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MUSIC BUSINESS

Hassles, Problems Beset Beatles' Tour

Incorporating music reporter

Vol. IX, No. 7



**ABC's "Shindig" —
Frantic teen scene hits TV**

OCT 2 1964

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Hassles, problems, beset Beatles tour

The week that was. Week number three in America to paraphrase the title of a well-known TV show which also skipped across the Atlantic from London to the United States—was the week that was for the Beatles, as hassles, problems, unwelcome mats and a continuing series of changes in plans dogged the tour in the hinterlands of the Midwest.

Much of the trouble stemmed from Police protection — too much and too zealous in some cases, too little in others, notably Detroit. At press time, a threatened natural disaster, in the form of Hurricane Dora, also cropped up to force at least a temporary change in schedules. After a Montreal concert Tuesday night (8), the group was due to loaf in the Atlantic waters off Florida in a luxurious yacht pending their next engagement Friday (11) at Jacksonville. These plans were abruptly cancelled as Dora zero'd in on the entire north Florida coast.

On stage problems. The Beatles also had their problems on stage as well as off, as audiences seemed bent on virtually destroying their idols with what must at times have seemed like a hurricane of gifts and offerings—a sort of sacrament of sacrifice at the altar of Beatledom. It used to be the custom to throw a hail of jelly-beans at the boys as they performed. But that was in tame old England. Americans, used to doing things bigger and better than anybody, took to heaving everything from hard-frozen sirloin steaks, to milk cartons, cake, sandwiches, lip-stick containers, purses, combs, and in at least one case, a gold watch, which was reportedly pocketed by an attending policeman.

The "bigger and better" gift philosophy seemed to begin to take hold in Philadelphia where the Beatles paid a hurried visit on Wednesday (2) following a three day rest period in Atlantic City. The Quaker City visit was an "in and out" affair with the stopover just long enough for the Convention Hall concert and a rush return to the plane for a flight to Indianapolis, where the troubles really began.

A complete fiasco. With 12 rooms reserved for the party at the Speedway Motor Inn there, the police decided it was necessary to take over five of the rooms themselves to render adequate protection, forcing a retreat of most of the press party to an athletic club five miles away, where, one said, "we slept in the locker room." Another complained of having his typewriter stolen in the melee. "It was a complete fiasco," said another.

In Milwaukee, things got still worse. George Harrison nursed a slightly swollen guitar-plucking hand, injured by a flying memento in Philadelphia. All the Beatles began to have throat trouble and all went on a diet of shots. But worst of all, the police there decided to shield the Beatles completely from their hundreds of fans who had been waiting for hours at the airport

The party was split and the press was separated completely on the way in to the Coach House Motor Inn, a fact which brought about a virtual mutiny of the accompanying press staff. A number of the radio and newspaper people threatened to quit the tour if conditions didn't improve.

Beatles mad too. The Beatles were mad too. Said Paul McCartney: "In Milwaukee here the police are protecting us to a ridiculous extent. I think they're a bit off, I really do. It's a great big drag. If we aren't allowed to see our fans, it puts us right on the spot and we feel like heels."

Meanwhile, word was conveyed to the party from a spokesman for the city of Chicago, the next stop on the tour, that it was preferred that the group plan not to stay in the city. Informed of this development, a rueful McCartney added, "I hope we can go on

radio and television there to apologize to our fans."

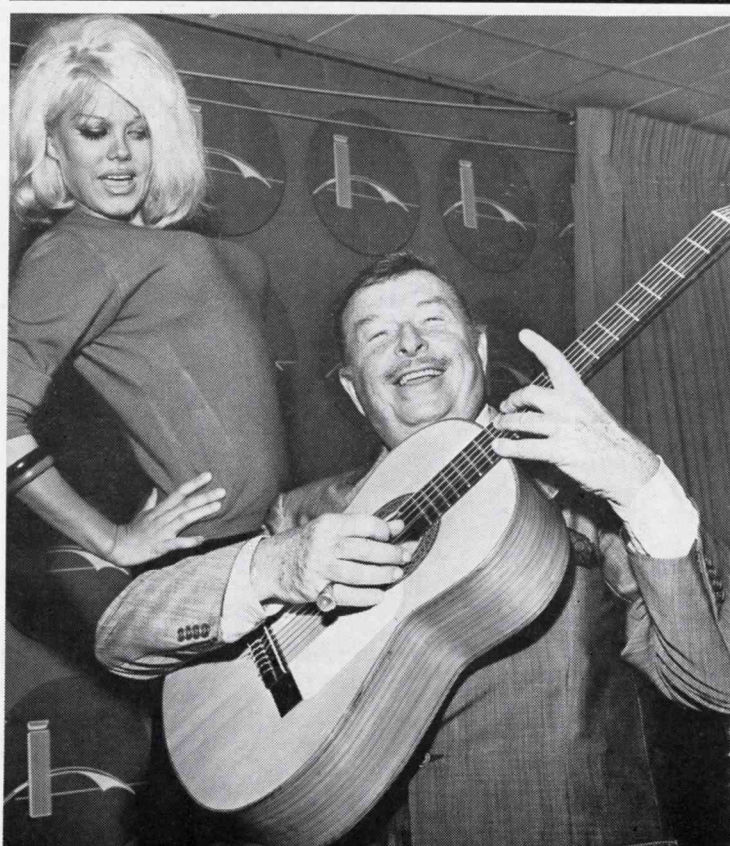
Chicago bedlam. In the Windy City the next day, the party arrived late in the afternoon and a press conference was held at the Stockyards Inn, near the concert site of the International Amphitheater. At that time, a lengthy interview was granted radio and TV. The concert itself was sheer bedlam. Said one reporter: "It seemed like all the fans were blowing off the roof at the fact that the boys were practically being run out of town."

But perhaps one of the wildest scenes of all was yet to come in Detroit where the party flew in the early hours of Sunday morning from Chicago's archaic Midway Airport after the concert there. From the scene of action came this report:

Chaos in Detroit. "A whole flock of VIP's was waiting for us with a group of new convertible cars. The idea was for one Beatle to be in each one of the cars and the press to follow in limousines. It was total chaos. Nobody really knew what was going on but all of a sudden the Beatles were shoved into a limo, some of the correspondents were pushed into the convertibles and away we went with one motorcycle cop leading the way.

"I'm a newsman and I've been around, but this was one of the most frightening things I ever went through. We took off down an expressway with 30 miles or so ahead of us, and the one cop in front. All along the way there were hot rods all around us. We were sailing along at 80 miles an hour, kids dashing out from the side of the road and the hot rods jockeying for position abreast of us trying to get a look. It was like the Indianapolis Speedway with some of the hot rods actually flipping right off the roadway in a cloud of dust. Then at the County line, the one cop left us and we were on our own. I don't know how we ever made it.

Almost torn apart. "At the Hotel Whittier in Detroit, there were no cops at all, and



OLE! OLE! The attractive thrush with Xavier Cugat is Charo de Bru, Cugie's new Spanish find, whom he discovered while on a visit to his native land.

The sexy Charo, who is only 18, will make her record debut with Cugie on a new Mercury LP called "Meet Charo and Melt."

Continued on Page 4

REVIEW OF THE WEEK



THEY'RE THE KINKS: That's their name, they are from England (as if you couldn't tell) and they will soon have a record out in the U.S. on the Reprise label. Single is titled "You Really Got Me."

we news guys tried to keep the crowds back. Then we zoomed up a back elevator with the manager and found a flock of kids crammed into the hallway waiting for us and the manager doesn't have the right key. That wild bunch almost tore us apart for five minutes while we waited for the key for the boys' room. It was another narrow escape."

Following the Detroit concert Sunday night (6) at Olympia Stadium, the group took off at once for Toronto and arrived there at 1:00 a.m. to find 2,000 fans waiting at the airport and a marked contrast in effective police organization and courtesy. The Freeway was cleared and colorful flares lit the way into the Sheraton King Edward Hotel, where added thousands were jammed into the square outside. All during the next day the crowd remained, surging against a line of police sometimes five men deep, and almost breaking through on many occasions. Dozens of casualties of the crush were carried into the King Edward lobby.

Peace in Toronto. The group stayed in Toronto Monday night after a relatively

tame full house at Maple Leaf Gardens witnessed the concert. Advance reservations made for Montreal's elegant Queen Elizabeth Hotel were cancelled and the group was rushed from that city's Dorval Airport Tuesday afternoon to the Forum, where cries from the thousands of "Vive Les Beatles" rent the air. The group was moved into the Forum in top secrecy, while the city's police, used to the challenge of maintaining order among the frantic crowds at Montreal Canadiens hockey games, girded themselves for something even bigger.

Looking back over this incredible week in the life of the Beatles, one reporter reflected thoughtfully, "It's a strange story of conflicts. These guys live in a great big world of a million dollars and half the time they can't even get themselves a hotel room. It's funny but when you think about it, it seems that nobody likes them but people. They're shoved all over the place by officious officials, yet it's these same people who are always crawling aboard the airplane



AN ENGLISH VISITOR: Imperial boss Bob Skaff and drummer Sandy Nelson welcome Billy J. Kramer to Hollywood, where he visited the Imperial offices. Sandy and Billy will both soon have new Imperial LP's on the market.

or worming their way into a room with an autograph pad and a pencil. What a funny world."

ART SCHREIBER,
News Director, KYW, Cleveland
and **REN GREVATT**

Murray WINS It

For the second time in a row Murray The "K", WINS, New York deejay won out over the five disc jockeys from competing station WMCA in the battle of the rock and roll shows in New York. Murray Kaufman's show for the Labor Day holiday, like his Easter show earlier this year, was held at the Brooklyn Fox. The Five "Good Guys," held their show—produced by Sid Bernstein and Marty Kummer, at the recently shuttered New York Paramount, re-opened again for the rock show.

Murray's show outdrew the Good Guys Show by close to two to one, just as had happened at the Easter period. Apparently the Good Guys and promoters Bernstein-Kummer were wrong about the in-person appeal of the British group, The Animals, in blase New York. And obviously Murray The "K" knew the right combination of pop-rock-rhythm and blues acts, combined with a sprinkling of the British sound, to draw well.

Murray laid out a lot of loot for his acts, as much as \$50,000, it has been reported, and the total number of performers on his show was almost double those on the Good Guys rock show. The latter cost an estimated \$60,000 plus, The Animals alone got \$26,000. Kaufman is expected to break all records at the Brooklyn Fox, with the gross estimated to be in the neighborhood of \$170,000, for the 10 day stand. The gross at the New York Paramount is expected to

reach about \$120,000.

On the Brooklyn Fox show were the following acts: Marvin Gaye, The Miracles, Martha And The Vandellas, Dusty Springfield, Millie Small, The Supremes, Jay and The Americans, The Contours, The Dovells, The Temptations, Little Anthony and The Imperials, The New Beats, The Ronettes, The Searchers, The Shangri-Las, and the Earl Warren orchestra.

On the New York Paramount show were The Animals, Jan & Dean, The Dixie Cups, DeeDee Sharpe, The Chart Busters, Elke Brooks, The Rag Dolls, Ronny and The Daytonas, Bobby Rydell and the Sam Taylor orchestra. Chuck Berry joined the cast for the last four days of the show.

Victor Signs Ray

Over the past few years Johnnie Ray has been on a number of different labels. None has succeeded in bringing back to record that old Ray magic, that—from 1952 to 1955—made him one of the top-selling acts on disc, and one of the most exciting performers in the business. Last week Victor signed Ray and recording chief Steve Sholes said: "Ray is one of the biggest names in the entertainment world and we feel fortunate to have him under contract." Ray's first single will be issued later this month on the Victor subsidiary label, Groove.

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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 Merten 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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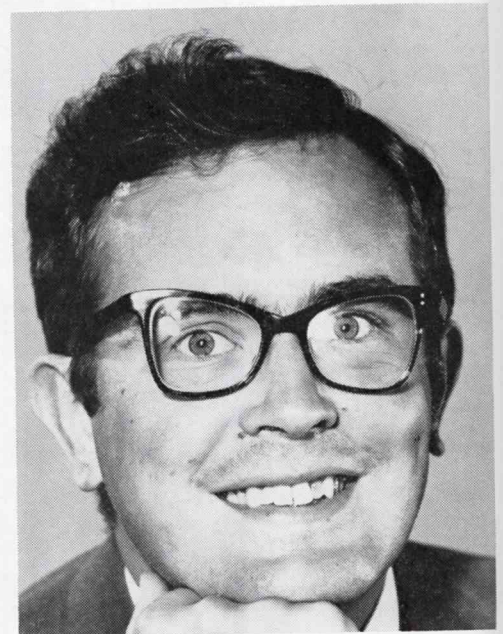
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ABC's "Shindig"— frantic teen scene hits TV

Premiere of new TV series marks first show aimed at teens in years. It will feature newcomers as well as established talent



"Shindig" host: disc jockey Jimmy O'Neill. (Cute dancer is Brenda Benet.)



Jack Good: producer, actor and teen beat fan

TV premiere. Wednesday night, September 16, will mark the premiere showing of a new ABC-TV series called "Shindig." Aimed directly at the teen audience and featuring teen record acts, the show will be presented once a week over the ABC-TV network at 8:30 p.m. DST, and will be seen on 141 TV stations across the country.

"Shindig" is the first new teen show on TV since the Dick Clark Saturday Night Show on ABC about three years ago. Unlike that show, "Shindig" will have its record acts do their songs live, accompanied by a big swinging band and also featuring a dancing chorus of 12 attractive young girls.



Jackie and Gayle: formerly with the New Christy Minstrels

Excitement abounds. The reason for so much excitement about "Shindig" is because it's being produced by Jack Good, the 33 year old Englishman whose musical TV shows in Britain turned the BBC and the commercial networks upside down. All of his shows, "Six-Five Special" (produced when Good was only 26), "Oh Boy," "Boy Meets Girl," and "Wham," used pop material and rock acts as their basis. His shows helped explode the big beat throughout Great Britain.

Good is known for his ability to come up with a bustling, wild format for a TV hour, and "Shindig" is expected to have that same frantic quality that made his other shows such successes. It will stress new talent as well as established names. Along with artists like the Everly Brothers and Sam Cooke, who will ap-

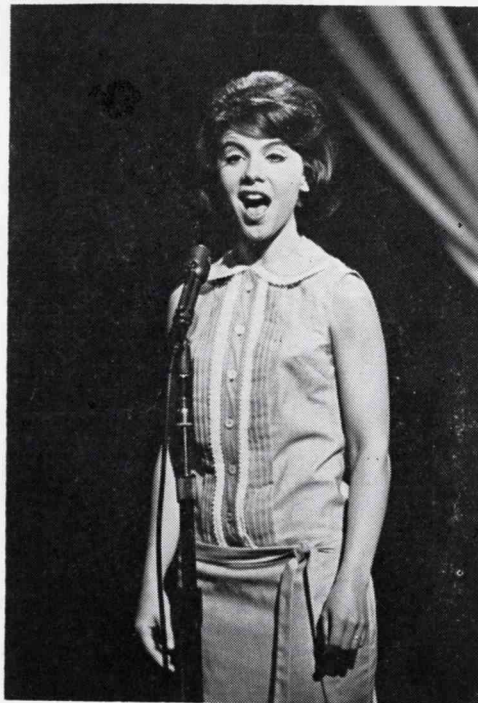


The Wellingtons: their first big break

pear on the first show, will be the Righteous Brothers, Jackie and Gayle (girls formerly with the New Christy Minstrels), the Wellingtons, Bobby Sherman, The Blossoms, Alan Sues, Donna Loren, and the "Shindig" dancers and band.

Emcee on the show is Jim O'Neill, 24 year old deejay and radio personality from station KFVB in Hollywood, and star of his own TV show. Director of the first show is Rita Gillespie, executive producer is Selig J. Seligman, who is also executive producer of the TV series "Combat." Seligman is President of Selmur Productions, the ABC-TV (American Broadcasting-Paramount Theaters) subsidiary.

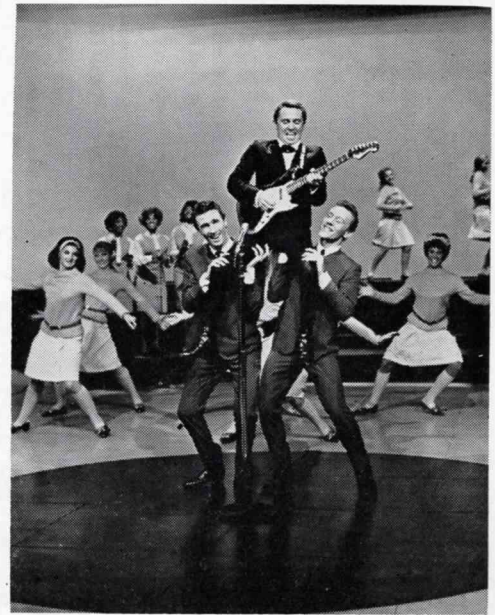
Dig the teens. ABC-TV has long gone after the teens with TV shows. In addition to the Dick Clark Bandstand Show



Jody Miller: she answered the 4 Seasons

on a daily basis for many years, there was the Clark Saturday night show, and the much more recent "Hootenanny" show, which did well among the folk-oriented younger set for about two years. ABC-TV is hoping that "Shindig" will have the same effect on a new generation of youngsters.

Reason for hope. One of the things that makes ABC-TV optimistic about "Shindig" is the upcoming appearance of the Beatles on the show. Producer Good will tape the boys in London sometime in October. Good knows the Beatles well; he made their TV spectacular "Around The Beatles" which was shown in England



Righteous Bros. and Jerry Cole: they performed with the Beatles

earlier this year, (and will be seen here on ABC-TV this fall).

Good, by the way, is not only a producer, but also an actor and comedian. Just recently he played a small role in a soon-to-be issued Cary Grant picture "Father Goose."

A lot of known and unknown acts are lined up for future segments of "Shindig." They include Bobby Freeman, Gerry and the Pacemakers, Adam Faith, Gale Garnett, Jody Miller, Delaney Bramlett, and the Cables.

If the show hits, it will not only please the teen set and ABC-TV. It will please the entire disc industry, for it could be the biggest boon for newcomers in the disc field since Dick Clark had a daily Bandstand show.

B.R.



Bobby Sherman (and dancer Maria Gahva): a lad with a future

Soundtrack blockbusters for fall

"Mary Poppins" and "My Fair Lady" loom as the biggest from the movie realm since "Gigi" and many more big ones are on the way

The term, "theme from," has become in recent years, almost standard parlance in the record business. It is, in a way, symptomatic of one of the most wanted kinds of music of all, namely, music from the movies.

Almost every movie today has some musical background score, which in turn has a key theme which weaves its way through the 90 or more minutes of action embraced by most films. Thus many pictures become identified to future viewers by a specific piece of recorded theme material. It's no secret that film producers look with much favor on records of their film scores—as a valuable promotion medium.

Shot in the arm. Conversely, the record business gets its own sustained shot in the arm by movie-goers who take to a score they've heard and want it in permanent form—on records. All this has been going on at a steadily increasing pace in recent years and 1964 has already managed to set its own marks on the record books. Beyond that, the forthcoming fall season holds the promise of being one of the most exciting of all for movie and record fans—and quite obviously too for the people on the money end of these hand-in-hand facets of the business.

Two properties now set for early release, already figure to be worldbeaters, and to take their place with such earlier '64 soundtracks as the Beatles' "Hard Day's Night," which has already hit record-breaking sales figures for a soundtrack, according to United Artists. The up-coming blockbusters are "Mary Poppins," a Disneyland disk release and starring Julie Andrews, and the film version of the record-breaking Broadway musical, "My Fair Lady," on Columbia Records, which stars Rex Harrison and Audrey Hepburn (with Miss Hepburn's singing tracks handled by Marnie Nixon).

All stops out. These two films and their accompanying albums are enough by themselves to produce one of the biggest of all seasons for movies and movie music on record. At Disneyland, the stops are being pulled out all the way, in terms of promotion and exploitation of the score by Richard and Robert Sherman. Only last week, star Julie Andrews was in New York on a whirlwind schedule of interviews with major consumer magazines—all slanted to "Mary Poppins" and its potential audience, estimated conservatively by the Disney corps as encompassing everybody from six to 90.

Columbia, in like manner, is going all the way with the highly prized "Fair Lady" track release. The firm, which also owns one of the biggest all-time original cast sellers in the original Broadway version of the show, is readying heavy promotion on the film track and will be reactivating a number of other albums containing various interpretations of the score, issued when the legitimate show first hit the main stem. These include sets by Sammy Kaye and Percy Faith, and there's a brand new album by Andy Williams featuring the film title on the cover and containing four songs from the score.

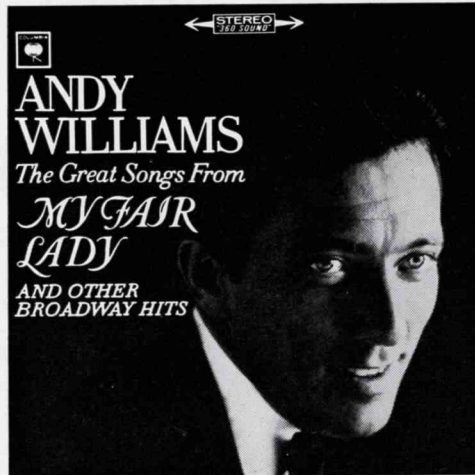
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A scene from "Mary Poppins" starring Julie Andrews and Dick Van Dyck.

We've Got The "Lady" Covered



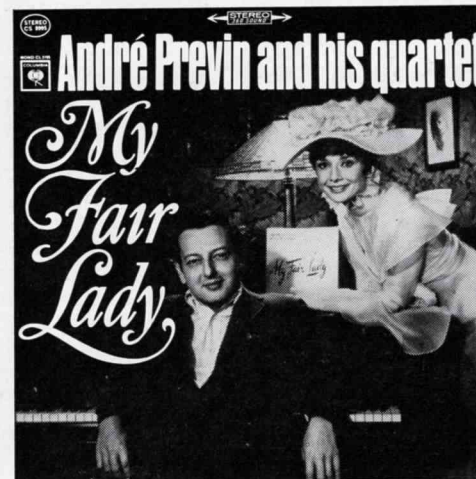
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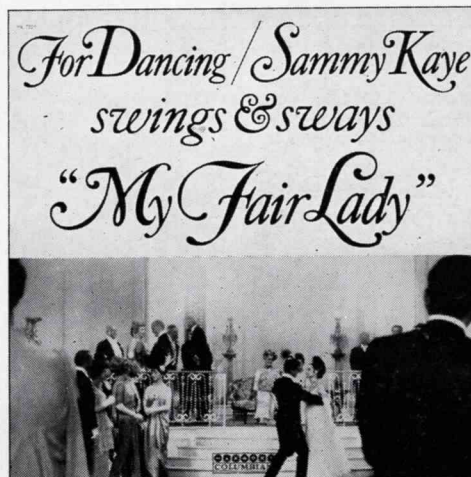
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The Many Sounds of "My Fair Lady" on Columbia Records 

*STEREO

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Full speed ahead. Among other firms, there is also a load of activity brewing. United Artists, which couldn't be blamed for sitting on its "Hard Day's Night" laurels, is full speed ahead with a variety of new selections. The third chapter in the saga of James Bond, "Goldfinger," with another score by British cleffer, John Barry, who handled the assignment on the earlier Bond pictures, is due in October. So is "Topkapi," Jules Dassin's latest, with Peter Ustinov, Maximillian Schell and Melina Mercouri. Manos ("Never on Sunday") Hadjidakis wrote the score.

About the first of the year, there'll be a pair of big ones: "The Greatest Story Ever Told," a George Stevens production with score by Alfred Newman (expected to be, in the words of one publicist, "the definitive movie of all time"); and a pop disc type epic titled "Ferry Across the Mersey," with Gerry and the Pacemakers, Cilla Black and other British artists in the Brian Epstein stable.

Outside offerings. United Artists, through a series of earlier successes, has become identified as a hot label with movie properties and hence has enjoyed offerings from outside its own parent fold. These would include the recently issued track to Joe Levine's "Zulu."

Beyond all this, ABC Television has acquired initial airing rights to a number of recent UA-released films and the UA record firm is reseriving stores with the albums that go with such features as "The Vikings," "Solomon and Sheba," "Judgment at Nuremberg," "The Misfits," "Exodus," "Some Like It Hot," "Taras Bulba," "The Big Country" and "Paris Blues."

Another of the big movie-affiliated companies, Colpix, is setting its autumnal sights on "Lilith," considered by Columbia Pictures to be a potential monster of a film. It has a score by Kenyon Hopkins who turned in the well known "East Side West Side" TV background score. The picture features Jean Seberg and Warren Beatty. The firm is currently pushing "Behold a Pale Horse," with a score by Maurice Jarre, the French composer who won an Academy Award for his "Lawrence of Arabia" score. (See separate story.)

Another hot one. The almost inevitably successful Henry Mancini on RCA Victor, has another hot offering upcoming in "The Out-of-Towners," movie score due for early release. Mancini, already the owner of a pair of Academy Award oscars for best song of the year, figures he may have yet another in the tune, "Dear Heart," from the film, which will also be released as a single. Victor will also release during the fall, Elvis Presley's latest soundtrack, "Roustabout," a Hal Wallis production for Paramount.

Also on the Victor schedule is the movie version of "Threepenny Opera," starring Sammy Davis Jr. The film was shot in Germany over a year ago but only now is the picture actually coming up for release. Although there is little definite word at this time on release dates, Victor also has acquired the rights to "In Harm's Way," a star-laden picture, now being filmed in Hawaii. Scoring will come later, in Hollywood, with a projected release date early in 1965.



Scene from "My Fair Lady" starring: Audrey Hepburn and Rex Harrison

Exciting prospects. Warner Brothers has but one film on the docket for the immediate future but there's plenty of excitement at the label on the prospects. That one is the film version of Helen Gurley Brown's successful book, "Sex and the Single Girl," to star Tony Curtis, Janet Leigh, Lauren Bacall and Henry Fonda, with a score by Neal Hefti. It's due about December 1.

Decca is looking forward to considerable action on the track version of "The Lively Set," to feature such younger stars as Jimmy Darren, Joannie Sommers, Pamela Tiffin, the Surfariis and Hollywood deejay, Wink Martindale. The up and coming writer-producer-publisher, Bobby Darin, is the writer of the score for this one. A single by the Surfariis, Decca artists, is a good bet, although most of the others have other disc commitments.

Laying low. MGM is laying low for the fall season, riding high on releases from earlier this season. The firm has been particularly hot with "The Unsinkable Molly Brown," which brought the company back to the album charts, "The Carpetbaggers," by Elmer Bernstein, Connie Francis' starring vehicle, "Looking for Love," and Tennessee Williams'

"Night of the Iguana," film version with Richard Burton, Ava Gardner and Sue Lyon.

As though the prospects for the coming few months weren't bright enough, there is a lot of soundtrack and related movie activity already perking on the best-seller lists. The aforementioned Beatles' "Hard Day's Night" on United Artists and MGM's "Molly Brown" are certainly among the hottest.

Other hits. But there is also that hit-maker Henry Mancini, who has two Victor albums perking right now in "Pink Panther," and "Charade." In addition, the James Bond smash, "From Russia with Love," is there along with Frank Sinatra's "Robin and the Seven Hoods" on Reprise.

On the movie-related album front, Jack Jones can be found with three, with the titles "Where Love Has Gone," "Call Me Irresponsible," and "Wives and Lovers." Morgana King has her first chart entry in years with "A Taste of Honey" on the Mainstream label and to wrap it up in a neat package is Roger Williams with his "Academy Award Winners" album, on Kapp.

REN GREVATT

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French composer's soundtrack success

Maurice Jarre won an Oscar for his score to "Lawrence of Arabia," and could be in competition again with his "Behold A Pale Horse" soundtrack

When a prominent American Broadway show composer found himself unable to meet the assignment of writing the background score for the multi-Oscar winning "Lawrence of Arabia," an attractive young Frenchman was pressed into service.

With a cruel deadline of something like four weeks staring him in the face, Maurice Jarre met the challenge and turned out his score in the allotted time. His was one of the Oscars won by "Lawrence," for best background music score for the year.

The hard way. "It was doing it the hard way, because I'd much prefer to start writing my music as a picture is being filmed," said Jarre (assisted in his halting English by an interpreter). "As it was, I started with the uncut film and it was just that. I saw 40 hours of film and I wrote 40 hours worth of music for it, before the eventual trimming down to 4 hours.

"In the end, it probably seemed a simple thing, in a way, since there were only three basic themes. These were for Lawrence himself, in addition to one with Arabic flavor and one devoted to the British military. These were the three and each required infinite variations and development beyond the original statement.

Massive ensemble. "In 'Lawrence' we used a massive orchestra—90 pieces in all—like a huge symphony. But there are so many ways to do it, so many voicings. It depends on the spirit and the people and the atmosphere you're trying to capture. Almost directly opposite our feeling in 'Lawrence' is our latest picture, 'Behold a Pale Horse.'

"'Pale Horse' is about a Spanish guerilla fighter in the Civil War and a police officer who pursues him. It's set against the beautiful Pyrenees Mountains, full of majesty and splendor. Yet in all that huge open air setting, the story pinpoints down to just two people . . . Gregory Peck, the hunted and Anthony Quinn, the hunter.

"The music is written simply, with only 12 instruments against the 90 in 'Lawrence' but it's done to get inside those men, while giving a suggestion of the locale in the instrumentation and the rhythms. We used a flute, oboe, bassoon, guitar, clavichord, percussion and an ondes martenot."

Zinneman praised. "Pale Horse" director-producer Fred Zinneman, draws nothing but praise from Jarre. (He's noted for such earlier film triumphs as "High Noon," "From Here to Eternity," "The Men" and "The Sundowners" among others.) "Some directors and producers completely misunderstand the role and the value of background music," continued Jarre. "As you Americans would say, they put it down. Fred Zinneman never did. He knew so well what he was trying to get across that he was able to give me the insight I needed.

"I don't necessarily write anything to make a commercial impact. If it happens, that's very nice and I'm happy about it. But it can happen that way automatically I think, if the scenes and the music are woven together properly. And if that happens, the director has a lot to do with it."

Are there any rules of the road for a composer of movie scores? "A few, perhaps," says Jarre. "I think a composer should always orchestrate his own score.



Composer Maurice Jarre, writer of Oscar award-winning "Lawrence of Arabia" score, with his fiancée, French actress Dany Saval.

It's simply bringing his own effort to fulfillment. If he doesn't do this, his score can lose its éclat. In fact, a good basic score can be destroyed by a bad orchestration."

A clear theme. "It's important to achieve a theme that's basic enough and clear enough to catch the public ear. Always try to retain a clear theme for your movie public.

"And it's also important for a composer to be diversified. I try to write music in every form. I take two months away from my work every year to write the kind of music I want to write myself. It's my way of relaxing. When I took a recent holiday like that, I wrote a passacaglia to the memory of Honegger. In this piece, two basic works play against each other. I don't think it would have commercial interest but it was a wonderful exercise for me. I also wrote a ballet suite en blanc, a sort of divertissement for a ballet company."

Jarre has also written symphonies, concertos and even individual songs. Another of his credits is the score for Darryl Zanuck's "The Longest Day." He also wrote "The Train," score for the Burt Lancaster film.

Price of success. "It sounds like a great deal of work and it is," said Jarre. "But it's, in a way, the price of success. It's dangerous to accept too many assignments but it's also dangerous not to. You have to find your own level."

The 40 year old Jarre has become a sought after movie music writer. He has a number of new assignments already in one stage or another of preparation. "But I'll be taking a little time off in October to marry Dany Saval," he said. "Dany was in Walt Disney's 'Moon Pilot,' a year or so ago and now she's about to start 'I and the Man of 40,' when we get back to Paris."

In addition to his fiancée, Jarre likes Elvis Presley, "for his voice and because he knows what he's doing, and the music of Gilbert Becaud, one of our country's (France) best known song writers. But the 'Ye Ye' sound I don't like at all. (The 'Ye Ye' sound is currently big on the French pop scene.) Perhaps the Americans will like the 'Ye Ye' girls but that's not for me."

tower

This
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in the
business

These are the singles
that will make you remember it!

CAR PARTY/Outta Gas by The Sunrays (101)

GOODBYE GIRL/I'd Do Anything by Ritchie Dean (102)

SIXTEEN TONS/I'm Gonna Lose My Mind

by Harry Nilsson (103)

tower
t

Buddy Deane leaves the turntable

Veteran jockey, one of the first to play rock and roll, and a pioneer on TV bandstand shows, leaves WITH, Baltimore to run own Texas stations



Buddy Deane—goodbye to all that

Veteran retires. Veteran disk jockey Buddy Deane retires from the turntable at WITH, Baltimore next month to operate his own radio stations, thereby marking the end of an era for the music business.

From the time he first started at KXLR, Little Rock, Ark., back in "old timey radio," 1947, Buddy has been in the vanguard of programming innovations for deejays. He helped pioneer "Top 40" radio (i.e. "Don't know if I'm proud of it or not!") and was the first jockey in his area to distribute a list (Deane's Top 10 Disk Digest,) do record hops, and bring in recording stars for local stage shows.

Early rocker. Buddy was also the first pop jockey in Baltimore to play rock and roll. "The Platters, Bill Haley, the McGuire, Georgia Gibbs —" reminisces Deane, "Kids don't know many of those names today. It's like saying Al Jolson to them."

Buddy doesn't claim to have invented the TV dance party show ("Bob Horn did that in the early 50s on WFIL, Philadelphia,") but he was one of the first video hop hosts. In fact he and Dick Clark started their TV programs at exactly the same time in 1957.

That was the year Buddy left WITH (where he had been morning man since 1951) to join WJZ-TV, Baltimore, and host a new daily record hop series. Until its demise late last fall, Deane's TV show was one of the most successful and enduring dance party packages in the country.

Too much controversy. In a way, Deane's TV show was a casualty of the civil rights battle. "Baltimore can't properly be classified as either a Southern or Northern city," explains Deane. "We tried to do the right thing and invited Negro kids to dance on the show two nights a week, but one side claimed we'd gone too far, and the other screamed we hadn't gone far enough. It seemed unsolvable, so they finally took the show off the air."

Looking back upon his 17 years as a disk jockey, Buddy believes the greatest change in the record business is the fact that singles are now categorized by the age of the buyer rather than type of music.

Classified by age. "Originally, there were great division walls—country and western, pop, and rhythm and blues," explains Buddy. "Today we have 'age' walls: pre-adolescents, early, early teens, mid-teens, late teens, and early 20s."

Deane estimates that the majority of Beatles and Animal fans are 14 or younger. High School seniors like those "golden oldies," hits of two or three years ago when they were "young." Elvis Presley, according to Deane, appeals mainly to the early 20s. "I recently ran a Beatles vs. Presley contest," says Deane, "and I had many calls from kids complaining 'Presley's too old—It's just how old he is!'"

Noting that the average age of dancers attending his hops this year ranged from a year and a half to two years younger than before, Deane opines that the psychiatrists may be right when they suggest

that immature girls are subconsciously searching for boys who look like little girls—hence the trend towards long hair and girlish features on otherwise boyish idols.

Want something new. However, he doesn't think this theory applies to the Beatles. "Kids today are always grasping for something new. And you can't blame them for being blasé. They've had hundreds of no-talents pushed down their throats. The boys from England with the funny hair cuts are totally different—new, exciting."

Deane believes it takes far more concentration to build a record today than it did six years ago, particularly in the larger markets. Listeners in these cities, opines Deane, are so satiated with promotions and competitive deejays yelling "It's a hit!" that they are no longer responsive. Manufacturers now get better and more accurate reactions to new releases in small towns, says Deane.

In line with this, Buddy points out that Buzz Benson, the teen-aged program director-deejay of his Pine Bluff, Ark., station, KOTN, has had singular success lately in spotting potential hits on the basis of audience reaction.

He'll miss excitement. "I'll miss a lot of the vitality and excitement of the music business," admits Deane "but I hope to be of some service still to the record field. My stations (KOTN and KWEL, Midland, Tex.) are ideal testing grounds for new releases. We play more new releases, because our market is less competitive and we get faster reactions to new records because our audiences are less blasé."

Buddy's primary reason for retiring as a disk jockey is that long ago he promised his wife that he would resign from the turntable after his 40th birthday, which was last month.

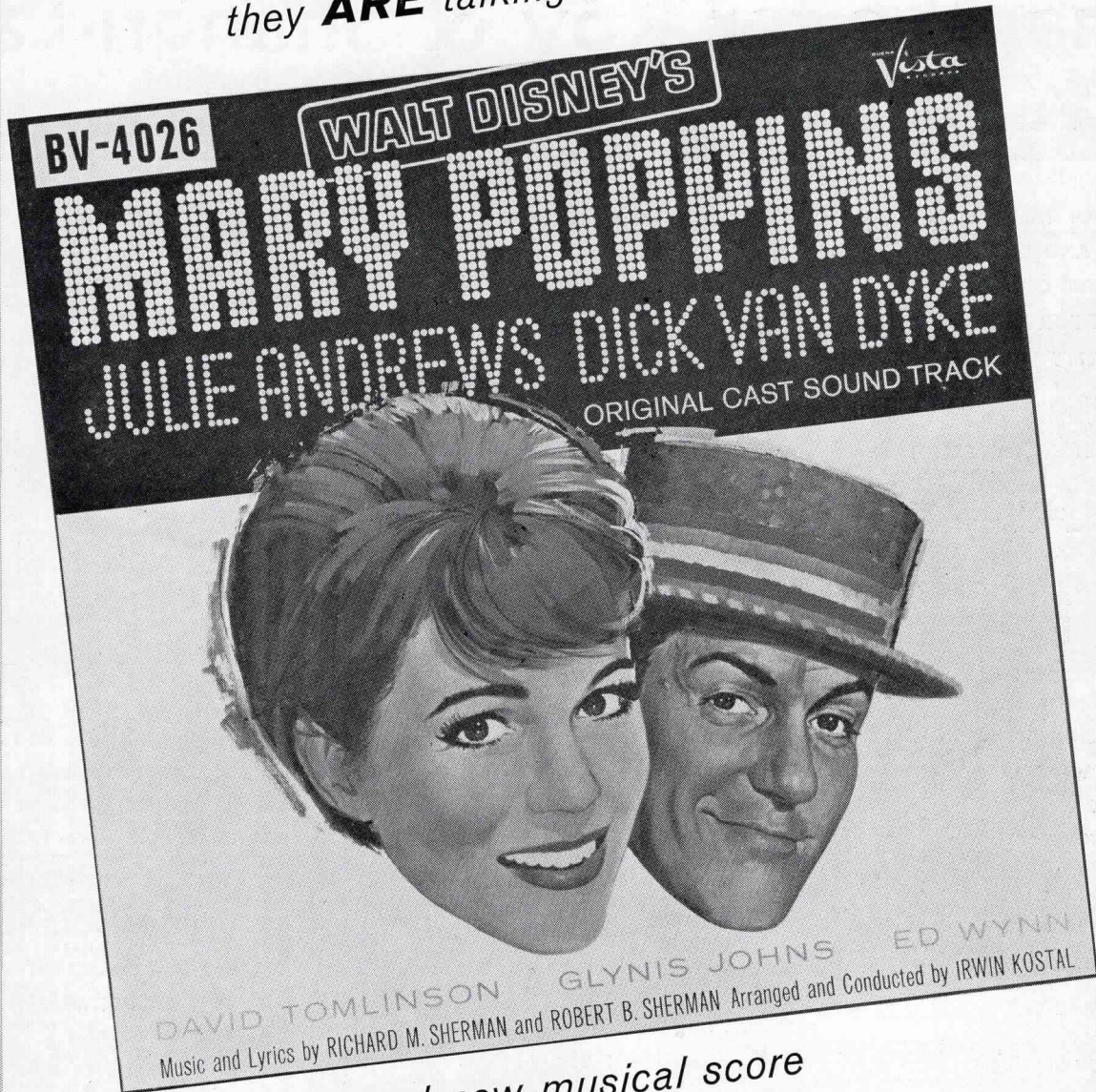
However, Buddy's 14-year-old daughter may also have something to do with his decision. "I really knew I was getting old," laughs Buddy, "the day I came home and found her playing a Frank Sinatra record. 'Oh Daddy,' she said, 'I think he's wonderful. A man that old who can still get up and sing. That's marvelous!'"

JUNE BUNDY

WALT DISNEY'S "MARY POPPINS" IS

THE PICTURE THEY WILL BE TALKING ABOUT!

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



*A brand new musical score
hits the 'BEST SELLING' charts
TWO MONTHS BEFORE
key-city release of the film!*

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



THE PICTURE THEY WILL BE TALKING ABOUT!

WALT DISNEY'S "MARY POPPINS" IS

SEPTEMBER 19, 1964

Records 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.

Smashes for Roy & Shangri-La's

THE MONEY RECORDS

This Week	Last Week	Record	Label
1	1	HOUSE OF THE RISING SUN ANIMALS, MGM E 13264	MGM
2	3	BREAD AND BUTTER NEWBEATS, Hickory 1329	Hickory
3	2	WHERE DID OUR LOVE GO SUPREMES, Motown 1060	Motown
4	9	SAVE IT FOR ME 4 SEASONS, Philips 40225	Philips
5	14	OH PRETTY WOMAN ROY ORBISON, Monument 851	Monument
6	8	G. T. O. RONNY & THE DAYTONAS, Mala 481	Mala
7	15	REMEMBER (WALKIN' IN THE SAND) SHANGRI-LA'S, Red Bird 10-008	Red Bird
8	5	BECAUSE DAVE CLARK FIVE, Epic 9704	Epic
9	6	A HARD DAY'S NIGHT BEATLES, Capitol 5422	Capitol
10	10	SELFISH ONE JACKIE ROSS, Chess 1903	Chess

SALE BLAZERS

This Week	Last Week	Record	Label
21	22	HAUNTED HOUSE GENE SIMMONS, HI 2076	Hi
22	24	YOU'LL NEVER GET TO HEAVEN DIONNE WARWICK, Scepter 1282	Scepter
23	11	YOU NEVER CAN TELL CHUCK BERRY, Chess 12908	Chess
24	32	FUNNY JOE HINTON, Back Beat 541	Back Beat
25	26	IT'S ALL OVER NOW ROLLING STONES, London 9607	London
26	30	I'M ON THE OUTSIDE LOOKING IN LITTLE ANTHONY & IMPERIALS, DCP 1104	DCP
27	36	WE'LL SING IN THE SUNSHINE GALE GARNETT, RCA Victor 8388	RCA Victor
28	33	SOMEDAY WE'RE GONNA LOVE AGAIN SEARCHERS, Kapp 609	Kapp
29	37	RHYTHM MAJOR LANCE, Okeh 7203	Okeh
30	23	HOW DO YOU DO IT GERRY & THE PACEMAKERS, Laurie 3261	Laurie

ACTION RECORDS

31	21	WALK, DON'T RUN '64 VENTURES, Dolton 96	Dolton
32	41	OUT OF SIGHT JAMES BROWN, Smash 1919	Smash
33	43	FROM A WINDOW BILLY J. KRAMER, Imperial 66051	Imperial
34	47	MATCHBOX BEATLES, Capitol 5255	Capitol
35	39	HE'S IN TOWN TOKENS, B. T. Puppy 502	B. T. Puppy
36	40	(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME LOU JOHNSON, Big Hill 552	Big Hill
37	58	WHEN I GROW UP TO BE A MAN BEACH BOYS, Capitol 5245	Capitol
38	64	YOU MUST BELIEVE ME IMPRESSIONS, ABC Paramount 10581	ABC Paramount
39	18	AND I LOVE HER BEATLES, Capitol 5235	Capitol
40	50	MICHAEL TRINI LOPEZ, Reprise 0300	Reprise
41	44	WHEN YOU LOVED ME BRENDA LEE, Decca 31654	Decca
42	68	SUMMER SONG CHAD STUART & JEREMY CLYDE, World Artists 1027	World Artists
43	57	NO TIME TO LOSE CARLA THOMAS, Atlantic 2238	Atlantic
44	25	UNDER THE BOARDWALK DRIFTERS, Atlantic 2237	Atlantic
45	28	IF I FELL BEATLES, Capitol 5235	Capitol
46	34	I'LL CRY INSTEAD BEATLES, Capitol 5234	Capitol
47	59	SLOW DOWN BEATLES, Capitol 5255	Capitol
48	51	ALWAYS TOGETHER AL MARTINO, Capitol 4239	Capitol
49	91	LET IT BE ME BETTY EVERETT & JERRY BUTLER, Vee Jay 613	Vee Jay
50	63	20-75 WILLIE MITCHELL, HI 2075	Hi
51	52	SAY YOU RONNIE DOVE, Diamond 167	Diamond
52	55	THERE'S NOTHING I CAN SAY RICK NELSON, Decca 31656	Decca
53	61	WHERE LOVE HAS GONE JACK JONES, Kapp 608	Kapp

54	65	IT'S FOR YOU CILLA BLACK, Capitol 5258	Capitol
55	29	SUCH A NIGHT ELVIS PRESLEY, RCA Victor 8400	RCA Victor
56	72	CHUG-A-LUG ROGER MILLER, Smash 1926	Smash
57	54	KNOCK, KNOCK ORLONS, Cameo 332	Cameo
58	42	WISHIN' AND HOPIN' DUSTY SPRINGFIELD, Philips 40207	Philips
59	81	TOBACCO ROAD NASHVILLE TEENS, London 9689	London
60	75	LITTLE HONDA HONDELLS, Mercury 72324	Mercury
61	66	SHE WANTS T' SWIM CHUBBY CHECKER, Parkway 922	Parkway
62	✓	WHY YOU WANNA MAKE ME BLUE TEMPTATIONS, Gordy 7035	Gordy
63	74	LAST KISS J. FRANK WILSON, Josie 923	Josie
64	48	JUST BE TRUE GENE CHANDLER, Constellation 130	Constellation
65	67	ON THE STREET WHERE YOU LIVE ANDY WILLIAMS, Columbia 43128	Columbia
66	38	PEOPLE SAY DIXIE CUPS, Red Bird 10-006	Red Bird
67	53	SWEET WILLIAM MILLIE SMALL, Smash 1920	Smash
68	✓	THAT'S WHAT LOVE IS MADE OF MIRACLES, Tamla 54102	Tamla
69	71	I STAND ACCUSED JERRY BUTLER, Vee Jay 598	Vee Jay
70	69	INVISIBLE TEARS RAY CONNIFF SINGERS, Columbia 43061	Columbia
71	✓	DO YOU WANNA DANCE DEL SHANNON, Amy 911	Amy
72	70	GOOD NIGHT BABY BUTTERFLYS, Red Bird 10-009	Red Bird
73	76	GATOR TAILS AND MONKEY RIBS SPATS, ABC Paramount 10585	ABC Paramount
74	73	SOCIETY GIRL RAG DOLLS, Parkway 921	Parkway
75	✓	HAVE I THE RIGHT HONEYCOMBS, Interphon 7707	Interphon
76	79	YET—I KNOW STEVE LAWRENCE, Columbia 43095	Columbia

77	82	MERCY, MERCY DON COVAY & GOODTIMERS, Rosemart 801	Rosemart
78	✓	GONNA SEND YOU BACK TO WALKER ANIMALS, MGM 13242	MGM
79	97	COME A LITTLE BIT CLOSER JAY & THE AMERICANS, United Artists 759	United Artists
80	✓	SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 0301	Reprise
81	79	LOVERS ALWAYS FORGIVE GLADYS KNIGHT & PIPPS, Maxx 329	Maxx
82	88	JAMES BOND THEME BILLY STRANGE, Crescendo 320	Crescendo
83	83	HOLD ME P. J. PROBY, London 9688	London
84	77	I'LL ALWAYS LOVE YOU BRENDA HOLLOWAY, Tamla 54099	Tamla
85	87	IF YOU WANT THIS LOVE SONNY KNIGHT, Aura 403	Aura
86	89	CANDY TO ME EDDIE HOLLAND, Motown 1063	Motown
87	84	LOVERS PRAYER WALLACE BROTHERS, Sims 189	Sims
88	✓	I WOULDN'T TRADE YOU FOR THE WORLD BACHELORS, London 9693	London
89	92	HEARTBREAK DEE CLARK, Constellation 132	Constellation
90	94	I DON'T CARE BUCK OWENS, Capitol 5240	Capitol
91	86	LA DE DAH, I LOVE YOU INEZ & CHARLIE FOXX, Symbol 201	Symbol
92	✓	SCRATCHY TRAVIS WAMMACK, Ara	Ara
93	✓	GARDEN IN THE RAIN VIC DANA, Dolton 99	Dolton
94	95	AIN'T THAT LOVING YOU BABY BETTY EVERETT & JERRY BUTLER, Vee Jay 613	Vee Jay
95	93	LET ME GET CLOSE TO YOU SKEETER DAVIS, RCA Victor 8397	RCA Victor
96	✓	THAT'S HOW STRONG MY LOVE IS O. V. WRIGHT, Goldwax 106	Goldwax
97	99	THE CAT JIMMY SMITH, Verve 10330	Verve
98	✓	FUNNY GIRL BARBRA STREISAND, Columbia 43127	Columbia
99	✓	DEATH OF AN ANGEL KINGSMEN, Wand	Wand
100	✓	TEEN BEAT '65 SANDY NELSON, Imperial 66066	Imperial

THE SPATS



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LOUIS, DUSTY, BEANS HAVE WINNERS

Chart Picks

DUSTY SPRINGFIELD

Philips 40229
 ALL CRIED OUT (Kingsley, ASCAP) (2:00)—Kaye, Springer
 Flip is "I Wish I'd Never Loved You," (Michigan, BMI) (3:33)—Hawker, Raymonde
 A rip-roaring, all-stops-out side for Dusty. Could go all the way.

LOUIS ARMSTRONG

Mercury 72338
 SO LONG, DEARIE (Morris, ASCAP) (2:13)—Herman
 Flip is "Pretty Little Missy," (International, ASCAP) (2:16)—Armstrong, Kyle
 Louis switches labels but it's the same "Hello Dolly" sound in another tune from the same show. Has a real chance.

THE JELLY BEANS

Red Bird 10-011
 BABY BE MINE (Trio, BMI) (2:46)—Barry, Greenwich, Venet
 Flip is "The Kind of Boy You Can't Forget," (Trio, BMI) (2:20)—Greenwich, Barry
 A strong ballad here with a soft, meaningful reading by the group. A good followup.

GERRY AND THE PACEMAKERS

Laurie 3271
 I LIKE IT (Gil, BMI) (2:14)—Murray
 Flip is "Jambalaya," (Acuff-Rose, BMI) (2:35)—Williams
 Boys have become well-established since their initial hit a few months back and this one, already getting heavy play, can make it too.

MARVIN GAYE

Tamla 54101
 BABY DON'T YOU DO IT (Jobete, BMI) (2:33)—Holland, Dozier, Holland
 Flip is "Walk on the Wild Side," (Shapiro-Bernstein, ASCAP) (2:18)—David, Bernstein
 A powerful side for Marvin done to a big arrangement. A lot happening here.

SAM COOKE

RCA Victor 8426
 COUSIN OF MINE (Kags, BMI) (2:27)—Cooke
 THAT'S WHERE IT'S AT (Kags, BMI) (2:35)—Cooke, Alexander
 A brisk change of pace for Sam as he does an easy, medium beater with a nostalgic kind of melody on top, with the flip a happy rocker. Either could go.

LINDA SCOTT

Kapp 610
 THAT OLD FEELING (Leo Feist, ASCAP) (2:04)—Brown, Fain
 Flip is "This Is My Prayer," (Chappell, ASCAP) (2:52)—Huntley, Carr.
 The thrush's first outing in a long spell and a good one. The standard is done as a bossa nova with a sharp arrangement. Has what it takes.

DICK AND DEEDEE

Warner Bros. 5470
 WITHOUT YOUR LOVE (Odin, ASCAP) (2:05)—St. John

Flip is "The Riddle Song," (Odin, ASCAP) (1:50)—St. John, Sperling

The couple lend their emotional duet style to a strong ballad offering over good, timely, ork backing.

BROOK BENTON

Mercury 72333
 LUMBERJACK (Benday, BMI) (2:17)—Arrington
 Flip is "Don't Do What I Did (Do What I Say)," (Benjamin, ASCAP)—Benjamin, Marcus
 Brook lends his fine low tones to this good ballad and it could be a winner. Watch it.

THE MUGWUMPS

Warner Bros. 5471
 I DON'T WANNA KNOW (Gil, BMI) (2:07)—Beecham, Rowberry
 I'LL REMEMBER TONIGHT (Gil, BMI) (2:06)—Andrews

An interesting new group here, and one that has a real sound. A lot of talent in this quartet, and both sides have appeal in the current groove.

MAXINE BROWN

Wand 162
 OH NO NOT MY BABY (Screen Gems, Columbia, BMI) (2:29)—King, Goffin
 Flip is "You Upset My Soul," (Ludix-Flor Marlu, BMI) (2:24)—Albrecht, Drain

The gal has a sincere sound on this classy, teen-styled ditty by Goffin and King and it could be the side to put her back on the charts.

THE CINNAMONS

B. T. Puppy 503
 I'M NOT GONNA WORRY (Bright Tunes, BMI) (2:10)—Horton
 Flip is "Strange Strange Feeling," (Bright Tunes, BMI) (2:10)—Margo, Margo, Medress, Siegel
 Here's a good new group with something of the Dixiecupps, Jelly Beans kind of sound. Watch them.

JOHNNY CYMBAL

Kapp 614
 CONNIE (Bassman Productions, BMI) (2:31)—Cymbal
 LITTLE MISS LONELY (Bassman Productions, BMI) (2:33)—Cymbal
 Johnny Cymbal makes a strong return to the disc scene after a long absence. Sides are both devoted to girls and the top one, particularly, looks good.

PAT BOONE

Dot 16658
 BEACH GIRL (T.M.—Blackwood, BMI) (2:32)—Melcher, Johnston
 Flip is "Little Honda," (Sea of Tunes, BMI) (2:00)—Wilson
 Boone takes to the "West Coast" sound, a la Beach Boys, Jan and Dean approach here in a solid performance. Side was produced by Terry Melcher.

NANCY WILSON

Capitol 5254
 IT'S TIME FOR ME (Kacydee, BMI) (1:52)—Smith, Maxwell
 I WANNA BE WITH YOU (Morley, ASCAP) (2:05)—Strouse, Adams.
 Coming off her big hit "How Glad I AM," Nancy turns in a hip kind of rapid-fire lyric on the top side, coupled with a ballad from "Golden Boy." Either has a chance.

MUSIC BUSINESS DISCOVERIES

BUDDY AND THE HEARTS

Landa 701
 THIRTY DAYS (Arc, BMI) (2:20)—C. Berry
 LET IT ROCK (Arc, BMI) (2:04)—C. Berry

A romping new group with Buddy, the lead, essaying a good Chuck Berry sound. Both sides, in fact, were written by Berry. The boys could make it.

VINCE MAURO

Capitol 5264
 SOMEBODY JUST LIKE YOU (Wil-Tone, BMI) (2:36)—Marshall
 Flip is "Caught in Your Spell," (Roosevelt, BMI) (2:32)—Daryll Taylor

A soft-voiced new chanter who has a way with a ballad. The cooing style could easily catch on.

DELANEY BRAMLETT

GNP 328
 YOU NEVER LOOKED SWEETER (Four Star, BMI) (2:26)—Pitts
 Flip is "Heartbreak Hotel," (Tree, BMI) (2:39)—Axton, Durden
 New chanter has a good touch on the modern sound on this rocka-ballad. He's also due for good exposure through appearances on the new "Shindig" TV show.

THE VELVETTES

V.I.P. 25007
 NEEDLE IN A HAYSTACK (Jobete, BMI) (2:29)—Stevenson, Whitfield
 Flip is "Should I Tell Them," (Jobete, BMI) (2:48)—Stevenson, Whitfield

A solid new group out of the Tamla-Motown operation. Side stomps with a hand-clapping gospel beat. Could be a big one.

SHELBY FLINT

Valiant 6052
 WONDERLAND (Radford, BMI) (2:19)—Addrisi
 Flip is "Pipes for Keith," (Radford, BMI) (2:49)—Addrisi

The young thrush could have a big one here. It's an interesting ballad tune with interweaving repeating lyric lines and offbeat harmony. Watch it.

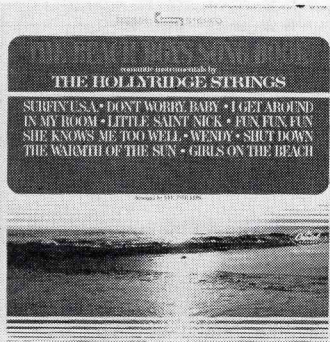
THE BRIGHTONES

Warner Bros. 5472
 SWIM, SWIM, SWIM (Ranger 7/Burbank, ASCAP) (2:03)—Bright, Jackson Wisner
 Flip is "Rumors," (Ranger 7/Burbank, ASCAP) (2:00)—Jackson, Wisner

A cute ditty based on the Swim dance beat with gals pounding out the lyric with a deep-voiced cat chiming in at spots.

Beach Boys Hits—Instrumental Style

This Week's Block Busters



THE BEACH BOYS SONG BOOK
THE HOLLYRIDGE STRINGS
Capitol ST 2156

The same instrumental, string-filled ensemble as that which enjoys a smash at the moment with the Beatles hits. This could be just as big.



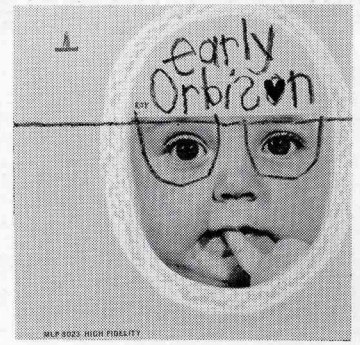
THIS IS LOVE
JOHNNY MATHIS
Mercury SR 60942

Johnny continues a solid chart album seller and this nicely-paced collection of ballads can keep him right up there.



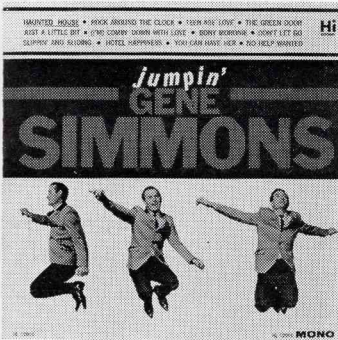
GIRL TALK
LESLEY GORE
Mercury SR 60943

Lesley is at her best on this terrific grouping of teen and adult-angled tunes with stylish Claus Ogerman arrangements. Could be big.



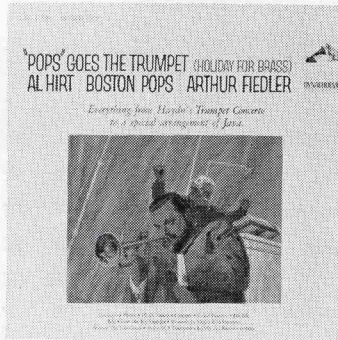
EARLY ORBISON
ROY ORBISON
Monument MLP 8023

Orbison's big army of followers will want this grouping of his earliest discings including "She Wears My Ring" and "Blue Avenue."



JUMPIN' GENE SIMMONS
Hi HL-12018

The Memphis-based label has stepped out smartly with Simmons' hit single, "Haunted House." The hit's here with a flock of other goodies.



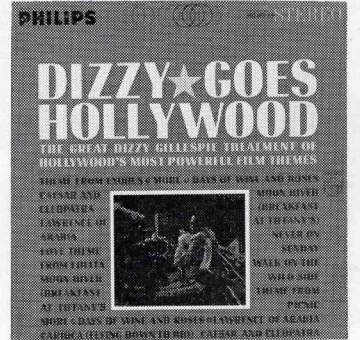
POP GOES THE TRUMPET (HOLIDAY FOR BRASS)
AL HIRT AND THE BOSTON POPS
ORL

RCA Victor LSC 2729
Here's chart-maker Al Hirt, blowing his horn with the hot Boston Pops ensemble on things like "Carnival of Venice," and "Java." Could be a winner.



THE SLIGHTLY IRREVERENT
MITCHELL TRIO
Mercury MG 20944

A bright, saleable cover and a lot of spoof type songs feature this new album by Chad Mitchell and the boys. Note the name change to "Mitchell Trio."



DIZZY GOES HOLLYWOOD
DIZZY GILLESPIE
Philips PHS-600-123

A powerful draw here. One of the most exciting horn men around, with his group, give a distinctive treatment to numerous popular film themes.

Chart Picks

THE DILLARDS LIVE
Elektra EKS 7265

The group's second album for Elektra and they mix humor and the folk touch for solid folk-pop results. These boys could become a factor.

THIS BITTER EARTH
BROOK BENTON
Mercury SR 60934

Brook does a good collection of ballads here, including the title tune, "Learning to Love Again," and "It's Too Late to Turn Back Now."

10th ANNIVERSARY ALBUM
THE PLATTERS
Mercury SR 60933

Could be an important item on the market. Group has had a long tenure and this collection, including "The Great Pretender" should sell well.

THE BIG SOUND OF THE DRAGS, VOL. 2
Capitol ST 2146

Drags are big business on records and this collection of authentic sounds, one of the best among numerous items available, has a lot of appeal.

WARM WAVE
CAL TJADER
Verve V-8585

Vibist Tjader gets a noble assist from piano, rhythm and strings in these soft, warm standard readings. Powerful pop-jazz set.

WAYNE NEWTON SINGS HIT SONGS
Capitol ST 2130

This lad sings up a storm and he's turned into a strong in person act as well. "San Francisco," "Hello Dolly" and "My Kind of Girl" are samples.

PUCCINI: LA BOHEME
TEATRO DELL OPERA DU ROMA
Angel SBL 3643

Thomas Schippers conducts this all-star cast (Freni, Gedda, Adani, Sereni, et al) in a splendid performance. Handsome packaging too.

BEETHOVEN: EMPEROR CONCERTO
ARTUR RUBINSTEIN, BOSTON SYMPHONY
RCA Victor LSC-2733

A definitive performance of a standard and much-favored work. All star cast lives up to expectations.

SEPTEMBER 19, 1964

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

Warner Bros/Reprise ... 3 in 10

MONEY ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
1	1	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	11	13	DAVE CLARK FIVE—AMERICAN TOUR Epic LN 24117	21	27	THE CHIPMUNKS SING THE BEATLES' HITS Liberty LRP 3388, LST 7388
2	3	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 6130	12	11	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059	22	17	COTTON CANDY AL HIRT, RCA Victor LPM/LPS 2917
3	2	SOMETHING NEW BEATLES, Capitol T/ST 2108	13	12	BEST OF HENRY MANCINI RCA Victor LPM/LSP 2693	23	23	HONEY IN THE HORN AL HIRT, RCA Victor LPM/LSP 2745
4	4	GETZ/GILBERTO Verve V/V6-8545	14	21	SUGAR LIPS AL HIRT, RCA Victor LPM/LSP 2965	24	25	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171
5	5	ALL SUMMER LONG BEACH BOYS, Capitol T/ST 2110	15	14	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	25	22	ROLLING STONES London LL 3375
6	7	PETER, PAUL AND MARY IN CONCERT Warner Bros. 2W 1555	16	24	HOW GLAD I AM NANCY WILSON, Capitol T/ST 2155	26	33	LATIN ALBUM TRINI LOPEZ, Reprise R 6125
7	6	RAG DOLL 4 SEASONS, Philips PHM 200-146, PHS 600-146	17	20	MORE OF ROY ORBISON'S HITS Monument MLP 8024	27	26	KEEP ON PUSHING IMPRESSIONS, ABC Paramount ABC 493
8	8	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	18	15	CONCERT SOUNDS OF MANCINI RCA Victor LPM/LSP 2897	28	28	THE BEATLES' SONGBOOK HOLLYRIDGE STRING, Capitol T/ST 2116
9	10	IT MIGHT AS WELL BE SWING SINATRA AND BASIE, Reprise FS 1012	19	18	UNSINKABLE MOLLY BROWN SOUNDTRACK, MGM E 4232	29	31	AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264
10	9	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364	20	19	PINK PANTHER HENRY MANCINI, RCA Victor LPM/LSP 2795	30	30	THE RETURN OF THE DAVE CLARK FIVE Epic LN 24161

ACTION ALBUMS

31	16	TELL ME WHY BOBBY VINTON, Epic LN 24113, BN 26113	54	47	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 806	78	92	OFF THE BEATLE TRACK GEORGE MARTIN, United Artists UAS 6377
32	45	UNDER THE BOARDWALK DRIFTERS, Atlantic 8099	55	51	WOODY ALLEN Colpix 518	79	84	SEX LIFE OF THE PRIMATE SHELLEY BERMAN, Verve V 15042
33	35	BEATLES' SECOND ALBUM Capitol T/ST 2080	56	61	MORE GOLDEN HITS OF THE FOUR SEASONS Vee Jay 1088	80	80	I WALK THE LINE JOHNNY CASH, Columbia CL 2190
34	37	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T/ST 2027	57	42	DANG ME—ROGER AND OUT ROGER MILLER, Smash MGS 27049	81	94	NORTHERN JOURNEY IAN & SYLVIA, Vanguard VRS 9158
35	36	DREAM WITH DEAN DEAN MARTIN, Reprise R/RS 6123	58	48	INTRODUCING THE BEATLES Vee Jay LP 1062	82	67	WITHOUT YOU ROBERT GOULET, Columbia CL 2200
36	43	THE BEST OF JIM REEVES RCA Victor LPM/LSP 2890	59	41	THE FIRST NINE MONTHS ARE THE HARDEST WEINRIE & JAMESON, Capitol T/ST 2034	83	71	GREATEST HITS MARY WELLS, Motown 636
37	34	MEET THE BEATLES Capitol T/ST 2047	60	55	TEARS & ROSES/I LOVE YOU MORE AND MORE EVERY DAY AL MARTINO, Capitol T/ST 2011	84	83	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1220
38	32	I DON'T WANT TO BE HURT ANYMORE NAT KING COLE, Capitol T/ST 2118	61	65	WITH A TASTE OF HONEY MORGANA KING, Mainstream 56015	85	86	IN THE WIND PETER, PAUL AND MARY, Warner Bros. 1507
39	39	DON'T LET THE SUN CATCH YOU CRYING GERRY & THE PACEMAKERS, Laurie LLP 2024	62	85	ANOTHER SIDE OF BOB DYLAN Columbia CL 2193, CS 8993	86	77	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5330
40	38	THE GREAT YEARS JOHNNY MATHIS, Columbia C2L 34	63	64	FABULOUS VENTURES Dolton BSPJ 2029	87	89	ACADEMY AWARD WINNERS ROGER WILLIAMS, Kapp KL 1400
41	53	WHERE LOVE HAS GONE JACK JONES, Kapp KL 1396	64	75	LICORICE STICK PETE FOUNTAIN, Coral CRL 57460	88	87	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T/ST 2002
42	44	SECOND BARBRA STREISAND ALBUM Columbia CL 2054	65	69	LITTLE OLD LADY FROM PASADENA JAN & DEAN, Liberty LRP 3377	89	90	GILBERTO & JOBIM Capitol T/ST 2300
43	29	HERE'S GODFREY CAMBRIDGE Epic FLM 13101	66	73	PRAYER MEETING JIMMY SMITH, Blue Note 4164	90	95	EVERYBODY KNOWS STEVE LAWRENCE, Columbia CL 2007
44	40	CHUCK BERRY'S GREATEST HITS Chess LP 1485	67	74	THE DUSTY SPRINGFIELD ALBUM Philips PHM 200-133	91	93	CHARADE HENRY MANCINI, RCA Victor LPM/LSP 2890
45	79	THE ANIMALS MGM E 4264	68	58	WHO'S AFRAID OF VIRGINIA WOLF? JIMMY SMITH, Verve V/V6-8583	92	97	TOGETHER AGAIN/MY HEART SKIPS A BEAT BUCK OWENS, Capitol T/ST 2300
46	46	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol T/ST 2082	69	59	ROBIN AND THE SEVEN HOODS SOUNDTRACK, Reprise F 2021	93	82	SENSATIONAL JOHNNY RIVERS Capitol T/ST 2300
47	54	LAND OF GIANTS NEW CHRISTY MINSTRELS, Columbia CL 2187	70	99	AL DI LA RAY CHARLES SINGERS—Command RS 870	94	91	KILIMANJARO QUARTETTO TRES BIEN, Decca
48	49	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24117	71	76	THIS IS US—THE SEARCHERS Kapp KL 1409	95	✓	BIG CITY BLUES JOHN HAMMOND, Vanguard
49	60	CARMEN LEONTYNE PRICE, RCA Victor LDS 6164	72	✓	INVISIBLE TEARS JOHNNY MANN SINGERS, Liberty	96	98	MANY SIDES OF THE SERENDIPITY SINGERS Philips PHM 200-133
50	57	BE MY LOVE JERRY VALE, Columbia CL 2181, CS 8981	73	62	BILL COSBY IS A VERY FUNNY FELLOW Warner Bros. W 1518	97	100	HAMLET RICHARD BURTON, Columbia DOL 300
51	52	BEST OF BUCK OWENS Capitol T/ST 2105	74	63	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904	98	72	THE DIXIE CUPS—CHAPEL OF LOVE Red Bird RB 23-400
52	56	SO TENDERLY JOHN GARY, RCA Victor LPM/LSP 2922	75	50	LITTLE CHILDREN BILLY J. KRAMER, Imperial LP 9267	99	✓	I'LL KEEP YOU SATISFIED BILLY J. KRAMER, Imperial LP 9267
53	66	HAVE A SMILE WITH ME RAY CHARLES, ABC Paramount ABC 495	76	68	BEWITCHED JACK JONES, Kapp KL 1365	100	78	PRESENTING THE BACHELORS London PS 300
77	70	WONDERFUL WORLD OF MAKE BELIEVE JOHNNY MATHIS MERCURY MG 20913						

MUSIC BUSINESS

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MAN ABOUT MUSIC



A Beastly Campaign

By Bob Rolontz

A press relations man, like a disc jockey, can expose an act to the consumer, but he can't make it happen unless the public wants it. Take the case of publicist **Mal Braveman**, who just worked on two massive campaigns. One failed and one succeeded, yet he gave both the same enthusiasm.

The campaign that didn't go over was the one on the Jamaican Ska. It got space, stories and even TV exposure, but the dance didn't happen.

The campaign that made it was the one on the **Animals**. Braveman has handled their press since their record started here, and they've gotten much coverage. It also happened that they had a hot record, which made Braveman's life easier.

There's no moral to any of this unless it might be the hotter the act the hotter the publicist.

Patience Pays Off

For years **Enoch Light** has been attempting to buy a painting by J. M. W. Turner of one of his famous seascapes. He first saw the painting at Sothebys in London 10 years ago, and bid on it then, but the estate withdrew the painting from sale. Every year when he went to London, Enoch would talk to the Sotheby people about the painting. Finally last month it went back on sale, Enoch was duly notified, and he now owns his first Turner. Just proves that the same "little extra" attention that Light gives to his Command Records pays off in buying a painting as well.

Nasitir's Promotion

Mort Nasitir, head of the record division of West, Weir & Bartel (they service the MGM Records account), has been named director of sales promotion for the firm. His successor as account supervisor for the record division is **Lloyd G. Seidman**. **Acey Lehman** is

creative supervisor for the division. **Jack Maher** assumes new duties as account executive on Verve and MGM Records. . . . **Juggy Gayles** is in charge of sales, promotion and publicity for the Mainstream label. . . . **Riz Ortolani** has been named to score "The Glory Guys" for United Artists Pictures.

George Marek, RCA Victor chief, flew to Conakry, Guinea in Africa last week to join Harry Belefonte in dedicating the site of a new cultural center in the new nation. They were invited by President **Sekou Toure**. . . . **Lester Sims** has signed singers **Melvin Trotter** and **Gail Noble** for the DFD label. . . . Cellist **Gregor Piatigorsky** has signed a three year exclusive contract with RCA Victor.

Luci Baines Johnson, the President's daughter, asked her dad to invite the **Four Seasons** to be one of the acts at the special show at the Democratic Convention two weeks ago. Others appearing were **Mahalia Jackson**, **Milton Berle** and **Louis Armstrong**. . . . The **Vibrations** have been signed by Okeh. . . . **Ahmad Jamal** has signed a new contract with the Chess label. **Lennie Chess** handled the deal. . . . **Inez and Charlie Foxx** are on a five week tour with the Rolling Stones in Britain. **Juggy Murray**, head of the Sue label, accompanied the act to Britain, then continued onto Europe to visit distributors there. . . . **The Trashmen** are also on a tour. They are in Venezuela on a three weeker.

Off The Record

One of the larger movie firms is no longer giving contracts to its executive personnel from the junior executives to the top brass. This policy applies to its record firm executives as well. Policy has caused a lot of grumbling on the part of executives who formerly had contracts.

How to make a cold label hot

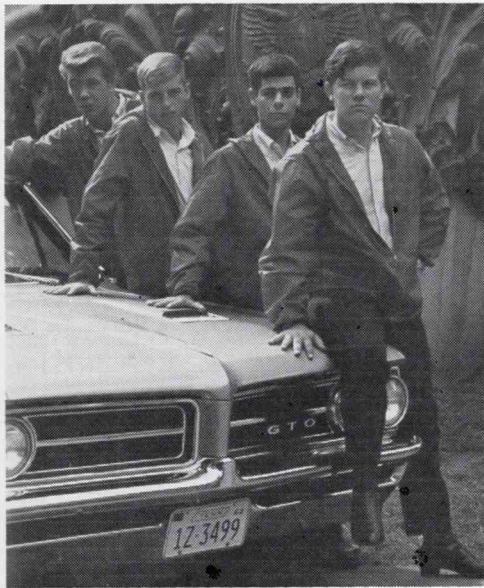
Amy-Mala's sales are up almost 1000 per cent in little over a year and the secret lies in use of wide variety of independent producers

Starting from scratch. When Larry Uttal took over the management of Amy-Mala Records about a year ago, the firm was ailing. Sales were in the low six figure area and the firm had been a long time without hits.

A year later Amy-Mala had turned into a hot label. Business had increased almost 1000 per cent, and during July and August of 1964 the firm had three singles on the charts. In addition Uttal was readying a number of important LP releases, and had made arrangements for a new folk LP series.

Improving the product. Uttal's first move after taking over was to line up a number of indie producers to make product for the firm. He had been friendly with Irv Micahnik and Harry Balk, managers of Del Shannon, Johnny and the Hurricanes and Don Juan, from the days when he had his own label, early 1960's. They gave him one of his earliest hits "Our Faded Love" by the Royaltones.

He secured another strong-selling master from Artie Wayne, called "Midnight Mary," by Joey Powers, which also did well on the charts. And he picked up a hot master from Bob Crewe, Tracey Day's "Gonna Get Along Without You Now," which also did very well.



Ronnie and The Daytonas made it with "G.T.O."

Hard work and artistic freedom. According to Uttal the reason he was able to obtain these strong masters was due to the guarantee he gave to each indie producer that he would work hard on their

product. "After all," he says, "There were many other firms who could have used the same product, so all I could offer was hard work to get their masters the greatest exposure possible. And that's what I, Fred Deman, our national promotion director, Larry Maxwell, our promotion man, and Marcia Hillman, our office manager, have offered. Work and more work to get every record exposed. And we do a good job of it.

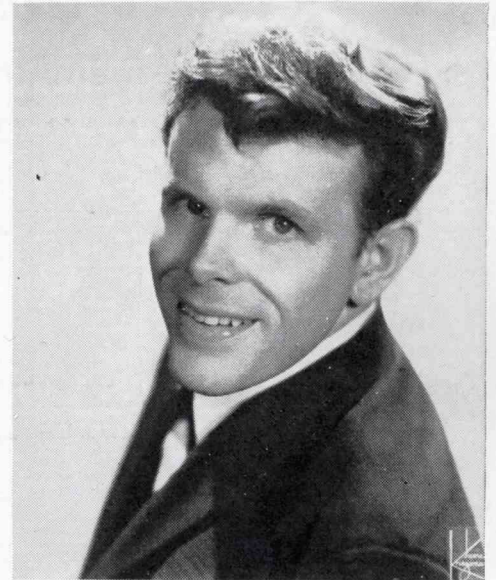
"However, we also offer something else to our indie producers, complete artistic freedom. They record what they want, who they want, and how they want to do it. I'll give them advice, if they ask for it, but I feel it's their job to make the product and ours to expose it. In a sense we try to work at Amy-Mala like United Artists Pictures. We finance the sessions, and give the producer a royalty, but we don't tell them how to make the product."

Other labels too. Once Amy-Mala had a couple of hits under its belt, Uttal went after additional producers. Luther Dixon worked out an agreement to produce for Amy-Mala under his own label, Gold Records. From Dixon Uttal got the master of "Watch Your Step" by Brooks O'Dell. Larry Maxwell made a similar arrangement to produce records under his Maxx label, and he made two good hits with Gladys Knight and The Pips for Amy-Mala: "Giving Up" and "Lovers Always Forgive."

Through an old friendship with Freddy Bienstock of Big Top Records, Uttal obtained Lou Johnson for the Big Hill label, and immediately had a strong selling disc with Johnson's "There's Always Something There To Remind Me." And the original indie producers kept coming up with highly commercial product. Micahnik and Balk made Del Shannon's comeback record of "Handyman," and his current smash, "Do You Want To Dance."

Bill Justis joins. Uttal feels that one of his major coups was the agreement with Nashville's Bill Justis to make product for him. One reason is because Justis is one of the top arrangers and producers around today; another reason was that it gave Amy-Mala a crack at talent in the Nashville area. One of the first records Justis produced for Amy-Mala was "G.T.O." with Ronny and The Daytonas, a smash hit.

Justis is not an exclusive producer for Amy-Mala, but works only on a free-lance basis. He is an artist with the Smash label, and he is busy, busy, busy, as an arranger—his first love—in the Nashville area. Some of the recent hits he has arranged include Roy Orbison's "It's Over," Pete Drake's "Forever," and Ronnie Dove's



Del Shannon's "Do You Wanna Dance" is jumping

"Say You." It's a rare week when a Justis arranged discing is not in the Top 10 of the charts. Of seven records he has produced over the past few months for various firms, three have been smashes.

Discovered in Nashville. Justis found Ronny of Ronny and The Daytonas in unexpected fashion. Ronny is the son of famed Nashville writer Marijohn Wilkin. Marijohn and Justis are co-owners of a publishing firm called Buckhorn Music. Ronny had been working on songs and he played some of them for Justis. The latter liked one tune but felt it should have a different lyric. Thus "G.T.O." was born. Justis decided to record it, and he gave it to Amy-Mala.

Justis produces only a limited amount of records. He tries to get a different sound on each disc, and he eschews getting involved in trends. So far, his desire for distinctiveness has stood him in good stead.

Albums next. At Amy-Mala Uttal is starting to work on an album line for the firm. One of the first albums coming up will feature Ronny and The Daytonas with Justis handling the production. There will also be an album shortly with Del Shannon. Uttal has also made a deal with Art D'Lugoff, Bert D'Lugoff and Bob Nemiroff to start a new label called Village Gate Records, named after the famed Greenwich Village night club where folk acts perform in New York. It will be a folk-pop label and the first recordings will be out sometime this Fall.

An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

Showing the positions of the hottest singles on local surveys of leading radio stations in top markets

This chart shows local and regional action by the hottest new singles in the country, based upon surveys made by leading radio stations. A different sampling of stations is used each week. Surveys are published with official authorization of the stations listed.

The letter "P" stands for Pick on a survey. The letter "X" stands for an Extra without numerical rank. Records must appear on two or more of the surveys used to be included in the REC. Records that have fallen off the Pop 100 also are omitted.

TITLES	EAST					SOUTH					MIDWEST					WEST				
	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMDA	TORONTO CKEY	WASHINGTON WDC	WORCESTER WORC	DALLAS KLIF	MIAMI WQAM	NASHVILLE WVOL	NEW ORLEANS WYLD	OKLAHOMA CITY KOMA	DETROIT CKLW	MILWAUKEE WRIT	MINNEAPOLIS WDGY	PITTSBURGH KQV	ST. LOUIS KXOK	DENVER KIMN	LOS ANGELES KFWB	SAN FRANCISCO KYA	SEATTLE KJR
ACROSS THE KAROO...J.J. Johnson (Impulse).....									5	X										
AFTER THE LAUGHTER...Wendy Rene (Stax).....																				
AIN'T SHE SWEET...Beatles (Capitol).....		29																		
AIN'T THAT LOVING YOU BABY...Everett & Butler (Vee Jay). (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Lou Johnson (Big Hill).....					34		40	21	6		35						37		38	34
ALWAYS TOGETHER...Al Martino (Capitol).....	10	57			38	24		36		41	32	30				24	25	25	22	6
AND I LOVE HER...Beatles (Capitol).....		20	12	24				22				19	9							
ANGELITO...Rene & Rene (Columbia).....																	49			
AROUND AND AROUND...Astronauts (RCA).....																				
BABY, BABY ALL THE TIME...Superbs (Dore).....																				
BABY BE MINE...Gino Washington (Wand).....											36									
BABY I MISS YOU...Tommy Good (Gordy).....																				
BABY I NEED YOUR LOVING...Four Tops (Motown).....	29	25	33		15	36		26		43	17	34	21	4	20	11	6	13		
BABY LET ME TAKE YOU HOME...Animals (MGM).....								47											30	
BABY LOVE...Supremes (Motown LP).....																				
BALDY STOMP...Deacons (Re-Car).....																				
BE GOOD BE GOOD...Jan Lawhon (Boyd).....											25									45
BEACH GIRL...Pat Boone (Dot).....	61																			
BECAUSE...Dave Clark Five (Epic).....	7	12	8	7	8	9		34		X	11	8	13	15	28	24	13	8	17	
BOO-RAY...Bill Black's Combo (Hi).....	4	6	6	4	3	12	5	12		31	5	6	8	1	7	3	1	2	8	
BREAD AND BUTTER...Newbeats (Hickory).....																				
CANDY TO ME...Eddie Holland (Motown).....					23						19									
CAN'T LIVE WITHOUT HER...Billy Butler & Chanters (Okeh).....																				
THE CAT...Jimmy Smith (Verve).....					40															
CHEETA...Li'l Shook.....																				
CHUG-A-LUG...Roger Miller (Smash).....					65		15				29				X					
CLINGING VINE...Bobby Vinton (Epic).....	13		20	13	28	30	24	11		X		14	47	22	27	16		32	30	
CLOSE YOUR EYES...Jimmy McGriff (Sue).....																				
COME A LITTLE BIT CLOSER...Jay & Americans (United Artists).....		34																		
C'MON AND SWIM...Bobby Freeman (Autumn).....	11				9	19	11	15	3	14						4	22			
C'MON EVERYBODY...Elvis Presley (RCA).....				9				29												11
COME ON OVER...Dave Clark Five (Epic LP).....																				
COME SEE, COME SEE...Markettes (Warner Bros).....																				
COUNTRY IDA...Johnny Meyers (Pitassy).....										X										
DANCING IN THE STREET...Martha & Vandellas (Gordy).....	50	10	25		18	50		52	33	10	42	2		30	10		5	26	15	
DARTELL STOMP...Mustangs (Providence).....	36																			
DEATH OF AN ANGEL...Kingsmen (Wand).....	53					58						50							34	
DEVOTED TO YOU...Brian Hyland (Philips).....	46																			
DO ANYTHING YOU WANNA...Harold Betters.....																				
DO I LOVE YOU...Ronettes (Philles).....	24	7	11		30	6	26	50		38	24	32	26	37	X	45	10	20		
DO WAH DIDDY DIDDY...Manfred Mann (Ascot).....	57																			
DO YOU WANNA DANCE...Del Shannon (Amy).....																				
THE DOG...Junior & Classics (Groove).....																				
DREAMIN'...Toni Grecco.....																				
EVERYBODY LOVES SOMEBODY...Dean Martin (Reprise).....	5	5	4	6	4		2	16		3		15	6	12	3		30	16	26	
EVERYBODY NEEDS SOMEBODY TO LOVE Solomon Burke (Atlantic).....																				
FANNY MAE...Robbie Lane & Disciples (Hawk).....				12																
FATHER SEBASTIAN...Ramblers (Almont).....				20																
FINGERPOPPER...Ike & Tina Turner (Sue).....								37												42
FT. WORTH, DALLAS OR HOUSTON...George Hamilton IV (RCA).....																				
FOR BETTER OR WORSE...Wilson Pickett (Atlantic).....									29											
FRANKIE & JOHNNY...Greenwood County Singers (Kapp).....																				
FROM A WINDOW...Billy J. Kessler (Imperial).....	21	37			35	17		31		48		35	41	31			44	44	39	
FUNNY...Joe Hinton (Back Beat).....	37	13	14		17		35			9	15	47		34	X	17	38	35		
FUNNY GIRL...Barbra Streisand (Columbia).....					59															
G.T.O...Ronny & Daytonas (Mala).....	28	16	18	5	12	3	6	2		2	8	9	2	3		1	5	6	16	
GALE WINDS...Egyptian Combo (Norman).....																				43
GARDEN IN THE RAIN...Vic Dana (Dolton).....					64	X														
GATOR TAILS & MONKEY RIBS...Spats (ABC Paramount).....	54																			
GET MY HANDS ON SOME LOVIN'...Artistics (Okeh).....																				
GIMME SOME...Tex Ritter.....	18																			
GIVE ME BACK MY HEART...Jackie Wilson (Brunswick).....									18	12										
GIVE ME FORTY ACRES...Willis Brothers.....	22																			
GOIN' PLACES...Orlons (Cameo).....																				
GOLF GOLF GOLF...E.E. Beatty (Campbell).....																				
GONNA SEND YOU BACK TO WALKER...Animals (MGM).....																				
GOOD GOOD LOVING...Wes Reynolds (Bismark).....																				
GOOD NIGHT BABY...Butterflys (Red Bird).....	62							41				28		22	40				33	
GOTTA KEEP ROLLING...Rosco Gordon (Old Town).....																				
GUITAR AND BONGOS...Lou Christie (Colpix).....																				
A HARD DAY'S NIGHT...Beatles (Capitol).....	6	4	2		7	4	13	19		9		5	7		15		32	7	5	
A HARD DAY'S NIGHT...Santo & Johnny (Canadian-American).....																				
HAUNTED HOUSE...Gene Simmons (Hi).....	48	29		32							18	10	36	39	7	5	9	18	14	28
HAVE I THE RIGHT...Honeycombs (Interphon).....																				
HEARTBREAK...Dee Clark (Constellation).....																				
HENPECKED GUY...Reflections (Golden World).....																				
HE'S IN TOWN...Tokens (B.T. Puppy).....	33																			
HEY GIRL, DON'T BOTHER ME...Tams (ABC Paramount).....	55																			

CONTINUED

Radio Exposure Chart (continued)

TITLES	EAST					SOUTH					MIDWEST					WEST				
	BUFFALO WKBW	NEW YORK WABC	NEW YORK WNYC	TORONTO CKEY	WASHINGTON WWDG	WORCESTER WORC	DALLAS KLFJ	MIAMI WQAM	NASHVILLE WYOL	NEW ORLEANS WYLD	OKLAHOMA CITY KOMA	DETROIT CKLW	MILWAUKEE WRIT	MINNEAPOLIS WDGY	PITTSBURGH KQY	ST. LOUIS KXOK	DENVER KIMN	LOS ANGELES KFWB	SAN FRANCISCO KYA	SEATTLE KJR
HIS LIPS GET IN THE WAY Bernadette Castro (Colpix)					43															
HOLD ME P. J. Freby (London)							25	45	P											
HOPES AND DREAMS Eric Gale (Camsul)						21							44							
HOT ROD HIGH Handells (Mercury)	40																			
A HOUSE IS NOT A HOME Dionne Warwick (Scepter)	31																			
HOUSE OF THE RISING SUN Animals (MGM)	2	1	1	1	2	8	3	7						36					31	2
HOW DO YOU DO IT Gerry & Pacemakers (Laurie)	15	15			16		32	44				14	1	3	5	21	14	19	1	19
HOW OLD DO YOU HAVE TO BE Ed Forsyth (Jewel)										32										
HOW'S YOUR SISTER Steve Allen (Dot)																				
HUGO Linda Hall (Columbia)						49	16									25				47
I BETTER RUN Barrett Strong (Tollie)									36											
I CAN'T BELIEVE WHAT YOU SAY Ike & Tina Turner (Sue)																				
I COULD CONQUER THE WORLD Shevelles (World Artists)																				46
I DON'T KNOW Steve Alaimo (ABC Paramount)								13												47
I DON'T WANT TO KNOW Muggwumps (Warner Bros.)																				
I DON'T WANT TO SEE TOMORROW Nat King Cole (Capitol)					55															
I GET AROUND Beach Boys (Capitol)	39				57							41								
I GOT A GOOD THING GOING ON Bobby Marchan (Dial)																				
I GUESS I'M CRAZY Jim Reeves (RCA)					50			16												
I HAD A TALK WITH MY MAN Mitty Collier (Chess)								6												
I JUST CAN'T GET OVER YOU Al Braggs (Peacock)									30											
I LIKE IT Gerry & Pacemakers (Laurie)		P																		
I SEE YOU Kathy & Joe (Smash)	64				X															
I SHOULD HAVE KNOWN BETTER Beatles (Capitol)																				
I STAND ACCUSED Jerry Butler (Vee Jay)																				11
I TRUST YOU BABY Kitty Lester (RCA)					52				3							26				
I WANNA LOVE HIM SO BAD Jelly Beans (Red Bird)		27																		
I WANT YOU Bobby Wilding (DCP)													20							
I WANT YOU TO MEET MY BABY Eydie Gorme (Columbia)					42															41
I WOULDN'T TRADE YOU FOR THE WORLD Bachelors (London)					60															
IF I FELL Beatles (Capitol)	9	47	12		27		16					19	9		11		25		22	25
IF YOU WANT THIS LOVE Sonny Knight (Auro)					53							P							5	
I'LL ALWAYS LOVE YOU Brenda Holloway (Tamla)									7											
I'LL BE BACK Beatles																				
I'LL CRY INSTEAD Beatles (Capitol)		53	30	29		11														
I'LL KEEP YOU SATISFIED Bill Garcia (Camsul)						16									32					23
I'LL STEP ASIDE Eddie Powers (Sims)																				
I'M GONNA CRY A RIVER Robert Ward (Thelma)									P											
I'M GONNA LOVE YOU TONIGHT Ray Ruff (Storme)									25											
I'M HAPPY JUST TO DANCE WITH YOU Beatles (Capitol)										34										
I'M LONELY Bobby Byrd (Smash)						41		28												
I'M LONELY Bobby Jameson (Tamla)									37											
I'M ON THE OUTSIDE LOOKING IN Little Anthony (DCP)	38	22			26		37	42		22	6								34	35
IN THE MISTY MOONLIGHT Jerry Wallace (Challenge)		54			31	34	8	10		7	16	12	17	17	X				10	21
INVASION Buchanan & Greenfield (Novel)						28														4
INVISIBLE TEARS Ray Conniff Singers (Columbia)	20						29													
IT HURTS TO BE IN LOVE Gene Pitney (Musicor)	27	17	19	33	16	27	10	27						49					21	23
IT'S A CRYING SHAME Sherry Long (Soul)														31	9	35			25	31
IT'S ALL OVER Ben E. King (Auro)																				
IT'S ALL OVER NOW Rolling Stones (London)		52	32				19	9		24									28	7
IT'S ALL OVER NOW Valentinos (Sar)																				10
IT'S FOR YOU Cilla Black (Capitol)						X														
IT'S NO GOOD FOR ME Freddy Norris (Rice)																				
IT'S ONLY MAKE BELIEVE Billy Fury (Parrot)						33		30												
I'VE GOT TO MOVE Four Bars (Falew)									28											
JAMBALAYA Gerry & Pacemakers (Capitol)					21															
JAMES BOND THEME Billy Strange (Crescendo)																				
JIMMY DARLING Vickie Sleg (Dot)						X														33
JOHNNY B. GOODE Dion (Columbia)																				
JOHNNY LOVES ME Florraine Darlin (Rio)					30															
JOLIE JACQUELINE Lucille Starr (Barry)					8															
JUST BE TRUE Gene Chandler (Constellation)		23																		
KEEP ON PUSHING Impressions (ABC Paramount)																				
KNOCK, KNOCK Orleans (Cameo)																				
LA LA LA LA LA Blendells (Reprise)	63																			
LAST KISS J. Frank Wilson (Josie)	52					5		3		40	1									9
LET IT BE ME Everett & Butler (Vee Jay)	58	P																		
LET ME GET CLOSE TO YOU Skeeter Davis (RCA)					36				21		45				38	X			48	4
LITTLE HONDA Beach Boys (Capitol LP)	40																		39	39
LITTLE HONDA Handells (Mercury)																				
LITTLE OLD LADY FROM PASADENA Jan & Dean (Liberty)		45		17	7	9	43				44	P		26						40
LITTLE QUEENIE Bill Black's Combo (Hi)															19					
LONELY CORNER Rick Nelson (Decca)		34																		
LONELY DRIFTER Johnny Adams (Ron)																				
LOOKING FOR THE RIGHT GUY Kim Weston (Tamla)																				
LOT LONGER TO GO Ed Forsyth (Jewel)																				
LOVE Jean Knight (Tribe)																				
LOVE COMES AND GOES Roscoe Shelton (Sims)																				
LOVE, EMOTION & DESIRE Bird Watchers																				
LOVE IS ALL WE NEED Vic Dana (Dolton)								33												
LOVERS ALWAYS FORGIVE Gladys Knight (Maxx)																				
LOVERS PRAYER Wallace Brothers (Sims)																				
THE LUMBERJACK Hal Willis (Sims)							P													
MAKE UP YOUR MIND Anna King (Smash)																				
MAKE YOURSELF AT HOME Marie Knight	41																			
MATCHBOX Beatles (Capitol)	11	41	24		11						15	26	23		22	43	22		26	
(A) MATTER OF MOMENTS Cliff Richard (Capitol of Canada)																				
MAYBE I KNOW LeRoy Gore (Mercury)		24	13	31	13	13	23	4		19				11	14	18	4	11	24	18
MAYBE THE LAST TIME James Brown (Smash)																				
MAYBELLINE Johnny Rivers (Imperial)	19	46	21	26	14	22	34	20		1	12	20	13	16	6	13	8	33		12
ME JAPANESE BOY Bobby Goldsboro (United Artists)	26			35																

SEPTEMBER 19, 1964

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

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

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	1	I GUESS I'M CRAZY Jim Reeves—RCA Victor 8383	17	19	ONE IF FOR HIM, TWO IF FOR ME David Houston—Epic 9690	33	35	STEPPING OUT Bill Phillips—Decca 31648
2	3	HERE COMES MY BABY Dottie West—RCA Victor 8374	18	20	FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—RCA Victor 8392	34	38	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313
3	4	THE BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	19	13	BAD NEWS Johnny Cash—Columbia 43053	35	36	STRONGER THAN DIRT Glenn Barber—Starday 676
4	5	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	20	21	CHIT ATKINS, MAKE ME A STAR Don Bowman—RCA Victor 8384	36	39	JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens Talley T-181A
5	2	PASSWORD Kitty Wells—Decca 31622	21	22	TH' WIFE John D. Loudermilk—RCA Victor 8389	37	44	CHUG-A-LUG Roger Miller—Smash S-1926
6	7	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643	22	28	GIVE ME FORTY ACRES Willis Bros.—Starday 681	38	40	TEARS & ROSES George Morgan—Columbia 43098
7	6	COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049	23	23	TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43044	39	25	WHERE DOES A LITTLE TEAR COME FROM George Jones—United Artist UA 724
8	18	I DON'T CARE Buck Owens—Capitol 5240	24	27	WORKIN' IT OUT Lester Flatt & Earl Scruggs—Columbia 43080	40	★	PLEASE BE MY LOVE George Jones & Melba Montgomery—United Artists 732
9	9	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265	25	29	FINALLY Kitty Wells & Webb Pierce—Decca 31663	41	15	SECOND FIDDLE Jean Shepard—Capitol 5169
10	10	MEMORY #1 Webb Pierce—Decca 31617	26	31	PLEASE TALK TO MY HEART Ray Price—Columbia 43086	42	42	MOTHER-IN-LAW Jim Nesbitt—Chart 1100
11	11	THE NESTER Lefty Frizzell—Columbia 43051	27	37	MAD Dave Dudley—Mercury 72308	43	43	BLUE BIRD LET ME TAG ALONG Rose Maddox—Capitol 5186
12	12	DANG ME Roger Miller—Smash 81881	28	17	ME Bill Anderson—Decca 31630	44	48	MY OWN Johnny Foster—Capa 122
13	24	SAM HILL Claude King—Columbia 43083	29	8	TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033	45	45	A THING CALLED SADNESS Chuck Howard—Columbia 43100
14	14	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	30	30	COTTON MILL MAN Jim & Jess—Epic 9676	46	46	HOW THE OTHER HALF LIVES Johnny & Jonie Mosby—Columbia 43100
15	26	DERN YA Ruby Wright—Ric S-126-64	31	33	THE HOUSE AT 103 Bill Goodwin—Vee Jay 602	47	47	THE RACE IS ON George Jones—United Artist 751
16	34	DON'T BE ANGRY Stonewall Jackson—Columbia 43076	32	32	ASK MARIE Senny James—Capitol 5197	48	50	SWEET ADORABLE YOU Eddy Arnold—RCA Victor 8363
						49	15	CIRCUMSTANCES Billy Walker—Columbia 43010
						50	41	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541

BIG C&W ALBUMS

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	1	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854	8	10	BEFORE I'M OVER YOU Loretta Lynn—Decca DL 4541/DL 74541	15	17	R.F.D. Marty Robbins—Columbia CL 2220/CS 9020
2	2	THE BEST OF JIM REEVES RCA Victor LPM 2840 (M); LSP 2890 (S)	9	9	WEBB PIERCE STORY Webb Pierce—Decca DXB 181 (M); DXSB 7181 (S)	16	16	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896
3	4	DANG ME Roger Miller—Smash MPS 27049/FRS 67049	10	3	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M); CS 8973 (S)	17	14	LORETTA LYNN SINGS Loretta Lynn—Decca DL 4499 (M); DL 74499 (S)
4	7	GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089 (M); ST 2089 (S)	11	11	KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174	18	18	RING OF FIRE Johnny Cash—Columbia CL 2053
5	5	I WALK THE LINE Johnny Cash—Columbia CL 2169 (M); CS 8990 (S)	12	12	PORTER WAGONER IN PERSON Porter Wagoner—RCA Victor LPM 2840 (M); LSP 2840 (S)	19	★	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901
6	8	THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 7514 (S)	13	13	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2782	20	20	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879
7	6	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	14	15	LOVE LIFE Ray Price—Columbia CL 2189			

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

A lot of C&W business is on a volume basis, attesting to its popularity. For instance, the **Flatt & Scruggs** show sponsored by Martha White Mills and Pet Milk, is seen in 55 markets this fall; The **Wilburn Brothers** show will be seen in 20 markets, sponsored by Garrett Snuff; and the **Porter Wagoner** show will be seen in 68 markets. Incidentally the Wagoner show, now in its fourth year, was in only 17 markets at the start. Meanwhile the Grand Ole Opry network show is on more than 400 stations throughout the U.S. and Canada which is really spreading the C&W gospel. . . . The **Faron Young** show on radio with **Tompall and the Glazers**, has just been renewed for 26 weeks by the Pearl Brewing Co. . . . **Hubert Long** of the Talent Agency reports that **Ray Price** and his **Cherokee Cowboys** broke house records at four out of five dates on a Texas tour in August, as a result of which **John T. Floore** of Helotes, Texas, is just a bit upset with Price. "Ray Price with his overflow crowds wears out all the seats, tables, cashiers and cash registers and plays hell with house records every time he shows up," says Floore. Long expects a lot of other records to fall during Price's 10 day northwest tour which began in Edmonton, Canada, Sept. 9.

Watch Out, Beatles!

It had to happen. A new London, England, vocal group — **The Nashville Teens** — (borrowing the name of America's prestigious music center, although they've never seen it) have given a brand new sound and beat to the stuff the **Beatles**, the **Animals** etc. started. It's titled "Tobacco Road," on British Decca abroad and on London in the U. S. The record jumped to No. 4 in British charts almost overnight, and Cedarwood pubby in Nashville is giving it all out promotion through President **Bill Denny** and national promo manager **Curley Rhodes**. . . . **Brenda Lee**, back from a busy five days visit to England where she made a single for the English market and made 11 radio and TV appearances to promote the new release,



Eddie Albert, third from the left, who started his career as a singer, and has had many musical roles including the title role in the Broadway production of "Music Man", is the newest addition to the artist roster of Hickory Records. The picture shows, left to right, Bud Brown, Joe Lucas, Albert, and Lester Rose. Albert recorded his first for Hickory in a session Aug. 27, and topper Wes Rose plans to give it the utmost in promotion. Among Albert's other stage successes was his work in "The Boys From Syracuse", "Miss Liberty", "Reuben, Reuben," and "Say, Darling". He also starred in five movies.

arrived back in Music City Aug. 24 but left the same night for Chicago and Detroit PA's. She'll return to England Sept. 19 for a sold out tour of that country and the continent. . . . C&W business has been so good on the west coast this year that most artists are working more than they'd like to, says Americana Corp.'s **Steve Stebbins**. **Eddie Dean** just returned from two months in the Far East, then jumped off for a 25 day tour starting in Alaska. On Oct. 1 **Jonie and Johnny Mosby** of Columbia, **Freddie Hart** and **Ray** began a 27 day tour of western states. **Hank Snow** headed an auditorium show consisting of many Grand Ole Opry performers in the San Fernando Valley Sept. 13. Meanwhile **Bob Luman** of Hickory Records will start a 17 day tour of

western states at Phoenix Sept. 21 and United Artists' **Georgie Riddle** will open a 15 day tour in National City, Calif. Oct. 2. . . . Pamper's **Hal Smith** flew to New York recently for taping of the show by **Ernest Tubb** and the Texas Troubadours. Tubb has been working the southern states during the last 10 days. . . . **Bobby Lewis** will start a 10 day tour of western states Sept. 25. . . . Columbia artist **Chuck Howard** is finishing up a four week's engagement at a club in Wichita, Kan.

Pack DuQuoin Fair

When an all-C&W package packed the DuQuoin State Fair at DuQuoin, Ill. starting Aug. 30, with more than 10,000 attendees, Fair President D. M. Hayes flashed the word to talent manager **Bob Neal**: "Start working now on a country

show for next year". The artists at DuQuoin included **Hank Snow** and the **Rainbow Ranch Boys**, **Ferlin Husky**, **Wade Ray**, **Ray Price**, **Skeeter Davis**, **Bill Anderson**, **Jimmie Dickens**, **The Collins Kids**, **Stringbean**, **Melba Montgomery**, **The Carolina Cloggers**, **Jimmy Gately**, and **The Kinsmen Trio**. **E. O. Stacy** of Chicago's GAC office helped package the show. . . . **The Jim McCoy** show played the Lee County Fair at Amboy, Ill. and drew the largest crowd in the fair's history. . . . Eighty-two separate performances are scheduled for artists of the Acuff-Rose Artists Corp. during September and the October calendar is already well filled. Acuff-Rose topper **Wesley Rose** said maximum effort would be expended on the new **Everly Brothers** release, "Ring Around My Rosie" written by **Donald Blackwell**, backed with "You're The One I Love", written by the **Boudleaux Bryants**. . . . **Faron Young** and his Deputies brought in an SRO posse at **Dewey Groom's** Longhorn Ranch at Dallas recently and captured the whole ranch. Young remarked that "With a group like **Darrell McCall** and the boys behind me I'll try anything." . . . Mercury's **Margie Singleton**, whose recent performances have included a successful tour of Canada and appearances at Mimeoosa Park, Tuscaloosa, Ala. and the Aragon ballroom in Chicago, is skedded for nine other dates in September and early October through the midwest and south. . . . Margie is booked through **Denny-Moeller Talent**.

Hurting For Records

Ernie Farrar, WWSR deejay at St. Albans, Vt. is hurting for C&W records and will appreciate singles and/or albums. . . . C&W record starvation is also bringing headaches to **Tiny Stokes** of KBLL at Helena, Mont. whose Tiny Stokes show is aired six days a week on his own station and for one hour each day on the 13 station Intermountain network. . . . **Bill Kaval Jr.**, headquartered at Albrook Air Force Base, Canal Zone, has been named to a part time job with TNT, one of three English speaking stations in the zone.

— HIT GOSPEL LP —

"SONGS OF COMFORT"

Edna Gallmon Cooke

Nashboro 7020
(1 with 7)

— 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

Brenda L Vanucha, 5423 Beechnut, Houston, Texas 77035, is president of the new **Slim Whitman National Fan Club** and invites C&W lovers to join up. Brenda points out that Whitman is the only C&W artist ever to have appeared at the famous London Palladium. . . . "Tragedy and Disaster in Country Songs" is the latest Starday album by **Howard Vokes** and is reported getting a lot of airplay. Vokes and his band hit the studios soon for an album session to be titled "Howard Vokes Sings Howard Vokes". Half the songs are published by the Voke pubbery and the remaining half published by Starday. Vokes is the writer of all. . . .

Ashworth in 41 Pages

Ernestville, the first issue of **Ernest Ashworth's** new fan club publication, was in the mails last week and gave the Ashworth admirers hefty gobs of what's going on with their hero. It's 41 pages with pictures, professionally put together. **Alice Meyers**, 582 Chapman Court, Santa Clara, Calif. is active president and editor. . . . **Gabe Tucker**, veteran C&W promoter and manager of **Brother Dave Gardner**, and his wife, **Sunshine**, who worked with **Pappy Daily** in Houston, Texas, were recent guests of **Judy Lynn** and her husband, **John Kelly**, at an "open house for deejays" at Las Vegas.

RCA has picked up its option on **Bobby Pickett** and has skedded his second record on the label for release Sept. 20. Pickett's last recording was the controversial "Smoke, Smoke, Smoke." . . . **Judy Kaye** and **The Kadetts** are set for the Nevada Nuggett at Carson City, Nev. Nov. 9 through 25. Meantime they'll fill a basketful of dates through the west and south. . . . **Floyd Case**, C&W publicist, has relocated and is living in Garland, Tex. in the Dallas-Ft. Worth area. . . . Epic Records has rushed out a single by **David Houston**, "Love Looks Good on You" coupled with "My Little Lady" from Houston's new album, "New Voice From Nashville". Houston is managed by **Tillman Franks** and bookings are through Hubert Long Talent. . . . **Gary Williams'** "Alaska" on the Panorama label is reported getting heavy play in the northwest. Deejays wanting copies can write to **Jerry Dennon**, 1021 East Pine Street, Seattle.

Country Single Picks

JUDY LYNN

United Artists 767
I'M MAKING PLANS
(Sure-Fire, BMI) (2:15)—Russell, Morrison

HELLO OPERATOR
(Glad, BMI) (2:36) — Stewart, Alridge

DAVID HOUSTON

Epic 9720
LOVE LOOKS GOOD ON YOU
(Forrest Hills, BMI) (2:09) — Richy, Moman

MY LITTLE LADY
(Peer Int., BMI) (2:02) — McWilliams, Rodgers

MELBA MONTGOMERY

United Artists 768
WHY DOES THE LADY CRY
(Glad, BMI) (2:05)—Montgomery

BIG BIG HEARTACHES
(Glad, BMI) (2:17)—M. and C. Montgomery

BOB JENNINGS

Sims 202
I'M BARELY HANGIN' ON TO ME
(English, BMI) (2:22)—Poovey

LEAVE A LITTLE PLAY (IN THE CHAIN OF LOVE)
(Four-Star, BMI) (2:11)—Kirby, Dickens

BOB GALLION

Hickory 1276
YOU REALLY KNOW HOW TO HURT A GUY
(Acuff-Rose Pub., Inc. BMI) (2:30)—B. Gallion

Flip is "Goin' Back To The Philippines" (Acuff-Rose Pub., Inc. BMI) (2:25)—Gallion

DOLORES SMILEY

Nugget 225
EVERYTHING TURNED BLUE
(Lonzo & Oscar Music BMI) (2:26)—S. Basore

Flip is "I Fell So Hard I Broke"
(Lonzo & Oscar Music BMI) (2:04)—I. Logan—C. Snoddy

PEE WEE KING
Cuca J-1182
TENNESSEE WALTZ
(Acuff-Rose Publishing Co. BMI) (2:10)—King—Stewart

Flip is "Petticoat Junction"
(Mono & Stereo BMI) (2:38)—Henning—Massey

ROSE MADDOX

Capitol 5263
TIA LISA LYNN
(Central Songs, BMI) (2:07)—Vernon, Maddox

Flip is "Silver Threads and Golden Needles" (Central Songs, BMI) (1:51)—Rhodes, Reynolds

PORTER WAGONER

RCA Victor 8432
I'LL GO DOWN SWINGING
(Moss Rose, BMI) (2:20) — Anderson

Flip is "Country Music Has Gone to Town" (Warden, BMI) (1:52)—Driftwood

THE WILBURN BROTHERS

Decca 31674
I'M MAKING PLANS
(Sure-Fire, BMI) (2:21)—Russell Morrison

Flip is "I'm Gonna Tie One On Tonight" (Sure-Fire, BMI) (2:14)—Nichols

NORMA JEAN

RCA Victor 8433
GO CAT GO
(Wilderness, BMI) (2:06) — Howard

LONESOME NUMBER ONE
(Acuff-Rose, BMI) (2:18)—Gibson

CHUCK REED

Minaret 119
CONSCIENCE
(Chu-Fin Music, Inc. BMI) (2:35) —Reed

Flip is "Straight From Heaven"
(Travis Music BMI) (2:35)—J. Glaser

BILLY HENSON

Nugget 226
GO DIG ME A HOLE
(Lonzo & Oscar Music, Window Music BMI) (2:00)—L. Turner

Flip is "Going Back"
(Lonzo & Oscar Music BMI) (2:21)—K. Adams

Country Album Picks

ROY CLARK
HAPPY TO BE UNHAPPY
Capitol ST 2031

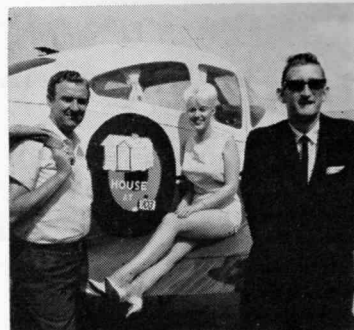
GEORGE JONES
COUNTRY AND WESTERN NUMBER ONE MALE SINGER
Mercury MG 20937

Gospel Single Pick

THE CHARIOT GOSPEL SINGERS

Peacock 3031
THAT'S ENOUGH
(Lion Pub. Co. Inc. BMI) (2:25) —O. Rush

Flip is "My Friend"
(Lion Pub. Co., Inc. BMI) (2:25) —L. Dixon



TAKING OFF: Cleat Stanfill, in sun glasses above, general manager of KCRV radio in Caruthersville, Mo., prepares to leave on tour with his close friend Bill Goodwin, left, whose current "House At 103" on Vee Jay is riding high in the C&W charts. The young lady, queen of the Bill Goodwin Fan Club, is helping to promote the record. The record is backed with "The Saddest Eyes."

Ric's Monza Deal

Ric Records made its first deal last week to handle another label when executive Lester Vanadore picked up distribution rights to a Monza disc featuring the Spidells. Side is "Find Out What's Happening," and the record has reportedly grabbed considerable action in the South.

THE YEAR'S
FIRST SLEEPER
RICKI DINO'S
"YOU'LL ALWAYS
BE THE ONE
I LOVE"



Fox 538

The Ultimate in Entertainment

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



DERN
YA

by

RUBY WRIGHT

S 126

On all Country and Western charts
and breaking into the pop charts

Call your RIC Distributor NOW!

Moe Gale Dies

Few men have been able to span the abyss between the old time and the modern music business. The colorful career of one of those who did, Moe Gale, came to a close last week. Gale, who was 65, died at Mount Sinai Hospital, New York, on September 2.

Gale's earliest contact with music was as a student of the violin. This training lasted long enough for him to convince himself and his elders that he would never be a musician. Later, he went into the luggage manufacturing business with his father, and became so successful that he opened his own company and plant.

In 1926, Gale's acquaintance with Jay Faggen resulted in the two going into partnership and opening what was to become one of the most famous of all landmarks of the big band era—the Savoy Ballroom, on Lenox Avenue and 141st Street, Harlem.

The Savoy involvement brought Gale into the music business on a more or less full-time basis and brought him in the years to follow into touch with a passing parade of great names and names that would someday be great. He is widely credited with playing a key role in the shaping of the careers of Chick Webb and Ella Fitzgerald, Cab Calloway, Count Basie, Sister Rosetta Tharpe, Coleman Hawkins, Erskine Hawkins, Benny Carter, Tiny Bradshaw and Lucky Millinder.

The Savoy, which highlighted such names as Benny Goodman, Glenn Miller, Rudy Vallee, Isham Jones, Duke Ellington and Chick Webb, reached a zenith in its legendary history in the late '30's but it continued through the War and well on into the brave but sometimes uncertain new musical world that followed. It lasted, in fact, until 1958, when the property was sold for a housing development.

Gale meanwhile, who had also found and developed the Ink Spots as a top attraction, had long since started his own music publishing operation. The key firm in the West 48th Street operation was Sheldon Music, but ultimately such firm names as Springfield, Stratton and Sequence Music were added. For some years during this period, he also was influ-

ential in the careers of Robert Merrill and Jane Pickens.

Under his banner, Gale had one of the more colorful, controversial and outspoken music men, Aaron (Goldie) Goldmark working for him. He also had under a contract, a writer known as Otis Blackwell. This was a fortunate pairing, since Blackwell wrote some of Elvis Presley's greatest hits, including "Don't Be Cruel" and Goldmark did the masterful exploitation job.

Upon turning 60, Gale decided to let up a bit and enjoy life. He sold his music publishing holdings to West Coast Music record and radio man, Lew Chudd, for approximately \$500,000. Goldmark was a part of the package that went to Chudd. Later Chudd himself sold out to Liberty Records.

Moe Gale is survived by his wife, Gertrude; a son, Richard; a daughter, Mrs. Zelda Gale Rose, and his brother, Joseph (Tim) Gale. Services were held Friday (3) at Riverside Memorial Chapel, New York.

Alan Frederick's Sixth

Alan ("Night Train") Fredericks has celebrated his sixth anniversary as New York's only deejay focusing exclusively on oldie disc programming. Fredericks, who started his career in the mid-fifties on local Long Island radio, moved to WHOM in 1958 where he started "Night Train," a weekly Saturday night 11:00 to midnight show playing strictly New York type group vocal discs. One of the early sponsors of the show was Times Square Record Shop.

Later, when the station became WADO, Fredericks continued the show and also moved into management as well. In recent years his prime sponsor has been Brooke Record Shop of Plainfield, N. J., which does a hefty mail order business through the show. The program continues to be the only AM radio outing in the area devoted to the strictly oldie kick.

Levy Named Epic VP

Len Levy has been named vice president and general manager of Epic Records, according to Goddard Lieberman, president of Columbia Records, Epic's parent firm. Levy will report directly to Lieberman.

Levy joined Epic in October 1961 as national sales manager and in 1963 was named general manager of Epic. During his tenure with the firm, sales have increased dramatically each year and such artists as Bobby Vinton, George Maharis, the Village Stompers, Buddy Greco, Rolf Harris, Cliff Richard, Godfrey Cambridge and the Dave Clark Five have developed into heavy sellers.

Levy is the first vice president ever for Epic. During his reign the firm landed its first gold record—for Bobby Vinton's "Roses Are Red." Levy has been in the record business more than 20 years, in retailing and distributing, and in executive capacities with Coral Records and Top Rank Records.

Reprise Windfall

It isn't necessary to have a slew of English acts in order to do well in the disc business these days. It is necessary to have strong acts, of course, and that's just what Reprise has had over the past few months. So much so in fact that the label sold over \$1,000,000 worth of records during the month of August.

Hottest of the Reprise artists has been Dean Martin, who came up with a million selling single—on domestic sales alone—with "Everybody Loves Somebody," and whose album of the same title sold over 250,000 LP's.

Other strong artists in the Reprise sales surge are Trini Lopez, Frank Sinatra—Count Basie—Quincy Jones, and the sound track set "Robin And The Seven Hoods." Singles by the British group, the Kinks, the Blendells, Frank Sinatra, and Trini Lopez also have received strong action.

And Ascot Too

As if The Beatles track from their picture "A Hard Day's Night" wasn't enough to bring in extraordinary sales for United Artists Records, the label has another hot English act on its subsidiary Ascot label. Hit disc is called "Do Wah Diddy Diddy" and the artist is Manfred Mann. His recording in England is currently No. 1. In the U.S. his recording has reportedly sold over 350,000 copies in less than a month.

The Manfred Mann disc has

made it possible for United Artists Records to throw its promotional and recording guns behind the Ascot label. Other artists appearing on Ascot now include Madeline Bell, Eddie Reeves, and Morgana King.

Theater Recording Society

It had to happen. And it has. A Theater Recording Society has been formed, a society that will bring to theater lovers their favorite plays on records, featuring top actors and actresses of the American and British legit theater. The founder of the society is Caedmon Records, which also happens to have a Shakespeare Recording Society that has already recorded a great many of the Bard's plays.

The first play on records of the Theater Recording Society is "The Glass Menagerie" by Tennessee Williams. Stars are Montgomery Clift, David Wayne, Julie Harris and Jessica Tandy. Next on the agenda are "Medea" with Judith Anderson, and Anthony Quayle; "Uncle Vanya," with Sir Lawrence Olivier. Sir Michael Redgrave, Max Adrian, Sir Lewis Casson, Robert Lang, Dame Sybil Thorndike, Joan Plowright, Rosemary Harris and Fay Compton. After these will come "Caesar And Cleopatra," "The Master Builder," and "She Stoops To Conquer."

Tower Distribs Set

Tower Records, the Capitol subsidiary, which issued its first singles this week, has completed its distributor lineup. Firm is using all indie jobbers throughout the country, and will run entirely separate from Capitol, even to having its own offices in New York.

Final distribs are: Florida Record Distributors in Miami, Best Distributors in Buffalo, B. & K. Distributors in Dallas, Mangold Distributors in Charlotte, N.C., and Fenway Distributors in Pittsburgh.

Meanwhile, last week, Tower Records held a luncheon for the trade press, to introduce its new officers, sales personnel and promotion men. They all looked the same as they used to when they worked for Capitol Records, but they talked a lot more independently.

Stereoddities to Heilicher

Amos Heilicher, well-known Minneapolis distributor-manufacturer, has acquired the inventories and masters of the entire Stereoddities line from Fletcher Smith of Fort Lauderdale, Fla.

Stereoddities had as its backbone a series of successful albums by Woody ("Booze Is the Only Answer") Woodbury, whose albums were produced live for the most part, in that South Florida City's Bahama Hotel.

Seven Woodbury sets are included in the 30 masters acquired and Heilicher has already negotiated a contract with Woodbury to release a minimum of four new albums in the next two years.

Heilicher said he has hired a full-time national promotion manager, Larry Bakke formerly a regional man for Vee Jay in the Midwest. Heilicher added that "I hope we will finally throw our hat into the ring toward becoming a semi-major producer of records." He said that some current stereoddities distributors will be retained while in other cases there'll be a switch-over to those now handling Heilicher's Soma and Garrett lines.

Robert Iversen Dies

Robert P. Iversen, executive vice president and director of Peer International and Southern Music, died last Sunday (6) of a heart attack at the age of 52. He was in Lake Tahoe, visiting his sister, Mrs. Monique Peer Morris, when the attack occurred. Iversen has handled the administration of Peer since founder Ralph Peer died about five years ago.

Iversen came to the U. S. from England in 1947 and took over all domestic and foreign affiliates of the Peer organization. During World War II he served with the British Army in Africa and Italy and was wounded at Salerno. Funeral services were held last Friday at Forest Lawn Cemetery in Glendale, Calif. He is survived by his widow, Mrs. Winifred A. Golding Iversen and a son Robert, in addition to his sister.

Singer to Roulette

Donald Singer, an original member of the Roulette organization when the firm

opened in 1957, has returned to the fold, to head up all foreign operations and production. Singer, according to president, Morris Levy, will head up all operations with foreign licenses and will supervise the entire album production schedule. Singer had most recently been with Trans-Global Music.

Albert Peckover, who has been handling foreign dealings, moves back to the Roulette publishing set-up, which is also due for stepped up activity in view of the recent return to the fold of Hugo and Luigi and the recent appointments of Charles Koppelman and Don Rubin as publishing vice presidents. Both Koppelman and Rubin were formerly with Columbia Pictures Screen Gems Music. They have consolidated all of the Planetary-Nom publishing firms under one name, Big 7 Music Corp. They have also signed many young writers, including Gary Klein, Jerry Robinson, Neil Levenson, Chip Taylor and Ted Darrell.

Levine to Orient

ABC-Paramount's executive vice president, Harry Levine, leaves Sunday (20) for a tour of the Far East. Levine, who heads all foreign operations for the firm, will spend two weeks in Tokyo, Hong Kong and Manila, discussing distribution matters with ABC outlets in those sectors.

Hi Sets Meet

MEMPHIS
Hi Records, red-hot Memphis

indie firm, distributed by the London group, will hold a two-day sales meeting of distributors here Wednesday and Thursday (23 and 24). The meeting, to be held in conjunction with London, is the first of its kind, and is expected to be attended by a number of the label's artists, including Bill Black, Ace Cannon, Gene Simmons and Willie Mitchell. Overall meeting plus such fun events as an all-day Southern-style barbecue and a Mississippi River boat ride, will be helmed by label topper, Joe Cuoghi. It marks the label's fifth profitable year of affiliation with the London group.

Festival Deals

Frederick C. Marks, executive director of Australia's Festival Records Pty. Ltd., relays news that his firm has picked up American Dot and King for distribution in Australia. The firm has also taken on the British Ember and Island labels.

On Thursday (17), a sales convention will be held at the firm's Sydney headquarters. Personnel will be flown in from all Australian states to hear the Dot label merchandising plans.

The King deal calls for a long-term release schedule to start as soon as masters arrive here. The British Ember line, owned by Jeff Kruger, was successful in Australia with "Fool Britannia" and "Yesterday's Gone," while Island Records makes available diskings

by Millie Small. Label is owned by Miss Small's producer, Chris Blackwell.

Bay Area Merger

SAN FRANCISCO

The distributing interests of Lee and George Hartstone here have been merged with those of C & C Distributing, Seattle. Combined interests in the Bay area will be under the personal supervision of Lee Hartstone, who recently moved to the area from the east.

Combined interests involved are C & C Distributing of San Francisco, Bay Record Distributing, Stone Distributors, Music Box, Nor-Cal One-Stop, and the San Francisco activities only of Gordon Sales of Seattle.

Principals of the overall operation include Lou Lavinthal, Stan Sulman, Stan Jaffe, Herb Rosen, Al Feuerberg, George and Lee Hartstone.

Trade Chatter

A new distributorship, Almada Corp., has been formed in Montreal by Aaron Lipsin and Marvin Drimer. Sales managers are: Denis Lapointe, Quebec; Harry Dunnette, Ontario; and Robert Trush, Montreal . . . the B-Atlas and Jody Records labels at 2226 McDonald Avenue in Brooklyn, are looking for material and talent . . . Jerry Johnson has joined Ric Records as West Coast regional sales and promotion manager . . . Pete King, Francis Scott, and Mack David have been elected to the post of national trustees of NARAS . . . the Realm and Sir labels are moving from New York to Hollywood . . . Al Altman has been named Eastern representative for Metric and Travis Music by general manager Mike Gould . . . Leo Hofberg has returned to his post at London Records as international catalog a. & r. chief after an illness . . . Ethel Gould, publicity girl formerly with United Artists has come out of retirement to open her own offices in New York . . . Arranger Jimmy Haskell will handle the new John Bubbles album for Dunhill Productions . . . Rex Harris is the new national promotion manager for the Tollie label . . . DeeJay Dave Dixon, head of NARA, is in critical condition at Homer Phillips Hospital at 2615 N. Whittier in St. Louis, Mo., after a serious automobile accident.

Disc-Schticks

by Ed Sherman



"The boss claims if anybody is gonna beat out the Beatles, these guys are going to be the ones."

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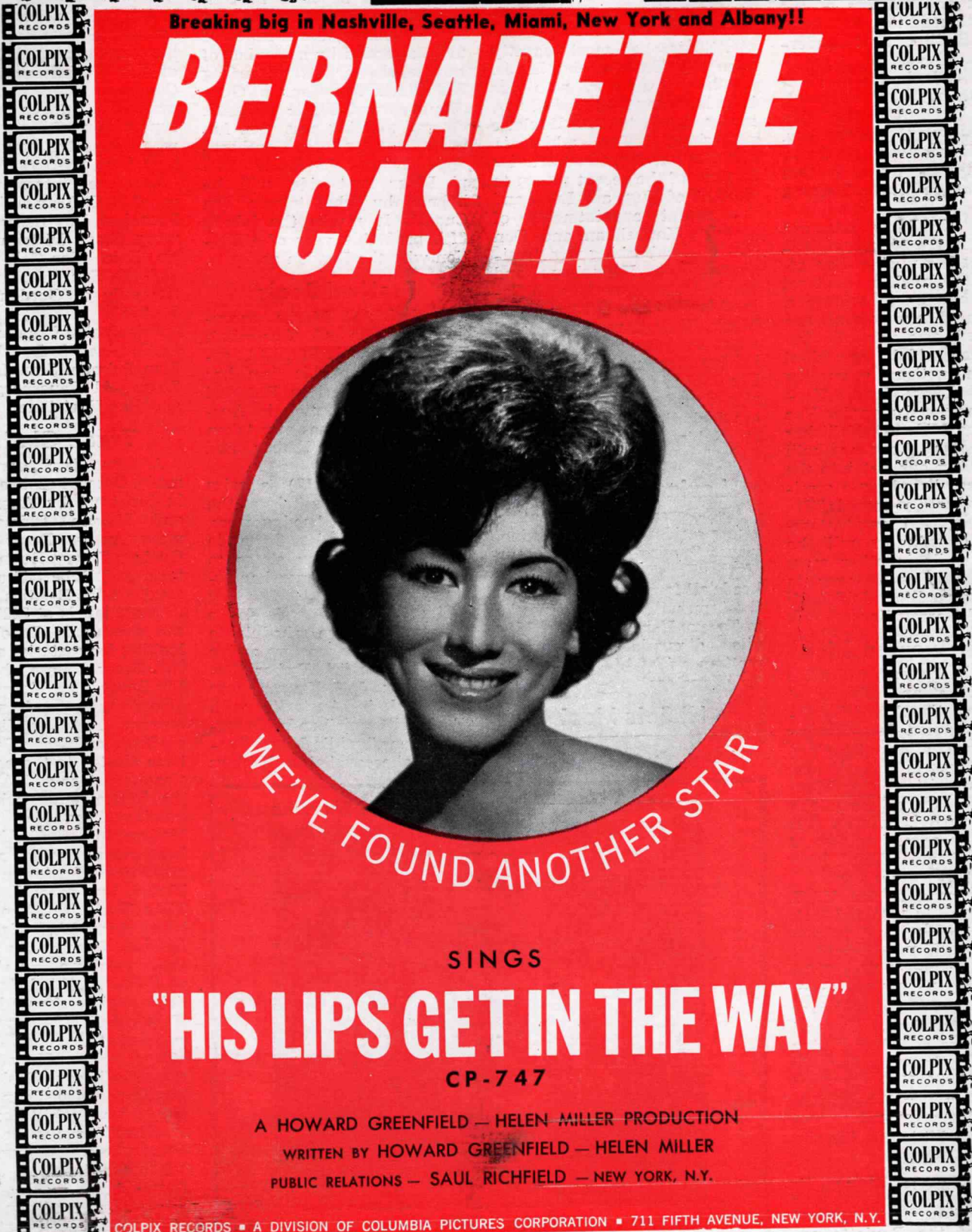
"HIS LIPS GET IN THE WAY"

CP-747

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