

September 12, 1964

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# MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 6

## June Harris interviews The Beatles



*Frug  
Hully Gully  
Swim  
Monkey  
Pony...*

**Teen  
Dances  
Captivate  
The  
Adults**

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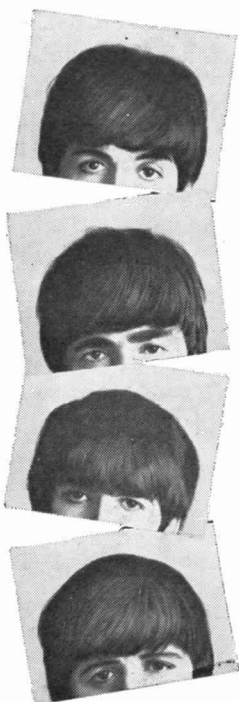
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# Aussie tour more hectic—Beatles

**Thirsty and hot.** Ringo Starr called room service and said, "Please send up oodles of orders of hamburgers and french fries. And some tea. We're thirsty, and it's very hot in here."

We were in the living room of the Beatles suite at New York's Delmonico Hotel. It looked like a bomb had descended directly on it and left its debris everywhere. It was completely littered with presents, including hand made felt dolls, a Gorge Shearing album



and various items of clothing—letters, boxes of cigarettes, and an entire table of cokes and other non alcoholic drinks.

Waiting for the food to come up, and between interruptions from the housekeeper, we flopped into armchairs, lit cigarettes and reviewed the Beatles sensational tour so far.

**Just talk.** The boys begged me not to interview them, and John said, "Let's just talk. I'm tired of answering questions. I'm sure you'll get some sense out of us though."

I did. More quotes than were captured by the entire press at their chaos of a Beatles press conference in the Crystal Room at Delmonico's earlier that

evening on Friday, August 28. The place was crammed full with national newsmen, high school editors, deejays and people who knew people on the Beatles' entourage. Photographers—both newsreel and still life—blocked the front of the stage, which was set up with a long conference table and a succession of microphones. The press were kept waiting for 45 minutes, and then the boys were finally brought in the room via a side entrance to meet their demands.

When it was over, we fled from the crowds, and walked up the six flights to their suite. The Beatles looked tired, and as if they've lost weight, and didn't talk until we'd ordered dinner.

**Great so far.** "The tour's been really great so far," said George. "We had no idea we were going to get this much of a reception wherever we went. There have been thousands of people, but no serious riots so far."

"But of course, don't forget we get to the theater a couple of minutes before we go on, and we're out a couple of minutes afterwards. So we wouldn't be there to see the chaos anyway."

"For the most part, after the shows, we go back to wherever we're staying and get some sleep, although we have managed to get out a couple of times."

**Not drunk.** "That publicity about me throwing a drink in the photographer's face in Los Angeles was not entirely true."

"The owner of the Whiskey A 'Gogo called us and said he would promise us complete privacy if we'd like to relax at the club. We figured it would be a good idea to go, but we kept being hounded by a couple of photographers who wouldn't leave us alone. In the end, I was so fed up with it, that I had a piece of ice left in my glass and threw it in his face for a joke. They touched the photographs up to make me look as if I was drunk. I wasn't. I rarely drink."

Ringo commented, "Some of our best times have been in the plane"—they are flying everywhere in a specially char-

tered Elektra—"It seats 90, but there are only 40 of us traveling, which gives us all plenty of leg room. We really enjoy the flights. We've got a record player on board, and we sit around and play cards and sing and all that. Maybe sometimes we just sleep, but it's relaxing to be away from the crowds."

**Lazing around.** "The best bit so far for me was the private house we had for two days in Bel Air," said Paul McCartney. "We just lazed around and relaxed by the pool, and it put us in very good shape for the tour. I must say so far that this is the best tour we've been on, but not the most hectic. I think Australia takes the cake for that."

There have been several outstanding features on the Beatles tour, like the party Alan Livingston threw in Hollywood, and the fact that they've hit box offices grosses everywhere, and the \$150,000 they'll receive for a one nighter in Kansas City.

**Elvis flips them.** But to the Beatles, the one personal thing which really knocked them out was the presentation of four holsters by Elvis and the Colonel—who has obviously recovered from his recent, mysterious illness.

"The Colonel phoned and said he had a gift from him and Elvis," said John. "He came over to the house in Bel Air, and presented us each with one of these great holsters made of hide. Elvis was at home in Memphis, but through the Colonel, he invited us to stay with him. Unfortunately, though, we can't go because

our schedule is too hectic. Anyway, later we found out that the holsters cost \$250 each, which sounds like a lot of money for one gift. We'd love to meet Elvis, but it will have to be at some future date."

**Liz and Joan too.** Another gift we had came from Elizabeth Taylor," said Ringo. "She sent us four live jumping beans from Mexico. We had a shock when we actually saw them moving."

The most impressive person the Beatles have met so far has been Burt Lancaster, with whom they spent a day in his Hollywood home, but a special highlight for John Lennon was meeting Joan Baez.

"She came over to the house in Bel Air, and sang to us for three hours," he enthused. "I was completely knocked out, and if I have time, I'd like to get all her albums before I leave. I'm potty about her version of 'House of the Rising Sun.'"

**Dig Bob Dylan.** Conversation was interrupted when the food was brought in, and John's long distance call to Bob Dylan up in Westchester came through. He came back into the living room and informed us that Dylan would pay them a visit at the hotel after the concert that night. "He's another great singer," he added.

I asked the Beatles what their plans were for the two day break, which followed their concerts in Atlantic City last Sunday (30).

"We haven't really had too much time to think about it," said George. "But we may just stay around the area and re-

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Music Business staffer June Harris, formerly with Disc Magazine in London was the first reporter to interview the Beatles at the start of their career in England. She scored another first last week when she became the first to interview the boys in New York prior to their brace of Forest Hills concerts.

# It's Been A Hard Day's Week

ATLANTIC CITY

**Settling down.** The Beatles settled down for a two-and-a-half day lull in their five-week American tour at the Lafayette Motor Inn here last week. It was, as one observer put it, "like being in the eye of a hurricane."

"You know it's strictly temporary, and you brace yourself for what's coming but you enjoy a little rest," said another of the working, traveling press corps, accompanying the large British entourage.

The boys arrived at this seaside south Jersey resort capitol late Saturday evening (29) via helicopter from New York's La Guardia Airport. The maneuver was carried out with such top-secret dispatch that it was actually possible to drive to the Lafayette here with no escort. No fans got the word at all and a little after midnight, the lads were swimming in the pool without an audience.

Except for Sunday evening's (30) concert at the massive

Convention Hall, where Lyndon Johnson and Hubert Humphrey were the feature attractions on the bill only a few days before, the Beatles confined themselves largely to their eighth floor suite here and the pool on the seventh floor.

**Outside action.** While they were occupying themselves with swimming, playing records on a portable phonograph, playing games like monopoly and poker and meeting new friends who would occasionally be brought to their suite, there was action aplenty outside. For the first day and a half of the visit, kids thought nothing of scaling an eight foot wall around a courtyard of the motel to gain entrance. Some even managed to penetrate up to the Beatle's very own floor before being apprehended. Finally the wall-scaling reached such a proportion that barbed wire was strung all along the top.

Outside, police kept most of the kids moving. No long vigils of hope, such as developed outside New York's Hotel Delmonico's last week, were allowed here. But inside, those kids lucky enough to be guests with their parents, were active in the souvenir business. Using coke bottles, they'd scoop out a bottleful of water from the pool, take it outside and sell it for a buck a bottle as a "sample of the holy Beatle water. They actually swam in this very water."

Another lazier, yet more enterprising type, was filling the coke bottles right out of the faucet. "What's the difference," he said, "Those squares outside will believe anything you tell them. I don't have to bother with the pool water."

Late Wednesday, the group was due for a quick swipe through the recently riot-torn Philadelphia, then on to Indianapolis the same night on their chartered Lockheed Elektra airliner.

**New York invasion.** If Philadelphia was due for a quick brush of only "gale force winds," the New York invasion last week was like the full force of the recent Hurricane Cleo closing in. The Kennedy Airport, middle-of-the-night arrival scene Friday (28) is already an oft-told but still somewhat unbelievable story. There were 3,000 fans there at three o'clock in the morning and "they left the place a filthy mess," said an airport spokesman later. The developments on that early Friday morning have since produce a complete curtailment of all future receptions of this kind for any visiting artists (see separate story this issue).

The New York visit was characterized by heavy press coverage, round-the-clock, round-the-block lines of fans at the local Hotel Delmonico's headquarters, virtually no movement outside the Hotel (despite frequent flurries of rumors to the contrary) and two magnificent, smashing, pandemonium-packed performances at the Forest Hills Tennis Stadium.

**Dramatic entrance.** Perhaps the most dramatic turn of the entire Forest Hills story was the colorful arrival and departure of the heros via New York Airways chartered helicopter. In fact, an almost one-hour delay in the Beatles performance Friday night (28) was occasioned by the untimely departure of the 'copter. "The boys were here all the time," a spokesman said later, "But we didn't dare let them go on without that bird right here ready for a quick getaway."

The New York Police handled the concert challenge admirably. The few girls who let hysteria get the better of them were taken care of in gingerly fashion and there were no arrests. Potential, non-ticket-holding hell-raisers and hoods were screened out through police lines set up three blocks from the stadium. Everyone showed their tickets or they didn't get through.

As for the show itself, the Beatles are great when you

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THRILLED BY IT ALL: Thrush Bernadette Castro met the Beatles when they were in New York for concerts last week and she seems mighty pleased with the encounter. Strong reaction to her latest record "His Lips Get In The Way" on Colpix has also been making her smile.

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

Telephone: Area Code 212,

Judson 2-2616

Cable: MUSICBIZ NEWYORK

Publisher and Editor-in-Chief

Sam Chase

Administrative

Carl Bosler ..... Asst. to Publisher

Editors

Bob Rolontz ..... Executive Editor  
 Ren Grevatt ..... General News Editor  
 Barry Kittleson ..... Associate Editor  
 June Bundy ..... Radio-TV Editor  
 June Harris ..... Asst. to the Editor

Advertising Department

Walter Blumberg ..... Advertising Director  
 Mel Mandel ..... Sales Promotion Manager

Circulation Department

Samuel Yager, Lillian Spina ..... N.Y.

Nashville

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

Hollywood

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

International

Walt Grealis ..... Canada  
 426 Merton St., Toronto 7; Tel: 485-1679  
 Graeme Andrews ..... London  
 Record Mirror, 116 Shaftesbury Ave., W1.  
 Eddie Adams ..... France  
 2 bis Ste. Genevieve, Courbevoie (Seine)

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SEPTEMBER 12, 1964



Where adults congregate teen dances hold sway

## Teen dances captivate the adults

***"It seems nothing is sacred anymore. I mean we no sooner develop a new dance or something and our parents are doing it. I mean, well, nothing's sacred." — disheartened teenager***

**Dancing is "in".** It is now "in" for the over-25 set to dance the frug, hully gully, monkey, pony, and all the other kid dances. In many cases it is "in" to like the Beatles and sometimes to listen to Top 40 pop stations.

If you want to get the goods on adults, simply drop in at any discotheque, or peruse any jet setter's disc collection (it ain't all Brahms they aimez-vous). It's "in" to copy the kids, dig their artists, and toss off a mad frug or Frankenstein at will. Ever since the Twist, and the heyday of the Peppermint Lounge, every infectiously frenetic gyration that inventive youngsters have spent hours developing isn't even down to a fine routine before mom and dad are winging it. They may not all dance them too well, but they're game.

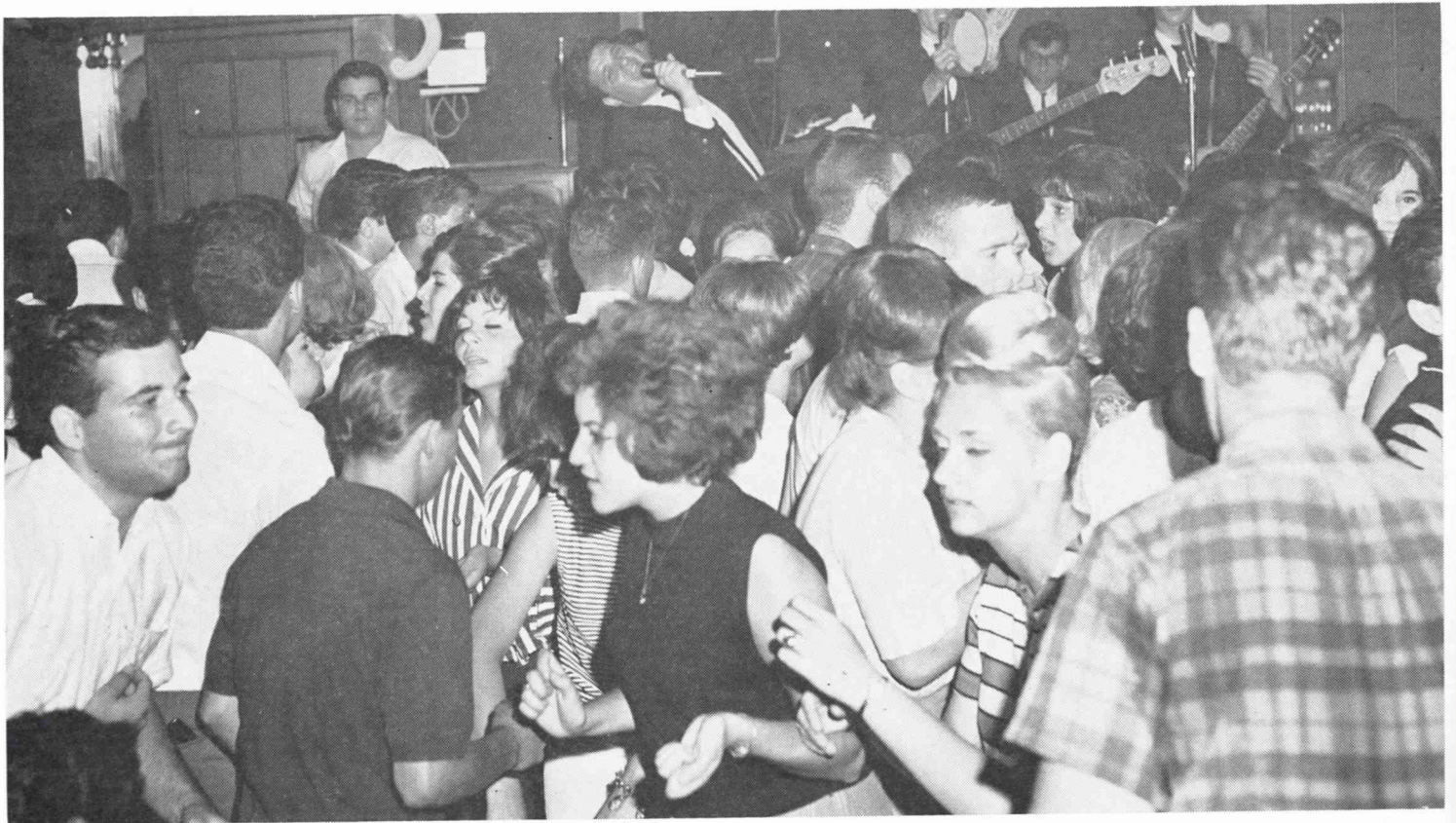
**Labels hip.** The record companies are well aware of the situation. They are issuing LP's like mad featuring orchestras that the adults know, playing teen pop hits with the same rhythmic beat and vitality of the original single hits. A whole new world is opening for the adults, record companies, and night clubs.

The hardest part is keeping up on what's new. Never in history have there been so many dances, and variations of each, performed by as many generations, simultaneously. But it's all got the teen beat; a Top 40 situation prevails on all fronts. There's the Slop, Watusi, Monkey, Madison, Hully Gully, Shake (England), Nod, Popeye, Mashed Potato, Bird, Dog, Stroll, Frug, Freeze, Bossa Nova, and most recently the Swim and the Ska, or Blue

Beat. Teen hops are bigger than ever, held in gymnasiums and youth centers, and dancing is still one of America's biggest at-home entertainment forms.

**The club scene.** On the club scene, what happened to the Peppermint Lounge with the Twist has begun to happen all over. Not only with the discotheques, but clubs that were going broke with jazz acts have bolted back into the black by clearing a sizable area for dancing and bringing in r. & r. bands and guest artists of the Top 40 persuasions.

The discotheque has introduced the adult market to sounds the teeners have been digging and dancing to, and have familiarized them with artists like Trini Lopez and Johnny Rivers. And they've been hearing the Beach Boys, Mary Wells



Teens are hard pressed to keep coming up with new dances for adult fans

and Marvin Gaye, the Supremes, and Bobby Freeman via disc. They like what they hear and have often become avid fans and record buyers of their material.

**Solid business.** Clubs like Trude Heller's, The Eighth Wonder, and the Gold Bug in Manhattan, can't accommodate the throngs on weekends. On the West Coast you practically need a membership card to get into the Whisk a Go Go. The same is true with Jack Martin's A.M.—P.M. in Hollywood and the Galaxie in San Francisco.

Even the suburbs of Manhattan have opened a wild crop of dance palaces, like the Et Cetera in Farmingdale, the Luau in Nyack, the White Brick Inn in Ocean-side, the Black Kitten in Brooklyn, and the Crystal Room in Copiague. All these

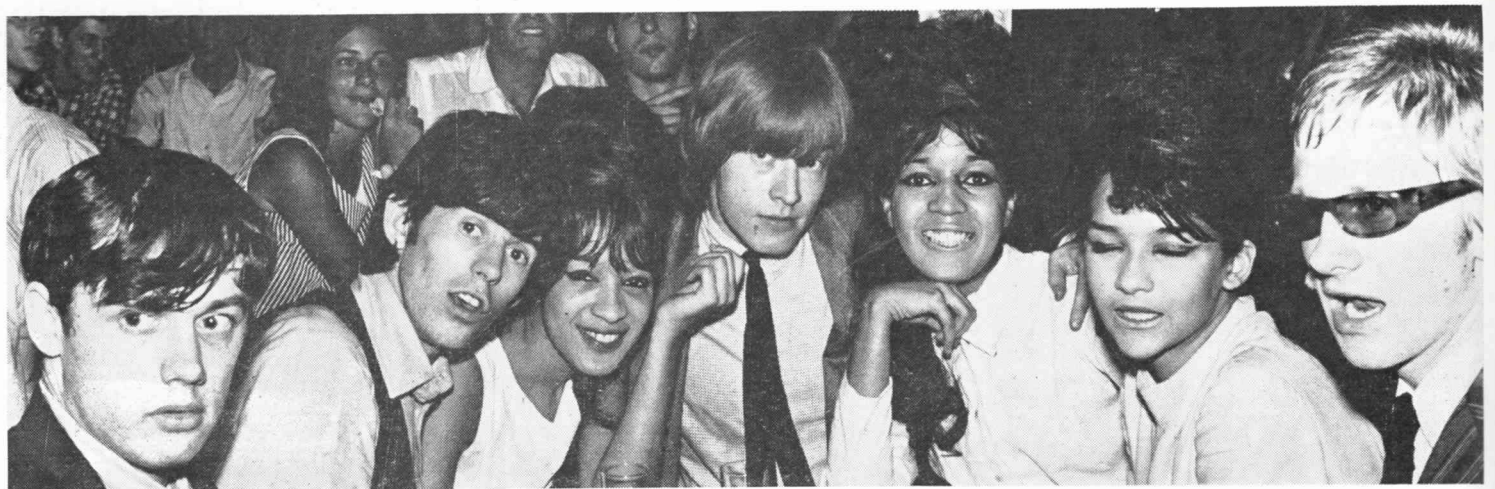
clubs feature live entertainment, usually consisting of a house act plus Top 40 guest artists like Little Eva, The Earls, Little Anthony and the Imperials, Ruby and the Romantics and Tony Orlando. They all share one problem: not enough room for the weekend crowds.

**Golden bug.** A typical success story of such clubs is that of the Gold Bug in Greenwich Village. Owner Bobby Santo Pietro opened his doors last Spring with a proposed jazz format, using well known performers. It just didn't work. The audiences didn't show and the club was deep in the red when he decided to bandwagon on the dance scene.

Today, with Mike Scott and his Nightriders breaking up the joint nightly (except Monday), plus a select list of week-

end guest artists, the club is one of the most popular of its sort. The atmosphere is frantic and happy. So much so that on a recent visit there (as guests) the Rolling Stones told the manager that they'd love to work there one night when they return to the U.S. In the meantime, the Gold Bug has offered a list of illustrious Top 40 artists, and will in the near future pay a stiff price for a one nighter by the 4 Seasons. Most of the acts get a maximum of \$400 per evening, so that with 300 people crammed into the small club, and three-deep at the bar, business is booming.

**Four to one.** Band leader Mike Scott made some interesting observations on the scene. "We program four up-tempo'd tunes to each slow dance. And with little excep-



The Rolling Stones and the Ronettes visit the Gold Bug

tion, unless the crowd takes the hint from the title of the dance (like Monkey, Hitchhike, etc.) they really don't know exactly what they're dancing. They just move a lot, or copy their neighbor. No one does the bossa nova. When we play one they cha cha. They still twist a lot and if they're lost for a step, they just shake any moveable part they have. What they dig is the noise, and the excitement. It's basic and native and uninhibited, and they love it.

"One thing still holds up. When we announce a slow number, the floor is packed before we begin to play. A lot of the guys won't do the new steps, so I guess that accounts for it. Besides, there's so little contact with your partner in most of these dances, I guess they figure it's not worth all the heat. But you can't keep the girls still."

As the Gold Bug's reputation has spread, the jet set (that's a term applied to those who not only have an air travel card, but are billed at least once a month) has begun to come there in numbers—much as in the early days of the Peppermint Lounge.

**Dance record boom.** Record companies are never far behind when it comes to any trend which needs sound accompaniment. So now there are a large number of albums on the market designed for house-party participation — dance records exploiting the latest trends. Capitol has two recent releases, "The Regents Live at the A.M.—P.M. Discotheque," and Ray Anthony's big band treatments of

current Top 40 tunes, "Swim, Swim, C'Mon and Swim." Warner Bros. recently issued three volumes of "Everybody's Doing It" with Bobby Jay and the Hawks. They feature the Watusi, the Ska, and the Monkey, and there are photo illustrations on the cover of the various steps and how they are executed.

Mercury is prominent with a "House-Party Discotheque" by David Carroll and his orchestra, plus another album simply entitled "Dancing Discotheque" featuring various artists. They also have a new album on their low priced Wing series. One of the first albums out, which is currently on the Pop Album chart is Decca's "Dance Discotheque." Epic, Philips, Atlantic, Amy-Mala, and the Autumn label, are similarly prominent for their dance albums.

**Singles spur dances.** While most of the new dances came from hit disks (singles), like Rufus Thomas' "Dog," "Walkin' the Dog," and "Can Your Monkey do the Dog," or Major Lance's Epic smash "The Monkey," or Bobby Freeman's "C'mon and Swim" on Autumn, the steps are used to any tune with the right beat. And bids for a new dance come along every week, as new singles releases hit the market. Just last week Annette made an entry on Vista called "The Clyde," and Joe Feliciano's debut on RCA Victor is entitled "Everybody Do the Click." And a single, re-inforcing the West Coast Swim fad on Roulette is called "I Wanna Swim With Him," by the Daisies. Some make it, some don't. But they sure try.

BARRY KITTLESON

## About those Variations...

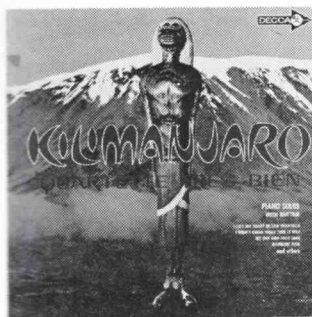
An astute observation was made in the liner notes to one of Capitol's new discotheque LP's. Describing the current dances, and their variations, it said: "The dances themselves are of two principal kinds — those (the Hully Gully) in which the feet 'travel' as dancing feet until recently always did; and those (the Frug) in which they remain planted while the rest of the body dances, as in the Twist. Variation upon variation of these two basics are created by introducing charade steps that pantomime the motions of animals they're named for — a Monkey, a Fish, a Pony, or even, going well up the evolutionary scale, a Harry James (danced with hands before face, in trumpet-playing style)."

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JOE CSIDA, Ric President

**The big hit.** When a new record firm starts in business it will usually spend the first year or two of its existence chasing the big single hit or hits. After it gets a few of them it will start work on building an album line and assembling a national sales and promotion staff.

Ric Records started in business in a slightly different manner. It not only worked on getting that single smash, but simultaneously started to assemble its national sales, promotion and merchandising staff, and also worked on building a strong album line. The reason Ric Records (Recording Industries Corp.) decided to concentrate on all three at once was because Ric Records started in business with \$1 million in the bank.

**Million dollar company.** The firm was the first in the history of the record business to have raised \$1 million as a public corporation before it had even started to make records. The money was raised by Frank Poole, head of Nashville operations and vice president of Finance for Ric, and Lester Vanadore, Ric's vice president and secretary and general executive in charge of a. & r. and public relations for Nashville. The key man in the burgeoning firm was Joe Csida, former Eastern operations chief and vice-president of Capitol Records, former a. & r. head of RCA Victor, and a veteran music publisher and manager.

Ric Records is now about six months old. It has not yet had its smash single hit, but a number of its most recent releases have stirred up good action, like Florraine Darlin's "Johnny Loves Me." And a current Ric release "Dern Ya" by

Ruby Wright, appears to be on its way to solid sales and chart action.

**The album line.** The label has released nine albums, of which one, by the Four Amigos, called "Live At The hungry i," has sold over 20,000 in little over three weeks. A total of 27 more albums are now in production. Ric is betting on LP's by The Catalinas, Rosie Grier, and Peter and Penelope Poof to turn into profitable sellers.

On the personnel level, Ric has put together a strong sales staff, one that many older companies might envy. As national sales and promotion the firm has Bernie Lawrence, with a long record of indie sales and promotion work; as merchandising director Ric has George Novak, who held similar position with Capitol Records. Frank Barone is the chief counsel for the firm as well as administrative assistant to the president.

**Field staff too.** It is rare that a new and small firm has a field staff, but Ric Records has three regional sales and promotion managers. Bert Loob covers the Mid-west; John Talley the South; and Jerry Johnson the West Coast. Lawrence and Novak double in their regular duties to cover the East.

Marty Gold handles the firm's album line, although his first duty is to RCA Victor where he is both a contract artist and an arranger for many Victor artists. Grady Martin is Ric's Nashville director of artists and repertoire. Larry Finnegan had been the firm's singles recording chief in New York until recently when he stepped out to concentrate on producing for Ric, but a new man will soon fill the slot. June Bundy Csida is in charge of publicity for the label on a free lance basis.

**Special product.** One of the key aspects of Csida's record label philosophy is that it is necessary for a firm to build steady business while striving for mass sellers. To fulfill this area, Ric Records has concentrated on two specialty types of releases in addition to its regular output. One of these is little LP's for juke box operators, and the other is records for specialty dealers.

On the little LP level, Ric has issued discs by Pat O'Brien, The Four Amigos, Alex Zanetis, and Roosevelt Grier. These little LP's have sold steadily and have provided good billing for the firm.

On the specialty level, Csida has aimed at a basic sale for all of Ric's releases even if they do not turn into smash sellers. His Pat O'Brien LP for instance, is good in Irish locations, both in juke boxes and in Irish record shops. The Four Amigos discs are moving well in Spanish areas, and the

Rosie Grier recordings are aimed at r. & b. spots.

**Watching the budget.** Although Ric started with a million dollars Csida has not been profligate with Ric's budget. Every LP idea is analyzed and if the brass does not feel the album can at least hit a breakeven point the idea is dropped. According to Csida a small company with money must do this to stay in business.

Ric is also very careful when it sells its product not to try to overload its customers. It would rather sell its product steadily than go wild with returns in the future. Yet even with this policy, and even without a smash hit, Csida points out that Ric wrote \$100,000 worth of business on its recent meetings with its distributors, introducing its nine new albums, and its little LP's.

**Big artist push.** Ric Records just signed Jimmy Roselli, who was formerly on the Lenox label. There the singer sold 70,000 copies of "Mala Femmena" even without much exposure, and Ric is leveling big guns behind him. Another new act with Ric is Joe Henderson who had the hit "Snap Your Fingers." Ric is concentrating on Rosie Grier, Larry Finnegan, and Freddie North on the boy singer levels; on Florraine Darlin, Ruby Wright and Diane Minor among the girls, and the Four Amigos, and the Catalinas among the groups.

When Ric comes through with its smash singles and breaks out with an album or two, it will have the staff to handle them and to follow up these hits. That's the way it can be when a record company starts its career with a million dollars.

BOB ROLONTZ



JIMMY ROSELLI





New single release! From his smash money-making album, "I Don't Want to be Hurt Anymore."

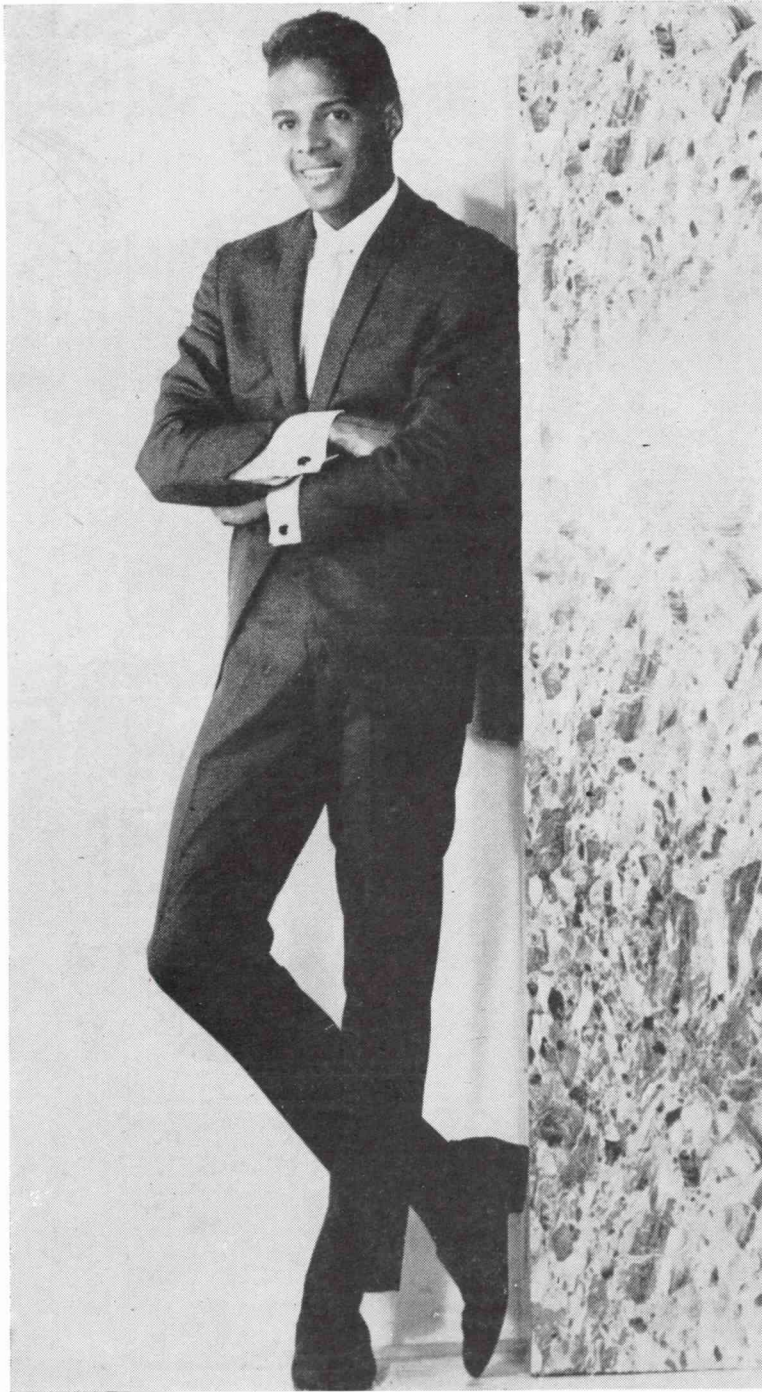
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## Hard Week

CONTINUED FROM PAGE 4

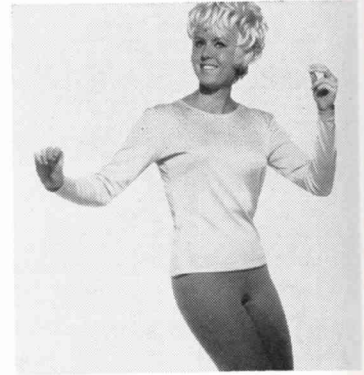
can hear them and in the case of the outdoor Forest Hills layout, this was actually possible for a part of the time. Thrush Jackie De Shannon did an admirable job in the extremely tough spot of getting the audience "warmed up" after an hour's delay in the show. The Bill Black Combo, as a preliminary act, does a good job in setting the rocking mood. As for the other preliminaries, the Exciters and the Righteous Brothers, they're both simply in the wrong spot. The latter, in fact, have since been replaced by Clarence "Frogman" Henry.

**Press conference?** One other New York incident of some passing interest was what was loosely described as a "press conference." This was scheduled to be held at 5:00 p.m. Friday at the Delmonico's Crystal Room. It finally started at 5:45. As seems to have become the pattern with Beatles press conferences, the affair was poorly planned and ineffectively executed. In fact, if press officer Derek Taylor had used up a few more minutes looking for his lost trousers, the chances are that it wouldn't have come off at all.

As it was, most of the "reporters" present seemed to be from grammar school and high school sheets. Many others appeared to be kids of parents with pull. Between this mob and the TV newsreel cameras, set up all across the front of the room, legitimate reporters from the dailies and the trades were forced to stand up on chairs to see the action over the sea of bobbing heads, only to be warned by attendants to "take off your shoes if you're going to stand up like that."

The questions and answers, due to a hopelessly ineffectual p. a. system, were virtually inaudible. Only later did one reporter learn, according to disgusted Beatle George Harrison, that "They asked one question eight different times." The question, however, was never revealed.

Art Schreiber,  
News Director,  
KYW, Cleveland  
and  
Ren Grevatt



**THE KID SISTER:** Pretty Jill Lawton, younger sister of Jan, returned to Oklahoma City last week to start high school after a successful appearance at the Hollywood Palladium. Lass' latest recording for Boyd Records "Just Like That, With a Snap Of Their Finger," is starting to get action.

## Beatles Interview

CONTINUED FROM PAGE 3

lax. We're certainly not planning on returning to New York.

"You know, our concerts here have been exactly the same as they are at home, except there are more people, and George Martin cut us live at the Hollywood Bowl. Personally, I think that was a bit potty unless they can cut the screaming out." (Since then, Capitol have assured us that the tapes come out superbly).

**The next movie.** We got around to discussing movies, but the Beatles told me there are still no definite plans for a follow up to "Hard Day's Night," when I quizzed them on the news I'd heard that they were doing a Western in the form of a Marx Brothers comedy.

"There's absolutely nothing set," said John. "But I expect we'll start discussing it when we get home."

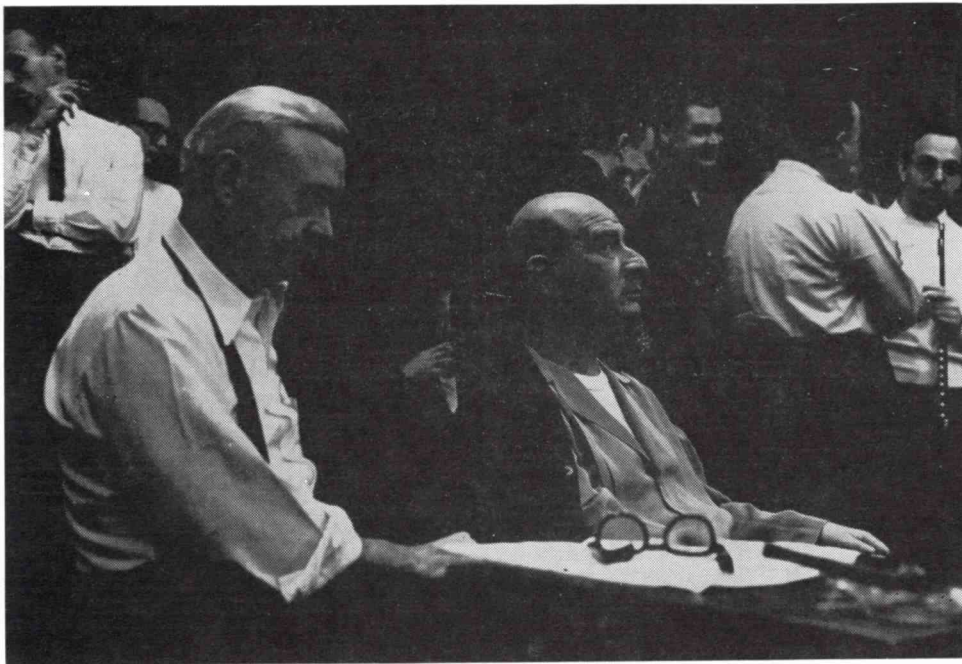
**On their way.** "When we do get back to England, we've got a week of recording sessions planned, and then we're hoping to take a few days rest. Although we're not tired from the tour itself, the hot weather has exhausted us."

Derek Taylor, executive personal assistant to Brian Epstein, came in to inform us the Beatles had five minutes left before the limo picked them up to take them to the private heliport on the East River for the helicopter which took them out to their first Forest Hills concert.

They made it with seconds to spare. And then there was quiet.

JUNE HARRIS

# Extra care breeds success



**Heavy investment.** It's one thing to love classical music, but quite another to put your money on the line when it comes to investing in it; particularly in the production of classical record albums. For this reason, it was only until recently that classical music on record was confined almost entirely to the major U.S. labels, or imported labels. Independent companies could rarely afford to take the chance. Yet, Command Records, with a limited, but thoroughly respectable catalog in this area, has shown that there are exceptions to the rule, but they are no accident.

Statistically, Command has released little more than two dozen classical albums in the past three years. Quantity they do not have, but consider this one distinction: in 1963, Command released only five classical albums, every one of which was chosen by a leading consumer publication to be included in its recap of that year's "best recordings." Four of these five albums were the product of William Steinberg and the Pittsburgh Symphony Orchestra. Steinberg and the Pittsburgh are, in effect, Command's biggest and most lucrative classical group. Their first album for the company, Brahms Symphony No. 2, has sold over 70,000 copies, several others have sold in excess of 50,000, and none have sold less than 20,000; figures which would make any major label more than proud.

**Extra care.** Enoch Light, managing director of Command, has a simple answer as to why these records have sold as well as they have. "We simply take more care in their production. While we are looked to for our 'superior sound,' we do nothing that is really revolutionary. We simply take more time with it. It has been the source of much amusement to me that some of my engineers have been hired by major companies who anticipate they will bring with them some mysterious techniques. Well, they don't exist. Maybe a little loving care is our secret."

Command does record on 35mm magnetic film instead of tape, but they are by no means exclusive in this technique. One must assume, therefore, that that ounce of "loving care" is the ingredient which elicits such critical praise as: "... unusually wide range of dynamics without any distortion whatever," "... antiphony between strings and winds is beautifully realized," "... the sense of presence is phenomenal," or, this ultimate compliment, "... it sounds exactly as a symphony orchestra should."

**Half of catalog.** Steinberg and the Pittsburgh account for nearly half of Command's classical catalog. Other artists include organist Virgil Fox, duo-pianists Leonid Hambro and Jascha Zayde, plus some European import items. But it is Steinberg who is the pace-setter for the label.

**In three years Enoch Light's Command Classics have earned a singular reputation for quality, and proved a small label can sell warhorses too**

Today, things couldn't look rosier for Command and Steinberg. Steinberg's reputation has steadily grown. His association with the Pittsburgh Symphony has waltzed them into the coveted circle of major groups in the country. Each year its tour has been extended, reaching more and more people. They are currently finishing up a tremendously successful European tour.

**Busman's holiday.** The 1964-65 season will be a sabbatical leave of Pittsburgh for Steinberg. During that period, he will be guest conductor of the New York Philharmonic for twelve weeks. He will also be conducting a good deal at the Metropolitan Opera. The news coverage which will accompany these guest dates can only further public interest in Steinberg and the orchestra, and, of course, his records as well.

"We're looking forward to our biggest year with Steinberg," mused Light. "Things just seem to get better and better."

**Warhorses sell.** In answer to whether or not there is room for another recording of a "war horse" on the market, Light replies: "It took some convincing to get Steinberg to record the Brahms Second, but look what happened. It was our biggest seller. Our program since has been a conservative one—Brahms, Beethoven, Wagner, Schubert. There's always room for a good recording. I'm looking forward to the day we have the complete Beethoven Nine Symphonies. Won't that be something?"

B.K.

SEPTEMBER 12, 1964

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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.

# "Bread & Butter" Moves Up To 3

## THE MONEY RECORDS

## SALE BLAZERS

This Week	Last Week	Record	Label
1	1	HOUSE OF THE RISING SUN ANIMALS, MGM E 13264	
2	2	WHERE DID OUR LOVE GO SUPREMES, Motown 1060	
3	6	<b>BREAD AND BUTTER</b> NEWBEATS, Hickory 1269	
4	3	C'MON AND SWIM BOBBY FREEMAN, Autumn 2	
5	5	BECAUSE DAVE CLARK FIVE, Epic 9704	
6	4	A HARD DAY'S NIGHT BEATLES, Capitol 5422	
7	7	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise 0281	
8	17	<b>G.T.O.</b> RONNY & THE DAYTONAS, Mala 481	
9	20	<b>SAVE IT FOR ME</b> FOUR SEASONS, Phillips 40225	
10	11	<b>SELFISH ONE</b> JACKIE ROSS, Chess 1903	

This Week	Last Week	Record	Label
11	12	YOU NEVER CAN TELL CHUCK BERRY, Chess 12908	
12	13	MAYBE I KNOW LESLEY GORE, Mercury 72309	
13	16	<b>MAYBELLINE</b> JOHNNY RIVERS, Imperial 66056	
14	23	<b>OH, PRETTY WOMAN</b> ROY ORBISON, Monument 851	
15	30	<b>REMEMBER (WALKIN' IN THE SAND)</b> SHANGRI LA'S, Red Bird 10-008	
16	18	CLINGING VINE BOBBY VINTON, Epic 9705	
17	21	<b>BABY I NEED YOUR LOVING</b> FOUR TOPS, Motown 1062	
18	15	AND I LOVE HER BEATLES, Capitol 5235	
19	24	<b>IT HURTS TO BE IN LOVE</b> GENE PITNEY, Musicor 1040	
20	27	<b>IN THE MISTY MOONLIGHT</b> JERRY WALLACE, Challenge 59246	

This Week	Last Week	Record	Label
21	9	WALK, DON'T RUN '64 VENTURES, Dolton 96	
22	25	<b>HAUNTED HOUSE</b> GENE SIMMONS, Hi 2076	
23	8	HOW DO YOU DO IT GERRY AND THE PACEMAKERS, Laurie 3261	
24	41	<b>YOU'LL NEVER GET TO HEAVEN</b> DIONNE WARWICK, Scepter 1282	
25	10	UNDER THE BOARDWALK DRIFTERS, Atlantic 2237	
26	28	IT'S ALL OVER NOW ROLLING STONES, London 9687	
27	56	<b>DANCING IN THE STREET</b> MARTHA & THE VANDELLAS, Gordy 7033	
28	29	IF I FELL BEATLES, Capitol 5235	
29	14	SUCH A NIGHT ELVIS PRESLEY, RCA Victor 8400	
30	33	<b>I'M ON THE OUTSIDE LOOKING IN</b> LITTLE ANTHONY & THE IMPERIALS, DCP 1104	

## ACTION RECORDS

31	51	<b>DO WAH DIDDY DIDDY</b> MANFRED MANN, Ascot 2157
32	43	<b>FUNNY</b> JOE HINTON, Back Beat 541
33	35	SOMEDAY WE'RE GONNA LOVE AGAIN SEARCHERS, Kapp 609
34	22	I'LL CRY INSTEAD BEATLES, Capitol 5234
35	31	HEY GIRL, DON'T BOTHER ME TAMS, ABC Paramount 10573
36	44	<b>WE'LL SING IN THE SUNSHINE</b> GALE GARNETT, RCA Victor 8388
37	68	<b>RHYTHM</b> MAJOR LANCE, Okeh 7203
38	19	PEOPLE SAY DIXIE CUPS, Red Bird 10-006
39	47	HE'S IN TOWN TOKENS, B.T. Puppy 502
40	42	(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME LOU JOHNSON, Big Hill 552
41	45	OUT OF SIGHT JAMES BROWN, Smash 1919
42	26	WISHIN' AND HOPIN' DUSTY SPRINGFIELD, Phillips 40207
43	58	<b>FROM A WINDOW</b> BILLY J. KRAMER & THE DAKOTAS, Imperial 66051
44	49	WHEN YOU LOVED ME BRENDA LEE, Decca 31654
45	36	I WANT YOU TO MEET MY BABY EYDIE GORME, Columbia 43082
46	34	AIN'T SHE SWEET BEATLES, Atco 6308
47	60	<b>MATCHBOX</b> BEATLES, Capitol 5255
48	32	JUST BE TRUE GENE CHANDLER, Constellation 130
49	39	RAG DOLL FOUR SEASONS, Phillips 40211
50	62	<b>MICHAEL</b> TRINI LOPEZ, Reprise 0300
51	55	ALWAYS TOGETHER AL MARTINO, Capitol 4239
52	61	SAY YOU RONNIE DOVE, Diamond 167
53	40	SWEET WILLIAM MILLIE SMALL, Smash 1920

54	69	<b>KNOCK, KNOCK</b> ORLONS, Cameo 332
55	64	THERE'S NOTHING I CAN SAY RICK NELSON, Decca 31656
56	50	WORRY JOHNNY TILLOTSON, MGM 13255
57	52	NO TIME TO LOSE CARLA THOMAS, Atlantic 2238
58	✓	<b>WHEN I GROW UP TO BE A MAN</b> BEACH BOYS, Capitol 5245
59	65	SLOW DOWN BEATLES, Capitol 5255
60	54	A HOUSE IS NOT A HOME DIONNE WARWICK, Scepter 1282
61	71	<b>WHERE LOVE HAS GONE</b> JACK JONES, Kapp 608
62	66	JOHNNY B. GOODE DION DI MUCCI, Columbia 43096
63	78	<b>20-75</b> WILLIE MITCHELL, Hi 2075
64	99	<b>YOU MUST BELIEVE ME</b> IMPRESSIONS, ABC Paramount 10581
65	70	IT'S FOR YOU CILLA BLACK, Capitol 5258
66	95	<b>SHE WANTS T' SWIM</b> CHUBBY CHECKER, Parkway 922
67	✓	<b>ON THE STREET WHERE YOU LIVE</b> ANDY WILLIAMS, Columbia 43128
68	86	<b>SUMMER SONG</b> CHAD STUART & JEREMY CLYDE, World Artists 1027
69	63	INVISIBLE TEARS RAY CONNIF SINGERS, Columbia 43061
70	73	GOOD NIGHT BABY BUTTERFLYS, Red Bird 10-009
71	72	I STAND ACCUSED JERRY BUTLER, Vee Jay 598
72	97	<b>CHUG-A-LUG</b> ROGER MILLER, Smash 1926
73	75	SOCIETY GIRL RAG DOLLS, Parkway 921
74	84	<b>LAST KISS</b> J. FRANK WILSON, Josie 923
75	98	<b>LITTLE HONDA</b> HONDELLS, Mercury 72324
76	83	GATOR TAILS AND MONKEY RIBS SPATS, ABC Paramount 10585

77	82	I'LL ALWAYS LOVE YOU BRENDA HOLLAWAY, Tamla 54099
78	79	LOVERS ALWAYS FORGIVE GLADYS KNIGHT & PIPPS, Maxx 329
79	81	YET-I KNOW STEVE LAWRENCE, Columbia 43095
80	76	ME JAPANESE BOY BOBBY GOLDSBORO, United Artists 742
81	90	TOBACCO ROAD NASHVILLE TEENS, London 9689
82	93	<b>MERCY, MERCY</b> DON COVAY & GOODTIMERS, Roseart 801
83	87	HOLD ME P. J. PROBY, London 9688
84	✓	<b>LOVERS PRAYER</b> WALLACE BROTHERS, Sims 189
85	80	A QUIET PLACE GARNETT MIMMS, United Artists 715
86	✓	<b>LA-DE-DAH, I LOVE YOU</b> INEZ & CHARLIE FOXX, Symbol 301
87	✓	<b>IF YOU WANT THIS LOVE</b> SONNY KNIGHT, Aura 403
88	92	THE JAMES BOND THEME BILLY STRANGE, Crescendo 320
89	✓	<b>CANDY TO ME</b> EDDIE HOLLAND, Motown 1063
90	94	GUITARS AND BONGOS LOU CHRISTIE, Colpix 735
91	96	LET IT BE ME BETTY EVERETT & JERRY BUTLER, Vee Jay 613
92	✓	<b>HEARTBREAK</b> DEE CLARK, Constellation 132
93	77	LET ME GET CLOSE TO YOU SKETTER DAVIS, RCA Victor 8397
94	✓	<b>I DON'T CARE</b> BUCK OWENS, Capitol 5240
95	✓	<b>AIN'T THAT LOVING YOU BABY</b> BETTY EVERETT & JERRY BUTLER, Vee Jay 613
96	100	PUT AWAY YOUR TEARDROPS STEVE LAWRENCE, Columbia 43095
97	✓	<b>COME A LITTLE BIT CLOSER</b> JAY & THE AMERICANS, United Artists 759
98	✓	<b>SALLY WAS A GOOD OLD GIRL</b> FATS DOMINO, ABC Paramount 10584
99	✓	<b>THE CAT</b> JIMMY SMITH, Verve 10330
100	✓	<b>WHERE IS SHE</b> BOBBY VEE, Liberty 55726

SEPTEMBER 12, 1964

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# Dino Moves Into Beatle Class

## MONEY ALBUMS

This Week	Last Week	Album	Label
<b>1</b>	2	<b>HARD DAY'S NIGHT</b>	BEATLES, United Artists UAL 3366
2	1	SOMETHING NEW	BEATLES, Capitol T 2108, ST 2108
<b>3</b>	4	<b>EVERYBODY LOVES SOMEBODY</b>	DEAN MARTIN, Reprise RS 6130
<b>4</b>	5	<b>GETZ/GILBERTO</b>	Verve V 8545, V6-8545
5	3	ALL SUMMER LONG	BEACH BOYS, Capitol T 2110, ST 2110
6	6	RAG DOLL	FOUR SEASONS, Philips PHM 200-146, PHS 600-146
<b>7</b>	9	<b>PETER, PAUL AND MARY IN CONCERT</b>	Warner Bros. 2W 1555
8	7	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
9	8	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
<b>10</b>	13	<b>IT MIGHT AS WELL BE SWING</b>	FRANK SINATRA & COUNT BASIE, Reprise FS 1012

This Week	Last Week	Album	Label
<b>11</b>	10	<b>FUNNY GIRL</b>	ORIGINAL CAST, Capitol SVAS 2059
<b>12</b>	15	<b>BEST OF HENRY MANCINI</b>	RCA Victor LPM 2693, LSP 2693
<b>13</b>	20	<b>DAVE CLARK FIVE—AMERICAN TOUR</b>	Epic LN 24117
14	14	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
<b>15</b>	23	<b>CONCERT SOUNDS OF MANCINI</b>	RCA Victor LPM 2897, LSP 2897
16	18	TELL ME WHY	BOBBY VINTON, Epic LN 24113, BN 26113
17	17	COTTON CANDY	AL HIRT, RCA Victor LPM 2917, LSP 2917
18	12	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232
19	16	PINK PANTHER	HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
<b>20</b>	30	<b>MORE OF ROY ORBISON'S HITS</b>	Monument MLP 8024

This Week	Last Week	Album	Label
<b>21</b>	33	<b>SUGAR LIPS</b>	AL HIRT, RCA Victor LPM 2965, LSP 2965
22	11	ROLLING STONES	London LL 3375
23	19	HONEY IN THE HORN	AL HIRT, RCA Victor LPM 2745, LSP 2745
<b>24</b>	58	<b>HOW GLAD I AM</b>	NANCY WILSON, Capitol T 2155, ST 2155
25	27	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171, CS 8971
26	28	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
<b>27</b>	56	<b>CHIPMUNKS SING THE BEATLES' HITS</b>	Liberty LRP 3388, LST 7388
28	21	BEATLES SONGBOOK	HOLLYRIDGE STRINGS, Capitol T 2116, ST 2116
29	25	HERE'S GODFREY CAMBRIDGE	Epic FLM 13101
30	29	RETURN OF THE DAVE CLARK FIVE	Epic LN 24101

## ACTION ALBUMS

31	31	JOHNNY RIVERS AT THE WHISKEY A' GO GO	Imperial LP 9264
32	22	I DON'T WANT TO BE HURT ANYMORE	NAT KING COLE, Capitol T 2118, ST 2118
<b>33</b>	46	<b>LATIN ALBUM</b>	TRINI LOPEZ, Reprise R 6125
34	36	MEET THE BEATLES	Capitol T 2047, ST 2047
35	26	BEATLES SECOND ALBUM	Capitol T 2080, ST 2080
<b>36</b>	61	<b>DREAM WITH DEAN</b>	DEAN MARTIN, Reprise R 6123, RS 6123
37	38	SHUTDOWN, VOL. 2	BEACH BOYS, Capitol T 2027, ST 2027
38	34	THE GREAT YEARS	JOHNNY MATHIS, Columbia C2L 34
39	24	DON'T LET THE SUN CATCH YOU CRYING	GERRY & THE PACEMAKERS, Laurie LLP 2024
40	35	CHUCK BERRY'S GREATEST HITS	Chess LP 1485
41	42	THE FIRST NINE MONTHS	ARE THE HARDEST WEINRIB & JAMESON, Capitol T 2034, ST 2034
42	37	DANG ME—ROGER AND OUT	ROGER MILLER, Smash MGS 27049
<b>43</b>	51	<b>BEST OF JIM REEVES</b>	RCA Victor LPM 2890, SLP 2890
44	41	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054, CS 8854
45	49	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099
46	32	TODAY, TOMORROW, FOREVER	NANCY WILSON, Capitol T 2082, ST 2082
47	47	SOMETHING SPECIAL FOR YOUNG LOVERS	RAY CHARLES SINGERS, Command RS 806
48	50	INTRODUCING THE BEATLES	Vee Jay LP 1062
49	45	GLAD ALL OVER	DAVE CLARK FIVE, Epic LN 24117
50	48	LITTLE CHILDREN	BILLY J. KRAMER, Imperial LP 9267
51	54	WOODY ALLEN	Colpix 518
52	53	BEST OF BUCK OWENS	Capitol T/ST 2105
53	59	WHERE LOVE HAS GONE	JACK JONES, Kapp KL 1396

<b>54</b>	67	<b>LAND OF GIANTS</b>	NEW CHRISTY MINSTRELS, Columbia CL 2187
55	39	TEARS & ROSES/I LOVE YOU MORE & MORE EVERY DAY	AL MARTINO, Capitol T/ST 2011
56	63	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
<b>57</b>	88	<b>BE MY LOVE</b>	JERRY VALE, Columbia CL 2181, CS 8981
58	55	WHO'S AFRAID OF VIRGINIA WOOLF?	JIMMY SMITH, Verve V/V6-8583
59	62	ROBIN & THE SEVEN HOODS	SOUNDTRACK, Reprise T 2021
<b>60</b>	96	<b>CARMEN</b>	LEONTYNE PRICE, RCA Victor LDS 6164
<b>61</b>	72	<b>MORE GOLDEN HITS OF THE FOUR SEASONS</b>	Vee Jay 1088
62	66	BILL COSBY IS A VERY FUNNY FELLOW	Warner Bros. W 1518
63	65	IT MUST HAVE BEEN SOMETHING I SAID	SMOTHERS BROTHERS, Mercury MG 20904
64	44	FABULOUS VENTURES	Dolton BSPJ 2029
<b>65</b>	75	<b>WITH A TASTE OF HONEY</b>	MORGANA KING, Mainstream 56015
<b>66</b>	79	<b>HAVE A SMILE WITH ME</b>	RAY CHARLES, ABC Paramount ABC 495
<b>67</b>	92	<b>WITHOUT YOU</b>	ROBERT GOULET, Columbia CL 2200
68	40	BEWITCHED	JACK JONES, Kapp KL 1365
69	70	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty LRP 3377, LST 7377
70	43	WONDERFUL WORLD OF MAKE BELIEVE	JOHNNY MATHIS, Columbia MG 20913
71	71	GREATEST HITS	MARY WELLS, Motown 616
72	52	THE DIXIE CUPS—CHAPEL OF LOVE	Red Bird RB 20-001
73	77	PRAYER MEETING	JIMMY SMITH, Blue Note 4164
74	68	DUSTY SPRINGFIELD ALBUM	Philips PHM 200-133
75	82	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
76	83	THIS IS US—THE SEARCHERS	Kapp KL 1409
77	57	FROM RUSSIA WITH LOVE	SOUNDTRACK, United Artists UAL 5114

78	64	PRESENTING THE BACHELORS	London PS 353
<b>79</b>	✓	<b>THE ANIMALS</b>	MGM E 4264
80	73	I WALK THE LINE	JOHNNY CASH, Columbia CL 2190
81	60	WORLD WITHOUT LOVE	PETER & GORDON, Capitol T/ST 2155
82	85	SENSATIONAL JOHNNY RIVERS	Capitol T/ST 2161
83	74	CALL ME IRRESPONSIBLE	JACK JONES, Kapp KL 1328
84	84	SEX LIFE OF THE PRIMATE	SHELLEY BERMAN, Verve V 15043
<b>85</b>	100	<b>ANOTHER SIDE OF BOB DYLAN</b>	Columbia CL 2193, CS 8993
86	87	IN THE WIND	PETER, PAUL & MARY, Warner Bros. W 1507
87	76	YESTERDAY'S LOVE SONGS—TODAY'S BLUES	NANCY WILSON, Capitol T/ST 2011
88	91	TODAY AND OTHER SONGS	NEW CHRISTY MINSTRELS, Columbia CL 2159
<b>89</b>	99	<b>ACADEMY AWARD WINNERS</b>	ROBER WILLIAMS, Kapp KL 1406
90	94	GILBERTO & JOBIM	Capitol T/ST 2160
91	90	KILIMANJARO	QUARTETTO TRES BIEN, Decca
92	81	OFF THE BEATLE TRACK	GEORGE MARTIN, United Artists UAS 6377
93	69	CHARADE	HENRY MANCINI, RCA Victor LPM/LSP 8356
94	✓	<b>NORTHERN JOURNEY</b>	IAN & SYLVIA, Vanguard VRS 9154
95	✓	<b>EVERYBODY KNOWS</b>	STEVE LAWRENCE, Columbia CL 2227
96	89	BACK IN TOWN	KINGSTON TRIO, Capitol T/ST 2081
97	✓	<b>TOGETHER AGAIN/ MY HEART SKIPS A BEAT</b>	BUCK OWENS, Capitol T/ST 2135
98	80	MANY SIDES OF THE SERENDIPITY SINGERS	Philips PHM 200-115
99	✓	<b>AL DI LA</b>	RAY CHARLES SINGERS, Command RS 870
100	99	HAMLET	RICHARD BURTON, Columbia DOL 302, DOS 792

Orlando's Great New Ballad Outing

**Chart Picks**

**TONY ORLANDO**  
Epic 9715

TO WAIT FOR LOVE (U. S. Songs, ASCAP) (2:20)—David, Bacharach

Flip is "Accept It," (U. S. Songs, ASCAP) (2:23)—David, Bacharach

Tony's finest side. This lovely ballad by Bacharach and David could land him high on the charts.

**THE MIRACLES**  
Tamla 54102

THAT'S WHAT LOVE IS MADE OF (Jobete, BMI) (2:55)—Robinson, Rodgers, Moore

Flip is "Would I Love You," (Jobete, BMI) (2:54)—Robinson

Here's another likely smash for the hit group. A rousing rocker all the way.

**JAN AND DEAN**  
Liberty 55724

THE ANAHEIM, AZUSA and CUCAMONGA SEWING CIRCLE, BOOK REVIEW AND TIMING ASSOCIATION (Screen Gems-Columbia, BMI) (2:24)—Berry, Christian, Altfeld

RIDE THE WILD SURF (Screen Gems-Columbia, BMI) (2:15) — Berry Christian, Wilson

One of the longest titles since "Itsy Bitsy Bikini," and one of the smartest ditties in a spell. Great sound. Flip has a strong surf feel and could also be a winner.

**THE SWINGING BLUE JEANS**  
Imperial 66059

PROMISE YOU'LL TELL HER (Morris, ASCAP) (2:08) — Ennis, Ellis Kuhlke, Braid

Flip is "Tutti Frutti," (Venice, BMI) (2:00)—Penniman, Labostrie, Lubin

British group has clicked before, here, and they can with this new ballad side with nice harmony passages. A bit softer than the earlier sides.

**PATSY CLINE**  
Decca 31671

HE CALLED ME BABY (Central, BMI)—Howard

BILL BAILEY, WON'T YOU PLEASE COME HOME (PD) (2:43)

The thrush can live again with these two great sides. Both are done with class and style to simple, effective arrangements.

**ROUND ROBIN**  
Domain 1405

THE ROUNDDEST OF THEM ALL (Cord/Hilde/Popcorn, BMI) (2:28) —Hudson

Flip is "8069 Vineland," (Sepe/Gig/Munrab, ASCAP) (1:50) — Sepe, Brooks, Barnum

The five-by-five lad from out West had a solid hit with "Kick That Little Foot, Sally Ann," and this humorous rocker could do it again.

**THE RAINDROPS**  
Jubilee 5487

ANOTHER BOY LIKE MINE (Trio, BMI) (2:30)—Barry, Greenwich

ONE ONE TEAR (T. M., BMI) (2:10) —Barry, Greenwich

The Raindrops (actually writers Jeff Barry and Ellie Greenwich) have a bright, bouncy coupling. The pair wrote both sides too. Either way here.

**THE VILLAGE STOMPERS**  
Epic 9718

OH! MARIE (Paris, ASCAP) (2:42) —Arr: J. Sherman

Flip is "Limehouse Blues," (Harms, ASCAP) (2:23)—Arr: J. Sherman

The combo has been looking for a hit and this sharp outing, with a clever arrangement, could do the job. Watch it.

**NAT KING COLE**  
Capitol 5261

I DON'T WANT TO SEE TOMORROW (Sweco, BMI) (2:30) — Wayne, Morris

Flip is "L-O-V-E," (Roosevelt, BMI) (1:50)—Kaempfert, Gabler

Here's a strong ballad item for Nat, released as the result of heavy album play on the track. It could go.

**DEL SHANNON**  
Amy 911

DO YOU WANT TO DANCE (Clockus, BMI) (2:36)—B. Freeman

Flip is "This Is All I Have to Give," (Vicki, BMI) (3:13)—D. Shannon

A rousing upbeater for Shannon, with a hefty touch of the British sound in the backing. Has what it takes.

**SOUL SISTERS**  
Sue 111

JUST A MOMENT AGO (2:26)

Flip is "I Won't Be Your Fool Anymore" (2:35)

Gals have that gospel sound on this strutting rhythm song. Lots of excitement here.

**MUSIC BUSINESS DISCOVERIES**

**DAVE BERRY**  
London 9698

THE CRYING GAME (Southern, ASCAP) (2:40)—Stephens

Flip is "Don't Gimme No Lip Child," (Painted Desert, BMI) (2:10) — Richards, J. and D. Thomas

Here's a British lad and he sings a mighty pretty ballad with a lot of feeling. He's been on British charts and he's worth a listen here.

**MARIANNE FAITHFUL**  
London 9697

AS TEARS GO BY (Forward, ASCAP) (2:35)—Jagger, Richard, Oldham

Flip is "Greensleeves," (Forward, ASCAP) (2:40)—Arr: Oldham  
England's newest femme rage, Miss Faithful does a soft, pretty ballad, written by the Rolling Stones. Could be big.

**JUANITA WILLIAMS**  
Golden World 18

YOU KNEW WHAT YOU WAS GETTIN' (Myto, BMI) (2:23)—Wylie, Hamilton, Savoy

BABY BOY (Myto, BMI) (2:07)—Hamilton, Savoy, Hamilton

A fine new thrush with a real touch. She does a pair of solid tunes here, each sporting a big arrangement. Both sides worth a hearing.

**THE CRAMPTON SISTERS**  
DCP 1107

ALWAYS (Irving Berlin, ASCAP) (2:28)—Berlin

Flip is "My Guy Is Boss," (South Mountain, BMI) (2:25)—Meshel, Barr

A wild group with a good, basic, earthy quality. The standard gets a brand new treatment that could make the writer flip.

**STAND WORTH**  
RCA Victor 8428

POOP-A-TINK (Allworth, BMI) (2:06)—Worth

Flip is "Love From a Heart of Gold," (2:23)—Loesser

A bright, razz-a-mataz kind of piano instrumental that could get a lot of play.

**JUNIOR AND THE CLASSICS**  
Groove 0043

THE DOG (East, BMI) (2:06) — Thomas

BIRMINGHAM (Old Lyne/T. M., BMI) (1:49)—Davie

A wild rocking vocal group with the drive to make it. Both sides are uptempo and great for the dance set.

**LARRY SANTOS**  
Atlantic 2250

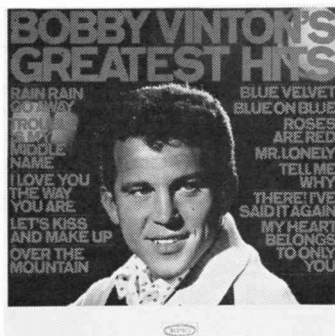
SOMEDAY (WHEN I'M GONE) (Saturday, ASCAP) (2:30) — Santos

Flip is "True," (Chicory, BMI) (2:30)—Tomerlin

A good new talent find here with a smooth touch. Song is a ballad and the arrangement builds and builds. Worth watching.

## Vinton and Dylan have Sock LP's

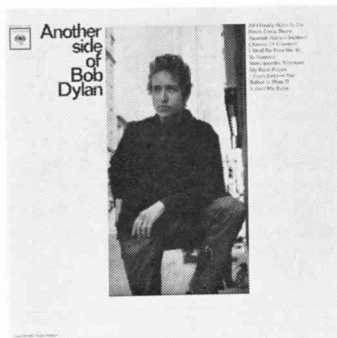
### This Week's Block Busters



**BOBBY VINTON'S GREATEST HITS**

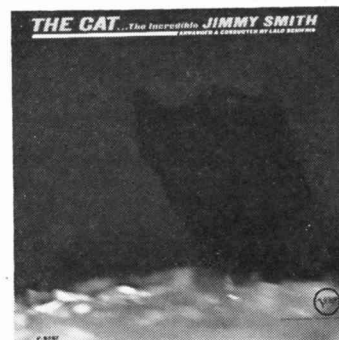
Epic LN 24098

All the great ones here, including "Roses Are Red," "Rain Rain Go Away," "Blue on Blue" and "There I've Said It Again."



**ANOTHER SIDE OF BOB DYLAN**  
Columbia CL 2193

Dylan, the popular rebel, turns in a dozen great new songs — "Black Crow Blues," "Spanish Harlem Incident," "Motorpsycho Nitemare," etc. plus a great liner consisting of a series of his poems.



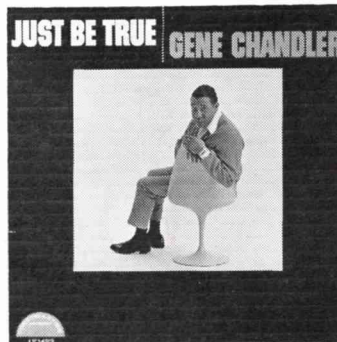
**THE CAT**  
JIMMY SMITH  
Verve 8587

Jimmy's rousing power is matched up with a tremendous complement of brass and rhythm on eight groovy sides arranged by Lalo Schiffrin.



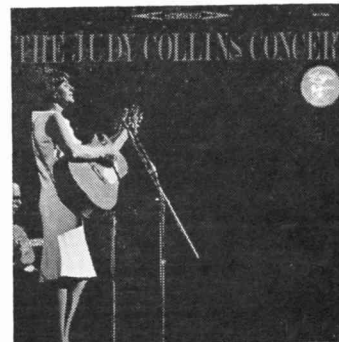
**WHERE DID OUR LOVE GO**  
THE SUPREMES  
Motown 621

Gals have turned out to be a powerhouse group with a number one disc in the title tune. The rest of the sides have the same driving, earthy quality.



**JUST BE TRUE**  
GENE CHANDLER  
Constellation LP 1423

The old "Duke of Earl," has enjoyed a big comeback with his hit single, "Just Be True," and he'll keep right on selling with this collection.



**THE JUDY COLLINS CONCERT**  
Elektra EKS 7280

Miss Collins' stature as an urban folk singer has increased markedly, especially since her Town Hall debut last March. This is that concert, live.

### Chart Picks

**MORE BIG FOLK HITS**  
THE BROTHERS FOUR

Columbia CL 2213  
Collection of recent hits, identified with other folk-based stars like "Don't Let the Rain Come Down," done with dash by the group.

**HAMLET**  
RICHARD BURTON AND OTHERS  
Columbia CL 8020

Selections and excerpts from the recent Broadway smash, for which Columbia also has the uncut cast version. Much appeal here.

**THIS LAND**  
THE JORDANAIRENS  
Columbia CS 9014

The fine Nashville group does a delightful assortment of folkish and inspirational items in their familiar, fervent style.

**JEROME KERN SONG BOOK**  
ELLA FITZGERALD  
Verve 4060

The great thrush has scored well, over the years, with her various "song-book" editions and the library of the late Jerome Kern is packed with great ones.

#### Classical Picks

**MUSSORGSKY: BORIS GODUNOV**  
BOLSHOI THEATRE PRODUCTION  
Columbia M4L 296, M4S 696  
A beautiful recording, in Russian, starring American George London, specially priced at \$15.00 for four LP's.

**R. STRAUSS: SYMPHONIA DOMESTICA**  
GEORGE SZELL, CLEVELAND ORCHESTRA  
Columbia ML 6027  
The first of a projected series by the Cleveland on Columbia (they're also on Epic) and the first recorded version of this neglected work.

**BACH: TWO AND THREE PART INVENTIONS**

GLENN GOULD  
Columbia ML 6022  
Few other modern, major artist readings exist of these works and this is surely the most impressive of all, particularly in its stereo effect.

An Exclusive

MUSIC BUSINESS

Feature

# RADIO EXPOSURE CHART

Showing the positions of nearly 300 singles on the surveys of the nation's leading radio stations

This chart summarizes the standings of single records on the latest local surveys made in major markets by key radio stations which influence record sales. Numerals next to each title show its rank order on the survey named at the top of each column. The letter "P" indicates the record was a "Pick" on survey; the letter "X" means it was an "Extra" without numerical rank. If no numeral or symbol appears in a column, the record was not on the station's latest survey.

This chart provides a rapid summary of each record's local popularity and radio exposure in leading markets. It also shows regional popularity and radio exposure by grouping markets in the East, South, Midwest and West. Each week a different radio sample is used. Music Business has been officially authorized by each station listed to publish its survey results, which have been obtained by Music Business with the cooperation and approval of the stations named.

TITLES	EAST					SOUTH					MIDWEST					WEST				
	BUFFALO WRBW	NEW YORK WABC	NEW YORK WMCA	WASHINGTON WHDG	WORCESTER WOCR	ATLANTA WXIA	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	NORFOLK WRAP	CINCINNATI WSAI	DAYTON WING	DETROIT WKMR	LOUISVILLE WKY	MILWAUKEE WRIT	ST. LOUIS KATZ	DENVER KIMN	LOS ANGELES KFWB	OAKLAND KEWB	SEATTLE KJR
AIN'T SHE SWEET...Beatles (Atco).....		21													31	19				
AIN'T THAT LOVING YOU BABY...Everett & Butler (Vee Jay) (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Lou Johnson (Big Hill).....			38						X											
ALWAYS TOGETHER...Al Martino (Capitol).....	12			44	15		25						27	45	36	14	48			44
ANAHEIM, AZUSA, ETC....Jan & Dean (Liberty).....								P												
AND I LOVE HER...Beatles (Capitol).....		14	12	14	18			17				16	23				19	12	37	28
AROUND AND AROUND...Astronauts (Victor).....																	50			
BABY, BABY ALL THE TIME...Superbs (Dore).....	53																			
BABY I NEED YOUR LOVING...Four Tops (Motown).....	61	25	24	13	42		61	6		P		6	28				27	29	10	8
BABY I'M SATISFIED...Bob & Earl (Chene).....																22				
BABY LET ME TAKE YOU HOME...Animals (MGM).....																				
BACHELOR BOY...Cliff Richard (Capitol).....							21						19							
BECAUSE...Dave Clark Five (Epic).....	4	8	5	12	5	5	17	24					15	5			13	11	9	19
BIKINI BEACH PARTY...Annette (Vista).....				X																
BONGO BLUE BEAT...Rockin' Rebels (Stark).....	32									8	11									
BOSS WITH THE HOT SAUCE...Davis, Jones, Fenders.....																				
BREAD AND BUTTER...Newbeats (Hickory).....	9	6	7	9	8		4	12	8	21	19	10				P	5	1	5	15
BREAKING POINT...Erta James (Argo).....									22											
BREAKS OF LIVE...Lee Maye.....								56												
BUBBLE GUM, THE BUBBLE DANCER...Roy Stevens (Mercury).....							23													
CALIF. - GL - 903...Curtis Lee (Dunes).....				X																
CANDY TO ME...Eddie Holland (Motown).....				20	X								24							
CHUG A LUG...Roger Miller (Smash).....	55			X		37	66													
CLINGING VINE...Bobby Vinton (Epic).....	13	23		4	16	24	26	26		17	20		24	13			9	31	40	25
(THE) CLOCK...Bobby Washington (Sue).....				X																
COME A LITTLE BIT CLOSER...Joy & Americans (U.A.).....	8	9		7	X	3	7	3		13	6	2		6	3		14		10	
C'MON AND SWIM...Bobby Freeman (Autumn).....																				
C'MON EVERYBODY...Elvis Presley (RCA).....																				
COME ON OVER...Dave Clark Five (Epic L.P.).....					39															
DANCING IN THE STREET...Martha & Vandellas (Gordy).....	66	20	35	26	X			30									32	37	15	
DARTLE STOMP...Mustangs (Providence).....	41												28							
DAVID'S MOOD...Kingsmen (Wand).....												11								
DEATH OF AN ANGEL...Kingsmen (Wand).....	31																			
DEVOTED TO YOU...Brian Hyland (Phillips).....	62												17	4						
DO ANYTHING YOU WANNA...Harold Betts.....					X															
DO I LOVE YOU...Ranettes (Phillies).....						32	33													20
DO WAH DIDDY DIDDY...Manfred Mann (Ascat).....	57	12	33	55	30			13			25	39	30	40						17
ETERNALLY...Johnny Winters.....																				
EVERYBODY LOVES SOMEBODY...Dean Martin (Reprise).....	2	4	3	5		2	3	8	7	2	1	15	11	6	21		12	24	13	14
EVERYBODY NEEDS SOMEBODY TO LOVE...Solomon Burke (Atlantic)																				
FIDDLER ON THE ROOF...Claus Ogerman (RCA).....				54																
FORT WORTH, DALLAS OR HOUSTON...George Hamilton IV (RCA).....							27													26
FROM A WINDOW...Billy J. Kramer (Imperial).....	26			49	10			31					29	47						45
FUNNY...Joe Hinton (Back Beat).....	46	16		17		38		16	6								25			
G.T.O....Ronny & Daytonas (Mala).....	54	19	27	11	7			3		22	27	5	34	16			4	6	6	13
GALE WINDS...Egyptian Combo (Garman).....										36										
GATOR TAILS & MÓNKEY RIBS...Spats (ABC Paramount).....													50	P						
GIMME SOME...Tex Ritter.....	11																			
GIVE ME FORTY ACRES...Willis Brothers.....	25																			
GOIN' PLACES...Orlans (Cameo).....												21								
GOODNIGHT BABY...Butterlys (Red Bird).....														P						
GOOD TIMES...Sam Cooke (RCA).....									15											
GUITARS AND BONGOS...Lou Christie (Colpix).....				32																
H.U.R.T....Denny & Jay (Capitol).....																				11
HANDY MAN...Del Shannon (Amy).....			29							15	16									
HARD DAY'S NIGHT...Beatles (Capitol).....	5	5	4	2	1	13	12	15	36			4	6	12	4					2
HAUNTED HOUSE...Gene Simmons (Hi).....	64	24		2	49	16			5			3	3	19			10	22	18	41
HEARTBREAK...Dee Clark (Constellation).....														52		6				
HE'LL ONLY HURT YOU...C.L. & Pictures.....																				
HENPECKED GUY...Reflections (Golden World).....						P	11													
HERE COMES THE PAIN...Legends.....																				
HERE I GO AGAIN...Hollies (Imperial).....																				
HE'S IN TOWN...Tokens (B.T. Puppy).....														16	30					
HEY GIRL, DON'T BOTHER ME...Tams (ABC Paramount).....																	35	16	29	34
HEY THERE BEAUTIFUL...Paul Petersen (Colpix).....						4		15								30				
HIS LIPS GET IN THE WAY...Bernadette Castro (Colpix).....				62																

CONTINUED







SEPTEMBER 12, 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>I GUESS I'M CRAZY</b> Jim Reeves—RCA Victor 8383	17	17	ME Bill Anderson—Decca 31630	33	33	THE HOUSE AT 103 Bill Goodwin—Vee-Jay 602
2	2	PASSWORD Kitty Wells—Decca 31622	18	20	I DON'T CARE Buck Owens—Capitol 5241	34	39	DON'T BE ANGRY Stonewall Jackson—Columbia 43076
3	3	HERE COMES MY BABY Dottie West—RCA Victor 8374	19	19	ONE IF FOR HIM, TWO IF FOR ME David Houston—Epic 9699	35	40	STEPPING OUT Bill Phillips—Decca 31648
4	5	<b>THE BALLAD OF IRA HAYES</b> Johnny Cash—Columbia 43053	20	21	FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—RCA Victor 8392	36	★	<b>STRONGER THAN DIRT</b> Glenn Barber—Starday 676
5	6	<b>I DON'T LOVE YOU ANYMORE</b> Charlie Louvin—Capitol 5173	21	22	CHIT ATKINS, MAKE ME A STAR Don Bowman—RCA Victor 8384	37	★	<b>MAD</b> Dave Dudley—Mercury 72308
6	4	COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049	22	23	TH' WIFE John D. Loudermilk—RCA Victor 8389	38	★	<b>MY FRIEND ON THE RIGHT</b> Faron Young—Mercury 72313
7	18	<b>MR. AND MRS. USED TO BE</b> Ernest Tubb & Loretta Lynn—Decca 31643	23	24	TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43041	39	42	JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens—Talley T-181A
8	8	TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033	24	25	SAM HILL Claude King—Columbia 43083	40	★	<b>TEARS &amp; ROSES</b> George Morgan—Columbia 43098
9	9	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265	25	16	WHERE DOES A LITTLE TEAR COME FROM George Jones—United Artist UA 724	41	29	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541
10	7	MEMORY #1 Webb Pierce—Decca 31617	26	27	DERN YA Ruby Wright—Rie S-126-64	42	47	MOTHER-IN-LAW Jim Nesbitt—Chart 1100
11	14	THE NESTER Lefty Frizzell—Columbia 43051	27	28	WORKIN' IT OUT Lester Flatt & Earl Scruggs—Columbia 43080	43	★	<b>BLUE BIRD LET ME TAG ALONG</b> Rose Maddox—Capitol 5186
12	12	DANG ME Roger Miller—Smash 81881	28	31	GIVE ME FORTY ACRES Willis Bros.—Starday 681	44	★	<b>CHUG-A-LUG</b> Roger Miller—Smash S-1926
13	13	BAD NEWS Johnny Cash—Columbia 43053	29	34	FINALLY Kitty Wells & Webb Pierce—Decca 31663	45	★	<b>A THING CALLED SADNESS</b> Chuck Howard—Columbia 43108
14	10	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	30	30	COTTON MILL MAN Jim & Jesse—Epic 9676	46	★	<b>HOW THE OTHER HALF LIVES</b> Johnny & Jonie Mosby—Columbia 43100
15	11	SECOND FIDDLE Jean Shepard—Capitol 5169	31	36	PLEASE TALK TO MY HEART Ray Price—Columbia 43086	47	★	<b>THE RACE IS ON</b> George Jones—United Artist 751
16	15	CIRCUMSTANCES Billy Walker—Columbia 43010	32	32	ASK MARIE Sonny James—Capitol 5197	48	★	<b>MY OWN</b> Johnny Foster—Capa 122
						49	★	<b>STANDING ROOM ONLY</b> Johnny Sea—Phillips 40214
						50	★	<b>SWEET ADORABLE YOU</b> Eddy Arnold—RCA Victor 8363

## BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>MOONLIGHT &amp; ROSES</b> Jim Reeves—RCA Victor LPM/LSP 2854	8	13	<b>THANKS A LOT</b> Ernest Tubb—Decca DL 4514 (M); DL 74514 (S)	15	★	<b>LOVE LIFE</b> Ray Price—Columbia CL 2189
2	5	<b>THE BEST OF JIM REEVES</b> RCA Victor LPM 2840 (M); LSP 2890 (S)	9	12	<b>WEBB PIERCE STORY</b> Decca DXB 181 (M); DXSB 7181 (S)	16	16	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896
3	3	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M); CS 8973 (S)	10	14	<b>BEFORE I'M OVER YOU</b> Loretta Lynn—Decca DL 4541/DL 74541	17	20	R. F. D. Marty Robbins—Columbia CL 22220/CS 9020
4	4	DANG ME Roger Miller—Smash MPS 27049/FRS 67049	11	9	KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174	18	17	RING OF FIRE Johnny Cash—Columbia CL 2053
5	2	I WALK THE LINE Johnny Cash—Columbia CL 2169 (M); CS 8990 (S)	12	11	PORTER WAGONER IN PERSON RCA Victor LPM 2840 (M); LSP 2840 (S)	19	19	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Flatt & Scruggs—Columbia CL 2134; CS 8034
6	6	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	13	10	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2782	20	18	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879
7	8	<b>GOLDEN COUNTRY HITS</b> Hank Thompson—Capitol T-2089 (M); ST 2089 (S)	14	7	LORETTA LYNN SINGS Decca DL 4499 (M); DL 74499 (S)			

# Dateline Music City



Music Business in Nashville  
**CHARLIE LAMB**

**Brenda Lee** has returned from London where she had sessions for British Decca. Her way through customs, red tape officialdom and other inter-continental barriers was expedited by her personal manager, **Dub Allbritten**, head of One Neters Inc., who accompanied her. . . . Fourteen engagements ranging from Canada to Georgia have been set for September for **Kitty Wells**, the nation's No. 1 C&W songstress, with **Johnnie Wright**, **Bill Phillips** and **Ruby Wright**. Starting at Pana, Ill., Sept. 5, they moved to Van Wert, Ohio; Port Royal, Pa.; Waycross, Ga.; East Point Ga., and thence will go to Walland, Ontario; North Attleboro, Mass. and Upper Marlboro, Md. . . . Columbia's **Johnny Cash** whose long list of PA's keeps him roving all over the continent, was in Music City for a few days last week for sessions before zooming off for more waiting audiences.

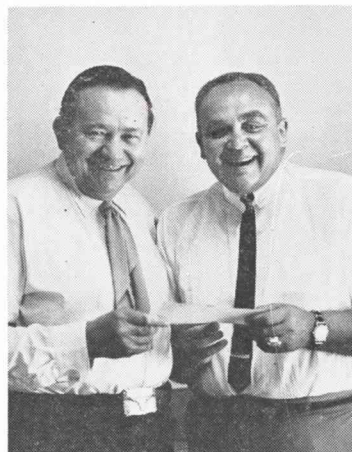
**Doc Whiting**, (he's an honest to goodness M.D.), topper of CAPA records, says he's got the biggest C&W success to date in his current **Johnny Foster** release "My Own" (a **Bill Anderson** song) backed with "Take Back My Heart". More than a score of deejays report it's zooming straight up. Meanwhile CAPA's "Still I'm Losing You" by **Kitty Hawkins** continues to amass sales. Doc laid his scapel aside long enough to be his own writer on "Still I'm Losing You".

## Now Get This!

The new 48-page yearbook on the life and career of **George Hamilton IV**, complete with photographs, is in the mails. In it Hamilton shows why, at age 26, he's one of the few who "has everything my heart desires" — wife, baby and a big following in the music business. One of his songs, "A Rose And a Baby Ruth," it will be recalled, sold over 2,000,000 copies. Meanwhile **Dody Varney**, George Hamilton IV Fan Club president, has dramatically paraphrased the famous words of former President Kennedy. "Think not what George can do for you," she pleads. "Think what you can do for George". By that she means go out and buy "Ft.



**SURPRISE BIRTHDAY PARTY:** Webb Pierce played to a capacity crowd on his recent birthday (August 8th.) at the Lone Star Ranch in Reeds Ferry, New Hampshire. One of his fans made a cake in the shape of a guitar. Buzz Whittica, producer of the show, gave Webb a surprise birthday party and presented him with a watch.



**ANOTHER CMA DONATION:** CMA's Building Fund gets another boost as Cliffie Stone, President of Central Songs, Inc. of Hollywood, hands CMA President Tex Ritter a check for the first payment on his \$10,000 pledge.

Worth, Dallas or Houston" which is rising fast on many charts.

Capitol artist **Sonny James** has created a group called "The Southern Gentlemen" who will appear with him on most of his future shows. The "Gentlemen" include **Milo Liggett** who worked with James for 18 months; also **Gary and Lynn Bown**. First public appearance of the group with James on the Grand Ole Opry Aug. 15 and 22 brought down the house.

## Stoney Cooper Injured

Grand Ole Opry artist **Stoney Cooper** who with wife

**Wilma Lee Cooper** has a big following among C&W audiences over the nation, suffered multiple lacerations when his car went out of control last week on a street near his home and plowed through the walls of a house. He's recovering in the hospital. . . . **Robert Cummings** has just signed **Robert E. Lee**, brother-in-law of **Stonewall Jackson**, to an exclusive management contract and has obtained a recording contract for him. First release due Sept. 10 is titled "Big House on the Corner" backed with "For a Little While" and was produced by **Stonewall Jackson** and written by **Jackson and Lee** jointly. A promo tour is being set up for Texas after which Lee will return to Nashville for TV guest performances. A two week en-

gagement at Las Vegas with his band, The Confederates, will follow. . . . **Clyde Beavers** and **The Eager Beavers** boosted the big turnout in Columbus, Ga. Aug. 25 which was in the nature of a political rally for **Garland Byrd**, candidate for Congress. Other artists were **Faron Young**, **Dottie West**, **Justin Tubb**, **Darrell McCall** and **Stonewall Jackson**. . . . The recent Missouri State Fair had a record attendance for the grandstand variety show, headlined by MGM's **Sheb Wooley**.

## Picker-Knitter

Dexterous fingers are an asset to whatever job they are applied. **Luther Perkins**, lead guitarist with **Johnny Cash's** band, applies them not only to the strings, but also with great success to his hobby of knitting and if there are any supermasculine brutes that read this, they should think twice. One of the results is that Perkins has knitted booties for friends' children and others. He recently completed a pair for the baby of **Wanda Jackson**, also for the new baby of **Gene Ferguson** (Columbia promo star) and his wife, **Dolores**. When **Loretta Lynn** had twins lately, it didn't faze Perkins one bit; he knitted two pairs so that Loretta's twins' feet will stay warm. He's made sweaters for his wife, Margie, using stitches just as fancy as some of those hard to reach finger positions on his guitar. "How do you feel about Luther's knitting," wife Margie was asked. "I just adore it", she beamed.

## "Maggie" Reborn

"I'll Never See Maggie Alone" — the 15-year old country hit by **Kenny Roberts**, is out again with the original arrangement, this time on King Records. Deejays can get a copy by writing to B-W Music Inc., Box 337, Wooster, Ohio. Roberts is reported making big strides, having a top rated TV'er on WNEM in Flint and also in Saginaw, Mich. and the past several months filled with bookings. . . . The Vokes pub-berly at New Kensington, Pa. reports that **Buck Owens'** "Fever" is raging over radio stations, and juke boxes.

**HIT GOSPEL LP**

**"SONGS OF COMFORT"**

**Edna Gallmon Cooke**

Nashboro 7020  
(1 with 7)

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**TAKEN FROM THE LP "JOY IN THE MORNING"**

**"AROUND GOD'S THRONE"**

**The Consolers — Nashboro #833**

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

**A WINNER!**  
**"IF YOU WANT  
 THIS LOVE"**  
**SONNY  
 KNIGHT**

**AURA  
 403**

**GAVIN'S  
 PERSONAL PICK:**  
 "An inspired performance"

**TEMPO  
 THE WIZARD PICK:**  
 "Out of left field  
 but could be a monster"

**COMING  
 UP THIS  
 WEEK  
 87**

**ON THE  
 MUSIC  
 BUSINESS  
 CHART!**

**AURA RECORDS**  
 8715 W. 3rd St.  
 Los Angeles, Calif.

**Country Single Picks**

**BILLY GRAMMER**  
 Decca 31669  
**WABASH CANNON BALL**  
 (Public Domain) (2:14)  
 Flip is "Gonna Lay Down My Old  
 Guitar"  
 (American Music, Inc. BMI)  
 (2:17)—A. Delmore

**DEAN WHITEHOUSE**  
 Clark CR-216  
**WHATEVER THEY SAY**  
 (Lonzo & Oscar Music, BMI)  
 (2:07)—B. Wilson-D. Richardson  
 Flip is "I Can't Remember To  
 Forget You"  
 (Lonzo & Oscar Music, BMI)  
 (2:18)—D. Whitehouse

**JONNY LITRELL**  
 Chevell CH-1002-2  
**THE CROSS I'LL HAVE TO BEAR**  
 (Chevell Pub. BMI) (2:14)—Leon  
 Payne

Flip is "A Hard Days Night"  
 (Unart Music Corp. — Maclen  
 Music Inc. BMI) (2:20) — J.  
 Lennon-P. McCartney

**GRANT TURNER**  
 Chart 1130  
**THE BIBLE IN HER HAND**  
 (Peach Music SESAC) (2:39)—D.  
 Veale  
 Flip is "Lord Don't Let Me Down"  
 (Peach Music SESAC) (2:03)—D.  
 Veale

**BUDDY MIZE**  
 RalRay 2963  
**WHEN I'M RIGHT YOU DON'T  
 REMEMBER**  
 (Pacific Coast Music BMI) (2:12)  
 —R. Sanders-R. Roby-B. Hilton  
 Flip is "Loneliest Guy In Town"  
 (Pacific Coast Music BMI) (2:20)  
 —J. Jonston

**Country Album Picks**

**JIMMIE RODGERS**  
 RCA Victor LPM-2865  
**MY TIME AIN'T LONG**



**CAPITOL BREAKS GROUND:** John E. Bellatti, Director, Jacksonville (Ill.) Area Industrial Corp., points to the groundbreaking spot for Byron Holkenbrink, Mayor of Jacksonville for Capitol's new pressing plant. Looking on during the ceremonies were George R. Jones (second from left) Capitol Records, Inc.'s (CRI) Vice-President for Manufacturing and Engineering and Ted C. Rammelkamp, President, Jacksonville Area Industrial Corp.



**A FAIR EXCHANGE:** While appearing together on the Steve Allen Show recently, Al Hirt, left inked LeRoy Van Dyke to star at his newly decorated nitery in New Orleans starting Sept. 6 for three weeks.

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



by  
**RUBY WRIGHT**  
 S 126

On all Country and Western charts  
 and breaking into the pop charts  
**Call your RIC Distributor NOW!**

"Watch these  
 Longhorns Go"

**"I'M CHANGING  
 THE NUMBERS ON  
 MY TELEPHONE"**  
**CLAY ALLEN**

# 547

**HOMER LEE**  
**"NOW AND  
 FOREVER"**

# 548

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 Rozena Eads & Bob Wills  
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 Sound Of Nashville  
 160 2nd Ave. So.  
 Nashville, Tenn.

DJ's write

**LONGHORN  
 RECORDS**

2631 Fonville Dr., Dallas, Tex. 75227

**ANOTHER MERCURY HIT!**

**"A HOUSE  
 IS NOT A  
 HOME"**

**Brook Benton**

#72303



**THE YEAR'S  
 FIRST SLEEPER**

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



Fox 538

**The Ultimate in Entertainment**

## New Airport Scene

**Top secret.** It was like going to an advance combat zone command post. It was all that top secret. The only known fact was that, as the press has been trumpeting all week, Britain's Animals were coming.

The press people were loaded on a bus in front of MGM headquarters on Broadway promptly at 11:30 a.m. Tuesday (1). The destination, as it turned out, was the Port Authority Administration Building at the Kennedy International Airport. Upon arrival there, the press corps and assorted managers, publicists and guests were herded into a final briefing room.

"You will be put aboard a special bus," said Port Authority assistant public relations director, Warren Goodman, "And transported to a secret interviewing area where you will meet the Animals and Miss Dusty Springfield."

**New policy.** "There's a good reason for all this," continued Goodman. "Frankly, we've established a brand new policy here at the airport. You all heard about what happened here in the middle of the night last week when the Beatles arrived. There will be no more of that. We're running an airport here and these mob scenes are out from now on. WMCA has been telling the kids all day not to come out here because they won't see the Animals."

"We've seen to that. The aircraft will land at a remote section of the field. The people will be debarked there after a health inspection and will be taken by coach by a secret route to clear immigration and customs. Then we'll bring them in for the interview."

Following this, the group was led to another bus. Each individual was asked to show his (or her) press credentials before being allowed aboard for the trip to the interview area, which was accomplished through a back route which crossed numerous "live" taxiing areas. Ultimately, the area was found to be a flight level room at the rear of the International Arrivals Building.



**THEY IS HERE:** General News Editor Ren Grevatt meets The Animals upon their arrival at Kennedy Airport in New York last week. Lads fipped over story about them in September 5 issue of Music Business.

**Some came.** Despite the radio warnings to say away, there were several hundred kids present, many of them with stuffed animals. They roamed all over the area as rumor spread from group to group like a wave as to where the stars might be seen. Why were they there after the warnings? "We didn't believe it," said one teenage girl fan. "We thought they were putting us on."

Eventually, amidst much maneuvering for position between the publicity and diskery forces representing the Animals and Dusty Springfield (who was supposed to have come in a day earlier) both acts had their day in court. Though an effort was made to have Dusty come out with the Animals, the Animals came first. They were greeted by the assemblage, which included reps from AP, UPI, Reuters, the New York Post, and New York World Telegram and Sun and CBS TV News, with great enthusiasm.

A few moments later, Dusty and her group made their entrance and photo bulbs began popping all over again. There was no clear cut explanation how Dusty came on the same plane as the Animals, since the latter had gotten an unprecedented publicity build-up for the previous 10 days. The concensus was that canny Connie DeNave publicity office (handles Dusty) had pulled off a clever gambit, which enabled her to cash in on the kind of press coverage which might not otherwise have been available for her client.

## Home by motorcade.

After the interview period, busses returned the stars and the press complement to the Port Authority Building where many autographs were given to friendly policemen and PA employees. The party then proceeded to Long Island City where eight Sunbeam Alpines were waiting along with a tiger-skin clad model for a motorcade through the city to the Hotel Manhattan.

With Animals riding in individual cars along with such personalities as MGM Records' promotion chief, Sol Handwerker, publicist Mal Braveman and show promoter Sid Bernstein (the Animals appear at the Paramount Theater for a 10-day holiday show), and renowned photographer, Popsie, it was a colorful scene. MGM's Handwerker, all agreed, had pulled off a terrific promotion coup, despite the airport handicaps.

As for Dusty, she proceeded to the city with her own complement, set for an extensive round of interviews Wednesday and Thursday before opening in Murray The K's Brooklyn Fox holiday show Friday (4).

## Kirshner Promotion

Don Kirshner has been upped to president of the music division of Columbia Pictures-Screen Gems Inc. The deal involves a new, seven-year contract for Kirshner, who made his first mark in the business in Aldon Music-Dimension Records, in which he was a principal with Al Nevins.

In May of 1963, these interests were sold to Columbia Pictures in a multi-million dollar deal and Kirshner became executive vice president in charge of the music division of Columbia Pictures Screens Gem TV, a post he has held until now.

Kirshner expects to devote much of his time to the music publishing end of the business, and working with writers of music for films and television. He also hopes to develop new talent in all areas of the commercial music scene.

## Letters To The Editor

Dear Sirs:

I enjoyed reading your feature story "Those Oldies are Still Goodies" in your August 29 issue of Music Business. In the article you mentioned a newsletter that is published monthly by the "Keep the Big Beat Alive" club called "The Big Beat Rhythm and Blues Train". I have always been interested in old records, and would like to know where I can write to receive this newsletter. If it is possible please send me the address of this club. I know you get many letters, and if you can not answer my letter thank you anyway. Music Business really covers all areas of the record business.

Yours truly,  
Daniel Mongiardo  
West Paterson, N.J.

Dear Sam:

Just a brief note to say how much I enjoy Music Business. Being a disc-jockey your magazine helps me out in many ways.

Being a fan of the oldies I really enjoyed the article last week. (MB, August 29). Could you please send me the address of that new club "Keep The Big Beat Alive", because I not only use oldies for my show, but collect them.

Thanks and keep in touch.

Jeff Starr  
Seekonk, Mass.

Ed. Note: We're glad we're helpful, Gentlemen. "Keep The Big Beat Alive" can be obtained from Lenny Gee, 4701 15th Avenue, Brooklyn, N.Y., 11219.

# IN THE TRADE



**HOT HONDA** Florida Music Sales promotion man Eddie Lambert visited deejays on a real Honda last week to exploit the Hondells' recording of "Little Honda" on the Mercury label. Getting a copy of the single is Ted Clark, program director of WQAM in Miami.

## Mills Music Sold

After months and months of rumors, surmises, talk, and negotiations, Mills Music, one of the old-line, veteran ASCAP firms, was finally sold last week. The buyer was Utilities and Industries Corp., headed by Richard L. Rosenthal. The sellers were Jack and Irving Mills, two of the more colorful figures in the music publishing business, and heads of a music publishing empire that has branches in most of the countries of Europe and representation in many countries on other continents.

The sale of Mills is another milestone in an era that is fast fading, the era when the great publishing empires were built by ruggedly independent, single-minded captains of the music industry. Mills Music reached the peak of its power in a period when the music publisher controlled the music business, at a time when no recording man would dare to not record the "push" song from a company like Mills, and would meekly ask the music publisher for a new song to record.

Mills catalog, built upon, initially, the catalog of Waterson, Berlin and Snyder, which Mills purchased in the 1920's, is one of the great pop catalogs of the music business. Scores and scores of the top writers of the past 50 years are represented in the catalog. And in addition to its worldwide pop music business Mills Music has built over the past two decades one of the largest

educational catalogs, supplying the immense school and college market with arrangements, folios, sheet music and parts. Its standard catalog includes compositions by Darius Milhaud and R. Vaughan Williams.

The figure that is reported to be paid to Mills' heads Jack (president) and Irving (vice-president) is \$5,000,000 for the firm. And according to the report, the closing will occur by the end of the year. Whether current management of Mills will continue to run the firm is not yet officially announced but along tin pan alley, reports were that publisher Larry Shane (who handles Henry Mancini's firm) had been offered the job as head of Mills and turned it down.

Richard Rosenthal's firm, Utilities & Industries Corp., used to be called New York Water Service Corp. (At that time the company owned and operated utility water systems for areas of New York City and upstate communities.) The company engages in what might be called private investment banking, and its capital is engaged in acquisitions of entertainment interests (capital valued in the aggregate at about \$42 million).

Rosenthal has been involved in the entertainment business and in the arts over many years. In 1944 he helped reorganize Consolidated Film Industries, which spawned Republic Pictures. He is well known to many in the motion picture, TV, radio and record fields. The Richard and Hilda Rosenthal Foundation, which he heads, presents awards each year to writers, artists, and has carried on an awards program for young American movie directors and script writers. His foundation has had under consideration for some time the creation of similar awards in the pop and classical music fields.

Why did the Mills Freres sell their firm? There have been indications that both Mills were weary of the day-to-day running of the firm and that the \$5 million offer was too good to resist. Under any circumstances it will be a different business than it used to be without Jack Mills actively summoning all music trade reporters down to his stateroom to expound upon the foreign scene after his annual trip through Europe.

## Columbia Expansion

Columbia Records will start, within 30 days, to enlarge its recording studios in Nashville. Firm will add a second recording studio and technical offices. The new facilities are expected to be in operation by January, 1965.

Firm also has other plans for the Nashville offices in the future. Columbia will start construction in the spring on a new two story executive office building to house recording producers, a sales promotion staff, and personnel representing Columbia and Epic Records, and April Blackwood Music Publishing firms.

## Sloman's New Post

Liberty Records now has a foreign coordinator. The name of the man is Michael Sloman, who has worked in Hollywood for Liberty for the past two years. In his new post, Sloman will handle all Liberty product as well as the firm's publishing interests. Sloman is already in action in London working in his new position.

In going to London Sloman is returning to his home country since he was born in England. He started in the record business as manager of Decca's Italian division. He joined Liberty as assistant to Liberty International Sales Director Jerry Thomas. Phil Skaff then gave him the job of exploring talent possibilities in Europe. In that slot he brought to Liberty Billy J. Kramer, The Swinging Blue Jeans, The Hollies and The Sounds, Inc.

## New Capitol Plant

Capitol Records will start this month to build its third record pressing plant. It will be located in Jacksonville, Ill., and will be the first completely automatic 12"-record-manufacturing facility in the world. It will cost \$2 million, and will cover 100,000 square feet.

The demand for records because of the Beatles hits, the past nine months, have made a third plant a needed one for Capitol. When the Beatles were at their peak last Winter Capitol had to go outside to get its LP's pressed.

George Jones, head of manufacturing and engineering for Capitol, said that the new plant would enable Capitol to keep up with its demands in the future without having to use outside sources. The company selected Jacksonville, Ill. as its new plant site to better service the Midwest. The firm's other plants are located in Los Angeles and Scranton, Pa.

Productivity from Capitol's two pressing plants is reported to have jumped over 60 per cent in the past three years. Last February, for example, Capitol's production, at the two plants, reached six million units.

Capitol started to manufacture its own records in 1945, three years after the firm started in 1942. That was at the original Los Angeles plant. The firm bought the Scranton facility in 1946. In 1960 Capitol opened a new plant in Los Angeles, then the most modern plant in the country.

The Capitol Jacksonville plant is already known in the trade as "The House The Beatles Built."

# The Wonderful World of Records



**NATIONAL RECORD MONTH:** This is the logo that member companies of the Record Industry Association of America (RIAA) will be using in their advertising and other display material in October to publicize National Record Month. The RIAA also has a poster available. Non-Member companies can obtain a copy of the logo free upon request.



## PICTURE PARADE

The New Christy Minstrels opened the Democratic National Convention last month at the express request of President Johnson. The group is shown above taping show for the Ford NBC-TV summer series. Stars in middle center are Steve Lawrence, Barbra Streisand, Eydie Gorme and Tony Bennett. First three just became members of NARAS, Tony has been a member since the organization started. At center right David Picker, head of United Artists Records, shows writer Riz Ortolani and his wife Katyna Ranieri, around the UA movie set of "Kiss Me Stupid." The executive speaking to Carol Channing in the bottom photo is Norman Racusin, operations chief of RCA Victor, who presented her with a gold record for over \$1 million in sales for the "Hello Dolly" album. Interested party looking on is Jerry Herman who wrote the hit score.

## MUSIC BUSINESS

SEPTEMBER 12, 1964

