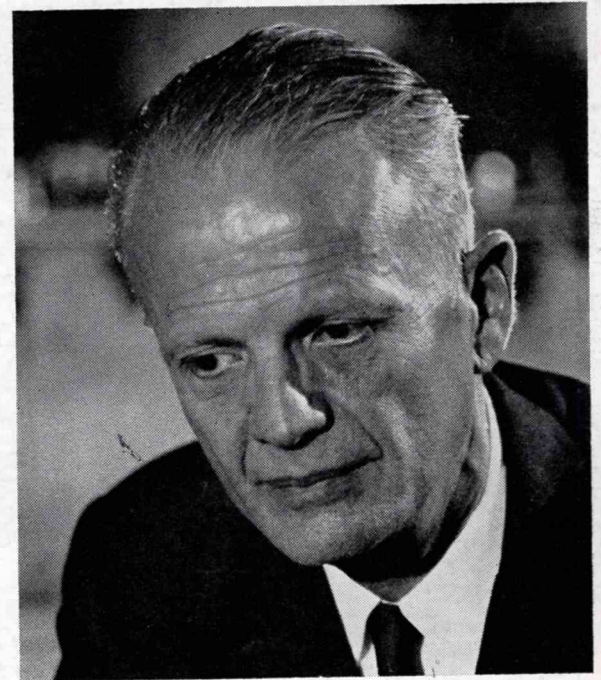


MUSIC BUSINESS

Incorporating music reporter

George R. Marek

A portrait of Victor's
gentleman from Vienna



Is The Bloom Off The Folk Rose?

The Double Life Of Godfrey Cambridge

MB 4-S E17 Q
NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA 24740

NEWSPAPER

ABC-PANCAKES

**EXTRA
PREMIUM**

AVAILABLE
JULY 15

2
BRAND NEW
LP's FOR
DYNAMIC
ALBUM
SALES

ABC-PARAMOUNT

serves up
Six Sizzling Singles
for Sensational
Summer
Sales

THE IMPRESSIONS

Keep On Pushing

c/w I Love You (Yeah)

ABC-10554

RAY CHARLES

No One To Cry To

c/w A Tear Fell

ABC-10571

THE TAMS

Hey Girl, Don't Bother Me

c/w Take Away

ABC-10573

FATS DOMINO

Mary, Oh Mary

c/w Packin' Up

ABC-10567

LULA REED

Baby, Baby (Your Love)

c/w Call Me Darlin'

TANGERINE-943

THE V.I.P.'s

Flashback

c/w You Pulled A Fast One

BIG TOP-518



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An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

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

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

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

TITLES	EAST							SOUTH				MIDWEST					WEST			
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMCA	TORONTO CKEY	WASHINGTON WPGC	WORCESTER WOCR	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	CHICAGO WLS	CINCINNATI WSAI	DETROIT CKLW	MINNEAPOLIS WDGY	PITTSBURGH KQV	DENVER KMN	LOS ANGELES KFWB	OAKLAND KEWB	
AFTER IT'S TOO LATE Bobby Bland (Duke)			31					3			12			24				38		
AIN'T SHE SWEET Beatles (Atco)						39								32						
AL-DI-LA Ray Charles Singers (Command)	63		23							14	28	15		37		33	29	16	25	
ALONE Four Seasons (VeeJay)						16														
ALONE WITH YOU Brenda Lee (Decca)						27	16			32						30		18	35	
AND I LOVE HER Beatles (United Artists LP)			24																	
ANGELITO Rene & Rene (Columbia)									15		9			21	25			5	10	
ANYONE WHO KNOWS WHAT LOVE IS Irma Thomas (Imperial)			28			37									47			48		
AS LONG AS I'M SURE OF YOU Bobby Curtola (Tartan)			35													14				
ASK ME WHY Beatles (VeeJay)						31	15													
BABY COME HOME Ruby & Romantics (Kapp)														46						
BABY DOLL Kirby St. Romain (Teardrop)									13											
BACHELOR BOY Cliff Richards (Epic)										65					20					
BAD TO ME Billy J. Kramer (Imperial)	6	3	18	13					10	3			26		1	8	8	37	28	
BAMA LAMA BAMA LOO Little Richard (Specialty)																				
BEG ME Chuck Jackson (Wand)									23								47			
BETTER WATCH OUR BOYS Accents (Challenge)														39		28				
BOOM BOOM David Clayton Thomas (Atco)					35															
BOYS CAMP, GIRLS CAMP Michelle Scotti (Philips)							X													
BORN TOO LATE Wink Martindale & Robin Ward (Dot)							49													
BREAD AND BUTTER Newbeats (Hickory)														P						
BRING IT ON HOME TO ME Shirley Ellis (Congress)														P						
BROKEN HEART KNOWS BETTER Don Grady (Capitol)																	37			
BUCKET "T" Jan & Dean (Liberty)							21													
CAN'T YOU SEE THAT SHE'S MINE Dave Clark Five (Epic)	19	4	6	10	14	2	5	18	1	7	8	2	1	18	3	3	6	3	3	
CAP COD HERE WE COME Balladeers (Scroggs)							50													
CASUAL KISS Leon Peels (Whirlybird)														45				13		
CHAPEL OF LOVE Dixie Cups (Red Bird)										22							18			
CHERRY LIPS Four Gents (Encore)	13	15	7	4	8	9							21				14			
CLOSE YOUR EYES Jamie Coe (Enterprise)															15					
C'MON EVERYBODY Elvis Presley (RCA EP)							24													
COME ON AND SWIM Bobby Freeman (Autumn)															25			22	2	
COULD THIS BE MAGIC Castells (Warner Brothers)							32													
COWBOY IN THE CONTINENTAL SUIT Marty Robins (Columbia)																	36			
DANG ME Roger Miller (Smash)	23	22	21		22	26		11	7	14	16	13	3		14	13	34	9	11	
DARTELL STOMP Mustangs (Providence)																31				
DARTELL STOMP Dartells (Dot)							X													
DEVIL WITH THE BLUE DRESS Shorty Long (Tamla)					39					6										
DIAMOND BACK Cecil Moore			29		P	8	34								6					
DO I LOVE YOU Ronettes (Phillys)										40										
DO YOU CLOSE YOUR EYES Josh White Jr.																				
DO YOU LOVE ME Dave Clark Five (Epic)					6		27				22			36						
DONNIE Bermudas (Era)										39										
DON'T FEEL RAINED ON Bobby Doyle Trio																				
DON'T LET THE SUN CATCH YOU CRYING																				
DON'T THROW YOUR LOVE AWAY Gerry & the Pacemakers (Laurie)	11	10	8	6	5	10			3	5		8	7		17	21	7	7	22	
DON'T WORRY BABY Beach Boys (Capitol)	9	6	19	12	3	10	19			11		17	24	10	23	10	12	27		
DREAM WORLD Frank Virtuoso (Liberty)	1	5							2	4	13			8	5	2	4	1	23	
EVENING IN PARIS Don Hopkins (Vandam)								16												
EVERY LITTLE BIT HURTS Brenda Holloway (Tamla)												35	17							
EVERYBODY LOVES SOMEBODY Dean Martin (Reprise)	20	47	20	33		30	9			51	4			22	29	11	31	26	1	
FARMER JOHN Premieres (Warner Brothers)				26	22		43		20	16		22	16		22	15	38	16	18	
FATHER SEBASTIAN Ramblers (Almont)		30										10							24	
FERRIS WHEEL Everly Brothers (Warner Brothers)													12							
FIRST NIGHT OF THE FULL MOON Jack Jones (Kapp)																		11		
FRANKIE & JOHNNIE Greenwood County Singers (Kapp)					13													34		
FRENCH SONG Lucille Starr (Alma)					11															
GINO IS A COWARD Gino Washington		9	9	9	26	6	13	17	9	17	26	6	20		30	9	15	8	12	
GIRL FROM IPANEMA Stan Getz (Verve)		36																32		
GIRLS Major Lance (Okeh)									39											
GIRL'S ALRIGHT WITH ME Temptations (Gordy)	26									55					36					
GIRLS IN SUMMER DRESSES Frankie Randall (MGM)																		46		
GIVING UP Gladys Knight & the Pips (Marx)																				
GONNA SAY GOODBYE Buckingham		46							2	28	56	24	36	2	X	16	9	20		
GOOD TIMES Sam Cooke (RCA)																				
GOOFUS Bent Fabric (Atco)										15										
GOT A GOOD THING GOING Barbara Lynn (Jamie)																				
GOTTA GOOD THING GOING Freddie Cannon (Warner Brothers)		43																	25	
G.T.O. Ronny & the Daytonas (Mala)									6								5			
GO FIGHT' FOR LIVER Astronauts (RCA)																11				
THE GRIND Gregory Dee & Avantis (Bangor)												32								
GROWIN' UP TOO FAST Diane Renay (20th Fox)																				
HANDY MAN Del Shannon (Amy)		16				21						2	33		16	49	34	49		
HANGING ON TO MY BABY Tracey Dey (Amy)						38	46													
HARD DAY'S NIGHT Beatles (Capitol)		58	14	34		11						1	30	P	9			33	20	
HARLEM NOCTURNE Mike Shapiro (Savoy)															X					
HAUNTED HOUSE Gene Simmons (Hi)																				
HAUNTED HOUSE Sam the Sham (Dingo)										12										

Radio Exposure Chart (continued)

TITLES	EAST							SOUTH				MIDWEST					WEST		
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMCA	TORONTO CKEY	WASHINGTON WPGC	WORCESTER WOCR	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	CHICAGO WLS	CINCINNATI WSAI	DETROIT CKLW	MINNEAPOLIS WDGY	PITTSBURGH KQV	DENVER KINN	LOS ANGELES KFWB	OAKLAND KEWB
HEARTACHES... Jayson King (Tamarac)					40														
HELLO DOLLY... Louis Armstrong (Kapp)		27		19	14														
HELLO DOLLY POLKA... New Yorkers																			
HELLO MUDDAH, HELLO FADUHH (1964)																			
HERE COMES MY BABY... Dotie West (RCA)	30			35		32	45												
HERE I GO AGAIN... Hollies (Imperial)					25	18			29	64	34	39					36	20	30
HEY HARMONICA MAN... Little Stevie Wonder (Tamla)		55										19							
HICKORY DICK & DOC... Bobby Vee (Liberty)							X							X				39	
HONEY WIND BLOWS... Glen Yarbrough (RCA)		52	25			40					39			57					
HOW DO YOU DO IT... Gerry & the Pacemakers (Laurie)																22			
HUMPTY DUMPTY... Fenways (Beymar)									38										
HUMPTY DUMPTY... J. Nicol (Mar Mar)																			
I BELIEVE... Bachelors (London)						25	30					29		36		40		29	
I CAN'T HEAR YOU... Betty Everett (VeeJay)															48				
I CRY ALONE... Maxine Brown (Wand)															55				
I CRY INSTEAD... Beatles (United Artists LP)																			
I GET AROUND... Beach Boys (Capitol)	1	5	2	2	3			7	2	4	13	1	8	12	2	4	32	1	4
I LIKE IT LIKE THAT... Miracles (Tamla)																			
I NEVER DREAMED... The Cookies (Dimension)		56									P								
I PLEDGE MY LOVE TO YOU... Sonny Curtis							22					30	P				27	27	
I SHOULD HAVE KNOWN BETTER... Beatles (Capitol)		19							37	58					34				
I STILL GET JEALOUS... Louis Armstrong (Kapp)																			
I UNDERSTAND THEM... Patti LaBelle (Tuff)															11	48	26	40	37
I WANNA LOVE HIM SO BAD... Jelly Beans (Red Bird)			12	35	24	27	14		31		20	14							
I WANT TO HOLD YOUR HAND... Boston Pops (RCA)															X				
I WANT YOU TO MEET MY BABY... Eydie Gorme (Columbia)								15				38							
IF I'M A FOOL FOR LOVING YOU... Bobby Wood (Joy)							3												
IF I FELL... Beatles (United Artists LP)					29			19						12			44		
I'LL BE IN TROUBLE... Temptations (Gordy)																			
I'LL KEEP YOU SATISFIED... Billy J. Kramer (Imperial)					32		18					18			49				
I'LL TOUCH A STAR... Terry Stafford (Crusader)																			
I'M GONNA HAVE A PARTY... Ed Bruce (Wand)																			
I'M HAPPY JUST TO DANCE WITH YOU																			
I'M INTO SOMETHING GOOD... Beatles (United Artists LP)																			
I'M SORRY... Pete Drake (Smash)		64					16		25					7	4				
I'M THE ONE... Gerry & the Pacemakers (Laurie)		37										21							33
IN THE MISTY MOONLIGHT... Jerry Wallace (Challenge)						19						38							
INVISIBLE TEARS... Ray Conniff (Columbia)	29	67				35		13						37			10	45	
IT WILL STAND... Showmen (Imperial)																46			
IT'S A COTTON CANDY WORLD... Jerry Wallace (Mercury)								14											
IT'S ALL OVER NOW... Valentinos (Son)									22	57									
IT'S RAINING... Champagne Brothers									30										
IT'S TOO LATE... Sunny & Sunliners (Teardrop)												21							
I'VE HAD IT... Crestones (Markie)																			
JAMAICA SKA... Ska Kings (Atlantic)						36												24	
JAMES BOND THEME... Billy Strange (Crescendo)							7	42											39
JOHNNY LOVES ME... Floraine Darlin (Ric)																			
JULIET... Four Pennies (Philips)													34				38		
JUST BE TRUE... Gene Chandler (Constellation)										21						23			
(JUST LIKE) ROMEO AND JULIET... Reflections (Golden World)																			
JUST ONCE MORE... Rita Pavone (RCA)						13	15												
KEEP ON PUSHING... Impressions (ABC Paramount)	28	26						5	36		40		14	23	42	5	24	23	
KICK THAT LITTLE FOOT SALLY ANN... Round Robin (Domain)																			
KISS ME QUICK... Elvis Presley (RCA)														X					
KOOL IT... The Impacs (King)																			
LARRY... Allen Sisters (Shell)						33		47											
LAST KISS... Frank Wilson (Jostle)						23							37			38		23	
LAZY ELSIE MOLLIE... Chubby Checker (Parkway)																			
LIKE COLUMBUS DID... Reflections (Golden World)						40													37
LITTLE CHILDREN... Billy J. Kramer (Imperial)							37												
LITTLE LATIN LUPE LU... Kingsmen (Wand)																			
LITTLE LONELY SUMMER GIRL... David Box (Joad)																			
LITTLE OLD LADY FROM TASSARONA... Jerry & Dean (Liberty)	7	7	11	20		4	28		35	19	3	16	19	13	13	17	25	2	5
LITTLE TOY BALL OON... Danny Williams (United Artists)						32													
LONELY GIRL... The Go Go's (RCA)																			
LONELY WINE... Mickey Gilley																			
LONG SHIPS, PART I... Charles Albertine (Colpix)																			
LOOKING FOR BOYS... The Pin Ups (Stork)																			
LOOKING FOR LOVE... Connie Francis (WGM)																			
LOVE AIN'T NOTHING... Johnny Nash (Argo)																			
LOVE IS ALL WE NEED... Vic Dona (Dolton)																			
LOVE ME DO... Beatles (Tollie)																			
LOVE ME WITH ALL YOUR HEART																			
LOVE'S INVENTIONS... The Hot Tamales																			
LUCILLE... The Hollies (Imperial)																			
LUCKY STAR... Rick Nelson (Imperial)																			
MAGIC OF OUR SUMMER LOVE... Tymes (Parkway)																			
MARIANNE... Vic Thomas (Philips)																			
MARY, OH MARY... Fats Domino (ABC-Paramount)																			
MAYBE I KNOW... Lesley Gore (Mercury)																			
ME JAPANESE BOY... Bobby Goldsboro (United Artists)																			
MEMPHIS... Johnny Rivers (Imperial)																			
MELANCHOLY SERENADE... King Curtis (Capitol)																			
MILLION DRUMS... Jimmy Glanton (Philips)																			
MILORD... Bobby Darin (Atco)																			
MITSU... Johnny Cymbal (Kapp)																			
MIXED UP, SHOOK UP LITTLE GIRL																			
MORE, MORE, MORE, LOVE, LOVE, LOVE																			
MY BOY LOLLIPOP... Millie Small (Smash)																			
MY DREAMS... Brenda Lee (Decca)																			
MY GUY... Mary Wells (Motown)																			
MY HEART SKIPS A BEAT... Buck Owens (Capitol)																			
MY RING OF LOVE... Steve Clayton (Epic)																			
NEW FANGLED JINGLE JANGLE SWIMMING SUIT FROM PARIS																			
NEW ORLEANS... Berne Elliott & Fennen (London)																			
NIGHTINGALE MELODY... Little Johnny Taylor (Galaxy)																			
NO PARTICULAR PLACE TO GO... Chuck Berry (Chess)																			
NOBODY I KNOW... Peter & Gordon (Capitol)																			
NOT FADE AWAY... Rolling Stones (London)																			

CONTINUED

Movie Theme Hit of the Year!

BROOK BENTON'S

"a house is not a home"

72303



as sung
by Brook
in the new
Joseph E.
Levine
presentation
**a house
is not
a home**

Starring
**SHELLEY
WINTERS**
as
Polly Adler

**ROBERT
TAYLOR**
as
FRANK

based on
Polly Adler's
best-selling
shocker!



*Foremost
in fine
recording*

song
published
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Radio Exposure Chart (continued)

TITLES	EAST							SOUTH				MIDWEST					WEST		
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMCA	TORONTO CKEY	WASHINGTON WPGC	WORCESTER WORG	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	CHICAGO WLS	CINCINNATI WSAI	DETROIT CKLW	MINNEAPOLIS WDGY	PITTSBURGH KQV	DENVER KIMN	LOS ANGELES KFWB	OAKLAND KEWB
OAKLAND The Goodtime Washboard 3.....									34										32
OH BABY Barbara Lynn (J&M)										30				P					
OLD CROWD Cookies (Dimension)																		15	
ONCE A FOOL Lesley Miller (RCA)													22						
ONCE UPON A TIME Wells & Gaye (Motown)															44				
ONLY YOU Wayne Newton (Capitol)							26 X			61									
ONLY TRUST IN ME Dickey Lee (Smash)																			
P.S. I LOVE YOU Beatles (Tollie)													29		12				
PARTY GIRL Brenda Carroll (Laurie)							X		8		25	15		41				30	
PATSY GIRL Ross McManus (Imperial)	4		15 24	7		P	11			12	30		32		18	7		17	7
PEOPLE Barbra Streisand (Columbia)											33			53	21	37			
PEOPLE SAY Dixie Cups (Red Bird)																			
PEPPERMINT MAN Trashmen (Garrett)		48																	
PURE BEAT The Buddies (Fame)														29					
PUT AWAY YOUR TEARDROPS Lettermen (Capitol)							X												
QUIET PLACE Garnet Mimms (United Artists)													10						
RAG DOLL 4 Seasons (Philips)	3	2	1	1	29	3	4		6	1	5	3	6	3	7	2	22	10	15
RENE' EN ME Rita Pavone (RCA)	22	13			15				27		18	27			9	25	12		31
RENZO'S THEME Beatles (United Artists LP)			30				39												
ROBINSON CRUSOE ON MARS Johnny Cymbal (Kapp)													9		44				
ROCK ME BABY B. B. King (Kent)																			
ROSIE Chubby Checker (Parkway)		21			23														
SAILOR BOY Chiffons (Laurie)																			
SAY YOU Ronnie Dove (Diamond)	5					20								X 33					
SEVENTH DAWN Ferrante & Teicher (U.A.)		41						8											
SECURITY Otis Redding (Volt)	18								P	60									
SELFISH ONE Jackie Ross									32	9							35		
SHARE YOUR LOVE WITH ME Bobby Bland (Duke)		33				19				53	29								
SHE'S MY GIRL Bobby Shafer (Rust)																			
SHE DON'T UNDERSTAND HIM LIKE I DO Jackie de Shannon (Liberty)											10		39			39			
SHE'S THE ONE Chartbusters (Mutual)		61				33	15					23							
SHOUT Lulu & the Lovers (Parrot)					20														
SIE LIEBT DICH Beatles (Swan)																			
SKA-DOO DEE-YAH Tracey Day (Amy)		60		32											X				
SOLE SOLE SOLE Matinkvist & Marcato (Jubilee)															X				
SOLE, SOLE, SOLE Sarah Vaughn (Mercury)															X 41				
SOMEONE CARES FOR ME Mc Kinleys (Swan)		44																	
SOMETHING YOU GOT Alvin Robinson (Tigers)	15																		
SPEND A LITTLE TIME Barbara Lewis (Atlantic)																			
STEAL AWAY Jim Hughes (Fame)								1	26	29			25	51	43		30		
SUGAR & SPICE Searchers (Liberty)					17					36									
SUGAR LIPS Al Hirt (RCA)		31					X					40		X					
SUGAR LUMP Sonny James (Capitol)																			
SUMMER MEANS FUN Bruce & Terry (Columbia)										52	11								16
SUNNY Neil Sedaka (RCA)																			
SUNSHINE & RAIN Skip Anne (Dot)																			
SWEET WILLIAM Millie Small (Smash)			33								P				54				
SWIM LITTLE MERMAID Astronauts (RCA)																	5		
TALKING 'BOUT YOU Ray Charles (ABC Paramount)					7														
TALL COOL ONE Wailers (Golden Crest)																			
TEARS & ROSES Al Martino (Capitol)																			
TELL ME I'M SURFING Fantastic Baggy's (Imperial)		53		31		25								27	45	43	P		
TELL ME Rolling Stones (London)						29													
TELL ME MAMMA Christine Quate (World Artists)																			
TELL ME WHY Bobby Vinton (Epic)	16			27		5	7			33									
TELL ME WHY Beatles (United Artists L.P.)																			
TENNESSEE WALTZ Sam Cooke (RCA)						28													
THE WAY Cassino						34													
THEME FROM A SUMMER PLACE The J's with Jamie (Columbia)																			
THING CALLED SADNESS Chuck Howard (Fraternity)										54			15						
THIS LITTLE GIRL Little Stevie Wonder (Tamla)																			
THREE WINDOW COUPE Rip Chords (Columbia)										2					26 35		21		
TODAY New Christy Minstrels (Columbia)														18					
TOP GUN TIME Rockaways (Red Bird)		59												47 19					
TRY IT BABY Marvin Gaye (Tamla)			22	30		17		10	40		27				32	33	26	18	35
UNDER THE BOARDWALK Drifters (Atco)	24	39	5	11		36	40	12			23				4	19	28		
VIVA LAS VEGAS Elvis Presley (RCA)										34	36		30		19				
WAIKIKI BEACH Scotty McKay (Garrett)																			
WALK, DON'T RUN '64 Ventures (Dalton)									18										13
WALK ON BY Dionne Warwick (Scepter)											7			X		27			
WATER SKIING Duane Eddy (RCA)																			
WE'LL SING IN THE SUNSHINE Gale Garnett (United Artists)																			8
WHAT HAVE I GOT OF MY OWN Trini Lopez (Reprise)	12											9	30		19				29
WHAT'D I SAY Elvis Presley (RCA)										34									
WHAT'S THE MATTER WITH YOU BABY Gaye & Wells (Motown)								16 9				22					41		
WHEN I STOP DREAMING Dean & Mark (Hickory)		50																	
WHEN YOU COME BACK TO SCHOOL Kerri Downe	P		17				48								1				9
WHERE DID OUR LOVE GO Supremes (Motown)															56				
WHO Tempo & Stevens (Atco)																			
WHY DOES EVERYBODY HAVE TO FALL IN LOVE The Classmen (J.R.)															50				
WHY DON'T THEY LET US FALL IN LOVE Veronica (Spec)							X								58				
WILD WATER SKI-ING WEEKEND Tommy Roe (ABC-Paramount)	8	8	10	18	28	13	6	20	19	26	31	25	35	2	16	27	35	19	14
WISHIN' & HOPIN' Dusty Springfield (Philips)																			
WISHIN' AND HOPIN' Dionne Warwick (Scepter)		14																	
WORLD I USED TO KNOW Jimmy Rodgers (Dot)			16	8	4				21	13		7	40				33	36	
WORLD WITHOUT LOVE Peter & Gordon (Capitol)													4						
WORLD WITHOUT LOVE Bobby Rydell (Cameo)		49																	
WORRY Johnny Tillotson (MGM)																			
YESTERDAY'S GONE Stuart & Clyde (World Artists)				24											15 15		2	14	
YESTERDAY'S GONE Overlanders (Hickory)																	2		
YOU DON'T KNOW HOW GLAD I AM Nancy Wilson (Capitol)	25	23				29					35		28	26 42			29	40	26
YOU TALK TOO MUCH The All-Niters (G.N.A.)							41												
YOU WERE MINE Dick & Dee Dee (Warner Bros.)			51				23												
YOU'RE MY REMEDY Marvalettes (Tamla)					21						19			34			42		19
YOU'RE MY WORLD Cilla Black (Capitol)		66					X				6			17					
YOU'RE NO GOOD Swinging Blue Jeans (Imperial)																			

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Screen Gems Sues Adler

LOS ANGELES

A \$2,250,000 law suit was filed here last week by Screen Gems Inc. and Screen Gems Columbia Music Inc., against 13 defendants, including the music firm's former West Coast vice president, Lou Adler. Suit was filed in Federal Court.

There are 16 separate causes of action listed in the complaint, including breach of contract, infringement of common law copyright, violation of fiduciary duties, conversion, unfair competition and conspiracy.

In addition to Adler, the defendants include William Jan Berry and Dean Torrance (known professionally as Jan and Dean), Joe Gibson, Don Altfeld, Roger Christian, Bobby Roberts, Pierre Cossette, Gene Weed (a local deejay on a leading station), Liberty Records Inc., Liberty Record Sales Corp., Trousdale Music Publishers Inc. and S. N. F. Dunhill Productions.

The individual damage claims in the suit run from \$10,000 to \$700,000.

The action claims that when Adler was employed as a vice president of Screen Gems Columbia Music, he was given access to confidential information on songs and material and that while thus employed, he violated his fiduciary relationship with the plaintiffs by acquiring for himself the rights to musical compositions which it was his duty to acquire for his employer firm.

It's also charged that Adler negotiated with Cossette and Roberts for the establishment of a publishing firm to compete with the plaintiffs. Complaint asks that Adler, Berry, Torrance Altfeld and any others involved in Surf Records, render an accounting to plaintiffs on all proceeds on the song "Brother Surfer." It's further asked that the plaintiffs be declared sole owners of the song, "Little Old Lady from Pasadena."

Beyond this, plaintiffs ask that they be declared owners of any interest claimed by Adler in the following songs: "Kiss and Tell," "Move Out," "Little Mustang," "Bucket Seats," "La Bomba," "Can I get to Know You Better," "Hey Little Freshman," "Buck-

Carl Bosler Joins MB as Ass't to the Publisher; Kae Algyer is Named Director of West Coast Sales

Two additions to the staff of Music Business were announced this week by publisher Sam Chase, effective immediately. Carl Bosler has been named assistant to the publisher reporting to Chase, and Kae Algyer has been appointed director of West Coast sales, reporting to advertising director Walter Blumberg.

Bosler formerly was advertising and sales promotion manager for RCA Victor records for eight years. Prior to that time he was chief music editor for the Voice of America for five years, and advertising and sales promotion manager for Fremantle International, the TV-radio-publishing reps.

Bosler has been active on the music front for many years, with a thorough knowledge of all phases of the business. Besides his advertising and promotion background, he has been a professional musician-arranger, program producer and recording artist. He has written extensively on music and music personalities, with two books on the subject published by Leeds.

Kathryn (Kae) Algyer, well known on the West Coast disc scene, joins Music Business after having been in charge of West Coast advertising sales for Billboard since the end of 1962. Prior to that time, she was affiliated with leading Coast ad and publishing enterprises and for nearly three years operated her own advertising and public relations firm.

She will headquarter at the Music Business office at 6269 Selma in Hollywood along with West Coast editor Julian Portman. Telephone number is Hollywood 3-8080.

et T," "Rockin' Little Roadster," "Go Go Go, My Mighty G.T.O.," "As Easy As One Two Three," "Barons, West LA," "Summer Means Fun," "Hey There, It's Yogi Bear" and "Whiskey A Go Go." The latter is the flip side of Johnny Rivers' current Imperial smash, "Memphis."

Beatlemania Revisited

The Beatles scene is never quiet, but now they're really back with a bash. Opening dates have been set all over the country for "A Hard Day's Night," their August tour itinerary is completed, they have four new singles, and the fastest selling movie soundtrack album that United Artists has ever experienced.

Their new album of the soundtrack from "A Hard Day's Night," has shot to number one in the M.B. charts and, with sales of over a million, is not only the fastest selling, but biggest selling L.P. in the history of United Artists.

Over at Capitol, the singles scene is just as busy, with three new releases of tracks from the United Artists album. These are "A Hard Day's Night" coupled with "I Should Have Known Better," "I'll Cry Instead" coupled with "I'm

Happy Just To Dance With You," and "And I Love Her" coupled with "If I Fell."

On United Artists, there's "Ringo's Theme" ("This Boy"), by George Martin and his Orchestra, which is also from the movie track, and entered the singles chart this week, as did "Ain't She Sweet" on Atoot.

"A Hard Day's Night" opens simultaneously on August 11 at eighteen United Artists Showcase Theaters in the New York Metropolitan area. Among the cross country openings set are Cleveland, Los Angeles and Miami on August 12.

The Beatles cross country, coast-to-coast, 24-day tour opens at the San Francisco Cow Palace on August 19. Subsequent dates are Las Vegas Convention Hall (20), Seattle Municipal Stadium (21), Vancouver Empire Stadium (22), Hollywood Bowl (23), Denver Red Rocks (26), Cincinnati Gardens (27), Forest Hills Stadium, N.Y. (28), Atlantic City Convention Hall (30), Philadelphia Convention Hall (September 2), Indianapolis Indiana State Fair (3), Milwaukee Auditorium (4), Chicago International Amphitheatre (5), Detroit Olympic Stadium (6), Toronto Maple Leaf

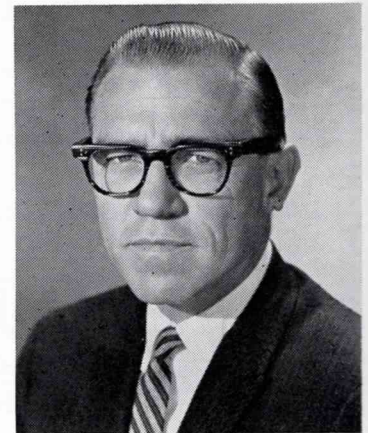
Gardens (7), Montreal Forum (8), Jacksonville Gator Bowl (11), Boston Gardens (12), Baltimore City Center (13), Pittsburgh Civic Arena (14), Cleveland Public Auditorium (15), New Orleans City Park Stadium (16), Dallas Memorial Coliseum (18) and a final bash in New York City for the Cerebral Palsy Fund at the Metropolitan Opera House on September 20.

For each of these dates, the Beatles fee is either \$20,000 or \$25,000 as against 60% of the box office, and already, every single concert is completely sold out.

Capitol's New Execs

Summertime seems to be conducive to an upsurge of enthusiasm among the record companies.

This week, Capitol has announced seven new appointments within the organization, kicking off with Bill Wagner, who joins their a & r staff as Coordinator of Artist Services, a new post which has been specifically designed for him.



Wagner

In his new position, Wagner will handle liaison between a & r and sales and merchandising departments of CRDC, and report directly to a & r director Karl Engemann.

Capitol Records International Corporation has elected William Mikels as its new vice president in charge of all foreign licensing operations. Mikels, who was formerly marketing manager of the International Department, replaces Gordon Fraser, who was transferred to head Capitol's new Tower label.

Another new signee to CRIC is Jack H. Brandvein as

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GOLDNER

PRESENT
THE

DIXIE CUPS



SMASH FOLLOW-UP TO "CHAPEL OF LOVE"

"PEOPLE SAY"

REDBIRD 10-006

OH YES!
THERE IS AN **ALBUM** 20-100
AND IT SOUNDS
LIKE A **SMASH**
TO ME

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TOP OF THE NEWS

international merchandising manager, who will be responsible for advertising and promotion of Angel, Capitol-of-the-World and Promenade Records. Brandvein joins the company from one of the largest advertising agencies on the West Coast.

Brandvein's new assistant is Brad Engel, whose official position is that of Assistant Merchandising Manager in charge of the same lines.

In New York, Robert H. Reid has become a & r manager, Imports. He was formerly Import Sales Manager of the International Division.

In the same department, Jerome Prager becomes Sales Manager for Capitol Imports, but headquarters on the West Coast, reporting to William Mikels.

Arthur D. Duncan has been appointed Administrative Director, International Division of Capitol Records. He has been with Capitol since 1945, and was previously Advertising Manager for CRDC.

In its technical field, Capitol has announced that Carl S.

Nelson, Jr. has joined the company as Director of Electrical Engineering.

Riverside Folds

Riverside Records, long in financial trouble, closed its doors for good last week. Officials of the New York Textile Bank, which held unpaid loans totalling "several million dollars," confirmed the fold of the company.

The bank officials said potential buyers are now being interviewed. The exact nature of the ultimate disposition of the assets was not certain. The spokesmen explained that the company might well be continued under its present title under completely new management. On the other hand, the masters and existing product may be sold off as they are to another company.

The officials further underscored their faith in the company's catalog and urged distributors not to panic but to sit tight. "It's going to take some real management brains to unravel the mess but it can

be done. The product is there and it's good," said the spokesmen.

Folies Bergere Score

Ivan Mogull, well-known in publisher ranks, has acquired the American publishing rights to the score of "Folies Bergere," the famous French revue, now playing on Broadway, for Four-Star TV Music Company Inc., a BMI firm. Mogull brought the deal off last week in negotiations with producer Arthur Lesser.

Score was composed by two of France's better-known composers, Henri Betti and Philippe Gerard. English lyrics are being prepared by a team of BMI writers. Mogull said an original cast album is also now in the works.

Columbia Appoints

Jack Loetz, recently named vice president for Columbia Record Distributors, announced a series of executive appointments last week.

Named director of administration was Warner Pagliara, formerly a regional manager for the firm. Paul Smith becomes manager, phono sales; Louis Koppel takes over as

manager, special markets; John Craig and Joe Rieland were named regional managers for mid and southeastern and south central regions respectively; Harold Komisar becomes southeastern district manager; Bob Van Metre was named St. Louis branch manager and Norm Ziegler was appointed Chicago branch manager.

At Columbia Records, meanwhile, Oscar Ehrenkauf has been appointed director, special projects, according to the firm's financial vice president, John J. Lorenz.

Yanks in Europe

The Atlantic Ocean is still a two-way street. Though the British artists have been creating traffic jams in the trans-Atlantic airlines in recent months, Americans are still making the European scene.

Latest yanks to head east are Ray Charles, folksinger Leon Bibb and Chubby Checker. Charles has just completed filming a picture in the United Kingdom and has now struck out on the concert road that will take him to England, Denmark, Sweden, France, Switzerland, Belgium, Spain, Italy, Japan, Australia and Hawaii.

"NIGHTINGALE MELODY"

GALAXY 731

LITTLE JOHNNY TAYLOR

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SOUTHERN MUSIC SURVEY: "CHOICE OF THE WEEK"—"As natural a hit sound as the current Sam Cooke smash."

TEMPO: "MUST PLAY"—"Listen to it just once. A great record that deserves your attention."

SAUL ZAENTZ: "HAS TO BE A GIANT"—"A new baby is expected momentarily."

GALAXY RECORDS 855 TREAT STREET SAN FRANCISCO, CALIF.

TOP OF THE NEWS

Tour concludes in the island State September 6.

Bibb left with wife and three children the latter part of last month for a two-month combination holiday and concert tour which includes England, Russia, Sweden, Finland and back to England. Checker leaves for his trek August 17. Specific dates have not yet been determined.

Warner's Ups Execs

In three new appointments, effective immediately, Warner Brothers Records has promoted two staffers to its executive top level, and brought in a third to take charge of Warner Brothers and Reprise in the field of premium merchandising.

Up goes Joe Smith to the post of Director of Artists and Repertoire in the singles field. He will produce, buy masters and sign new talent for the Warner Bros. label.

Also promoted is C. Bruce Hinton to the post of National Promotion Manager, for both Warner Bros. and Reprise. He will work with a team of eight field men.

In its creative division, Warner Bros. has brought in Ned Herzstam to represent both labels in premium merchandising. He will design and promote records specifically in this area.

Mrs. Cane Dies

Elayne Cane, wife of Columbia Pictures Music exec, Marvin Cane, died last week. Mrs. Cane was a victim of cancer. She is survived by her husband, two daughters, Joy and Barbara; a son, Michael; her mother, Mildred Kallman, and two brothers, Stanley and Alan. Services were held Tuesday (7) at the Riverside funeral home, New York.

Decca's Meetings

Kicking off this week (13), Decca is holding a series of meetings to introduce fall product and plans for the label.

West Coast huddle was set at the Los Angeles Beverly Hilton Hotel, followed by meetings in Chicago (15) and Cherry Hill, New Jersey (17).

National Sales Manager Claude Brennan aids Decca vee-pee Sydney N. Goldberg in conducting the sessions.

Colpix Repacts Gregory

Colpix Records, continuing in its recent policy to pick up comedy acts — the label just signed Woody Allen to an exclusive contract—has re-signed one of its former hit artists, comedian Dick Gregory.

Gregory returns to the label after a two year absence, during which time, his two biggest albums, "In Living Black and White" and "East and West" are still selling. He will record a new album for release later this summer.

However, not sticking exclusively to comedians, Colpix has also signed a vocal group, The Wanderers, frequent guests on leading TVers including the Sullivan Show. Their first release is scheduled for the near future.

Talmadge Busy Buying

Since acquiring the Musicor label, Art Talmadge has been busy signing new artists for this and other record companies he is planning.

His latest acquisitions are Latin singing group, Los Hispanos, country singer Connie Hall, and a stack of 25 polka albums by Al Soya from Glo Records.

Goldie on the Air

Aaron "Goldie" Goldmark, Award Music exec, who had his on-the-air innings last year with David Susskind, William B. Williams, Phil Spector et al, in an "Open End" TV panel discussion, returns to the air Friday (17) in a radio interview with Bobby Maxwell, former Detroit deejay, who now has an ABC Radio interview show in the early evening.

Discussing the pop scene, Goldmark opened with the frank statement, "I'm bugged. Every shoemaker, baker and candlestick maker is in the record and publishing business. But after all, that's beautiful. That's free enterprise at work." The interview was taped last week.

April-Blackwood Appointments

April-Blackwood has appointed Wayne Walker as its Nashville representative.

In his new position, Walker will obtain songs and lyrics from writers in the Nashville area, and will handle liaison between performers, producers and writers in New York and Nashville.

A writer himself, Walker cleffed the two current country hits, "Burning Memories" and "Memory No. 1."

April-Blackwood also have signed Alan Jefferys as a staff writer, according to Dave Kapralik, general manager of the firms. Jefferys will report to Jerry Teifer, A-B professional manager. In addition to writing, he'll handle liaison with a. and r. producers and artists.

The former jazz trumpeter, has had various songs cut by Tony Bennett, Johnny Mathis, Elvis Presley and Jane Morgan among others.

Franks Group Pacted

Hilltop Records, country low-price subsidiary album line of

Pickwick International, has signed the Tillman Franks Singers to a long term pact. Joe Abend, a. and r. chief for Hilltop, signed the deal with Franks, the builder of such talents as David Houston, Claude King, Country Johnny Mathis and the late Johnny Horton. Hilltop plans an immediate single and an album within a month.

Freddie Signs

Freddie ("Hey Girl") Scott, has signed with Columbia Records, according to Ken Glancy, the label's vice president for a. and r. Scott's initial single and album efforts will be handled by producer Clyde Otis. Scott was formerly on Colpix where he enjoyed several hits including "Where Does Love Go," and his biggest, "Hey Girl."

Hot Cross Puns

Woody Allen, sitting in for Johnny Carson on NBC-TV's Tonight Show last week, used the driver's seat to pitch the heck out of his just released Colpix LP, "Woody Allen." And why not? NBC is reportedly pitching woo to Woody in hopes of a long term and gave him carte blanche on plugging it. If the minutes used pushing the disc were tallied up for the week, it's doubtful that NBC would find it a laughing matter—particularly since insiders are pessimistic that negotiations will ever result in a contract.

A real laughing matter, though, are the liner notes to Woody's LP. They're recipes. Legit recipes, no joke. Woody's idea was that if you didn't dig his humor your dollars wouldn't be entirely wasted. His recipe for success: the way to the public's heart is still through its stomach. Later this month he heads for Europe to co-star in the film "What's New, Pussycat," which he scripted.



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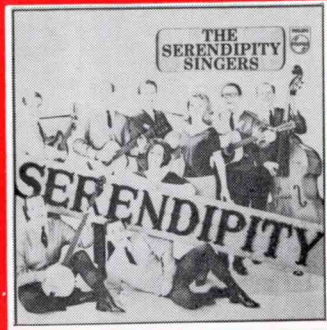
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2 BIG ALBUMS RIDING HIGH ON THE CHARTS



The Many Sides Of The Serendipity Singers
PHM 200-134 PHS 600-134



The Serendipity Singers
PHM 200-115 PHS 600-115



PHILIPS RECORDS

ONE WORLD OF MUSIC  ON ONE GREAT LABEL

JULY 18, 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.

Seasons & Clark Take Top Two

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week		
1	2	RAG DOLL	FOUR SEASONS, Philips 40211
2	4	CAN'T YOU SEE THAT SHE'S MINE	DAVE CLARK FIVE, Epic 9692
3	3	MEMPHIS	JOHNNY RIVERS, Imperial 66032
4	1	I GET AROUND	BEACH BOYS, Capitol 5174
5	12	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty 55704
6	7	GIRL FROM IPANEMA	GETZ/GILBERTO, Verve 10322
7	5	MY BOY LOLLIPOP	MILLIE SMALL, Smash 1893
8	6	DON'T LET THE SUN CATCH YOU CRYING	GERRY AND THE PACEMAKERS, Laurie 3251
9	14	DANG ME	ROGER MILLER, Smash 1881
10	8	NO PARTICULAR PLACE TO GO	CHUCK BERRY, Chess 1898

This Week	Last Week		
11	11	DON'T THROW YOUR LOVE AWAY	SEARCHERS, Kapp 593
12	19	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD, Philips 40207
13	21	NOBODY I KNOW	PETER AND GORDON, Capitol 5211
14	32	A HARD DAY'S NIGHT	BEATLES, Capitol 5222
15	17	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 10554
16	10	CHAPEL OF LOVE	DIXIE CUPS, Red Bird 10-001
17	24	UNDER THE BOARDWALK	DRIFTERS, Atlantic 2237
18	22	FARMER JOHN	PREMIERES, Warner Brothers 5443
19	18	BAD TO ME	BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
20	29	I WANNA LOVE HIM SO BAD	JELLY BEANS, Red Bird 10-003

This Week	Last Week		
21	16	ALONE	FOUR SEASONS, Vee-Jay 597
22	28	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise 0281
23	26	TRY IT BABY	MARVIN GAYE, Tamla 54095
24	25	YOU'RE MY WORLD	CILLA BLACK, Capitol 5196
25	9	PEOPLE	BARBRA STREISAND, Columbia 42965
26	30	HEY HARMONICA MAN	LITTLE STEVIE WONDER, Tamla 54096
27	20	GOOD TIMES	SAM COOKE, RCA Victor 8368
28	15	WORLD WITHOUT LOVE	PETER AND GORDON, Capitol 5175
29	23	REMEMBER ME	RITA PAVONE, RCA Victor 8365
30	75	(YOU DON'T KNOW) HOW GLAD I AM	NANCY WILSON, Capitol 5198

ACTION RECORDS

This Week	Last Week		
31	34	DO I LOVE YOU	RONETTES, Philips 121
32	46	I STILL GET JEALOUS	LOUIS ARMSTRONG, Kapp 597
33	13	DON'T WORRY BABY	BEACH BOYS, Capitol 5174
34	37	HANDY MAN	DEL SHANNON, Amy 905
35	43	MIXED UP, SHOOK UP GIRL	PATTY AND THE EMBLEMS, Herald 590
36	27	ALONE WITH YOU	BRENDA LEE, Decca 31628
37	42	LOVE IS ALL WE NEED	VIC DANA, Dolton 95
38	38	LITTLE CHILDREN	BILLY J. KRAMER AND THE DAKOTAS, Imperial 66027
39	36	WALK ON BY	DIONNE WARWICK, Scepter 1274
40	49	I BELIEVE	BACHELORS, London 9639
41	33	LOVE ME WITH ALL YOUR HEART	RAY CHARLES SINGERS, Command 4046
42	57	PEOPLE SAY	DIXIE CUPS, Red Bird 10-006
43	51	AL DI LA	RAY CHARLES SINGERS, Command 4049
44	47	SHE'S MY GIRL	BOBBY SHAFITO, Rust 5082
45	45	TENNESSEE WALTZ	SAM COOKE, RCA Victor 8368
46	41	YESTERDAY'S GONE	CHAD STUART AND JEREMY CLYDE, World Artists 1021
47	56	SHE'S THE ONE	CHARTBUSTERS, Mutual 502
48	50	STEAL AWAY	JIM HUGHES, Fame 6401
49	54	I'M INTO SOMETHING GOOD	EARL JEAN, Colpix 729
50	39	LOVE ME DO	BEATLES, Tollie 9008
51	59	YOU'RE MY REMEDY	MARVELETES, Tamla 54097
52	55	LITTLE LATIN LUPE LU	KINGSMEN, Wand 157
53	83	WHERE DID OUR LOVE GO	SUPREMES, Motown 1060

This Week	Last Week		
54	66	TELL ME	ROLLING STONES, London 9682
55	61	ANGELITO	RENE & RENE, Columbia 43054
56	✓	HOW DO YOU DO IT	GERRY AND THE PACEMAKERS, Laurie 3261
57	73	WALK, DON'T RUN '64	VENTURES, Dolton 96
58	✓	SUGAR LIPS	AL HIRT, RCA Victor 8391
59	63	PARTY GIRL	BERNADETTE CARROLL, Laurie 3238
60	78	I LIKE IT LIKE THAT	MIRACLES, Tamla 54098
61	60	THE WORLD I USED TO KNOW	JIMMY RODGERS, Dot 16595
62	68	SHARE YOUR LOVE WITH ME	BOBBY BLAND, Duke 377
63	✓	AIN'T SHE SWEET	BEATLES, Ato 6308
64	79	ANYONE WHO KNOWS WHAT LOVE IS	IRMA THOMAS, Imperial 66041
65	71	IF I'M A FOOL FOR LOVING YOU	BOBBY WOOD, Joy 285
66	53	DIANE	BACHELORS, London 9639
67	74	PEG O' MY HEART	ROBERT MAXWELL, Decca 25637
68	31	TELL ME WHY	BOBBY VINTON, Epic 9587
69	✓	I SHOULD HAVE KNOWN BETTER	BEATLES, Capitol 5222
70	✓	INVISIBLE TEARS	RAY CONNIF SINGERS, Columbia 43061
71	52	WHAT HAVE I GOT OF MY OWN	TRINI LOPEZ, Reprise 276
72	✓	MAYBE I KNOW	LESLEY GORE, Mercury 72309
73	65	BEG ME	CHUCK JACKSON, Wand 154
74	92	I WANT TO HOLD YOUR HAND	BOSTON POPS, RCA Victor 8378
75	✓	RINGO'S THEME (THIS BOY)	GEORGE MARTIN, United Artists 745
76	90	SUMMER MEANS FUN	BRUCE & TERRY, Columbia 43055

This Week	Last Week		
77	99	COME ON AND SWIM	BOBBY FREEMAN, Autumn 2
78	72	SOMEONE CARES FOR ME	McKINLEYS, Swan 4185
79	✓	I'LL KEEP YOU SATISFIED	BILLY J. KRAMER, Imperial 66048
80	35	I'LL TOUCH A STAR	TERRY STAFFORD, Crusader 105
81	91	HANGING ONTO MY BABY	TRACEY DEY, Amy 908
82	76	SUNNY	NEIL SEDAKA, RCA Victor 8382
83	✓	YOU'RE NO GOOD	SWINGING BLUE JEANS, Imperial 66049
84	82	LITTLE TOY BALLOON	DANNY WILLIAMS, United Artists 729
85	✓	HERE COMES MY BABY	DOTTIE WEST, RCA Victor
86	95	WORRY	JOHNNY TILLOTSON, MGM 13255
87	85	SHOUT	LULU & THE LUVERS, Parrot 9678
88	67	FIRST NIGHT OF THE FULL MOON	JACK JONES, Kapp 589
89	87	IT'S ALL OVER NOW	VALENTINOS, Sar 152
90	94	MARY, OH MARY	FATS DOMINO, ABC Paramount 10507
91	✓	LOOKING FOR LOVE	CONNIE FRANCIS, MGM 13253
92	✓	IN THE MISTY MOONLIGHT	JERRY WALLACE, Challenge 59246
93	77	I CAN'T HEAR YOU	BETTY EVERETT, Vee-Jay 599
94	✓	I'LL CRY INSTEAD	THE BEATLES, Capitol 5234
95	81	JAMAICA SKA	SKA KINGS, Atlantic 7827
96	✓	JUST BE TRUE	GENE CHANDLER, Constellation 130
97	✓	G. T. O.	RONNY & DAYTONAS, Mala 481
98	✓	HELLO MUDDUH, HELLO FADDUH	ALLAN SHERMAN, Warner Bros. 5449
99	✓	NEW FANGLED JINGLE JANGLE	FRANKIE AVALON, United Artists 748
100	98	BABY COME HOME	RUBY & ROMANTICS, Kapp 601

Three New Goodies for Columbia

Chart Picks

MUSIC BUSINESS DISCOVERIES

MILVA

4 Corners 105

I'LL SET MY LOVE TO MUSIC (Marks, BMI) (2:49)—Grudeff, Jessel, Oliviero

Flip is "Voglio Bene Al Mondo," (Marks, BMI) (2:49)—Castaldi, Torti, Oliviero

One of the top thrushes of Italy lends her strong singing to this melodic theme from "Mondo Cane No. 2." Good American bow.

BARRY RICHARDS

Laurie 3265

AIN'T NOTHING HAPPENING (Painted Desert, BMI) (2:30)—Richards, Thomas

Flip is "Come Out Dancin'," (Camelback, ASCAP) (1:58)—Ballard, Riela

The new boy sings woefully of the agony of shattered love. Good meaningful performance that could happen.

THE FREEWHEELERS

Epic 9700

SUSU (Instrumental Continental) (Valiant, ASCAP) (2:20)—Evans, Van Dam

Flip is "San Francisco Bay Blues," (Hollis, BMI) (2:28)—Fuller

A catchy continental flavored song with a Kurt Weill feel, something in the "Bilbao" vein. Group hands it a listenable reading.

THE ORCHIDS

Columbia 43066

TELL ME A STORY (Montclair, BMI) (2:35)—Gilkyson

FROM BAD TO WORSE (Bundle, BMI) (2:07)—Rush, Amorina, Crane

A solid new girl group in the r. and b. tradition and they shout their way through these two effective efforts.

THE RIP CHORDS

Columbia 43093

ONE PIECE TOPLESS BATHING SUIT (Trousdale, BMI) (2:25)—Altfield, Sloan, Barri

WAH-WAHINI (Trousdale, BMI) (2:11)—Sloan, Barri

This group gets better and better and they could click with either of these hot, surf-styled sides.

THE NEW CHRISTY MINSTRELS

Columbia 43092

SILLY OL' SUMMERTIME (New Christy, BMI) (2:12)—Sparks, Turner

Flip is "The Far Side of the Hill," (Caravelle, ASCAP) (2:28)—Ames

The best-established of the big, mixed groups turns in a bright, happy rendition of a seasonal click.

THE BEATLES

Capitol 5234

I'M HAPPY JUST TO DANCE WITH YOU (Unart/Maclen, BMI) (1:49)—Lennon, McCartney

I'LL CRY INSTEAD (Unart/Maclen, BMI) (2:05)—Lennon, McCartney

The label's second single release of material from the "Hard Day's Night" pic, and like the other tunes, it can get big action.

BOBBY BARE

RCA Victor 8395

HE WAS A FRIEND OF MINE (Central, BMI) (2:25)—Bare, Howard

Flip is "When I'm Gone," (Central, BMI) (2:30)—Bare, Bowman

The "500 Miles" man has another winner in this strong ballad tune with a folkish flavor. It's the best of various earlier versions.

THE SERENDIPITY SINGERS

Philips 40215

DOWN WHERE THE WINDS BLOW (Chilly Winds) (Serendipity, BMI) (2:45)—Madden, Sennet, Bowers

Flip is "The New Frankie and Johnny

Song," (Hollis, BMI) (2:28)—Silverstein, Gibson

Group has established itself well with three straight hits and this can be another. Powerful performance.

ELVIS PRESLEY

RCA Victor 8400

NEVER ENDING (Gladys, ASCAP) (1:58)—Kaye, Springer

SUCH A NIGHT (Raleigh, BMI) (2:57)—Chase

Two great sides for Elvis, first up a brand new ditty; the flip, an oldie, not previously out in single form. Both can make it.

GENE PITNEY

Muscor 1040

HAWAII (Sea Lark, BMI) (2:04)—Koooper, Levine, Brass

IT HURTS TO BE IN LOVE (Screen Gems, Columbia, BMI) (2:34)—Greenfield, Miller

Initial Muscor release under its new management and it could be a great debut. Both tunes are good and Pitney is at his best.

BROOK BENTON

Mercury 72303

A HOUSE IS NOT A HOME (Diplomat, ASCAP) (2:58)—Bacharach, David

Flip is "Come on Back," (Benday, BMI) (2:35)—Stevenson, Cordae

Burt Bacharach and Hal David, the hot writing team, turned out this powerful ballad and Benton makes the most of it.

EYDIE GORME

Columbia 43082

I WANT YOU TO MEET MY BABY (Screen Gems, Columbia, BMI) (2:17)—Mann, Weil

Flip is "Can't Get Over (the Bossa Nova)," (Maxana, ASCAP) (2:27)—Lawrence, Gorme, Gins

A standout rouser ditty by the successful team of Mann and Weil

and Eydie could have her best since her "Bossa" smash last year.

THE ROLLING STONES

London 9687

IT'S ALL OVER NOW (Kags, BMI) (3:20)—B. & S. Womack

Flip is "Good Times Bad Times" (ASCAP) (2:28)—Jagger, Richard
A lot of interest in this bluesy rocker tune right now and the Stones could have the best version here. Action indicated.

HAL MILLER

Amy 909

ON MY OWN TWO FEET (Saturday, ASCAP) (2:45)—Crewe, Rambeau, Rehak

Flip is "I Still Care" (Tomorrow's Tunes, BMI) (2:34)—Gaudio

Another Bob Crewe production here and the artist has a fine sound. The tune rocks in medium tempo. Watch it.

JOANIE SOMMERS

Warner Brothers 5454

IF YOU LOVE HIM (T.M./Champion, BMI) (2:16)—Darin

Flip is "I Think I'm Gonna Cry Now," (Vine Street, ASCAP) (2:58)—Cole, Tipton

The gal starts slow here and winds up in a blaze of belting and dual-track sound. She comes across fine on the Bobby Darin tune from "The Lively Set."

JERRY WALLACE

Challenge

IN THE MISTY MOONLIGHT (4-Star, BMI) (2:42)—Walker

EVEN THE BAD TIMES ARE GOOD (4-Star, BMI) (2:52)—Pitts, Belew

Two good flavorsome ditties for Jerry, first up being a nice summery ballad by Cindy Walker. Flip has real country appeal.

JULY 18, 1964

GEORGE R. MAREK



Victor's Urbane Lodestar of 14 Years

A recent issue of "Town & Country" carried an article entitled "Must It All Be Sickly?" It was, in effect, a terse diatribe on the shenanigans practiced by a certain faction of today's musical avant-garde under the guise of dedication and in the name of "art." The author was delightful, convincing, and often very humorous in presenting his argument against "art" which no longer has "humanity at large in its ken." In summary he pricks the conscience of the blindly tolerant by suggesting "We are timid lest we pull another boner, misunderstand another genius . . . be counted among the obtuse scoffers or the lazy Philistines."

In the June issue of High Fidelity was a piece headed "Pose, Pretense, Pomposity . . ." This was a "counteropinion" to another article in that issue dealing with the musical worth of Richard Strauss; early vs. late period. Again, the discourse was stimulating and lively—a virtuosic demonstration of intellectual gymnastics supported by sound, controversial, thinking.

Both these pieces were by-lined by one George R. Marek, well known in musico-logical circles as the author of several books on composers and opera (currently preparing a new one on Richard Strauss),

but better known to the record world as vice president and general manager of RCA Victor Record Division. To Marek, "Writing is a great source of relaxation; a hobby, a sport."

Whether it is exactly cricket or not to interpret a man through his writings, is ethically questionable—especially on the basis of mere excerpts. Still, certain general qualities do express themselves in the form of patterns, so that interpretation is more than just hazardous guess work. In that sense, one can safely project that Marek is, among other things, a man with an extremely logical (often clinical) mind, a meticulous researcher, firm in his considered opinions, intellectual in his humor, lofty in his ambitions, and most obviously, unafraid of his own viewpoints, whether they coincide with yours or not. George Marek is his own man.

When Marek came to the United States

in 1920 from Vienna, he was just seventeen. In his first years here, while working as a clerk in the millinery business, he became a regular standee at the Metropolitan Opera House. (Opera has always been one of his great passions.) For the next 28 years he worked in advertising. Prior to joining RCA Victor in 1950 he was vice president of J. D. Tarcher and Company. During those years, however, he had also established a reputation in musical circles as music editor for Good Housekeeping, a post which brought him in close contact with many musicians and musical experts. He also became a regular guest speaker during intermissions in the Metropolitan Opera's Saturday afternoon broadcasts.

In 1950, the late Joe Wilson offered Marek a job at Victor as manager of artists and repertoire, a position he held until 1955 when he was appointed vice

"You Can Sell a Good Record, and You Can Sell a Bad Record; But You Can Never Sell a Mediocre One..."



Marek chats with Elvis.

president of record albums. In the spring of 1957, Marek was raised to his present position, Victor's top man (the company has no president).

In his fourteen years at Victor, Marek has wrought many major changes in the company's image and production policies. The most important decision was made when he first arrived in 1950. RCA Victor had lost money fighting the LP war with Columbia in the classical market with its 45 rpm discs. Marek convinced the powers that were that they must go long-play for their Red Seal division. According to Martin Mayer, writing on Marek in Harper's Magazine, August, 1957, his proposal met with some opposition. "A die-hard objected: 'Forty-fives play five minutes, and the break between them is only seven seconds. Does anybody really care about seven seconds?'"

"It's like this," Marek explained in his precise, slightly Austrian voice, "You're in bed with your best friend's wife, and every five minutes the door opens. It isn't open long—only seven seconds..."

As Victor's lodestar, Marek's obvious responsibilities are many and varied. He keeps a watchful eye on every phase of the operation, from product planning, technical programs (Dynagroove), to advertising proposals on the finished product. His aim is to maintain a consistent view of the company's commercial function, as well as the cultural image it projects. To do this, he has adopted what might be described as his personal "no-nonsense" approach. He once remarked that "Nobody can be all things to all people—not even RCA Victor. Victor is an elephant. You must not expect an elephant to behave like a gazelle." Still and all, it is a matter of record that some

elephants have been trained to display some pretty fancy foot work.

A recent example of Marek's no-nonsense philosophy occurred when an ad was proposed on a particular album. It was suggested to read "the definitive performance..." Marek heatedly responded with a decisive No. "There is no such thing as a definitive performance of any given work." Yet, in the confines of his private office he expressed his "personal" opinion that that very record "is the greatest thing we've ever done," and waxed eloquently about its virtues. For while Marek is a man of strong opinions, he doesn't intend to impose them on others, certainly not on the masses. He has, in fact, a generous esteem for the record buying public.

It is his observation that "the public that buys good music is sensitive to quality. It's a musically aware, intellectually perceptive audience that we are reaching. They want the best, and they recognize it when they get it. Others, perhaps less sensitive to quality, may also buy that same product for a variety of reasons, but if they don't know the difference, they're not concerned with quality. From experience I can tell you, therefore, that you can sell a good record and you can sell a bad one. But you'll never sell a mediocre one. It works out like that every time."

In areas where he is particularly knowledgeable, Marek enjoys a strong personal involvement in the actual production. This is particularly true of the classics, and in Broadway cast recordings.

A situation arose on Sunday, January 19 of this year which was somewhat atypical, but serves to demonstrate Marek's tireless dedication to his work. That



Anna Moffo will star in RCA recording of "Luisa Miller," now being prepared in Rome.

morning there was a Solemn Pontifical Requiem Mass being celebrated in Boston in memory of John F. Kennedy. It was to be televised and recorded by RCA Victor (Leinsdorf and the Boston Symphony Orchestra were performing the Mozart "Requiem"). Marek was there that morning to supervise the recording operations. By early afternoon, he was back in Manhattan supervising the original cast recording of "Hello Dolly."

It should be explained that Marek's "supervision" at these sessions does not merely mean that he is "present." He is there in a truly constructive, productive capacity, suggesting everything from microphone angles to consorting with the performers on minute details, all the way down to their diction. A professional writer tells of the time he did an English translation for an operetta recording for



Eric Leinsdorf and Leontyne Price are two of Victor's biggest classical artists. During recording of the now famous "Madame Butterfly," Marek is amused as conductor borrows diva's Japanese fan in Rome Studio.



An enthusiastic embrace for the boss from Carol Channing suggest the job was well done ("Hello, Dolly").

Victor, and the lyrics were sent to Marek to see. They were returned to the writer with suggestions for changes neatly pencilled in the margin. Sometimes it was merely a single word which might be changed. Said the writer, "You know, in nearly every instance, it was a decided improvement."

In areas where Marek is not so personally well-versed himself, he relies on others. "Frankly," he says, "I've been up to my eyebrows with so-called 'acknowledged experts' over the years. But we're still looking for more expansion and success in certain fields. A major company, like Victor, must be represented in all musical areas, and even in spoken word. I think we should be doing more in that area as well. I personally don't like jazz, but that doesn't reflect on its importance to our culture."

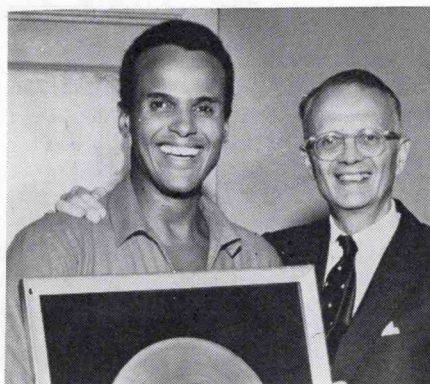
Building an artist is also part of a large company's job, and in this area Marek has a good deal to consider. Promoting the artist is an expensive proposition and is taken very seriously. "They must first of all have great long-range potential or it can't possibly pay off. This goes for popular or classical musicians. Cupidity on the part of an artist is often hazardous. The 'get everything now while the getting is good' attitude is a negative one. The artist can become overexposed, or suffer from overwork. Careful guidance is needed."

Marek cites Colonel Tom Parker as having shown himself to be particularly distinguished in his handling of Elvis Presley. "Everybody said Presley would be finished in one year, but look how well he's sustained his image. That's commendable."

He randomly pointed to artists like Mancini, Nero, Hirt, Ethel Ennis and John Gary as artists whom he feels sure have long careers ahead of them. "We've got

to have faith in their futures, but so must they."

As Marek sees it, the cultural role of a major company must be "to bring the major works of music, in as good a performance as possible, as cheaply as possible to as many people as possible, and still pay our bills. We must also, where possible, seek to gradually broaden the repertoire available to and accepted by the public. We are currently, for instance, recording Verdi's "Luisa Miller" in Rome. We don't expect to make money on this production now, but it is part of the repertoire and a good recording should be made available. We're doing it."



Belafonte receives gold disc, and a broad round of smiles ensues.

Marek is not a man with many illusions. As a merchandiser, he is concerned with the mass market. Where a public doesn't already exist, he has from time to time experimented with creating one, through imaginative advertising and provocative copy. Some were more successful than others, such as the "Classical Music for People Who Hate Classical Music" series, which ran away with heavy sales.

Creative packaging has been another area in which Marek has excelled. An art aficionado himself, he has pioneered the use of full color art work on album covers, and deluxe record packages, as the magnificently acclaimed Soria Series.

Past laurels, however, are the least of Marek's concern. The larger the company the more vulnerable it is, and planning must not be just for tomorrow or next month, but for five and ten years hence. Changes in public taste as well as technical advancement are a constant concern. "We are still a long way from capturing sound and reproducing it as it would be in live performance, despite the Dynagroove process. And no one can say for sure what the next equivalent of the Beatlemania might be. It is an endless job, with endless possibilities."

What does Marek foresee as the next major technical breakthrough? "Sight and sound. I don't know exactly what specific shape it will take, but I anticipate it will be in general use ten years from now, and evident in a more limited way in probably five years."

Whatever it is, Marek assured us that RCA Victor would be prepared for it.

BARRY KITTLESON



Marek appraises Victor's newest import from Italy, Rita Pavone.

Bloom Off The Folk Rose?

**Hard Core of Proven
Artists Seen Consoli-
dating Fan Loyalties**

**"Johnny Come Lately"
Artists, Clubs, Festivals
Now on Way Out.**

A consolidation of fan loyalties, focussed on a hard core of time-tested talents, appears to be in the making in the folk music field.

As folksters across the land turn their eyes toward the annual Folk clambake in Newport (July 23-26 at that historic city's Freebody Park), most key observers feel that hard truths must be faced. "The Johnny-come-latelies," as one noted last week, "Are falling by the wayside. The big bloom is off the rose and fewer new acts are making the grade."

Most "in" tradesters feel that the folk revival has reached stage of "winnowing out" of the so-called marginal attractions. Thus, many fans in the folk-pop area have tended to focus their affection on a limited number of acts who've made it, acts like Peter, Paul and Mary, the Kingston Trio, the New Christy Minstrels, and as an example of virtually the only new group to make it in recent months, the Serendipity Singers.

These performers continue to dominate the folk booking scene, along with the veterans like Pete Seeger, Joan Baez and Theo Bikel. On the other hand, the ranks of what came to be an over-populated folk group field, have been markedly thinned in recent months. Broken up for example, are, such groups as the Journeymen, the Highwaymen, the Tarriers and the Halifax Three.

With groups like these, it was a problem of economics. "It began to pinch where it hurts just to break even," said personal manager Harold Leventhal last week. "So some of them simply had to break up. And the record companies, who, for awhile, were ready to grab any talent that called itself folk, have become a lot more wary. Yet, established artists are still doing extremely well." Leventhal named Seeger, Bikel, Leon Bibb and Judy Collins, among his own management clients, as among the continuing success stories.

As for Newport itself, the picture, as it was last year, is bright. The advance sale surpasses substantially, the advance for the recent jazz festival there. "That's because the Newport Festival, under George Wein, is intelligently run," commented Art D'Lugoff, prominent Greenwich Village impresario and proprietor of the Village Gate club there. "They actually bring in people active in the folk field to suggest and advise and plan the programs and they get the important names. The interest is real on the part of the college-and-older market but you have to give them names."

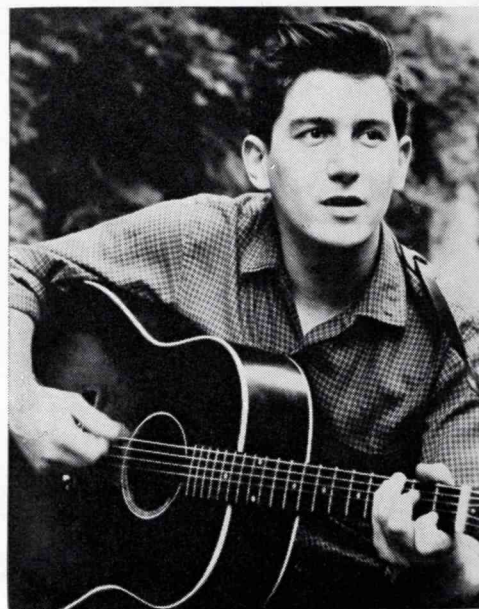
A discussion of such a show as Newport puts on, also suggests other recent forms of visual presentations. One of these, the traveling "Hootenanny" tour concept, turned out to be a disaster. On this point, there is general agreement. Too little promotion, lack of name attractions, and a "fast buck, jump-on-the-bandwagon" philosophy, combined to sound the death knell for this form of presentation.



America's Children, new mixed choral group, debuted last week at New York's Village Gate, cradle of many top folk acts.



The Greenwood County Singers, pictured in their native mountain habitat. Group has "The New Frankie and Johnny Song" on the Kapp label.



Phil Ochs. Tradesters see him as a promising new writer of satirical material.

There is extreme doubt expressed as to the value of last year's "Hootenanny" TV show, aired during the season on the ABC-TV network. "It was like a folk-styled Ted Mack amateur hour," said one tradester. The show is currently re-running tapes of last year's shows, with its future, come September, much in doubt. There is talk of trimming the outing to a 30-minute affair, but there is no final decision as yet.

"The folk scene is like deathsville," said Roy Silver, active as a personal manager of various acts. "The problem is that too many of the people got too pretentious. This stuff of kid performers singing about freedom, when they don't know what they're even singing about, is pure pretense. Put it this way. It's baloney. Much of the talent was not folk and not even entertainment. It was like a bastardized commercialism of elements that added up to nothing. The good acts will last, of course, and it's good for the field that some of the no talents are falling away."

An example of what's happening to the many types of folk clubs, particularly the coffee houses in many areas, is indicated by Silver. "I can't tell you which ones have folded but I'm sure a lot of them have. I know this because I hate to have to look for work for clients. But I have to do that now. There just aren't enough worthwhile showcases left."

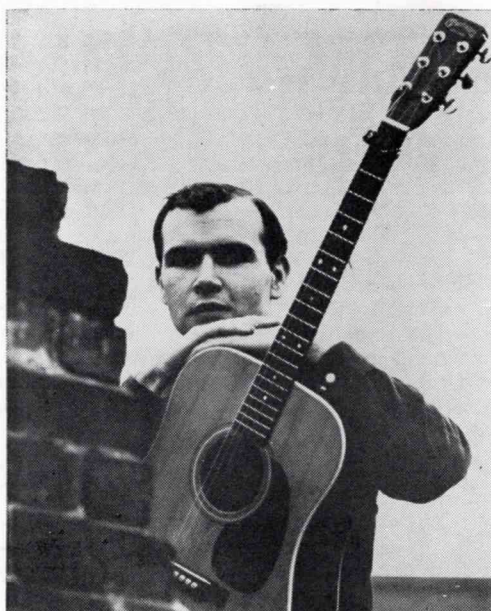
But all is not lost. Despite the fact, that as Leventhal put it, "Quantity took over from quality for awhile and promoters of the Hoot shows lost their shirts," artists like Theo Bikel can work for \$2,500 a night against percentages and Judy Collins can make \$1,000 to \$1,500 a night anytime.

Beyond this, even though the tally on folk festivals is also less this year, there are important one-nighters that will feature big names. The Hollywood Bowl and Red Rocks, in Denver, are among these settings. Then too, a number of the summer tent theatres which normally feature musical comedy and operetta, have taken to using their Monday "off" night for featuring folk music attractions.

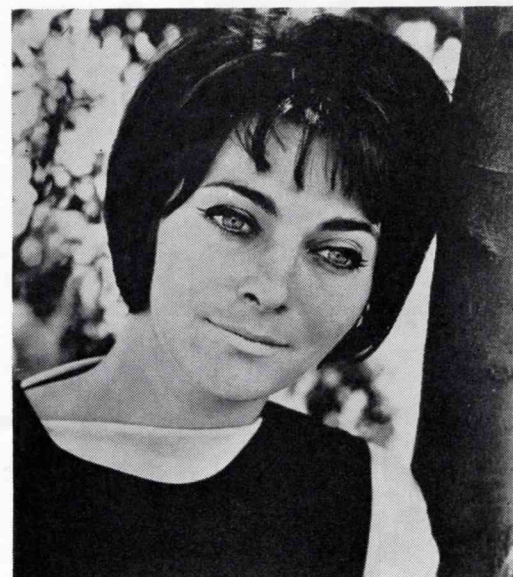
Observers note that despite a dearth of volume in new acts (none of the folk style now on the charts have evolved in the past six months except the Serendipitys) there are observable trends. These take two directions; first the big group choral approach, and second, the biting kind of "in" humor as turned out by such talents as Phil Ochs and Tom Paxton. Both are on the satire kick and both are seen as important future entities. Woody Allen, a comic who has made a big name for himself in recent months after a start in the Village, is another example of the satire-minded funny man.

Among the groups, the Serendipity's are accepted as a new group to watch, even though some don't even see them as folk. Another would be the Greenwood County Singers (on the Kapp label) and most recently, the American Children, a five girl, five boy choral group from Rochester, which opened its first major club appearance last week at the Village Gate.

REN GREVATT



Tom Paxton is regarded as a performer to watch. He sings, writes and records for the Gaslight label.



Judy Collins, one of the more established folk artists, with a sustained appeal in club and concert.



Pete Seeger, a true folk veteran. He's watched dozens come and go and has himself hit a new peak of popularity.

Music Business in Hollywood

Songstress Sandi Summers, ex-Sammy Kaye vocalovely, gave a smash performance at the International Hotel . . . leading cheers was N.Y. textile millionaire Martin Spatz who's eager to pen Sandi for his newly formed record company . . . Dick Bock, amiable prexy of World-Pacific, had young Jesse Paul cut a second single for him . . . another giant step away from the Jazz, it's in the rock 'n' roll field.

Record plugger Pete Marino, "Mr. San Francisco" to his followers, hosted a party for the preview of a fellow Italian's picture, "Robin and the 7 Hoods" . . . no one from Chicago was invited. Rick Ward

of Impulse Records issued their new list of June releases . . . a most impressive group of jazz artists . . . aficionados of jazz should scan the Impulse listings . . . they're groovy!

Randy Wood, president of the swinging Vee Jay label, hopped to Phoenix to sign two new artists, singer Donnie Cole and a vocal group with the tag, "The Heavenly Mariachis" . . . and split a Pizza with Joey English of Flash Distributors . . . Mel Carter, a young man with big-talent, will sing the title song, "When A Boy Falls in Love", from the soon-to-be-released Universal motion picture "Fargo" . . . producer Al Ruddy predicts the picture and

song will both be hits . . . the flick, originally titled "Daffy", can be the sleeper-of-the-year.

Ed Thrasher, Warner Bros. Records art director, added a son Jeffrey Allen to the family . . . whatever happened to those good old names people used to name boy-children . . . names like Sammie, Abie, Jakie, etc. . . . they sounded much nicer when mother leaned out of the window to address them . . . oh well, the "age of the atom."

Pay television must pay, or else, your name should be Sol Hurok. The impresario . . . he gets his slice of loot from many sources . . . added another, and arranged a juicy deal for himself with Sylvester (Pat) Weaver, Jr. . . . then brought in two of his artists, Artur Rubinstein and Van Cliburn, for a series of special recitals.

Betty Everett, Vee Jay top femme vocalist, according to their publicity departments, has re-recorded her latest seller "I Can't Hear You" in Italian, Spanish, French and German . . . it's for release in those European countries . . . and . . . Sam Fletcher, of the same record family, is studying Japanese for a future trek and record cutting session . . . my, they are going continental at

Vee-Jay! Liberty Records Bobby Vee may think of giving up the singing career (only kidding Mr. Skaiff) . . . he hit with his first gas well in Tennessee . . . Dave Axelrod, Capitol's talented a & r man, received plenty of ribbing after our disclosure of his session with Hub Kapp and The Wheels . . . he can't complain, he almost made W.W.'s column.

John Gary, top RCA recording artist, is one of the nicer chaps to grace our industry . . . never too tired or put out to say hello to anyone . . . he's got the charm and talent to become one of the bigger names in the industry . . . his boss-man at the Crescendo night club, Shelly Davis, agrees whole-heartedly . . . Gary attracts large audiences of well behaved people, which makes the happy Mr. Davis happier . . . Shelly Davis should be given a special commendation from the Los Angeles Chamber of Commerce for all he has done to preserve the night club business in the "City of Angels" . . . he's forever packaging top talent for his club . . . it allows the public to come in, be entertained and receive their money's worth . . . his contribution to night life often passes without notice.

JULIAN PORTMAN

WATCH FOR THE LATEST
"♫♥?©#&!!"*
from WORLD ARTISTS

WE'VE GOT A TIGER BY THE TAIL!



**"HAPPY
I LONG
TO BE"**
 Betty Everett

CJ 619

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"Old fashioned, stand-up comedy is dead."

The Double Life Of Godfrey Cambridge

After a successful acting career a single TV appearance made him a comic. Now he has two careers.

Godfrey Cambridge is a man with two careers. He is one of the hot new comics, making a coast-to-coast name for himself with his Epic album, as well as in person in clubs. He is also a serious dramatic actor. Before he hit as a comic he had won critical acclaim for his performances in such Broadway and Off-Broadway shows as "Take A Giant Step," "Androcles and The Lion," "Detective Story," "The Blacks" (for which he won an Obie award), and "Purlie Victorious."

Actually Cambridge had always wanted to be a comic. As a youngster, he says, he was always acting like a buffoon. "I would do comedy at parties and at school shows. I did comedy routines every chance I got. An actor named Max Glanville saw me do a routine at a Theater Spotlight Party, and helped me get a number of small parts in shows. In 1959 I worked the Town Hill in Brooklyn as a stand-up comic. The date didn't work out and I left after one night. Then I had a hard year, got discouraged and finally quit comedy for straight dramatic acting."

It was almost sheer chance that got Cambridge back on the comedy kick. "In 1962, right after Purlie Victorious, I was asked to appear on the Mike Wallace show. I did a fast comedy routine, and then sat down to talk to Mike Wallace. I guess that did it. As a result of that show I got bids to do comedy routines, and I got back on the comedy bandwagon."

"Right after that, Brook Benton used me on his two rock and roll shows, and I played the Apollo in New York and the Regal in Chicago with him. I had a chance to do my routines in front of thousands of kids, which taught me a lot about playing to an audience which really wanted to hear Brook and the other singing acts rather than me. I didn't give them my usual routine, but I had a lot of fun." Actually Cambridge broke up his audience at both engagements.

The comedy routines of Cambridge are marked by attacks on the foibles and prejudices of modern society. Sometimes they carry messages, as does his touching routine about an old "Uncle Tom" type actor who is asked to play an "Uncle Tom" role in the year 1964. But not all

his routines deal with Negroes or racial problems. Many of his sketches deal with universals, from reducing diets (a few of which he has tried himself) the difficulty of finding a maid today, and the modern union leader—Michael J. Goosfeather, who wants everyone to work only seven hours—a week.

Cambridge is actually a satirist, with a keen and piercing wit, and a bubbly, humorous manner of putting over his act. He writes all his own material. Writing is actually his third career.



"Comedy—the truth, instead of absurdity."

The comic-actor worked as a writer and a critic (usually in the entertainment area) for the Amsterdam News for a number of years. He just finished writing a segment of the script for a new picture called "Pardon Me Sir, But Is My Eye Hurting Your Elbow? Other writers of the script include such names as Jack Gelber, Allen Ginsberg, Le Roi Jones and George Foster. Cambridge will also act in the movie, thus keeping his hand both in acting and comedy.

There is a strong feeling on the part of Cambridge that comedy is still undergoing rapid change in America today, change that was set in motion by the emergence of the young comics, like Sahl and Bruce, back in the 1950's. "Old fashioned stand-up comedy is dead," said Cambridge. No one, at least no one under 30, wants to hear that anymore. Comedy today is different than it used to be. Comedy now reflects the truth, instead of absurdity. But it's still entertainment. If it isn't entertaining, any kind of comedy is dead."

Until two weeks ago, Cambridge was one of the stars of the new Sammy Davis Show, "Golden Boy." "I was fired from Golden Boy because I wasn't at rehearsal when the director said I should have been. I was out seeing a Philadelphia disk jockey, Sid Mark of WHY? whom I had promised to visit. However, when I made the date the producer had told me it was okay. I didn't want to hang Sid Mark, so I went."

"Not working in the show has given me a tremendous chance to work on my record. I dig records, not only because they make you known all over the country, but because they build you a whole new audience. I now have a following of 16 and 17 year olds."

The comic will have a lot of chances to work on his record according to the schedule he has lined up for the next few months. He is set for appearances on the "Today" TV show, the "Tonight" show, at the Latin Casino outside Camden, N.J., and for a minimum of four Jack Paar shows over the next few months. The picture, "Pardon Me Sir, etc.," will be out in October. He is now featured in a new film called "The Troublemaker," in which he plays the part of a corrupt Irish fire inspector. In it he speaks with an Irish brogue.

Epic Records is knocking itself out to promote Cambridge's LP "Here's Godfrey Cambridge, Ready Or Not." But Cambridge is giving them a lot of work in return. Between the two of them they could turn his first comedy LP into a big seller.



"Records . . . build you a whole new audience."

Conservative Deals the Rule

A generally conservative approach is evident in a number of fall discount deals announced by various firms in recent weeks. Among the current deals, Colpix is extending the most favorable discount structure (as announced during its Miami meeting last week) of "buy four, get one free." This amounts to 20 percent on all product, catalog and new releases.

Among others announced during recent Florida distributor meetings, 12½ percent deals were the rule for both ABC-Paramount (plus Impulse and Tangerine subsidiaries) and Atlantic-Atco. Both dis-

count plans apply to new and catalog material. At the same locale, Command announced a "one for six," deal, described as the label's standard discount whenever a special program is in effect.

Meanwhile, Monument Records introduced a 10 percent catalog discount plan last week, with a special "buy six get one free" plan on selected product by Roy Orbison and others. On another front, Folkways Records announced the first deal for the label of its type. A 12½ percent discount is offered on the catalog with a special deal on a series of album pre-packs of one free for each five purchased.

TALENT BEAT

Puritans Incensed

BARRY KITTLESON



The **Rip Chords** made a wild bid at topicality last week. **Billy James** notified us from the coast that they had been flown from New York to Hollywood on a 24 hour mission: to record a single entitled "One-Piece, Topless Bathing Suit." The tune is published by Trousdale Music, headed up by **Bobby Roberts**, **Pierre Co-sette** and **Lou Adler**. The firm is currently very hot with such big ones as "Memphis" and "Little Old Lady from Pasadena." Incensed Puritans are pushing for a "cover" record.

Philips Records, which has kept the industry on its toes with its phenomenal gift of woo, may soon bag one of the hottest young female recording artists around for the past few years.

Liberty a. & r. man **Buzz Curson**, who records under the alias of **Gary Miles**, is currently touring England as a replacement for **Jerry Naylor**, one of the Crickets, who suffered an unfortunate heart attack. During the tour Buzz will use his own name (that's Curson, if you've lost me). Meanwhile, Gary Miles' new Liberty single has been picked as a MB chart contender. At Liberty, Miles' sessions are produced by **Snuffy Garrett**.

Epic Records, for all their tremendous success with the **Dave Clark Five**, have yet to make it big in the U. S. with **Cliff Richard**, for all their efforts. Cliff, who was England's top artist until the **Beatles** came along (and he's still mighty strong) hopes to work on his American image later this month. Epic producer **Bob Morgan**

recently flew to England to go over some new material with the artist (including some **Burt Bacharach** tunes) and will bring the boy here later this month to record them. The change of scene may well be the answer.

Rat Fink is a nebulous contemporary expression. It is also the name of Jackie Kannon's East Side hide-away. And now it is the name of a magazine, with a "talent to amuse." And heigh-ho, it will soon be the subject of an album. For a diverting 50 seconds, Manhattanites can dial CI 7-0150 and get a provocative message from the Fink-O-Fone service. Oh, those rat Finks.

Carol Channing, as was hinted in this column three months back, has finally signed a contract with Command Records. She has already cut two sides for them, and the company has great hopes for it, and are rushing its release.

Thirteen a lucky number? **Paul Anka** thinks so. On July 13 he replaces **Steve Lawrence** in the lead role of Broadway's "What Makes Sammy Run?" This will be Paul's debut on the great white way. He'll play the part for one week while Steve takes a rest.

Also on July 13, Atco's **Ben E. King** leaves the states for a month-long tour of New Zealand, Australia, Hawaii and Japan.

Kapp Records' find **Joan Tolliver** (frequently heard in person at the Bitter End) has been selected to represent the U. S. at the Light Music Festival in Sopot, Poland, August 6-9. She'll compete with singers from 35 different nations.

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Companion, Subsidiary Labels Show The Way

Epic, Verve, Smash, Imperial, Rust Enjoy Summer Sales Surge

The recent upsurge of companion labels (in some cases they're actually subsidiaries) that form an integral and active part of many of the major companies — has reached a pretty staggering level.

Labels like Smash, Epic and Imperial have contributed a great deal towards sales figures within the important realm of the Mercury, Columbia and Liberty organizations, not to mention the added prestige, while Verve, represented chartwise by the presence of such jazz greats as Stan Getz, Jimmy Smith, Johnny Hodges and Wynton Kelly, is, at present, experiencing more success than its parent company, MGM.

There are several plausible reasons for the presence of so many companion labels in the charts today. For instance, in the case of British artists, it is sometimes felt that they stand more chance on an offshoot name which doesn't have so much competition in the same field.

Capitol had first refusal on the Dave Clark Five. Instead, the group went to Epic, one of the first subsidiary labels to be successful with a British artist. (Prior to Clark, they had Rolf Harris and Cliff Richard). Today, Clark's sales on Epic alone are in the region of 5,000,000, and he has a smash single and two albums in the current top ten. Also on Epic and never out of the charts is Bobby Vinton, while Epic's own subsidiary, Okeh Records, scores pretty heavily with r & b artist Major Lance.

The most important label to emerge in the current boom for companion labels is Imperial—once one of the leaders in the indie field under its own aegis, and now part of the Liberty group. Until such smash artists as Johnny Rivers, Billy J. Kramer and the Dakotas, Irma Thomas and the Swinging Blue Jeans, Liberty's only recently consistent chart act was Jan and Dean, even

though the company has always been pretty active in the album field. The success of Imperial has given Liberty the chance to get out of the woods.

The same company also handles Dolton, which was bought out by Liberty about four years ago, and has always managed to hold its own pretty well, particularly with artists such as the Ventures, who are currently scoring with a remake of one of their early hits, "Walk Don't Run" and a new album. Vic Dana is another young artist on Dolton, who is working his way up the national hundred with "Love Is All We Need."

Smash, which hasn't been in existence very long, and was conceived by the Philips-Mercury group under the guiding and able hand of Irving Green, has two of the hottest artists in the charts at the moment with Millie Small, who is the undisputed Queen of Jamaica Ska, and their new discovery, Roger Miller, who swept up the hit parade with "Dang Me," and followed this through with his first album, "Roger and Out," which made its first appearance in the album charts last week. In fact, for a reasonably new label, Smash stands in equally good stead with its father and mother, Philips and Mercury who, right now, are experiencing a tremendous success, with practically everything they put out.

MGM's Verve is Taylor-made to suit the consistent demands of jazz and jazz-pop fans for new albums by Jimmy Smith, Stan Getz and Wynton Kelly. Verve's chief producer, Creed Taylor, "a quiet man about jazz," brought Stan Getz and Joao Gilberto together for their new smash-eroo, which also produced "Girl From Ipanema," which features Gilberto's wife, Astrud. In addition to hitting the jackpot with this L.P., Getz is selling extremely well with "Reflections." Also on Verve,

Taylor-produced and in the charts are Jimmy Smith's "Who's Afraid of Virginia Woolf," which marks yet another in a long line of jazz organ hits, and Wynton Kelly's "Comin' In The Back Door." Another artist on Verve is, of course, Ella Fitzgerald, plus Norman Granz' complete stable of "Jazz at the Phil" musicians.

Tollie, a companion label of Vee-Jay, shot out of nowhere earlier this year with the Beatles and "Twist and Shout," and currently, "Love Me Do." Beatles sales alone have topped the million mark for the company, without mentioning other artists.

Laurie's Rust is brewing nicely with Britisher Bobby Shafto's sleeper, "She's My Girl," which originally picked up East Coast action, and now looks like its becoming a national smash. Same company also has Jean and Dean with "I Wanna Be Loved."

The list of companion labels is never ending, but would not be complete without a mention of Atco, who have a new Beatles smash with "Ain't She Sweet." Atco-Atlantic releases are pretty much split down the middle, but other than Darin's "Milord," Atco hasn't had anything stupendous since Stevens and Tempo.

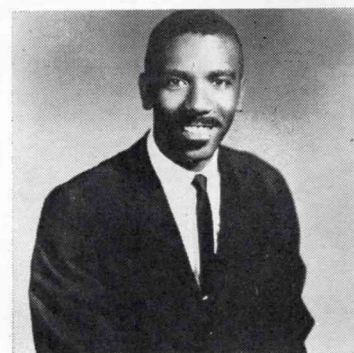
JUNE HARRIS



Millie Small



Roger Miller



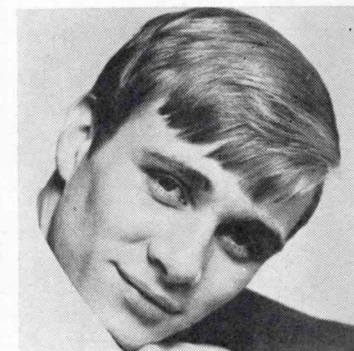
Jimmy Smith



Jean and Dean



Vic Dana



Bobby Shafto

Music Business in Canada

If you make it in Time (magazine, that is) you have made it (June 12). That's exactly what happened with the new London LP release "20th Century Folk Mass" by **The Calgary Choral Society** under the direction of **Harold Ramsay**.

Paul White, Capitol Records advises of more English goodies. **Cliff Richard**, a Canadian favorite, is scoring again with "Constantly." The new **Cilla Black** single "You're My World" is also making noise across the country. The newie by **Peter & Gordon** "Nobody I Know" is showing some reaction across Canada. Strange how our market is so far behind American releases, even on English releases. LP-wise Paul reports that the "Beatles Song Book" by the **Hollyridge Strings** is showing tremendous listener reaction and has been picked as album of the week at many stations. Watch out for "Smashin' Smashers From England" featuring hits by **Cliff Richard**, **Dave Clark**, **The Shadows**, **The Hollies**, and **Adam Faith**. On the American scene, **Nancy Wilson** with "Today, Tomorrow & Forever" puts her in line as top con-

tender as most popular female vocalist. Before we leave Capitol, here's another Australian smash "Court Of King Caracatus" by **Rolf Harris**. Much airplay on WKBW.

George Offer, Apex Records (Decca) has been caught up in the Beatle sound. The United Artist sound track of **The Beatles** "A Hard Day's Night" has just been released and advance orders look good. If ticket sales to the movie are any indication this LP could be a smash seller.

A very interesting disc came into us from RCA Victor. "Hello, Dolly" by **Les Jerolus**. These are two French Canadian Artists who have appeared on the Ed Sullivan Show several times. Their French Canadian cover of the original hit is a "gas."

Stan Klees, Tamarac Records, reports good listener reaction to the new **Jayson King** single "Heartaches." It's interesting to note that this disc is receiving considerable action across the US. Another Tamarac original "Dear Mr. DJ" by **Dave Mickie** is also getting airplay at many stations in the US.

WALT GREALIS

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RADIO AND TV

Deejay Tyrants?

By June Bundy



Hal Murray, KQV, Pittsburgh, is just clowning around in this photo, but more than one disgruntled promotion man claims there is more than passing resemblance between some key deejay program men today and a power-mad Roman Emperor.



It may be sour grapes, but the pluggers insist that many men in top radio programming spots are so afraid of ruining their reputations as "hit pickers" they won't take a chance on a new release (unless it's a followup to a smash) until the disk "breaks out" in one of the smaller markets and/or shows up on one of the national trade charts.

The boys also look with disfavor on some panel programming setups, claiming that all too often one man is still in control because he screens some 300 disks each week and decides which records—usually about 30—will be played for the panel.

Promotion men, trying to break the New York City market, expressed particular annoyance at the inscrutable "pick hit" programming policy of one top outlet. The station, according to the pluggers, frequently features a "pick hit" heavily one week, then drops it completely the following week and gives it nary a spin thereafter. "If they had any faith in their own judgement" said one plugger "they'd give it a chance."

Of course, there's always the strong possibility that the station in question thinks one week is all the chance it deserves. But that's what makes horse racing and unhappy promotion men.

Now, about Emperor Murray. Hal has some modest ambitions of his own. He has announced his "availability" as the GOP presidential candidate. Murray the Magnificent, as he's currently billed, was crowned last month in a phone booth (see photo), and to date has enlisted more than 1,500 listeners as card-carrying members of Murray's Militia.

CHANGE OF DIAL: Jerry Kunkel has been appointed operations manager of WIBC, Indianapolis. He formerly served as program director and deejay at KONO, San Antonio, Tex., and more recently as deejay-music director for KBOX, Dallas. In his new post, Kunkel will have complete responsibility for WIBC's "on the air" sound. . . . Jonas (Joe) Termin has replaced Norman A. Boland as manager of WFBG-FM, Altoona, Pa. . . . Don Logan, deejay at KEEL, Shreveport, La., for the past five years, has been upped to assistant program director post at that outlet. . . . Gene Weed and Bill Ballance, KFWB, Hollywood, are now broadcasting their daily shows from the KFWB-Music City booth in the Topanga Shopping Center.

Tom Shannon has returned to WKBW, Buffalo, N.Y., as all-night man from midnight to 6 a.m., after a stint with WGR, Buffalo, and a hitch in the service. Shannon has also taped the pilot for a network or syndicated Teen TV show, "Tops in Tunes." . . . Pete Berry is the new program director at WPET, Greensboro, N. C., and Buddy Clayton has joined the same outlet in the mid-day slot.

Jim Reeves' Wide, Wide World

Country-Pop Star, Lone American on British Chart for Months, Has Fandom That Girdles the Globe

"Am I country? I don't know really. What would you call somebody who can sell a half million singles in England? They're not supposed to be country music fans. But they seem to like me." The speaker is Jim Reeves of Madison, Tenn., for a time a few months back, the only American record artist in the top 10 in the United Kingdom.

"As far as I know myself, I haven't consciously changed style at all. I'm doing exactly the same thing I did seven or eight years ago. I sing ballads, and I don't know whether you can put them in any particular category. Some, like 'Am I Losing You,' I wrote myself. Others were written by the famous Tin Pan Alley writers.

"Actually I'm very grateful that you no longer have to be fish or fowl in this business. A fellow can be a country artist and still get pop acceptance. I'm certainly compatible with country but I've been able to cross over and that helps. But if going pop means playing night clubs then I'm not interested. A lot of artists feel that's the kind of thing to shoot for. Frankly, I don't think my fans would really want that.

"But movies—that's another thing. I did my first picture in South Africa last year and I expect now I'll be going there again at the end of this year to make another. I've had only bit part offers here in America, and I don't feel like sitting in the back seat, but arrangements are being made now for my first picture to be shown in America and in Europe for the first time. They've told me that the first picture has outgrossed anything ever made before in South Africa. By the way, Cindy Walker is writing the music for the new picture.

"Frankly, I really don't like to work too hard. If I was real energetic, I suppose I could do much more than I do. I work 75 to 100 days a year on the road. And I don't even want to do that much, but I think so much of my group, the Blue Boys, that I go out to make sure they're getting a decent salary over the year. Besides that, it's important that an artist shouldn't isolate himself. I have a lot of friends in many of those places where we do our shows, and I'd never want to lose them.

"But when I'm not on the road, I like to take off with my wife and head for Texas. That's where we both were born and we like to go back every so often to hunt



deer and wild turkey. Sometimes we'll go to the Ozarks instead and we'll go fishing.

"At home, I have my own office and a recording studio where we make demos of our tunes and experiment with song ideas. It's a great life for me. Then quite often if you mix in some bowling and golf, and listening to good music, well, how much more could a man want? I like many different types of music. To me, it's like food. I like to have a diet of different kinds of music to choose from. I can always use a good sized helping of soft instrumentals, the Mantovani kind. And of course, there is always country music.

"Where we live in the Nashville area, there's an awful lot of country music. Sure I have some favorites of my own. A man like Chet Atkins, for instance. I play guitar a little bit myself so I can appreciate some of the things that Chet can do on guitar. He's the equal of any guitarist around, including Segovia.

"For versatility, I'd have to choose Marty Robbins, a fine singer and a real songwriter. He has all the tools. Among the girl singers you have to recognize Dottie West. She has the timbre and phrasing to make it real big. I think we'll see a lot of her.

"I enjoy hearing the music from other

countries that's doing so well now too. It's the start of one of the new lasting trends I think. Music has really become international. I think a basic change has happened where our own best-seller list will never again be all-American. The British, some of them at least, are here to stay. But there'll be things from other countries too, that happen.

"In just my own case, I have the evidence of how international music has come to be. I frequently get as many as 1,000 fan letters a week from all over the world. In one week recently, we counted over 1,600 letters. They're from everywhere . . . places like Kenya, Surinam, the Gold Coast, Portuguese East Africa, Ceylon, South Africa, the Orient, you name it. The great majority comes from England, I guess, because I've been there during the last year for several TV shows. By the way, the British certainly know how to put on a TV show. It was a pleasure working there because they've retained the fine art of being nice to an artist.

"But getting back to those letters, I have two people that work with me all the time just answering them. Every one of them gets an answer. If they have the courtesy to write us, they deserve a reply. I know that they're fans because they've probably laid out a good bit of money to buy a record of mine. Or if they couldn't afford it, they're part of a group that has a tape of a recording of mine . . . I know that's how they do it in some countries where records are so expensive. But we can at least say thank you by answering them.

"I'm not sure, as I say, what it is that makes them like me. But I'm grateful anyway. With 'I Love You Because,' my big hit in England, there were recordings by Johnny Cash, Elvis Presley and Al Martino that didn't do anything. I didn't even know that Pat Campbell, the man with the British Decca company, had even released mine. Then, all of a sudden, it turns up on the charts.

"Maybe it's just that I sound as if I enjoy doing what I'm doing. I don't work too hard at it, I never press. I just go on doing what I enjoy doing and if other people like it, I'm glad. After all, this is the only life we get. We just come through here once and I believe in making it a satisfying experience."

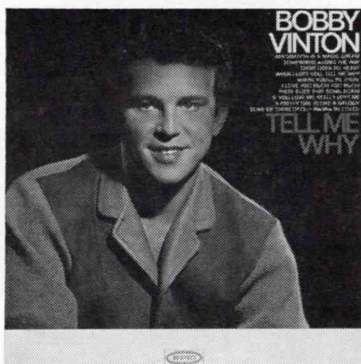
Beach Boys, Rip Chords Lead Summer Derby

This Week's Block Busters



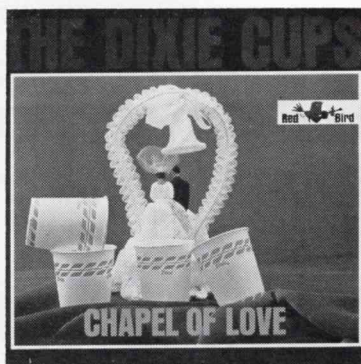
ALL SUMMER LONG
THE BEACH BOYS
Capitol ST-2110

One of the hottest and most consistent of the pop groups, the boys will please many fans with this grouping. Lots of pretty harmony.



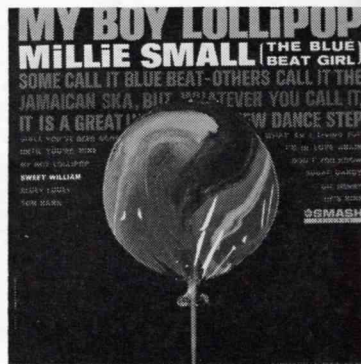
TELL ME WHY
BOBBY VINTON
Epic LN 24113

Great songs here like "I Wanna Be Loved," "There Goes That Song Again" and "There Goes My Heart," plus the title song, his big current hit.



THE DIXIE CUPS
Red Bird RB 20-100

Looks like a smash with "Chapel of Love" and their newest "People Say" included.



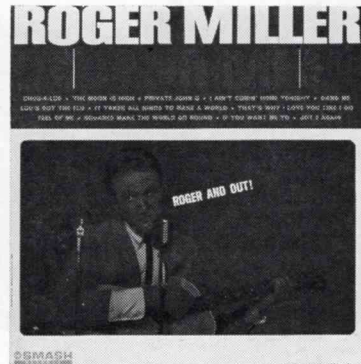
MY BOY LOLLIPOP
MILLIE SMALL
Smash MGS 27055

Jamaica's girl Millie has helped put over the ska with "Lollipop" and the fans of the dance and the gal should dig this.



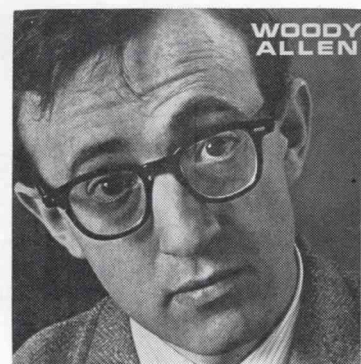
THREE WINDOW COUPE
THE RIP CHORDS
Columbia CL 2216

The boys have built a steadily increasing reputation on the surf-hot rod disk circuit and this LP could be a winner.



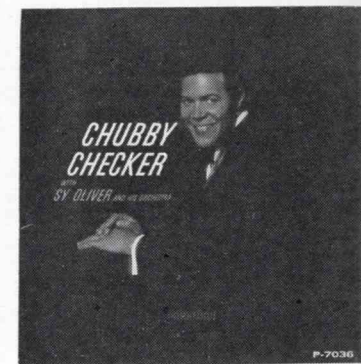
DANG ME
ROGER MILLER
Smash MGS 27049

Lots of cute novelties here in the familiar, down-home novelty Miller style. The current hit is the title tune.



WOODY ALLEN
Colpix 518

The fast-rising comic's first album. It got many plugs when Allen guest emcee'd the "Tonight" show last week. Could be big.



CHUBBY CHECKER
Parkway P7036; SP7036

The dance angle is played down in favor of plain good singing with slick backing by a band batoned by Sy Oliver. A hot bet for Chubby.

Chart Picks

PRAYER MEETIN'
JIMMY SMITH
Blue Note 4164

Organist Smith stirs up lots of excitement whatever the label, and these Blue Note sides, like others in the catalog, can draw much interest. Stanley Turrentine is on tenor here.

SLIPPIN AROUND
GEORGE MORGAN and MARION WORTH
Columbia CL 2197

Although basically country-slanted, the new duo got good pop interest with the title song and their fine duetting rates a good listen.

THE WORLD OF LONELY PEOPLE
ANITA BRYANT
Columbia CL 2222

The attractive thrush has her first single of substance in quite a time with this title tune, a fact which can bring added exposure to this pleasing concert of familiar ballads.

JAMAICA SKA
Various Artists
Atlantic 8098

Byron Lee and the Ska Kings, owners of a moderate-sized hit single, have four of the tracks here. This, plus good cover drawings of the ska dance, give the set strong appeal.

JULY 18, 1964

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

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

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	1	MEMORY #1 Webb Pierce—Decca 31617	17	22	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265	33	34	COTTON MILL MAN Jim & Jesse—Epic 5-9676
2	3	DANG ME Roger Miller—Smash 81881	18	8	MY HEART SKIPS A BEAT Buck Owens—Capitol 5136	34	35	BE QUIET MIND Ott Stephens—Reprise 0272
3	2	CIRCUMSTANCES Billy Walker—Columbia 43010	19	19	ANGEL ON LEAVE Jimmy C. Newman—Decca 81609	35	36	THE GOLD CUP Buddy Cagle—Capitol 5154
4	4	LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065	20	28	I GUESS I'M CRAZY Jim Reeves—RCA Victor 47-8383	36	★	ONE IF FOR HIM, TWO IF FOR ME David Houston—Epic 9690
5	6	COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049	21	24	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	37	37	ASK MARIE Sonny James—Capitol 5197
6	10	PASSWORD Kitty Wells—Decca 31622	22	27	THE BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	38	39	THE NESTER Lefty Frizzell—Columbia 43051
7	7	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541	23	25	SLIPPIN' AROUND George Morgan & Marion Worth—Columbia 43020	39	41	CITY OF SIN Glen Garrison—Big Country 5051
8	14	SECOND FIDDLE Jean Shepard—Capitol 5169	24	31	PUT YOUR ARMS AROUND ME Norma Jean—RCA Victor 8328	40	44	YOUR MONEY Leroy Van Dyke—Mercury 72277
9	5	INVISIBLE TEARS Ned Miller—Fabor 128	25	20	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART Johnny Wright—Decca 31593	41	42	I'D RATHER HAVE AMERICA Jimmy Martin—Decca 31629
10	11	PICK OF THE WEEK Roy Drusky—Mercury 72265	26	26	I THOUGHT OF LEAVING YOU Kitty Wells—Decca 31622	42	48	TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43044
11	9	BURNING MEMORIES Ray Price—Columbia 42971	27	★	WEAKER MOMENTS Ferlin Husky—Capitol 5206	43	43	KEEP THOSE CARDS AND LETTERS COMING IN John & Jonie Mosby—Columbia 43065
12	12	I'M HANGING UP THE PHONE Carl & Pearl Butler—Columbia 43030	28	18	SORROW ON THE ROCKS Porter Wagoner—RCA Victor 8304	44	30	LOVE IS NO EXCUSE Jim Reeves & Dottie West—RCA Victor 7237
13	13	TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033	29	29	THIS WHITE CIRCLE ON MY FINGER Kitty Wells—Decca 31580	45	33	KEEPING UP WITH THE JONESES Singleton-Young—Mercury 72237
14	15	THEN I'LL STOP LOVING YOU The Browns—RCA Victor 8348	30	★	HERE COMES MY BABY Dottie West—RCA Victor 8374	46	46	I DON'T WANT YOU THIS WAY Margie Singleton—Mercury 72268
15	16	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	31	38	I'M A WALKING ADVERTISEMENT Norma Jean—RCA Victor 8328	47	40	TOGETHER AGAIN Buck Owens—Capitol 5136
16	17	WHERE DOES A TEAR COME FROM George Jones—United Artists UA 724	32	32	THE VIOLET AND A ROSE Wanda Jackson—Capitol 5142	48	23	RHINESTONES Faron Young—Mercury 72271
						49	50	A BIG MAN CRIED Sammy Masters—Galahad 533
						50	21	MY BABY WALKS ALL OVER ME Johnny Sea—Philips 20164

BIG C&W ALBUMS

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	1	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854	9	9	BLUEGRASS HOOTENANNY George Jones & Melba Montgomery—United Artists UAL 3352; UAS 6352	15	15	RING OF FIRE Johnny Cash—Columbia CL 2053
2	2	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	10	10	KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174	16	16	I LOVE A SONG Stonewall Jackson—Columbia CL 2059 CS 8859
3	3	SAGINAW MICHIGAN Lefty Frizzell—Columbia CLS CS 2169	11	7	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879	17	17	PORTER WAGONER—IN PERSON Porter Wagoner—RCA Victor LPM 2840 (M) LSP 2840 (S)
4	4	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2782	12	12	LORETTA LYNN SINGS Loretta Lynn—Decca DL 4457	18	13	THE BEST OF GEORGE JONES George Jones—United Artists UAS 6289
5	5	NIGHT LIFE Ray Price—Columbia CL 1071 (M) CS 8771 (S)	13	18	BLUE AND LONESOME George Jones—Mercury MG 20906 (M) SR 60906 (S)	19	19	LOVING ARMS Carl & Pearl Butler—Columbia CL 2125 CS 8925
6	6	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896	14	14	RAILROAD MAN Hank Snow—RCA Victor LPM 2705 (M) LSP 2705 (S)	20	20	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Flatt & Scruggs—Columbia CL 2134; CS 8034
7	11	FOLK SONG BOOK Eddy Arnold—RCA Victor LPM 2811 (M) LSP 2811 (S)						

JULY 18, 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.

"Hard Day's Night" Hits No 1

MONEY ALBUMS

This Week	Last Week	
1	35	A HARD DAY'S NIGHT BEATLES, United Artists UAL 3366
2	1	HELLO DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
3	4	GETZ/GILBERTO Verve V 8545, V6-8545
4	2	FUNNY GIRL ORIGINAL CAST, RCA Victor LOC 1087
5	3	HELLO DOLLY! ORIGINAL CAST, RCA Victor LOC 1087
6	7	RETURN OF THE DAVE CLARK FIVE Epic LN 24104
7	5	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154
8	8	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971
9	9	BEATLES' SECOND ALBUM Capitol ST 2080
10	6	COTTON CANDY AL HIRT, RCA Victor LPM 2917, LSP 2917

This Week	Last Week	
11	20	AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264
12	12	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733
13	10	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24093
14	11	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082
15	14	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 866 (SD)
16	15	MEET THE BEATLES Capitol T 2047, ST 2027
17	21	BEWITCHED JACK JONES, Kapp KL 1365
18	56	BEATLES' AMERICAN TOUR WITH ED RUDY Radio News Pulsebeat 1000
19	18	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T 2027
20	24	INTRODUCING THE BEATLES Vee Jay LP 1062

This Week	Last Week	
21	22	GREATEST HITS MARY WELLS, Motown 616
22	19	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854
23	26	PINK PANTHER HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
24	17	BACK IN TOWN KINGSTON TRIO, Capitol T/ST 2081
25	45	LITTLE CHILDREN BILLY J. KRAMER & DAKOTAS, Imperial LP 9267
26	28	ROLLING STONES London LL 3375
27	16	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
28	31	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114
29	33	WORLD WITHOUT LOVE PETER AND GORDON, Capitol T/ST 2155
30	29	TODAY & OTHER SONGS NEW CHRISTY MINSTRELS, Columbia CL 2159

ACTION ALBUMS

This Week	Last Week	
31	25	CHUCK BERRY'S GREATEST HITS Chess LP 1485
32	32	ON THE MOVE TRINI LOPEZ, Reprise R/RS 6112
33	13	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1328
33	23	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve V/V6-8583
35	48	BEATLES' SONGBOOK HOLLYRIDGE STRINGS, Capitol T 2116
36	34	REFLECTIONS PETER NERO, RCA Victor LPM/LSP 2853
37	30	I WISH YOU LOVE GLORIA LYNN, Everest 5226
38	51	THE UNSINKABLE MOLLY BROWN SOUNDTRACK, MGM E 4232 ST
39	41	GOING BAROQUE SWINGLE SINGERS, Philips PHM 200-126
40	50	TEARS AND ROSES/I LOVE YOU MORE AND MORE EVERY DAY AL MARTINO, Capitol T/ST 2011
41	36	THE LETTERMEN LOOK AT LOVE Capitol T/ST 2803
42	27	DIMENSION 3 ENOCH LIGHT, Command RS 867 (SD)
43	43	MANY SIDES OF THE SERENDIPITY SINGERS Philips PHM 200-134
44	72	THE WONDERFUL WORLD OF MAKE BELIEVE JOHNNY MATHIS, Mercury MG 20913, SR 60913
45	37	SERENDIPITY SINGERS Philips PHM 200-115, PHS 600-115
46	40	COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868 (SD)
47	42	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL JAN & DEAN, Liberty LRP 3361
48	39	HIGH SPIRITS ORIGINAL CAST, ABC Paramount OC-1
49	52	IN THE WIND PETER, PAUL & MARY, Warner Bros. W 1507
50	38	MARY WELLS AND MARVIN GAYE TOGETHER Motown 613
51	60	REFLECTIONS STAN GETZ, Verve V/V6 8554
52	46	WIVES AND LOVERS JACK JONES, Kapp KL 7352
53	49	CHARADE HENRY MANCINI, RCA Victor LPM 8356

This Week	Last Week	
54	69	THE FABULOUS VENTURES Dolton, BSPJ 2029
55	47	KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894
56	✓	THE BEST OF MANCINI HENRY MANCINI, RCA Victor LSP 2693
57	55	MEET THE SEARCHERS/NEEDLES AND PINS Kapp KL 1363
58	65	GREAT VOICES OF THE CENTURY VARIOUS ARTISTS, Angel NP-4
59	57	GLORIA, MARTY AND STRINGS GLORIA LYNN, Everest BR 5226
60	53	BY REQUEST BRENDA LEE, Decca DL 4507
61	66	HAMLET RICHARD BURTON, Columbia DOL 302, DOS 702
62	61	BELAFONTE AT THE GREEK THEATRE HARRY BELAFONTE, RCA Victor LOC 6009, LSO 6009
63	67	MOONLIGHT AND ROSES JIM REEVES, RCA Victor LPM 2854, LSP 2854
64	63	TOM JONES SOUNDTRACK, United Artists, UAL 4113, UAS 5113
65	76	MESS OF BLUES JOHNNY HODGES, Verve V/V-6 8570
66	59	SHANGRI-LA ROBERT MAXWELL, Decca DL 74421
67	73	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T/ST 2011
68	58	MANHATTAN TOWER ROBERT GOULET, Columbia CL 6050, CS 2450
69	64	SHOWTIME JAMES BROWN, Smash MGS 27054
70	62	RITA PAVONE RCA Victor LPM/LSP 2900
71	✓	THE GREAT YEARS JOHNNY MATHIS, Columbia C2L 34, C2S 834
72	71	JOAN BAEZ IN CONCERT, PT 11 Vanguard VSD 2123
73	78	ROBIN AND THE SEVEN HOODS SOUNDTRACK, Reprise F 2021
74	75	WISH SOMEONE WOULD CARE IRMA THOMAS, Imperial LP 9266
75	70	DAYS OF WINE AND ROSES FRANK SINATRA, Reprise F/FS 1011
76	✓	TO BROADWAY WITH LOVE WORLD'S FAIR CAST, Columbia OL 8030, OS 2630
77	86	HERE'S GODFREY CAMBRIDGE Epic FLM 13101


This Week	Last Week	
78	81	I WALK THE LINE JOHNNY CASH, Columbia CL 2190
79	80	NEW YORK WONDERLAND—WORLD WIDE WONDERLAND ANDRE KOSTELANETZ, Columbia CL 2138, CS 8939
80	77	MORE THEMES FOR YOUNG LOVERS PERCY FAITH, Columbia CL 2167, CS 8907
81	84	COMIN' IN THE BACK DOOR WYNATON KELLY, Verve V 8576
82	82	SPEAK TO ME OF LOVE RAY BONNIF, Columbia CL 2150
83	97	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie LLP 2024
84	95	BACH'S GREATEST HITS SWINGLE SINGERS, Philips PHM 200-097
85	✓	LOOKING FOR LOVE CONNIE FRANCIS, MGM E 4229, SE 4229
86	90	LATIN FEVER H. MANN, Atlantic LP 1422
87	79	WHEN LIGHTS ARE LOW TONY BENNETT, Columbia CL 2175
88	87	MOMS WOWS MOMS MOBLEY, Chess 1486
89	100	ROGER AND OUT ROGER MILLER, Smash MGS 27049, SRS 67049
90	91	DANCE DISCOTHEQUE VARIOUS ARTISTS, Decca DL 4556, DL 74556
91	92	PRESENTING THE BACHELORS London PS 353
92	94	TENDER IS THE NIGHT JOHNNY MATHIS, Mercury MG 20890
93	98	HEAR, HEAR SEARCHERS Mercury SR 60914
94	74	TODAYS ROMANTIC HITS—FOR LOVERS ONLY JACKIE GLEASON, Capitol W/SW 2056
95	99	DYNAMIC JACK McDUFF Prestige, PR 7323
96	96	ENCHANTED WORLD OF FERRANTE & TEICHER United Artists, UAL 3375, UAS 6375
97	89	SWEET AND SOUR TEARS RAY CHARLES, ABC Paramount 480
98	✓	FADE IN, FADE OUT ORIGINAL CAST, ABC Paramount ABC OC 3
99	✓	BILL COSBY IS A VERY FUNNY FELLOW Warner Brothers, W 1518
100	✓	DUSTY SPRINGFIELD ALBUM Philips PHM 200-133, PHS 600-133

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Dateline Music City

CHARLIE LAMB

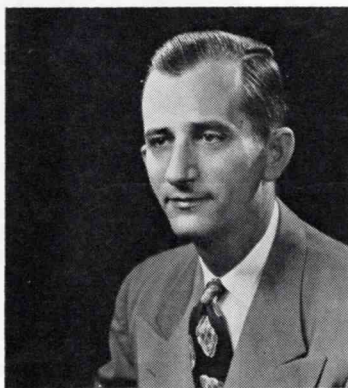
Agency topper **Bob Neal** reports that **Sonny James** recently had a one man audience that he's not happy about. Just returned from a **Hap Peebles** tour, James was sound asleep in his apartment when a burglar lifted his wallet containing several hundred dollars from beside the bed. James remarked, "At least he wasn't an undercover man for I was under the cover the whole time." . . . What to do about top billing when every performer is a great name in himself? **A. V. Ramford**, owner of San Antonio's KBER, solved the dilemma by top billing them all in a Grand Ole Opry spectacular at the Municipal auditorium recently. The performers were **Ray Price**, **Faron Young**, **Ferlin Husky**, **Porter Wagoner**, **Roy Orbison**, **Rusty & Doug**, **Norma Jean** plus five top bands. . . . Mercury's **Margie Singleton** who has been riding the charts with "Old Records" and a duet with **Faron Young**, "Keeping Up With The Joneses" is touring Illinois during July with Young and the Country Deputies. Copies of her new record are available by writing to her at P.O. Box 352, Madison, Tenn. . . . Free to deejays writing on their station letterheads: **Jim Whitlock's** (Singing Cherokee) "S.O.S." backed with "Talk To Me Ole Telephone." Write 911 Greenbrae Drive, Sparks, Nev.; **Gene Byrd's** and **Jo Ann Johnson's** "The Hands of Fate" backed with "Your Cheating Mind." Write Del-Mar Records, 313 Sixth street, N.E., Atlanta, Ga.; **The Collette Sister's** "Walk Easy" backed with "Move Over Mr. Heartache, Make Room For the Blues," on the A.B.S. label. Write **Joanne Combs**, Box 27, Man, W. Va. . . . **Jean Guthrie** has been upped to PD at El Paso's KHEY. **Mike Oatman** has moved into sales.

Topic Records Formed

Joe Wright, manager of **Sheb Wooley**, in association with **Dub Cooper**, has formed Topic Records in Music City. First release, a duet by **Kathy Morrison** and **Bill Wilburn**, is titled "Something." . . . **Clyde Beavers** and the **Eager Beavers**, after a successful performance at Lucedale, Miss., recently joined the **Frank Clement**



Freddy Frank right, southern sales and promotion manager of Epic Records, presents **Buddy Moore**, PD at Atlanta's WAKE, with a copy of the new **Adam Wade** single, "Pencil & Paper", accompanying it with a powerful selling talk which Moore, being already sold, doesn't need.



Connie B. Gay, country music entrepreneur on the grand scale, left Nashville July 6 as a member of a 10-man committee appointed by President Johnson to tour West Germany to view results of the Marshall Plan and overall results of the U.S. foreign aid policy.

campaign tour in Tennessee to help the Governor win a seat in the U.S. Senate. Also in the party are the **Wilburn Brothers**, **Skeeter Davis**, **Jim Reeves**, **Eddy Arnold** and other country music stars. . . . **Gene Autry Leachman** has been promoted to music director at WHHT, Lucedale, Miss. and needs C&W discs urgently. . . . "Cal's Corral," a weekly live country music TV show 2½ hours long on Los Angeles Channel 13, is 11 years old this month and throughout that time has enjoyed the same continuous sponsor—Worthington Dodge. Over 14,000,000 southern Californians can tune it in on Sunday afternoons. **Sammy Masters** produces and emcees the show with **Gene**

Davis' band from the Palamino Club in North Hollywood. . . . Milwaukee's WMIL will present a **Johnny Cash** spectacular Aug. 1. Other stars will be **Bill Anderson**, **Skeeter Davis**, **June Carter**, **Bobby Steele** and **Bobby Nelson**. **Murriel Filar** is associate producer. . . .

Ye Old Red Carpet

What's Better than rolling out the red carpet? **Dewey Groom** of Dallas' Longhorn Ranch, says it's rolling out an SRO crowd and that's what he did recently when **Roger Miller** brought in a hurricane of entertainment. He had more customers than Carter's has pills. . . . Seventeen appearances mark the **Blackwood Brothers'** July schedule, most

of them in the south. . . . **Bob Luman's** "A Lonely Room" backed with "Run on Home Baby Brother" on Hickory, started drawing orders three days after it hit the market, which is fast action. . . . **Wesley Rose**, topper of Acuff-Rose Publications, threw a July 4 party—on July 3, to be sure—for employees of Acuff-Rose, Hickory Records and Acuff-Rose Artist Corp. at his home on the shores of Old Hickory Lake. Fried chicken, boating, sailing, swimming, etc. . . . WVHI, a new FM station in Evansville, Ind. to debut late this month, is probably the only 50,000 watt FM station in the world to operate full time country and western, says PD **Barbara J. Jones**. She needs C&W records. . . . C&W artist **Jimmy Dickens** returned to Music City last week for the first time since his recent round-the-world tour. . . . In Nashville for much needed vacations July 4 week-end were **Lefty Frizzell**, **Hank Snow**, **Kitty Wells** and **Johnny Wright** and **Jack B. Andrews**, son-in-law of **Denny-Moeller**. Agency topper **Lucky Moeller**, from Oklahoma.

Holiday Into Cash

Turning the holiday week end into cash were **Porter Wagoner** who played the horse show at Alexandria, La.; **Webb Pierce** at the Frontier Ranch at Columbus, Ohio; **Faron Young** who played at Myrtle Beach, S.C.; and **Carl Smith** at Buck Lake Ranch, Angola, Ind. . . . Songwriter **Marijohn Wilkin** is home from the hospital after her recent losing bout with a power lawn mower. . . . Scuttlebut has it that **Webb Pierce** and **Mel Tillis** are all set to cut a record together. . . . Talent Director **Smiley Wilson** of the Wil-Helm Agency reports that **Earl Scott**, just back from a mid-west tour, is set for dates in Texas and New Mexico. His new record, a follow-up to his "Loose Lips" backed with "Restless River," will be out soon. . . . **Johnny Foster's** new CAPA release, "My Own," backed with "Take Back My Heart," is getting deejay runs. Jocks from 35 states returning ratings three days after release, giving the "My Own" side a slight edge. The disc is distrib-

NEW HIT SINGLES WITH SALES POWER!

She's My Crazy Little Baby

b/w

Greyhound Blues

Excello 2252

LIGHTNIN' SLIM

We're Two of a Kind

b/w

Still Rainin' In My Heart

Excello 2253

SLIM HARPO

Please Be On That "5:19"

b/w

You're Playin' Hookey

Excello 2254

LONESOME SUNDOWN

NASHBORO Records

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

uted nationally by Nashville Sound.

He Writes, He Paints

Gary Von who signed a contract with Pamper Music recently is a portrait painter turned song writer—fields in which he is equally talented. He has painted portraits of several Music City people both in and outside the business and samples of his work are on display at the Pamper office in nearby Goodlettsville. He studied two years at the Cleveland, Ohio institute of Art and two years at the Art Center School in Los Angeles. As a member of several rock 'n roll bands in the Los Angeles area he began song writing, particularly in the folk music field, and an interview with Pamper Music's **Hank Cochran** followed. . . . A new singing group was reported jailed in England recently for causing a riot among its followers.

While in jail, they continued to sing "Funny How Time Slips Away", a Pamper Music song that such artists as **Billy Walker**, **Jimmy Elledge** and **Johnny Tillotson** have already developed into a hit in the U.S.

CHART-BOUND

"Put Away Your Teardrops"

b/w

"Seventh Dawn Theme"

Capitol 5218

THE LETTERMEN



COUNTRY SINGLE PICKS

STAN HITCHCOCK

Epic 9699

LOOKING THROUGH A TEARDROP (Euclid, BMI) (2:14)—Hardin, Huskey

Flip is "Ole Bad" (Painted Desert) (2:12)—Carter, Kilgore

GEORGE JONES

Mercury 72293

OH LONESOME ME (Acuff-Rose, BMI) (2:28)—Gibson

Flip is "Life To Go" (Starrite, BMI) (2:18)—Jones

LAURA SUE YORK

Philips 40201

NO PLACE TO GO (Pamper, BMI) (2:40)—Nelson

Flip is "Broken Hearts Anonymous" (Cedarwood, BMI) (2:36)—Wilkin

RALPH EMERY

Mercury 72295

I CRY AT BALL GAMES (Moss Rose, BMI) (2:26)—Anderson

Flip is "Sit Down And Write A Letter To Me Won't Cha Baby" (Irving Music & Dorale Music, BMI) (2:16)—Burnett

MARGIE BOWES

Decca 31644

WHAT IN THIS WORLD (Bronze, SESAC) (2:08)—Statler

Flip is: "Overnight" (Champion Music, BMI) (2:19)—Gateley

RAY PRICE

Columbia 43086

I DON'T KNOW WHY (I KEEP LOVING YOU)

(Pamper, BMI) (2:53)—F. Carter

PLEASE TALK TO MY HEART (Glad, BMI) (2:54)—Mathis, Fautheree

TEX WILLIAMS

Liberty 55711

EMPTY LETTER

Metric/Glo Mac, BMI) (2:41)—Crofford

Flip is "Closer, Closer Closer" (American, BMI) (2:32)—Capehart

CLAUDE KING

Columbia 43083

SAM HILL

(Central BMI) (2:22)—Collins

BIG OLE SHOULDER

(Blackwood BMI) (2:27)—Sykes

WANDA JACKSON

Capitol 5228

I'M MAD AT ME

(Screen Gems Columbia BMI)

(2:33)—Mann, Anthony

LEAVE MY BABY ALONE

(Central BMI) (1:59)—Bare, Howard

COUNTRY ALBUM PICKS

PEE WEE KING & REDD STEWART

STARDAY SLP 284

BACK AGAIN!

BILL MONROE

Decca DL 74537

I'LL MEET YOU IN CHURCH SUNDAY MORNING



A new single by the living legend

BOB WILLS

His Texas Playboys

"SOONER OR LATER"

#544

WATCH FOR NEW RELEASES ON DARRELL GLENN, HOMER LEE, AND ANOTHER NEW BOB WILLS RELEASE.

LONGHORN RECORDS

Dist. Nationally by Sound of Nashville
160 2nd Ave. So.
Nashville, Tenn.



JOHNNY LOVES ME

BY

FLORRAINE DARLIN

S 105

BILLBOARD Break Out Single
CASHBOX Looking Ahead
RECORD WORLD Coming Up
MUSIC BUSINESS Radio Exposure Chart

MOVING UP ALL CHARTS

Call Your RIC Distrib. Now

THE PEOPLE'S CHOICE

SELFISH ONE

Jackie Ross - Chess - 1903

BREAKING POINT b/w THAT MAN BELONGS BACK HERE WITH ME
Etta James - Argo - 5477

LOVER COME BACK TO ME
The Flamingos - Checker - 1084

JO ANN

Bo Diddley - Checker - 1083



CHESS producing company

2120 S. Michigan Ave., Chicago 16, Ill.

BREAKING OUT!!!

DENNY PROVVISOR'S "MICKEY MOUSE"

b/w

"WALK WITH HIM"

506



The Ultimate in Entertainment

The CHARTBUSTERS

have a CHARTBUSTER on MUTUAL RECORDS

"SHE'S THE ONE"

Mutual #502

IT'S A HIT!!!! CHECK ALL CHARTS

1314—24 S. Howard St., Phila., Pa.

JULY 18, 1964

Left column: At top, RCA's newest girl singer, 19-year-old Leslie Miller, whose first release is "A Fool." She's the daughter of veteran Victor staffer, Bernie Miller. At center left, the twist-happy blonde making with the wild steps is Candy Johnson, known as "Miss Perpetual Motion" on the West Coast, where she's packing the clubs with her non-stop gyrations. The bikini-clad blonde in the bottom photo is model Nancy Goodman, who's seen helping comic Woody Allen in a promotion scene for "The New Interns" at the Eden Roc in Miami Beach. Group of people at top right are winners in a national contest promoted by Four Seasons manager, Stan Allen. They're seen dining with the Seasons. At center right is G. Schirmer's window paying tribute to ASCAP on its 50th anniversary. Finally, you'll see England's newest chart toppers, the Animals, whose top-selling British disk, "House of the Rising Sun" will be issued here on MGM.

