

Vol. 18, No. 914

Dec. 12, 1964

In the opinion

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46909  
0615

BARRY BAKER  
805 WALNUT ST.  
LATHROP, PA. 15650

# WHO IN THE WORLD



**Elvis Celebrating Ten Big Years in Show Biz, 30th Birthday Come '65; RCA Sets World Promotion For His 'Roustabout' LP. Coverage Starts Page 15.**



## SINGLE PICK OF THE WEEK

Always to be reckoned with, The Shirelles have just sent out their newest—and best in a while—release, "Are You Still My Baby" (Scepter 1292). The message is aimed at teen lovers and should hit the target rapidly.



## LONGSHOT OF THE WEEK

Keep an eye on this new group. They call themselves the Beau Brummels and they sing and play with a splendid slant toward the contemporary teenage beat. The song has a dynamism and it's called "Laugh, Laugh" (Autumn 8).



## ALBUM OF THE WEEK

Holder of a pair of recent single hits, "Say You" and the more current "Right Or Wrong," Ronnie makes an auspicious album bow. He sings his smash tunes and also proves adept at some older numbers, like "To Each His Own." Everything on this Diamond package (D 5002 m-s) sparkles.



The Girl From Ipanema!  
**ASTRUD GILBERTO**  
**SINGS**

**FUNNY  
WORLD**

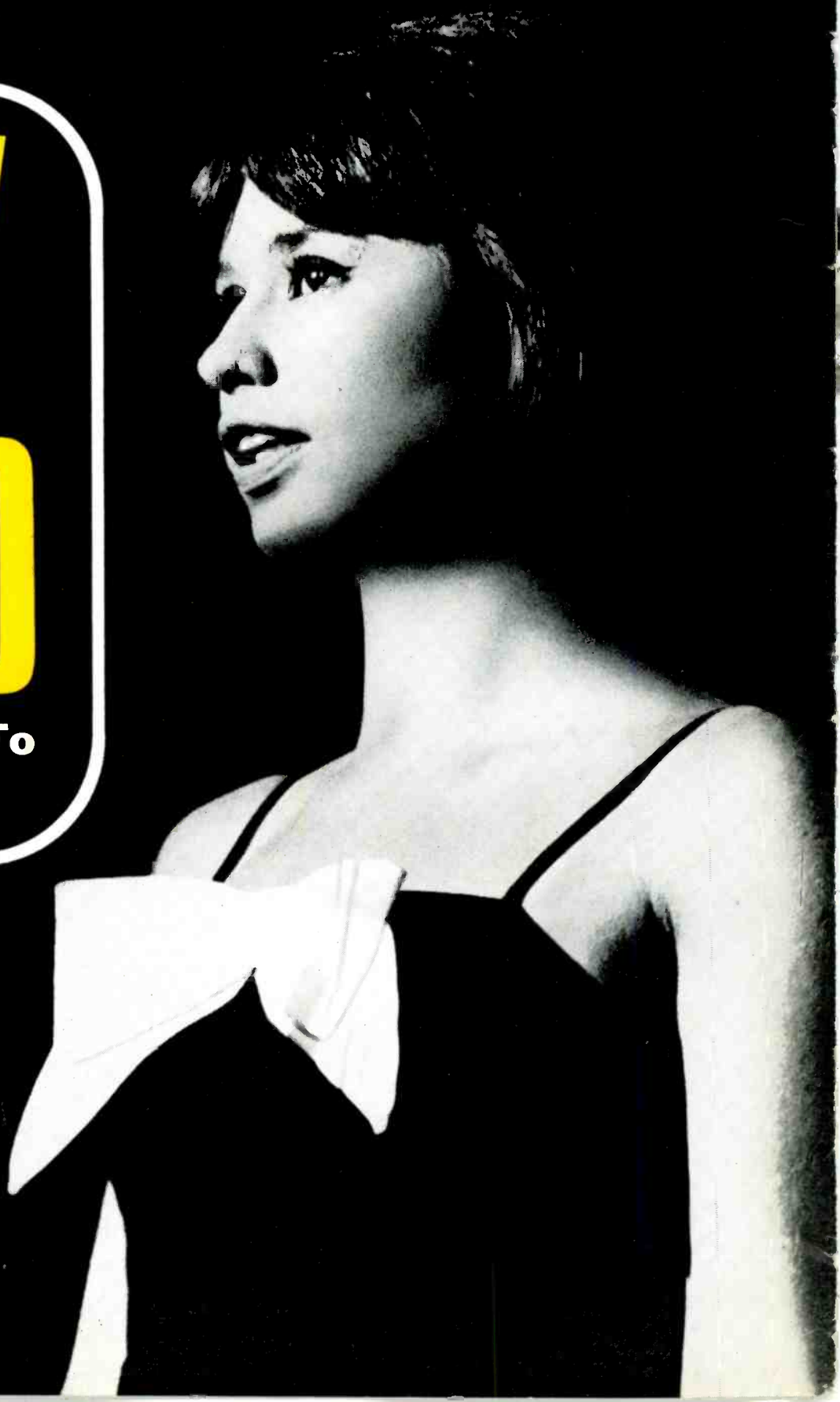
B/w Who Can I Turn To

VK-10339

Exclusively on



Verve Records is a division of Metro-Goldwyn-Mayer, Inc.





FRESH, NEW, VOLATILE SOUND!...THE KIND OF STYLE,  
MOOD AND MELODIC SUBSTANCE TO BUCK A TREND—  
OR START A NEW ONE! IS THIS THE SURPRISE SINGLE  
THAT MAY SET THE CHARTS ON ITS COLLECTIVE EAR?



# PHYLLIS McGUIRE

TAKES A 2½ MINUTE LEAVE FROM THE NATION'S MOST ILLUSTRIOUS SISTER ACT

“I DON'T WANT TO WALK  
WITHOUT YOU” 0310

Another Single of Significance from





# TOP 100 LP'S

**record  
world**
**Week of December 12**

This Wk. Dec. 12	Last Wk. Dec. 5	Wks. on Chart	This Wk. Dec. 12	Last Wk. Dec. 5	Wks. on Chart	This Wk. Dec. 12	Last Wk. Dec. 5	Wks. on Chart
1	2	6	35	40	16	67	65	7
2	1	11	36	34	14	68	66	58
3	7	5	37	35	22	★ 69	80	4
4	4	18	38	38	17	70	67	15
5	5	12	39	30	9	71	68	23
★ 6	6	10	★ 40	48	5	72	70	14
★ 11	11	6	41	42	14	73	76	5
8	10	11	42	44	14	★ 74	(—)	1
9	3	23	43	39	11	★ 75	86	2
★ 13	13	5	★ 44	57	5	76	69	18
11	9	20	★ 45	56	4	77	73	7
★ 20	20	4	46	41	12	78	71	20
13	16	8	47	46	42	79	81	6
14	15	13	48	50	18	★ 80	92	3
15	12	18	49	49	16	81	85	3
16	14	17	★ 50	62	4	82	82	20
17	17	10	51	54	30	★ 83	(—)	1
18	19	7	52	52	11	★ 84	(—)	1
19	8	12	53	53	36	85	75	19
20	18	15	54	51	7	★ 85	(—)	1
21	21	12	55	47	18	★ 86	(—)	1
22	22	18	56	43	13	87	87	8
23	27	7	57	61	6	88	90	4
24	29	9	58	45	9	89	90	4
25	26	25	★ 59	72	4	90	91	3
26	25	32	★ 60	79	3	91	(—)	1
27	23	20	61	55	8	92	93	4
28	28	44	62	59	16	93	94	2
29	24	8	63	60	10	94	96	2
★ 30	37	6	64	58	10	95	98	2
31	31	14	65	63	12	96	100	2
32	33	34	66	64	7	97	74	25
33	32	10				98	99	5
34	36	10				99	77	30
						100	(—)	1

# Payola Problems Threaten Again

That bad penny payola (radio) is back, bringing with it the familiar plugola (TV) plus a brand new branding, junkola (the teen-aimed pop music). At least according to the FCC, which late in November began its latest inquiry into broadcast payola, etc., and suspected greased palmings therein.

Many in the industry, however (and outside of it, where the investigations could spread), expecting the re-investigation for some time, are rather surprised and relieved to find the inquiries so lacking in potency—initially, anyway.

This is the season in Washington when the Federal agencies make their last ditch requests and justifications for bigger budgets prior to the actual marking up of the budget in December. Nevertheless, the probe at first will have to be conducted with limited staff and funds. This leads to the conclusion that the investigation will aim its sights on a few targets.

According to staff members at FCC, though, they may be tracking down misdemeanors in small as well as large markets.

The music industry, however, is having considerably less trouble finding its tongue on the matter. Many feel — and

vociferously—that payola never really existed in the music industry in sufficient abundance to merit FCC investigation; some maintain that it exists in every area of the business world; and others just claim it exists.

## What They're Saying

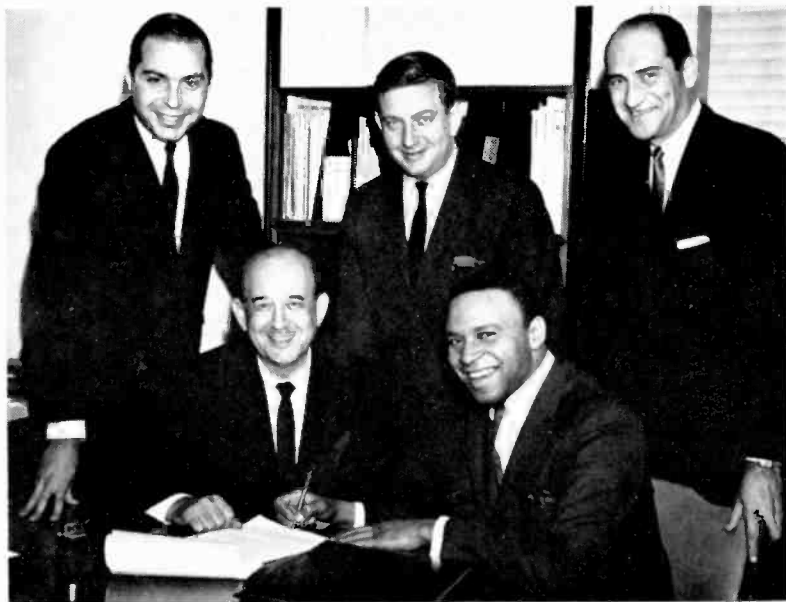
Mitch Miller, in widely commented upon quotes last week, said: "Payola never did stop." He went on to note what he feels is the reason payola has continued to thrive in the disk jockey-broadcasting business: the large number and similar sounds of songs aimed specifically at the adolescent market.

"With stations limiting the number of records to be played," Miller said, "some of these companies are desperate to get into the top 40 or 50 and they'll do anything to do it. In pimple music, how can you say one number is better than another? They're all alike. When a station's record programs are reduced to formulas, that's the time when human nature and payola get together. The program directors are very often low paid and more susceptible to blandishments than the disk jockeys, who do very well financially."

"I doubt if very much cash is being passed along today."

(Continued on page 9)

## Lenny Welch to Kapp



Lenny Welch, one of the industry's fastest rising artists on the Cadence label when that company went out of existence, has been signed by Kapp Records. Pictured at the signing are, from left: Mike Berniker, Director of A&R; David Kapp, President; Mickey Kapp, VP; Welch; and National Sales Manager Al Cahn.

## Label Head Kruger:

# Hot Ember Not Sold; UA Deal On

NEW YORK — Jeff Kruger, head of Ember Records (London's major indie since the purchase by CBS of Oriole Records), is not selling his label, as rumored. "I've worked too hard to get the company where it is," said the young (early thirties) Englishman. "Two major labels wanted to buy controlling interest, though," he added.

But — Kruger, accompanied by his father and Ember exec Sam Kruger, did fly into the U. S. Dec. 1 and set up an agreement with United Artists Records giving UA the right of first refusal on all English Ember product in the United States.

"We were anxious only to find a No. 1 outlet for Ember material in the States," Kruger continued. "All our current material will be coming out here on UA, and they've promised to release our recordings with our Ember logo or identification of some sort on the label. Ember has had material with United Artists before—the scores to the films 'Zulu' and 'Goldfinger' were ours, all the John Barry material.

"There are three of our artists UA will be releasing soon: Ray Singer, who's 17 and will be getting a build-up; plus Sheila and Jenny, also Marcus Tro. Our artists will be recorded here as well as in England."

He is also looking after his publishing interests here.

Kruger said another reason for his visit to America was to check on the pattern of how his exclusive artists, Chad and Jeremy (World Artists Records stars here), are to be handled here now and in the future.

## Groups Going?

Kruger opined that the larger English groups are losing ground in popularity back home, but "a better kind of music is coming in." He added that United Artists grabbed up the three Ember artists mentioned above, "whereas a month ago they'd have laughed at us."

Also on Kruger's U.S. itinerary are trips to Miami, Nashville, Memphis and Los Angeles to meet with diskery execs and discuss continuing agreements already in existence. The Krugers return to England just before Christmas.

## Johnny Sippel Joining Mercury

NASHVILLE—Johnny Sippel, Vice President in Charge of Monument Sales Corp. and a Monument director, is resigning his position(s) there to return to Mercury Record Corp., where he worked from '51 to '58.

With the approval of label chief Fred Foster, Sippel takes his Publicity Director post at Mercury Jan. 4, after two and a half years at Monument. He will report directly to Mercury Records President I. B. Green and Irwin Steinberg, Vice President. Sippel was Mercury's first regional man on the road, and was National Package Goods Sales Manager when he left the corporation.

Steinberg stressed that the addition of a publicity director continues a program by Mercury to incorporate into its home office executive staff personnel which will make it a fully self-sustaining company. Previously, publicity work has been delegated to outstanding independent organizations such as the Aaron Cushman Office of Chicago.



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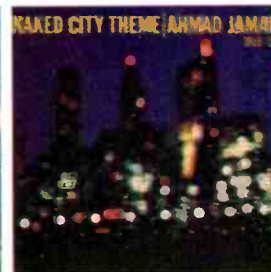
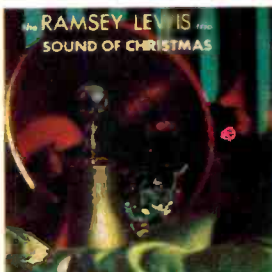
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IF ALL YOU WANT ARE  
ALBUMS,  
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IF YOU WANT GREAT  
MONEY MAKERS...  
GO ARGO!

RAMSEY LEWIS TRIO  
More Sounds Of Christmas  
LP & LPS 745



RAMSEY LEWIS TRIO  
*Sounds of Christmas*  
LP & LPS 687X



AHMAD JAMAL  
*Naked City Theme*  
LP & LPS 733



JOHNNY NASH  
*Composer's Choice*  
LP & LPS 4038



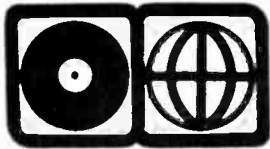
ETTA JAMES  
*Queen Of Soul*  
LP & LPS 4040



JEAN DuSHON  
*Make Way For  
Jean DuShon*  
LP & LPS 4039



ILLINOIS JACQUET  
*w/STRINGS  
Bosses Of The Ballad*  
LP & LPS 746



# ALBUM REVIEWS

## PICK HITS

### MY LOVE FORGIVE ME

**ROBERT GOULET**—  
Columbia CL 2296; CS 9096.

The album title song hovers at the top of charts and the same will soon be said of the package. Goulet gives a more off-handed delivery than usual on this disk. He's taken to droppin' final "g's" on words and breathing an occasional word for effect. Most of the tunes are tales of love lost and will have the women weeping. "Softly As I Leave You," "Now That It's Ended."



### C'MON AND S-W-I-M

**BOBBY FREEMAN**—Autumn 102.

Parties where dancing is one of the main objectives will be better when this album is around. It's dedicated to Bobby Freeman's Swim dance craze, but the beat should provoke dancing of all kinds. The dog, the monkey et al get attention. Good singing and music-making.



### I DON'T WANT TO SEE YOU AGAIN

**PETER AND GORDON**—Capitol (S)T 2220.

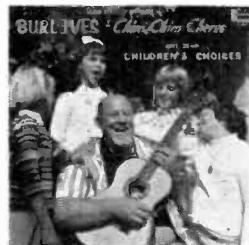
Rockafolk is the specialty of this talented duo. The British lads incorporate their "I Don't Want" side into a package that contains a number of merrily arranged tunes. They've written and/or arranged many of the songs. "Nobody I Know" is also here.



### CHIM CHIM CHEREE AND OTHER CHILDREN'S CHOICES

**BURL IVES**—Disneyland 3927 (m-s).

The burly songster with the mellow voice is joined by a group of children as he breezes through this agreeable list of kiddie favorites. Much of the material is from Disney's "Mary Poppins." The infectious Richard and Robert Sherman tunes are complemented by "Swingin' on a Star," "Constantinople" and others.



### BOOTS RANDOLPH PLAYS 12 MONSTROUS SAX HITS

**Monument MLP 8029; SLP 18029.**

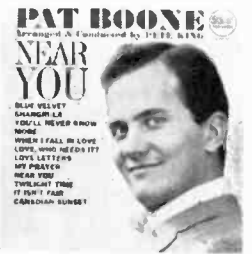
Here's a good idea. Team Boots with a group of instrumental numbers that have made it big in the past and see what happens. What happens is that all concerned profit by the experience. "Tequila," "Night Train" and "Walkin' With Mr. Lee" are some of them. Boots certainly demonstrates his savvy.



### NEAR YOU

**PAT BOONE**—Dot DLP 3606; DLP 25606.

Tasty and tasteful renditions of any song you care to mention—that's what Pat has to offer. This package is one of his best in recent releases. The songs are all old stand-bys. Or seem as if they are. "Love Letters," "You'll Never Know" and "More."



### LLOYD THAXTON PRESENTS

**Decca DL (7)4594.**

The Thaxton name may draw considerable attention to this discothèque-like item. Lloyd is a rising young syndicated TV personality with a rising crowd of teen followers. The songs included are all recent hits done by various, unidentified singers and musicians. "Hard Day's Night" and "Do Wah Diddy Diddy" are some of the come-ons on the dance disk.



### MUNSTERS, MUMMIES AND OTHER TV FIENDS

**M. DELUGG**—Epic LN 24125; BN 26125.

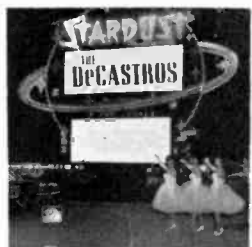
The monsters and their ilk are coming out of the woodwork and other unturned stones on this disk. The emphasis (musically) is placed on the eerie and rollicking. Some of the themes are known from the many TV series having to do with these freaks. Spritely work from De Lugg.



### THE DECASTROS RECORDED LIVE

**DECASTRO SISTERS**—  
20th Century Fox TFM 3156; TFS 4156.

The dressing these girls toss over their mixed song salad is vinegar. The girls have always sung with a special tang. And tang is what they apply to "With My Eyes Wide Open," "All of a Sudden My Heart Sings" and "Too Late Now." The album was recorded live and the crowd likes the gals.



### YOU GOTTA GO! GO! GO!

**FRANCES FAYE**—Regina R(S) 315.

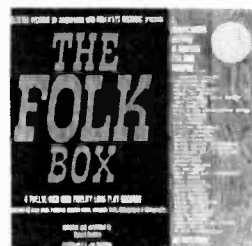
Some like it hot, and they're the ones who'll cotton to this spicy Faye outing. Her antics are done to a driving beat that may weary even the youngest. But Frances is never wearied. "Sweet Georgia Brown," "Just a Gigolo" and "Willow Weep for Me" are in the repertoire. Shorty Rogers did the arranging and conducting.



### THE FOLK BOX

**VARIOUS ARTISTS**—Elektra EKL Box.

Just a mere list of the artists represented on this four-disk package will have folk fans breaking their necks trying to get to it. Almost everybody is present and accounted for. The theme of the album, carried through in an explanatory booklet with lyrics, etc., is the American folk song.





## Usher to Decca Coast A&R Staff

Decca Records Vice President Martin P. Salkin has announced the appointment of Gary Usher to the label's A & R staff on the west coast, also consisting of Charles "Bud" Dant and William Loose.



Gary Usher

Usher, 25, has amassed an unusual list of credits. Among the most prominent are his credits as co-writer on hits by The Beach Boys, "409" and "In My Room," the latest Hondells single, "Buddy Seat," as well as co-writer on six selections in the "Surfin' Safari" album, five selections in the "Shut Down" album, on which he was also producer, and co-producer and writer of the current best-selling LP, "The Beatle Story." He was also instrumental in bringing the "Hot-Rod" craze to prominence, along with Brian Wilson, one of the Beach Boys, having co-produced and arranged The Hondells' hit, "Little Honda."

In collaboration with Roger Christian, a leading disk jockey in Los Angeles and also one of the most successful writers of hot-rod and surfin' songs, Usher wrote many successful car albums, and currently he and Christian are actively writing motorcycle songs. Usher has also penned more than a dozen motion pictures songs for American International releases.

Usher's duties will encompass recording The Surfari's, as well as signing and developing new acts with "top 40" potential, and auditioning outside masters from independent producers.

### Columbia Cuts 'Luv'

Columbia will record the original Broadway cast album of the new smash comedy, "Luv," according to an announcement by Goddard Lieberson, President of Columbia Records.

## La Viola Joins Col-Screen Gems

NEW YORK—Don Kirshner, President, has announced the appointment of Emil La Viola to the professional department of the Music Division of Columbia Pictures-Screen Gems TV. During the past 18 months, La Viola was General Manager of Shapiro-Bernstein and VP of Painted Desert Music.

Kirshner indicated, "Emil La Viola will be active in all phases of the activities of the professional department; working with the writers currently under contract, developing new writing talent and securing recordings of new and standard material. He is an extremely valuable addition to our professional staff. Emil brings with him a depth of experience in all phases of the music publishing field that will be of great value to us in our plans for the future."

### Sam Stept Dead

HOLLYWOOD — Sam H. Stept, 67-year-old ASCAP composer and author, died at the Cedars of Lebanon Hospital Dec. 1. Stept, writer of "That's My Weakness Now," "Don't Sit Under the Apple Tree," "I'll Always Be in Love With You" and "Please Don't Talk About Me When I'm Gone," had gone to California to appear on Nov. 20 in a Masquer's Club tribute to the 50th Anniversary of the American Society of Composers, Authors and Publishers. On the afternoon of the program, Stept suffered a cerebral hemorrhage, and was taken to the hospital.

Stept was a member of ASCAP for more than 38 years, and a member of the Lambs. He is survived by his widow, Mrs. Jessie E. Stept, New York. Funeral services were held in New York City.

### In Epic Debut

Bob Morgan, Director of A&R for Epic Records, has announced release of "Theme from Tobruk" coupled with "The Farewell Trumpet," marking the debut of Garry Sherman.

## It Happened This Week

(Continued from page 9)

Year after year we hear that it's just too much of a gamble to put out a Christmas record because there isn't enough time to promote it, it's dead on Dec. 26, etc. Yet somehow every year about this time we are inundated with Christmas records new and old. If it's such a gamble, why? The answer is simple. No matter how much of a gamble it may be, you can still sell an awful lot of records in these four weeks if you can get a Christmas disk off the ground. And if it should happen to be a novelty, well then you can sell even more.

BY POPULAR DEMAND  
DONE ONLY AS THE INIMITABLE,  
INCOMPARABLE, DYNAMIC,  
ONE AND ONLY ONE



# BOBBY BLAND

CAN DO

# "BLIND MAN"

Duke 386

THIS IS THE ORIGINAL  
TAKEN FROM  
BOBBY BLAND'S ALBUM  
"AIN'T NOTHING YOU CAN DO"

Duke LP 78

\*\*\*\*\*  
WATCH FOR TWO MONSTER  
LP'S TO BE RELEASED SOON  
ON BOBBY BLAND AND JOE HINTON  
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# END OF THE YEAR ISSUE

Featuring Record  
World's Annual  
Pop Poll and  
Highlight Review  
of the Year . . .  
and the extra

plus,

plus,

plus

which will make  
it a valuable  
year round  
reference

**Dated: December 26**

**Closing Date:**

**Thursday December 17**

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- 1 **YOU'VE LOST THAT LOVIN' FEELIN'**  
Righteous Bros.—Phillies 124
- 2 **PARTY GIRL**  
Tommy Roe—ABC Paramount 10604
- 3 **EVERY LITTLE BIT HURTS**  
Bobby Vee—Liberty 55751
- 4 **I WANT YOU TO HAVE EVERYTHING**  
Lee Rogers—D-Town 1035
- 5 **OPPORTUNITY**  
Jewels—Dimension 1034
- 6 **THE NAME GAME**  
Shirley Ellis—Congress 230
- 7 **MY RAMBLIN' BOY**  
Kingston Trio—Decca 31720
- 8 **MAKIN' WHOOPIE**  
Ray Charles—ABC-Paramount 10609
- 9 **PEARLY SHELLS**  
Burl Ives—Decca 31659
- 10 **GOOGLE EYE**  
Nashville Teens—London 9712
- 11 **DO WHAT YOU DO, DO WELL**  
Ned Miller—Fabor 137
- 12 **TAKE THIS HURT OFF ME**  
Don Covay—Rosemart 802
- 13 **BEAUTICIAN BLUES**  
B. B. King—Kent 403
- 14 **MUMBLES**  
Oscar Peterson Trio—Mercury 72342
- 15 **I FOUND A LOVE, OH WHAT A LOVE**  
JoAnne & Troy—Atlantic 2256
- 16 **TALK TO ME BABY**  
Barry Mann—Red Bird 10-015
- 17 **TELL HER JOHNNY SAID GOODBYE**  
Jerry Jackson—Columbia 43158
- 18 **BLUE CHRISTMAS**  
Elvis Presley—RCA Victor 0720
- 19 **SHAKE A LADY**  
Ray Bryant—Sue 108
- 20 **JULIE KNOWS**  
Randy Sparks—Columbia 43138
- 21 **SHE'S ALRIGHT**  
Jackie Wilson—Brunswick 55273
- 22 **KENTUCKY BLUEBIRD**  
Lou Johnson—Big Hill 553
- 23 **DO IT RIGHT**  
Brook Benton—Mercury 72635
- 24 **SOMEWHERE IN YOUR HEART**  
Frank Sinatra—Reprise 332
- 25 **HAVE YOU LOOKED INTO YOUR HEART**  
Jerry Vale—Columbia 43181
- 26 **LONG LONG WINTER**  
Impressions—ABC-Paramount 10602
- 27 **I JUST CAN'T SAY GOODBYE**  
Bobby Rydell—Capitol 5305
- 28 **EITHER WAY I LOSE**  
Gladys Knight & Pips—Maxx 331
- 29 **ACROSS THE STREET**  
Ray Peterson—MGM 13299
- 30 **I'M THE LOVER MAN**  
Little Jerry Williams—Loma 2005
- 31 **PERCOLATIN'**  
Willie Mitchell—Hi 2083
- 32 **RUNAROUND**  
Ann Marie—Jubilee 5490
- 33 **PAPER TIGER**  
Sue Thompson—Hickory 1284
- 34 **ONE WAY AFFAIR**  
Wallace Bros.—Sims 220
- 35 **I'LL BE THERE**  
Gerry & Pacemakers—Laurie 3279
- 36 **LIVE IT UP**  
Dusty Springfield—Philips 40245
- 37 **ONCE A DAY**  
Connie Smith—RCA Victor 8416
- 38 **NEVERTHELESS**  
Billy Butler & Enchanters—Okeh 7207
- 39 **I CAN'T STOP**  
Honeycombs—Interphon 7713
- 40 **IF I KNEW THEN**  
Ray Conniff Singers—Columbia 43168
- 41 **PROMISED LAND**  
Chuck Berry—Chess 1916
- 42 **DON'T BRING ME DOWN**  
Pretty Things—Fontana 1941
- 43 **KISS AND RUN**  
Bobby Skel—Soft 826
- 44 **GET RID OF HIM**  
Bernadette Castro—Colpix 759
- 45 **TIGER IN THE TANK**  
Chariots—RSVP 1105
- 46 **COMIN' IN THE BACK DOOR**  
Dean Hall Combo—Peoria 102
- 47 **HASTE MAKES WASTE**  
Jackie Ross—Chess 1915
- 48 **MOVIN' OUT**  
Teemates—Audio Fidelity 104
- 49 **SHABBY LITTLE HUT**  
Reflections—Golden World 19
- 50 **WHENEVER A TEENAGER CRIES**  
Reparata & Delrons—World Artists 1036



# LP'S COMING UP

- |  |  |
|--|--|
| 1 <b>COME A LITTLE BIT CLOSER</b><br>Jay & Americans—<br>United Artists UAS 6407 | 26 <b>HEY GIRL DON'T BOTHER ME</b><br>Tams—ABC-Paramount ABC-499                               |
| 2 <b>G.T.O.</b><br>Ronnie & Daytonas—Mala 4001                                   | 27 <b>GREATEST LIVE SHOW ON EARTH</b><br>Jerry Lee Lewis—Smash 27056                           |
| 3 <b>LIZA LIZA</b><br>Liza Minnelli—Capitol T-2174                               | 28 <b>JUDY COLLINS CONCERT</b><br>Elektra EK-280   |
| 4 <b>BURL IVES SINGS PEARLY SHELLS AND OTHER FAVORITES</b><br>Decca DL-74578     | 29 <b>TAKE YOUR SHOES OFF WITH THE SERENDIPITY SINGERS</b><br>Philips PHM-200-151; PHS-600-151 |
| 5 <b>HERE ARE THE HONEYCOMBS</b><br>Interphon 88001                              | 30 <b>RUNNIN' OUT OF FOOLS</b><br>Aretha Franklin—<br>Columbia CL-2281; CS-9081                |
| 6 <b>BEN FRANKLIN IN PARIS</b><br>Original Cast—Capitol SVAS 2197 C-7            | 31 <b>SMALL WONDER</b><br>Rita Pavone—RCA Victor LPM-2996                                      |
| 7 <b>ST. LOUIS TO LIVERPOOL</b><br>Chuck Berry—Chess LP-1487                     | 32 <b>DEEP VELVET</b><br>George Shearing—<br>Capitol T-2143; ST-2143                           |
| 8 <b>MORE BIG FOLK HITS</b><br>Brothers Four—Columbia CL-2213                    | 33 <b>BILL BLACK'S COMBO GOES BIG BAND</b><br>Hi HL-12020; SHL-32020                           |
| 9 <b>DISCOVERY II</b><br>Vicki Carr—Liberty LRP-3383                             | 34 <b>NIRVANA</b><br>Herbie Mann & Bill Evans Trio—<br>Atlantic 1426                           |
| 10 <b>OLE</b><br>Johnny Mathis—<br>Mercury MG 20988; SR 60988                    | 35 <b>AIN'T SHE SWEET</b><br>Beatles—Atco 33-169   |
| 11 <b>JUST BE TRUE</b><br>Gene Chandler—Constellation LP-1433                    | 36 <b>THE KENNEDY WIT</b><br>RCA Victor VDM-101  |
| 12 <b>I DON'T CARE</b><br>Buck Owens—Capitol T-2186; ST-2186                     | 37 <b>BORDER BANDITO</b><br>Tommy Garrett—Liberty LMM 13031                                    |
| 13 <b>DUSTY</b><br>Dusty Springfield—Philips PHM-200-151                         | 38 <b>NEW ORLEANS WONDERLAND</b><br>Andre Kostelanetz—Columbia CL-2250                         |
| 14 <b>FANTASTICKS</b><br>Original Cast—MGM E-38720                               | 39 <b>SECOND TO NONE</b><br>Carmen McRae—Mainstream S 6028                                     |
| 15 <b>WHO CAN I TURN TO</b><br>Tony Bennett—Columbia CL-2285                     | 40 <b>YOUR CHEATIN' HEART</b><br>Soundtrack—MGM E-4260; SE-4260                                |
| 16 <b>LOUIE LOUIE</b><br>Kingsmen—Wand 657                                       | 41 <b>A HARD DAY'S NIGHT</b><br>George Martin Orch.—<br>United Artists UAS-6383                |
| 17 <b>HOLD IT HERE COMES WILLIE MITCHELL</b><br>Hi 32021                         | 42 <b>SPOTLIGHT ON RICK</b><br>Rick Nelson—Decca DL-4608                                       |
| 18 <b>I'M ON THE OUTSIDE (LOOKING IN)</b><br>Little Anthony & Imperials—DCP-6801 | 43 <b>SEX-X-PONENT</b><br>Rusty Warren—Jubilee JGM-2054  |
| 19 <b>A MERRY CHRISTMAS</b><br>Al Martino—Capitol T-2164                         | 44 <b>THE UNBEATABLE 16 HITS OF JAMES BROWN</b><br>King 919                                    |
| 20 <b>THIS BITTER EARTH</b><br>Brook Benton—<br>Mercury MG-20934; SR-60934       | 45 <b>MEET THE BACK PORCH MAJORITY</b><br>Epic LN-24123  |
| 21 <b>COLOR HIM WILD</b><br>Maynard Ferguson—Mainstream 56031                    | 46 <b>GOLDFINGER</b><br>Soundtrack—United Artists UAL-5117                                     |
| 22 <b>WHISTLE STOPPING</b><br>Jonathan Winters—Verve V 1-5037                    | 47 <b>COMMAND PERFORMANCES</b><br>Les & Larry Elgard—<br>Columbia CL-2221; CS-9021             |
| 23 <b>SAMMY DAVIS SINGS THE BIG ONES FOR YOUNG LOVERS</b><br>Reprise RS-6131     | 48 <b>DICK GREGORY RUNNING FOR PRESIDENT</b><br>Vee Jay LP-1093                                |
| 24 <b>TRINI LOPEZ AT P.J.'S</b><br>Reprise R-6093                                | 49 <b>MORE 4 FRESHMEN AND 5 TROMBONES</b><br>Capitol T-2168                                    |
| 25 <b>MY FAIR LADY</b><br>Original Cast—Columbia CL-5090                         | 50 <b>THE 7th DAWN</b><br>Soundtrack—<br>United Artists UAL-4115; UAS-5115                     |

## BMI Won't Move On Early Beatle Album Play

NEW YORK — Oh, those Beatles! They've done it again. Because of their latest disk there was much anxiety here and in other parts of the country last week.

The new moptop LP package, "Beatles '65" was released in England last week, and practically within hours, some American jockeys, proclaiming "exclusive," were playing the album or tapes of the album despite the fact that most of the songs had not been cleared by BMI for stateside airing.

By playing these non-cleared songs, stations are infringing BMI contracts and are liable for penalties.

They can, however, play Beatle versions of already cleared material, like "Kansas City," which is one of the tracks on the package.

At one point in the melee, one of the publishing houses that owns one of these already cleared songs, complained to BMI, where some thought was given to restricting stations from playing these songs, but that idea had been abandoned by the end of the week.

Perhaps there was hope that Capitol would advance the disk release date (now Dec. 28), but there was no indication from Cap whether such would be the case—or *could* be because of the other waxery seasonal activities.

Some of the agitated owners of the new and old Beatle-sung songs are Maclen, Regent, Lowry and Sam Philips.

## Cannonball In Cap LP Cauldron

HOLLYWOOD—Five new albums, including the Cannonball Adderley Sextet's "Fiddler on the Roof" and Capitol's first two monster-music albums, comprise the label's pop album release for Dec. 7.

"Monster Dance Party," the first bloodcurdling LP, features Don Hinson and The Rigamorticians and is produced by Bill Miller and Gary Paxton. "Dracula's Deuce" offers 13 monster-oriented tunes such as "Monsterbilly Heaven," "Weird Wolf" and "The Little Old Lady From Transylvania." Other LPs on the release are a documentary on Craig Breedlove's record-breaking run at Bonneville's Salt Flats and "Hey Brother Pour The Wine," by Dean Martin.

# Zoom

TONY MARTIN

**"TALKIN' TO YOUR PICTURE"**

Motown 1071

It's a Holiday Hit!  
RAY ODDIS

**"RANDY, THE NEWSPAPER BOY"**

V.I.P. 25012

THE CONTOURS

**"CAN YOU JERK LIKE ME"**

Gordy 7037



**MOTOWN RECORD CORP**

2648 W. Grand Blvd.  
Detroit, Mich.

# SESAC Informal Meetings Seen Beneficial to All

NEW YORK—"A better understanding of SESAC and the music business in general by those who come to the meetings" is one of the reasons Bob Thompson, SESAC's Public Relations Director, gave last week for the licensing organization's current series of informal evening meets.

According to Thompson, the meetings will be held on a consistent basis after the first of the year, the schedule depending upon the availability of SESAC personnel. "The basic intent of the meetings," Thompson continued, "is to create an informative, intimate atmosphere on a non-competitive basis for the unique purpose of bringing together certain facets of the music industry for an interchange of ideas, objectives and goals for the future. Inaugurated by SESAC, one of the world's foremost music licensing organizations, invitations have been extended by the firm to leading executives from major record companies, trade press, advertising agencies, music publishers, retail record shops and record distributors to discuss in detail the functions of their respective organizations and to enhance industry knowledge of music licensing."

## Overall Picture Important

Thompson expressed SESAC's philosophy for these unusual workshop sessions by stating, "There is a great tendency on the part of various segments of the music industry to become so involved with their own operations that they neglect the overall picture. By bringing together people in all facets of the music business to talk of industry-wide practices, problems and hope for the future, we can reach a mutually bene-

ficial point of view. Each individual and each organization is actually a part of the whole and we at SESAC feel it is to industry advantage to create a climate of understanding and appreciation regarding each other's roles.

"We have been pleased by the extent of willing participation on the part of individuals to whom we have extended invitations. This willingness to participate is largely attributed to the fact that we will create a completely informal atmosphere with a non-competitive environment, and is a clear indication that others in the industry have also felt and recognized the need for this type discussion."

Thompson further stated, "The non-competitive aspect as well as the sincere desire to gain the broad knowledge of the music industry's many diversities may well provide the foundation for the forming of an industry-wide group. Such a group could devote itself to achieving a solid overall plan for future growth, a kind of Music Industry Guidance Committee."

There has already been a "warm-up" session which, Thompson reported, achieved very favorable results.

## International Post

HOLLYWOOD — Earl Price has been appointed to the newly-created position of Sales Manager, Import-Export of Capital Records International Corp. Announcement was made by William Mikels, Vice President and General Manager of CRIC. Price's major responsibility will be the sales, merchandising and promotion of the repertoire imported from record companies around the world.



(RECORDS SHOWING STRONGEST INITIAL POTENTIAL THIS WEEK)

### Pop Singles

#### WILD ONE

(Jobete, BMI)  
Martha & Vandellas  
—Gordy 7036

#### LEADER OF THE LAUNDROMAT

(Tender Tune-Trio, BMI)  
Detergents  
—Roulette 4590

#### DON'T FORGET I STILL LOVE YOU

(South Mountain, BMI)  
Bobbi Martin  
—Coral 62426

#### BOOM BOOM

(Conrad, BMI)  
Animals  
—MGM 13298

#### WHAT NOW

(Chi-Sound-Conrad, BMI)  
Gene Chandler  
—Constellation 141

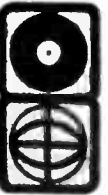
#### SMILE

(Bourne, ASCAP)  
Betty Everett & Jerry Butler  
—Vee Jay 633

#### LOVIN' PLACE

(Leprechaun, BMI)  
Gale Garnett  
—RCA Victor 8472

WINNERS  
CIRCLE



#### A WOMAN'S LOVE

(East, BMI)  
Carla Thomas  
—Atlantic 2258

#### MY BUDDY SEAT

(New Executive, Beechwood, BMI)  
Hondells  
—Mercury 72366

### Long Play Albums

#### THE BEATLES STORY

—Capitol TBO 2222

#### GOLDEN BOY

Original Cast—Capitol VAS 2124

#### GETZ AU GO GO

Stan Getz  
—Verve V 8600

#### TOUR DE FARCE

Smothers Bros.  
—Mercury SR 60948

#### SONGS FOR LONESOME LOVERS

Ray Charles Singers  
—Command RS-874-SD

## To Marks Music

NEW YORK—The Edward B. Marks Music Corp. has announced the addition to its staff of Sandra Berger as Director of Advertising and Promotion. Her first project will be assisting Arnold Shaw, General Professional Manager, on the musical exploitation for Alexander Cohen's Sherlock Holmes musical, "Baker Street," which opens in Boston Christmas-time before arriving in New York mid-February via Toronto.

Miss Berger will also be active in creating continued exposure for the Italian film music to "Malamondo," "Bebo's Girl," "8½" and "Women of the World" and "Mondo Cane #2." Miss Berger will also be working closely with Robert Silverman, Director of Publications, Educational Director Herbert Grossman and Felix Greissle, Editor-in-chief, in promoting the firm's educational catalog. The serious music catalog will be subject to Miss Berger's promo baton, too.



SHE

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death of Ringo with...

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# ROBIN GARRETT

MUTUAL 510

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# Elvis Celebrates First 10 Years In Show Biz, 30th Birthday—Still King

BY DOUG McCLELLAND

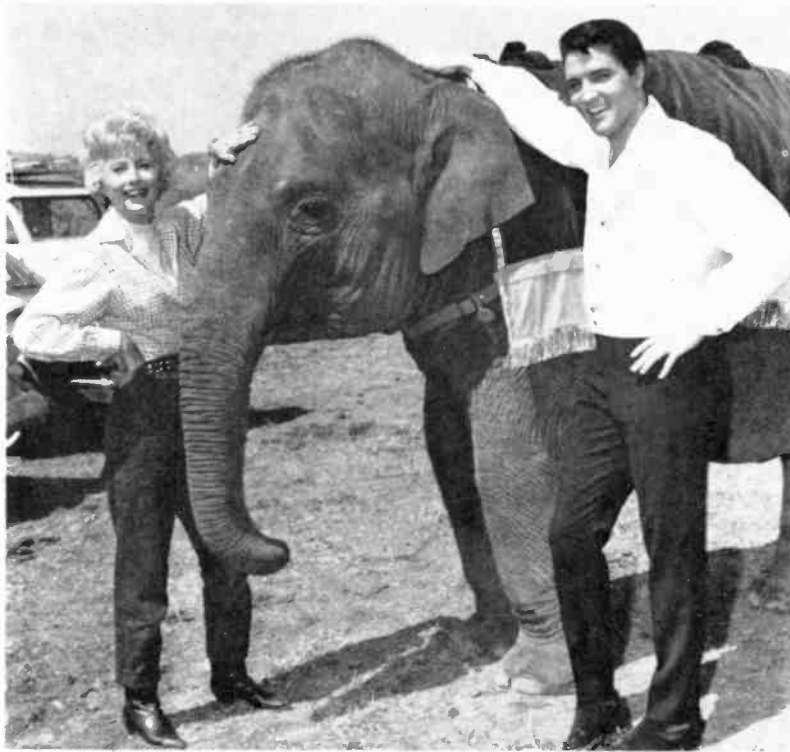
When 1965 rolls around next month, it will be about 10 years since Elvis Presley entered the record business, and he is still pretty much of an enigma everywhere but the cash register. (Jan. 8 will also be his 30th birthday.)

It has been 10 years of success unparalleled in show business, a career that burst onto the show biz scene with palpitating pyrotechnics and, surprising many, has continued to thrive, even grow. For Elvis is no longer just a big disk name—he has sold about one hundred million records, including singles and albums and EPs for his label, RCA Victor, in the U.S., is remarkably strong in foreign sales, too. Elvis is one of the major screen boxoffice attractions of all time, the most consistently working film star of the day in just about the only original film musicals being made these days, excepting American International Pictures' "Beach" series with Annette Funicello.

It all started back in 1955 when Elvis, just 20, cut a record which brought him to the attention of the fabulous Col. Tom Parker, who, it has been said, will provide Elvis with his greatest screen role one day when Elvis stars in the "The Col. Parker Story." When he saw how Elvis rolled those hips, Parker got the ball rolling with an RCA recording contract, p.a.'s, TV shots (they're out now, though—movies and records are Elvis' only professional activities these days) and Elvis' first movie, "Love Me Tender." Since then there have been 18 Presley film vehicles, seven of them produced by Paramount Pictures' Hal Wallis, the next to be "Polynesian Paradise."

Today, it has been reported, Col. Parker directs a business empire that reaches nearly all corners of the world and grosses as much as \$35 million a year. And Elvis could well be Hollywood's highest-paid star. "Every movie Elvis makes grosses between \$4 and \$7 million," the colonel has said. "You add up the annual gross from his movies, his record albums, from all the Elvis merchandise you see around and you get a total gross of up to \$35 million each year."

Nevertheless, Elvis remains personally a young man of one,



Barbara Stanwyck and Elvis Presley pose on the set of Elvis' current Paramount musical drama, "Roustabout," sharing the camera with a friend who could well symbolize the sales currently being garnered with the RCA album from the movie.

## Presley's 'Roustabout' LP Rates World-Wide Campaign

RCA Victor Records, working closely with Paramount Pictures, has in high gear a world-wide advertising and promotion campaign for Elvis Presley's newest album release, the soundtrack from Elvis' current Paramount picture, "Roustabout."

The Hal Wallis production opened recently throughout the United States and is scheduled to open in Europe and the Far East later in December, and in Latin America early in 1965.

Plans for the global "Roustabout" campaign, first revealed at a national meeting of the Theatre Owners of America held in Chicago on Sept. 29, include Paris meetings in January between European representatives of RCA Victor and Paramount, joint promotions in every country where the film is shown and an extensive advertising and promotion program already underway in the United States.

Highlighting the multi-faceted and powerhouse program is a unique Presley portrait—16-by-20 inches—being made available to RCA distributors here and abroad for allocation to dealers to use in connection with initial sales of the "Roustabout" album. More than 500,000 of the oil paintings have been printed for this purpose.

RCA licensees all over the world will coordinate with Paramount film distributors to ensure the display of "Roustabout" albums and display materials at the movie houses running the picture. To heighten interest in the film's opening overseas, Victor has effected a mailing of a special promotion single from the "Roustabout" album to over 1,000 disk jockeys and program managers outside the United States.

In addition, RCA Victor has prepared 1,200 special promotion kits for Paramount; each kit containing a Presley portrait, two promotion singles and RCA promotion material.

To further coordinate coverage on every "Roustabout" playdate, Paramount will include mention of the album in their ad schedule for the film, will aid RCA Victor personnel in setting up screenings for RCA dealers, DJs and distributors in all markets, will provide a movie trailer on the album, will supply 8-by-10 photos for use in dealer windows, and will cooperate with Victor in an effort to secure theater lobby displays at every "Roustabout" showing.



Shelley Fabares and Elvis Presley in a scene from MGM's forthcoming film musical, "Girl Happy." RCA Victor, as usual, will be releasing the soundtrack album of this Presley vehicle.

at best two dimensions to the people who know him. He never night clubs it and is said to be almost a recluse in his preference.  
(Continued on page 21)

A SMASH IN ENGLAND AND THE U. S. A!

The HULLABALLOOS "I'M GONNA LOVE YOU TOO" R-4587

**ROULETTE**

# Our Man in Milan

BY GERMANO RUSCITTO

MILAN—We have a new Top 10 chart. French singer **Richard Anthony** reached No. 1 with "La Mia Festa" (My Feast); it appears Mr. "Chin Chin" is carefully selecting his repertoire. This week French artists have three positions within the Top 10, i.e., said R.A. plus new guests **Alain Barriere** and **Les Surfs**.

**Mina**, **Rita Pavone** and **Adriano Celentano**, our Bigs, have all entered the Top 10 chart with their new releases. I must say something about Celentano's new release, "Bambini Miei" (My Children). During a press conference, Adriano said that net incomes from this record will be devoted to a Charity Foundation for Children. While writing this column I am informed that Adriano Celentano had a secret wedding on July 14 last with actress **Claudia Mori** and now he has decided to let the thing be known because his wife is awaiting a child. Any relation between this fact and Celentano's Charity action?

Mina was just awarded a Cantastampa (Sing-Press) Trophy and the absolute Record Big Award of the Music Critics for her first LP release under the Rifi label.

**John Nathan**, European Director of MGM's operations on the Continent, has met in Milano with **Giuseppe Giannini**, manager of CGD Internazionale, distributors of MGM line in Italy. Important object of the talk was a possible **Connie Francis** participation in the next 1965 February Sanremo Festival.

**Gene Pitney's** new Italian release, "E Quando Vien La Notte" (And When Night Comes), introduced by Pitney in a recent TV appearance, has received an immediate public reaction and initial sales indicate a hit.

In Rifi's offices I made the acquaintance of **Iva Zanicchi**, a new female talent, who already has a record in the chart (No. 15), titled "Come Ti Vorrei" (Like I Would Like You To Be).



Germano Ruscitto

I listened to her new record "Resta Sola Come Sei" (Stay Alone As You Are) b/w "Credi" (Believe). I liked particularly the first piece which has all characteristics of a potential hit and should give a new star to the Italian music business.

Also I met **Peppino Gagliardi**, a nice 23-year-old fellow from Naples. His new record with two songs penned and arranged by his producers **Leoni & Libano**, is being presented to the fans right now: one song, particularly, "Questa Sera Non Ho Pianto" (This Night I Didn't Cry) looks very good and enjoys a wonder-

ful performance by Gagliardi, inspired by the great **Ray Charles**.

The "A Record for The Summer" contest, organized by A.F.I. (Italian Phonographic Association) and our State Radio-TV Company, has given these results: First record is "Sei Diventata Nera" (You Have Become Black) by **Los Marcellos Ferial** (Durium), second record is "Con Te Sulla Spaggia" (On The Beach With You) by **Nico Fidenco** (RCA Italiana), third record is "Amore Scusami" (Love, Apologize Me) by **John Foster** (Style).

The new record by **Luigi Tenco** (Jolly Records) is very interesting and—as are most of Tenco's records—very unusual. Title is "Ragazzo Mio" (My Boy) penned by same Tenco who usually writes all the songs he sings. Tenco is compared to the leading French singers of a certain intellectual group; they give a great importance to the lyrics of their songs, which always have or are supposed to have substantial meanings. This is material for adults. However, because LP sales in Italy are not as big as they are in the States, the performances are presented on single records which also provides a teen-age public to these artists.

We are waiting for **Paul Anka**. He had a sensational success at the last Sanremo Festival with our Italian song, "Ogni Volta" (Every Time), therefore RCA Italiana's men have prepared songs from which Paul will select the one he will present at the next Festival. RCA Italiana stated that Anka's "Ogni Volta" scored more than one million records sold.

**Neil Sedaka** has just released his new record, "Il Gaucho," from the picture starring popular Italian actors **Vittorio Gassman**, **Nino Manfredi** and **Silvana Panpanini**.

**Giampiero Reverberi** was my guest upon his return from Japan, where he toured some 25 cities with 11 RCA Italiana artists.

**John Foster**, whose tremendous hit "Amore Scusami" has been in the chart for five months, will fly to Bruxelles (Belgium) for a TV appearance in a short time. His "Amore Scusami" is No. 3 in the Belgian chart three weeks after release. "Amore Scusami" is also receiving strong reactions in French and German markets. Is Foster becoming a European star? **Record World** hopes so.

## THE ITALIAN TOP 10 (Nov.)

1. "La Mia Festa"	Richard Anthony	Columbia	Ricordi
2. "In Ginocchio Da Te"	Gianni Morandi	RCA	RCA
3. "Non Aspetto Nessuno"	Little Tony	Durium	RCA
4. "Te Ringrazio Perche"	Michele	RCA	RCA
5. "E Piu' Ti Amo"	Alain Barriere	RCA	Accordo
6. "Io Sono Quel Che Sono"	Mina	Rifi	Successo
7. "L'Amore Mio"	Rita Pavone	RCA	RCA
8. "E Adesso Te Ne Puoi Andare"	Les Surfs	Festival	Chappel
9. "Una Rotonda Sul Mare"	Fred Bongusto	Primary	Ariston
10. "Bambini Miei"	A. Celentano	Clan	Clan

## D-Men Signed By United Artists

The D-Men, a new vocal group from Connecticut, have just been signed to an exclusive, long-term contract with Veep Records, a division of United Artists Records.

The group consists of five lads from Stamford, all in their late teens and whose first names begin with the letter D. They are Don Engler, guitarist, Duke Ferrara, guitarist, D. William Shute, guitarist, Dwayne Wadhams, organist and pianist, and Darcy Evans, drums. The initial release from the D-Men has just been issued, "Don't You Know."

## RCA Victor Wins 3 Grand Prix

The Academie du Disque Francais has awarded three Grand Prix awards to RCA Victor recordings and artists. Word of the prizes came from George Auric, French composer who was a co-judge with colleague Darius Milhaud.

Pianist Artur Rubinstein won the Grand Prix du President de la Republique for his newest recording, "A French Program." The album, just released in the U.S., was released in France earlier in the year. Mrs. Rubinstein was in Paris to accept the award. Miriam Makeba's recordings for RCA Victor were grouped together to win her the

Grand Prix in the category of folk singing excellence. The RCA Victor recording of Verdi's "Falstaff," released this year, was selected as the finest operatic recording of the year and thereby won the Grand Prix Charles Cros.

The opera stars Geraint Evans, Rosalind Elias, Ilva Ligabue, Giulietta Simionato, Alfredo Kraus, Robert Merrill and Mirella Freni. George Solti conducted the RCA Italiana Orchestra and Chorus for the performance which was recorded in the Dynagroove progress.

## Shelton to Valiant

HOLLYWOOD—Gil Shelton signed an exclusive recording contract Nov. 18 with Four Star Television's Valiant Records.

A ROARING HIT ON **RSVP**

**TIGER IN THE TANK**

The Chariots  
RSVP 1105

GRAB OUR TIGER BY THE TAIL

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# COAST CAPERS

## The Declining Single

BY TED RANDAL

HOLLYWOOD — I have discussed an unanswered question with many people for more than three years; now I would like to discuss it with you.

About 13 years ago RCA Victor developed the 45 r.p.m. single and the player to go with it. This new development changed the singles industry and affected almost the entire radio industry. This new single and the player were small and relatively inexpensive, and the kids took them to their hearts by way of their pocketbooks. They bought singles like singles had never been bought before, and they played their singles on their record players!

The single record became a status symbol with the kids, and large collections were the rule rather than the exception. Record parties were held in the basements and garages of teenagers' homes on a regular basis, and the kids would get together during the week to make sure at least one copy of every current hit record would be brought by someone. The main point is, teenagers took an active interest in hit singles because they could afford them and the equipment to play them on.

Then RCA Victor decided to stop making the inexpensive 45 r.p.m. player, and slowly but surely singles sales started to decline. Now I'll ask you the question again: What are the kids going to play their 45s on? And if they don't have a decent player, why buy the record? True, they can use Dad's stereo set (and get knocked clear across the room), but the big sets are hard to use and don't reproduce 45s too well. They also can purchase an inexpensive set (which still will cost more than the old 45 player did), but it not only plays singles badly, its entire sound system is tinny and unsatisfactory.

The record industry should not be surprised at its declining singles sales. It not only has not built a better mouse trap, it has thrown the old one away.

Brian Epstein (who's had just a little bit to do with The Beatles' success) caught Vic Dana opening night at the Crescendo and flipped. It is reported he is considering talking with Vic's U. S. management team for European representation . . . Tony Martin was very busy last week making the rounds to see the local deejays plugging his new Motown release "Talkin' To Your Picture" . . . The Astronauts just arrived back in town following their stint on the Dave Clark Five tour. They'll be here for just a few days and then head back East for more personal appearances, then leave Jan. 1 for Japan where their RCA Victor albums are always top sellers . . . The Kingston Trio made the long commute from Sausalito (near San Francisco) to tape a guest shot on "The Jack Benny Show" and the Lloyd Thaxton TVer . . . The Clinger Sisters are appearing on the Dec. 9 Danny Kaye show. They'll sing their new

Tollie release, "The Puppet." Vee-Jay's Shelley Fabares has been talking with MGM about the starring role in their forthcoming TV series based on "Meet Me In St. Louis." It looks pretty well wrapped up for the talented beauty at this point . . . I took another trip up to Santa Maria, Calif. the other day and caught Chuck Rondell at the Vanderberg Hotel. His first release for Columbia will be out this week, and everyone who has seen Chuck perform predicts he's one of the brightest new stars to come around in a long time . . . Larry Verne is very excited about the reaction to his new release for Era, "The Return Of Mr. Custer." In addition to Larry's record, three other locally produced singles are starting to create national excitement, "The 'In' Crowd" by Dobie Gray on Charger, "The Phillie" by M-M & The Peanuts on Money and "Do What You Do Well" by Ned Miller on Fabor.



Ted Randal

## Mercury Launches Limelight, New Jazz Label

CHICAGO—As a strong affirmation of its belief in the continued potential of the jazz market, Mercury Record Corp. is launching a new division, Limelight Records, to be devoted completely to jazz, according to an announcement made this week by I. B. Green, Mercury President.

The new label is designed to provide a showcase for both established and new jazz personalities. Jazz artists currently on the Mercury and Philips roster will be transferred to the Limelight label, providing an initial stable highlighted by such greats as Oscar Peterson, Roland Kirk, Dizzy Gillespie, The Three Sounds, Gerry Mulligan and The Double Six.



Dick Sherman

An all-out campaign for new talent also is underway, and Green announces the signing to date of Chet Baker, Art Blakey and Milt Jackson. Limelight will also reissue especially significant recordings from the EmArcy jazz catalog, many of which have never before been available to the public.

The new label will have its own staff, headed by Dick Sherman, formerly National Sales Manager for the Mercury label. A national promotion director is to be named. A & R staff will include such well known jazz specialists as Jack Tracy on the West Coast, who will head the A & R staff, and Quincy Jones and Bobby Scott in New York. Limelight will also have its own distribution, with Heilicher Bros. in Minneapolis, Music Distributors in Seattle and Seaboard Distributors in Hartford already named. Green further reported that the Limelight album product will be presented with deluxe and imaginative packaging, with special inclusions such as bound-in photographic presentations, articles by and about the given artists, etc. He added that Mercury has finalized the development of "a revolutionary recording process" which will be introduced with Limelight's first release in January.

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## Chico to Impulse!

Chico Hamilton has been signed to an exclusive recording contract by Impulse Records, as announced by Sam Clark, President of ABC-Paramount Records, Inc., which owns the jazz label.

## SMASH HIT-Coast to Coast

Harold Batters  
Great Single

"DO ANYTHING  
YOU WANNA"

Parts 1 & 2



from  
Harold Batters

hit album

"Do Anything You Wanna"

GATEWAY RECORDINGS, INC.

234 Forbes Ave., Pittsburgh, Pa. 15222



## MGM Fetes Metro, NY Distrib



MGM/Verve Records' new New York distributor, Metro, was introduced at a gala fete recently, attended by all major diskery-distrib-artist-publication names. Top, from left, Sid Parnes, Turley Richards, Gary McFarland and Dave Finkle; Mr. and Mrs. David Rose and Arnold Maxin; Frank Mancini and Shelley Berman; Tom White, Pat Thomas and Morrie Price; Sol Handwerker, George Scheck and Abe Willinger; Dave Seidman, Sam Stolon and Jerry Schoenbaum.

### Rufus Visits England

Stax Records' Rufus Thomas leaves New York Dec. 8 for a 10-day tour of England. He will appear in eight cities and on three TVers. It will be Rufus' first trip there.

### Szell Concerts

Conductor George Szell will play nine concerts in Holland and Vienna, according to an announcement by Harvey Schein, VP and General Manager of CBS Records.

## Joins UA



The appointment of Bernie Lawrence to the newly-created post of National Coordinator of Promotion and Sales for United Artists Records was announced by Michael Stewart, Exec. Vice President of the diskery. Lawrence reports to Si Mael, Vice President and General Manager, and, as his title indicates, will be coordinating the activities of the label's sales and promotion departments. Lawrence headquarters in New York, but will travel extensively in his new position.

## Angel's Biggest Holiday Ad Push

HOLLYWOOD — The most extensive holiday advertising campaign in Angel-Promenade record history gets underway this month with full-page Angel ads slated for Atlantic, Hi-Fidelity, The Reporter and Saturday Review.

In addition, ads are scheduled for Harper's, Hi-Fi Stereo Review, New Yorker, Playboy and the Doctor's edition of Time Magazine. Esquire and House Beautiful will carry double truck ads.

Playboy is furnishing eased-back counter cards to Angel salesmen for distribution to dealers and House Beautiful is sending reprints plus mounted display cards and ad mats to Angel dealers.

Promenade will be featured in two different ads in Look Magazine on Dec. 15 and 29 with half-page vertical ads.

Most of the product selected for exposure was chosen because of the gift-giving value. Such multiple record sets as the best-selling "La Boheme," the new Verdi "Requiem," Handel's "Messiah" and the 32 Beethoven sonatas by Artur Schnabel are featured in Angel ads.

Promenade releases featured in Look will be Christmas LPs by The Roger Wagner Chorale, Hollywood Bowl Symphony Ork and organist Virgil Fox.

## TOP 40 R&B

- 1 REACH OUT FOR ME  
Dionne Warwick—Scepter 1285
- 2 OH NO, NOT MY BABY  
Maxine Brown—Wand 162
- 3 GOIN' OUT OF MY HEAD  
Little Anthony & Imperials—DCP 1119
- 4 BABY LOVE  
Supremes—Motown 1066
- 5 WALKIN' IN THE RAIN  
Ronettes—Philles 123
- 6 SATURDAY NIGHT AT THE MOVIES  
Drifters—Atlantic 2260
- 7 CHAINED AND BOUND  
Otis Redding—Volt 121
- 8 RIGHT OR WRONG  
Ronnie Dove—Diamond 173
- 9 COME SEE ABOUT ME  
Supremes—Motown 1068
- 10 LET IT BE ME  
Betty Everett & Jerry Butler—Vee Jay 613
- 11 AIN'T IT THE TRUTH  
Mary Wells—20th Century Fox 544
- 12 AIN'T DOIN' TOO BAD  
Bobby Bland—Duke 383
- 13 AMEN  
Impressions—ABC Paramount 10602
- 14 TOO MANY FISH IN THE SEA  
Marvelettes—Tamla 54105
- 15 IT'S ALL OVER  
Walter Jackson—Okeh 7204
- 16 WITHOUT THE ONE YOU LOVE  
Four Tops—Motown 1069
- 17 THE PRICE  
Solomon Burke—Atlantic 2259
- 18 I HAD A TALK WITH MY MAN  
Mitty Collier—Chess 1907
- 19 A THOUSAND CUPS OF HAPPINESS  
Joe Hinton—Backbeat 532
- 20 MY ADORABLE ONE  
Joe Simon—Vee Jay 609
- 21 SINCE I DON'T HAVE YOU  
Chuck Jackson—Wand 169
- 22 HOW SWEET IT IS  
Marvin Gaye—Tamla 54107
- 23 IT'LL NEVER BE OVER FOR ME  
Baby Washington—Sue 114
- 24 WILD ONE  
Martha & Vandellas—Gordy 7036
- 25 A WOMAN'S LOVE  
Carla Thomas—Atlantic 2258
- 26 THE 81  
Candy & Kisses—Cameo 336
- 27 YOU MUST BELIEVE ME  
Impressions—ABC Paramount 10591
- 28 OPPORTUNITY  
Jewels—Dimension 1034
- 29 CHITTLINS  
Gus Jenkins—Tower 107
- 30 GETTING MIGHTY CROWDED  
Betty Everett—Vee Jay 628
- 31 WHAT NOW  
Gene Chandler—Constellation 141
- 32 SMILE  
Betty Everett & Jerry Butler—Vee Jay 137
- 33 BEAUTICIAN BLUES  
B. B. King—Kent 403
- 34 MAKIN' WHOOPIE  
Ray Charles—ABC Paramount
- 35 THE NAME GAME  
Shirley Ellis—Congress 230
- 36 SHE'S ALRIGHT  
Jackie Wilson—Brunswick 55273
- 37 DON'T DECEIVE ME  
Ted Taylor—Okeh 47206
- 38 SOMETIMES I WONDER  
Major Lance—Okeh 7209
- 39 TAKE THIS HURT OFF ME  
Don Covay—Rosemart 802
- 40 JUMP BACK  
Rufus Thomas—Stax 157

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# Uphill Moves For Dunhill



Bobby Roberts, Johnny Rivers, Lou Adler and Johnny's gold record for "Memphis"

HOLLYWOOD—Dunhill Productions, though in existence for a mere six months, has developed into one of the leading producing companies in the country.

The executive board of Dunhill Productions, headquartered in Beverly Hills, is comprised of Lou Adler as President and Pierre Cossette and Bobby Roberts, Vice Presidents.

Dunhill is not only new, it may be the only production company of its kind in the music world. Not only do they produce key masters for sale to record distributing companies, they also afford their artists motion picture opportunities in Dunhill produced films.

Probably the biggest success story in Dunhill's career thus far is Johnny Rivers whose three singles, released on the Imperial label, "Memphis," "Maybelline" and "Mountain of Love," have all been top sellers; and whose two Dunhill-Rivers LPs, "Johnny Rivers 'Live' at the Whisky à Go Go" and "Here We à Go Go Again" have been extremely successful.

## Packaging Important

Another facet of the Dunhill operation is show packaging for concert appearance; and here also, Rivers serves as an excellent example. His recent 30-day, cross-country tour grossed more

than a quarter of a million dollars in 28 play dates.

The Dunhill stable of performers is most impressive and includes Jan and Dean (who have had a six-year relationship with Lou Adler who first discovered and recorded them), Shelley Fabares (Mrs. Adler), Terry Black, 16-year-old Canadian singing sensation; John Bubbles, "The Fantastic Baggies" and a new group which Dunhill discovered in the heart of Mexico, The Iguanas.

Integral parts of Dunhill's organization are Phil Sloane and Steve Barri, who are under contract to the production company as writers and producers.

Currently the production company is preparing a picture which will star Jan and Dean and be filmed in conjunction with Paramount Studios. Also on tap are multiple, large-budget picture deals which are being formulated with Steve Binder, one of Hollywood's top directors who recently helmed the highly lauded T.A.M.I. Show for Electronovision. In addition, major tours are being prepared for Johnny Rivers, The Iguanas and Jan and Dean which are planned to gross over one million dollars over the next 16 months.

Dunhill, which is just beginning to grow, seems certain to develop into one of the kingpins of the industry.



Lou Adler & John Bubbles



Dean

Jan



## Liz, Dick Sing In 'Oliver' Pic(?)

Elizabeth Taylor Burton and Richard Burton, who are asked to consider almost every script Hollywood plans to film these days, have agreed to star in the movie version of Lionel Bart's "Oliver!" along with Peter Sellers. The trio will play Nancy, Bill Sykes and Fagin, respectively.

There has been no indication at this early date whether Miss Taylor, who has never played any extensive musical role in films, or in any entertainment field, for that matter, will do her own singing. Burton is musically represented on disks with his Columbia "Camelot" caster and Sellers sang in the flick, "Tom Thumb," a number of years ago, which MGM has on soundtrack LP.

Production on the film, probably to be directed by Bryan Forbes, will have to wait awhile, since Richard must first film "Spy Who Came in From The Cold," Mr. and Mrs. Burton are committed to film "Who's Afraid of Virginia Woolf?" and the pair may do "Macbeth" and "The Taming of the Shrew" as well. They are now completing "The Flight of the Sandpiper" for MGM.

The big question in the trade: Who will get the soundtrack album?

## Boyd: Rock Back; New Building Due

NEW YORK — Bobby Boyd, President of Boyd Records in Oklahoma City, dropped into town last week and by Record World's offices with a new single on Boyd, "Show Me The Way," by The Excells.

"We've just signed them," Boyd explained, "and this is their first record. We'll probably record them next in London, within the next few weeks. We want to help bring rock and roll back with American artists and get the American artists popular again over there—and here. I think rock and roll is coming back real big in the U.S.—so many stations are playing the 'oldies but goodies' wax."

Boyd, whose roster also includes Jan Lawhon, Jill Lawhon, Henson Cargill and The Caba Gay Trio (the latter group has the label's latest album, "Hootenanny Hit Parade"), announced that he is also building a new building in Oklahoma City to house the new Boyd Records offices as well as new recording studios. He is interested in receiving acetate copies of disk possibilities for the Boyd Records label.

Before leaving the City, Bobby signed Phil Upchurch to an exclusive contract. They are both in Chicago this week to pick material for Phil's first Boyd single and album release next month. Phil is best remembered for his "You Can't Sit Down" single in 1961. While in Chicago, Boyd is also talking to other artists.

## Dr. Mogull Dead

NEW YORK—Dr. Peter Mogull, father of publisher Ivan Mogull, died Nov. 28 of a heart ailment. Dr. Mogull's office at 1619 Broadway was frequented by many of the greats of show business for the past 40 years.

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# 'Bajour' a Steal for Bway Musical Comedy Shoppers

BY DAVE FINKLE

NEW YORK — I loved "Bajour," the new musical at Broadway's Shubert. Not because it was perfect. The mechanics of the plot, a very contrived one, poke through too often in the first act. And the love songs are only so-so. Also there is no strong involvement with any of the characters (as conceived) in the story.

But:

"Bajour" is humorously written, tunefully scored, excitingly danced, delightfully acted, harmoniously sung and joyfully received by the audience. The ins-and-outs of the play, based on a New Yorker series by Joseph Mitchell, have to do with a troupe of especially raggle-taggle gypsies—o—who, temporarily holed up in a New York store, decide to embark on a major swindle (or, in gypsy lingo, bajour) so that they'll have enough money to

purchase a bride for the number one son of the tribe. Well, it so happens—and this script contains more than its share of "it so happens"—that a college girl of social commitment, is living with this cunning crowd, in order to polish off her Ph.D., and it is this girl's nice Jewish mother, whom the gypsies choose, with malice toward none, as their target. When that happens... But why go on? The story is much funnier in the beholding.

Primarily because scripter Ernest Kinoy has devised funny lines and situations and Lawrence Kasha, making his Broadway directorial bow, has devised a brisk and consistent style. Also, the cast is good fortune. The show has a real rarity—two leading ladies. And both of them accomplished performers. The gals, in alphabetical order, and/or order of appearance, are Nancy Dussault and Chita Rivera, both giving excellent performances sure to be heard from at award time.

They get able assistance from: Hershel Bernardi and Herbert Edelman as the respective, disrespected leaders of the concerned gypsy packs; Robert Burr as a police lieutenant with a yen for Nancy and an understanding of gypsy con, and Mae Questel as a lovable sucker in gold mules. (Mae may get took, but when it comes to scene-stealing, she pulls the bajour.)

And then there's composer-lyricist Walter Marks. "Bajour" is his first Broadway show, but the score is not that of a neophyte. Marks has served his apprenticeship, having worked on 22 industrial shows, and his songs are clever and catchy. The ballads, as mentioned, are commonplace, but everything else is exhilarating. A comedy number for Miss Dussault, called "Where is the Tribe for Me," is a model of special material for the stage. The title song, "Soon." "Words, Words, Words," "Honest Man," "I Can," are tops. So the score is spangled with stand-outs, but, alas, because of the tie to plot there are few step-outs. This means that the Columbia casters should be an attractive package, but that the songs may not be heard elsewhere.

Another asset is the galvanic dancing, which was concocted by Peter Gennaro.



BY ALAN FREEMAN



Alan Freeman

Have you ever had the feeling that you've got nothing to say, but somehow, something, somewhere pushes you on to say it, even though after you've said it, you know it wasn't worth saying? Well, here goes. My Editor-in-Chief Sid Parnes keeps making great demands upon my time, as you can well imagine, and no matter how often I keep phoning him and telling him that nothing new is happening here, he keeps insisting that I'm a first class liar, and a lazy one at that... and of course, he's absolutely right!

Let me tell you, however, that here in London is a very famous suburb by the name of Wembley (Wembley Stadium... and all that athletic fame bit), but in that same suburb, there is what is known as the Wembley Pool. Now, I'm told they swim there, but do you know what? I must confess that every time I've been there, I've never seen one drop of water, nor anyone sporting a pair of swimming trunks... but what I HAVE seen, as was the case the other night, was the vision of some 6,000 pop fans screaming and going quite wild at the "Glad Rag Ball." Why were they screaming? Well, **The Rolling Stones** were there... **The Pretty Things** were there... and you should have seen the "fancy dress" worn by the audience. The one that really got me was a young chap dressed up as a Parson looking very respectable and who kept joining in the chorus with the Stones. Can you imagine standing next to what could quite well be a Parson, and hearing from his worn and torn vocal chords "I Used To Love Her, But It's All Over Now"! However, he wasn't a Parson, but a frenzied Stones fan.

I had several heart attacks this week after reading all about the trouble with the English £, and when I read they might devalue it, I rang up the Prime Minister, and told him that I was very worried, and as I had been regularly contributing to my own "piggy bank," its entire resources were at the disposal of the British Government in the case of extreme emergency.

## Hit Parading

Now, let's get down to what's happening in the Hit Parade. First of all, there's a bit of a battle in progress over two versions of "A Message To Martha" by your **Lou Johnson** and our **Adam Faith**. They've both entered the Top 50 this week, with Adam at 34 and Lou at 36, and I hate to admit it, but I was sort of convinced that neither of the versions would come into chart calculations... and the charts are there to prove me wrong! I'm delighted to report that our **Dave Berry's** on the go again with "One Heart Between Two," and I only hope he hits that Top 10 again as he did with "The Crying Game," and I do hope that one day, all you lovely djs in America will take a liking to Dave's records, because he really has got something. **Roy Orbison's** entered the Top 20 at No. 19 with "Pretty Paper," **Gene Pitney's** jumped from 16 to 6 with "I'm Gonna Be Strong" (he's not kidding, huh?), **The Rolling Stones** have gone from 21 to 3 with "Little Red Rooster," **The Supremes'** "Baby Love" is still at No. 1 for the third consecutive week and I'm a very happy British/Australian disk jockey, because your dynamic **Doris Troy** is racing up the Top 50 from last week's No. 47 to this week's No. 36 with "Watcha Gonna Do About It"—I reckon it's one of 1964's best singles.

As you can see, I had nothing to say, and I've said it... but of course, my mother has always said, "You're not a backward child—so always come forward." What I'm trying to say is... er... forget it!

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 Village Stompers—Epic  
**A GIRL IN LOVE FORGIVES**  
 Bernadette Castro—Colpix  
**GOLDFINGER**  
 Jack LaForge—Regina  
**THE SOUNDS OF XMAS**  
 Len Maxwell—20th Fox  
**MOVIN' OUT**  
 The Teemates—Audio Fidelity  
**THE WORST MISTAKE b/w**  
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# The Elvis Presley Story

(Continued from page 15)

ence for privacy. He is frequently accompanied on his travels by a group of muscular young men jocularly called the "Memphis Mafia," Tennesseans who guard the body that gyrated itself into tirades such as New York Daily News TV columnist Ben Gross' lengthy feature on Elvis in the early days. One of the most scathing articles ever written about an entertainment world celebrity, Gross began, "Popular music has been sinking in this country for some years. Now it has reached its lowest depths in the 'grunt and groin' antics of one Elvis Presley"; and concluded, "But say what you will about these (other) popular heroes and heroines of the world of song, what they have offered their listeners has been, at least, clean. Romantically exaggerated at times, perhaps; or even silly. But not debasing."

Elvis was a controversial figure in those days ("Will they photograph his hips this time?", etc.), but no longer. He is an international institution whose performances these days are criticized, if at all, because he doesn't wiggle *enough*. It's the old story of not *which* paper do you read, but *when* do you read it.

Today, Elvis can count the classy New York Times among his boosters, notably the film critic who usually reviews the Presley movies, which come along about three or four times a year. Elvis' Times booster is one Howard Thompson, who had this to say about the latest Elvis flick, "Roustabout": "It has three assets. One is Mr. Presley, perfectly cast and perfectly at ease as a knockabout, leathery young derelict who links up with a small-time transient midway. It also has, as the carnival owner, the professional seasoning of Barbara Stanwyck. Welcome back, Miss Stanwyck, and where on earth have you been? And it does cue in songs. Most of them, arriving thick and fast, are dandy... 'Roustabout' is tuneful and colorful."

One of the great mysteries, however, despite all the money the Presley pictures make (and they're really glorified quickies, as Elvis is the first to admit), is why, in almost 20 movies, Elvis, surely one of the all-time great performers, is yet to have a really important, intelligent script, one that would make his personal boundaries

far wider than the teen and/or family audience he now basically appeals to most. Why not a "West Side Story" for Elvis? He has steadily improved as an actor and would certainly be an asset on a hard-ticket marquee. Unfortunately, quite a few of Elvis' films don't even get a Broadway showcase for their New York premieres, but open, say, in Brooklyn.

Elvis has said: "I want to act in serious pictures. It will come someday. I don't want to rush it." After 18 starring films, you would not be rushing a "prestige" picture, Elvis. You deserve it. But you're right. It will come. And with it—especially if you take the supporting-but-meaty-dramatic-role road in a big production a la Sinatra in "From Here to Eternity," which would practically insure an Academy Award nomination (you must know how Hollywood clutches a change of pace to its gold-plated bosom).

Television, as mentioned, is out. Col. Parker fears overexposure for Elvis, and he may have something there. "We're doing all right the way we are going," the colonel says. "Every year more money rolls in."

## His Leading Ladies

Still, the question goes on being asked: "What is Elvis Presley really like?"

According to a recent newspaper wire service story on Elvis, some of his leading ladies feel they get the dirty end of the swiveller's stick because "the picture must show a great many close-ups of Elvis and feature him in not less than a dozen songs. There isn't much celluloid left for his leading lady. Sure, she sneaks into a few frames, but they are generally love scenes with Elvis."

A starlet named Joselyn Lane, who co-stars with Elvis in the recently completed "Tickle Me" at Allied Artists, had this to say: "I've never noticed his leading ladies before. They were so indistinct except for Ann-Margret and Juliet Prowse who were rather well known. The Presley jinx is entirely the fault of the girls who work with him. I've found it a pleasure to be his leading lady. They say Elvis rarely appears with an established leading lady. It makes sense. Elvis' girls have to be young, and it's difficult to find established stars in their teens or early 20s. I'm 24."

Before "Tickle Me," Elvis completed "Girl Happy" at Metro-Goldwyn-Mayer, with the established recording and TV star Shelley Fabares as his leading lady. She has no complaints, apparently. Her husband, Lou Adler, head of Dunhill Productions on the Coast, told me recently that Shelley and MGM were delighted with the way she came off (literally, almost—she does a striptease) in her role opposite Elvis.

And Barbara Stanwyck, veteran of 80-odd movies, who co-starred with Elvis in "Roustabout" (although not as his love interest), said, in answer to my query last week as to how she liked working with him: "I'm VERY glad you asked me that! It was a great pleasure working with Elvis. He's a fine, hard-working gentleman. I was agreeably surprised—you know, when you see a young man who's attained stardom so quickly, you can't help being apprehensive. But he was courteous to everyone, and I *mean* everyone, down to the most menial member of the crew. And he really wants to improve himself, too."

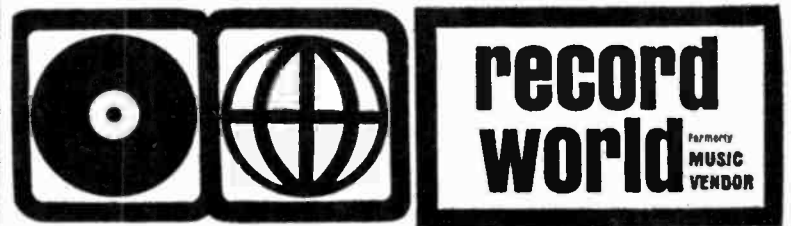
## Celebration!



Robert Goulet celebrates the birth of son Christopher Joseph at a recent Columbia recording session. His new album, "My Love Forgive Me," will be released this month. Left to right: Ernie Altschuler, Pop Artists and Repertoire Producer for Columbia Records; Gene Weiss, General Manager, Columbia Sales Corporation; Goulet; William P. Gallagher, Columbia's VP of Marketing and Norman Rosemont, Goulet's Manager.

There has been considerable talk, too, about The Beatles dethroning Elvis. Have they? Not bloody likely. The Record World Top LPs chart this week shows that Elvis' "Roustabout" album has jumped from No. 7 last week to a hot No. 3 this time. Elvis is still King. And The Beatles are, after all, well —Beatles.

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# COUNTRY SINGLE REVIEWS

**I GOT FOOLED** (Acuff Rose, BMI)  
**TOO CLOSE TO HOME** (Central, BMI)

**NEAL MERRITT—Capitol 5329.**

Some little gal is sneaking around down country way and Neal sings about her. Might even get some pop attention.

**PRETTY PAPER** (Pamper, BMI)  
**WHAT A MERRY CHRISTMAS THIS COULD BE** (Pamper, BMI)

**WILLIE NELSON—RCA Victor 8484.**

This country waltz will get far. It's got a pleasing singalong quality and a good reading by Willie. Christmasy.

**I CAN'T GET USED TO BEING LONELY** (Glad, BMI)  
**I CAN'T CHANGE OVER NIGHT** (Glad, BMI)

**MELBA MONTGOMERY—United Artists 803.**

Here's a gal who sings and writes equally well which means that this deck is extraordinarily good country music.

**THE URGE** (Redd Stewart, BMI)  
**TEN THOUSAND CRYING TOWELS** (Starday, BMI)

**PEE WEE KING, REDD STEWART—Starday 698.**

A song of woe, a song of tears. The country crowd will love it. It's good listening and good singing.

**I DON'T KNOW** (Blackwood, BMI)  
**TEARDROPS KEEP FALLING** (Window, BMI)

**REM WALL—Columbia 4-43184.**

Silky singing is Rem's forte. He's joined here by a full chorus who ah-ah behind him. Likeable.

**BILLY CHRISITAN** (Newkeys, BMI)  
**WHY DO YOU HESITATE** (Sugarfoot, BMI)

**SHIRLEE HUNTER—Salem 535.**

Nails were never pounded harder than Shirlee pounds this song across. Quite a girl and quite a song.

**EVEN THE BAD TIMES ARE GOOD** (4 Star Sales, BMI)  
**TAKE YOUR HANDS OFF MY HEART** (Pamper, BMI)

**RAY PILLOW—Capitol 5323.**

Ray has latched onto a good song that may establish itself as a country standard. It has all the markings. Slow and mournful.

**I'D MEET ME LEAVING** (Glad, BMI)  
**A DIFFERENT STORY** (Glad, BMI)

**JAMES O'GWYNN—United Artists 802.**

The lyrics of this song are very clever and will entertain many c/w friends. James warbles his problem expertly.

**SWEET, SWEET JUDY** (Al Gallico, BMI)  
**TOO MANY TIMES (AWAY FROM YOU)** (Pamper, BMI)

**DAVID HOUSTON—Epic 5-9746.**

Sweet, sweet, how sweet it is. David will be escorting a lovely lady up the charts this time.



# DISK JOCKEY REPORTS



**CHUCK HALL**  
KRZE—Farmington, N. M.

1. I Don't Care (Buck Owens)
2. The Race Is On (George Jones)
3. Once A Day (Connie Smith)
4. Don't Be Angry (Stonewall Jackson)
5. I Guess I'm Crazy (Jim Reeves)
6. The Lumberjack (Hal Willis)
7. Three A. M. (Bill Anderson)
8. Don't Let Her Know (Buck Owens)
9. I Never Cared For You (Willie Nelson)
10. Half Of This, Half Of That (Wynn Stewart)

**RAY FORD**  
WVOC—Battle Creek, Mich.

1. Once A Day (C. Smith)
2. I Don't Care (B. Owens)
3. The Race Is On (G. Jones)
4. Cross The Brazos (B. Walker)
5. Don't Be Angry (S. Jackson)
6. I'll Go Down Swinging (P. Wagoner)
7. Bible In Her Hand (G. Turner)
8. Forty Acres (Willis Bros.)
9. Mother-In-Law (J. Nesbitt)
10. She Plays The Bongo (J. Shepard)

**WAYNE TURNER**  
KENM—Portales, N. M.

1. Ringo (Lorne Greene)
2. It Ain't Me Babe (Johnny Cash)
3. Once A Day (Connie Smith)
4. Tia Lisa Lynn (Rose Maddox)
5. Lumberjack (Hal Willis)
6. Half Of This, Half Of That (Wynn Stewart)
7. Four Strong Winds (Bobby Bare)
8. Lovin' Place (Gale Garnett)
9. Mountain Of Love (Johnny Rivers)
10. I Don't Care (Buck Owens)

**MARY WILSON**  
KCLX—Colfax, Wash.

1. Give Me Forty Acres (Willis Bros.)
2. Cross The Brazos (B. Walker)
3. The Lumberjack (Hal Willis)
4. My Friend On The Right (F. Young)
5. I'm Gonna Tie One On Tonight (Wilburn Bros.)
6. I Thank My Lucky Stars (Eddy Arnold)
7. I Don't Care (Buck Owens)
8. Love Looks Good On You (D. Houston)
9. Everybody's Darlin' Plus Mine (The Browns)
10. I Won't Forget (Jim Reeves)

**JUST PLAIN GENE**  
WCER—Charlotte, Mich.

1. Time And Time Again (Johnny Cash)
2. Once A Day (Connie Smith)
3. Cross The Brazos At Waco (Billy Walker)
4. You're The Only World I Know (S. James)
5. Truck Driving Man (George Hamilton IV)
6. The Lumberjack (Hal Willis)
7. Pushed In A Corner (Ernie Ashworth)
8. I Won't Forget You (Jim Reeves)
9. 'Cause I Believe In You (Don Gibson)
10. Sittin' In An All Nite Cafe (Warner Mack)

**MORRIS TAYLOR**  
KPAY—Chico, Calif.

1. The Lumberjack (Hal Willis)
2. Cross The Brazos At Waco (Billy Walker)
3. One Of These Days (Marty Robbins)
4. The Race Is On (George Jones)
5. Here Comes My Baby (Ray Price)
6. Three A. M. (Bill Anderson)
7. Give Me Forty Acres (Willis Bros.)
8. I Won't Forget You (Jim Reeves)
9. Mad (Dave Dudley)
10. Red Roses And Old White Lace (M. Taylor)

**BOB JENNINGS**  
WLAC—Nashville, Tenn.

1. Four Strong Winds (Bobby Bare)
2. Mad (Dave Dudley)
3. The Lumberjack (Hal Willis)
4. Less And Less (Charlie Louvin)
5. Sitting In An All Night Cafe (Warner Mack)
6. Lonely Girl (Carl Smith)
7. 3 A. M. (Bill Anderson)
8. Leave A Little Play (Bob Jennings)
9. I Thank My Lucky Stars (Eddy Arnold)
10. Go Cat Go (Norma Jean)

**KSON—San Diego, Calif.**

1. Four Strong Winds (Bobby Bare)
2. I'm Gonna Tie One On Tonight (The Wilburn Brothers)
3. Another Woman's Man, Another Man's Woman (F. Young & M. Singleton)
4. Strangers (Merle Haggard)
5. Too Many Rivers (Claude Gray)
6. It Ain't Me Babe (Johnny Cash)
7. 'Cause I Believe In You (Don Gibson)
8. Three A. M. (Bill Anderson)
9. Prematurely Blue (Justin Tubbs)
10. Down In Mexico (Skeets McDonald)

**CASH McCALL**  
WJCO—Jackson, Mich.

1. I Don't Care (Buck Owens)
2. Once A Day (Connie Smith)
3. The Race Is On (George Jones)
4. Don't Be Angry (Stonewall Jackson)
5. Chug-A-Lug (Roger Miller)
6. I Guess I'm Crazy (Jim Reeves)
7. Mad (Dave Dudley)
8. Cross The Brazos (Billy Walker)
9. Please Talk To My Heart (Ray Price)
10. Go Cat Go (Norma Jean)

**BOB LUNINGHAM**  
WRHC—Jacksonville, Fla.

1. Gonna Buy Me A Record That Cries (Jimmy Strickland)
2. Cross The Brazos At Waco (Billy Walker)
3. Fickle Hearted Fool (Charles Everidge)
4. The Bible In Her Hand (Grant Turner)
5. Strangers (Merle Haggard)
6. Short Honeymoon (Eddie Bond)
7. I Still Love, Y-o-u (Ot Stephens)
8. Don't Let Her Know (Buck Owens)
9. Time Has Run Out On Me (Jimmy Louis)
10. When Your Woman Turns Bad (Joe Penny)

**AL LYNCH**  
KHIP—Albuquerque, N. M.

1. Don't Let Her Know (Buck Owens)
2. I Don't Care (Buck Owens)
3. Once A Day (Connie Smith)
4. I Never Cared For You (Willie Nelson)
5. The Race Is On (George Jones)
6. I Guess I'm Crazy (Jim Reeves)
7. The Happy Part Of Town (Wynn Stewart)
8. A Girl Like You (Tompall and Glaser)
9. Half Of This, Half Of That (Wynn Stewart)
10. Down To My Last Cigarette (Billy Walker)

**JAMES MIKESH**  
KCTI—Gonzales, Tex.

1. Exactly Like Him (Adrian Roland)
2. How The Other Half Lives (Johnny and Josie Mosby)
3. Once A Day (Connie Smith)
4. I Don't Love You Anymore (Charlie Louvin)
5. Down To My Last Cigarette (Billy Walker)
6. The Biggest Fool (Jack Campbell)
7. I Love To Dance With Annie (E. Ashworth)
8. Endless Sleep (Hank Williams Jr.)
9. Truck Driving Man (George Hamilton IV)
10. Love Looks Good On You (David Houston)

**JIMMY BELL**  
KROB—Corpus Christi, Tex.

1. Once A Day (Smith)
2. Thou Shalt Not Steal (Scott)
3. On The Threshold (Smith)
4. Four Strong Winds (Bare)
5. Ringo (Greene)
6. Last Cigarette (Walker)
7. Race Is On (Jones)
8. How The Other Half Lives (Mosby's)
9. I'll Go Down Swingin' (Waggoner)
10. I Don't Love You Anymore (Louvin)

**KSIR—Wichita, Kan.**

1. The Race Is On (Geo. Jones)
2. I'm Gonna Tie One On Tonight (Wilburn Bros.)
3. I Don't Care (Buck Owens)
4. My Friend On The Right (Faron Young)
5. Cross The Brazos (Billy Walker)
6. Give Me 40 Acres (Willis Bros.)
7. Once A Day (Connie Smith)
8. It Ain't Me Babe (Johnny Cash)
9. Mad (Dave Dudley)
10. Chug-A-Lug (Roger Miller)

**MEL PETERSON**  
KRSA—Salinas, Calif.

1. It Ain't Me, Babe (Johnny Cash)
2. Don't Let Her Know (Buck Owens)
3. Four Strong Winds (Bobby Bare)
4. Ringo (Lorne Greene)
5. I Never Cared For You (Willie Nelson)
6. One Of These Days (Marty Robbins)
7. You're The Only World I Know (S. James)
8. When It's Over (Carl Smith)
9. Chug-A-Lug (Roger Miller)
10. A Thing Called Sadness (Ray Price)

**JOHN BRIDGES**  
WTRR—Sanford, Fla.

1. Once A Day (Connie Smith)
2. It Ain't Me, Babe (Johnny Cash)
3. Four Strong Winds (Bobby Bare)
4. Cross The Brazos At Waco (Billy Walker)
5. Ringo (Lorne Greene)
6. Pushed In A Corner (Ernest Ashworth)
7. You're The Only World I Know (S. James)
8. I'll Go Down Swinging (Porter Wagoner)
9. That's Where My Money Goes (W. Pierce)
10. I Won't Forget You (Jim Reeves)

# London Brings Home The Bacon

Australian soprano Joan Sutherland is the toast of New York. She opened the Metropolitan Opera's Met season with a stunning Lucia in "Lucia di Lammermoor" and in December, besides singing Lucia at the Met, she's appearing in two American Opera Society performances of Handel's Alcina.

Sutherland has recorded both works for London: Lucia (4355/1327) and Alcina (4361/1361) and they are among her top sellers. In addition, London has recently released highlights from her complete Alcina (5874/25874) to cash in on the stir her live performance will make in the music press. London's also cashing in on Sutherland's highlights from Handel's "Julius Caesar" (5876/25876). The opera buff who hears her "Alcina" at the American Opera Society's performances (Dec. 3 and 5) will be a target for her "Julius Caesar." Besides these releases London has just issued a runaway Sutherland seller—another two-record set in the tradition of "Art of the Prima Donna" and "Command Performance." The new one is called "The Age of Bel Canto" and features stunning Sutherland performances of florid masterpieces of song—from great 18th and 19th century composers, ranging from Handel to Verdi: The participation of Marilyn Horne, the young soprano who made a sensational New York recital debut earlier last year, adds excitement to this set.

Sutherland is also featured in an album of highlights from another top selling opera set: "La Traviata" (5886/25886). She is in magnificent voice, with trills rolled off with a startling precision and ease. Robert Merrill's added name power can only mean plus sales for this strong album.

### Maazel's Fidelio

Maazel's "Fidelio" (A-4259/OSA-1259) is played for thrills. The opening scenes are genial. They flow along with an easy animation that makes Angel's Klemperer seem turgid. From the Second Act Prison Scene, which opens with Florestan's famous aria, things really pick up and the power and impact of the performance is thrilling to behold. The top-notch cast

headed by Birgit Nilsson (Leonora) and James McCracken (Florestan) comes up with the best sung recording in the catalogs. The sound of the Vienna Philharmonic is ravishing to the ear. All in all, an outstanding achievement that is among the hot new opera sets released this fall. Maazel's is the most hair-raising performance on records since Toscanini's old RCA set made from a broadcast.

### Solti and Ansermet

In the orchestral department London has four winners in recordings by Solti and Ansermet. Hungarian-born conductor Solti leads razor-sharp performances of fellow Hungarian Bela Bartok's "Miraculous Mandarin Suite" and "Music for Strings Percussion and Celeste" with the London Symphony (CM 9399/CS 6399). This music is written for today's modern hi-fi-stereo component systems and it shows them off to brilliant effect.

Just as brilliant-sounding are three gorgeous orchestral disks from the Swiss conductor Ernest Ansermet and the Suisse Romande Orchestra. His performances of the Sibelius 2nd (CM 9391/CS 6391) and the 4th (CM 9387/CS 6387) symphonies have an exuberant sweep and cumulative power that makes these warhorses seem like young fillies. The grand architecture, the big lines of Sibelius' symphonies are projected with a power, thrust and, at the same time, a mystic tranquillity that easily makes these performances among the very best available. Released on the eve of the 100th anniversary of Sibelius' birth, in 1965, these recordings should come in for heavy station play and press coverage.

Rounding out Ansermet's contribution to London's fall list is a stunning record of orchestral showpieces that includes Ravel's "Bolero," Dukas' "The Sorcerer's Apprentice" and Honegger's portrait of a locomotive "Pacific 231." Ansermet builds tension to the breaking point in "Bolero." By restraining the natural impulses of his musicians to play loud, he makes "Bolero" a tour de force of orchestral dynamics, from pianissimo to fortissimo, which is what it was meant to be. His "Sorcerer's Apprentice" is full

## No Weeping Here



Chuck Chellman of Starday Records, right, is seen presenting a CMA membership to Bob Connors of WEEP-Pittsburgh as a "welcome aboard" gesture. WEEP is getting on the CW bandwagon.

of delicious humor and superb orchestral color and never has Honegger's locomotive rolled with fiercer impact. A delightful introduction for the beginning classical collector.

### Britten from Britain

Composer-conductor Benjamin Britten has produced two stunning albums for London. Both feature his music. The first (CM 9398/CS 6398), is a beautifully wrought performance of his big seller: "Variations and Fugue on a Theme of Purcell." This is the same music used as the soundtrack for a film, "The Young Person's Guide to the Orchestra." It is a splendid showcase for the modern orchestra, each choir getting a chance to shine in the spotlight before the brilliant fugal ending. Coupling is the delightful "Serenade for Tenor, Horn and Strings" with tenor Peter Pears. London's first recording of this work was a big sleeper. Now that we have this new version by the same artists it should be very big.

Britten is also represented on the premiere recording of his "Symphony for Cello and Orchestra" with Russian virtuoso Rostropovich (CM 9419/CS 6419). The 'cellist, to whom the work was dedicated, has a field day with its high-flying lyricism. A frankly romantic work, it should become part of the small repertoire for 'cello and orchestra soon. Coupling is first "name artist" recording of Haydn's recently discovered Cello Concerto in C. In both, composer Britten gives wonderful sympathetic, alert, dynamic support to the soloist.

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of  
**COUNTRY MUSIC**



# KITTY WELLS

sings

## I'LL REPOSSESS MY HEART

31705



### MOVING UP THE CHART



# JOHNNY WRIGHT

sings

## DON'T GIVE UP THE SHIP

31674

## WINS Radio Rocks With Adult Plans

NEW YORK—A trace of something on the air here may be the first sign of something in the air. WINS is formulating a new image for itself, which for want of a more precise title, has been termed "rock and roll for adults."

According to the station's general manager, Joel Chaseman, WINS is "going after the lost generation, the people who like popular music, but not when it's packaged for kids." Chaseman explained that he considered rock and roll a part of popular music and that his station will employ. "We're gram rock and roll along with other music genres as it has in the past.

The difference will be, he said, in the type of deejay the station will employ. "We're looking for more intellectual-ity," he said, in detailing the boost in age appeal the station wants.

To that end Ken Garland starts this week for the station. Chaseman, who imported Garland from Pittsburgh, describes him as "not in the cliché of pop deejays. He's informed and interesting."

By "cliche pop" deejays, Chaseman referred to deejays who direct their patter mostly toward teenagers.

Al Heacock, WINS program director, said that the latest developments are part of a "series of progressions" that the station has been making and will continue to make. "We are looking for people who can

relate to people," he said, discussing the deejay shifts. "It's not good for a station to get stuck with one format. They can suddenly find themselves behind the times," he added.

Joel Sebastian, recently of Detroit, is another new addition to the WINS deejay roster. That roster will be subject to other changes in the near future, Chaseman implied.

One change will not occur at WINS. And that's the tenure of Murray "the K" Kaufman and his slotting in the early evening hours.



Composer-editor Frank Erickson has just been appointed to the staff of Bourne Co., where he will be working closely with Ralph Satz of the educational division. In addition to wide-ranging editorial functions, Erickson will be staff-composing and guest-conducting in clinics.

Eddie Ray, Tower Records A&R Producer arrives in New York Dec. 7 for a week-long business visit. Ray, who will headquarter at the Tower's New York office, is in N. Y. to listen to masters and talk with publishers and producers about possible Tower product.

Mel Shayne is in Hollywood for two weeks of confabs with his partner, Joe Scandore, on behalf of their clients.

Kim Fowley, West Coast producer-publisher, has returned from an 8-month stay in Western Europe. Fowley had songs recorded by The Searchers, Rockin Berries, P. J. Proby, Hellions and Andrew Oldham's Orchestra in England, had material accepted by Jerry Williams in Sweden and Dutch artist Suzie. Fowley, an exhibition dancer, also doubled as master of ceremonies for the P. J. shows in Great Britain.

Earl Rothgeb and Jim McCoy have formed J. & J. Talent Service in Luray, Va., and welcome contact from artists and managers. Pair is also starting McCoy Records and Music Publishing Co., and welcome, too, new writers and artists.

Gary Geld and Peter Udell, songwriters and independent producers, returned from Nashville recently where they spent five days recording a mysterious new talent find for Mercury Records.

George and Florence Pincus (he's the eminent publisher) are taking The France Dec. 23 on a 13-day Caribbean cruise.



BY ED HAMILTON

Studio-wise, things are really swinging here.

Mercury's Shelby Singleton jettied in last week from New York for sessions with Roy Drusky, Faron Young, Darrell McCall, Laura Sue York and Johnny Sea. RCA Victor's Chet Atkins is busy with sessions for The Browns, Don Gibson, Connie Smith, Bobby Bare, George Hamilton IV, and The Anita Kerr Singers. Bare and Hamilton have been doing sessions in German for release overseas. Wesley Rose had The Everly Brothers in for SIX dates! Epic's Billy Sherrill has a session set for label newcomer Merle Kilgore this week. Looks like Billy's come up with a winner in Stan Hitchcock's "Lonely Wine." Mercury's Jerry Kennedy did a date a couple of weeks ago with Bill Justis on Smash. Side that came off was "How Soon," the Henry Mancini tune, and it's got everybody in the Chicago office flipped! Don Law and Frank Jones at Columbia have Johnny Cash and Billy Walker set for album dates. Decca's Owen Bradley has Ernest Tubbs set immediately and Brenda Lee as soon as she returns from Europe.

Monument's Fred Foster recorded lovely Helen Chance, who also records under the name of Helen LaCroix, this past week. ABC-Paramount's Felton Jarvis, just out of the hospital, recorded Tommy Roe last week. Ork leader Richard Maltby was in town last week looking things over, plans to return later for album date. Capitol's Ken Nelson and Marvin Hughes getting ready to try and record just about everybody on the Music City roster before the Christmas Holidays. Mercury's Ray Stevens did a single session last weekend. And the date books at all studios are filled to overflowing. So, who says the recording business is off? Not in Music City, U.S.A.!

The latest scuttlebutt . . . and this is a guess . . . is that Broadway star Ethel Merman is tentatively set for sessions here to do an album with a prominent star of the Grand Ole Opry who's bridged that gap from country to pop via the nightclub circuit! And from what we can gather from those closest to the action is that it's going to come off in the very near future!

A "hurry up and get well" goes out to Decca's Warner Mack who was involved in a near tragic automobile crash near Princeton, Ind., last week. Warner's lovely wife, Sue, who was along when it happened is out of the hospital but Warner is being held over for observation of possible internal injuries.

Joe Wright, prexy of the same-named talent agency, is very excited about his new Topic release by Jimmy Walker called "Obehdiah," produced by Topic's A&R director, Bill Brock. Joe says the initial response has been terrific.

Mercury's Jerry Kennedy who's been snowed under with work lately and slowed down with a serious back ailment, has added Roy Dea out of Shreveport, La., as his assistant A & R man. Roy lightens the load by taking care of a lot of the office work and auditioning new material.

Tree Music's Buddy Killen floating in the clouds over Joe Tex' new Dial dinking of "Hold What You've Got." Buddy says this is the greatest record Joe ever made and could easily be a giant!

Steve Stebbins of the Americana Corporation sends word that things on the West Coast are swinging. He's had Columbia's Claude Gray and United Artists' James O'Gwynne on tour in Arizona and California this past couple of weeks. To kick off the 1965 season he's set Georgie Riddle, Claude Gray, Jimmy Dickens and several other Music City artists for work on the Coast.

Decca delight Vickie Carroll just completed a three-week engagement at The Domino in Atlanta where she appeared with Lenny Dee and the fabulous Rusty Warren. She is currently working a two-weeks run at The Rendezvous in Monroe, La., home of the world-famous Jiffy Fowler, juke box operator deluxe!

Hot record this week hereabouts is the Mercury slicing by Margie Singleton, "Don't Be Good To Me." Tune was penned by Margie and Carl Belew. Big album is the LeRoy Van Dyke "Live At The Trade Winds" featuring LeRoy and everyone in the band. Van Dyke's really kicking up the air action with his current controversy, "Anne Of A Thousand Days." Jocks around the country are glad to see the uncut version released.

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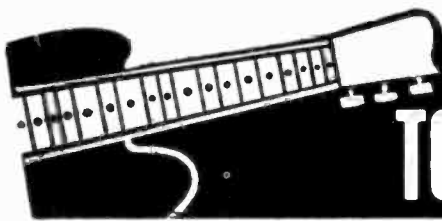
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# TOP COUNTRY SINGLES

# TOP COUNTRY LP'S



This Wk. Dec. 12	Last Wk. Dec. 5		Wks. on Chart	This Wk. Dec. 12	Last Wk. Dec. 5		Wks. on Chart	This Wk. Dec. 12	Last Wk. Dec. 5		Wks. on Chart
1	2	<b>THE RACE IS ON</b> George Jones—U. A. 751	12	26	28	<b>WHEN IT'S OVER</b> Carl Smith—Columbia 43124	8	★1	3	<b>BITTER TEARS</b> Johnny Cash—Columbia CL-2248: CS-9048	7
2	1	<b>ONCE A DAY</b> Connie Smith—RCA Victor 8416	10	★27	34	<b>I'LL REPOSSESS MY HEART</b> Kitty Wells—Decca 31705	3	2	1	<b>TOGETHER AGAIN/ MY HEART SKIPS A BEAT</b> Buck Owens—Capitol T-2135: ST-2135	17
3	4	<b>CROSS THE BRAZOS AT WACO</b> Billy Walker—Columbia 43120	9	28	32	<b>NINETY DAYS</b> Hank Snow, Jr.—RCA Victor 8437	3	3	2	<b>THE BEST OF JIM REEVES</b> RCA Victor LPM-2890: LSP-2890	17
4	5	<b>THE LUMBERJACK</b> Hal Willis—Sims 207	10	★29	39	<b>I WON'T FORGET YOU</b> Jim Reeves—RCA Victor 8461	2	4	4	<b>THE BEST OF BUCK OWENS</b> Capitol T-2105: ST-2105	22
5	6	<b>FOUR STRONG WINDS</b> Bobby Bare—RCA Victor 8443	8	★30	42	<b>ODE TO THE LITTLE BROWN SHACK OUT BACK</b> Billy Ed Wheeler—Kapp 617	3	5	6	<b>YESTERDAY'S GONE</b> Roy Drusky—Mercury MG-20919: SR-60919	7
6	7	<b>I'LL GO DOWN SWINGING</b> Porter Wagoner—RCA Victor 8432	11	31	21	<b>LOVE LOOKS GOOD ON YOU</b> David Houston—Epic 9720	8	6	5	<b>COUNTRY DANCE FAVORITES</b> Faron Young—Mercury MG-20931: SR-60931	10
7	3	<b>I DON'T CARE</b> Buck Owens—Capitol 5240	18	32	35	<b>MISMATCH</b> Bobby Barnett—Sims 198	5	★7	13	<b>THE TRAVELIN' BARE</b> Bobby Bare—RCA Victor LPM-2955: LSP-2955	4
8	8	<b>MAD</b> Dave Dudley—Mercury 72308	13	33	36	<b>WHAT AM I GONNA DO WITH YOU</b> Skeeter Davis—RCA Victor 8450	3	8	8	<b>GEORGE JONES SINGS LIKE DICKENS</b> United Artists UAL-3364: UAS-6364	15
9	11	<b>YOU'RE THE ONLY WORLD I KNOW</b> Sonny James—Capitol 5280	5	34	24	<b>PLEASE TALK TO MY HEART</b> Ray Price—Columbia 43076	18	9	7	<b>R. F. D.</b> Marty Robbins—Columbia CL-2220: CS-9020	15
10	10	<b>HE CALLED ME BABY</b> Patsy Cline—Decca 31671	9	35	29	<b>IN THE MIDDLE OF A MEMORY</b> Carl Belew—RCA Victor 8406	17	10	12	<b>I DON'T CARE</b> Buck Owens—Capitol T-2186: ST-2186	5
11	12	<b>IT AIN'T ME BABE</b> Johnny Cash—Columbia 43145	10	36	38	<b>LEAVE A LITTLE PLAY (IN THE ROPE OF LOVE)</b> Bob Jennings—Sims 202	4	11	9	<b>THANKS A LOT</b> Ernest Tubb—Decca DL-4514: DL-74514	23
12	16	<b>THANK YOUR LUCKY STARS</b> Eddy Arnold—RCA Victor 8445	6	37	(—)	<b>RINGO</b> Lorne Greene—RCA Victor 8444	6	★12	28	<b>THE FABULOUS SOUND OF FLATT &amp; SCRUGGS</b> Columbia CL-2255	2
13	17	<b>ONE OF THESE DAYS</b> Marty Robbins—Columbia 43134	11	38	41	<b>DO-WACKA-DO</b> Roger Miller—Smash 1947	3	13	19	<b>I GET LONELY IN A HURRY</b> George Jones— United Artists UAL-3388: UAS-6388	2
14	9	<b>GIVE ME FORTY ACRES (TO TURN THIS RIG AROUND)</b> Willis Bros.—Starday 681	14	39	40	<b>PASS THE BOOZE</b> Ernest Tubb—Decca 31706	4	14	10	<b>COUNTRY MUSIC TIME</b> Kitty Wells—Decca DL-4554: DL-74554	9
15	16	<b>THREE A. M.</b> Bill Anderson—Decca 34134	6	40	25	<b>GO CAT GO</b> Norma Jean—RCA Victor 8433	8	15	20	<b>SONGS OF TRAGEDY</b> Hank Snow—RCA Victor LPM-2901: LSP-2901	15
16	13	<b>CHUG-A-LUG</b> Roger Miller—Smash 1926	14	41	43	<b>IN CASE YOU CHANGE YOUR MIND</b> Bill Anderson—Decca 31681	5	16	14	<b>THERE STANDS THE GLASS</b> Carl Smith—Columbia CL-2173: CS-8973	30
17	14	<b>MY FRIEND ON THE RIGHT</b> Faron Young—Mercury 72313	15	42	50	<b>HAPPY BIRTHDAY</b> Loretta Lynn—Decca 31707	2	17	16	<b>BY REQUEST</b> Ferlin Husky—Capitol T-2101: ST-2101	6
18	15	<b>FORBIDDEN STREET</b> Carl Butler & Pearl—Columbia 43102	15	43	(—)	<b>DON'T GIVE UP THE SHIP</b> Johnny Wright—Decca 31674	1	18	11	<b>LOVE LIFE</b> Ray Price—Columbia CL-2189: CS-8989	14
19	20	<b>LONELY GIRL</b> Carl Smith—Columbia 43124	10	44	47	<b>SITTIN' IN AN ALL NIGHT CAFE</b> Warner Mack—Decca 31684	2	19	21	<b>SING-A-SONG</b> Hank Williams, Jr.—MGM E-4213	5
20	22	<b>HALF OF THIS, HALF OF THAT</b> Wynn Stewart—Capitol 5271	6	45	(—)	<b>CAUSE I BELIEVE IN YOU</b> Don Gibson—RCA Victor 8456	1	20	22	<b>GOLDEN COUNTRY HITS</b> Hank Thompson—Capitol T-2089: ST-2089	16
★21	31	<b>CLOSE ALL THE HONKY TONKS</b> Charlia Walker—Epic 9727	4	46	(—)	<b>WHAT I NEED MOST</b> Hugh X. Lewis—Kapp 622	1	21	15	<b>MORE HANK SNOW SOUVENIRS</b> RCA Victor LPM-2813: LSP-2813	34
22	23	<b>EVERYBODY'S DARLIN' PLUS MINE</b> Browns—RCA Victor 8423	4	47	(—)	<b>BROKEN ENGAGEMENT</b> Webb Pierce—Decca 31704	1	22	26	<b>A KING AND TWO QUEENS</b> George Jones— United Artists UAL-3367: UAS-6367	2
23	26	<b>I NEVER CARED FOR YOU</b> Willie Nelson—Monument 855	6	48	44	<b>FINALLY</b> Kitty Wells & Webb Pierce—Decca 31663	16	23	24	<b>FAITHFULLY YOURS</b> Eddie Arnold— RCA Victor LPM-2969: LSP-2969	5
24	27	<b>PUSHED IN A CORNER</b> Ernest Ashworth—Hickory 1281	7	49	(—)	<b>TRUCK DRIVING MAN</b> George Hamilton IV—RCA Victor 8462	1	★24	(—)	<b>YOUR CHEATIN' HEART</b> Soundtrack—MGM E-4260: SE-4260	1
25	19	<b>I GUESS I'M CRAZY</b> Jim Reeves—RCA Victor 8383	23	50	45	<b>STOP ME</b> Bill Philips—Decca 31648	7	25	29	<b>BLUE AND LONESOME</b> George Jones—Mercury MG-20906	11
								26	25	<b>HAVE I TOLD YOU LATELY THAT I LOVE YOU</b> Jim Reeves—Camden 842	5
								27	23	<b>MOONLIGHT AND ROSES</b> Jim Reeves—RCA Victor LPM-2854: LSP-2854	29
								28	27	<b>HONKY TONK MAN</b> Johnny Horton—Columbia CL-1721: CS-8779	4
								29	(—)	<b>THANK YOU FOR CALLING</b> Billy Walker—Columbia CL-2206: CS-9006	1
								30	30	<b>DANG ME/CHUG-A-LUG</b> Roger Miller—Smash MPS-27049: FRS-67049	19



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POPS  
A  
WINNER



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