

MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 17

The Piano Scene—
Pop, Jazz, Classical



VAN CLIBURN



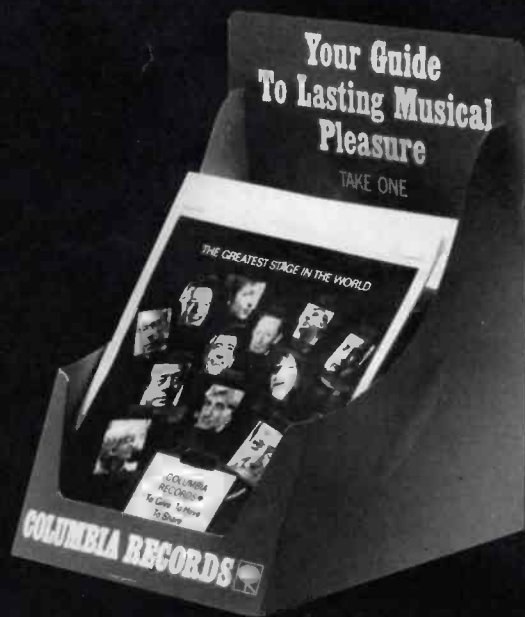
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Beatles Deluxe LP

Capitol Records will issue this week a deluxe, two-record LP called "The Beatles Story." According to the label the package re-creates in song and story the fantastic rise of the world-famous foursome.

The special two LP set is designed by the firm to commemorate the Beatles first anniversary in the U.S. (It's really about a month early since it was in late December that the Beatles first Capitol record, "I Want To Hold Your Hand," was introduced in America.)

The LP's contain the story of the Beatles, interviews with the group, excerpts from their hit Capitol Records and a track from their recent Hollywood Bowl Concert. Voyle Gilmore, Capitol vice president and head of recording for the label, says the set will make an ideal gift for anyone, especially now at the start of the Christmas season.

Meanwhile, back at the radio station rat race, KQV, the ABC outlet in Pittsburgh, claimed a first in playing the Beatles recording of "I Feel Fine," and "She's A Woman," which they claim will be the boys' next release. Right after Pittsburgh's ABC outlet played the recording, WABC in New York, also an ABC outlet, had the two sides on the air. Neither KQV, nor ABC-Radio, would tell where they obtained the tapes.

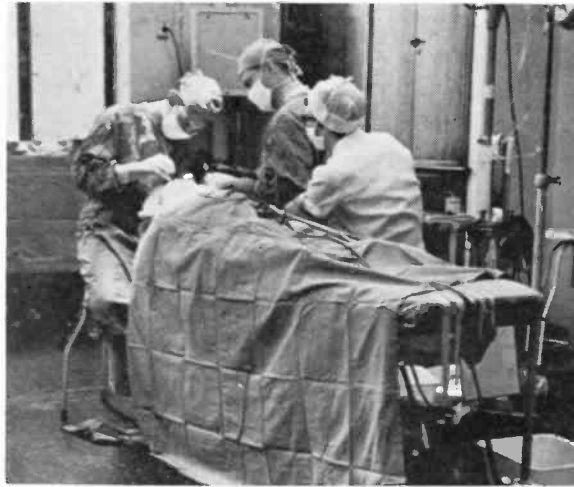
Our information is that Capitol was set to issue the Beatles disc on November 27. However the release date was moved up to November 23.

Pearl To Roulette

Pearl Bailey, who had some of her best-selling records on Roulette a few years ago, has returned to that label. Hugo and Luigi, firm's new recording

Disc-Schticks

By Ed Sherman



"I wouldn't believe it, if I didn't see it with my own eyes!" I love you Ringo!—tattooed right on her tonsils!"

chiefs, signed Pearly Mae. The duo also signed the Exciters, group that had a number of smash hits on United Artists Records, including "Tell Him."

Columbia Has "Cradle"

Columbia Records will record the off-Broadway revival of Marc Blitzstein's "The Cradle Will Rock." Show opened in New York on October 8 to good reviews. Gershon Kingsley is musical director for the show and Leonard Bernstein will play the piano for the Columbia recording.

Merseybeats Arrive

The Merseybeats, group that introduced the Mersey Sound in Britain, arrived in the U.S. last week, for a round of press conferences with the trade and consumer press, and with the New York disc jockeys. Lads also taped the Clay Cole TV Show. Merseybeats were

brought to the U.S. by Fontana Records, the new Mercury subsidiary label, to help publicize their first recording to be issued here, called "Last Night."



THEY'VE GOT DELANEY: Delaney of course is Delaney Bramlett, and he is now with GNP-Crescendo Records, as this picture with national promotion chief (left) Bud Dain, and president Gene Norman shows.

Mercury Drama Spree

Mercury Records has moved solidly into the dramatic field of recordings with an agreement with New York's Lincoln Repertory Center for the recording rights to all plays produced by the center. Irwin Steinberg, executive vice president of Mercury, flew to New York to sign the agreement for the first play to be recorded, "After The Fall." The play, penned by Arthur Miller, was the company's first hit of last season. The recording of the play was made in New York last week, and is expected to be issued in December.

In the spoken word field Mercury Records is releasing this week one of the most elaborate and profusely illustrated sets in its history. It is the "Living Bible" collection of 12 boxed albums which will retail at \$59.95. It features Sir Lawrence Olivier reading from the authorized King James version of the Old Testament, with musical background of traditional Hebrew themes and contemporary Israeli works.

Each record in the set is individually presented in its own double fold album cover, with the full written text of the selections being read by Olivier. The 12 albums are boxed in a leathercloth "Bible" case.

Review of the Week

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CHARTS & PICKS

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NOVEMBER 28, 1964

The piano scene:



pop

Strong demand for Roger Williams, Peter Nero and Ferrante and Teicher indicate saleability of piano LP's. To ice the cake, catalog items sell too.

America's favorite instrument. The piano has long been America's favorite instrument. Even today, in the era of an extra TV set for the play room, piano sales continue to mount. According to the American Music Conference, over 21 million Americans play the piano. Only six million Americans play the next most popular instrument, the guitar.

This is one of the reasons so many record manufacturers look upon piano records as the backbone of their catalog. Practically every label, from the smallest to the largest, whether the field be pop, country, blues, or whatever, has a pianist or two or more, on the roster. Their sales may range from fair to excellent, but when one of them hits the public fancy they can turn into smash sellers.

Williams and Nero. Over the past few years for example, two pop pianists have emerged who have turned into big record sellers, Roger Williams and Peter Nero. And a rare combination, a two piano pop duo, Ferrante and Teicher, have shown that the duo-pianist scene can also sell big.

Roger Williams has sold, according to Kapp Records, over eight million records in the past 10 years on domestic sales alone. This is a remarkable figure for a pop pianist, and demonstrates the appeal of a piano disc, featuring the right artist with the right — or commercial — material. Williams has had 31 LP sets issued on the Kapp label, and they are all still in the catalog.

In the case of Roger Williams, Kapp has issued many idea albums, like songs of the Fabulous 40's, 50's and 60's. There have also been albums of movie themes, waltzes and pop hits of various periods.

The big gun. Peter Nero was RCA Victor's big gun in its campaign to capture a solid share of the always solid piano market. He succeeded in making a name for himself, and becoming a top seller in remarkably short order. His albums, since he joined RCA about four years ago, have been consistent chart-makers, and he has become known on TV and in movies as well.

The consistency of sales of piano LP's has been one of the reasons manufacturers are always willing to try a recording with a new pianist. They are the kind of catalog item that keeps on selling, after recordings by more ephemeral pop artists have disappeared from the charts, and often from the catalog itself.

Ferrante and Teicher. Such consistency is the hallmark of Ferrante and Teicher, one of the few duo-piano teams ever to become smash sellers in the pop record market. Since they joined the United Artists label in 1958 they have recorded 23 LP's. Many of them have contained themes from movies, a likely project since they are signed to a movie firm subsidiary, but they have also done albums of music from Broadway shows.

An indication of the sales value of Ferrante and Teicher is their new contract

with United Artists. It guarantees the duo \$1 million over 10 years. The twin-piano team is not only a good name on records, they also do well on the concert trail. They go out on one-nighters in the spring and in the fall and their houses are usually capacity.

Duchin and Cramer. Another new piano artist who has had considerable success over the past two years is Peter Duchin, son of the famous Eddie Duchin. With Decca since he started recording, Duchin has issued six albums and all have been good sellers. His showcase is the St. Regis Hotel in New York where he and his orchestra do fantastic business every night.

From the country field comes Floyd Cramer, another relatively new and important piano name. He scored heavily in the pop field just a few years ago with his best-selling single recordings, like "Last Date." He has nine piano albums in the RCA Victor catalog, plus two organ sets, and they all do well.

Joe Harnell. Kapp Records, in addition to Roger Williams, also has a name pianist in Joe Harnell. Just last year he won a NARAS award as the best for his single with orchestra of "Fly Me To The Moon" done in a brightly swinging bossa nova beat. A new Harnell single record called "Ill Wind," and "St. Thomas" came out just last week and Kapp is putting a big campaign on the disc.



- Peter Nero
- Peter Duchin
- Floyd Cramer
- Ferrante & Teicher





Carmen Cavallaro

Columbia Records believes it has a new piano find in Neil Wolfe. The firm is on a big promotion kick and expects to make him their new important piano name.

The new names are the hot names, but it is surprising how many of the older pop piano names still keep on selling albums, and not only new albums but their catalog items as well.

Cavallaro and Carle. Carmen Cavallaro, for instance, is a very important piano name for Decca although it has been years since he had a smash LP or single. But he keeps releasing new LP's, and his 24 catalog items all move steadily. He is featured in many record stores in the piano LP browser boxes, along with newer artists like Williams and Nero.

Another veteran name in the same category is Frankie Carle. He too is featured in record stores along with other pianists. His long list of Victor LP's, now at about 20, also has steady sales. And he happens to be a good record club seller too.



Irving Fields

Liberace, Feyer, Fields. In this same category are such great older names as Liberace, George Feyer and Irving Fields. Liberace's list of Columbia catalog items, all of which sell steadily, now number over a dozen albums. Liberace at his peak on TV was also a powerful record seller. Today his sales are still good. Irving Fields, who has albums on Decca, King, Everest and Fiesta, continues to be in demand among piano fanciers. George Feyer, who quietly became one of the steady sellers on the Vox label almost a decade ago, continues to sell his older Vox recordings, while selling nicely for his current label, Decca.

George Greeley's list of a dozen LP albums for Warner Bros. also continue to move in the piano field. And Del Woods, the only female honky tonk piano artist, rolls along merrily with steady-selling LP's on Victor and her new label, Mercury.



Frankie Carle



George Feyer

Crazy Otto too. A number of years ago, back in the early 1950's one of the big piano names was Crazy Otto, who played a sort of beer-hall honkey-tonk type of piano. At one time he had best-sellers that went to the top of the charts. His albums on both Decca and MGM are still in demand, and still garner sales.

The big pop piano names today, Williams, Nero, Ferrante and Teicher, and Duchin all play a rather lush, lilting style of piano. It's a lot different from the honky-tonk or blues or boogie woogie piano of the 1930's and 1940's. But it sells well and indicates once more that piano records remain a very important part of the current pop record scene.

BOB ROLONTZ

Christmas Picks

BRENDA LEE

Decca 31688

CHRISTMAS WILL BE JUST ANOTHER LONELY DAY (Ahab, BMI) (2:26)—Jackson, Seymour
THIS TIME OF THE YEAR (Vanessa, ASCAP) (2:34)—Owens, Hollis

Two powerful sides, first up a medium paced ballad with rock feeling, the flip a slower, dreamier side.

BURL IVES

Decca 31695

A HOLLY JOLLY CHRISTMAS (St. Nicholas, ASCAP) (2:08)—Marks

SNOW FOR JOHNNY (MooMoo, BMI) (2:35)—Twitty, Carter
Ives sings the first of these sides in a new "Rudolph" TV spec December 6, thus it's sure for heavy exposure. Flip is a country-ish styling.

AL HIRT

RCA Victor 8478

HOORAY FOR SANTA CLAUS (Diplomat, ASCAP) (2:04)—Delugg, Alfred

Flip is "White Christmas," (Irving Berlin, ASCAP) (2:40)—Berlin
The trumpet man does a fine job with help from girls' chorus, of this bright tune from the film, "Santa Claus Conquers the Martians."

GARRY FERRIER

Academy 112

RINGO-DEER (Assembly, BMI) (1:15)—Ferrier

Flip is "Just My Luck" (Assembly, BMI) (2:25)—Ferrier

A humorous styling about one of Santa's new associates up at the North Pole. Could grab good play.



"SOMETHING MORE": That's the name of Barbara Cook's current Broadway musical, which is being recorded by ABC Paramount.

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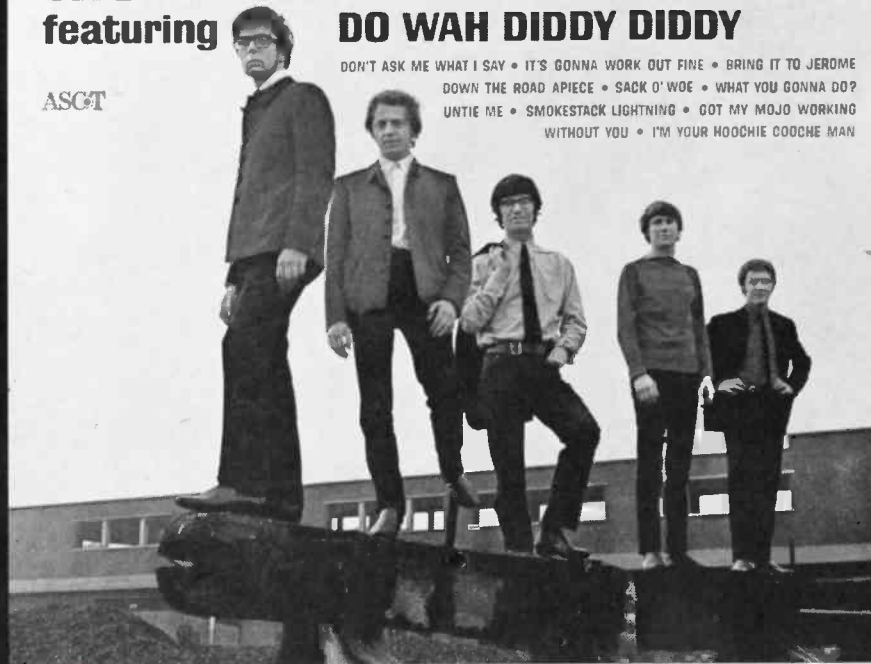
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WITHOUT YOU • I'M YOUR HOOCHIE COOCHE MAN



Watch  take off!!

Ascot is a Division of United Artists Records, of course!

classical

The piano scene:

For classical artists recordings have become as important to their careers as live concerts. Records can even trumpet a talent to international fame over-night

Genius at work. This past month, Wilhelm Kempff, age 69, made his long overdue American debut at Carnegie Hall, performing the late sonatas of Beethoven. He approached the keyboard and the music as if they were lifelong friends with whom he would spend a couple of hours in relaxed conversation. It was a loving conversation. Often, Kempff would lean back, smile gently, and enjoy a familiar inner voice as it eloquently spoke in well turned phrase. Since he was among friends, certain liberties were naturally taken, some of which were enigmatic and highly personal. Yet it was an evening of

all spontaneity, freshness and breadth. There was genius at the unpretentious task of being its non-competitive self. Above all, there was beauty.

While this was Kempff's debut, he was no stranger to New Yorkers. The house was full. They were not merely familiar with his name, but his work, for Kempff's artistry has been available to a large audience for many years in his recordings for London Records and Deutsche Grammophon; documents which we, the public, and the artist are fortunate to have for posterity.

Records and fame. In this era of mass

media, recordings, (and in some instances television) play as important a role in the career of an artist as do live concerts. Recordings may even trumpet a talent to international fame overnight, such as was the case with Glenn Gould ("Goldberg Variations" on Columbia) and, in a sense Van Cliburn with the Tchaikovsky Concerto.

Van Cliburn's Victor recording of the Tchaikovsky Concerto holds the distinction of being the biggest selling classical recording of all time. On the strength of this (plus, of course, a few other significant considerations, such as talent) Cliburn found himself shortly after his Russian success commanding concert fees which can only be matched by the illustrious Artur Rubinstein.

Glenn Gould, on the other hand, has virtually withdrawn from the concert stage—giving a usual maximum of six concerts per season—and flatly states his preference for making recordings to touring. In the case of Gould, therefore, recordings play an essential role in his career.

Stiff competition. While Gould and Cliburn are admitted exceptions, their success does serve to illustrate the popularity of their instrument. The U. S. is particularly piano-conscious, and as a result, competition among the newcomers is incredibly stiff.

We are still in an age of specialization, of technical virtuosity, and maybe just plain one-upmanship. With a plethora of fine teachers and ambitious youngsters, the amount of available pianistic talent is staggering. No other instrument has attracted so many. The terms of success are particularly heartbreaking when we watch hundreds of pianists march straight from their Town or Carnegie Hall debuts right back into obscurity.



Wilhelm Kempff

Something distinctive. What the survivors have is that something special. Some distinction. Many are quietly groomed over a long period of time before their reputation is set. It is not a field for an impatient soul.

Less than two years ago, for instance, Andre Watts made an impressive debut with the New York Philharmonic which was first televised over CBS-TV, then repeated at Lincoln Center when he replaced the ailing Glenn Gould. His performance of the Liszt Concerto No. 1 was rush-released by Columbia Records, and sold considerably well on the heels of his news value. But rather than rush headlong into a hectic performance schedule which might well have been arranged, he chose to finish his schooling and study, limiting his engagements to about six well-planned performances a year. Columbia has just released a new recital album by the 18-year-old youth.

Labels on lookout. Recording companies are continually on the lookout for new talent—a Lorin Hollander, a Philippe Entremont—youngsters with promise. They have learned that regardless of the thousands of recordings of piano music there are in the catalog, there is always room for a new interpretation, a fresh idea, a new concert idol. And best of all, for those artists who make it big over the years, their old recordings are as big as ever.

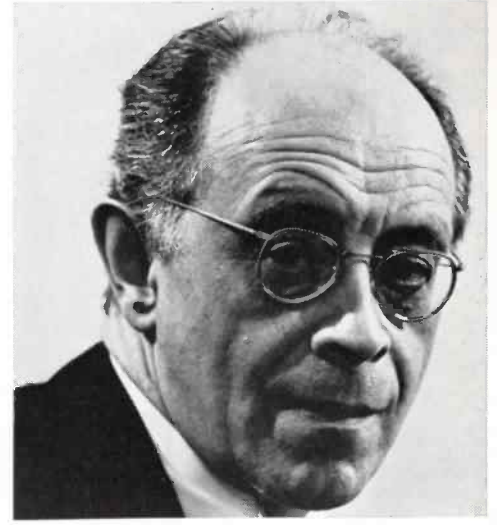
Angel's recent re-issue of the Schnabel Beethoven sets clearly demonstrates this point. Serkin, Brailowsky, Rubinstein, Richter, Backhaus, Bachauer, Arrau, Fleisher, whoever—once they have been set in their reputation, they are invaluable catalog artists, and will continue to sell for the company for years to come. (For many of these now-famous artists, their mass impact was long in coming.)

There is the recent case of Vladimir Horowitz moving from RCA Victor to the Columbia label only to produce a recital album which made the popularity charts. The attention given this album was reflected in an increase in sales in his other albums as well. Companies have learned to look at each piano album as a potential big seller, a collectors item—if not today, then perhaps at some future date.

BARRY KITTLESON



Vladimir Horowitz



Rudolf Serkin



Sviatoslav Richter



Lorin Hollander



Philippe Entremont



Andre Watts

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CLASSIC BEAT

Instant Soprano

by Barry Kittleson

"There's a lot more to life than just a career. That's why I want to get mine out of the way while I'm still young." It is this philosophy which led Teresa Stratas to the Metropolitan Opera at the age of 19 ("singing the maid in every opera"), only to become one of the company's leading sopranos by the time she was 21. Today, at 24, Teresa is an international diva of such stature that in January, 1965, Munich is mounting a new "Traviata" just for her.

Teresa makes no bones about the fact that she is a young lady in a mighty big hurry. "When I was sixteen I saw the Met touring company do 'Boheme' in Toronto. That was it. I had been singing pop stuff on radio for three years and didn't know a thing about classics or opera but I had been told by musicians that I had an awfully big voice for such a little girl. So I auditioned; got a scholarship to study with Irene Jessner at the Royal Conservatory."

Gets "Mimi" Role

With only three years of formal training behind her ("everybody asked me what was the big hurry") Teresa was incensed when she heard the Toronto Opera company was going to import someone to sing Mimi in "Boheme." "I knew I was ready to sing it, so I pretty much forced Walter Susskind to audition me. I told him he'd better listen to me because I intended to be singing at the Met by the time I was 20." She got the part.

"I don't hold with this age thing," says Teresa. "When I auditioned for Rudolf Bing I slipped him a note. All I wanted to know was did I have the potential to become a leading singer at the Met. I didn't want a career if I had to be second best, or relegated to comprimario roles. He said I should en-

ter the open Met auditions. I did, but nobody was more surprised than me when I won.

"I must confess, when I first started at the Met I figured that the wonderful things about success were the exterior rewards—the applause, the money, the reviews, the clothes I'd buy. Well I had my three furs by the time I was twenty, and I think they were important. But it's more important to get these things out of your system. The younger you can do it, the better. Now all that counts are the three hours up there on stage. That's the excitement. That's what makes me happy.

More To Learn

There's so much more to learn. Not just opera. I want to know more of the symphonic repertoire. And the theater and ballet. Painting! Up until now I haven't had time, I've been too busy learning new roles. A career is rewarding, but of necessity limiting. There is only so much time. That's why I want to have my career now. I think I'd like to retire when I'm about 35. I don't want to have to be singing when I'm fifty. There's too much in life.

"When I'm in Europe this winter, I'm going to record for Deutsche Grammophon. I've had offers before, but that's one area I wouldn't rush into. I wanted to be sure I was prepared to listen to myself over and over before I did. Now I'm ready."

At the Met this season, Stratas will perform the lead in "Manon," among other things. Which brings her full circle. It was October 28, 1959, that Teresa made her Met debut as Poussette in the same opera. "Which reminds me, I'd better get to work. I haven't learned the role yet."

Who says youth is wasted on the young?

**smile
baby**



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RADIO AND TV

The Reluctant Rockers

By June Bundy

November, 1964, may very well go down in broadcasting history as the month network television finally acknowledged the rating potency of rock and roll. With cynical expediency, the webs have apparently abandoned their heretofore classier-than-thou production philosophy towards r. & r. performers.

NBC bolstered the sagging ratings of its 'Entertainers' by airing a truly fine (in spite of Carol Burnett's weak narration) documentary film, "The Beatles In America" on Friday (13.) ABC-TV—already rocking along with "Shindig"—presented a Beatles special, filmed in England, Sunday (15) opposite Ed Sullivan, and "Smiley"—an r. & r. booking pioneer — fought back with the Dave Clark Five.

NBC-CBS to Rock

Meanwhile, NBC is readying a weekly hour-long rock and roll musical, packaged by GAC, as a replacement for two segments of "90 Bristol Court." The Beatles will also be represented next season on CBS as the stars of a half hour King Features cartoon series. At least two Beatles vocals will be spotlighted on the soundtrack of each show.

The ubiquitous Murray "The K" Kaufman, WINS, New York, was seemingly all over the channel last week. The "K", sometimes billed as "the Fifth Beatle," played a leading role in the Beatles documentary; a minor part on the ABC show (we never did spot him,) and was heard but not seen on WPIX-TV's 'Hot Wire' Thursday (12).

Nat To Atlantic

Nat Adderley, jazz cornetist, flugelhornist and eminent composer, has been signed to an exclusive contract with Atlantic Records. Nat is a featured performer and composer for his brother Cannonball Adderley's group. One of his compositions, "Work Song" has

In sharp contrast to his what-makes-Murray-run bit in the documentary, Murray emerged as a fall guy on 'Hot Line.' With the exception of columnist Dorothy Kilgallen, the panel (Gore Vidal, David Susskind, William B. Williams and Tony Bennett) gave the impression they held the deejay personally responsible for what they considered the low state of pop music.

Their Favorite Sport

The panel had a distinct advantage, since poor Murray could only communicate on the phone. After smiling snidely through the playing of some current best-selling disks, the panel (again with the exception of the tolerant Miss Kilgallen), indulged in their favorite sport—kicking around rock and roll.

Susskind made the asinine observation (to a stricken 16-year-old bride) that rock and roll music is "part of the illness" that causes early marriages.

When a somewhat agitated Murray the "K" demanded to know who appointed William B. an arbiter of good taste for the public, Williams replied grandly "There comes a time when you either have good taste or you haven't." William B. also brushed off a call from a young would-be-deejay by advising "The field is too crowded already. Don't come into it."

At the conclusion—having had their say about the evils of rock and roll—and its effect on youngsters—the panel unanimously agreed that adults have a perfect right to see and hear Lenny Bruce!

become something of a jazz standard.

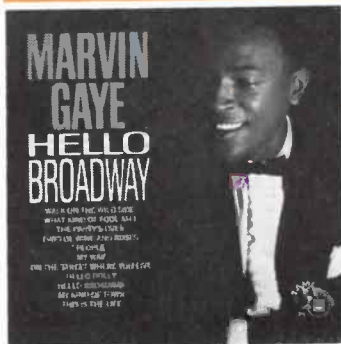
Meanwhile, Atlantic has released three new Christmas singles by the Drifters, Hank Crawford, and the Three Blonde Mice. They'll also reissue the Clyde McPhatter-Drifters "White Christmas," and Carla Thomas' "Gee Whiz, It's Christmas."

smile
real wide



Solid Christmas Sets Move Up

This Week's Block Busters



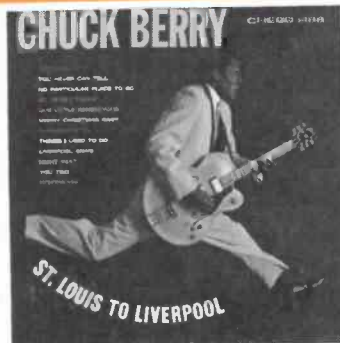
HELLO BROADWAY
MARVIN GAYE

Tamla 259
Marvin turns to some powerful Broadway show standards here with admirable results. "People," "Hello Dolly," etc. are included.



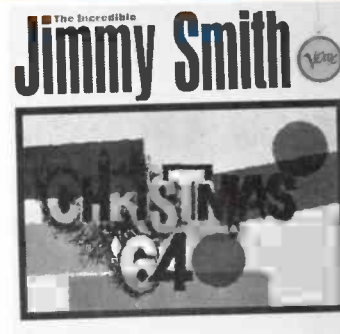
MALAMONDO
SOUNDTRACK
Epic LN 24126

This new Italian-based film is billed as in the tradition of "Mondo Cane." The background score is equally good and the cover is a conversation piece.



ST. LOUIS TO LIVERPOOL
CHUCK BERRY
Chess 1488

Here's Chuck with his recent "No Particular Place to Go," plus other goodies in his distinctive rocking school. Can sell plenty.



CHRISTMAS '64
JIMMY SMITH
Verve V-8604

The great jazz organist offers his own interpretations of a mixture of Christmas carols and Holiday pop standards. Fans will dig.



CHRISTMAS IN MY HEART
CONNIE FRANCIS
MGM E-3792

A standout program for the singer's fans. Connie does "White Christmas," "I'll Be Home for Christmas" and "The First Noel" among others.



RUNNIN' OUT OF FOOLS
ARETHA FRANKLIN
Columbia CS 9081

Aretha's been doing right well with her hit single, which is the title of this new set. Others include "How Glad I Am," "Walk on by," etc.



THE BEST OF MOMS AND PIGMEAT
MOMS MABLEY AND PIGMEAT
MARKHAM
Chess LP-1487

This is just what the title says, a collection of great tracks from past albums of both these comedy stars.



NOW
VIC DANA
Dolton BLP-2032

Some mighty fine readings by the lad including the recent singles "Love Is All We Need," and "Frenchy." Could grab a lot of action.

Chart Picks

THE GOLDEN MILLIONS
LAWRENCE WELK
Dot DLP 3611

Welk has a history of successful LP's based on song hits. This time the scope is broader, because the hits go way back, but the results are good.

FULL BLOOM
JACKIE ROSS
Chess 1489

This attractive thrush had a recent hit with "Selfish One," and there's good potential among these selections for more. Good wax.

ELLA WISHES YOU A SWINGING CHRISTMAS
ELLA FITZGERALD
Verve 4042

A whole group of jolly Christmas tunes mixed with ballads and Ella gives them her usual enthused performances.

LLOYD THAXTON PRESENTS
Decca 74594

A swinging group helmed by Billy Strange does tunes seen and heard on jockey Lloyd Thaxton's syndicated TV dance party. Good market for this.

SOPHIA LOREN IN ROME
SOUNDTRACK
Columbia OS-2710

This is John Barry's highly effective score for the recent Sophia Loren hour-long TV show on the city of Rome. Her photo on the cover will help too.

PICCOLA PUPA
Warner Brothers 1574

The latest Italian teen import is a discovery of TV's Danny Thomas. She sings up a storm in both Italian and English in this, her first album.

MONSTERS MUNSTERS, MUMMIES AND OTHER TV FIENDS
Epic LN 24125

Maestro Milton Delugg and the ork do the "Munsters" TV theme and the theme from "The Addams Family," plus themes for King Kong, Dracula etc.

THE ROY ORBISON SONGBOOK
THE SUNSET STRINGS
Liberty LRP-3395

Taking a leaf from the success of Capitol's Hollyridge Strings, this new ensemble plays the potent hit material of Roy Orbison.

QUEEN OF SOUL
ETTA JAMES
Argo 4040

The famed Miss Peaches turns it on in great style here with "I Worry About You," "Bobby Is His Name" and "Loving You More Every Day," among others.

COME DANCE WITH ME No. 2
SAMMY KAYE AND ORK
Decca DL 74590

The Kaye band takes pop hits like "Hello Dolly," "People" and "Ipapema," and does them in danceable big band fashion.

ANNETTE'S PAJAMA PARTY
ANNETTE
Vista 3325

A group of vocals by Annette (with one by guest star Dorothy Lamour) and danceable instrumentals. Book fold cover is loaded with photos too.

COYLE AND SHARP
Warner Brothers 1573

Billed as the masters of the "put-on" these lads have a different approach to humor which is likely to tickle a lot of people.

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 BABY LOVE Supremes—Stateside
- 2 UM, UM, UM, UM, UM; UM Wayne Fontana and the Mindbenders—Fontana
- 3 ALL DAY AND ALL OF THE NIGHT Kinks—Pye
- 4 SHA LA LA Manfred Mann—HMV
- 5 HE'S IN TOWN Rockin' Berries—Pye
- 6 OH, PRETTY WOMAN Roy Orbison—London
- 7 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Sandie Shaw—Pye
- 8 THE WEDDING Julie Rogers—Mercury
- 9 WALK AWAY Matt Monro—Parlophone
- 10 REMEMBER (WALKING IN THE SAND) Shangri-Las—Red Bird
- 11 TOKYO MELODY Helmut Zacharias—Polydor
- 12 GOGGLE EYE Nashville Teens—Decca
- 13 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves—RCA
- 14 LOSING YOU Dusty Springfield—Philips
- 15 DON'T BRING ME DOWN Pretty Things—Fontana
- 16 AIN'T THAT LOVING YOU BABY Elvis Presley—RCA
- 17 I'M GONNA BE STRONG Gene Pitney—Stateside
- 18 WHEN YOU WALK IN THE ROOM Searchers—Pye
- 19 THE TWELFTH OF NEVER Cliff Richard—Columbia
- 20 HOW SOON Henry Macini—RCA

A Great New One

**ANNA CRAIG
NOBODY
LOVES ME**



Fox 540

The Ultimate in Entertainment

Have You Heard
**THE OTHER
RINGO**

with Larry Finnegan

RIC S-146



Call Your
RIC
Distributor
Now



'cause
**"Little Lonely
Drummer Boy"**
is gonna make
a Big Star of you!

MICHELLE SCOTTI

LITTLE LONELY DRUMMER BOY

#40243

She's only 12 years old but she's got the poise of a seasoned veteran and a voice and style that makes teens go buy-buy! This Philips single proves it!

So great she even rates a special four-color single sleeve to create more sales impact!



Written and Produced by
GELD-UDELL

PHILIPS RECORDS

ONE WORLD OF MUSIC



ON ONE GREAT LABEL



The piano scene:

Solo pianists and piano-led trios are the most popular attractions in the world of jazz. This is also true on jazz records, where pianists have racked up the biggest sales



Foremost attraction. The economics of the jazz business has helped shape the jazz piano as its foremost attraction.

Of course, there are hornmen and large groups who are in regular demand. But, on the whole, the solo pianist and the piano-led trio are the most popular attractions in jazz today.

The instrument itself helps, too. It can be an orchestral voice when played fully . . . no holds barred. Or it can be the daintiest, most delicate of commentators when plucked softly. And it is equally at home in the dingiest of dives or the most regal of the world's concert halls.

Under the fingers of such jazzmen as, say, Erroll Garner or Oscar Peterson, the piano has been just that—a club instrument *and* a major concert attraction.

Garner most diversified. Garner, of all the jazz pianists playing the keyboard today, has managed to obtain the most diversified audience for his music. Guided by Manager Martha Glaser, the diminutive pianist graduated from the club circuit to the Sol Hurok concert circuit. Now

he is in such demand that he picks his clubs, TV shots on choice shows, and tours the world every year, playing the capitals and drawing full houses.

Currently in Europe, where he is racking up box office magic wherever he appears, Garner has recorded a live concert album. It will be released in this country on Philips through his own production Company, Octave Records.

Peterson's strong appeal. Peterson has just switched labels. The big, two-handed pianist left Verve after a long and fruitful association, to sign with the Philips label. Peterson, too, plays top clubs and top concert locations. His group, featuring perennial poll-winner Ray Brown on Bass, and Ed Thigpen on drums, has been one of the staples of Norman Granz' Jazz At The Philharmonic in recent years.

In addition to Garner and Peterson, the other best-drawing names in piano jazz today are Thelonious Monk, Bill Evans, Dave Brubeck, and George Shearing.

Monk, Evans, Brubeck, Shearing. Monk, whose recent Columbia albums

have electrified the jazz audience, has been appearing of late with a big band that plays what amounts to orchestrated versions of his piano pieces. Evans, one of Verve's mainstays and a Grammy winner for his triple-tracked album, "Conversations With Myself," plays extended stands in major jazz clubs. Brubeck and his group, featuring Paul Desmond, have had best-selling Columbia albums for several years now, and a pop hit in the single version of "Take Five." World tours and concerts in this country make up the bulk of Brubeck's in-person work. Shearing, just now emerging from a year of retirement and study, had an uninterrupted stream of Capitol albums to keep him before his fans. He works with a quintet that is always modern, often Latin, and usually provocative.

Andre Previn is an odd stick. He rarely appears in public as a jazz pianist because of the press of his other duties: composer, conductor, orchestrator, film music director, and song-writer. But he and Erroll Garner have the two best-

Oscar Peterson



Dave Brubeck



Thelonious Monk

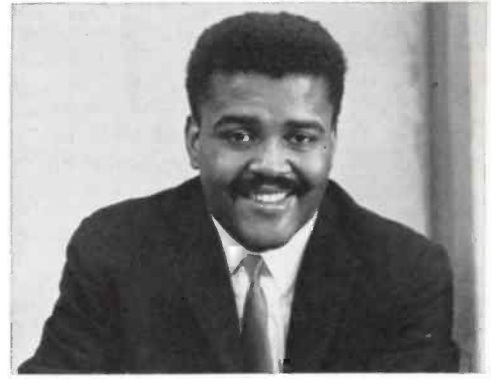




Andre Previn



George Shearing



Ray Bryant

selling jazz albums of all time: Previn's "My Fair Lady" on Contemporary, and Garner's "Concert By The Sea," on Columbia. Both have passed the half million mark. Previn is currently with Columbia in a variety of contexts—as a jazz soloist, classical soloist, classical conductor, and even as a songwriter (with his wife, Dory Langdon).

The distaff side. On the distaff side, Mary Lou Williams and Marian McPartland are the two big draws. Miss Williams plays largely in the New York area and has limited her recording activity to her own label. Miss McPartland is represented on Capitol and Time, and is equally at home playing modern jazz or, with husband cornetist Jimmy McPartland, the more traditional brand.

Popular and steady-working pianists include such as Earl Hines, who has lately been rediscovered by critics and fans alike, and who has albums on MGM, and forthcoming on Focus; Ray Bryant, who got off the ground initially, if briefly, with the hit single "Little Suzy" on Columbia; Pete Jolly, with several fine albums on Ava and a moderate hit in "Little Bird"; Ahmad Jamal, whose wholly personal keyboard style has drawn legions of followers to him and his Argo albums; Ram-

sey Lewis, also on Argo, and another stylist in the relaxed vein; Horace Silver, who works with a driving two-horn quintet and who has been a best-seller for Blue Note since the start of his career; and Bud Powell, brilliant, yet sporadic, performer who went back to France after an abortive engagement at Birdland recently.

Bandleader pianists. Bandleaders who are pianists include, of course, Duke Ellington (and his alter-ego, Billy Strayhorn); Count Basie, and Stan Kenton. Of the three, only Ellington has made any headway as a performing piano soloist. He is represented on Reprise, Columbia, Victor, and Capitol. Basie's band is on Roulette, Verve, and Columbia. Kenton's has always been on Capitol, but for one set of collected 78's issued as an LP on Decca.

No survey of the keyboard scene would be complete without mentioning two keyboard artists who are not pianists. Both Jimmy Smith and Shirley Scott play jazz organ, and they are among the top names in that field. Smith waxes for Blue Note and Verve; Miss Scott for Prestige.

Among the crop of newer pianists coming into their own are such as McCoy Tyner, who has sparked recording groups on several Impulse sessions and who heads

his own trio; Tommy Flanagan, who is also a sought-after sideman and trio leader; and Tupper Saussy, who records for Monument and has the jazz buffs ablaze at his work.

In good hands. And as for the future, it seems to be in good, and unusually personal, hands. Paul Bley, featured with Jimmy Giuffre's group on Verve and Columbia, is heading his own group now in *avant garde* directions. Same direction is indicated for Cecil Taylor, recently on Candid and UA; Charles Mingus, who doubled on piano for Impulse; and Don Friedman, who has recorded for Riverside. Clare Fischer is a fresh, melodic voice and also an arranger of note, as his work on World-Pacific will demonstrate. On Verve, the single-note style of Antonio Carlos Jobim set off his compositions brilliantly.

But when jazz piano comes close to the soul, then we must turn to Ray Charles. The ABC-Paramount star is not usually remembered as a pianist, although his keyboard style is as strong and individual as his vocal style. But Charles, the pianist, plays with that feeling of the blues and of gospel and of roots that is, after all, the essence of jazz piano.

DOM CERULLI

Duke Ellington



Ray Charles



Count Basie



REVIEW OF THE WEEK

Continued from page 3

Woody Joins Columbia

Woody Herman and ork have joined Columbia Records. Long term contract was signed last week by Ken Glancy, vice president of recording for Columbia. Herman's band has been very hot for Philips over the past three years. In 1963 Columbia released a three record LP set with the Herman bands of the 1940's called "The Thundering Herds." There is a possibility that Herman will join with Tony Bennett for a series of Columbia recordings.

Soupy Signs Up

Soup Sales has signed a recording contract with ABC-Paramount Records. The TV star, who has a hip kiddie show, stirred up a lot of excitement with his show on the West Coast, and now has created a following with his East Coast series. His first album on ABC-Paramount stars the comic in an original script with music.

Rudolph The TV Star

"Rudolph the Red-Nosed Reindeer," perennial Christmas favorite and now a 15-year landmark on the music and record scene, reaches a new milestone Sunday (6). On that date, Rudolph becomes a TV star.

Songwriter Johnny Marks, who created the ditty, has written the music and lyrics for the hour-long color spectacular which was produced by Videocraft in three-dimensional animation for the General Electric Company. Show will be repeated in 1965.

Burl Ives' voice will be featured in three songs from the score, including the finale song, "Holly Jolly Christmas," which he has cut for Decca. Another tune "Silver and Gold," has been done by the Do Re Mi Singers for Kapp. Another well-known Marks tune, "I Heard the Bells on Christmas Day," is a part of the score and Reprise Records is putting the tune out with Frank Sinatra and Fred Waring on a single.

The song, "Rudolph" was first sliced in 1949 by Gene Autry for Columbia. It has since sold more than 6,000,000.

All told, there are more than 300 records of the tune that have collectively sold about 40,000,000.

Colpix Goes West

Bob Yorke, recently named vice president and general manager of Colpix Records has confirmed the company's move to new West Coast headquarters. The move to Hollywood on December 1 was disclosed last week in Music Business.

Yorke also announced the appointment of two new key execs in the persons of Orrin Keepnews and Ben Hurwitz. Keepnews, formerly a principal in Riverside Records, becomes merchandising manager and Hurwitz a former rack jobber, has been named general sales manager.

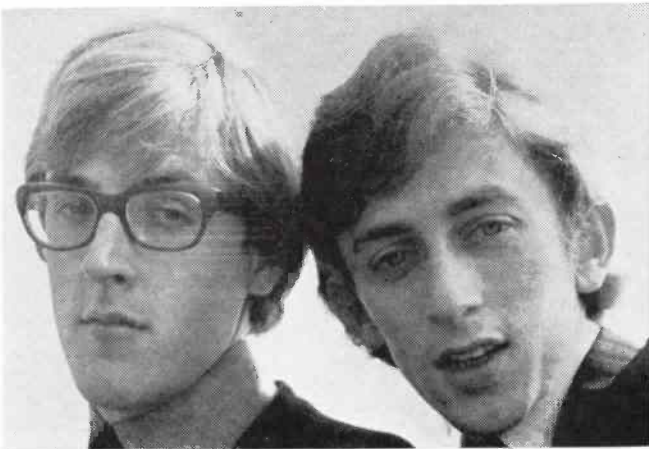
Those formerly with the company and remaining with the new administration are Ray Lawrence as field sales manager; comptroller, Lenny Adelman; Production manager Bernie Freedman, and Stu Phillips, in charge of West Coast a. and r. All those named will be based in Hollywood. Jack Lewis remains in New York in charge of East Coast record production.

Sill's New Slot

Lester Sill, well known figure in the music publishing and disk scenes for 17 years, has become head of Creative Music Group, a newly formed wing of Columbia Pictures-Screen Gems Music Division. According to the division's president, Don Kirshner, Sill will headquarter in Hollywood and will work on special music projects, handle talent, and expand the firm's activity in production of records.



FAMOUS SONS: The three youngsters pictured above are part of a new singing group called Dino, Desi, & Billy. Two of them are sons of famous fathers, Dino Martin (Dean's son) and Desi Arnez (Desi's son). Billy Hershe completes the trio. They have cut their first record for the Reprise label and the disc will be issued this week.



CHAD & JEREMY

and watch for our
NEW RELEASE:

"WHENEVER A TEENAGER CRIES"

by

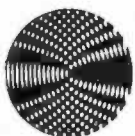
**Reparata
and the
Delrons**

WORLD ARTISTS #1036

THE RECORD MAY BE CALLED

"WILLOW WEEP FOR ME"

BUT EVERYBODY AT WORLD ARTISTS IS SMILING ALL
THE WAY TO THE BANK!



WORLD ARTISTS RECORDS

550 GRANT STREET, PITTSBURGH 19, PA.

REVIEW OF THE WEEK

The Rolling Stones

Dear Miss Bundy:

As an avid reader of Music Business and one of its new subscribers I was truly happy to read in the November 7th issue that you were one of the few columnists who appreciate the music by the Rolling Stones.

I and many others think they are one of the best rhythm and blues quintets. So many people and critics lash out at them just because they don't dress as neatly as the Beatles. At first glance they do look slightly disorganized but once you hear their music you don't care. They were rated the number one group in England which makes the Beatles number two there.

The Rolling Stones dress the way they always have. As for their hair it is clean and many other groups have longer hair. Also their music is more alive and they are more honest in their answers than some others

who pretend that they are "darlings."

Thank you,
Miss Sharon Riehl
Linden, N.J.

Dear Sirs:

I have been buying Music Business magazine regularly, and I am especially grateful to you for your pictures and stories on the fabulous Rolling Stones — the top r. & b. outfit in the world. However, after bringing home the November 14th issue, I did not hesitate to immediately demolish it, as after I took a look at the Hullabaloo, I nearly fainted! They've got to be joking! I've always thought that the Stones hair was the limit, but it certainly goes to show you what a rat race it really is!

Sincerely yours,
Laurie Friedman
New York, New York

Ed. Note: You might better call it a hairdo race, Laurie, at least among the boys.

Letters to the Editor

An Industry Genius

Dear Sir:

In your November 7th issue you labeled Phil Spector "an industry genius," a fact of which I have been aware of for a long time. Mr. Spector has been recognized as one of our better song writers employing his own sound. I feel that a feature article on this great talent with pictures (as Phil is somewhat eccentric) would be in order. Also please include any information about Mr. Spector's recent association with the Rolling Stones. Please print anyplace where I can find further information on Phil Spector.

Sincerely,
Don Goldberg
Rydal, Pa.

Ed. Note: We will have a story on Phil Spector sometime soon. His "eccentricities" would gladly be imitated by many record producers if they thought they could be half as successful as he has been. If you want more info about Phil we suggest you write to him at Philles Records in New York.

A Fan Letter

Dear Mr. Chase:

This letter is to congratulate Music Business for its excellent material. This is very useful to me and other disc jockeys. Please receive my best wishes and congratulations on this, your new activity. We met when you were with Billboard Magazine. I am sure that Music Business will be a great magazine.

Sincerely,
Ricardo Garcia
Santiago, Chile

Records Needed

Dear Sirs:

Music is my business (I am a disc jockey songwriter, and I also review records. I wrote 'Heidi' on the Pip label.)

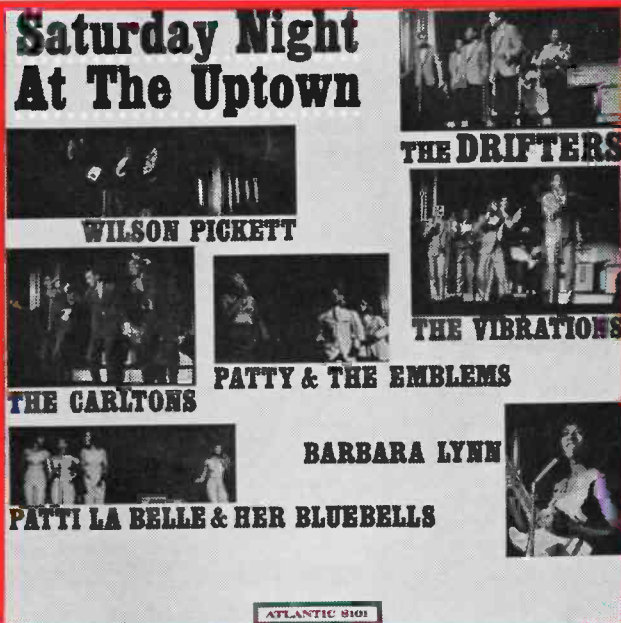
PLEASEING teens is also my business but I need records. I do record hops and everyone wants hits so tell the record companies to send them to me. Thank you.

Tom Palmer
c/o Record Reviews
213-8th Street,
Troy, N.Y.

Ed. Note: Consider them told, Tom.

TWO SURE CHART—BUSTERS!

Saturday Night At The Uptown



WILSON PICKETT
THE DRIFTERS
THE VIBRATIONS
PATTY & THE EMBLEMS
BARBARA LYNN
PATTI LA BELLE & HER BLUEBELLS

ATLANTIC 8101

SATURDAY NIGHT AT THE UPTOWN

Picked by all trade papers, survey sheets and innumerable DJ's

Under the Boardwalk / Mixed Up, Shook Up, Girl / If You Need Me / The Watusi / Down The Aisle / Can't You Hear The Beat / (O Baby) We Got A Good Thing Goin' / and many more hits.

ATLANTIC 8101/SD 8101

FROM RUSSIA WITH LOVE
NEVER ON SUNDAY
MORE—MONDO CANE
LA STRADA
THE GOOD LIFE—THE SEVEN CAPITAL SINS
THEME FROM WARSAW CONCERTO—DANGEROUS MOONLIGHT
LA RONDE
CANTO D'AMORE—DIVORCE ITALIAN STYLE
THEME FROM BILLY LIAR
FIRESTAR—TO BED OR NOT TO BED
NON DIMENTICAR—ANNA
AUTUMN IN ROME INDISCRETION OF AN AMERICAN WIFE

MR. ACKER BILK

GREAT THEMES FROM GREAT FOREIGN FILMS

WITH THE LEON YOUNG STRING CHORALE

ATCO 33-170

MR. ACKER-BILK

GREAT THEMES FROM GREAT FOREIGN FILMS

Mr. Acker Bilk's most appealing album since "Stranger On The Shore."

ATCO 33-170/SD 33-170

The Beatles Are Back!

Chart Picks

THE BEATLES

Capitol 5327
I FEEL FINE (Maclen, BMI) (2:20)
—Lennon, McCartney
SHE'S A WOMAN (Maclen, BMI)
(2:57)—Lennon, McCartney
These sides have been awhile in coming but they were worth waiting for. Both should make it. Two groovy efforts.

THE PETITES

Ascot 2166
IS THIRTEEN TOO YOUNG TO FALL
IN LOVE (Blackwood, BMI) (2:17)
—Rubin Robinson
Flip is "I'm Gonna Love Him (Yeah Yeah)," (Tender Tunes, BMI) (2:15)—Sanders
Here's a rousing new young girl group (they're all 13) and they pile a wild sound into this teen-styled rocker. Big arrangement too.

THE ANIMALS

MGM 13298
BLUE FEELING (Jay Boy, BMI)
(2:28)—Henshaw
BOOM BOOM (Conrad, BMI) (2:57)
—Hooker
Two strong sides for the boys and either could keep their string going. Both are strong on the r. and b. side.

THE WAIKIKIS

Kapp KJB 30
HAWAII TATTOO—Thomas
Flip is "Tahiti Tamoure,"—VanWetter
This could be a trailblazer in making a new trend. It's a good Hawaiian side with a beat and slick guitar and ukelele work. Has a good chance.

NINO TEMPO AND APRIL STEVENS

Atco 6325
HONEYSUCKLE ROSE (Joy, ASCAP)
(2:32)—Razaf, Waller
Flip is "Our Love," (Chappell, ASCAP) (2:17)—Clinton, Bernier, Emmerich
The pair have a real winner with this r. and b.-styled reading of the familiar standard. Watch this one.

MARTHA AND THE VANDELLAS

Gordy 7036
WILD ONE (Jobete, BMI) (2:39)—
Stevenson Hunter
Flip is "Dancing Slow," (Jobete, BMI)
(2:12)—Stevenson Hunter, Weatherspoon
Here's the fine gal group with another chapter in the great Detroit sound saga. Has the "Dancing in the Streets" feel.

GALE GARNETT

RCA Victor 8472
LOVIN' PLACE (Leprechaun, BMI)
(2:48)—Garnett
Flip is "I Used to Live Here," (Leprechaun, BMI) (2:38)—Garnett
The gal has had a big one recently—her first—and this slick ditty, also written by herself, should be a fast follow-up. It's that good.

THE SEARCHERS

Kapp KBJ 27
LOVE POTION NUMBER NINE —
Leiber, Stoller
HI-HEEL SNEAKERS—Higgenbotham
The group is already getting good station action on the top side and the flip, a new version of a recent hit, could also go. Watch both.

ROGER MILLER

Smash 1947
DOO WACKA DO (Tree, BMI)
(1:45)—Miller
LOVE IS NOT FOR ME (Tree, BMI)
(2:11)—Miller
Roger could have two hot ones on his hands here. Top is a play, Miller-style on an old '20s expression. Flip is full of humor too.

WILLIE MITCHELL

Hi 2083
PERCOLATIN' (JEC, BMI) (2:26)—
Arnold
Flip is "Check Me," (JEC, BMI)
(2:05)—Arnold

The "20-75" man has another strong, stomping r. and b. type instrumental that should keep the toes a-tappin'.

ANDY WILLIAMS

Columbia 43180
DEAR HEART (2:51) — Livingston, Evans
EMILY (2:21)—Mercer, Mandel
Williams comes through with a real ballad punch on these two fine songs, from two standout new motion pictures. Both sides could happen.

ROBIN GARRETT

Mutual 510
RINGO'S REVENGE (Eastwick, BMI)
(2:56)—Blumberg
Flip is "You Run Around," (Sultan, BMI) (2:29)—Cari
Here's a smart answer saga, from the feminine side to the current Lorne Greene "Ringo" smash. Clever lyric well handled. Has a chance.

THE RIGHTEOUS BROTHERS

Philles 124
YOU'VE LOST THAT LOVIN' FEELIN'
(Screen Gems-Columbia, BMI)
(3:05)—Spector, Mann Weil
Flip is "There's a Woman," (Mother Bertha/Ray Maxwell, BMI) (2:00)
—Medley, Hatfield Spector
The brothers have their first record with the label and they render a strong performance with all the typical Spector touches.

LARRY FINNEGAN

Ric 146
THE OTHER RINGO (A Tribute to Ringo Starr) (Seven Brothers, BMI) (2:10)—Finneran
Flip is "When My Love Passes By," (Seven Brothers, BMI) (2:35)—Finneran
The "Ringo" western saga approach is applied to an ode to the Beatles' Ringo and it comes out a potential winner. Well done by Finnegan.

LLOYD PRICE

Monument 865
AMEN (Unart, BMI) (3:08)—Goldsmith
Flip is "I'd Fight the World" (Pamper, BMI) (2:17)—Allison, Cochran
Price has a rousing rendition of this powerful, gospel-based tune. Great help too from thrush Emma Franklin.

THE NEW CHAUTAUQUANS

Academy 110
IT'S RAINING, IT'S POURING (Melvin, BMI) (2:35)—Miller Hickey
Flip is "A Patch of Grass," (Assembly/Lollipop, BMI) (3:06)—Miller, Carroll
A good folk-tinged big vocal group turns in a slick ditty that's mighty catchy. This one could easily catch on.

MAJOR LANCE

Okeh 7209
SOMETIMES I WONDER (Camad/Chi Sound, BMI) (2:09)—Mayfield
Flip is "I'm So Lost," (Painted Desert, BMI) (2:29)—Cooper, D'Errico
The Major turns in another slick rhythm effort that's bound to grab a lot of action.

BOBBY SHAFTO

Rust 5092
I'LL NEVER GET OVER YOU (Duchess, BMI) (2:07) — Mills
WHO WOULDN'T LOVE A GIRL LIKE THAT (Shapiro-Bernstein, ASCAP) (2:25)—Reed, Conrad
The British chanter had a good record several months back and he renders two highly saleable performances here. Either could go.

MONGO SANTAMARIA

Columbia 43171
EL PUSSY CAT (Mongo BMI) (2:24)
—Capers
Flip is "Black-Eyed Peas," (Hu-Laws, BMI) (2:42)—Laws
The Afro-Cuban drummer has a rocking, down-to-earth side here with strong jazz and rock touches. Full of gimmicks too. A good one.

MUSIC BUSINESS DISCOVERIES

LINWOOD TAYLOR

Jameco 2003
SWEETHEART (Flying Hawk, BMI) (2:33)—Taylor, Seabrook
SWEET LITTLE GIRL (Duchess/Flying Hawk, BMI) (2:35) — Taylor, Seabrook, Collins
Here's a worthy new talent on the r. and b. kick and both sides have a chance. Early action is reported from the Baltimore area.

THE MINDBENDERS

Fontana 1945
UM, UM, UM UM, UM, UM (Curton/Jaylenn, BMI) (2:27)
—Mayfield
FIRST TASTE OF LOVE (Rumbalero, BMI) (2:37) — Pomus, Spector
The British group, with Wayne Fontana handling lead, do a great job on Major Lance's recent hit and the flip is a good rocker too.

EARL PARADISE

Atco 6326
YOU'RE ALL I NEED (Cotillion, BMI) (2:50)—Nathan, Crume
DON'T PASS ME BY (Cotillion, BMI) (2:35)—Nathan, Crume
This lad has a powerful and emotional set of pipes and he puts them to good use on both these wailing ballad sides. Watch this boy.

DARLENE McCREA

Tower 104
MY HEART'S NOT IN IT (Screen Gems-Columbia, BMI) (2:35)
—Goffin, Titelman
DON'T WORRY BABY (Screen Gems-Columbia, BMI) (2:36)
—Goffin, Wine
A fine new thrush bows on the label and she gives effective readings on both these slick ditties.

QUICKLY · TOMMY QUICKLY · TOMMY QUICKLY · TOMMY QUICKLY · TOMMY QUICKLY · TOMMY

Whipping up a storm—
direct from the
BEATLES BRITISH TOUR



TOMMY QUICKLY

'The Wild Side of Life'
LIBERTY RECORDS

Sole Director Brian Epstein

RIGHT HERE IN AMERICA—

RIGHT NOW!

NOVEMBER 28, 1964

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

She Is There For The Zombies!

THE MONEY RECORDS

| This Week | Last Week | Record | Label |
|-----------|-----------|--------------------------|---|
| 1 | 6 | SHE'S NOT THERE | ZOMBIES, Parrot 9695 |
| 2 | 7 | BABY LOVE | SUPREMES, Motown 1066 |
| 3 | 8 | RINGO | LORNE GREENE, RCA Victor 8444 |
| 4 | 2 | LEADER OF THE PACK | SHANGRI LA'S, Red Bird 10-014 |
| 5 | 3 | COME A LITTLE BIT CLOSER | JAY & THE AMERICANS, United Artists 759 |
| 6 | 9 | YOU REALLY GOT ME | KINKS, Reprise 0306 |
| 7 | 12 | MR. LONELY | BOBBY VINTON, Epic 9730 |
| 8 | 10 | I'M GONNA BE STRONG | GENE PITNEY, Musicor 1045 |
| 9 | 14 | TIME IS ON MY SIDE | ROLLING STONES, London 9708 |
| 10 | 4 | LAST KISS | J. FRANK WILSON, Josie 923 |

SALE BLAZERS

| This Week | Last Week | Record | Label |
|-----------|-----------|-------------------------|--------------------------------|
| 11 | 11 | IS IT TRUE | BRENDA LEE, Decca 31960 |
| 12 | 15 | MOUNTAIN OF LOVE | JOHNNY RIVERS, Imperial 66075 |
| 13 | 5 | HAVE I THE RIGHT? | HONEYCOMBS, Interphon 7707 |
| 14 | 21 | ASK ME | ELVIS PRESLEY, RCA Victor 8440 |
| 15 | 19 | BIG MAN IN TOWN | FOUR SEASONS, Philips 40238 |
| 16 | 20 | EVERYTHING'S ALRIGHT | NEWBEATS, Hickory 1282 |
| 17 | 27 | COME SEE ABOUT ME | SUPREMES, Motown 1068 |
| 18 | 28 | I'M INTO SOMETHING GOOD | HERMAN'S HERMITS, MGM 13280 |
| 19 | 29 | DANCE, DANCE, DANCE | BEACH BOYS, Capitol 5306 |
| 20 | 26 | REACH OUT FOR ME | DIONNE WARWICK, Scepter 1285 |

| This Week | Last Week | Record | Label |
|-----------|-----------|------------------------------------|--|
| 21 | 25 | SIDEWALK SURFIN' | JAN & DEAN, Liberty 55727 |
| 22 | 13 | AIN'T THAT LOVING YOU BABY | ELVIS PRESLEY, RCA Victor 8440 |
| 23 | 33 | SHA LA LA | MANFRED MANN, Ascot 2165 |
| 24 | 7 | THE DOOR IS STILL OPEN TO MY HEART | DEAN MARTIN, Reprise 0307 |
| 25 | 30 | RIGHT OR WRONG | RONNIE DOVE, Diamond 173 |
| 26 | 22 | WHEN YOU WALK IN THE ROOM | SEARCHERS, Kapp 618 |
| 27 | 52 | SATURDAY NIGHT AT THE MOVIES | DRIFTERS, Atlantic 2260 |
| 28 | 39 | WALKING IN THE RAIN | RONNETTES, Philips 123 |
| 29 | 56 | ANYWAY YOU WANT IT | DAVE CLARK FIVE, Epic 9739 |
| 30 | 41 | GOIN' OUT OF MY HEAD | LITTLE ANTHONY & THE IMPERIALS, DCP 1119 |

ACTION RECORDS

| | | | |
|----|----|--|---|
| 31 | 37 | GONE, GONE, GONE | EVERLY BROTHERS, Warner Bros. 5478 |
| 32 | 17 | LET IT BE ME | BETTY EVERETT & JERRY BUTLER, Vee Jay 613 |
| 33 | 49 | SHAGGY DOG | MICKEY L. LANE, Swan 4183 |
| 34 | 68 | MY LOVE, FORGIVE ME | ROBERT GOULET, Columbia 43131 |
| 35 | 18 | WE'LL SING IN THE SUNSHINE | GALE GARNETT, RCA Victor 8388 |
| 36 | 55 | KEEP SEARCHIN' | DEL SHANNON, Amy 6239 |
| 37 | ✓ | SHE'S A WOMAN | BEATLES, Capitol 5327 |
| 38 | 38 | NEEDLE IN A HAYSTACK | VELVELETTES, VIP 25007 |
| 39 | 31 | YOU SHOULD HAVE SEEN THE WAY HE LOOKED AT ME | DIXIE CUPS, Red Bird 10-012 |
| 40 | 45 | SHE UNDERSTANDS ME | JOHNNY TILLOTSON, MGM 13284 |
| 41 | 16 | DO WAH DIDDY DIDDY | MANFRED MANN, Ascot 2157 |
| 42 | 46 | DON'T EVER LEAVE ME | CONNIE FRANCIS, MGM 13287 |
| 43 | 36 | WHO CAN I TURN TO | TONY BENNETT, Columbia 43141 |
| 44 | 50 | AIN'T IT THE TRUTH | MARY WELLS, 20th Fox 544 |
| 45 | 48 | SLAUGHTER ON 10TH AVENUE | VENTURES, Dolton 300 |
| 46 | ✓ | I FEEL FINE | BEATLES, Capitol 5327 |
| 47 | 54 | WE COULD | AL MARTINO, Capitol 5293 |
| 48 | 43 | OH PRETTY WOMAN | ROY ORBISON, Monument 851 |
| 49 | 62 | WILLOW WEEP FOR ME | STUART & CLYDE, World Artists 1034 |
| 50 | 61 | OH NO, NOT MY BABY | MAXINE BROWN, Wand 162 |
| 51 | 69 | IT AIN'T ME BABE | JOHNNY CASH, Columbia 43145 |
| 52 | 24 | I LIKE IT | GERRY & THE PACEMAKERS, Laurie 3271 |
| 53 | 73 | THE JERK | LARKS, Money 106 |

| | | | |
|----|----|-------------------------------|-----------------------------------|
| 54 | 63 | THE WEDDING | JULIE ROGERS, Mercury 72332 |
| 55 | ✓ | WALK AWAY | MATT MONRO, Liberty 55745 |
| 56 | 64 | TOO MANY FISH IN THE SEA | MARVELETTES, Tamla 54105 |
| 57 | 34 | I DON'T WANT TO SEE YOU AGAIN | PETER & GORDON, Capitol 5272 |
| 58 | 58 | AIN'T DOING TOO BAD | BOBBY BLAND, Duke 883 |
| 59 | 35 | TOBACCO ROAD | NASHVILLE TEENS, London 9689 |
| 60 | 70 | AS TEARS GO BY | MARIANNE FAITHFUL, London 9697 |
| 61 | 42 | LITTLE MARIE | CHUCK BERRY, Chess 1345 |
| 62 | 47 | LITTLE HONDA | HONDELLS, Mercury 72324 |
| 63 | 65 | FOUR STRONG WINDS | BOBBY BARE, RCA Victor 8443 |
| 64 | 23 | EVERYBODY KNOWS | DAVE CLARK FIVE, Epic 9722 |
| 65 | 79 | SINCE I DON'T HAVE YOU | CHUCK JACKSON, Wand 169 |
| 66 | ✓ | LOVE POTION NUMBER NINE | SEARCHERS, Kapp KBJ 27 |
| 67 | 89 | HAWAII TATTOO | WAIKIKIS, Kapp KBJ 30 |
| 68 | 80 | THERE'S ALWAYS SOMETHING | SANDI SHAW, Reprise 0320 |
| 69 | 75 | ONE MORE TIME | RAY CHARLES SINGERS, Command 4057 |
| 70 | 78 | RUN, RUN, RUN | GESTURES, Soma 1417 |
| 71 | ✓ | LEADER OF THE LAUNDROMAT | DETERGENTS, Roulette 4590 |
| 72 | 66 | CALIFORNIA BOUND | RONNY & THE DAYTONAS, Mala 490 |
| 73 | 93 | AMEN | IMPRESSIONS, ABC Paramount 10602 |
| 74 | 72 | SOMETIMES I WISH I WERE A BOY | LESLEY GORE, Mercury 72352 |
| 75 | 59 | I HAD A TALK WITH MY MAN | MITTY COLLIER, Chess 1907 |
| 76 | ✓ | GOOGLE EYE | NASHVILLE TEENS, London 9712 |
| 77 | 82 | HEY DA DA DAW | DOLPHINS, Fraternity |

| | | | |
|-----|-----|------------------------------|----------------------------------|
| 78 | 74 | ALMOST THERE | ANDY WILLIAMS, Columbia 43128 |
| 79 | 84 | BIG BROTHER | DICKEY LEE, Hall 1924 |
| 80 | 95 | A HAPPY GUY | RICK NELSON, Decca 31703 |
| 81 | ✓ | HOW SWEET IT IS | MARVIN GAYE, Tamla 54107 |
| 82 | 86 | I'M THE LOVER MAN | JERRY WILLIAMS, Loma 2005 |
| 83 | 83 | DON'T SHUT ME OUT | SAMMY DAVIS JR., Reprise 0322 |
| 84 | 85 | CHAINED AND BOUND | OTIS REDDING, Volt 121 |
| 85 | ✓ | DEAR HEART | JACK JONES, Kapp 635 |
| 86 | 97 | I'M GONNA LOVE YOU TOO | HULLABALLOOS, Roulette 4587 |
| 87 | 81 | THE DODO | GENE SIMMONS, Hi 2080 |
| 88 | 96 | THOU SHALT NOT STEAL | DICK & DEEDEE, Warner Bros. 5482 |
| 89 | — | MY LOVE (ROSES ARE RED) | YOU KNOW WHO, 4 Corners 113 |
| 90 | 90 | IT'S ALRIGHT | ADAM FAITH, Amy |
| 91 | 76 | JUMP BACK | RUFUS THOMAS, Stax 157 |
| 92 | 94 | I JUST CAN'T SAY GOOD-BYE | BOBBY RYDELL, Capitol 5305 |
| 93 | 99 | TALK TO ME BABY | BARRY MANN, Red Bird 10-015 |
| 94 | ✓ | WITHOUT THE ONE YOU LOVE | FOUR TOPS, Motown 1069 |
| 95 | 97 | COME SEE ABOUT ME | NELLA DODDS, Wand 167 |
| 96 | ✓ | THE 81 | CANDY & THE KISSES, Cameo 336 |
| 97 | 98 | DON'T BRING ME DOWN | PRETTY THINGS, Fontana 1941 |
| 98 | 100 | YOU'RE THE ONLY WORLD I KNOW | SONNY JAMES, Capitol 5280 |
| 99 | ✓ | KENTUCKY BLUEBIRD | LOU JOHNSON, Big Hill 553 |
| 100 | ✓ | KISS AND RUN | BOBBY SKEL, Soft 826 |

Schirmer Buys AMP

G. Schirmer, Inc. has purchased Associated Music Publishers from Broadcast Music, Inc. AMP is a major publisher of concert music by leading American composers and a leading U.S. representative of several European publishing houses. AMP has been a wholly owned subsidiary of BMI since 1947. According to BMI executives public performance of all music published by AMP would continue to be licensed by BMI. This means that G. Schirmer, a large standard ASCAP house, now has a BMI subsidiary. G. Schirmer spokesmen said that APM would be operated as an independent company with Benjamin Grasso as general manager. Among the composers with AMP are Milton Babbitt, Elliott Carter, Henry Cowell, Roy Harris, Walter Piston, Gunther Schuller, and Carlos Surinach.

Browning Joins CRI

Nolan Browning has been elected to the Board of Directors of Capitol Records, Inc. Browning, who recently retired as senior vice president of the Bank of America, is currently a member of the Business Executive Advisory Committee of the Southern California Research Council and holds important posts in the Episcopal Diocese of Los Angeles and is a member of the National Advisory Council of Pomona College.



JOINS DECCA PROMOTION: Joel Bonner has been named assistant to Lenny Salidor, head of Decca's promotion and publicity department. Bonner's duties will be concentrated in the r. & b. field.

Mathis-Noga Split

Johnny Mathis and his manager of long standing, the irrepressible Helen Noga, have split. The size of the split was indicated last week when Mathis filed suit against Noga asking that his contract with her be declared void. Singer claims that although he earned close to \$1,000,000 from January 1, 1961 to June 30, 1964 his net worth increased only \$25,000 in that time. He is suing Helen Noga, her husband John, and Noga Enterprises, Mano Realty Company, Global Records, Inc., Cathryl Music, Elm Drive Music, Nomat Music, Amano Music, Pharos Record Company, and Desert Telecasting.

No Deal Yet—Levy

Rumours were rife throughout the music business last week that Lou Levy's Leeds Music was sold to MCA Revue. However Lou Levy, the genial head of Leeds, said "I have signed nothing. I am listening but there is still no deal. If anyone wants to buy my firm for \$5 million, and retain my entire staff, and give me a contract, and I think I can get along with them—they've got a deal." Hip tradesters claimed that although Levy may not have yet signed a deal, he was close to it with MCA Revue. Reportedly MCA Revue representatives are now looking over Levy's catalog and going over the books. Levy says openly that he has talked to many people over the years, but that none of the offers were quiet satisfactory.

NARM Convention

San Francisco has been selected as the site of the forthcoming annual convention of the National Association of Record Merchandisers. The site has been switched to the Fairmont Hotel in the Coast city from the Dunes Hotel in Las Vegas, original locale for the confab. Dates remain the same, March 14-18, 1965.

Two new members will be attending a NARM convention for the first time. One of these is Jake Friedman's Gate City Record Service, Atlanta, as a regular member. New associate member is Starday Records of Nashville. Don Pierce and Chuck Chellman will represent the country label in the Association.

McKeage Joins Sales Dept. Portman MB Coast Mgr.;

Julian Portman has been named West Coast Manager for Music Business effective immediately, it was announced this week by MB publisher Sam Chase. Portman had been functioning as West Coast Editor for MB since its initial issue. Chase stated that in his new capacity, Portman now will represent MB on the Coast in all matters, including advertising and circulation.

Until this week, MB's ad representative on the Coast has been Kathryn (Kae) Algyer, who resigned this week to move into another type of activity outside the record industry.

In New York, Chase announced that Bob McKeage has joined the MB business staff, in charge of special sales projects. McKeage is well known to the record industry and to record artists from his association with Cash Box for several years as account executive in the advertising department.

New Nashville Studio

Newest recording studio in Nashville is Music City Recorders, headed by Bill Connor, Nashville music vet. Studio is located at 821 Nashville Avenue, South, in its own building, which was constructed three years ago by Roi Recording Corp., which is no longer in business.

Starr III, Blau East

Victor Blau came East last week to take over the running of Warner's Music Publishers Holding Corp. Herman Starr, head of Warner's Music Wing, has been in a coma in Mt. Sinai Hospital in New York since suffering a stroke about three weeks ago. Blau has been the West Coast rep for the Warner music firms.

Bobby Skel
KISS AND RUN
 Soft #826

"GET OUT"
Harold Melvin & The Blue Notes
 Landa #703

J/S JAMIE/GUYDEN DIST. CORP. / PHILA. 23, PA.

"YOU'LL NEVER BE MINE"
 b/w **"DON'T ACT SMART WITH ME"**
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 1650 Broadway, New York City **Record Promotion**

A SMASH HIT!

THE RAY CHARLES SINGERS

GREAT
NEW
SINGLE

ONE MORE TIME

b/w BLUESETTE

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CASHBOX

WITH  BULLET

HIT
73

BILLBOARD

WITH  BULLET

HIT
69

MUSIC
BUSINESS

HIT
74

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AND THE FABULOUS NEW ALBUM BY

the RAY CHARLES SINGERS ***SONGS FOR LONESOME LOVERS***

SELECTIONS: ONE MORE TIME • I'LL NEVER SMILE AGAIN • THIS IS MY PRAYER •
OVER THE RAINBOW • A TOY FOR A BOY • BY MYSELF • DEAR HEART • PEOPLE • SMILE • I
WISH YOU LOVE • WILLOW WEEP FOR ME • I AIN'T GONNA CRY NO MORE #874

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IN CANADA:
DISTRIBUTED BY
"SPARTON OF CANADA"

RADIO EXPOSURE CHART

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

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

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

STATIONS USED THIS WEEK

- EAST:** CHUM - Toronto; CKEY - Toronto; WABC - New York; WIBG - Philadelphia; WITH - Baltimore; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WWDC - Washington
- SOUTH:** KILT - Houston; KLIF - Dallas; WFUN - Miami; WQAM - Miami; WQXI - Atlanta
- MIDWEST:** KQV - Pittsburgh; WING - Dayton; WKNR - Detroit; WRIT - Milwaukee
- WEST:** KFWB - Los Angeles; KIMN - Denver; KYA - San Francisco

| | |
|---|--------------------------|
| ACROSS THE STREET. Ray Peterson (MGM)..... | WWDC 57; WORC 46 |
| AIN'T LOVE A FUNNY THING. Robbie Land & Disciples. (Hawk)..... | CHUM 28; CKEY 40 |
| AIN'T THAT LOVE. Dorothy Berry (Planetary)..... | KLIF 50 |
| ALL DAY ALL NIGHT. Kinks (Reprise)..... | WQAM -P |
| AN ANGEL LIKE YOU. Vlevel Satins (GM)..... | WIBG 92 |
| ANYWHERE THE GIRLS ARE. Fantastic Baggys (Imperial) | WWDC 38 |
| ARMY GREEN. Dale Brooks (Dolphin)..... | WORC -X |
| <hr/> | |
| BABY BABY ALL THE TIME. Superbs (Dore)..... | KYA 24 |
| BABY DON'T GO. Sonny & Cher (Reprise)..... | KLIF 26; KFWB 37 |
| BEACHCOMBER. Johnny Gibson Trio (Laurie)..... | WIBG 57 |
| BILLY AND SUE. B.J. Thomas..... | KILT 24 |
| BILLY BLUE EYES. Diane Renay (MGM)..... | WORC 50 |
| BLUEBERRY HILL. Little Richard (V-J)..... | WIBG 83 |
| <hr/> | |
| CAN'T EVER FREE MY MIND. Dale McBride (Teardrop)... | KILT 21 |
| <hr/> | |
| DEAR HEART. Henry Mancini (RCA)..... | WWDC 56 |
| DEAR HEART. Andy Williams (Columbia)..... | WWDC 56 |
| DO ANYTHING YOU WANNA. Harold Betters (Gateway)... | CKEY 38 |
| DO ANYTHING YOU WANNA. Kai Winding (Verve)..... | WIBG 59 |
| DO WHAT YOU DO SO WELL. Nedd Miller (Fabor)..... | WWDC 64 |
| (THE) DOG. Junior & Classics (Groove)..... | WRIT 21 |
| DON'T BREATH A WORD. Rick Nelson (Decca)..... | WQAM 46 |
| DON'T FORGET I STILL LOVE YOU. Bobbi Martin (Coral)..... | WORC 15; KQV 14; WKNR 31 |
| DON'T START CRYING NOW. Them (Parkway)..... | WIBG 69 |
| DUMBO. Fireballs (Dot)..... | WORC -X |
| <hr/> | |
| ESKIMO SONG. Don Rutherford (Recital)..... | KIMN 44 |
| EVERYBODY KNOWS BUT HER. Steve Alaimo (ABC Paramount)..... | WFUN 26; WQAM 44 |
| <hr/> | |
| 5-4-3-2-1. Manfred Mann (Prestige)..... | CHUM 38 |
| FOLLOW THE SUN. Jimmy Clanton (Philips)..... | KILT 30 |
| <hr/> | |
| GONE BACK TO TENNESSEE. Joey Paige (Tollie)..... | WIBG 91 |
| (THE) GYPSY. Robert Davie (Congress)..... | WKBW 29 |
| <hr/> | |
| HAVE I SINNED. Lou Christie (Colpix)..... | WIBG 80 |
| HAWAII. Beach Boys (Capitol LP)..... | KIMN 37 |
| HERE COMES THE HEARTACHE. Mary Miller (Tower)... | WIBG 64 |
| HEY LITTLE ONE. J. Frank Wilson (Josie)..... | WIBG 89 |

| | |
|---|---|
| HIGH HEEL SNEAKERS. Jerry Lee Lewis (Smash)..... | KFWB 28 |
| HOT ROD HIGH. Knights (Capitol)..... | WQAM 37 |
| <hr/> | |
| I DON'T CARE. Becky & Lollipops (Epic)..... | KLIF 58 |
| I DON'T KNOW YOU ANYMORE. Bobby Goldsboro (U-A)..... | WIBG 66; WRIT -P |
| I DON'T WANNA LOVE YOU. Cliff Richard (Epic)..... | WWDC 66 |
| I DON'T WANT TO WALK WITHOUT YOU. Phyllis McGuire (Reprise)..... | WORC 30 |
| I HOPE HE BREAKS YOUR HEART. Neil Sedaka (RCA) .. | WQAM 50 |
| I NEVER CARED FOR YOU. Willie Nelson..... | KILT 12 |
| I WANT YOU TO HAVE. Lee Rogers (D-Town)..... | WKNR 18 |
| I WON'T FORGET YOU. Jim Reeves (RCA)..... | WORC 42 |
| I WOULDN'T TRADE YOU FOR THE WORLD. Bachelors (London)..... | WQAM 24; KYA 41 |
| IF YOU WANT THIS LOVE. Sonny Knight (Aura)..... | CHUM 24; CKEY 29; KLIF 4; KILT 2; KFWB 14 |
| I'M A FOOL. Astronauts (RCA)..... | KIMN 33 |
| IT'S RAININ'. Whispers..... | WQAM 38 |
| IT'S ALL OVER. Walter Jackson (Okeh)..... | WKNR 23 |
| <hr/> | |
| LITTLE RED ROOSTER. Rolling Stones (London)..... | WFUN -P |
| LITTLE STAR. Randy and the Rainbows (Rust)..... | WORC -P |
| LITTLE THINGS MEAN A LOT. Lawrence Welk (Dot)..... | WORC -X |
| LITTLE WIND UP DOLL. Kris Jensen (Hickory)..... | WORC -P |
| LONG AFTER TONIGHT IS OVER. Jimmy Radcliffe (Musicor)..... | WIBG 82 |
| LONG SHIPS. Charles Albertine (Colpix)..... | KFWB 19 |
| LOVE, LOVE. Strange Loves (Swan)..... | WORC 20 |
| LOW GRADES AND HIGH FEVER. Linda Laine (Tower)..... | WIBG 70; WQAM -P |
| (THE) LUMBERJACK. Hal Willis (Sims)..... | CHUM 23; CKEY 28 |
| <hr/> | |
| MAKE IT EASY ON YOURSELF. Little Anthony & Imperials (DCP)..... | WQAM -P |
| MONSTER SWIM. Bobby Pickett (RCA Victor)..... | KYA 33 |
| MOVE IT BABY. Simon Scott (Imperial)..... | KYA 2 |
| MUSTANG #2. The Casuals (Sound Stage 7).... | WITH -P; KLIF 41 |
| <hr/> | |
| ONE STEP FORWARD. Brian Hyland (Philips)..... | WQAM 28 |
| OPPORTUNITY. Jewels (Dimension)..... | KFWB 3 |
| OUR TEENAGE LOVE. Rod Bernard..... | KILT 35 |
| <hr/> | |
| PARTY GIRL. Tommy Roe (ABC Paramount)..... | WORC 33 |

Radio Exposure Chart (continued)

PEARLY SHELLS. Burl Ives (Decca)..... WITH 13
 POP HATES THE BEATLES. Allan Sherman (Warner Bros.) WORC 45
 PRETEND YOU DON'T SEE HER. Bobby Vee (Liberty)... KILT 52
 (THE) PRICE. Solomon Burke (Atlantic)..... WIBG 96
 (THE) RACE IS ON. George Jones (United Artists) KILT 27
 RHYTHM AND GREENS. Shadows (Atlantic)..... WORC -X
 ROUSTABOUT. Elvis Presley (RCA Victor L.P.)..... KILT 55
 RUNAROUND. Ann Marie (Jubilee) WIBG 97
 RUNNING OUT OF FOOLS. Aretha Franklin (Columbia)... WKBW 46

SAME OLD REASON. Serendipity Singers (Philips) WIBG 65
 SAN FRANCISCO D'ASSISSI. Jerry Wallace (Challenge) ... KILT 32
 SCHOOL IS A GAS. Wheelmen (Warner Bros.)..... WORC 22
 SCRATCHY. Travis Wammack (Ara)..... KLIF 20
 SEND HER TO ME. Johnny Thunder (Diamond)..... WWDC 55
 SLOOP DANCE. Vibrations (Okeh) KQV 4
 STICKS AND STONES. Jean & Dean (Rust)..... KILT 41
 SUMMER OF '64. Sophomores (Sound Stage 7)..... KIMN 41

TAKE WHAT I HAVE. Nancy Wilson (Capitol)..... WWDC 61
 TELL HER JOHNNY SAID GOODBYE. Jerry Jackson
 (Columbia) WIBG 84; WQAM 40
 THAT LITTLE OLD HEARTBREAKER ME.
 Bobby Freeman (Autumn)..... WIBG 36
 THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo) KILT 44

TIMES HAVE CHANGED. Irma Thomas (Imperial)..... WIBG 53
 TOO MUCH MONKEY BUSINESS. Freddy Cannon
 (Warner Bros.) WIBG 79
 TORTURE. Everly Brothers (Warner Bros.) WKNR 8
 TWELFTH OF NEVER. Tymes (Parkway) WORC -P

UNLESS YOU CARE. Terry Black
 (Tollie) WIBG 67; WWDC 65; WORC 27

WARMTH OF THE SUN. Beach Boys (Capitol) WQAM 42
 WATCH OUT SALLY. Diane Renay
 (MGM) WIBG 93; WWDC 49; KLIF 51
 WATCH WHAT YOU DO WITH MY BABY. Peggy March
 (RCA) WIBG 85
 WHAT AM I GONNA DO WITH YOU. Chiffons (Laurie).... WIBG 81
 WHAT AM I GONNA DO WITH YOU. Skeeter Davis (RCA) . WIBG 63
 WHAT NOW. Gene Chandler (Constellation)..... WIBG 90
 (THE) WILD ONE. Grads (Mercury) KLIF -P
 WITHOUT THE ONE YOU LOVE. Four Tops
 (Motown)..... WQAM -P; WKNR 24
 (A) WOMAN'S LOVE. Carla Thomas (Atlantic)..... WING 30

YOU MAKE ME FEEL SO GOOD. Zombies (Parrot) WORC 40
 YOU MAKE MY HAPPY. Bobby Sherman (Decca) WORC -X
 YOU'VE LOST THAT LOVIN' FEELIN'.
 Righteous Brothers (Philles)..... WIBG 73

ONE MUSIC PAPER IS DIFFERENT

And you know which one it is. Nine chances out of ten, that's why you're reading Music Business right now. Sure, there are other fine publications covering the music-record field. And we think the industry is mighty lucky to get both the quantity and quality of coverage it receives.

Our contemporaries in the field all are news weeklies, and they all provide a good survey of each week's activities. Among them, one may please you more than the others. But if you read more than one, you'll find that the others provide basically the same information, because as news weeklies, they have only so much news to report.

Music Business covers the news highlights too, but in a different way. We give the busy executive a breezy digest of events of real importance to him in our "Review of the Week" section. But we are basically a news magazine of comment and analysis, rather than a newspaper. So what sets us completely apart from all other publications are our feature articles, which are totally unique in the music industry. They provide in-depth treatment of the product, artists, companies, techniques and events that mean dollars and cents to the record business.

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NOVEMBER 28, 1964

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

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

| This Week | Last Week | Record | This Week | Last Week | Record | This Week | Last Week | Record |
|-----------|-----------|--|-----------|-----------|--|-----------|-----------|--|
| 1 | 2 | THE RACE IS ON George Jones—United Artist 751 | 17 | 13 | CHUG-A-LUG Roger Miller—Smash S 1926 | 33 | 35 | YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol 5280 |
| 2 | 3 | GIVE ME FORTY ACRES Willis Bros.—Starday 681 | 18 | 18 | ONE OF THESE DAYS Marty Robbins—Columbia 43145 | 34 | 36 | THREE A. M. Bill Anderson—Decca 31681 |
| 3 | 4 | MAD Dave Dudley—Mercury 72308 | 19 | 32 | I THANK MY LUCKY STARS Eddie Arnold—RCA Victor 8445 | 35 | 17 | MOTHER-IN-LAW Jim Nesbitt—Chart 1100 |
| 4 | 8 | IT AIN'T ME BABE Johnny Cash—Columbia 43145 | 20 | 23 | HE CALLED ME BABY Patsy Cline—Decca 31671 | 36 | ★ | WHAT AM I GONNA DO WITH YOU Skeeter Davis—RCA Victor 8450 |
| 5 | 7 | CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43126 | 21 | 28 | PUSHED IN A CORNER Ernest Ashworth—Hickory 45-1281 | 37 | 19 | IN THE MIDDLE OF A MEMORY Carl Belew—RCA Victor 8406 |
| 6 | 6 | DON'T BE ANGRY Stonewall Jackson—Columbia 43076 | 22 | 43 | EVERYBODY'S DARLIN' PLUS MINE The Browns—RCA Victor 8423 | 38 | 38 | DERN YA Ruby Wright—Ric S-126 |
| 7 | 1 | ONCE A DAY Connie Smith—RCA Victor 8416 | 23 | 25 | DON'T GIVE UP THE SHIP Johnny Wright—Decca 31674 | 39 | 42 | 'CAUSE I BELIEVE IN YOU Don Gibson—RCA Victor 8445 |
| 8 | 11 | FORBIDDEN STREET Carl & Pearl Butler—Columbia 43102 | 24 | 24 | YOU'RE STILL ON MY MIND Jimmy C. Newman—Decca 31677 | 40 | 40 | HERE COMES MY BABY Dottie West—RCA Victor 8374 |
| 9 | 9 | MY FRIEND ON THE RIGHT Faron Young—Mercury 72313 | 25 | 33 | HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271 | 41 | 44 | WHAT I NEED MOST Hugh X. Lewis—Kapp K-622 |
| 10 | 10 | LONELY GIRL Carl Smith—Columbia 43124 | 26 | 21 | I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432 | 42 | 20 | JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens—Talley T-181 |
| 11 | 5 | I DON'T CARE Buck Owens—Capitol 5240 | 27 | 27 | MY MEMORIES OF YOU Hank Snow—RCA Victor 8437 | 43 | 37 | I GUESS I'M CRAZY Jim Reeves—RCA Victor 5838 |
| 12 | 15 | THE LUMBERJACK Hal Willis—Sims 207 | 28 | 34 | SITTIN' IN AN ALL NITE CAFE Warner Mack—Decca 31634 | 44 | 39 | PLEASE TALK TO MY HEART Ray Price—Columbia 43086 |
| 13 | 12 | MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643 | 29 | 29 | STOP ME Bill Phillips—Decca 31648 | 45 | ★ | HAPPY BIRTHDAY Loretta Lynn—Decca 31707 |
| 14 | 14 | I'M GONNA TIE ONE ON TONIGHT Wilburn Bros.—Decca 31617 | 30 | 31 | MISMATCH Bobby Barnett—Sims 198A | 46 | ★ | TRUCK DRIVING MAN George Hamilton—RCA Victor 8462 |
| 15 | 22 | FOUR STRONG WINDS Bobby Bare—RCA Victor 8443 | 31 | 41 | I WON'T FORGET YOU Jim Reeves—RCA Victor 8461 | 47 | ★ | HE PLAYS THE BONGO Jean Shepard—Capitol |
| 16 | 16 | TIA LISA LYNN Rose Maddox—Capitol 5263 | 32 | 26 | LOVE LOOKS GOOD ON YOU Davis Houston—Epic 9720 | 48 | ★ | RINGO Lorne Green—RCA Victor 8444 |
| | | | | | | 49 | ★ | CLOSE ALL THEM HONKY TONKS Charlie Walker—Epic 9727 |
| | | | | | | 50 | 50 | FINALLY Kitty Wells & Webb Pierce—Decca 31663 |

BIG C&W ALBUMS

| This Week | Last Week | Record | This Week | Last Week | Record | This Week | Last Week | Record |
|-----------|-----------|--|-----------|-----------|--|-----------|-----------|---|
| 1 | 1 | THE BEST OF JIM REEVES Jim Reeves—RCA Victor LPM 2840 (M); LSP 2890 (S) | 8 | 8 | GEORGE JONES SINGS LIKE THE DICKENS United Artist UAL 3364 (M); UAS 6364 (S) | 14 | 14 | GOLDEN COUNTRY HITS Hank Thompson—Capitol T 2098 (M); ST 2989 |
| 2 | 7 | BITTER TEARS Johnny Cash—Columbia CL 2248/CS 9048 | 9 | 9 | MOONLIGHT & ROSES Jim Reeves—RCA Victor LMP/LSP 2854 | 15 | 16 | YESTERDAY'S GONE Roy Drusky—Mercury MG 20919; SR 60919 |
| 3 | 3 | RFD Marty Robbins—Columbia CL 2220; CS 9020 | 10 | 11 | SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901 | 16 | 15 | I WALK THE LINE Johnny Cash—Columbia CK 2190; CS 8990 |
| 4 | 2 | TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos—Capitol T 2135 (M) | 11 | 10 | THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 7514 (S) | 17 | 17 | SING A SONG Hank Williams, Jr.—MGM 4213 |
| 5 | 6 | MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819 | 12 | 12 | THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M)/CS 8973 | 18 | ★ | THE TRAVELING BARE Bobby Bare—RCA Victor LPM 2955; LPS 2955 |
| 6 | 5 | LOVE LIFE Ray Price—Columbia CL 2189 | 13 | 13 | HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842 | 19 | 19 | DANG ME Roger Miller—Smash MPS 27049/FRS 67049 |
| 7 | 4 | TRAVELING WITH DAVE DUDLEY Mercury MG 20806/SR 8989 | | | | 20 | ★ | COUNTRY MUSIC TIME Kitty Wells—Decca DL 4554; DL 74554 |

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