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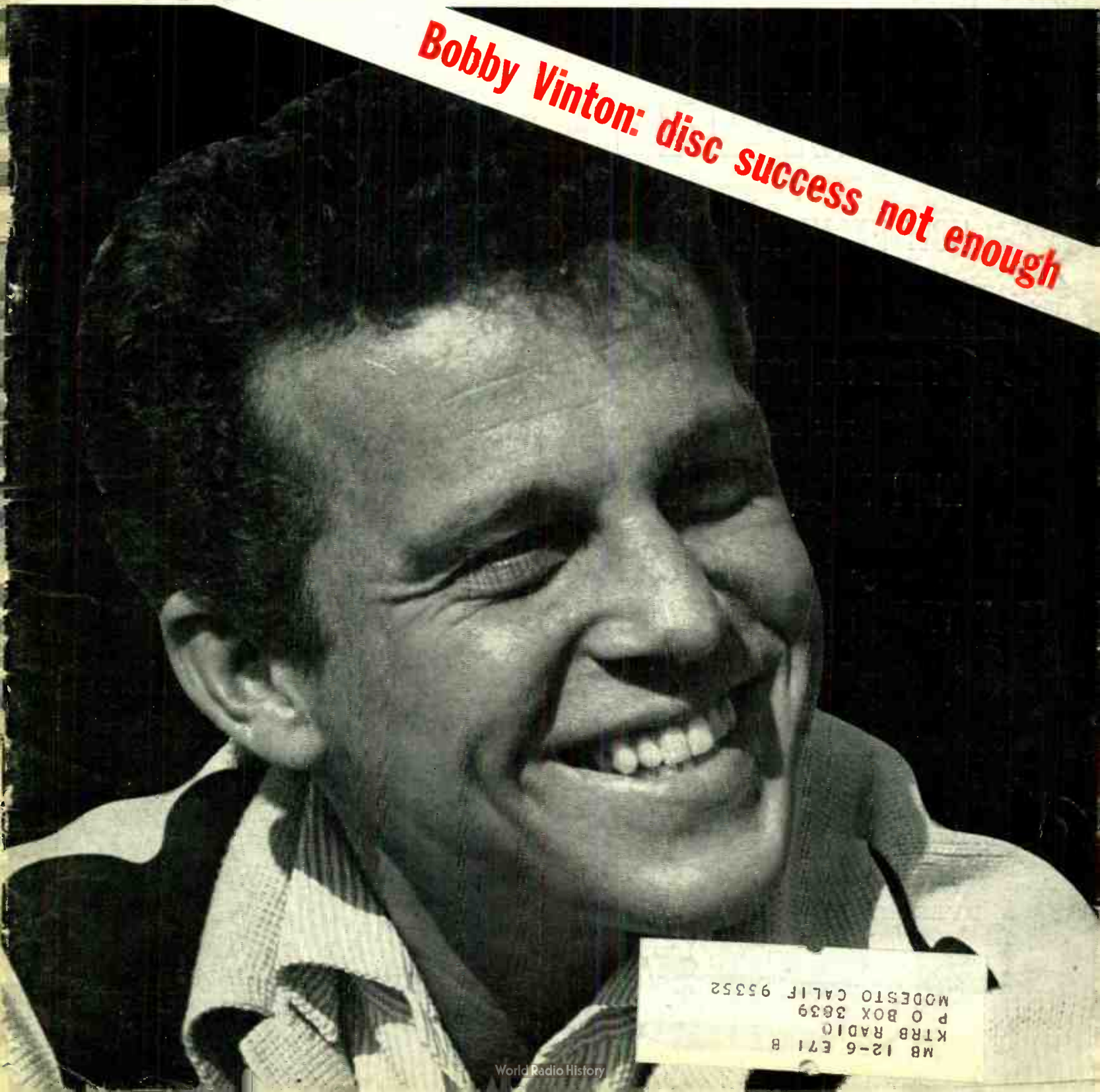
MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 12

Gerry And The Pacemakers—
Billy J. Kramer Start Tour

Bobby Vinton: disc success not enough



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Capitol Goes After Teen Market With Fan Mag

A new and entirely revolutionary fan magazine, designed to take the entire young market by storm, has been launched on a national campaign basis by Capitol Records.

Tagged "The Teen Set," the first issue of this bright bubbly 36 pager is crammed full with fab pics and facts on America's number one group — The Beach Boys.

Loads of inside, exclusive information and photos, personality features on the group, personal angles on what they look for in girls, how the boys write a song and how the Beach Boys West Coast sound originated are all salient and expertly covered features in the first edition of "The Teen Set," which was guest edited by Hollywood's hippest teen scene scribe, Earl Leaf, of "Teen" Magazine.

Not only does "Teen Set" have some great reading, but it also makes with a number of fabulous offers which should set a few extra pens and hot rods in motion.

"Teen Set" has been kicked off on a national radio advertising campaign, which, according to youthful editor and publisher Brown Meggs (who is also Vice President of Capitol Records Distributing Corporation), is the most comprehensive teen promotion ever attempted by a record company.

Other than radio slots, 750,000 copies of "Teen Set" will be given away through local record retailers with the purchase of any Beach Boys album. Good timing also sees the release of two new albums by the group, "Beach Boys Concert" and "Beach Boys Christmas Album" at exactly the same time of issue.

In addition to giving away copies of the magazine, Capitol has prepared half a million "Teen Set" campus textbook covers, incorporating bios and pics of all Capitol's top teen artists, which will be distributed through record stores.

Both the magazine and book-

covers contain an application form to join the Teen Set fan club. This requires an initial membership fee of one dollar, which entitles each applicant to a Teen Set membership card, a single by a top Capitol artist, and regular issues of a Teen Set newsletter.

Volume one of Teen Set sees the first in a series of planned national contests. Readers are invited to complete—in fifty words or less—the phrase, "I like the Beach Boys because"

Winner will receive a Honda 50 motor bike as first prize. Second and third prizes are a custom Hap Jacobs surfboard and 100 Capitol albums. All winners will be notified personally by one of the Beach Boys.

Teen Set has been planned as a quarterly, with the second issue being set for release in February '65. Future issues will be devoted to other Capitol artists, including The Beatles, Peter and Gordon, Cilla Black, Dick Dale, The Four Preps, The Lettermen, and other stars in the same roster.

Backing up the entire Teen Set promotion are special merchandising racks being set up in record stores where the magazine and Beach Boys albums are featured. Window streamers will also announce the availability of both the book and L.P.'s.

Leaf's editorial approach to the book is teen material written in an adult style. He will obviously be the darling of the skid lidded hot rod set for some considerable time to come.

Columbia Has "Mitty"

Columbia is set to record the original cast production of the upcoming off Broadway presentation of "The Secret Life of Walter Mitty." The show opens at the Players Theatre on October 26, starring Marc London with the score written by Leon Carr and Earl Shuman.



A SWINGING SWOIRE: English hit makers, Chad and Jeremy, of World Artists Records, were honored at a swinging cocktail party thrown at the swank Beverly Wilshire Hotel in Beverly Hills last week. Party was hosted by Claudia Martin (Dino's pretty daughter) and George Hamilton. In attendance were such names as Trevor Howard, Carol Lynley, the Ricardo Montalban, Michael Wilding, Dean Martin, Suzanne Pleshette, Terry Melcher, Bunny Hirsch, Jackie De Shonnon, and a flock of deejays. Pictured above, at the soiree, are Lou Guarina, head of World Artists Records, George Hamilton, Claudia Martin, Jeremy Clyde, Harry Cantor, World Artists exec Chad Stuart, Stan Ediss, national promotion director of World Artists.

Kingston's To Decca

It was finally made official last week that the Kingston Trio had signed with Decca Records. The group had been rumored as signing with Decca for the past six months. As everyone is well aware, the Kingston Trio started their career on Capitol back in 1958 with one of the biggest hits of recent years, "Tom Dooley." Since then they have racked up an enviable hit string both on single records and albums. Their hits include "Where Have All The Flowers Gone," "Razberries, Strawberries," "Hard, Ain't It Hard," "The Reverend Mr. Black," and many more. And on the same Capitol label they have had 19 albums, most of which were best-sellers.

Over the past year their relations with Capitol have been strained. Decca Records, which proved it was really in the market for top talent when it guaranteed Rick Nelson a cool \$1 million last year, made with the Kingston's what is usually called a lucrative pact. Deal is in excess of \$1 million and it enables the trio to record and produce records for Decca

through their Trident production firm. The Kingston's first disc on the Decca label is expected out soon. It is now over five years since they first recorded for Capitol, so many of their early hits can be anticipated, freshly recorded, on the Decca label.

Vinton Sues Manager

Bobby Vinton has filed a \$300,000 suit against his personal manager Al Bregman, in the New York Supreme Court. He charges false inducements in getting Vinton to sign his present contract.

Vinton claims that Bregman promised to make him a movie star and that the deal was made while he was still under contract to another manager.

He signed with Bregman in 1962 after having paid out a substantial sum for release from his previous contract, but now alleges that Bregman's promises were deliberately made to deceive him. He also claims to have paid Bregman a sum close to \$50,000 during the last two years. for the German market.

REVIEW OF THE WEEK



CHRISTMAS GOLD: Robert Shaw, conductor of the Shaw Chorale, accepts a gold album award from RCA Victor for sales of over \$1 million of the album "Christmas Hymns and Carols," Vol. 1.

Pilgrim's Press Party

Newest and most illustrious of New York's Greenwich Village folk groups, The Pilgrims, who are currently headlining at Fred Weintraub's "Bitter End," were honored at a special press party there last week, hosted by their new record company Columbia.

The group makes its wax debut with an album entitled "Just Arrived/The Pilgrims" which was released by Columbia this month.

They comprise Bob Guillaume, who recently took the lead of "Sportin' Life" in the New York City Center production of "Porgy and Bess"; Angeline Butler, an ex Buster Davis Singer, and Millard Williams, who was with the Metropolitan Opera Chorus for two years. They were discovered and signed to Columbia by A & R director Tom Wilson.

King Gets Injunction

King Records last week was granted a temporary injunction against Mercury Records and James Brown, by the Appellate Division of the New York Supreme Court, reversing a previous decision of a lower court. The injunction restrains and enjoins Mercury Records (Smash, James Brown and the Fair Deal Record Corp.) from recording, manu-

facturing, distributing, and selling phonograph records with the voice of James Brown pending the outcome of the litigation.

The case, a most important one, is being watched by the trade with much interest because it touches on many aspects of artist contracts with record companies. King Records has claimed it has James Brown, the singer, signed up for many years to come. Mercury Records says that James Brown was free of other contracts when he sold masters from his Fair Deal Record Corp. to their Smash label. The temporary injunction does not prohibit Mercury from issuing records with James Brown the musician, although Brown's importance in the record field has always been as a vocalist.

Armstrong, Hirt Win

Current MOA Awards announced at the Chicago convention give credit to two veteran horn men—Louis Armstrong and Al Hirt—for 1964.

Armstrong's "Hello Dolly" picked up the best single record award while RCA's Al Hirt was nominated the best artist.

Capitol Records was chosen as the company most consistently supplying good records.

NARAS Forever

There will not be any flabby pastries served at the forthcoming NARAS meeting in New York this week (Tuesday October 20). That is the word from New York NARAS program committee chairman Dom Cerulli. The NARAS meet will cover the retail side of the record business. All NARAS members are invited and the place is the Bryant Park Studios in New York at 33 West 42nd Street.

Letters to the Editor

Back In Business

Dear Mr. Bosler:

I have been in the music store business for 18 years and sold my entire operation last February. Now, after nine months of loafing I am going back to music again.

I want to subscribe to your wonderful magazine. Also if you have any thoughts or ideas concerning new methods of operation, please send me whatever information you can.

This store will be a modern one, so I am interested in any new ideas, such as display, dividers, show window cases, etc. Any help on the above will be greatly appreciated.

Sammy Vincent
Vincent's Music Center
(after Dec. 1)
Federal Highway,
Boca Raton, Fla.

Ed. note: Manufacturers who have ideas on setting up a new record store can get in touch with Mr. Vincent at 825 W. Royal Palm Road in Boca Raton.

Home of the Blues

Dear Bob:

Enjoyed your article on Atlantic Records, Home Of The Blues in the October 17 issue, as I have enjoyed your other R & B articles.

There are one or two points in the Atlantic story which bear some qualifying it seems to me. Both Ivery Joe Hunter and Joe Turner were established stars before recording for Atlantic, and Ray Charles did not start his career on Atlantic, but on the Coast label Downbeat and Swingtime when he was making the transition from the King Cole Trio influence to a more solidly blues oriented appeal. Much of the early Ray Charles

stuff can be found on a variety of low-budget albums from Pickwick and the other firms whose names I cannot recall at the moment. At any rate I continue to enjoy the magazine and your articles.

If Atlantic is so strong in R&B I wonder how they could afford not to sign an artist like Jimmy Witherspoon who they had recording with Wilbur DeParis of all people?

Sincerely,
Frank Driggs
Columbia Records,
New York

Ed. note: We apologize for not doing our homework on Ray Charles. In the case of Joe Turner and Ivory Joe Hunter we said that Atlantic brought them, along with other blues stars, to public attention, but we did not mean to put down their work on other labels. We too hope that Atlantic will someday record Jimmy Witherspoon singing the real blues. (Frank Driggs is in charge of releasing those great jazz and blues re-issue packages from the vaults for Columbia Records.)

New Fan Clubs

The Zombies:

Miss Emilia Tardiolo
174 Hoffman Avenue,
Elmont, N. Y.
Miss Betty Russell
19 106th Street,
Elmont, New York

The Four Pennies:

Miss Cathy Galon
5 West 137th Street,
New York, N. Y. 10037

CHARTS & PICKS

Pop 10016
Pop LP's17
Country26
Single Picks18
Album Picks14



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225 West 57 St., New York, N.Y. 10019

Telephone: Area Code 212,

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Publisher and Editor-in-Chief
Sam Chase

Administrative

Carl Bosler Asst. to Publisher

Editors

Bob Rolontz Executive Editor
Ren Grevatt General News Editor
Barry Kittleson Associate Editor
June Harris Associate Editor
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Dom Cerulli Jazz Editor
Beverly Shelton Asst. to the Editor

Advertising Department

Mel Mandel Sales Promotion Manager

Circulation Department

Samuel Yager, Lillian Spina N.Y.

Nashville
P.O. Box 396; Tel: (615) 255-0492
Charlie Lamb Associate Publisher

Hollywood

6269 Selma; Tel: (213) HO 3-8080
Julian Portman West Coast Editor
Kae Alger West Coast Sales

International

Walt Grealis Canada
426 Merten St., Toronto 7; Tel: 485-1679
Brian Harvey London
Record Mirror, 116 Shaftesbury Ave., W1.
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2 bis Ste. Genevieve, Courbevoise (Seine)

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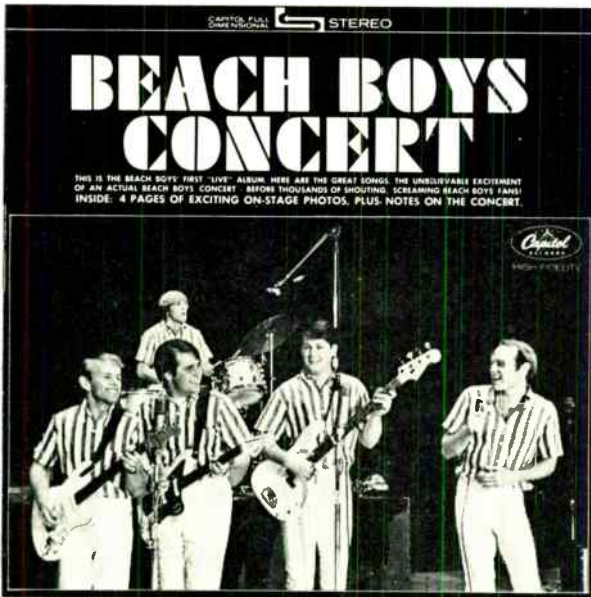
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.....the teen set VOLUME 1



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World Radio History



OCTOBER 24, 1964

Bobby Vinton:

disc success is not

The hitmaker — who has sold eight million records in two years—is on a campaign to make himself as well known in movies, TV, and night clubs as he is in the record field

Search for fame. “I guess you might call me the most unknown success, outside of records, in show business. I’m the only male singer in the last two years whose records have sold 8,000,000—only nobody knows it. Sometimes I walk into an agent’s office, and he asks me who I am and what I’ve done. It’s a little disheartening, but I’ve learned to accept it.

“Maybe my records are a little corny. But that kind of style hasn’t hurt Perry Como, and if my career can develop along the same lines as his, then all I can say is I’m doing the right thing.”

To the point. Bobby Vinton has often been called cocky and impertinent. He admits it himself, but says it with a grin which means no offense meant. When he has something to say—which is often—he says it straight. He never has to retract any statement that appears in print. More often than not, he points to a press clipping and says “That’s exactly what I said.” He’s truthful and to the point.

After thirteen straight hits with Epic, Bobby has become the first singer on the label to sign a new five year contract with a guaranteed yearly income of \$100,000. With this in his pocket, he now feels ready to take a slow but sure rise into orbit.

The past—and the future. He has great plans for the future, but over orange juice and scrambled eggs at the New York Americana Hotel last week, he preferred to talk about the past—which after all, is quite illustrious, except that not enough people know about it.

“Do you realize that in addition to the 8,000,000 discs I’ve sold since 1962, I was the first of the young singers to record a Burt Bacharach song, which I did eighteen months ago with Blue on Blues? Do you know I’ve been taking acting lessons, or took the touring lead in ‘Music Man’?”

Bobby will make his drama debut in an upcoming version of “Burke’s Law.” He will play a baby faced killer. “I don’t have

a very old face,” he says. This small role is a kicking off point for much bigger and better things in the Vinton career. At 25, Bobby Vinton has reached the stage where he’s ready, determined and self confident enough to say he’s going to be a star.

Part of a trend. “Looking at the past, present and future, I would say I’m square enough to be part of a new trend,” he says. “Picking hit songs from catalogs ten or twelve years old would be pretty old hat to most people. But give them a new arrangement, keep them simple and sincere, and you come up with a commercial success in good music which will never date, so I won’t have to think of changing my style.

“Just because I have a new contract doesn’t mean I haven’t the headaches involved with coming up with something new all the time. On the contrary, I think the deal went through because I never change. When I first started recording, it was my conviction that great old bal-



enough



lads could be adapted to the musical tastes of the 60's. I was stubborn enough to think I could get away with it. With the help of Bob Morgan and my arranger Stan Applebaum, I think I've proved my point.

"This success means that if I ever do my own television series—and this is a definite possibility — I'm not limited to being a rock and roll singer."

Middle of road. Bobby doesn't think his success in the pop commercial field has put him out of the teen bracket entirely, but it has plunked him in the middle of the road where he's able to shoot out in two directions at once.

"My live performances are planned to suit everyone," he says. "Now I feel I'm on the brink of an adult career, and I'm ready to play a good New York room, maybe like the Copa or Basin Street East. I don't intend to detract from my teen following by going over entirely to that side."

Has to be seen. You have to watch Bobby Vinton on stage before you can appreciate his statement about performances. He's nothing like he sounds on record. He's a multi-talented musician and singer, who swings with the rest of them, gets in there and pitches and comes off strongly with a really wild act.

"If you haven't seen me, you don't know what I'm capable of doing." Only those who have know how true that statement is. And only those who know Bobby well enough are aware of the incessant work he's put into his act these last two years.

A shot at movies. What other bigger and better things can be expected of Bobby Vinton in the future? "Well, I'm finally going to have a shot at movie making," he said. "Anyone who knows me, knows of my desire to break into films, and now I'm going to do it. Independently, but with the right kind of backing and

material.

"Early in 1965, I and an entire film unit will visit Europe to make the first movie in a series of musical spectaculars to be set in different countries. They will be similar to an updated version of the 'Road' series, which used to star Bing Crosby and Bob Hope. I haven't yet decided where the first one will be shot—probably France. In each case, I'll use a local female singer as my co-star, people of the status such as Sylvie Vartan, Dusty Springfield and Rita Pavone, though not necessarily these names.

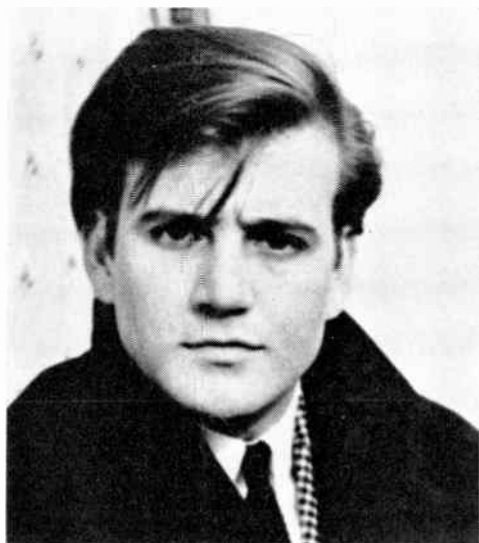
"I'm excited about these plans, as I feel that finally I'll have a good outlet for my talents on the screen. I'm hoping that the idea will be appealing enough so that, we may even pick up international distribution. Maybe after that people won't say 'will the real Bobby Vinton stand up,' and my success won't be so obscure."

JUNE HARRIS



Gerry and the Pacemakers Billy J. Kramer

Kick off fall British talent tours



First fall tour. The first in a series of fall tours of British talent kicks off this week when Billy J. Kramer and Gerry and the Pacemakers start their group of one nighters dates. GAC is teaming up the two headliners from the Brian Epstein stable for a three week tour, kicking off in San Diego on October 22.

Both groups have toured here before—though not for any length of time, and both have had a pretty fair share of disc hits, which should stand them in good stead for their upcoming visit. Billy J. Kramer is currently represented in the singles chart with "From A Window" on Imperial and "I'll Keep You Satisfied" in the album field, while Gerry and the Pacemakers ride in on the strength of "I Like It," on Laurie.

Together in Britain. It's at least a year since Gerry and Billy went out on the road together. Not since the early days when Gerry hit the British Number One slot with "How Do You Do It," and Billy was in the throes of his first record release with "Do You Want To Know A Secret," have these two chart toppers shared a bill. Both have since led their own packages around Britain, each picking up capacity box office.

In the U.S. either group might have had a difficult time without the assistance of the other. Now, the package, complemented by each group, stands a chance of collecting good box office receipts.

This is the first time that two Liverpool

groups will be sharing the same bill in this country—but the only common bond between them is their birthplace, as there is no similarity in performance.

Different styles. Gerry Marsden and the Pacemakers (Freddy Marsden, Les Maguire and Les Chadwick), are a lively, zippy and humorous quartet, whose act is generally spiced with up tempo numbers. Gerry's own attempts at singing ballads, such as "You'll Never Walk Alone" and "Don't Let the Sun Catch You Crying," weren't, at first, taken seriously, until he recorded both numbers and made the British charts with them. As a result, this warm, likeable personality has also become a firm favorite with adult audiences too.

Billy J. Kramer is a good-looking blond six footer, who is very serious about his career. Billy's own philosophy is to do the very best he can under any given circumstances, be it television, radio or one nighters. He and the Dakotas work diligently to give only top rate performances, and now, with a couple of years professional experience behind him, Billy looks, moves and sounds like a star. Watch for standards like "The Twelfth of Never" in his act, alongside the disc hits, and you'll be struck by a combination of simplicity

and sincerity which spell solid success among Billy's audiences.

"Shindig" taping. Both groups arrive in the U.S. on October 19, flying directly to the West Coast, from Britain. They're scheduled to tape a "Shindig" for Jack Good and ABC Television on October 20 for later viewing. While there, the groups will also tape an electronovision program.

Only change in personnel among the combos is Mick Green, who replaced Dakota Ray Jones. Green plays rhythm guitar and joined the group in July. Rest of the Dakotas are Tony Mansfield (whose sister, Elkie Brooks, recently scored a big personal success on the Animals show at the New York Paramount), Mike Maxfield and Robin McDonald.

Following their San Diego date on October 22, the tour plays concerts at Long Beach, Calif. October 23, Oakland, Calif. (24), Seattle (25, afternoon), Vancouver (25, evening), Edmonton, Alberta (26), Chicago (30), Detroit (31), Toronto (1), Buffalo (2), Ottawa, Ontario (3), Akron, Ohio (4).

There will be a series of press conferences in the Hollywood Hotel for national and teen press, while the groups are in Los Angeles Monday, Tuesday, and Wednesday (19, 20, 21).

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"Mary Poppins"— Another hit for Julie Andrews

The original "Fair Lady" adds another memorable portrait to her "Liza" and "Guinivere" with an endearing performance in the Walt Disney movie. The album is already a big seller



Auspicious beginning. Maybe the British musical invasion of America began in earnest a lot longer ago than most people know about. For example, it was just a decade ago that a young and relatively unknown British girl opened in New York to smash reviews in "The Boy Friend," a gay and rollicking musical flashback to the ricky-tick, Charleston days of the '20s. The same gal today is very much on the scene in movies too and she's reportedly worth a million dollars a picture in the Hollywood marketplace.

"I think these cultural invasions are wonderful," Julie Andrews said last week, looking back a bit from the pinnacle she's currently reached in Walt Disney's "Mary Poppins." "I'd like to see more of it, not

only between my own England and America but between all countries. It's possible, you know, for this to happen with actors and singers and even musicians. It's a shame that unions have tightened up so much that it doesn't work that way on the technical side, with the cameramen and set men and people like that.

Enchanted by Beatles. "But really, it's a good thing that the Beatles happened and Tony Newley and Leslie Bricusse and Lionel Bart. I think the Beatles' melodies are just enchanting, really. And they don't take themselves seriously at all. It's so refreshing. I kept trying to work things out so I could take the seven children from the 'Sound of Music' set to see their concert in Hollywood but it never worked out. But I saw their picture and I thought it was marvelous.

In between "The Boy Friend" a decade ago and "Mary Poppins," Miss Andrews did a few other things to distinguish herself. It's worth noting too, that during that period, she's held relatively few jobs. Once she got hold of one she held onto it. Probably her most memorable outing to date came when she created the musicalized Eliza Doolittle in Lerner and Loewe's "My Fair Lady" in 1955, a post she held for the better part of three years. Next came the role of Guinivere in another expensive Lerner and Loewe extravaganza, "Camelot."

It's an ill wind, etc. When casting time came for the picture version of "My Fair Lady," the movie people looked at Julie, took a second look and said no. The risk of using an actress unschooled in motion pictures, they felt, was too great with such a vehicle as "Lady," despite her years of familiarity with the role. Accordingly the non-singing Audrey Hepburn got the job, supported on the singing tracks by the voice of Marnie Nixon.

"I thing I was momentarily disappointed when it happened but it's an ill wind that doesn't blow somebody some good. 'Mary Poppins' was due for filming at the same time and I got the part. It was terribly fortunate I think. I understand the sale of the 'Mary Poppins' albums is fantastic, at least in Los Angeles. And now I've done 'Sound of Music,' so how much could I possibly complain?"

In addition to her two most renowned albums, the "My Fair Lady" and "Camelot" original casters, Miss Andrews has at least four others under her belt and she hopes to do more. Seven years ago, she was on an Angel show discing "Tell It

Again." Later, she appeared on two for Columbia as a soloist, "Broadway's Fair Julie," and "The Lion Cage;" and on another for Columbia, the live discing of a Carnegie Hall concert she did with Carol Burnett.

Finding the formula. As an LP soloist, Miss Andrews has yet to find the proper formula, which she admits is a problem. "I love recording and I want to do a lot more of it. But the problem is to find a happy medium between what you as an artist want to do and what your public wants you to do. It seems I'm lucky with the show albums but I'll have to keep looking for an answer on the kind where I'm alone.

"In a way, I think that's one reason I've never gotten into the night club field. I feel as though I have to be able to fall into something, some kind of a role. On a night club floor I'm sure I'd be afraid. In fact, I'm not even sure what I want to do next. I've looked at scripts for Broadway shows and for more movies. I want to do both and especially to get back to Broadway. If I could just find the ideal Broadway show where it would be a hit and I could work for just a year.

Movies less harassing. "Movies are hard work while you're doing them, but when the filming is over, it's finished. You can relax. With a show, it's the same thing night after night. The rehearsing is just the start. If every show could last just a year, the cast wouldn't get tired of it and it would be fair to the producer and the public.

"But I'm not ready for either one right now. I'm getting a bit refreshed in the California sun, while my husband, Tony Walden, is out on the road with Sammy Davis' show, 'Golden Boy.' He's the set designer. I don't know how the show is now, they've done so much with it, but in Philadelphia I thought it was enchanting.

"After that's done, we expect to go back to London where we've just bought a lovely home. I think if we can spend some time back there for a few months, and that's really our home you know, we'll all get refreshed, including our 22-month-old daughter, to the point where we can have a go at America again, maybe on Broadway and maybe even some records. Meanwhile, I'll be waiting and sunning myself here in Coldwater Canyon (Hollywood) while we see what happens with 'Golden Boy.'"

REN GREVATT

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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	350	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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 *CHRISTMAS SONGS—Obernkirchen Children's Choir—65021

CAPITOL

THE FAVORITE SONGS OF CHRISTMAS—Various—(S) T—2176
 THE JOYFUL Season—Jo Stafford—(S) T—2166
 A MERRY CHRISTMAS—Al Martino—(S) T—2165
 THE BEACH BOYS' CHRISTMAS ALBUM—The Beach Boys—(S) T—2164
 IT'S CHRISTMAS TIME—Hank Thompson and The Brazos Valley Boys—(S) T—2154
 CHRISTMAS IN NORWAY—Olav Werner & The Soelvgutene T—10377
 *ROUND THE WORLD CHRISTMAS—Various—T—10379
 *SING THE SONGS OF CHRISTMAS—Guy Lombardo—(S) T—10379
 *NOW IS THE CAROLING SEASON—Fred Waring—(S) T—896
 *THE STAR CAROL—Tennessee Ernie Ford—1071 (s)
 *THE SOUNDS OF CHRISTMAS—Fred Waring—1260 (s)
 *THE BELLS OF CHRISTMAS—Eddie Dunstetter—1264 (s)
 *THE CHRISTMAS STORY—Tennessee Ernie Ford—1964 (s)
 *THE CHRISTMAS SONG—Nat King Cole—(S) W—1967
 *THE BELLS OF CHRISTMAS CHIME AGAIN—Eddie Dunstetter—1968 (s)

COLUMBIA

A CHRISTMAS FESTIVAL—Ormandy/Phila Orch.—ML 6039; MS 6639
 CHRISTMAS GREETINGS—Jerry Vale—CL 2225; CS 9025
 THE DORIS DAY CHRISTMAS ALBUM—CL 2226; CS 9026
 FRANKIE YANKOVIC'S CHRISTMAS PARTY—CL 2253; CS 9053
 HOLLY JOLLY CHRISTMAS—Quinto Sisters—CL 2254; CS 9054
 SOMETHING WARM FOR CHRISTMAS—Tony Bennett—CL 2263; CS 9063
 HOME FOR THE HOLIDAYS—Steve Lawrence, Eydie Gorme—CY 2262; CS 9062
 *THE GLORIOUS SOUNDS OF CHRISTMAS—Phila. Orch./Euaene Ormandy—ML 5769; MS 6369
 *CHRISTMAS CAROLS AROUND THE WORLD—Mormon Tabernacle Choir—ML 5684; MS 6284
 *SONGS OF CHRISTMAS—Norman Luboff Choir—CL 926 CS 8846
 *HOLIDAY SING ALONG WITH MITCH—Mitch Miller—CL 1791; CS 8501
 *CHRISTMAS WITH CONNIFF—Ray Conniff Singers—CL 1390; CS 8185
 *WE WISH YOU A MERRY CHRISTMAS—Ray Conniff—CL 1892; CS 8692
 *CHRISTMAS SING ALONG WITH MITCH—Mitch Miller—CL 1205; CS 8027
 *JOY OF CHRISTMAS—Bernstein/Mormon Choir—MY 5899; MS 6499
 *THIS CHRISTMAS I SPEND WITH YOU—Robert Goulet—CL 2076; CS 8876
 *THE ANDY WILLIAMS CHRISTMAS ALBUM—CL 2087; CS 8887
 *MERRY CHRISTMAS—New Christy Minstrels—CL 2096; CS 8896
 *THE ORIGINAL RUDOLPH THE RED-NOSED REINDEER—Gene Autry, Rosemary Clooney—HL 9550

CONSTELLATION

*THE CHRISTMAS STORY—Angelic Gospel Singers, etc.—SS 106

DECCA

BLUE CHRISTMAS—Ernest Tubb—DL 4518 S
 THAT CHRISTMAS FEELING—Bing Crosby (new in stereo) DL 7871
 CANCIONES NAVIDENAS Y DANZAS DE PUERTO RICO—DL 4570
 MERRY CHRISTMAS—Brenda Lee—DL 4583 S
 IT'S CHRISTMAS TIME AGAIN—Jimmie Davis—DL 4587 S
 *MERRY CHRISTMAS—Bina Crosby—DL 8128 (s)
 *CHRISTMAS EVE WITH BURL IVES—DL 8391
 *CHRISTMAS DAY WITH SAMMY KAYE—DL 4070 (s)
 *HAVE YOUSELF A MERRY LITTLE CHRISTMAS—Wayne King—DL 4438; DL 74438
 *CHRISTMAS WONDERLAND—Bert Kaempfert—DL 4441; DL 74441

DISNEYLAND

CHRISTMAS CAROLS—DQ 1239

DOT

*CHRISTMAS CAROLS—Billy Vaughn—3148; 25148
 *WHITE CHRISTMAS—Pat Boone—3222; 25222
 *MERRY CHRISTMAS—The Mills Brothers—3232; 25232
 *THE LITTLE DRUMMER BOY—Jack Halloran Singers—3233; 25233
 *SILENT NIGHT—Lawrence Welk—3397; 25397

EPIC

A VERY MERRY CHRISTMAS—Bobby Vinton—LN 24122/BN 26122
 THE SONGS AND CAROLS OF CHRISTMAS—Eddie Layton—LN 24118/BN 26118
 *CHRISTMAS DANCE PARTY—Lester Lanin—LN 3617; BN 547
 *MUSIC BOX WONDERLAND—Rita Ford's Music Boxes—LN 24022; BN 26022
 *CHRISTMAS CAROLS—Royal Male Choir—LC 3074
 *BIRTH OF CHRIST—Netherlands Chamber Choir—LC 3614; BC 1041
 *A CHRISTMAS FESTIVAL FROM THE FEAST OF LIGHTS—University of Redlands Choir—LC 3871; BC 1271

GOLDEN

HOW LOVELY IS CHRISTMAS—Bing Crosby—LP 121
 CAPTAIN KANGAROO'S MERRY CHRISTMAS—LY 126

HI

CHRISTMAS CHEERS FROM ACE CANNON—HL 12022

HOLLYWOOD

*MERRY CHRISTMAS BABY—Charles Brown—501

JAY JAY

A POLKA CHRISTMAS—Li'l Wally 1080/S 5080

KAPP

THE JACK JONES CHRISTMAS ALBUM—Jack Jones—KL 1388; KS 3399
 *CHRISTMAS TIME—Roger Williams—KL 1164; KS 3048
 *SILENT NIGHT—John Gart at the Conn Electronic Organ with the Yuletiders—KL 1161; KS 3045

LIBERTY

*CHRISTMAS WITH THE CHIPMUNKS, VOLUME I—LRP 3256; LST 7256
 *CHRISTMAS WITH THE CHIPMUNKS, VOLUME II—LRP 3334; LST 7334

LONDON

CHRISTMAS WITH RONNIE ALDRICH—SP 44051/LL 3383
 THE STORY OF JESUS—Kingsway Orch./Soloists & Chorus—PS 336; LL 3336
 THE PARABLES IN SONG—Eamonn Andrews & The Cliff Adams Singers—PS 349; LL 3349
 A SWEDISH-AMERICAN CHRISTMAS—The Major Singers—SW 99355; TW 91355
 *CHRISTMAS GREETINGS—Mantovani & Orch.—PS 338; LL 3338
 *MANTOVANI CHRISTMAS CAROLS—Mantovani & Orch.—PS 142; LL 913
 *THE GLORY OF CHRISTMAS—Eric Rogers Chorale—SP 44027
 *A CHRISTMAS OFFERING—Leontyne Price—OS 25280; 5644 (m)
 *CHRISTMAS ORGAN & CHIMES—Charles Smart & James Blade—PS 189; LL 3145

MGM

CHRISTMAS ON THE HIGH SEAS—Freddy—E 4249; SE 4249
 *CHRISTMAS IN MY HEART—Connie Francis—E/SE 3792
 *CHRISTMAS AT HOME—Ray Charles Singers—E/SE 4166
 *WE WISH YOU A MERRY CHRISTMAS—Osmond Brothers—E/SE 4187
 *MERRY CHRISTMAS FROM JONI—Joni James—E 3468
 *A MERRY CHRISTMAS TO YOU—David Rose—E 3469
 *THE NIGHT BEFORE CHRISTMAS—CH/CHS 517
 *A CHRISTMAS CAROL—Lionel Barrymore—CH 112

MERCURY

*THE NUTCRACKER BALLET—Antal Dorati—London Symphony—SR 2-9103/OL 2-113
 *CHRISTMAS WITH THE PLATTERS—The Platters—SR 6-0841/MG 2-0841
 *THE WONDERFUL SONGS OF CHRISTMAS—The Harry Simeone Chorale—SR 60820/MG 20820
 SOUNDS OF CHRISTMAS—Johnny Mathis—SR 60837

MONITOR

CANCAO DO MAR—MF(S) 421
 A PHILIPINE CHRISTMAS WITH BAYANIHAN—MF(S) 427

PHILIPS

GREGORIAN CHANTS—The Dominican Nuns Of Fishermont—PCC 612/PCC 212
 *"RING OUT, OH CHRISTMAS"—Various Artists—PHS 600-034; PHM 200-034
 *HOLIDAY FOR TEENS—Paul and Paula—PHS 600-101; PHM 200-101
 *CHRISTMAS CONCERTOS—I Musici—PHS 900-025; PHM 500-025
 *THE BIRTH—A STORY OF THE NATIVITY—Pete Seeger—PHM 2-300

RCA CAMDEN

CHRISTMAS WITH GEORGE BEVERLY SHEA—CAL 850

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LET'S RING THE BELLS ALL AROUND THE CHRISTMAS TREE—John Klein—LPM/LSP 2914
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 CHRISTMAS WITH THE NORMAN LUBOFF CHOIR—LPM/LSP 2941
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 *SEASON'S GREETINGS FROM PERRY COMO—LPM/LSP 2066
 *TO WISH YOU A MERRY CHRISTMAS—Harry Belafonte—LPM/LSP 2626
 *THE 12 SONGS OF CHRISTMAS—Jim Reeves—LPM/LSP 2758
 *CHRISTMAS HYMNS AND CAROLS, VOL. 1—Robert Shaw Chorale—LM/LSC 2329
 *POPS CHRISTMAS PARTY—Arthur Fiedler—LM/LSC 2329
 *LANZA SINGS CHRISTMAS CAROLS—LM/LSC 2333

REGINA

*BELLS OF FREEDOM—R/RS 316

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*MERRY CHRISTMAS IN CAROLS—LP 6006/ST 7706
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*IT'S CHRISTMAS TIME—Jimmie Rodgers—R-25095
 *ST. PATRICK'S CATHEDRAL CHOIR SINGS CHRISTMAS CAROLS—R-25097, VOL. 2—R-25142

SQUIRE

CHRISTMAS WITH THE BURKE FAMILY—SQ 33005

TAMLA

CHRISTMAS WITH THE MIRACLES—236

UNITED ARTISTS

*WHITE CHRISTMAS ON THE CAMPUS—Dartmouth College Glee Club—UAL 3102
 *SNOWBOUND—Ferrante & Teicher—UAL 3233/UAS 6233
 *HEY, IT'S CHRISTMAS—Benny & His Pal Joe O'Brien—UAL 3324/UAS 6324

VANGUARD

*CHANSONS DE NOEL—Martha Schlamme—VRS 497
 *THE HOLLY AND THE IVY—Alfred Deller—VRS 499
 *DICKENS': A CHRISTMAS CAROL—Siobhan McKenna—VRS 9040

VERVE

CHRISTMAS '64—JIMMY SMITH—V/V6 8604
 *ELLA WISHES YOU A MERRY CHRISTMAS—Ella Fitzgerald—V 4042

WARNER BROS.

*CHRISTMAS WITH THE EVERLY BROS.—W/WS 1483
 *I WISH YOU A MERRY CHRISTMAS—Bing Crosby—W/WS 1484
 *THE BEST LOVED CHRISTMAS PIANO CONCERTOS—George Greeley—W/WS 1560

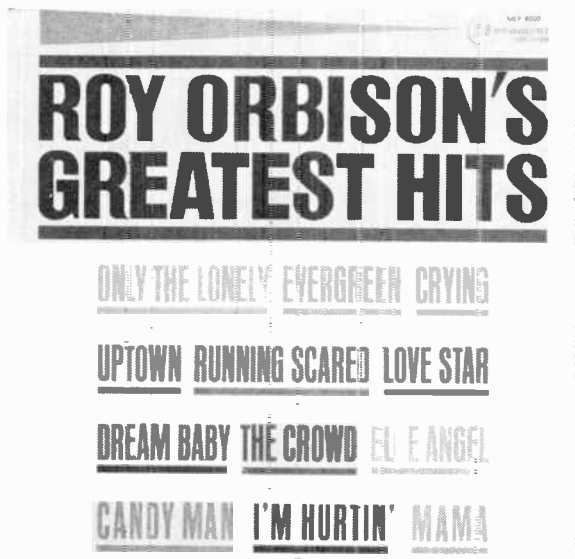
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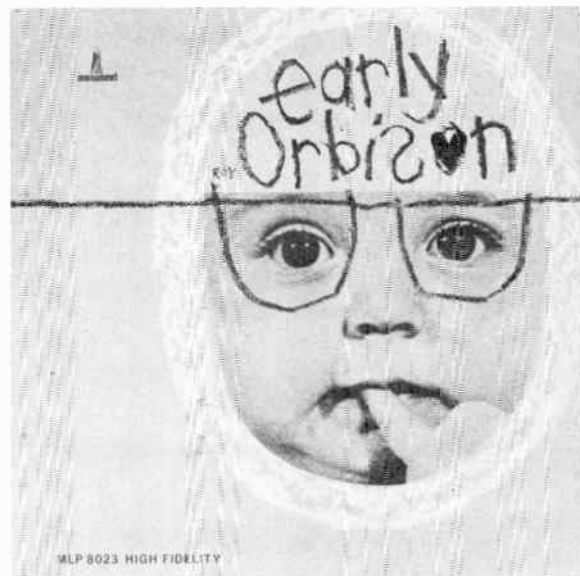
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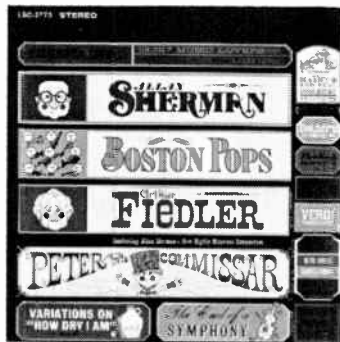
Laugh Along with Winters, Sherman

This Week's Block Busters



WHISTLE STOPPING
JONATHAN WINTERS
Verve 15037

A series of hilarious bits based on the campaign theme, with help from cast members Pat McCormick, Pat Bright and Tom O'Malley.



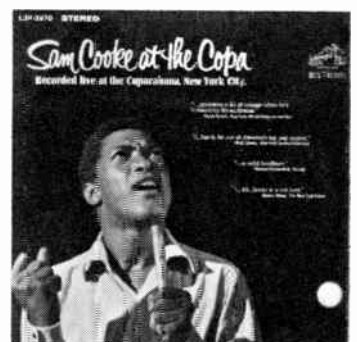
PETER AND THE COMMISSAR
ALLAN SHERMAN WITH ARTHUR FIEDLER AND THE BOSTON POPS
RCA VICTOR LM/LSC 2773

Obviously chartbound, this is Sherman's newly interpreted tale of Peter (recast here as a very serious pop composer).



INVISIBLE TEARS
RAY CONNIFF AND THE SINGERS
Columbia CL 2264

Conniff is a regular on the charts and this one, cashing in on his hit single, will keep the Coniff forces right up there.



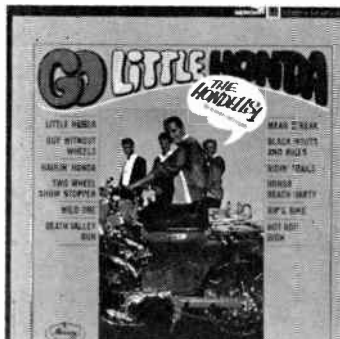
SAM COOKE AT THE COPA
RCA Victor LSP 2970

Cooke came off in fine style during his appearance last spring at the Copa and the excitement is all captured here. Could be big.



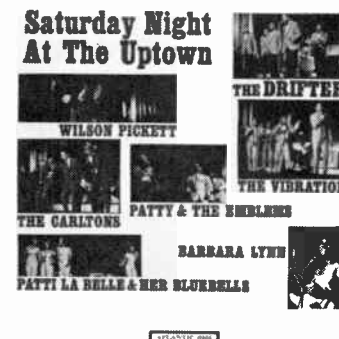
BALLADS OF BROADWAY
JOHNNY MATHIS
Columbia CL 2223

Another batch of Broadway show goodies and Johnny handles them in his telling style. Can be a big chart item.



GO LITTLE HONDA
THE HONDELLS
Mercury SR 60940

These lads have managed a sizable hit with the title tune and the album is loaded with a flock of Coast type sides in that vein.



SATURDAY NIGHT AT THE UPTOWN
VARIOUS ARTISTS
Atlantic 8101

The show, at Philly's Uptown Theater, featured the Drifters, Wilson Pickett, the Vibrations, Patti LaBelle, Barbara Lynn and others.



THE INCOMPARABLE MANTOVANI
London PS 392

A tasty collection of recent and older hits like "San Francisco," "As Time Goes By," "Long Ago and Far Away," etc.

Chart Picks

GUITAR FROM IPANEMA
LAURINDO ALMEIDA
Capitol ST 2197

Capitol scored well with its Jobim-Gilberto bossa nova album recently and this can do as well. Almeida's guitar is smooth and svelte.

THE BACK PORCH MAJORITY
Epic LN 24123

Randy Sparks, who organized the New Christys, has put together this three-girl, four-man group and they've got a great sound. Could go big.

FAMILY ALBUM OF HYMNS
ROGER WILLIAMS
Kapp KL 1395

With large orchestra and choir, Williams plays many favorite hymns—"Beyond the Sunset," "Abide with Me" and "Whispering Hope," among them.

AMERICA'S CHILDREN
Warner Brothers 1571

One of the newer folk-pop groups (five girls, five men) this ensemble has a most appealing and catchy sound. They'll bear watching.

THE NEW EBB TIDE
FRANK CHACKSFIELD AND ORK
London SP 44053

Here's the warm sound of Chacksfield's ork in a new Phase Four edition, which will capture the background music fans and stereo buffs alike.

FROM MEXICO WITH LOVE
ENRIQUE GUZMAN
Columbia EX 5126

Styled for the international market, this fine Mexican teen star could also score in the pop field. He's a pro with a real sound.

THE NEW PALLADIUM PERFORMANCES
TED HEATH AND HIS MUSIC
London SP 44046

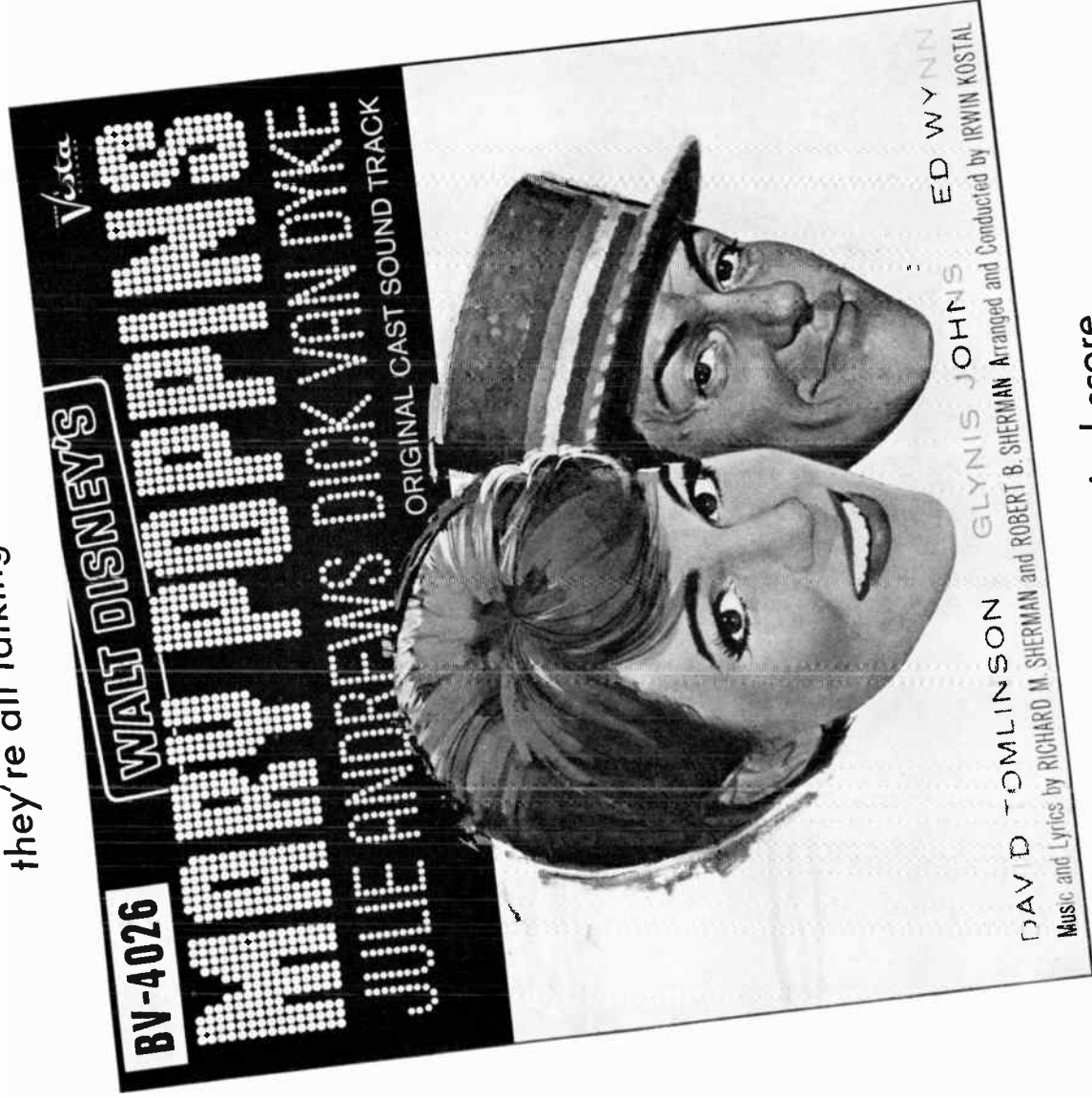
A flock of pop and jazz standards here, most requested by London Palladium audiences. Good stereo sound too.

THE NEW RHYTHMS OF THE SOUTH
EDMUNDO ROSS AND HIS ORK
London SP 44054

Good crackling percussor in the time-honored, Ross Latin vein. The album sparkles with exciting sound on the Latin standards.

WALT DISNEY'S "MARY POPPINS" IS THE PICTURE THEY'RE ALL TALKING ABOUT

*Vista's original cast sound track
of "Mary Poppins" is the LP
they're all talking about!*



*A brand new musical score
soaring on the 'BEST SELLING' charts
in advance of national
release of the motion picture!*

*Truly remarkable!!
like the film itself!!!*



OCTOBER 24, 1964

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

Supremes' "Baby" A Solid Smash

THE MONEY RECORDS

This Week	Last Week	Record
1	1	DANCING IN THE STREET MARTHA & THE VANDELLAS, Gordy 7033
2	2	DO WAH DIDDY DIDDY MANFRED MANN, Ascot 2157
4	4	WE'LL SING IN THE SUNSHINE GALE GARNETT, RCA Victor 8388
4	3	OH PRETTY WOMAN ROY ORBISON, Monument 851
7	7	LAST KISS J. FRANK WILSON, Jostle 923
8	8	SUMMER SONG CHAD STUART & JEREMY CLYDE, World Artists 1027
33	33	BABY LOVE SUPREMES, Motown 1066
10	10	LET IT BE ME JERRY BUTLER & BETTY EVERETT, Vee Jay 613
9	5	WHEN I GROW UP BEACH BOYS, Capitol 5245
11	11	LITTLE HONDA HONDELLS, Mercury 72324

SALE BLAZERS

This Week	Last Week	Record
19	19	HAVE I THE RIGHT HONEYCOMBS, Interphone 7707
15	15	TOBACCO ROAD NASHVILLE TEENS, London 9689
40	40	LEADER OF THE PACK SHANGRI-LAS, Red Bird 10-014
17	17	RIDE THE WILD SURF JAN & DEAN, Liberty 55742
6	6	REMEMBER (WALKIN' IN THE SAND) SHANGRI-LAS, Red Bird 10-008
23	23	THE DOOR IS STILL OPEN TO MY HEART DEAN MARTIN, Reprise 0307
9	9	IT HURTS TO BE IN LOVE GENE PITNEY, Musicor 1040
18	18	CHUG-A-LUG ROGER MILLER, Smash 1926
27	27	EVERYBODY KNOWS DAVE CLARK FIVE, Epic 9722
21	21	ALL CRIED OUT DUSTY SPRINGFIELD, Philips 40229

This Week	Last Week	Record
34	34	COME A LITTLE BIT CLOSER JAY & THE AMERICANS, United Artists 759
25	25	I'VE GOT SAND IN MY SHOES DRIFTERS, Atlantic 2253
39	39	AIN'T THAT LOVING YOU BABY ELVIS PRESLEY, RCA Victor 8440
28	28	I'M CRYING ANIMALS, MGM 13274
47	47	IS IT TRUE BRENDA LEE, Decca 31960
13	13	BABY I NEED YOUR LOVING FOUR TOPS, Motown 1062
31	31	COUSIN OF MINE SAM COOKE, RCA Victor 8426
14	14	YOU MUST BELIEVE ME IMPRESSIONS, ABC Paramount 10581
30	30	BABY DON'T YOU DO IT MARVIN GAYE, Hamla 54101
55	55	YOU REALLY GOT ME KINKS, Reprise 0306

ACTION RECORDS

31	12	BREAD AND BUTTER NEWBEATS, Hickory 1329
32	32	ON THE STREET WHERE YOU LIVE ANDY WILLIAMS, Columbia 43128
37	37	I LIKE IT GERRY & PACEMAKERS, Laurie 3271
20	20	WHY YOU WANNA MAKE ME BLUE TEMPTATIONS, Gordy 7035
26	26	FROM A WINDOW BILLY J. KRAMER, Imperial 66051
53	53	I DON'T WANT TO SEE TOMORROW NAT KING COLE, Capitol 5261
42	42	DO YOU WANNA DANCE DEL SHANNON, Amy 912
57	57	I DON'T WANT TO SEE YOU AGAIN PETER & GORDON, Capitol 5272
29	29	MERCY, MERCY DON COVAY & GOODTIMERS, Rosemart 801
64	64	SHE'S NOT THERE ZOMBIES, Parrot 9695
43	43	FUNNY GIRL BARBRA STREISAND, Columbia 43127
38	38	THAT'S WHAT LOVE IS MADE OF MIRACLES, Tamla 54102
44	44	20-75 WILLIE MITCHELL, HI 2075
51	51	GOOD NIGHT BABY BUTTERFLY, Red Bird 10-009
46	46	SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 0301
49	49	WHEN YOU WALK IN THE ROOM SEARCHERS, Kapp 618
66	66	TIME IS ON MY SIDE ROLLING STONES, London 9708
62	62	TEEN BEAT '65 SANDY NELSON, Imperial 66060
16	16	RHYTHM MAJOR LANCE, Okeh 7203
58	58	WHEN YOU'RE YOUNG AND IN LOVE RUBY & ROMANTICS, Kapp 615
54	54	DEATH OF AN ANGEL KINGSMEN, Wand 164
48	48	SO LONG DEARIE LOUIS ARMSTRONG, Mercury 72338
35	35	MATCHBOX BEATLES, Capitol 5255

36	36	HOUSE OF THE RISING SUN ANIMALS, MGM 13264
71	71	I WANNA BE WITH YOU NANCY WILSON, Capitol 5254
61	61	WHO CAN I TURN TO TONY BENNETT, Columbia 43144
24	24	FUNNY JOE HINTON, Back Beat 541
59	59	BABY BE MINE JELLY BEANS, Red Bird 10-011
77	77	ASK ME ELVIS PRESLEY, RCA Victor 8440
22	22	I'M ON THE OUTSIDE LOOKING IN LITTLE ANTHONY & THE IMPERIALS, DCP 1104
45	45	G.T.O. RONNY & THE DAYTONAS, Mala 481
—	—	WENDY (E.P.) BEACH BOYS, Capitol R 5267
67	67	NEEDLE IN A HAYSTACK VELVETTES, V.I.P. 25007
98	98	HEY NOW LESLEY GORE, Mercury 72352
99	99	I'M INTO SOMETHING GOOD HERMAN'S HERMITS, MGM 13280
73	73	UNLESS YOU CARE TERRY BLACK, Arc
63	63	ANAHEIM, AZUSA ETC. JAN & DEAN, Liberty 55274
70	70	SHAGGY DOG MICKEY L. LANE, Swan 4183
68	68	SMACK, DAB IN THE MIDDLE RAY CHARLES, ABC Paramount 10583
72	72	I HAD A TALK WITH MY MAN MITTY COLLIER, Chess 1907
83	83	WHY CHARTBUSTERS, Mutual 508
82	82	BLESS OUR LOVE GENE CHANDLER, Constellation 136
79	79	LUMBERJACK BROOK BENTON, Mercury 72333
75	75	IT'S FOR YOU CILLA BLACK, Capitol 5258
✓	✓	I'M GONNA BE STRONG GENE PITNEY, Musicor 1045
85	85	JUMP BACK RUFUS THOMAS, Stax 157
74	74	UP ABOVE MY HEAD AL BIRT, RCA Victor 8439

56	56	SLOW DOWN BEATLES, Capitol 5255
76	76	THANK YOU FOR LOVING ME SAPPHIRES, ABC Paramount 10590
81	81	GONE, GONE, GONE EVERLY BROTHERS, Warner Brothers 5478
78	78	OPPORTUNITY JEWELS, Dimension 1034
✓	✓	MR. LONELY BOBBY VINTON, Epic 9730
91	91	YOU SHOULD HAVE SEEN THE WAY HE LOOKED AT ME DIXIE CUPS, Red Bird 10-012
✓	✓	SLAUGHTER ON TENTH AVENUE VENTURES, Dolton 300
96	96	RIGHT OR WRONG RONNIE DOVE, Diamond 173
✓	✓	LITTLE MARIE CHUCK BERRY, Chess 1345
88	88	ONE STEP FORWARD BRIAN HYLAND, Philips 40221
89	89	LOOK AWAY GARNET MIMMS, United Artists 773
92	92	GALE WINDS EGYPTIAN COMBO, Norman 549
✓	✓	DON'T EVER LEAVE ME CONNIE FRANCIS, MGM 13287
87	87	IF YOU WANT THIS LOVE SONNY KNIGHT, Aura 403
93	93	TIMES HAVE CHANGED IRMA THOMAS, Imperial 66069
90	90	LISTEN LONELY GIRL JOHNNY MATHIS, Mercury 72339
✓	✓	WALKING IN THE RAIN RONETTES, Philips 123
✓	✓	AIN'T DOING TOO BAD BOBBY BLAND, Duke 383
100	100	MAYBE TONIGHT SHIRELLES, Scepter 1284
✓	✓	SWIM BOBBY FREEMAN, Autumn 5
✓	✓	EVERYTHING'S ALRIGHT NEWBEATS, Hickory 1282
✓	✓	SPANISH GUITARS JERRY WALLACE, Challenge 50265
✓	✓	HEARTBREAK HILL FATS DOMINO, ABC Paramount 10596

OCTOBER 24, 1964

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

"Everybody" Gives Way To Barbra!!

MONEY ALBUMS

This Week	Last Week	Album	Label
3		PEOPLE BARBRA STREISAND, Columbia CL 2215; CS 9015	
2	1	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 6130	
3	2	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	
4	4	PETER, PAUL AND MARY IN CONCERT Warner Brothers 2W 1555	
6		GETZ/GILBERTO Verve V-V6 8545	
6	5	SOMETHING NEW BEATLES, Capitol T/ST 2108	
7	7	IT MIGHT AS WELL BE SWING SINATRA & BASIE, Reprise FS 1012	
9		ALL SUMMER LONG BEACH BOYS, Capitol T/ST 2110	
9	10	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	
10	11	MORE OF ROY ORBISON'S HITS Monument MLP 8024	

This Week	Last Week	Album	Label
11	8	SUGAR LIPS AL HIRT, RCA Victor LPM/LSP 2965	
12	14	POP GOES THE TRUMPET AL HIRT & BOSTON POP'S ORCHESTRA, RCA Victor LPM 2721	
25		MY FAIR LADY ANDY WILLIAMS, Columbia CL 9005	
14	12	HOW GLAD I AM NANCY WILSON, Capitol T/ST 2155	
15	15	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059	
16	17	THE ANIMALS MGM E 4264	
17	16	LATIN ALBUM TRINI LOPEZ, Reprise R 6125	
18	18	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 136, KS 3364	
19	20	DREAM WITH DEAN DEAN MARTIN, Reprise RS 6123	
20	13	CHIPMUNKS SING THE BEATLES HITS Liberty LRP 3388	

This Week	Last Week	Album	Label
21	19	BEST OF JIM REEVES RCA Victor LPM 2890	
22	22	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	
23	24	PINK PANTHER HENRY MANCINI, RCA Victor LPM/LSP 2795	
24	26	UNDER THE BOARDWALK DRIFTERS, Atlantic 8099	
25	21	DAVE CLARK FIVE—AMERICAN TOUR Epic LN 24117	
26	27	BE MY LOVE JERRY VALE, Columbia CL 2181, CS 8981	
27	28	SEX LIFE OF THE PRIMATE SHELLEY BERMAN, Verve V 15043	
28	29	ANOTHER SIDE OF BOB DYLAN Columbia CL 2193, CS 8993	
29	23	LAND OF GIANTS NEW CHRISTY MINSTRELS, Columbia CL 2187	
30	32	BEACH BOYS SONGBOOK HOLLYRIDGE STRINGS, Capitol T/ST 2158	

ACTION ALBUMS

31	35	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621
32	30	UNSINKABLE MOLLY BROWN SOUNDTRACK, MGM E 4232
33	31	COTTON CANDY AL HIRT, RCA Victor LPM/LSP 2917
34	34	SO TENDERLY JOHN GARY, RCA Victor LPM/LSP 2922
35	39	EVERYBODY KNOWS STEVE LAWRENCE, Columbia CL 2227
36	33	AL DI LA RAY CHARLES SINGERS, Command RS 870
37	36	WHERE LOVE HAS GONE JACK JONES, Kapp KL 1396
38	37	KEEP ON PUSHING IMPRESSIONS, ABC Paramount ABC 493
39	38	RAG DOLL FOUR SEASONS, Philips PHM 200-146, PHS 600-146
40	43	MAKE WAY FOR DIONNE WARWICK Scepter 523
48		AMOR EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
52		THE CAT JIMMY SMITH, Verve V/V6 8587
43	42	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745
54		THE KINGSMEN, VOL. 2 Wand 659
45	41	MORE GOLDEN HITS OF THE FOUR SEASONS Vee Jay 1088
46	40	CARMEN LEONTYNE PRICE, RCA Victor LDS 6164
47	51	VINTON'S GRFATEST HITS BOBBY VINTON, Epic LN 24098
48	50	NAT KING COLE SINGS 'MY FAIR LADY' Capitol SW 2117
49	47	BEATLES SONGBOOK HOLLYRIDGE STRINGS, Capitol T/ST 2116
50	46	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171
51	49	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T/ST 2027
52	56	WITH A TASTE OF HONEY MORGANA KING, Mainstream 56015
53	62	INVISIBLE TEARS RAY CONNIFF SINGERS, Columbia CL 2264

34	69	WALK, DON'T RUN '64 VENTURES, Dolton BLP 2031
55	44	BEATLES SECOND ALBUM Capitol T/ST 2080
68		RIDE THE WILD SURF JAN & DEAN, Liberty LRP 3368
57	65	EARLY ORBISON ROY ORBISON, Monument MLP 8023
82		MY FAIR LADY SOUNDTRACK, Columbia KOL 8000
59	58	LITTLE OLD LADY FROM PASADENA JAN & DEAN, Liberty LRP 3377
60	57	LICORICE STICK PETE FOUNTAIN, Coral CRL 57460
61	67	NORTHERN JOURNEY IAN & SYLVIA, Vanguard VRS 9154
72		ON THE STREET WHERE YOU LIVE VIC DAMONE, Capitol
63	66	INVISIBLE TEARS JOHNNY MANN SINGERS, Liberty LRP 3387
64	45	BEST OF HENRY MANCINI RCA Victor LPM 2693
65	59	AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264
66	55	SECOND BARBRA STREISAND ALBUM Columbia CL 2054
67	76	BALLADS, BLUES AND BOASTERS HARRY BELAFONTE, RCA Victor LPM/LSP 2953
68	75	YESTERDAY'S GONE CHAD STUART & JEREMY CLYDE, World Artists 2000
69	78	JUDY COLLINS CONCERT Elektra EK 280
70	61	WITHOUT YOU ROBERT GOULET, Columbia CL 2200
83		WE'LL SING IN THE SUNSHINE GALE GARNETT, RCA Victor LPM/LSP 2833
72	53	CONCERT SOUNDS OF MANCINI HENRY MANCINI, RCA Victor LPM/LSP 2897
73	79	MORE BIG FOLK HITS BROTHERS FOUR, Columbia CL 2213
74	64	RETURN OF THE DAVE CLARK FIVE Epic LN 24101
75	81	DELICIOUS TOGETHER BETTY EVERETT AND JERRY BUTLER, Vee Jay 1099
76	80	JAZZ IMPRESSIONS OF JAPAN DAVE BRUBECK, Columbia CS 9012
77	60	MEET THE BEATLES Capitol T/ST 2047

78	63	HAVE A SMILE WITH ME RAY CHARLES, ABC Paramount ABC 495
79	88	ANOTHER HIT ALBUM BILLY VAUGHN, Dot 25593
95		MARY POPPINS SOUNDTRACK, Vista BV 4026
81	70	DANG ME—CHUG A LUG ROGER MILLER, Smash MGS 27049
97		PETER NERO PLAYS SONGS YOU WON'T FORGET RCA Victor LPM/LSP 2935
93		THE SLIGHTLY IRREVERENT MITCHELL TRIO Mercury MG 20944
84	73	ROLLING STONES London LL 3375
86	91	THIS IS LOVE JOHNNY MATHIS, Mercury MG 20942, SR 60942
99		SIDEWINDER LEE MORGAN, Blue Note 4157
88	96	HERE WE A GO GO AGAIN JOHNNY RIVERS, Imperial LP 9274
93		TRINI LOPEZ—LIVE AT BASIN STREET EAST DISCOTHEQUE Reprise RS 6134
91	94	IN THE NAME OF LOVE PEGGY LEE, Capitol T/ST 2096
92	92	MELLOW GUITAR MOODS LOS INDIOS TAJAJARAS, RCA Victor LPM
93	90	RUNNING FOR PRESIDENT DICK GREGORY, Vee Jay 1093
94		A NEW KIND OF LOVE CONNIE FRANCIS, MGM SE 4263
95		HANDY MAN DEL SHANNON, Amy 8003
96	98	HOLLYRIDGE STRINGS PLAY 4 SEASONS' HITS Capitol T/ST 2199
97	100	THE UNBEATABLE 16 HITS OF JAMES BROWN King 919
98	85	GREAT THEMES FROM HIT FILMS ENOCH LIGHT, Command RS 871
99		SANDY NELSON—LIVE IN LAS VEGAS Imperial LP 9272
100		HEY GIRL—DON'T BOTHER ME TAMS, ABC Paramount ABC 499

Two Top Singers Off to "The Wedding"

Chart Picks

JULIE ROGERS

Mercury 72332
THE WEDDING (Regent, BMI)
 (2:28)—Prieto, Jay
 Flip is "Without Your Love," (Marks, BMI) (2:37)—Hawker, Schroeder
 The British miss has a smash with this in her own country and the emotion-packed reading should be every bit as big here.

KEELY SMITH

Reprise 0313
THE WEDDING (Regent, BMI)
 (2:25)—Prieto, Jay
 Flip is "Turn Around, Look at Me," (American, BMI) (2:15)—Capehart
 This is easily Keely's best single in a long while. She's got competition on the tune from England's Julie Rogers but she can score too.

JAN AND DEAN

Liberty 55727
SIDEWALK SURFIN' (Sea of Tunes, BMI) (2:18)—Wilson, Christian
 Flip is "When It's Over," (Screen Gems Columbia, BMI) (2:15)—Gibson, Altfeld, Altfeld
 Yet another smash West Coast fad is set to music and the boys should have another solid hit.

BOBBY VINTON

Epic 9730
MR. LONELY (Ripley, BMI) (2:37)
 —Vinton, Allen
 Flip is "It's Better to Have Loved and Lost," (Ocaria, ASCAP) (2:38)—Vinton
 This side was in the original "Roses Are Red" album two years ago. It sounds as good now as then and it should be big.

THE RAY CHARLES SINGERS

Command 4057
ONE MORE TIME (January, BMI) (2:53)—Kohan, Angelos
 Flip is "Bluesette," (Duchess, BMI) (2:53)—Gimbel, Thielemans
 Could be another winner for this fine choral group as they sing a slick rhythm ditty to a clever arrangement.

THE NEWBEATS

Hickory 1282
EVERYTHING'S ALRIGHT (Acuff-Rose, BMI) (2:10)—Loudermilk
 Flip is "Pink Dalle Rue," (Acuff Rose, BMI) (1:57)—Wilson, Gant
 The couple walk their way through a likely follow-up to "Bread and Butter." Watch it.

MUSIC BUSINESS DISCOVERIES

THE MCKINLEYS

Swan 4194
THEN I'LL KNOW IT'S LOVE (Southern, ASCAP) (2:20)
 —Carter, Lewis
WHEN HE COMES ALONG (Southern, ASCAP) (2:20)
 —Goett, Stephens
 Here's a group with a sound reminiscent of the Everlys. They've got a lot of drive and a big sound and the backing is solid.

MILO LEGGETT

Monument 860
THE PHONY (Combine, BMI) (2:43)—Liggett, Foster
 Flip is "Gold and Silver," (Marson, BMI) (2:28)—Miggett
 A strong new talent here with a dramatic ballad. The product is good all the way.

JOEY POWERS

Amy 914
WHERE DID THE SUMMER GO (Geld-Udell, ASCAP) (2:15)
 —Udell, Geld
 Flip is "Tears Keep Falling," (Northern, ASCAP) (2:35)—Keller, Shayne
 The lad has waited a long while for a hit, but this neat ballad with a nice, lilting arrangement, could do the job. Strong wax.

RUSTY DRAPER

Monument 858
WHEN I'VE LEARNED (Tree, BMI) (2:12)—Killen, Baker, Whitson
I'M WORRIED ABOUT ME (Pamper, BMI) (2:48)—Cochran
 Rusty has what is easily his best coupling in years. Both are good tunes with big arrangements and meaningful chanting.

JOHNNY RIVERS

Imperial 66075
MOUNTAIN OF LOVE (Vaughn, BMI) (2:29)—Dorman
MOODY RIVER (Keva, BMI) (2:33)
 —Bruce
 Johnny has a likely two-sider here with the old Harold Dorman hit on top and a click for Pat Boone awhile back on side two. Either way here.

RANDY SPARKS

Columbia 43138
JULIE KNOWS (2:54)—Vance, Carr
 Flip is "At the End of the Rainbow," (2:15)—Kronides, Jacobson
 The founder of the New Christy Minstrels should make it as a soloist if this slick, soft ballad is any criterion. It can move.

DALE WARD

Dot 16672
ONE LAST KISS CHERIE (Nu-Star, BMI) (2:07)—Moffett
 Flip is "The Fortune Teller," (Nubia, BMI) (3:14)—Ryals
 An impressive new Dot artist here with a well-sung, well-arranged side that could make its mark.

KENNY LYNCH

Liberty 55740
WHAT AM I TO DO (Hill and Range, BMI) (2:20)—Lynch, Westlake, Shuman
 Flip is "That's What Little Girls Are Made For," (Kenny Lynch, BMI) (2:16)—Westlake, Lynch
 The British do it again here in a classy singing groove with big arrangement. Side has what it takes.

LORNE GREENE

RCA Victor 8444
RINGO (Don Robertson, ASCAP) (3:00)—Robertson, Blair
 Flip is "Bonanza," (Livingston and Evans, ASCAP) (1:48)—Livingston, Evans
 Greene, of "Bonanza" fame, recites the legend of a Western character much in the "Big Bad John" style. Just could go and should be watched.

JERRY WALLACE

Mercury 72356
SAN FRANCISCO DE ASSISI (Zeller, ASCAP) (2:26)—Greene, Lake, Marmion
 Flip is "Careless Hands," (Melrose, ASCAP) (2:22)—Hilliard, Sigman
 The lad is hot on two labels right now and this meaningful reading of a ballad with a religious theme, has a solid chance.

MARY WELLS

20th Century Fox 544
STOP TAKIN' ME FOR GRANTED (Merna, BMI) (2:03)—Gentile, Lambert
AIN'T IT THE TRUTH (Grand Canyon/Shake Well, BMI) (2:50)—Peques
 Miss Wells returns to the disk scene after four months with a stylish, handsomely performed coupling. Either could make it.

SKEETER DAVIS

RCA Victor 8450
WHAT AM I GONNA DO WITH YOU (Screen Gems, Columbia, BMI) (2:45)—Titeleman, Goffin
DON'T LET ME STAND IN YOUR WAY (Screen Gems, Columbia, BMI) (2:22)—Goffin, King
 Skeeter has two real winners here, both from the Screen Gems, Columbia fold. A lot of New York sound with Skeeter's distinctive singing.

NEIL SEDAKA

RCA Victor 8453
I HOPE HE BREAKS YOUR HEART (Screen Gems, Columbia, BMI) (2:20)—Sedaka, Miller, Greenfield
 Flip is "Too Late," (Sutter, BMI) (2:45)—Grossman
 Neil turns in his usual slick, multi-tracked performance on a tune that should be a winner. Lots of action here.

THE MODERN FOLK QUARTET

Warner Brothers 5481
THE LOVE OF A CLOWN (Third Story, BMI) (2:15)—Yester
 Flip is "If All You Think," (Third Story, BMI) (2:30)—Yester
 The boys have yet to enjoy a hit single, but this one, employing some of the British sound and a little of the West Coast touch, could be it.

BARBARA LEWIS

Atlantic 2255
PUSHIN' A GOOD THING TOO FAR (Saturday, ASCAP) (2:43)—Crewe, Linzer, Randall
 Flip is "Come Home," (Lois, BMI) (2:35)—Johnson
 Miss Lewis has one of her best efforts in this smartly arranged ditty with a most feelingful reading. Worth watching.

JIMMY RODGERS

Dot 16673
TWO TICKETS (T. M., BMI) (2:05)
 —Darin
 Flip is "The Bell Witch," (Nu Star, BMI) (2:50)—Nelson
 Bobby Darin wrote this strong ballad and Rodgers seems right at home with it. Has a real chance.

number 5 on the charts in just five weeks* “THE WEDDING” julie rogers

**BRITAIN'S TOP 50 (record retailer and music industry news, October 8, 1964)
but they're conservative—WATCH OUT AMERICA!*



MERCURY SINGLE 72332



CHRISTMAS ALBUM PICKS



THE BEACH BOYS CHRISTMAS ALBUM Capitol ST 2164



MERRY CHRISTMAS
BRENDA LEE Decca DL 74583



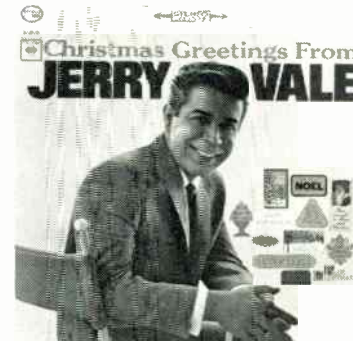
A VERY MERRY CHRISTMAS
BOBBY VINTON Epic LN 24122



A CHRISTMAS FESTIVAL
THE PHILADELPHIA ORCHESTRA;
Eugene Ormandy, Conductor
Columbia ML 6039



THE JACK JONES CHRISTMAS ALBUM Kapp KL 1399



CHRISTMAS GREETINGS FROM JERRY VALE Columbia CS 9025



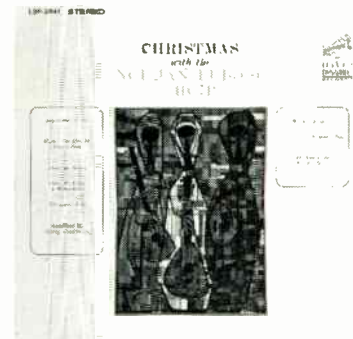
CHRISTMAS CHEERS FROM ACE CANNON Hi SH-L 32022



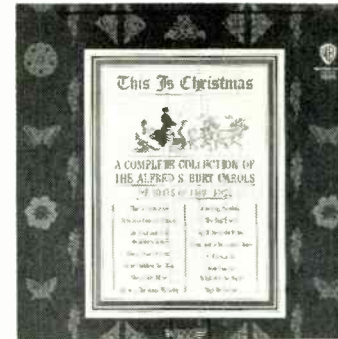
THE JOHN GARY CHRISTMAS ALBUM RCA Victor LSP 2940



A MERRY CHRISTMAS
AL MARTINO Capitol ST 2165



CHRISTMAS WITH THE NORMAN LUBOFF CHOIR
RCA Victor LSP 2941



THIS IS CHRISTMAS
THE VOICES OF JIMMY JOYCE
Warner Brothers 1566



SCHUTZ: CHRISTMAS ORATORIO
THE WINDSBACH BOYS CHOIR
Angel 36211



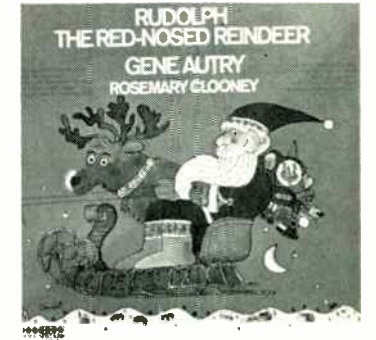
MENOTTI: AMAHL AND THE NIGHT VISITORS
RCA Victor LSC 2762



ORGAN MUSIC FOR CHRISTMAS
EDDIE LAYTON Epic LN 24118



IT'S CHRISTMAS TIME AGAIN
JIMMY DAVIS Decca DL 74587



THE ORIGINAL RUDOLPH THE RED-NOSED REINDEER
AUTRY AND CLOONEY
Harmony HL 9550



CERULEAN BLUES

The Kid From Friday

by Dom Cerulli

It was his night, all the way. There was no doubt of that. Friday, Oct. 9, 1964. Carnegie Hall was sold out. People were seated on the stage and were standing at the back and along the walls of the hall.

Mort Fega minced no words in introducing the opener, João Gilberto and his trio. The soft-voiced singer of Brazilian long-line songs is normally a tough act to follow. But Stan Getz could do no wrong this night.

After Fega introduced the members of his group, the spotlight picked out Stan as he advanced through the seated crowd onstage. The applause was deafening. The

lights went down and the audience settled back, waiting.

Getz Superb

What they got for their waiting was a program of lovely melodic pieces performed superbly by Getz and his group. Among the numbers were a lilting Swedish tune, "Grandfather's Waltz"; a haunting Ellington piece, "Tonight I Shall Sleep;" Gary Burton's original-sounding original, "A Singing Song;" and many others, including some blowing on the blues and show-cases for sidemen Gary Burton, vibes and Gene Cherico, bass.

Burton's remarkable work throughout the concert was climaxed by his exquisitely

turned solo vehicle, "My Funny Valentine." It drew the largest sustained applause of the night.

Getz, playing at top form all night, contributed much memorable music. But the standout performance was his gentle, upper-register, deeply-felt solo performance on the Jimmy Van Heusen ballad, "Here's That Rainy Day."

Bossa Nova Out-Played

Thinking back on it, the Bossa Nova tunes and Astrud Gilberto's moody vocals came as rather anti-climactic. The concert touched its highest, most moving moments when Getz and Burton and company were playing the pretty ballads. Yet, the Bossa Nova tunes, particularly "The Girl From Ipanema," were obviously what most of the audience had come to hear. In fact, they greeted the opening bars of Gilberto's tunes with applause and murmurs of recognition.

All in all, it was just like those concerts we used to go to once upon a time when jazz was popular.

Goodbye Nick

Friday was also a day of sadness. One of the better trumpet men in the city, a player with much jazz under his belt and a lot more to come, was buried. Nick Travis died last Tuesday (6).

He was of that generation of players which produced stars like Stan Getz and Gerry Mulligan, and also a large cadre of excellent studio men like Doc Severinsen, Urbie Green, Zoot Sims, Al Cohn.

Nick Travis was not quite 39 years old when he died. He had played with dozens of big bands, including Benny Goodman, Jerry Wald, Gene Krupa, Tommy Dorsey, Tex Beneke, and the Sauter-Finegan band, among others. Some of the things I'll remember him for were cut with Sauter-Finegan in the 1950s. They include "How About You," "Four Horsemen," "Two Bats In a Cave," and "The Land Between."

It's always tragic when the good ones go. Nick Travis was a good one. A very good one.

SOMETHING YOU GOT RAMSEY LEWIS TRIO — Argo 5481 • THEN YOU CAN TELL ME GOODBYE JOHNNY NASH — Argo 5497

I HAD A TALK WITH MY MAN MITTY COLLIER — Chess 1907

Chess 1913 • LITTLE MARIE CHUCK BERRY

I'VE GOT THE SKILL JACKIE ROSS

Chess 1912

HITS!

CHESS producing corp.

Chicago 16, Ill.

RADIO EXPOSURE CHART

The hottest new singles not yet on the Pop 100 and where they stand on 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 include those that have not yet earned a regular place on the national Pop 100 chart.

STATIONS USED THIS WEEK

- EAST:** WABC – New York; WKBW – Buffalo; WMCA – New York; WORC – Worcester; WPGC – Washington; WWDC – Washington
- SOUTH:** KLIF – Dallas; WFUN – Miami; WQAM – Miami; WQXI – Atlanta; WRAP – Norfolk; WVOL – Nashville; WYLD – New Orleans
- MIDWEST:** KQV – Pittsburgh; KXOK – St. Louis; WAMO – Pittsburgh; WDGY – Minneapolis; WING – Dayton; WRIT – Milwaukee
- WEST:** KEWB – Oakland; KFWB – Los Angeles; KIMN – Denver; KJR – Seattle

ALL THAT'S GOOD. Fiestas (Fiesta)..... WRAP -P
 ALMOST THERE. Andy Williams (Columbia) WORC 29
 APPLE OF MY EYE. Four Seasons (Vee Jay)..... WORC 34
 ASK ME WHY. Beatles (Vee Jay) KJR 18

BABY, BABY ALL THE TIME. Superbs (Dore) .. KFVB 38; KJR 41
 BABY DON'T GO. Sonny & Cher (Reprise)..... KLIF 36
 BABY I MISS YOU. Tommy Good (Gordy)..... WYLD 14
 BABY LET ME TAKE YOU HOME. Animals (MGM)..... WQAM 11; KEWB 17
 BACKFIELD BEAT. Young Men..... KJR 46
 BE CAREFUL LITTLE GIRL. Fenways (Bev-Mar)..... KQV 21
 BEAUTICIAN BLUES. B. B. King (Kent)..... WYLD 38
 BITTER WITH THE SWEET. Don Gardner (Jubilee) WYLD 20
 BLUE SUEDE SHORES. Birdwatchers..... WQAM -P
 BOBBY DID. Marcie Blane (Seville)..... WDGY 42
 BOY FROM CROSSTOWN. Angels (Smash) WKBW 51; WQAM -P
 BOY NAMED TOM. Carla Thomas (Atlantic)..... WVOL 17
 BOYS. Beatles (Vee Jay LP)..... KXOK 16

CAN'T HELP LOVING THAT MAN. Edna McGriff..... WAMO 30
 CAN'T STAY AWAY. Don Covay (Rosemart)..... WYLD 9
 CHAINED AND BOUND. Otis Redding (Volt) ... WVOL 29; WAMO 16
 CHANGE YOUR WAYS. Jackie Ross (Chess)..... WYLD 32
 COME HOME. Barbara Lewis (Atlantic)..... WYLD 31
 CRAZY. Emmanuel Laskey (Thelma)..... WVOL 30

DO ANYTHING YOU WANNA. Harold Bettors..... WORC -X
 (THE) DOG. Junior & Classics (Groove)..... WRIT 22
 DOGGIN' AROUND. Bobby Brinkley (Squire) WVOL 33
 DON'T DECEIVE ME. Ted Taylor (Okeh)..... WYLD 30
 DON'T FORGET. Nick Noble (Chess)..... KXOK -X
 DON'T FORGET I STILL LOVE YOU. Bobbi Martin (Coral) KQV 28
 DON'T LET ME BE MISUNDERSTOOD. Nina Simone (Philips) WYLD 23
 DON'T SPREAD IT AROUND. Barbara Lynn (Jamie) WYLD 12
 DOUBLE LOVE. Chandelliers (Loadstone)..... WVOL 27
 DREAMIN'. Tony Grecco WRIT 38

EVEN THE BAD TIMES. Jerry Wallace (Challenge) KLIF 59

FALL AWAY. Eddie Albert (Hickory)..... WWDC 56

FIRST LOVE. Mustangs (Sure Shot)..... WYLD -P
 FORBIDDEN. Bob Moline (Imperial)..... WORC 45; KJR 49
 FORGET HIM. Vikki Carr (Liberty) WWDC 65
 FOUR STRONG WINDS. Bobby Bare (RCA)..... WORC 50; WRIT -P

GARDEN IN THE RAIN. Vic Dana (Dalton) WRIT 34; KJR 37
 GATOR TAILS & MONKEY RIBS. Spats (ABC) KFVB 19
 GOOD. Dee Dee Sharp (Cameo)..... WWDC 49
 GOODBYE GIRLS. Ritchie Dean (Tower) KLIF 51; WQAM 24
 GOTTA GIVE HER LOVE. Volumes (American Artists).... WPGC 30
 GOTTA HAVE MORE. Eddie Bo (Blue Jay) WYLD 33
 (THE) GYPSY. Robert Davie (Congress)..... WKBW 10; WORC -X

HE'S GONE. Royalties (MGM)..... WVOL -P
 HE'S MY MAN. Ann Margret (RCA)..... WWDC 66
 HEY THERE BEAUTIFUL. Paul Peterson (Colpix) KLIF 31
 HIDEAWAY. King Curtis (Capitol) WORC -X; WAMO 13
 HIGH HEEL SNEAKERS. Jerry Lee Lewis (Smash) WPGC 39; WRIT -P
 HURTIN' INSIDE. Barbara & Brenda (Heidi)..... WYLD -P

I CAN'T BELIEVE WHAT YOU SAY. Ike & Tina Turner (Kent)..... WVOL 34; WAMO 14

I COULD CONQUER THE WORLD. Shevelles (World Artists) WQAM 48; WDGY 41

I DON'T KNOW. Steve Alaimo (ABC)..... WQAM 27

I DON'T WANNA FUSS. Sugar Pie deSanto (Checker)..... WYLD 8

I DON'T WANT TO WALK WITHOUT YOU. Phyllis McGuire (Reprise)..... WORC -X

I HAD A GOOD HOME BUT I LEFT. Joe Tex (Dial)..... WVOL 26; WYLD 15

I SMELL TROUBLE. Little Johnny Taylor (Galaxy)..... WRAP 18; WAMO 26

I STAND ACCUSED. Jerry Butler (Vee Jay)..... WRAP 11

I'LL ALWAYS LOVE YOU. Brenda Holloway (Tamla)..... WAMO 8

I'LL BE BACK. Beatles (Parlophone LP)..... WORC 3; KQV 4

I'M A LOSER. Beatles WFUN -P

I'M THE LOVER MAN. Jerry Williams (SS)..... WRAP -P

IT'S ALL OVER. Ben E. King (Atco)..... WVOL 21; WAMO 32

IT'S YOU I LOVE. Tystans (Jay J.)..... WYLD 34

JIMMY DARLING. Vicki Sallee (Dot)..... WORC 34

KAMA-SUTRA

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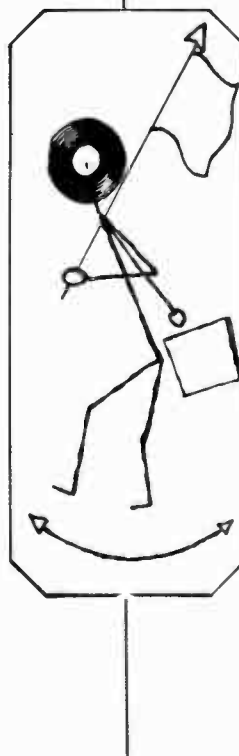
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JU 2-4221-2-3

JULIE KNOWS. Randy Sparks (Columbia)	KLIF 56
JUST LET HER GO. Ivan & Sabers (Prism)	WING 36
LA DE DAH, I LOVE YOU. Inez Foxx (Symbol)	WAMO 3
LITTLE HONDA. Beach Boys (Capitol EP).....	WKBW 7; WPGC 6; WWDC 32
LONELY PEOPLE DO FOOLISH THINGS. Judy Clay (Scepter)	WVOL 32
LOOKING FOR MY BABY. Music Soul Bros. (Music City) ..	WYLD 40
LOVE IS A WAY OF LIFE. Danny White (ABC).....	WYLD 35
LOVE, LOVE. Strange Loves (Swan).....	WORC 25
(THE) LUMBERJACK. Hal Willis (Sims).....	WWDC 57
MAKE UP YOUR MIND. Anna King (Smash)	WRAP 13
MAKIN' WITH THE MAGILLA. Little Eva (Dimension)....	WYLD 25
MAJO WORKOUT. Bobby Long	WRAP -P
MOVE IT BABY. Simon Scott (Imperial).....	KQV 24; KEWB 9
MUMBLES. Oscar Peterson Trio (Mercury)	WYLD -X
MUSIC MAKES ME WANT TO DANCE. Patty & Emblems (Herald)	WRAP -P
MY ADORABLE ONE. Joe Simon (Gee Bee).....	WQXI 9
NEVER GET ENOUGH OF LOVE. Eddie Floyd (Safice) ...	WYLD 4
OGNI VOLTA. Paul Anka (RCA).....	WQAM -P
ONE MORE MOUNTAIN. Neil Darrow.....	WKBW 38
OUT OF SIGHT. Hank Jacobs	WAMO 25
OVER YOU. Paul Revere & Raiders.....	WVOL 25; KEWB 35
PEARLY SHELLS. Burl Ives (Decca)	WORC 44; WRIT 39
PEARLY SHELLS. Billy Vaughan (Dot)	WORC 44
POSSIBILITY. Crowns	WAMO 33
RANDY. Earl-Jean (Colpix).....	WDGY 47
RAP CITY. Ventures (Dolton).....	WWDC 64
REACH OUT FOR ME. Dionne Warwick (Scepter)	WAMO 34
RETURN OF THE WATUSI. Olympics.....	WYLD -X; WRAP -P
RINGO. Lorne Green (RCA).....	KLIF 40; KQV 22; KEWB 33
ROBOT WALK. Pat & Lolly Vegas (Apogee)	KJR 26
ROSES ARE RED. You Know Who Gr. (4 Corners).....	WPGC 31
RUN, RUN, RUN. Gestures (Soma).....	WDGY 7
RUNNING OUT OF FOOLS. Aretha Franklin (Columbia).....	WWDC 63; WYLD 21; WAMO 1
SATURDAY'S HERO. Go Go's (RCA).....	WORC 24

SCHOOL IS A GAS. Wheelmen (Warner Bros.).....	WORC 46
SCRATCHY. Travis Wammack (Ara).....	KLIF 6
SHAKE A LADY. Ray Bryant (Sue).....	WWDC 46
SHE UNDERSTANDS ME. Johnny Tillotson (MGM).....	WORC -X; KLIF -P
SHE'S ALRIGHT. Jackie Wilson (Brunswick).....	WVOL -P
SLOOP DANCE. Vibrations (Okeh).....	WYLD 37; WAMO 12
SOMEBODY NEW. Chuck Jackson (Wand)	WAMO 29
SOMETHING NEW. Beatles (Capitol LP).....	WPGC 20
SOMETHING YOU GOT. Ramsey Lewis (Argo).....	WAMO 5
SOMETIMES I WISH I WERE A BOY. Lesley Gore (Mercury).	WORC -X
SOUL TRAIN. Curley Moore (Nala).....	WYLD -X
STORY BOOKS. Moon Rays (Kon Ti).....	WYLD 39
STRUNG OUT. James Crawford (Mercury).....	WYLD 36
SWEET WORDS OF LOVE. Underbeats (Garrett)	WDGY 4
TEARS OF JOY. Jamells (Crosley)	WVOL 28
THE 81. Candy & Kisses (Cameo)	WWDC 55
THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo)	WVOL 7
THINGS WE SAID TODAY. Beatles (Capitol LP).....	KXOK 14
THIRTY DAYS. Buddy & Hearts (Landa).....	WORC 47
THIS IS PARADISE. Rituals (Arwin)	KIMN -P
A THOUSAND CUPS OF HAPPINESS. Joe Hinton (Back Beat).....	WYLD -X
THUNDER 'N' LIGHTNIN'. Jimmy Gilmoer (Dot).....	KLIF 54
TORTURE. Everly Bros. (Warner Bros.)	KJR 33
TRY ME. Jimmy Hughes (Fame)	WRAP 14
TURN ON. Don & Goodtimers (Wand).....	WORC -X
WATCH OUT. Jackie Wilson (Brunswick)	WYLD 10
WE'RE THROUGH. Hollies (Imperial)	WPGC -P
WHAT GOOD AM I WITHOUT YOU. Marvin Gaye & Kim Weston (Tamla).....	WRAP -P
WHEN I FALL IN LOVE. Paris Sisters (Mercury)	WKBW 48
WHEN YOU WALK IN THE ROOM. Jackie de Shannon (Liberty)	WRIT -P
WHO MADE YOU WHAT YOU ARE. Lee Maye (Jamie)	WYLD 29
YES I DO. Solomon Burke (Atlantic).....	WYLD 11
YOU DON'T LOVE ME. Z. Z. Hill (Kent)	WYLD -X
YOU DON'T WANT ME. James Carr (Goldwax).....	WYLD -X
YOUR ONE AND ONLY MAN. Otis Redding (Volt).....	WYLD 26; WRAP -X
(Volt).....	WYLD 26; WRAP -X
ZOMBIE WALK. Magics (Bell).....	WVOL 23

ONE MUSIC PAPER IS DIFFERENT

And you know which one it is. Nine chances out of ten, that's why you're reading Music Business right now. Sure, there are other fine publications covering the music-record field. And we think the industry is mighty lucky to get both the quantity and quality of coverage it receives.

Our contemporaries in the field all are news weeklies, and they all provide a good survey of each week's activities. Among them, one may please you more than the others. But if you read more than one, you'll find that the others provide basically the same information, because as news weeklies, they have only so much news to report.

Music Business covers the news highlights too, but in a different way. We give the busy executive a breezy digest of events of real importance to him in our "Review of the Week" section. But we are basically a news magazine of comment and analysis, rather than a newspaper. So what sets us completely apart from all other publications are our feature articles, which are totally unique in the music industry. They provide in-depth treatment of the product, artists, companies, techniques and events that mean dollars and cents to the record business.

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CASE: *Can you release another hit with two on the charts?*



SUSPECTS:

JAN & DEAN
SIDEWALK SURFIN' #55727

CLUES: *Everybody's playing it!*

EVIDENCE: *It's in both these albums, which are selling like singles!*



LRP-3377 / LST-7377



LRP-3368 / LST-7368

VERDICT: *It's another smash!*



OCTOBER 24, 1964

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	I DON'T CARE Buck Owens—Capitol 5240	17	19	JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens—Talley T-181	33	35	I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432
2	2	DON'T BE ANGRY Stonewall Jackson—Columbia 43076	18	12	PASSWORD Kitty Wells—Decca 31622	34	36	HE CALLED ME BABY Patsy Cline—Decca 31671
3	3	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643	19	24	LONELY GIRL Carl Smith—Columbia 43124	35	41	MY MEMORIES OF YOU Hank Snow—RCA Victor 8437
4	4	DERN YA Ruby Wright—Rle S-126	20	21	MOTHER-IN-LAW Jim Nesbitt—Chart 1100	36	37	THE LUMBERJACK Hal Willis—Sims 207
5	7	CHUG-A-LUG Roger Miller—Smash S-1926	21	23	TIA LISA LYNN Rose Maddox—Capitol 5263	37	38	ONE OF THESE DAYS Marty Robbins—Columbia 43134
6	5	I GUESS I'M CRAZY Jim Reeves—RCA Victor 5383	22	22	IN THE MIDDLE OF A MEMORY Carl Belew—RCA Victor 8406	38	42	YOU'RE STILL ON MY MIND Jimmy "C" Newman—Decca 31677
7	8	ONCE A DAY Connie Smith—RCA Victor 8416	23	★	FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—RCA Victor 8392	39	28	TEARS & ROSES George Morgan—Columbia 43124
8	11	THE RACE IS ON George Jones—United Artists 751	24	27	I'M GONNA TIE ONE ON TONIGHT/MAKING PLANS The Wilburn Bros.—Decca 31617	40	40	BAR WITH NO BEER Benny Barnes—Hall-way 1203
9	10	GIVE ME FORTY ACRES Willis Bros.—Starday 681	25	15	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	41	45	I COULDN'T CARE LESS Wilma Lee & Stony Cooper—Hickory 1229
10	6	THE BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	26	14	SAM HILL Claude King—Columbia 43083	42	47	DON'T GIVE UP THE SHIP Johnny Wright—Decca 31679
11	9	PLEASE TALK TO MY HEART Ray Price—Columbia 43086	27	25	HERE COMES MY BABY Dottie West—RCA Victor 8374	43	43	DANG ME Roger Miller—Smash 81881
12	13	MAD Dave Dudley—Mercury 72308	28	17	FINALLY Kitty Wells & Webb Pierce—Decca 31663	44	44	MEMORY #1 Webb Pierce—Decca 31674
13	26	CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43120	29	31	HOW THE OTHER HALF LIVES Johnny & Jonie Mosby—Columbia 43100	45	29	CHIT ATKINS, MAKE ME A STAR Don Bowman—RCA Victor 8384
14	20	FORBIDDEN STREET Carl Butler & Pearl—Columbia 43102	30	30	EVERYBODY'S DARLIN' PLUS MINE The Browns—RCA Victor 8423	46	34	THE NESTER Lefty Frizzell—Columbia 43051
15	18	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313	31	33	MY OWN Johnny Foster—Capa 122	47	★	GOODER THAN GOOD/ PUSHED IN A CORNER Ernest Ashworth—Hickory 45-1281
16	16	STRONGER THAN DIRT Glenn Barber—Starday 676	32	32	TH' WIFE John D. Loudermilk—RCA Victor 8389	48	★	MISMATCH Bobby Barnett—Sims 198A
						49	★	HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271
						50	★	LITTLE TEAHOUSE IN YOKOHAMA Kirk Hansard—Columbia 43109

BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	THE BEST OF JIM REEVES RCA Victor LPM 2840 (M); LSP 2890 (S)	8	8	DANG ME Roger Miller—Smash MPS 27049/FRS 67049	14	18	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901
2	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos— Capitol T 2135 (M)	9	7	TRAVELIN' WITH DAVE DUDLEY Mercury MG 20806/SR 8989	15	15	GOLDEN COUNTRY HITS Hank Thompson— Capitol T 2089 (M)/ST 2089 (S)
3	3	LOVE LIFE Ray Price—Columbia CL 2189	10	11	SLIPPIN' AROUND George Morgan & Marion Worth— Columbia CL 2197 (M); CS 8997 (S)	16	12	KITTY WELLS STORY Kitty Wells—Decca DND 174/KXS 7174
4	2	MOONLIGHT & ROSES Jim Reeves—RCA Victor LMP/LSP 2854	11	17	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	17	14	WEBB PIERCE STORY Decca DXB 181 (M); DXSB 7181 (S)
5	5	I WALK THE LINE Johnny Cash— Columbia CL 2189 (M); CS 8990 (S)	12	10	THANKS A LOT Ernest Tubb— Decca DL 4514 (M); DL 7514 (S)	18	16	BEFORE I'M OVER YOU Loretta Lynn—Decca DL 4541/DL 74541
6	6	RFD Marty Robbins—Columbia CL 2220/CS 9020	13	13	THERE STANDS THE GLASS Carl Smith— Columbia CL 2173 (M)/CS 8973 (S)	19	19	PORTER WAGONER IN PERSON Porter Wagoner— RCA Victor LPM 2840 (M)/LSP 2840 (S)
7	9	GEORGE JONES SINGS LIKE THE DICKENS United Artist UAL 3364 (M); UAS 6364 (S)				20	20	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879

ARTIST OF THE MONTH

October, 1964



Manfred Mann

In hitting the top of the American charts the Manfred Mann group not only celebrate their own American success, but also that of Ascot Records and cleffers Jeff Barry and Ellie Greenwich.

For Ascot, "Do Wah Diddy Diddy" has given them their first number one on the label, while Barry and Greenwich—who have written a number of smashes—have cracked the market once again with their first British chart topper.

"Do Wah Diddy Diddy" is their second release over here, and their first on Ascot—an offshoot of United Artists. The Manfreds' first disc here, which reached the top of the British charts but got no rating in this side of the Atlantic was "5-4-3-2-1", which was issued on Prestige. Label has since turned the master over to Ascot for possible re-release in the future.

More Than One

Led by Manfred No. 1—Manfred Mann—there are five Manfred Mann!

Manfred One comes from South Africa, was born October 21, 1941, and leads the group on organ and piano. He likes modern jazz and dried fruit, and hates it when anyone refers to the group in a singular tense.

Mike Hugg is 21 and from Portsmouth in the South of England. He plays drums and vibes, and says that with the right wind, his normal speaking voice can be heard up to a distance of four inches!

Paul Jones is also from Portsmouth,

where he was born on February 24, 1944. He's the lead singer and plays harmonica (it's mostly Paul's voice you hear on "Do Wah Diddy Diddy"). Paul is nuts about Muddy Waters and Bo Diddley.

Tom McGuinness, 22, is from Wimbledon in South London, and gave up a movie script writing career for R & B, and more particularly the Manfred Mann group. Crazy about John Lee Hooker, who's currently in the British charts, Tom digs the entire American pop scene and plays bass guitar for the group.

Final Manfred is Mike Vickers from Southampton, one of England's largest seaports. Aged 21, he plays guitar, alto sax and flute and has an interest in serious composing and arranging.

Like the majority of British groups who have made it here, the Manfreds have received numerous offers for an American tour. So far they've turned most of them down, saying they won't be ready or prepared to go on the road here until they've had at least two more hits. But they will be in later this month purely for TV and promotional appearances in New York.

The Manfreds' have also rejected all film offers up until now, stating simply that these haven't been good enough, and they wouldn't make a movie til they get the right script. But they have formed their own incorporated company, of which all five are directors and into which most of their earnings are invested.

JUNE HARRIS

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

KHEY Radio at El Paso is now a 24-hour all country station. PD **Gene Guthrie** says the changeover was accomplished Aug. 31 with the addition of Capitol artist **Neal Merritt** to the announcing staff, thus making KHEY the southwest's only 10,000 watt full time C&W'er. Since that time mail has come from 32 states. **Dick McDonald** is all-night deejay. . . . Another station that recently went all C&W is KBBA at Benton, Ark., with **Jim Landers** manager. . . . If you walk into an all night cafe and see the floor littered with toothpicks and wadded up paper napkins, chances are you'll find **Warner Mack's** new Decca single, "Sittin' In an All Night Cafe" on the juke box, says **Will Parker**. Deejay copies available through Glaser Publications, 801 16th Ave, south, Nashville. . . . **Dave Stone** of Lubbock, Texas all-country station KDAV tied in with the station's 11th anniversary celebration recently for September's Muscular Dystrophy Assn. month and invited listeners and members of the KDAV Country Music Club to bake cakes to be sold at auction. A local auctioneering firm did the barking and the cakes netted \$30 for Muscular Dystrophy. Promoting for KDAV were **Gary Hobbs**, **Clem Clements**, PD **Stan Skelton** and **Weldon Rogers** who recently moved from sister-station KPIX in Colorado Springs, Colo.

Howard To Pamper

Chuck Howard recently signed an exclusive long term contract with **Hal Smith Artist's Productions**. His most recent release on Columbia was "A Thing Called Sadness" which he also penned. . . . Detroit's WEXL celebrated a "Willie Nelson Day" Oct. 15 when Nelson filled local engagements on the 14th and 15th. . . . Pamper also announced the signing of **Moneen Carpenter** to an exclusive writer's contract. She's employed at WQUA in Moline, Ill. and has had a number of songs published and recorded, says Pamper's promotion topper, **Wayland Stubblefield**. . . . Western star **Rex Allen** has



Hank Williams Jr. and his band shown with their specially equipped bus, above, will be on stage prior to the premiere showing of MGM's "Your Cheatin' Heart", the life story of famous balladeer Hank Williams, in three cities, it was announced by the Country Music Assn. Hank Williams Jr. who recorded the sound track for the movie, will do many of his father's tunes. The movie will open in Montgomery, Ala., Williams' home town, Nov. 4; in Nashville Nov. 6 and at Atlanta Nov. 10. Advance tickets are on sale now in all three cities.

signed for the Honolulu International Rodeo Nov. 5-10. Other performers include **Monty Montana** and a troupe of 25 Indians. ("You gotta reservation?" the hotel clerk will ask. "We've got one," they'll answer, "only it's back in South Dakota"). . . . **Big Pete Duker**, British born C&W artist, has been named to represent London's new Radio Caroline in Music City. Duker says R&B is the big thing in Britain at the moment and his station needs records, both R&B and strong, beaty country that is danceable. His address is 704 Metro Manor, Fifth Ave., north, Nashville.

Charlie Louvin played Lovonia, Ga. Oct. 10, Charlotte, Oct. 11; followed by a swing into New York state. Later he works with **George Jones**, **Melba Montgomery** and **Lefty Frizzell** in the Texas area. . . . **W. C. Baird Jr.** has joined Nashville's WSIX FM as sales manager. Baird recently served as veep for Greater Southern Broadcasting Co. until the station was sold. He is currently secretary of the NAB. . . . **Roy**

Scott at Pittsburgh's WPIT says that Starday's **Duke of Paducah** nearly tore the house down recently at Youngstown. . . . **Larry Conti**, air personality and PD at Youngstown's WKBN, reports his station is going C&W every midnight through 6 a.m. . . . Little but mighty **Peanut Faircloth** is doing the morning chores at WRIP, Rossville, Ga. . . . Mercury has its A&R brass picking material for a **Ralph Emery** session. Getting a good night's sleep nowadays, they say, has worked wonders on the good looks of the former all-night deejay from Nashville.

Jones Spins Turnstiles

Jimmie Klein of Dallas who's been setting up things for **George Jones** and the Jones Boys writes that many of their recent appearances such as at the Corpus Christi Shannon Club, the Ft. Worth Rustlers Rest and the Grand Prairie Hi Ho ballroom, have broken records. Jones is in the northeastern states and Canada for the two weeks after which he goes to Nashville's deejay

festival. . . . Klein is on the lookout for 20 to 50 acre tract near Nashville with the idea of moving to Music City and taking on additional artists. . . . **Keith Dorrough** is now general manager of the recently reorganized Royce Records. He's also artist on the first waxing under the new arrangement, "Bottom Land" backed with "Windy City." He invites deejays and artists to drop by Royce's hospitality suite at the Hermitage Hotel for a cup of "country coffee" during the deejay convention.

K-BER's Third Year—

Topper A. V. Bamford of San Antonio's K-BER invites all C&W talent to send congratulatory tapes on K-BER's third anniversary to be aired in the week-long celebration 8,000 fans—an all time record—starting Nov. 8. More than attended the opening of the station's fall season show at the Municipal auditorium Oct. 4. **Ernest Tub**, Cajun **Jimmy Newman** and the **Duke of Paducah** hit the jackpot at a recent appearance at Dallas' Longhorn Ranch, says **Joseph Kundrat**. . . . The new **Ernest Ashworth** record is out—his best since "Talk Back Trembling Lips," says **Slick Norris**.

Mrs. Lula Martin, mother of **Troy Martin**, topper of Troy Martin Music and who also heads up **Hank Snow's** Silver Star pubbery, died recently at Danville, Va. "Mom," as she was affectionately called, was known to a lot of artists in the record field and served for a time as baby siter for **Ernie Ford's** children.

Webb Lee's "Aint Nobody" backed with "You're Mine" on MGR Records is a pick hit in a half dozen key Texas cities, says APSAK Music's topper, **Al Rogers**. For copies write him at Box 1293, Amarillo, Texas. . . . KSOP's **Jay Gardner** (Salt Lake City), says that while **Jimmy Dean** continues to enjoy fine ratings in his area, they'd be even finer if the fine country artists on his show would do two or three more numbers. Having all that good talent and not using it, says Gardner, "is like ordering ham and eggs for breakfast and letting the ham stay untouched."



\$10,000 TO CMA: Robert J. Burton, right, president of Broadcast Music, Inc., accepts a \$10,000 check from Mercury Records' artists & repertoire man Shelby Singleton, on behalf of the label and its president, Irving Greene, for the Country Music Association's Building Fund. Burton is Fund chairman.

Country Single Picks

RED FOLEY

Decca 25652

SMILEY

(Remick Music Corp. AS) (1:25)

—Lee S. Roberts—J. Will Callahan

Flip is "Moonlight Bay"

(Remick Music Corp. AS) (2:05)

—Percy Wenrick—Edward Madden

JENNY CLAY

Columbia 43144

LATE HOURS

(Maricopa Music, Inc. SESAC)

(2:19)—S. Clay

Flip is "White And Red To Blue"

(Maricopa Music, Inc. SESAC)

(2:24)—F. Hur

JOHNNY HORTON

Columbia 43143

THE SAME OLD TALE THE CROW TOLD ME

(Acuff-Rose Pub. BMI) (2:38) B.

Carlisle

Flip is "Lost Highway"

(Fred Rose Music, Inc. BMI) (2:35)

—L. Payne

LORENE MANN

Re-Von 103

HE GAVE ME THAT TOO

(Novachaminjo Music, BMI) (1:40)

—Lorene Mann

Flip is "So I Could Be Your Friend"

(Novachaminjo Music, BMI) (2:29)

—Lorene Mann

Country Album Picks

TOP COUNTRY MUSICIANS

Starday 293

STEEL GUITAR & DERBRO SPEC-TACULAR!

10 TOP COUNTRY ARTISTS

RCA Victor 507

SMOKY MOUNTAIN BALLADS

15 TOP COUNTRY FIDDLERS

Starday 294

THE GREATEST COUNTRY FIDDLERS OF OUR TIME

Neely Joins Starday

Hal Neely, who has been with King Records for the past six years, joined Don Pierce's Starday label last week. He joins Starday as a vice-president and general manager of the label. Neely will work directly under Pierce, along with Starday national sales manager Chuck Chellman, and a. & r. chief Tommy Hill, who are also vice presidents.

Neely worked as Syd Nathan's assistant at King, and was in charge of the King operation, including the custom manufacturing setup, the music publishing, records, and sales wings. Neely will work in the home office of Starday in Madison, Tenn. In moving to Nashville Neely will take over one of Starday's properties on Old Hickory Lake. Starday Records are pressed at King's Royal Plastics pressing plant in Cincinnati, and will continue to be.

Starday also appointed Carl Post to represent the label in the Northeast with rack jobbers and chain stores.

Last week Starday purchased three albums from the now inactive Cimarron label, featuring Floyd Tillman, Leon Mc-

Auliff and the Country Gentlemen, and will issue them on Starday.

On the international level Rudy Slezak, from the Aberbach offices in Hamburg, Germany, was in Nashville last week to record the Willis Bros. for the German market. The boys recorded in German, and the sides will be marketed in Germany by Teldec.

Elektra's Blockbuster

In the folk field Elektra Records has stood out as one of the top folk specialty labels. And Folkways Records has long held the title of the largest of the ethnic folk labels. The two firms have joined together for a new special package set that could turn out to be one of the biggest folk releases of the year. Set is a comprehensive four LP anthology of American folk song which draws on both the Elektra and Folkways catalogs. It is called "The Folk Box" and artists include T. Bikel, O. Brand, J. Collins, E. Darling, B. Gibson, C. Houston, Leadbelly, Dillard, P. Ochs, Limeliter, E. MacColl, T. Paxton, D. Van Ronk, D. Watson, J. White, and many, many more. Suggested list price for the four LP set is \$9.96—mono only.



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"B.M. LOVES D.J."

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"SAY YOU WILL"

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FTC Examiner Upholds Columbia Record Club

Charges lodged against the Columbia Record Club by the Federal Trade Commission, which were the subject of a seven month hearing last year, have been dismissed in toto by the FTC examiner, Donald Moore.

If the examiner's 300-plus page decision favoring the club is upheld under appeal by Government counsel to the full Commission, important developments can be expected in the world of record clubs, particularly with those operated by RCA Victor and Capitol Records. One aspect of the decision has to do with the legality of Columbia's exclusive distribution contracts for product of other labels through its club. It is known that both of the other major clubs have stalled on taking this step, pending the outcome of the case against Columbia.

The case against the Columbia club, in which the Columbia Broadcasting System was also a respondent, involved four basic charges. The first of these dealt with alleged illegal licensing arrangements between Columbia and various outside labels for club distribution. The Columbia club was also charged with "attempting to monopolize the

entire record industry, selling to the consumer at prices lower than those offered to dealers, and running misleading advertising."

On each of the charges, the Columbia Club was upheld. With respect to the licensing charge, the examiner held that the club made its licensees not weaker, but stronger competitors, since it made available to them additional avenues of product sales. Beyond this, it was noted that record clubs have had a "favorable and positive impact on the effectiveness of competition, stimulating sales through all channels of distribution."

On the question of price differential between dealers and the consumer, the decision asserted that government counsel "failed to establish that dealer prices paid were higher than public consumer prices." The statement was preceded by a lengthy review of testimony on the record showing that when all charges were averaged out, including the price of the initial membership offer and the minimum buying requirements for the membership term, and included the cost of mailing, the dealer did not have to pay more than the consumer.



YOUNG HIT MAKERS: Cathy and Joe are making a lot of noise with their first release on Smash called "I See You." Duo, from New Orleans, broke into the limelight when they sang at a Policemen's Benefit Show in the Queen City in August.

On the matter of monopoly, the examiner reviewed other testimony produced during Columbia's defense case, which traced the growth of the record industry in terms of companies in the business, amount of product available, and steadily growing annual sales volume of the overall industry, to show that there "is no proof at all of monopoly," and that in effect, "there is more competition in the industry than ever before."

The charges of misleading advertising tending to confuse the consumer, was met during the hearing by a number of consumer witnesses who were asked to state their understanding of the Columbia Club membership solicitations. The result of this testimony, in the view of the examiner, was that there is no consumer confusion.

A collary aspect, which did not come up in the original charges, was the alleged unfairness to artists of reduced royalties on club sales of their records. This too was put down when the examiner referring to testimony by various artists during the hearing, decided that with respect to reduced royalties, "there is no proof of damage to anyone."

The examiner's opinion began on a light note as he quoted from the initial testimony by Columbia president, Goddard Lieberman: "(In the record industry) the semantics are terrifying; that is, serious music is very often funny; popular music is very often unpopular, and so-called classical music is not always classical."

But soon, the decision waxed warmer, as the examiner all but spanked the Government counsel. Said Moore: "They have gone to the anti-trust warehouse and come up with a whole dormitory full of Procrustean beds bearing such familiar labels as price-fixing, division of markets, leverage, monopolization, boycott, exclusive dealing and mergers, plus a few fairly new labels like dual-distribution and reciprocity. The trouble is that the law doesn't fit the facts or perhaps it's a case of the facts not fitting the molds fashioned by counsel."

Summing up, the examiner noted: "The conclusion must be that Columbia does not have a monopoly and has not monopolized. The evidence does not begin to support any claim of monopoly . . . the claims of injury to dealers failed to hold up under scrutiny . . . there is, in fact, vigorous competition in the record industry . . . the complaint is dismissed."

The complaint against the club was originally filed by the FTC in 1962. Hearings commenced January 16, 1963 and ended August 9 of the same year. The hearing involved 11,000 pages of transcript and more than 1400 exhibits.

At press time, Rufus E. Wilson, chief of the division of general trade restraints, of the Commission's bureau of restraint of trade, said a notice of intent to appeal was filed Wednesday (14). The Commission then has 30 days in which to file the appeal. If a hearing for the appeal is granted, the full Commission will hear it.

Colpix Sets Phillips

Stu Phillips has been signed to Colpix as head A & R representative for the company on the West Coast. The appointment was made by Bob Yorke, newly appointed Vice President and General manager for Colpix.

During a former association with the label, Phillips produced such hits as "Blue Moon" (Marcel), "Goodbye Cruel World" (Jimmy Darren), "Johnny Angel," (Shelley Fabares) and "My Dad" (Paul Petersen).

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Trade Practices Rules Protect Small Retailer

The Federal Trade Commission last week finally promulgated a set of Trade Practice Rules for the Phonograph Record Industry. They become effective November 9, 1964.

As a whole the Trade Practice Rules for the record industry are aimed at helping, inasmuch as is possible for the Federal Government to do so, the small retailer. The latter has been affected over the past decade in no small measure by the entrance into the record retailing picture of the large chains, department stores and discount houses. Working on a smaller markup than the traditional Mom and Pop record store, the large users of records have been selling discs at prices far below the so-called "list" price, and far below the price they were once sold by the smaller retailer. For years the small retailer has maintained that the only way this happened was that the manufacturer and/or his distributors, gave the large purchaser a better price than the small one.

In its Trade Practices Rules the FTC does not say whether this was so or not, but it specifically prohibits any manufacturer from selling to one customer at a lower price than to another. It specifies that all customers must enjoy equal discounts, equal price, equal charges for freight, equal free records, equal ad allowances, equal return privileges and equal billing discounts.

Specific regulations are spelled out in the 17 page booklet issued by the Federal Trade Commission last week (available from Secretary Joseph W. Shea, FTC, Washington, under the title "Trade Practice Rules For The Phonograph Record Industry," Promulgated October 9, 1964.) They give examples of practices that are now prohibited, such as granting a manufacturer or distributor a certain quantity of free records to customers who purchase a "quota" of records, but the "quota" is so high that some customers cannot obtain it. This the FTC calls "dis-

crimination" in favor of certain of the manufacturer's or distributor's customers.

There is little question that the FTC, in its TPR for the disc industry, has covered every type of price discrimination practiced by any individual manufacturer or distributor over the years since World War II. According to the FTC its TPR for the record business are intended to promote fair competitive conditions, exclude acts that control or fix prices, or which suppress competition, or which injure or destroy competition. In addition to the above, the rules prohibit tie-in sales, push money for sales personnel to push a specific product without an okay from his or her boss, allocation of records without prior consent of customer, and commercial bribery.

The FTC regulations, however, go even farther than that. They prohibit functional discounts (an extra 10%) to "customers who resell records by means of record racks placed in retail stores which are primarily engaged in the sale of non-record products." (This functional discount was cut out by Capitol Records to all rack jobbers and one-stops last March.) They prohibit functional discounts to "a customer who resells to juke box operators and to retailers and who is also in competition with the latter."

The regulations prohibit the use of the word true or genuine stereo, or stereophonic, when a record was not recorded as such. If a record is simulated stereo, taken from a monaural recording "a clear and conspicuous disclosure" must be made. Finally, if an LP is re-issued under a new title, information should be disclosed as to the original title of the set.

The new regulations do not prevent a manufacturer or distributor from selecting his customers, holding special sales on seasonal merchandise, or meeting the low price of a competitor.

No one really expects the

TPR to turn the disc business into a business of sweetness and light. But undoubtedly the smaller dealer will now find himself able to better compete with the larger outlets economically, and to have better relations with his distributors and manufacturers. From the long-range point of view the viability of the small retailer as an important segment of the disc business will still depend on his stock, his service, and his astuteness as a merchandiser.

Changes At Victor

The public affairs department at Victor Records, (which includes press and information activities at the label) from now on will report to the marketing area, headed by Harry Jenkins, division vice president, marketing.

The department, headed by Herb Helman, now reporting on a division staff level, previously was responsible to the advertising and promotion function.

Jenkins said that he considered the public affairs department an imaginative arm of marketing, and one that has proven an invaluable aid to Victor in conveying the firm's point of view to the consumer. He said that the move indicates the increasingly important role of the public affairs department in the overall function of the company.

Helman joined Victor in 1955, after many years in the record business. He was with Musicraft and worked for the Victor distributor in New Jersey, Kirch. He worked for Times-Columbia, in New York, and for London Records as Eastern regional sales manager, in charge of sales promotion and publicity. At Victor he started as administrator of album publicity, then in 1958 became manager of press and information for the company. In 1961 he was named manager of public affairs, with the press and information department reporting to him. The press and information department includes press administrators Elliot Horne, Sim Myers, and Grelun Landon. Staff writer is Tom Berman.

Trade Chatter

A six hour dramatization of the Life of Christ has been recorded on 11 LP's Record Library. Project was a three year effort featuring a cast of 200 and the Copenhagen Symphony Orchestra. Producer of the set is Cincinnati businessman Thomas E. Wood, and executive producer Walter X. Boeckly. Set, which will sell for \$60, is aimed at libraries and schools. . . . Lester Sims, of Daffodil Music, has recorded his new find, Gail Noble on the DFD label. . . . Damita Jo is now with Epic. . . . Dimension Records has signed Pete Cooke. . . . Maurice "Hot Rod" Hulbert is now on WWIN in Baltimore. . . . Mike Maitland, Warner Bros. Record chief, is in Europe on a three week business trip with singles a. & r. head Joe Smith.

Cleffer Milton Schafer became the father of a girl, Nina Catherine, last week. . . . Ivan Mogull and wife Marsha became parents of a boy, David, last week. . . . Bennie Earl and Sammy Taylor, known as The Taylor Bros., have their first release on the Joy label. . . . Chess Records has set up an international affiliate in Europe to be known as Chess International. Artone-Gramophone will press and distribute for the firm in Holland, Germany and Austria and Sonet in all Scandinavian countries. . . . Herb Eisman has been named assistant to BMI vice-president Richard Kirk in California.

Phil Moore, the vocal coach and act builder, has started a new firm, Artist and Music Concepts, Inc.



FRAN'S WITH MGM: Fran Jeffries signs with MGM Records as Arnold Maxin, head of label, (left) and Danny Davis, pop a. & r. staffer, watch. Her first album is called "Fran Jeffries Sings of Sex and the Singles Girl."

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