551

*The Top Markets are located in the following Cities:

- | | | | |
|---------------------|----------------------------|----------------------|-----------------|
| 1. New York | 7. San Francisco & Oakland | 12. Baltimore | 18. Dallas |
| 2. Hollywood & L.A. | 8. Pittsburgh | 13. Minn. & St. Paul | 19. Seattle |
| 3. Chicago | 9. St. Louis | 14. Buffalo | 20. Kansas City |
| 4. Philadelphia | 10. Washington, D.C. | 15. Houston | 21. Atlanta |
| 5. Detroit | 11. Cleveland | 16. Milwaukee | 22. Miami |
| 6. Boston | | 17. Cincinnati | 23. New Orleans |

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Fox 514

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AN OVERWHELMING MOMENT

Joan Baez Adds Hope And Inspiration to a Presidential Salute

JUST ABOUT the last place one would rationally expect to encounter a "moment of truth" would be Madison Square Garden — particularly in the midst of an all-star salute to a political figure — politics being what they are, and extravaganzas being, by their very nature, tedious at best. Yet, no latter-day Candide, Odysseus or Peer Gynt could have bettered his chances of meeting beauty and truth, face to face, then at one particular moment, Thursday, May 28, as the Democratic Party of New York offered it's Salute to President Johnson.

The program went as could be expected. Big show business names offered their services, which ranged from bright, appropriate humor (Allan Sherman at his inventive best) to downright tasteless vulgarity (Mitzi Gaynor's crude 13-minute bit from her club act).

OTHERS performed with varying degrees of effectiveness: Gregory Peck, suitably somber; the Swingle Singers, badly miked; Woody Allen, deliciously frenetic; the Clara Ward Gospel Singers, spirited as ever; the New Christy Minstrels, frighteningly healthy; and the New York City Ballet, appropriately decked out for "Western Symphony." And there were others.

Each performed to the best of his ability under the temporary arena conditions. Some acknowledged the presence of the President and his First Lady. Others simply did their bit.

But now for that one particular moment.

"When one thinks of folk singers in America," announced Allan Sherman, "the name which immediately comes to mind is, of course, Miss Joan Baez."

THERE WAS the polite applause which had set the pattern throughout the evening, but as Miss Baez approached the mike, there was

something already moving and magnetic in her carriage. She was dressed simply, in a white lacey dress, high-necked and long sleeved, long stockings and high heels, all of which seemed wrong and awkward, yet with tremendous dignity she sensed where she was. Like none of the others she was totally aware that she had an audience with the President of the United States, and realized the significance of this moment to herself.

There was a high stool near the mike for her comfort, but she stood erect. She addressed the audience. "Mr. President, I would like to dedicate my first song to all our dead, and in particular to one very brave young woman with whom we all share a deep grief: Mrs. Jacqueline Kennedy." She sang "All My Trials," which literally stunned the large audience into an uncanny sobriety. Her pure voice and sensitive self-accompaniment filled the hall with its "world is too much with us" message.

Then again she spoke to Johnson. "I realize that 'we' are very young by your standards, but some of us like to consider ourselves serious thinking people. We are very involved in world conditions, and we are particularly aware of changes which are difficult yet imperative. We've watched you begin to make some of these changes, and for this we are proud of you and honor you. This next song is for you. It was written by a 22-year-old young man." (She refrained from mentioning Bob Dylan's name.)

She sang "The Times They Are A Changin'," which stirred the house even more. Then, without introduction, she broke the applause with "Blowin' in the Wind," and like some sinister oracle, she was gone.

THE PICTURE of this slip of a girl, little more than a child, so endowed with per-



ception, taste and sensitivity, overwhelmed the staid throng. From the awed reception she received one was heartened by an awareness that her carefully chosen words had not fallen on deaf ears. Of all the persons on the bill, she was the only one to be called back to the platform for a tremendous ovation.

The moment was one of

hope and inspiration and absolute beauty. A rare experience when one is reminded of the ability of art to heighten the dignity of man and elevate the spirit and comfort the soul. But what is the rightful name for a Joan Baez? Certainly not merely artist, performer or star. I'd hesitate to commit myself to words on the greatness of her rare gift. **BARRY KITTLESON**

SIGNINGS, SIGNINGS, MORE SIGNINGS

At right, Gordon and Sheila McRae's lovely daughter Meredith, signs a recording contract with Canjo Records' chief Red Gilson. Center right shows Mark Thatcher putting his signature to a contract with United Artists Records' president Dave Picker. Handsome chap in center is Thatcher manager Norman Rosemont (who also manages Robert Goulet). Bottom right, The Dave Clark Five pose with plaques awarded them by Epic Record topper Len Levy, for selling a million discs in 90 days. Lad in lower left picture is Jimmy Boyd, former juvenile star at Columbia, ready to sign his new contract with VeeJay Records while a.&r. director Steve Clark looks on. Immediately below, a happy Mike Berniker talks to his new boss, Mickey Kapp, of Kapp Records, about his new a.&r. slot with the label.



EPIC'S BOB MORGAN SAYS:

"Producers Shouldn't Jump On Somebody Else's Bandwagon"

"I LIKE TO TRY to be different" says Bob Morgan, Epic's executive a & r producer. "I prefer to create instead of follow trends. And whenever possible, I look ahead to see what might be coming next."

"This isn't necessarily the right view, but as far as I'm concerned, it has to be the only one. For a start, no self-respecting producer should jump on someone else's band wagon, and even if you do, the very most you can hope to come up with is second best."

"But then I guess it's easy for me to say that," Morgan continued. "After all, I've had my share of luck in the record business."

But even in the rough times, between hits, Bob Morgan stuck to his principles. True, there weren't too many of those days for the 28 year old producer, but he didn't always have a Bobby Vinton single in the charts, or sessions lined up with Rolf Harris or George Maharis.

As the success of Bobby Vinton has skyrocketed during the past two years, Bob Morgan's growth as a producer has accompanied it. Even after ten hits, Morgan still feels that Bobby's ultimate stardom is to come.

"Bobby's still too young to be accepted as a star," says Morgan. "He has some more kicking around to do in other

spheres of entertainment apart from the one nighter and night club scene.

"Obviously, he's had some terrific offers, including one to host his own television series. But he's still got years ahead of him, and if he does all this now, what will he do in five years time, when it's all been achieved?"

Do the two Bobs follow any formula which has been responsible for their success?

"**NOTHING** which you could call a definite trademark" says Morgan. "The people who buy Bobby's records are probably unfamiliar with his experience as a musician, but before he started hitting the big time, he used to be out on the road with several leading artists, heading his own backing group. His experience in this field alone, gives him a tremendous advantage in the studio, because he knows the kind of sound he's looking for, and has the ability to get it."

Bob Morgan is an accomplished musician himself, having played bass in his Yale days, when he cut a one shot album with a college group called the Eli Six, which was recorded by George Avakian (another Yalie), and released on Columbia.

However, the musical backgrounds between singer and producer has tended to



Bob Morgan

enhance their association, rather than end in studio clashes.

"As far as material is concerned, Bobby and I have been very lucky with the oldies" says Morgan. "This makes it pretty easy to pick a song. Usually what we do is go through the catalogs of five or ten years ago, and pick out a good standard which we think stands a chance of making it again, and which would be just that much too old for the average record buyer today."

"**SOMETIMES**, Bobby will call me in the middle of the night with a couple of ideas. But we always thrash everything out soundly before we get anywhere near the studio."

Vinton is not Morgan's only recording subject. He has been successfully associated with The Brother's Four—he recorded "Greenfields"—George Maharis, Rolf Harris, and of late, Nick Woods, a member of the New Christy Minstrels, who has just cut his first solo disc for Epic.

This month, Morgan pays his second visit to England where he'll work over some new material with Cliff Richard, who he's planning to record here at the end of July.

The Dave Clark Five have also cut special tapes for Morgan, and when they came in at the weekend, they expressed a wish to record with him.

"I've been lucky," says Bob. "Rather than go for a one shot, I always record my artists with a long term policy in mind, particularly when I consider the importance of the albums market. It might be my thinking or pure coincidence, but either way, it's been pretty good going so far".

JUNE HARRIS



GEORGE MAHARIS signs a recording contract with Epic producer Bob Morgan. Seen in the picture from left to right are Morgan, Len Levy, Mimi Weber and George Maharis.

Music Business in Hollywood

HOLLYWOOD Comedian **Bill Cosby**, on the Warners Bros. label, was selected as "Entertainer of the Year" by the Hollywood Boys Club. . . . **Jay Lasker** has added the Infinity label catalog, including some real choice albums and singles by **Gordon Jenkins**, to the Vee Jay family. . . . **Jim Malloy**, RCA's sound engineer, who won the grammy engineering award, is still flying high in the clouds. His predecessor, **Al Schmitt**, is also a Victor man. He's now a producer.

Rita Pavone, the impish Italian pepperoni, was feted at a soiree in Hollywood on June 1. It's RCA's fine way of introducing her to the world of Hollywood.

Verve artist **Bill Evans** whose album, "Conversations With Myself" won the 1964 Grammy (best instrumental jazz performance by a soloist), is currently playing to jam-packed houses at the "West Coast Mecca of Jazz," Shelley's Manne-Hole.

Sergio Franchi sang in Ital-

ian for the Duke and Duchess of Windsor before setting off for a tour with **Jimmy Durante**. . . . the **Nooney Ricket Four**, the hottest swingers in all San Francisco, has been ticketed by Score Productions for a single with the 20th Century label.

Roger Williams was ticketed for jaywalking in Studio City—he was caught without his piano. It's not nice, he's the honorary mayor of one of the suburban towns.

Dick Clark's "Caravan of Stars" troupe of touring one-nighters, emceed by **Fabian**, will drive-off in August. . . .

Jerry Fielding, a most talented young man as attested by the music he furnished for the "Emmy Show," was signed to a term contract by both Screen Gems and Colpix Records. His first assignment will be "The Farmers Daughter" and "Bewitched." Both will be seen this fall on ABC-TV.

The **Jack Nimitz Quintet**, one of the freshest groups in modern jazz, has created a



RCA VICTOR head George Marek congratulates A. J. Shuffer, record manager of the Eastern Co., Cambridge, Mass., upon winning national Jascha Heifitz promotion contest. Prize: Trip to Europe.

stir with their unique manner of presenting a demo to major recording companies for commercial consideration. A great five, they feature **Jack** and **Bill Hood** on sax, **Jack Wilson** on piano, **Bob West**, bass and **Nick Ceroli**, drums.

"Farmer John," a very hot single in L.A. has been purchased by the Warner Bros. label from Faro records. . . . Columbia Records Distributors has appointed **Rudy Butter-**

field to the promotional manager's spot. . . . and Columbia special products division has nabbed **Bernie Silverman**, formerly with Verve, as an account executive.

Connie Francis, a gal who does most things well, will write liner notes for her new album. Hmmm, putting people out of business! **Ed Sullivan** has snapped up the Women-folk to co-star during his July appearance at Harrah's Tahoe.

Bob Newhart, one of the Warner Bros. label's comedy stars; has signed to co-star with **Carol Burnett** for a fall showing of "The Entertainer's Show" TV series.

Billy Daniels has recorded a rock-and-roll version of his famous number "Old Black Magic" for York Records. . . . Daniels sung, then signed a four-year contract with York. . . . With a flowing oil well you can give up the music business. This may be the thoughts of **Dave Brubeck** when a new gusher was discovered at one of his well sites.

Always busy **Elmer Bernstein** was signed by motion picture producer **John Sturges** to compose and conduct the score for his new flick "The Hallelujah Train." It'll be a United Artist release.

Mort Sahl will cut an album of satirical political comment for Capitol. . . . **Johnny Carson**, the star of the "Tonight" Show has written a song with his bearded musical conductor, **Skitch Henderson**. It's called "My Preposition Baby" and will be recorded for ABC-Paramount by the Willis Sisters.

Hold Your Hats: Fess Parker chirps a "Daniel Boone" title tune for the new 20th-Century TV series of the same name. They're hoping it'll be another "Davy Crockett."

JULIAN PORTMAN

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CARDS AND
LETTERS
COMING IN"**

Columbia 43005

"Everybody Turned Us Down" Says Terry Stafford's Mgr.

TERRY STAFFORD is a handsome, 22-year-old from Texas who had a close to a million seller with "Suspicion," and has another single moving up the charts, "I'll Touch a Star." Both are on the Crusader label, as is his strong selling LP, "Suspicion." Yet he had a tough time ever getting his first record released.

"Almost everyone turned us down," his manager, Ted Bevan, told MB last week. "We had recorded the master of "Suspicion" a year and a half ago. We made it ourselves in Bob Summers' studio in El Monte, California, in early 1963. We took it to a number of record companies, and they all said no. One firm even held it for about six months, but didn't issue it. When they didn't pick up the option we got the record back.

"Finally John Fisher, the head of Crusader Records, heard it. He flipped, and we were on our way. Crusader was just starting then, with Fisher as boss and Les Warden the owner. Now Terry Stafford will be the only artist on the label. They're starting a subsidiary label, Charger, for other artists."

BEVAN has been managing Stafford for over three years. "I heard him in California in 1960. His idol then, like now, was Elvis, and he had something in his voice I liked. For two years we tried but didn't get anywhere. Then Terry decided to return to college, and he did for a year at Odessa State Teacher's College in Odessa, Texas. We made the record while he was still in school."

"I used to get a lot of complaints that Terry sounded too much like Elvis. But he doesn't try to imitate, he just happens to phrase like him. Another idol of Terry's is Buddy Holly, and some of his style is in this groove too. Terry actually can sing many types of tunes, rock, folk, country, and ballads. His current single, "I'll Touch a Star," is from his "Suspicion" album, which has eight tunes written by Ben Wiseman, who used to write a lot of Elvis' songs."

Bevan is very high on recording engineer Bob Summers, who happens to be Mary Ford's brother. (Formerly Les Paul and Mary Ford.) "All of the instrumental



backing on "Suspicion" is played by Summers," said Bevan. "He plays the drums, vibes, guitar, piano, organ and bass on the record. He overdubs everything. He is also the musician on all the tunes in Terry's album. In fact on "Suspicion" he's even one of the 'girl's' voices in the background.

BEVAN is having Terry Stafford take a month off in July to work on his act. He's hiring a choreographer to help and he'll work on his stage movements and manner as well as his foot work.

"We're giving up a lot of bookings to do this," noted Bevan, "but we both think it's worth it. Terry is a very good singer, and

he has a chance to become a big star. We want him to turn into one of the top acts in the business."

GAC, Stafford's agency, is putting him in the package which will star The Four Seasons. Unit will start a series of one-nighters on July 31 and play through Labor Day.

"**EVEN THOUGH** it took a long time for Terry to happen," said Bevan, "We were still lucky. If 'Suspicion' had happened two years ago Terry might not have been ready for it. And neither would I. Now I think we're both ready for anything."

Dateline Music City



CHARLIE LAMB

Martha Carson, performing at Charleston, S. C., had the unusual experience last week of being interviewed by woman staff writer for the Charleston Evening Post with the very same name - **Martha Carson**. "You mean there's another one?" said singer Martha to writer Martha.

Singer Martha confessed that she felt she had a co-writer with every song. "God is the starting point of everything I do," she said.

Songstar **Johnny Tillotson's** recent Broadway debut as Latin Quarter headliner was an SRO success—a hit with adults and prom kids alike, according to Latin Quarter owners **Lou Walters** and **Ed Risman**. . . . Among Music City offices, **Murray Nash** of Ashna Music alone maintains one of those 50-year-old ceiling fans to keep the place cool. "Look pop," said the small son of a music caller, "He's got an airplane propeller working."

Hubert Long, the talent agency topper, doesn't believe in vacations for himself or for at least 13 of those artists on his roster who depend on his booking arrangements. For June, at least, they'll be working hard covering every state East of the Rockies. On the list are **Bill Anderson**, **The Browns**, **The Carter Family**, **Skeeter Davis**, **Roy Drusky**, **The Glaser Bros.**, **Ferlin Husky**, **Del Reeves**, **Johnny Sea**, **Mel Tillis**, **Ray Price**, **Margie Singleton**, and **LeRoy Van Dyke**. . . . **Pappy Daily** has just released **Danny and Audrey Harrison's** first hymn record on his "D" label. Songs are "The Lord's Masterpiece" backed with "He Heard My Cry," both penned by **Danny and Rusty Yates** and **Tom Haynes**. DJ's can get copies by writing to **Joanne Harrison**, Box 27, Man, W. Va.

A. V. (Bam) Bamford of San Antonio's K-BER is working on his forthcoming Grand Ole Opry show for June 28. Already signed are **Ray Price**, **Ferlin Husky**, **Faron Young**, **Porter Wagoner**, **Norma Jean and Rusty & Doug**. Thereafter he'll lay off for the summer months to return in October ready to celebrate K-BER's third anniversary in November. . . . **Ernest Tubb** and his



NASHVILLE
GOING OVER plans for upcoming Hank Snow Special on Canada's CBC television network are **W. E. (Lucky) Moeller**, president, **Danny Moeller Talent, Inc.**; **Snow**; **Les Pouliot**, CBC writer, and producer **Stan Jacobson**.

Texas Troubadours headlined a show for **Austin Wood** at his Little Nashville Auditorium, Lake Ozark, Mo., May 30-June 5. Wood says other big name headliners are skedded to appear throughout the summer.

Damn the Tornados

Damn the Tornados. Full steam ahead! That seemed to be the cry of thousands of Chicagoans who turned out for **Tompall and the Glaser Bros.** at their recent Aragon Ballroom appearance in Chicago as funnel shaped clouds dipped all over the area and radio announcers sounded the weatherman's warnings. . . . **Jimmy (Laughing Boy) Riddle** was a recent Nashville visitor in connection with his LP, "Country

Harmonica", and a forthcoming ad campaign by the German Harmonica makers, **M. Horner Inc. Riddle**, a harmonica authority, has 150 in his collection. The instrument was invented in 1813, he says, and its original name was aeolina.

Tommy Cutrer, WSM deejay who resigned with purchase of his own station at Jackson, Miss. (WJQS), and his wife **Vickie**, have shipped all their furniture to Jackson where they've bought a home, but can't leave Music City until school's over for their five children. Meanwhile they've moved in with the **Jimmy Newmans**. . . . **Texas Bill Strength** of Minneapolis' KT-CR will be doing his "Chuckwagon Round Up" each noon from the Flame Club, using

C&W and Grand Ole Opera entertainers.

But Stork Found Him

Dick Smothers of the **Smothers Bros.** who with brother **Tom** has been whooshing around Las Vegas on a new Honda motorcycle had to do some heavy arguing lately when his wife, **Linda**, gave birth to a baby in a Las Vegas hospital. He had to convince owners of lifted eyebrows that he hadn't rushed Linda to the hospital seated on the back of his motorcycle. . . . C&W singer **Jimmy Wakely** has started a new association with the **Lawrence Welk** show, part of which involves transfer of management of Wakely's two music pubberies - **Mono Music** and **Riverside Music Inc.** - to the Welk organization to cover various areas of production and recording. Wakely who guest-starred on the Welk show recently will continue to fill nitery engagements with his own troupe. He is presently set for 18 weeks over the next year at Harrah's Clubs in Reno and Lake Tahoe.

The **Webb Pierce Hit Makers**, a bowling team sponsored by the c.&w. singing star, aiming at strikes as well as hits, did all right for itself in the National Bowling Tournament at Cincinnati recently, but **Pierce** was silent on who scored big and whose ball rolled in the gutter. Included on the team roster are **Denny-Moeller Talent** execs **W. E. (Lucky) Moeller**, **Larry A. Moeller** and **Jack B. Andrews**. **Pierce** himself failed to compete because of previous engagements.

Bluegrass artists **Flatt & Scruggs** will appear with the **Beverly Hillbillies** at the Wisconsin State Fair Aug. 14-18, under arrangements made by **W. E. (Lucky) Moeller**, prexy of **Denny-Moeller Agency**, with the **Michael North Agency**.

The **Hank Williams Jr.** National Fan Club has just been organized for the young MGM singer, son of the late great balladeer, with offices at 812 16th Avenue south, Nashville. **Gina Martin**, president, said the club was formed on demand of young people who idolize the young performer.

NEW R & B RELEASE!

"I TRIED SO HARD"

b/w

"CRYIN' BLUES"

by

Whispering Smith

Excello 2250

"DARK CLOUDS ROLLIN' "

b/w

"I'M IN LOVE WITH YOU, BABY"

by

Silas Hogan

Excello 2251

NASHBORO RECORDS 177 Third Ave., No.
Nashville, Tenn.—CH 2-2215



THIS IS THE FIRST official photograph of the board of governors including officers and directors of the new Nashville chapter of NARAS taken at a special called meeting at the Executive Club May 30 to appoint operating committees: Seated, left to right, Anita Kerr, vice-president; Jan Howard, Frances Preston, executive vice-president; and June Pulliam, secretary to President Lester Rose. Standing, left to right, Bill Forshee, Bill Denny, secre-

tary; Bill Porter, Fred Foster, Marvin Hughes, Boudleaux Bryant, Gordon Stoker, Hubert Long (upper); Charlie Lamb (lower); Wesley Rose, Bill Justis, Lester Rose, treasurer; and Harold Bradley, president. Directors not in the picture some of whom had to leave early are: Owen Bradley, Grandpa Jones, Roy Acuff, Chet Atkins, Boots Randolph, Bob Ferguson, Glen Snoddy, Bill Purcell, and Mark Bates, assistant to the executive vice-president.

More From Nashville

Decca Records' Owen Bradley a.&r.'ed newcomer Wilma Burgess, highly touted singer of Orlando, Fla. last week. Wilma and biz-friend, Jeannie King, were in Music City all week. . . . It's a show in itself to get a look at the new Buick Riviera being sported by Gene Ferguson, Columbia's Music City based regional promo chief. The decor is of gold outside, no less; white leather seats with walnut paneling inside. When it comes down the street traffic really stares. . . . From Japan to Canada, to the West Coast, to Florida, 14 top artists with the Acuff-Rose Artists Corp. are touring this month and drawing substantial crowds everywhere, according to Jim McConnell, manager. The artists include Roy Acuff (in Japan), Bill Carlisle, Tex Ritter, Bob Luman, Bobby Lord, Roy Orbison, Wilma Lee and Stony Cooper, Ernest Ashworth, George Hamilton IV, Moon Mullican, Hank Williams Jr., Justin Tubb, The Lonnie Wilson Band, Margie Bowes and Bill Anderson.

Folk singers and dancers from 25 states took part in the 27th annual National Folk Festival June 4-7 at the Latonia Race Course, Latonia, Ky. under sponsorship of the Covington - Kenton - Boone Chamber of Commerce. Programs demonstrated deeply rooted music heritages of Indians, cowboys, English, Irish, Scottish, German, Welsh, French, Spanish, Negroes and others. . . . Ferlin Husky performed at Buck Lake Ranch, Angola, Ind. June 7, his first public appearance since he was

stricken with appendicitis recently near Arlington, Va.

Tompall Glaser used up a lot of shoe leather until he recovered a car stolen by thieves when parked in downtown Nashville. The car contained his guitar, mandolin and stage clothes. . . . After almost six years of programming variety music, CJDY of Drumheller, Alberta, Canada, is adopting a full-day C&W music policy. PD Bill Dowson said the station aims primarily at the 25-60 year age group.

Baltimore Hootenanny

Hootenanny artists with careers on the ascendancy took part in "Monumental Hootenanny" on Baltimore's WJZ-TV June 6. With John Bartholomew as host, the following performers participated: The Colony Singers, Carolyn Hester (understudy to Joan Baez), Jack Elliott, Bob Sessions, The Campus Singers, Sally and the Woodsmen, Judy Roderick and Yvonne Jilks. . . . Miller O. Gore is a patient-deejay at the Sheridan Wyo. Veterans Hospital, running a two hours daily c.&w. program. After exposure he lends his c.&w. discs to Station WROE where the exposure continues. He needs more records.

Country Album Pick

PEE WEE KING & REDD STEWART AND THE NEW GOLDEN WEST COWBOYS
Starday SLP 284
"SWINGING WEST"
Leon McAuliff and his fabulous Steel Guitar with the Cimarron Boys
Starday SLP 280

COUNTRY SINGLE PICKS

JOHNNY CASH

Columbia 43058

BAD NEWS

(Acuff-Rose, BMI)-2:56

J. D. Loudermilk

THE BALLAD OF IRA HAYES

(Edw. B. Marks, BMI)-4:07

P. LaFarge

DAVID HOUSTON

Epic 9690

ONE IF FOR HIM, TWO IF FOR ME

(Central Sons, BMI)-2:34

G. Davis

YOUR MEMORIES

(Gallico, BMI)-2:06

T. Franks, D. Houston

BOB LUMAN

Hickory 1266

(EMPTY WALLS) A LONELY ROOM

(Acuff-Rose, BMI)-2:20

Roy Orbison

RUN ON HOME BABY BROTHER

(Acuff-Rose, BMI)-2:28

J. D. Loudermilk

BOBBY DURHAM

Capitol 5202

QUEEN OF SNOB HILL

(Central Songs, BMI)-2:17

Red Simpson

MY PAST IS PRESENT

(Central Songs, BMI)-2:48

Merle Haggard-Wynn Stewart

ROSE LEE MAPHIS

Starday 675

REMEMBER

(I'M JUST AS CLOSE AS THE

PHONE)

(Starday, BMI)-2:19

J. Maphis

HOOT 'N ANNIE

(Starday, BMI) 2:11

J. Maphis

BILL ANDERSON

Decca 31630

ME

(Acclaim & Samos Island, BMI)-2:12

Alex Lanetis

CINCINNATI, OHIO

(Mosso Rose, BMI)-2:08

Bill Anderson

JOHNNY BOND

Starday 678

HOT ROD SURFIN' HOOTLEBEAT-

NANNY

(Starday, BMI, Red River Songs,

BMI)-2:35

Johnny Bond

DON'T MAMMA COUNT ANY-

MORE

(Starday and Vidor, BMI)-2:32

Eddie Miller

JOE PENNY

Sims 173

FROSTY WINDOW PANE

(Howl, BMI)-2:36

Joe Penny

HATTY FATTY

(English, BMI)-2:11

Joe Penny

GLENN BARBER

Starday 676

IF ANYONE CAN SHOW CAUSE

(Starday & Slick Norris, BMI)-2:53

Adrian Roland

STRONGER THAN DIRT

(Starday & Slick Norris, BMI)-1:56

Glenn Barber

JIM HOWARD

Del-Mar 1013

MEET ME TONIGHT

(Outside of Town)

(Howl, BMI)-2:10

James Helton

TOO MUCH TAKING NOT

ENOUGH GIVING

(Yonah, BMI)-2:15

James Helton

JUNE 13, 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	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	BURNING MEMORIES Ray Price—Columbia 42971	17	17	GONNA GET ALONG WITHOUT YOU NOW Skeeter Davis—RCA Victor 8347	33	29	TOGETHER AGAIN Buck Owens—Capitol 5136
2	6	WINE, WOMEN & SONG Loretta Lynn—Decca 31541	18	18	FAIR & TENDER LADIES George Hamilton IV—RCA Victor 8304	34	39	I'M HANGING UP THE PHONE Carl & Pearl Butler—Columbia 43030
3	3	KEEPING UP WITH THE JONESES Singleton-Young—Mercury 72237	19	19	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART Johnny Wright—Decca 31593	35	35	WHERE DOES A TEAR COME FROM/SOMETHING I DREAMED George Jones—United Artists UA 724
4	4	LOVE IS NO EXCUSE Jim Reeves & Dottie West—RCA Victor 7237	20	21	ANGEL ON LEAVE Jimmy Newman—Decca 31600	36	★	SUMMER SKIES AND GOLDEN SANDS Jimmy Newman—Decca 31609
5	2	MY HEART SKIPS A BEAT Buck Owens—Capitol 5136	21	13	INVISIBLE TEARS Ned Miller—Fabor 128	37	28	BALTIMORE Sonny James—Capitol 5129
6	9	MEMORY # 1 Webb Pierce—Decca 31617	22	40	PASSWORD Kitty Wells—Decca 31622	38	48	SECOND FIDDLE Jean Shepard—Capitol 5169
7	7	SORROW ON THE ROCKS Porter Wagoner—RCA Victor 8304	23	23	SLIPPIN' AROUND Marion Worth & George Morgan—Columbia 43020	39	46	BIG JOHN'S WIFE Wilma Lee & Stony Cooper—Hickory F 634
8	8	BREAKFAST WITH THE BLUES Hank Snow—RCA Victor 8334	24	27	THEN I'LL STOP LOVING YOU The Browns—RCA Victor 8348	40	★	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173
9	5	THIS WHITE CIRCLE ON MY FINGER Kitty Wells—Decca 31580	25	25	I THOUGHT OF LEAVING YOU Kitty Wells—Decca 31622	41	44	BLUEBIRD LET ME TAG ALONG Rose Maddox—Capitol 4303
10	10	UNDERSTAND YOUR MAN Johnny Cash—Columbia 42064	26	26	FRENCH RIVIERA Webb Pierce—Decca 31617	42	★	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265
11	11	LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065	27	47	DANG ME Roger Miller—Smash S-1881	43	45	DON'T DROP IT Billy Grammer—Decca 31618
12	12	FOLLOWED CLOSELY BY MY TEARDROPS Hank Locklin—RCA Victor 8318	28	37	RHINESTONES Faron Young—Mercury 72271	44	24	YOU TOOK HIM OFF MY HANDS Marion Worth—Columbia 42992
13	14	PICK OF THE WEEK Roy Drusky—Mercury 72265	29	30	MY BABY WALKS ALL OVER ME Johnny Sea—Philips 40164	45	★	COTTON FIELD MAN Jim & Jesse—Epic 5-9676
14	15	NOT MY KIND OF PEOPLE Stonewall Jackson—Columbia 43011	30	31	UNDERSTAND YOUR GAL Margie Bowes—Decca 31541	46	22	THE FIRST STEP DOWN Bob Jennings—Sims 161
15	16	KEEP THOSE CARDS & LETTERS COMING IN John & Janie Mosby—Columbia 43005	31	43	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	47	★	HAVE I STAYED AWAY TOO LONG Bobby Bare—RCA Victor 8358
16	20	CIRCUMSTANCES Billy Walker—Columbia 42010	32	32	IF I HAD ONE Dave Dudley—Mercury 72254	48	49	TAKE ME AS I AM Roy Clark—Capitol 5163
						49	★	I'M A WALKING ADVERTISEMENT (FOR THE BLUES) Norma Jean—RCA Victor 8328
						50	★	I'D RATHER HAVE AMERICA Jimmy Martin—Decca 31620

BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2783	8	8	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Flatt & Scruggs—Columbia CL 2134; CS 8034	15	15	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854
2	2	SAGINAW, MICHIGAN Lefty Frizzell—Columbia CLS CS 2160	9	9	GOOD 'N COUNTRY Jim Reeves—RCA Camden CAS, CAL 784	16	16	HANK WILLIAMS JR. SINGS SONGS OF HANK WILLIAMS
3	4	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2812	10	10	THE BEST OF GEORGE JONES George Jones—United Artists UAS 6289	17	17	SONGS ABOUT THE WORKING MAN Dave Dudley—Mercury MG 20899; SR 80899
4	3	LORETTA LYNN SINGS Loretta Lynn—Decca DL 4457	11	11	BLUEGRASS HOOTENANNY George Jones & Melba Montgomery—United Artists, UAL 3352; UAS 6352	18	14	BILL ANDERSON SINGS Bill Anderson—Decca DL 4460/74499
5	5	FOLK SONG BOOK Eddy Arnold—RCA Victor LPM LSP 2811	12	18	I LOVE A SONG Stonewall Jackson—Columbia CL 2059 (M); CS 8859 (S)	19	20	WHAT'S IN OUR HEARTS George Jones & Melba Montgomery—United Artists UAL 3301/UAS 6301
6	6	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896	13	13	ESPECIALLY FOR YOU Kitty Wells—Decca DL 4493/DS 74493	20	★	OUR MAN IN TROUBLE Don Bowman—RCA Victor LPM 2831 (M); LSP 2831 (S)
7	7	RING OF FIRE Johnny Cash—Columbia CL 2053	14	12	ERNEST TUBB PRESENTS HIS TEXAS TROUBADORS Ernest Tubb's Troubadours—Decca DL 4459, DS 74459			



MAN ABOUT MUSIC

A Soft Market?

By Bob Rolontz

IN THE FOUR MONTHS from January through April the record industry moved more singles product than at any similar four-month period in the history of the business. The hit singles not only sold in million quantities but some even sold two and three million copies. Many of these were Beatles records but they were still records and there were many, many customers who wanted them.

There is now talk about a "soft" record market. Yet even now, the biggest new record in the country "Chapel of Love," has sold more than 600,000 copies and "A World Without Love," on Capitol, has sold more than 500,000, selling close to 100,000 just last week.

If you have what they want, business is not "soft." Or as Archie Bleyer so neatly puts it "There is no such thing as a soft market; only soft product. If a record doesn't sell it is the fault of the record, not the public." Touché, Archie.

THIS AND THAT:

Reports are that Louis Dreyfus will stay in the U.S. for a while to oversee activities at Chappell here. Question intriguing many publishers is, who will replace Max Dreyfus on the ASCAP board?

Now that Norm Weiser is set at Kapp's Four Corners operation, Bernie Lawrence at Ric, and Mike Berniker at Kapp, the movement among music and record men may settle down. Of course there is still that top opening at the 20th Century Fox label, and someone will eventually take over Mike's slot at Co-

lumbia, and something is happening at Colpix . . . well maybe by summer.

RCA Victor's publicity department sent out some wild pictures last week. One shows little Rita Pavone greeting Barbra Streisand; the other Arthur Feidler trying on a Beatles Wig. (No, he doesn't dig Beatle wigs, but he apparently does dig the Beatles. He just recorded "I Want To Hold Your Hand" with the entire Boston Pops Orchestra.)

GUESSING GAMES: What a. & r. man may be forced to sell his publishing firms to his parent company? . . . What a. & r. man currently finds himself with a hit he co-authored with his ex-wife? . . . What record label would like to have back the a. & r. man it fired about eight months ago? Firm hasn't had a hit since . . . What's the name of the a. & r. man who was called "ungrateful" by his label when he accepted a job with another company at almost double the salary?

THE MUSIC BUSINESS is talking about: The relations between Sammy Weiss, the distributor, and the producing team of Leiber and Stoller . . . the possibility that Hugo and Luigi will soon be back in action . . . Why MCA decided to buy E. B. Marks for \$3 million instead of Mills Music for \$5 million . . . the new Music Business Radio Exposure Chart . . . the fact that two of the industry's strongest indies only a year ago are now in rocky shape . . . whether the Ska will make it . . . or whether Mal Braveman can make the Ska.

Buy An Ad, Harry!

"Good Afternoon; Chess Records."

"This is Peter Perfect from Music Business. Is Mr. Heartless in?"

"One moment; I'll check . . . Harry; Perfect is on seven-two."

"Oh jeez! Well, aw-rite; I'll take it. . . . Yeah, Pete."

"Hi Harry. H'are things? How ya' feelin'?"

"Terrible! Just terrible."

"Wonderful, Harry. Nice to hear that."

"Hey! Yo-Yo! You really pay attention. I said I felt . . . forget it. What's up?"

"Well, I'm callin' about an ad. I think . . ."

"I'm not goin' fer one, Pete."

"If yer lookin' to save money, why don't ya' turn out the lights like Johnson did in the White House? Harry, do you know our circulation is . . ."

"Look, I don't wanna know from yer circulation! I just don't see where yer paper is gonna sell me any records. I'll take the bread and send Tommy Tactless on the road with our three or four records, and I'll see better results."

"Boy, I'll tell ya', Harry, I don't understand yer . . . well, I know the Chuck Berry and Johnny Nash are doin' great for ya'. What else is movin'?"

"Yer really up on things, Pete. Let me tell ya'. We've got three things that look like GIANTS: CHUCK BERRY'S NO PARTICULAR PLACE TO GO, JOHNNY NASH'S LOVE AIN'T NOTHING, and now the TONY CLARKE side, AIN'T LOVE GOOD, AIN'T LOVE PROUD, broke out in Detroit and Cleveland. And before ya' give me that biz-ness about the numbers, and so yer call isn't a total loss, give me a two incher on one and just say CHESS 1898, ARGO 5471 and CHESS 1894."

"Ya' wanna know something, Harry? Yer last name really fits you. Beautif-ly!"

"Hey, Pete; don't be upset. I gotta lead fer ya'. Call Carl Crude at Fat Chance Records. I got a hunch he'll spring for a full page. Goodbye, Pete; I gotta wind my wrist-watch now."

"Goodbye, Harry."

CHESS
PRODUCING CO

2120 Michigan Ave.
Chicago 16, Ill.

Watch Out for "Molly," "Seven Hoods"

This Week's Block Busters



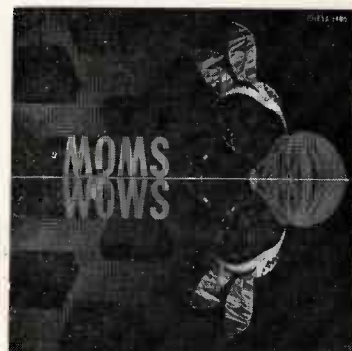
A WORLD WITHOUT LOVE
PETER AND GORDON
 Capitol ST 2115
 The British duo sing their smash title song plus a selection of good folkish and blues items.



THE UNSINKABLE MOLLY BROWN
 SOUNDTRACK
 MGM E-4232 ST
 Debbie Reynolds and Harve Presnell are heard in the movie version of the long-run Broadway musical hit.



AL MARTINO
 Capitol ST 2107
 The mellow-voiced Martino sings his current hit, "I Love You More and More Every Day" and his newest "Tears and Roses," among others.



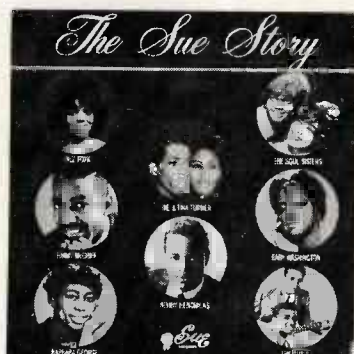
MOMS WOVES
MOMS MABLEY
 Chess 1486
 Another great collection of material by Moms, cut live at Chicago's Playboy Club.



ROBIN AND THE 7 HOODS
 SOUNDTRACK
 Reprise FS 2021
 Sinatra, Martin, Crosby and Davis do their stuff in this much touted soundtrack set.



PRESENTING THE BACHELORS
 London LL 3353
 The British group has started moving fast here and the set contains such hot singles as "Diane" and "Charmaigne."



THE SUE STORY
 VARIOUS ARTISTS
 Sue LP-1021
 Hits by Inex Foxx, Ike and Tina, the Soul Sisters, Baby Washington, Barbara George and others put this in.



BILL BLACK'S COMBO
 PLAYS TUNES BY CHUCK BERRY
 Hi HL -12017
 A powerful combine here. Black has returned to the hit fold recently and Berry's name is bigger than ever.

Chart Picks

TOUR DE FORCE
 Bola Sette
 Fantasy 3358
 One of the newer giants of the guitar shows the stuff he's made of.

SHUT DOWNS & HILL CLIMBS
 Various
 Liberty LRP 3366
 A strong collection of drag tracks, with standout contributions from Jan and Dean, Johnny Bond, The Ventures and others.

I WALK THE LINE
 JOHNNY CASH
 Columbia CL 2190
 A fine set by one of the top, pop-country acts. Title tune was one of his first big smashes.

THE CARPETBAGGERS
 SOUNDTRACK
 Ava A 45
 Much single disk activity has already occurred on this material and this original soundtrack set, with a fine cover, can do much business.

THE COOL WORLD
 DIZZIE GILLESPIE
 Philips PHS *00-138
 The original soundtrack of this pic features the great Dizzie at his best. A mighty interesting score.

THE LATIN SIDE
 VINCE GUARALDI
 Fantasy 3360
 "Cast Your Fate to the Wind," was a solid hit for the pianist and the West Coast and fans will like him here with strings.

MILES AND MONK AT NEWPORT
 MILES DAVIS AND
 THELONIOUS MONK
 Columbia CL 2178
 Both these artists have powerful pop potential and stores should be able to cash in on the timely Newport tag.

New Pop Talent Pick
SWIM WITH THE GO-GO's
 RCA Victor LSP 2930
 The boys have a good new single with "Lonely Girl," (a pick last week) and this album can help establish the act.

JUNE 13, 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.

Louis' 'Dolly' LP Keeps Going Up!

MONEY ALBUMS

This Week	Last Week	Album
1	1	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087
2	2	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059
3	4	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
4	5	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154
5	6	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971
9	9	COTTON CANDY AL HIRT, RCA Victor LPM 2917, LSP 2917
7	7	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733
8	3	THE BEATLES' SECOND ALBUM Capitol ST 2080
9	10	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 866 (SD)
10	8	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24093

This Week	Last Week	Album
11	11	MEET THE BEATLES Capitol T 2047, ST 2027
12	13	TODAY NEW CHRISTY MINSTRELS, Columbia CL 2159
13	12	BELAFONTE AT THE GREEK THEATRE RCA Victor LOC/LSO 6009
14	14	KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM/LSP 2894
15	19	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854
16	16	SERENDIPITY SINGERS Philips PHM 200-115, PHS 600-115
17	15	SHANGRI-LA ROBERT MAXWELL, Decca DL 74421
18	20	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve V 8583, V6 8583
19	18	THE PINK PANTHER HENRY MANCINI, RCA Victor LPM/LSP 2795
20	21	INTRODUCING THE BEATLES Vee Jay LP 1062

This Week	Last Week	Album
21	22	DIMENSION 3 ENOCH LIGHT & THE LIGHT BRIGADE, Command RS 867 (SD)
30	30	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082
23	23	I WISH YOU LOVE GLORIA LYNNE, Everest 5226
24	26	MANHATTAN TOWERS ROBERT GOULET, Columbia CL 6050, CS 2450
25	37	HIGH SPIRITS ORIGINAL CAST, ABC Paramount ABC OC 1
28	28	COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868 (SD)
27	24	MEET THE SEARCHERS/NEEDLES AND PINS Kapp KL 1363
28	31	WIVES AND LOVERS JACK JONES, Kapp KL 7352
29	34	GREATEST HITS MARY WELLS, Motown 616
48	48	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1328

ACTION ALBUMS

This Week	Last Week	Album
56	56	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
32	17	FRANK SINATRA SINGS DAYS OF WINE AND ROSES Reprise F-FS 1011
33	40	CHARADE HENRY MANCINI, RCA Victor 8356
34	29	GLORIA, MARTY AND STRINGS GLORIA LYNNE, Everest BR 5226, SDBR 1220
35	36	DAWN (GO AWAY) 4 SEASONS, Philips PHM 200-124, PHS 600-124
36	42	SHUTDOWN, VOL. 2 BEACHBOYS, Capitol T 2027
64	64	CHUCK BERRY'S GREATEST HITS Chess LP 1485
38	27	ALLAN IN WONDERLAND ALLAN SHERMAN, Warner Bros. WB 1539
39	35	TOM JONES SOUNDTRACK, United Artists UAL 4113, UAS 5113
40	44	SUSPICION TERRY STAFFORD, Crusader CLP 1001
41	49	SHOWTIME JAMES BROWN, Smash MGS 27054, SRS 67054
42	45	REFLECTING CHAD MITCHELL TRIO, Mercury MG 20891
43	33	EARLY HITS OF 1964 LAWRENCE WELK, Dot DLP 8572, DSL 25572
44	39	IN THE WIND PETER, PAUL & MARY, Warner Bros. W 1507
45	54	REFLECTIONS PETER NERO, RCA Victor LPM 2853, LSP 2853
46	46	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T (ST) 2011
47	32	I'LL SEARCH MY HEART JOHNNY MATHIS, Columbia CL 2143
48	43	LIVING A LIE AL MARTINO, Capitol 1975
49	51	FOREVER PETE DRAKE, Smash MGS 27053, SRS 67053
50	41	THE ITALIAN VOICE OF AL MARTINO Capitol T 1907
51	52	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114
52	59	WHEN LIGHTS ARE LOW TONY BENNETT, Columbia CL 2175, CS 8973
53	47	JOAN BAEZ IN CONCERT, PT. 2 Vanguard VSD 2123
54	60	BOYS, BOYS, BOYS LESLEY GORE, Mercury MG 20901, SR 60901

This Week	Last Week	Album
55	38	SHELTER OF YOUR ARMS SAMMY DAVIN JR., Reprise R 6114
56	25	WHAT MAKES SAMMY RUN? ORIGINAL CAST, Columbia KOL 6040, KOS 2440
57	57	FOREVER BILLY VAUGHN, Dot DLP 3578
58	66	MARY WELLS & MARVIN GAYE—TOGETHER Motown 613
60	58	TENDER IS THE NIGHT JOHNNY MATHIS, Mercury MG 20890, SR 60890
61	65	GREATEST HITS MARVIN GAYE, Tamla 252
79	79	BACK IN TOWN KINGSTON TRIO, Capitol T 2081, ST 2081
63	53	SWEET AND SOUR TEARS RAY CHARLES, ABC Paramount 480
64	69	YAKETY SAX BOOTS RANDOLPH, Monument MLP 8002, SLP 18002
65	55	WE SHALL OVERCOME PETE SEEGER, Columbia CL 2101, CS 8901
66	72	GOING BAROQUE SWINGLE SINGERS, Philips PHM 200-126, PHS 600-126
67	63	THERE! I'VE SAID IT AGAIN BOBBY VINTON, Epic LN 24081
68	68	TODAY'S ROMANTIC HITS—FOR LOVERS ONLY JACKIE GLEASON, Capitol W 2056, SW 2056
69	76	BEWITCHED JACK JONES, Kapp KL 1365
70	50	NEW YORK WONDERLAND—WORLD WIDE WONDERLAND ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938
71	78	SPEAK TO ME OF LOVE RAY CONNIEFF, Columbia CL 2150, CS 8950
72	62	ENCORE JOHN GARY, RCA Victor LPM 2084
73	75	MORE THEMES FOR YOUNG LOVERS PERCY FAITH, Columbia CL 2167, CS 8967
74	71	CATCH A RISING STAR JOHN GARY, RCA Victor LPM 2745
75	85	ON THE MOVE TRINI LOPEZ, Reprise R 6112, RS 6112
94	94	BY REQUEST BRENDA LEE, Decca DL 4507
94	94	GETZ/GILBERTO Verve V 8545, V6-8545
78	87	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL JAN & DEAN, Liberty LRP 3361, LST 7361

This Week	Last Week	Album
79	89	THE LETTERMEN LOOK AT LOVE Capitol T 2083, ST 2083
80	✓	BEATLES AMERICAN TOUR WITH ED RUDY Radio News Pulsebeat 1000
81	86	SHANGRI-LA VIC DANA, Dolton BLP 2028, BST 8028
82	70	LILIES OF THE FIELD SOUNDTRACK, Epic LN 24094, BN 26094
83	84	NEW ORLEANS AT MIDNIGHT PETE FOUNTAIN, Coral CRL 57429, CRI 757429
84	88	REFLECTIONS STAN GETZ, Verve V 8554, V6-8554
85	92	COME DANCE TO THE HITS OF SAMMY KAYE Decca DL 4502, DL 74502
86	90	MEET THE TEMPTATIONS Gordy 911
87	77	BACH'S GREATEST HITS SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097
88	95	AMERICA, I HEAR YOU SINGING SINATRA, CROSBY, WARING, Reprise F 2020, FS 2020
89	✓	THE BOBBY GOLDSBORO ALBUM United Artists, UAL 3358, UAS 6358
90	82	FIFTY GUITARS GO ITALIANO TOMMY GARRETT, Liberty LMM 13028, LSS 14028
91	91	MONDO CANE #2 KAI WINDING, Verve V 8573, V6-8573
92	97	MOTORTOWN REVUE, VOL. 2 VARIOUS ARTISTS, Motown 615
93	99	HIPPY HIPPIY SHAKE SWINGING BLUE JEANS, Imperial LP 9261
94	81	NINO AND APRIL SING THE GREAT SONGS Atco SD 162
95	93	THE TIMES THEY ARE A CHANGIN' BOB DYLAN, Columbia CL 2105, CS 8905
96	96	WHITE ON WHITE DANNY WILLIAMS, United Artists UAL 3359, UAS 6359
97	100	JUST FOR OPENERS JUDY GARLAND, Capitol W 2062, SW 2062
98	✓	HEAR, HEAR THE SEARCHERS, Mercury SR 60914
99	✓	TALL COOL ONE THE WALLERS, Imperial LP 9262
100	✓	LITTLE CHILDREN BILLY J. KRAMER AND THE DAKOTAS, Liberty LP 9267

ELVIS

HITS WITH ANOTHER WINNING E.P.!

**ELVIS
PRESLEY**

IN

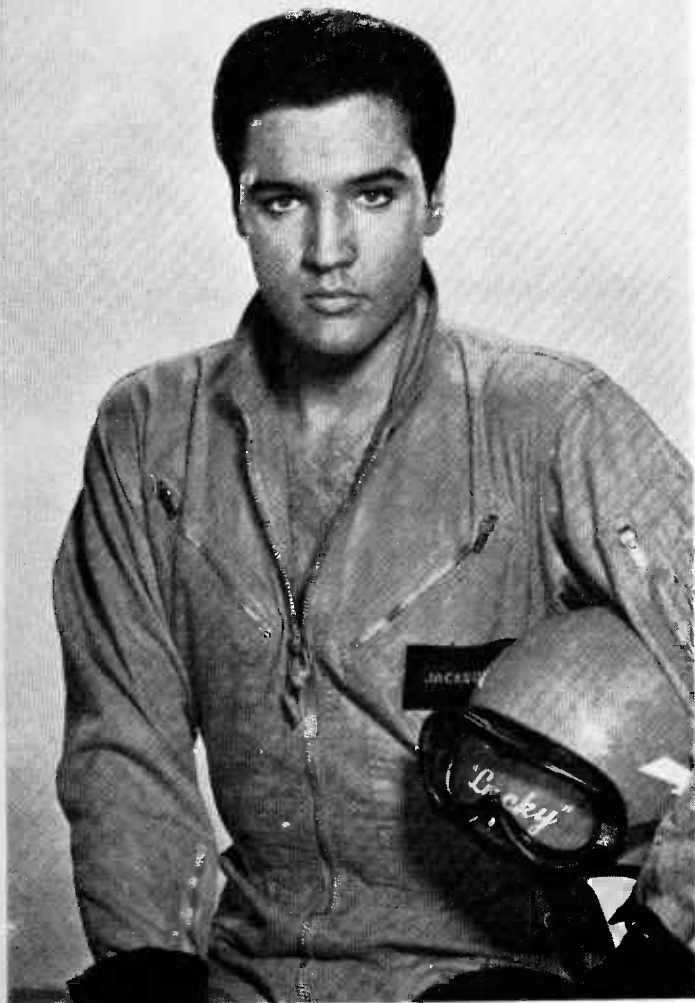


FROM THE M-G-M
MOTION PICTURE RELEASE

"VIVA LAS VEGAS"

**IF YOU THINK
I DON'T NEED YOU
I NEED SOMEBODY
TO LEAN ON
C'MON EVERYBODY
TODAY, TOMORROW
AND FOREVER**

A Jack Cummings—George Sidney Production



RCA VICTOR
45 EP EPA-4382



EPA-4382

CASH IN WITH ELVIS!

RCA VICTOR

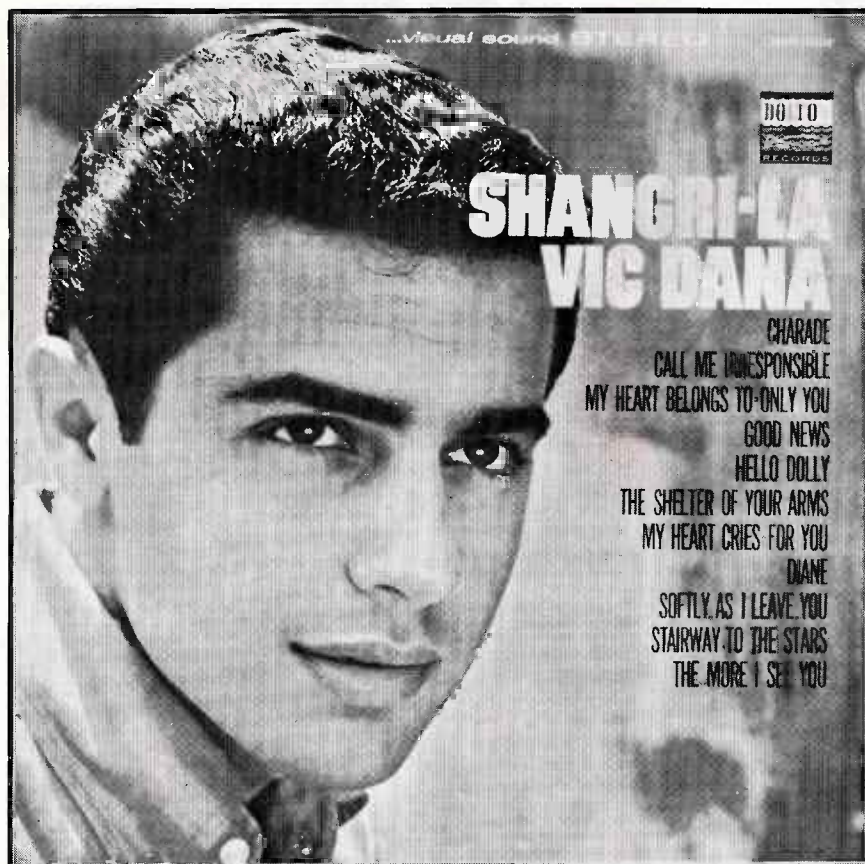
 The most trusted name in sound 

**picture of a
hit single**



#95

**picture of a
hit album**



BLP-2028/BST-8028



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