

# Exclusive! MB RADIO EXPOSURE CHART— What's Hot Where!

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# MUSIC BUSINESS

Incorporating music reporter

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## CAROL BURNETT: BROADWAY'S NEWEST STAR

ABC-Paramount should have another Hit album with "Fade Out-Fade In" to complement its "High Spirits" LP.

**HOW INFLUENTIAL ARE THOSE MUSIC NEWSLETTERS?**  
Behind The Gavin, Turntable, Tempo and Randal Reports

**Exclusive Interview With Ed Sullivan:**  
"OUR SHOW IS STILL AMERICAN"

**Dick Adler: Showman For Presidents**

**New singles activity at Unite**

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JUN 11 1964

NEWS-AP-ER

three  
of a kind



from  
one  
of a kind

# Diane Renay

it's another chart-climber from Diane, *watch it move!*



the ultimate in entertainment

JUNE 6, 1964

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

# 'Chapel of Love' Tops The Chart

**THE MONEY RECORDS**

This Week	Last Week	Record
<b>1</b>	2	<b>CHAPEL OF LOVE</b> DIXIE CUPS, Red Bird 10-001
2	1	LOVE ME DO BEATLES, Tollie 9008
3	5	A WORLD WITHOUT LOVE PETER AND GORDON, Capitol 5175
4	6	LOVE ME WITH ALL YOUR HEART RAY CHARLES SINGERS, Command 4046
5	3	MY GUY MARY WELLS, Motown 1056
6	4	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp 573
7	7	LITTLE CHILDREN BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
8	10	WALK ON BY DIONNE WARWICK, Scepter 1274
9	11	DO YOU LOVE ME DAVE CLARK FIVE, Epic 9678
10	8	IT'S OVER ROY ORBISON, Monument 837

**SALE BLAZERS**

This Week	Last Week	Record
11	12	(JUST LIKE) ROMEO & JULIET REFLECTIONS, Golden World 6008
12	16	P.S.: I LOVE YOU BEATLES, Tollie 9008
13	31	PEOPLE BARBRA STREISAND, Columbia 42965
14	9	BITS AND PIECES DAVE CLARK FIVE, Epic 9671
15	23	I DON'T WANT TO BE HURT ANYMORE NAT KING COLE, Capitol 5155
16	29	WHAT'D I SAY ELVIS PRESLEY, RCA Victor 8360
17	24	DIANE BACHELORS, London 9639
18	30	EVERY LITTLE BIT HURTS BRENDA HOLLOVAY, Tama 54094
19	32	VIVA LAS VEGAS ELVIS PRESLEY, RCA Victor 8360
20	25	COTTON CANDY AL HIRT, RCA Victor 8364

This Week	Last Week	Record
21	22	WRONG FOR EACH OTHER ANDY WILLIAMS, Columbia 43016
22	26	THREE WINDOW COUPE RIP CHORDS, Columbia 43035
23	34	TEARS AND ROSES AL MARTINO, Capitol 5183
24	13	RONNIE 4 SEASONS, Philips 40185
25	40	TODAY NEW CHRISTY MINSTRELS, Columbia 43000
26	45	I GET AROUND BEACH BOYS, Capitol 5174
27	39	ONCE UPON A TIME MARY WELLS & MARVIN GAYE, Motown 1057
28	14	DO YOU WANT TO KNOW A SECRET BEATLES, Vee Jay 587
29	41	TELL ME WHY BOBBY VINTON, Epic 9687
30	27	THE VERY THOUGHT OF YOU RICK NELSON, Decca 31612

**ACTION RECORDS**

This Week	Last Week	Record
31	37	BE ANYTHING (BUT BE MINE) CONNIE FRANCIS, MGM 13237
32	65	NO PARTICULAR PLACE TO GO CHUCK BERRY, Chess 1898
33	50	MY BOY LOLLIPOP MILLIE SMALL, Smash 1893
34	28	I'M SO PROUD IMPRESSIONS, ABC-Paramount 10544
35	63	WHAT'S THE MATTER WITH YOU BABY MARY WELLS & MARVIN GAYE, Motown 1057
36	36	GONNA GET ALONG WITHOUT YOU NOW TRACEY DEY, Amy 901
37	17	WHITE ON WHITE DANNY WILLIAMS, United Artists 685
38	43	WHENEVER HE HOLDS YOU BOBBY GOLDSBORO, United Artists 710
39	48	DON'T THROW YOUR LOVE AWAY SEARCHERS, Kapp 593
40	53	BAD TO ME BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
41	15	CAN'T BUY ME LOVE BEATLES, Capitol 5150
42	21	WISH SOMEONE WOULD CARE IRMA THOMAS, Imperial 66013
43	52	I'LL TOUCH A STAR TERRY STAFFORD, Crusader 105
44	19	SHANGRI-LA ROBERT MAXWELL, Decca 25622
45	67	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie 3251
46	18	CROOKED LITTLE MAN SERENDIPITY SINGERS, Philips 40175
47	49	I RISE, I FALL JOHNNY TILLOTSON, MGM 13232
48	20	SHANGRI-LA VIC DANA, Dolton 92
49	38	DEAD MAN'S CURVE JAN AND DEAN, Liberty 55672
50	56	I DON'T WANNA BE A LOSER LESLEY GORE, Mercury 72270
51	64	EVERYBODY KNOWS STEVE LAWRENCE, Columbia 43407
52	55	GOODBYE BABY (BABY, GOODBYE) SOLOMON BURKE, Atlantic 2226
53	70	THE WORLD OF LONELY PEOPLE ANITA BRYANT, Columbia 43037

This Week	Last Week	Record
54	60	GOOD GOLLY MISS MOLLY SWINGING BLUE JEANS, Imperial 66030
55	69	YESTERDAY'S GONE CHAD STUART & JEREMY CLYDE, World Artists 1021
56	57	ONE WAY LOVE DRIFTERS, Atlantic 2225
57	61	GIVING UP GLADYS KNIGHT & THE PIPS, Maxx 325
58	59	ROCK ME BABY B. B. KING, Kent 393
59	62	SOMETHING YOU GOT ALVIN ROBINSON, Tiger 104
60	✓	ALONE 4 SEASONS, Vee Jay 597
61	66	BE MY GIRL FOUR EVERS, Smash 1887
62	44	KISS ME QUICK ELVIS PRESLEY, RCA Victor 447-0639
63	71	BEG ME CHUCK JACKSON, Wand 154
64	58	A WORLD WITHOUT LOVE BOBBY RYDELL, Cameo 320
65	80	THE WORLD I USED TO KNOW JIMMY RODGERS, Dot 16595
66	68	CANDY MAN BRIAN POOLE & THE TREMELOES, Monument 840
67	76	TOO LATE TO TURN BACK NOW BROOK BENTON, Mercury 72266
68	78	PARTY GIRL BERNADETTE CARROLL, Laurie 3238
69	✓	THE FIRST NIGHT OF THE FULL MOON JACK JONES, Kapp 589
70	77	I'LL BE IN TROUBLE TEMPTATIONS, Gordy 7032
71	73	ACROSS THE STREET LENNY O'HENRY, Atoe 6291
72	74	ANOTHER CUP OF COFFEE BROOK BENTON, Mercury 72266
73	✓	WHAT HAVE I GOT OF MY OWN TRINI LOPEZ, Reprise 276
74	72	HURT BY LOVE INEZ FOX, Symbol 20-001
75	84	GONNA GET ALONG WITHOUT YOU NOW SKEETER DAVIS, RCA Victor 8347
76	✓	MEMPHIS JOHNNY RIVERS, Imperial 66032

This Week	Last Week	Record
77	100	I'M INTO SOMETHIN' GOOD EARL-JEAN, Colpix 729
78	79	THE BEATLES E.P. Capitol EAP1-2121
79	✓	ALONE WITH YOU BRENDA LEE, Decca 31628
80	82	BEANS IN MY EARS SERENDIPITY SINGERS, Philips 40198
81	81	I CAN DANCE BRIAN POOLE & THE TREMELOES, Monument 840
82	83	PRECIOUS WORDS WALLACE BROTHERS, Sims 174
83	97	KICK THAT LITTLE FOOT, SALLY ANN ROUND ROBIN, Domain 1404
84	✓	TENNESSEE WALTZ SAM COOKE, RCA Victor 8368
85	✓	MILORD BOBBY DARIN, Atoe 6297
86	89	FRENCH SONG LUCILLE STARR, Almo 20
87	88	HICKORY, DICK AND DOC BOBBY VEE, Liberty 56700
88	✓	THE GIRL FROM IPANEMA STAN GETZ, Verve 10322
89	✓	DON'T WORRY BABY BEACH BOYS, Capitol 5174
90	85	BIG BOSS LINE JACKIE WILSON, Brunswick 55266
91	87	RULES OF LOVE ORLONS, Cameo 319
92	✓	THE GIRL'S ALRIGHT WITH ME TEMPTATIONS, Gordy 7032
93	✓	REMEMBER ME RITA PAVONE, RCA Victor 8365
94	✓	LAZY ELSIE MOLLY CHUBBY CHECKER, Parkway 920
95	✓	YOU COMB HER HAIR JOEY POWERS, Amy 903
96	98	DREAM LOVER PARIS SISTERS, MGM 13236
97	✓	FARMER JOHN PREMIERES, Faro 605
98	✓	SHE'S MY GIRL BOBBY SHAPTO, Rust 5082
99	✓	THE MAGIC OF OUR SUMMER LOVE TYMES, Cameo 992
100	✓	ANGELITO RENE AND RENE, Columbia 43054



Heard about the  
great new style  
from **Liverpool?**

**It's CILLA BLACK  
singing YOU'RE  
MY WORLD**



Cilla's last single ("Anyone  
Who Had A Heart") was  
#1 in England & **YOU'RE MY  
WORLD** is already top-10!



Management: BRIAN EPSTEIN, NEMS Enterprises, Ltd., Sutherland House, 5-6 Argyll St., London W.1, England.  
 Photo-quizz key: (a) Paul McCartney, (b) John Lennon, (c) George Harrison, (d) Ringo Starr, (e) Peter (Asher) & (f) Gordon  
 (Waller). Current releases: The Beatles YOU CAN'T DO THAT # 5150 \* Peter & Gordon WORLD WITHOUT LOVE # 5175.

BRITISH DISTAFFERS HIT PAYDIRT

Chart Picks

MUSIC BUSINESS DISCOVERIES

DUSTY SPRINGFIELD

Philips 40207  
WISHIN' AND HOPIN'  
( ) (2:55) — Bacharach  
and David  
Flip is "Do Re Mi," (Ardmore, )  
(2:14) — King  
The American cleffing team of  
Bacharach and David come up with  
a winner for Dusty and she makes  
the most of it.

MARVIN GAYE

Tamla 54095  
TRY IT BABY  
(Jobete, BMI) (2:54) — Gordy  
Flip is "If My Heart Could Sing,"  
(Stein and Vanstock, ASCAP) —  
Broadnax, Vandenburg  
This boy has been hot as a single and  
as a teammate on the charts with  
Mary Wells. Here's another solo  
job that clicks.

PETER, PAUL AND MARY

Warner Brothers 5442  
ROCK MY SOUL (PARTS I and 2)  
(Pepamar, ASCAP) (2:53) (2:47) —  
Arri and Adpt by Yarrow  
A crowd-catching spiritual effort  
caught at a live performance with  
hand-clapping and sing-alongs  
joining in.

BOBBY BLAND

Duke 377  
SHARE YOUR LOVE WITH ME  
(Don, BMI) (2:35) — Malone, Bragg  
AFTER IT'S TOO LATE  
(Don, BMI) (2:21) — Malone, Morris-  
son  
Two classy ballad-style efforts lushly  
arranged. Either could go.

STEVIE WONDER

Tamla 54096  
HEY HARMONICA MAN  
(Jobete, Little Darlin', BMI) (2:38) —  
Copper, Josie  
THIS LITTLE GIRL  
(Jobete, BMI) (2:49) — Holland,  
Whitfield, Cosby  
A fine coupling for the lad. On top  
he's spotlighted on the harmonica  
while vocal fans will find a solid  
delivery on side 2.

DANNY WILLIAMS

United Artists 729  
A LITTLE TOY BALLOON  
(Duchess, BMI) (2:25) — Ross, Crane  
Flip is "The Truth Hurts," (Syndicate,  
ASCAP) (1:57) — Jacobson,  
Kronides  
The "White on White" lad has another  
classy ballad entry that has a big  
chance.

THE DYNAMICS

U.S.A. 769  
COAST TO COAST  
(Sonovox, ASCAP) (2:15) N. Welch  
SUMMERTIME U.S.A.  
(Sonovox, ASCAP) (2:20) N. Welch  
Both sides move and both sides have  
a chance for the teen market.

CHARLES ALBERTINE

Colpix CP 726  
THE LONG SHIPS, Part I & II  
(Screen Gems-Columbia, BMI) (2:10)  
Radic, Albertine  
From the picture of the same title  
comes this fine theme that should  
gain many, many spins.

THE ANIMALS

MGM 13242  
BABY LET ME TAKE YOU HOME  
(Picturetone-Mellin, BMI) (2:19)  
Russell-Farrell  
Flip is "Gonna Send You Back To  
Walker" (Zann, BMI) (2:20) Math-  
ews-Hammond, Jr.  
The English group sells this attrac-  
tive effort neatly, showing off some  
more of the commercial British  
Sound.

JAMES BROWN

Smash 1908  
THE THINGS THAT I USED TO DO  
(Venice, BMI) (2:55) — Jones  
Flip is "Out of the Blue," (Try Me,  
BMI) (2:18) — Cherry, Wright  
A great preach type slow rocker by  
the chanter that has a real chance.

THE COASTERS

Atco 6300  
BAD DETECTIVE  
(Cotillion, BMI) (2:35) — Lewis  
Flip is "Lovey Dovey," (Progressive,  
BMI) (2:44) — Ertegun, Curtis  
Humorous rocker side that will re-  
mind fans of "Charlie Brown."

THE INTERNATIONAL POP ORCHESTRA

Cameo 322  
(Love Theme From) THE CARPET-  
BAGGERS  
(Famous, ASCAP) (1:58) E. Bern-  
stein  
Flip is "If You Love Me" (Duchess,  
BMI) (2:30) Monnot-Parsons  
A lush, rich recording of the love  
theme from "The Carpetbaggers"  
movie that has a real chance for  
hitsville.

JOHNNIE MAE MATTHEWS

Spokane 4008  
WORRIED ABOUT YOU  
(Thelmas, Groovesville, McLaughlin,  
BMI) (2:54) Davis  
ITTY BITTY HEART  
(McLaughlin, BMI) (2:27) Szilagy,  
Williams, Gipson  
Lass comes through with a pair of  
fine performances on some pop-  
country material.

GLENN DOUGLASS TUBB

Limelight 3024  
I'M SO HAPPY I COULD CRY  
(Combine, BMI) (2:01) Tubb  
THERE'S A WARM WELCOME  
WAITING FOR YOU  
(Jewel, ASCAP) (2:15) Tobias, Evans  
A new name on the new label who  
could have a two-sided hit record  
with these fine teen-slanted songs.

THE SOUL SISTERS

Sue 10-005  
GOOD TIME TONIGHT  
(Saturn, BMI) (2:30) — McAllister  
Flip is "Foolish Dreamer," (Saturn/  
Staccato, BMI) (2:50) — Redd  
The gals have that solid, down-to-  
earth girl group sound with big  
backing that could move out fast.

THE GO-GO's

RCA Victor 8370  
LONELY GIRL  
(Circle Seven, BMI) (2:05) —  
Hooven, Winn  
Flip is "Chicken of the Sea," (Circle  
Seven/Lonetee, BMI) (2:22) —  
Hooven, Winn  
Group handles this bright item with  
style over smart support and they  
could break through with it.

CILLA BLACK

Capitol 5196  
YOU'RE MY WORLD  
(Hill and Range, BMI) (2:57) —  
Binde, Sigman, Paoli  
Flip is "Suffer Now I Must," (Jaep,  
ASCAP) (1:42) — Willis  
The thrush, another import from Brian  
Epstein's British group, is on top  
of Britain's charts with this and it  
has a strong chance here.

JOHNNY MATHIS

Mercury 72287  
TASTE OF TEARS  
(Prize Elm Drive, ASCAP) (2:46) —  
Bart, Wyatt  
WHITE ROSES FROM A BLUE  
VALENTINE  
(Elm Drive, ASCAP) (2:43) — Glad-  
stone, Spence  
Two of Johnny's nicest sides. Both  
have the soft, crooning ballad feel  
and either or both could hit charts.

THE IMPRESSIONS

ABC-Paramount 10554  
I LOVE YOU (YEAH)  
(Curtom, BMI) (2:07) — Mayfield  
Flip is "Keep on Pushing," (Curtom,  
BMI) (2:33) — Mayfield  
The boys have had a good string go-  
ing for them and this enthused  
moderately-paced rocker could re-  
peat.

DIANE RENAY

20th Century Fox 514  
GROWIN' UP TOO FAST  
(Saturday/Valbo, ASCAP) (2:19) —  
Crewe, Gaudio  
Flip is "Waitin' for Joey," (Saturday,  
ASCAP) (2:24) — Crewe, Ram-  
beau, Rehak  
Thrush has a fine, teen-slanted item  
that could be as big as her first  
smash earlier this year.

THE PIXIES THREE

Mercury 72288  
THE HOOTCH  
(Merjoda, BMI) (2:22) — Madara,  
White, Huff, Carl  
Flip is "It's Summer Time U.S.A.,"  
(Merjoda, BMI) (2:17) — Madara,  
White  
A wild group rock sound here. Plenty  
of excitement comes across and the  
side could be bigger than their  
first.

MAJOR LANCE

Okeh 7197  
GIRLS  
(Curtom, BMI) (2:02) — Mayfield  
IT AIN'T NO USE  
(Curtom/Jalynne, BMI) (2:47) —  
Mayfield  
Two solid rhythm rocker sides in the  
Lance tradition. Either could hap-  
pen.

# RADIO EXPOSURE CHART

This weekly chart shows the local, regional and national popularity of records, based upon listings compiled by key record-selling stations in major markets. Each week, the sample of stations is altered. Music Business has been officially authorized by these stations to publish the listings

which appear here, with the cooperation and approval of the radio stations shown. Number indicates chart position on station listing. P is symbol for Pick by station. X designates "extra" which has no numerical rank.

TITLES	EAST				SOUTH			MIDWEST				WEST		
	BUFFALO WKBW	N.Y.C. WABC	N.Y.C. WMCA	WASHINGTON WWDC	ATLANTA WQXI	DALLAS KLIF	MIAMI WFUN	CLEVELAND WHK	DETROIT CKLW	MINNEAPOLIS WDGJ	ST. LOUIS KXOK	LOS ANGELES KFWB	OAKLAND KEWB	SEATTLE KJR
AIN'T LOVE GOOD, AIN'T LOVE PROUD..... Tony Clarke									39	28				
AIN'T NOthin' YOU CAN DO..... Bobby Bland (Duke)														
AIN'T THAT JUST LIKE ME..... Searchers (Kapp)														
AIN'T THAT NEW YORK SOMETHING..... Matlye Brothers						32								
ALL MY LOVING (LP)..... Beatles (Capitol of Canada)								25			35			
ALL THAT MATTERS..... Ray Price (Columbia)							17							
ALONE..... Four Seasons (Vee-Jay)														
ALONE WITH YOU..... Brenda Lee (Decca)			30											
ANGELITA..... Rene & Rene (Columbia)				55					X			18	4	
BABY, BABY, BABY..... Bobby Byrd & Anna King (Smash)														
BAD NEWS..... Trashmen (Garrett)										30				
BAD TO ME..... Billy J. Kramer (Imperial)					4	1	5	19				8	3	
BE..... Adorables											P			
BE ANYTHING BUT BE MINE..... Connie Francis (MGM)	17	X	24	28				18	34	24		27	30	
BEACHCOMBER..... Four Evers (Smash)	34	X	19											
BEANS IN MY EARS..... Johnny Gibson Trio (Twirl)										15	61			
BEE*BOM..... Serendipity Singers (Philips)	36			44					X					
BEG ME..... Sammy Davis Jr. (Reprise)				16										
BIG BUILDING..... Chuck Jackson (Wand)					14									
BITS & PIECES..... Wink Martindale													38	
BLOWIN' IN THE WIND..... Dave Clark Five (Epic)	9	X	15			10	33			26	11	7		
(THE BEST PART) OF BREAKIN' UP..... Stan Getz (Verve)												29		
BUCKLE SHOE STOMP..... Ronettes (Philles)						38		27						
BURNING MEMORIES..... The Snebs								45						
CAN'T BUY ME LOVE..... Beatles (Capitol)	21		14				36			14	12	10		
CAN'T BUY ME LOVE..... Ella Fitzgerald (Verve)	36													
CARAVAN..... Perez Prado (RCA)				39										
CAROLINE IN THE SAND..... Tommy Roe (ABC Paramount)						25				27				
CHAPEL OF LOVE..... Little Stevie Wonder (Tamla)													38	
CHARADE..... Dixie Cups (Redbird)	2	1	1	2	11	8	2	10	8	2	39	4	7	
CHOOSE..... Sammy Davis Jr. (Reprise)				16								43	5	
C'MON & SWIM..... Bobby Freeman													15	
COME AND JOIN US..... Bob Leaper & the Prophets	58													
COTTON CANDY..... Al Hirt (RCA)				31						21	24	36		
COURT OF KING CARACTACUS..... Rolf Harris (Epic)	47													
COWBOY IN THE CONTINENTAL SUIT..... Marty Robbins (Columbia)				61										
CROOKED LITTLE MAN..... Serendipity Singers (Philips)										11	58		37	
DANCE, FRANNY, DANCE..... Floyd Dakil (Jetstar)						7								
DANG ME..... Roger Miller														
DEAD MAN'S CURVE..... Jan & Dean (Liberty)										26		5	9	
DEVIL WITH THE BLUE DRESS..... Shorty Long (Soul)												39	41	
DIANE..... Bachelors (London)	10	X	16	20				32		5	21			
DO YOU LOVE ME..... Dave Clark Five (Epic)	13	12	10	11	18	16	8	20	29	48	55	25	21	
DO YOU WANT TO KNOW A SECRET..... Beatles (Vee-Jay)	15	8						9		36	13	17	50	
DONNIE..... Bermudas (Era)								39		16	17	15	24	
DON'T LET THE SUN CATCH YOU CRYING..... Gerry and the Pacemakers (Laurie)	41			30								37	31	
DON'T TELL ANYONE..... Marcia Brody								44	7			14	42	
DON'T THROW YOUR LOVE AWAY..... Searchers (Kapp)	57	14	12	50				37						
DON'T WORRY BABY..... Beach Boys (Capitol)	46					24	38	48	X					
DON'T YOU WANNA BE IN ST. LOUIS..... Norman Kaye (Da Villa)												9	17	
DOOLANG..... Andrea Carroll														
DREAM LOVER..... Paris Sisters (MGM)	60									4				
EBB TIDE..... Lenny Welch (Cadence)														
EVERY LITTLE BIT HURTS..... Brenda Holloway (Tamla)	28		29	27			34			23		8	34	
EVERYBODY KNOWS..... Steve Lawrence (Columbia)	37			43										
FARMER JOHN..... Premieres (Faro)										42		56		
FIRST NIGHT OF THE FULL MOON..... Jack Jones (Kapp)	43	X		53										
A FOOL FOR A FOOL..... Ike & Tina Turner (Warner Bros)										36				
FOOT STOMPIN'..... Underbeats (Garrett)											29			
FRENCH SONG..... Lucille Starr (Almo)				60				17						
GINO IS A COWARD..... Gino Washington										21				
GIRL FROM IPANEMA..... Stan Getz (Verve)	59								X				33	
GIRL'S ALRIGHT WITH ME..... Temptations (Gordy)				24										
GIVE ME YOUR LOVE..... Andy Kim	54													
GIVING UP..... Gladys Knight and Pips (Maxx)													33	
GLAD ALL OVER..... Dave Clark Five (Epic)												26		
GONNA GET ALONG WITHOUT YOU NOW..... Tracey Dey (Amy)														
GONNA GET ALONG WITHOUT YOU NOW..... Skeeter Davis (RCA)		X					9			16	22	40	28	
GOOD GOLLY MISS MOLLY..... Swinging Blue Jeans (Imperial)				21									39	
GOOD TIMES..... Sam Cooke (RCA)	63							21		22				
GOODBYE BABY (BABY GOODBYE)..... Solomon Burke (Atlantic)						7	36							
HAUNTED HOUSE..... Sam the Sham (Dingo)						40								
HELLO DOLLY..... Louis Armstrong (Kapp)	6	2	2	19						3			6	
HERE HE COMES NOW..... The Secrets													44	
HICKORY DICK & DOC..... Bobby Vee (Liberty)				46						P	3	3		
THE HONEY WIND BLOWS..... Glenn Yarborough (RCA)							17		X					
HOW DOES IT FEEL..... Rip Taylor (Colpix)													25	
HUMPTY DUMPTY..... Fenways										50				
									X					

WKBW WABC WMCA WWDC WQXI KLIF WFUN WHK CKLW WDGJ KXOK KFWB KEWB KJR

TITLES	EAST				SOUTH			MIDWEST				WEST		
	BUFFALO WKBW	N.Y.C. WABC	N.Y.C. WMCA	WASHINGTON WWDC	ATLANTA WQXI	DALLAS KLIF	MIAMI WFUN	CLEVELAND WHK	DETROIT CKLW	MINNEAPOLIS WDG Y	ST. LOUIS KXOK	LOS ANGELES KFVB	OAKLAND KEWB	SEATTLE KJR
I CAN DANCE	Brian Poole & the Tremeloes (London)													
I DONT WANNA BE A LOSER	Lesley Gore (Mercury)	45	X	22	34									
I DON'T WANT TO BE HURT ANYMORE	Nat King Cole (Capitol)	25	X		17									
I DON'T WANT TO BE YOUR CLOWN	Barry and the Tamerlanes (Valliant)					39				37			22	25
I GET AROUND	Beach Boys (Capitol)	46	X	23	8									
I HOPE	Bobby Charles (Jewel)					24	27					30		
I KNEW IT ALL THE TIME	Dave Clark Five (Congress)					23								
I RISE, I FALL	Johnny Tillotson (MGM)	30								49				
I SAW HER STANDING THERE	Beatles (Capitol)													
I STILL GET JEALOUS	Louis Armstrong (Kapp)	44												
I WANNA BE LOVED	Dean & Jean (Rust)													
I WANT TO HOLD YOUR HAND	Beatles (Capitol)													
IF I'M A FOOL FOR LOVING YOU	Bobby Wood (Joy)													
I'LL BE IN TROUBLE	Temptations (Gordy)													
I'LL FIND YOU	Valerie and Nick													
I'LL TOUCH A STAR	Terry Stafford (Crusader)	51			45									
I'M CONFESSIN'	Tempo & Stevens (Ateo)													
I'M INTO SOMETHING GOOD	Earl Jean (Colpix)											29	31	13
I'M SO PROUD	Impressions (ABC Paramount)											24		35
IT WILL STAND	Showmen											13		49
IT'S GOTTA BE YOU	Lesley Gore (Mercury)													21
IT'S OVER	Roy Orbison (Monument)	24	X			19	23							15
JUST AIN'T ENOUGH LOVE	Eddie Holland (Motown)													
(JUST LIKE) ROMEO & JULIET	Reflections (Golden World)	1	9	8	4									
JUST ONCE MORE	Rita Pavone (RCA)					2	16							
KICK THAT LITTLE FOOT SALLY ANN	Round Robin (Domain)													
KISS ME QUICK	Elvis Presley (RCA)													
LAZY ELSIE MOLLY	Chubby Checker (Parkway)	62												
LET'S GO TOGETHER	Bairdrons (Jubilee)													
LICORICE STICK	Pete Fountain (Coral)													
LITTLE ACORN	Dorsey Burnette (M-G-M)	12	11	9	12									
LITTLE CHILDREN	Billy J. Kramer (Imperial)													
LITTLE GREEN THING	Dave Lewis													
LITTLE TOY BALLOON	Danny Williams (U-A)					4	1	5			19	12	39	49
LITTLE TRACY	Wynton Kelly (Verve)													
LONELIEST NIGHT	Dale & Grace (Montel)													
LONESOME TOWN	Fleetwoods (Dot)													
LONG LONELY NIGHTS	4 Seasons (V-J)													
LONG, TALL SALLY (LP)	Beatles (Capitol)													
LOOK AT ME	Jimmy Gilmer (Dot)	33												
LOOKIN' IN FROM THE OUTSIDE	Little Willie Parker & Lorenzo Smith													
LOUIE GO HOME	Paul Robyn & Raiders (Columbia)													
LOVE IS A MANY SPLENDURED THING	Steve Alaimo (ABC)													
LOVE ME DO	Beatles (Tollie)	7	3	3	5									
LOVE ME WITH ALL YOUR HEART	Ray Charles Singers (Command)	4	6	6	9	15	3	31						
MEMPHIS	Tymes (Parkway)	49				6	13	4						
MIGHTY FINE GIRL	Johnny Rivers (Imperial)	42												
MILORD	Tommy Roe (Bell)	53												
MIXED UP, SHOOK UP GIRL	Bobby Darin (A&O)	23												
MONEY	Patty & Emblem													
MONTY CARLO	Kingsmen (Wand)													
MOVE OUT LITTLE MUSTANG	King Guion													
MUSCLE BEACH PARTY	Rally-Packs (Imperial)													
MY BOY LOLLOPOP	Annette (Vista)													
MY GIRL SLOOPY	Millie Small (Smash)	14		18	35									
MY GUY	Vibrations (Atlantic)													
MY KIND OF TOWN	Mary Wells (Motown)	5	5	5	3									
MY MAN	Frank Sinatra (Reprise)	56				10	14	14				9	30	14
NADINE	Walter Gates (Swan)											3	11	8
NEEDLES & PINS	Chuck Berry (Chess)													
NEW GIRL IN SCHOOL	Searchers (Kapp)													
NEW ORLEANS	Jan & Dean (Liberty)													
NEW YORK TOWN	Bern Elliott (London)													
NO PARTICULAR PLACE TO GO	Dixie Belles (SoundStage 2)	48												
NOT FADE AWAY	Chuck Berry (Chess)	26	X											
ONCE IN A WHILE	Rolling Stones (London)			25	36									
ONCE UPON A TIME	The Brooks (London)													
ONE LOVE TOO LATE	Wells & Gaye (Motown)													
ONE WAY LOVE	Steve Lawrence (Columbia)	7				19	31	13						
ONLY THE YOUNG	Drifters (Atlantic)	13												
OO-P-OO-PA-DOO	Champs (Challenge)													
OUR FADED LOVE	Shevelles (World Artists)													
P.S.: I LOVE YOU	Bobby Rydell (Cameo)													
PARTY GIRL	Beatles (Tollie)	11	10		5									
PATSY GIRL	Bernadette Carroll (Laurie)					15	3	31						
PEOPLE	Ross McManus													
PINK PANTHER	Barbra Streisand (Columbia)	8	13	11	15									
PLEASE BE MINE	Henry Mancini (RCA)													
PRECIOUS WORDS	Four Evers (Smash)													
REMEMBER ME	Wallace Bros. (Sims)					17	29							
ROCK CITY	Rita Pavone (RCA)	31												
ROCK ME BABY	Cathy Lynn & Playboys	20												
ROLL OVER BEETHOVEN	B. B. King (Kent)													
RONNIE	Beatles (Capitol)													
ROSEMARIE	4 Seasons (Phillips)	16	X	13										
RULES OF LOVE	Pat Boone (Dot)													
SAD AFFAIR	Orlons (Cameo)													
SAND CASTLES AND YOU	Lee Rogers													
SECOND WINDOW, SECOND FLOOR	Wayne & Dwain													
SHANGRI-LA	Clyde McPhatter (Mercury)	39												
SHANGRI-LA	Vic Dana (Dolton)													
SHE DON'T UNDERSTAND HIM LIKE I DO	Robert Maxwell (Decca)	22		17	23									
SHE LOVES YOU	Jackie de Shannon (Liberty)													
SHENANDOAH	Beatles (Swan)													
SHE'S MY GIRL	GoIdembriars (Epic)													
SHE'S THE ONE	Bobby Shaffo (Parlophone)	61	P											
SHOOOP SHOOOP SONG	Charhusters (Mutual)													
SHOULD I EVER LOVE AGAIN	Betty Everett (V-J)													
SIE LIEBT DICH	Timi Yuro (Liberty)	50												
SOMEBODY'S IN MY ORCHARD	Beatles (Swan)													
SOUVILLE	Nancy Adams (RCA)													
SPRING RAIN	Aretha Franklin (Columbia)													
STAY AWHILE	Kimball Coburn (Phillips)													
	Dusty Springfield (Phillips)													

WKBW WABC WMCA WWDC WQXI KLIF WFUN WHK CKLW WDG Y KXOK KFVB KEWB KJR

TITLES	EAST				SOUTH			MIDWEST				WEST		
	BUFFALO WKBW	N.Y.C. WABC	N.Y.C. WMCA	WASHINGTON WWDC	ATLANTA WQXI	DALLAS KLIF	MIAMI WFUN	CLEVELAND WHK	DETROIT CKLW	MINNEAPOLIS WDGY	ST. LOUIS KXOK	LOS ANGELES KFWB	OAKLAND KEWB	SEATTLE KJR
SUGAR AND SPICE														
SCHOOL DAYS		X	20											
SUSPICION														
SWING														
TALL COOL ONE														
TASTE OF TEARS														
TEA FOR TWO														
TEARS AND ROSES														
TELL ME MAMMA														
TELL ME WHEN														
TELL ME WHY														
TENNESSEE WALTZ														
THANK YOU GIRL														
THAT'S REALLY SOME GOOD														
THAT'S THE WAY BOYS ARE														
THREE WINDOW COUPE														
TILL THERE WAS YOU														
TODAY														
TOO LATE TO TURN BACK NOW														
TRY TO FIND ANOTHER MAN														
TWIST & SHOUT														
THE VERY THOUGHT OF YOU														
VIVA LAS VEGAS														
WALK ON BY														
WALK WALK														
WALKIN' WALK														
WE WERE LOVERS														
WHAT HAVE I GOT OF MY OWN														
WHAT'D I SAY														
WHAT'S THE MATTER WITH YOU BABY														
WHENEVER HE HOLDS YOU														
WHISKEY A GO GO														
WHITE ON WHITE														
WHO'S THAT LADY														
WINKIN', BLINKIN' & NOD														
WISH SOMEONE WOULD CARE														
WOODY WOODPECKER SONG														
THE WORLD I USED TO KNOW														
WORLD OF LONELY PEOPLE														
WORLD WITHOUT LOVE														
WORLD WITHOUT LOVE														
WRONG FOR EACH OTHER														
YESTERDAY'S GONE														
YESTERDAY'S GONE														
YESTERDAY'S HERO														
YOU ARE HERE														
YOU CAN'T DO THAT														
YOU COMB HER HAIR														



## INSIDE MUSIC

# Our Radio Chart

SAM CHASE

The new Music Business Radio Exposure Chart has already created much excitement and we thought we'd pass along some of the things that have happened.

Some of the top men in the record industry took time out from their very busy schedule to call and tell us personally that this may well prove the most useful chart in the business.

We understand that some of the other trade papers are seeking a way to pay us the sincerest form of flattery, by working on a means of copying our innovation.

A rash of radio outlets have let us know how important this chart is to them. Unlike record manufacturers, many of them never see the surveys of other key stations.

Every station on our chart is collaborating with us in this effort. Each has specifically authorized the use of its ma-

terial, and some are going to exceptional pains to provide it to us. For example, there are stations, such as WKBW, Buffalo, and KJR, Seattle, which do not normally publish or distribute their surveys, but which are providing them to us exclusively. Interested parties — and that means every record label — can study their record lists only in the pages of Music Business.

Other stations, such as KFVB, Hollywood and KEWB, Oakland, Calif., publish surveys which are distributed in the industry. But to assure the publication of the latest listings possible, their new surveys are provided exclusively to Music Business via facsimile photo transmission upon completion of their first typed copies, to meet our latest deadline. Thus, these vital surveys appear in Music Business well

before most people in other cities receive printed copies in the mail.

How can the Radio Exposure Chart be used to best advantage?

First, the breakdown of stations by geographical region enables the reader to spot breakout trends. Some records (see Bernadette Carroll's "Party Girl" in this week's chart) are breaking through solidly in only one region of the nation. Through this chart, stations in other parts of the country are exposed to a regional hit, and may well pick it up as a result.

Second, the trade knows very well that national charts are merely composites, or averages of what is happening to records in individual markets. This chart can help provide the answer to what is going on, city by city, region by region. We will add more stations in other markets from issue to issue.

Third, the stations included in this chart are among the prime "influentials" in the nation — the stations whose exposure of records is vital in order to achieve any substantial sale in their market. Indeed, in nearly every instance

they are the only station of such stature in their market. Thus, it is of prime interest to the entire industry to see which records appear on their surveys (and as a result are played on their facilities).

A record that appears on the lists of all these stations is a sure smash. But equally of interest is the record that begins to get exposure even on one of these stations. For any of these stations can launch a hit in its market, single-handed.

A careful study of this chart will repay our readers many times over. Any record that appears on any of the surveys shown here has the potential to develop into a giant, if other stations pick it up. That's why distributors and field men already are using this chart to show radio stations in their market the strength of their product in other cities.

National charts are interesting and still have their place. But the trade has long needed local and regional barometers of record strength. The Music Business Radio Exposure Chart provides just such barometers.

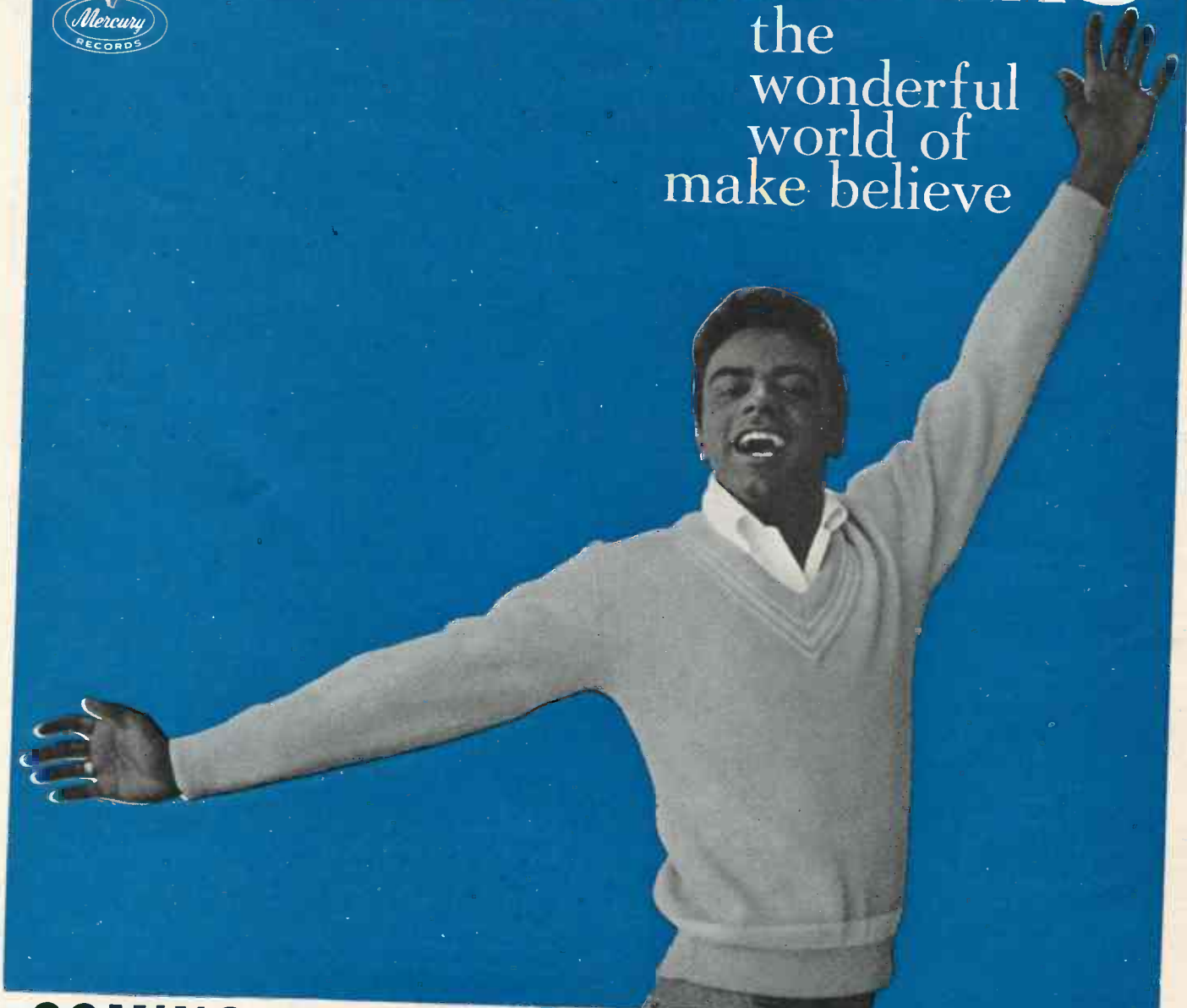


# JOHNNY MATHIS

MERCURY MG 20913 (SR 60913)



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wonderful  
world of  
make believe



**COMING SOON...  
THE GREATEST  
MATHIS SOUND YET!**

in a brand new album

**"THE WONDERFUL WORLD  
OF MAKE BELIEVE"**

MG 20913/SR 60913

**SIDE 1**

- CAMELOT
- I'M ALWAYS CHASING RAINBOWS
- HOUSE OF FLOWERS
- BEYOND THE SEA
- SKY FULL OF RAINBOWS
- SANDS OF TIME

**SIDE 2**

- SHANGRI-LA
- ALICE IN WONDERLAND
- DREAM, DREAM, DREAM
- THE WONDERFUL WORLD  
OF MAKE BELIEVE
- WHEN YOU WISH UPON A STAR
- BEYOND THE BLUE HORIZON



*Foremost in fine recording*

*meanwhile...*

everybody's picking  
Johnny's new single  
as a sure winner!

72287

**"TASTE OF  
TEARS"**

Management: NOGA ENTERPRISES Agency: G.A.C.

## More British Arrive

Three separate British group arrivals in the United States, two achieved and one anticipated, figured in the news last week. Already here and on tour at press time were the Dave Clark Five and the Searchers. Expected on a BOAC flight from London Monday afternoon (1) were the Rolling Stones, roundly publicized in advance as the "meanest and dirtiest" of all. "Parents hate them," a familiar publicist's cry in England, was carefully being cultivated by the drumbeaters hired in advance of the Stones' touch down at Kennedy Airport in New York.

For some pressmen, trips to Kennedy to "greet the British" were fast becoming a part of the normal beat. Those who made the scene last week saw two widely divergent receptions. For the Dave Clark Five on Sunday afternoon (24) it was a wild scramble with estimates of the crowd of enthused teen greeters running from 3,500 to 5,000. WINS jock, Murray "The K" Kaufman participated in the greeting and more than 500 other fans greeted the group at its Warwick Hotel headquarters.

Four days later, the Searchers, accompanied by a wife, a fiancée and agent Tito Burns, slipped in as quietly as a mouse. The five-man police detail equalled the reception committee of an American agent, a trade press reporter and three wire service men.

Explained Searcher, Chris Curtis, "We didn't want the American school kids to miss out on any education by coming to meet us." Meanwhile, the airport and local law enforcement officials girded for the Rolling Stones, who were due to arrive in mid-afternoon Monday (1). Already recognized as the biggest thing in Britain since the Beatles, it remained a matter of conjecture as to whether this would also develop in the States. London Records, with a promotion budget of close to \$60,000 already used up in touting the group, was counting on making it so.

Other Britishers definitely expected in the next fortnight: Billy J. Kramer and the Dakotas, and Peter and Gordon.

## Capitol Victory

Greatest Recordings Inc. purveyors of an LP known as "The Original Greatest Hits," an alleged collection of recordings by the Beatles, has agreed to cease immediately the manufacture, distribution and sale of the recording. The action came in the form of a stipulation agreed to by the firm's counsel, during a hearing Friday (22) of a complaint brought in New York Supreme Court by Capitol Records.

Capitol charged the firm with counterfeiting of a number of Capitol Beatles recordings. The hearing came about as a result of a show cause order by Judge Joseph Sarafite as to why Greatest Recordings should not be enjoined from sale of the album.

The stipulation provides that "remedies available to Capitol if the defendant should violate the stipulations are the same as if an injunction forbidding such activities had been ordered by the court." Also bound by the stipulation are Nathan and Arthur Schectman, alleged principals of the Greatest Recordings firm.

## Weiser-Preskell Move

Norman Weiser is the new managing director of Four Corners Records, the new Kapp Records subsidiary. Firm will operate autonomously from Kapp, with Weiser handling all phases of the operation. Four Corners is expected to release all types of album and single product. Weiser was formerly head of 20th-Fox Records.

Moving to Four Corners with Weiser is Moe Preskell. His new title will be marketing director of the Four Corners label. Preskell has been with Kapp as national promotion director for the past few years.

Meanwhile Kapp Records has hired Mike Berniker as pop a. & r. chief of the Kapp label. He comes to Kapp from Columbia Records, where he has been one of the firm's top a. & r. managers, responsible for many of the Barbra Streisand recordings.

## United Artists' Round

Ever since Art Talmadge left United Artists Records last March, where he was head of the firm for almost three years, there has been a tug of war over a number of artists on the label. The question was whether a number of key names would stay with UA when their contracts expired or join Talmadge in his new record venture.

Round One went to United Artists Records when they signed Al Caiola to a long term contract a few months ago. Caiola was being wooed by Talmadge. Although UA had to pay a high price to get Caiola's name on a contract they felt it was worth it since he was a good seller.

Round Two went to Talmadge. He bought up Aaron Schroeder's share of Musicor Records, and with Musicor got Gene Pitney, a good-selling young pop artist. He also made a deal for H. W. "Pappy" Daily to be a partner in the Musicor operation, thus assuring his label of a flock of country artists in the future, including top-selling country singer George Jones, according to Talmadge. Beyond this Talmadge said he has also signed Latin star, Tito Rodriguez, formerly a UA artist.

This week it appeared that UA was on its way to winning Round Three. Ferrante & Teicher, the biggest prize of all the album artists on the label, have been sitting back listening to the siren songs of both UA and Talmadge. Last week, after not having recorded for many months, they went into a studio to record the title song from the picture "The Seventh Dawn," which was written by Riz Ortolani, a United Artists Pictures composer and UA Records contract artist. The recording will be a push disc for the movie and record firm. Although no contracts are yet signed, indications are the F & T. have decided to go with UA. The contract they are reportedly being offered is for close to \$100,000 per year guarantee for the next 10 years.

## "Pirates" Status Up

LONDON

The Performing Right Society (PRS) has made a new offer to grant music copyright licenses to the "pirate" radio ships Caroline and Atlanta. Previously Caroline had been refused membership in the society. This is one more battle won by these British commercial radio pioneers in their fight for acceptance.

The British Songwriters' Guild, which has 1,500 members, had accused Caroline of failing to pay fees for its broadcasts, which last from 6 a.m. to 6 p.m. daily at present. It's expected that Caroline may now start broadcasting in the evening also, in direct competition with commercial Radio Luxembourg, which does not begin its programmes until 7 p.m.

## Hillman to Regina

Pianist Jack LaForge, who started his disk firm, Regina Records, a year ago, is expanding operations. His first move in the new direction was to hire Mort Hillman, veteran disk sales exec as his new national sales and promotion chief. In another move, LaForge shifted his headquarters to a larger location in the Bronx, retaining Manhattan quarters as a warehouse and shipping depot.

Hillman, who served for many years at Seeco Records and later with Jubilee, outlined plans last week for a heavy new recording schedule with a number of artists. Product is expected shortly by LaForge himself plus the newly pacted G-Clefs, and other acts including Sylvia De Sayles, Toshiko, Roger Kellaway and Guy and Tony Pastor, Jr.

## Colpix Sales Meet

Colpix Records became the first firm last week to schedule its next major sales meeting with its distributors during the forthcoming ARMADA convention. The session has been put on the docket for Sunday (28) at the Eden Roc (site of ARMADA's meet) in Miami Beach.

General manager Ray Lawrence is readying a special

merchandising deal under the tentative title "The Red Carpet Is Out" for the release which constitutes one of the biggest single album programs in the company's history. Among the 16 sets scheduled for release are new sets by Chet Baker, Jane Morgan, the Chad Mitchell Trio and by the recently pacted comic, Woody Allen.

Meanwhile, the Colpix promo and sales staffs last week were on the road plugging hard on the firm's newest pic single, "The Long Ships" by Charles Albertine. On the road were Chris Saner, distributor and rack head; Danny Davis, head of national promotion; eastern promotion director, Lenny Meisel; indie promotion men Roger Gordon and Eddie Kilroy. Meanwhile, Lawrence was in a series of meetings on the West Coast.

## Movies With A Beat

LONDON

Two British groups, Gerry and the Pacemakers, and the Rolling Stones, have been set to make their first movies. Both pictures will show the groups as they were before they became famous.

Gerry and the Pacemakers' first film "Ferry Cross The Mersey" will be produced by manager Brian Epstein's company Subafilms in association with Woodfall, the company responsible for "Tom Jones." United Artists will distribute the movie, which features seven songs all written by Gerry (Marsden).

The Rolling Stones' first film will be produced by Lionel Bart's movie company. Peter Sellers' film company Brookfield will also be associated with the production. Titled "Rolling Stones" the movie's feature screen play will be by Bart and the group's co-manager Andrew Oldham.

## Displays At ARMADA

ARMADA is offering its manufacturer associate members new ways and means this year to get their product and name exposed to the distributor membership attending the group's upcoming annual convention at the Eden Roc, Miami Beach.

In addition to making available a series of special manufacturer meeting periods, which can be reserved by firm in advance for meetings with distributors, ARMADA is also for

the first time arranging for an exhibit area with booths in which firms can show whole product lines with samples.

For the latter, the association has set up a working arrangement with a local exhibit service which offers storage, packing, shipping, insurance, setting up and dismantling, signs, electrical services, arrangements for models, flowers, photography etc., all at nominal costs. This professional service can be acquired through requests to ARMADA, c/o Edgar Jones, executive secretary.

Also being made available to manufacturers for the first time is the opportunity to have a replica of their trademark or logo hung in the lobby of Convention hotel for the duration of the meetings. The panel can be up to size two by two and a half feet, Jones said.

## New Music City Store

HOLLYWOOD

A star-studded lineup is on tap for the grand opening of Clyde Wallich's fifth Music City Store Friday (5) in the new \$35,000,000 Topanga Plaza Shopping Center in Canoga Park, Cal.

Bill Ballance, popular radio personality of KFVB, will act as emcee. Twentieth-Century Fox has promised to send over one of the stars from its new picture "What A Way to Go," starring Shirley MacLaine and Paul Newman.

Also scheduled to appear at the 135 acre shopping center are Lorne Greene of the "Bonanza" TV series and Don Grady of the "My Three Sons" show, and Capitol's newest recording find. In addition will be the Bob Baker Marionettes, the puppeteers, and top rock-n-roll combos, singers and recording stars.

The Music City lay-out has 11,000 square feet and will be split into departments having records, sheet music, radio-tv-stereos, musical instruments and a ticket service for all kinds of activities in the Los Angeles area.

## L. Schapiro's Upped

Lee Schapiro, a 30-year veteran of the record industry and a member of the RCA Victor family since 1955, has been named manager, domestic sales of foreign records for the company, according to John Y. (Jack) Burgess, division vice president, commercial sales.



Victor's Sergio Franchi visits Elvis Presley's movie set and becomes one of Elvis' "Kissin' Cousins."

Burgess noted, "We are in the foreign record business with both feet," and pointed to the fact that the company's overseas catalog, from 18 countries, now numbers about 900 selections. The foreign catalog will now be merchandised under the tag, "A World of Music on RCA Victor Records."

New foreign product will be treated as regular RCA Victor catalog merchandise. The material will be released regularly and will be inventoried in depth in Victor's network of warehouses.

Schapiro has served as retailer, field rep, branch manager, and in a. & r. during his lengthy career.

## Time Changes

One of the biggest plums a record publicity man can obtain for his company or his firm's artists, is a story in Time Magazine, in either the Music or the Show Business section. Many of the stories that appear in these departments develop from personal relationships, and the friendship and trust the editor enjoys with publicity men at various record companies.

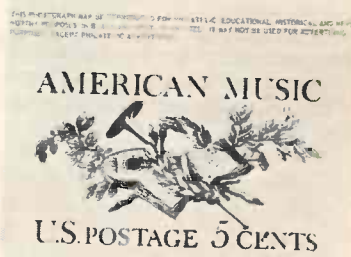
Record company publicity chiefs are getting ready to build a new set of personal relationships with the new man in the music editor's chair at Time, Ray Kennedy, who assumes his new post this week. He succeeds Barry Farrell, who will become the magazine's cultural editor in Paris.

Kennedy is the second new music editor on key consumer magazines in recent months. The other is Hubert Saal of Newsweek, who took over the music department from long-

time chief Emily Coleman, a short while ago.

We hope that Ray Kennedy has a good stomach and enjoys good food. For many will be the lunches and the dinners that he'll be attending as he's told of the new opera singer on the label, the new rock and roll star, the artist who just made a comeback, or a new trend in pop music. If he can get through the next six months, he'll have it made.

## U.S. Music Stamp



WASHINGTON

A postage stamp tribute to American music was debuted last week by Postmaster General John A. Gronouski. The five-cent commemorative issue was unveiled before a group of members of ASCAP, performing rights society currently observing its 50th anniversary. The stamp, in red, blue and black on blue paper, was designed by Bradbury Thompson. Initial print order is 120,000,000.

## Atco's Beatles

Atco Records is the latest in a series of American labels to acquire a Beatles disk for release here. The side is "Sweet Georgia Brown" and Atco claims that all four of the Beatles, John, Paul, George

and Ringo, are heard on the recording along with Tony Sheridan. The disk was cut in Germany on the Polydor label. A major promotion effort is in the works.

During the first wave of Beatlemania here, MGM Records brought out two other German-made Beatles singles, also featuring Sheridan as the lead vocalist. Later, the label also brought out an LP featuring a group of Beatles-with-Sheridan sides.

## Nat Shapiro's Book

The first volume of a projected seven-volume index of popular songs of the 20th century, will be issued in June by the Adrian Press. Tome is called "Popular Music - An Annotated Index of American Popular Songs," and is compiled and edited by Nat Shapiro. He is the head of the international music publishing wing of Columbia Records.

The book will cover songs of all types, from pop to rhythm and blues, country, film, theater, TV, jazz and the folk fields. It will have copyright dates, authors, composers, publishers, first recordings, key performers of the song, and additional information of trade interest.

Shapiro has penned a number of other books, including "Hear Me Talkin' To Ya," and "The Jazz Makers," both with Nat Hentoff.

"Popular Music", Vol. I, will sell for \$16 by mail from Adrian Press, New York.

## Clark's Guarantee

Dave Clark may have created a precedent by becoming the first British artist to sign a guaranteed royalty deal with an American label.

During their present trip, the Clark Five is understood to have signed a deal which would bring them in a total of

over \$250,000 from Epic Records in guaranteed royalties over the next five years from U. S. sales alone. The contract is triple edged-between Clark, Epic and E.M.I. in England, with whom he has a leasing contract which still has sixteen months to run.

Current U. S. sales figures on the Dave Clark Five are already well worth the amount of money involved. To date, their collective sales on three Epic singles and one album are in the region of 2½ million - "Bits and Pieces" being the biggest individual seller at 910,000.

The group is also the fastest selling on the Epic label, though their actual sales are topped by those of Bobby Vinton. At an Epic lunch for the Dave Clark Five last week, Leonard Levy, general manager of the company, awarded individual members of the group special plaques honoring them as the first group in the history of Epic to achieve sales of over 1,000,000 within 90 days.

Although the Dave Clark Five produce their own discs in England, which are released through E.M.I.'s Columbia label, it is understood that Epic producer Bob Morgan has plans for cutting the group here. Before they came over for their current tour, they prepared some tapes which Morgan has in his possession. However, it is unlikely that they will have sufficient time during this trip for any recording sessions.

## Peter, Paul & Mary

Warner's Bros. top-selling artists, Peter, Paul & Mary, are spending more time these days out of the country than in. Last week they left for a tour of Australia, New Zealand, Japan and Hawaii, and over Memorial Day weekend

were playing in Sydney, Australia. From there they go to Brisbane, Adelaide, Melbourne, hop over to play Wilmington and Auckland, New Zealand, back to Sydney, and then play a week in Japan. They end their tour with two days in Honolulu, on June 26, and 27.

## Trini's Party

A swinging party was thrown for Trini Lopez last week in New York prior to his eastern debut at New York's Basin Street East. Host at the party was Trini's fellow Reprise artist Sammy Davis, Jr., although party was actually sponsored by the Basin Street East management.

Party was well attended by the trade folk, but in addition to the reporters and executives of Warner Bros. Records, such names as Barbara McNair, Eva Gabor, and Jayne Mansfield were very much in evidence. Affair was held at Shepherd's, the favorite discotheque of the jet set, now becoming the favorite discotheque of the show business set.

## Blue Angel Closes

The Blue Angel, the small, intimate east side New York nightclub where scores of young, new talents got their start over the years, closed last week after two decades. Club, had been run by Max Gordon for the past two years since he and partner Herb Jacoby split. (Jacoby now is partner in two clubs in New York, The Red Onion and The Caprice.)

The Blue was bought by Ed Wynne, former owner of the Harwyn in mid-town Manhattan. Gordon is now down to one club, the Village Vanguard in Greenwich Village.

Some of the names who made their Eastern debuts at the Blue Angel over past years included Dick Gregory, Jill Corey, Vaughn Meader, Andy Griffith, The Kingston Trio, and many, many more.

## Alweil Joins W.M.

Al Alweil, nine-year veteran of GAC, and a former member of Associated Booking Corporation, has joined William Morris on the West Coast. He'll be in the pop concert department of the agency's Beverly Hills office. Alweil will work with Ira Okun, supervising agent of the department and will coordinate with pop music department head, Roz Ross in New York and with Bob Ehlert in Chicago.

## Pavone Merchandise

Seltaeb is Beatles spelled backwards, and it is also the name of the firm that licensed such Beatles merchandise as sweatshirts, wigs, et al. Story around these days is that Seltaeb now wants to work out a merchandising deal with Rita Pavone, to merchandise her clothing trademarks. They include such items as suspenders, boots, stretchpants, blouses and beanies. Miss Pavone, by the way, will appear again on the Ed Sullivan show on June 15.

## F. Jamieson Address

The managing director of London Records of Canada, Fraser C. Jamieson, will address the International Record and Music Men's Club in New York on June 9. Meeting will be held at the Taft Hotel. Jamieson will speak on "The State Of The Record Business In Canada."

## Thau Starts Firm

Marty Thau, former Billboard salesman, left last week to start his own management firm. Name of the company is Puma Management. Thau will work along with Lou Guarino of World Artists, and publicist Jerry Simon of RSVP. Artists Thau will work with include Tony Orlando, Joe Bragg and the Jimmy Caster Quartet.

# MUSIC BUSINESS

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# THOSE "INSIDE" NEWSLETTERS

Like Them or Not,  
Everyone Seems to Read Them—  
Gavin, Turntable, Tempo, Randal, et al

**EYE STRAIN IS BECOMING** even more of an occupational hazard than ulcers in the record business today as a result of the industry's growing interest in trade news letters.

In addition to reading the music trade magazines each week, most record executives now find it mandatory to scan at least four weekly news sheets—Bill Gavin's "Record Report," George "Hound Dog" Lorenz's "Behind the Scenes," Bob Mitchell's and Tom Donahue's "Tempo" and Ted Randal's "Tip Sheet." (See this week's Radio-TV column for a report on other newsletters.)

The sheets are all relatively expensive (combined subscription fee totals more than \$400 a year) and all feature lists of current and potential best-selling records. Otherwise, each newsletter has a distinctly different personality.

Gavin is the dignified elder statesman. Randal, although he operates out of Hollywood, reflects a business-like Madison Avenue image. Lorenz is an exuberant Brill Building Winchell. Mitchell and Donahue blend sharp, Swiftian satire with Playboy-styled satyrism.

## 1. The Mike Turntable Report

The firebrand of the group is Lorenz, who started "Behind the Scenes" July 13, 1959. Headquartering in Buffalo, N.Y., he circulates his newsletter to over 3,000 people. Subscriptions are priced at \$20 per quarter, although, of course, not all of the 3,000 are paid subscribers. In addition,

Lorenz offers "a limited programming service to approximately 50 subscribers" in smaller markets.

Lorenz regards "the manner in which we obtain our listings as a confidential matter due to the fact that we attribute a large part of our success to having some of this information available to us."

"Behind the Scenes" is edited by Mike Turntable (Lorenz's pseudonym) and Mickey. Mickey is pretty Joyce Kociencki (see photo).

George, who has been active for some time in the syndicated radio-TV programming field—both as a producer and performer—recently purchased an interest in WBLK-FM, Buffalo, N.Y. After the station goes on the air next month, Lorenz says he will turn over the entire operation of "Behind the Scenes" to Mickey. "She writes most of it now," he notes, "with the exception of the editorials."

Nevertheless, George originally set the style of "Behind the Scenes," and it thoroughly reflects his exuberant, impulsive personality. Lorenz obviously loves the record business and has a true reporter's instinct for news. He isn't always right and sometimes he's wild, but he packs a sizable amount of news into each issue, including some items trade papers have yet to print—and some they're afraid to!

**THE MOST READABLE**—and most read—section of "Behind the Scenes" is its Winchell-styled three-dash "Confidential" report. It covers a wide range of subjects from health bulletins ("Danny Davis has

the chicken pox!") to the arrest on narcotic charges of a Pacific coast deejay (mentioned by name in the sheet).

Like Winchell, Lorenz favors the exclamation point and "blind" items. ("West coasters are whispering about the distrib that apparently 'flew the coop' with what could be a half mil. . . . This distrib apparently left with a 'lover!'") He also likes mysterious "inside" gags. ("Manny Kellem is a 'tulip.'")

Lorenz—again like Winchell—feuds vigorously in print. His recent targets include Billboard (because their as yet unpublished survey of trade news letters places him fourth); the Canadian newsletter RPM and Tempo. ("Why, gentlemen, at a '40 plus' station do you set yourself up as gods? All knowing gods at that!")

## 2. The Tempo Newsletter

Total irreverence is the key to Tempo's caustic style. Mitchell and Donahue are exceptionally fine writers (we don't know who does the actual writing but he's great). Consequently, they usually devastate any target. Even their throw-away lines are deadly. ("If Ringo ever got married I'm afraid not even Randy Wood would want to put out their records. (I know he doesn't want to be called Randy anymore, but I can never remember what the hell his new name is. It's Randacious or Randundant or Randall or some damn thing.)

Though Mitchell and Donahue on KYA are the top-rated "Top 40" jockeys in San Francisco, they are frankly cynical about their trade. At the same time they are honest enough to admit its compensations.

In a recent editorial condemning payola stories in the trades, they wrote "I seek no sympathy for myself or others. It's a rotten business but a friend of mine once pointed out 'It beats the hell out of going to wrk!' Nonetheless there are also times when the urge to kill becomes overpowering. At those times I always pick up the classified section of the local paper. After a half hour with the help of the want ads I realize there's not another damn thing I can do, so I smile and console myself with the thought that at least I don't work on a station where we are known as 'Good Guys.'"

The "urge to kill" is strongly evidenced in their biting, often savagely humorous comments about Tempo's "First 50" disks. Sex—hetero and homo—is the basic theme. Among the milder examples are: "Pink Panther Theme"—For lavender Clyde Beatles;" "Glad All Over"—"The Beatles in Drag;" "Party Girl;" "You'll Meet Her at Armada;" "My Guy"—"Now if he'd only get rid of that lisp."

**FOR SOME REASON,** Lesley Gore is a target for their cruelest barbs. Recent "Tempo" comments about her disks include "She sings all right but I think she's got a foam rubber head." "She's lucky her father has money," and (about "I Don't Wanna Be a Loser") "In my book, kid, you'll never be anything else."

When they're nice though, they're very nice. For instance, Tempo's May 1 editorial on promotion man Jack Fine, who recently left Atlantic and is looking for a job, was a minor masterpiece in employment-hunt strategy. Eschewing the usual "he's-a-great-guy-and-needs-work" plea, they gave a thoughtful, matter of fact analysis of Fine's strengths in the promotion field and why they thought he could be an asset for certain types of labels.



**Randal digs sales figures...**

Tempo office manager Charlotte "Charlie" Cronander reports that the newsletter's current circulation is 530 per week. Subscription rates are pegged at \$35 per quarter, with "reduced rates available to those who cooperate by providing sales and rating information." Tempo was first issued, September, 1962, and gathers its retail sales and rating information "through standard industry sources."

A record programming service is also offered by Tempo Productions, Inc. Miss Cronander describes it as "consisting of current releases in the pop, good sound, r. & b. and c. & w. areas as well as playlists to adapt these records to individual formats. She adds "We are currently servicing stations in the U.S., Canada, Australia and the Philippines."

Miss Cronander and the Tempo boys are all in the record business. "We produce records ourselves," they wrote in the April 24th issue. "We have sold several of them to national manufacturers. We say they are ours in this sheet because if we didn't there would be those who would say we were attempting to conceal our connection and hype the records. Given our choice we would rather never say these records were ours because we believe they would have a hell of a lot better chance."

Miss Cronander recently started her own label, Chene Records (with Fred Smith). Her first release is "Kissin' and Huggin'" by Charles and Walter.



**Lorenz is the firebrand...**

### 3. The Bill Gavin Report

Bill Gavin, who also headquarters in San Francisco, has issued his "Record Report" since the mid-fifties. It originated as an exchange service when he programmed the Lucky Lager dance shows on 48 stations. When Lucky Lager went off the air in 1960, Gavin expanded the report and—assisted by Mrs. Gavin—set it up in its present form.

In addition to the regular "Record Report" (subscription rate: \$30 per quarter) Gavin issues a "Confidential" report to a limited list of clients each Wednesday (price: \$25 per month), and acts as a consultant for stations on a specialized basis. The latter service includes setting up play lists, creating new formats, and personal supervision. Cost is based on the size of a station's market.

Veteran programmer Gavin is generally conceded to have the largest paid subscription list in the trades newsletter field. He stresses that with the exception of about 20 people (mainly key deejay correspondents who provide record data) all of his subscribers—stations and manufacturers—are paying readers.

### 4. Ted Randal's Tip Sheet

Ted Randal, who has been in the record programming and consulting business since 1959, was a disk jockey (in San

Francisco and Hollywood) until June, 1962.

Now operating out of Hollywood, Randal issued his first "Tip Sheet" August 1, 1962. He currently has a subscription (\$88 per year, \$24 per quarter) of about 300. Complimentary copies are mailed to 50 non-subscribing deejays in key markets.

"MY METHODS of acquiring information (for record lists) are many and varied," writes Randal. "In addition to following the trades closely, I also contact manufacturers, distributors, retailers and deejays. Special emphasis is placed on actual sales figures which have been given to me on a highly confidential basis for several years."

Randal offers two special programming services. His "Top 40" package includes play lists, free records, complete music and news formats and promotion kits. His latest service is a complete format and programming book (including free singles and albums) for middle-of-the-road stations. Randal is currently programming 15 stations in the U.S. and Canada and is also active as a programming consultant in Australia.

Gavin and Randal both write trade paper columns (Gavin for Billboard, Randal for Record World) and both utilize a basically conservative editorial approach.

However, they have taken firm stands on some issues in the past. The most recent example was Gavin's criticism of Billboard's payola story, which was front-paged by that publication, along with an editorial defending the paper's position.

Lorenz and Tempo also blasted Billboard and Music Business as well for their treatment of the Hollywood payola suit story. Lorenz was comparatively gentle with M.B. (e.g., "An open note to editor Sam Chase: Who wrote that: Give him a slap on the wrist.") Tempo, however, had more scathins advice for MB's publisher. "The editor who permitted its publication," roared Tempo, "should have his mind scrubbed with Borax." (Ed. Note: Come now, fellows.)

**NOBODY KNOWS** how much influence trade newsletters really have on record sales or programming, but these four at least have definitely made some sort of place for themselves in the industry.

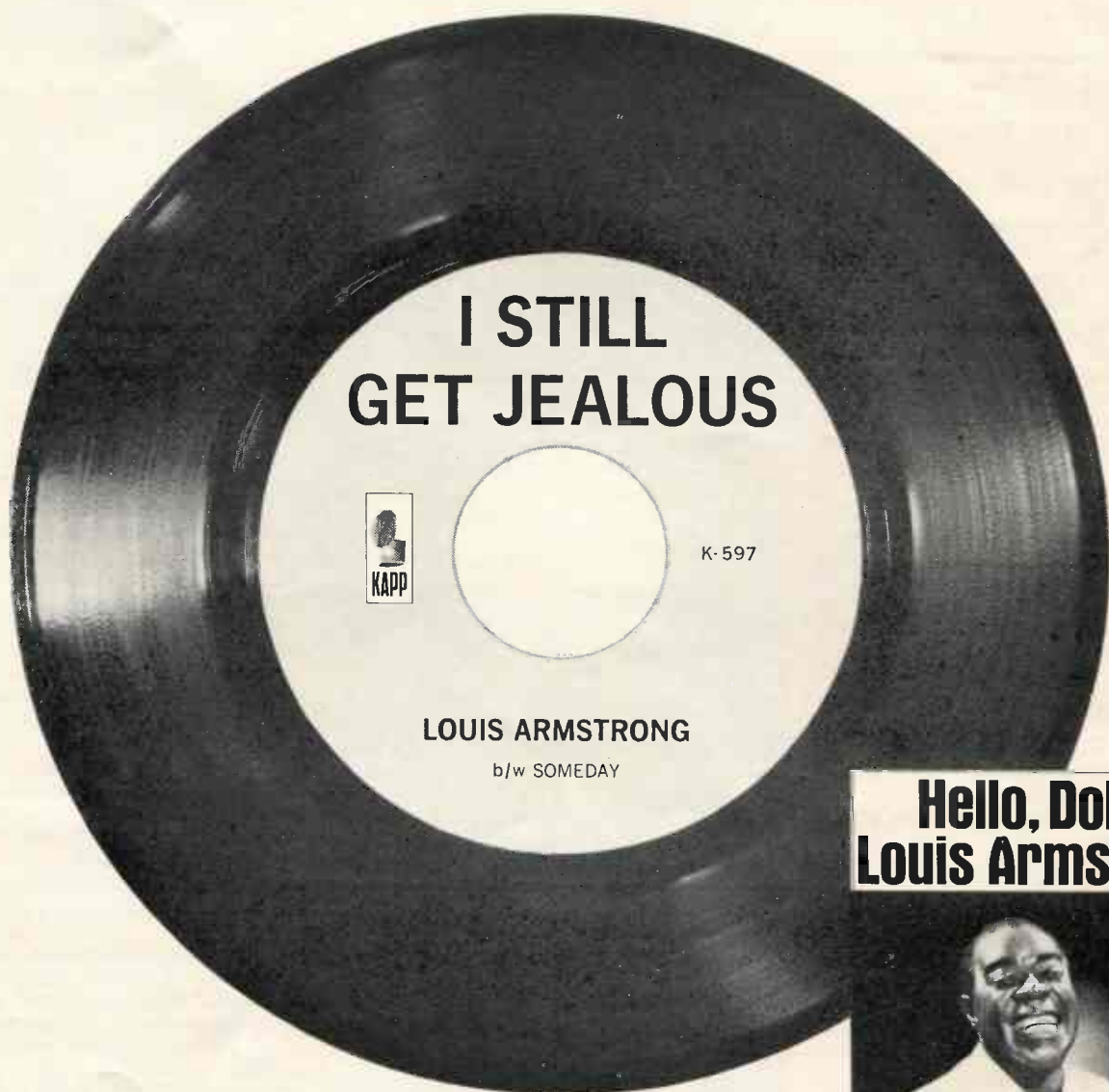
JUNE BUNDY



**This is Mickey...prettiest of all.**

**You can stop asking  
for the new  
Louis Armstrong single.**

**You've got it.**



**Hello, Dolly!  
Louis Armstrong**



From Louis' best-selling album

# ED SULLIVAN DIGS BRITISH, BUT . . . .

**"OUR SHOW IS  
STILL AMERICAN"**

## Exclusive Music Business Interview

Sixteen years ago, New York Daily News columnist Ed Sullivan commenced his new career in television. During that time, the world's great show personalities have helped the placid Irishman with the often-imitated demeanor, dominate the Sunday night air waves, repeatedly knocking off such passing threats from other networks as the long-gone Colgate Comedy Hour and a variety of westerns.

Looking back over these eventful years from the vantage point of his CBS dressing room, Sullivan last week called his four British friends, the Beatles, "The greatest shot in the arm to showbusiness in the last 15 years."

Will the Beatles and their numerous British musical contemporaries still have their magic impact in the months to come? "I certainly think they will," Sullivan predicted. "They've given us some excitement and they've got the personality. I think it's what they are as people as much as their music although you can't dismiss that beat."

"But that Ringo, for instance. That boy is a real character. And John and Paul and George, they're all real nice boys. In Liverpool, there is a lot of Welsh, Irish and Scottish blood. Those people know how to bring up their kids and keep them in line. We can see some of the results here."

"And the timing was right for all this. The news has been so bad, so very bad that the kids—and let's face it, they dominate the television audience—wanted something to turn to. Look at the news. The Kennedy assassination, the Black

Muslims and Malcolm X and Cassius Clay joining them, and Viet Nam and Laos and Cuba. It all seems so bad that I think some people are looking for something else."

Just as in the case of the Beatles, Sullivan was one of the early ones to get on the Elvis Presley bandwagon. "Presley was a nice kid," says Sullivan, "But those swinging hips (at this point he gingerly demonstrated Elvis's famous hip-slinger movement) created a problem. We had to catch him on camera only from the waist up. With these new boys, it's just rhythm and music."

"Actually I like them all. Musically speaking, I'd say the Searchers were



"... you can't dismiss that beat."



"We haven't heard from them."

probably the best and they're a nice bunch too." Reminded that the Rolling Stones, as London Records and GAC rave been telling everybody, are coming and that these boys have built themselves on the fact that they're not nice and parents hate them, Sullivan observed, "I think they're going to be on someone else's show. We haven't scheduled them."

Following the British talent already lined up for the next few weeks, there'll be no more for awhile. With the June 28 show, Sullivan goes on vacation. His viewing audience's now voting on shows they want repeated for the summer. Currently set are the Dave Clark Five for Sunday (31) and Billy J. Kramer and the Dakotas Sundays (7) and (14).

Two of the repeat shows already on the docket will create plenty of fan interest. "We're bringing the Beatles back with repeats of the first and the third shows they did for us last winter," Sullivan announced. "The first will be shown August 23rd and the other on September 20. We have no plans for any of the other British groups to be repeated."

"But we may well pick some of them up during the summer on tape. Our crew is going to Europe, mainly England, for part of the summer and we'll probably tape 60 different acts, for all I know. We may do Dusty Springfield, who was on our show recently, but there'll be a lot of others too."

Some American tradesters in the record business have protested that Sullivan's recent policies have been unfair to American artists. A representative of the Beach Boys, for one, raised this issue.

"They're crazy," said Sullivan. "We haven't heard from them. Where are they? We hear dozens of records and tapes every week of artists. The agencies send them to us. Our show is representative of the





Ed with English Friends

## Music Business in Britain

LONDON

**DECCA IS REVIVING** its Vocalion label. Now called Vocalion-Pop, the re-activated label's first release will be "As He Once Was Mine" by **Marian and Mike**. The single was handled by Decca a.&r. man **Peter Sullivan**. . . **The Searchers'** third British album "It's the Searchers" has been released. The LP will probably be issued soon by Kapp in America, featuring some American songs such as **Carl Perkins'** "Glad All Over." . . . U.S. singer **P. J. Proby** has had his Decca single "Hold Me" withdrawn as he is claimed to be under contract to Liberty. Proby was brought to Britain by **Jack Good**, producer of the Beatles' TV spectacular. First Decca knew of his U.S. contract was when the company received a tough-worded cable from Liberty.

Another indie-Solar Records starts up in June with an initial release of one LP and three singles. . . The ship "Mi Amigo" will broadcast under the name Radio Atlanta on 197 meters.

Radio Caroline, which broadcasts on 199 meters, has put out its first commercials. . . One survey estimates Caroline has had a peak listening audience of 6,840,000.

**Peter and Gordon's** follow-up to "World Without Love" will be another **Lennon-McCartney** composition, "No One I Know," issued here May 29.

. . . **Karl Denver** has covered the **Ray Charles' Singers'** "Love Me With All Your Heart." . . **Bruce Forsyth** will not host "Sunday Night at the London Palladium" for ATV this fall. He stars in "Little Me" the Broadway show that opens in Britain in Manchester this fall, then moves to London. . . **Dionne Warwick** and the **Isley Brothers** may tour Britain with **The Searchers** this fall.

**INEZ FOXX** comes to Britain July 1 for a week of ballroom dates and TV spots. She will be accompanied by her brother, **Charlie**. Her single "Hurt By Love" will be issued here to tie-in with her visit. The trip has been set up by Island Records, which handles Inez's label, Sue, in Britain.

GRAEME ANDREWS

REN GREVATT

whole world. When you consider that we've had Joan Sutherland from Australia, Chevalier from France and just last week, little Rita Pavone from Italy, you'll have to admit we're democratic. As a matter of fact, the show is still American by a great majority," Sullivan said, leafing through a sheaf of recent program artist schedules.

What almost happened to Britisher, Dusty Springfield on the Sullivan show, is an oft-heard query in the trade since she came close to missing her Sullivan date during a recent visit here. The question is of interest in general because the background could affect many artists as well as Dusty.

"With the Immigration Service," Sullivan explained, "You're either a regular or standard artist or you are unique. If you are of the standard type, you can be presumed to be of the kind that could easily be replaced by an American artist.

In other words, you may be putting an American out of work when you make an appearance here.

"If you are a unique type, you're different enough so that no other American artist could possibly qualify as a replacement. In the case of the unique artist, there is no problem with the Labor Department, since you can't be assumed to be taking anybody's employment away from them. This is the basis under which the British artists have been given permission to appear on our show.

"In Dusty Springfield's case, somebody just goofed. It was straightened out just a couple of days before she was to be on our show. But this doesn't happen very often. We've always gotten the greatest cooperation from Immigration in categorizing our guests from England as unique and when they do that, there is no problem. We don't look for any more difficulties."

# MERCURY POLICY: BUILD OWN ARTISTS

Basic approach is to find, then develop artists for the label

"Since the very beginning, we've held to the theory that you must find new talent, brand new talent, and build and develop it yourself," says Kenny Myers, vice president of Mercury Record Corporation.



Kenny Myers, Mercury Records vice president.

"Through all those years until last year, when we signed Johnny Mathis, we operated on this basis almost exclusively."

The list of Mercury triumphs over the years is legend. Such people as Patti Page and Frankie Laine are good examples. "Then there was Georgia Gibbs," Myers noted. "She had had some records on another label but we signed her and had several good years of hits. Brook Benton had been with two other labels for three years each but hadn't broken through. We got him and got lucky the first crack out of the box with 'It's Just a Matter of Time'."

"Then there were the Platters. They had been on another label too, but we were fortunate enough to have the biggest success with them." More recently, the most prominent examples of Mercury's "do-it-yourself" policy are the Smothers Brothers, Lesley Gore and currently, the Pixies Three. Development of the talented and funny Smothers duo has included allowance for a considerable latitude in terms of record release schedules.

"The boys work without any definite release schedule," Myers said, "Because, among other things, you don't come up with their kind of material overnight. It's not that easy. A lot of their recording is done by David Carroll on location, at live shows in clubs, in schools and colleges.

"With Lesley Gore, it was a real Cinderella story. She was 16 and an uncle of hers who knows Joe Glaser (head of Associated Booking Corporation) took a dub

of hers to Glaser. He sent the dub to Irving Green (Mercury president) and Irving turned it over to me. I was entranced and we called in Quincy Jones and Klaus Ogerman. They were too. They got the best kind of teen material and she made it.

"But we don't want her to be just a teen artist. Her first album was full of typical teen 'cry' songs. Now we want her next album to swing her more into the adult field with less echo and overdubbing of the voice. We want to sustain her as an artist for a long time to come.

"But you don't necessarily come up with a Brook Benton or a Lesley Gore every year. We realize that. While you're looking for something really new, you've got to protect yourself. We've tried to do this by signing some accepted artists. In other words, while looking for the unusual, you've also got to go along with what is the current trend. That, in a way, is your insurance factor.

"You have to go with something that's fairly sure while you're looking for what I call the boat whistle. By that I mean something really different. I guess you would certainly call a 'Dominique' something different that clicked.

Actually, we try very hard with our new artists. It's a matter of research and development, and field testing. If any artist has two consecutive singles out without even a rumble, my feeling is for-

get it. Another company with a changed approach, might be able to do it better. In fact it would be great if the business could work more along these lines. It would give artists a better chance.

"If you get something really going with the first or second record, you may eventually wind up with a 'pipeline' hit for the third. That's one step beyond the 'turntable hit.' You get the trade acceptance, pump a lot of pieces out through your distribution channels, but the buyer with the 98 cents doesn't buy it, and a lot of them come back. That's rough, but you've gotten your early rumble so you go on.

"Our current project is with the Pixies Three and we're generating a lot of interest in this fresh new group. Their first records have done very well and we hope to make sustained artists out of them. Part of our planning along these lines is the use of a public relations firm, Aaron Cushman Associates, to create an image for the artists through all kinds of special merchandising and publicity ideas.

"The Pixies, for instance are now involved in a cross-promotion with the Brunswick bowling people, doing record hops at bowling alleys. They've modelled Pixies Three bowling shoes and a special line of Pixies sportswear. This all helps create the brand image for the artists and for the record company which you just have to have."



The Pixies Three, newest Mercury recording group, now getting a strong merchandising and publicity build-up as part of the firm's long-range artist development program.

## 'Fade Out-Fade In' Review

# Carol Burnett Is a Smash!



## CAROL BURNETT

*A New Musical Comedy*

## FADE OUT-FADE IN

CAROL BURNETT could probably walk out on a bare stage, look at the audience, extend her hand in one of those over-eager, glad-to-meet-you gestures, trip over her own feet in the process, and without saying a word have the audience in hysterics. But everyone has always known she is a very funny woman, perhaps the best comedienne, in the old-fashioned sense, since the late Joan Davis.

The Carol Burnett who emerges in 'Fade Out-Fade In' is also a woman of charm and warmth who can make an audience sympathize with her in her troubled moments and laugh with her in her happy ones. She is a three-dimensional person, not only a comic, and a very good one, but someone with feeling and sensitivity.

**IN PLAIN WORDS**, Carol Burnett is a smash in her new musical "Fade Out-Fade In," which opened at New York's Mark Hellinger Theater last Tuesday (26). As the shy, gangly hick (from Queens, N.Y. yet), who accidentally breaks into the movies during the early 1930's, she comes through with a warm and winning and wonderfully funny performance that should have them standing in line for tickets well into 1965.

The musical in which Miss Burnett stars is a slight, light-hearted spoof of Hollywood during the 1930's when the studio heads were emperors and the actors and actresses merely high paid slaves. It is so patently unbelievable that it never ties her down. The plot does sag badly when she is not on stage, especially during the over-long first act. But it gives her

a chance to sing, to dance, to emote—in the funniest sense of the word—and to play one of the kookiest movies roles ever conceived, even in the wildest days of Hollywood musicals. She demonstrates her talents for mimicry in a show-stopping takeoff of the Shirley Temple of 25 years ago (with Tiger Haynes deftly playing Bojangles Robinson just like in reel life; and she shows off a sexy, saucy and comic Carol in a routine called "Call Me Tiger."

In case anyone thinks that the show is all Carol Burnett's, another plus for "Fade Out-Fade In" is the fact that every supporting role is solidly cast and solidly performed.

**AS A HAMMY**, aging narcissistic actor of the 1930's type, Jack Cassidy is superb. He is everything mean and petty and opportunistic in an actor, and he is all these things in such an engaging, and humorous manner that he makes a stereotype into a memorable figure. Lou Jacobi as the studio head (named L.Z. Governor) haunted by incompetent nephews and a belated discovery of sex, is excellent. Dick Patterson as the romantic lead shows off a flair for comedy and a way with his feet. and Mitchell Jason as Jacobi's No. 4 nephew, for a while, is also well cast. Tina Louise adds laurels to those she already possesses as the lusty, buxom, dumb starlet who inspires healthy thoughts from Jacobi and Cassidy.

One of the happiest items about this musical is the score. The songs have life and zip, with imaginative and colorful

lyrics by Betty Comden and Adolph Green, and bright and catchy music by Broadway's busiest composer, Jule Styne. One of the best group tunes in the show is "Fear," sung by the entire group of L.Z. Governor nephews. "You Mustn't Be Discouraged," and "The Dangerous Age," are two more fine pieces of material that precisely fit the show. There is not too much here for single record popularity, though "Close Harmony," "Fade Out-Fade In" and "I'm With You" have some possibilities." The music by Styne of the ballet, "L.Z. in Quest of His Youth," is exciting.

The Hollywood in the 30's setting of the show gives Donald Brooks a chance for colorful costumes and he makes the most of the chance. The settings by William and Jean Eckert are first rate, and the dances, especially the ballet by Ernest Flatt, are very good too.

**ONE OF THE NICEST THINGS** about the show are the good-looking girls in the chorus and the happy dances they perform. The "Quest" ballet should intrigue those visiting firemen who still attend the Broadway theater.

Since everyone in the cast can sing, or if they can't sing they can project, the original cast album should be a good one. Since the show looks like a smash, ABC Paramount, who has the album, should have themselves a big, big LP seller. Set will be issued early in June.

"Fade Out-Fade In" ends the 1963-64 season on Broadway with a bang, and with a new star in Carol Burnett.

BOB ROLONTZ

# Dick Adler: Showman For Presidents

**TALENT COORDINATOR** and cultural adviser to the First Family would seem an unusual role for a composer of Broadway musicals. But Richard Adler ("Pajama Game," "Damn Yankees," "John Murray Anderson's Almanac" and "Kwamina") is a most unusual individual. And in the temporary Broadway offices set up for the forthcoming "Presidentiale" Adler is the picture of the young Madison Avenue executive—alert, quick thinking, and aggressive, with an ability to keep his mental finger on a half dozen projects simultaneously. But he is quick to affirm that he's a composer first and foremost.

What was on Adler's mind currently, and which has been for the past many months, is the Salute to President Johnson; a fund raising benefit which was presented last week in the Armory, Washington D.C. on Tuesday (26) and repeated in Madison Square Garden on Thursday (28).

The mammoth salute featured some of the biggest names in show business (Gregory Peck, Allan Sherman, Robert Merrill, Anna Moffo, Joan Baez, the New Christy Minstrels, Mahalia Jackson, Peter Genero, Bill Cosby, Milt Kamen, Woody Allen, and Gina Lollabrigida, are but a few). Johnny Carson emceed the program in New York.

**GATHERING** such talent is an arduous task, which Adler gladly has performed gratuitously at the request of the White House. To Adler, "it is an honor to work for men like Johnson and Kennedy," (he worked in a similar capacity for New York's salute to Kennedy two years ago, plus Washington's Annual Anniversary Salute to Kennedy and Johnson," after that).



"It's a marvelous thing to be asked to contribute in an area where I am best equipped. And I can't tell you how gratifying it is to get response from so many artists. Mind you, they too work gratuitously, and that sometimes amounts to a great deal. Universal Studios, for instance, has shut down production on a film in which Miss Lollabrigida is starring, just to make her available. And Gregory Peck will arrive in Washington on the 23rd, and will be busy through the 28th. It's a lot to ask, but they're proud to participate. To me, it's a tribute to the artists who volunteer their services. I'm very proud of them."

While the "Presidentiales" were in full swing, Adler also arranged other programs at the White House simultaneously.

On Wednesday (27) Colleen Dewhurst and George C. Scott gave readings of great Irish literature for a State Dinner for the President of Ireland. And on June 1, at a State Dinner for the Prime Minister of Israel, there is to be a half-hour program of Bach, which features Mischa Elman and the Ward Swingle Singers, introduced by the eminent American composer and music educator, Dr. Howard Hanson.

**ABOUT THE SWINGLE SINGERS** at the White House, Adler had a wonderful story to tell. "I really flipped when I first heard them, and it is my feelings that our national house should reflect the arts in terms of tradition, surely, but it should also smack of our own time—1964. When Mrs. Johnson heard them, I hesitate to say she flipped, but she was extremely excited to have them participate in the program. And when I called Dr. Hanson to ask if he would moderate the program, I insisted he hear the Swingle Singers before he accept. He called me back the following day, and I can add here—he did flip."

On June 2, Adler, the composer, goes back to work on his first love—the musical stage. He is half finished with the score to "Roman Holiday" to reach Broadway next season, and is itching to finish it. It will be produced by Leland Hayward and David Merrick. The following season he plans to write and co-produce another show, entitled "Tony and the Wonderful Door."

**BY THAT TIME**, he will have helped to raise between \$6 and \$7 million for the Democratic Party, which is a pretty impressive and commendable job by any standard.

BARRY KITTLESON

## Spain Was the Scene of CBS Records Sales Meet



Members of the Italian delegation from left to right: Dr. Guido Rignano, General Manager, Dischi Ricordi, s.p.a.; Harvey Schein, Vice President and General Manager, CRI International; Antonio Lo Vecchio, (newly acquired artist for CBS Label in Italy); V. Peter de Rougemont, Vice President, European Operations, CRI International; Lucio Salvini, Promotion and Publicity Director, Dischi Ricordi, s.p.a. (Italy); Paolo Ruggeri, Co-ordinator, Foreign and Domestic Repertoire, Dischi Ricordi, s.p.a. (Italy).



Delegates from Austria, Switzerland and Greece from left to right: Henry Haerdtl, President, Amadeo Osterreichische Schallplatten A. G. (Austria); Stephen Friedberg (seated), Sales Manager, Amadeo Osterreichische Schallplatten A. G. (Austria); Stanley West, Co-ordinator, European Operations, CRI International; Mrs. and Mr. Martin Gesar with CBS Distributor in Greece — Music-Box; Helmut Bischof, Sales Manager, Phonag A. G. (Switzerland); Hellmuth Kolbe (seated), Artists and Repertoire Manager, Phonag A. G. (Switzerland).



Members of the French delegation from left to right: Christian Deffes, Publicity and Promotion Manager of Disques CBS, S. A.; Mrs. Huan Madden, Classical Manager, Disques CBS, S. A.; Cuco Sanchez, Mexican artist with Discos CBS, S. A.; Jacqueline Capstick, Popular Manager, Disques CBS, S. A.; Bernard Taylor, President, Disques CBS, S. A.; Simon Schmidt, General Manager, CBS Records (Israel) Ltd.

## NEW BREEZE IN A.&R. DEPT.

# Jack Gold Keeps UA Singles Line Hot

A fresh new breeze is blowing through the singles a. & r. wing of United Artists Records. The man behind the new action is Jack Gold, UA's singles a. & r. chief. Under his careful hand the firm has come through with recent hits by Bobby Goldsboro, and Danny Williams, and looks on his way to having follow-up hits with both. Gold is also very high on a number of artists who have releases scheduled soon, including Janie Grant, Mike Clifford, The Tempos, The Tammies and Barry Gordon.

Gold thinks he might have a hit with the first recording by Frankie Avalon on UA. And just last week he turned out the first single by Ferrante and Teicher in a long spell. The F. & T. disc features the duo-pianists performing the theme from the new movie "The Seventh Dawn," which was penned by another UA artist, Riz Ortelani. This record will be one of UA's biggest push discs of the year.

Gold is no newcomer to the a. & r. field. For years he ran his own independent publishing-record combine. He was one of the first publishers to have his own record label. His publishing firms were Jack Gold Music and Greta Music. His record labels were Paris and Climax. Over almost a decade he had a flock of hits, including such items as "Baby Blue," "I Understand Just How You Feel," "Love Me Forever," "My Favorite Song," "Ding Dong," "Look Homeward Angel" (which recently be-

came a hit again, and many others.

The up and down life of an indie publisher-record man, however finally got to Gold. Over lunch one day he sold his music publishing firms (to the Schwartz Bros. of Laurie Records) and sold his masters to Roulette. When he received a call from Mike Stewart, UA Records vice president to come over and handle the firm's single records chores last July, he decided to see what it was like to work for a big outfit.

Suffice to say he likes it, so much in fact that he has no desire to return to the world of indie producing. "It's just great to work for a firm that has the salespeople and the strength with distributors and disc jockeys to get a record moving. It took us six weeks to break Bobby Goldsboro's 'Funny Little Clown.' I couldn't have done this as an indie producer with my own label."

The feeling Gold has about record making these days doesn't vary much from the views he has held for many years. "It is still the material that counts the most," he says. "I would say that material is 70 per cent of the record. Of course you need a good artist and a good arranger too, but you have to start with the material. The material must fit the artist, it can't make him different than what he really is."

Don Costa and Garry Sherman are two of Gold's favorite arrangers. They've worked with him for many years. In fact

Costa has worked with him since Gold made his first record almost a decade ago.

"After getting the right song, the next most important thing is rehearsal. I'll never go into a date without the artist knowing exactly how the arrangement will sound, where the breaks will come, and so on. Perhaps this is because I once had my own firm and didn't have any money to waste, but I still think it's the only way for the artist to approach a record date with confidence.

"After that the most important thing on a record date is to get the right tempo. If the tempo is too bright or too slow, the rendition falls flat. You must get the tempo just right so that the artist feels comfortable, otherwise you blow the session."

The UA singles chief has some advice for prospective and current a. & r. men. He feels that an a. & r. man must go ahead with what he believes no matter what anyone says about his records, whether they be distributors, disc jockeys or whoever. "When you get a feeling about a song or a performer, stay with it" he advises. "No one really knows better than you do, and only the public makes the final decision. Pick your tunes carefully, work with your artist, and then go." So far his methods have been successful. Since he doesn't feel there are cycles in the record business, he may continue his UA streak for a long time to come.

## RADIO AND TV

### Today's DJ

By June Bundy



**RADIO**, both local and network, is bigger than ever this year and the personality disk jockey is again in the spotlight. More people are listening to radio than ever before, and there are more radios to listen to — 214,353,000 as of January, 1964. This represents an increase of 57,959,000 sets since 1960, and a walloping increase of 152.6 per cent since 1950.

With the advent of the "Top 40" format ("Play the hits and keep your mouth shut") in the late fifties, the personality deejay was no longer the powerhouse he was in the heyday of Martin Block, Howard Miller and Bill Randle.

Ironically though, those same "Top 40" operators are largely responsible for today's revival of the per-

sonality deejay. Competition has become so rough among "Top 40" outlets that they are reaching out in all directions to individualize their tired formats. Hence their big "discovery" — the personality disk jockey.

However, the typical 1964 personality disk jockey bears little resemblance to the old personality deejay. True he has a personality, but it's not necessarily his own. He's a bright, breezy "good guy," who talks fast, looks young (whether he is or not), and willingly undertakes any number of foolish and/or foolhardy stunts to get his name and call letters in print.

At his best, he's a likable articulate spokesman for the younger generation. He speaks their language, plays their records, yet is mature

enough to understand their problems and help them establish high moral and intellectual standards.

At his worst, he somewhat resembles the horror described by **Tom Donahue** and **Bob Mitchell** (KYA, San Francisco) in their May 8 Tempo newsletter. "Most of them ('good guys') these days," wrote the Tempo team "are high baritones or tenors with a rather syrupy sound. They exude enthusiasm and pep. Our friend is a graduate of a six-week course in his home-town radio school, a fact he now tries to conceal as he infers that he broke into the business with **Martin Block**. He is married (to a listener who called him) and is making it on the side with a teen-age fan. . . . Except for a few jokes about the **Beatles** and reading his dedications, our friend confines his air chatter pretty much to the time and temperature because nothing has ever really happened to him and he really has nothing to say."

**NEWSLETTERS: REVIS-**

**ITED:** A few weeks ago we said that—in our opinion, trade newsletters carry some of the most provocative and knowledgeable information in the field. As proof of our interest, we have analyzed four key news letters in depth elsewhere in this issue. However, there are many, many other news reports of value, and we only hope we eventually wind up on all their mailing lists.

Trade newsletter writers include Atlanta's **Paul Drew** (Gavin calls his report the best regional newsletter in the business,) **Bob Kerr**, **George Jay**, Canada's **Walt Grealis**, **Ray Dobard**, **Ted Ponseti**, **Boogie Bell**, **KIMN**, Denver; **Jeanie Bennett**, **Bob Raleigh** (formerly Don Porter) of **WIRK**, West Palm Beach, Fla., and **Jerry Dennon**.

Most of all, we'd like to see **Tom Edwards**, (one-time **WERE**, Cleveland, jock) publish his newsletter again. To our knowledge he started it all. And speaking of newswriters, whatever happened to **Tom Clay's** vivid reports?

## SESAC Adds

NASHVILLE

SESAC's campaign to capture a goodly share of the country music field appears to be shaping up nicely. Since the music licensing organization opened offices in Nashville in January, it has added 10 new country music firms to its list of music publishers.

Firms signed to date include Peach Music, owned by Bradley "Slim" Williamson of Chart Records; Bronze Music, owned by The Wilburn Brothers; Musical Window, owned by Pete Drake; Maricopa Music, owned by Marty Robbins; Continental Music, owned by Ferlin Husky; Circle Music owned by Jimmy Key; Poker Publications, owned by Corrine Porter; The Two B's, owned by Billy Walker and Buster Doss; and San Teala Music, owned by Wayne Henderson and Leon Beaver.

Roy Drusky, Mercury recording artist, is the manager of SESAC's Nashville office.

## Levin Joins Folkways

Abner Levin will join Folkways Records as general manager. His function will be to service the continuation of

catalog product as well as new product. Last week he announced that Folkways plans to move in new directions, which may soon include a new label for pop material. They are also contemplating a move into the classical music field.

Levin was former president of Forum, as well as executive officer of Connoisseur and Urania Records.

## Pack Buys WCKI

GREER, S. C.

WCKI here has been purchased by Marshall Pack and will feature a full format of country and gospel. Artists from both categories are invited to visit for interviews and taped promos. The station is in urgent need of country and gospel releases. Address Box 709, Greer, S. C.

## Norway Honors

Nashville

Jim Reeves and his Blue Boys band on their recent European tour, received two silver discs in Norway for Reeves' big selling "He'll Have to Go" and "Adios Amigo"; also a silver disc from London's Disc magazine for big sales on his current "I Love You Because".

## MAN ABOUT MUSIC



# NARAS Voting

By Bob Rolontz

It is impossible for anyone to keep up with all of the records issued in the United States each year. With more than 5,000 singles released yearly, and almost that many LP's, this is understandable. If an a.&r. man can keep up with all of the records issued in his field alone he considers himself fortunate.

Yet NARAS members currently can not only recommend records in all categories from rhythm and blues to classical, but can nominate and vote on records in all categories. It is true that NARAS members are told to nominate and vote on only the records they have heard or with which they are familiar. But it is doubtful that this provision keeps more than a handful of NARAS members from voting in most of the Grammy awards categories.

This nominating and voting procedure has helped make NARAS so conservative that it has almost become reactionary on the subject of pop music. So much so in fact that many of the best records in the pop area have failed to reach the final nominations, as have some of the better records in other categories.

Such a situation could be corrected if NARAS members nominated and voted on records only in those categories in which they themselves worked professionally. If a classical a.&r. man joined NARAS tomorrow, for instance, he would be allowed to recommend and vote on records in classical categories only. If an art director joined NARAS he would be permitted to vote for best pop or classical album cover only.

This would mean that the creative men or women in each field would be involved only in those areas in which they are expert. Some members of NARAS would qualify for more than one area of the business. There are musicians who play on pop and classical dates; a.&r. men who make pop and country records, pro-

ducers who work in the jazz and r.&b. field.

Such nomination and voting changes would necessitate certain procedural changes in NARAS. Members would have to spell out the field or fields in which they worked professionally. There would have to be separate ballots for nominations and final voting, according to category. Some fields would still be voted upon by members, like best documentary and best religious record, since there are too few people engaged full time in such speciality fields.

However, there would be some time saving too. Since classical people would vote for classical records, jazz people for jazz, r.&b. for r.&b., etc., this would eliminate the need for a panel of experts to see that no important record was overlooked in any of the specialty fields.

This method of nominating and voting for NARAS Grammy nominees might be easier to tabulate than the present system. In fact, it might make it possible to make the eligibility period for records more current. The awards given out in May of this year covered records issued from December, 1962 through November, 1963. If the eligibility period could be extended to January or February it would make the May awards seem more up-to-date than they do now. (The Beatles might have even qualified this year).

There have been suggestions that the critics should choose the NARAS nominees, since they are the only ones who have a chance to hear most of the records issued each year, and that NARAS members should then vote for the winners. The NARAS nomination and voting procedure should remain in the hands of NARAS members. The best way to continue this is to utilize the many experts in NARAS in the specific fields in which they are experts.

## ARE YOU PLANNING A MAILING TO DJ's?

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

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

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

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## HAVE RECORD, WILL TRAVEL

AT TOP LEFT is Frank Fontaine, being met at the Chattanooga Airport by members of his fan club last week. Top right shows Frankie Avalon making his first recording for United Artists label. The pretty lass with pen in hand at center, left, is Mica McCann, signing a Colpix contract for the Sawbuck Singers, while other members of the 10-girl group, and Colpix's Ray Lawrence and Jack Lewis look on. The men and women in the bottom picture are the executives of NARA, the National Association of Radio Announcers, planning their next convention at Chicago's Ascot House in August.





# Dateline Music City

## CHARLIE LAMB

The new board of directors of the Nashville chapter of NARAS was announced by the steering committee at a meeting at the Executives' Club here. To the board were named: **Owen Bradley, Bobby Moore, Fred Foster, Boudleaux Bryant, Bill Porter, Jan Howard, Bill Justis, Bill Forshee, Grandpa Jones, Roy Acuff, Chet Atkins, Boots Randolph, Bob Ferguson, Marvin Hughes, Charlie Lamb, Hubert Long, Glen Snoddy, Bill Purcell, Wesley Rose and Gordon Stoker.** The board of directors selected the following new officers: president **Harold Bradley**; executive vice-president, **Frances Preston**; vice-president, **Anita Kerr**; assistant executive vice-president, **Mark Bates**; secretary, **Bill Denny**; treasurer, **Lester Rose.** The board selected **Fred Foster**, prexy of Monument Records; and **Wesley Rose**, president of Hickory Records, to represent the new Nashville chapter on the national board of NARAS. President **Harold Bradley**, announcing that the entire Nashville chapter, consisting of 150 members, had approved the NARAS constitution and by-laws, named a membership committee headed by **Bobby Moore.** Also on the committee are: **Hank Cochran, Harlan Howard, Ray Edenton, Harold Hitt, Howard Forrester, Juanita Jones, Don Light, Roy Drusky, Eddy Arnold, Louis Nunnely and Jerry Kennedy.**

### Allen Sets B. O. Mark

Western star **Rex Allen** broke a 10-year attendance record at the Winnipeg, Canada, Rodeo which ended May 19. Allen was booked through K.B.D. Enterprises of Calgary. His next PA is for the Junior Rodeo at Denver, Colo. June 25-28. . . . **Vickie Carroll's** "This Can't Be You" backed with "Little Miss Make Believe" on Decca was pick hit of the week last week on three Atlanta stations, a big station in Detroit, and on several Louisiana stations. Vickie will appear at the Domino in Atlanta starting June 8, backed by **The Casuals.** She's just finished engagements at Ft. Walton Beach, Fla. and at Greensboro, N. C. . . . If there were any doubt that **Hank Williams Jr.** has hit the C&W pot of gold in



**CHET ATKINS**, Victor's Nashville Operations chief, presents Al Hirt with a gold record signifying sales of \$1 million of his "Honey In The Horn" LP. Looking on is another former Nashville resident, Steve Sholes, Victor pop a. & r. boss. Hirt's big single "Java" came from the "Honey In The Horn" album.

a big way, his purchase of a Pontiac convertible, custom outfitted by no less a personage than **Nudie**, the Hollywood tailor, should dispel it. Nudie really went to town in equipping the monster. The gear shift is a western pistol, the fenders are topped with rifles, real silver dollars are embedded in the real saddle leather upholstered seats; there are other silver dollars, pistols and their holsters sprinkled around the interior as only Nudie can dream them. . . . Hickory Records people are excited over the way **Chloee Harris'** new single, "Little People" is behaving market-wise in the scant three weeks it has been released. She's a Music City girl.

### Plane Crash Echoes

Insufficient experience with blind flying under adverse weather conditions was blamed by the Civil Aeronautics Board recently for crash of the single engine plane March 5, 1963, which brought death to **Patsy Cline, Hawkshaw Hawkins, Cowboy Copas and Randy Hughes** over Camden, Tenn. The party was returning from a St. Louis Mo. performance and ran into unexpectedly foul weather. Hughes was at the controls. It was the worst disaster in country music history and a severe shock to Music City. . . . Kenova Records prexy **Ken White** figures that sharp teen appeal will carry his new "Wait Till Gradua-

tion" by **Jim Newton** into the big selling division. Aimed right at the million youngsters getting diplomas. . . . Over 100 stations in Europe have signed to carry two programs of KSYN Syndicated Radio Inc., producer of tape shows, it was announced by **Shane Wilder**, Las Vegas, Nevada. The programs are "Spotlight on Music" and "Spotlight on Country Music". Wilder said it marks the first time that a package deal for foreign airing has been concluded on such a large scale. . . . Epic's **Jim, Jesse** and the **Virginia Boys** were spotlighted in a recent Grand Ole Opry performance, singing songs from their LP, "Bluegrass Special". . . . The C&W pre-Derby show at Louisville's Freedom Hall drew the largest crowd in the hall's history. It was booked for the seventh straight year by **Denny-Moeller Talent Inc.** Artists were **Carl Smith, Johnny Cash, Billy Walker, Pee Wee King, Lefty Frizzell, Carl and Pearl Butler** and **Stonewall Jackson.** Columbia caught the whole thing on tape for later LP release. . . . **Jimmy Klein** who handles the booking for **George Jones** and of whom Jones says "He's my good right arm", was in Music City over the weekend with wife, Rose.

The Western Bands of Yesterday Association, 3845 S. W. 27th Place, Oklahoma City, has been formed to preserve the sound of early western bands. **Glenn White** is president. . . . The February, March, April issue of Country and Western Roundabout, with offices at Loughton, Essex, England, has just reached this country. It consists of 56 mimeographed pages. **Charles R. F. Benson** is editor and owner. . . . **Ott Devine**, PD of Nashville's WSM, has announced the appointment of **Hal Durham** to the announcing staff. He was formerly with WBCM, McMinnville, Tenn. . . . **C. A. (Bud) Beal**, has joined the staff of WSIX-FM in Nashville as FM announcer and program coordinator, it was announced by Manager **Jim Kent.** Beal, native of Norton, Va. has lived in Nashville since 1961. . . . Producer **Gene Nash** has signed **Nancy Lowe Love** to script the first of a series of country music features starring **LeRoy**

Big Spiritual LP  
by **THE CONSOLERS**

**JOY IN THE MORNING**  
NASHBORO LP 7019

R & B Dynamite  
by **LONESOME SUNDOWN**

Excella 2249

**I HAD A DREAM LAST NIGHT**  
b/w  
**I GOT A BROKEN HEART**

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



Van Dyke, to be produced by Bandshell Productions Inc. Titled "Singing Partners", the films will also star other country artists. . . . WRLB, Long Branch, N. J., wants to get on country records mailing lists. It covers New York City and beyond and plays 20 C&W's - two hours of singles and two hours of stereo albums - per week. **Tommy Boyles** is country deejay. . . .

### Huddle on Canada TV'

**Les Pouliot**, writer, and **Stan Jacobson**, producer, conferred with **Hank Snow** and **Lucky Moeller** in Music City last week, on details of the Hank Snow special, set for the CBC TV network June 18-19 at Toronto. Snow's **Rainbow Ranch Boys** will be part of the bill. . . . Columbia's **Carl Perkins** has been coralling the customers in England all through May. . . . **Lamar Fike**, Nashville rep for Hill & Range Songs, has been in New York huddling with the pubbery's execs. . . . **Juanita Jones**, ASCAP impressario in Music City, hosted a party at the Capitol Park Inn recently for the Nashville chapter of the American Women in Radio and TV, with **Bettie McMillen**, vice-prexy of Doyme Adv. Agency, as guest of honor. . . . Two of ASCAP's newest writers, **Teddy Bart** and **Paul Wyatt**, wrote the **Johnny Mathis** single, "Taste of Tears", released last week on Mercury. . . . Monument Records has scored a first in arranging for **Ed Sullivan** to write the liner notes for the new LP, "The Kim Sisters' First Album" - the first Sullivan has ever done. Prexy **Fred Foster** points out that the **Kim Sisters** have been featured on the Sullivan show over a dozen times in the last year. The Kim Sisters are currently appearing at Chicago's Palmer House. . . . Acclaim Music Inc. of nearby Madison, Tenn. is bouncing right along. During the last month it had sides cut by **Eddy Arnold**, **Margie Singleton**, **Stonewall Jackson**, **Johnny Sea**, **Jim Glaser**, **Diane Minor**, **Jim Reeves** and **Bill Carlisle**. Acclaim is also co-publisher of the new single by **Bill Anderson** on Decca, "Me". Acclaim is managed by **Ray R. Baker**.

### Shostakovich Swings

Nashville

Dimitri Shostakovich, of course, is the Russian classical composer who never dreamed that a trio of Nashville musicians would twist the Shostakovich type of classical into a wildly radical jazz departure different from anything ever heard along the Volga or anywhere else. That's just what artists **Bob Moore**, **Doug Kirkham** and **Tupper Sausy** have done on Monument Records in an LP titled, strangely enough, "Said I to Shostakovich". It's all instrumental and what Shostakovich might answer to the effusion isn't known. "But he'd say plenty" says Monument Prexy **Fred Foster** who like all others hearing it, was flipped by it.

### Convention Set

FORT EDWARD, N. Y.

**Dody Varney**, 6646 Old Plum Road, here, has announced a one-day C. & W. convention for DJ's, promoters, distributors, artists, fan clubs and advertisers to be held September 14.

### George Jones' Club

Nashville

**George Jones** plans to open a new club in Beaumont, Texas, June 4, before proceeding to San Antonio for a 10 day run at the Teen Fair of Texas. The Jones group is the only country music act booked at the fair. **Sonny James** has been in conference with Manager **Bob Neal** and Capitol's **Ken Nelson** over his forthcoming Capitol single, and on a possible TV show. Meanwhile **Claude King** was prepping for a Louisiana Hayride appearance before returning to Nashville for Columbia sessions.

### Oglivy Goes C & W

SEATTLE

**Tom Oglivy**, president of Virgelle Records, announcing that the label will go all C. & W., with new offices at 1236 19th Ave., East, has signed **Rollie Webber**, long-time associate of **Buck Owens** and co-writer of "We're the Talk of the Town" and "Tired of Livin'."

## COUNTRY SINGLE PICKS

DON GIBSON

RCA Victor 47-8367

FIREBALL MAIL

(Milene Mus.)

ASCAP (1:47) - (Floyd Jenkins)

Flip is "Oh Such A Stranger"

(Acuff-Rose Pub. BMI) 2:30 - (Don Gibson)

ERNEST ASHWORTH

Hickory 45-1265

I LOVE TO DANCE WITH ANNIE

(Acuff-Rose Publ. Inc. BMI) (2:30)

(B. & F. Bryant)

Flip is "My Heart Would Know"

(Fred Rose Music Inc. BMI 2:33) - Hank Williams

SONNY JAMES

Capitol 45-39782

ASK MARIE

(Acuff-Rose Pub. Inc., BMI 2:37) -

(Anna Carter-Fred Carter, Jr.)

Flip is "Sugar Lump"

(Raleigh Music, Inc. BMI - 2:10) - (Joe Thomas)

RAY BAKER

United Artists 726

WITHOUT A REASON

(Glad, BMI) (2:20) - J. Mathis,

Franks

A MILLION MILES OR MORE

(Glad, BMI) (2:14) - Word

GREEN GRAY

Daralina 1051-A

WELCOME TO THE CLUB

(Be-Are Music BMI (2:35) (Don

Wayne)

Flip is "ANOTHER MAN"

(Be-Are Music BMI 2:15) (Mack Etheridge)

JACK NEWBERRY

Sims Records 182-A

PAUPER OF LOVE

(Howl Music BMI 2:21) (Jack New-

berry)

Flip is "Bummin' Around"

(English Music BMI 2:13) (Ernest Johnson-JoAnn Johnson- Billie Grammer)

NEAL MERRITT

Capitol 5182

YOUR NAME'S BECOME A HOUSE-

HOLD WORD

(Central, BMI) (2:44) - Merritt

Flip is "A Wet Bird Never Flies,"

(Central, BMI) (2:16) - Merritt

THE BEST OF BUCK OWENS

Capitol ST2105

TENNESSEE ERNIE FORD

Country Hits . . . Feelin' Blue

Capitol ST 2097

THE GREAT ROY ACUFF

Capitol DT 2103

## CHART BOUND!

# "TROUBLE I'VE HAD"

by

Clarence Ashe

J&S 1466

## NO PARTICULAR PLACE TO GO

Chuck Berry

Chess 1898

## LOVE AIN'T NOTHING

Johnny Nash

Argo 5471

## I UNDERSTAND THEM

The Patty Cakes

Tuff 378

CHESS PRODUCING CO.

2120 S. Michigan Avenue  
Chicago, Illinois

JUNE 6, 1964

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>BURNING MEMORIES</b> Ray Price—Columbia 42971	17	19	<b>GONNA GET ALONG WITHOUT YOU NOW</b> Skeeter Davis—RCA Victor 8317	33	21	<b>LONG GONE LONESOME BLUES</b> Hank Williams, Jr.—MGM 13208
2	2	<b>MY HEART SKIPS A BEAT</b> Buck Owens—Capitol 5136	18	18	<b>FAIR AND TENDER LADIES</b> George Hamilton IV—RCA Victor 47-8304	34	34	<b>WHEN THE WORLD'S ON FIRE</b> Tillman Franks Singers—Atarday 670
3	3	<b>KEEPING UP WITH THE JONESES</b> Singleton-Young—Mercury 72237	19	20	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> Johnny Wright—Decca 31593	35	40	<b>WHERE DOES A TEAR COME FROM</b> George Jones—United Artists UA 724
4	4	<b>LOVE IS NO EXCUSE</b> Jim Reeves & Dottie West—RCA Victor 8324	20	23	<b>CIRCUMSTANCES</b> Billy Walker—Columbia 42010	36	36	<b>THAT'S ALL THAT MATTERS</b> Ray Price—Columbia 42971
5	5	<b>THIS WHITE CIRCLE ON MY FINGER</b> Kitty Wells—Decca 31586	21	26	<b>ANGEL ON LEAVE</b> Jimmy Newman—Decca 37609	37	43	<b>RHINESTONES</b> Faron Young—Mercury 72721
6	10	<b>WINE, WOMEN AND SONG</b> Loretta Lynn—Decca 31541	22	22	<b>THE FIRST STEP DOWN</b> Bob Jennings—Sims 161	38	30	<b>WELCOME TO MY WORLD</b> Jim Reeves—RCA Victor 8389
7	9	<b>SORROW ON THE ROCKS</b> Porter Wagoner—RCA Victor 8304	23	29	<b>SLIPPIN' AROUND</b> Marion Worth & George Morgan—Columbia 43020	39	44	<b>I'M HANGING UP THE PHONE</b> Carl & Pearl Butler—Columbia 43030
8	8	<b>BREAKFAST WITH THE BLUES</b> Hank Snow—RCA Victor 47-8334	24	24	<b>YOU TOOK HIM OFF MY HANDS</b> Marion Worth—Columbia 42992	40	★	<b>PASSWORD</b> Kitty Wells—Decca 31622
9	15	<b>MEMORY #1</b> Webb Pierce—Decca 31617	25	32	<b>I THOUGHT OF LEAVING YOU</b> Kitty Wells—Decca 31622	41	38	<b>SAGINAW, MICHIGAN</b> Lefty Frizzell—Columbia 42949
10	6	<b>UNDERSTAND YOUR MAN</b> Johnny Cash—Columbia 42961	26	27	<b>FRENCH RIVIERA</b> Webb Pierce—Decca 31617	42	42	<b>IMPOSSIBLE</b> Wilburn Bros.—Decca 31625
11	11	<b>LOOKING FOR MORE IN '64</b> Jim Nesbitt—Chart 1065	27	31	<b>THEN I'LL STOP LOVING YOU</b> Browns—RCA Victor 8348	43	★	<b>BE BETTER TO YOUR BABY</b> Ernest Tubb—Decca 31614
12	12	<b>FOLLOWED CLOSELY BY MY TEARDROPS</b> Hank Locklin—RCA Victor 8318	28	7	<b>BALTIMORE</b> Sonny James—Capitol 5129	44	45	<b>BLUE BIRD LET ME TAG ALONG</b> Rose Maddox—Capitol 43030
13	13	<b>INVISIBLE TEARS</b> Ned Miller—Fabor 128	29	14	<b>TOGETHER AGAIN</b> Buck Owens—Capitol 5136	45	50	<b>DON'T DROP IT</b> Billy Grammer—Decca 31618
14	17	<b>PICK OF THE WEEK</b> Roy Drusky—Mercury 72265	30	49	<b>MY BABY WALKS ALL OVER ME</b> Johnny Sea—Phillips 40164	46	★	<b>BIG JOHN'S WIFE</b> WILMER LEE AND STONEY COOPER—Hickory F 634
15	28	<b>NOT MY KIND OF PEOPLE</b> Stonewall Jackson—Columbia 43011	31	33	<b>UNDERSTAND YOUR GAL</b> Margie Bowes—Decca 31541	47	★	<b>DANG ME</b> Roger Miller—Smash S-1881
16	16	<b>KEEP THOSE CARDS AND LETTERS COMING IN</b> John & Jonie Mosby—Columbia 4-43005	32	37	<b>IF I HAD ONE</b> Dave Dudley—Mercury 72254	48	★	<b>SECOND FIDDLE</b> Jean Shepard—Capitol 5169
						49	★	<b>TAKE ME AS I AM</b> Roy Clark—Capitol 5163
						50	35	<b>A WEEK IN THE COUNTRY</b> Ernest Ashworth—Hickory 1237

## BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>GUITAR COUNTRY</b> Chet Atkins—RCA Victor LSP 2783	8	9	<b>FLATT &amp; SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY</b> Columbia CL 2134, CS 8034	15	★	<b>MOONLIGHT AND ROSES</b> Jim Reeves—RCA Victor LPM/LSP 2854
2	2	<b>SAGINAW, MICHIGAN</b> Lefty Frizzell—Columbia CL, CS 2169	9	10	<b>GOOD 'N' COUNTRY</b> Jim Reeves—RCA Camden CAS, CAL 784	16	11	<b>HANK WILLIAMS, JR. SINGS</b> MGM 4213
3	3	<b>LORETTA LYNN SINGS</b> Decca DL 4457	10	18	<b>THE BEST OF GEORGE JONES</b> United Artists UAS 6289	17	17	<b>SONGS ABOUT THE WORKING MAN</b> Dave Dudley—Mercury MG 20899; SR 60899
4	4	<b>MORE HANK SNOW SOUVENIRS</b> RCA Victor LPM 2812	11	13	<b>BLUEGRASS HOOTENANNY</b> George Jones & Melba Montgomery—United Artists UAL 3352, UAS 6352	18	★	<b>I LOVE A SONG</b> Stonewall Jackson—Col. CL 2059 (M); CS 8859 (S)
5	5	<b>FOLK SONG BOOK</b> Eddy Arnold—RCA Victor LPM, LSP 2811	12	12	<b>ERNEST TUBB PRESENTS HIS TEXAS TROUBADOURS</b> Decca DL 4459, DS 74459	19	16	<b>KITTY WELLS STORY</b> Decca DXB 174
6	8	<b>STORY SONGS FOR COUNTRY FOLKS</b> Faron Young—Mercury MG 20896	13	19	<b>ESPECIALLY FOR YOU</b> Kitty Wells—Decca DL 4493/74493	20	★	<b>WHAT'S IN OUR HEARTS</b> George Jones & Melba Montgomery—United Artists, UAL 3301/UAS 6301
7	7	<b>RING OF FIRE</b> Johnny Cash—Columbia CL 2053	14	14	<b>BILL ANDERSON SINGS</b> Decca DL 4490/74490			

## Music Business in Canada

"DISC JOCKEY MOBBED," "DISC JOCKEY THREATENED," "A TELEPHONE CALLER THREATENED THE LIFE OF LOCAL DISC JOCKEY DAVE MICKIE AFTER A TUMULTUOUS WELCOME AT A HIGH SCHOOL YESTERDAY."

The Canadian press reported it, the local newspapers reported it and took photos to prove the mob scene.

Probably one of Canada's best-known radio personalities Dave Mickie of CHIQ Hamilton was invited to take part in the activities at one of the local high schools. A crowd estimated by police to be in excess of 3500 were on hand to greet Mickie as he landed on the school grounds in a helicopter. Several people were hurt in the rush by teenagers to get closer to Mickie. One dissenter in the crowd, with the help of a tire chain, attempted to show his disapproval of Mickie but was roughed up by those who approved. He was later arrested for carrying an offensive weapon. The radio station later reported a telephone threat on the life of Mickie.

It has been suggested, the only thing bigger in Hamilton,

is the Hamilton Mountain.

As reported last week, radio station CHUM Toronto brought Gerry and the Pacemakers to Toronto for two packed shows. The scene was reminiscent of 1956. The teenagers manner of showing approval of the acts they paid top prices to see must have been gratifying to the artists. The most important part of the show was handled by emcee Jungle Jay Nelson of CHUM. Even with all the screaming and frantic youngsters in the audience he was able to maintain control and kept the well organized show moving quickly enough to satisfy them.

CKEY and Al Boliska are next in line to bring in an English group. THE DAVE CLARK 5 are slated to appear at Varsity arena Toronto on June 9. Also headlining the show will be BOBBY CURTOLA. Tickets are already on sale and the "Sold Out" sign is just about ready to go up.

No information yet on the lineup to support the BEATLES when they appear here for two shows Sept. 7. The British group will gross \$91,000 for the two shows.

WALT GREALIS

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NEW LP'S

THE SOUL SISTERS	I CAN'T STAND IT	1022
VARIED	THE SUE STORY	1021
JIMMY McGRIFF	JIMMY McGRIFF AT THE ORGAN	1020
RAY BRYANT	LIVE AT BASIN STREET EAST	1019

**Sue** RECORDS INC 265 WEST 54TH STREET NEW YORK, N. Y. 10019

## Clark, Stones, Rita Make It.

### This Week's Block Busters



**THE DAVE CLARK FIVE RETURN**  
Epic LN 24104  
The boys are back in the States and Epic has rushed this LP out to coincide with their tour. A hot one.



**RITA PAVONE**  
RCA Victor LPM 2900; LSP 2900  
The Italian teener has gotten a massive build-up here and this album could be just the thing to put her over.



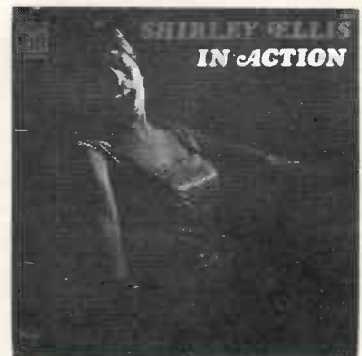
**ENGLAND'S NEWEST HIT MAKERS THE ROLLING STONES**  
London LL 3375  
The Stones are here for a tour, and this album can benefit from the attendant publicity. Besides, it's a good rocking set.



**BEWITCHED**  
JACK JONES  
Kapp KL 1365  
Jones has reached a position of real stature and this album can be expected to be a solid, long-term seller.



**THE MANY SIDES OF THE SERENDIPITY SINGERS**  
Philips PHM 200-134; PHS 600-134  
The Serendipities have scored with their second straight single and this second album will further establish them.



**SHIRLEY ELLIS IN ACTION**  
Congress CGL 3002  
The "Nitty Gritty" girl scores with her first album. Could make a lot of noise.

### Chart Picks

**ONCE AGAIN**  
ETHEL ENNIS  
RCA Victor LPM-2862; LSP-2862  
A fine sequel to the thrush's first stand-out album. Could create a lot of excitement.

**Jazz LP Pick**  
HAVIN' A BALL  
LAMBERT, HENDRICKS AND BAVAN  
RCA Victor LPM-2891; LSP-2891  
The group has broken up now which means fans should be extra quick to pick up on this memento album.

**THE CASCADING VOICES WITH STRINGS**  
HUGO AND LUIGI CHORUS  
RCA Victor LSP 2863  
The fourth album in the successful pop choral series.

**Low Price Pop LP Pick**  
SPECIAL DELIVERY  
BOBBY BARE, JOEY POWERS, ROY ROBINSON  
RCA Camden CAS 820 (E); CAL 820  
Strong economy-priced wax with three strong names to sell.

**HERE'S TO OUR LOVE**  
BRIAN HYLAND  
Philips PHM 200-136; PHS 600-136  
The artists' first album for Philips and it's good enough to bring him back to the chart derby.

**International LP Pick**  
EDITH PIAF  
RCA Victor International FM-123  
Some earlier recordings by the late thrush, which should have strong appeal for fans.

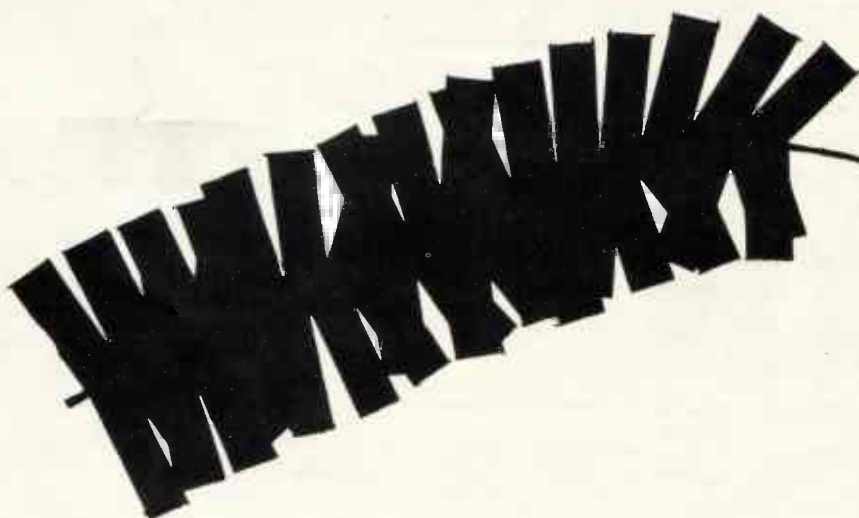
**ONE ENCHANTED EVENING**  
THE THREE SUNS  
RCA Victor LPM-2904; LSP 2904  
Another strong mood wax package from the venerable group.

**SOMETIMES I'M HAPPY, SOMETIMES I'M BLUE**  
EDDY ARNOLD  
RCA Victor LSP 2909  
The smooth baritone balladeer with another crop of goodie, pop-country mood items.

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JUNE 6, 1964

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week.

National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

## Al Hirt Has Two LP's In Top Ten

### MONEY ALBUMS

This Week	Last Week	Title
<b>1</b>	<b>1</b>	<b>HELLO, DOLLY!</b> (ORIGINAL CAST, RCA Victor LOC 1087)
<b>2</b>	<b>2</b>	<b>FUNNY GIRL</b> ORIGINAL CAST, Capitol SVAS 2059
<b>3</b>	<b>3</b>	<b>THE BEATLES' SECOND ALBUM</b> Capitol ST 2080
<b>4</b>	<b>4</b>	<b>HELLO, DOLLY!</b> LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
<b>5</b>	<b>6</b>	<b>BARBRA STREISAND/THIRD ALBUM</b> Columbia CL 2154
<b>6</b>	<b>8</b>	<b>CALL ME IRRESPONSIBLE</b> ANDY WILLIAMS, Columbia CL 2171, CS 8971
<b>7</b>	<b>7</b>	<b>HONEY IN THE HORN</b> AL HIRT, RCA Victor LPM 2745, LSP 2733
<b>8</b>	<b>5</b>	<b>GLAD ALL OVER</b> DAVE CLARK FIVE, Epic LN 24093
<b>28</b>	<b>28</b>	<b>COTTON CANDY</b> AL HIRT, RCA Victor LPM 2917, LSP 2917
<b>17</b>	<b>17</b>	<b>SOMETHING SPECIAL FOR YOUNG LOVERS</b> RAY CHARLES SINGERS, Command RS 866, RS 866 SD

This Week	Last Week	Title
<b>11</b>	<b>11</b>	<b>MEET THE BEATLES</b> Capitol T 2047, ST 2027
<b>12</b>	<b>13</b>	<b>BELAFONTE AT THE GREEK THEATRE</b> RCA Victor LOC/LSO 6009
<b>13</b>	<b>14</b>	<b>TODAY</b> NEW CHRISTY MINSTRELS, Columbia CL 2159
<b>14</b>	<b>10</b>	<b>KISSIN' COUSINS</b> ELVIS PRESLEY, RCA Victor LPM/LSP 2894
<b>15</b>	<b>12</b>	<b>SHANGRI-LA</b> ROBERT MAXWELL, Decca DL 74421
<b>16</b>	<b>15</b>	<b>SERENDIPITY SINGERS</b> Philips PHM 200-115, PHS 600-115
<b>17</b>	<b>9</b>	<b>FRANK SINATRA SINGS DAYS OF WINE AND ROSES</b> Reprise F-FS 1011
<b>18</b>	<b>16</b>	<b>THE PINK PANTHER</b> HENRY MANCINI, RCA Victor LPM/LSP 2795
<b>26</b>	<b>26</b>	<b>SECOND BARBRA STREISAND ALBUM</b> Columbia CL 2034, CS 8854
<b>29</b>	<b>29</b>	<b>WHO'S AFRAID OF VIRGINIA WOLFF?</b> JIMMY SMITH, Verve V 8583, V6 8583

This Week	Last Week	Title
<b>21</b>	<b>21</b>	<b>INTRODUCING THE BEATLES</b> Vee Jay LP 1062
<b>32</b>	<b>32</b>	<b>DIMENSION 3</b> ENOCH LIGHT & THE LIGHT BRIGADE, Command RS 807 (SD)
<b>36</b>	<b>36</b>	<b>I WISH YOU LOVE</b> GLORIA LYNNE, Everest 5226
<b>24</b>	<b>22</b>	<b>MEET THE SEARCHERS/NEEDLES AND PINS</b> Kapp KL 1363
<b>18</b>	<b>18</b>	<b>WHAT MAKES SAMMY RUN?</b> ORIGINAL CAST, Columbia KOL 6040, KOS 2440
<b>27</b>	<b>27</b>	<b>MANHATTAN TOWERS</b> ROBERT GOULET, Columbia CL 6050, CS 2450
<b>20</b>	<b>20</b>	<b>ALLAN IN WONDERLAND</b> ALLAN SHERMAN, Warner Bros. WB 1539
<b>38</b>	<b>38</b>	<b>COMMAND PERFORMANCES</b> ENOCH LIGHT, Command RS 868 (SD)
<b>31</b>	<b>31</b>	<b>GLORIA, MARTY AND STRINGS</b> GLORIA LYNNE, Everest BR 5226, SDBR 1226
<b>44</b>	<b>44</b>	<b>TODAY, TOMORROW, FOREVER</b> NANCY WILSON, Capitol ST 2082

### ACTION ALBUMS

This Week	Last Week	Title
<b>31</b>	<b>34</b>	<b>WIVES AND LOVERS</b> JACK JONES, Kapp KL 7352
<b>32</b>	<b>33</b>	<b>I'LL SEARCH MY HEART</b> JOHNNY MATHIS, Columbia CL 2143
<b>19</b>	<b>19</b>	<b>EARLY HITS OF 1964</b> LAWRENCE WELK, Dot DLP 8372, DSL 25572
<b>45</b>	<b>45</b>	<b>GREATEST HITS</b> MARY WELLS, Motown 616
<b>37</b>	<b>37</b>	<b>TOM JONES</b> SOUNDTRACK, United Artists UAL 4113, UAS 5113
<b>24</b>	<b>24</b>	<b>DAWN (GO AWAY)</b> 4 SEASONS, Philips PHM 200-124, PHS 600-124
<b>48</b>	<b>48</b>	<b>HIGH SPIRITS</b> ORIGINAL CAST, ABC Paramount ABC OC 1
<b>25</b>	<b>25</b>	<b>SHELTER OF YOUR ARMS</b> SAMMY DAVIS JR., Reprise R 6114
<b>30</b>	<b>30</b>	<b>IN THE WIND</b> PETER, PAUL & MARY, Warner Bros. W 1507
<b>23</b>	<b>23</b>	<b>CHARADE</b> HENRY MANCINI, RCA Victor 8356
<b>41</b>	<b>41</b>	<b>THE ITALIAN VOICE OF AL MARTINO</b> Capitol T 1907
<b>42</b>	<b>42</b>	<b>SHUTDOWN, VOL. 2</b> BEACHBOYS, Capitol T 2027
<b>35</b>	<b>35</b>	<b>LIVING A LIE</b> AL MARTINO, Capitol 1975
<b>50</b>	<b>50</b>	<b>SUSPICION</b> TERRY STAFFORD, Crusader CLP 1001
<b>47</b>	<b>47</b>	<b>REFLECTING</b> CHAD MITCHELL TRIO, Mercury MG 20891
<b>40</b>	<b>40</b>	<b>YESTERDAY'S LOVE SONGS—TODAY'S BLUES</b> NANCY WILSON, Capitol T (ST) 2011
<b>39</b>	<b>39</b>	<b>JOAN BAEZ IN CONCERT, PT. 2</b> Vanguard VSD 2123
<b>62</b>	<b>62</b>	<b>CALL ME IRRESPONSIBLE</b> JACK JONES, Kapp KL 1328
<b>55</b>	<b>55</b>	<b>SHOWTIME</b> JAMES BROWN, Smash MGS 27054, SRS 67054
<b>51</b>	<b>51</b>	<b>NEW YORK WONDERLAND—WORLD-WIDE WONDERLAND</b> ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938
<b>54</b>	<b>54</b>	<b>FOREVER</b> PETE DRAKE, Smash MGS 27053, SRS 67053
<b>60</b>	<b>60</b>	<b>FROM RUSSIA WITH LOVE</b> SOUNDTRACK, United Artists, UAL 5114
<b>49</b>	<b>49</b>	<b>SWEET AND SOUR TEARS</b> RAY CHARLES, ABC Paramount, 480
<b>66</b>	<b>66</b>	<b>REFLECTIONS</b> PETER NERO, RCA Victor LPM 2853, LSP 2853

This Week	Last Week	Title
<b>56</b>	<b>56</b>	<b>WE SHALL OVERCOME</b> PETE SEEGER, Columbia CL 2101, CS 8901
<b>64</b>	<b>64</b>	<b>IT MUST HAVE BEEN SOMETHING I SAID</b> SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
<b>59</b>	<b>59</b>	<b>FOREVER</b> BILLY VAUGHN, Dot DLP 3578
<b>46</b>	<b>46</b>	<b>TENDER IS THE NIGHT</b> JOHNNY MATHIS, Mercury MG 20890, SR 60890
<b>68</b>	<b>68</b>	<b>WHEN LIGHTS ARE LOW</b> TONY BENNETT, Columbia CL 2175, CS 8973
<b>63</b>	<b>63</b>	<b>BOYS, BOYS, BOYS</b> LESLEY GORE, Mercury MG 20901, SR 60901
<b>61</b>	<b>61</b>	<b>JUDY COLLINS #3</b> Elektra EKL 243, EKS T243
<b>52</b>	<b>52</b>	<b>ENCORE</b> JOHN GARY, RCA Victor LPM 2084
<b>57</b>	<b>57</b>	<b>THERE! I'VE SAID IT AGAIN</b> BOBBY VINTON, RCA Victor LPM 24081
<b>74</b>	<b>74</b>	<b>CHUCK BERRY'S GREATEST HITS</b> Chess LP 1485
<b>70</b>	<b>70</b>	<b>GREATEST HITS</b> MARVIN GAYE, Tamla 252
<b>73</b>	<b>73</b>	<b>MARY WELLS &amp; MARVIN GAYE—TOGETHER</b> Motown 613
<b>67</b>	<b>67</b>	<b>THE VOICE OF AFRICA</b> MIRIAM MAKEBA, RCA Victor LSP 2845
<b>69</b>	<b>69</b>	<b>TODAY'S ROMANTIC HITS—FOR LOVERS ONLY</b> JACKIE GLEASON, Capitol W 2056, SW 2056
<b>74</b>	<b>74</b>	<b>YAKETY SAX</b> BOOTS RANDOLPH, Monument MLP 8002, SLP 18002
<b>71</b>	<b>71</b>	<b>LILIES OF THE FIELD</b> SOUNDTRACK, Epic LN 24094, BN 26094
<b>58</b>	<b>58</b>	<b>CATCH A RISING STAR</b> JOHN GARY, RCA Victor LPM 2745
<b>76</b>	<b>76</b>	<b>GOING BAROQUE</b> SWINGLE SINGERS, Philips PHM 200-126, PHS 600-126
<b>53</b>	<b>53</b>	<b>FABULOUS</b> DICK HYMAN, Command RS 862
<b>72</b>	<b>72</b>	<b>LET'S FACE THE MUSIC</b> NAT KING COLE, Capitol W 2008, SW 2008
<b>89</b>	<b>89</b>	<b>MORE THEMES FOR YOUNG LOVERS</b> PERCY FAITH, Columbia CL 2167, CS 8967
<b>77</b>	<b>77</b>	<b>BEWITCHED</b> JACK JONES, Kapp KL 1365
<b>79</b>	<b>79</b>	<b>BACH'S GREATEST HITS</b> SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097
<b>80</b>	<b>80</b>	<b>SPEAK TO ME OF LOVE</b> RAY CONNIF, Columbia CL 2150, CS 8950

This Week	Last Week	Title
<b>79</b>	<b>79</b>	<b>BACK IN TOWN</b> KINGSTON TRIO, Capitol T 2081, ST 2081
<b>65</b>	<b>65</b>	<b>TILL THE END OF TIME</b> JERRY VALE, Columbia CL 2116
<b>83</b>	<b>83</b>	<b>NINO AND APRIL SING THE GREAT SONGS</b> Atco SD 162
<b>78</b>	<b>78</b>	<b>FIFTY GUITARS GO ITALIANO</b> TOMMY GARRETT, Liberty LMM 13028, LSS 14028
<b>84</b>	<b>84</b>	<b>CABIN IN THE SKY</b> NEW YORK CAST, Capitol W 2073, SW 2073
<b>88</b>	<b>88</b>	<b>NEW ORLEANS AT MIDNIGHT</b> PETE FOUNTAIN, Coral CRL 57429, CRI 757429
<b>87</b>	<b>87</b>	<b>ON THE MOVE</b> TRINI LOPEZ, Reprise R 6112, RS 6112
<b>86</b>	<b>86</b>	<b>SHANGRI-LA</b> VIC DANA, Dolton BLP 2028, BST 8028
<b>90</b>	<b>90</b>	<b>DEAD MAN'S CURVE/NEW GIRL IN SCHOOL</b> JAN & DEAN, Liberty LRP 3361, LST 7361
<b>88</b>	<b>88</b>	<b>REFLECTIONS</b> STAN GETZ, Verve V 8554, V6 8554
<b>91</b>	<b>91</b>	<b>THE LETTERMEN LOOK AT LOVE</b> Capitol T 2083, ST 2083
<b>90</b>	<b>90</b>	<b>MEET THE TEMPTATIONS</b> Gordy, 911
<b>91</b>	<b>91</b>	<b>MONDO CANE #2</b> KAI WINDING, Verve V 8573
<b>92</b>	<b>92</b>	<b>COME DANCE TO THE HITS OF SAMMY KAYE</b> Decca DL 4502, DL 74502
<b>82</b>	<b>82</b>	<b>THE TIMES THEY ARE A CHANGIN'</b> BOB DYLAN, Columbia CL 2105, CS 8905
<b>94</b>	<b>94</b>	<b>GETZ/GILBERTO</b> STAN GETZ, Verve, V 8545, V6-8545
<b>95</b>	<b>95</b>	<b>AMERICA, I HEAR YOU SINGING</b> SINATRA, CROSBY, WARING, Reprise F 2020, FS 2020
<b>96</b>	<b>96</b>	<b>WHITE ON WHITE</b> DANNY WILLIAMS, United Artists UAL 3359, UAS 6359
<b>97</b>	<b>97</b>	<b>MOTORTOWN REVUE, VOL. 2</b> VARIOUS ARTISTS, Motown 615
<b>98</b>	<b>98</b>	<b>SOLID GOLD STEINWAY</b> ROGER WILLIAMS, Kapp KL 1254, KS 3354
<b>99</b>	<b>99</b>	<b>HIPPY HIPPI SHAKE</b> SWINGING BLUE JEANS, Imperial LP 9261
<b>100</b>	<b>100</b>	<b>JUST FOR OPENERS</b> JUDY GARLAND, Capitol W 2062, SW 2062

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