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MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 9

Beatles Go Home --- But British Steamroller Rolls On



Jack Jones:

"The next major singing star" ... Frank Sinatra

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RCA VICTOR

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Beatles wind up tour with great concert



A HARD DAY'S WORK! Larry Kane, news director of WFUN, Miami, talks to Paul McCartney & John Lennon of Beatles, on chartered plane.

Fitting climax. With four bomb scares and 25,000 miles of flight time safely behind them, the Beatles concluded their first American tour last Sunday (20) evening in a spectacular burst of glory and noise on the stage of New York's historic Paramount Theater. It was a fittingly wild and screeching climax to an already event-packed tour.

Earlier in the week, the group had performed in a New Orleans setting which amounted to the "biggest fiasco of the tour, bar none," (said an observer) and met mob scenes in Dallas ("which scared the day-lights out of all of us") and brought Ringo Starr to the gasping, tongue-hanging-out stage as one female Texan clamped a steely half nelson hold on him.

New Orleans fiasco. Flying to the delta country for a Wednesday (16) concert, the party found conditions chaotic. The setting was an open end football stadium with the stage on the 10 yard line. "A lot of the fans found they were a long distance away and they wanted to get closer," said one on-the-spot report, "so they swarmed all over the field with the police trying to get in their way and making an occasional tackle. It was really like a mass football game while the Beatles were trying to put on their act.

"Another trouble was that the place had no built-in p.a. system. What they had was seven speakers mounted on a single pole. Of the three mikes,

two were dead. They all used John's mike. What a mess. And the motel didn't even have room service. We got out of there fast, and headed for Kansas City."

Finley drops \$75,000. In the latter city, Kansas City Athletics baseball magnate, Charlie Finley, paid the Beatles the highest fee of the tour, \$150,000, for a brief appearance at the A's ball park. It was a losing deal for Finley because the 21,000 ticket holders weren't enough to get him off the nut. It's estimated he dropped about \$75,000 on the promotion.

Despite Finley's loss the Beatles and company couldn't have been happier. The police cooperated, the stadium equipment was fine, and the Hotel Muehlebach took good care of the party. At Dallas it was a different story.

Dallas mob scene. "We were mobbed at the airport and mobbed at the motel and the newsmen in the party played the part of the police," came one eye witness report. Dallas, site of President Kennedy's assassination only 10 months ago, provided two of the tour's four bomb scares and the only serious injury to a fan.

It was at the Cabana Motor Inn where one fan locked a strangle hold on Ringo and had him gasping, until newsmen, not police, finally freed the drummer. Out front of the motel's main lobby, a tremendous pressure of humans built

up against a huge plate glass window. Finally, like a bursting dam, the window shattered and bodies spilled into the lobby. One girl was seriously injured with facial gashes. "It took 25 minutes to get an ambulance," came the report, "But she was sent to Parkland Hospital and she's okay now. The boys talked to her a couple of times on the phone."

Beatles on horseback. At the concert site, the Memorial Coliseum, the first Dallas bomb threat developed and the performance was held up for an hour while the building was searched. After the concert the boys alone were flown to Walnut Ridge, Missouri, where they were guests for 24 hours on the 13,000 acre ranch owned by cattleman-financier, Reed Pigman. Here they tried their hands at horseback riding and driving tractors. During the junket, the Beatles entourage remained in Dallas until Sunday noon, when the second bomb threat was encountered.

"We were aboard the plane to fly to pick up the Beatles when we got the word. Everybody's luggage was opened and checked out before we were able to take off," said a reporter.

Rocking at the Paramount. The party arrived at the New

York City Paramount Theater about 6:00 p.m. Sunday, and the Beatles then began a four-hour wait before their part of the widely-publicized "Evening with the Beatles" for the twin charities, United Cerebral Palsy and Retarded Infants Services.

The ratio of kids to adults would be difficult to assess, but it's safe to say that the Paramount has seldom, if ever before, rocked to such thunderous fan accompaniment. The show started 15 minutes late and it didn't help at all for the mikes to be found dead as the band struck up "This Could be the Start of Something," the prophetically titled "Steve and Eydie" theme song.

Frantic crews of electricians raced back and forth behind the huge elevated Paramount band stand as the band continued the theme and when the Gorme-Lawrence emcee team finally came out it was a sad anti-climax.

"We Want The Beatles."

A series of acts came and went, mostly to the accompaniment of the steady screams from the audience, "We want the Beatles." Those facing this withering fire were the Tokens, the Shangri-La's, Jackie DeShannon, Nancy Ames, Leslie Uggams and Bobby Goldsboro.

CONTINUED ON NEXT PAGE

Disc-Schticks

By Ed Sherman



Peter, Paul, etc.

REVIEW OF THE WEEK

The Tokens came off best by far of the supporting cast; Jackie DeShannon rates an A for effort and Nancy Ames spells real class but was miscast as were most of the others. The funniest spot came when the Shangri-La's, a girl quartet, entered to do their one big number, "Walking in the Sand." A leather-jacketed, dungaree'd conductor came out with the gals to baton the rhythm section of the band in the intricate rhythmic timing employed in this complex hit.

The two-hours of preliminaries and intermission allowed for plenty of maneuvering on the part of teen-age girl holders of cheaper, back-of-the-theater seats. "Could I have your ticket stubs as a souvenir," one bright-faced plotter asked a tuxedo'd gentleman member of the party of Life Magazine's Gail Cameron?

"Sure," came the spontaneous answer, and the stubs were handed over. Not a half hour later, an usher was ready to toss out the original ticket holder and his companion, because "This girl here says you have her seat and she's got the stub to prove it." The bouncing didn't take place but it was touch and go for awhile as the gentleman asserted, "We adults have simply got to take a stand."

Their greatest performance. All this was forgotten as the Beatles finally came on. Girls jammed in behind seats, on top of seats, in people's laps, anywhere to get closer and the sound rose to a 30-minute, sustained crescendo. And the boys were great. With that kind of music and delivery, they should be around for a decade or so.

At the close of the concert, they ran off the stage and back up to a fifth floor dressing room, to wait, as they had many times on the tour, to find out the next move. "I've put

down the full fees for 15 rooms in advance at four different motels," explained tour manager Kappy Ditson of Red Carpet Travel Service, and now we have to wait to have the police tell us which one will be best able to handle the situation. We just have to wait here until they phone."

After a few hours of sleep later at the Riviera Motor Inn, the group took off for London Monday morning (21) and a tumultuous reception later at London Airport.

JIM STAGG
KYW Radio, Cleveland
ART SCHREIBER,
News Director, KYW, Cleveland
and **REN GREVATT**



Diane Minor, attractive Nashville TV star, visited Gene Taylor, program director of WLS in Chicago to promote her new Ric disc "I Don't Want To Play In Your Band," while on a tour of that city.

Mercury's B'way Bow

Mercury Records last week made its first major investment in a forthcoming Broadway musical. The investment was a whopping \$150,000, and the show was the upcoming Buddy Hackett saga called "I Had A Ball." The producer of the show is Joseph Kipness, and the composer is Stan Freeman, and the Lyricist is Jack Lawrence.

CONTINUED ON PAGE 29

Beatles Did It

Capitol's "Fab" Year: Net Sales \$57 Million

Capitol Records has just completed the greatest year in its 22 year history. In a letter to stockholders mailed out last Friday (25) Glenn E. Wallichs, Chairman of the Board and Chief Executive Officer of Capitol Records Inc., said that the firm's net sales for the period July 1, 1963 to June 30, 1964, totaled \$57,460,133. This was an increase of \$8,855,187 over the previous fiscal year.

The net profit for the July, 1963-June 1964 fiscal year, was \$1,952,533, an increase of \$951,517 over the previous fiscal year.

Earnings for the latest fiscal year were \$4.24 per share of common stock outstanding. This compares to earnings of \$2.17 per share of common stock outstanding for the previous fiscal year.

Capitol's tremendous upsurge in sales was due largely to the Beatles, whose record sales on Capitol amounted to close to 10 million single records and over six million LP's. They made Capitol Records the dominant firm in the singles business during the July 1963-June 1964 period.

The Beatles, however, were not the only artists who sold well on Capitol during this period. The firm also had hot singles with such artists as the Beach Boys (who had a million seller of their own just recently), Peter and Gordon, Al Martino, Nat Cole, Nancy Wilson, Bobby Darin, the Lettermen, Wayne Newton, and many more.

The firm also had a strong album year without counting the Beatles. Albums by most of

the firm's hot single artists, like Nancy Wilson, the Beach Boys, Nat Cole, Al Martino, Bobby Darin and the Lettermen, did mighty well. There were also a flock of good-selling LP's aimed at the younger set, including hot rod albums ("Sounds of The Drags") and surfing sets. Capitol also had one of the top show albums of the year with the original cast waxing of "Funny Girl" and Barbra Streisand.

The Angel label also had an exceptional year with its opera packages, and with its "Great Voices Of The Century" LP which made many of the best-selling pop LP charts.

During the July 1963-June 1964 period Capitol Records dropped its Electronics Division. Many in the trade feel that without the electronics division, into which Capitol had poured many millions, the firm's future is even stronger for its next fiscal year. According to Wallichs, future prospects for Capitol are bright, in the light of the continued British trend, the establishment of a new label, Tower, and the firm's new Broadway original cast acquisitions, "Golden Boy" with Sammy Davis, and "Ben Franklin In Paris," with Robert Preston.

CHARTS & PICKS

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OCTOBER 3, 1964

British steamroller rolls on

Sheer vitality of the movement sweeps new acts to the top of the charts while English record men continue to come up with hits for American market

Milestone passed. The British invasion of the U. S. pop charts moved into its eighth month last week. As this milestone was passed there was little evidence of any slackening of the flood of hits from the United Kingdom.

Although it's true that as long as three months ago, the American arust corps began to recoup a little of its lost prestige in terms of major hits, (Music Business, June 13) it's equally true that the Britishers have stubbornly held on to the perch first acquired for them here by the Beatles last January, a few weeks after disc jockey Carroll James on WWDC, Washington, first aired "I Want to Hold Your Hand," via an airmailed copy from EMI in England.

As of a week ago, British artists still owned approximately 20 per cent of the positions on both the Pop 100 and Pop LP charts, with probably a wider diversity of artists than at any time during the first eight months the beach head has existed.

All-British Invasion. It's interesting to note that contrary to predictions by some tradesters, the British foothold here has not led to any kind of overall foreign incursion of the American charts. RCA Victor's Italian import, Rita Pavone, for example, scored moderately well with one single record, on the wings of a man-sized promotion effort but so far she has failed to repeat. A French teen artist, known simply as Sheila, on the Philips label, has failed to even be represented with a single, despite favorable trade reviews of her first album released here recently.

Highlighting the sheer vitality of the British movement is the fact that a relatively new British import, the Animals, on MGM, could ride along in the number one singles spot for several weeks with "House of the Rising Sun," their second single ever to be released here. An earlier single, "Gonna Send You Back to Walker," originally released last spring to a generally unreceptive market, has since bounced into the charts upon being re-serviced by the label.

Another hot newcomer. Another example is Manfred Mann, whose first disc release here, "Do Wah Diddy Diddy," on United Artists' subsidiary label, Ascot, already shows number one signs after but a few weeks out. The disk was in the top five last week. Although the artist goes under the name of a single performer, the side actually has the group sound. About the only solace Americans can draw from Manfred's success is the fact that his hit



Chad Stuart — Jeremy Clyde: solid follow-up hit.

was written by the red-hot American cleffing team of Jeff Barry and Ellie Greenwich.

Another phenomenon brought about by the British that few American artists have ever managed, despite occasional attempts, is that of the simultaneous hit status of multi-singles. The leaders, obviously, have been the Beatles, but the trick has also been turned by the Dave Clark Five, the Searchers, the Rolling Stones and now the Animals.

One visit does it. Where an initial disc release didn't turn the trick, for at least a few artists, one visit to America has done it. It happened first with Gerry and the Pacemakers, whose initial release on Laurie, "Don't Let the Sun Catch You Crying," languished for a time in obscurity, to the point where rumors had them being placed on another American label. But one American Ed Sullivan TV appearance and a couple of personals did the job. The record began moving up, and now, months later, the group has another current hit with "How Do You Do It."

The same thing occurred with the Rolling Stones, whose initial release ground to a halt far short of the top area of the chart. Then the controversial group came to America and despite a less than successful tour last spring, they've been an important single and album chart factor ever

since. Their album, in fact, has been, on various occasions, in the top five of the album chart.

Repeated hits. Of almost equal significance is the fact that virtually every British group that has scored with its first record released in the States, has repeated at least once, and frequently more than that. This group includes, quite obviously, the Beatles and the Dave Clark Five. But it also takes in such acts as Gerry and the Pacemakers, the Rolling Stones, the Searchers, Dusty Springfield, Billy J. Kramer and the Dakotas, Millie Small, Cilla Black, Chad Stuart and Jeremy Clyde; and the Animals. All these are or have until very recently, been on the charts and some of them even now have more than one disc showing.

Leading the British brigade on the singles chart, as they have for months, are the Beatles, with six singles as of last week. Almost equally impressive is their showing on the album charts with five LP's. Three other albums on the chart contain songs of the Beatles as played by various instrumental complements. The Dave Clark Five has three on right now and there's an album score of one each for the Rolling Stones, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Dusty Springfield, the Searchers, the Bachelors, the Animals and Peter and Gordon.

Good new acts. The British trend continues reinforcing itself with good new acts. In addition to Manfred Mann, now on the charts for the first time here, there is also the British group known as the Nashville Teens with "Tobacco Road," which is already showing signs of being a smash on London, the American-born Britisher, P. J. Proby, busting out with "Hold Me" on London, and the Honeycombs with "Have I the Right," on Interphon (Vee Jay) which bounced in for the first time last week.

Meanwhile, there is action with the Hollies and the Swinging Blue Jeans, both on Imperial, who've already been on the charts here, and the Kinks, brand new to America with a release out on Reprise. And there are strong new releases by British artist recently: The Animals with "I'm Crying," on MGM; The Fourmost (a Brian Epstein group) on Atco; Sandie Shaw, a new Pye singer on Mercury, and an instrumental version of Beatle smashes "Hard Day's Night" and "I Should Have Known Better," by George Martin on United Artists.

REN GREVATT

And American publishers grumble on

Plethora of British hits disturbs music men, as well as record manufacturers who don't have foreign acts.

Suggest quota system for songs or records.

Eight months ago. The grumbling started almost immediately after the Beatles hit in the U.S., almost eight months ago. On the part of the publishers the reason was simple, 50 and more per cent of all pop air time was taken up with Beatles recordings on radio stations, thus cutting down the exposure of U.S. songs.

As for the manufacturer the complaint was somewhat similar. With half of all the air time used for Beatles records, and with dealers selling not one but five and six different Beatles records at one time (remember Capitol, Veejay, Swan, and Canadian imports were all on the market simultaneously) it was almost impossible to start a new record, and it was just as difficult to keep on selling an old one.

Simmered down. After the initial Beatles onslaught in January, February and March of this year, the vocal U.S. publisher - manufacturer resentment against the act's effect on the U.S. market died down. The boys had returned home and they only had a single or two or an album or two released at the same time in the U.S.

But the same American publisher and record manufacturer began to get his dander up again as British acts in addition to the Beatles began to make it in the U.S. As the Dave Clark Five, Dusty Springfield, the Rollings Stones, The Searchers, Millie Small, the Animals, et. al. broke through, resentment mounted.

Mad again. The return of the Beatles to the U.S. for a four week tour, the up-

surge of their recordings again, the smash success of their picture "A Hard Day's Night," and the continued success of British acts on record, has thrown the whole subject open for discussion again. And some publishers and record manufacturers have suddenly developed a strong case of Anglophobia.

The reason, they say, is obvious. British acts, ever since the start of the year, have sold close to 50 per cent of all single records in the U.S., and a good share of all albums. The mechanical royalties on these records go to British publishers and British writers—in most cases. Since even before the British invasion it was tough for a publisher to get a tune recorded—what with artists writing and publishing their own songs, or wanting a large cut-in, or record labels having their own publishing companies—it is almost impossible now since so much material comes in from abroad already on record.

What to do. The British record success is the topic of serious and often violent discussion among some publishers and pluggers in Tin Pan Alley eateries in New York like Jack Dempsey's, Al & Dick's, Lindy's or The Paddock. There is, as yet, no theory on what to do about it, although some very interesting ideas have cropped up.

Just last week some publishers suggested a "play American" slogan for disc jockeys. They said that years ago, when the British charts were dominated by American acts and American songs, British writers and publishers petitioned the BBC to limit the amount of air play for



Manfred Mann and group: newest British wave

American songs. Another group of publishers and song pluggers said that the American Federation of Musicians should do something about it. They said that no royalties were payable to the AFM on records made abroad (royalties to the Music Performance Trust Fund), and thus the AFM was losing a great amount of royalty money because the English acts took such a large share of the market. They wanted the AFM to put a limit on the number of foreign records that American companies should or could release in the U.S.

Others scoff. However, many, if not most, American publishers and record manufacturers look upon the same British invasion of the American market as merely the breaks of the game. At the same discussion last week when resentful publishers brought up the idea of limiting English material here, these publishers said "We have no right to object. After all we dominated the British market—and the German and Italian markets—for years with our songs. They have a right to make it over here with their songs. We'll survive."

B. R.



Gerry and the Pacemakers: Three straight hits

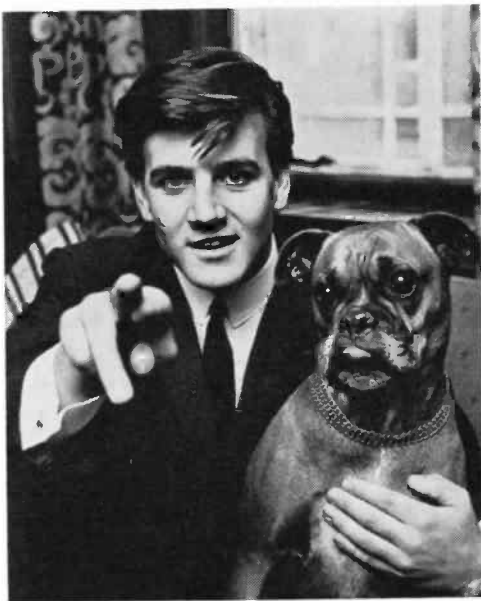
British Acts on Tour



The Animals with Music Business' editors Ren Grevatt and June Harris and publisher Sam Chase, at a recent cocktail party for the group hosted by MGM Records in New York

THE ANIMALS

- September 22 Arrived New York
- September 23 Norfolk, Va.
- September 25 Boston, Mass.
- September 27 Birmingham, and
Montgomery, Ala.
- September 29 Tulsa, Okla.
- October 2 West Coast
- October 3 San Francisco
- October 4 Sacramento, Calif.
- October 7 Knoxville, Tenn.
- October 8 Nashville
- October 9 Louisville, Ky.
- October 10 Columbus, Ohio
- October 11 Hartford, Conn.
- October 12 Syracuse, N. Y.
- October 13 Utica, N. Y.
- October 14 Buffalo, N. Y.
- October 15 Cleveland
- October 18 Ed Sullivan Show



Billy J. Kramer

BILLY J. KRAMER AND THE DAKOTAS, GERRY AND THE PACEMAKERS

- October 19-21 Shindig Show taping
- October 22 San Diego, Calif.
- October 24 Oakland, Calif.
- October 25 Vancouver, B. C.
- October 26 Seattle
- October 27 Portland, Ore.
- October 28-29 Electronvision taping
- October 30 Chicago
- October 31 Detroit
- November 1 Toronto
- November 2 Buffalo
- November 3 Ottawa, Ontario
- November 5 New London, Conn.



Gerry Marsden



THE BACHELORS

Group is due here from Dublin at the beginning of November for a college concert tour. Expected opening date: November 9. Will also tape a Danny Kaye TV show in Hollywood and may appear on Ed Sullivan show.

FREDDIE AND THE DREAMERS THE BARRON KNIGHTS THE ZOMBIES

Promotion visits to the United States are being considered for these three groups.



MANFRED MANN

Expected for two visits in October and November. First begins October 13, lasts for four days, and includes an Ed Sullivan show appearance. Second involves two-week, cross-country tour at the end of November and may include a Hollywood Bowl date and an appearance on Electronovision.

THE HONEYCOMBS

This group may appear here later this year on a promotion visit.

THE NASHVILLE TEENS

A pre-Christmas personal appearance tour is under discussion.

THE ROLLING STONES

| | |
|---------------|------------------------|
| October 24 | New York City |
| October 25 | Ed Sullivan Show |
| October 26-27 | Recording sessions |
| October 28-29 | Electronovision taping |
| October 31 | Cleveland |
| November 1 | Cincinnati |
| November 2-3 | Recording sessions |
| November 4 | Providence, R. I. |
| November 5 | Rochester, N. Y. |
| November 6 | Boston |
| November 7 | Louisville, Ky. |
| November 8 | Toledo, Ohio |
| November 11 | Milwaukee |
| November 12 | Kingston, Ontario |
| November 13 | London, Ontario |
| November 14 | Toronto |
| November 15 | Chicago |



THE DAVE CLARK FIVE

| | | | |
|-------------|------------------------|-------------|-----------------------|
| October 29 | Montreal | November 25 | Portland, Oregon |
| October 31 | New York City | November 26 | Vancouver, B.C. |
| November 1 | Ed Sullivan Show | November 27 | Minneapolis |
| November 2 | Toronto | November 28 | Des Moines |
| November 3 | London, Ontario | December 1 | St. Louis |
| November 4 | Lansing, Mich. | December 2 | Tulsa, Oklahoma |
| November 5 | Chicago | December 3 | Wichita, Kansas |
| November 6 | Indianapolis | December 5 | Omaha |
| November 7 | Elkhart, Indiana | December 6 | Oklahoma City |
| November 8 | Kansas City | December 7 | Dallas |
| November 10 | Denver | December 8 | San Antonio, Texas |
| November 11 | Albuquerque, N. Mex. | December 9 | Houston |
| November 12 | Tempe, Arizona | December 11 | Jacksonville, Florida |
| November 13 | Tucson, Arizona | December 13 | New Orleans |
| November 14 | San Diego, Calif. | December 15 | Milwaukee |
| November 16 | Anaheim, Calif. | December 16 | Ft. Wayne, Indiana |
| November 18 | Sacramento, California | December 17 | Cleveland |
| November 19 | San Francisco | December 18 | Detroit |
| November 21 | Long Beach, California | December 19 | Columbus, Ohio |
| November 24 | Seattle | December 20 | Buffalo, N.Y. |



THE KINKS

Group is being considered for a four-day promotion tour, probably in November.



Jack Jones signing his new contract with Dave Kapp of Kapp Records in 1963 after his smash hit "Lollipops and Roses." Dave Kapp has been instrumental in guiding Jack's successful recording career.

Jack Jones:

"The next major singing star ..."

Frank Sinatra

The tall, handsome singer bucked the trends to get to the top. He will probably stay there for a long time to come. And TV and movies are beckoning

Bucking the trends. Every so often a singer comes along who bucks the current trends and still manages to make it. The road is harder that way and it takes a lot longer to get to the top. But when the maverick does reach the heights he has a much better chance of staying there than those who make it more quickly or more easily.

Such a maverick is tall, lean, handsome Jack Jones, whose string of single and album hits extends over the past three years, and whose future seems unlimited. He made his mark as a pop ballad singer (and show tunes and movie tunes too) at a time when the country music, folk music, rock and roll, and the British sound, have been the successive and dominant trends in the recording business. His impact on the record field, and on the entire pop music field, has been such that the king of them all, Frank Sinatra, has said "Jack Jones is the next major singing star of show business."

Other fields too. Jack Jones has been successful not only on records, but in personal appearance fields like night clubs and TV. Last year he appeared on 14 variety shows and a dozen talk and panel shows. Just recently he was picked by Richard Rodgers to play the role of Prince Charming on an upcoming revival of Rodger's musical version of "Cinderella" over the CBS-TV network.

Jones stands out as one of the top pop singers of the day for a number of reasons. The most important is an exceptional voice, with a wide range and a truly individual style, plus jazz phrasing that brings back memories of the early Sinatra and the early Mel Torme.

Sinatra and jazz. "I learned a lot from Frank Sinatra records," notes Jones. He taught me how a phrase makes sense,

and where to breathe to make a phrase come out right. As a kid I used to listen to a lot of jazz records, like the Dave Pell combo, and that helped make me jazz oriented."

Jack Jones is a singer who takes his singing quite seriously. He is very much concerned with the content and context of the songs he sings. With him, the lyrics count. "You have to approach a song emotionally to get the proper feeling, and to convey that feeling to your audience. I think my acting experience (Jones studied acting and even appeared in a Hollywood quickie called "Juke Box Rhythm" back in 1958) has helped me in trying to get that feeling into my songs."

The hard way. To Jack Jones success has come the hard way. Son of a theatrical family (his father is Allan Jones, famous singing star of the 1930-1950 period, and his mother is former movie star Irene Hervey) he started his singing career as part of a father-son act with his dad when he was 19. The Jones-Jones duo played night clubs in Las Vegas, Seattle, Portland, Oregon and Los Angeles.

After working with his dad for about a year Jack Jones decided to go out on his own. He played small clubs on the coast, all the while trying to find a style of his own. "At first I imitated Frank Sinatra but I decided that if I wanted to make it I had better find my own groove."

An audition record he made was submitted to Capitol Records, and Voyle Gilmore, recording chief of the label, liked him and signed him to a contract. "They wanted me to sing rock and roll," said Jack, "and although I dig it, I'm not a rock and roll singer. My records didn't sell very well, and after about two years they dropped me from the label."

The big break. While he was playing

at Facks II in San Francisco, Pete King, the choral director, and at that time West Coast record head of the Kapp label, heard Jack sing. He flipped over him and called Dave Kapp in New York for an okay to sign him. Dave Kapp okayed the contract, a contract that marked a turning point in Jack's career.

In 1962 Jack recorded a song by Tony Velona called "Lollipops and Roses." The song became one of the big hits of the year, and went on to win a NARAS award as the "Best Single Record of 1962." Jack Jones was now a singer to be reckoned with.

Since then Jack Jones has had a flock of single hits, including the Hal David and Bert Bacharach tune "Wives And Lovers," and the Sammy Cahn and Jimmy Van Heusen duo, "Call Me Irresponsible" and the current "Where Love Has Gone." Simultaneously he has had over half a dozen album smashes.

Adults and kids too. Jack Jones has a large adult following, as is to be expected with a top ballad and show tune singer. But he also has a large teen following, which may come as a surprise to many in the trade, who believe the two are irreconcilable.

"I think the people in the trade who don't realize that kids like many different things are wrong. I get letters from kids all the time who like what I do on records and still like the Beatles. It's the parents who make the differentiation between the rock singers and the ballad singers. They tell their kids not to listen to the Beatles but to listen to Jack Jones or Jerry Vale. Then the kids, out of pure stubbornness, won't listen to anything else. I dig many things, jazz pop, good rock, and so do the youngsters. Let's not put the kids down."

Bob Rolontz

His first single as an exclusive Capitol artist!

JULIAN "CANNONBALL" ADDERLEY **GOODBYE CHARLIE**

(written by Andre Previn & Dory Langdon,
from the MGM picture of the same name)

b/w Little Boy With Sad Eyes

(written by Nat Adderley)

This will be one of the big instrumentals of the year — and it's Adderley's hit all the way!



5281

The
Wonderful
World
of
Records



OCTOBER 3, 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.

Manfred Men - "Two" Wah Diddy!!

THE MONEY RECORDS

| This Week | Last Week | Record | Label |
|-----------|-----------|--|-----------------|
| 1 | 1 | OH PRETTY WOMAN ROY ORBISON, Monument 851 | Monument 851 |
| 2 | 6 | DO WAH DIDDY DIDDY MANFRED MANN, Ascot 2157 | Ascot 2157 |
| 3 | 9 | DANCING IN THE STREET MARTHA & THE VANDELLAS, Gordy 7033 | Gordy 7033 |
| 4 | 5 | REMEMBER (WALKIN' IN THE SAND) SHANGRI LA's, Red Bird 10-008 | Red Bird 10-008 |
| 5 | 2 | HOUSE OF THE RISING SUN ANIMALS, MGM 13264 | MGM 13264 |
| 6 | 4 | SAVE IT FOR ME FOUR SEASONS, Philips 40225 | Philips 40225 |
| 7 | 10 | IT HURTS TO BE IN LOVE GENE PITNEY, Musicor 1040 | Musicor 1040 |
| 8 | 3 | BREAD AND BUTTER NEWBEATS, Hickory 1329 | Hickory 1329 |
| 9 | 11 | BABY, I NEED YOUR LOVING FOUR TOPS, Motown 1062 | Motown 1062 |
| 10 | 14 | WHEN I GROW UP TO BE A MAN BEACH BOYS, Capitol 5245 | Capitol 5245 |

SALE BLAZERS

| This Week | Last Week | Record | Label |
|-----------|-----------|--|--------------------|
| 18 | | FUNNY JOE HINTON, Back Beat 541 | Back Beat 541 |
| 17 | | HAUNTED HOUSE GENE SIMMONS, HI 2076 | HI 2076 |
| 19 | | WE'LL SING IN THE SUNSHINE GALE GARNETT, RCA Victor 8388 | RCA Victor 8388 |
| 7 | | G.T.O. RONNY & THE DAYTONAS, Mala 481 | Mala 481 |
| 15 | | YOU'LL NEVER GET TO HEAVEN DIONNE WARWICK, Scepter 1282 | Scepter 1282 |
| 20 | | RHYTHM MAJOR LANCE, Okeh 7203 | Okeh 7203 |
| 8 | | WHERE DID OUR LOVE GO SUPREMES, Motown 1060 | Motown 1060 |
| 22 | | OUT OF SIGHT JAMES BROWN, Smash 1919 | Smash 1919 |
| 34 | | SUMMER SONG CHAD STUART & JEREMY CLYDE, World Artists 1027 | World Artists 1027 |

| This Week | Last Week | Record | Label |
|-----------|-----------|--|---------------------|
| 38 | | LAST KISS J. FRANK WILSON, Josie 923 | Josie 923 |
| 13 | | HARD DAY'S NIGHT BEATLES, Capitol 5422 | Capitol 5422 |
| 26 | | YOU MUST BELIEVE ME IMPRESSIONS, ABC Paramount 10581 | ABC Paramount 10581 |
| 23 | | I'M ON THE OUTSIDE LOOKING IN LITTLE ANTHONY & IMPERIALS, DCP 1104 | DCP 1104 |
| 27 | | MATCHBOX BEATLES, Capitol 5255 | Capitol 5255 |
| 31 | | WHY YOU WANNA MAKE ME BLUE TEMPTATIONS, Gordy 7035 | Gordy 7035 |
| 12 | | BECAUSE DAVE CLARK FIVE, Epic 9704 | Epic 9704 |
| 44 | | LITTLE HONDA HONDELLS, Mercury 72324 | Mercury 72324 |
| 29 | | FROM A WINDOW BILLY J. KRAMER, Imperial 66051 | Imperial 66051 |
| 39 | | LET IT BE ME EVERETT & BUTLER, Vee Jay 613 | Vee Jay 613 |
| 43 | | CHUG-A-LUG ROGER MILLER, Smash 1926 | Smash 1926 |

ACTION RECORDS

| | | | |
|----|----|--|--------------------|
| 31 | 16 | IN THE MISTY MOONLIGHT JERRY WALLACE, Challenge 59246 | Challenge 59246 |
| 32 | 25 | EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise 0231 | Reprise 0231 |
| 33 | 48 | TOBACCO ROAD NASHVILLE TEENS, London 9689 | London 9689 |
| 34 | 36 | MICHAEL TRINI LOPEZ, Reprise 0300 | Reprise 0300 |
| 35 | 24 | SELFISH ONE JACKIE ROSS, Chess 1903 | Chess 1903 |
| 36 | 57 | ALL CRIED OUT DUSTY SPRINGFIELD, Philips 40229 | Philips 40229 |
| 37 | 42 | SLOW DOWN BEATLES, Capitol 5255 | Capitol 5255 |
| 38 | 70 | ANAHEIM, AZUSA, ETC. JAN & DEAN, Liberty 55274 | Liberty 55274 |
| 39 | 46 | ON THE STREET WHERE YOU LIVE ANDY WILLIAMS, Columbia 43128 | Columbia 43128 |
| 40 | 41 | 20-75 WILLIE MITCHELL, HI 2075 | HI 2075 |
| 41 | 66 | MERCY, MERCY DON COVAY & GOODTIMES, Rosemart 801 | Rosemart 801 |
| 42 | 28 | SOMEDAY WE'RE GONNA LOVE AGAIN SEARCHERS, Kapp 609 | Kapp 609 |
| 43 | 78 | THE DOOR IS STILL OPEN TO MY HEART DEAN MARTIN, Reprise 0307 | Reprise 0307 |
| 44 | 82 | I'VE GOT SAND IN MY SHOES DRIFTERS, Atlantic 2253 | Atlantic 2253 |
| 45 | 21 | MAYBELLINE JOHNNY RIVERS, Imperial 66056 | Imperial 66056 |
| 46 | 69 | BABY DON'T YOU DO IT MARVIN GAYE, Tamla 54101 | Tamla 54101 |
| 47 | 76 | COUSIN OF MINE SAM COOKE, RCA Victor 8426 | RCA Victor 8426 |
| 48 | 56 | THAT'S WHAT LOVE IS MADE OF MIRACLES, Tamla 54102 | Tamla 54102 |
| 49 | 63 | HAVE I THE RIGHT HONEYCOMBS, Interphon 7707 | Interphon 7707 |
| 50 | 30 | MAYBE I KNOW LESLEY GORE, Mercury 72309 | Mercury 72309 |
| 51 | 35 | HE'S IN TOWN TOKENS, B. T. Puppy 502 | B. T. Puppy 502 |
| 52 | 64 | COME A LITTLE BIT CLOSER JAY & AMERICANS, United Artists 759 | United Artists 759 |
| 53 | 62 | DO YOU WANNA DANCE DEL SHANNON, Amy 912 | Amy 912 |

| | | | |
|----|----|--|---------------------|
| 54 | 83 | SO LONG DEARIE LOUIS ARMSTRONG, Mercury 72338 | Mercury 72338 |
| 55 | 94 | RIDE THE WILD SURF JAN & DEAN, Liberty 55724 | Liberty 55724 |
| 56 | 40 | ALWAYS TOGETHER AL MARTINO, Capitol 4239 | Capitol 4239 |
| 57 | 60 | SHE WANTS T'SWIM CHUBBY CHECKER, Parkway 922 | Parkway 922 |
| 58 | 32 | C'MON AND SWIM BOBBY FREEMAN, Autumn 2 | Autumn 2 |
| 59 | 50 | SAY YOU RONNIE DOVE, Diamond 167 | Diamond 167 |
| 60 | 65 | SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 0301 | Reprise 0301 |
| 61 | 33 | CLINGING VINE BOBBY VINTON, Epic 9705 | Epic 9705 |
| 62 | 79 | I LIKE IT GERRY & PACEMAKERS, Laurie 3271 | Laurie 3271 |
| 63 | 67 | I DON'T WANT TO SEE TOMORROW NAT KING COLE, Capitol 5261 | Capitol 5261 |
| 64 | 73 | DEATH OF AN ANGEL KINGSMEN, Wand 164 | Wand 164 |
| 65 | ✓ | I'M CRYING ANIMALS, MGM 13274 | MGM 13274 |
| 66 | 72 | GOOD NIGHT BABY BUTTERFLYS, Red Bird 10-009 | Red Bird 10-009 |
| 67 | 75 | YOU REALLY GOT ME KINKS, Reprise 1306 | Reprise 1306 |
| 68 | 52 | THERE'S NOTHING I CAN SAY RICK NELSON, Decca 31656 | Decca 31656 |
| 69 | 68 | GONNA SEND YOU BACK TO WALKER ANIMALS, MGM 13242 | MGM 13242 |
| 70 | ✓ | EVERYBODY KNOWS DAVE CLARK FIVE, Epic 9722 | Epic 9722 |
| 71 | 85 | BABY BE MINE JELLY BEANS, Red Bird 10-011 | Red Bird 10-011 |
| 72 | 71 | GATOR TAILS AND MONKEY RIBS SPATS, ABC Paramount 10585 | ABC Paramount 10585 |
| 73 | 51 | NO TIME TO LOSE CARLA THOMAS, Atlantic 2238 | Atlantic 2238 |
| 74 | 59 | IT'S FOR YOU CILLA BLACK, Capitol 5258 | Capitol 5258 |
| 75 | ✓ | BABY LOVE SUPREMES, Motown 1066 | Motown 1066 |
| 76 | 81 | I WOULDN'T TRADE YOU FOR THE WORLD BACHELORS, London 9693 | London 9693 |
| 77 | ✓ | I DON'T WANT TO SEE YOU AGAIN PETER & GORDON, Capitol 5272 | Capitol 5272 |

| | | | |
|----|----|--|----------------------|
| 87 | 87 | FUNNY GIRL BARBRA STREISAND, Columbia 43127 | Columbia 43127 |
| 98 | ✓ | I SEE YOU KATHY & JOE, Smash 1929 | Smash 1929 |
| 86 | 86 | LA LA LA LA LA BLENDELLS, Reprise 0291 | Reprise 0291 |
| 95 | ✓ | WAIT FOR ME RITA PAVONE, RCA Victor 473420 | RCA Victor 473420 |
| 91 | 91 | WENDY BEACH BOYS, Capitol 5267 | Capitol 5267 |
| 90 | 90 | SHAGGY DOG MICKEY L. LANE, Swan | Swan |
| 89 | 89 | A LETTER FROM ELAINA CASEY CASEM, Warner Bros. | Warner Bros. |
| 92 | 92 | TEEN BEAT '65 SANDY NELSON, Imperial 66060 | Imperial 66060 |
| ✓ | ✓ | SMACK DAB IN THE MIDDLE RAY CHARLES, ABC Paramount 10588 | ABC Paramount 10588 |
| ✓ | ✓ | WHEN YOU'RE YOUNG AND IN LOVE RUBY & THE ROMANTICS, Kapp K 615 | Kapp K 615 |
| ✓ | ✓ | I WANNA BE WITH YOU NANCY WILSON, Capitol 5254 | Capitol 5254 |
| 97 | 97 | BEACH GIRL PAT BOONE, Dot 16658 | Dot 16658 |
| ✓ | ✓ | NEEDLE IN A HAYSTACK VELVETTES, V.I.P. 25007 | V.I.P. 25007 |
| ✓ | ✓ | TO WAIT FOR LOVE TONY ORLANDO, Epic 9715 | Epic 9715 |
| ✓ | ✓ | I DON'T KNOW STEVE ALAIMO, ABC Paramount 140580 | ABC Paramount 140580 |
| ✓ | ✓ | BLESS OUR LOVE GENE CHANDLER, Constellation 136 | Constellation 136 |
| ✓ | ✓ | SHE'S NOT THERE ZOMBIES, Parrot | Parrot |
| ✓ | ✓ | OPPORTUNITY JEWELS, Dimension | Dimension |
| ✓ | ✓ | WHY CHARTBUSTERS, Mutual 508 | Mutual 508 |
| 99 | 99 | IT'S ALL OVER BEN E. KING, Atco 6315 | Atco 6315 |
| ✓ | ✓ | IF YOU WANT THIS LOVE SONNY KNIGHT, Aura 403 | Aura 403 |
| ✓ | ✓ | APPLE OF MY EYE 4 SEASONS, Vee Jay 618 | Vee Jay 618 |
| ✓ | ✓ | I WON'T TELL TRACEY DEY, Amy 912 | Amy 912 |

5 HITS FROM JAY-GEE

LAST KISS

J. FRANK WILSON

JOSIE 923

HE'S IN TOWN
THE TOKENS

B.T. PUPPY 502

ONE MORE TEAR
THE RAINDROPS

JUBILEE 5487

BITTER WITH **SWEET**
THE

DON GARDNER

JUBILEE 5484

I'M NOT GONNA WORRY

(CAUSE I KNOW HE'S MINE)

THE CINNAMONS

B.T. PUPPY 503

THE SOUND OF THE SIXTIES

jubilee
RECORDS

JAY-GEE RECORD COMPANY, INC.

Jubilee • Josie • B. T. Puppy

318 West 48th Street, New York 36, N. Y.

London Records goes full circle

British acts again creating excitement at U.S. subsidiary of English Decca, as firm concentrates on artists with that Liverpool sound

All-British product. Not so long ago London Records of America was known as one of the few open pathways by which hit British product found its way onto the American market. Record fans whose memories go back will recall that London was synonymous with such names as Mantovani, Frank Chacksfield, Vera Lynn, David Whitfield, Stanley Black and Ted Heath, to mention a few.

Many of these artists continue as important facets of the American London catalog. Maestro Mantovani is still regarded as a major album seller, but London of America has been wrapping itself in a new identity, with the focus on the youth movement and with all the most favorable characteristics of the swinging indie company. In fact, it's a conglomeration of indies all packed under one roof and the company itself doesn't even have an a. & r. man of its own.

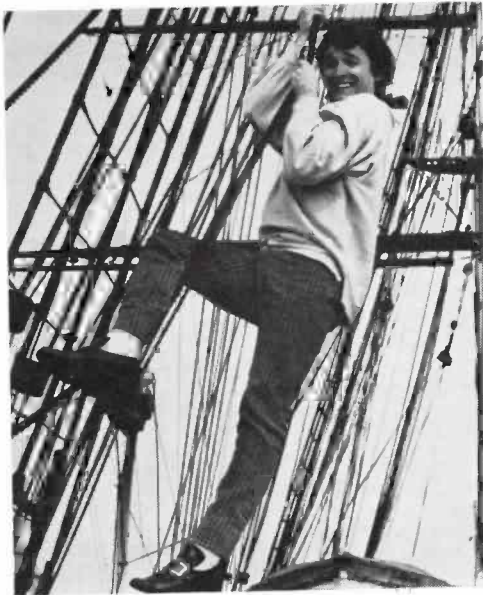
Maguire's new approach. Philadelphia-born and bred Walt Maguire, a few years ago started a move away from the company's traditional policy of simply being an outlet for product from the mother Decca Company of England. The new approach dates roughly from the time London opened a new label known as Felsted, to accommodate American made records.

It didn't happen over-night, but in a few years the philosophy of buying good masters in the United States and getting hits out of them led to the signing of many kinds of deals, from a one-shot master, to term contracts for specific amounts of product from indie producers. At one time, London had working agreements with close to 50 producers who were contributing on a more or less regular basis.

Going full circle. As a high point of production and sales was reached, Maguire took a sabbatical from the London firm and cast his oar—temporarily as it turned out—with Colpix Records. But earlier this year, Maguire returned to London and his old colleague, Herb Goldfarb, and since then a lot of activity has been brewing.

Now things are about to break wide open—with a unique difference. Now it's the British side again that's making the excitement and sharing the spotlight with the raft of American producers from all parts of the compass who are also active. The firm has, in a way, gone full circle.

Hot British acts. Although the parent British Decca company was a little late getting in on the so-called Liverpool



P. J. Proby

sound, it made up for lost time by grabbing a succession of hot acts and London of America is now making the most of it. It has brought out a flock of discs by artists who have made the top end of the British charts in recent months. While all this British action has been going on, the company has continued to turn out American-made product that sells, particularly on the Memphis-based Hi label.

The British leader for London since last May has been the Rolling Stones. The group started slowly with their first release only a moderately successful seller. This was during a tour that did only fair. Yet following the tour, things started to happen fast. A couple of successive singles did very well and their first album hit the top five on all album charts.

Things really happening. "The Stones are a great act and we expect a lot of business from them," said Maguire, looking over the charts last week. "But now things are really happening. They're just the first. We've got the Nashville Teens, moving up fast with "Tobacco Road." That's been a top one in England. So has P. J. Proby and now we have him on the charts here too with "Hold Me."

The Bachelors are starting the Irish invasion. They're also doing a big job for us. They've got "I Wouldn't Trade You for the World" now, and it's the fourth

record they've had on the charts since last spring.

A new label. "We've always had all our British artists on the London label. Now we've got so many that we've started a second one, Parrot, which is strictly for the English ones. It gives us an edge in some cities where we have two separate distributors handling the various lines.

"On Parrot we have the Zombies and Lulu and the Luvvers, and Billy Fury and the Mojos. They have all made it in England. We've also just released a Parrot record by Elkie Brooks, a British girl singer who was just here in New York with the Animals. Going back to London, we've got the Applejacks and Dave Berry and Marianne Faithful. All of them have made it in England too.

No one shots. On the domestic front, "we are less likely to go for a one-shot today," said Maguire. "We're looking for the kind of guy who can produce good stuff on a sustained basis. He pays for his own sessions but after that we take on all the costs of promotion, advertising and merchandising."

Despite the fact that the sheer volume of active producers is somewhat played down as compared to a year ago, the London group, as the domestic operation has come to be called, still cuts a wide swathe among producers across the land in widely separated areas.

Cuoghi in Memphis. Probably the hottest of these is Hi Records, operated by producer Joe Cuoghi in Memphis, for which London handles national distribu-



The Nashville Teens

tion. Hi has "Haunted House" by Gene Simmons on the charts right now as well as Willie Mitchell's "20-75," a record that first came out early last spring.

Another producer for London is the Marty Brooks combine on the West Coast who have Round ('Put Your Little Foot Down Sally Ann') Robin. The Product comes out on the Domain label. Also among the active producers are Eddie Kassner and Marv Holtzman with their Seville label. One of their hotter properties is thrush Marcie Blane. Frank Guida of Norfolk, Va., who produced the original U. S. Bonds masters for Laurie's LeGrande label has the S.P.Q.R. label in the London family and has had hot ones in the past with Jimmy Soul.

Buck Ram too. Veteran songwriter Buck Ram, who's been a producer for years, has the Press label with London which issues discs by the Flares and the Ramrocks as well as other talents which he'll occasionally latch onto. Another of the producers who can break out at almost anytime with something big is Huey P.

Meaux, a man with a good many hits already under his belt. London handles his Tribe label, which cuts mostly r. and b. material.

There is also Gary ("Alley Oop" and "Monster Mash") Paxton, whom Maguire regards as always a threat for a hit with the Garpax label. Veterans Ray Ellis and Bud Grannoff operate their Tahoe label through the London group set-up. Palomar is a west coast label of Tutu Camarata's, a relative newcomer to the fold; while a coast neighbor label, Cedwicke (formerly known as Best) is also in the family.

Nashville scene. Nashville is represented by the Dial label, operated by Buddy Killen and Tree Music. This one features such artists as Joe Tex and Bobby Marshan. In the same city is the Circle label, owned by Finley Duncan and Herb Schucher. Further south in Memphis, is Pen Records which has Tommy Ray among other artists. Also in Memphis as part of the Hi set-up is the subsidiary MOC label.

Felsted, by the way, remains an active label in the London group but it's owned by London itself and pretty much reserved for the few one-shot masters that are still picked up from time to time. "But we're doing less and less of that right now," says Maguire.

Most of Maguire's work revolves around singles. When an album results from a hit single, Maguire handles it and promotes it much like a single. Other album product from the parent firm in London, including the huge classical catalog of London, as well as those in other countries of Europe which have a working relationship through British Decca, all fall on the shoulders of London veteran, Herb Goldfarb. Terry McKuen is also active on the classical LP front, and John Stricker is treasurer. This tightly knit group, which also includes Maguire's girl Friday, Sandy Ginsberg, is under the overall supervision of executive vice president, D. H. Toller Bond, more familiarly known to his friends in the trade simply as "T. B." R. G.



The Rolling Stones, Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts, with WINS, New York, deejay Murray The "K" Kaufman, at the start of their first American tour.



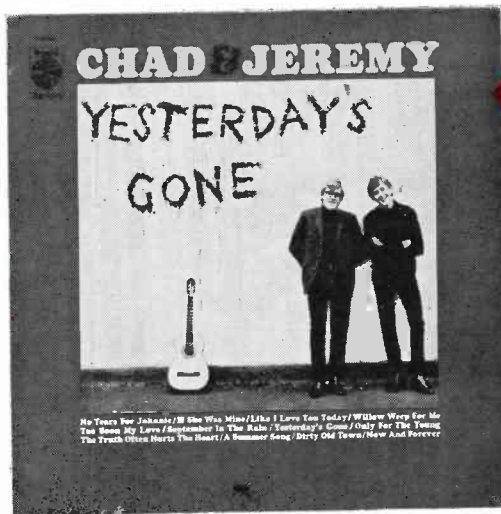
THE BIG
are on **WORLD**

CHAD & JEREMY
STUART **CLYDE**



CURRENT HIT SINGLE

WA 1027



CURRENT HIT ALBUM

"YESTERDAY'S GONE"

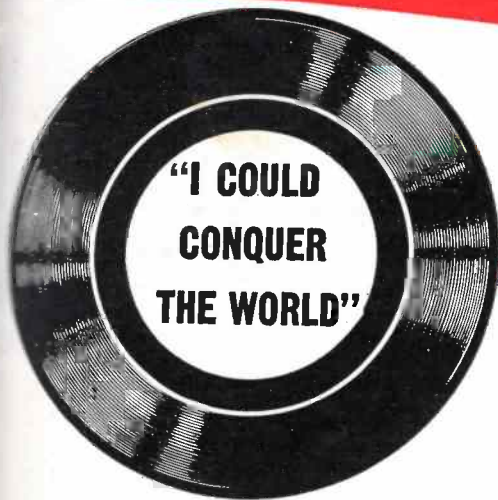
WAM 2002



WORLD ARTISTS RECORDS

550 GRANT STREET, PITTSBURGH 19, PA.

ENGLISH GROUPS ARTISTS RECORDS



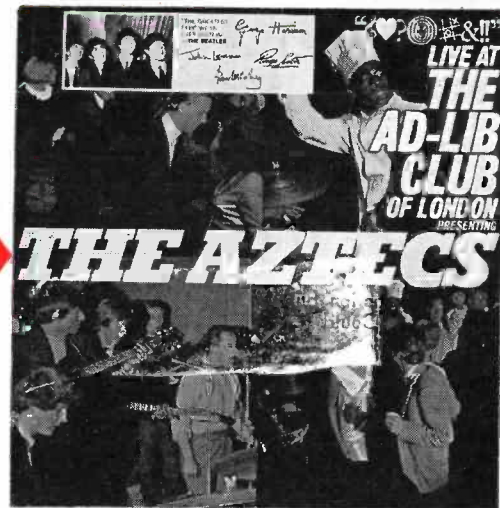
THE GREAT NEW SINGING SENSATIONS

THE SHEVELLES

WA 1025

LIVE FROM THE AD-LIB CLUB OF LONDON

THE FABULOUS ALBUM
BY THE AZTECS



WAM 2001



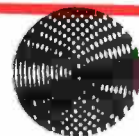
JUST RELEASED ON THE AMERICAN ARTS LABEL

MARGO AND THE MARVETTES

AA-8

WORLD ARTISTS RECORDS

550 GRANT STREET, PITTSBURGH 19, PA.



Shangri-La's, Supremes, Ruby Score

Chart Picks

THE SHANGRI-LA'S

Red Bird 10-014
LEADER OF THE PACK (Tender Tunes/Trio, BMI) (2:48) — Barry, Greenwich, Morton
Flip is "What Is Love," (Tender Tunes/Trio, BMI) (2:55)—Morton, Michaels
A red hot new side, packed with sound and a great teen message. Two in a row for the gals.

THE SUPREMES

Motown 1066
BABY LOVE (Jobete, BMI) (2:34) — Holland, Dozier, Holland
Flip is "Ask Any Girl," (Jobete, BMI) (2:48)—Holland, Dozier, Holland
Gals are just coming off a smash and this rockaballad, in their distinctive groove, sounds just as good.

RUBY AND THE ROMANTICS

Kapp 615
WHEN YOU'RE YOUNG AND IN LOVE (Picturetone, BMI) (2:36)—McCoy
I CRY ALONE (Mansion, ASCAP) (2:45)—David, Bacharach
The group could make it big here. Top side has the initial action but the flip is just as strong. Could go both ways.

TRACEY DEY

Amy 912
I WON'T TELL (Saturday/Valbo, ASCAP) (2:27)—Crewe, Gaudio
Flip is "Any Kind of Love," (Saturday, ASCAP) (2:59)—Santos
Gal has a powerful side here with a big arrangement and a solid message. Watch it.

THE DAVE CLARK FIVE

Epic 9722
EVERYBODY KNOWS (I STILL LOVE YOU) (Branston BMI) (1:41) — Clark, Davidson
Flip is "Ol' Sol," (Branston, BMI) (2:00) — Clark, Payton
A sharp side for Dave, employing some interesting harmonies and Rhythms. Can continue the string.

STEVIE WONDER

Tamla 54103
SAD BOY (Jobete, Studio, BMI) (2:29) — Burnette, Nelson
Flip is "Happy Street," (Dijon, BMI) (2:25) — Hemric, Styner
One of Stevie's best and on the musical rather than the more familiar shout side.

ELVIS PRESLEY

RCA Victor 8440
AIN'T THAT LOVING YOU BABY (Elvis Presley, BMI) (2:20) — Otis, Hunter
Flip is "Ask Me," (Elvis Presley, BMI) (2:07) — Modugno, Giant, Baum, Kaye
Elvis rocks out a goodie here that fans will surely dig. Should move.

THE SAPHIRES

ABC-Paramount 10590
THANK YOU FOR LOVING ME (Picturetone, BMI) (2:32)—Boyce, Hart, Farrell
Flip is "Our Love Is Everywhere," (Hill and Range/Shellrose/Tilmor, BMI) (2:40) — Ross, Gamble, Renzetti
A new group with a good Dixie Cups kind of sound. The tune is a winner too.

TONY BENNETT

Columbia 43141
WHO CAN I TURN TO (When Nobody Needs Me) (Musical Comedy Prod'ns, BMI) (2:55) — Bricusse, Newley
Flip is "Waltz for Debbie," (Acorn, BMI) (3:33) — Lees, Evans
Tony could be rightback in the chart race with this fine ballad from the Newley-Bricusse show, "The Roar of the Greasepaint."

DANNY WILLIAMS

United Artists 762
I WATCHED A FLOWER GROW (United Artists, ASCAP) (1:55) — Tobias, Pockriss
Flip is "Forget Her, Forget Her," (AME of NY, BMI) (2:32) — Hoffman, Berry, Klein
Danny has a mighty pleasant ballad here and the side builds neatly. Watch it.

THE FOUR SEASONS

Vee Jay 618
APPLE OF MY EYE (Travis, BMI) — Blackwell
HAPPY HAPPY BIRTHDAY BABY (Arc, BMI) — Sylvia, Lopez
Another excellent coupling from the Vee Jay vaults. Either could make it.

AL HIRT

RCA VICTOR 8439
UP ABOVE MY HEAD (Beechmont, BMI) (2:14) — Tharpe
Flip is "September Song," (DeSylva, Brown, Henderson, ASCAP) (2:42) — Weill, Anderson
The trumpet man starts with a vocal lick here, then blows up a storm. Red hot stuff that should move fast.

THE MAMSELLES

Diamond 172
PARADISE IS WHERE HE IS (Tobi-Ann/Smeads, BMI) (2:08) — Phillips, Christopher
Flip is "Love Him," (Smeads/Tobi-Ann, BMI) (2:16) — Phillips, Christopher
A new group with a good, soft harmony sound on a nice ballad. Could make it.

GENE CHANDLER

Constellation 136
BLESS OUR LOVE (Jalynne/Curtom, BMI) (2:35) — Butler
Flip is "London Town," (Aba, Inc., BMI) (2:25) — Williams
Chandler has had recent chart success, and this impassioned warbling job can be a repeater.

JOHNNY MATHIS

Mercury 72339
LISTEN LONELY GIRL (Jenny, ASCAP) (2:29)—Scott, Lyons, Ahlert
Flip is "All I Wanted," (Bonjour, ASCAP) (2:06) — Goode, Siegel, Winkler
Johnny has a lovely ballad which he handles stylishly here. Good potential.

THE PARIS SISTERS

MERCURY 72320
WHEN I FALL IN LOVE (Northern, Victor Young, ASCAP) (2:35) — Young, Heyman
ONCE UPON A TIME (Melrose, ASCAP) (2:20)—Adams, Strouse
The gals may have a solid hit here. Both are delivered in a soft, harmony style and both tunes have what it takes.

LEE DORSEY

Constellation 135
YOU'RE BREAKING ME UP (Rhinelander, BMI) (2:04) — Robinson
Flip is "Messed Around (And Fell in Love)," (Fast-Jarb, BMI) (2:30)—Deville
This chanter had a hit with "Ya Ya" sometime back and he could have another with this easy-swinging rocker that moves.

LOTS A POPPA

Tribe 8305V
THAT'S WHERE IT'S AT (Crazy Ca-jun, BMI) (3:10) — High
Flip is "I Found a Love," (Lupine/Alibri, BMI) (2:53) — Pickett, Schofield, West
A lot of good rockin' sound here based on one of the hip new teen expressions.

MUSIC BUSINESS DISCOVERIES

THE SPIDELLS

Monza 1122
FIND OUT WHAT'S HAPPENING (Champion, BMI) (2:33) — Crutchfield
Flip is "That'll Make My Heart Break," (Champion, BMI) (2:20) — Lee
Here's a good, down-to-earth, new sound and the kids will dig it mucho. Disc is distributed by Ric Records.

THE SOCIALITES

Warner Brothers 5476
JIVE JIMMY (Tender Tunes/Elmwin, BMI) (2:29) — McCoy
Flip is "You're Losing Your Touch," (Tender Tunes/Elmwin, BMI) (2:20) — Steinberg, Jackson, De Angelis
A fine new gal group here on a disc turned out by the producers of the Shangri-La's. This can make it in like manner.

THE SWEET NUTHIN'S

Swan 4195
NASHVILLE TENNESSEE (Asa, ASCAP) (1:50) — Heard, HEUREUX
Flip is "I Don't Love Him," (What's Happening Music, BMI) (2:24) — Stone
A cute, bright musical tribute to the country music capitol done with style and humor. Worth a lot of play.

THE MYSTICS

Constellation 138
SHE'S GOT EVERYTHING (East/Joni, BMI) (2:50) — Haskins
Flip is "Just a Loser," (East/Joni, BMI) (2:00) — Haskins, Simmons
Here's a good, new, r. and b.-slanted group with a fine lead singer. These boys have a real chance.

Reeves Enterprises Handle Blue Boys

Nashville

All facets of Jim Reeves Enterprises are continuing their normal operation which now includes the exclusive booking and promotion of the Jim Reeves band, The Blue Boys. They are booked by Ray Baker who manages the Jim Reeves Enterprises business office under direction of Jim's widow, Mrs. Mary Reeves.

The Blue Boys are continuing their career as an act of their own and began an extensive southwest tour Sept. 22. Bunky Keels who played with the Blue Boys last year, has been hired to take the place of pianist Dean Manuel who was killed along with Reeves in the airplane crash July 31. The four original Blue Boys consist of Leo Jackson, guitarist; Bud Logan, vocalist and bass; Jimmy Orr, drummer; and Bunky Keels. The Blue Boys new album on RCA Victor will be forthcoming shortly.

RCA Victor in Norway has notified Mrs. Jim Reeves that her husband's recording of "I Love You Because" has been awarded a gold record on the basis of huge sales and is being mailed to her.

Dizzy Dean Guest At Opry Birthday

Nashville

The No. 1 Grand Ole Opry fan of the nation - "Dizzy" Dean—one-time clown prince of baseball and a member of the baseball Hall of Fame, will be a special guest at the 39th birthday celebration of WSM's Grand Ole Opry Sept. 6 and 7.

Dean was named by stars of the Opry as their No. 1 fan in a recent vote. Dean, now a sports commentator, makes repeated references to the Opry in his broadcasts, and was the first to name his long-time friend, Roy Acuff, "King of country music".

An invitation was extended to Dean, along with his wife, Pat and his sidekick Pee-Wee Reese, by Ott Devine, manager of the Opry who said a special presentation would be made to Dean at the opening breakfast of the celebration Nov. 6. In a wire to Dean, Devine suggested that "We all look forward to hearing your stupendous rendition of "The Wabash Cannonball."

MUSIC BUSINESS, OCTOBER 3, 1964



THE DAVE CLARK FIVE STEPPING OUT WITH A NEW SMASH HIT! "EVERYBODY KNOWS (I STILL LOVE YOU)"

5-9722



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OCTOBER 3, 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.

Hirt+Horn=4 in Hundred!

MONEY ALBUMS

| This Week | Last Week | Album | Label |
|-----------|-----------|--|------------------------------------|
| 1 | 1 | HARD DAY'S NIGHT | BEATLES, United Artists UAL 3366 |
| 2 | 2 | EVERYBODY LOVES SOMEBODY | DEAN MARTIN, Reprise RS 6130 |
| 3 | 3 | SOMETHING NEW | BEATLES, Capitol T/ST 2108 |
| 4 | 5 | PETER, PAUL AND MARY IN CONCERT | Warner Bros. 2W 1555 |
| 5 | 4 | GETZ/GILBERTO | Verve V-V6-8545 |
| 6 | 7 | IT MIGHT AS WELL BE SWING | Sinatra & Basie, Reprise FS 1012 |
| 7 | 6 | ALL SUMMER LONG | Beach Boys, Capitol T/ST 2110 |
| 8 | 8 | AMERICAN TOUR—THE DAVE CLARK FIVE | Epic LN 24117 |
| 9 | 10 | SUGAR LIPS | Al Hirt, RCA Victor LPM/LSP 2965 |
| 10 | 11 | HELLO, DOLLY! | ORIGINAL CAST, RCA Victor LOC 1087 |

| This Week | Last Week | Album | Label |
|-----------|-----------|--|--|
| 11 | 14 | HOW GLAD I AM | NANCY WILSON, Capitol T/ST 2155 |
| 12 | 17 | CHIPMUNKS SING THE BEATLES HITS | Liberty LRP 3388 |
| 13 | 13 | FUNNY GIRL | ORIGINAL CAST, Capitol SYAS 2059 |
| 14 | 15 | MORE OF ROY ORBISON'S HITS | Monument MLP 8024 |
| 15 | 9 | RAG DOLL | FOUR SEASONS, Philips PHM 200-146, PHS 800-146 |
| 16 | 13 | HELLO, DOLLY! | LOUIS ARMSTRONG, Kapp KL 136, KS 3364 |
| 17 | 18 | LATIN ALBUM | TRINI LOPEZ, Reprise R 6125 |
| 18 | 16 | BARBRA STREISAND/THIRD ALBUM | Columbia CL 2154 |
| 19 | 30 | THE ANIMALS | MGM E 4264 |
| 20 | 20 | KEEP ON PUSHING | IMPRESSIONS, ABC Paramount ABC 493 |

| This Week | Last Week | Album | Label |
|-----------|-----------|----------------------------------|---|
| 21 | 29 | BEST OF JIM REEVES | RCA Victor LPM 2890 |
| 22 | 26 | DREAM WITH DEAN | DEAN MARTIN, Reprise RS 6123 |
| 23 | 21 | PINK PANTHER | HENRY MANCINI, RCA Victor LPM/LSP 2795 |
| 24 | 22 | COTTON CANDY | AL HIRT, RCA Victor LPM/LSP 2917 |
| 25 | 37 | LAND OF GIANTS | NEW CHRISTY MINSTRELS, Columbia CL 2187 |
| 26 | 32 | WHERE LOVE HAS GONE | JACK JONES, Kapp KL 1396 |
| 27 | 23 | UNSINKABLE MOLLY BROWN | ORIGINAL CAST, MGM E 4232 |
| 28 | 19 | CONCERT SOUNDS OF MANCINI | RCA Victor LPM/LSP 2897 |
| 29 | 31 | UNDER THE BOARDWALK | DRIFTERS, Atlantic 8099 |
| 30 | 25 | BEST OF HENRY MANCINI | RCA Victor LPM 2893 |

ACTION ALBUMS

| | | | |
|----|----|---|---------------------------------------|
| 31 | 40 | BE MY LOVE | JERRY VALE, Columbia CL 2181, CS 8961 |
| 32 | 27 | HONEY IN THE HORN | AL HIRT, RCA Victor 2745 |
| 33 | 41 | SO TENDERLY | JOHN GARY, RCA Victor LPM/LSP 2922 |
| 34 | 24 | CALL ME IRRESPONSIBLE | ANDY WILLIAMS, Columbia CL 2171 |
| 35 | 33 | BEATLES SECOND ALBUM | Capitol T/ST 2080 |
| 36 | 28 | AT THE WHISKEY A' GO GO | JOHNNY RIVERS, Imperial LP 9264 |
| 37 | 35 | BEATLES SONGBOOK | HOLLYRIDGE STRINGS, Capitol T/ST 2116 |
| 38 | 38 | SHUTDOWN, VOL. 2 | BEACH BOYS, Capitol T/ST 2027 |
| 39 | 34 | RETURN OF THE DAVE CLARK FIVE | Epic LN 24101 |
| 40 | 57 | AL DI LA | RAY CHARLES SINGERS, Command RS 870 |
| 41 | 44 | CARMEN | LEONTYNE PRICE, RCA Victor LDS 6164 |
| 42 | 43 | HAVE A SMILE WITH ME | RAY CHARLES, ABC Paramount ABC 495 |
| 43 | 42 | SECOND BARBRA STREISAND ALBUM | Columbia CL 2054 |
| 44 | 54 | MORE GOLDEN HITS OF THE FOUR SEASONS | Vee Jay LP 1088 |
| 45 | 36 | ROLLING STONES | London LL 3375 |
| 46 | 52 | ANOTHER SIDE OF BOB DYLAN | Columbia CL 2193, CS 8993 |
| 47 | 39 | MEET THE BEATLES | Capitol T/ST 2047 |
| 48 | 45 | CHUCK BERRY'S GREATEST HITS | Chess LP 1485 |
| 49 | 56 | LICORICE STICK | PETE FOUNTAIN, Coral CRL 57460 |
| 50 | 49 | GLAD ALL OVER | DAVE CLARK FIVE, Epic LN 24117 |
| 51 | 48 | I DON'T WANT TO BE HURT ANYMORE | NAT KING COLE, Capitol T/ST 2118 |
| 52 | 71 | BEACH BOYS SONG BOOK | HOLLYRIDGE STRINGS, Capitol T/ST 2156 |
| 53 | 47 | HERE'S GODFREY CAMBRIDGE | Epic FLN-13101 |

| | | | |
|----|----|---|---|
| 54 | 53 | SOMETHING SPECIAL FOR YOUNG LOVERS | RAY CHARLES SINGERS, Command RS 806 |
| 55 | 46 | BEST OF BUCK OWENS | Capitol T/ST 2105 |
| 56 | 65 | EVERYBODY KNOWS | STEVE LAWRENCE, Columbia CL 2227 |
| 57 | 58 | INTRODUCING THE BEATLES | Vee Jay LP 1062 |
| 58 | 67 | THIS IS US | SEARCHERS, Kapp KL 1409 |
| 59 | 62 | PRAYER MEETING | JIMMY SMITH, Blue Note 4164 |
| 60 | 66 | LITTLE OLD LADY FROM PASADENA | JAN & DEAN, Liberty LRP 3377 |
| 61 | 55 | TODAY, TOMORROW, FOREVER | NANCY WILSON, Capitol T/ST 2082 |
| 62 | 61 | DANG ME—ROGER AND OUT | ROGER MILLER, Smash MGS 27049 |
| 63 | 64 | TEARS AND ROSES | AL MARTINO, Capitol T/ST 2011 |
| 64 | 73 | WITHOUT YOU | ROBERT GOULET, Columbia CL 2200 |
| 65 | 81 | WHERE DID OUR LOVE GO | SUPREMES, Motown 621 |
| 66 | 59 | WITH A TASTE OF HONEY | MORGANA KING, Mainstream 56015 |
| 67 | 77 | MAKE WAY FOR DIANNE WARWICK | Scepter 523 |
| 68 | 69 | INVISIBLE TEARS | JOHNNY MANN SINGERS, Liberty LRP 3387 |
| 69 | 75 | SEX LIFE OF THE PRIMATE | SHELLEY BERMAN, Verve V 15043 |
| 70 | 51 | DON'T LET THE SUN CATCH YOU CRYING | GERRY & THE PACEMAKERS, Laurie LLP 2024 |
| 71 | 50 | TELL ME WHY | BOBBY VINTON, Epic LN 24113 |
| 72 | 70 | WHO'S AFRAID OF VIRGINIA WOOLF? | JIMMY SMITH, Verve V/V6 8583 |
| 73 | 83 | THE KINGSMEN, VOL. 2 | Wand 659 |
| 74 | 72 | ROBIN AND THE SEVEN HOODS | SOUNDTRACK, Reprise R 2021 |
| 75 | 89 | NAT KING COLE SINGS MY FAIR LADY | Capitol SW 2117 |
| 76 | 74 | IT MUST HAVE BEEN SOMETHING I SAID | SMOTHERS BROTHERS, Mercury MG 20904 |
| 77 | ✓ | PEOPLE | BARBRA STREISAND, Columbia CL 2215, CS 9015 |

| | | | |
|-----|-----|------------------------------------|---|
| 78 | 80 | NORTHERN JOURNEY | IAN & SYLVIA, Vanguard VRS 9154 |
| 79 | 79 | I WALK THE LINE | JOHNNY CASH, Columbia CL 2190 |
| 80 | 99 | MY FAIR LADY | ANDY WILLIAMS, Columbia CL 9005 |
| 81 | 82 | IN THE WIND | PETER, PAUL & MARY, Warner Bros. WB 1507 |
| 82 | ✓ | POP GOES THE TRUMPET | AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721 |
| 83 | 84 | ACADEMY AWARD WINNERS | ROGER WILLIAMS, Kapp KL 1406 |
| 84 | 68 | FABULOUS VENTURES | DOLTON BSPJ 2029 |
| 85 | 60 | WOODY ALLEN | Colpix 518 |
| 86 | 87 | JAZZ IMPRESSIONS OF JAPAN | DAVE BRUBECK QUARTET, Columbia CS 9012 |
| 87 | 96 | BREAD AND BUTTER | NEWBEATS, Hickory LPM 120 |
| 88 | 90 | JUDY COLLINS CONCERT | Elektra EK 1280 |
| 89 | 78 | BEWITCHED | JACK JONES, Kapp KL 1365 |
| 90 | 94 | BALLADS, BLUES AND BOASTERS | HARRY BELAFONTE, RCA Victor LPM/LSP 2953 |
| 91 | 92 | EXCERPTS FROM HAMLET | RICHARD BURTON, Columbia CL 8020 |
| 92 | ✓ | THIS IS THE GIRL THAT IS | NANCY AMES, Liberty LRP 3369 |
| 93 | 98 | THE CAT | JIMMY SMITH, Verve V/V6-8587 |
| 94 | ✓ | THIS IS LOVE | JOHNNY MATHIS, Mercury MG 20942, SR 60942 |
| 95 | ✓ | WALK DON'T RUN, VOL. 2 | VENTURES, Dolton BLP 2031 |
| 96 | 86 | FROM RUSSIA WITH LOVE | SOUNDTRACK, United Artists UAL 5114 |
| 97 | ✓ | HERE WE A GO GO AGAIN | JOHNNY RIVERS, Imperial LP 9274 |
| 98 | ✓ | IN THE MISTY MOONLIGHT | JERRY WALLACE, Challenge CH 619 |
| 99 | 100 | GIRL TALK | LESLEY GORE, Mercury SR 60943 |
| 100 | 97 | CHAPEL OF LOVE | DIXIE CUPS, Red Bird RB 20-001 |



**big new
singles that
tingle
& jingle...**

(Your cash register, that is!)

GIANT CHART SINGLES

"All Cried Out" DUSTY SPRINGFIELD 40229

Our gal Dusty with a real powerhouse release. Immediate bust-out reaction!

"Save It For Me" THE 4 SEASONS 40225

The fabulous singing group's fourth hit in a row for Philips! A real giant!

NEW AND HOT

"The Kangaroo" THE PANICS 40230

The first recording of the new dance craze by the group who invented it. It jumps!

"Follow The Sun" JIMMY CLANTON 40219

The big one for Jimmy! Already getting terrific play from the album!

"Village Of Love" VIC THOMAS 40228

Vic's unique style gives this hit great new life! Terrific Pop and R&B potential!

"He Doesn't Want You" THE SECRETS 40222

A teenage sensation by the top ranking girl group in the country.

JUST RELEASED...AND POTENT

"I'm Not The Hero But The Fool" ALAN VALLONE 40226

A rocking ballad with a sensational teen sound! Expect a big reaction from this one!

"One Step Forward, Two Steps Back" b/w

"Now I Belong To You" BRIAN HYLAND 40227

An up-tempo novelty with the feel of Brian's hit "Bikini" and a great ballad!

SENSATIONAL NEW C&W RELEASES

"Hello World" DARRELL McCALL 40233

A strong lyric and a great melody done by America's newest, exciting country singer!

"Tender Years" JOHNNY WESTERN 40231

His first for Philips and the next big country hit!

PHILIPS RECORDS

One World of Music



On One Great Label

"Lady" Arrives; Command Hits Again

This Week's Block Busters



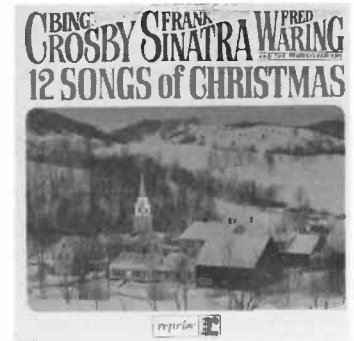
**MY FAIR LADY
SOUNDTRACK**
Columbia KOL-800
The long-awaited soundtrack is here. The Lerner-Loewe score sounds as bright as ever and the handsome package contains a flock of color photos from the film.



DISCOTHEQUE
ENOCH LIGHT and his orchestra
Command RS-873SD
Another new direction for Command and the set has a payoff punch. All the hot new dance beats as done in the Discotheques and with great sound.



HANDY MAN
DEL SHANNON
Amy 8003M
Shannon is hot all over again right now and although the set doesn't have his latest "Do You Want To Dance," his "Handy Man" hit is included among the top tracks.



12 SONGS OF CHRISTMAS
BING CROSBY, FRANK SINATRA,
FRED WARING
Reprise FS-2022
This teaming of talents could mean a blockbuster of a holiday package. Some of the all-time favorites are here.

Chart Picks

BREAD AND BUTTER
THE NEWBEATS
Hickory LPM 120
The "Bread and Butter" duo are mighty hot on the singles front and their fans should grab for this album.

AIN'T SHE SWEET
BEATLES AND OTHER GROUP
SOUNDS FROM ENGLAND
Atco 169
This earlier Beatles track has been a successful single which in itself is enough to spark good action on this release. Other group included is the Swallows.

SONGS YOU WON'T FORGET
PETER NERO
RCA Victor LSP 2935
"Hello Dolly," "Girl from Ipanema," etc. are played with style here and Nero could have his biggest album with this.

LILITH
SOUNDTRACK
Colpix CP 520
A fine new score by Kenyon Hopkins, of "East Side West Side," score fame, adorns this pic which received good reviews. Combination could be enough to make it a solid seller.

THE HAPPY HITS
DICK SCHORY ORK
RCA Victor LSP-2926
Bright, happy, swinging arrangements of recent pop and movie hits featuring a lot of percussion, make this a hot one for sound buffs.

SCHOOL IS A DRAG
GARY USHER AND
THE SUPER STOCKS
Capitol ST-2190
A swinging set in the surf-hot rod groove with a saleable school angle. "Saturday's Hero," "Little Honda," etc. are included.

MORE JUNGLE DRUMS
MORTON GOULD
RCA Victor LSC 2768
An extravaganza in sound with the masterful Gould arrangements of Latin-based items like "Siboney," "Ay Ay Ay," and "Guadalquivir."

IN PERSON AT THE CELLAR DOOR
BUD AND TRAVIS
Liberty LRP 3386; LST 7386
The boys go through their usual, humor-tinged folkish goings-on. Program, cut live, contains 15 songs.

COLD TURKEY
RAY BRYANT
Sue LP 1032
The pianist offers bright performances of a flock of standards and a few originals. Good, listenable, wax.

HOT ROD HIGH
THE KNIGHTS
Capitol DT 2189
A new vocal-instrumental group from the Beach Boys cloth, with a combined, hot rod, high school motif. Cute cheerleader gals are on the cover.

PROMISE HER ANYTHING
JACK LA FORGE
Regina R-313
A collection of pretty love songs done in neat piano style by La Forge.

BROADWAY MARCHES
FENNELL SYMPHONIC WINDS
Mercury SR 90390 (S)
An irresistible group of Broadway's favorite melodies are given bright, big band arrangements. A solid one for those who love a parade.

BEETHOVEN: SONATAS FOR PIANO AND CELLO
ROSTROPOVICH, RICHTER
Philips PHS 2-920
Two of the outstanding performers on cello and piano interpret a series of the most familiar works in the repertory.

HEIFETZ-PIATIGORSKY CONCERTS
RCA Victor LM/LSC 2770
A timely release, for those two giants will be giving three New York recitals this month. Program of Beethoven, Haydn and Rozsa is magnificently performed.

JOHANN STRAUSS JR.: DIE FLEDERMAUS
RISE STEVENS, GEORGE LONDON
RCA Victor LSC 7029
A delightful reading of the operetta warhorse featuring a host of star performers with the Vienna State Opera Ork and Chorus.

NOW'S THE TIME
SONNY ROLLINS
RCA Victor LSP 2927
Some of the best known jazz standards, "I Remember Clifford" and "Round Midnight," "Four," and "Now's The Time" are played in hard-hitting, imaginative fashion by Sonny Rollins.

VIVA! VAUGHN
SARAH VAUGHN
Mercury SR 60941, MG 20941
Lovely readings by Sassy of such first rate songs as "The Boy From Ipanema," "Fever," "Quiet Nights," and "Stompin' At The Savoy."

CLASSICAL PICKS

ARIAS BY BEETHOVEN, MOZART AND WEBER
MARIA CALLAS Angel 36200 (S)
A taxing program of dramatic operatic arias finds Callas, the singing actress, on challenging grounds. She meets the challenge, usually succeeding brilliantly.

TCHAIKOVSKY: 1812 FESTIVAL OVERTURE, Op. 49; BEETHOVEN: WELLINGTON'S VICTORY,
ANTAL DORATI, Cond. Mercury SRD-19
Two of Mercury's best selling classical LP's now available back-to-back. Should have war-horse sales.

BRAMHS: CONCERTO NO. 1
VAN CLIBURN, pianist; BOSTON SYMPHONY, LEINSDORF, Cond. RCA Victor LM/LSC 2724
A powerful, moving, and always musical collaboration by top personnel of this favorite among favorite repertory items.

CONCERT REVIEW

James Band Still Swings

HARRY JAMES ORCHESTRA, NINA SIMONE QUARTET,

JOHN BYNER—Carnegie Hall, September 20, 1964

Big bands may be dead, but some of them—like the driving crew led by trumpeter Harry James—just won't fall down and roll over. The James crew drew full-throated response from the Carnegie crowd (about a third of the house capacity) and, on a couple of occasions, standing ovations.

For James, the band's end of the concert was a brief bow to nostalgia, then a headlong plunge into the Basie-oriented new book penned for his band by such jazz writers as Thad Jones, Ernie Wilkins, and Neal Hefti, among others. Doffing his horn to his last Carnegie appearance, as the brash young "ride" trumpeter in Benny Goodman's band in the now-historic 1938 Goodman band concert, James opened his segment with the same arrangement of "Don't Be That Way" used by Goodman to open festivities at the Hall 26 years ago.

Buddy Rich on drums

In all, the band played a spit-and-polish program of old favorites and new originals with spirit and fire, pushed along by the best band drummer in the business today, Buddy Rich. Pianist Jack Percival and tenor sax man Corky Corcoran were also featured soloists. Interesting to note that in the early 1940s James once was made legal guardian of Corcoran so the saxist, then 15 years old, could play with the James band.

Harry's horn has lost little of its excitement. He himself, has filled out a bit through the chest and middle, and sports a dashing streak of white in his steely hair. But, double-breasted blazer and all, James looks like a bandleader.

Among the tunes romped through by the band, several drawn from the forthcoming MGM album of big band classic tunes chosen by *Down Beat's* editors, were *Shiny Stockings*, *Sleepy Lagoon* (hardly a dry eye in the house for that one), *Sophisticated Lady*, *Cherokee*, *Take the "A" Train*, *Cubana Chant*, and *Two O'Clock Jump*, among others. Altoist Joe Riggs, who sounds like a modern Willie Smith, was featured on most tunes and led the band for Ruth Price, who sings well but is overly antic.

A slow start

The concert, an International Talent Associates package currently on a five-week tour, got off to a very slow start with comic John Byner. By the time he and audience got warmed up, it was time for Nina Simone and her folk act to come on. Act is what Nina has, and although it pleased the audience at Carnegie, it should prove the show-stopper at colleges and campuses. Miss Simone mixed songs of protest with pop tunes of folkish flavor in a manner so stylized that it lost this reviewer. Particularly pointless was her version of *For All We Know*, in which she sang the words without any reference to the melody. Sad to report, her piano playing was held to a minimum.

Sid Bernstein's Theatre Three presented the package, and although not so successful as his recent presentation of The Beatles in the same Hall, it did bring back the crackling excitement of a good big band to the Carnegie boards. The Woody Herman Herd had better look to its laurels. Harry's brass section sounded like the best in the business to these riff-weary ears.

DOM CERULLI

MAN ABOUT MUSIC

The Election Year

By Bob Rolontz



We've been asking for record firms to come out with some clever political records this election year and at last someone has done it. The someone, is, or are, **Jerry Lieber** and **Mike Stoller**, owners of the sizzling Red Bird label, and of course two of the outstanding record producers of our business. The record they have made is called "The Election Year, 1964" and it is a saucy, satirical piece of material that will either be a big hit, or else turn out to be a flop because no station will play it.

The record (a 45 rpm single) is somewhat on the order of the flying saucer records of a few years ago. The questions, asked by news commentator Mr. Muddslinger, are answered by **President Johnson**, **Senator Goldwater**, **General Eisenhower**, **Roy Wilkins**, **Muhammed X**, et. al. with cut-ins from various hit records. Anyway station managers, p.d.'s and deejays, give it a listen before you decide to ban it. It's a good attempt to break through the general stuffiness that overcomes everyone about election time.

"A Hard Day's Night"

The wild acclaim that has greeted the **Beatles** movie on the part of the newspaper critics and adult movie-goers is too much. Not because the Beatles picture isn't a good one, it is a mighty enjoyable film, and a sophisticated take-off on their career to boot. What annoys us is the over-acclaim that has been heaped on the lads by the critics, et. al. because they have made a good movie. Just a few months ago these same critics would have given 10 to 1 odds that any Beatles flick would appeal only to kids.

The success of the Beatles picture with both youngsters and adults is an indication of what can be done with a famous record act in movies, when top writers, directors, cameramen and producers

all work on the film. And it also shows up the weakness of some of our Hollywood product starring record acts, like most of the **Elvis Presley** pictures, and many of those **Frankie Avalon-Annette Funicello** sagas. If the Beatles picture sets a better standard for the use of record names in movies in the future, it will be another debt we owe to the British.

Dusty's Vacation

Dusty Springfield returns to New York this week after a vacation in the West Indies. Her vacation was a necessity, as she fled there after collapsing in her hotel room two weeks ago suffering from physical exhaustion. She was on the first leg of a cross country personal appearance tour. Dusty had appeared at the Brooklyn Fox show for 10 days prior to taking off on her own tour, and she wasn't up to the scene. She'll cut some sides in New York before taking off for England. . . . Philips Records thinks it has a hot new dance captured on record. It's called "The Kangaroo," and it is featured on a new Philips release with the **Panics**. It was first released as part of a live **Panics**, LP recorded at Wildwood's (N. J.) Rainbow Room. . . . **Lorraine and Sid Fein**, of Platters, Inc., in Binghamton, N.Y., have become parents of a boy, **Jeffrey Michael**, their first, on Sept. 11.

Jack Maher, former Billboard editorial staffer, now with Weir, West & Bartell agency in New York, will marry attractive **Barbara Votens** (A.T.&T.) in October. . . . **John Kurland**, Columbia publicity chief, will wed **Linda Schreiber** (20th Fox) in October in Hollywood. . . . Cadence ex-execs **Bob Mack** and **Peter Hess** have already found new berths. Mack is starting his own recording studio and Hess is joining the Amy-Mala label as salesman.

An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

The hottest new singles not yet on the Pop 100 and where they stand on surveys of leading radio stations in top markets

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

The letter "P" stands for Pick on a survey. The letter "X" stands for an Extra without numerical rank. Records include those that have not yet earned a regular place on the national Pop 100 chart.

STATIONS USED THIS WEEK

- EAST:** CHUM - Toronto; WABC - New York; WITH - Baltimore; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WPGC - Washington; WWDC - Washington.
- SOUTH:** KILT - Houston; KLIF - Dallas; WFUN - Miami; WQAM - Miami; WQXI - Atlanta; WRAP - Norfolk; WVOL - Nashville.
- MIDWEST:** KATZ - St. Louis; KQV - Pittsburgh; KXOK - St. Louis; WDGY - Minneapolis; WING - Dayton; WLS - Chicago; WRIT - Milwaukee.
- WEST:** KEWB - San Francisco; KFWB - Los Angeles; KIMN - Denver; KJR - Seattle.

| | |
|--|------------------|
| AFTER THE LAUGHTER. Wendy Rene (Stax)..... | WVOL 4 |
| AIN'T THAT LOVING YOU BABY. Everett & Butler (V-J). | WFUN -P |
| ASK ME WHY. Beatles (Vee Jay)..... | KJR 39 |
| <hr/> | |
| BABY, BABY ALL THE TIME. Superbs (Dore)..... | KFWB 11 |
| BABY LET ME TAKE YOU HOME. Animals (MGM)..... | WQAM 23; KEWB 13 |
| BAJA SKA. Baja Marimba Band (Almo)..... | WWDC 52 |
| BALDY STOMP. Deacons (Re-Car)..... | WDGY 24 |
| BLOWING OUT THE CANDLES. Donna Loren (Capitol).... | WWDC 64 |
| BOSS WITH HOT SAUCE. Davis/Jones/Fenders..... | KATZ 15 |
| BOYS. Beatles (Vee Jay)..... | KXOK -X |
| BREAKING HEARTS TO HIM IS JUST A GAME. Delights (Arlen)..... | WPGC 30 |
| <hr/> | |
| CAR HOP. Exports (King)..... | WLS 9 |
| THE CLOCK. Baby Washington (Sue)..... | WRAP 14 |
| CREEPIN'. Drew-Vels..... | KATZ 25 |
| <hr/> | |
| DARTELL STOMP. Mustangs (Providence)..... | WKBW 29 |
| DIXIE DOODLE. Jon Abnor (Starline)..... | KILT 54 |
| DO ANYTHING YOU WANNA. Harold Betters..... | WORC -X |
| DOUBLE LOVE. Chandliers (Loadstone)..... | WVOL -P |
| DON'T BACK DOWN. Beach Boys (Capitol)..... | WORC 47 |
| DON'T FORGET. Nick Noble (Chess)..... | WORC -X |
| DON'T SPREAD IT AROUND. Barbara Lynn (Jamie)..... | KILT 55 |
| <hr/> | |
| FEVER. Alvin Robinson (Red Bird)..... | KATZ -P |
| FIND OUT WHAT'S HAPPENING. Spidells (Monza)..... | WVOL -P |
| FINGERPOPPIN'. Ike & Tina Turner (Sue)..... | WQAM 30 |
| FOR BETTER OR WORSE. Wilson Pickett (Atlantic)..... | WVOL 25 |
| THE FROGG. Rolls Royce & Wheels..... | KILT 52 |
| <hr/> | |
| GALE WINDS. Egyptian Combo (Norman)..... | WORC 34; WDGY -P |
| GET MY HANDS ON SOME LOVIN'. Artistics (Okeh)..... | WLS -X |
| GIVE ME BACK MY HEART. Jackie Wilson (Brunswick)..... | WVOL 11; WRAP 23 |
| GOLF, GOLF, GOLF. E. E. Beatty (Campbell)..... | WWDC 44 |
| GOODBYE GIRL. Ritchie Dean (Tower)..... | WRIT -P |
| THE GYPSY. Robert Davie (Congress)..... | WKBW 28 |
| <hr/> | |
| HAPPY BIRTHDAY. Bernadette Carroll (Laurie)..... | KQV 39 |
| HE'LL ONLY HURT YOU. C. L. & Pictures (Monument)..... | KILT 5; KLIF 38 |

| | |
|---|-------------------------|
| HENPECKED GUY. Reflections (Golden World)..... | KLIF 28 |
| HEY THERE BEAUTIFUL. Paul Petersen (Colpix)..... | KILT 12 |
| HIGH HEEL SNEAKERS. Jerry Lee Lewis (Smash)..... | WORC -X |
| HIS LIPS GET IN THE WAY. Bernadette Castro (Colpix)..... | WQAM 22; WVOL 29 |
| HUGO. Linda Hall (Columbia)..... | KXOK 18 |
| <hr/> | |
| I CAN'T BELIEVE WHAT YOU SAY. Ike & Tina Turner (Kent)..... | KATZ -P |
| I COULD CONQUER THE WORLD. Shevelles (World Artists)..... | KEWB 25 |
| I DON'T CARE. Buck Owens (Capitol)..... | WLS 29 |
| I DON'T KNOW. Steve Alaimo (ABC)..... | WPGC 6; WFUN 13; WQAM 2 |
| I DON'T WANT TO KNOW. Mugwumps (Warner Bros.)..... | WWDC 45 |
| I GOT A GOOD THING GOING ON. Bobby Marchan (Dial)..... | WVOL 15 |
| I GUESS I'M CRAZY. Jim Reeves (RCA)..... | CHUM 32; WPGC 24 |
| I HAD A TALK WITH MY MAN. Mitty Collier (Chess)..... | WVOL 1; KATZ 1 |
| I REALLY GOT IT BAD FOR MY BABY. Maxine Davis (Guyden)..... | KILT 23 |
| I SMELL TROUBLE. Little Johnny Taylor (Galaxy)..... | WRAP 25 |
| I TRUST YOU BABY. Ketty Lester (RCA)..... | WWDC 39 |
| I'LL BE BACK. Beatles (Parlophone LP)..... | WORC 1 |
| I'LL STEP ASIDE. Eddie Powers (Sims)..... | WVOL 31 |
| I'M GONNA CRY A RIVER. Robert Ward (Thelma)..... | WVOL 32 |
| I'M INTO SOMETHING GOOD. Herman's Hermits (MGM).... | WKBW 61 |
| INVASION. Buchanan & Greenfield (Novel)..... | KMIN 50 |
| IT'S NO GOOD FOR ME. Freddy North (Ric)..... | WVOL 26 |
| <hr/> | |
| JOLIE JACQUELINE. Lucille Starr (Barry)..... | CHUM 19 |
| JUST A MOMENT AGO. Soul Sisters (Sue)..... | WRAP -P |
| JUST LET HER GO. Ivan & Sabers (Prism)..... | WING 40 |
| <hr/> | |
| LITTLE HONDA. Beach Boys (Capitol)..... | WKBW 23; WPGC 40 |
| LOST WITHOUT YOU. Teddy Randazzo (DCP)..... | WORC -X |
| L.O.V.E. Not 'King' Cole (Capitol)..... | WDGY 46 |
| LOVE COMES AND GOES. Roscoe Shelton (Sims)..... | WVOL 10 |
| (THE) LUMBERJACK. Hal Willis (Sims)..... | WQAM 54 |
| <hr/> | |
| MAKE UP YOUR MIND. Anna King (Smash)..... | WRAP 12 |
| (A) MATTER OF MOMENTS. Cliff Richard (Capitol of Canada)..... | CHUM 14 |
| MAYBE THE LAST TIME. James Brown (Smash). KATZ 6; WRAP 5 | |
| ME. Bill Anderson (Decca)..... | KILT 64 |

CONTINUED

Radio Exposure Chart (continued)

| | |
|---|---------------------------|
| MICKEY'S TUNE. Boots Randolph (Monument)..... | WORC -X |
| MR. CLYDE. Dave Lewis..... | KJR 37 |
| MR. SANDMAN. Fleetwoods (Dolton)..... | WQAM 49; KJR 41 |
| MY ADORABLE ONE. Joe Simon (Gee Bee)..... | WQXI 1 |
| MY SPECIAL BOY. Kathy Lynn..... | WKBW 32 |
| <hr/> | |
| NOT FOR ME. Sammy Davis Jr. (Reprise)..... | KILT 25 |
| <hr/> | |
| OH! MARIE. Village Stompers (Epic)..... | WKBW 41 |
| OH MY HEARTACHE. Art Grayson (Four Corners)..... | WVOL 14 |
| ON THE BEACH. Cliff Richard (Capitol of Canada)..... | CHUM 14 |
| ONE MORE MOUNTAIN. Neil Darrow..... | WKBW 43 |
| ORPHAN BOY. Pixies Three (Mercury)..... | WDGY 45 |
| OVER YOU. Paul Revere & the Raiders..... | WQAM 40; KJR 34 |
| <hr/> | |
| PATIENCE BABY. King William (MGM)..... | KATZ 11 |
| PEARLY SHELLS. Burl Ives (Decca)..... | WKBW 46 |
| PROMISE YOU'LL TELL HER. Swinging Blue Jeans (Imperial)..... | WORC 43 |
| PUSSY CAT. Cy Coleman (Capitol)..... | WORC -X |
| PUT YOUR ARMS AROUND ME. Cresters (Capitol)..... | WORC 22 |
| <hr/> | |
| RINGO FOR PRESIDENT. Young World Singers (Decca)..... | WORC 17; WKBW 37; KIMN 46 |
| ROBOT WALK. Pat and Lolly Vegas (Apogee)..... | KJR 30 |
| ROCKIN' ROBIN. Rivas (Riviera)..... | CHUM 49 |
| ROUNDEST OF THEM ALL. Round Robin (Domain)..... | KILT 57 |
| <hr/> | |
| SACRIFICE. Little Milton (Checker)..... | WLS -X; KATZ 7 |
| SATISFACTION IS GUARANTEED. Van Trevor..... | WKBW 57 |
| SATURDAY'S HERO. Go Go's (RCA)..... | WORC -P |
| SCRATCHY. Travis Wammack (Ara)..... | WFUN 33; KLIF 19 |
| SEARCHIN'. Accents (Garrett)..... | WDGY 30 |
| SECURITY. Otis Redding (Volt)..... | WLS -X |
| SHAKE A LADY. Ray Bryant (Sue)..... | WWDC 66 |
| SHE KNOWS ME TOO WELL. Beach Boys (Capitol)..... | KJR 23 |
| SHE TAUGHT ME. Sanford Clark (Warner Bros.)..... | WRIT -P |
| SOON I'LL WED MY LOVE. John Gary (RCA)..... | WWDC 40 |
| STAIRWAY TO THE STARS. Vic Dana (Dolton)..... | KILT 40 |

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|---|------------------|
| STAMP AND SHAKE. Routers (Warner Bros.)..... | WPGC 26 |
| SUMMERTIME IN VENICE. Al Alberts (Swan)..... | WKBW 24 |
| SWEET WORDS OF LOVE. Underbeats (Garrett)..... | WDGY 5 |
| <hr/> | |
| THANK YOU FOR LOVING ME. Sapphires (ABC Paramount)..... | WORC -X; WKBW 54 |
| THAT'S ALRIGHT. Carlson Oliver (Douglas)..... | WVOL 16 |
| THAT'S HOW STRONG MY LOVE IS. O. V. Wright (Goldwax)..... | WVOL 20; KATZ 12 |
| THAT'S WHAT MAMMA SAY. Walter Jackson..... | WRAP -P |
| THAT'S WHERE IT'S AT. Sam Cooke (RCA)..... | WRAP -P |
| THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo)..... | WVOL 33 |
| (THE) THING IN THIS HOUSE. Bobby Darin (Capitol)..... | WWDC 28; WKBW 64 |
| THINGS WE SAID TODAY. Beatles (Capitol LP)..... | WPGC 19; KXOK 14 |
| THIS IS MY PRAYER. Linda Scott (Kapp)..... | WWDC 63; WORC 46 |
| TIP. Clingman Clan (Four Corners)..... | WKBW 62 |
| TODAY, TOMORROW AND FOREVER. Elvis Presley (RCA)..... | CHUM 20 |
| TREAT FOR TRUMPET. Bert Kaempfert (Decca)..... | WORC -X |
| TROUBLE IN MIND. Jimmy Ricks (Atlantic)..... | WVOL 28 |
| TURN ON SONG. Counts (Seacrest)..... | KJR 29 |
| <hr/> | |
| UNLESS YOU CARE. Terry Black (Arc)..... | CHUM 16 |
| <hr/> | |
| VALLEY OF TEARS. Ben Wade & Tikis (Minaret)..... | WVOL 23 |
| <hr/> | |
| WAIT BY THE WATER. Bobby Darin (Capitol)..... | WQAM 47 |
| WATCHING THE WORLD GO BY. Ketty Lester (RCA)..... | WITH -P |
| WEEP NO MORE. Nathan McKinny (Ray Co)..... | WVOL 6 |
| WHAT IN THE WORLD'S COME OVER YOU. Dovells (Parkway)..... | WKBW 52; KIMN -X |
| WHAT'S SO SWEET ABOUT SWEET 16. Carole Quinn (Colpix)..... | WQAM 28 |
| WHEN I FALL IN LOVE. Paris Sisters (Mercury)..... | WKBW 66 |
| WHO CAN I TURN TO. Tony Bennett (Columbia)..... | WKBW 60 |
| YOU MAKE ME FEEL SO GOOD. Clarence Nelson (Penn)..... | WVOL 21 |
| YOU'RE THE ONE I LOVE. Everly Brothers (Warner Bros.)..... | KILT 30 |
| <hr/> | |
| ZOMBIE WALK. Magics (Bell)..... | WVOL -P |



RADIO AND TV

Softly At Dawn

By June Bundy

Hard rock may dominate most Top Pop station schedules but "softly" (as in Friml's "morning sunrise") is still the key note for early a.m. deejay shows. At least that's the report from SESAC, Inc., on the basis of its recent survey of more than 400 morning disk jockeys.

The survey results will appear this month in a special issue of SESAC Music. The survey was conducted by SESAC Station Relations staffer Jim Aylward and Sales Manager Sidney Guber in conjunction with the firm's new "Pacemakers For the Morning Man" LP series.

More than 90 per cent of the jocks chose to play "light, bright, pleasant music without rock, without noise, without offense" between the hours of 6 and 10 a.m. "Even those sta-

tions that feature hard rock throughout the rest of the day felt that the 6 to 10 a.m. spot should have a more moderate feel," notes Aylward. "Many formula stations said they do this by playing the other side of hits and digging into LPs a little more."

There was general agreement that a morning show offers the largest audience, the best chance for the building of a personality and more money than other time spots. "AM radio generally is Class A time" Aylward points out "and most clients want to be heard where there's the most audience."

A few morning jocks said they never went to bed until after the show was over, but most of them follow an early-to-rise (4:30 a.m.) and early-to-bed (9:00 p.m.)

schedule. One spinner said he didn't eat breakfast until after his show because it would affect his voice, and some deejays voiced a preference for black coffee because cream "might line the throat and make it difficult to talk."

Telephone a drag

Aylward said "The telephone was mentioned again and again as a constant irritation, with the biggest gripe being people who call the station and ask for weather information just after it's been given."

Among their "wilder" experiences, morning deejays reported "signing the station on and working for an hour or more on their day-off without realizing it, and doing the show in pajamas and having a church group drop by to see what a morning man looks like."

Various deejays also reported finding bears, skunks and tramps on the door step when they opened up the studio; while others complained they were forced to do shows from balloons, rafts and gas stations "to attract attention."

"Interestingly," notes Aylward, "a small percentage said they own their own stations and do the morning shift themselves because they trust it to no one else, wild or mild."

Summing up the results, Aylward concludes, "To be a morning man takes a great deal of humor, hard work, sleep, bright music personality and determination. It's a large responsibility and, with no pun intended, not everyone is up to it."

BEATLES FOREVER:

Meanwhile, the Beatles promotions continue at stations around the country. WABC, New York, which sponsored a "Draw the Beatles" contest at the New York World's Fair Better Living Center recently, has hired a typewriter expert to supervise tests on one entry.

It seems that one of the five winners (selected by Huntington Hartford to hang in his Gallery of Modern Art) can not be identified. The entry features type-written portraits of each Beatle, and the expert will be on hand to ferret out any "pretenders."

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Steve Lake, who runs a record shop in Franklin, Ohio, came to Nashville last week and probably made Roy Acuff as happy as he has been at any time since he was crowned king of country music by presenting him with a Dobro Fiddle. The contraption will go into Acuff's museum. The thing looks much like a trombone except that where the handle generally is found there is a fiddle bar and nearby is this huge horn which plays fiddle by horn. Get it? The Dobro Fiddle is one of four which Lake owns that came from Germany. Please, Roy, don't put it under glass without first letting folks hear you play it.

Acuff, whose country music museum at Gatlinburg, Tenn. has been a browsing place for tourists for two years, is moving it to Nashville in newly purchased property at 412 Broadway. The site is within walking distance of the Grand Ole Opry House. The building will undergo a refurbishing to cost \$100,000 and be open for visitors by Jan. 1. The museum is a hobby exhibit which Acuff and wife, Mildred, have collected throughout the world over the years.

Jackson's New Hit

Stonewall Jackson is grabbing hot play with his Columbia release, "Don't Be Angry." The record is already a smash country-wise. . . . Leroy Van Dyke, originally signed for three weeks by Al Hirt for his New Orleans nitery, has been held over for an additional three weeks by Hirt, a result of booming business. The new engagement starts Oct. 3. . . . The Shorty and Smokey Warren Show, consisting of Harvey Reynolds, Sonny Campbell, The Toothless Twins and Dottie May, left Sept. 20 for a one week stay in Bermuda prior to their beginning a four weeks tour of France, Germany and Italy Oct. 12. It will be their 11th overseas trip to entertain at U. S. military installations. . . . Lee Buck has sold his interest in Station WEZT in Williamsburg, Ky. and has purchased KDRC in Mansfield, La. He's changing the format from pop to country-gospel.



Here's a shot from the Carl Smith Country Music Hall, Canada wide TV series of which Carl Smith is host, being carried by stations in 12 Canadian cities to an audience estimated at 20,000,000 each week for a scheduled 39 weeks. The entire package has been bought by Lever Brothers. The video-filming was before a live audience of 500. Left to right: Carl Smith, Dianne Leigh, Grandpo Jones, Gray Buck, John Sibert, Roy Penney and Johnny Bourque.

Unattended Typewriter

WSM's breezy Trudy Stamper went out for a drink of water and left her typewriter unattended. When she came back she discovered a typewritten note signed by Bill Anderson: "Okay . . . if you don't want your friends to come by for a visit . . . and maybe even take you to lunch . . . then see if I care! I do, but I won't tell anybody." . . . The Homesteaders, Starday recording group, will leave Nov. 27 on a month-long tour to entertain armed forces in the western Mediterranean area. The Homesteaders are organizing a seven piece country music show for the tour. To date the additions include

Nashville bass man Dave Lee and three pretty girls—Nugget artist Delores Smiley will deliver country songs; Jan Moore will spark the show with brisk vocals and her bull-whip stunts, and Bernice Cobb will scatter personality. The Homesteaders consisting of Jack Boles, Jerry Rivers and Frank Evans have been on the road all summer. . . . Two of C&W top stars, Kitty Wells and Webb Pierce (Decca) have come up with strong hit possibilities in the duet department with "Finally" written by veteran Cedarwood tunesmiths Mel Tillis and Wayne Walker. . . . Another fast starter is Bob Gallion's "Goin' Back to the Philippines" backed with "You Really

Know How to Hurt a Guy" on Hickory.

Earl Rothgeb of Luray, Va. reports the following winners in the fourth annual Doom's Volunteer Fire Department country music talent contest held Sept. 6 at Doooms, Va.—a suburb of Waynesboro Va.: male vocalist, Red Steed; female vocalist, Flora Fadley; fiddler, Cal Newman; banjo, Alvin Breeden, electric guitar, Harold Atkins (no relations to Chet); best regular band, The Nighthawks; best bluegrass band, Bluegrass Partners. Headline entertainers at the contest were Porter Wagoner, Norma Jean and the Wagonmasters; emcee, Charlton Haney of the Dominion Barn Dance, Richmond; and Harry Snyder, artist at WSVA, Harrisonburg, Va. Judges were Buddy Allen, WSIG, Mt. Jackson, Va.; Jim McCoy, WABH, Deerfield, Va.; and Earl Rothgeb.

First For Dale Wood

Dale Wood has sliced her first country LP for Mercury. The Queen of Piano Ragtime said this is something she has long wanted to do. She also has up for release a single titled "I Walk the Line" backed with "Night Train to Memphis." . . . Hank Locklin, who responds to the name of "The Opry Leprechaun" discovered on his recent trip to Ireland that he's a teen age idol over there. Kids grabbed his coat, pulled off the buttons. He's getting ready for a new RCA album, "Hank Locklin Sings Hank Williams." . . . Cousin Jody is headed for a tour of Germany and England. He'll be gone six weeks. . . . Sesac's Roy Drusky in New York to tape the Jimmy Dean show to be aired Dec. 1. . . . Al Brumley whose new Sesac album, "The Al Brumley Showcase" with backing by the Anita Kerr Singers, and help of Harold Bradley, Bill Pursell and group, has a new single taken from the album in release this week on the Topic label titled "A Heartache and Two Empty Arms" backed with "I'll Just Wait Around." His brother, Bob Brumley, penned both sides. . . . Tex Atchison, BMI songwriter who labored 22 years

HOT NEW BLUES!

| | | |
|--|--|---|
| <p style="text-align: center;">Lightnin' Slim</p> <p style="text-align: center;">BABY PLEASE COME HOME</p> <p style="text-align: center;">b/w</p> <p style="text-align: center;">YOU MOVE ME BABY</p> <p style="text-align: center;">Excello — 2258</p> | <p style="text-align: center;">Lonesome Sundown HOO DOO WOMAN BLUES</p> <p style="text-align: center;">b/w</p> <p style="text-align: center;">I'M GONNA CUT OUT ON YOU</p> <p style="text-align: center;">Excello — 2259</p> | <p style="text-align: center;">ANOTHER TOP-SELLING LP!</p> <p style="text-align: center;">Angelic Gospel Singers</p> <p style="text-align: center;">"SONGS FROM THE HEART"</p> <p style="text-align: center;">(1 with 7)</p> <p style="text-align: center;">Nashboro — 7021</p> |
|--|--|---|

NASHBORO Records

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

in Hollywood, has relocated in Rosine, Ky. and visits Nashville each week on songwriting chores. Among his big ones have been "Sleepy Eyed John" with **Johnny Horton**, "Honky-Tonk Itis" with **Carl Butler**, "We're Gonna Go Fishin'" with **Hank Locklin**, "Old Kentucky Fox Chase" with **Red Foley**, and others.

GOP Via Records

Davidson County (Nashville) Republican headquarters plumped for votes and support via the recording route last week by issuing a single, "Go With the G.O.P." backed with "We're the Grand Ole Party". Announcements are being sent to state and county G.O.P. chairmen all over the country. . . . An agreement has been concluded between **Ray Brown** of National Artist Attractions, Memphis, and **Bob Neal** of the Bob Neal Agency, whereby Neal will represent several of National Artist Attractions, including **Jerry Lee Lewis**, **Charlie Rich**, **Jumping Gene Simmons**, and **Bobby Wood** . . . **Georgie Riddle** (United Artists) is on a long tour to cover Illinois, Indiana and California to last through October. **Smiley Wilson** handles bookings.

Tree Music Blossoms With Hits In 1964

Nashville
If Tree Publishing Co. here is judged by its fruit both as to quality and quantity, the 1964 harvest which has yielded one chart-buster after another bids strong to make it the No. 1 publisher in the country field this year.

Owned by Jack Stapp and assiduously nurtured by W. D. (Buddy) Killen, the Tree pub- bery at 905 Sixteenth Ave. South has fought the battle of the charts year after year with ever growing success. But not until now has Tree presumed to hope that it could end the year as leader in the C&W field.

Killen, enthusiastic and young who is often thought of as the "Johnny Appleseed of Tree," says that "1964 has been a fantastic year. I don't mind saying that we are working toward being No. 1 publisher this year." Facts and figures support Killen in detecting signs of greatness right in his own back yard.

This year began with a six months chart topper, "Saginaw, Michigan" by Lefty Friz- zel on Columbia which sold one quarter million copies. Other Tree hits adding to the bumper harvest have been "Forever" by Pete Drake on Smash; "Love is No Excuse" the popular duet sound of the late Jim Reeves and Dottie West on RCA Victor; "Keep- ing Up With the Joneses" by

Faron Young and Margie Singleton on Mercury; "Dang Me" by Roger Miller on Smash, which, starting as a C&W'er, has busted the pop charts too.

Now that Tree is hot, Killen does not intend to let Tree cool down. "When you are hot you gotta run," he says with a gleam in his eye. "When suc- cess comes you don't just quit and go into seclusion. Instead, you use your success to ex- pand and become more suc- cessful." Zeal like this is helping to put the Killen Tree on top.

Another reason Tree is mov- ing up so fast and strong is feeling. "It's important to feel in this business," he says. "It's a big help to writers to know I feel their failures and suc- cesses with them." The writers like this close relationship.

One of the reasons Killen can feel with his writers is that he's a writer himself. From his pen have come such notable melodies as "Forever" and "Sugar Lips" by Al Hirt on RCA Victor.

The only question that makes Killen fumble is when one asks "What do you do?" But he volleyed that one back in these words: "A man may do many things. But, I think, the suc- cessful man is the one who can gather all he does for the ad- vancement of one cause. In my case, that cause is Tree Pub- lishing Co."



Jimmy Key's Key Talent in Nashville has signed Ralph Emery to a manage- ment agreement. Emery, (at right) is shown here beaming approvingly as Jimmy Key deposits contracts in mail for Emery's bookings.

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Glaser Bros.**

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LIKE YOU**

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Country Single Picks

BOBBY BARNETT

Sims 198A
MISMATCH
(English Music, Inc. BMI) (2:25) -
Bozo Darnell — Major Luper
Flip is "Moanin' The Blues"
(Acuff Rose Pub. BMI) (1:58) -
Hank Williams

JIMMY "C" NEWMAN

Decca 31677
SUE MAE SAN
(Peer International BMI) (2:17) -
L. E. White — Luther Brandon
Flip is "You're Still On My Mind"
(Starrite Publ. Co. BMI) (2:22) -
Luke McDaniel

AUTRY INMAN

Sims 188A
MY PAST
(English Music, Inc. BMI) (2:34) -
Autry Inman
Flip is "You're Welcome Dear"
(English Music, Inc. BMI) (2:05) -
Joe Poovey

Gospel Single Pick

PROFESIONAL GOSPEL

SINGERS

Song Bird 1016
WHAT A WONDERFUL SAVIOR
(Lion Publishing Company, Inc.
BMI) (2:46) — N. Strauder
Flip is "God Don't Ever Change"
(Lion Publishing Co., BMI) (2:22)-
L. Starks

Picked all around the country
FIND OUT WHAT'S HAPPENING
by THE SPIDELLS
C-1122 Monza-RIC



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internationally
by RIC)

THESE PICKS
AND MORE:

WAWA, Milwaukee—WQXI, Atlanta—
WGIV, Charlotte—WMAK, Nashville—
WKGN, Knoxville — WMP5, WLOK,
WDIA, Memphis — WMBM, WAME,
Miami—KEEL, Shreveport. Also Ted
Randall 20 station programming ser-
vice—Ken Griffin, WPOP—Dick Biondi,
Mutual

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FIRST SLEEPER

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

Fox 538



The Ultimate in Entertainment

OCTOBER 3, 1964

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

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

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 4 | I DON'T CARE Buck Owens—Capitol 5240 |
| 2 | 2 | HERE COMES MY BABY Dottie West—RCA Victor 8374 |
| 3 | 3 | THE BALLAD OF IRA HAYES Johnny Cash—Columbia 43053 |
| 4 | 1 | I GUESS I'M CRAZY Jim Reeves—RCA Victor 8383 |
| 5 | 9 | DON'T BE ANGRY Stonewall Jackson—Columbia 43076 |
| 6 | 6 | MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643 |
| 7 | 7 | PASSWORD Kitty Wells—Decca 31622 |
| 8 | 8 | SAM HILL Claude King—Columbia 43083 |
| 9 | 11 | DERN YA Ruby Wright—Ric S-126-64 |
| 10 | 10 | THE NESTER Lefty Frizzell—Columbia 43051 |
| 11 | 5 | I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173 |
| 12 | 13 | FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—RCA Victor 8392 |
| 13 | 16 | PLEASE TALK TO MY HEART Ray Price—Columbia 43086 |
| 14 | 15 | CHIT ATKINS, MAKE ME A STAR Don Bowman—RCA Victor 8384 |
| 15 | 14 | BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614 |
| 16 | 17 | TH' WIFE John D. Loudermilk—RCA Victor 8389 |
| 17 | 21 | CHUG-A-LUG Roger Miller—Smash S-1926 |
| 18 | 18 | GIVE ME FORTY ACRES Willis Bros.—Starday 681 |

| This Week | Last Week | |
|-----------|-----------|--|
| 19 | 24 | FINALLY Kitty Wells & Webb Pierce—Decca 31663 |
| 20 | 12 | DANG ME Roger Miller—Smash 81881 |
| 21 | ★ | THE RACE IS ON George Jones—United Artists 751 |
| 22 | 25 | MY FRIEND ON THE RIGHT Faron Young—Mercury 72313 |
| 23 | 27 | JUST BETWEEN THE TWO OF US Merl Haggard & Bonnie Owens—Talley T-181-A |
| 24 | 26 | MAD Dave Dudley—Mercury 72308 |
| 25 | 20 | WORKIN' IT OUT Lester Flatt & Earl Scruggs—Columbia 43080 |
| 26 | ★ | IN THE MIDDLE OF A MEMORY Carl Belew—RCA Victor 8406 |
| 27 | 31 | STRONGER THAN DIRT Glenn Barber—Starday 676 |
| 28 | 28 | PLEASE BE MY LOVE George Jones & Melba Montgomery—United Artists 732 |
| 29 | 29 | TEARS & ROSES George Morgan—Columbia 43098 |
| 30 | 38 | LONELY GIRL Carl Smith—Columbia 43124 |
| 31 | 36 | MOTHER-IN-LAW Jim Nesbitt—Chart 1100 |
| 32 | 22 | MEMORY #1 Webb Pierce—Decca 31617 |
| 33 | 19 | ONE IF FOR HIM, TWO IF FOR ME David Houston—Epic 9690 |
| 34 | ★ | ONCE A DAY Connie Smith—RCA Victor 8416 |

| This Week | Last Week | |
|-----------|-----------|---|
| 35 | ★ | EVERYBODY'S DARLIN' PLUS MINE The Browns—RCA Victor 8423 |
| 36 | ★ | TIA LISA LYNN Rose Maddox—Capitol 5263 |
| 37 | 34 | COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049 |
| 38 | 23 | TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43044 |
| 39 | 44 | MY OWN Johnny Foster—Capa 122 |
| 40 | 41 | CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43120 |
| 41 | 42 | FRENCH SONG Marion Worth—Columbia 43119 |
| 42 | 45 | HOW THE OTHER HALF LIVES Johnny & Jonie Mosby—Columbia 43100 |
| 43 | 33 | BAD NEWS Johnny Cash—Columbia 43053 |
| 44 | 39 | TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033 |
| 45 | 46 | A GIRL LIKE YOU Tompall & The Glasers—Decca 31632 |
| 46 | 43 | SECOND FIDDLE Jean Shepard—Capitol 5169 |
| 47 | 40 | WHERE DOES A LITTLE TEAR COME FROM George Jones—United Artists 724 |
| 48 | 32 | ME Bill Anderson—Decca 31630 |
| 49 | 35 | I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265 |
| 50 | ★ | I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432 |

BIG C&W ALBUMS

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | THE BEST OF JIM REEVES RCA Victor LPM 2840 (M); LSP 2890 (S) |
| 2 | 2 | MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854 |
| 3 | 3 | DANG ME Roger Miller—Smash MPS 27049/FRS 67049 |
| 4 | 11 | LOVE LIFE Ray Price—Columbia CL 2189 |
| 5 | 5 | I WALK THE LINE Johnny Cash—Columbia CL 2169 (M); CS 8990 (S) |
| 6 | 6 | THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 7514 (S) |
| 7 | 7 | BEFORE I'M OVER YOU Loretta Lynn—Decca DL 4541/DL 74541 |

| This Week | Last Week | |
|-----------|-----------|---|
| 8 | ★ | TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos—Capitol T 2135 (M); ST 2135 (S) |
| 9 | 9 | WEBB PIERCE STORY Webb Pierce—Decca DXB 181 (M); DXSB 7181 (S) |
| 10 | 8 | KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174 |
| 11 | 14 | TRAVELIN' WITH DAVE DUDLEY Mercury MG 20896/SR 8989 |
| 12 | 13 | R.F.D. Marty Robbins—Columbia CL 2220/CS 9020 |
| 13 | 10 | THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M); CS 8973 (S) |

| This Week | Last Week | |
|-----------|-----------|--|
| 14 | 12 | PORTER WAGONER IN PERSON Porter Wagoner—RCA Victor LPM 2840 (M); LSP 2840 (S) |
| 15 | 15 | SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901 |
| 16 | ★ | SLIPPIN' AROUND George Morgan & Marion Worth—Columbia CL 2197 (M); CS 8997 (S) |
| 17 | 4 | GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089 (M); ST 2089 (S) |
| 18 | 16 | MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819 |
| 19 | 18 | RING OF FIRE Johnny Cash—Columbia CL 2053 |
| 20 | 20 | ON THE BANDSTAND Buck Owens—Capitol T/ST 1879 |



TENSE MOMENT: Ray Conniff (right) and record producer Ernie Altshuler listen raptly to a playback of a track on Conniff's newest album. Set was waxed at Columbia's Hollywood studio, at was Conniff's single hit "Invisible Tears."

CONTINUED FROM PAGE 4

Lloyd Richards, of "Raisin In The Sun" fame, is the director.

Starring in the show, along with Buddy Hackett, are Richard Kiley, Karen Morrow, Luba Lisa, and May Barnes. Ona White will handle the choreography and staging, Jerome Chodorov is writing the book, Philip Lang is doing the orchestrations, and Pem Davenport is the conductor. Show opens in Detroit at the Fisher Theater in late October, plays Philadelphia for two weeks, and opens in New York in mid-December. Mercury will issue the original cast album two weeks after the show opens.

"Fiddler" A Smash!

The Broadway musical season opened on a bright and happy note last week (23) with "Fiddler on the Roof," gathering near-unanimous acclaim from the critics. Typical of the praise was the New York Times, which noted: "The score by Jerry Bock and the lyrics by Sheldon Harnick at their best move the story along, enrich the mood and intensify the emotions . . . And in Mr. Mostel's Tevye it has one of the most glowing creations in the history of the musical theater." This, of course, is particularly good news for RCA Victor, which recorded the cast LP on Sunday (28) and will have it in the stores on or about October 5.

The next musical show to open will be the British im-

port, "Oh, What a Lovely War," starring Joan Littlewood, on September 30. While no cast LP rights have yet been confirmed, rumors favor Victor with this one too. Other shows scheduled to open this season, and the labels they'll be recorded on are: "Golden Boy," "Ben Franklin in Paris," and "Hobson's Choice," on Capitol; "Bajour" and "Kelly" on Columbia; "I Had a Ball," plus the off-Broadway production "Gogo Loves You" on Mercury, "Something More" on ABC Paramount; "Baker Street," on MGM, and "I had a Ball" on Mercury.

"Slithery Dee" Does

Over 12,000 entries poured in to Mercury Records in Chicago in response to the firm's "Slithery Dee" contest. The contest was based on the 32 second comedy bit in the new Smothers Brothers album called "It Must Have Been Something I Said." Radio stations asked their listeners to send in their version of what a "Slithery Dee" (a monster that comes out of the sea) looks like.

The winner of the contest was 17 year old Sue Roper of Phoenix, Arizona, who will have her design made into a toy by designer Ruben Claymer. Sue and her mother, and deejay Bob Furry of KOY, Phoenix (who submitted Sue's entry), were flown to San Francisco last week to be guests of the Smothers Brothers who were performing there.



A GOOD CAUSE: The Animals, prior to launching the first national tour, gathered all of the stuffed animals gifted by their fans and presented them to the Children's Ward of Bellevue Hospital in New York.

Beatles Aid Friends

Capitol Records is sending out a new type of promotion disc to deejays that could start a new trend. The disc contains the latest singles by Cilla Black ("It's For You.") and Peter and Gordon ("I Don't Want To See You Again,"), plus an introduction for each song by Beatles John Lennon and Paul McCartney, who wrote the songs.

ASCAP Song Book

ASCAP, on the occasion of its 50th Anniversary, has issued a booklet containing songs from the past 50 years, from the waltz to the Watusi. There are 2400 songs listed

ASCAP booklet can be obtained at no charge from ASCAP at 575 Madison Avenue, New York 10022.

Letters To The Editor

Animals Fan Club

Dear Mr. Rolontz:

Thank you very much for mentioning the "Animals Fan Club," and for the wonderful article and pictures of the Animals. I really don't know how to thank you for your kindness.

The response to the article has been tremendous, and you've helped the club to such an extended point. I've been receiving fan mail and phone calls steadily, due to your efforts.

Again I thank you and so do the Animals. I've met them a few times and told them about the article in Music Business. They were very pleased and happy about it.

Sincerely,
Diane Maraia
Brooklyn, N. Y.

Ed. note: Thanks Diane, and anytime you start any other fan clubs for other performers we'll be happy to know about it.

Fun, Fun, Fun

Dear Mr. Ed Sherman:

This morning when I read MUSIC BUSINESS, September 26, 1964 issue, I was very much surprised to see a familiar picture of five girls, dressed in the native costumes of the small island of TERSCHELLING, an island located in the North of Holland.

You must know that I am a citizen of Holland, and that my father was born on this particular island.

I have recently moved to this country, and am presently working for MONUMENT RECORDS at their newly started International Division.

I had Fred Foster, our president, explain the joke to me, and after I heard

who Joe Glaser was, the joke appeared to me to be extremely funny: I can just see these girls become recording-stars! They must be in their eighties now, for the picture was taken quite some years ago.

My question is: "Where did you ever get this picture?"

With best regards, and thanks for the fun,

Sincerely yours,
Louise Roos,
Madison, Tenn.

Ed note: Ed (Ed Sherman) who does Disc-Schicks won't reveal the source of the picture, Louise, but our investigations have led us to believe it was taken in Catalina of a group of female Keystone Kops. Ed's friends claim he tore it out of his third grade history book when he couldn't pronounce TERSCHELLING.

Vacation Time

Dear Barry:

I'm still on vacation, but am keeping up with Music Business because your wonderful "record buyers' helper" follows me here each week.

I've had a wonderful summer, though cool. But we are in the Berkshires, near Tanglewood. Need I say more?

I liked your August 29 piece on Robert Shaw. Are the Supremes really going places?

My best to Bob Rolontz. And again, thanks for the "help" your editorials and charts give me. See you soon.

Regards,
Alma Kay Kraushaar
Manager, Doubleday Book Shop Record Department
Fifth Avenue at 53rd St.,
New York, N. Y.

Ed. note: It's always a pleasure to hear from you, Miss Kay, especially such nice words.

Columbia Confirms Buy Of British Oriole Label

Columbia Records last week confirmed the fact that it had acquired Oriole Records, the independent British label owned by Maurice Levy. It marks the sixth wholly or partially owned foreign subsidiary of CBS-Columbia, the others being located in Argentina, Brazil, Mexico, Australia and France.

The firm's acquisition of Oriole is part of its worldwide push toward eventually becoming the world's largest record firm. Columbia's domestic business for the past two years has exceeded \$100 million, and its foreign income last year has been estimated to be about \$50 million. In addition to its wholly owned subsidiaries Columbia has licensing agreements with scores of record firms abroad to merchandise the CBS label which is now available in 65 countries on six continents.

For the past few years Columbia's CBS label was distributed in Britain by Philips, a holdover from the day when Philips distributed all Columbia product in Europe on the Philips label.

The purchase of Oriole gives Columbia-CBS a well known British firm, with "deep roots in its industry, and one that has made great contributions to the recording culture of Britain," according to Columbia president Goddard Lieberson. Included in the facilities acquired by Columbia-CBS are the Levy Sound Studios in London, and the new Oriole pressing plant in Aylesbury, Bucks.

Maurice Levy, managing director of Oriole, will continue in that capacity. He will be responsible to Peter de Rougemont, vice president of European Operations, CBS International. Existing Oriole execs here expected to have a big hand in the operation but Columbia may bring in American staffers.

The American Columbia catalog will continue to be issued in Britain under the CBS label by Philips until early 1965. At that time the CBS catalog will be transferred to Oriole to distribute.

Will Change Market

LONDON

The entry of Columbia-CBS directly into the British market through the purchase of Oriole Records is expected to greatly alter the balance of top British record companies.

While EMI and Decca have the largest shares of the market, Pye, under their dynamic chief Louis Benjamin, have for some time been carving for themselves an increasing share of both singles and LP markets. Philips, one of the larger companies, has had the smallest piece of the cake. Oriole one of the oldest established labels, is owned by the Levy family and controlled by Managing Director Maurice Levy. In recent years it has made several strong attempts to increase overall sales by the introduction of new lines and by contractual ties with both American (Tamla-Motown and Savoy) and Continental labels.

CBS by linking with Oriole will have the immediate acceptance of the trade here by virtue of the respect which is shown to the Oriole product.

Other major labels here are watching the new moves anxiously for they believe that this could mark the beginning of a new era of American direct intervention in the British market which has been under native control since its birth.

The aspect of these new developments which is most worrying in the trade here is whether CBS will support resale price maintenance. The outgoing Conservative government guided through Parliament a bill banning the selling of most goods, including records, at manufacturer fixed prices. Manufacturers now have to give notice to the government of their intention to continue this practice and will shortly have to put to a government constituted examining board their case for so doing. The board will then decide whether in each case it is in the public interest for goods to continue to be sold at fixed prices.



Mitch Miller visited Ted Meyers of KHJ-TV in Los Angeles recently to talk about his latest album from Columbia. Mitch was appearing at Hollywood Bowl with his Sing-Along Gang.

Atlantic Shakeup: Mrs. Beinstock Exits

Since the swinging Atlantic label was founded back in 1947 there have been relatively few changes on the executive level. The first defection from the original founders occurred when Herb Abramson left the firm in the mid-1950's to start his own label and recording studio in New York. When that took place Armet Ertegun assumed the presidency, his older brother Nesuhi became vice president and director of album operations, Jerry Wexler became vice-president and general manager, and Miriam Beinstock became vice-president in charge of the publishing firms, and foreign affiliations.

Last week Mrs. Beinstock (wife of Freddy Beinstock of Hill and Range Music), left the firm to enter the fashion business. Her duties will be absorbed by the three other executives, Ertegun, Ertegun and Wexler. Her stock in the firm, which was substantial, will be purchased by the three. (There is one other major stockholder in the firm, Washington dentist Dr. Sabit, who put up much of the original capitol to found the firm.)

Miriam Beinstock had been with the firm since it was founded back in 1948. She was one of the pioneer women executives in the record business, and rose to a key position at Atlantic during her tenure there. She leaves the firm during a period when Atlantic and subsidiary label Atco are both enjoying one of their best years, and when the firm has consolidated its position as the home of the blues.

Decca's Highlight

As a highlight of the Decca Company's 30th anniversary promotion, the Decca, Coral, Brunswick labels announced the release of 28 popular and five classical albums, which spearheaded the company's September promotion.

This fall merchandising program, which has taken effect immediately, will, in addition to the 33 new releases, encompass all the Decca, Coral and Brunswick LP's and EP's from the company's catalog, under the terms of an incentive program.

Announcement of the Decca-Coral-Brunswick 30th anniversary fall promotion was set forth in a national sales meeting held last month.

Tollie's On Its Own

Continuing the steady expansion that has seen the company rise in the past year to major status in the recording industry, Vee-Jay Records this week took the initial steps to separate its subsidiary label, Tollie, as a complete entity apart from Vee-Jay.

Steve Clark, vice president in charge of a & r activities in Hollywood, has taken over as managing director of Tollie, with Pat Pipolo, formerly West Coast sales manager, assuming duties as the new company's national sales manager.

The Tollie operation, Clark said, will be the distributing agent for all masters acquired by the company, including future masters from Fame, Nola, Goldwax, DeVoice, Melic and other labels.

In line with the new expansion move, Ray Harris, who had been divisional promotion manager for Capitol Records in Atlanta, has joined Tollie as national promotion manager.



MOST PROMISING: Jan Lawhon, of Boyd Records, received an award as the most promising singer of 1964 in a juke box operators poll held by Luenhagens in Los Angeles. Mary Solfe makes the presentation while Bobby Boyd watches.

Murray The "K" Rock Show Hits All Time High Grosses

Murray The "K" not only decisively pulverized his opposition with his rock and roll show at the Brooklyn Fox for his annual Labor Day week, he might have put them right out of the rock and roll business — at least against himself. Murray The "K" is of course the WINS, New York disc jockey, and his opposition (for the Labor Day Week show) were the Good Guys from station WMCA, whose show at the New York Paramount was presented by Sid Bernstein and Marty Kummer of the now defunct Theater Three Productions.

The grosses for Murray The "K"'s show at the Brooklyn Fox for the 10 day run, came to \$204,777. The gross at the New York Paramount came to \$68,371. Murray's gross was probably the highest ever registered for a 10 day rock and roll show since the rock became the favorites of the kids about a decade ago. It even surpasses on a day by day basis, the \$230,000 racked up by Alan Freed at the New York Paramount back in 1956 over a 14 day period. Bernstein, meanwhile, admitted to a loss of \$50,000 on the Paramount show.

Murray the "K"'s success with rock and roll shows has not been achieved overnight. He has been producing and emceeding rock shows for about five years, but it wasn't until last year that he really began to score solidly at the box office. According to Murray that was when he decided to drop the "big" names — those artists who do well on the night club circuit but don't have a powerful appeal to the kids — and concentrate on top record names of the moment who will draw the youngsters.

Mitchell Sans Chad

Never change horses in the middle of a stream is an axiom that has been ignored by the Chad Mitchell Trio—oops, The Mitchell Trio. It appears that The Mitchell Trio is the new name of the Chad Mitchell Trio for reasons that are somewhat obscure.

According to Frank Fried, the Mitchell Trio manager, "as

Murray's Labor Day week show of 1963, without the big names but with 12 to 14 top disc acts of the day, grossed \$160,000 for a 10 day run, almost a third higher than grosses he had hit on previous holiday weeks. Christmas week 1963, with the same formula, his show at the Brooklyn Fox hit about \$158,000, And Easter Week, 1964, against the competition from the Good Guys at the New York Paramount, he grossed \$156,000.

"I try to have a fast, smart show," said Murray, "with no one doing more than two songs. I used about 14 acts at the Labor Day Week show, and the show only ran from 65 to 75 minutes. I also attempt to make the show have some style, and I use all sorts of lighting gimmicks, strobe lights, scope lights, and effects that the good Broadway shows do. After the kids come out of my show, with its dozen acts, lighting effects, solid pacing, they tell other kids about it and the word-of-mouth is worth more to me than anything else."

Murray is a pretty shrewd showman in many other ways too. He is well aware that a rock and roll show today must attract both white and Negro youngsters and he books acts to appeal to both groups. He also is one of the few personalities around today who means something to the kids as a performer. Murray in person has the kind of electric effect that Alan Freed had in the early rock days on the youngsters. Murray certainly has proved that a rock show is still one of the most potent attractions for youngsters if the show has both quantity and quality — the right combination of hit disc names.

Joe Frazier and Mike Kobluk and Chad (Mitchell) all carry equal weight in the act it seemed fairer to take the emphasis off Chad's name in the group name."

Rumors that the Kingston Trio might change its name to concur with the new trend, or that the Beatles might now call themselves the Four Beatles, appear to be merely that, rumors.



MEET THE GUV: Nancy Wilson and her husband, drummer Kenny Dennis, meet California's Governor Pat Brown during a charity affair at San Francisco's Cow Palace.

Dave Dixon Dies

Dave Dixon, vice-president and program director of KATZ, St. Louis, and the President of NARA (National Association of Radio Announcers), died last week (19) at the Homer Phillips Hospital in St. Louis, Mo. He died 22 days after being injured in a tragic automobile accident. His funeral was held last Thursday (24) in St. Louis.

Dixon has been with KATZ in St. Louis for many years. He was one of the best-known and most respected deejays in the country, and was instrumental in the formation of NARA five years ago. Top jockeys throughout the country attended his funeral.

Ray Dobard, head of Music City Record Shop in San Francisco, who along with members of NARA had helped pay for Dixon's hospital expenses, has requested that financial contributions be made to Dave Dixon's family for funeral funds and educational funds, to secure an education for Dixon's 12 year old daughter and financial assistance for his widow.

Milo Sutliff Dies

Milo Sutliff died last week at 65. He was a pioneer in the book and record club industry, and was credited with developing the Book League of America and the Dollar Book Club, as well as many other book clubs. In the record field he helped start the Childrens Record Club, The American Recording Society and Music Treasures of the World, as Chairman of the Board of the Greystone Press.

Trade Chatter

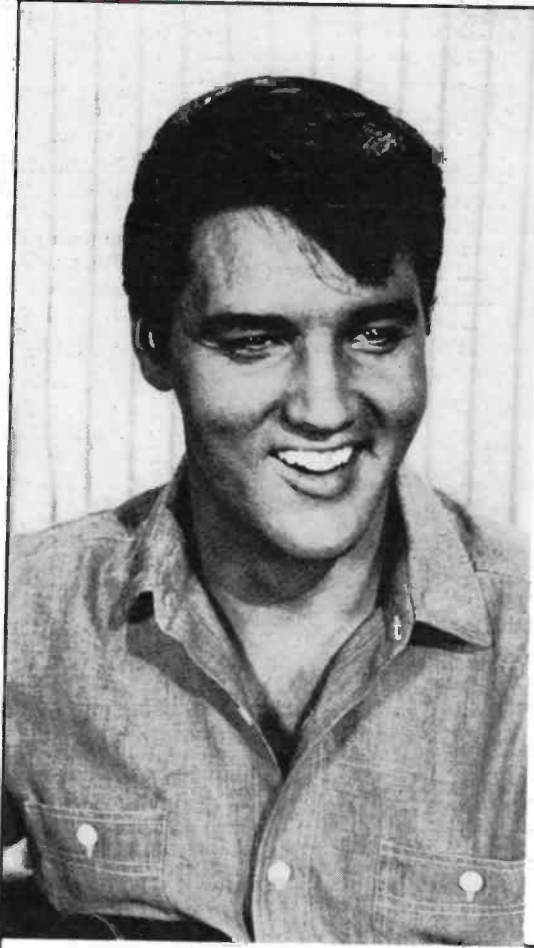
Atlantic-Atco have added Joe Smith to their promotion staff to handle the label in Florida and the Southwest . . . William L. Robinson, director of recording for Capitol, has been elected Western Vice President of the Audio Engineering Society. He'll be installed October 15 . . . Composer George Brunz has been signed to write the theme song and background music for the Allen and Rossi TV series, "Hello Dere!" . . . Highest bidder for Little Luther's "Eenie, Meenie, Minnie, Mo" master was Leonard Chess, for Chess . . . John Davidson, a young singer who will be a regular on Carol Burnett's CBS-TV program this season, "The Entertainers," has been signed to a long-term by Colpix. His first album is due in November . . . Sonny Woods was named exclusive promotion man for Falew Records. He was formerly with ABC-Paramount and Tamla-Motown . . . J.L.J. Enterprises (Joe Mele-Jeanette Hendler) have signed Jubilee artist Susan Rafe. J.L.J. has also recently retained Ethel Gould as publicist for their firm . . . BMI president, Robert J. Burton, is giving a series of lectures in September-October for broadcaster and advertising groups, on the topic "Broadcasting and the Many Worlds of Music." . . . Norman Seldin has formed Selsom Records and Selsom Music (ASCAP). Artists already signed are the Valtairs, Tony Maples, the Shondelles, the Uniques and the Naturals . . . Miami's WAME deejays are celebrating their first anniversary as the "Soul Brothers." Rockin' Rogers, Alfonso Mozell, Brother Ray Crume, Bob Terry, Fred Hanna and Nicky Lee effect a togetherness approach that enables the listener to "know" his favorite jockey . . . Bobby Wood is on a promotion trip for his latest Joy release.



WEST COAST MAN: Dick Forster has been named West Coast promotion man for the United Artists label.

ELVIS

has a new single!



45 RPM
RCA VICTOR
47-8440

ELVIS

AIN'T THAT
LOVING YOU
BABY

ASK ME

COMING SOON! "ROUSTABOUT" LP ALBUM

8440
RCA VICTOR
The most trusted name in sound