

# MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 42, May 23, 1964

## THEY WANT TO BE NUMBER ONE IN THE WORLD MARKET

Second annual Columbia Records International Convention stresses drive to become world's largest record firm . . . See Page 10.

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MAY 23, 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.

## The Beatles Are Back Again!

### THE MONEY RECORDS

This Week	Last Week	Record	Label
7	1	<b>LOVE ME DO</b>	BEATLES, Tollie 9008
2	3	<b>MY GUY</b>	MARY WELLS, Motown 1056
3	1	<b>BITS AND PIECES</b>	DAVE CLARK FIVE, Epic 9671
4	4	<b>HELLO DOLLY</b>	LOUIS ARMSTRONG, Kapp 573
5	2	<b>DO YOU WANT TO KNOW A SECRET</b>	BEATLES, Vee Jay 587
6	6	<b>RONNIE</b>	4 SEASONS, Philips 40185
17	17	<b>LOVE ME WITH ALL YOUR HEART</b>	RAY CHARLES SINGERS, Command 4046
11	11	<b>IT'S OVER</b>	ROY ORBISON, Monument 837
28	28	<b>CHAPEL OF LOVE</b>	DIXIE CUPS, Red Bird 10-001
10	8	<b>SHANGRI-LA</b>	ROBERT MAXWELL, Decca 25622

### SALE BLAZERS

This Week	Last Week	Record	Label
11	10	<b>WHITE ON WHITE</b>	DANNY WILLIAMS, United Artists 685
12	14	<b>(JUST LIKE) ROMEO &amp; JULIET</b>	REFLECTIONS, Golden World 6008
21	21	<b>DO YOU LOVE ME</b>	DAVE CLARK FIVE, Epic 9678
14	5	<b>CAN'T BUY ME LOVE</b>	BEATLES, Capitol 5150
45	45	<b>A WORLD WITHOUT LOVE</b>	PETER AND GORDON, Capitol 5175
16	9	<b>CROOKED LITTLE MAN</b>	SERENDIPITY SINGERS, Philips 40175
17	19	<b>LITTLE CHILDREN</b>	BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
18	22	<b>WISH SOMEONE WOULD CARE</b>	IRMA THOMAS, Imperial 66013
29	29	<b>WALK ON BY</b>	DIONNE WARWICK, Scepter 1274
13	13	<b>DEAD MAN'S CURVE</b>	JAN AND DEAN, Liberty 55672

This Week	Last Week	Record	Label
25	25	<b>P. S.: I LOVE YOU</b>	BEATLES, Tollie 9008
12	12	<b>SUSPICION</b>	TERRY STAFFORD, Crusader 101
15	15	<b>I'M SO PROUD</b>	IMPRESSIONS, ABC-Paramount 10544
26	26	<b>THE VERY THOUGHT OF YOU</b>	RICK NELSON, Decca 31612
30	30	<b>COTTON CANDY</b>	AL HIRT, RCA Victor 8364
23	23	<b>SHANGRI-LA</b>	VIC DANA, Dolton 92
18	18	<b>TWIST AND SHOUT</b>	BEATLES, Tollie 9001
16	16	<b>GLAD ALL OVER</b>	DAVE CLARK FIVE, Epic 9658
49	49	<b>PEOPLE</b>	BARBRA STREISAND, Columbia 42965
42	42	<b>I DON'T WANT TO BE HURT ANYMORE</b>	NAT KING COLE, Capitol 5155

### ACTION RECORDS

This Week	Last Week	Record	Label
31	32	<b>MY GIRL SLOOPY</b>	VIBRATIONS, Atlantic 2321
24	24	<b>SHOO SHOO SONG</b>	BETTY EVERETT, Vee Jay 585
54	54	<b>THREE WINDOW COUPE</b>	RIP CHORDS, Columbia 43035
35	35	<b>KISS ME SAILOR</b>	DIANE RENAY, 20th Century Fox 477
65	65	<b>GONNA GET ALONG WITHOUT YOU NOW</b>	TRACEY DEY, Amy 901
20	20	<b>THAT'S THE WAY BOYS ARE</b>	LESLEY GORE, Mercury 72259
38	38	<b>DIANE</b>	BACHELORS, London 9639
73	73	<b>EVERY LITTLE BIT HURTS</b>	BRENDA HOLLOWAY, Tamla 54094
41	41	<b>TODAY</b>	NEW CHRISTY MINSTRELS, Columbia 43000
39	39	<b>PINK PANTHER THEME</b>	HENRY MANCINI, RCA Victor 8236
61	61	<b>BE ANYTHING (BUT BE MINE)</b>	CONNIE FRANCIS, MGM 13237
64	64	<b>ONCE UPON A TIME</b>	MARVIN GAYE & MARY WELLS, Motown 1057
34	34	<b>CHARADE</b>	SAMMY KAYE, Decca 31589
58	58	<b>VIVA LAS VEGAS</b>	ELVIS PRESLEY, RCA Victor 8360
48	48	<b>WRONG FOR EACH OTHER</b>	ANDY WILLIAMS, Columbia 43015
51	51	<b>WHENEVER HE HOLDS YOU</b>	BOBBY GOLDSBORO, United Artists 710
43	43	<b>(THE BEST PART OF) BREAKING UP</b>	RONETTES, Philips 120
56	56	<b>KISS ME QUICK</b>	ELVIS PRESLEY, RCA Victor 447-0639
66	66	<b>DON'T THROW YOUR LOVE AWAY</b>	SEARCHERS, Kapp 593
66	66	<b>I RISE, I FALL</b>	JOHNNY TILLOTSON, MGM 13232
62	62	<b>A WORLD WITHOUT LOVE</b>	BOBBY RYDELL, Cameo 320
37	37	<b>EBB TIDE</b>	LENNY WELCH, Cadence 1422
53	53	<b>TALL COOL ONE</b>	WAILERS, Golden Crest 518
50	50	<b>AIN'T THAT JUST LIKE ME</b>	SEARCHERS, Kapp 577

This Week	Last Week	Record	Label
55	55	<b>TELL ME WHY</b>	BOBBY VINTON, Epic 9687
55	55	<b>SUGAR AND SPICE</b>	SEARCHERS, Liberty 55689
60	60	<b>GOODBYE BABY (BABY GOODBYE)</b>	SOLOMON BURKE, Atlantic 2226
57	57	<b>CAROL</b>	TOMMY ROE, ABC-Paramount 10543
93	93	<b>ONE WAY LOVE</b>	DRIFTERS, Atlantic 2225
92	92	<b>ROCK ME BABY</b>	B. B. KING, Kent 393
31	31	<b>MONEY</b>	KINGSMEN, Wand 150
94	94	<b>SOMETHING YOU GOT</b>	ALVIN ROBINSON, Tiger 104
44	44	<b>THANK YOU GIRL</b>	BEATLES, Vee Jay 587
69	69	<b>I KNEW IT ALL THE TIME</b>	DAVE CLARK FIVE, Congress 212
87	87	<b>WHAT'S THE MATTER WITH YOU BABY</b>	MARY WELLS/MARVIN GAYE, Motown 1057
66	66	<b>I DON'T WANNA BE A LOSER</b>	LESLEY GORE, Mercury 72270
68	68	<b>WHO'S AFRAID OF VIRGINIA WOLF?</b>	JIMMY SMITH, Verve 10314
40	40	<b>BE MY GIRL</b>	FOUR EVERS, Smash 1887
40	40	<b>STAY AWHILE</b>	DUSTY SPRINGFIELD, Philips 40180
95	95	<b>WHAT'D I SAY</b>	ELVIS PRESLEY, RCA Victor 8360
74	74	<b>GIVING UP</b>	GLADYS KNIGHT & THE PIPS, Maxx 326
74	74	<b>DONNIE</b>	BERMUDAS, Era 3125
75	75	<b>LITTLE TRACY</b>	WYNTON KELLY, Verve 10316
75	75	<b>YESTERDAY'S HERO</b>	GENE PITNEY, Musicor 1038
79	79	<b>HURT BY LOVE</b>	INEZ FOXX, Symbol 20-001
82	82	<b>GOOD GOLLY MISS MOLLY</b>	SWINGING BLUE JEANS, Imperial 66030

This Week	Last Week	Record	Label
83	83	<b>YESTERDAY'S GONE</b>	CHAD STUART & JEREMY CLYDE, World Artists 1021
90	90	<b>TOO LATE TO TURN BACK NOW</b>	BROOK BENTON, Mercury 72266
84	84	<b>THE LONELIEST NIGHT</b>	DALE & GRACE, Montel 923
88	88	<b>NOT FADE AWAY</b>	ROLLING STONES, London 8657
76	76	<b>WINKIN' BLINKIN' &amp; NOD</b>	SIMON SISTERS, Kapp 586
77	77	<b>HEY MR. SAX MAN</b>	BOOTS RANDOLPH, Monument 835
86	86	<b>TEA FOR TWO</b>	NINO TEMPO & APRIL STEVENS, Atco 6294
85	85	<b>PRECIOUS WORDS</b>	WALLACE BROTHERS, Sims 174
83	83	<b>BIG BOSS LINE</b>	JACKIE WILSON, Brunswick 55266
91	91	<b>SWING</b>	TOKENS, B.T. Puppy 500
87	87	<b>THE WORLD I USED TO KNOW</b>	JIMMY RODGERS, Dot 16595
88	88	<b>GONNA GET ALONG WITHOUT YOU NOW</b>	SKEETER DAVIS, RCA Victor 8347
89	89	<b>TEARS &amp; ROSES</b>	AL MARTINO, Capitol 5133
90	90	<b>CANDY MAN</b>	BRIAN POOLE & THE TREMELOES, Monument 840
91	91	<b>RULES OF LOVE</b>	ORLONS, Cameo 319
92	92	<b>HOW LONG DARLING</b>	JAMES BROWN & FAMOUS FLAMES, King 5876
93	93	<b>PARTY GIRL</b>	BERNADETTE CARROLL, Laurie 3238
94	94	<b>ONE GIRL</b>	GARNETT MIMMS, United Artists 715
95	95	<b>LONG TALL SHORTY</b>	TOMMY TUCKER, Checker 1075
97	97	<b>KIKO</b>	JIMMY McGRUFF, Sue 10-001
97	97	<b>BEANS IN MY EARS</b>	SERENDIPITY SINGERS, Philips 40198
98	98	<b>SLIPPIN' AROUND</b>	MARION WORTH & GEORGE MORGAN, Columbia 43020
99	99	<b>TEQUILA</b>	BILL BLACK COMBO, Hi 2077
100	100	<b>I'M THE ONE</b>	GERRY & THE PACEMAKERS, Laurie 3251



The Big Ones: Chuck, Ella and Jack

Chart Picks

**CHUCK BERRY**

Chess 13126  
 NO PARTICULAR PLACE TO GO  
 (Arc, BMI) (2:37) — Berry  
 Flip is "You Two," (Arc, BMI) (2:05) — Berry  
 Another fine rocking side that could be bigger than "Nadine."

**ROLF HARRIS**

Epic 9682  
 THE COURT OF KING CARACTACUS  
 (Beewood, BMI) (2:19) — Arr: Harris  
 Flip is "Two Buffalos," (Eastlake, ASCAP) (2:46) — Hyman  
 A strong novelty that could be his biggest since "Tie Me Kangaroo Down."

**JACK JONES**

Kapp 589  
 THE FIRST NIGHT OF THE FULL MOON  
 (Famous, ASCAP) (2:12) — David, Perry  
 Flip is "Far Away," (Cavalcade, ASCAP) (2:40) — Kapp, Van Heusen  
 Powerful summer material and a rhythmic switch for the usual Jones soft croon style

**THE EXCITERS**

United Artists 721  
 WE WERE LOVERS  
 (Trio, BMI) (2:01) — Fisher, Powers  
 Flip is "Having My Fun," (Sylvia, BMI) (1:56) — Reid, Rooney  
 A powerful, r. & b.-based side, produced by Leiber and Stoller.

**THE SEARCHERS**

Kapp 593  
 DON'T THROW YOUR LOVE AWAY  
 (Wyncote, ASCAP) (2:17) — Jackson, Wisner  
 Flip is "I Pretend I'm With You," (Toby) (2:00) — Curtis  
 There've been various sides out on several labels since "Needles and Pins," but this looks like easily the best.

**MARY MARTIN**

Limelight 3021  
 DON'T MISJUDGE ME  
 (Mimosa, BMI) (2:28) — Daniels  
 Flip is "Way Down," (Raleigh, BMI) (2:07) — Kennedy, Martin  
 A standout performance by Martin, with beat and class and a solid Bill Justis arrangement.

**WES DAKUS**

United Artists 722  
 PEDRO'S PAD  
 (Dundee/Unart, BMI) (2:12) — James  
 Flip is "Side Winder," (Dundee/Unart, BMI) (2:10) — James  
 A bright, dancable instrumental produced by Norman Petty (the man who turned out Jimmy Gilmer's "Sugar Shack.")

**ELLA FITZGERALD**

Verve 10324  
 HELLO, DOLLY  
 (E. H. Morris, ASCAP) (2:15) — Herman  
 Flip is "Can't Buy Me Love," (MacLenn, BMI) (2:36) — Lennon, McCartney  
 A happy reading of the hit with Ella getting a great assist from Henri Rene's big band backing.

**BERN ELLIOT AND THE FENMEN**

London 9670  
 NEW ORLEANS  
 (Rockmasters, BMI) (2:40) — Guida Royster  
 Flip is "Everybody Needs a Little Love," (Burlington, ASCAP) (1:53) — Gilbert  
 Gary (U. S.) Bonds' old hit done in rousing style by the Britishers.

**JOEY POWERS**

Amy 903  
 YOU COMB HER HAIR  
 (Pamper, BMI) (2:36) — Cochran, Howard  
 Flip is "Love Is a Season," Metric, BMI) (2:25) — Barkan, Heard  
 Country song is done in handsome style by the "Midnight Mary" man.

**THE ROULETTES**

United Artists 718  
 SOON YOU'LL BE LEAVING ME  
 (Freddy Poser, BMI) (2:04) — Andrews  
 Flip is "Can You Go," (Freddy Poser, BMI) (2:01) — Andrews  
 A strong new British rock sound here. Group can score with this.

**BOBBY LORD**

Hickory 1259  
 TAKE THE BUCKET TO THE WELL  
 (Fred Rose, BMI) (2:05) — Stough, Rainwater  
 Flip is "A Man Needs a Woman," (Acuff-Rose, BMI) (2:00) — Bryant, Bryant  
 One of Lord's strongest items with solid country-pop potential.

MUSIC BUSINESS DISCOVERIES

**THE BUTLERS**

Liberty Bell 9430  
 SHE TRIED TO KISS ME  
 (Joni, BMI) (1:45) — Beverly, Collins  
 Flip is "The Sun's Message," (Joni, BMI) (2:55) — Beverly  
 A strong debut by a slick rock group. Side and the group can happen.

**THE FURYS**

Liberty 1848  
 THE MAN WHO HAS EVERYTHING  
 (Painted Desert, BMI) (2:45) — Randall, Richards  
 Flip is "Baby You Can Bet Your Boots," (Metric, BMI) (2:30) — Brackett  
 Powerful, emotional warbling by the lead makes this one to watch.

**THE SHEVELLES**

World Artists 1023  
 OO POO PA DOO  
 (Travis, BMI) — Hill  
 Flip is "Like I Love You," (Flamingo, BMI) — Scott  
 Yet another rockin' British group and they could step out with this.

# THE NARAS WINNERS



**WINNERS ALWAYS ENJOY** getting their rewards and the NARAS winners were no exception last week. At upper left the hirsute Al Hirt cuddles his Grammy for his instrumental recording of "Java." A glowing Barbra Streisand (above) poses for her Grammy picture after being named female vocalist of the year for her "First Album."

Below, Jack Jones smiles happily as he receives his Grammy from Katyna Ranieri for his recording of "Wives and Lovers" as male vocalist of the year. And at left, Quincy Jones chuckles with Eydie Gorme as he receives a Grammy for his instrumental arrangement of Count Basie's "I Can't Stop Loving You."

(For complete details of NARAS Dinner and awards, see pages 16-17).



## The Ska Is Coming

Traffic between New York and Kingston, Jamaica, has notably increased recently as the Jamaican government has extended several invitations to members of the U. S. music-record business. Purpose is to evaluate the commercial possibilities in the American market for the Ska, or West End (Kingston) blue beat. The results of the trips are beginning to show up in singles releases.

Capitol Records was the first to release an imported single three weeks ago, Byron Lee's "Sammy Dead," and "Say Bye Bye." This week, three new singles on the new beat were released on Mercury ("Suzie Ska" and "Day-O" by Jeff Bowen), Atlantic ("That Lucky Old Sun" and "Don't Make Me Cry" by Prince Buster and the Ska Busters), and MGM ("Fare Thee Well" and "Mockin' Bird Hill" by the Five Strangers).

About the new beat (and accompanying dance), Atlantic Records' president Ahmet Ertegun had some provocative things to say last week. While Atlantic's first release was an imported master (which is a hit down there now) Ertegun feels that to reach a commercial market here will require a good bit of engineering and recording know-how. The basic elements are a 4/4 shuffle-type rhythm with a strong accent on the off-beat (played by organ, guitar, and as many horns as are available) so that the ear actually only hears the off-beat once the piece gets into motion. The tunes used can be standards, calypsos, or even gospel-types, with plenty of emotional leeway.

Ertegun took his chief engineer, Tommy Dowd, with him to Jamaica, where in eight days they recorded over 40 sides by various groups which he has now signed. It is his feeling that the material and professional recording techniques employed give him a pretty good chance for coming up with some hit records. However, he was quick to note that a tune will most probably make it on its own, rather than because it is the Ska.

The blue beat and ska grew up in the West End section of Kingston and, like the Twist, has begun to attract the upper classes in Jamaica, where the

dance is now the rage.

Ertegun suspects that, as with the twist, the ska will have a field day in France, and is arranging for release of his new singles there simultaneous with U.S. release. He has films of the dance, which he is readying to show to teeners at hops and for television demonstration.

Nobody knows whether the Ska can reach 'fad' proportions. But nobody is ready yet to say it won't.

## Sid Bernstein's Shows

Sid Bernstein, recent GAC alumnus and now an indie promoter through Theater Three Productions, is stepping up his Carnegie Hall booking activity. In addition, Bernstein is so convinced of the long-standing potential of the British movement, that he'll soon go after personal management deals with several "of the more promising acts" for their American activities.

Bernstein, who booked the Beatles first Carnegie concerts last February, now has the Dave Clarke Five for two Decoration Day weekend concerts there—first to be emceed by Murray Kaufman, the second by WMCA's Good Guys.

Next, Bernstein has bought the Rolling Stones for Carnegie. They'll appear there at the tail end of their upcoming American tour. Bernstein has also bought Jerry Vale for a Carnegie return Sunday (31) and will bring in the Serendipity Singers next fall. Another fall date is being set for Harry James and Nina Simone.

Within three weeks, he'll go to Britain to "study the scene there" with the express purpose of 1. Singing various acts for their U. S. management, and 2. lining up a group of three or four for what he calls a "British Are Coming" package to play Carnegie and "perhaps three or four other key dates later in the summer."

Bernstein also is now negotiating to stage the New York Paramount Theater Labor Day show for which he hopes to add some strong international flavor. "I'd like to get Rita Pavone, maybe Johnny Halliday and one or two of the British groups for the show this time," he said.

## King's 'Royal Family'

Hal Neely, general manager of King Records winged into New York from Cincinnati last week all fired up over a new album being issued by the firm called "The Royal Family." LP was produced by Kermit Schafer, producer of a long string of very successful "Bloopers" albums for Jubilee, and now set to do a series of other comedy LP's for King.

"The Royal Family" is a satirical takeoff on the Richard Burton-Elizabeth Taylor-Eddie Fisher triangle, the first LP attempt to capture that headline making romance on wax.

According to Neely, King Records is going on the biggest promotion on this LP that it has launched in years on any pop album. Neely thinks he has a big hit, and he is not loath to say so. On Wednesday, May 13, he had the album issued to a flock of top jocks all over the country, and claims that the plays were substantial.

The firm has pressed up 50,000 of the records and has them ready in their company owned distributorships in case the demand builds quickly. Mailing pieces are going out to dealers, one-stops, and any other place that sells records, and jockeys in major markets are being covered with samples.

Is there any chance of a lawsuit from either Mr. & Mrs. Burton or Eddie Fisher? Not according to Neely who said he and Schafer and their lawyers checked every possible aspect of this before issuing the LP.

There was another album with the word family in it issued about a year ago, that did pretty well. King is hoping that the same lightning will strike again.

## Joan Baez vs. Fantasy

Nothing wildly exciting usually happens at Fantasy Records. The firm, headed by the Weiss Brothers, Sol & Max, and run on the sales front by Sol Zantz, is well respected for doing a steady, nice, and almost hitless business (except for the recent Vince Guaraldi smash of "Cast Your Fate To The Wind.") But after last week it could be that Fantasy is becoming a bit wilder.

For in just a few days Fan-

tasy brought out a Joan Baez album, got slapped with a suit about the Joan Baez album and then had a temporary restraining order issued against it so it couldn't press any of the Joan Baez albums.

The album that Fantasy released of the top femme folk artist was her first ever recorded. It was cut by Dick Tognazzini, who had his own label back in 1958 named Storm. He held the tapes for years and then worked out a deal a few months ago for Fantasy to release it. Fantasy did and got hit with the suit. Miss Baez, through her lawyers, says the album is not up to her present standard. She also says she was under 18 at the time she made the LP so she was a minor and any contract (which she denies there was) would be invalid. There will be a full hearing on the case on May 26, at which time Miss Baez' lawyers will ask for a temporary injunction.

## CBC-Oriole Deal?

Britain's leading indie label, Oriole, may form a joint British recording company with CBS. Oriole managing director Maurice Levy and fellow-director G. Shestopal recently completed top-level talks with CBS execs in America.

Asked by Music Business if it were true that an Oriole-CBS tie-up had been agreed, Levy refused to either deny or confirm the story, but said an announcement would be made later. (In the U.S. Columbia Records president Goddard Lieberman had no comment on the Oriole-U. S. Columbia story.)

It is felt here that Oriole and CBS might be partners in a new firm, but an outright CBS take-over of Oriole is also possible.

Probably Oriole's biggest money-makers is its cut-price Embassy subsid label, sold exclusively by Woolworth's giant chain of stores. Oriole label hitmakers have included the Carefrees, Russ Hamilton, Maureen Evans and Sweden's Spotnicks. The company is building a new factory at Aylesbury which should be pressing records this fall.

The CBS label is issued by Philips in Britain, under a deal which expires May 1965. Epic and Okeh are put out

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# TOP OF THE NEWS

CONTINUED FROM PAGE 7

here by EMI under its Columbia banner (no connection with U.S. Columbia). In America CBS recently issued the two Oriole LPs "This Is Merseybeat" on the Columbia label.

If a deal with Oriole goes through, it would be the first time a U.S. manufacturer has had a direct stake in the British record industry.

## Fire at Chappell, Ltd.

LONDON

Chappell Music Ltd.'s London headquarters on New Bond Street, were destroyed by fire last week (6), and Chappell executive William Mann perished in the blaze. The fire, which gutted completely the firm's building, started, it is believed, in the basement, where an oil furnace is located. Damage done to the building is estimated at \$700,000.

Louis Dreyfus, 86 year old brother of U.S. Chappell head Max, watched sorrowfully as the fire consumed his headquarters. Priceless manuscripts were believed to have been lost in the blaze, original mss. by such noted composers as Gershwin, Berlin, Coward and Porter. No one is yet sure what was destroyed, since some of the manuscripts have been photostated and some were contained in safes in the basement.

The staff has been housed in two Chappell smaller buildings on nearby London streets while the company reorganizes. Files and records and accounts of copyrights have been kept in these and other offices and so are safe. Executive head of the firm Teddy Holmes was injured leaping from the first floor to escape the fire.

## Smash Labels Boom

Business has been so good at the Smash Records family (Smash-Fontana & Cumber-

land labels) that Charlie Fach, head of the Mercury subsidiary, has started expanding. According to Fach sales are way up for 1964, and are double 1963. So Fach has appointed Lou Dennis, firm's Western regional manager to head promotion for Fontana, and to head sales for Cumberland, the low-price country label. Romeo Davis was named Southern regional chief for the labels.

## Beatles' EP Jumping

The Beatles are still making news both for record companies and for bookers. Capitol Records last week claimed it had the biggest selling EP in its history even before it was released. Two sides were taken from the firm's first LP and two sides from the second to make the four tunes on the disk.

One of the reasons the record might be so much in demand is that fact that it contains "Roll Over Beethoven," one of the most wanted of the recordings by The Beatles. Capitol would have issued it on a single long ago if it could, but permission from London was not forthcoming. Capitol would also like to rerelease another demand tune on 45 or EP called "Long Tall Sally" but again the word from London is, "It isn't good for the boys' current image."

Capitol is also doing a restocking job on The Beatles "Can't Buy Me Love," but for the other side "You Can't Do That." Seems that when the group is shown via film on the Ed Sullivan TV show of May 24, they will be shown singing "You Can't Do That." Film clip is from their new film, "A Hard Day's Night."

On the booking front The Beatles tour advance ticket sale continues at a fantastic clip. In Philadelphia, where

the lads will appear at Convention Hall, 12,000 tickets were sold in 80 minutes last week, for a scheduled September appearance.

And on another front, Arthur Fiedler, the venerable conductor of the Boston Pops and always aware of new trends, will record The Beatles hit song "I Want To Hold Your Hand" on a new single he and the Pops will record May 21 for RCA Victor. Flip side will be "Hello Dolly." Fiedler, on a recent trip to England, visited the Cavern Club where The Beatles started, watched the youngsters enjoying themselves, and decided to adapt the Liverpool sound for the Pops. The single will help spark RCA Victor's observance of June as Arthur Fiedler Month.

## Decca's Earning

Although Decca Records consolidated net earnings, including its subsidiary firm, Universal Pictures, were up for the three months ending March 31, 1964, earnings for the record division were down slightly, according to Decca president Milton Rackmil. However, he said that the record division expects that its operations this year will "do as least as well as last year."

The firms net earnings for the first three months of 1964 amounted to \$1,401,360, equal to \$.91 per share on 1,527,401 outstanding shares of capitol stock. In the corresponding period of 1963 Decca reported earnings of \$984,000 equal to \$.64 per share on 1,527,401 outstanding shares of Capitol stock.

At the annual meeting on May 5, the stockholders re-elected the entire membership of the board of directors of Decca, consisting of Milton Rackmil, Albert Garthwaite, Martin Salkin, Leonard Schneider, Harold Thorp and Samuel Vallance.

The Board of Directors, following the annual meeting of

stockholders, re-elected the following officers: Milton Rackmil, president; Leonard Schneider, vice-president; Louis Muchner, vice-president and treasurer; Milton Gabler, vice president; Martin Salkin, vice-president; Samuel Yamin, secretary; Isabelle Marks, assistant secretary; Irving Wiener, assistant treasurer.

## Premier's Profits Dip

Premier Albums had a rough year in 1963. The low priced LP line lost \$274,912 in the year ending January 31, 1963, firm had made a profit of \$322,239.

## MGM's Hot Season

MGM/Verve Records, which held its seasonal distributor meeting this past weekend in Las Vegas, came away forecasting a mighty hot sales season ahead of them.

Product to come out soon includes the track to "The Unsinkable Molly Brown" plus tracks to the new Connie Francis film, "Looking for Love," and the "Night of the Iguana." An instrumental album of music from "The Carpetbaggers" will also be released on Ava.

There was also a group of 40 other packages discussed.

## Trade Groups Jumping

The pot was boiling last week on the record business trade association front. With the Sixth annual NARM (rack jobber) convention only a few weeks past, three frequently alphabetized groups, ARMADA, NARRD and NARM itself, made news.

The American Record Merchants and Distributors Association (ARMADA) pulled a plumb from its bag by offering Congressman James Roosevelt (Dem., Calif.) as a key speaker at its own upcoming sixth annual conclave. Locale of the week-long ARMADA affair, which will include a number of manufacturer sales presentations to distributors,

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Subscription Fulfillment

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

Published weekly by Music Business, Inc.,  
225 West 57 St., New York, N.Y. 10019.  
Second class postage paid at New York,  
N.Y. and additional mailing office. Single  
copy price 25 cents. Subscription prices:  
U.S. and possessions and Canada, \$2 a  
year; Europe: \$35 per year by air, \$10 by  
surface mail, payable with order in U.S.  
funds. Rates for other countries upon  
request.



will be the same as last year, and the same as NARM's recent meet, the Eden Roc Hotel, Miami Beach. Dates are June 25 to July 1.

Roosevelt, who is chairman of the distribution sub-committee of the House Small Business Committee, has been friendly to various elements of the record industry in the recent past as they presented their own versions of the ills affecting the industry in testimony before his sub-committee investigating problems of dual distribution.

The Congressman's topic will be "Doom or New Life for Independent Distributors." He'll make his address at a luncheon, Monday June 29. Also expected to play a key role at the affair will be ARMADA special counsel, Earl Kintner, particularly if as is hoped, the Federal Trade Commission has made public by that time its record industry trade practice rules. ARMADA, executive secretary, Edgar Jones, is also lining up participation as speakers and panelists of well-known disk industry figures.

## NARM

The National Association of Record Merchandisers (NARM) has set Tuesday through Thursday, July 28-30 as the period for its annual mid-year meeting. During these sessions, manufacturers will meet the rack jobbers by appointments for discussions on product. As in the past, the sessions will be held in Chicago, with a move this year to the Sheraton Hotel.

## NARRD

A man well-known to followers of the fortunes of the independent record dealer, Howard M. Judkins, has been elected the new president of the National Association of Retail Record Dealers. Judkins, who lives in Garden Grove, Calif., served as the president of NARRD's predecessor group, SORD, during several important years in the organization's history.

Judkins held office during a protracted but ill-fated lawsuit brought by certain indie dealers, and financed by SORD, against the three major mail order record clubs. Judkins ultimately threw in the towel on the suit when the association's treasury was bled white by heavy legal costs.

Currently, Judkins also heads up the Phonograph record committee of the National Association of Music Merchants (NAMM).

Other NARRD officials: vice-president, Joe Goldberg, Wheaton, Md.; treasurer, Mickey Gensler, Bronx, N. Y.; secretary, Frank Carie, Cleveland; director-at-large, Lou Shapiro, Jersey City, N. J.; executive director, Ben Finn, Jenkintown, Pa.

## NARA Meet Set

NARA, which stands for National Association of Radio Announcers, is an association mainly of rhythm and blues deejays. NARA is important in the business because rhythm and blues deejays usually do not have the same restrictions on playing a new record as do many pop jockeys, and thus they are able to swing with a record—meaning to lay on release—quickly and efficiently to see if anyone wants it after hearing it. Because of this many manufacturers, promotion men and distributors have worked closely with r.&b. jocks to try to get records exposed. Most of the disks they do expose are r.&b. singles but a great many of these do go pop each year.

NARA members are holding the Association's 1964 convention at the Ascot House in Chicago in mid-August, starting on August 19 and running through August 23.

## Bernstein's 'Kaddish'

Columbia Records will issue the premiere recording of Leonard Bernstein's "Kaddish" Symphony in early June. The work, dedicated to the memory of John F. Kennedy, was premiered in Tel Aviv in December, 1963, and has since been performed in Boston and New York. The symphony features Felicia Montealegre (Mrs. Bernstein) as speaker, Jennie Tourel as mezzo-soprano, the Camerata Singers and the Columbus Boys Choir.

## New Decca Phonos

Last weekend (15-16), Decca Distributing Corp. introduced a new line of Decca phonographs at a national sales meet held in New York's St. Moritz Hotel. The meetings were attended by Decca's division and branch managers.



## MAN ABOUT MUSIC

# More on Payola

By Bob Rolontz

**IF THERE IS** one subject that always causes an emotional reaction on the part of people in the music business, that subject is payola. Reactions are never mild about payola, payola investigations, payola exposes or stories about payola.

We should know. An MB story about the effects of the payola suit filed by Al Huskey in Los Angeles a few weeks ago (May 2, 1964) caused more excited calls and letters (both pro and con), to our offices than almost any other story we have run to date.

Most of the responses were favorable, but there were a few that were distinctly unfavorable. One letter from program director and deejay Johnny Gunn of KEZY in Anaheim, Calif., called our story "chicken." A letter from A&M Records president Jerry Moss of Hollywood, called our story "asinine." A dear friend of ours, Mike Turntable, in his weekly letter, was upset with our coverage and asked that MB publisher Sam Chase slap the wrist of the reporter or reporters who wrote it.

We don't think that everyone who reads MB should like every story in it. But it is interesting to note that it was a payola story that drew so many excited letters and phone calls.

**WHAT CAUSES** such violent reactions to stories about payola in trade papers, whether they are well or badly written, whether they are approached carefully or carelessly? Our thinking is that the fact of payola is an embarrassment to everyone in the music business. The word payola automatically hurts all disc jockeys, even though only a small percentage of jockeys have ever been involved in such shenanigans. And it injures the reputations of manufacturers, distributors, and promotion men, even the great majority who never have tried to pay anyone to play their records. Payola taints the entire industry.

Payola is no more deeply

rooted in the music business than it is in any other business. But since the airwaves are under the control of the United States Government, and since every station is licensed by the FCC, and since there are regulations against payola, any jockey who accepts money to play a record is breaking a law and jeopardizing his station's license.

It is here, at the station level, that the heart of the payola problem lies. Most disc jockeys are honest; the few who are on the take could be controlled by proper surveillance on the part of station managers or owners.

This would mean an end to policies where station owners pay jockeys minuscule wages and expect them to make up from record companies the difference between what they are worth and what they are paid. And it means station managers or program directors would have to stop ignoring warnings from promotion people or record firms who give evidence about a jockey who is on the take.

There are more records manufactured today than there is time to play them. There will always be a record label or a promotion man or a publisher prepared to offer more than friendship to get a record played.

**THAT DOESN'T MEAN** that a jockey has to accept such an offer. In most cases he won't anyway. Especially if he is decently paid and proud of his job and his station. In those few cases where greed runs ahead of common sense, dismissal would be the proper answer.

Payola can be kept to such a minimum that a payola charge or rumor will be unusual instead of commonplace. But it does require vigilance on the part of station management.

Until payola is indeed a rarity, trade papers will carry stories about it, and they will continue to cause the same excited pro and con reaction they do right now. Anyone for tennis?

# COLUMBIA'S INT'L PUSH

## Label, Now Runner-Up, Shoots for No. 1 Spot



KENNY RANKIN . . . No hit yet, but a European TV-jockey-distributor tour.

**TWO YEARS AGO**, at a stockholders meeting, Dr. Frank Stanton, president of CBS, predicted that Columbia Records, with the introduction of its CBS label around the world, would become the No. 1 record company in the world in the next five years. That goal has not yet been achieved—EMI is still the world leader—but Columbia is getting closer.

At the present time Columbia Records is grossing close to \$50 million from its foreign affiliates and licensees. This is a sum equal to about half its domestic gross which is estimated to have hit about \$100 million in 1963.

**AN INDICATION** of the great importance of the international market to Columbia is the fact that the second Columbia Records International convention, to be held on May 20, 21, and 22, in Torremolinos, Spain will be attended by a flock of Columbia brass from the U.S. including President Goddard Lieberman, the Vice President of Artists and Repertoire for Columbia Records, Ken Glancy, and will be hosted by the Vice President and General Manager of Columbia Records International, Harvey Schein.

Today Columbia Records wholly owns CBS record firms in seven countries; Argentina, Brazil, Mexico, Australia, Canada, France, and Israel. It partially owns record firms in Germany, and Italy, and it is believed that in both of these cases it holds options to acquire controlling interests. In England the CBS label is distributed by Philips, an agreement that lasts until the spring of 1965.

In acquiring subsidiary firms overseas, Columbia Records has been following an entirely different policy than most American labels, including its key American competitor, RCA Victor. (Latter owns pressing plants and studios abroad, but not the actual record firms. It has distribution arrangements with various firms, like English Decca, to handle its domestic catalog abroad.)

Columbia, like Victor, had had arrangements with foreign labels, for interchange of material, for many years. It was Goddard Lieberman, Columbia Records president, who initiated the switch from EMI to Philips to handle American Columbia in Europe in the mid-1950's.

Why did Columbia decide to follow the path of ownership abroad instead of relying on foreign firms to handle its catalog?

According to Columbia's Lieberman, only by owning your own firm abroad are you able to exert complete control over your catalog. Rather than have the affiliate firm decide what to release and when to release it, you can make your own decisions, advised by your staff in the country involved.

**COLUMBIA** also found out, through its

wholly owned subsidiaries in South America, that when it owned its own firms it competed much more favorably with other labels in these countries than it did when it leased its product out to a local firm. The countries where Columbia claims its CBS label is No. 1 are invariably countries where it has its wholly owned subsidiaries.

The firm has bent over backwards to identify its wholly owned French firm, Disques CBS, as a French firm; its Australian firm, Australian Record Company, as an Australian firm, and so on. Reason here is to bank on the growing nationalism in countries all over the world as far as artists and repertoire are concerned.

Columbia thinks it started to acquire foreign subsidiaries at the right time. Nationalism has made these countries want their own talent, and Columbia thus has been able to have its cake and eat it too. Their foreign subsidiaries have their own artists, a. & r. men, and sales people in constant touch with the local situation. And they are able to utilize these local talents for their own growth.

The company claims that in one year, its subsidiary in France doubled its sales. They also note that most of the CBS Records sold in Mexico are recorded by local artists.

**THE CBS LABEL** has been in action for two years, being introduced first to the consumer in England. (Columbia was unable to use the Columbia logo in most foreign countries, since EMI controlled the name outside of U.S. and Canada.) Most of the long range planning for the label has been initiated by Lieberman, who works these days almost as much in Europe, South America and Asia as he does at his desk in Columbia Records' New York office at 51st and Broadway.

Harvey Schein, formerly a key member of the firm's legal department, was named to the general manager's post of Columbia Records International almost two years ago, and has been a key figure in negotiating the involved financial and legal arrangements with the newly acquired firms.

Named to the post of vice president of the firm's European operations was Peter de Rougemont, who had been very successful in overseeing Columbia's South American operations. To beef up the European operation, which has become the center of the firm's most recent drive, Stanley West was named Coordinator of European Operations for CRI. Nat Shapiro, former a.&r. coordinator for CRI, and one of the pioneers in the foreign operation, has just been placed in charge of the company's international publishing firms.

Columbia Records, U.S.A. has been tak-

## CONCERT REVIEW: 'Noye's Fludde'

### St. George's Church, N.Y.

**FOR MANY YEARS** New York churches, in addition to presenting well known religious works, were pioneers in introducing modern works with religious themes to their congregations. This latter tradition has been dormant the last few years, and it is a pleasure to report that it has been revised by St. George's Episcopal Church on Stuyvesant Square in New York.

The work presented by St. George's last week, for a total of six performances, was "Noye's Fludde," the Benjamin Britten opera-oratorio about Noah and the Ark, based on the 15th Century Chester Mystery play. The work had only been presented once before in New York, but since the Sunday evening (May 10) performance was televised for later showing (by CBS) it should soon be familiar to many.

The inventiveness and charm of Britten as a composer has rarely been shown off as happily as with his handling of the tale of Noah, Noah's argumentative wife, the ark, the flood, and God's promise that never again would man experience such a calamity, as exemplified by the rainbow. And rarely has there been an opera so imaginatively conceived that it utilizes not only the services of many members of the congregation along with

professional performers, but also the entire congregation, who join in the hymns begun by the performers on stage.

"NOYE'S FLUDDE" is a delight to the eye as well as the ear. As staged at St. George's it shows the building of the ark on stage, the rising of the flood waters, the marching of the animals and insects into the ark "two by two," the rocky ride of the ark during the storm and finally the peaceful landfall after the dove returns with an olive branch when the storm has subsided.

Featured in the cast are Norman Higgins as Noah, Marie Powers as Mrs. Noah, and Francis Bernard as The Voice of God. Also in the cast were almost 200 members of the congregation, wearing colorful costumes by Peter Harvey (who also constructed the ingenious scenery), and head-dresses by Adam Kilgour, all carefully following the meaningful stage direction by Richard Flusser. Charles Henderson was musical director.

There is a recording of "Noye's Fludde" on the London label, which could pick up increased sales as a result of the forthcoming TV performance of the Britten work. And a lot of churches might now perform the work as a result of the TV exposure.

BOB ROLONTZ

## THEATER REVIEW: 'Porgy and Bess'

### New York City Center

**THE PRODUCTION** of Gershwin's classic "Porgy and Bess" which returned to the New York City Center had some powerful moments and a few strong cast members, but failed to soar as it should have. But anytime you get William Warfield as Porgy, you can be assured of a first rate theatrical experience.

Warfield's Porgy is a masterful characterization, dramatically and vocally. Not surprising, the most effective moments in the evening were his solos, particularly "Where's My

Bess?" The audience was mesmerized.

Barbara Smith Conrad was unfortunately cast as Bess. She was physically equipped to handle the role, but her effectiveness stopped there.

Gwendolyn Walters' Serena ("My Man's Gone Now") was breathtaking, and Marie Young's opening "Summertime" was sheer gorgeous sound. Others who stood out in the cast were Robert Guillaume as Sportin' Life and Carol Brice as Lily.

BARRY KITTLESON

## NIGHT CLUB REVIEW: Mabel Mercer

### Downstairs at the Upstairs, N.Y.

**THERE'S STILL** no more perfect a way to top off an evening in Manhattan than to drop in and hear the timeless Mabel Mercer sing in her inimitable way. So it is particularly gratifying to note that she's back at the Downstairs at the Upstairs room on Friday and Saturday nights, and for an indefinite run.

Miss Mercer's art, rare and refined, is the height of intimacy. You leave her with the feeling you've had a pleasant few moments in the company of a dear friend. She approach-

es a song from the lyric out, so that even a standard in her hands is a new experience. Simple elegance and grace are her hallmarks. Her expert assistant at the piano is Sam Hamilton.

Decca Records has just released an album, "Mabel Mercer Sings," which should be of particular interest to Mercer fans, since it is her only album which features full orchestra, directed by the talented Ralph Burns.

BARRY KITTLESON

## More on Columbia's Int'l Push

ing advantage of having a live wire foreign operation in many ways. Many of the label's top artists, like Eydie Gorme, Andy Williams, and others, have been recording their singles in five languages, English, Spanish, Italian, German and French. Miss Gorme just recorded an entire album in Spanish with the Trio Los Panchos.

**A NEWCOMER** on the domestic label, Kenny Rankin, who was brought into the firm by Dion and is managed by Dion's manager, Sal Bonafede, is being sent to the International meeting this week to meet the subsidiary label chiefs, and will also do a European jaunt just to meet jockeys and do TV appearances, just like an American deejay tour. Feeling on the part of Columbia is that the lad could happen on both sides of the Atlantic simultaneously.

When Columbia artists are on foreign tours they stop off to see the affiliates and subsidiaries in England, France, Germany, Italy, etc., as normal promotion.

Columbia has also been busy building studios overseas. The firm has new facilities in Mexico City, Buenos Aires, and Rio de Janeiro.

At its convention this week in Spain will be a number of CRI artists, including Bobby Solo, hot Italian singer, Bernd Spier, German vocalist who also has a hit, Maria Kilius, another top-selling German artist, Cuco Sanchez from Mexico and Kenny Rankin from the U.S.A.

**BUSINESS** will also be discussed. Last year's, next year's and business for the year after that and the time when Columbia hopes to dominate the world markets.

BOB ROLONTZ

BARBRA STREISAND

THE  
83rd  
ALBUM



JERRY LEHRER

# 'Detroit Sound' Label Maps Big Plans

**THE WORDS, TAMLA-MOTOWN**, have a special significance in the 1964 record business. To many, they symbolize what has come to be known as the "Detroit" sound on records.

To others, more concerned with the economics of the business, they represent a classic saga—the story of the swinging indie songwriter-producer going bigtime and making it.

To still others, Tamla-Motown stands for a unique personal effort by Berry Gordy Jr., a young man who found his way into the record business a scant half dozen years ago as a successful songwriter, the man who composed most of Jackie Wilson's biggest original hits. Gordy is also easily one of the most successful Negro business men in the industry.

**GORDY HAS BUILT** around him in approximately five years since he started his own label (Tamla) a gifted team of creative and executive personnel. From those earlier days when turning out a good, saleable master was the primary goal, the company, somewhat like Topsy, has grown and grown, to the point where today, it incorporates a half dozen separate operational entities, only one of which actually deals with records.

The record wing, which includes four labels presently—Tamla, Motown, Gordy and the newest, Melody Records—accounted for a gross last year of more than \$4,500,000. Each year of its existence, the company has improved its gross sales picture. Interestingly enough, close to 80 per cent of last year's respectable dollar vol-



MARY WELLS, one of the artists created by Tamla-Motown, has been a steady hitmaker for the firm.

ume, was achieved through the sale of singles.

Nearly 10 per cent of the current Pop 100 singles emanate from the West Grand Boulevard (Detroit) based company. One of these, by Mary Wells, has been riding in the top five for several weeks. Miss Wells, incidentally, is one of the company's most sterling properties, having a long record of continuous successes.

She's also one-half of a prospering new disk team which Gordy recently put together. The other half is male hitmaker, Marvin Gaye. Like Miss Wells, he's on the charts with a solo effort. But in their initial duet performance, the team hit with

both sides, "Once Upon a Time" and "What's the Matter with You Baby." The Temptations, Martha and the Vandellas and the Contours, all current chart entries, have each managed to develop their own individual staying power. A newer entry on the charts is Brenda Holloway, one of those artists for whom the company is preparing a major push.

**A KEY FACTOR** in the Tamla set-up, which in itself gives it an individual flavor, is International Talent Management Inc. a personal artist management firm, which has recently been involved in sending out one-nighter packages, composed of artists exclusively involved with ITM and Tamla-Motown. The initial step occurred last year in a touring package known as "Motortown Review."

This production, which played to hefty crowds and grosses, also contributed to bringing the record wing into the album business in a substantial way. There are now two live "Motortown Review" albums on the market. The first has been an album best-seller for many weeks. The second has just hit the shops.

The management operation has now commenced sending out other tours as a result of the success of the "motor town" tour. Latest of these is a Marvin Gaye package, now touring the Southwest.

Also included in the T-M set-up is the subsidiary Motown Sales Corporation; two publishing firms, Jobete (BMI) and Stein and Van Stock (ASCAP); a recording studio known as Hittsville U.S.A. and the most recently acquired property, Detroit's Greystone Ballroom. "We're completely overhauling and remodeling the place," explained executive vice president, Barney Ales, "And we'll use it as a night club for many artists who are tops in



FORMER songwriter-master producer, Berry Gordy Jr., is head man of the steadily growing company.

**"In Berry Gordy we've got the greatest ear in the business. . . . We have the artists too. . . . Our big drive now is to hit the album business hard"**

their business, including our own, and as a recording studio as well."

Ales, who used to operate Aurora Distributing in Detroit, and who handled Gordy's first disks, joined Tamla-Motown shortly after its inception. Today he's the executive vice president of the combine, second in command to Gordy himself.

Joining these two on the board are vice president William (Smokey) Robinson (also a producer and lead singer of the Miracles); and two woman vice presidents, Lou Wakefield and Esther Edwards (who heads up the management firm). Rounding out the exec echelon are Ed Pollack, controller; Ralph Seltzer, assistant to the president; Irv Biegel, single sales; and Phil Jones, album sales. Brand new in the firm is Taylor Cox, who left his exec post with the local Coca Cola bottler, to become manager under Mrs. Edwards, of ITMI.

A West Coast office at Hollywood and Vine, is run by Mark Gordon who does a.&r. and public relations work with pic studios. Meanwhile, a new office was recently opened in Dallas, run by Al Klein. These are the headquarters of the new Melody label, aimed primarily at the country and folk market, the first real effort by the company to broaden into a diversified product operation. Already signed are Dorsey Burnett, Bruce Channel and Howard Crockett.

Gordy, who cut such old time hit masters as "Bad Girl," by the Miracles (a long standing hit group with the company) and "Money" by Barrett Strong (which first came out on Gordy's sister Gwen (Fuqua's) Anna label, started Tamla as the Tammie label, after the movie of the same name, but somebody else owned the title for records, hence Tamla. Motown (a contraction of Motor Town) came along immediately thereafter.

The Miracle label was introduced several years later, primarily as an album label, but there was so much confusion between this and the artists of the same name that the name of the boss, Gordy, was selected.

**FOR A TIME**, according to Ales, "We had all the labels with the same distributors but I separated some of them in certain markets to try to get better single record exposure. When we decided to try to hit the LP business, we again consolidated in some markets to give our albums a better chance. With the three active labels now, in most cases we've got two



BARNEY ALES, Tamla-Motown executive vice president, once ran Detroit's Aurora Distributors.

with one and one with a different distributor in a given market."

During the first quarter of 1964, the diskery is already 22 percent ahead of the same period last year.

"But we know we can do even better than that," Ales said. "In Berry Gordy, we've got the greatest ear in the business today. We have great producers in Mickey Stevens our a.&r. director, and in guys like Smokey Robinson, Lamont Dozier, Brian and Eddie Holland and our newest man, Norman Whitfield.

"We feel we have the artists too, not only the Miracles and the Marvelettes and Stevie Wonder and the important ones who've been out touring, but people like Brenda Holloway and Kim Weston, whom we're definitely building.

**"OUR BIG DRIVE** now is to hit the album business hard. We've done very well

with a gross that's largely in singles, now we want to move in where the big business is,

"We just brought out a five album release and we have high hopes for all of them, especially the new Mary Wells-Marvin Gaye duet album. But we have plans for more and more and each one will look better than the earlier things we've had. I've had a complete, full time art department working on this and we have a man devoting all his time to album merchandising and sales. That's Phil Jones.

"So far, in our first five years, we've built steadily with good planning. The album move is just another one of our long range steps and we feel if we're not on the map for keeps already, this will do it for sure. I'm sure it will help us continue to build our gross."

## ARTISTS ON THE WAY UP

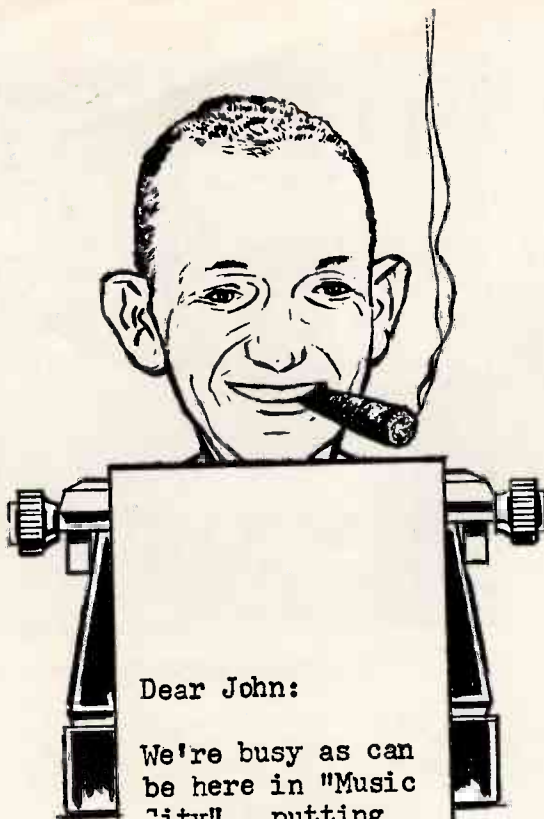
### The Simon Sisters



**THE SIMON SISTERS**, currently on the singles charts with "Winkin', Blinkin' and Nod" (Kapp), typify the new breed of folk singer. The girls are young, well educated and exceptionally attractive.

The daughters of the late Richard Simon, founder and president of Simon and Schuster, have been singing and studying music together since their nursery rhyme days in Riverdale, N.Y. Lucy, 22, graduated this year from Cornell University-New York Hospital School of Nursing. Carly 19, is a sophomore at Sarah Lawrence College.

The Sisters have appeared throughout the East in clubs and school concerts for some time, but their first national break didn't come until this year when they scored on ABC-TV's "Hootenanny" program.



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ad message.

# 'I'M NOT A STAR' SAYS DAVE CLARK

**'If I Were, I'd Give Up Show Business Tomorrow . . .'**

**"I AM NOT A STAR,"** says Dave Clark. "And if I ever thought I was, I'd give up show business tomorrow."

This is a pretty profound statement from someone who's managed to knock the Beatles off the top of the charts both here and in England, particularly while the Battle of the British is in full swing.

But when Dave Clark considers stardom, he thinks of the greats—like Frank Sinatra and the clan, and great musicians in the category of Louis Armstrong or Duke Ellington.

**"IF I HONESTLY BELIEVED** I was a star, I think it would go to my head. Then, probably I'd expect people to bow and scrape instead of shout and scream. Then where would I be?

"Let's just say I'm trying to gain recognition, and I've begun to strike it lucky with a couple of hits.

"I suppose it's even luckier when you consider that my two big hits—'Glad All Over' and 'Bits and Pieces' were both written by my organist Mike Smith and myself. And, of course, we always produce our own sessions.

"'Bits and Pieces' particularly was a tremendous scene. To get the opening effect, we all stamped our feet on the studio floor. I got the idea for this from some of the noisy battle scenes in 'The Victors,' in which I appeared as a stunt man. That was a gas—I've never enjoyed myself so much in one film as I did then."

In his two-year career as a movie stunt man, which has only recently come to an end since the success of the Dave Clark Five on record, Dave appeared in thirty films.

"My biggest thrill came when we were shooting 'The Lonely Stage' with Judy Garland and Dirk Bogarde. We did some shots on stage at the London Palladium, and I stood in the middle and wondered what it must be like to appear there. Little did I know that a few months later I'd find out, when I was offered the starring spot on 'Sunday Night At the London Palladium,' which is England's biggest TV show, and similar to being invited to appear on the Ed Sullivan Show in the U.S."

Success didn't come quickly to the Dave Clark Five. It took three years of semi-professional work as a resident group at

a leading London dance hall, and several shots at the single market before "Glad All Over" finally made the charts. Even when the record hit the top of the charts in England, and the Dave Clark Five was offered a succession of lucrative contracts, Dave was a little apprehensive of turning full time professional. And he didn't—until March of this year.



"Harold Davison, who is now my agent, came up with an offer of a 50,000 pound guarantee in my first year," said Dave. "This was too good to miss. And besides, Harold has such a wonderful reputation, I knew he'd take care of me. So on my 21st birthday, I signed with him."

**AND THIS ALL HAPPENED** before "Glad All Over" was even issued by Epic in this country. Now Dave's home success has mushroomed into a complete international one, and certainly here in the States an image has been created, which is borne out by rapidly increasing sales figures on his discs.

As of presstime, sales on the current number one hit by the Dave Clark Five—"Bits and Pieces," had exceeded half a million, while "Do You Love Me" was heading towards that figure.

"You know that 'Do You Love Me' was recorded before 'Glad All Over,' and was a minor hit for me at home" says Dave. "I'm crazy about the song, and knocked out that it's doing so well for me in the States. Imagine that; four records in the U.S. top hundred. It's fantastic, and much more than we ever dreamed of."

Another new single by the Dave Clark Five is released in England this week, and will subsequently be issued here. Title is "Can't You See She's Mine," and the group originally recorded the track for a new album, "Session with the Dave Clark Five."

"This is the one which worries me," admits Dave. "It's always the third hit which counts."

**AND AS FOR** his movie career, Dave needn't worry about quitting his job as a stunt man. Already he's had three starring offers, including a definite pitch from Hollywood. And right now, his only problem is deciding on which script suits him best.

"Personally, I'm all set on an offer we've had to appear in a boxing movie, with strong acting roles for me and the boys" says Dave. "We're not really interested in a musical, though we'd probably record the soundtrack to anything we do."

"However, in time, we'll get the movie scene sorted out. But until then, we have our American visit to look forward to. We just can't wait to get back."

JUNE HARRIS

# NARAS Awards No Surprises

A PLEASANT EVENING was had by all and the right people, in most cases, won the prizes. At least that was the reaction of most of those who attended the Sixth Annual NARAS Awards Banquets, in New York (The Waldorf-Astoria Hotel), Chicago, (Knickerbocker Hotel), and in Los Angeles (Beverly Hilton Hotel), last Tuesday night (May 12), which awarded "Grammys" to "best" records of 1963.

Barbra Streisand, as was to be expected, swept the evening with two awards: one for the pop album of the year, and one for the best vocal performance by a girl singer. Both of these awards were for her first album, as was the award to artist John Berg for the cover of that album. The Henry Mancini-Johnny Mercer composition "Days of Wine and Roses," took three awards: as record of the year, with Mancini conducting, as song of the year, and as best background arrangement—again by Mancini. In the classical field Benjamin Britten's "War Requiem" also garnered three awards. It won one as the best classical album of the year, another as the best performance by a chorus (there are two choruses on the set) and a third as the best classical composition of the year.

**OTHER KEY AWARDS** were won by: Jack Jones, as male vocalist of the year; Peter Paul and Mary, for best performance by a vocal group, and for the best



ITALY'S RITA PAVONE (and also RCA Victor's), is introduced to NARAS members in New York while a smiling Tommy Leonetti looks on,



TEDDY KING, no mean singer herself, poses with the 42 Grammy awards before the banquet at the Grand Ballroom of the New York Waldorf-Astoria Hotel.

folk LP (both for their "Blowing in the Wind" LP); by Quincy Jones for the best arrangement; by Al Hirt for best performance by an instrumentalist; by Allan Sherman for the best comedy record of the year ("Hello Muddah, Hello Faddah"); by The Swingle Singers, as best pop chorus and best new vocal group; by Sister Soreire (The Singing Nun) for the best religious recording; by Andre Watts as best new classical artist, and by "Who's Afraid Of Virginia Woolf" as best drama recording.

Awards were also picked up by such famous names as Artur Rubinstein, Vladimir Horowitz, Leontyne Price, and Erich Leinsdorf, who nailed down two: the score to "Tom Jones" won the best score from a motion picture category, and "She Loves Me" did the same for Broadway musicals.

Missing from the winner's circle were such famous names as Ella Fitzgerald, Frank Sinatra (who didn't get a single nomination), Elvis Presley (who also didn't get nominated) and Tony Bennett, but such familiar pop names as Count Basie, and Ray Charles grabbed awards, the latter winning the best rhythm and blues recording category for the fourth year in a row.

**AS ALWAYS** the NARAS members got themselves all mixed up as to what constituted a pop single recording, having a difficult time separating pop from rock and roll from country from rhythm and blues.

The Beatles didn't get nominated at all, since their records didn't become familiar to anyone in the U. S. until late December—and the award period closes November 30. But wait till next year!



MALE VOCALIST JACK JONES looks on approvingly as last year's award winner, Tony Bennett, sings his own recording of "I Wanna Be Around."



# THE BIG 42 OF 1964

1. RECORD OF THE YEAR:  
The Days of Wine and Roses—Henry Mancini  
A. & R. Producer, Steve Sholes
2. ALBUM OF THE YEAR (Other Than Classical):  
The Barbra Streisand Album—Barbra Streisand  
A. & R. Producer, Mike Berniker
3. ALBUM OF THE YEAR—Classical:  
Britten: War Requiem—Benjamin Britten conductor London Symphony Orchestra & Chorus. Vocal soloists: Galina Vishnevskaya, Peter Pears, Dietrich Fischer-Dieskau. Bach Choir, David Willcocks, director. Highgate School Choir, Edward Chapman, director.  
A. & R. Producer, John Culshaw
4. SONGS OF THE YEAR:  
The Days of Wine and Roses—Composers, Henry Mancini, Johnny Mercer
5. BEST INSTRUMENTAL THEME:  
More (theme from "Mondo Cane")—Norman Newell, Nino Oliviero, Riz Ortolani, Composers
6. BEST VOCAL PERFORMANCE—Female:  
The Barbra Streisand Album—Barbra Streisand



JAZZ SOLOIST WINNER Bill Evans picks up his first Grammy award.

7. BEST VOCAL PERFORMANCE—Male:  
Wives and Lovers—Jack Jones
8. BEST INSTRUMENTAL JAZZ PERFORMANCE—SOLOIST OR SMALL GROUP:  
Conversations With Myself—Bill Evans, soloist
9. BEST INSTRUMENTAL JAZZ PERFORMANCE—LARGE GROUP:  
Encore: Woody Herman, 1963—Woody Herman
10. BEST ORIGINAL JAZZ COMPOSITION:  
Gravy Waltz — Composers, Steve Allen, Ray Brown
11. BEST PERFORMANCE BY AN ORCHESTRA—FOR DANCING:  
This Time by Basie! Hits of the 50's and 60's—Count Basie
12. BEST PERFORMANCE BY AN ORCHESTRA OR INSTRUMENTALIST WITH ORCHESTRA—PRIMARILY NOT JAZZ OR FOR DANCING:  
Java—Al Hirt
13. BEST INSTRUMENTAL ARRANGEMENT:  
I Can't Stop Loving You—Count Basie—Arranger, Quincy Jones
14. BEST BACKGROUND ARRANGEMENT:  
The Days of Wine and Roses—Henry Mancini—Arranger, Henry Mancini
15. BEST PERFORMANCE BY A VOCAL GROUP:  
Blowin' in the Wind—Peter, Paul and Mary

16. BEST PERFORMANCE BY A CHORUS:  
Bach's Greatest Hits—The Swingle Singers
17. BEST ORIGINAL SCORE FROM A MOTION PICTURE OR TELEVISION SHOW:  
Tom Jones—Composer, John Addison
18. BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM:  
She Loves Me — Composers, Jerry Bock and Sheldon Harnick A. & R. Producer—Arnold Maxin
19. BEST CLASSICAL PERFORMANCE—ORCHESTRA:  
BARTOK: CONCERTO FOR ORCHESTRA — Erich Leinsdorf conducting the Boston Symphony Orchestra
20. BEST CLASSICAL PERFORMANCE—CHAMBER MUSIC:  
EVENING OF ELIZABETHAN MUSIC—Julian Bream Consort
21. BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA):  
TCHAIKOVSKY: CONCERTO NO. 1 IN B-FLAT MINOR FOR PIANO & ORCHESTRA —Artur Schnabel
22. BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR DUO (WITHOUT ORCHESTRA):  
THE SOUND OF HOROWITZ — (Works of Schumann, Scarlatti, Schubert, Scriabin) — Vladimir Horowitz
23. BEST OPERA RECORDING:  
PUCCINI: MADAMA BUTTERFLY—Erich Leinsdorf conducting the RCA Italiana Orchestra & Chorus. Principal soloists, Leontyne Price, Richard Tucker, Rosalind Elias  
A. & R. Producer, Richard Mohr
24. BEST CLASSICAL PERFORMANCE—CHORAL (OTHER THAN OPERA):  
BRITTEN: WAR REQUIEM—Bach Choir, David Willcocks, Director. Highgate School Choir, Edward Chapman, Director. Benjamin Britten conducting the London Symphony Orchestra and Chorus
25. BEST CLASSICAL PERFORMANCE—VOCAL SOLOIST (WITH OR WITHOUT ORCHESTRA):  
GREAT SCENES FROM GERSHWIN'S PORGY & BESS—Leontyne Price
26. BEST CLASSICAL COMPOSITION BY CONTEMPORARY COMPOSER:  
WAR REQUIEM—Composer, Benjamin Britten
27. BEST ENGINEERED RECORDING—CLASSICAL:  
PUCCINI: MADAMA BUTTERFLY—Erich Leinsdorf conducting the RCA Italiana Orchestra & Chorus. Principal soloists, Leontyne Price, Richard Tucker, Rosalind Elias. Engineer, Lewis Layton
28. BEST ALBUM COVER—CLASSICAL:  
Puccini: Madama Butterfly — Erich Leinsdorf conducting the RCA Italiana Orchestra & Chorus. Principal soloists, Leontyne Price, Richard Tucker, Rosalind Elias. Art Director, Robert Jones
29. MOST PROMISING NEW CLASSICAL RECORDING ARTIST:  
ANDRE WATTS (Pianist)
30. BEST COMEDY PERFORMANCE:  
HELLO MUDDUH, HELLO FADDAH—Allan Sherman
31. BEST DOCUMENTARY, SPOKEN WORD OR DRAMA RECORDING (OTHER THAN COMEDY):  
WHO'S AFRAID OF VIRGINIA WOOLF?—Original cast, Uta Hagen, Arthur Hill,



BOB JONES, Victor art director, receives Grammy from Father O'Conner for "Butterfly" cover.

- George Grizzard with Melinda Dillon—Winner, Edward Albee
32. BEST ENGINEERED RECORDING — OTHER THAN CLASSICAL:  
CHARADE — Henry Mancini Orchestra and Chorus—Engineer, James Malloy
33. BEST ENGINEERED RECORDING—SPECIAL OR NOVEL EFFECTS:  
CIVIL WAR VOL. II—Frederick Fennell—Engineer, Robert Fine
34. BEST ALBUM COVER—OTHER THAN CLASSICAL:  
THE BARBRA STREISAND ALBUM — Barbra Streisand, Art Director, John Berg
35. BEST ALBUM NOTES:  
THE ELLINGTON ERA—Duke Ellington—Stanley Dance, Leonard Feather, Annotators
36. BEST RECORDING FOR CHILDREN:  
BERNSTEIN CONDUCTS FOR YOUNG PEOPLE—Leonard Bernstein, conductor New York Philharmonic
37. BEST ROCK AND ROLL RECORDING:  
DEEP PURPLE—Nino Tempo & April Stevens
38. BEST COUNTRY AND WESTERN RECORDING:  
DETROIT CITY—Bobby Bare
39. BEST RHYTHM AND BLUES RECORDING:  
BUSTED—Ray Charles
40. BEST FOLK RECORDING:  
BLOWIN' IN THE WIND—Peter, Paul and Mary
41. BEST GOSPEL OR OTHER RELIGIOUS RECORDING (MUSICAL):  
DOMINIQUE — Soeur Sourire (The Singing Nun)
42. BEST NEW ARTIST OF 1963:  
SWINGLE SINGERS

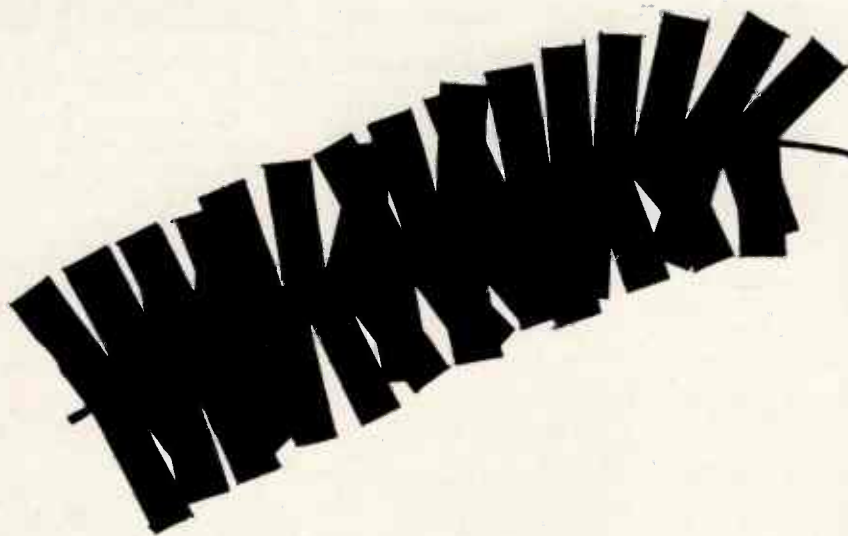


EASTERN NARAS executives George Avakian and George Simon at the annual dinner.

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**'I'm a Pretty Square Cat...'**

# Maxwell Awed by 'Shangri La' Hit

**"BEFORE 'SHANGRI-LA',** I didn't know what 'WINS, WINS, WINS, New York' was," said Robert Maxwell jokingly, referring to the station break spot used by the local top 40 outlet. "I'm a pretty square cat when it comes to the teen market (though I've got two daughters of my own). I was more of a WPAT or WQXR type. But now I'm hooked.

"What amazes me is that the kids will buy a record like mine, while they're all caught up with the British acts. And to find myself in the company of Louis Armstrong was an equal thrill. I'm still overwhelmed when I think of it."

"Shangri-La," has been a good luck charm for Maxwell for many years now, for Maxwell is the writer of the tune. While it has served as a hit for other artists in the past (the Four Coins, and as used for the theme song of the Jackie Gleason television show) this is the first time Maxwell has had a hit on the tune himself.

And the Vic Dana single on Dolton has had almost as big a success this trip as has the Maxwell. So now, as writer and artist, Maxwell feels pretty pleased with himself.

**"ACTUALLY,"** says Maxwell, "writing is my first love. I made a living for years as a soloist in the better supper clubs in the country. I had a very colorful act. The harp and I were lighted in silhouette and colored lights played on the strings. It was a good life, and I must say, lucrative, but as the writing started to pay off, I found more time to devote to that aspect of my career and I've been happier since."

Other big hits for Maxwell the composer have been "Ebb Tide," and the "Song of the Nairobi Trio," (which was identified with the late Ernie Kovacs). He is a talented arranger as well, and acts in that capacity on his recordings.

"It's ironic that I should have a hit record now," observed the artist. "I signed with Decca over a year ago and the album was finished soon thereafter. It was scheduled for release this coming June.

**"IN JANUARY,** however, they decided to release a single from the album. We decided upon 'Shangri-La,' though the album was to be entitled 'Bewitched.' I must confess, we hardly expected to have a 'hit,' in the real sense of the word.

"Deejays in San Francisco and Los Angeles were the first to get on the record



and it suddenly moved eastward, and that's how it happened.

"Decca had already done up the jacket art, with the original title, 'Bewitched,' so they rushed release on the album after re-doing the cover art and the album took off too."

This past week, Maxwell finished his second album for Decca, which will be

released soon. There will quite obviously be a single from the album too.

**AND SO** Robert Maxwell, who started his musical career as a serious student of the harp, graduate of Juilliard School of Music and one time member of the NBC Symphony Orchestra, finds himself today in the limelight right along with our British cousins and loving it.

BARRY KITTLESON

# The Big British 'In-Person' Parade

## English Rock Groups Dominate Early Summer One-Nighter Scenes

**AND STILL IT CONTINUES.** The fifth, sixth, seventh and umpteenth British wave. And while it lasts, there's a lot of money and prestige to be gained from it.

Leading U.S. talent agencies are involved in royal battles in the rush to secure chart artists and those who look like they're going to make it for tours here. Ed Sullivan is booking them as fast as he can see them, and when he hits London next month he'll be busy tele-recording those artists who can't make the trip here, including The Bachelors and a return shot by Dusty Springfield.

British agents and managers are swarming into New York for top level, secret talks which will bring their artists here for money which is generally way above what they're earning at home.

**BEEN, GONE AND DUE BACK** in are The Beatles, Dave Clark Five, The Searchers and Billy J. Kramer. Another English group, The Snobs are on the West Coast, while Chad Stuart and Jeremy Clyde have just returned home from a two week cross country promotional hop on their disc, "Yesterday's Gone". They're expected back in July.

Associated Booking is planning on a Peter and Gordon tour here, which will bring the duo in next month. The same

agency is also interested in presenting an all British package for a fall tour. Names being considered for this include The Swinging Blue Jeans and The Hollies, with possibly Freddie and the Dreamers who, without a hit disc, are coming in next month anyway.

Dusty Springfield has been offered a lucrative four month contract for U.S. appearances. Regretfully, she has had to turn this down because of other commitments.

GAC has The Rolling Stones, on whom a giant promotion campaign has been launched, in addition to all artists in the Brian Epstein stable, including of course, The Beatles, who are due back in August.

**DAVE CLARK** is already being booked for a November return and has been offered a Hollywood movie test. Rumor has it that Cliff Richard—still yet to make it in a really big way—will be back here in July or August. Chad Stuart and Jeremy Clyde will also return in the fall.

Millie Small, the British girl scoring heavily on home charts with the Jamaican blue beat "My Boy Lollipop" is being negotiated for a visit, as are The Applegates and the Mojos.

It's all happening—yet without the Beatles to kick it off, how much of this would have been possible?

JUNE HARRIS

## Billy J. Kramer and the Dakotas

**LIKE** The Dave Clark Five and the Searchers, Billy J. Kramer has visited the U.S. before. The 21 year old Liverpoolian was here last November with manager Brian Epstein in a vain attempt to get his records off the ground here.

However, on his upcoming trip next month, Billy will be accompanied by his regular backing group, The Dakotas—a hit instrumental group in their own right in the British charts—and will be welcomed by the presence of his current

American chart entry, "Little Children" on Imperial.

During this trip, Billy J. Kramer and the Dakotas will also hit the one nighter scene and guest on the Ed Sullivan show on June 7.

The Dakotas comprise Tony Mansfield (drummer and leader), Mike Maxfield, Robin McDonald and Ray Jones. All are from the Manchester area—about 35 miles from Liverpool—and they worked as an instrumental group before Billy joined them as a vocalist eighteen months ago.

Since their first record—the Beatle penned "Do You Want To Know A Secret?" Billy J. Kramer and the Dakotas have gone from strength to strength. Their stage act is polished and professional, and for the past year they have been headlining their own packages both at home in England and in Europe. Particularly in Sweden has the group become a favorite, and their recent tour there was extended by a further week to meet the demand of promoters who wanted to re-book them.

Now that "Little Children," is firmly established in the U.S. hit parade, Imperial is going ahead with plans to release a debut album here by Billy J. Kramer and the Dakotas, which may be issued in time to tie in with their visit.



## WHERE THEY GO

### DAVE CLARK FIVE

- May 24 Arrive in New York
- May 25 Mosque Theater Newark N. J.
- May 26 Convention Hall Philadelphia
- May 27 Uline Arena Washington
- May 28 Arena New Haven, Conn.
- May 29 Carnegie Hall, New York
- May 30 Carnegie Hall, New York
- May 31 Ed Sullivan Show
- June 1 Boston Garden, Boston
- June 2 Central Theater, Passaic, N. J.
- June 3 Stanbaugh Auditorium, Youngstown, Ohio
- June 4 Cincinnati Gardens, Cincinnati, Ohio
- June 5 Civic Auditorium, Pittsburgh
- June 6 McCormick, Place, Chicago
- June 7 Arena, Milwaukee
- June 8 Memorial Auditorium, Buffalo
- June 9 Varsity Arena, Toronto
- June 10 County Center, White Plains N. Y.

### THE SEARCHERS

- May 29 Asheville, N. C.
- May 30 Virginia Beach, Va.
- May 31 Allentown, Pa.
- June 3 Syracuse, N. Y.
- June 4 Worcester, Mass.
- June 5 Salem, N. H.
- June 6 Biddeford, Me.
- June 7 Hull, Mass.
- June 9 Buffalo
- June 10 Cadillac, Mich.
- June 11 Indianapolis
- June 12 open for return to New York
- June 13 Freedomland, New York City
- June 14 Freedomland, New York City

### THE ROLLING STONES

- June 1 Arrive New York
- June 5 Tape Hollywood Palace Show for airing June 13
- June 5 San Bernardino, Calif.
- June 6 Portland, Oregon
- June 7 Vancouver, B. C.
- June 9 Omaha, Nebr.
- June 12 Chicago
- June 13 Indianapolis
- June 14 Louisville, Ky.
- June 15 Charleston, W. Va.
- June 16 Washington, D. C.
- June 18 Philadelphia
- June 19 Harrisburg, Pa.
- June 20 Carnegie Hall, New York

## The Searchers

**ALREADY KNOWN** in this country through a couple of hit discs and an appearance on the Ed Sullivan Show last month, The Searchers return here next week for their first tour.

Unlike The Beatles who blasted the Liverpool Cavern into world fame, The Searchers kicked off their career with a succession of appearances at the Iron Door Club, a competitive teen cellar which is owned by their manager, Les Ackerley.

Led by drummer Chris Curtis, who writes a lot of their material, the other three Searchers are Tony Jackson, Mike Pender and John McNally. All four are Liverpool lads who've been friends since high school days. They formed the group about two years ago, each of them having previously played with other beat groups on their home ground.

The Searchers are the second biggest group to emerge from the Liverpool beat boom. A great deal of their early material came from American rhythm and blues albums, which were smuggled into England via ships docking in Liverpool. The boys would pay black market prices to pick up LP's by groups like The Coasters and Drifters, in the effort to beat the 200 odd other Liverpool groups who would seize on new material as the boats were docking.

The Searchers first British hit, "Sweets



For My Sweet" was their debut single, and hit the number one slot. Other smashes followed, including "Sugar and Spice", "Needles and Pins", and their current number one, "Don't Throw Your Love Away", which has been issued here

on Kapp to tie in with their visit.

The group is one of the few which has also managed to hit the British singles chart with an EP titled "Sugar and Spice" this reached number 8 its first week on the charts.

## Dave Clark Five

**"THE DAVE CLARK FIVE** is a phenom in the British and American recording industry, and right now, they could be well on the way to a double header with their current single, "Do You Love Me."

The group captured many new fans with their two appearances on the Ed Sullivan Show in March, and have since added many more through their continued success on record here. Most of their scheduled concerts in the U.S. are already sold out, including two Carnegie Hall performances.

Clark started the group three years ago, when he wanted to raise enough money to take his football (soccer) team to Hol-

land for a series of matches. In order to pay their way, he bought a second hand set of drums for \$30 and organized the Five to play gigs on the British dance hall circuit.

The other four are Mike Smith, who co-wrote "Glad All Over" and "Bits and Pieces," with Dave; Denis Payton, Lenny Davidson and Rick Huxley.

The first two shots at the singles market by the Dave Clark Five were unspectacular enough for the group not to give up their daytime jobs. Yet strangely enough, these discs—"I Knew It All The Time" and "Do You Love Me,"—are both currently represented in the American charts.

However, their third shot, "Glad All Over" made the top of the British charts, knocking the Beatles from a lengthy run, and causing enough of a stir for the industry to compare the new "Tottenham Sound" with the existing success of the Merseybeat.

## The Rolling Stones

**THERE ARE BUT** five Rolling Stones—and every one of them is as wild and offbeat as the day is long.

It's said in some circles they could overtake the Beatles, even though their music is a little different and their haircuts are longer. But the Rolling Stones are one of the few British groups practicing real rhythm and blues.

The Stones, as they prefer to be called, are led by Keith Richard and Mick Jagger, who are also the songwriters of the group. The other three members are Bill Wyman, Brian Jones and Charlie Watts.

Until now the group has cut only two

singles—"I Wanna Be Your Man", written specially for them by The Beatles, and the old Buddy Holly hit, "Not Fade Away". Yet these two discs, together with an EP and their first album, hit the British singles charts, while "Not Fade Away" is registering solidly here. In fact, such is the Stones success in England, that advance orders for their first album, were in excess of 100,000, which gave them a guaranteed placing in both the singles and LP charts.

As composers, Mick Jagger and Keith Richard have written a great deal of the Stones' material, in addition to penning "That Girl Belongs to Yesterday" for Gene Pitney.



**OOPS!  
LATE  
ADDITION**

**#11  
STEAL  
AWAY  
BY  
JIMMY  
HUGHES**

**FAME 6401**



**JUST  
PURCHASED  
THIS HOT  
MASTER**

AND

**WE'RE STILL ONLY #8**

**Weiss Adds One-Stop**

Sammy Weiss, head of Superior Distributors in New York, is now an owner of two one-stops as well. He has just bought into Steadman's One-Stop in Mount Vernon, New York. For over a year he has owned Win Records One-Stop, which is one of New York City's newest.

**EMI's Huge Profit**

EMI Ltd.—of which EMI Records Ltd is a division—will make at least £8 million profit before tax this financial year, a £3 million increase on last year. The company states "EMI's success in the record industry has added substantially to the profits," but adds that other EMI divisions (computers, home appliances, etc) have also done improved business.

Decca has released a single by American P. J. Proby, who was brought over by Jack Good, producer of the Beatles' TV spectacular. Titles are "Hold Me" and "Tips Of My Fingers." Proby says he has made demos of numbers subsequently recorded by Elvis Presley.

The "Television and Radio Show" will be held at Earls Court this year from August 26-September 5. All leading manufacturers will be exhibiting.

**S. B. Production Firm**

Shapiro-Bernstein has started an independent production firm, called S.B. Talent Production. Emil La Viola, who helped set up production firm at Nevins-Kishner, and who is now general manager of Shapiro-Bernstein, set up the music firm's new entry. Already signed by the S.B. Talent Production firm are Joyce Paul, on Imperial, Eddie Rabbit on 20th Fox, and Starr Lee, whose with Sue.

**Epic Gets Cambridge**

Epic Records has signed comic Godfrey Cambridge. The actor-comedian was nominated for an Antoinette Perry Award for his role in the play "Purlie Victorious." He has also appeared in Off-Broadway shows, "The Blacks" and "The Living Premise," as well as many TV shows. His rave reviews on the Jack Paar Show last month won him a repeat showing Friday (17). Cambridge has played night clubs as a stand-up comic, and is currently at New York's Blue Angel. Epic will issue his first LP shortly.

**Music Business in Canada**

**TORONTO**  
**SOLD OUT** signs appear almost as fast as tickets on sale when it comes to personal appearances of groups from across the pond. The latest rush on tickets was for the appearance (two shows) of Gerry and The Pacemakers in Toronto at Eaton Auditorium. Al Slight, program director at CHUM Radio, who was instrumental in bringing this English group in, says the demand for tickets on the telephone alone kept the switchboard lit up for days.

The show got a big boost from Ed Sullivan, May 2, with the Toronto show slated for May 7. Another English group coming in for a Canadian radio station will be The Dave Clark 5. Al Boliska of CKEY will be hosting this group on June 9 for two shows. Then to end up the summer we have the possible appearance of the Queen in Quebec the latter part of the summer season.

Grace Bundy, MacKay Records, Toronto reports that a new LP release by Rui Mascarenhaz called "A Collection

guese" (London) is now taking hold of the Ontario market, mainly because of Mascarenhaz having just completed a successful appearance at the Imperial Room, Royal York Hotel, Toronto.

Mascarenhaz is known at The Prince of Fados and now moves into Montreal for club appearances and a TV show for the French network.

*Another 2 Sided Smash!*

**I Get Around**  
b/w  
**Don't Worry Baby**  
**The Beach Boys**

**#5174**



**ARE YOU PLANNING A MAILING TO DJ'S?**

Here is the

**Latest Count and Breakdown  
Of the Industry's Most Complete  
DISC JOCKEY LIST**

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

\*The Top Markets are located in the following Cities:

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

Radio Stations	3,565
College Stations	218
FM Stations	435
Breakout Stations**	250

(\*\*This list contains the most influential stations which have consistently picked the hits and reached the greatest buying audience.)

**ACCURATE LIST LETTER SERVICE, INC.**

GENERAL OFFICE: 1650 Broadway, New York, N.Y. 10019  
PLANT: 55-07 39th Avenue, Woodside 77, N.Y.

TELEPHONE: COlumbus 5-8093

# How To Cash In on the New York WORLD'S FAIR

**RECORD COMPANY PROMOTION MEN** are busily dreaming up ways of tying in with the nation's biggest show of the year—the New York World's Fair. With millions of dollars worth of free publicity the prize, label promotion chiefs are hunting for angles and negotiating with various organizations at the Fair.

The record industry is in direct competition with virtually every other kind of business in this regard. The success of each individual company depends in large measure on the imagination shown by its promotion staff. Record labels, because of the fact that they represent a "glamor" industry and can find ways to work in their name talent, stand a better chance than do manufacturers of more mundane product.

Release of record product with World's Fair allusions also is an important tie-in, as are trips to New York and the Fair as prizes to distributors, consumers, etc. But the biggest payoffs can be the result of individual negotiation with one or more of the authorities connected with the Fair.

The list of suggestions for such deals which appears in the adjoining column is reprinted with permission from Public Relations News, the Public Relations weekly, 127 East 80 St., New York, N. Y. 10021.

## 14 Ways For Record Companies To Tie In With The New York World's Fair

- (1) Submit your ideas to PR representatives of individual exhibitors rather than to the Fair itself;
- (2) Use of the Fair's symbol on products calls for royalty payments. (Consult Media Enterprises, Inc., 111 W. 50th St., NYC 10020);
- (3) The Fair's symbol is copyrighted and trademarked; use of it must be cleared with Gregory Dawson, PR Activities Director;
- (4) Speakers will be provided through Langeland Van Cleef, Director of Community Relations and head of the Speakers Bureau;
- (5) For publicity, PR, and promotion in Europe, work with William Humphreys, Thomas J. Deegan Co., 29 Rue Cambon, Paris; in the Far East, Antonio de Grassi Jr., de Grassi & Associates, Tameike Tokyo Bldg., 30 Tameike-CHO Akasaka, Minatoku, Tokyo;
- (6) Tie-in advertising can be planned through Howard Johnson, Sr. Vice President of the Deegan Company;
- (7) Special Days for groups which purchase at least 1,000 tickets are coordinated by Langeland Van Cleef;
- (8) Facilities of the splendidly equipped World's Fair Press Building are available for press conferences and VIP interviews through Peter J. McDonnell;
- (9) Publicity shots should be scheduled before 10 a.m. (opening time); for these, contact Jack Downey;
- (10) Get clearance for commercial pictures from Gregory Dawson;
- (11) Passes for publicity and PR people will be restricted to those working at the Fair;
- (12) Mary Jane McCaffree is Director of Women's Activities; William S. Adams Jr. is Director of the Sports Program;
- (13) A special entrance and special treatment for VIP's will be available (get in touch with Gates Davison, Deputy Chief of Protocol); for such visits to pavilions, make arrangements with specific exhibitors;
- (14) Use of Your communications channels to publicize "the greatest PR event of our time" can benefit both you and this non-profit enterprise.



# Dateline Music City



CHARLIE LAMB

**NASHVILLE**  
**I'M SURE SORRY** I had to cancel the Music City luncheon last week. . . . Just too busy workin' on the Music City issue. . . . What could possibly be one of the biggest singles to come out of Nashville for some time is the Monument/**Fred Foster** produced **Freddie Hart** dinking of "Valentino." It'll move you off your seat and any smart record merchandiser can move it off his shelf. Snap it up.

**Red Foley** is proud possessor of a Tiffany watch presented to him by Decca Records and engraved in back with "In recognition of 25 years' association and friendship with Decca Records." The presentation was made by Decca brass **Sid Goldberg**, **Leonard Schneider**, and **Claude Brennan** at the recent NARM convention in Miami. . . . **Max Cooperstein**, exec at Chicago-based Chess, is pleased as a frog on a log on a summer afternoon. He's got three goodies going for him all at once—"Slip In Mules" by **Sugar Pie De Santo**, "Long Tall Shortie" by **Tommy Tucker**, and "I'm Loving You More Every Day" by **Etta James**. He's also courting an up and comer—"Trouble I've Had" by **Clarence Ashe**.

### Dot Disc Sizzles

A sleeping record is not a dead one. Ask Dot's **Randy Wood** who'll point for proof to **Jimmy Rodgers'** version of "The World I Used to Know" which after its initial somnolence has come to with a whoop and holler, sales wise. **Jim Bailey**, Dot's national promotion man, will have his hands full as it starts hitting pop charts all over the nation. . . . **Elvis Presley's** current hit, "What Did I Say" has taken off like some of his early sensational smashes. Presley is best with this kind of material and nobody knows it better than **Col. Tom Parker** who obviously still has the No. 1 boy. . . . Tree Music's vice-prexy, **Buddy Killen**, is back from New York with his good-to-look-at wife, Sue, where he went for vacation but found business so good he worked as hard as he does at home. . . . Columbia's **Claude King** of



### Hemisfair Salutes Ray Acuff

**ROY ACUFF** was formally presented with scroll designating him as Country Music Ambassador for the 1968 San Antonio Hemisfair. Onstage at the San Antonio Municipal Auditorium, where Acuff headlined a Grand Ole Opry show early in May, is **Red River Dave**, **Roy Acuff**, San Antonio Fair Association president **William R. Sinkin** and K-BER owner **A. V. (Bam) Bamford**, who joined in presenting the scroll to Acuff.

"Wolverston Mountain" fame, was in Music City last week looking for the material to climb another mountain.

### CAPA to Music City

CAPA Records announces opening of a Nashville office at 801 17th Ave. south, with

**Johnny Foster**, CAPA artist, in charge. The Mobile office will be continued. . . . The Liberty Record for April, a well printed, well edited tabloid, is a sharp shooting summary of affairs as Liberty sees them. . . . **Little Richie Johnson** of Box 3, Belen, N.M.,

has copies of **Ott Stephens'** "Be Quiet Mind" and DJ's are invited to write. . . . An SRO crowd at **Dewey Groom's** Longhorn Ranch at Dallas, Texas, shouted its approval of songs by **Cajun Jimmy Newman** and **Melba Montgomery** last week. . . . **Emil LaViola** was in town last week huddling with **Jerry Walker** who reps the Shapiro Bernstein/Painted Desert Music firms here.

### Michigan Package

**Doug Smith**, PD and country deejay in Flint, Mich., has announced a big country package show for the IMA auditorium at 8 p.m. on Memorial Day, the talent to be furnished by the Bob Neal Agency. Artist will include **Buck Owens**, **George Jones**, **Melba Montgomery**, **Pal Brady**, **Darrell Tatum**, **Jack Ripley**, **The Parrish Sisters** and **Dottie West**. . . . **Porter Wagoner** scored with several numbers from his new RCA elpee, "Porter Wagoner in Person" at the Grand Ole Opry May 2. . . . **The Blackwood Bros.**, top gospel group, are set for 21 PA's in May in cities all the way from Kalamazoo, Mich. to Miami. . . . **Pappy Dave Stone** of Colorado Springs' KPTK who recently purchased KPTK's interest in three sister stations in Texas — **KDAV**, Lubbock; **KPEP**, San Angelo; and **KZTP**, Amarillo, from his partner, **Leroy Elmore**, promptly began converting KDAV back to a full-time country format.

### Martha's High Rank

There are Kentucky colonels and Tennessee colonels in volume to stack a regiment but **Gov. Jimmie Davis** of Louisiana dipped deeper into his bag of tricks to find a suitable one for **Martha Carson**. He came up with a brigadier general honorarium and forthwith pinned it on Martha. In the military hierarchy that's not too far removed from top dog. "Isn't he a swell fellow?" remarked Martha. . . . **Bobby Lewis** starred and emceed on the hour-long **Ernest Tubb** midnight jamboree in Nashville May 2, singing songs from his current album, "Crying in Public."

*Big Spiritual LP*  
 by **THE CONSOLERS** ▶ **JOY IN THE MORNING**  
 NASHBORO LP 7019

*R & B Dynamite*  
 by **LONESOME SUNDOWN** ▶ **I HAD A DREAM LAST NIGHT**  
 b/w **I GOT A BROKEN HEART**  
 Excello 2249

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



# Music Business in Hollywood

**HOLLYWOOD**  
**FRANK SINATRA'S** new single, "Chicago, My Kind of Town," is receiving the red carpet treatment by Reprise Records. Copies are being delivered by Western Union messengers to every disc jockey in Los Angeles. The Honorable Mayor is not overlooked, he's a big Frankie fan, as well as the entire City Council and key columnists.

The song is from the sound track of Warner Bros. new release "Robin and the Seven Hoods." They should send some to Chicago, the picture is about the 'Windy City,' and the people may become peeved.

The Columbia a.&r. men were busy like little beavers last week. They recorded **Andy Williams, The Rip Chords, Ray Conniff** and **Linda Lloyd** all in one week, therefore, keeping **Billy James**, West Coast disseminator of news, busy turning out bulletins.

**Joe Albany**, the pianist legend in his time, has signed to play with the Russ Morgan group. They cut a new album

for Capitol the other day. Joe was one of the first of the great jazz pianists till problems and bad health set-in. Composer **Vernon Duke** may have another show for Broadway this fall. **Pat Munsel** is reading the book "Love and Obey" that will feature Duke's music. . . .

**Ogden Nash** will do the lyrics. **LIBERTY** recording artist **Vic Dana** re-recorded five of his top hits in Spanish. His popularity in South America is overwhelming, and the distributor asked if he could. Vic obliged.

**Jay Lasker**, vice president of Mercury records, announced that he's hired **Barbara Best** of Los Angeles to be his national promotional gal.

## COUNTRY SINGLES PICKS

### GEORGE JONES

United Artists 724  
 SOMETHING I DREAMED  
 (Glad, BMI) (2:38) — Howard  
 WHERE DOES A LITTLE TEAR  
 COME FROM  
 (Mimosa, BMI) (2:30) — McRae,  
 Barton

### FARON YOUNG

Mercury 72271  
 OLD COURTHOUSE  
 (Cedarwood, BMI) (3:08) — Dill,  
 Walker

### RHINESTONES

(Painted Desert, BMI) (2:50) — Kilgore

### ROGER MILLER

Smash 1881  
 GOT 2 AGAIN  
 (Tree, BMI) (2:17) — Miller  
 Flip is "Dang Me"  
 (Tree, BMI) (1:47) — Miller

### EDDY ARNOLD

RCA Victor 8363  
 SWEET ADORABLE YOU  
 (4 Star, BMI) (2:35) — Knight  
 Flip is "Why"  
 (Tree, BMI) (2:18) — Walker

### MARGIE SINGLETON

Mercury 72268  
 FORGET ME NOT  
 (LeBill & Raleigh, BMI) (2:19) —  
 McDuff-Kent  
 Flip is "I Don't Want You This Way"  
 (Al Gallico, BMI) (2:40) — Kilgore

### LEROY VAN DIKE

Mercury 72277  
 YOUR MONEY  
 (Cave, BMI) (2:05) — Hausey  
 Flip is "Afraid Of A Heartache"  
 (Garpax Music, Alanbo, BMI) (2:31)  
 — Allen, Mize

## RADIO AND TV

# Bundles For U.S.?

By June Bundy



**THE GROWING** invasion of foreign record artists may shortly be countered by a frankly chauvinistic drive to encourage U. S. deejays to start pushing home-waxed talent. Many U. S. disc artists and manufacturers express open alarm over the fact that while more and more foreign artists are garnering sales and radio play here, fewer and fewer U. S. stars are making the best selling charts abroad.

The buy-America faction believes the recently overwhelming success of foreign artists—particularly English artists—in their native countries is directly attributable to strongly nationalistic propaganda. Accordingly, they hope to inspire similarly patriotic support on the part of U. S. disk jockeys and record buyers.

There is a possibility that Canada's heretofore pro-U. S. disk market may be the next to go on a nationalistic kick. A new trade newsletter, RPM (published out of Toronto, Ont.) is currently stirring up considerable controversy with a Canadian-artists-first editorial stand. (Walt Grealis, publisher of RPM, is MB's correspondent in Toronto.)

**HOWEVER**, RPM is meeting opposition from some Canadian deejays. For example, in response to a protest by syndicated U. S. jock George (Hounddog) Lorenz (against RPM's "anti-American" disk propaganda) Canadian spinner David Grief, CKGM, Montreal, Quebec, wrote:

"Bravo! I heartily endorse your objection to the remarks knocking the preponderance of American singles on Canadian charts. The sooner that we realize the fact that the music biz is a world-wide biz—the better for all concerned. I am getting tired of Canadian music men and certain recording companies trying to get their records played on Canadian stations on the basis of their being countrymen, and not on talent. Here at CKGM, all records are eligible for play, regardless of their origin.

"As a matter of fact, I prefer not knowing where the records originate so as to have an unbiased approach to them."

**BEATLE BEAT:** Meanwhile, many U. S. deejays remain under the spell Beatlemania. **Gene Loving**, WGH, Norfolk, Va., recently returned from a four-day visit in England with **The Beatles**. Accompanied by **Louise Harrison Caldwell** (Beatle **George Harrison's** sister) Gene proudly claims to be "the only American deejay to be entertained in the home of one of the Beatles." Gene recorded (in film and on tape) interviews with George Harrison's parents, and all four of the boys. When his plane landed in Norfolk, Loving generated some excitement "by association" among local teenagers, who were eager to "shake the hand that shook the hands of the Beatles." . . .

**Elliot Field**, KFVB, Hollywood, is currently in Europe on a three week vacation, during which he "hopes to meet the Beatles at some point!"

**DIAL CHANGES:** Dex Card (his real name) has moved from KYW, Cleveland, to WLS, Chicago, in the 3-6:30 p.m. time slot. Card's home town is Meddybemps, Me., and WLS press agent **Dorothy Ewing** insists "That's its real name too." . . . **Don Porter**, formerly with WWYN and WSEE-TV, Erie, Pa., has joined WIRK, West Palm Beach, Fla., as music director and deejay (5-9 a.m., Monday through Friday and 10 a.m.-2 p.m. on Sundays.) Porter, who uses the name of **Bob Raleigh** at WIRK, plans to resume publication of his newsletter shortly.

**Tommy Smalls**, ex-KDAY, Hollywood, is back with WLIB, New York. **Rudy Harvey** has taken over his spot at KDAY. . . . **Jeff Starr** is now spinning 'em at WALE, Fall River, Mass. . . . **Vera Gunn** has taken over the "Songs of Faith" program at WHAT, Philadelphia, succeeding the late **Mary Dee**.



RIC stands for Recording Industries Corporation which stands for great artists in every music category, well recorded and aggressively and intelligently promoted.

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 MU 9-0810

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 (615) 244-2670

**CHART BOUND!**  
**"TROUBLE I'VE HAD"**  
 by  
**Clarence Ashe**  
 J&S 1466

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**CHESS PRODUCING CO.**  
 2120 S. Michigan Avenue  
 Chicago, Illinois

# What is a Billy Budd

??????????

Let me tell you—  
he's a singer with a  
new sound ... and the  
sound means money!

His first single is:

## WHY ARE YOU RUNNING

b/w  
**THE GIRL OF THE YEAR** (502)

People ask "where are  
the new stars coming  
from?" Don't say  
we never told you.

His name is  
**Billy Budd**

Watch him ... he's on



The Ultimate in Entertainment

## On The Scene

### Prestige Names 3 Newley's New Label

Prestige Records has named three new executives as part of a major expansion program. Named as executive vice president of the label by president Bob Weinstock last week was Vic Chirumbulo, former executive with Capitol, Warner Bros., and Verve. Al Herlich, former contract department head at RCA Victor, has been appointed comptroller. And Ed Townsend was named pop a. & r. producer, handling both pop and r. & b. wax.

The firm has decided to cut out its Moodsville and Swingsville labels, making them part of Prestige as the Prestige 7000 series, and maintaining the \$4.98 suggested list. Prestige is also cutting out its Near East and Irish labels, and consolidating this product into the Prestige International series. Firm also is prepping a \$1.98 jazz line to be introduced about July 1.

### Segovia Re-Pacted

Decca Records has every reason in the world to be proud of its association with Andres Segovia, who has been recording exclusively for them since 1952. So last week, it was indeed a major event when they re-signed the master of the classical guitar to an exclusive long term contract.

At 70, Segovia has had a most distinguished career, and just completed a 30-city tour of the U.S. Last month, under the supervision of Israel Horowitz, he recorded his twentieth album for Decca, which is set for release next fall. In July, the maestro will return to this country to conduct master classes at the University of California, at Berkeley, which will be televised for educational TV outlets.

In another move, Neil Galligan, sales chief of Kapp's Congress subsidiary, hired Tom McCaffrey for mid-west promotion. McCaffrey has been handling promotion for Hamburg Brothers, Pittsburgh, for two years.

### Hall Forms Pubbery

Indie producer and publisher, Bill Hall, has formed Tracie Music Corporation, to handle his two labels, Hall and Hall-Way. Bob West has been appointed head of sales and promotion.

Anthony Newley will in future record for his own production company, Acapella, in Britain. Acapella will also wax Newley-discovered talent. The company's product will be put out by Decca, for whom Newley previously recorded direct.

Newley started Acapella in New York, when he recorded the "Fool Britannia" album. Latter was put out in Britain by Ember after Newley had received special permission from Decca chief Sir Edward Lewis.

Headquarters and staff for Acapella are currently being lined up by Newley in London.

### B'nai B'rith Lodge

A Music and Performing Arts Lodge of B'nai B'rith is being formed in New York. The new lodge elected officers and formed various committees at its third meeting last week.

The lodge to be will be sponsored by Cinema Lodge under the direction of Marty Levine, past deputy of the lodge and chairman of the Metropolitan District of the Anti-Defamation League.

Members, which now total 96, elected the following officers: President — Cy Leslie; Vice President and Committee Heads — Manny Wells, Billy Mann, George Gabriel and Dave Kapp; Recording Secretary — Norm Weiser; Corresponding Secretary — Jerry Shifrin Financial Secretary —



JIM HAWTHORNE, national program director of Crowell Collier Broadcasting, welcomes Larry McCormick, left, to KFVB's staff. At right, James Tolbert, NAACP Hollywood president.



DISC COMPANIES are looking over Joi Lansing, TV and movie actress now on night club tour, with eye to recording her songs.

Al Berman; Treasurer — Morrie Price, Warden or Guardian — Marty Romer and Stan Mills; Chaplin — Leon Kellerman; Trustees — Cy Leslie, Sam Clark, Jack Mills, George Hoffman and Sam Levinson.

The committees formed with members are: Anti-Defamation League — George Gabriel, Irv Stimler, Irv Lichtman, Len Lewis, Bob Schwaid and Len Sachs; citizens, veterans and community affairs — Manny Wells, Morrie Price, Ed Portnoy and Sol Handwerker; membership — Billy Mann, Archie Mayers and Bob Austin; programming: — Dave Kapp, Neil Bogart, Marty Romer and Joe Abend.

### Name Adams Again

Stanley Adams was elected president of ASCAP by the board of directors of the performing rights society. Adams has been president of the Society for the past eight years. Also elected were, vice presidents: Adolph Vogel, Ned Washington; treasurer: Frank H. Connor; Secretary: Paul Creston; assistant treasurer: Jack Mills; Assistant secretary: Morton Gould.

### UA Names Guana

United Artists has appointed Frank Guana as art director of United Artists Records. Guana, named to his post by Si Mael, general manager of the label, was formerly art director for Cadence.

MAY 23, 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		
1	1	<b>MY HEART SKIPS A BEAT</b> Buck Owens—Capitol 5136	
2	3	<b>BURNING MEMORIES</b> Ray Price—Columbia 42971	
3	4	<b>KEEPING UP WITH THE JONESES</b> Singleton-Young—Mercury 72237	
4	3	<b>LOVE IS NO EXCUSE</b> Jim Reeves & Dottie West—RCA Victor 8324	
5	5	<b>THIS WHITE CIRCLE ON MY FINGER</b> Kitty Wells—Decca 31580	
6	2	<b>UNDERSTAND YOUR MAN</b> Johnny Cash—Columbia 42964	
7	7	<b>BALTIMORE</b> Sonny James—Capitol 5129	
8	8	<b>TOGETHER AGAIN</b> Buck Owens—Capitol 5136	
9	9	<b>BREAKFAST WITH THE BLUES</b> Hank Snow—RCA Victor 47-8334	
10	14	<b>SORROW ON THE ROCKS</b> Porter Wagoner—RCA Victor 8394	
11	11	<b>LOOKING FOR MORE IN '64</b> Jim Nesbitt—Chart 1065	
12	13	<b>WINE, WOMEN AND SONG</b> Loretta Lynn—Decca 31541	
13	15	<b>INVISIBLE TEARS</b> Ned Miller—Fabor 128	
14	24	<b>FOLLOWED CLOSELY BY MY TEARDROPS</b> Hank Locklin—RCA Victor 8318	
15	10	<b>LONG GONE LONESOME BLUES</b> Hank Williams, Jr.—MGM 13208	
16	17	<b>KEEP THOSE CARDS AND LETTERS COMING IN</b> John & Jolie Mosby—Columbia 4-43005	

This Week	Last Week		
17	18	<b>I CAN STAND IT</b> (As Long As She Can) Bill Phillips—Decca 31584	
18	12	<b>WELCOME TO MY WORLD</b> Jim Reeves—RCA Victor 8339	
19	19	<b>FAIR AND TENDER LADIES</b> George Hamilton IV—RCA Victor 47-8304	
20	20	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> Johnny Wright—Decca 31593	
21	23	<b>PICK OF THE WEEK</b> Roy Drusky—Mercury 72265	
22	22	<b>UNDERSTAND YOUR GAL</b> Margie Bowes—Decca 31541	
23	16	<b>A WEEK IN THE COUNTRY</b> Ernest Ashworth—Hickory 1237	
24	26	<b>YOU TOOK HIM OFF MY HANDS</b> Marion Worth—Columbia 42992	
25	28	<b>THE FIRST STEP DOWN</b> Bob Jennings—Sims 161	
26	27	<b>CIRCUMSTANCES</b> Billy Walker—Columbia 42010	
27	50	<b>ANGEL ON LEAVE</b> Jimmy Newman—Decca 31609	
28	29	<b>FRENCH RIVIERA</b> Webb Pierce—Decca 31617	
29	31	<b>GONNA GET ALONG WITHOUT YOU NOW</b> Skeeter Davis—RCA Victor 8347	
30	33	<b>NOT MY KIND OF PEOPLE</b> Stonewall Jackson—Columbia 43011	
31	32	<b>SLIPPIN' AROUND</b> Marion Worth & George Morgan—Columbia 43020	
32	21	<b>SAGINAW, MICHIGAN</b> Lefty Frizzell—Columbia 42948	

This Week	Last Week		
33	★	<b>I THOUGHT OF LEAVING YOU</b> Kitty Wells—Decca 31622	
34	35	<b>WHEN THE WORLD'S ON FIRE</b> Tillman Franks Singers—Starday 870	
35	25	<b>WIDOW MAKER</b> Jimmy Martin—Decca 31558	
36	36	<b>THAT'S ALL THAT MATTERS</b> Ray Price—Columbia 42971	
37	37	<b>EIGHT YEARS</b> (And Two Children Later) Claude Gray—Mercury 72236	
38	★	<b>THEN I'LL STOP LOVING YOU</b> Browns—RCA Victor 8348	
39	46	<b>IF I HAD ONE</b> Dave Dudley—Mercury 72254	
40	47	<b>HOLD MY HURT FOR AWHILE</b> Bobby Barnett—Sims 177	
41	★	<b>WHERE DOES A TEAR COME FROM</b> George Jones—United Artists UA 724	
42	★	<b>IMPOSSIBLE</b> Wilburn Bros.—Decca 31625	
43	43	<b>CHICKASHAY</b> David Houston—Epic 9658	
44	30	<b>MOLLY</b> Eddy Arnold—RCA Victor 8396	
45	34	<b>EASY COME—EASY GO</b> Bill Anderson—Decca 31577	
46	48	<b>THE BALLAD OF HERSHEL LAWSON</b> Carl Smith—Columbia 43038	
47	★	<b>I'M HANGING UP THE PHONE</b> Carl Butler & Pearl—Columbia 43030	
48	★	<b>BLUE BIRD LET ME TAG ALONG</b> Rose Maddox—Capitol 5186	
49	49	<b>PAY THE PIPER</b> Penny Jay—Decca 31604	
50	★	<b>STILL I'M LOSING YOU</b> Kitty Hawkins—Capitol 121	

This Week	Last Week		
1	2	<b>GUITAR COUNTRY</b> Chet Atkins—RCA Victor LSP 2783	
2	3	<b>SAGINAW, MICHIGAN</b> Lefty Frizzell—Columbia CL, CS 2169	
3	1	<b>LORETTA LYNN SINGS</b> Decca DL 4457	
4	8	<b>MORE HANK SNOW SOUVENIRS</b> RCA Victor 2812	
5	5	<b>LOVING ARMS</b> Carl & Pearl Butler—Columbia CL 8925	
6	4	<b>RING OF FIRE</b> Johnny Cash—Columbia CL 2053	
7	7	<b>STORY SONGS FOR COUNTRY FOLKS</b> Faon Young—Mercury MG 20895	

This Week	Last Week		
8	6	<b>FOLK SONG BOOK</b> Eddy Arnold—RCA Victor LPM, LPS 2811	
9	9	<b>FLATT &amp; SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY</b> Columbia CL 2134, CS 8034	
10	11	<b>GOOD 'N' COUNTRY</b> Jim Reeves—RCA Camden CAS, CAL 784	
11	12	<b>HANK WILLIAMS, JR. SINGS THE SONGS OF HANK WILLIAMS</b> MGM 4213	
12	15	<b>ERNEST TUBB PRESENTS HIS TEXAS TROUBADORS</b> Decca DL 4459, DS 74459	
13	13	<b>BILL ANDERSON SINGS</b> Decca DL 4499/74499	
14	14	<b>OUR MAN IN TROUBLE</b> Don Bowman—RCA Victor LPM 2381	

This Week	Last Week		
15	16	<b>BLUEGRASS HOOTENANNY</b> George Jones & Melba Montgomery—United Artists UAL 3352; UAS 6552	
16	17	<b>KIMBERLY JIM</b> Jim Reeves—RCA Victor LPM/LSP 2073	
17	19	<b>KITTY WELLS STORY</b> Decca DXB 174	
18	18	<b>THE BEST OF GEORGE JONES</b> United Artists UAS 6289	
19	10	<b>ESPECIALLY FOR YOU</b> Kitty Wells—Decca DL 4493/74493	
20	★	<b>SONGS ABOUT THE WORKING MAN</b> Dave Dudley—Mercury MG 20899; SR 60399	

Watch out USA... here they come!



# THE ROLLING STONES

They're great! They're outrageous! They're rebels! They sell!  
**THEY'RE ENGLAND'S HOTTEST!... BUT HOTTEST GROUP!**

Record Retailer and Music Industry News, April 30, 1964

## THE BEST SELLERS

LP	EP
1 THE ROLLING STONES (7) The Rolling Stones Decca LK 1605	1 THE ROLLING STONES (1) The Rolling Stone Decca DEE 8560
2 WITH THE BEATLES (1) The Beatles Parlophone PMC 1206	2 ALL MY LOVING (2) The Beatles Parlophone GEP 8891
3 WEST SIDE STORY (3) Soundtrack CBS BPG 62058	3 TWIST AND SHOUT (3) The Beatles Parlophone
11 IN DREAMS (11) Roy Orbison London HAL 8108	11 ANYONE WHO HAD A HEART (11) Cilla Black Parlophone GEP 8901
12 IN THE WIND (11) Peter, Paul and Mary Warner Bros. WM 8112	12 I ONLY WANT TO BE WITH YOU (11) Dusty Springfield Philips DE 12560
13 SOUTH PACIFIC (12) Soundtrack R.C.A. RB 16065	13 FIF BACHELORS Vol. 2 (19) The Bachelors Decca DEE 8564
13 HOW DO YOU LIKE IT (2) Little and The	

**HOT SINGLE!**

# NOT FADE AWAY

#9657

**COMING SOON...**

Over 170,000 LP's sold in England!

\* They invade this British colony on June 1, for their sell-out in-person tour and network TV performances

**LONDON**  
RECORDS

# Strong Wax: Joan Baez, Brenda Lee

This Week's Block Busters

## POP



### IN SAN FRANCISCO

JOAN BAEZ  
Fantasy 5015

A collection of the singer's very first diskings (from 1958) not duplicated on any current packages.



### BY REQUEST BRENDA LEE

Decca DL 74509

Some of her best recent hits, like "As Usual" and "The Grass Is Greener," plus new ballad items. Strong wax.

## NEW FOLK TALENT



### THIS IS JUDY BRIGHT

Dot, DLP 25575, DLP 3575

The 20 year old lass has an unusual flair for style and languages in her debut album. Proper exposure could place her among the top solo folk artists in the business.

## Chart Picks

## POP

### BUDDY HOLLY SHOWCASE

Coral CRL 757450

His greatest hits are on his memorial album, long on the charts, but this collection will get a play from real fans.

### THE GREATEST HITS OF GENE CHANDLER

Constellation LP 1421

The "Duke of Earl" is back with "Soul Hootenanny, Parts I and II," (included here) plus his own original "Duke" out previously on another label.

### IN CONCERT AT TOWN HALL

JOE BUSHKIN

Reprise 6119

The old master pleases a "Live" audience with the help of Chuck Wayne, guitar; Milt Hinton, bass; and Ed Shaughnessy, drums.

### THE ENCHANTED WORLD OF FERRANTE AND TEICHER

United Artists UAS 6375

A great mood set with a neat mixture of familiar pop and light classical themes.

### ON STAGE

PATTI LABELLE AND HER BLUE BELLS

Parkway P 7043

The gals' first LP for Parkway and it's a rip-roaring performance.

### EARLY ELLA

ELLA FITZGERALD

Decca 74447

Vintage waxings, dating from 1940 to 1953, give this strong appeal.

### YESTERDAY TODAY AND TOMORROW

Soundtrack

Warner Brothers 1552

The background music to the now celebrated Sophia Loren, Marcello Mastroianni pic.

### MUSCLE BEACH PARTY

FRANKIE AVALON

United Artists UAS 6371

The chanter's first album for the label with a nice mixture of teen ditties and classy ballads.

## SPOKEN WORD

### HAMLET

ORIGINAL CAST

Columbia DOL 302

Messrs Burton, Cronyn and Drake in the celebrated Broadway performance of the classic. Strong package.

## CLASSICAL

BEEHOVEN: Symphony No. 5

MOZART: Symphony No. 4

THE CLEVELAND ORCHESTRA (SZELL)


Epic LC 3882

Sterling "Warhorse" performances which should please followers of the orchestra and especially, of maestro Szell.

# The **RITA PAVONE**

single



**RITA PAVONE** 45 RPM  
RCA VICTOR 47-8365   
**REMEMBER ME / JUST ONCE MORE**





#8365

is here!

on

# **RCA VICTOR**

 The most trusted name in sound 

MAY 23, 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.

## Two 'Dollies' Now In Top Ten

### MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	<b>THE BEATLES' SECOND ALBUM</b>	Capitol ST 2080
2	2	<b>HELLO, DOLLY!</b>	ORIGINAL CAST, RCA Victor LOC 1087
3	3	<b>BARBRA STREISAND/THIRD ALBUM</b>	Columbia CL 2154
4	7	<b>FUNNY GIRL</b>	ORIGINAL CAST, Capitol SVAS 2059
5	6	<b>GLAD ALL OVER</b>	DAVE CLARK FIVE, Epic LN 24093
6	5	<b>HONEY IN THE HORN</b>	AL HIRT, RCA Victor LPM 2745, LSP 2733
7	4	<b>MEET THE BEATLES</b>	Capitol T 2047, ST 2027
8	8	<b>KISSIN' COUSINS</b>	ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894
9	10	<b>FRANK SINATRA SINGS DAYS OF WINE AND ROSES</b>	Reprise F 1011, FS 1011
10	52	<b>HELLO, DOLLY!</b>	LOUIS ARMSTRONG, Kapp KL 1364, KS 3364

This Week	Last Week	Album	Label
11	12	<b>THE PINK PANTHER</b>	HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
12	9	<b>SERENDIPITY SINGERS</b>	Philips PHM 200-115, PHS 600-115
13	11	<b>BELAFONTE AT THE GREEK THEATRE</b>	RCA Victor LOC 6009, LSO 6009
14	15	<b>SHANGRI-LA</b>	ROBERT MAXWELL, Decca DL 74421
15	13	<b>INTRODUCING THE BEATLES</b>	Vee Jay LP 1062
16	14	<b>DAWN (GO AWAY)</b>	4 SEASONS, Philips PHM 200-124, PHS 600-124
17	17	<b>ALLAN IN WONDERLAND</b>	ALLAN SHERMAN, Warner Bros. WB 1539
18	20	<b>WHAT MAKES SAMMY RUN?</b>	ORIGINAL CAST, Columbia KOL 6040, KOS 2440
19	16	<b>EARLY HITS OF 1964</b>	LAWRENCE WELK, Dot DLP 8572, DSL 25572
20	23	<b>TODAY</b>	NEW CHRISTY MINSTRELS, Columbia CL 2150

This Week	Last Week	Album	Label
21	22	<b>SECOND BARBRA STREISAND ALBUM</b>	Columbia CL 2054, CS 8554
22	26	<b>SOMETHING SPECIAL FOR YOUNG LOVERS</b>	RAY CHARLES SINGERS, Command RS 866, RS 866 SD
23	19	<b>CHARADE</b>	HENRY MANCINI, RCA Victor 8356
24	81	<b>CALL ME IRRESPONSIBLE</b>	ANDY WILLIAMS, Columbia CL 2171, CS 8971
25	30	<b>MEET THE SEARCHERS/NEEDLES AND PINS</b>	Kapp KL 1363
26	28	<b>SHELTER OF YOUR ARMS</b>	SAMMY DAVIS JR. Reprise R 6114
27	21	<b>IN THE WIND</b>	PETER, PAUL & MARY, Warner Bros. W. 1507
28	36	<b>MANHATTAN TOWERS</b>	ROBERT GOULET, Columbia CL 2050, CS 2450
29	18	<b>SHUTDOWN, VOL. 2</b>	BEACH BOYS, Capitol T 2027
30	✓	<b>COTTON CANDY</b>	AL HIRT, RCA Victor LPM 2917, LSP 2917

### ACTION ALBUMS

This Week	Last Week	Album	Label
31	24	<b>WIVES AND LOVERS</b>	JACK JONES, Kapp KL 7352
32	40	<b>WHO'S AFRAID OF VIRGINIA WOOLF?</b>	JIMMY SMITH, Verve V 8583, V6 8563
33	33	<b>GLORIA, MARTY &amp; STRINGS</b>	GLORIA LYNN, Everest BR 5220, SDBR 1220
34	32	<b>JOAN BAEZ IN CONCERT, PT. 2</b>	Vanguard VSD 2123
35	38	<b>TOM JONES</b>	SOUNDTRACK, United Artists UAL 4113, UAS 5113
36	50	<b>I'LL SEARCH MY HEART</b>	JOHNNY MATHIS, Columbia CL 2143
37	31	<b>ENCORE</b>	JOHN GARY, RCA Victor LPM 2084
38	41	<b>JUDY COLLINS #3</b>	Elektra EKL 243, EKS 7243
39	29	<b>YESTERDAY'S LOVE SONGS—TODAY'S</b>	BLUES NANCY WILSON, Capitol T 2011, ST 2011
40	27	<b>TENDER IS THE NIGHT</b>	JOHNNY MATHIS, Mercury MG 20890, SR 60890
41	44	<b>DIMENSION 3</b>	ENOCH LIGHT & THE LIGHT BRIGADE, Command RS 867, RS 867 SD
42	42	<b>PURE DYNAMITE</b>	JAMES BROWN, King K 883
43	45	<b>LIVING A LIE</b>	AL MARTINO, Capitol 1975
44	51	<b>REFLECTING</b>	CHAD MITCHELL TRIO, Mercury MG 20891
45	25	<b>SWEET AND SOUR TEARS</b>	RAY CHARLES, ABC Paramount 480
46	48	<b>THE ITALIAN VOICE OF AL MARTINO</b>	Capitol T 1907
47	35	<b>CATCH A RISING STAR</b>	JOHN GARY, RCA Victor LPM 2745
48	43	<b>WE SHALL OVERCOME</b>	PETE SEEGER, Columbia CL 2101, CS 8901
49	56	<b>COMMAND PERFORMANCES</b>	ENOCH LIGHT, Command RS 868, RS 868 SD
50	34	<b>THERE! I'VE SAID IT AGAIN</b>	BOBBY VINTON, Epic LN 24081
51	39	<b>WONDERFUL WORLD OF ANDY WILLIAMS</b>	Columbia CL 2137, CS 8937
52	62	<b>I WISH YOU LOVE</b>	GLORIA LYNN, Everest 5226
53	46	<b>ROMANTICALLY</b>	JOHNNY MATHIS, Columbia CL 2098
54	64	<b>NEW YORK WONDERLAND—WORLD-WIDE WONDERLAND</b>	ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938

This Week	Last Week	Album	Label
55	✓	<b>SUSPICION</b>	TERRY STAFFORD, Crusader CLP 1001
56	55	<b>FABULOUS</b>	DICK HYMAN, Command RS 862, RS 862 SD
57	37	<b>TILL THE END OF TIME</b>	JERRY VALE, Columbia CL 2116
58	49	<b>THE MANY MOODS OF TONY</b>	TONY BENNETT, Columbia CL 2141
59	59	<b>HER JOY, HER SONGS</b>	SINGING NUN, Philips PC 609
60	✓	<b>HIGH SPIRITS</b>	ORIGINAL CAST, ABC Paramount ABC OC 1
61	83	<b>TODAY, TOMORROW, FOREVER</b>	NANCY WILSON, Capitol ST 2082
62	63	<b>TIME TO THINK</b>	KINGSTON TRIO, Capitol T 2011, ST 2011
63	73	<b>FROM RUSSIA WITH LOVE</b>	SOUNDTRACK, United Artists UAL 5114
64	61	<b>BACH'S GREATEST HITS</b>	SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097
65	54	<b>FOLK SONGS OF THE WORLD</b>	MANTOVANI, London LL 3360
66	66	<b>GENE PITNEY'S BIG 16</b>	Muscor MM 2008
67	67	<b>REFLECTIONS</b>	STAN GETZ, Verve V 8554, V6-8554
68	53	<b>CURB YOUR TONGUE, KNAVE</b>	SMOTHERS BROTHERS, Mercury MG 20862, SR 60862
69	60	<b>THE TIMES THEY ARE A CHANGIN'</b>	BOB DYLAN, Columbia CL 2105, CS 8905
70	✓	<b>BOYS, BOYS, BOYS</b>	LESLEY GORE, Mercury MG 20901, SR 60901
71	78	<b>TODAY'S ROMANTIC HITS—FOR LOVERS ONLY</b>	JACKIE GLEASON, Capitol W 2056, SW 2056
72	✓	<b>LILIES OF THE FIELD</b>	SOUNDTRACK, Epic LN 24094
73	71	<b>LOUIE LOUIE</b>	KINGSMEN, Want 657
74	88	<b>LET'S FACE THE MUSIC</b>	NAT KING COLE, Capitol W 2008, SW 2008
75	75	<b>THE VOICE OF AFRICA</b>	MIRIAM MAKEBA, RCA Victor LSP 2845
76	47	<b>HOLLYWOOD—MY WAY</b>	NANCY WILSON, Capitol T 1934, ST 1934
77	68	<b>ON THE MOVE</b>	TRINI LOPEZ, Reprise R 6112, RS 6112
78	96	<b>SWINGLE SINGERS GO BAROQUE</b>	Philips PHM 200-126, PHS 600-126

This Week	Last Week	Album	Label
79	✓	<b>GREATEST HITS</b>	MARY WELLS, Motown 618
80	97	<b>SPIKE JONES' NEW BAND</b>	Liberty, LRP 3349, LST 7349
81	92	<b>KISMET</b>	MANTOVANI, London SP 44043
82	94	<b>50 GUITARS GO ITALIAN</b>	TOMMY GARRETT, Liberty LMM 13028, LSS 14023
83	74	<b>SOLID GOLD STEINWAY</b>	ROGER WILLIAMS, Kapp KL 1254, KS 3354
84	✓	<b>SPEAK TO ME OF LOVE</b>	RAY CONNIFF, Columbia CL 2150, CS 8950
85	✓	<b>NINO &amp; APRIL SING THE GREAT SONGS</b>	Ateo SD 162
86	✓	<b>REFLECTIONS</b>	PETER NERO, RCA Victor LPM 2853, LSP 2853
87	✓	<b>CHART BUSTERS, VOL. 4</b>	VARIOUS ARTISTS, Capitol T 2094, ST 2095
88	93	<b>MORE SOUNDS OF WASHINGTON SQUARE</b>	VILLAGE STOMPERS, Epic LN 24090, BN 26090
89	✓	<b>GREATEST HITS</b>	MARVIN GAYE, Tamla 252
90	✓	<b>CABIN IN THE SKY</b>	NEW YORK CAST, Capitol W 2073, SW 2073
91	✓	<b>THE LETTERMAN LOOK AT LOVE</b>	Capitol T 2083, ST 2083
92	✓	<b>MORE THEMES FOR YOUNG LOVERS</b>	PERCY FAITH, Columbia CL 2167, CS 8967
93	✓	<b>COME DANCE TO THE HITS OF SAMMY KAYE</b>	Decca DL 45027, DL 74502
94	✓	<b>FOREVER</b>	PETE DRAKE, Smash MGS 27053, SRS 67 058
95	✓	<b>OLD GOLD AND IVORY</b>	GEORGE SHEARING, Capitol T 2048, ST 2048
96	✓	<b>IT MUST HAVE BEEN SOMETHING I SAID</b>	SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
97	98	<b>TRIBUTE TO DINAH</b>	ARETHA FRANKLIN, Columbia CL 2183, CS 8963
98	✓	<b>LIVE AT SAN FRANCISCO'S HUNGRY I</b>	KINGSTON TRIO, Capitol T 2081, ST 2081
99	100	<b>NEW ORLEANS AT MIDNIGHT</b>	PETE FOUNTAIN, Coral CRL 57429, CRI 757429
100	✓	<b>WHEN LIGHTS ARE LOW</b>	TONY BENNETT, Columbia CL 2175, CS 8975

**A BULLSEYE for BRENDA**



**MY DREAMS**

**c/w**

**ALONE WITH YOU**

**31628**

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