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MUSIC BUSINESS

Incorporating music reporter

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Beatles Bugged

Focus on Classics:
Rubinstein at 75



Trini Lopez: Europe's Biggest Star

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NIGEL A. MAXEY
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OCT 2 1964



Peter & Gordon

I don't want to see you again

Written by Beatles John Lennon and Paul McCartney

b/w I would buy you presents 5272



Sure to rival their smash No. 1 single, "A world without love"

Too much police protection bugs Beatles

Too many cops. Nobody will be surprised if the Beatles go home next Sunday night thinking of America as a police state. They'll probably have more reason to think so than some of the political campaigners who've been known to employ such charges in their oratory.

Last week, in fact, sharing highlight honors of the week on the Beatles tour with a wild, unscheduled jam session and a couple of unexpected days off loafing in the South Florida tropics, were several run-ins with police by press officer, Derek Taylor, who has become the darling of the press corps on the tour.

Sudden departure. Taylor had one bout in Boston, when police refused permission for the Beatles to meet about 50 reporters and fans at the Hanscom Air Force Base near there at a 4:00 a.m. arrival. Taylor argued the point bitterly and had a billie club jabbed in his stomach as the Beatles and the press party were suddenly stuffed into three limos which took off like rockets. Taylor, still arguing with the cops, finally made it into the city an hour later by cab.

Two days afterward in a completely unrelated incident, Taylor tried to get some radio newsmen in to see the Beatles backstage at the Pittsburgh Civic Arena. A huge guard barred the way until Taylor turned up "They're all right, let them by," he told the guard, who then, poking a fat finger into his fatter chin asked, "And who are you?" Taylor then grabbed the guard's finger and almost twisted it off. With the help of another officer, peace was restored and the reporters got in.

Dora changes plans. Tuesday evening (8) as the boys slept on cots hastily brought in to the dressing rooms of the Montreal Forum (they were cancelled out of the Queen Elizabeth Hotel earlier) their next destination was unknown—by anybody. The original plan to fly to a waiting sea-going yacht in Jacksonville, pending their next concert in that city three days later, were dropped when Hurricane Dora loomed.

Airport landing rights were refused in Miami, New Orleans and Las Vegas. It was a familiar story. Finally, as the concert was going on in the Forum, details were completed by Kappi Ditson, Beatles' tour director from Red Carpet Travel Service. Sleek black limos rushed the party to the midnight departure from Montreal's giant Dorval Airport. Four hours later, the Electra set down in Key West, Florida, where the boys made their home in the Key Wester Motel for two and a half days.

Famous jam session. It was here that the now famous, or infamous, jam session took place. The well rested group was enjoying a late evening in the Key Wester's tiny bar. The Beatles got to "blowing" a bit past midnight and were soon joined by the Bill Black Combo and Clarence "Frogman" Henry, who sat in on piano. The Exciters got in the act too with the vocals. This got louder and louder until the inevitable police broke it up at 4:00 a.m. upon complaint of the neighbors.

Many Miami Hotels facing the slowest business period of the whole year, turned out to be more hospitable than the Miami Airport had been, with various blandishments to the party to spend a few days

with them. Jackie Gleason and his June Taylor TV Dancers offered the boys an entire floor of their hotel in Miami but things were too nice in Key West to move.

Moving day. When moving day did come, on Friday afternoon (11), the destination was hurricane-ravaged Jacksonville, where the "wind was still blowing hard enough to give us a rough time landing," said a spokesman. Upon arrival, a motorcade, which had just accompanied President Johnson to his flight after an emergency visit to view the hurricane damage, was picked up by the Beatles party, considerably augmented and used to get to the giant 'Gator bowl.

Here, Derek Taylor again got embroiled, as he demanded—from the wind-whipped stage—that Television and newsreel cameramen be ejected from the arena, before the Beatles would appear. This sent up a furious wave of shrieks and howls from the audience. As Taylor stood his ground, the roars became higher and higher in intensity until the police decided to get the camera men out to avoid further trouble, should the Beatles not appear.

Taylor's fear was that the entire act would be filmed or taped and used later for "commercial" purposes.

There were no further incidents in Jacksonville, and the concert went on on the rickety, wind-whipped stage. Later that night the party flew directly to Boston for a sold-out concert in the Boston Garden and a night in Madison Hotel (more late night monopoly and poker games).

Late Sunday afternoon, the party flew on to the Holiday Inn Motel in Baltimore and two sell-out concerts in that city's Civic Auditorium for a total audience there of 28,000. Pittsburgh was a brief stop-over Monday with a giant afternoon airport reception, involving 5,000 fans, and hordes of them along the route into the city, waving and dashing up to the cars. Pittsburgh's concert too, was a sell-out.

Cleveland caper. Late Monday, the group left on a 28-minute flight to Cleveland and the Sheraton Cleveland Hotel. There were 6,000 waiting to greet the Beatles at Cleveland's Hopkins Field, and nobody, thanks to the elaborate advance planning of the police, saw any of them. Landed at a private NASA strip at the airport the group was somehow diverted around the welcoming committee and taken into the hotel through a back entrance.

The Beatles made a public apology for this on local radio. "We are sorry to disappoint you," said John Lennon, in an off-the-cuff statement, "but it's not our fault really. You see, if we don't obey the orders of the police here we may get no security or protection in the next city we go to."

Not a sellout. The concert, at the Public Auditorium, in Cleveland, was reportedly not a complete sell-out but "very close to it," as one observer noted, "with rumors of a flock of counterfeit tickets showing up."

The balance of the week was to include concerts in New Orleans, Kansas City and Dallas. Plans for Saturday, an off-day on the schedule, were uncertain at press time but the feeling was it would be spent in Dallas, with the return to New York for a Sunday night

CONTINUED ON NEXT PAGE

Disc-Schticks

By Ed Sherman



"Joe Glaser says if we sign with him he can make us a female version of the Beach Boys."

REVIEW OF THE WEEK

benefit at the Paramount Theater, delayed until Sunday afternoon, when they would go direct to the theater instead of a hotel. From the theater, the possibility was seen of a midnight takeoff for the return flight to London.

JIM STAGG
KYW Radio, Cleveland
and **REN GREVATT**

We Said Bob Yorke

Will Colpix Records headquarter on the West Coast or in New York? That was one of the few remaining questions at press time regarding the future overall management of the disc firm, with ex-Victor veepee, Bob Yorke having a hand-shake agreement with the top Columbia Pictures people to take over as head of the label (Music Business August 15). Contracts were expected to be signed shortly.

The problem of headquarters stems primarily from the fact that Yorke makes his home in the Hollywood area and recently acquired a new house there. Since part of his job will include high level dealings with top studio moguls, it's considered possible that he would operate from that base, spending a portion of each month also in the New York office.



EPIC'S HIS HOME: Bobby Vinton signed a new long term with Epic Records last week. With Vinton are Columbia President Goddard Lieberson and newly appointed Epic vice-president Len Levy (center).

Meanwhile, Colpix general manager, Ray Lawrence, readied a tour of distributors, one-stops and rack jobbers in key markets, promoting the new fall line, plus the album catalog, new and upcoming singles and the Torchlight series, a group of older singles still in heavy demand.

Hello Again, Louie

"Hello Dolly" owes a lot to Louis Armstrong, as does clefter Jerry Herman, who wrote the song. Now Louis is trying to do it again both for "Dolly" and Mr. Herman, and he may very well be on his way. Louis' latest recording on Mercury is called "So Long, Dearie." The song is from "Hello Dolly" and was written by the aforementioned Mr. Herman. According to Mercury, the firm shipped 200,000 singles the first week; and expects to ship many more as the weeks go by. In case it's a surprise that Louis is on Mercury, he's been free-lancing for some time.

Rivers "Shindig" Star

Johnny Rivers, whose "Memphis" on Imperial brought him national fame, is the star of the second "Shindig" show over the ABC-TV network next week (Wednesday, 8:30 p.m. EDT). Along with Rivers and host Jimmy O'Neill, plus the "Shindig" band and dancers, the following artists will appear: comic Alan Sues, Jody Miller, Bobby Freeman, the Righteous Brothers, Pamela Bennett, Darlene Love, The Cables, Jerry Cole and Delaney Bramlett.

VJ Execs To Tokyo

Jay Lasker, Vee Jay Records executive vice president, and the label's comptroller, **CONTINUED ON PAGE 30**

Music Business In Hollywood



IN HIS FATHER'S FOOTSTEPS: Bill Marx son of Harpo Marx, has just recorded for VeeJay Records. One of the songs, "Moon Tune," was penned by Harpo.

Bill Marx, a most talented pianist-arranger, and son of **Harpo Marx**, became a Vee-Jay pactee. . . . **Barbara McNair** being paged to do a dramatic role in a new "Young American" pilot, also being talked to by **Arthur Whitelaw**, young Broadway producer, regarding the revival of "Cabin in the Sky." . . . **Bing Crosby**, **Dean Martin**, **Sammy Davis** and **Frank Sinatra** will slice a Reprise single anonymously. . . . they'll be billed as "The Bumpers" to parody **The Beatles**.

Elmer Bernstein Score

Elmer Bernstein scores again. He'll do the music for the **Steve McQueen** and **Lee Remick** flick, "The Traveling Lady" for Columbia. . . . **Ella Fitzgerald** filmed the **Roy Eldridge Quartet** for another season. . . . Nationally-syndicated columnist **Max Lerner** did the liner notes for **Shelley Berman's** new comedy album "The Sex Life of the Primate, etc." . . . **Mary Costa**, the heroine of KHJ-tv's epic from the Bowl, recorded "La Boheme" for RCA Victor.

Les Brown is not slated to return to lead the band for the Hollywood Palace this sea-

son. **Mitch Ayres** is being considered. . . . **Robert Goulet** will not need a tv series for this season. He'll be the most popular guest on most of the singing-type of tv shows. . . . **Johnny Rivers** asked **Steve (Watusi Dancer) McQueen** to write the liner notes for his new album. . . . **Eydie Gorme** and **Steve Lawrence** are expecting a third. . . . **Bronislaw Kaper** scored the new Columbia release "Lord Jim." . . . **Bernard Herrman** will score the MGM "Joy in the Morning" starring **Richard Chamberlain** and **Yvette Mimieux**. . . . **Igor Stravinsky** and **Ver-non Duke** are feuding.

Ortolani too

Riz Ortolani, the Italian composer who wrote "More," will write the entire musical score for MGM's "The Yellow Rolls Royce." . . . **Lee Young** joined the Vee Jay a.&r. staff and produced the swinging Sam Fletcher album "Sam Fletcher Sings." . . . **Donna Loren**, Capitol's hope for the future, is seen everywhere with her papa. . . . **Sammy Kaye** has taken another of Universal's theme songs for a new Decca release. It's the music from "Bedtime Story."

The **Mario Lanza Fan Club** annual get together and banquet has been set for October. . . . more than 1,700 fans, from throughout the world, will attend. The motion picture and recording artists giant still has an active fan club.

JULIAN PORTMAN

CHARTS & PICKS

Radio Exposure Chart	28
Pop 100	16
Pop LP's	17
Country LP's, Singles	25
Album Picks	21
Single Picks	20

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IT'S BIGGER THAN BUNYAN!

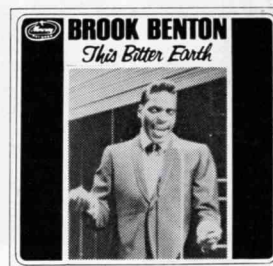
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this year!

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"THIS BITTER EARTH"



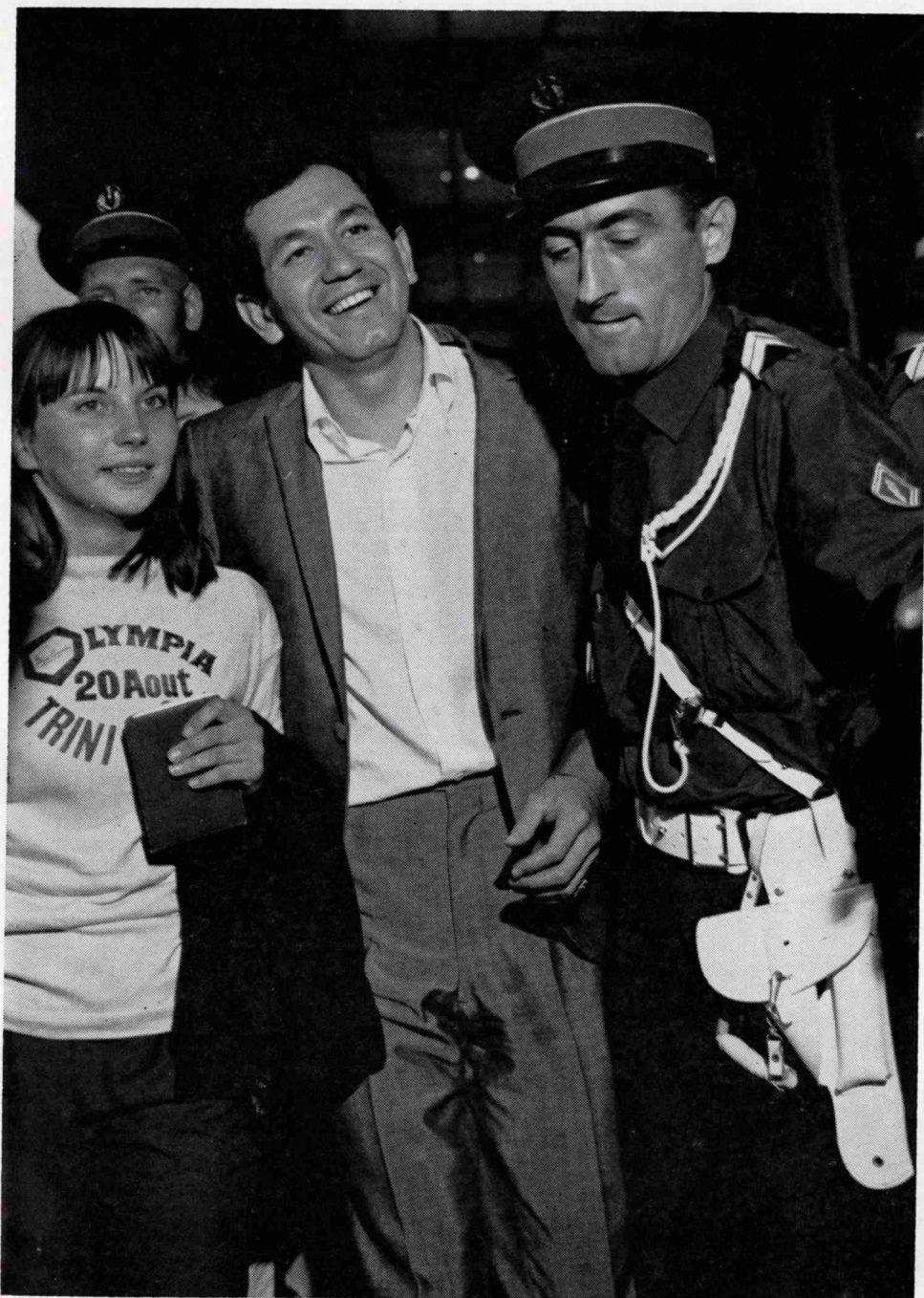
MG 20934/SR 60934



Foremost in the recording

Trini Lopez: Europe's biggest star

His recent continental tour caused as much commotion in Paris, Monte Carlo and the Riviera as the Beatles did in the U.S.A., and they all want him back again



Trini Lopez arrives at Orly Airport to open his show at the Paris Olympia

If you're part of the Jet set 'in scene', or you dig the discotheques and the West Coast sound in any one of its multiple facets, then you'll appreciate that Trini Lopez is one of the leading members in all these fraternities.

At the risk of sounding a little clichéd, but because there happens to be no other way of putting it, Trini has become the 'darling of the discotheques', not only here, but all over Europe where they originally started.

French scene. We caught Trini in New York last week on a 48 hour stop-over en route back to the West Coast, from a particularly successful two week season at the Paris Olympia, followed by a week of concerts on the Riviera, during which time he starred at the annual gala in Monte Carlo, sponsored by Prince Rainier and Princess Grace, and generally only attended by the highest of society as the tickets work out to about \$200 a throw! (At least!)

Trini digs working in France, but the French are really wild about Trini—as are the Germans, Italians, Dutch, Belgians, Swiss and Spanish.

"This last French trip was fantastic", he enthused over veal cutlets at Danny's Hideaway. "Everywhere I went, they went mad.

Greatest ever. "The Paris Olympia season was probably the greatest I've ever done. Maurice Chevalier, who never goes to the theatre except to see an opera, came to my opening night. So did Charles Aznavour, Keely Smith and Henry Mancini who was in Europe with his entire family.

"When I noticed Chevalier sitting in the audience, I dedicated a song to him, and everyone stood up and cheered. Then Chevalier rose and took a bow. After the show, he came backstage to talk with me. It was the first time I'd met him. I'm very impressed.

"Keely Smith had been appearing in Germany, so she dropped by to say hello, and I had calls from millions of people. Brigitte Bardot called me from St. Tropez, and said she learned to do the surf from all my albums, and all France is surf crazy.



Maurice Chevalier, Keely Smith, and Charles Aznavour visit Trini backstage on opening night

Steals Show. "The audiences were beautiful. The first time I played the Olympia was earlier this year, when I appeared on the Beatles bill. The newspapers reported then that I'd stolen the show from the Beatles, and although I couldn't believe a thing like that, when I got back this time the reception was unbelievable.

"There were riots all the time, and I had to keep doing encores. I loved it when some of the audience joined in on some of my songs like 'Quando Caliente del Sol', and they liked it when I spoke to them in French.

"When I arrived for the Olympia dates there was a whole crowd of fans at the airport wearing sweaters which gave my name and the dates I was playing the theatre.

"It's amazing. It's only been a year since I started recording, but there I was in France mixing with all the great people."

Grand Prix award. In fact, Trini Lopez' French success was consolidated earlier this year when he was awarded the "Grand Prix du Disque" as being the most popular singer in France. That's why it wasn't so surprising to learn that he had been invited to appear at the annual Gala in Monte Carlo.

"There were riots there too," he admitted. "And the people that came to that show weren't just ordinary people. They were real society. Anyway, I came on and did my act, and they kept on banging the tables for an encore, which I couldn't do. They kept yelling 'Encore Trini', but after 45 minutes I was exhausted. In the end they all walked out of the gala without paying their tabs!

"The next morning, one of the French papers reported that I'd caused a mass riot!

At the discotheque. "After the gala

I met Prince Rainier and Princess Grace, and believe it or not, spent an hour with them at the discotheque. Princess Grace is very charming, and spent most of the time talking about Hollywood."

In Deauville, where he played a concert with Ray Charles, it was the same story. Riots and front page headlines. But after three weeks of wild chaos, which was nothing less than what the Beatles have been getting here, Trini was glad to be back in America.

Home sweet Home. "You know the song, 'I Love to Be In America,' well that's me," he said. "There's no place like home, even though I won't be here too long.

"I noticed in my absence that my Latin album took off like crazy. I've wanted to record an LP in Spanish ever since I started singing, but I had no idea it would be such a big seller. I'm even more thrilled because I'm doing dates in South America later this year."

Trini says it looks like he won't be playing any discotheques here for quite a while yet, even though he would love to. He's not scared of being labelled the

"darling of the discotheques" as he admits to being a middle of the road singer who had to start off somewhere.

Surf Sound. He feels the discotheque sound is predominantly West Coast and exciting, but in France, it is labelled as the surfing sound, and its interpretation there has nothing to do with groups like the Beach Boys.

He is surprised and thrilled by his universal success, and proudly pointed out that "If I Had A Hammer," his first disc on Reprise, reached number 1 in 20 countries, and sold in excess of 5,000,000.

Tight Schedule. "I want to go back to Europe again," he said, "And I've been invited to play dates in Beirut, Germany and Israel, as well as France, Scandinavia and England. They all wanted me this time, but my schedule was too tight.

"I'd like to come back to New York too. I dug that booking at Basin Street East, and would like to play there again. I also enjoyed my recent concert at Forest Hills.

"But although I still live at home in Texas, I plan to move to the West Coast soon. That's the greatest place of all."

JUNE HARRIS



Henry Mancini drops by with his daughters Monica and Felice to say hello



Jan and Dean: hot rods and hits

The boys have parlayed the west coast sound and songs about souped-up cars into a memorable string of hits, and they still lead the way on wheels

Similar but different. Jan (Berry) and Dean (Torrence) are both tall, blond, thin and obviously from the West Coast. Beyond that all similarities cease—they're as different as Los Angeles and San Francisco. In fact, questioned as to whether they get along well with each other, a spontaneous, nonchalant reply came from both at once: "Not really."

On records and on stage, however, Jan and Dean are a perfect team. What started as a home experiment in the garage of Jan's Los Angeles home ("that's where the piano and tape recorder just happened to fit") has mushroomed into a full-fledged, exceptionally successful career for the two boys. "Baby Talk," their first big hit, was recorded there, under the supervision of Lou Adler and Herb Alpert. Adler still manages the duo, but Alpert split soon after the first hit, bargaining with Adler: "You take Jan and Dean, I'll take the tape recorder," which was like buying Manhattan from the Indians for \$24 worth of shiny beads. Adler isn't complaining.

String of hits. In five years, Jan and Dean have continued to come up with hit single discs, but never have they been bigger than today—their last six singles have all been smashes and their new releases show the same promise. But hits or not, mid-September will find both boys back in school.

Jan, carefully choosing his words, described himself as a "professional student." He plans to return to medical school this fall, provided he passes a summer course final (he's missed most of the classes due to their recent tour). Dean is studying

fine arts at the University of Southern California ("I've got more than enough credits to graduate, but I'm not interested in getting a degree. It makes everything seem so 'finished.'").

Jan confesses he's not sure from day to day whether he wants to be a doctor or a musician, and Dean's career thoughts are similarly nebulous—he'd like to be a painter, or architect, or lithographer, or maybe an interior decorator. He recently decorated his girl friend's apartment and was very pleased with what he had done.

Strictly business. While Jan and Dean's personal lives may seem disorganized, their recordings are not—in fact, they border on being shrewd. There's no kookie facade when they're recording; it's strictly business.

At U.C.L.A., Jan minored in music, and now does the arranging for their sessions, and co-authors most of their new tunes. They have their ear glued to two radios at the same time, both blasting out their latest records, as well as their competitors'. As the West Coast pop sound began to develop (as exemplified by the Beach Boys, Rip Chords, etc.) Jan and Dean have kept pace (if not led the way) and have gotten in their licks (and kicks).

West vs. East. When multiple tracking became the fashion, they were right there (all the voices on their latest singles are their own; Dean taking the high notes). Jan explained the difference between the East Coast sound (as the 4 Seasons) and themselves. "It goes beyond the subject matter (e.g. surfing, hot rods, etc.). It has to do with the 'mixing' of the final master. While the 4 Seasons have

the high tenor (falsetto) blaring at you, we keep it more integral with the whole sound. There's a feeling of 'more air' in our stuff. Sort of outdoorsy.

"We're great and close friends of the Beach Boys. Brian Wilson and I have collaborated on several tunes," noted Jan. Dean piped up, "We dig the boys. When they need material, or when we do, we all pitch in to come up with something. In a way, we don't feel that they're competition in the negative sense. After all, we've all helped create a significant sound, why not all help to keep it going?"

Two at a time. Along with their manager, Lou Adler, Jan and Dean produce their own records, which are released on Liberty. A recent contract negotiation has given them more freedom with their release schedule, so that they are about to try something new; they're going to release two singles only a week apart. "Anaheim, Azusa, and Cucamonga Sewing Circle, Book Review and Timing Association" was released one week ago. This week, they're coming out with "Sidewalk Surfin'," as a test to see whether two singles can't sell for them simultaneously (after all it did for the Beatles, didn't it?).

It's doubtful that success will spoil Jan or Dean. Unlike most groups, they minimize their personal appearances, and take their career on record pretty much in their stride—like any good Californian should. But when they do appear before their fans (as they did recently at the Paramount Theater in New York) they obviously love it—and wow, so do the teenagers, especially the girls.

BARRY KITTLESON

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Artur Rubinstein at 75

He is busy performing, recording, and writing his memoirs. They promise to be as lively as his comments on everything from critics to chocolates

After a world of critics have had their say, several times over, the eternally young, ever-growing Polish-born pianist, Artur Rubinstein, is preparing to speak his piece. With a legacy of live and recorded performances exceeding any other pianist, Rubinstein continues to fulfill a hectic concert and recording schedule which would exhaust many of his juniors. Just last month, RCA Victor released two new recordings by him (Beethoven's "Em-

peror Concerto" and an album of Chopin waltzes) and he is currently performing in Russia. On planes, in hotel rooms, and at home, Rubinstein is now preparing his long awaited memoirs for "my dear personal friend, Alfred Knopf." If his selected observations on the succeeding page are any indication, the book will be lively, amusing, and illuminating.

There is hardly a subject upon which Rubinstein does not have a considered

opinion. His appetite for life itself, beyond the musical, is sufficient to qualify him as an expert on living. What he enjoys, he must share; what he does not understand fully, he must investigate. His qualities as musician and man are such as prompted Sol Hurok, to comment: "Sometimes I think that Artur Rubinstein is the last civilized man."

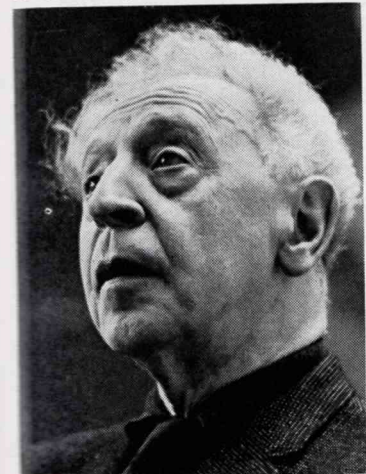
B.K.



On chocolates: "When I was six years old my aunts and uncles would say: 'Look here, play that Beethoven or Mozart theme as a mazurka.' I'd do it right away and I'd get a chocolate. 'Now play it as a waltz—as a polonaise.' Right away—more chocolates. There's not a thing in music that can't be transformed into a dancing tune. From the nine symphonies of Beethoven and the St. Matthew Passion of Bach, I can make you lots of waltzes, polonaises, mazurkas, and polkas. Whatever you want—if you give me chocolates of course."



On audiences: "I cannot come out to an audience I do not love . . . The men and women who come to my concerts buy the tickets far in advance and they expect a lot of me. So, I cannot do less than love them, and they feel that right away. I want them to be happy; I want them to be miserable; I want them to be moved; I want them to be taken by my feelings, whatever they are."



On interpretation of standard classics: "There is no surprise in such a well known piece of Beethoven (as the Emperor) unless you are a traitor to it. Unless you do a circus performance of it or something."



On critics: "I've been called sometimes by critics 'this great showman . . . He comes up with quick pace to the piano, sits down upright on the stool . . . and a whole lot of things. Well, I did that when I was eight years old and ten years old. I always run like that in the street. I hate to walk with my wife because she makes a smaller pace, you know . . . I hear lately very much about 'Oh, the minute you come up and you bow, the public is with you.' I try to behave quite naturally. I bow seriously to the audience—I don't smile stupidly, to catch their sympathy or something. I do smile when they applaud me very heartily. Well, I would be very ill-bred if I didn't, wouldn't I?"



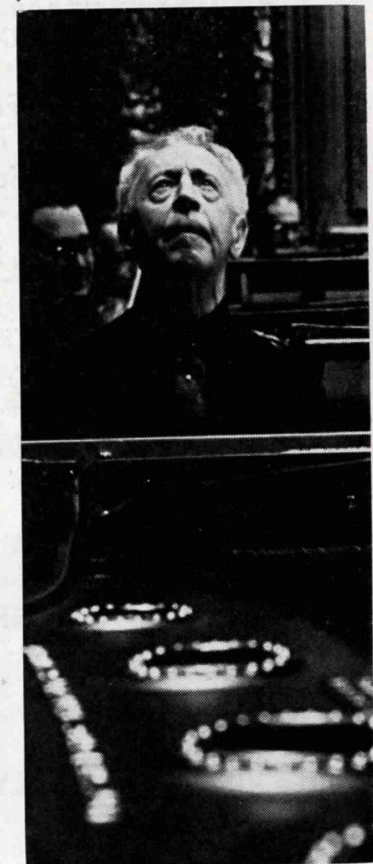
On music lovers: "In the old times, sometimes young girls in Russia would commit suicide because life was not worth living after an overwhelming musical performance. They wouldn't do that nowadays, you know. They would go to Schrafft's afterwards—and have some ice cream."



On happiness: "I love life and humanity very deeply. I adore living, unconditionally. I'm really probably the happiest person I have ever known . . . Living is something inside. It's not dependent on what you are given or what's around you. I'd be perfectly happy, in my own way, in a prison or dying in a hospital, because what I feel is of a happy character. That nobody can take away — no Hitler, no punishment. Nothing can take away what you have inside."



On the word virtuoso: "I was always against that word because virtuoso means, in Italian, virtuous, and there is hardly a pianist who is virtuous . . . I mean to be an artist means that he doesn't think of those things, you see."



On recording: "You know it tires me so much to record because I put so terribly much into it each time I play. It exhausts me emotionally, not physically . . . In a concert, I give it and it's over. But in recording, there is a constant, constant striving for musical perfection — the wish to give more and make it sound so beautiful that it will be moving each time anyone hears it. It's a difficult proposition, but I always try. I really try."

BEST SELLING CLASSICS

(Compiled from leading classical retail outlets in major markets)

Single LP Best-Sellers

1. **BERNSTEIN: Symphony No. 3—Kaddish**
Various Artists, N.Y. Philharmonic, Columbia KL 6005
2. **BRAHMS: Concerto No. 1**
Van Cliburn w. Boston Symphony, RCA Victor LM/LSC 2724
3. **ARIAS BY BEETHOVEN, MOZART & WEBER**
Maria Callas, Angel 36200
4. **HANDEL: Water Music**
Yehudi Menuhin, Bath Festival, Angel 36173
5. **BACH: Two & Three-Part Inventions**
Glenn Gould, Columbia ML 6022
6. **GREAT VOICES OF THE CENTURY**
Various Artists, Angel NP 4
7. **CHOPIN: Waltzes**
Artur Rubinstein, RCA Victor LM/LSC 2726
8. **STRAUSS: Symphonia Domestica**
Cleveland Orchestra, George Szell, Cond., Columbia ML 6027
9. **BEETHOVEN: Emperor Concerto**
Artur Rubinstein, RCA Victor LM/LSC 2733
10. **VILLA LOBOS: Bachianas Brasileiras No. 5**
Victoria de los Angeles, Angel 35547

Package LP Best-Sellers

1. **BIZET: CARMEN**
Leontyne Price, RCA Victor LDS 6164
2. **BRITTEN: WAR REQUIEM**
Various Artists, London 4255
3. **MUSSORGSKY: BORIS GODUNOV**
George London, Bolshoi Production, Columbia M4L 296
4. **PUCCINI: MADAMA BUTTERFLY**
Leontyne Price, RCA Victor LM/LSC 6160
5. **PUCCINI: LA BOHEME**
Various Artists, Angel 3560
6. **BEETHOVEN: NINE SYMPHONIES**
Herbert von Karajan, Deutsche Grammophon KL-1/8, SKL 101/8
7. **HANDEL: THE TWELVE CONCERTI GROSSI, Op. 6**
Yehudi Menuhin, Bath Festival, Angel S-36470
8. **MAHLER: SYMPHONY NO. 5**
Boston Symphony, Leinsdorf, cond. RCA Victor LM/LSC 7031
9. **MAHLER: SYMPHONY NO. 8**
Utah Symphony, Abravanel, cond. Vanguard 1120
10. **BACH: PARTITAS**
Glenn Gould, piano, Columbia M2L 293, M2S 693

CLASSIC BEAT

KUDOS FOR ALLERS

by Barry Kittleson



There are no flies on **John Krance**, music director of radio station WPAT. A graduate of Eastman School of Music, John finds plenty of time to follow his career as a composer-arranger. Mercury's recent release of "Broadway Marches," featuring **Frederick Fennell's** group, was arranged by said JK. Also, just last month John hied himself to Washington for the premiere performance of his "Scenario for Band," given by the U. S. Marine Band.

Among conductors, it's an occupational hazard that they seem to be the last to be recognized by the public when it comes to praise—the kudos seem always to go to the performers. Well, it's not quite so for **Franz Allers**. Perusal of the reviews of the first season of the Musical Theater of Lincoln Center, show that Allers was the recipient of as much (and often more) praise than the casts or the productions of "The King and I," and "The Merry Widow." We at MB feel it's about time. Allers is perhaps the finest "pit man" in the business of musical shows (he did "My Fair Lady" on Broadway) and operetta. Don't, however, think his talents diminish beyond that particular sphere. He is a thorough musician in other areas as well.

Opera Takes

With the summer drawing to a close, and festivals ending throughout the world, the fall season is shaping up with characteristic promise. But from far-flung quarters come excellent reports on soprano **Marilyn Horne** for her excellent work at the Edinburgh Festival, and they are awaiting her debut at Covent Garden in October as Maria in "Wozzeck." We'll also be hearing her on record with **Joan Sutherland** via London Records. . . .

Roberta Peters, long a favorite at Salzburg, turned in another great season for them. And her performances as Queen of the Night in "Magic Flute" and Zerbinetta in "Ariadne auf Naxos" left them breathless in Munich. . . . **Jan Peerce**, has been taping about the globe this summer in Europe and the U. S. He also taped a 90 minute recital for Subscription Television, Inc. in Los Angeles (a first, incidentally) for pay TV, performed in "Boheme" in Washington, and is currently back in Europe where in addition to filling numerous engagements will record an album of "The World's Greatest Love Songs" for United Artists. . . . Another Met favorite, **Giorgio Tozzi**, has been enjoying the lighter side of the staff this summer, with performances in stock of "Milk and Honey," and "South Pacific."

New Series

The **Festival Orchestra of New York**, under the talented direction of conductor **Thomas Dunn**, is readying one of the most ambitious series this season, with 20 pairs of concerts (Wednesdays at Carnegie Hall, with repeats on Fridays at Philharmonic Hall). The musical fare is provocatively programmed with taste and variety the central theme. Some of the soloists already lined up are **Saramae Endich**, **Helen Vanni**, **Lili Chookasian**, **Charles Bressler**, **Ralph Kirkpatrick**, **Adele Addison**, **Leon Fleisher** (playing two Mozart concertos in one evening), **John Browning** (playing two Beethoven concertos in one evening), plus guest conductors **Paul Callaway** and **Luigi Dallapiccola** (conducting an evening of his own compositions). It is a welcome addition to the New York musical scene, from any vantage point.

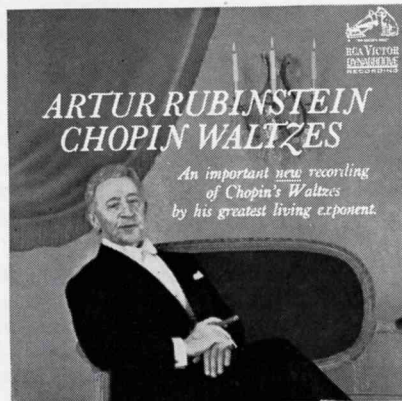
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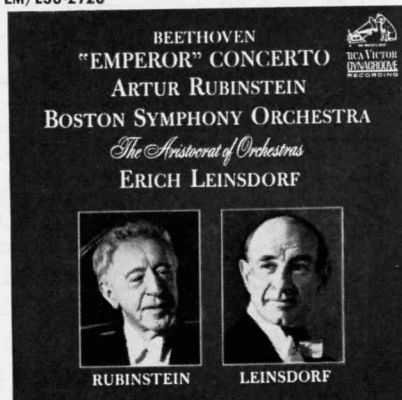
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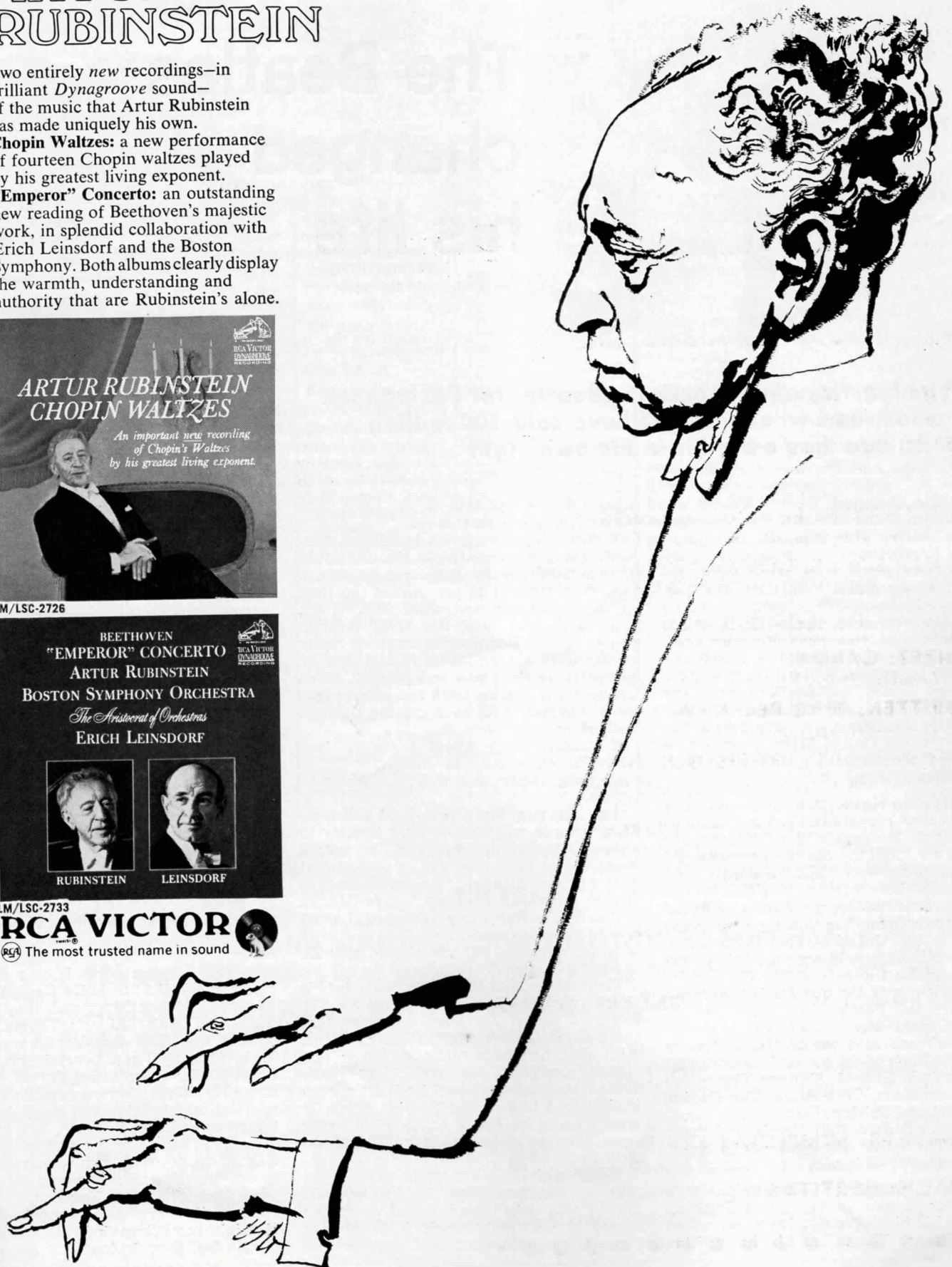


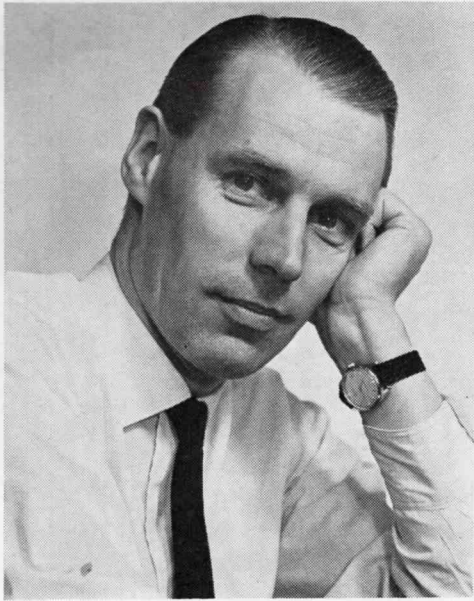
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The Beatles changed his life

George Martin, who records the Beatles for Parlophone in London, and whose artists have sold 100 million records, now has a big hit in his own right

His life changed. George Martin is a man whose entire life has been changed by the Beatles. This tall, lean, and quiet-spoken Englishman is the man who signed the Beatles—when they were very unknown—to a contract with EMI, the English record manufacturing giant. He is the man who records all of the Beatles sides for Parlophone (the boys' English label) and the man who scored the soundtrack for their hit movie "A Hard Day's Night."

George signed the Beatles after they were turned down by a number of other labels. He has been with them ever since. He was in the United States to supervise their live recording at the Hollywood Bowl two weeks ago.

In his own right. "The boys have done a lot for me," mused Martin during a lunch with Music Business editors. "They have helped me fulfill my desire to arrange and conduct in my own right." His own right happens to be a very good right, by the way, because the George Martin recording of "Ringo's Theme" from the picture sound track on the United Artists label in the U.S., has already sold over 200,000 recordings. And his LP, called "Off The Beatles Track" is also a big one for UA Records.

Before the Beatles ever came on the scene George Martin had already established himself as a top recording man in London. Some of the artists he records for EMI include Billy J. Kramer, Gerry and the Pacemakers, Cilla Black, The Hollies, Matt Monroe, Shirley Bassey, Ron Goodwin, Peter Sellers, Rolf Harris, and many others. The artists whose records he supervises comes to 48 in all.

Also a composer. Martin is also a composer of note in his native England. One of his biggest songs here was called "The Niagara Theme," and he has written

many other songs, that so far have been bigger hits there than here.

A thumbnail description of a Beatles recording session, according to Martin, would go like this. The Beatles come in with a new song, written 99 per cent of the time by John Lennon and Paul McCartney. John and Paul sing the song through (none of the Beatles can read or write music) until Martin learns it, and then he sits down at the piano and plays it. Then the boys and Martin work out an arrangement together, with each coming through with ideas.

It usually takes about three or four hours to work out the arrangement on each song. After that they are ready to record.

Let him run. Martin has been asked by many people whether he ever intends to put strings behind the boys, or record them with a full orchestra, or with choral backing or whatever. "I don't intend to change anything they do," says Martin emphatically. Recording a successful artist is like riding a good horse. The best way is to let him run. All you should provide is a good balance."

The balance that Martin provides for his artists apparently is a very good one. To illustrate this it has been estimated that the records George Martin has produced with his artists have sold over 100 million copies throughout the world. Last year—1963—recordings produced by Martin were in the No. 1 spot on the English charts 37 weeks out of 52. For 17 consecutive weeks recordings he produced for Parlophone were No. 1.

What did it. What made the Beatles take off the way they did in the U.S., Martin was asked, and would American record artists move back into the top rungs throughout the world soon or not?

"There was a vacuum to be filled in the pop record business, and the Beatles filled it," said Martin. "As for the American recordings, I think there has been a great awakening here since last Winter, and many of the new American records are getting right up there."

Among the recording men whom Martin respects very highly here are Bert Bacharach and Hal David, who produce all of the Dionne Warwick recordings. "They have brought fresh, new ideas into the recording world," says Martin.

Breaking the hits. How does a record company break a new recording in Britain, since there is so little radio time allotted for pop records, Martin was asked. "We break our records via TV, which covers the entire country, not by radio," said Martin. "There are TV shows like "Thank Your Lucky Stars" and "Ready, Steady Go," that put a record over very quickly." Sales of records in Britain are up very much today, according to Martin, with a sale of 800,000 average for a No. 1 recording. (The Beatles, of course, do much better.)

United Artists records is on a big campaign in the U.S. to build George Martin into a recording star, and they are on their way with "Ringo's Theme." What kind of recording does Martin want to do in the future? "I'm not certain yet, I know I would like to record many of my own songs for release here, and then I have a number of other ideas. I don't intend to try to copy anyone's style, but to create my own. That's why I recorded all of the Beatles songs in my own way, rather than to use the same arrangements the boys do when they sing them. You know, Paul and John write very good songs." Sales of Martin's recordings indicate many other people feel they do too.

BOB ROLONTZ

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Advertising Agencies	4000	EXECUTIVES		Opera Companies	37
Amusement Games, Manager of	22	Motion Pictures	225	Orchestra Impresarios	365
Amusement Parks	1100	Public Relations	295	Piano Teachers	6000
Appliances—TV & Radio	31250	Recording Industry	471	Post Exchanges (PX's) (Army & Navy)	1100
Artists, Country Music	182	Fan Magazines	39	Printers & Lithographers	15
Artists' Managers	170	Fraternities	2345	Producers of Musical Commercials	247
Auditoriums, Arenas, Theaters	1080	Gift Shops (Better)	6000	PROMOTERS	
Ballrooms	315	Greeting Cards & Gift Shops	10000	Country Music	37
Booking Agents & Talent Mgrs.	884	High Schools	18000	One Night Talent	280
Bowling Alleys	8970	House-To-House Direct Sales (Installment Selling)	900	Rack Jobbers	570
Break Out Stations Disc Jockey's	250	Mail Order Houses (Leading)	3300	Radio Disc Jockeys	12000
Celebrities (Entertainment)	1059	MANUFACTURERS		Radio Stations in U.S.	4000
College Book Stores	645	Album Jackets	32	Radio Stations in U.S.—Classical	500
College (Campus) Stores	2130	Record Cleaners/Brushes	28	Radio Stations in Canada	230
College Radio Stations	299	Phonograph Needles	29	Record Dealers	5100
Colleges & Universities	640	Phonographs	65	Record Dealers Classical	350
College Symphonies (Conductors & Managers)	561	Records	600	Record Dealers—Canada	640
Columnists, Important	34	Records (England)	35	Recording Studios	90
Composers	7800	Tape Recorders	80	Recording Studios—Western States	175
Composers & Lyricists (Very Important)	120	Material Milling Plants	11	Record/Music Industry Services and Supplies for U.S.	649
Dance Schools	1048	Museums	325	Record Plating Plants	21
Department Stores		Music Arrangers	86	Record Pressers	95
Major (Largest)	4100	Music Industry Accessories & Supplies (U.S. Dealers)	113	Record Promotions & Publicity Offices	110
Small Town Dep't Stores	7000	Music Publishers	6000	Special Library—Eastside	243
Suburban Branches	1100	Negro Colleges	93	Special Library—Westside	164
Discount Houses		Newspapers, Movie & Theatrical Editors	334	Symphony Managers	93
Largest Operations	3000	Newspapers & Wire Syndicates	33	Teen Age Record Buyers	300000
DISTRIBUTORS		Night Club Operators, Association of	43	Theatre Groups	1190
Amusement Games	100	One Stops	264	Theatre Tickets Mail Order Buyers	66000
Coin Machines	249			TV Educational Stations	45
Phonographs	175			U.S. Record Importers & Exporters	49
Records	1279				

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SEPTEMBER 26, 1964

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Orbison's 'Woman' Heads Hundred!

THE MONEY RECORDS

This Week	Last Week	Record	Label
5		OH PRETTY WOMAN ROY ORBISON, Monument 851	Monument 851
2	1	HOUSE OF THE RISING SUN ANIMALS, MGM 13264	MGM 13264
3	2	BREAD AND BUTTER NEWBEATS, Hickory 1329	Hickory 1329
4	4	SAVE IT FOR ME 4 SEASONS, Philips 40225	Philips 40225
7		REMEMBER (WALKIN' IN THE SAND) SHANGRI-LA'S, Red Bird 10-008	Red Bird 10-008
16		DO WAH DIDDY DIDDY MANFRED MANN, Ascot 2157	Ascot 2157
7	6	G. T. O. RONNY & THE DAYTONAS, Mala 481	Mala 481
8	3	WHERE DID OUR LOVE GO SUPREMES, Motown 1060	Motown 1060
20		DANCING IN THE STREET MARTHA & THE VANDELLAS, Gordy 7033	Gordy 7033
15		IT HURTS TO BE IN LOVE GENE PITNEY, Musicor 1040	Musicor 1040

SALE BLAZERS

This Week	Last Week	Record	Label
14		BABY I NEED YOUR LOVING FOUR TOPS, Motown 1062	Motown 1062
12	8	BECAUSE DAVE CLARK FIVE, Epic 9704	Epic 9704
13	9	A HARD DAY'S NIGHT BEATLES, Capitol 5422	Capitol 5422
37		WHEN I GROW UP TO BE A MAN BEACH BOYS, Capitol 5245	Capitol 5245
22		YOU'LL NEVER GET TO HEAVEN DIONNE WARWICK, Scepter 1282	Scepter 1282
17	17	IN THE MISTY MOONLIGHT JERRY WALLACE, Challenge 59246	Challenge 59246
21		HAUNTED HOUSE GENE SIMMONS, Hi 2076	Hi 2076
24		FUNNY JOE HINTON, Back Beat 541	Back Beat 541
27		WE'LL SING IN THE SUNSHINE GALE GARNETT, RCA Victor 8388	RCA Victor 8388

This Week	Last Week	Record	Label
29		RHYTHM MAJOR LANCE, Okeh 7203	Okeh 7203
13		MAYBELLINE JOHNNY RIVERS, Imperial 66056	Imperial 66056
32		OUT OF SIGHT JAMES BROWN, Smash 1919	Smash 1919
26		I'M ON THE OUTSIDE LOOKING IN LITTLE ANTHONY & IMPERIALS, DCP 1104	DCP 1104
10		SELFISH ONE JACKIE ROSS, Chess 1903	Chess 1903
12		EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise 0281	Reprise 0281
38		YOU MUST BELIEVE ME IMPRESSIONS, ABC Paramount 10581	ABC Paramount 10581
34		MATCHBOX BEATLES, Capitol 5255	Capitol 5255
28	28	SOMEDAY WE'RE GONNA LOVE AGAIN SEARCHERS, Kapp 609	Kapp 609
33		FROM A WINDOW BILLY J. KRAMER, Imperial 66051	Imperial 66051
19		MAYBE I KNOW LESLEY GORE, Mercury 72309	Mercury 72309

ACTION RECORDS

62		WHY YOU WANNA MAKE ME BLUE TEMPTATIONS, Gordy 7035	Gordy 7035
11		C'MON AND SWIM BOBBY FREEMAN, Autumn 2	Autumn 2
18		CLINGING VINE BOBBY VINTON, Epic 9705	Epic 9705
42		SUMMER SONG CHAD AND JEREMY, World Artists 1027	World Artists 1027
35	35	HE'S IN TOWN TOKENS, B. T. PUPPY 502	B. T. PUPPY 502
40		MICHAEL TRINI LOPEZ, Reprise 0300	Reprise 0300
36	36	(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME LOU JOHNSON, Big Hill 552	Big Hill 552
63		LAST KISS J. FRANK WILSON, Josie 923	Josie 923
49		LET IT BE ME EVERETT AND BUTLER, Vee Jay 613	Vee Jay 613
48		ALWAYS TOGETHER AL MARTINO, Capitol 4239	Capitol 4239
50		20-75 WILLIE MITCHELL, Hi 2075	Hi 2075
47		SLOW DOWN BEATLES, Capitol 5255	Capitol 5255
56		CHUG A LUG ROGER MILLER, Smash 1926	Smash 1926
60		LITTLE HONDA HONDELLS, Mercury 72324	Mercury 72324
25		IT'S ALL OVER NOW ROLLING STONES, London 9687	London 9687
65		ON THE STREET WHERE YOU LIVE ANDY WILLIAMS, Columbia 43128	Columbia 43128
44		UNDER THE BOARDWALK DRIFTERS, Atlantic 2237	Atlantic 2237
59		TOBACCO ROAD NASHVILLE TEENS, London 9689	London 9689
39		AND I LOVE HER BEATLES, Capitol 5235	Capitol 5235
51		SAY YOU RONNIE DOVE, Diamond 167	Diamond 167
43		NO TIME TO LOSE CARLA THOMAS, Atlantic 2238	Atlantic 2238
52	52	THERE'S NOTHING I CAN SAY RICK NELSON, Decca 31656	Decca 31656
23		YOU NEVER CAN TELL CHUCK BERRY, Chess 12908	Chess 12908

31		WALK, DON'T RUN '64 VENTURES, Dolton 96	Dolton 96
53		WHERE LOVE HAS GONE JACK JONES, Kapp 608	Kapp 608
68		THAT'S WHAT LOVE IS MADE OF MIRACLES, Tamla 54102	Tamla 54102
✓		ALL CRIED OUT DUSTY SPRINGFIELD, Philips 40229	Philips 40229
45		IF I FELL BEATLES, Capitol 5235	Capitol 5235
54		IT'S FOR YOU CILLA BLACK, Capitol 5258	Capitol 5258
61		SHE WANTS T'SWIM CHUBBY CHECKER, Parkway 922	Parkway 922
41		WHEN YOU LOVED ME BRENDA LEE, Decca 31654	Decca 31654
71		DO YOU WANT TO DANCE DEL SHANNON, Amy 912	Amy 912
75		HAVE I THE RIGHT HONEYCOMBS, Interphon 7707	Interphon 7707
79		COME A LITTLE BIT CLOSER JAY AND THE AMERICANS, United Artists 759	United Artists 759
80		SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 0301	Reprise 0301
77		MERCY, MERCY DON COVAY & GOOD TIMERS, Rosemart 801	Rosemart 801
✓		I DON'T WANT TO SEE TOMORROW NAT KING COLE, Capitol 5261	Capitol 5261
78		GONNA SEND YOU BACK TO WALKER ANIMALS, MGM 13424	MGM 13424
✓		BABY DON'T YOU DO IT MARVIN GAYE, Tamla 54101	Tamla 54101
✓		ANAHEIM, AZUSA, ETC. JAN & DEAN, Liberty 55274	Liberty 55274
73		GATOR TAILS AND MONKEY RIBS SPATS, ABC Paramount 10585	ABC Paramount 10585
72		GOOD NIGHT BABY BUTTERFLYS, Red Bird 10-009	Red Bird 10-009
99		DEATH OF AN ANGEL KINGSMEN, Wand 164	Wand 164
76		YET—I KNOW STEVE LAWRENCE, Columbia 43095	Columbia 43095
✓		YOU REALLY GOT ME KINKS, Reprise 1306	Reprise 1306
✓		COUSIN OF MINE SAM COOKE, RCA Victor 8426	RCA Victor 8426
82		JAMES BOND THEME BILLY STRANGE, Crescendo 320	Crescendo 320

✓		THE DOOR IS STILL OPEN TO MY HEART DEAN MARTIN, Reprise 0307	Reprise 0307
✓		I LIKE IT GERRY & THE PACEMAKERS, Laurie 3271	Laurie 3271
83		HOLD ME P. J. PROBY, London 9688	London 9688
98		I WOULDN'T TRADE YOU FOR THE WORLD BACHELORS, London 9693	London 9693
✓		I'VE GOT SAND IN MY SHOES DRIFTERS, Atlantic 2253	Atlantic 2253
✓		SO LONG DEARIE LOUIS ARMSTRONG, Mercury 72338	Mercury 72338
89		HEARTBREAK DE CLARK, Constellation 132	Constellation 132
✓		BABY BE MINE JELLY BEANS, Red Bird 10-011	Red Bird 10-011
✓		LA LA LA LA LA BLENDILLS, Reprise 0291	Reprise 0291
98		FUNNY GIRL BARBRA STREISAND, Columbia 43127	Columbia 43127
✓		HIS LIPS GET IN THE WAY BERNADETTE CASTRO, Colpix 747	Colpix 747
✓		A LETTER FROM ELAINA CASEY CASEMS, Warner Bros.	Warner Bros.
✓		SHAGGY DOG MICKEY L. LANE, Swan	Swan
✓		WENDY BEACH BOYS, Capitol 5267	Capitol 5267
100		TEEN BEAT '65 SANDY NELSON, Imperial 66060	Imperial 66060
93		GARDEN IN THE RAIN VIC DANA, Dolton 99	Dolton 99
✓		RIDE THE WILD SURF JAN & DEAN, Liberty 55274	Liberty 55274
✓		WAIT FOR ME RITA PAVONE, RCA Victor	RCA Victor
✓		OH NO RAY PETERSON, MGM 13269	MGM 13269
✓		BEACH GIRL PAT BOONE, Dot 16658	Dot 16658
✓		I SEE YOU KATHY AND JOE, Smash	Smash
✓		IT'S ALL OVER BEN E. KING, Aco 6315	Aco 6315
✓		PEARLY SHELLS BURL IVES, Decca 31659	Decca 31659

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The Dave Clark Five Returns!

MONEY ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
1	1	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	11	8	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	21	20	PINK PANTHER HENRY MANCINI, RCA Victor LPM/LSP 2795
2	2	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 6130	12	12	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059	22	22	COTTON CANDY AL HIRT, RCA Victor LPM/LSP 2917
3	3	SOMETHING NEW BEATLES, Capitol T/ST 2108	13	10	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 136, KS 3364	23	19	UNSINKABLE MOLLY BROWN ORIGINAL SOUNDTRACK, MGM E 4232
4	4	GETZ/GILBERTO Verve V/V6-8545	14	16	HOW GLAD I AM NANCY WILSON, Capitol T 2155, ST 2155	24	24	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171
5	6	PETER, PAUL & MARY IN CONCERT Warner Brothers 2W 1555	15	17	MORE OF ROY ORBISON'S HITS Monument MLP 8024	25	13	BEST OF HENRY MANCINI RCA Victor LPM/LSP 2693
6	5	ALL SUMMER LONG BEACH BOYS, Capitol T/ST 2110	16	15	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	26	35	DREAM WITH DEAN DEAN MARTIN, Reprise R/RS 6123
7	9	IT MIGHT AS WELL BE SWING SINATRA & BASIE, Reprise FS 1012	17	21	CHIPMUNKS SING THE BEATLES HITS Liberty LRP 3388, LST 7388	27	23	HONEY IN THE HORN AL HIRT, RCA Victor LPM/LSP 2745
8	11	DAVE CLARK FIVE—AMERICAN TOUR Epic LN 24117	18	26	LATIN ALBUM TRINI LOPEZ, Reprise R 6125	28	29	AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264
9	7	RAG DOLL FOUR SEASONS, Philips PHM 200-146, PHS 600-146	19	18	CONCERT SOUNDS OF MANCINI RCA Victor LPM/SLP 2897	29	36	BEST OF JIM REEVES RCA Victor LPM/LSP 2890
10	14	SUGAR LIPS AL HIRT, RCA Victor LPM/LSP 2965	20	27	KEEP ON PUSHING IMPRESSIONS, ABC Paramount ABC 493	30	45	THE ANIMALS MGM E 4264

ACTION ALBUMS

31	32	UNDER THE BOARDWALK DRIFTERS, Atlantic 8099, SD 8099	54	56	MORE GOLDEN HITS OF THE FOUR SEASONS Vee Jay 1088	78	76	BEWITCHED JACK JONES, Kapp KL 1365
32	41	WHERE LOVE HAS GONE JACK JONES, Kapp KL 1396	55	46	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol T/ST 2082	79	80	I WALK THE LINE JOHNNY CASH, Columbia CL 2190
33	33	BEATLES SECOND ALBUM Capitol T/ST 2080	56	64	LICORICE STICK PETE FOUNTAIN, Coral CRL 57460	80	81	NORTHERN JOURNEY IAN & SYLVIA, Vanguard VRS 9154
34	30	RETURN OF THE DAVE CLARK FIVE Epic LN 24101	57	70	AL DI LA RAY CHARLES SINGERS, Command RS 870	81	✓	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621
35	28	BEATLES' SONGBOOK HOLLYRIDGE STRINGS, Capitol T/ST 2116	58	58	INTRODUCING THE BEATLES Vee Jay LP 1062	82	85	IN THE WIND PETER, PAUL & MARY, Warner Bros. 1507
36	25	ROLLING STONES London LL 3375	59	61	WITH A TASTE OF HONEY MORGANA KING, Mainstream 56015	83	✓	THE KINGSMEN, VOL. 2 Wand 659
37	47	LAND OF GIANTS NEW CHRISTY MINSTRELS, Columbia CL 2187	60	55	WOODY ALLEN Colpix 518	84	87	ACADEMY AWARD WINNERS ROGER WILLIAMS, Kapp KL 1406
38	34	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T/ST 2027	61	57	DANG ME—ROGER AND OUT ROGER MILLER, Smash MGS 27049	85	59	THE FIRST NINE MONTHS ARE THE HARDEST WEINRIB & JAMESON, Capitol T/ST 2034
39	37	MEET THE BEATLES Capitol T/ST 2047	62	66	PRAYER MEETING JIMMY SMITH, Blue Note 4164	86	86	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114
40	50	BE MY LOVE JERRY VALE, Columbia CL 2181, CS 8981	63	40	THE GREAT YEARS JOHNNY MATHIS, Columbia C2L 34	87	✓	JAZZ IMPRESSIONS OF JAPAN DAVE BRUBECK, Columbia CS 9012
41	52	SO TENDERLY JOHN GARY, RCA Victor LPM/LSP 2922	64	60	TEARS & ROSES/I LOVE YOU MORE & MORE EVERY DAY AL MARTINO, Capitol T/ST 2011	88	89	GILBERTO & JOBIM Capitol T/ST 2160
42	42	SECOND BARBRA STREISAND ALBUM Columbia CL 2054	65	90	EVERYBODY KNOWS STEVE LAWRENCE, Columbia CL 2227	89	✓	NAT KING COLE SINGS MY FAIR LADY Capitol SW 2117
43	53	HAVE A SMILE WITH ME RAY CHARLES, ABC Paramount ABC 495	66	65	LITTLE OLD LADY FROM PASADENA JAN AND DEAN, Liberty LRP 3377, LST 7377	90	✓	JUDY COLLINS CONCERT Elektra EK 1280
44	49	CARMEN LEONTYNE PRICE, RCA Victor LDS 6164	67	71	THIS IS US—THE SEARCHERS Kapp KL 1409	91	✓	GREAT THEMES FROM HIT FILMS ENOCH LIGHT, Command RS 871
45	44	CHUCK BERRY'S GREATEST HITS Chess LP 1485	68	63	FABULOUS VENTURES Dolton BSPJ 2029	92	✓	EXCERPTS FROM HAMLET RICHARD BURTON, Columbia CL 8020
46	51	BEST OF BUCK OWENS Capitol T/ST 2105	69	72	INVISBLE TEARS JOHNNY MANN SINGERS, Liberty LRP 3387	93	95	BIG CITY BLUES JOHN HAMMOND JR., Vanguard
47	43	HERE'S GODFREY CAMBRIDGE Epic FLM 13101	70	68	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve V/V6-8583	94	✓	BALLADS, BLUES AND BOASTERS HARRY BELAFONTE, RCA Victor LPM/LSP 2953
48	38	I DON'T WANT TO BE HURT ANYMORE NAT KING COLE, Capitol T/ST 2118	71	✓	THE BEACH BOYS' SONG BOOK HOLLYRIDGE STRINGS, Capitol T/ST 2156	95	97	HAMLET RICHARD BURTON, Columbia DOL 392
49	48	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24117	72	69	ROBIN AND THE SEVEN HOODS SOUNDTRACK, Reprise F 2021	96	✓	BREAD AND BUTTER NEWBEATS, Hickory LPM 120
50	31	TELL ME WHY BOBBY VINTON, Epic LN 24113, BN 26113	73	82	WITHOUT YOU ROBERT GOULET, Columbia CL 2200	97	98	THE DIXIE CUPS—CHAPEL OF LOVE Red Bird RB 20-001
51	39	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie LLP 2024	74	74	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904	98	✓	THE CAT JIMMY SMITH, Verve V/V-6 8587
52	62	ANOTHER SIDE OF BOB DYLAN Columbia CL 2193, CS 8993	75	79	THE SEX LIFE OF THE PRIMATE SHELLEY BERMAN, Verve V 15043	99	✓	MY FAIR LADY ANDY WILLIAMS, Columbia CS 9005
53	54	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 806	76	67	THE DUSTY SPRINGFIELD ALBUM Philips PHM 200-133	100	✓	GIRL TALK LESLEY GORE, Mercury SR 60943

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TV REVIEW

"Shindig" Show A Teen Winner

Take a bit of the old Dick Clark show, a slice of last year's "Hootenanny" and the youthful elan and dancing of "Bye Bye Birdie" and you have a new teen show with much promise, called "Shindig!" Presented last Wednesday (16) night over the ABC-TV network, (which also presented the Clark and "Hootenanny" shows of other years), the first show gave indications of soon becoming a favorite of the younger set, and perhaps anyone else who digs today's pop music.

"Shindig" is produced by Jack Good, the producer whose teen TV shows in England have been huge successes, and directed by top English teen

Donna Loren out-dusted Dusty Springfield with her version of "Wishin' and Hopin'."

The disconcerting aspects of the show are the commercials, which are too many in the wrong places, and the lack of close affinity between the orchestra and the singers. (On records the band and the singer are one.) The other is that Jim O'Neill doesn't have enough to do.

The most important part of the show, to record people above all, is the break it gives to new talent. Bobby Sherman, The Righteous Bros., The Wellingtons, Jackie & Gayle, and Donna Loren can vouch to that.

BOB ROLONTZ

MUSIC BUSINESS IN BRITAIN

New Proby Single

Decca is putting out another P. J. Proby single reviving "Together" coupled with "Sweet And Tender Romance," which was penned by British recording duo Carter-Lewis.

Latest unconfirmed rumors in the trade on the CBS-Oriole deal suggest that CBS is already casting round for a top a and r man to head their recording operations in Britain. The company is expected to use Oriole's Bond Street, London offices as its headquarters here. It is also rumored that CBS will not allow Philips a sell-off period after the switch-over of CBS material to the new CBS-Oriole company.

Doug Sheldon, who formerly waxed for Decca, will in future be released by Island on the Sue label here—the first British artist under Sue's banner. His first for the label is the Leiber-Stoller tune "Take It Like A Man." MGM has just issued a Sheldon single in America.

Rolling Stones Return

The Rolling Stones may make a short tour of America in October, after completing their British one-nighter trek with Inez and Charlie Foxx. After their second American visit they would start filming mid-November.

The Bachelors will spend six weeks in America from November 1, playing concerts. In New York they will either play Carnegie Hall or Lincoln Center. The trio may appear on the Ed Sullivan and Danny Kaye TV shows.

GRAEME ANDREWS



DONNA LOREN

director Rita Gillespie. There is little doubt that "Shindig" is the brightest and most imaginative TV series presented here for young pop disc fans. In addition to name and new acts, it has dancing (10 young femme teens), fresh camera work, and creative production numbers to showcase the acts. And it has pacing, quick and sure.

Name acts appearing on the first show were Sam Cooke, who was excellent, and the Everly Brothers. But the acts that really put life in the show were newcomers like Bobby Sherman, The Righteous Brothers, the Wellingtons, Donna Loren and Jackie and Gayle. Bobby Sherman, who looks like Bobby Rydell and sings like Bobby Darin, showed off a strong approach to a pair of standards, "Back Home In Indiana," and "Hello Dolly," that could help his career no end. The Righteous Brothers came over solidly on "This Little Light of Mine," and

THE CHRISTMAS SONG FOR 1964 AND EVER AFTER

Little Stranger

Slowly (In A Manger) Words and Music by TOMMIE CONNOR

Slowly (In A Manger) Words and Music by TOMMIE CONNOR

G7 C G7 Dm7 G7 C

Lit-tle Stran-ger in a man-ger, Lit-tle Stran-ger, sweet and mild; Moth-er

C G7 Cdim G7 C

Mar-y there with Jo-seph watch o'er you, their Ho-ly Child. Search-ing

C G7 Dm7 G7 C

for you to a-dore you, Come three kings led by a star, Lit-tle

G7 Cdim G7 C C7

Stran-ger in a man-ger, They find heav-en where you are. Choirs of

F C G7 C C7 F

an-gels are sing-ing this night of your birth, Praise and glo-ry to the

C D7 G7 C G7

high-est, In a sta-ble on earth. Hum-ble shep-herds filled with won-der kneel and

Dm7 G7 C G7 Cdim G7

pray by lan-tern light, Lit-tle Stran-ger in a man-ger bless us all this ho-ly

C C7 F C G7 C C7

night. Choirs of an-gels are sing-ing this night of your birth, Praise and

F C Dm7 G9 G7 F C

glo-ry to the high-est, Lit-tle Stran-ger here on earth.

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On to Chicago!



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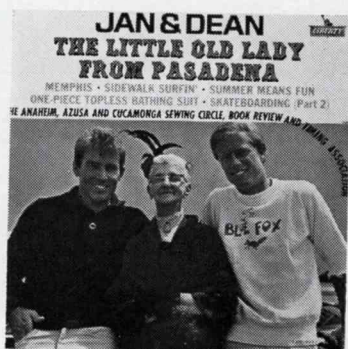
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Big Album Week for Liberty Group

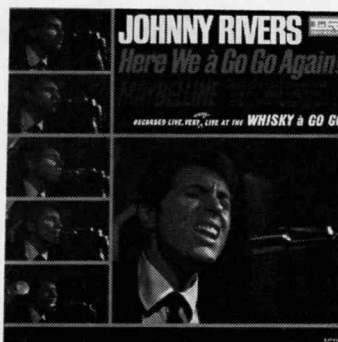
This Week's Block Busters



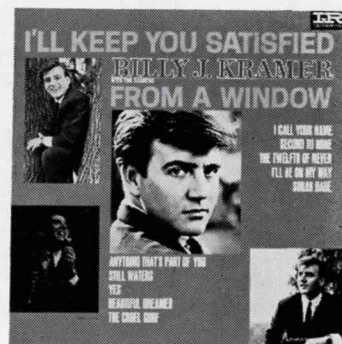
PEOPLE
BARBRA STREISAND
 Columbia CL 2215; CS 9015
 Little can be said here, other than it's another smash. Both covers feature standout photo moods of the singer and the singing's great.



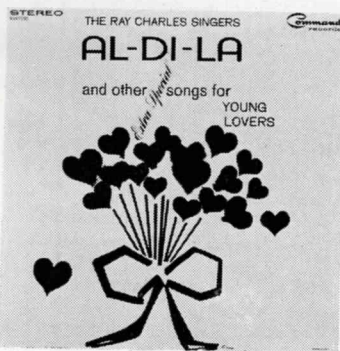
JAN & DEAN
THE LITTLE OLD LADY FROM PASADENA
 MEMPHIS • SIDEWALK SURFIN' • SUMMER MEANS FUN
 ONE-PIECE, TOPLESS BATHING SUIT • SKATEBOARDING (Part 2)
 14 ANAHEIM, AZUSA AND CUCAMONGA SEWING CIRCLE, BOOB REVIEW AND FEMME ASSOCIATION
LITTLE OLD LADY FROM PASADENA
JAN AND DEAN
 Liberty LRP 3377
 A smash recent hit, plus the new "Anaheim, Azusa, etc." are included here along with "Memphis," "Sidewalk Surfin'," "Great chart-bound wax.



JOHNNY RIVERS
Here We A Go Go Again!
 RECORDED LIVE, FEAT. LIVE AT THE WHISKY & GO GO
HERE WE A GO GO AGAIN
JOHNNY RIVERS
 Imperial LP 9274
 Johnny swings along in his natural habitat, the "a Go Go" scene and this live performance really does go. Fans should grab it.



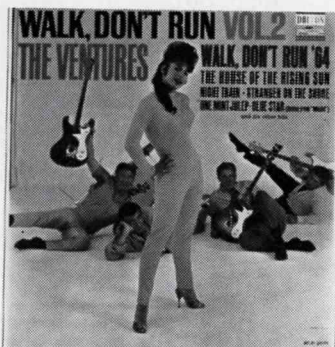
I'LL KEEP YOU SATISFIED
BILLY J. KRAMER AND THE DAKOTAS
 Imperial LP 9273
 Billy continues with strong merchandise here, with hits like the title tune and "From a Window," packaged with a number of other hit tracks.



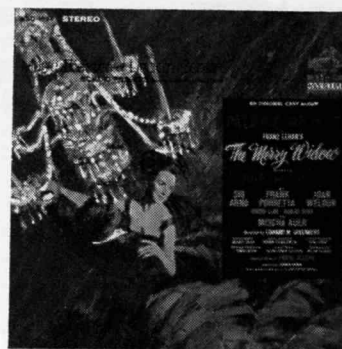
AL-DI-LA AND OTHER EXTRA SPECIAL SONGS FOR YOUNG LOVERS
RAY CHARLES SINGERS
 Command RS8705D
 The singing group's second single hit in a row is the title here and the package, based on the idea of its current chart album, can be a big seller.



IN THE MISTY MOONLIGHT
JERRY WALLACE
 Challenge CH-619
 Wallace has been steadily climbing the singles charts with the title tune of this new album and with a flock of other goodies it could be big.



WALK, DON'T RUN VOL. 2
THE VENTURES
 Dolton BLP 2031
 The boys have had a great resurgence with their recent "Walk Don't Run '64" hit and this wild, romping, rocking instrumental collection should find a ready market.



THE MERRY WIDOW
MUSIC THEATRE OF LINCOLN CENTER
 RCA Victor LSO 1094
 Here's the first in a series of projected live original casters for Victor and it features Patrice Munsel and Bob Wright. Handsome set should find a brisk demand.

Chart Picks

THE AMAZING TIMI YURO
 Mercury SR 60963
 The gal piles a world of soul into a series of memorable ballads like "I Can Dream Can't I," "All I need Is You," etc. Watch this one.

OSCAR PETERSON TRIO PLUS ONE
OSCAR PETERSON AND CLARK TERRY
 Mercury SR 60975
 Here's the swinging pianist's first on his new Mercury deal and it's got a great sound, with extras galore from Clark Terry's trumpet. A winner.

30 BIG HITS OF THE '60s
BOBBY VEE
 Liberty LRP 3385
 Bobby sings a record number of vocals for one album, 30 altogether, and there's enough good sound and hit songs to please any fan.

SONGS OF INSPIRATION
HARRY SIMEONE CHORALE
 Mercury SR 60945
 Great songs like "Peace in the Valley," "Climb Ev'ry Mountain," and "Battle Hymn," beautifully sung and stylishly backed.

RIDE THE WILD SURF
JAN AND DEAN
 Liberty LRP 3368
 Here's an album based on the flip of their current "Anaheim Azusa" hit as they do it on the soundtrack of the picture of the same name. Great cover will help sales.

EXCITEMENT ON PARK AVENUE
PAUL ANKA
 RCA Victor LSP 2966
 Here's Paul's recent Waldorf Astoria supper club engagement caught live. A solid act with great routines.

BUDDY GRECO ON STAGE
 Epic LN 24116
 A "Live" recording session at Columbia's big 30th Street (NY) studio with a lot of audience reaction to Buddy and swinging group on "She Loves Me," "Zip-A-Dee-Doo-Dah."

GO, JOHNNY, GO
JOHNNY RIVERS
 United Artists UAS6386 (S)
 Yet another strong LP from Rivers, on yet another label. Fine performances should interest buyers.

GROUPS, DEAN MARTIN IN SPOTLIGHT

Chart Picks

THE ANIMALS

MGM 13274
I'M CRYING (Al Gallico, BMI)
(2:30)—Price, Burdon
Flip is "Take It Easy Baby," (Ivy, PRS) (2:51)—Price, Burdon
Boys have two singles on the chart already and this clicko r. and b.-styled side should make it three.

THE DRIFTERS

Atlantic 2253
I'VE GOT SAND IN MY SHOES
(T. M., BMI) (2:48)—Resnick, Young
Flip is "He's Just a Playboy," (Keetch, Caesar and Dino, BMI) (2:58)—Russell
The group has a likely follow-up here to its current "Boardwalk" smash and on the same general theme.

DEAN MARTIN

Reprise 0307
THE DOOR IS STILL OPEN TO MY HEART (Berkshire, BMI) (2:40)—Willis
EVERY MINUTE EVERY HOUR (Sands, ASCAP) (2:10)—Lane, Taylor
Two great new sides for Dino with the flip more in the groove of "Everybody Loves Somebody." Both have a chance.

PETER AND GORDON

Capitol 5272
I DON'T WANT TO SEE YOU AGAIN (Maclen, BMI) (1:59)—Lennon, McCartney
Flip is "I Would Buy You Presents," (Noel Gay Music) (2:37)—Asher, Waller
The hot duo latch on to another fine Lennon-McCartney side here and they sing it with style and class.

THE CHARTBUSTERS

Mutual 508
WHY (Chartbuster-Eastwick, BMI) (2:38)—Sandusky
STOP THE MUSIC (Chartbuster-Eastwick, BMI) (2:35)—Downing
The lads have had a recent smash and this new disc has two fine follow ups. A lot of good sound here in the current groove.

SANFORD CLARK

Warner Bros. 5473
SHE TAUGHT ME (Atlantic, BMI) (2:45)—Hazlewood
Flip is "Just Bluesin'," (Atlantic, BMI) (2:45)—Hazlewood
A long spell between hits for Clark but this could be the one. It's a persistent theme that builds.

FERRANTE AND TEICHER

United Artists 770
I'VE GROWN ACCUSTOMED TO HER FACE (Chappell, ASCAP) (2:25)—Lerner and Loewe
Flip is "What More Can I Say," (Arlou, ASCAP) (2:57)—Ferrante and Teicher
Here's a most distinctive arrangement by the pianists of the "Fair Lady" classic and it could be very big.

RAY CHARLES

ABC-Paramount 10588
SMACK DAB IN THE MIDDLE (Roosevelt, BMI) (3:15)—Calhoun
Flip is "I Wake Up Crying," (Belinda (Canada)/Quartet, ASCAP) (2:55)—David, Bacharach
Charles belts out the well-known Joe Williams hit with aplomb. Should go well.

RUFUS THOMAS

Stax 157
JUMP BACK (East, BMI) (2:10)—Thomas
Flip is "All Night Worker," (East, BMI) (2:15)—Thomas
Rufus has a sharp rocker with a strut beat and a slick chick chorus helping out. Watch it.

ELKIE BROOKS

Parrot 9699
NOTHIN' LEFT TO DO BUT CRY (Hill and Range, BMI) (2:17)—Gates
Flip is "Strange Tho It Seems," (Samwell, ASCAP) (2:58)—Price, Brooks
Here's a fine new thrush from Britain, recently in America with the Animals. She has a big sound on a big ballad here.

THE DOVELLS

Parkway 925
WHAT IN THE WORLD'S COME OVER YOU (Wyncote/Ranger 7, ASCAP) (2:37)—Wisner, Jackson
WATUSI WITH LUCY (Kalmann, ASCAP) (2:26)—Mann, Appell
Two of the Dovells' best sides in a long spell. Top has a little of the British plus 4 Seasons flavor. Flip is a good dance side.

THE FOURMOST

Atco 6317
YOU GOT THAT WAY (Jaep, BMI) (2:03)—O'Hara
HOW CAN I TELL HER (Southern, ASCAP) (2:26)—Carter, Lewis
Here's another of Brian Epstein's Liverpool-based groups and they could have a winner with this coupling.

GEORGE MARTIN ORK

United Artists 750
I SHOULD HAVE KNOWN BETTER (Maclen/Unart, BMI) (2:16)—Lennon, McCartney
A HARD DAY'S NIGHT (Maclen/Unart, BMI) (2:00)—Lennon, McCartney
Another listenable instrumental from the "Hard Day's Night" Beatles soundtrack. Both will get heavy play.

MUSIC BUSINESS DISCOVERIES

DONNA LOREN

Capitol 5250
BLOWING OUT THE CANDLES (Sea-Lark, BMI) (2:50)—Raleigh, Halley
JUST A LITTLE GIRL (Screen Gems-Columbia, BMI) (2:52)—Goggin, King
A good new femme artist with two fine, teen-slanted sides. Either has a chance.

VIC THOMAS

Philips 40228
VILLAGE OF LOVE (Trianon, BMI) (2:22)—Brown, Mayer
Flip is "Down the Stream to the River," (Brittany, BMI) (2:40)—Thomas
Here's a lad with a big, wide sound somewhat like the old McPhatter. It's a good side and it could go.

THE GO-GO'S

RCA Victor 8435
SATURDAY'S HERO (Beechwood, BMI) (2:00)—Usher
Flip is "The Wild One," (Beechwood, BMI) (1:50)—Usher, Christian
These boys have a strong sound in the surf groove and the ditty is timely—about the Saturday football hero.

BILLY COSTA AND HIS ORK

Colpix 750
LILITH (Screen Gems, Columbia, BMI) (2:15)—Hopkins
Flip is "Bewitched," (Screen Gems-Columbia, BMI) (2:07)—Greenfield, Keller
The theme of the new picture (with score by Kenyon ("East Side West Side")) Hopkins, and a fine arrangement.

SANDIE SHAW

Mercury 72315
AS LONG AS YOU'RE HAPPY (Gil, BMI) (2:43)—Andrews
YA YA DA DA (Gil, BMI) (2:17)—Andrews
Here's a British thrush from the Pye group, and she wails with soul and fervor on two hot-looking sides.

THE CLINGMAN CLAN

4 Corners 110
TIP (Debra, BMI) (2:38)—Clingman
Flip is "Cause I'm Tired," (Debra, BMI) (2:57)—Clingman
A solid new group with a soft, folk flavor. The side has to do with a faithful old dog friend.

THE RED COATS

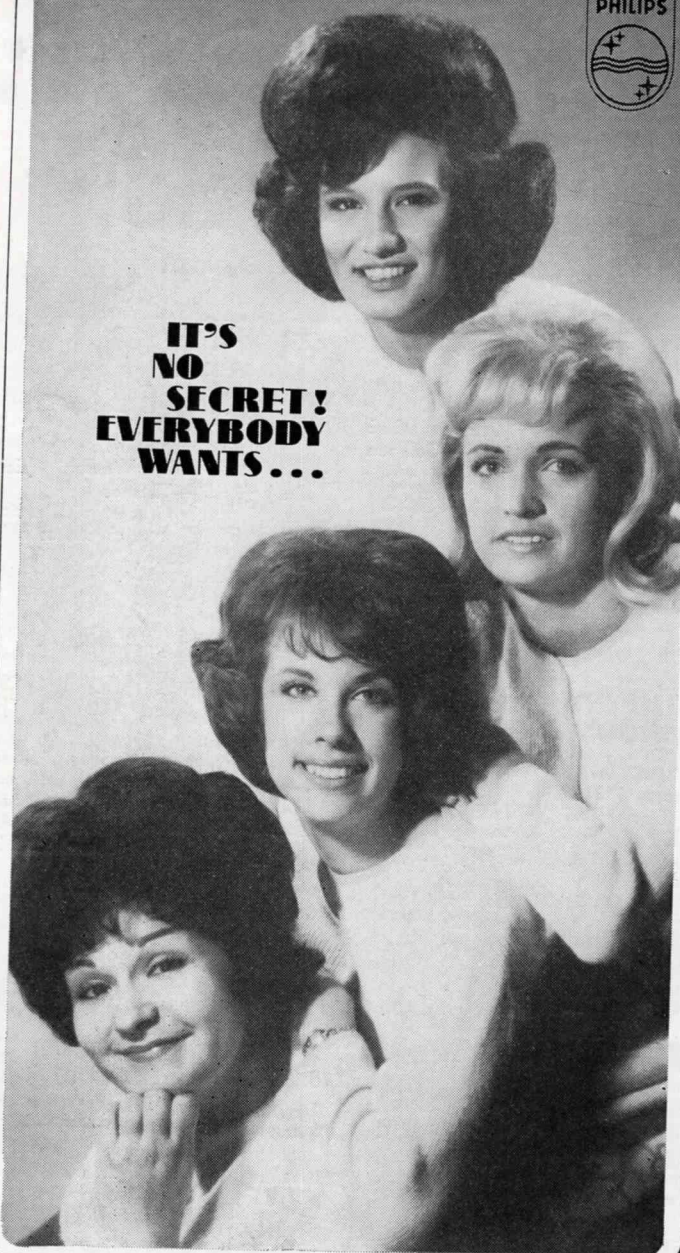
Valiant 6053
I'M ONLY AS GOOD (AS I CAN BE FOR YOU) (Radford, BMI) (2:19)—Hart, Cason
Flip is "Jack of All Hearts," (Radford, BMI) (2:18)—Hart, Mayorga
Th name gives this group away. They're in the British sound groove and they could be one of the few American derivatives to make it.

BOBBY BOWEN

Joy 288
THAT'S ALL I NEED TO KNOW (Drury Lane/Bekkie/BMI) (2:00)—Kessler
Flip is "This Time," (Tree, BMI) (1:57)—Moman
The artist has a good new album out and this side, taken from the set, looks good. Watch it.



**IT'S
NO
SECRET!
EVERYBODY
WANTS...**



**THE
SECRETS**
"He
Doesn't
Want
You"

- Strong teen appeal tune
- Out 2 weeks and "in" already
- Making noise like a "hit"
- Tremendous air play

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On One Great Label



MAN ABOUT MUSIC

Marvin Kitman For . . .

By Bob Rolontz

Have you ever heard of **Marvin Kitman**? He's the news managing editor of *Monocle Magazine*, and he is the man who entered the New Hampshire primary as a candidate for President of the U. S., and got so many write-in votes that he confounded the political experts. It happens that he has a disc called the *Official Kitman Campaign Record*. It was produced by **Mort Nasitir** and **Bob Franklin**, and one side was written by Kitman and the other by Guild, Bascomb and Bonfiglia's **Dom Cerulli**. It's available to any label who wants to make a distribution deal. Call Nasitir at Weir, West and Bartell, or Cerulli at GBB. They'll be happy to work out easy terms. In fact they'll be happy to work out anything because they just don't have time to sell the disc door-to-door.

Lots of Jazz

Rudi Blesh, the jazz writer, will talk jazz this winter as the instructor in a jazz course to be presented at New York University. It will be a 12 session course called "Jazz—The New York Scene." It will include visits to jazz clubs, interviews with leading musicians, attendance at a recording session, and lectures laced with rare recordings. He'll cover the field from Dixieland to 1964 Experimental. It all sounds like fun, so if you live in or near New York and you've been putting off

brushing up on your jazz for years, get on the ball and sign up for **Rudi Blesh's** course. Call New York University, Division of General Education. Do it now.

Bits and Pieces

Barbara Baker, **Mickey Baker's** wife, has been in N. Y. looking for catalogs. Or individual tunes if they are for sale. She heads back to Paris in another day or two. . . . **Smash Records** has taken over a hot disc called "I see You," with **Cathy and Joe**. Disc was issued on the Cue label and has been getting action in Houston. . . . **Maria Randall** was featured at the St. Jennaro Italian Festival on September 19 in New York. . . . **Marcie Downer**, mother of **Bill Downer** of Northern and Champion Music, passed away August 30 after a short illness. Two other sons and a daughter survive.

Ed Moschetti, head of Century Records, in Pittsburgh, is looking for artists and material for his label. His address is 1249 Hawthorne Street there. So send your material there, writers and submit those demo discs, managers. . . . **Henri Rene** is back in New York after a lot of recording work in England and Europe. . . . **Buck Ram's** Personality Productions, now located in Las Vegas, has added personnel, says **Jean Bennett**. Among the new executives are **David Berry**, **Joey Vale**, and **Jay Michels**.

The "WRIGHT" ANSWER!
(to Roger Miller's Dang Me)



by
RUBY WRIGHT

S 126

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BIG!!!**

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Music Business In Canada

Keith Randall of CKPT Peterboro reports that the station's annual "Tour of the Trent Canal" is getting bigger and better every year. The station has a showboat that tours the vacationland stopping at cottages and resorts. On board to look after things is PT personality "Percy the morning Mayor" and what turned out to be tops in entertainment were the **Towne Criers** from London, Ontario, a folk quartet, who gave 70 shows in 4 days including stage time at the Peterboro Exhibition. This is more than was used for the Queens visit.

The Canadian National Exhibition, Toronto, is turning out to be the greatest musical extravaganza in Canada's history. Over 5000 artists are involved in the entertainment for a two week period. Military bands, fiddlin' contests, classical recitals and rock and roll shows can be seen in almost every corner of the grounds. The Toronto Daily Star is throwing the most expensive free concert by far. It's an All Star Hootenanny featuring top folk names, **Serendipity Singers**, **Brothers Four**, **Nancy Ames**, **Gord Lightfoot**, **Michael & Vicki** and **Elan Stuart** to name a few. CHUM teams up the Toronto Telegram and CFTO-TV and puts on an under 21 show for 10 hours every day featuring rock and roll artists, **Jayson King**, **Shirley Matthews** and **Ronnie White** plus popular local groups, **Ritchie Knight** and the **Midnights** and **Robbie Lane and His Disciples**.

Ron Newman at Phonodisc sends along the latest release of **Chuck Berry** "You Never Can Tell" (Chess) which is already showing up on the CKEY playlist. A few stations are still on his "No Particular Place To Go." The newie by **Jackie Ross** "Selfish One" is shaping up to be a hot chart item.

George Offer at Apex seems to have a full house of chart items. "Everybody Loves Somebody" by **Dean Martin** is still by far the best seller but coming up fast is **Ronnie Dove** with "Say You." It's hard keeping ahead of the orders for "A Hard Day's Night" by the **Beatles**.

Grace Bunday at MacKay can't get over the orders for the new **Chipmunk** LP singing the Beatle Hits. **Roy Orbison's**

"Pretty Woman" (Monument) jumps on the playlist of many studios across Canada. An interesting release on Melbourne is "Little Angel" by **Jefferson Lincoln**. Well up on the charts is **Johnny Rivers** "Maybelline" (Imperial).

Paul White of Capitol is back at his desk after a trip to the UK and is pretty shook up at the looks of the men. Hair down to their shoulders, it's catching on in New York too. Paul says the top male singer in Britain today is **Cliff Richards**; best vocal group, **The Beatles**, and the best instrument group, **The Shadows**. **Cliff Richards** is in the U.S. cutting a few sides for EPIC. **The Animals** are still making chart history even if they aren't from Liverpool. They are really from Newcastle. Did you know that each Beatle is insured by Lloyd's for \$750,000? **Paul McCartney's** brother changed his name to **Michael McGear**. A new group from England that's sure to be talked about is "The Fairies." They sure have a different language over there.

Terry Black Happening

The big news from Canada this week has to be about 15 year old **Terry Black** from Vancouver. His newest release is "Unless You Care" on Arc and this time all of Canada seems to care. It's busting out all over. We understand Terry has been signed to play the younger brother of **Elvis Presley** in the latter's next movie.

Sandy Selsie has released a new single on Columbia "Walk Away Girl" and that's exactly what should happen to this disc, walk right up the charts. Sandy hasn't had one out for some time but sometimes absence makes the heart grow fonder. **Bobby Vinton's** "Clinging Vine" (Columbia) is clinging tight to most of the charts across the nation. Country wise for Columbia the new **Claude King** "Sam Hill" is shaping up to be a chart item.

London Records has just released an LP called "Barkerville Ballads." It's done live at the restored Theatre Royal in Barkerville British Columbia and takes you back to an actual shownight during the gold rush days. The whole town of Barkerville has been restored by the British Columbia government. This is part of the Centennial celebrations.

WALTER GREALIS

Nashville Teens—From Britain, Have American Sound—And A Hit

NASHVILLE

The "Liverpool Sound" which has swept across oceans and international boundaries during the past year is being challenged by a British group with the unlikely name of "The Nashville Teens."

The fact that these six British youths chose a strictly American name and that their fantastically selling and much air-played disc titled "Tobacco Road" is based on life in the rugged United States Southland is venturesome enough. But to this must be added that the song was published by Nashville's Cedarwood Publishing Co. and was written by Nashville based writer, John D. Loudermilk. Released on the London label in this country, the disc is roaring from coast to coast and has broken into every national trade chart, rivaling the accomplishments of the first "Liverpool" group that took the U.S. by storm some months ago.

Bill Denny, prexy of Cedarwood, said his field promotion men were reporting a tremendous surge in sales and play in such markets as Detroit, Cleveland, Miami, Los Angeles, San Francisco and Milwaukee. Denny added that his firm was already well into a full-scale promotion of the disc and is gambling a whopping budget in the belief that "Tobacco Road" will prove as big as the early "Liverpool Sound" waxes in this country.

Some in the industry have become alert to the possibilities of Americanizing the stimulating sound made famous by other groups whose music is as original as their shaggy hairdos.

Nashvillians who have boasted about their city's influence on the music world are particularly gratified to see this British group identify itself so closely by name and new pulsating style with "Music City U.S.A." and to find the listening public so wild about their product.

With Chuck Berry

Although members of the "Teens" are now in their twenties, they were "teeners" when they started a few years ago. The original Nashville Teens were composed only of **Ray Phillips** and **Arthur Sharp**, the vocalists with the present ensemble. The two were joined later by **Pete Shannon** and **John Hawken** and in 1963 by **John Allen**. The sixth member, **Barry Jenkins**, joined them only this year. Although they had not appeared professionally until late last year, they have performed all over the British Isles and Europe. Their big break came when they were set to back **Carl Perkins** in a **Chuck Berry** tour of England.



Don Armstrong and **Jerry Mason**, WHB, Kansas City Disc Jockeys, pose with their winning "go-cart" at the Missouri State Fair. Presenting the trophies to the winning team are **Mrs. Jeanne Saunders**, member of the Central Auto Racing Boosters fan club in Kansas City and **Senator Edward V. Long** (D-Mo.). Holding the checkered flag is race official **Woody Brinkman** of National Speedways, Inc.



RADIO AND TV

BUNNY'S "CONCEPT"

By June Bundy

San Francisco, which will be one subject in an upcoming M.B. profile on the West Coast radio scene, is a fascinating market — home of misplaced Eastern disk jockeys, trade newsletters and a Bunny named **Pete**.

Pete, formerly with KXOK, St. Louis, (where he was known as **Johnny Rabbit**) is one of three new deejays brought in by KEWB, Oakland, Calif., last month to help bolster up its ratings. The other jocks are **Don Steele** and **Bob Morgan**.

Bunny is starting a new weekly trade newsletter service this month, thereby making San Francisco the originating point of three nationally circulated trade newsletters — KYA jocks **Tom Donahue** and **Bob Mitchell's** "Tempo," **Bill**

Gavin's, and now, Bunny's "Concept." Still another newsletter is distributed by ex-San Francisco deejay **Ted Randal**, now operating out of Los Angeles.

"Concept," subtitled "programming radio for America," will pinpoint record action in four main regional areas around the county. It will also place special emphasis on programming ideas for stations. Bunny will cover pop and rhythm and blues singles, but will by-pass albums and country and western wax.

He also plans a programming service available to stations. "Concert" is priced at \$30 per quarter. Bunny, whose square last moniker is Elz, is slotted from 6 to 10 a.m. at KEWB.

CRAZY PROMOS: As usual summertime is spark-

ing even crazier promotional stunts than usual at stations around the country. The boys at WFUN, Miami Beach, Fla. (**Bill Holley**, **Dick Starr**, **Al Dunaway**, **Jim Howell**, **Greg Warren**, and **James Madison Bey**) recently plunged fully dressed into a swimming pool so a photographer could take their picture for a Roulette album cover tagged "WFUN Good Guys Present 22 Original Winners."

B. Mitchel Reed, WMCA, New York, literally covered himself with jelly beans to plug WMCA's hosting job on **The Beatles'** Forest Hills Stadium concert August 28. The candy was contributed by listeners after Reed rashly revealed that the Beatles are mad for jelly beans.

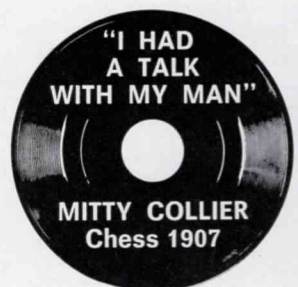
Station KQV, Pittsburgh, conducted a "Think Cool" campaign last month. Dialers were asked to guess how long it would take a 14-ton display of ice in the downtown district to melt. Somehow, management persuaded a group of "KQV cuties" to pose on the ice (see photo).



14 tons of ice melts on Pittsburgh's Fifth Avenue during the KQV "Think Cool" contest and promotion. Four KQV Cuties passed out hand fans and ice cream bars during the four day promotion.

All KQV jocks (**Hal Murray**, **Steve Rizen**, **Dave Scott**, **Chuck Brinkman** and **Dex Allen**) had to do was wear Bermuda shorts and participate in a snow ball fight.

Speaking of beauties, the "Miss International Beauty Contest" at Long Beach, Calif., last month received some unique week-long coverage by local L.A. TV outlets. The International contestants were far more outspoken than usual. When one emcee asked Miss Israel to describe Miss Korea's dress, she replied flatly "Everybody sees it. Why describe it?"



SEPTEMBER 26, 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		This Week	Last Week		This Week	Last Week	
1	1	I GUESS I'M CRAZY Jim Reeves—RCA Victor 8383	17	21	TH' WIFE John D. Loudermilk—RCA Victor 8389	33	19	BAD NEWS Johnny Cash—Columbia 42053
2	2	HERE COMES MY BABY Dottie West—RCA Victor 8374	18	22	GIVE ME FORTY ACRES Willis Bros.—Starday 681	34	7	COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049
3	3	THE BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	19	17	ONE IF FOR HIM, TWO IF FOR ME David Houston—Epic 9690	35	9	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265
4	8	I DON'T CARE Buck Owens—Capitol 5240	20	24	WORKIN' IT OUT Lester Flatt & Earl Scruggs—Columbia 43080	36	42	MOTHER-IN-LAW Jim Nesbitt—Chart 1100
5	4	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	21	37	CHUG-A-LUG Roger Miller—Smash S-1926	37	30	COTTON MILL MAN Jim & Jesse—Epic 9676
6	6	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643	22	10	MEMORY #1 Webb Pierce—Decca 31617	38	★	LONELY GIRL Carl Smith—Columbia 43124
7	5	PASSWORD Kitty Wells—Decca 31622	23	23	TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43044	39	29	TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033
8	13	SAM HILL Claude King—Columbia 43083	24	25	FINALLY Kitty Wells & Webb Pierce—Decca 31663	40	39	WHERE DOES A LITTLE TEAR COME FROM George Jones—United Artists UA 724
9	16	DON'T BE ANGRY Stonewall Jackson—Columbia 43076	25	34	MY FRIEND ON THE RIGHT Paron Young—Mercury 72313	41	★	CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43120
10	11	THE NESTER Lefty Frizzell—Columbia 43051	26	27	MAD Dave Dudley—Mercury 72308	42	★	FRENCH SONG Marion Worth—Columbia 43119
11	15	DERN YA Ruby Wright—Ric S-12-64	27	36	JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens—Talley T-181A	43	41	SECOND FIDDLE Jean Shepard—Capitol 5169
12	12	DANG ME Roger Miller—Smash 81881	28	40	PLEASE BE MY LOVE George Jones & Melba Montgomery—United Artists 732	44	44	MY OWN Johnny Foster—Capa 122
13	18	FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—RCA Victor 8392	29	38	TEARS & ROSES George Morgan—Columbia 43098	45	46	HOW THE OTHER HALF LIVES Johnny & Jonie Mosby—Columbia 43100
14	14	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	30	33	STEPPING OUT Bill Phillips—Decca 31648	46	★	A GIRL LIKE YOU Tompall & The Glasers—Decca 31632
15	20	CHIT ATKINS, MAKE ME A STAR Don Bowman—RCA Victor 8384	31	35	STRONGER THAN DIRT Glenn Barber—Starday 676	47	32	ASK MARIE Sonny James—Capitol 5197
16	26	PLEASE TALK TO MY HEART Ray Price—Columbia 43086	32	28	ME Bill Anderson—Decca 31630	48	48	SWEET ADORABLE YOU Eddy Arnold—RCA Victor 8363

BIG C&W ALBUMS

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	2	THE BEST OF JIM REEVES RCA Victor LPM 2840 (M); LSP 2890 (S)	8	11	KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174	15	19	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901
2	1	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854	9	9	WEBB PIERCE STORY Webb Pierce—Decca DXB 181 (M); DXSB 7181 (S)	16	7	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819
3	3	DANG ME Roger Miller—Smash MPS 27049/FRS 67049	10	10	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M); CS 8973 (S)	17	13	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2782
4	4	GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089 (M); ST 2089 (S)	11	14	LOVE LIFE Ray Price—Columbia CL 2189	18	18	RING OF FIRE Johnny Cash—Columbia CL 2053
5	5	I WALK THE LINE Johnny Cash—Columbia CL 2169 (M); CS 8990 (S)	12	12	PORTER WAGONER IN PERSON Porter Wagoner—RCA Victor LPM 2840 (M); LSP 2840 (S)	19	17	LORETTA LYNN SINGS Loretta Lynn—Decca DL 4499 (M); DL 74499 (S)
6	6	THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 7514 (S)	13	15	R.F.D. Marty Robbins—Columbia CL 2220/CS 9020	20	20	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879
7	8	BEFORE I'M OVER YOU Loretta Lynn—Decca DL 4541/DL 74541	14	★	TRAVELLIN' WITH DAVE DUDLEY Mercury MG 26886/SR 8989			

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Gene Ferguson, Columbia's way-out promo whip, is touting the influential tradesters of Music City that he'll have Columbia's debonaire president, **Goddard Lieberman**, crash landing in an F-85 super-sonic jet and exploding in a haze of blue funk during the forthcoming country music deejay festival in Music City . . . The blue funk will spell out the label's battle cry, "Columbia Forever".

Acuff-Rose Publications are joining forces with **Carl Byoir Associates**, the world's largest public relations firm with offices in every major city and country to promote a new **Bob Luman** release on Hickory Records titled "Old George Dickel". Byoir's **Charles Caudle** says that a new postoffice is being opened in Tennessee under the name of "Dickel" to service a region where the story of "Old George Dickel" takes place. The song was written especially for Luman by **Boudleaux Bryant**. Acuff-Rose and Hickory plan to have every available man on the road to tie in with the promotion.

Tompall and the Glaser Brothers played Mimosa Park at Tuscaloosa, Ala. Sept. 7, their second appearance there in a month, and drew 7,000 revelers. "A Girl Like You" the Glasers' latest single on Decca, is proving top 10 material in a lot of areas. The Glasers played Gainesville, Ga. Sept. 19, Chattanooga, Tenn. Sept. 25, and are set for Gilbertville, Kv. Sept. 28.

Honor Slain Trooper

Country music artists from Maine and adjacent states donated their talents for a five-hour country and folk music show at Augusta Aug. 30 in behalf of the Trooper Black Fund of which Gov. John H. Reed and Mrs. Reed are chairman and co-chairman. Trooper Black was killed July 8 in attempting to halt a robbery at a South Berwick bank. Taking part in the show were **Hal "Lone" Pine** and the **Mountaineers** (WABI-TV); **The King Three**; **Duke** and the **Swingbillies** (WMTW-TV); **The Countrymen**; **Gene Hooper**; **Theresa Moran** with the Square



JOY IN NASHVILLE: Benjamin Joy, writer for Cedarwood Publishing Co., seated, signs a recording pact with Mercury Records. Looking on are John Denny, center, Cedarwood vice-president, and Nick Venet, right, A&R chief for Ben-Ven Productions, who will handle the new artist for the label.

Knots and Polka Dots (WABI-TV). Proceeds swelled the Trooper Black Fund by \$6,038. "Swampwater Jake" of WGHM, Skowhegan, helped rally the performers. . . . **Teddy Bart**, Nashville composer, and **Roy Horton**, publisher and Country Music Assn. director, were among the speakers at the ASCAP symposium on country music Sept. 17 in Judson Hall, New York. Bart currently has his own song-patter radio show on Nashville's WSM . . . ASCAP's roving southern rep, **Juanita Jones**, after attending the New York symposium, was due to fly to Florida to attend the southeastern regional conference of American Women in Radio and TV. Juanita is treasurer of the Nashville chapter.

CAPA Goes All Out

CAPA prexy **Doc Whiting** goes all out when he's got something worth crowing about. It's **Johnny Foster's** new single "My Own" backed with "Take Back My Heart". On a two foot square flyer printed in red ink on yellow, Doc reproduces a score of actual reports received from deejays together with their signatures and comments such as "excellent", "very good", "unusually good" etc. In the same envelope so heavy it takes 56 cents postage, Doc also produces deejay evidence that **Kitty Hawkins'** "Still I'm Losing You" is also causing a lot of commotion among station listeners. . . . Co-ordination of his many musical activities under one

roof has been announced by Capitol artist **Sonny James**, along with his manager **Bob Neal**. Neal's office hereafter will coordinate the numerous entertainment activities of James under the name of **Sonny James Enterprises**, 812 Sixteenth Ave., south, Nashville. . . . **Pete Drake**, whose development of the unusual "talking guitar" sound has been a hit in many Nashville sessions, is being set for a limited number of PA's by the Bob Neal Agency. Drake's combo has a repertoire covering both pop and country. . . . **Merle Kilgore** is on a far western tour. . . . **Johnny Sea** performed at Clear Water, Fla. Sept. 18-19. . . . **Marion Worth** filled dates in Texas Sept. 25 and 26, with the latter day proclaimed as "Columbia Records Marion Worth Day" in Amarillo.

Minnesota Hit Happy

When Minnesota jumped into the big news couple of weeks ago via the Atlantic City convention, it also focussed attention on a song, "My Minnesota Girl" written several years ago by **N. B. Mayhams**, president of Mayham's Collegiate Records and Sorority Fraternity Records Publications. Now with a new recording of the song by **Wailer Norris**, The Troubadour, the composition is getting high level promotion with the backing of Minnesota officials, among them being Democratic vice-presidential nominee **Hubert Humphrey**, **Sen. Eugene J. McCarthy**, Congressman **Olin Langin**, and Commissioner **William B. Farrell** of the Dept. of Business and Development. The talents of State publicity director **Jack Kerr** are being exploited to get the Minnesota song sung all over the U. S.

Buck Owens and His Buckaroos covered dates in Virginia, Maryland and North Carolina Sept. 9 to 17. . . . The new issue of **Ernest Tubb's** "Troubadour", published by the International Ernest Tubb Fan Club, was in the mails last week—a facts-packed 20 pages, in which space is also generously shared with **Clyde Beavers**, **Flatt & Scruggs**, and songwriter-artist **Justin Tubb**.

HIT GOSPEL LP

"SONGS OF COMFORT"

Edna Gallmon Cooke

Nashboro 7020
'1 with 7)

TAKEN FROM THE LP "JOY IN THE MORNING"

"AROUND GOD'S THRONE"

The Consolers — Nashboro #833

NASHBORO Records 177 Third Avenue, No. Nashville, Tennessee
CH 2-2215

Grammer Booked Solid

Grand Ole Opry star **Billy Grammer** (Decca) is booked solid for the remainder of 1964. Beginning Sept. 15 and on through the pre-Christmas days, he'll perform in Lafayette, Ind., Billings, Mont., Michigan, Little Rock, Ontario, Canada and California. . . . **Jimmy Martin** and the Sunny Mountain Boys are set for a tour starting at Lafayette, Ind. Sept. 15 and ending at Seattle, Wash. Oct. 11. His new release on Decca is "Guitar Pickin' President" . . . **Bob Lunningham**, for the last three years PD and DJ at KRZE, Farmington, N. M., has joined the staff of WRHC in Jacksonville, Fla. and is spinning C&W five hours daily, six days a week. . . . Deejay **Bret Steele** of KENT, Prescott, Ariz., is hurting for C&W records currently having only three of the top 30 listed tunes. Address him at P.O. Box 456, Prescott. . . . **Joseph Kundrat** of Longhorn Records in Dallas reports that **Leon Payne** is coming aboard the Longhorn label. . . . Decca's **Vickie Carroll** began a two weeks engagement Sept. 21 at the Playboy Club in Detroit. She recently stunned 'em at the American Legion Club in Huntsville, Ala. and at the Continental Club in Fort Walton Beach, Fla. . . . **Matt Furin** of Bayuke Records, 1912 Western Ave., South Greensburg, Pa. invites deejays to write for copies of "Enclosed Are My Tears" by **Joey Bisko**, and "Square Dance in the Park" by the **Kay-Dell Sisters**. . . . **Dave Lyman** of Winnipeg's CKY reports that another big CKY Grand Ole Opry type show performed at the Winnipeg auditorium Sept. 15, featuring **Ray Price**, **Ferlin Husky**, **Lucille Starr**, **Bob Reagan**, **The Canadian Sweethearts** and **Wade Ray**.

Flatt & Scruggs Hit

Flatt & Scruggs got a rousing reception when they starred on the Grand Ole Opry Sept. 5, singing tunes from their Columbia album, "Songs of Glory" and from their Harmony album, "Flatt & Scruggs With The Foggy Mountain Boys". **Tom Tall** of Chart Records has just been signed for a long term management contract with Americana Corp. He did a series of one-nighters through California Sept. 2 to 19. . . . **Freddie Hart** has switched to Kapp Records and was in Nashville Sept. 22 for a re-

cording session with **Johnny Bond** who flew in from Honolulu. . . . **Carl Belew** is another new signee with Americana Corp. and is set for a 15-day tour of western states starting Sept. 24. . . . **Connie Smith**, outstanding new C&W vocalist discovered by **Bill Anderson**, is getting lots of spins with her first RCA release of the Anderson tune, "Once a Day". Connie is represented by the Wilhelm Agency through arrangements completed between Wilhelm's **Smiley Wilson** and Anderson.

Barber Disc Jumps

We notice that **Glenn Barber's** "Stronger Than Dirt" backed with "If Anyone Can Show Cause" on Starday is listed in the country charts of four trade mags. Slick Norris is his manager. . . . **Willie Nelson's** latest release on Monument is "I Never Cared For You" backed with "You Left Me". Nelson is working Sept. 24-26 in Phoenix, Ariz. . . . **Kirk Hansard's** new Columbia release, "Little Teahouse in Yokohama" is getting lots of chart action. Plans are being finalized for a syndicated TV show to appear in approximately 20 markets featuring Hansard. . . . Del-Mar Records prexy **Jim Howell** reports that **Jim Howard** whose "Meet Me Tonight" backed with "Outside of Town" showed good chart action has a new release on the way. Other new singles on the way are those by **Jack Newberry** and **Jack Hawkins**. . . . **Little Richie Johnson**, C&W promoter, invites deejays to write for samples of new records by **Faron Young**, **Sheb Wooley**, **Darnell Miller**, **Ronnie Chambers**, **Bobby Buttram** and by Little Richie himself. Address Box 3, Belen, N. M.



HIS FIRST SESSION: United Artists vocalist Gene Thomas, left, and Kelso Herston, UA's newest addition to its A&R ranks, right, who will headquarter in Nashville and supervise much of the label's C&W product. The occasion was Herston's initial UA session at Nashville's Bradley Studios.



PAULIE SIGNS HUGH: Veteran music man Paul Cohen who heads Kapp Records' Music City operations, looks on as Hugh Lewis inks a recording contract with the label. Lewis, one of Cedarwood Publishing Co.'s top tunesmiths, penned the award winning "BJ The DJ" by Stonewall Jackson.

Country Single Picks

BILLY WALKER

Columbia 43120
CROSS THE BRAZOS AT WACO
(Painted Desert Music Corp. BMI) (2:48)—K. Arnold
Flip is "Down To My Last Cigarette"
(Central Songs Inc. BMI) (2:25)
H. Howard—B. Walker

BOB LUMAN

Hickory 1277
OLD GEORGE DICKEL
(Acuff-Rose Pub. Inc. BMI) (2:05)
—B. & F. Bryant
(Fred Rose Music Inc. BMI)
Flip is "Fire Engine Red"
(2:07)—J. Rainwater & J. Isle

ARCHIE CAMPBELL

Starday 557
SERGEANT YORK
(Starday Music BMI) (2:45)—
Sgt. A. York—A. Campbell—
C. Boone
Flip is "Grab A Little Sunshine"
(Starday Music BMI) (2:15)—
Fitzmorris—Rhodes—Campbell

BENNY BARNES

Hall-Way 1203
BAR WITH NO BEER
(Tracie Music ASCAP) (2:39)—
Williams
Flip is "Headed For Heartbreak"
(Big Bopper Music BMI) (2:35)
Rice—Foster

GOSPEL SINGLE PICKS

THE CONSOLERS

Nashboro Records 833
AROUND GOD'S THRONE
(Excellorec Music BMI) (2:17)—
S. Pugh
Flip is "Don't Want To Be Lost"
(Excellorec Music BMI) (2:18)—
S. Pugh

HANK SNOW

RCA Victor 8437
MY MEMORIES OF YOU
(4 Star Sales Co. Inc. BMI)
(2:03)—B. Knight
Flip is "Ninety Days"
(Forrest Hills Mus., Inc. BMI)
(2:19)—J. Rule

CARL SMITH

Columbia 43124
LONELY GIRL
(Cedarwood Pub. Co., Inc. BMI)
(2:24)—M. Tillis—W. Walker
—C. Smith
Flip is "When It's Over"
(Four Star Sales Co. BMI) (2:51)
—C. Belen—C. Pitts

MOON MULLICAN

Hall Records 1923
"I'LL POUR THE WINE"
(Big Bopper Music BMI) (2:19)
—Hayes
COLINDA
(Tracie Music Corp. ASCAP)
(1:56)—Williams

GOLDIE HILL

Decca 31675
YOU'RE FREE TO GO
(Ross Jungnickel, Inc. AS) (2:15)
—D. Robertson—L. Herscher
Flip is "Three's A Crowd"
(E. B. Marks Music Corp. BMI)—
B. Montgomery

Country Album Picks

LORNE GREENE

RCA Victor LPM 2843
WELCOME TO THE PONDEROSA

GLENN YARBROUGH

RCA Victor LPM 2905
ONE MORE ROUND

THE YEAR'S
FIRST SLEEPER

RICKI DINO'S
"YOU'LL ALWAYS
BE THE ONE
I LOVE"



Fox 538

The Ultimate in Entertainment

RADIO EXPOSURE CHART

Showing the positions of the hottest singles on local surveys of leading radio stations in top markets

This chart shows local and regional action by the hottest new singles in the country, based upon surveys made by leading radio stations. A different sampling of stations is used each week. Surveys are published with official authorization of the stations listed.

The letter "P" stands for Pick on a survey. The letter "X" stands for an Extra without numerical rank. Records must appear on two or more of the surveys used to be included in the REC. Records include those that have not yet earned a regular place on the national Pop 100 chart.

STATIONS USED THIS WEEK

- EAST:** CHUM - Toronto; CKEY - Toronto; WIBG - Philadelphia; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WPGC - Washington; WWDC - Washington.
- SOUTH:** KLIF - Dallas; WFUN - Miami; WQXI - Atlanta; WRAP - Norfolk; WVOL - Nashville.
- MIDWEST:** CKLW - Detroit; KATZ - St. Louis; KOMA - Oklahoma; KXOK - St. Louis; WING - Dayton; WRIT - Milwaukee.
- WEST:** KEWB - San Francisco; KFWB - Los Angeles; KIMN - Denver; KJR - Seattle.

AFTER THE LAUGHTER. Wendy Rene (Stax).....	WVOL 4
ANY TIME AT ALL. Beatles (Capitol)	WPGC 19
AROUND & AROUND. Astronauts (RCA).....	KLIF 57; KOMA 50; KIMN 48
<hr/>	
BABY, BABY ALL THE TIME. Superbs (Dore)	KFWB 13
BABY BE MINE. Gino Washington (Wand).....	CKLW 28
BABY LET ME TAKE YOU HOME. Animals (MGM).....	KEWB 19
BABY LOVE. Supremes (Motown).....	WORC 36; KLIF 44
BAJA SKA. Baja Marimba Band (Almo)	WWDC 66
BE GOOD, BE GOOD. Jan Lawhon (Boyd).....	KOMA 24
BIG CITY. Marvin Jenkins (Palomar).....	WPGC 37
BLESS OUR LOVE. Gene Chandler (Const.)....	WIBG 84; KATZ 23
BOOM BOOM. John L. Hooker (V-J)	WIBG 70
BOSS WITH THE HOT SAUCE. Davis/Jones (Fender)	KATZ 15
BREAKING HEARTS. Delights (Arlen)	WPGC 30
<hr/>	
THE CAT. Jimmy Smith (Verve)	WIBG 47
THE CLOCK. Baby Washington (Sue).....	WRAP 11
COME HOME LITTLE GIRL. Bobby Curtola (Spartan)	CKEY 28
C'MON EVERYBODY. Elvis Presley (RCA).....	CHUM 10; CKEY 16; KEWB 35
CREEPIN'. Drew-Vels.....	KATZ 25
<hr/>	
DARTELL STOMP. Mustangs (Providence).....	WKBW 34
DEVOTED TO YOU. Brian Hyland (Philips).....	WKBW 38
DIXIE DOODLE. Jon Abnor (Starline)	KLIF 45
DO ANYTHING YOU WANNA. Harold Betters.....	WORC -X
DOUBLE LOVE. Chandliers (Loadstone)	WVOL -P
THE DOG. Junior & Classics (Groove)	WRIT -P; KOMA 59
DON'T BACK DOWN. Beach Boys (Capitol).....	WORC -X
<hr/>	
EL PRESIDENTE. Tijuana Brass (A&M).....	WORC -X
EVERYBODY DO CLICK. Jose Feliciano (RCA).....	KLIF 50; CKLW 48
<hr/>	
FANNY MAE. Robbie Lane (Hawk).....	CKEY 25
FIND OUT WHAT'S HAPPENING. Spidells (Monza)	WVOL -P
5-4-3-2-1. Manfred Mann (Prestige)	WORC 50

FOR BETTER OR WORSE. Wilson Pickett (Atlantic).....	WVOL 25
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GALE WINDS. Egyptian Combo (Norman)	WORC 41
GIVE ME BACK MY HEART. Jackie Wilson (Bruno).....	WVOL 11
GOIN' PLACES. Orlons (Cameo)	CKLW 12
GOLD, GOLD, GOLD. E. E. Beatty (Campbell).....	WWDC 51
GOOD, GOOD LOVING. Wes Reynolds (Bismark)	KOMA 33
GOODNIGHT IRENE. Little Richard (V-J)	WIBG 75
GOT MY MOJO WORKIN'. Ronnie Hawkins (Hawk).....	CKEY 32; CHUM 48
THE GYPSY. Robert Davie.....	WKBW 60
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HAPPIEST BIRTHDAY PARTY. Lolly-Pops (Jamie)	WIBG 71
HE DOESN'T WANT YOU. Secrets (Philips)	WIBG 97
HE'LL ONLY HURT YOU. C. L. & Pictures	KLIF 48
HENPECKED GUY. Reflections (Golden World)	KLIF 24
HE'S GOT THE WHOLE WORLD. Jackie De Shannon (Liberty).....	WIBG 78
HOW'S YOUR SISTER. Steve Allen (Dot)	KLIF 21
HUGO. Linda Hall (Columbia).....	KXOK 21; KIMN 46
<hr/>	
I CAN'T BELIEVE WHAT YOU SAY. Ike & Tina Turner (Sue)	WIBG 83
I COULD CONQUER THE WORLD. Shevelles (World Artists).....	KEWB 30; KJR 44
I DON'T CARE. Buck Owens (Capitol).....	WIBG 74
I DON'T KNOW. Steve Alaimo (ABC).....	WPGC 12; WFUN 4
I DON'T WANNA KNOW. Mugwumps (W-B).....	WWDC 52
I DON'T WANT TO KNOW. Shirley & Johnny (Capitol).....	WPGC 29
I GOT A GOOD THING GOIN ON. Bobby Marchan (Dial)...	WVOL 15
I GUESS I'M CRAZY. Jim Reeves (RCA)	WWDC 41; WPGC 27
I HAD A TALK WITH MY MAN. Mitty Collier (Chess).....	WVOL 1; KATZ 3
I JUST DON'T KNOW. Tommy Hunt (Scepter).....	WIBG 43
I SMELL TROUBLE. Little Johnny Taylor (Galaxy).....	WRAP -P
I TRUST YOU BABY. Kitty Lester (RCA)	WWDC 39
I WANT TO THANK YOU. Enchanters (U-A).....	WIBG 60
I WANNA BE WITH YOU. Nancy Wilson (Capitol).....	WKBW 63

Radio Exposure Chart (continued)

I WANNA SWIM WITH HIM. Daisies (Roulette) WRAP -P
 IF. Timi Yuro (Mercury) WIBG 73
 I'LL BE BACK. Beatles (Parlophone)..... WORC 2; WING -P
 I'LL FOLLOW THE RAINBOW. Terry Stafford (Crusader) .. WIBG 58
 I'LL KEEP YOU SATISFIED. Bill Garcia (Camsul) WORC 24
 IT'S LOVE BABY. Jackie De Shannon (Liberty) WIBG 78
 I'LL STEP ASIDE. Eddie Powers (Sims)..... WVOL 31
 I'M GONNA CRY A RIVER. Robert Ward (Thelma)..... WVOL 32
 I'M GONNA LOVE YOU TOO. Ray Ruff (Storme)..... KOMA 27
 I'M LONELY. Bobby Jameson (Talamo)..... CKLW 9
 I'M NOT GONNA WORRY. Cinnamons (B T Puppy)..... WORC -X
 INVASION. Buchanan & Greenfield
 (Novel)..... WORC 47; KLIF 51; KXOK -X
 IT HURTS TO BE IN LOVE. Betty Everett (V-J)..... WIBG 67
 IT'S NO GOOD FOR ME. Freddy North (Ric) WVOL 26
 IT'S ONLY MAKE BELIEVE. Billy Furry (Parrot)..... KLIF 52

JOLIE JACQUELINE. Lucille Starr (Barry) CKEY 11; CHUM 8
 JUST A MOMENT AGO. Soul Sisters WRAP -P
 JUST LET HER GO. Ivan & Sabers (Prism) WING 28

LITTLE HONDA. Beach Boys (Capitol) WIBG -P; WKBW 36
 LITTLE MISS LONELY. Johnny Cymbal (Kapp)..... WORC -X
 LONELY CORNER. Rick Nelson (Decca)..... WMCA 31
 LOOKING FOR THE RIGHT GUY. Kim Weston (Tamla).... CKLW 39
 L-O-V-E. Nat King Cole. (Capitol)..... WIBG 93; KOMA 49
 LOVE COMES & GOES. Roscoe Shelton (Sims) WVOL 10
 LUMBERJACK. Hal Willis (Sims)..... KLIF 36

MAKE UP YOUR MIND. Anna King (Smash) WRAP 18
 (A) MATTER OF MOMENTS. Cliff Richard
 (Cap. Canada)..... CHUM 25; CKEY 21
 MICKEY'S TUNE. Boots Randolph (Monument)..... WORC -X
 MR. CLYDE. Dave Lewis..... KJR 46
 MY ADORABLE ONE. Joe Simon (GeeBee)..... WQXI 6
 MY SPECIAL BOY. Kathy Lynn WKBW 37

NANCY'S THEME. Earle Hagen (Colpix)..... CKLW 13
 NEEDLE IN A HAYSTACK. Velvelettes CKLW 49

OH MARIE. Village Stompers (Epic)..... WWDC 49; WKBW 53
 OH MY HEARTACHE. Art Grayson (Four Corners) WVOL 14
 OH MY WHAT A GUY. Peggy March (RCA)..... WIBG 80
 ON THE BEACH. Cliff Richard (Cap. Canada)... CHUM 25; CKEY 21
 ONE MORE MOUNTAIN. Neil Darrow..... WKBW 55
 ONE MORE TEAR. Raindrops (Jubilee)..... WIBG 91
 OPPORTUNITY. Jewels (Dimension)..... WVOL 8
 OVER YOU. Paul Revere & Raiders..... KJR 43

PATIENCE BABY. King William (MGM)..... KATZ 11
 POCAHANTAS. Camelots (Ember) WIBG 59
 PROMISE YOU'LL TELL HER. Swingin' Blue Jeans
 (Imperial)..... WWDC 62; WORC 43
 PUT YOUR ARMS AROUND ME. Cresters (Capitol) WORC 32

RIDE THE WILD SURF. The Astronauts (RCA)..... WVOL 4
 RINGO FOR PRESIDENT. Young World Singers
 (Decca)..... WORC 25; WKBW 48; KIMN 49
 THE ROBOT WALK. Tony (Robot) Alamo..... CKLW -P
 ROBOT WALK. Pat & Lolly Vegas (Apoges)..... KJR 41
 ROCKIN' ROBIN. Rivas (Riviera)..... WIBG 72

SACRIFICE. Little Milton..... KATZ 7
 SAY YOU LOVE ME (DO BEE DUM). Four Evers (Smash).. WIBG 76
 SCRATCHY. Travis Wammack (ARA).. WQXI 9; WFUN 28; KLIF 19
 SHE KNOWS ME TOO WELL. Beach Boys
 (Capitol)..... WIBG 39; KJR 30
 SHE'S NOT THERE. Zombies..... CKLW 47
 SHOT IN THE DARK. Henry Mancini (RCA)..... KEWB 29
 SHRUM. Floyd Cramer (RCA) WWDC 42
 SLIP STREAM. Streamers (Dot) KLIF 42
 SOFTLY AS I LEAVE YOU. Matt Monro (Liberty)..... WKBW 19
 SOMEBODY NEW. Chuck Jackson (Wand)..... WRAP -P
 SOON I'LL WED MY LOVE. John Gary (RCA)... WIBG 63; WWDC 40
 SQUEEZE HER, TEASE HER. Jackie Wilson (Brunswick) . WRAP 23
 STAMP AND SHAKE. Routers (Warner Bros.)..... WPGC 26
 SUMMERTIME IN VENICE. Al Alberts WKBW 29

THAT'S ALRIGHT. Carlson Oliver (Douglas) WVOL 16
 THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo) WVOL 33
 THERE HE IS. Martha & the Vandellas (Gordy)..... WRAP 15
 THE THINGS IN THIS HOUSE. Bobby Darin (Capitol)..... WWDC 31
 THIRTY DAYS. Buddy & the Hearts (Landa)..... WORC -P
 THIS IS MY PRAYER. Linda Scott (Kapp) WORC -P
 TO WAIT FOR LOVE. Tony Orlando (Epic)..... WKBW 47; KOMA 36
 TODAY, TOMORROW & FOREVER. Elvis Presley (RCA).. CHUM 10
 TREAT FOR TRUMPET. Bert Kaempfert (Decca)..... WORC -X
 TROUBLE IN MIND. Jimmy Ricks (Atlantic)..... WVOL 28
 TURN ON SONG. Counts (Seacrest)..... KJR 14

UNLESS YOU CARE. Terry Black (Arc)..... CHUM 19; CKEY 22
 UNTIE ME. Tams (ABC Paramount)..... WIBG 96

VALLEY OF TEARS. Ben Wade & Tikis (Minaret)..... WVOL 23

WAIT BY THE WATER. Bobby Darin (Capitol) WIBG 85
 WEEP NO MORE. Nathan McKinny (Ray Co) WVOL 6
 WHAT IN THE WORLD'S COME OVER YOU. Dovells
 (Parkway)..... WIBG 94
 WHEN YOU WALK IN THE ROOM. Searchers (Kapp) WFUN -P
 WHERE IS SHE. Paul Peterson (Colpix)..... CKLW 33
 WHERE IS SHE. Bobby Vee (Liberty) WIBG 79; CKLW 33
 WHOLE LOTTA SHAKIN'. Little Richard (Vee Jay)..... WIBG 75
 WOR'SOME BABY. Albert King..... KATZ 18

YOU MAKE ME FEEL SO GOOD. Clarence Nelson (Penn) . WVOL 21

ZOMBIE WALK. Magics (Bell) WVOL -P



OVER HIS SHOULDER: Boudleaux and Felice Bryant watch Bob Luman running over the words to "Old George Dickel" the duo's latest tune. Luman's discing will be out on Hickory this week.

CONTINUED FROM PAGE 4

Mark Sands, took off for Tokyo last week for a 10 day series of meetings with licensees there, and in Hong Kong and Honolulu. Lasker also expects to pick up new material for recording here as well as acquiring masters for the new Interphon subsidiary label, designed to accommodate top foreign hits for U. S. release. Label currently has "Have I the Right," by the Honeycombs from Britain.

Glover Signs Lockjaw

Glover Records, nationally distributed by Roulette, has signed Eddie "Lockjaw" Davis. First single by the sax man, is already being shipped. It's Davis' first recording in two years. He was formerly on Riverside.

Meanwhile, Roulette has acquired "Be Careful Little Girl," by the Fenways on the Pittsburgh-based Bev Mar label. The disk, distributed in the Steel City by Fenway Distributors, has reportedly sold 4,000 in that area and will now be transferred to the Roulette label. Roulette says it paid close to \$10,000 advance on the disc.

Judkins Complaint

Howard M. Judkins, Jr., chairman of the phonograph record committee of the National Association of Music Merchants, has registered another complaint on discount pricing practices with FTC Commissioner John R. Reilly.

Judkins sent copies of newspaper ads placed in the southern California area by a number of discounters offering prices "up to 60 percent off list," when, according to Judkins, "None of the stores had sold at list for at least three years."

Shulman Named Veep

Al Shulman has been named vice president of Columbia Special Products by Columbia chief Goddard Lieberman. Shulman will continue to report to Bill Gallagher, vice president of marketing for Columbia Records, for the development of Columbia Special Products. Shulman is in charge of creation and sales of special records to be used as premiums.



NEWSMAN IN ACT: Pete Grant, an editor of the Los Angeles Times, poses bareheaded with George Harrison and John Lennon of you know who, while the group was appearing in Los Angeles.

Letters To The Editor

Radio Exposure Chart

Dear Mr. Chase:

I am writing to second the sentiments of Ray Sajor as expressed in his letter of June 17, commenting on the effectiveness of the Radio Exposure Chart. I completely agree that this Music aid is the best innovation to come along in a decade.

May I suggest a possible addition to the chart which would make it undoubtedly the most valuable service in the field to all segments of the industry. If the radio stations involved would be willing to list the number of times each record is played during the week of the report, this figure could be listed in parentheses on the chart after the record's rank in the station's survey.

May I also congratulate your staff on the fine articles on personalities and record company operations.

Sincerely,

Bob Coulter,

President Icon Producing Corp., Salem, Va.

Ed. note: Thank you for your fine suggestion. We are working on this now. Meanwhile, we have made improvements in the R.E.C. to make it easier to read and follow, effective in this issue. We hope you will continue to approve of our efforts with this important industry service.

Mario Lanza

Dear Sir:

Thank you so very much from the bottom of my heart for the wonderful article that you sent to me: "The Lanza Legend Lives On."

I'm sure Mario Lanza will never be forgotten on this earth. He gave so much to the people with his golden voice and his most wonderful personality!

Mario's magnificent voice is the greatest treasure in the world. This gives happiness and strength to many, many people who will never forget him and will live on to keep Mario's great memory, to hear this unforgettable voice.

God bless you.

Sincerely, your faithful
Mrs. Susan Karsay
Budapest, Hungary

Ed. Note: We're pleased that we've been able to give you so much pleasure with our story on Mario Lanza (MB June 27).

The Folk Scene

Dear Sam:

Music Business seems to be getting better and better. Yours was the only publication that gave the important coverage to what I consider to be last week's most significant story, the closing of Cadence Records. The other trades stuck it someplace in the back and gave it very little space. What Archie Bleyer had to say was important and should give us all a moment for pause. I am glad to see that Music Business reported the story in full.

One thing that has upset me has been the general attitude of trade publications of late to treat folk music as a "thing of the past." Someone (was it you?) carried a headline story with the lead reading substantially "Bloom Off The Folk Rose?" It is true that folk singles are not making it now as they once did but from our unusual vantage point, I can tell you that folk music is doing better than ever, both from the standpoint of record sales and the attendance at valid folk concerts and festivals. Newport had over 70,000 people in attendance over a four day period, and the Philadelphia Folk Festival, which scheduled few big names (the most famous being Judy Collins), just about doubled from the previous year. Close to 15,000 people were spread out over several acres of rolling farmland on a Saturday night to hear traditional performers. The bloom may indeed be off the rose for those labels who do not understand folk music or the people who are not attracted by it, but as far as Elektra is concerned, we are doing better than ever.

Jac Holzman,
President, Elektra Record
New York

Ed. Note: Jac, it was indeed you who took the bloom off the folk rose. Your business indicates it is still blooming in the right gardens.

Columbia Shows New 360 Stereo Phono



Columbia Records held a major press conference last week to display, both physically and audibly, its new "360 Stereo System" phonograph.

It was a most important and impressive event, both for Columbia and for those in the trade with long memories who can remember the original Columbia 360 (circa 1953) that shattered all sales records for a quality table phonograph. When Columbia brought out its original 360 over a decade ago, it filled a need for a set of this type, and at \$150 each it sold like a hit LP. However, in the late 1950's Columbia stopped making the 360 model and other companies grabbed a big chunk of the quality set market.

The new 360 comes at a time when the record customer is even more interested in quality reproduction. Its price is a bit higher than the old 360 (\$250 vs. \$150), but it still costs less than quality components for a stereo system.

Columbia Records calls the new 360 revolutionary because it is a one-unit stereo system, "which provides the performance of a console model." The speakers (six of them) are built in the set (one speaker group on the right side, one group on the left), the sound chamber is acoustically-sealed, and the cartridge-arm combination (called "Floating Sound") makes it almost impossible to damage a record with the needle. The speakers project the sound to reflect from the walls of the room, creating a stereo image. The entire set is only 22 inches wide. The lid seals the set when it closes, adding bass response. The changer in the

set is made by Garrard. The set is being manufactured by the Pye Company in England, which has distribution rights in Europe. It will be marketed by Columbia Records in the U.S.

The new 360, like the old one, was developed by Dr. Peter C. Goldmark, president of CBS Laboratories, who also developed the long playing record introduced by Columbia in 1948, as well as the original "360". He was aided by Benjamin B. Bauer, vice president of Acoustics and Magnetics at CBS Laboratories, and the Laboratories' industrial designer, John Wistrand, was responsible for the new instrument's overall design.

At the Columbia 360 press party, which was attended by Columbia Records President Goddard Lieberman, Executive Vice President Norman Adler, and Marketing Vice President Bill Gallagher, it was noted that the record firm would immediately launch a major advertising campaign to introduce the new "360 Stereo System." According to Dr. Goldmark, Columbia anticipates sales of 25,000 "360 Stereo System" sets between now and Christmas provided the firm gets delivery from England.



NEW DEAL FOR FRANCES: Regina Records has signed Gx Frances Faye to a long term pact, reportedly for \$500,000 guarantee for a nine year period. Frances says: it's a swinging label.

Mills' Novello Deal

Mills Music may have been sold, but it is still running under the old management as an active, lively music publishing firm. Just last week Mills was named agent and sole distributor in the U. S. for the sale of orchestral works of Novello and Company of London. Over one hundred compositions, arrangements, from the Novello catalog will be available here for school and college orchestras, plus concert and training materials called "Music For Today." Composers and arrangers in the Mills catalog include Gustav Holst, Edward Elgar, Albert Coates, David Stone, Bernard Stevens, etc.

Vincent Youmans LP

One of the most neglected of the great composers of the 1920's-1930's has been Vincent Youmans. However, this may be made up by the issuance next week of a two LP Evergreen album called "Through The Years With Vincent Youmans." It is the most inclusive ever made of Youman's songs, and it contains 36 of his greatest tunes, in the chronological order of the productions from which they originated. There is also an eight page brochure, with text by musical comedy authority Stanley Green. The LP will coincide with commemoration of Youman's birthday on September 27.

Trade Chatter

Larry Taylor has left Bourne Music where he has been General Professional Manager for the past three years. Taylor regains his Larry Taylor Music and Jimskip Music. . . . John Gary has been appointed to the Board of Directors of the Thomas A. Dooley Foundation. . . . Oak Publications, firm that issues folk music instruction manuals and song books, has come up with a revolving counter rack for music dealers that holds 68 books and displays 16 titles. Dealers can obtain them for \$15 from Oak Publications at 165 West 46th Street in New York. Rack takes up 23 x 14 inches. . . . Monarch Records is set to issue "Little Gypsy Mine" featuring "Swingin' Granny" the 80 year old Grandmother from the California hills. . . . Composers Paul Creston and Hugo Weisgall, and publisher John Ward will participate in the third ASCAP Symposium on American Music which will take place at 8 p.m., September 24th, at Judson Hall, 165 West 57th Street, New York. Gene Bruck, ASCAP's Coordinator of Symphonic and Concert Repertory, will moderate the discussion whose general theme will be the opportunities available to writers of concert music and operas.

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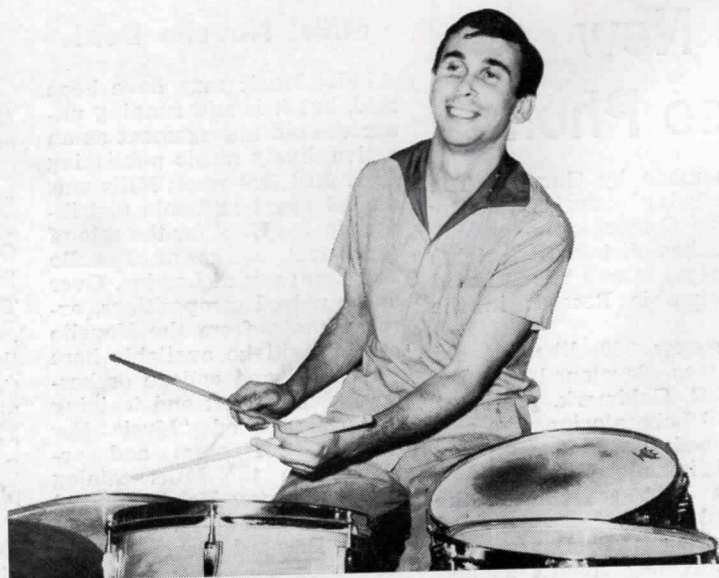
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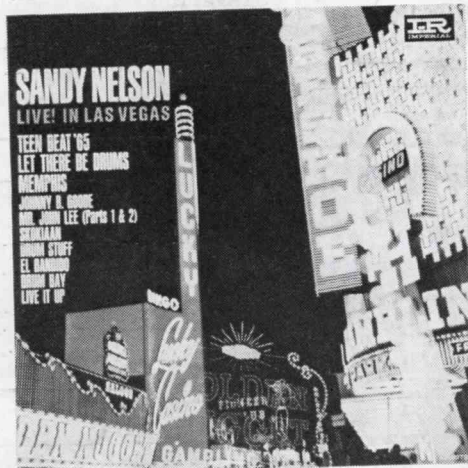


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