

DECEMBER 19, 1964

PRICE 25¢

MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 20

The R & B Year:
Awards—Top Records
1964



James Brown — R & B Artist of the year

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DAVE "BABY" CORTEZ
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MAJOR LANCE
"SOMETIMES I WONDER"
4-7209

Brian Epstein expanding his empire

New chapter. A new chapter is about to unfold in the fast-moving, widely-travelled existence of Beatles' manager Brian Epstein. The busy young man from Liverpool, on the latest of his increasingly frequent visits to America, concluded negotiations last week with GAC vice-president Norman Weiss, for Epstein's weekly participation on the upcoming NBC-TV show, "Hullabaloo." NBC is figuring on Epstein and "Hullabaloo," to be the network's answer to Jack Good and "Shindig" on ABC-TV.

"It's going to be a one-hour weekly program," he said, "And I'll be both producer and host of a five minute British segment which I shall tape in London. The first few are all pretty well lined up. We'll have a different British artist every week. Gerry and the Pacemakers will be one of the first. Then I have one of the British girl singers who's doing quite well here now, Marianne Faithful. She'll do a January showing as well, actually before she gets to America I believe.

"We also expect to have Cliff Bennett and the Rebel Rousers and Freddy and the Breamers as well. I'm really very excited about the prospects."

Has appeared before. Actually, the new TV exposure will not be his first in America, since Epstein appeared last June on Johnny Carson's "Tonight" show in a rambling discussion of the meaning of the Beatles. It's likely, however, that the new weekly exposure will make Epstein even more of a household name among teeners than he already is.

The Beatles, not TV, remain the prime focus of Epstein's frantic life and he was quick to scotch rumors that the famed Britishers might not return to America this year. "Of course they'll be back," he asserted, "It's just a question now of deciding exactly when. The way it looks now, they'll come to the West Coast sometime in July or August to tape an hour TV show. Assuming this goes through, they will most likely do two concerts in the Holly-



wood Bowl and then a tour of concerts which could be as long as two weeks. They will certainly not do four weeks again like last summer."

A look back. Looking back over the almost unbelievable year in the life of the Beatles and himself, Epstein recalled the ups and downs of his career with the group. "I found them and got them their first recording contract. I was very close to it all. Then, to be very truthful about it, there came a time when I wasn't absolutely sure I was equal to it.

"It's a big job for any man and there are always problems in any kind of relationship like that. There actually was a time when I thought about selling out. But I think we've all grown up a bit. I'm

certainly not thinking of letting go any more."

Expanding his realm. If Epstein ever had any thoughts of reducing the scope of his activities, he's changed his mind and is building in various directions. He has already completed producing one feature length film, starring his own Gerry and the Pacemakers and a flock of other Liverpool-oriented acts. This one's called "Ferry Across the Mersey." It's already showing in England and is due for release shortly in America, through United Artists. The title tune, recorded by Gerry and the Pacemakers, has been released in England but will be held here until later, since the group already has another budding hit, "I'll Be There," on Laurie.

"I plan to do a lot in films, Epstein continued, "This is just the first. Others are being planned right now for production and release through my firm, Suba Films, and I expect some of them will be in the straight drama field, as well as in pop music."

Epstein also recently acquired control of a weekly music paper in Great Britain, known as The Merseybeat, which is being published out of Liverpool. "I don't plan to take any part in its publication though," he said, "Because we've got good people

already taking care of that."

Wants more acts. Epstein, who has produced a series of live shows in London, featuring pop record attractions, remains deeply involved with personal management of artists. In line with his expansion goals, he acknowledged recent talks with the hope of buying out the interests of veteran British agent-manager Tito Burns. Although this didn't pan out, he's still hopeful of bringing additional good artists into his fold.

Last week, in addition to cementing his participation in the "Hullabaloo" TV show, he was here on behalf of one of his lesser known attractions, Tommy Quickly. The two were in Hollywood for Quickly's "Shindig" taping sessions. Epstein also used the occasion to take the young singer around to visit the West Coast deejay fraternity.

For Quickly, he has only the highest praise. For his one girl artist, Cilla Black, it's much the same. "She'll be in America to do the Ed Sullivan show in April and I'm sure she'll be great. We haven't signed her for the Copa yet but we hope to and when she gets there, she'll do awfully well. There's no doubt of that at all. As for Gerry, I think he and his boys will do well anytime they come here, and they are coming back next year. **REN GREVAT**

Disc-Schticks

By Ed Sherman



"Sorry gang, but according to these Music Business Charts, the Beatles are still first . . . and we're 101 in the 'Pop 100!'"

Standells To VeeJay

VeeJay Records, continuing its drive to hit all disc markets, has signed the Standells, a swinging rock group, and veteran trombone and piano playing bandleader, Russ Morgan, to exclusive contracts. Record producer, Lee Young, is readying a "Music in the Morgan Manner" album for early release. Morgan joins a roster which include such ork-identified names as Gordon Jenkins, "Sweets" Edison and Victor Feldman.

The Standells may wind up with a band image as well, in view of their recently contracted engagement at San Francisco's swank Hilton Hotel. Group opens a four week stint in the hotel's Tiger-a-Go-Go room January 7. The Hilton is

planning radio spots to promote the group's new single "Come Here," as a tie-in invitation to the younger set to make the Hilton their entertainment headquarters. Group is also set for an ABC-TV airing on the Bing Crosby show next month.

Christy's Goldie

The New Christy Minstrels picked up a gold record last week. It was given to them by Columbia Records for sales of over \$1,000,000 on their new LP "Ramblin'!"

Kapp Signs Welch

Lenny Welch was signed to a long term contract by Kapp Records last week. The singer had been with Cadence Records for the past two years but with the demise of that firm last spring he was free to seek a new affiliation. His big hit "Since I Fell For You" marked him as one of the most promising stars in the business last year.

MORE REVIEW OF WEEK page 24



SIR HENRY IS HERE: And Decca's got him. The group is called Sir Henry and His Butler, and they are currently the hottest rock group in Denmark. Their Danish hit, "Let's Go," was issued last week by Decca.

CHARTS & PICKS

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Announcing the

MUSIC BUSINESS

YEAREND ARTIST ACHIEVEMENT ISSUE

1964 Review & 1965 Preview

- ★ Distributed nationally on Monday, December 28
- ★ An important reference work to be used all through 1965
- ★ On sale for TWO CONSECUTIVE WEEKS, replacing the issues dated January 2 and January 9
- ★ Contents include:
 - Rundown of top artists for 1965
 - Prognosis and prognostication for 1965
- ★ An outstanding advertising opportunity for record companies and artists

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Letters To The Editor The Nashville Scene

Dear Sir:

Just wanted to tell you that your magazine is indeed fine and I surely hope it has done well for you. The issue of November 7, which covered the Nashville Country Disc Jockey Convention was really an enjoyable surprise. Thanks so much. I did not realize there were so many new and up-coming stars in the country field.

Sincerely,
Mrs. Ann Trim
Memphis, Tennessee

Pro-Beatles

Dear Music Business:

So far we American teenagers have been copycatting British ones. Don't we have minds of our own? When the Rolling Stones were here last year they didn't go over so big because they were not so great in England. Now, ever since the Stones have become number one in England many Beatles Fans have switched. Can't you think for yourself? Must we follow everything in England?

I say let's keep those fabulous Beatles number one in America!

A Loyal Beatle Fan,
Christine Powell,
New York, N.Y.

A Good Idea

Dear Sirs:

May I suggest at the end of the year that you publish a list showing the top 100 selling singles, and the 100 top-selling albums of the year. I think it would interest most people to learn what the top discs of the year were.

Concerning your magazine itself it's fabulous. Keep up your excellent work on each issue.

Very sincerely yours,
Neal Litman,
Oceanside, N.Y.

MUSIC BUSINESS

Incorporating music reporter

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

Telephone: Area Code 212,

JUdson 2-2616

Cable: MUSICBIZ NEWYORK

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
June Bundy Radio-TV Editor
Dom Cerulli Jazz Editor
Beverly Shelton Asst. to the Editor

Advertising Department

Mel Mandel Sales Promotion Manager
Bob McKeage Special Projects

Circulation Department

Samuel Yager 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 Manager

International

Walt Grealis Canada
426 Merton St., Toronto 7; Tel: 485-1679

Brian Harvey Britain
Mersey Beat, 81a Renshaw St., Liverpool 1

Eddie Adams France
2 bis Ste. Genevieve, Courbevoise (Seine)

Subscription Fulfillment

Send Form 3579 to 225 West 57 St.,
New York, N.Y. 10019

Music Business is published weekly by Music Business, Inc., editorial and advertising offices at 225 W. 57 St., N.Y., N.Y. 10019. JU. 2-2616. Publication office, Zeckendorf and East Gate Bldgs, Garden City, N.Y. Second class postage paid at Garden City, N.Y. Single copy price 25 cents. Subscription prices: U.S. and possessions and Canada, \$7 a year, \$20 by air; Europe: \$26 per year by air, \$10 by surface mail, payable with order in U.S. funds. Rates for other countries, \$10 per year; \$40 by air, payable with order in U.S. funds.



"We're realists... we know this tour isn't going to make a Beatles out of us..." Manfred Mann

A realistic view. "The English word 'bomb' means a tour is great over there", said Manfred Mann (the real one). "In view of what's been happening to British acts in this country, I think the word should be scrapped from the vocabulary of everyone in show business!"

"We do not expect to pull tremendous crowds. We've been told we'll be lucky if theatres and arenas are half full. It's pretty rotten to go on stage and be able to measure your audience by the rows of empty seats. But if you expect it, you don't get too disillusioned."

"This isn't a case of sour grapes. We're realists. We have enough sense to know that this tour isn't going to make a Beatles out of us. It's difficult enough in England, with packages dying on their feet. We're sorry it's happening here."

TV best exposure. "Television is the greatest exposure for a group like ours. One 'Shindig' or a show like it, and you can expect to see a few faces that wouldn't normally have bothered to show up for any of your performances."

"That's why we're treating this trip as a promotional visit. Going out on the road has tremendous promotional possibilities. You reach people you wouldn't normally

get to. I think a visit to America is well in order after a couple of hit records, and recommend it to everyone."

Don't put down British. "British groups themselves shouldn't be put down for the lack of audience attendance. It's not our fault that we accept what seem to be sensational offers, and then discover we're coming here at our own risk. I wouldn't refuse the opportunity to headline the show—only now I realize it's not a very sensible thing to do in America."

"Nobody has asked us whether we'd mind going out as second or third billing on an all American package. We wouldn't mind at all. But they said that we'd be headlining our own show with Peter and Gordon, so we thought it would be great."

Opened last week. The Manfred Mann, together with Peter and Gordon, opened the first date of their current cross country swing, at the New York Academy of Music last Saturday (5). They played one concert and reports have it that the theatre was three quarters full. New York concerts are usually successful, so their opening date gave little indication of what will happen on the road.

Looking on the brighter side, the Manfreds' enjoyed their stay in New York, and

used the time effectively to extend the good reputation they have as disc artists. They were given WMCA "Good Guy" sweaters by Joe O'Brien, with whom they spent an entire morning; they spent three hours with Murray the K of WINS, and appeared on the Clay Cole Show.

Search for material. They met with hit songwriter Jeff Barry—he wrote "Do Wah Diddy Diddy" and made the usual search for new material. For two days they had nothing but press interviews and photo sessions, and there were times when they met people from radio stations who were never introduced.

Not all the Manfreds' discs have been hits in this country. "5-4-3-2-1" was their first issue, which came out on Prestige but didn't make any noise. The original master was sold to Ascot after the success of "Do Wah Diddy Diddy", but as yet, there are no plans for re-release. "Sha, La La" is rapidly climbing the charts, and the Manfred Mann album is beginning to happen.

In all, things are pretty good for the group on disc, and by carrying out their policy of treating the whole trip as a promotion junket, they may still win out in the end.

JUNE HARRIS

The R.&B. Year, 1964



Chuck Berry: British dug his sound

Back to the roots

Going back home. 1964 was the year when everyone went back to the roots, the r. & b. roots on which so much of today's popular music depends. It was started, strangely enough, by the success of the English groups, like the Beatles, the Dave Clark Five, the Rolling Stones and the other Britishers that followed them. Their incredible success with the "old-fashioned" r. & b. sound and r. & b. songs of the 1950's sent scores of American artists and labels scurrying back to rediscover their own musical heritage.

As Irving Green, head of Mercury Records, put it recently "what the English are doing . . . is revitalizing r. & b. in our industry in America. The English have been taking our r. & b. sound, adding their own Yorkshire pudding concept of it, and sending it back to us stronger than ever before."

Not rock & rollers. The English groups were not, in the main, rock and rollers, as so many young American artists had tried to be since Elvis broke the rock field wide open in the mid-1950's. Instead the English lads had as their idols, and their musical mentors, such r. & b. stars as Chuck Berry, Bo Diddley and Ray Charles. These were the artists on whom they had been weaned and these were the artists that they tried to emulate in their fashion.

The fact that the English lads, no matter how unusual their appearance or their clothing, could make such an impact with r. & b.-type material made everyone on the American pop scene aware of the inherent vitality of r. & b. if they had not been before.

This was one of the factors that helped 1964 turn into a great year for r. & b. sounds and artists.

It was not the only one.

Chuck Berry returns. Another was the return to action of Chuck Berry after over two years of show business inactivity.

One of the big names in the r. & b. field in the 1950's, Berry had been sorely missed in the early 1960's. In March of 1964 his parole board gave him an okay to travel outside of St. Louis, and he started to accept those personal appearance bids which had piled up during his absence.

To say that Berry's Chess discings hit with a great impact would be an understatement. All three issued in 1964 were smash hits and a Chess LP of his old hits was also a big seller. His comeback helped focus more attention on the r. & b. field, and helped many of his older songs to be recorded by other artists.

Outstanding recordings. A third, and without question one of the most important reasons of all for the great upsurge of r. & b. in 1964, was the amount of outstanding r. & b. records that poured out onto the market. It was as though American labels, spurred into action by the success of the English-made discs, had come up with some of their strongest recordings in years.

Vitality and excitement. The sound that they came up with had the vitality and the excitement that has always been associated with r. & b. And there were also unusual and ear-catching sounds that helped make much of the year's r. & b. product move rapidly into the pop market. In spite of the Beatles, et. al., and despite the regular pop product that was released in the U.S. during the year, over a dozen r. & b. oriented discs hit the Top 10 positions on the best-selling charts and a number of these sold over a million.

One of the firms that capitalized on the r. & b. sound to make pop hits was the Motown-Tamla-Gordy combine out of Detroit. The Berry Gordy firm, only a few years old, became a major factor in record styling during 1964, so much so that its product became known in the U.S. and in England as exemplifying the "Detroit Sound."



Bobby Bland and Don Robey: Big year in '64



The Drifters: three on the pop charts



Motown exes and Supremes: pop goes the label

Stayed with the blues. Atlantic-Atco Records, which had never left the blues field even when it was coming up with pop hits, retained its position as the home of the blues during 1964 by releasing strong items on Atlantic and Atco and handling labels from others, like Vault, Stax, Rosemart, and many more. Duke-Peacock Records had one of its greatest years with a flock of strong recordings, including two smash sellers that went to the top of the pop lists.

Jerry Leiber and Mike Stoller, young veterans of the r. & b. and the rock and roll disc scene, joined forces with vet r. & b. label chief George Goldner to create Red Bird Records which in little over six months became one of the hottest labels in the business.

The upsurge in r. & b. record sales, both in the U.S. and abroad, caused many labels to concentrate more heavily on the r. & b. releases—to start new r. & b. departments. Epic Records strengthened its r. & b. wing, Okeh Records, with a production staff in Chicago, which promptly got hot with Major Lance. Dot Records set up Planetary Records, and Mercury Records started the Blue Rock label.

New and old names. Both new and old names helped create the tremendous interest in r. & b. discs in 1964. One of the key names, besides Chuck Berry, was James Brown, who had one of his best years in 1964—on not one, but two labels. Brown, who had been with King Records for eight years, made a production deal with Mercury's Smash label last winter. When his first sides were issued on Smash, King went to court and in November got a temporary injunction prohibiting Smash from issuing Brown discs until a hearing was held.

While the court battle was on Brown was having records issued on both labels. At the same time he was enjoying his best year on the personal appearance level, both in theaters and in concerts. According to all the critics, he stole the TAMI-Electrovision picture from all the other acts, and when the TAMI movie opens this winter, Brown may move up another notch in an already fabulous show business career.

Girls do it. 1964 was in many ways a year for the girls. As singles or as groups they dominated the field both in the r. & b. and pop areas. Dionne Warwick on Scepter, Mary Wells on Motown, and Betty Everett on VeeJay were tops among the soloists.

Girl groups, especially the new girl groups, showed the way to a lot of other r. & b. names. Tops among the girls were The Supremes on Motown, with two No. 1 records and a third that looks likely to go all the way. The Dixie Cups did mighty well for Red Bird as did another new group called The Jelly Beans. The Gordy label's big group, Martha And The Vandellas, also made a lot of noise during the year.

The big men. On the masculine side, the big men were Chuck Berry on Chess and James Brown on King and Smash. A quiet fellow named Marvin Gaye on Tamla topped everyone from the r. & b. field on the pop charts. Major Lance on Okeh, as well as Bobby Bland on Duke, and Joe Hinton on Back Beat, were also strong sellers.

Among the male groups, the hottest were the Drifters on Atlantic, way up on all charts three times in a row in 1964. The Temptations on Gordy and the Impressions on ABC Paramount were among the biggest sellers. Little Anthony and the Imperials on DCP and the Four Tops on Motown were also powerful groups for the year.

The gap narrows. The style of r. & b. recording that made it big in the pop field during 1964 indicated that r. & b. records were becoming more pop, or else the pop field was absorbing the best parts of r. & b. style. Whichever it was there was no doubt that the gap between genuine r. & b. music and pop music was narrowing.

An example of this was the speed with which the top 40 pop stations picked up on an r. & b. record once it started to break out. Many records that never would have been aired on top 40 stations just a few years ago were getting their share of spins on these stations during 1964.

R. & b. deejays' importance. The r. & b. jockey, however, still remained the key in starting an r. & b. record. Few top 40 stations would take a chance on exposing a brand new r. & b. record unless there had been some action on it somewhere, or the artist was way up on the pop charts with a previous release. The r. & b. jockey, however, would.

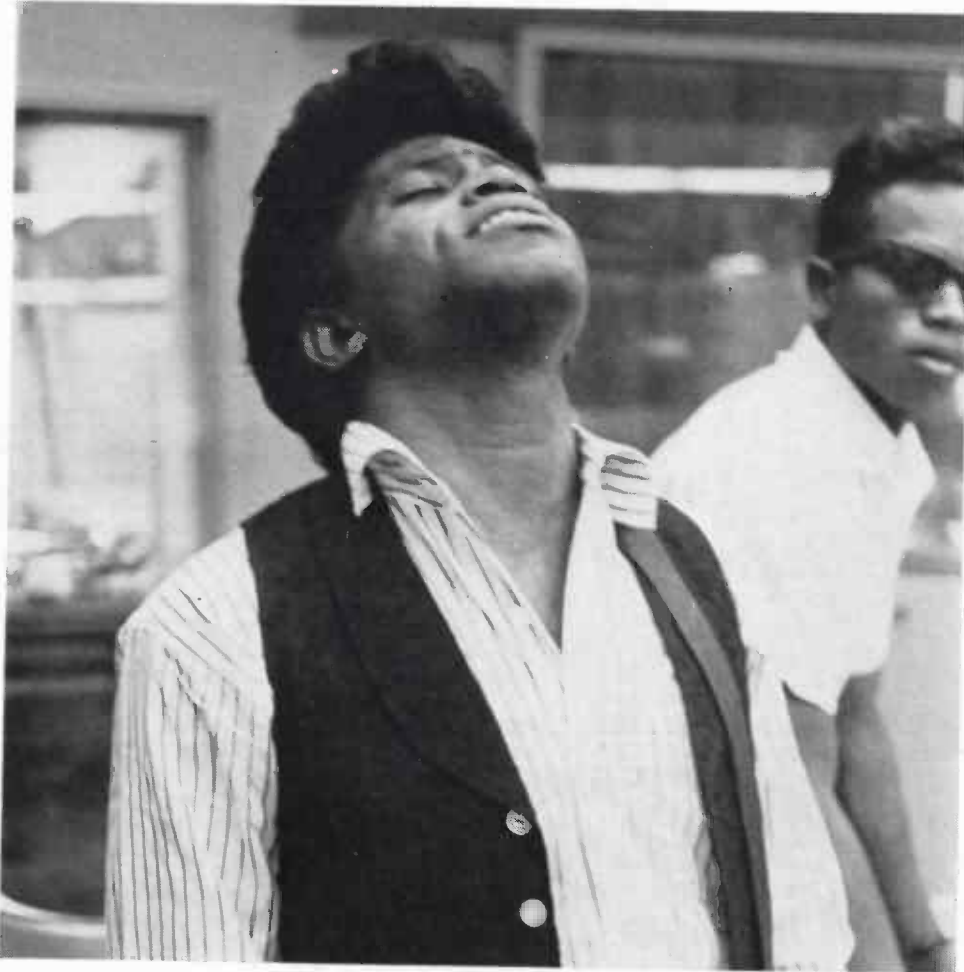
For the men who have labored so long in the r. & b. field, 1964 was a gratifying and satisfying year. Most of them expect that 1965 will continue the trend and that r. & b. records and r. & b. artists will be at least as strong during 1965—in pop as well as r. & b.

MUSIC BUSINESS

R & B Awards – 1964

JAMES BROWN

Artist Of The Year



James Brown is probably the most exciting performer on records and on stage today. His way with a song, his ability to build the intensity of his performance to a height that drives his audiences into a frenzy, and his great personal magnetism make him over and away the Music Business R. & B. Artist Of The Year.

As a record artist Brown has been a top r. & b. seller ever since he joined King Records eight years ago. His audience has been privileged to see him as well as to hear him for he tours the country every year with one of the most exciting shows on stage, the James Brown Show. His "James Brown Show" album, released by King last year, sold over 250,000 copies and was high up on the best-selling pop charts for many months.

In addition to song-writing, recording, and performing, James Brown is also a talent discoverer and record producer. He discovered Anna King, Bobby Byrd, Elsie Mae, Bill Pinckney and the Original Drifters. And he produced the recordings that Anna King and Bobby Byrd made for the Smash label, through his James Brown Productions firm.

Early this year James Brown broke into the news for something other than his singing, when King Records and Smash Records went to court as to who held his contract. That dispute is still in the courts with the first round to King Records. James Brown will break into the news in 1965 in a much bigger way. His performance in the TAMI-Electrovision movie "Teen Age Command Performance" is considered by everyone who has seen the film to be truly sensational. When the movie opens James Brown should reach an even bigger audience than he has enjoyed to date.

James Brown in Action



The Road To Motown

In 1964 Tamla—Motown—Gordy gave you these great hits by these great artists. 9 of the Top 30 best-sellers of the year.

- | | |
|------------------------------------|-----------------------------------------------|
| Supremes | Where Did Our Love Go (Motown 1060) |
| Supremes | Baby Love (Motown 1066) |
| Martha and the Vandellas | Dancing In The Street (Gordy 7033) |
| Mary Wells | My Guy (Motown 1056) |
| Four Tops | Baby I Need Your Loving (Motown 1062) |
| Temptations | The Way You Do The Things You Do (Gordy 7028) |
| Brenda Holloway | Every Little Bit Hurts (Tamla 54094) |
| Marvin Gaye | Try It Baby (Tamla 54095) |
| Marvin Gaye | You're A Wonderful One (54093) |

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MOTOWN

Is Paved With Hits!!!

Now and on into 1965 Tamla—Motown—Gordy gives you these great hits by these great artists high on the Pop Charts everywhere.

- | | |
|------------------------------------|----------------------------------------|
| Supremes | Come See About Me (Motown 1068) |
| Supremes | Baby Love (Motown 1066) |
| Marvelettes | To Many Fish In The Sea (Tamla 54105) |
| Martha and the Vandellas | Wild One (Gordy 7036) |
| Marvin Gaye | How Sweet It Is (Tamla 54107) |
| Four Tops | Without The One You Love (Motown 1069) |
| Miracles | Come Do The Jerk (Tamla 54109) |
| Contours | Can You Jerk Like Me (Gordy 7073) |

*many friends without whose
not have been possible.*

RECORD CORP.

2648 W. Grand Blvd.,
Detroit, Michigan

R & B AWARDS—1964 (con't)

R & B Record Of The Year



**"AIN'T NOTHIN'
YOU CAN DO"**
Bobby Bland

Duke Records

R & B Label Of The Year



Barney Ales Berry Gordy

**Motown
Records**

In just a few short years Berry Gordy's Motown Records, with its Tamla, Motown and Gordy's labels has become one of the top singles companies in the record business. Under the helm of Gordy and sales chief Barney Ales, it has created a bright sound so distinct and identifiable that it has come to be known as "the Detroit Sound."

During these few years Tamla-Motown has started and built the careers of many record artists, including such outstanding acts as The Supremes, the Miracles, the Four Tops, Marvin Gaye, Mary Wells, The Temptations, Martha and the Vandellas, The Marvelettes, and the Velvelettes.

This year Tamla-Motown has had close to a score of hits, and both r. & b. & pop. Two records by The Supremes, "Where Did Our Love Go," and "Baby Love," hit the No. 1 slot on the Music Business charts. A new Supremes' release "Come See About Me" could do it again. Music Business is pleased to name the Tamla-Motown company as the R. & B. label of the Year.

Special Award

**Red Bird Records
Hottest New R & B Label**



Jerry Leiber

Mike Stoller

George Goldner

In March of this year Jerry Leiber, Mike Stoller, and George Goldner released their first record on the new Red Bird label. The song was written by Phil Spector, Ellie Greenwich and Jeff Barry. The record was "Chapel of Love," the artists were the Dixie Cups. The record became a smash. Since then Red Bird has had many smash hits, so many that in little over nine months it has become a major factor in the r. & b. and the pop field. Red Bird Records is the Hottest New R & B Label of 1964.

Top 30 R & B Records—1964

(Based on Music Business 1964 Popularity Charts)

1. WHERE DID OUR LOVE GO?
Supremes Motown
2. CHAPEL OF LOVE
Dixie Cups Red Bird
3. DANCING IN THE STREET
Martha & The Vandellas Gordy
4. UNDER THE BOARDWALK
The Drifters Atlantic
5. C'MON AND SWIM
Bobby Freeman Autumn
6. MY GUY
Mary Wells Motown
7. WALK ON BY
Dionne Warwick Scepter
8. BABY I NEED YOUR LOVING
Four Tops Motown
9. LET IT BE ME
Betty Everett & Jerry Butler VeeJay
10. I WANNA LOVE HIM SO BAD
Jelly Beans Red Birds
11. BABY LOVE
Supremes Motown
12. PEOPLE SAY
Dixie Cups Red Bird
13. NO PARTICULAR PLACE TO GO
Chuck Berry Chess
14. SHOOP SHOOP SONG
Betty Everett VeeJay
15. SELFISH ONE
Jackie Ross Chess
16. YOU NEVER CAN TELL
Chuck Berry Chess
17. HIGH HEEL SNEAKERS
Tommy Tucker Checker
18. THE WAY YOU DO THE THINGS YOU DO
The Temptations Gordy
19. KEEP ON PUSHING
The Impressions ABC-Paramount
20. RHYTHM
Major Lance Okeh
21. AIN'T NOTHING YOU CAN DO
Bobby Bland Duke
22. FUNNY
Joe Hinton Back Beat
23. YOU MUST BELIEVE ME
The Impressions ABC-Paramount
24. REACH OUT FOR ME
Dione Warwick Scepter
25. OUT OF SIGHT
James Brown Smash
26. TRY IT BABY
Marvin Gaye Tamla
27. FARMER JONES
The Premieres Warner Bros.
28. I'M ON THE OUTSIDE LOOKING IN
Little Anthony & The Imperials DCP
29. EVERY LITTLE BIT HURTS
Brenda Holloway Tamla
30. YOU'RE A WONDERFUL ONE
Marvin Gaye Tamla

Thanks! I'm Grateful!

#

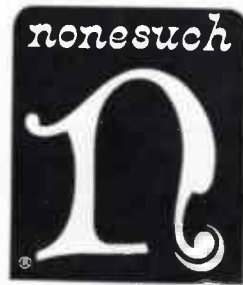


**For
Bestowing
The Honor...**

**Artist
of the
Year**

You're "Out of Sight"

James Brown



Budget classical label gets hot

Success of Elektra's new Nonesuch label in little over six months is attributed by president Jac Holzman to off-beat repertoire and unique cover art

Unusual philosophy. "Like me—like my friends," is hardly the philosophy one identifies with a good business head; yet Jac Holzman, president and founder of Elektra Records, has earned success with a philosophy quite akin to it: "Like me—like my taste."

Of his newest enterprise, a budget line of classical music bearing the trademark "Nonesuch," Holzman frankly states: "We will issue what we like, and our tastes lean heavily toward music of the Baroque, Renaissance, Medieval and Moderns. . . . We are not interested in releasing yet another 'Pathétique,' 'Eroica,' 'Unfinished' or similar overworked warhorse." The public's alternative? Take it or leave it. They've taken it, and in a very big way. So, *bravos* are in order.

Three years of study. Actually, Elektra's success with Nonesuch has been the result of intelligent planning. Holzman and his close-knit operation had been thinking about such a line for over three years before debuting the product last March. "We analyzed the market. Asked ourselves what made things sell. Every phase of the operation—art work, product, repertoire, price, merchandising—everything was put under the microscope before we produced our first record.

"While the quality of the product must, of course, come first, we worked for

months with our very talented art director, William Harvey, to come up with an easily identifiable style of four-color cover art. We finally found it. And it has a certain sense of humor—as does much of the music we produce. People forget the classic period was a pretty tongue-in-cheek period. We have covers by such prominent artists as Edward Sorel and John Trotta. Now you can spot a Nonesuch album in a record store from three counters away. I don't think a label has captured so much instant consumer identity since Command Records hit the market."

Successful line. As for product, Nonesuch has already released 35 albums since last March. "Over sixty percent are works not available elsewhere. And the performances are superior ones. We have contracts with such European licensors as Chant du Monde, Club Francais du Disque, Pye, Vogue and others. I have just returned from Europe where I made even more contacts. We are committed to release at least fifty more albums next year. Public response has warranted it. We had hoped for success, but never dreamed we'd do as well as we have. Most every item in the initial release has moved 7500 copies. We will have sold in excess of 200,000 units by the end of 1964, and a conservative projection for next year is

over half a million."

A crucial factor in any new line, of course, is price. "Our \$2.50 price (mono or stereo) seems rather odd-ball, I know, but we needed to set it there to maintain the quality we have. A nickel per unit less, and we'd have had to scrimp in areas which would affect that quality. I've always maintained that classical records are over-priced, which was the original reason for going budget."

Everyone likes label. Holzman made an interesting observation regarding the merchandising of Nonesuch. "We have had great luck with discounters, as well as full-price houses. Actually discounters have a price advantage with us because they sell for very little less than list, thereby enjoying almost full profit. In some instances they'll make more off a Nonesuch than a \$4.98 album. And due to the colorful cover art, they're more than cooperative about giving us preferred display space."

Nonesuch has already begun an expansion in the direction of children's records with the "Red Balloon." It is an original work based on the French film classic with new music and narration.

In just eight months Elektra's baby has made a lot of people very happy that there now is some such as Nonesuch.

BARRY KITTLESON



Little Anthony and the Imperials are back on top

and Anthony thinks he knows why

Stage act important. "What's the use of a hit record if you don't have a stage act . . . I learned seven years ago the importance of presentation and performance . . . Even after a two year split with the Imperials, when we got back together again, it took less than a month to brush up our act and bring it up to date . . ."

The Imperials looked up from their poker game in agreement, as Little Anthony expounded on what he considered to be the possible reasons for their tremendous success, both in action and on record.

He is still uncertain—after two smashers—what has made the group tick on record, even though he has pretty shrewd ideas.

Knows what to look for. "I know what we're looking for in a sound, and what we've looked for in the past," he says. "But I can't put my finger on it. It's like finding something you know is in your bag, but not being able to identify the certain something which makes it especially for you."

"Goin' Out Of My Head" is one of 1964's most successful and overpowering ballads and is almost a certainty for the top five stakes.

Prior to this, Little Anthony and the Imperials established a smasheroo of a comeback with "I'm On the Outside Lookin' In."

Both discs are in the same groove, penned by Teddy Randazzo during a recent visit to Germany. They have been DCP's major pop chart bids and made a national hot property of the four boys from Brooklyn.

Comeback Story. The comeback story of Little Anthony and the Imperials—

Ernest Wright, Charlie Collins and Samuel Strain Jnr.—has been one without too many problems, but carrying a tremendous amount of hard work.

"We were together for nine months before we went back on record, and took another three months to find the right kind of material," says Anthony. "We didn't want just anything. Went through hundreds of numbers searching for the kind of song which could establish a sound.

Had to be a hit. "I'm On the Outside" had to be a hit—for us or for anybody. We didn't have to change a note of the arrangement. All we had to do was sing. Our only problem was creating a vocal sound which would do justice to the song and establish us in a certain, identifiable groove. This record had to be associated with Little Anthony and the Imperials, like "Tears On My Pillow" did in 1958.

"Goin' Out Of My Head" has helped us along even more. Teddy Randazzo has ten more songs like this, which we're recording on an album for January release."

Successful in 1958. "Tears On My Pillow," "Just Two People In the World" and "Shimmy Shimmy Coco Pop," gave Little Anthony and the Imperials a lot of success in the rock era of 1958-59. They worked together until 1961, and then split to pursue solo careers, re-joining forces late last year.

Their stage act is a Heinz 57 of ballads, beat, rhythm and pop (they're pretty groovy dancers too). Anthony himself has a tremendous leaning towards r & b in his singing performance, but says this is only part of the act, and certainly for records, he's more concerned with the current market.

Already in groove. "If you asked me in which direction we'd like to go as a singing group, I'll tell you we're already

there," Anthony says. "We don't intend to move towards rhythm and blues or country or any other field.

"Sometimes I look at James Brown and wish I could perform like him on stage. But then, he comes to me sometimes and says he wishes he was more like us. That's a tremendous compliment."

If you ask Little Anthony and the Imperials what they want to achieve career wise, Little Anthony says, "We want to be in show business.

That was show business. "Remember the great old days of vaudeville. To me, that was trouping. That was show business. I don't really think one nighters have the feeling that vaudeville had. But this is a branch of it, and people argue that's all part of the same family.

"I'd like to go on television and come off the screen feeling like a real entertainer—like a Sammy Davis.

"Until I feel I've reached that stage, I don't want to do shows like Ed Sullivan. That type of exposure can kill you as an act. You do one tune and you get classified.

"For that, we'd rather appear on national teen TV shows. They do us more good."

Enjoy college dates. Through the unflagging determination and assistance of their manager, Bill Parker, and booking agent, Frank Barsalona, Little Anthony and the Imperials have been able to play dates in a variety of fields, from colleges and clubs through to one nighters.

Their favorite scene is colleges, and right now, Anthony and Frank are working out a campus circuit for early in the New Year. "Today's college students are the ones who dig beat," he says. "They've been through the rock scene from the start, and understand it."

J.H.



DECEMBER 19, 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

B-e-a-t-l-e-s—All The Way!

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week	Record	Label
6		I FEEL FINE	BEATLES, Capitol 5327
2	1	MR. LONELY	BOBBY VINTON, Epic 9730
3	3	COME SEE ABOUT ME	SUPREMES, Motown 1068
4	2	SHE'S NOT THERE	ZOMBIES, Parrot 9695
5	4	RINGO	LORNE GREENE, RCA Victor 8444
6	5	YOU REALLY GOT ME	KINKS, Reprise 0306
7	7	TIME IS ON MY SIDE	ROLLING STONES, London 9708
13		GOIN' OUT OF MY HEAD	LITTLE ANTHONY & THE IMPERIALS DCP 1119
9	9	I'M GONNA BE STRONG	GENE PITNEY, Musicor 1045
11		ANYWAY YOU WANT IT	DAVE CLARK FIVE, Epic 9739

This Week	Last Week	Record	Label
16		THE JERK	LARKS, Money 106
12	12	DANCE, DANCE, DANCE	BEACH BOYS, Capitol 5306
21		AMEN	IMPRESSIONS, ABC Paramount 10602
23		SHE'S A WOMAN	BEATLES, Capitol 5327
15	8	MOUNTAIN OF LOVE	JOHNNY RIVERS, Imperial 66075
16	17	SATURDAY NIGHT AT THE MOVIES	DRIFTERS, Atlantic 2260
17	19	SHA LA LA	MANFRED MANN, Ascot 2165
18	10	BIG MAN IN TOWN	FOUR SEASONS, Philips 40238
28		THE WEDDING	JULIE ROGERS, Mercury 73233
14		EVERYTHING'S ALRIGHT	NEWBEATS, Hickory 1282

This Week	Last Week	Record	Label
21	22	WALKING IN THE RAIN	RONETTES, Philles 123
22	24	MY LOVE, FORGIVE ME	ROBERT GOULET, Columbia 43131
32		OH NO, NOT MY BABY	MAXINE BROWN, Wand 162
24	26	KEEP SEARCHIN'	DEL SHANNON, Amy 6239
25	15	LEADER OF THE PACK	SHANGRI LA'S, Red Bird 10-014
36		LOVE POTION #9	SEARCHERS, Kapp KBJJ J27
27	29	GONE, GONE, GONE	EVERLY BROTHERS, Warner Bros. 5478
28	30	SHE UNDERSTANDS ME	JOHNNY TILLOTSON, MGM 13284
35		LEADER OF THE LAUNDROMAT	DETERGENTS, Roulette 4590
20	20	I'M INTO SOMETHING GOOD	HERMAN'S HERMITS, MGM 13280

ACTION RECORDS

31	33	WILLOW WEEP FOR ME	CHAD AND JEREMY, World Artists 1034
32	34	TOO MANY FISH IN THE SEA	MARVELETTES, Tamla 54105
48		WILD ONE	MARTHA & THE VANDELLAS, Gordy 7036
34	38	AS TEARS GO BY	MARIANNE FAITHFUL, London 9697
44		THOU SHALT NOT STEAL	DICK & DEEDEE, Warner Bros. 5482
36	39	DO WACKA DO	ROGER MILLER, Smash 1947
37	18	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists 759
38	41	WALK AWAY	MATT MONRO, Liberty 55745
39	27	ASK ME	ELVIS PRESLEY, RCA Victor 8440
56		HOW SWEET IT IS	MARVIN GAYE, Tamla 54107
41	43	HAWAII TATTOO	WAIKIKIS, Kapp KJB 30
42	46	DEAR HEART	ANDY WILLIAMS, Columbia 43180
50		HEY DA DA DOW	DOLPHINS, Fraternity 937
58		SINCE I DON'T HAVE YOU	CHUCK JACKSON, Wand 169
31		RIGHT OR WRONG	RONNIE DOVE, Diamond 173
59		WITHOUT THE ONE YOU LOVE	FOUR TOPS, Motown 1069
47	51	THERE'S ALWAYS SOMETHING	SANDI SHAW, Reprise 0320
48	25	BABY LOVE	SUPREMES, Motown 1066
49	42	SIDEWALK SURFIN'	JAN & DEAN, Liberty 55727
50	54	DEAR HEART	JACK JONES, Kapp 635
51	53	ONE MORE TIME	RAY CHARLES SINGERS, Command 4057
52	52	RUN, RUN, RUN	GESTURES, Soma 1417
53	40	REACH OUT FOR ME	DIONNE WARWICK, Scepter 1285

62		LOVIN' PLACE	GALE GARNETT, RCA Victor 8472
65		DON'T FORGET I STILL LOVE YOU	BOBBI MARTIN, Coral 62426
61		MY LOVE—ROSES ARE RED	YOU KNOW WHO GROUP, 4 Corners 113
60		I'M GONNA LOVE YOU TOO	HULLABALLOS, Roulette 4587
66		THE 81	CANDY & THE KISSES, Cameo 336
37		LAST KISS	J. FRANK WILSON, Joste 923
76		I'LL BE THERE	GERRY & THE PACEMAKERS, Laurie 3279
45		WE COULD	AL MARTINO, Capitol 5293
70		SMILE	BETTY EVERETT & JERRY BUTLER, Vee Jay 633
84		WHAT NOW	GENE CHANDLER, Constellation 141
67		BOOM BOOM	ANIMALS, MGM 13298
64		(THE) PRICE	SOLOMON BURKE, Atlantic 2259
65		HAVE I THE RIGHT	HONEYCOMBS, Interphon 7707
69		GETTING MIGHTY CROWDED	BETTY EVERETT, Vee Jay 628
88		YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles 124
81		PROMISED LAND	CHUCK BERRY, Chess 1916
63		AIN'T IT THE TRUTH	MARY WELLS, 20th Century Fox 544
71		DEAR HEART	HENRY MANCINI, RCA Victor 8458
79		A WOMAN'S LOVE	CARLA THOMAS, Atlantic 2258
68		GOOGLE EYE	NASHVILLE TEENS, London 9712
96		DOWNTOWN	PETULA CLARK, Warner Bros. 5494
73		A HAPPY GUY	RICK NELSON, Decca 31703
87		I FOUND A LOVE, OH WHAT A LOVE	JO ANN & TROY, Atlantic 8178
75		BIG BROTHER	DICKEY LEE, Ial 1924

78		THE MAN WITH ALL THE TOYS	BEACH BOYS, Capitol 5312
74		I'M THE LOVER MAN	JERRY WILLIAMS, Loma 2005
74		YOU'LL ALWAYS BE THE ONE I LOVE	DEAN MARTIN, Reprise 0333
90		IT'S BETTER TO HAVE IT	BARBARA LYNN, Jamie 1292
90		LONG, LONG WINTER	IMPRESSIONS, ABC Paramount 10602
90		SOMETIMES I WONDER	MAJOR LANCE, Okeh 7209
91		MAKIN' WHOOPEE	RAY CHARLES, ABC Paramount 10609
91		THE NAME GAME	SHIRLEY ELLIS, Congress 230
91		ARE YOU STILL MY BABY	SHIRLEES, Scepter 1292
91		COME DO THE JERK	MIRACLES, Tamla 54109
93		BUCKET "T"	RONNY & DAYTONAS, Mala 492
97		PARTY GIRL	TOMMY ROE, ABC Paramount 10604
97		HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia 43181
91		I CAN'T STOP	HONEYCOMBS, Interphon
92		VOICE YOUR CHOICE	RADIANTS, Chess 1904
93		CAN YOU JERK LIKE ME	CONTOURS, Gordy 7073
94		HOLD OUT WHAT YOU GOT	JOE TEX, Dial
95		ONE WONDERFUL NIGHT	HONEYBEES, Fontana 1939
96		SOMEWHERE IN YOUR HEART	FRANK SINATRA, Reprise 0332
97		FIDDLER ON THE ROOF	VILLAGE STOMPERS, Epic 9740
98		IT'S ALL OVER	WALTER JACKSON, Okeh 7204
99		I DON'T WANT TO WALK WITHOUT YOU	PHYLLIS McGUIRE, Reprise 0310
100		YOU'RE NOBODY TILL SOMEBODY LOVES YOU	DEAN MARTIN, Reprise 0333

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THE SHANGRI-LAS

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b/w

"SHOUT"

RB 10-019



**"GIVE HIM
A GREAT
BIG KISS"**

b/w

**"TWIST
AND SHOUT"**

RB 10-018

**TWO MORE SMASHES FROM RED BIRD!
BREAKING BIG RIGHT NOW!**

The Merseybeats, the latest group from Britain, are as well known for their style of dress as for their singing. Both appeal to their following at home.



Clothes make the group

Sartorial trendsetters. British groups en masse have certainly set a new trend. The Merseybeats, (no points for guessing where they come from) are, in addition to being one of Britain's top beat groups, sartorial trendsetters.

In England they were preceded by other combos, whose existing trademark was mangy hair, or Ben Casey type shirts, or even Chanel type jackets (early Beatle). In fact, in the last year or so, England has produced nothing but unusual looking and sounding groups.

They are different. However many times it's been said that 'this one is different,' the adage applies to the four Merseybeats—Tony Crane, Johnny Gustafson, Aaron Williams and John Banks. From the tops of their heads down to their black and white spat type Cuban heeled boots, and including a good, solid ballad sound which projects in perfect harmony from four well balanced throats, the Merseybeats are definite 'men of the moment.'

The Merseybeat has long hair, wears a blousy type shirt with frills on the cuffs and finished off with a big floppy bow, not-too-tight pants with long slits at the sides, and the shoes described earlier. Entire Merseybeat outfits are now being marketed in Britain with much success.

Have a sound. As successful as their appearance is the group's sound, which has taken them through several British hit parade entries. In an effort to win the American market (which is pretty easy these days), the quartet recently paid New York a promotion visit, and appeared on such shows as "Clay Cole," singing their

new Fontana release, "Last Night I Made A Little Girl Cry."

Though the phrase is now very much tried and beginning to sound tiring, The Merseybeats do not model themselves on, or sound anything like other groups from Liverpool.

Lean toward ballads. From the very start of their career as a group—they created the existing combo about eighteen months ago—they have leaned towards good sounding ballads with the special emphasis on voice harmony. Obviously they knew what they were doing, since their first release in England, the Bacharach-David composition "It's Love That Really Counts" was a hit. This was followed through with other successful ballads with the result that today, the Merseybeats have become one of Britain's most successful quality sounding groups in today's idiom.

J. H.





RADIO AND TV

Payola Panel

by June Bundy

Most stations and disk jockeys are saying as little as possible about the pending FCC investigations of payola. However, Les Crane, ABC's new late night firebrand, somehow persuaded two well known programming men and one deejay to hold a wary discussion of the topic on his network show last week.

The brave trio included Gene Taylor, program director of WLS, Chicago; Lee Allen, music director of WXYZ, Detroit; and comedy deejay Dan Sorkin, WAIT, Chicago.

In an obvious attempt to set a fiery mood for the session, ex-deejay Crane opened with a diatribe against the press for taking pot shots at radio and TV in their hour of travail. "Who cares (about payola)?" he snorted. "Who cares!"

Naturally none of the panel was about to admit any personal knowledge of the existence of payola—past or present, although Sorkin did note he was once offered \$1.25. "I took it," he deadpanned.

Then Taylor reminisced about the days when the payola scandals first broke and he was a young deejay in Milwaukee. "I never even had an offer." Taylor said ruefully "In a way I felt bad because it meant my show wasn't important enough."

Hard To Pin Down

Later on, in a more serious mood, Taylor opined that it is increasingly difficult to pin down payola incidents today because "people have learned to be pretty subtle and sly about it."

When Crane—desperately trying to stir up some controversy—asked Sorkin what he would do if a record company sent him a pair of diamond cuff links *after* he played a disk, Sorkin said he guessed he would keep them. However, Taylor—only half kidding—quickly warned him "Most of the time they're zircons—knowing most record companies."

At one point Allen made the cynical observation that in the past many promoters were paying jockeys to play a record that they'd have been playing anyway because it was a hit.

"That's my point!" interrupted Crane rather wildly, "Who cares? Who cares?"

"You should care," Sorkin rebuked. "It's basic immorality that lets them play it."

Tempo Talks Back

The industry had one indignant voice calling in the wasteland. The Tempo Newsletter jocks, Tom Donahue and Bob Mitchell (KYA, San Francisco), wrote "People in our business have to face the fact that we are going to live with constant investigation or, at least, re-evaluation. Ours is an industry that will always be an easy target because there is no one around to defend it. Record manufacturers are too busy cutting each other's throats to form any kind of a common front and the radio industry's first consideration is protection of that precious license.

"It's fun to pick on disk jockeys because newspapers and magazines love to ridicule them and the public gets a kick out of it. As a result there must be a self-imposed standard of conduct far more restrictive than that practiced in other areas of endeavor.



AT JFK CENTER: Carroll James of WWDC stands before model of the John F. Kennedy Center for the Performing Arts in Washington. James has been in touch with Beatles manager Brian Epstein to try to arrange a summer benefit for the JFK Center when the vocal group returns to this country.



CERULEAN BLUES

Another Dinosaur

by Dom Cerulli

This column's recent comments on Johnny Richards prompted one reader (maybe it was *the* reader) to add that almost the same points could be made about another leader—Sal Salvador.

Sal's the kind of leader who will go anywhere, subject himself to just about anything, and *plug-plug-plug* to keep his big band working. It's a good-sounding big band with a bright book, inspired playing (at least on records; I haven't heard the live edition recently), and a *sound*. Sal is probably the first big band leader who is a guitarist since Alvino Rey, and that's already something going for him.

If big bands interest you, listen to Sal's "You Ain't Heard Nothin' Yet" (Dauntless 4307/6307). Larry Wilcox wrote the charts, and the trumpet section is a helluva. As a bonus, there's also the most exciting sax section since the Four Brothers rode the Herman band bus: Charlie Mariano and Joe Farrell, tenors; Andy Marsala, alto; and Nick Brig-nola, baritone.

Heartily Recommended

In addition to the goodies listed last week in the jazz issue (and despite the fig who switched Argo and Atlantic, although neither should be ashamed of what the other had listed), here are a couple of recent albums I've enjoyed and would heartily recommend for Christmas giving to anyone with ears:

BOSSSES OF THE BAL-LAD—Illinois Jacquet and Strings Play Cole Porter (Argo 746): Arrangements by Benny Golson and Tom McIntosh plus the feeling of a *real* musician make this a lovely jazz set. I particularly liked *Get Out Of Town* and *All Through The Night*. Nice packaging job, too.

SONATA FOR TRUMPET AND PIANO—Joe Wilder, trumpet, and Milton Kaye, piano (Golden Crest RE 7007): Alec Wilder's music played superbly by one of the finest trumpeters jazz

has given the world of music.

There are two other Alec Wilder albums currently on release from Golden Crest, but I haven't had a chance to get to them yet. They're **Sonata for Trombone and Piano** with John Swallow and Harriet Wingreen, and **Sonata for Horn, Tuba and Piano** with John Barrows, Harvey Phillips, and Bernie Leighton.

* * *

NOTE: Elliot Horne, RCA Victor's fine press and information officer in the pop and jazz area, will bring a really fresh point of view to daytime radio on December 26. It's a two-hour show (2 to 4 p.m.) on WBAI-FM (99.5 on your dial) and it's too bad that only New Yorkers will be able to tune in. Horne, the jazz lexicographer and sometimes poet, has planned the show to be as loose and swinging as his taste in jazz . . . and that means it will be a *wild* two hours.

N.B.: The December issue of "Esquire" includes, among many fine articles and stories, a chapter from Marshall and Jean Stearns' forthcoming book on popular dancing in America. This one is called "A Little Background on Tap Dancing." The December "Esquire" is going for one buck, and the Stearns' piece alone is worth it.



BRIGHT AS DAY: Doris Day made a rare visit to Wallichs Music Store in West Covina, Calif. last week to sign autographs. She is seen here with Columbia Records Ted Rosenberg, Bob Moering, and Rudy Butterfield.

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Red Hot 12 By 5 Stones Hits #3!

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	BEACH BOYS CONCERT	Capitol TAS/STAO 2198
2	2	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
4	12 X 5	12 X 5	ROLLING STONES, London LL 3402/ PS 402
4	3	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000
7	7	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LSP 2999
10	10	MARY POPPINS	FILM SOUNDTRACK, Vista BV 4026
7	5	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
8	8	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
11	11	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
10	6	A HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366

This Week	Last Week	Album	Label
14	14	JOAN BAEZ /5	Vanguard VSD 79160
12	13	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
13	9	SOMETHING NEW	BEATLES, Capitol T/ST 2108
14	16	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
15	15	TRINI LOPEZ—LIVE AT BASIN ST. EAST	Reprise RS 6134
23	23	THE BEATLES' STORY	Capitol STBO 2222
17	12	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110
18	18	GETZ/GILBERTO	Verve V-V6 8545
19	17	POP GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
20	20	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087

This Week	Last Week	Album	Label
21	19	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965
22	21	INVISIBLE TEARS	RAY CONNIFF, Columbia CL 2264
23	26	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
24	22	WALK, DON'T RUN, VOL. 2	VENTURES, Dolton BLP 203
25	24	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555
26	29	AMOR	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
27	25	THE KINGSMEN, VOL. 2	Wand 659
34	34	THE INCOMPARABLE MANTOVANI	London LL 3392/PS 392
29	27	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
30	31	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833

ACTION ALBUMS

31	28	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
32	37	SHE CRIED	LETTERMEN, Capitol T/ST 2142
33	30	THE CAT	JIMMY SMITH, Verve V/V6-8587
34	32	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 137/KS 3384
35	35	BEST OF JIM REEVES	RCA Victor LPM 2890
36	42	LAST KISS	J. FRANK WILSON, Josie 4006
37	38	SIDEWINDER	LEE MORGAN, Blue Note 4157
38	33	HOW GLAD I AM	NANCY WILSON, Capitol T/ST 2155
39	36	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368
40	44	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor MM 2019
41	40	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
42	43	THIS IS LOVE	JOHNNY MATHIS, Mercury MG 20942
51	51	YESTERDAY'S GONE	CHAD STUART & JEREMY CLYDE, World Artists WAM 2000
44	46	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
45	44	PINK PANTHER	HENRY MANCINI, RCA Victor LPM/LSP 2795
46	39	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM 2935
55	55	THE MANFRED MANN ALBUM	Ascot ALS 16015
57	57	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
49	52	BITTER TEARS	JOHNNY CASH, Columbia CL 2248
59	59	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569
51	49	COTTON CANDY	AL HIRT, RCA Victor LPM-LSP 2917
52	48	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
53	41	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty IRP 3377
54	53	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193; CS 8993

55	62	PETER AND THE COMMISSAR	ALLAN SHERMAN, RCA Victor LPM 2773
56	47	THE ANIMALS	MGM E 4264
69	69	GOLDEN BOY	ORIGINAL CAST, Capitol UAS 2124
58	56	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
59	50	BEACH BOYS SONG BOOK	HOLLYRIDGE STRINGS, Capitol T-ST 2156
60	58	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise FS 1012
61	64	GERRY AND THE PACEMAKERS SECOND ALBUM	Laurie LLP 2027
62	54	EARLY ORBISON	ROY ORBISON, Monument MLP 8023
74	74	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
64	60	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
86	86	YOU REALLY GOT ME	KINKS, Reprise 6143
66	68	HONEY IN THE HORN	AL HIRT, RCA Victor LPM-LSP 2745
67	71	DISCOTHEQUE	ENOCH LIGHT, Command RS 873
68	67	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232
69	66	HERE WE A GO GO AGAIN	JOHNNY RIVERS, Imperial LP 9274
70	61	RAMSEY LEWIS TRIO AT BOHEMIAN CAVERNS	Argo 741
71	65	SONGS, PICTURES AND STORIES OF THE FABULOUS BEATLES	Vee Jay VJ 1092
82	82	OLE	JOHNNY MATHIS, Mercury MG 20988
73	75	ST. LOUIS TO LIVERPOOL	CHUCK BERRY, Chess 1488
74	67	SAM COOKE AT THE COPA	RCA Victor LPM-LSP 2970
75	76	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM-LSP 2843
76	70	MAKE WAY FOR DIONNE WARWICK	Scepter 523
77	79	SONGS FOR LONESOME LOVERS	RAY CHARLES SINGERS, Command RS 874

78	82	GETZ AU GO GO	STAN GETZ, Verve V-V6 8600
79	73	SO TENDERLY	JOHN GARY, RCA Victor LPM-LSP 2922
80	80	AT THE WHISKEY A GO GO	JOHNNY RIVERS, Imperial LP 9284
81	90	TOUR DE FARCE	SMOTHERS BROTHERS, Mercury MG 20948
82	91	DANG ME/CHUG A LUG	ROGER MILLER, Smash MPS 27049
83	89	BREAD AND BUTTER	NEWBEATS, Hickory 120
84	85	AL DI LA	RAY CHARLES SINGERS, Command RS 870
100	100	OSCAR PETERSON TRIO # ONE	Mercury MG 20975
86	87	BEN FRANKLIN IN PARIS	ORIGINAL CAST, Capitol VAS 2191
100	100	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013
88	88	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
89	77	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099
90	99	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
91	93	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists UAL 3407
92	92	GOLDFINGER	SOUNDTRACK, United Artists UAL 4117; UAS 5117
93	93	THE PEOPLE'S CHOICE	FERRANTE & TEICHER, United Artists UAL 3385
94	94	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
95	95	I DON'T WANT TO SEE YOU AGAIN	PETER & GORDON, Capitol T-ST 2220
96	96	I DON'T CARE	BUCK OWENS, Capitol T 2186
97	92	LAND OF GIANTS	NEW CHRISTY MINSTRELS, Columbia CL 2187
98	96	BE MY LOVE	JERRY VALE, Columbia CL 2181
99	99	SATURDAY NIGHT AT THE UPTOWN	Various Artists Atlantic SD 8101
100	100	RIGHT OR WRONG	RONNIE DOVE, Diamond D 5002

First, **THE HULLABALLOOS**

"I'M GONNA LOVE YOU TOO"  R-4587

then, **THE DETERGENTS**

"LEADER OF THE LAUNDROMAT"  R-4590

and now,



THE EXCITERS



*Just check the Charts!



Big Week for Shangri-La's and Other girls!

Chart Picks

THE SHANGRI-LA'S

Red Bird 10-018
GIVE HIM A GREAT BIG KISS (Tender Tunes/Trio, BMI) (2:12) — Morton

TWIST AND SHOUT (Mellin/Progressive, BMI) (2:20)—Russell, Medley

The first of two great records released by the group this week. First up is a cutie teen ditty; the flip here a rousing "live" type rock performance.

THE SHANGRI-LA'S

Red Bird 10-019
MAYBE (Figure, BMI) (2:35)—Goldner

SHOUT (Wemar, BMI) (2:20)—the Isley Brothers

As mentioned above, here are two more standout sides by the gals. Top side is an older former hit penned by George Goldner. Flip is another wild rocker.

THE SHIRELLES

Scepter 1292
ARE YOU STILL MY BABY (Charles Rich, BMI) (2:24)—Rich
 Flip is "I Saw a Star," (Ludix, BMI) (2:21)—Owens Green

A mighty sharp side for the Shirelles with a fine lead and stylish arrangement. Their best effort in a good spell.

LESLEY GORE

Mercury 72372
LOOK OF LOVE (Trio BMI) (2:10) —Greenwich, Barry

Flip is "Little Girl Go Home," (Bonjour ASCAP) (2:42)—Curtis, Davies

The thrush sounds good on this neat ditty by the popular writing team of Jeff Barry and Ellie Greenwich. Should score well.

THE DIXIE CUPS

Red Bird 10-017
LITTLE BELL (Trio BMI) (2:50)—Barry, Greenwich

Flip is "Another Boy Like Mine," (Trio BMI) (2:50)—Barry, Greenwich

The group turns on that familiar harmony sound to great advantage in this slick new teen-styled ditty. Strong appeal all the way.

ASTRUD GILBERTO

Verve 10339
FUNNY WORLD (Marks, BMI) (2:25)—Brandt, Morricone
 Flip is "Who Can I Turn To" (Musical Comedy Prod's., BMI) (2:07) —Bricusse, Newley

The lovely Astrud turns away from her bossa nova kick here in favor of the pretty theme from the picture, "Malamondo." Top scoring by Claus Ogerman.

ANITA CARTER

Mercury 72364
LITTLE THINGS MEAN A LOT (Leo Feist, ASCAP) (2:29)—Lindeman, Stutz

STOP (BEING MEAN TO YOUR BABY) (Wilderness, BMI) (1:59)—Howard

The country gal has two very likely pop sides here. Her singing is tops and the Bill Justis backings are the best. Watch both.

JULIE GRANT

Hickory 1288
COME TO ME (Lynn, ASCAP) (2:43) —Beveridge, Prior

Flip is "You're Nobody 'Til Somebody Loves You" (Southern, ASCAP) (2:15)—Morgan, Stock, Cavanaugh

The latest of the British girl singers had a hit with this interesting, minor-flavored tune in England and it can do well here.

DIANA DORS

Fontana 1943
SO LITTLE TIME (Skidmore, ASCAP) (2:31)—Reed, Mason

Flip is "It's Too Late" (Near North, BMI) (2:54)—Reed Mason

The well-known British blonde bombshell of moviedom has a real wild, modern, rocking side here and it's loaded with hit potential.

THE RAG DOLLS

Mala 493
DUSTY (Saturday ASCAP) (2:45) —Crewe, Linzer, Randell
 Flip is "Hey Hoagy," (Saturday, ASCAP) (2:50)—Crewe, Linzer, Randell

These gals had a minor hit last summer on another label and they could break well with this one too. It's reminiscent of the Four Seasons sound.

TONY MARTIN

Motown 1071
TALKIN' TO YOUR PICTURE (Jobete/American, BMI) (2:55) —Page

Flip is "Our Rhapsody," (Jobete/American, BMI) (2:59)—Page

Martin could have a big comeback hit with this interesting country flavored side on a label known best for its r. and b. type product. Watch it.

JAY AND THE AMERICANS

United Artists 805
LET'S LOCK THE DOOR (AND THROW AWAY THE KEY) (Picturetone, BMI) (2:24)—Farrell, Alfred

Flip is "I'll Remember You," (Trio, BMI) (2:40)—Lieber, Stoller

The boys follow up their "Come A Little Bit Closer" smash with another solid goody. It's a rouser and the fans should grab it fast.

THE KINKS

Reprise 0334
ALL DAY AND ALL OF THE NIGHT (Jay Boy BMI) (2:20)—Davies

Flip is "I Gotta Move," (Jay Boy, BMI) (2:24)—Davies

Another intense, down-to-earth rocker in the r. and b. tradition. A good follow-up to "You Really Got Me" and in a similar groove.

GARY LEWIS AND THE PLAYBOYS

Liberty 55756
THIS DIAMOND RING (Sea-Lark, BMI) (2:05)—Kooder, Levine, Bras
 Flip is "Hard to Find," (Contemporary BMI) (2:08)—Vinnegar

This lad is the son of comedian Jerry Lewis and he's good. So are the boys who back him. Side has a solid teen feel and it's worth action.

GARNET MIMMS

United Artists 796
A LITTLE BIT OF SOAP (Mellin, BMI) (2:21)—Russel

Flip is "I'll Make It Up to You," (Rittenhouse, BMI) (2:47)

The chanter has a classy sound here on a smartly written song. A good arrangement goes along with it too.

THE RADIANTS

Chess 12119
VOICE YOUR CHOICE (Chevis, BMI) (2:32)—McAlister, Sims

Flip is "If I Only Had You," (Chevis, BMI) (2:55)—McAlister, Vail

The group essays a strong touch of the Detroit sound here on a clever tune. It bounces right along and it has a chance.

THE KINGSMEN

Wand 172
LONG GREEN (Burdette BMI) (2:30)—Easton

Flip is "The Jolly Green Giant," (Burdette/Flo-Mar-Lu, BMI) (1:56) —Easton

The group could just bounce back into the hit derby with this rhythmic ditty that has strong touches of their original hit.

DON COSTA

DCP 1124
I WILL WAIT FOR YOU (South Mountain/Jonware, BMI) (2:59) —LeGrand

Flip is "Pretty Blue Eyes," (Almimo, BMI) (2:33)—Randazzo, Weinstein

Michel LeGrand has written a beautiful theme for the French picture, "The Umbrellas of Cherbourg" and Costa's arrangement spells hitsville.

MUSIC BUSINESS DISCOVERY PICKS

KENNY SHEPARD
 Maxx 6253
WHAT DIFFERENCE DOES IT MAKE (Maxx, BMI) (2:43)—McCoy
TRY TO UNDERSTAND (Blackwood, BMI) (2:48)—McCoy
 Here's a fine new artist with a real touch and he has the benefit of two good Van McCoy tunes. Both could happen.

THE NEW BLOODS
 20th Century Fox 554
SELF SERVICE (Renda, BMI) (2:41) — Campbell, Johnson, Murrell
 Flip is "Found a Love, Where's It At," (Renda, BMI) (2:32)—Pickett, Schofield, West
 A good new group here and they've got one of the label's best recent releases. Song has a good lyric that could go over.

Night Club Review

Jack Jones A Smash At Plush Persian Room

One year ago Jack Jones was appearing at The Living Room, a small break-in club on New York's Third Avenue. Last week Jack Jones opened at New York's swank Persian Room of the Plaza Hotel. From Third Avenue to the Plaza in one year is a remarkable jump, but Jack made the leap with ease. In fact he made it with yards to spare.

It is no overstatement to say that Jack Jones lived up to all his promise on his debut at the Persian Room. Coming in on the heels of Robert Goulet, a favorite at the club, Jones soon showed that he had the confidence and the savvy to play any room in the country. If there is to be a successor to Frank Sinatra, Jack Jones is the man.

Jones didn't win the crowd over easily. It took a few songs before he made the crowd (which isn't the hippest) forget he was the son of Allan Jones, and listen to him as they would a Bob Goulet. About halfway through, however, he got to them, with his singing, his songs, his freshness and his style.

The songs included such fine compositions as "She Loves Me," "Call Me Irresponsible," "It Only Takes A Moment," "Days Of Wine and Roses," "You're Nobody 'Till Somebody Loves You," and "Bewitched, Bothered and Bewildered." Wisely, he saved his record hits until half-way and then sprinkled through his act "Wives And Lovers," "Lollipops And Roses," and his current "Dear Heart."

Finally, when he had them eating out of his hand, he came through with a wild, jazz-tinged version of his father's old hit "The Donkey Serenade." He was home. His medley of "What's New," "Guess I'll Hang My Tears Out To Dry," and "Once In A Lifetime," had the audience clamoring for more.

Jones' fresh and easy style, his hipness and his ability to really sell a song, makes him a major name in the current vocal scene. His smash performance at the Persian Room indicates he is no longer a comer—he's arrived.

Bob Rolontz



PARTY TIME: The man for whom the party was thrown is English singer Matt Monro. Party was arranged by Liberty Records. President of the firm, Al Bennett, is on left, and executives Phil Skaff and Bob Skaff are on right.

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 I FEEL FINE Beatles—Parlophone
- 2 LITTLE RED ROOSTER Rolling Stones—Decca
- 3 I'M GONNA BE STRONG Gene Pitney—Stateside
- 4 DOWNTOWN Petula Clark—Pye
- 5 BABY LOVE Supremes—Stateside
- 6 ALL DAY AND ALL OF THE NIGHT Kinks—Pye
- 7 HE'S IN TOWN Rockin' Berries—Pye
- 8 THERE'S A HEARTACHE FOL-LOWING ME Jim Reeves—RCA
- 9 WALK TALL Val Doonican—Decca
- 10 UM, UM, UM UM UM UM Wayne Fontana & the Mindbenders—Fontana
- 11 LOSING YOU Dusty Springfield—Phillips
- 12 PRETTY PAPER Roy Orbison—London
- 13 SHA LA LA Manfred Mann—HMV
- 14 DON'T BRING ME DOWN Pretty Things—Fontana
- 15 TOKYO MELODY Helmut Zacharias—Polydor
- 16 I UNDERSTAND Freddie & the Dreamers—Columbia
- 17 OH, PRETTY WOMAN Roy Orbison—London
- 18 WALK AWAY Matt Monro—Parlophone
- 19 A MESSAGE TO MARTHA Adam Faith—Parlophone
- 20 REMEMBER (WALKIN' IN THE SAND) Shangri-Las—Red Bird

THE MGM LION IS A WITH 8 LIVES AND VERVE!



Herman's Hermits
I'M INTO SOMETHING GOOD... K-13280



The Animals
BOOM BOOM K-13298



Johnny Tillotson
SHE UNDERSTANDS ME K-13284



Ray Peterson
ACROSS THE STREET (IS A MILLION MILES AWAY) K-13299



Diane Renay
WATCH OUT, SALLY! K-13296



Hank Williams, Jr.
ENDLESS SLEEP K-13278



Richard Chamberlain
ROME WILL NEVER LEAVE YOU... K-13285



Michael Allen
SHE... K-13301



Astrud Gilberto
FUNNY WORLD VK-10339

ALL OF 'EM THE LIVING END!

MGM Records and Verve Records divisions of Metro-Goldwyn-Mayer, Inc.

LOUIE'S NEXT MILLION SELLER!

"FAITH"

(From the musical "I Had A Ball")

Louis Armstrong

Mercury 72371



Foremost in Fine Recording

THE BEACH BOYS'

CHRISTMAS ALBUM

ST-2164

AL MARTINO'S

A MERRY CHRISTMAS

ST-2165

THIS IS YOUR LAST CHANCE TO ORDER THESE TWO GREAT CHRISTMAS ALBUMS



Original Version

LITTLE DRUMMER BOY

HARRY SIMEONE CHORALE

Single: Fox—429



Album:
3100 (mono)
4100 (stereo)

The Ultimate in Entertainment

TWO BIG ONES



Larry Finnegan

sings

THE OTHER RINGO

RIC S-146

Jimmy Roselli

sings

ANEMA E CORE

RIC S-138

CALL YOUR RIC DISTRIBUTOR NOW

REVIEW OF THE WEEK

WE'RE **LONG** ON HITS

with
RUN RUN RUN

by the
GESTURES

Heading for the Top Ten
Soma 1417

●
WALKIN' MY BABY

by the
TRASHMEN

Garrett 4012

●
49/51

by
JACK BARLOW

Soma 1420

●
DANCIN' WITH SANTA

by the
TRASHMEN

Garrett 4013

●
WHY

by the
ACCENTS

Garrett 4014

●
WALK A LITTLE LONGER

by the
MARY JAYE FOUR

Soma 1423

●
LITTLE LATIN

LUPE LU
by the
CHANCELLORS

Soma 1421

●
**DON'T YOU
BELIEVE THEM**

by
DICK DUNKIRK

and the
STRANGERS

Soma 1424

●
SOMA
RECORDING COMPANY

Minneapolis, Minn.

(612) 544-4201

Limelight Jazz

Limelight, the new jazz label of Mercury Records, was launched last week. Limelight will provide a showcase for all Mercury and Philips for jazz artists, and all Mercury and Philips jazz names will be moved to the new label. This will give Limelight a lineup of jazz names including Oscar Peterson, Roland Kirk, Dizzy Gillespie, The Three Sounds, Gerry Mulligan and the Double Six (of Paris,) and the newly signed Chet Baker, Art Blakey, and Milt Jackson.

The Limelight label will have its own distribution, with Heilicher in Minneapolis, Music Distributors in Seattle and Seabord in Hartford already named. These distributors have had experience in handling jazz lines.

Jack Tracy will handle record production for Limelight on the West Coast, and Quincy Jones and Bobby Scott in New York.

Sandra Moves Up

Sandra Berger has become director of advertising and promotion for E. B. Marks Music, according to the firm's president, Herbert Marks. Miss Berger was most recently with the promotion and public relations department of New York's educational TV channel, WNBT, and also served with Mercury and Artia-Parliament Records.

Dr. Mogull Dies

Dr. Peter Mogull, the podiatrist, died last week (29). Dr. Mogull, whose office was located in New York's Brill Building, the heart of Pan Alley, was a friend of many music and record business personalities from the greats to the guys and girls who worked in the offices of record and music publishing companies. Services were held Monday (30) at Riverside Chapel in New York. Dr. Mogull is survived by his son Ivan, the music publisher, and a daughter.

Sammy Stept Dies

Sammy Stept, the composer and author, died December 1 in California at the age of 67. He was the composer of such hits as "That's My Weakness Now," "Don't Sit Under The Apple Tree," "I'll Always Be In Love With You," and "Please Don't Talk About Me When I'm Gone." Stept started in show business first with his own band and later as an accompanist for such stars as Jack Norworth and Mae West. In 1925 he was one of the Record Boys on network radio. He wrote music for many Hollywood pictures, starring Al Jolson, Shirley Temple, and Ginger Rogers. Some of his songs were featured in the musical "Yokel Boy." He is survived by his widow, Mrs. Jesse E. Stept.

G. Usher to Decca

Decca Records' west coast staff has acquired the services of the prominent clefter, Gary Usher, who joins Charles "Bud" Dant and William Loose as record producer. Usher's credits as co-writer includes innumerable hits for the Beach Boys and the Hondells.

Atlantic Goes West

Atlantic and Atco have established West Coast offices, placing Abe Kesh in charge of sales and promotion. Company president, Ahmet Ertegun, set the deal last week. Atlantic-Atco will continue to be distributed in Los Angeles and environs by Merit Distributing.

Atlantic worked out arrangements last week to distribute the Righteous Bros. hit LP "Some Blue-Eyed Soul" on the Moonglow label.

Chicago Music Men

Chicago's Music Men have set up their own organization, midwestern Music Men's Association. MMMA is the brainchild of Ewart Abner, of Constellation Records, who also sparked the formation of ARMADA many years ago, and Paul Wyatt, Columbia's Studio Sales Manager in Chicago. Committee members are Abner, Esmond Edwards of Chess Records, Bob Kidder of Universal Records, Carl Procter, promotion man, Ralph Bass, record producer, and Carl Davis of Epic-Okeh Records.

Q Makes It

Quincy Jones was named vice president of Mercury Records Productions last week. Announcement was made by Green the night that Quincy started his chores as musical-director-conductor for Frank Sinatra and the Count Basie band at Las Vegas.

Quincy has been with Mercury since 1961 handling record production of such chart toppers as Lesley Gore, Billy Eckstine, Sarah Vaughan, and such foreign artists as the Swingle Singers, Michel Legrand, the Double Six of Paris and Charles Aznavour.

He was responsible for the acquisition of the recording rights to "I Had A Ball" the Buddy Hackett musical which will premiere on Broadway this week. Quincy recently composed and conducted the score for the film "The Pawnbroker."



STAY IN SCHOOL RALLY: WABC in New York held a Stay-in-School Rally last week at Eastern District High School in Brooklyn. WABC jocks were there as were top record names like the Shangri-La's above. Others on the bill were Candy and the Kisses, Randy and the Rainbows, Bernadette Carol, Frankie Callan, the Tee-Mates, the Tymes, and the You-Know-Who's.

REVIEW OF THE WEEK

New Columbia V.P.'s

Stan Kavan was named vice president and general manager last week of the Columbia Records Sales Corporation. Cal Roberts was named a v. p. of Columbia Records Productions. Kavan will be responsible to Bill Gallagher, vice president of marketing for the firm. Kavan's duties include directing the merchandising staff and creating and developing merchandising programs. He also will initiate sales promotion and trade advertising material.

Kavan's first announcement as CRSC manager concerned the promotion of Joe Norton to the post of director of sales promotion material and popular album merchandising. Norton will initiate creating sales promotion material and trade advertising.

Columbia Has "Luv"

The new big dramatic hit on Broadway is the comedy smash called "Luv" by Murray Schisgal. Last week Columbia Records announced that it would record it as part of its dramatic series. It stars Ann Jackson, Eli Wallich and Alan Arkin.

A. H. Malotte Dies

Composer Albert Hay Malotte, 69, best known for setting "The Lord's Prayer" to music, died in Hollywood after a long illness. He suffered a cerebral hemorrhage in '62, and had not been well since.

The songs he composed include "Song of the Open Road," "My Friend," "The Poor Old Man," and "For My Mother." Hired by Walt Disney, Malotte wrote the ballet "Little Red Riding Hood" and created the music for 18 Silly Symphonies, including "Ferdinand the Bull."



MONSTER FROM THE TOWER: His name is Lon Chaney, and he has cut his first album for Tower Records. It's called "Monster Holiday" and it features the veteran actor of horror roles in a variety of monster take-offs.

R & B TOP THIRTY:

Supremes Make It To # One

- | | |
|---------------------------------------------------------------|----------------------------------------------------------------|
| 1 COME SEE ME ABOUT ME
Supremes—Motown 1068 | 15 THE PRICE
Solomon Burke—Atlantic 2259 |
| 2 THE JERK
The Larks—Money 106 | 16 CHAINED & BOUND
Otis Redding—Volt 121 |
| 3 VOICE YOUR CHOICE
The Radiants—Chess 1904 | 17 LONG LONG WINTER
Impressions—ABC-Par. 10682 |
| 4 REACH OUT FOR ME
Dionne Warwick—Scepter 1285 | 18 AIN'T IT THE TRUTH
Mary Wells—20th Fox 544 |
| 5 HOW SWEET IT IS
Marvin Gaye—Tamla 54107 | 19 AIN'T DOIN' TOO BAD
Bobby Bland—Duke 383 |
| 6 GETTING MIGHTY
CROWDED
Betty Everett—VeeJay 628 | 20 EITHER WAY I LOSE
Gladys Knight—Maxx 331 |
| 7 SATURDAY NIGHT AT THE MOVIES
The Drifters—Atlantic 22601 | 21 BLESS OUR LOVE
Gene Chandler—Constellation 141 |
| 8 A WOMAN'S LOVE
Carla Thomas—Atlantic 2258 | 22 GOIN' OUT OF MY HEAD
Little Anthony & Imperials—DCP 1119 |
| 9 TOO MANY FISH IN THE SEA
Marvelettes—Tamla 54105 | 23 JUMP BACK
Rufus Thomas—Stax 157 |
| 10 OH, NO NOT MY BABY
Maxine Brown—Wand 162 | 24 AMEN
Impressions—ABC-Par. 10602 |
| 11 TAKE THIS HURT OFF ME
Don Covay—Rosemart 802 | 25 SEVEN LETTERS
Ben E. King—A&O 6328 |
| 12 I FOUND A LOVE
Jo Ann & Troy—Atlantic 8178 | 26 WILD ONE
Martha & Vandellas—Gordy 7036 |
| 13 CHITTLINS
Gus Jenkins—Tower 107 | 27 COME ON DO THE JERK
Miracles—Tamla 54109 |
| 14 BABY LOVE
Supremes—Motown 1066 | 28 MERCY MERCY
Don Covay—Rosemart 802 |
| | 29 SINCE I DON'T HAVE YOU
Chuck Jackson—Wand 169 |
| | 30 IT'S ALL OVER
Walter Jackson—Okeh 7204 |

Damone With WB

Vic Damone has signed a long term contract with Warner Bros. Records. According to the announcement from the record company, Damone will be developed as a major artist, and to do so the label will work closely with his manager Lee Wolfberg, and his agency, William Morris, on personal appearances and TV telecasts. Vic was previously with Capitol.

Sippel To Mercury

Johnny Sippel, sales head of Monument Records, will leave the Hendersonville, Tenn. firm in January to join Mercury Records as director of publicity. Sippel's appointment as head of publicity marks the start of a publicity department for Mercury, which up to now has always funnelled its publicity work to an outside firm. Sippel will be in complete charge of the department and will have staff writers. He will report directly to Irwin Steinberg, executive vice-president of the firm. Sippel's replacement at Fred Foster's Monument label will be announced shortly.

ABC Paramount Meets

ABC Paramount Records will hold its first 1965 distributor meeting on January 13, 14, and 15 at the Eden Roc Hotel in Miami, Florida. Firm will introduce 15 new ABC Paramount LP's and 12 new jazz LP's on Impulse.

La Viola To Colpix

Two new executives were appointed to the staff of the music division of Columbia Pictures-Screen Gems last week by the firm's president, Don Kirshner, Emil La Viola has joined the professional department while Herb Moelis became vice president of business administration and international operations.

NAMM Meet Date

Dates for the 1965 convention of the National Association of Record Merchandisers have been changed. The new dates are February 28 through March 4. The locale for the confab, the Fairmont Hotel in San Francisco, remains the same.



CHRISTMAS TREE: Bernadette Castro decorates the Jimmy Dean Friendship Tree for the New York Tuberculosis and Health Association. Decorations are Christmas Cards, with Christmas Seals, mailed to Jimmy Dean's WABC-TV Show. Similar trees are being sent to hospitals to bring Yuletide cheer to shut-ins.

JOHNNY MARKS' CHRISTMAS MUSIC

From The TV Special
Featuring
The Voice of Burl Ives
to be repeated in 1965
"charming and tuneful" ...
N.Y. Times

Burl Ives

Decca Hit

A HOLLY JOLLY CHRISTMAS

Quinto Sisters (Columbia)
Do Re Me Singers (Kapp)

SILVER AND GOLD

Do Re Me Singers (Kapp)

From The Background Score
A New Masterpiece
from Reprise

Frank Sinatra & Fred Waring

I HEARD THE BELLS ON CHRISTMAS DAY

Re-issue: Bing Crosby,
Harry Belafonte, Eddy Arnold,
Bert Kaempfert, Fred Waring,
Chet Atkins, Lester Lanin, etc.

Brenda Lee ROCKIN' AROUND THE CHRISTMAS TREE

(Decca)

RUDOLPH THE RED-NOSED REINDEER

70,000,000 Record Seller
Around The World

St. Nicholas Music Inc.

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; WITH - Baltimore; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WPGC - Washington; WWDC - Washington
- SOUTH:** KILT - Houston; KOMA - Oklahoma City; WFUN - Miami; WQAM - Miami; WQXI - Atlanta; WRAP - Norfolk; WVOL - Nashville; WYLD - New Orleans
- MIDWEST:** KQV - Pittsburgh; KXOK - St. Louis; WAMO - Pittsburgh; WING - Dayton; WKNR - Detroit; WRIT - Milwaukee
- WEST:** KEWB - Oakland; KFWB - Los Angeles; KIMN - Denver; KJR - Seattle; KYA - San Francisco

ACROSS THE STREET. Ray Peterson (MGM).....	KYA 37
ALL DAY, ALL NIGHT. Kinks (Reprise).....	WQAM 12; KIMN 40
AND SATISFY. Nancy Wilson (Capitol).....	WVOL 30; WAMO 27
ARE YOU STILL MY BABY. Shirelles (Scepter).....	KILT 52; WYLD -P
ARIGATO. Romi Yamada (RCA).....	WWDC 50
ARMY GREEN. Dale Brooks (Dolphin).....	WKBW 48; WORC 43
BABY DON'T GO. Sonny & Cher (Reprise).....	KOMA 28; KFBW 16
BABY'S FIRST CHRISTMAS. Connie Francis (MGM).....	WORC -X
BAD BAD WOMAN. Peppermint Harris (Jewel).....	WYLD 34
BAR-B-QUE. Wendy Rene (Stax).....	WAMO 22
BIG JERK. Clyde & Blue Jays (Loma).....	WYLD -X
BILLY AND SUE. B.J. Thomas.....	KILT 1
BLIND MAN. Lil' Milton (Checker).....	WYLD 21; WAMO 39
BLUE CHRISTMAS. Elvis Presley (RCA).....	WORC -X
BOYS. Beatles (V-J).....	KXOK 27
BUSY BODY. Jimmy Hanna.....	KJR 42
CAN'T BE STILL. Booker T & MG's (Stax).....	WRAP -P; WAMO 50
CARELESS HANDS. Jerry Wallace (Challenge).....	KJR 49
CHITTLINS. Gus Jenkins (Tower).....	WAMO 5
CHRISTMAS CELEBRATION. B.B. King.....	WAMO 47
CHRISTMAS WILL BE JUST ANOTHER LONELY DAY. Brenda Lee (Decca).....	WORC -X
C'MON EVERYBODY. Ed Forsyth.....	KILT 44
COME ON HOME. Anna King (Smash).....	WRAP -P
CONSIDER YOURSELF. Stacy Johnson (Modern).....	WYLD -P
CONSIDER YOURSELF LUCKY. Gary & Gary (Heidi).....	WVOL 26
CRUSHER. Novas.....	WFUN -P; WRIT 40
CRYING GAME. Ian & Zodiacs.....	KILT 55
CRYING MAN. Lee La Mont (Backbeat).....	WYLD -X
DAYS OF THE WALTZ. Patti Page (Columbia).....	WWDC 53
DEAREST SANTA. Bobby Vinton (Epic).....	WWDC 55
DO ANYTHING YOU WANNA. Harold Betters (Gateway).....	WYLD -X
DO-DO-DO-BAH-OH. Bert Keyes (Clock).....	WWDC 64
DO IT RIGHT. Brook Benton (Mercury).....	WWDC 46
DO THE WHIP. Kitty Lanier.....	WAMO 11
DO WHAT YOU DO SO WELL. Ned Miller (Fabor).....	KOMA 37
DON'T ANSWER THE DOOR. Jimmy Johnson (Magnum).....	WYLD 39
DON'T DO IT NO MORE. Inez & Charlie Foxx (Symbol).....	WYLD 23

DON'T LET THE LOVELIGHT LEAVE. Carla Thomas (Atlantic).....	WRAP 29
DON'T MAKE MY BABY BLUE. Lonnie Mack (Fraternity).....	KXOK 16
DON'T SHUT ME OUT. Sammy Davis (Reprise).....	KILT 34
EITHER WAY I LOSE. Gladys Knight & Pipps (Maxx).....	WVOL 14
EVERY ONCE IN A WHILE. Huey P. Smith (Ace).....	WYLD -X
EVERYBODY KNOWS BUT HER. Steve Alaimo (ABC).....	WFUN 34
FEELIN' GOOD. Jon Thomas.....	WRAP -P
FIDDLER ON THE ROOF. Herbie Mann (Atlantic).....	WWDC 47
FINDERS KEEPERS. Nella Dodds (Wand).....	WYLD 38; WAMO -P
GEORGIA SLOP. Big Al Downing.....	WAMO 30
GET RID OF HIM. Bernadette Castro (Colpix).....	WQAM -P
GIRL FORGIVES. Bernadette Castro (Colpix).....	WQAM -P
GOLDFINGER. Billy Strange (Crescendo).....	KXOK -X
GOTTA GIVE HER LOVE. Volumes (American Artists).....	WAMO 26
HAPPY. Steve Alaimo (ABC).....	KILT 42; WFUN 34; WQAM 20
HAPPY BIRTHDAY. Loretta Lynn (Decca).....	WWDC 62
THE HERO. Bernadette Carroll.....	WFUN 32
HE'S MY GUY. Irma Thomas (Imperial).....	KQV 30; WAMO 40
HEY LITTLE ONE. J. Frank Wilson (Josie).....	WRIT 35
HIDE AND GO SEEK. Lil' Hulon Vining (Big Bee).....	WYLD 35
HIGH HEEL SNEAKERS. Jerry Lee Lewis (Smash).....	KFWB 17
HIGH HEEL SNEAKERS. Three Souls.....	WAMO 8
HONKY TONK. Dave Lewis.....	KJR 34
I AIN'T NEVER. Joe Henderson (Ric).....	WVOL 27
I CRY ALONG. Ruby & Romantics (Kapp).....	WVOL 13
I DON'T WANNA CRY. Big Maybelle (Scepter).....	WYLD -P
I FOUND YOU. British Walkers.....	WPGC 26
I GO TO PIECES. Peter & Gordon (Capitol).....	WORC 42
I HOPE HE BREAKS YOUR HEART. Neil Sedaka (RCA) ..	WPGC 36
I WANNA GET MARRIED. Delicates.....	WAMO 19
I WANNA THANK YOU. Enchanters (Warner Bros.).....	WVOL 25
I WANT YOU TO HAVE EVERYTHING. Lee Rogers (D-Town).....	WYLD 36
I WOULDN'T TRADE YOU FOR THE WORLD. Bachelors (London).....	WFUN 14; WQAM 7; KEWB 11; KYA 22

Radio Exposure Chart (continued)

I'D DO IT AGAIN. Bobby Wood (Joy)..... KILT 54
 IF I KNEW THEN. Ray Conniff Singers (Columbia)..... WWDC 45
 IF YOU WANT THIS LOVE. Sonny Knight (Aura)..... KOMA 11
 I'LL COME RUNNING. Lulu (ABC)..... WPGC 40
 I'LL CRY TOMORROW. Honeycombs (Interphon)..... WRIT -P
 I'M A FOOL. Astronauts (RCA)..... KIMN 4
 IT'S RAININ'. Whispers..... WQAM 35
 I'VE GOT THE SKILL. Jackie Ross (Chess)..... WVOL 15

KENTUCKY BLUEBIRD. Lou Johnson
 (Big Hill).....WQXI 17; WVOL 3; WYLD 16

LAUGH LAUGH. Beau Brummels
 (Autumn).....WORC -P; KEWB 36; KYA 20
 LITTLE BELL. Dixie Cups (Red Bird)..... WORC -P
 LITTLE BY LITTLE. Pickwick (Warner Bros.)..... KILT 50
 LITTLE EGYPT. Elvis Presley (RCA)..... WORC 1
 LITTLE SAINT NICK. Beach Boys (Capitol)..... WORC -X
 LITTLE STAR. Randy & Rainbows (Rust)..... WORC 49
 LITTLE WIND UP DOLL. Kris Jensen (Hickory) WWDC 54; WORC 44
 LIVE IT UP. Dusty Springfield
 (Philips).....WPGC -P; WWDC 66; WQAM -P
 LONG SHIPS. Charles Albertine (Colpix)..... KFWB 11
 LOOK FOR SMALL PLEASURES. Jody Miller (Capitol) ... WORC 40
 LOOKING FOR A LOVE. Isley Brothers (Atlantic)..... WVOL -P
 LOVE, LOVE. Strange Loves (Swan)..... WKBW 35
 LOVELY LOVELY. Chubby Checker (Parkway) .WWDC 49; WORC -X

MELLOW FELLOW. Etta James (Argo)..... WAMO 45
 MIND OVER MATTER. Nolan Strong..... KILT 38
 MOVE IT BABY. Simon Scott (Imperial)..... KYA 16
 MUSTANG 2#2. Casuals (Sound Stage 7)..... WITH 25
 MUMBLES. Oscar Peterson Trio (Mercury)..... WAMO 21
 MY ADORABLE ONE. Joe Simon (V-J)..... WVOL 2
 MY BUDDY SEAT. Hondells (Mercury)..... WQAM 46; WKNR -P
 MY SWEET WOMAN. Billy Butler (Okeh)..... WYLD 6

NO FAITH, NO LOVE. Mitty Collier (Chess).... WYLD -P; WAMO 25
 NOBODY BUT YOU. Tokens (B.T. Puppy)..... WORC 39

O BAMBINO. Harry Simeone (Kapp)..... WWDC 59
 ONE WAY AFFAIR. Wallace Brothers (Sims)..... WVOL 21

PAPER TIGER. Sue Thompson (Hickory)..... WORC 22; WKNR 13
 PERCOLATIN'. Willie Mitchell (Hi) .WWDC 48; WYLD -P; WAMO 37
 (THE) PHILLIE. N.M. & the Peanuts (Money)..... KFWB 40
 PIGMY (Part 1). Delegates..... WAMO 33
 PINK DALLY RUE. Newbeats (Hickory)..... KJR 9
 PLEASE, PLEASE MAKE IT EASY. Brook Benton
 (Mercury)..... WYLD 11
 PLEASE, PLEASE, PLEASE. Ike & Tina Turner (Kent).... WRAP 12
 POPPING POP CORN. Dave 'Baby' Cortez (Okeh)..... WAMO 34
 PRETEND YOU DON'T SEE HER. Bobby Vee (Liberty).... KILT 28
 PRETTY GIRLS EVERYWHERE. W. Brothers (Smash).... WQAM 50
 PRETTY PAPER. Roy Orbison (Monument)..... WORC -X
 PUT UP OR SHUT UP. Little Jonna Jaye (Jolar)..... WORC 35

QUE RICO. Less McCann (World Pacific)..... WAMO 13

(THE)RACE IS ON. George Jones (United Artists) KOMA 5; KILT 7
 RED SAILS. Bobby Powell (Whit)..... WYLD 42
 RIVER OF TEARS. Ben E. King (Atco)..... KILT 53
 ROCKIN' AROUND THE CHRISTMAS TREE.
 Brenda Lee (Decca)..... WORC -X
 ROCKIN' PNEUMONIA. P.J. Proby (Imperial)..... WQAM -P

ROME WILL NEVER LEAVE YOU. Richard Chamberlain
 (MGM)..... WMCA 30
 ROUSTABOUT. Elvis Presley (RCA)..... WQAM 49

SAN FRANCISCO D'ASSISSI. Jerry Wallace (Challenge) ... KILT 21
 SCRATCHY. Travis Wammack (Ara)..... WRIT 27; KFWB 8
 SEND HER TO ME. Johnny Thunder (Diamond) .. WWDC 35; WYLD 12
 SEVEN LETTERS. Ben E. King (Atco)..... WYLD 29
 SHABBY LITTLE HUT. Reflections
 (Golden World)..... WKBW 46; WKNR 29
 SHE WAS NEVER MINE. Cascades (Charter)..... WQAM 47
 SHE'S ALRIGHT. Jackie Wilson (Brunswick).... WVOL 10; WRAP 4
 SIDEWINDER (PT. 1). Lee Morgan (Blue Note)..... WAMO 36
 SILVERBELLS. Bobby Vinton (Epic)..... WORC -X
 SIX FEET UNDER. Bob Freyfogle (Wedge)..... WITH 29
 SOMEONE ELSE'S ARMS. Leona Walesse (Southern City) .. WVOL -P
 SOME THINGS YOU NEVER GET USED TO.
 Little Ester Phillips (Atlantic)..... WYLD 37
 SOMETHING'S GOT A HOLD ON ME. Sunny & Sunliners
 (Teardrop)..... KILT 31
 SOUL. Jimmy Lovemaker..... WAMO 29
 SOUTH OF THE BORDER. Tijuana Brass (A&M)..... KJR 46
 STICKS & STONES. Jean & Dean (Rust)..... KILT 23
 STRAIN ON MY HEART. Roscoe Shelton (Sims) .WVOL 12; WYLD 2
 STRUNG OUT. James Crawford (Mercury)..... WYLD 15
 SUNRISE, SUNSET. John Gary (RCA)..... KOMA 44

TAKE THIS HURT OFF ME. Don Covay
 (Roseart).....WYLD 28; WRAP 28; WAMO 46
 TALK TO ME BABY. Barry Mann
 (Red Bird).....KOM 33; KXOK -P; KFBW 31
 TALKIN' TO YOUR PICTURE. Tony Martin (Motown).... WORC -X
 TEASIN' YOU. Willie Tee (Nola)..... WYLD 41
 TELL HER JOHNNY SAID GOODBYE. Jerry Jackson
 (Columbia)..... WING 36
 THANK GOODNESS. Leni Guess..... WRAP -P
 THEN YOU CAN TELL ME GOODBYE. Johnny Nash
 (Chess)..... KILT 27
 TOKYO MELODY. Sheridan Hollenbeck (Interphon)..... KJR 11
 TOKYO MELODY. Helmut Zacharias (Decca)..... KOMA 40
 TROUBLE IN MIND. Jimmy Ricks (Atlantic)..... WAMO 20
 TWELFTH OF NEVER. Tymes (Parkway)..... WORC 23
 TWINE TIME. Alvin Cash & Registers
 (Mar-V-Lus)..... WYLD-X; WAMO 38
 TWO OF A KIND. Jack & Jill (Maxx)..... WVOL 31

WAN-BAK-A-NA. Deltas (EMP)..... WVOL 28
 WATCH OUT SALLY. Diane Renay (MGM)..... KOMA 41
 WATCH WHAT YOU DO WITH MY BABY. Peggy March
 (RCA)..... WPGC 27
 WHAT KIND OF MAN IS THIS. Koko Taylor..... WAMO 12
 WHENEVER A TEENAGER CRIES. Reparata & Delrons
 (World Artists)..... WORC 41; KQV 38
 WHEREVER YOU WERE. Buddy Harper (Peacock)..... WYLD 40
 WHITE CLIFFS OF DOVER. Sir Raleigh..... KJR 30
 WINTER WONDERLAND. Aretha Franklin..... WAMO 28

YOU CAN'T GET AWAY. Patty & Emblems (Herald)..... WYLD 17
 YOU MESSED UP MY MIND. Ray Agee (Celeste)..... WVOL 33
 YOU'D BETTER BELIEVE IT. Wailers (Imperial)..... KJR 41
 YOU'RE ALL I WANT FOR CHRISTMAS. Al Martino
 (Capitol)..... WWDC 65; WORC -X
 YOU'RE NEXT. Jimmy Witherspoon (Prestige)..... WWDC 63
 YOU'RE THE ONLY WORLD I KNOW. Sonny James
 (Capitol)..... WITH 13; KOMA 39

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"Beatles '65" A Brand New Blockbuster

This Week's Block Busters



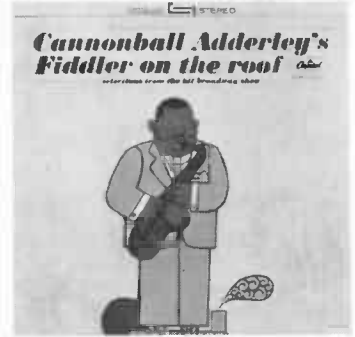
BEATLES '65
THE BEATLES
 Capitol T-2228
 One of the finest Beatles albums yet and one which was hastened to market via early jockey play here with British copies.



THE KINGSTON TRIO
 Decca DL 74613
 The Kingston's first album for their new label affiliation and it's a good one, full of exciting new performances. Fine cover too.



BAJOUR ORIGINAL CAST
 Columbia KOL 6300
 One of the newest hit Broadway entries. This attractive package, featuring stars Chita Rivera, Nancy Dussault and Herschel Bernardi should enjoy solid sales.



FIDDLER ON THE ROOF
CANNONBALL ADDERLEY
 Capitol ST-2216
 Here's Cannonball's first album for Capitol and it's a gasser. The group does eight slick tunes from the Broadway smash.

Chart Picks

HAWAII TATTOO
MARTIN DENNY
 Liberty LRP 3394
 "Hawaii Tattoo" is a smash single on another label and Denny's arrangement has much the sound of the hit. Strong appeal all the way.

LOUIS ARMSTRONG
IN THE 30's, IN THE 40's
 RCA Victor LSP 2971
 Here are a flock of Louis' older records, neatly re-processed in stereo. They show him off at his peak.

STAN GETZ GREATEST HITS
 Prestige PR 7337
 Here's a good close-up of Stan Getz, circa 1949 and 1950, with Al Haig, Gene Ramey, Stan Levey, and other jazz cats of that era.

MAN OF THE WORLD
ALEX HASSILEV
 RCA Victor LPM 2911
 Though Hassilev is late of a prominent folk-pop combine, his solo debut has a smooth, legit quality about it.

MUSIC FOR ROMANCE
MELACHRINO STRINGS
 RCA Victor LPM 2979
 Beautiful, shimmering waxings in danceable tempos by the well-known ensemble from England. Good standard merchandise.

BLUE SPOON
JIMMY WITHERSPOON
 Prestige PR 7321
 One of the country's top blues singers displays his great style on familiar blues songs.

JAZZ IMPRESSIONS OF A BOY
NAMED CHARLIE BROWN
VINCE GUARALDI TRIO
 Fantasy 5017
 Mighty attractive work here for the many fans of both Vince and Charlie Brown from the sound track of a documentary on the comic strip character.

SPY WITH A PIE
SOUPY SALES
 ABC-Paramount ABC-503
 All the wild, slapstick characters of the daily Soupy Sales TV show are found in some funny antics on this newest LP. Kids will love it.

MAN ABOUT MUSIC

Looking Ahead

By Bob Rolontz



Now that the FTC decision concerning record clubs, (re the Columbia Record Club, etc.) has been absorbed by the big record labels, we predict that there will be renewed intensification of competition between the Victor and the Columbia clubs for members.

Columbia has had the largest club for years; Victor doesn't like running second. The first move on Victor's part to strengthen its club was taking it over from the Reader's Digest to han-

dle it themselves. The second move, we predict, will be to add product from other record labels. And we think one of these labels will be the only major that as yet does not have any club commitments, Decca Records. ABC-Paramount might even be another.

Man Wanted

We hear that Utilities and Industries Corp., (they're the new owners of Mills Music, in case you've for-

gotten) have still not settled on anyone to head their new publishing firm. A steady stream of applicants has been interviewed but no one has been selected. Job is reported to pay over \$50,000 per year.

Speaking of music publishers, the list of large, independent old-line ASCAP firms grows steadily smaller, now that Mills and Leeds have been sold. Of the remainder the rumors are that two are already on the sales bloc. MCA, when it bought Leeds, let it be known that it was still in the market for other publishing firms.

Inside Music

The traffic in Beatles dubs, acetates and tapes must be tremendous these

days. There hasn't been a Beatles record issued in the U. S. that hasn't been played on radio stations prior to the release date, since the hirsute lads exploded the disc scene about a year ago. Their latest LP, which is being issued Monday (14) is a case in point. A number of stations throughout the country were playing tracks from the LP right after Thanksgiving.

This built up such a demand for the LP that Capitol had to shift its original release date from December 28 to December 14. The same thing happened with the Beatles last single and with innumerable singles previously. It shows initiative on the part of radio stations and deejays, but it is driving Capitol crazy.

DECEMBER 19, 1964

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

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

This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist
1	1	IT' AIN'T ME BABE	Johnny Cash—Columbia 43145	17	19	CLOSE ALL THEM HONKY TONKS	Charlie Walker—Epic 9727	33	35	TRUCK DRIVING MAN	George Hamilton IV—RCA Victor 8462
2	2	THE RACE IS ON	George Jones—United Artist 751	18	20	SITTIN' IN AN ALL NITE CAFE	Warner Mack—Decca 31684	34	36	'CAUSE I BELIEVE IN YOU	Don Gibson—RCA Victor 8445
3	5	FOUR STRONG WINDS	Bobby Bare—RCA Victor 8443	19	6	DON'T BE ANGRY	Stonewall Jackson—Columbia 43076	35	39	BROKEN ENGAGEMENT	Webb Pierce—Decca 31704
4	4	CROSS THE BRAZOS AT WACO	Billy Walker—Columbia 43120	20	22	I'LL REPOSSESS MY HEART	Kitty Wells—Decca 31705	36	48	ANOTHER WOMAN'S MAN— ANOTHER MAN'S WOMAN	Margie Singleton & Faron Young— Mercury 72313
5	7	THE LUMBERJACK	Hal Willis—Sims 207	21	21	EVERYBODY'S DARLIN' PLUS MINE	The Browns—RCA Victor 8423	37	37	DON'T GIVE UP THE SHIP	Johnny Wright—Decca 31674
6	8	ONE OF THESE DAYS	Marty Robbins—Columbia 43145	22	13	GIVE ME FORTY ACRES	Willis Bros.—Starday 681	38	38	NINETY DAYS	Hank Snow—RCA Victor 8437
7	14	YOU'RE THE ONLY WORLD I KNOW	Sonny James—Capitol 5230	23	25	THREE A.M.	Bille Anderson—Decca 31681	39	★	DO-WACKA-DO	Roger Miller—Smash 1947
8	3	MAD	Dave Dudley—Mercury 72308	24	27	HAPPY BIRTHDAY	Loretta Lynn—Decca 31707	40	40	WHIRLPOOL (OF YOUR LOVE)	Claude King—Columbia 43157
9	9	MY FRIEND ON THE RIGHT	Faron Young—Mercury 72313	25	15	MR. AND MRS. USED TO BE	Ernest Tubb & Loretta Lynn—Decca 31643	41	31	FORBIDDEN STREET	Carl & Pearl Butler—Columbia 43102
10	11	I'M GONNA TIE ONE ON TONIGHT	Wilburn Bros.—Decca 31617	26	24	ONCE A DAY	Connie Smith—RCA Victor 8416	42	★	LESS AND LESS	Charlie Louvin, Capitol 5296
11	12	I THANK MY LUCKY STARS	Eddie Arnold—RCA Victor 8445	27	28	MISMATCH	Bobby Barnett—Sims 198	43	★	PLEASE PASS THE BOOZE	Ernest Tubb—Decca 31706
12	23	ODE TO THE LITTLE BROWN SHACK OUT BACK	Billy Edd Wheeler—Kapp 617	28	34	HE CALLED ME BABY	Patsy Cline—Decca 31671	44	47	GO CAT GO	Norma Jean—RCA Victor 8433
13	10	LONELY GIRL	Carl Smith—Columbia 43124	29	26	I'LL GO DOWN SWINGING	Porter Wagoner—RCA Victor 8432	45	★	MULTIPLY THE HEARTACHES	George Jones & Melba Montgomery— United Artist 784
14	18	I WON'T FORGET YOU	Jim Reeves—RCA Victor 8461	30	30	WHAT AM I GONNA DO WITH YOU	Skeeter Davis—RCA Victor 8450	46	29	WHAT I NEED MOST	Hugh X. Lewis—Kapp 622
15	16	PUSHED IN A CORNER	Ernest Ashworth—Hickory 1281	31	44	RINGO	Lorne Greene—RCA Victor 8444	47	★	DIDN'T I	Dottie West—RCA Victor 8467
16	17	HALF OF THIS, HALF OF THAT	Wynn Stewart—Capitol 5271	32	32	I DON'T CARE	Buck Owens—Capitol 5240	48	★	WHEN IT'S OVER	Carl Smith—Columbia 43124

BIG C&W ALBUMS

This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist
1	1	BITTER TEARS	Johnny Cash—Columbia CL 2248/CS 9048	7	8	THE BEST OF BUCK OWENS	Capitol T 2105 (M)/ST 2105 (S)	14	16	THE FABULOUS SOUND OF FLATT & SCRUGGS	Columbia CL 2255/CS 9055
2	2	THE BEST OF JIM REEVES	Jim Reeves— RCA Victor LPM 2840 (M)/LSP 2890 (S)	8	14	I DON'T CARE	Buck Owens and His Buckeroos—Capitol T 2186	15	10	MOONLIGHT & ROSES	Jim Reeves—RCA Victor LPM/LSP 2854
3	3	R.F.D.	Marty Robbins—Columbia CL 2220/CS 9020	9	9	SONGS OF TRAGEDY	Hank Snow—RCA Victor LPM/SLP 2901	16	17	COUNTRY MUSIC TIME	Kitty Wells—Decca DL 4554/DL 74554
4	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT	Buck Owens & His Buckeroos— Capitol T 2135 (M)	10	7	LOVE LIFE	Ray Price—Columbia CL 2189	17	★	COUNTRY DANCE FAVORITES	Faron Young— Mercury MG 20931 (M)/60931 (S)
5	5	GEORGE JONES SINGS LIKE THE DICKENS	United Artist UAL 3364 (M)/UAS 6364 (S)	11	11	THANKS A LOT	Ernest Tubb—Decca DL 4514 (M)/DL 7514 (S)	18	18	I WALK THE LINE	Johnny Cash—Columbia CL 2190/CS 8990
6	6	TRAVELING BARE	Bobby Bare RCA Victor LPM 2955/LPS 2955	12	13	HAVE I TOLD YOU LATELY THAT I LOVE YOU	Jim Reeves—Camden 84z	19	19	DANG ME	Roger Miller—Smash MPS 27049/FPS 67049
				13	★	I GET LONELY IN A HURRY	George Jones— United Artist UAL 3388 (M)/UAS 6388 (S)	20	12	YESTERDAY'S GONE	Roy Drusky—Mercury MG 20919/SR 60919

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

"Crowding up front" when **Jim Glaser** teed off at a Milwaukee golf course recently cost **Chuck Glaser** eight stitches over his right eye. It happened on the backswing. "What hurt most" said Chuck "was not being allowed to finish the game 'cause I could have beaten him." The boys were playing at Nick's Nickabob in early November. They played Saginaw, Mich. Dec. 5 and Hammond, Ind. Dec. 6. . . . **Willie Nelson** came up with a pair of big accomplishments last month. He became a regular on the Grand Ole Opry and signed with RCA Victor. His first for the label is "Pretty Paper" according to his promoter, **Walter Breeland**. Nelson has also signed a contract with the Hal Smith agency. . . . **Jay Gardner**, PD at Salt Lake City's K-SOP, was disturbed by what he calls "frantic radio" as he drove to Nashville recently for the Country Music Festival. "I found it hard to distinguish between the different types of stations without mighty close listening," he writes. "Most were frantic operations caught up in the numbers game. Even the all-country stations seem to have forgotten that their main purpose is to entertain and inform. In too many cases, the formats were different in name only. Some of those who ask what has happened to country music might examine their own house and learn what has happened to country music radio. Might I suggest a relaxed approach with good country records played all the way through without interruption?"

"Never Better"

WISK in Americus, Ga. is on a town and country format with audience response never better, says PD **Terry Taylor**. "We reach a million people but we need pop and country 45's and albums. It's not the fault of the record industry but because we haven't blown our own horn loud enough" . . . WCKI in Greer, S.C. which has been all country and gospel since May gave its first Grand Ole Opry show Nov. 20 at Landrum, S.C. with the largest crowd in the history of Landrum. Artists were **Roy Acuff** the **Wilburn Bros.**, **Minnie Pearl** and **Loretta Lynn** . . . **Joe Poovey** has left his DJ

post at KPCN and moved to Nashville with his wife of two weeks and has taken a new position with English Music under **John Richbourg**. He'll continue to record for Sims Records, his newest one being "The Late and Great Me." . . . **Joe Wright** of Wright Talent Agency has announced the signing of Sims artist **Hal Willis** whose "The Lumberjack" has been coining money. Willis is on a month-long string of one nighters . . . **Sheb Wooley** with **Bobby Sykes** and band played to turn-away crowds at the University of Texas recently. Wooley's new MGM record, "Wild and Wooley, Big Unruly Me" is looking good . . . **Claude Gray** whose "Too Many Rivers" is getting a lot of spins is working a string of show dates in California.

Coast Biz Good

Americana Corp's **Steve Stebbins** says business on the West coast is holding up well. To start the 1965 season **Georgie Riddle** will tour California and Oregon in February and in March the firm has set several other artists including **Claude Gray**. Copies of **Lefty Frizzell's** "Make That One For the Road a Cup of Coffee" on Columbia, and **Freddie Hart's** "The Hurt Feels So Good" on Kapp are available for the asking. . . . **Red Brigham** is a regular on the Renfro Valley Barn Dance (Kentucky), working the Saturday night show, and also a soloist on the Renfro Valley Sunday Morning Gatherin', carried by 24 stations. He also has a half hour program on WRVK, week days . . .

Johnny Foster and **Kitty Hawkins** (CAPA Records) were in Music City recently for sessions at Columbia studios. Foster's new release to follow his big "My Own" will be "Going Won't Be Easy" backed with "You Slammed The Door." Kitty's release will be "Love Me Before It's Too Late" backed with "My Everything."

Ashworth Ends Tour

Ernest Ashworth just back from a tour of the midwest, meeting loads of fans and DJ favorites. He worked the tour with **Ernest Tubb**, **Hank Thompson**, **Sonny James** and **Grandpa Jones** . . . **Dallas' Dewey Groom** started the holidays off with an old fashioned turkey shoot but he's mum on how many he got. **Buck Owens** and **Ray Price** were featured soloists at a sell-out show at which Owens, struggling to get through the crowd to get on stage, remarked, "Now I know what a sardine feels like." Price served up full platters of turkey and dressing, country style . . . **Al Rogers**, president of Arsak Music, Box 1293, Amarillo, Texas, is celebrating his 25th year in the country music field. His current interests also cover publishing, booking, and artist management, radio and TV . . . Starday artists **Adrian Roland** and **Glenn Barber** opened the all new Continental Ballroom, Port Lavaca, Texas, on Thanksgiving night. The two artists are also set for the New Year's eve dance . . . **Bobby Buttram** has just returned from a tour covering New Mexico, Colorado and Texas.

Copies of Buttram's Red Feather Disc available by writing **Little Richie**, Box 3, Belen, N.M.

The special projects committee of the Country Music Association has announced a tentative date of June 7 for a proposed presentation before the Chicago Sales Management Club and advertising agencies from the Midwest. The affair will be similar to one presented before the Sales Executive Club in New York and will include Nashville talent. Plans are being made for recording the show with **Joe Allison**, **George Crump** and **Dick Schofield** writing the script.

Hot country releases also available to jocks by writing **Sam Short Jr.**, Del-Ray Records, 4 Center Street, Harrington, Del. . . . Pop-country recording artist **Kathy Dee** has formed a new band to round out the "Kathy Dee Show". The band is fronted by longtime pro sideman, **Lucky Gaines** of Akron, Ohio, which as a unit in itself may be booked through Kathy's manager, **Quentin "Reed" Welty** of B-W Music Inc. . . . **James O'Gwynn** has just completed a successful stand at the Ponderosa Club, near Des Moines, working with deejay-promoter **Smokey Smith**. **Shirley Johnson**, president of the O'Gwynn Fan Club, reports the club has just celebrated its seventh anniversary where it was awarded a "Best Club of the Year" trophy by the K-Bar-T Country Roundup Assn.

Shirlee Hunter has just signed a new contract to continue her affiliation with Salem Records. . . . **Con Schader** is music director at Denver's KLAK radio, and asks that correspondence be addressed to him. . . . **Rex Zario** is president of the Arzee Record Co., a new C&W label with headquarters at 2044 E. Susquehanna Ave., Philadelphia. Initial releases are "Isle of Dreams" backed with "I'm Waiting Just For You" by **Ray Hatcher**, formerly on the V.I.P. label. Both tunes were penned by Zario and Hatcher. . . . Decca's **Vickie Carroll** has just completed a successful three weeks engagement at the Domino in Atlanta with **Lenny Dee** and **Rusty Warren**.



HOLD ON: This nine foot stack of 1330 records requiring five pairs of arms to hold it, is the award won by Arthur Mercer, center, in a recent contest by San Diego's KSON. Assisting are, left to right: station personalities Chuck Owen, Noel Kelly, Eddie Briggs and Boots Rabell.

Country Single Picks

GEORGE JONES

United Artists 804
LEAST OF ALL
(Marson, BMI) (2:33)—Smith, James
BROWN TO BLUE
(Glad, BMI) (2:38)—Jones, Mathis, Frank

DAVID HOUSTON

Epic 9746
SWEET, SWEET JUDY
(Al Gallico, BMI) (2:19)—Houston
TOO MANY TIMES (AWAY FROM YOU)
(Pamper, BMI) (2:34)—McDonald, Miller

JEANNIE SEELY

Challenge 1153
OLD MEMORIES NEVER DIE
(4-Star, BMI) (2:20)—Belew, Pitts
Flip is "If I Can't Have You,"
(4-Star, BMI) (2:35)—Seely, Talley

SHEB WOOLEY

MGM 13294
SITTIN' AND THINKIN'
(Knox, BMI) (2:25)—Rich
Flip is "Wild And Wooley Big Unruly Me"
(Channel, ASCAP) (2:37)—Wooley

WILLIE NELSON

RCA Victor 8484
PRETTY PAPER
(Pamper, BMI) (2:24)—Nelson
Flip is "What A Merry Christmas This Could Be"
(Pamper, BMI) (2:06)—Howard, Cochran

ROY DRUSKY

Decca 31717
SUMMER, WINTER, SPRING AND FALL
(Moss-Rose, BMI) (2:40)—Drusky, McAlpin
Flip is "Almost Can't"
(Moss-Rose, BMI) (2:48)—Drusky, McAlpin

JIM NESBITT

Chart 1165
A TIGER IN MY TANK
(Peach, SESAC) (2:49)—Nesbitt
Flip is "I Can't Stand This Living Alone"
(Peach, SESAC) (2:25)—Nesbitt

PAT LEVELY

Clark 223
OUR SECRET BEAT ME HOME
(Lonzo & Oscar, BMI) (2:24)—Ripley
Flip is "I'm a Fool Everyday"
(Lonzo & Oscar, BMI) (2:35)—Ripley

CARL PERKINS

Decca 31709
THE MONKEYSHINE
(Cedarwood, BMI) (2:55)—Perkins
Flip is "Let Me Baby Be"
(Cedarwood, BMI) (2:26)—Perkins

BLANCHE BALLINGER

Fernwood 139
EVERYWHERE YOU GO
(Pure Gold—Sandra BMI) (2:38)—Bivens
Flip is "I Love a Sailor"
(Pure Gold—Sandra BMI) (2:08)—Bivens

WAYNE KEMP

Phils 1002
ALONG CAME YOU
(Hitway, BMI) (2:11)—Cargile
Flip is "I Made Her That Way"
(Hitway, BMI) (2:13)—Kemp

JIMMIE DAVIS

Decca 31686
IT'S CHRISTMAS TIME AGAIN
(Jimmie Davis, BMI) (2:53)—Davis
Flip is "Go Tell It On The Mountain"
(Public Domain) (2:10)

SHORTY LAVENDER

Ric 139
HELLO DOLLY
(Morris, ASCAP) (2:09)—Herman
Flip is "Bonanza"
(Livingston & Evans, ASCAP) (2:06)—Evans, Livingston

TEE AND BOB

Nugget 232
TRACK OF THE CAT
(Vanjo, BMI) (2:52)—Wright
Flip is "Old Memories On Parade"
(Lonzo & Oscar, BMI) (2:08)—Snoddy, Henson

FRANKIE STARR

Sims 212
THAT CRAZY DREAM
(Maricana, BMI) (2:54)—Babcock
Flip is "Elevator Baby"
(Scottsdale, BMI) (2:31)—Austin, Lawlor

Country Album Picks

SONS OF THE PIONEERS

RCA Victor LPM 2957
DOWN MEMORY TRAIL
THE COUNTRY MUSIC HALL OF FAME VOLUME 4
COUNTRY MUSIC WHO'S WHO

14 Original Hit recordings
Starday 304

CHET ATKINS AND HANK SNOW REMINISCING

RCA Victor LPM 2952
HANK LOCKLIN SINGS HANK WILLIAMS

RCA Victor LPM 2997

DEL WOOD

Mercury MG 20978
ROLL OUT THE PIANO

NORMA JEAN

RCA Victor LPM 2961
LET'S GO ALL THE WAY

BY COUNTRY MUSIC'S GREATEST STARS

Starday SLP 299
DECK OF CARDS AND OTHER BEAUTIFUL SONGS OF FAITH

GEORGE HAMILTON IV

RCA Victor LPM 2972
FORT WORTH, DALLAS OR HOUSTON

JOHNNY BOND

Starday SLP 298
HOT ROD LINCOLN, THREE SHEETS IN THE WIND AND OTHER NEW FAVORITES



READY TO ROCK: Mercury's new r. & b. style label, Blue Rock, is headed by product manager Dick Bruce left. Here he is going over the new label's logo with national promotion manager, Carl Procter.

Talent Chatter

Paul Horn, head of the Paul Horn Quintette and a top alto and flute man, has signed with RCA Victor . . . a new firm, Directions, Ltd., has been formed in Nashville by Robert Cummings. Firm has been started to direct careers of new and established artists, promoting and publicizing them. David Jones will handle duties for the firm in Great Britain, Bradley Kane in California, and Maynard Shuman in New York . . . The English group, the Hullabalos, have been signed by New York D.J. Murray The "K" (WINS) for his upcoming Christmas show at the Brooklyn Fox. . . David Gates, the arranger and composer (he wrote "Popsicles and Icicles") has signed with Dot Records to do production work on a non-exclusive basis for the label's new r. & b. label Planetary Records.

Capitol Records has signed Georgia Brown. She last starred in the Broadway hit "Oliver" . . . Little Richard made his first appearance at New York's Apollo Theater in a few years last week, as headliner of a show featuring the

Marvelettes, Gladys Knight and the Pips, and the Blue Belles . . . Warner Bros. has obtained exclusive U.S. distribution rights to Petula Clark recordings. Deal was made with Vogue Records in France.

Roberta Sherwood has signed with Rotate Records, New York, according to a. and r. chief, Eddie Newmark and talent head, Bill Ficks. . . . Rich Little, a Canadian impersonator with 105 different voices in his repertoire, will have his first Capitol album, "Scrooge and the Stars," out in two weeks.



LEADS DANCE PARTY: Gary Stevens, afternoon D.J. on WKBD, Detroit, kicked off a daily TV dance party over WKBD-TV last week. He will also continue his daily radio show.

NEW SONGWRITERS

Adams-Ethridge Publishing Co. is expanding its catalogue and staff of songwriters. If you have original songs which have strong potential, send demos only for review. Any writer selected will receive a standard songwriter's contract. If you wish demos returned, please include a stamped self-addressed envelope.

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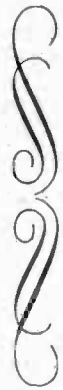
"Breaking Big In L.A."
THERE WAS A GIRL
b/w
SOMEONE
by
CHUCK SHANNON

TEEM-O-RAMA RECORDS #101
6201 Santa Monica Blvd.
Hollywood 28, Calif.

★ ★ ★ ★ ★ ★
★ IT'S A HIT! ★
★
★ "BLUE PART ★
★ OF THE ★
★ BLUES" ★
★ Frank Taylor ★
★ CHART 1150 ★
★ ★ ★ ★ ★ ★



UP
POPS
A
WINNER



**BERNADETTE
CASTRO** SINGS

“GET RID OF HIM”

b/w

“A GIRL IN LOVE FORGIVES”

BY THE HITMAKERS — HOWARD GREENFIELD-HELEN MILLER

(They Wrote It and Produced It)

CP-759

