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# MUSIC BUSINESS

Incorporating music reporter

The Convention Scene—  
Vegas, Tahoe,  
Hollywood



MB 4-5 E17 Q  
NIGEL A. MAXEY  
PRINCETON  
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AUG 7 1964

**Nancy Wilson: "It takes more than soul"**

NEWSPAPER



# ROULETTE POP \$ALES \$ POWER

HOT SUMMER SINGLES!

## **ANITA HUMES**

"WHEN SOMETHING'S HARD TO GET"

R-4564

That "Memphis" man with another smash!

## **JOHNNY RIVERS**

"BABY COME BACK"

and

"LONG, LONG WALK"

R-4565

IMMEDIATE ACTION . . .

## **LOUISIANA RED**

"I'M TOO POOR TO DIE"

Glover GP 3002

A sleeper! Starting in Pittsburgh, Cleveland and spreading!

## **"TEENAGE ROCK"**

RONNIE JONES & THE CLASSMATES

End 1125



# ROULETTE



An Exclusive

MUSIC BUSINESS

Feature

# RADIO EXPOSURE CHART

TITLES	EAST							SOUTH				MIDWEST					WEST			
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WJCA	PHILADELPHIA WIBG	WASHINGTON WWDC	WORCESTER WOCR	ATLANTA WQXI	HOUSTON KILT	MIAMI WQAM	OKLAHOMA CITY KOMA	CINCINNATI WSAI	CLEVELAND WKH	DETROIT WJBK	MINNEAPOLIS WDGY	PITTSBURGH KQV	DENVER KINN	LOS ANGELES KFWB	SAN FRANCISCO KYA	SEATTLE KJR
AFTER IT'S TOO LATE... Bobby Bland (Duke)								20												
AIN'T SHE SWEET... Beatles (Atco)	58	22	32	36			34		22	19			X	16	32		46	7	40	
AL-DI-LA... Ray Charles Singers (Command)	22	23	29	28		29				18	32			X		35	25			24
ALL GROWN UP... Crystals (Philles)				89										33						
ALONE... 4 Seasons (Vee Jay)													26		38		35			
ALONE WITH YOU... Brenda Lee (Decca)					71				36											
AND I LOVE HER... Beatles (Capitol)					47	24	2			5	43		X	X	27		30	11	18	26
ANGELITO... Rene & Rene (Columbia)	10	31									48					24	40			44
ANYONE WHO KNOWS WHAT LOVE IS... Irma Thomas (Imperial)										16										
ASK ME WHY... Beatles (Vee Jay)					58										44					
BABY COME HOME... Ruby & Romantics (Kapp)	19				80															
BABY I NEED YOUR LOVING... Four Tops (Motown)														X						
BABY THAT'S ME... Fashions (Cameo)					92															
BABY WON'T YOU TRY ME... Jill Harris (Capitol)					92															
BACHELOR BOY... Cliff Richard (Epic)									52					X						
BAD TO ME... Billy J. Kramer (Imperial)	8		19						11			38	4	11	4	19	34			
BAMA LAMA BAMA LOO... Little Richard (Specialty)					66										27					
BEATLE DRUMS... Motions																				
BECAUSE... Dave Clark Five (Epic)	55	18	33	72	59	P				24					48	34				50
BETTER WATCH OUT BOYS... Accents (Challenge)							40									14				
BOYS CAMP/GIRLS CAMP... Michelle Scotti (Philips)																				
BREAD AND BUTTER... Newbeats (Hickory)																	22			
BREAKING POINT... Etta James (Argo)					88															
BRENDA LEE... Chuck Berry (Chess)																				48
CAN'T YOU SEE THAT SHE'S MINE... Dave Clark Five (Epic)	9	14	11	12	5	10	17	16	3	15	3	3	8	26	2	15	13	12	12	4
CAPE COD HERE WE COME... Balladeers (Scraggs)							33													
A CASUAL KISS... Leon Peels (Whirlybird)																			34	
CHAPEL OF LOVE... Dixie Cups (Red Bird)				16							5	30								43
CLOSE YOUR EYES... Jamie Coe (Enterprise)																				
C'MON AND SWIM... Bobby Freeman (Autumn)			24		20						50									
C'MON EVERYBODY... Elvis Presley (RCA)							28										39	10	6	15
CONFIDENTIAL... Sonny Knight									35	7										
COULD THIS BE MAGIC... Castells (Warner Bros.)							35													
DANCE, FRANNY, DANCE... Floyd Dakil (Jetstar)		51																		
DANCING ON THE SAND... Initiates																				
DANG ME... Roger Miller (Smash)	10	5	14		10	16			31	12	6	10	50	12	19	14	10	3	5	17
DARTELL STOMP... Mustangs (Providence)																				
DARTELL STOMP... Dartells (Dot)							X													
DIAMOND BACK... Cecil Moore																				
DO I LOVE YOU... Ronettes (Philles)	23	29			30	22			18		33									
DO YOU CLOSE YOUR EYES... Josh White Jr.																				
DONNIE... Bermudas (Era)									30											
DON'T FEEL RAINED ON... Bobby Doyle Trio										34										38
DON'T LET THE SUN CATCH YOU CRYING Gerry & the Pacemakers (Laurie)		17	19	14		14	29		5			45			22		32	38		33
DON'T THROW YOUR LOVE AWAY... Searchers (Kapp)		15		21		17			7		13			14	19	23		17		20
DON'T WORRY BABY... Beach Boys (Capitol)	2	6			3	3			2	4	1			7	1	7		3		35
DOWN WHERE THE WINDS BLOW... Serendipity Singers (Philips)										43							P			
EVERYBODY LOVES SOMEBODY... Dean Martin (Reprise)	1	2	4	8	14	13	12	6	24	3	7	33	6	8	5	2	5	8	2	13
EVERYBODY NEEDS SOMEBODY TO LOVE Solomon Burke (Atlantic)																				
					76					48										
FARMER JOHN... Premieres (Warner Bros.)																				
FATHER SEBASTIAN... Ramblers (Alma)		30			22	19	37		14		20	12			18	17	15		20	17
FERRIS WHEEL... Everly Bros. (Warner Bros.)																				
FIRST NIGHT OF FULL MOON... Jack Jones (Kapp)	21																			
FT. WORTH, DALLAS OR HOUSTON... George Hamilton IV (RCA)																				
FRANKIE & JOHNNY... Greenwood County Singers (Kapp)									60											
														</						

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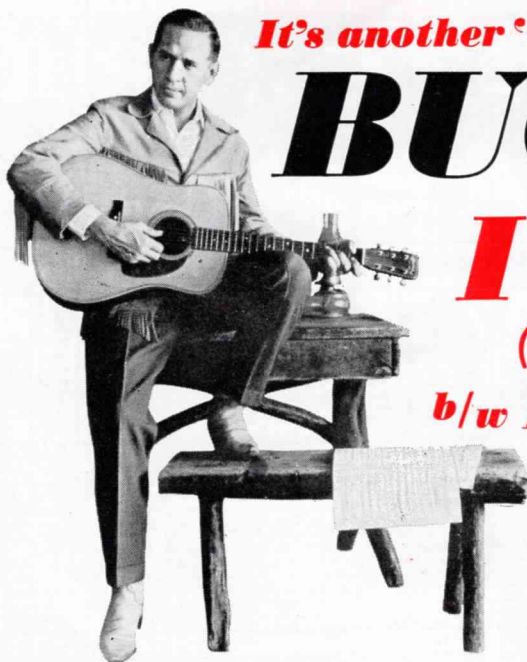


# Radio Exposure Chart (continued)

TITLES	EAST							SOUTH				MIDWEST					WEST				
	BALTIMORE WITH	BUFFALO WBW	NEW YORK WABC	NEW YORK WMA	PHILADELPHIA WIBG	WASHINGTON WDC	WORCESTER WRC	ATLANTA WQXI	HOUSTON KILT	MIAMI WQAM	OKLAHOMA CITY KOMA	CINCINNATI WSAI	CLEVELAND WKH	DETROIT WJBK	MINNEAPOLIS WDGY	PITTSBURGH KQV	DENVER KMN	LOS ANGELES KFWB	SAN FRANCISCO KYA	SEATTLE KJR	
HOUSE OF THE RISING SUN ..... Animals (MGM)																		40			
HOW DO YOU DO IT ..... Gerry & Pacemakers (Laurie)	25	17			35	35				27	39		24	29			29	18		37	
HOW DO YOU DO IT ..... Bob Wyld (Academy)																					
I BELIEVE ..... Bachelors (London)		23		28	33	28					26			40		37	33	19		40	
I GET AROUND ..... Beach Boys (Capitol)	2	6	6	2	3	3		7	2	4	1	9	3	7	1	7		3	4	9	
I GOTTA SECRET ..... Jimmy Brown (Ember)					42									35	20		10	29			
I LIKE IT LIKE THAT ..... Miracles (Tamla)			30	27	25																
JOHNNY DREAMED ..... Cookies (Dimension)	39																				
I PLEDGE MY LOVE TO YOU ..... Sonny Curtis																					
I REALLY GOT IT BAD FOR MY BABY ..... Maxine Davis																					
I SHOULD HAVE KNOWN BETTER ..... Beatles (Capitol)			32			8					2	1	X			1					
I STILL GET JEALOUS ..... Louis Armstrong (Kapp)					91	43															
I SURRENDER DEAR ..... Nino Tempo & April Stevens (Atco)						27															
I UNDERSTAND THEM ..... Patty Cakes (Tuff)																					
I WANNA LOVE HIM SO BAD ..... Jellybeans (Red Bird)			16	11	22	34	26		21	56	31	40	24	17	15	15	18	18	23	21	
I WANT TO HOLD YOUR HAND ..... Boston Pops (RCA)					49	30															
I WANT YOU TO MEET MY BABY ..... Eydie Gorme (Columbia)		60			86	51	X		58	52	P					33	50		45		
IF I FELL ..... Beatles (Capitol)					71	56	3				43		X	9				37			
IF I'M A FOOL FOR LOVING YOU ..... Bobby Wood (Joy)					72																
IF YOU SEE MY LOVE ..... Lenny Welch (Cadence)					68				59												
IF YOU WERE THE ONLY BOY IN THE WORLD ..... Crampton Sisters (DCP)						49															
I'LL ALWAYS LOVE YOU ..... Brenda Holloway (Tamla)					98																
I'LL BE IN TROUBLE ..... Temptations (Gordy)								18				28	X	39						41	
I'LL CRY INSTEAD ..... Beatles (Capitol)	20	26	34	60	55	36			32	22	29		43	43			40		47		
I'LL KEEP YOU SATISFIED ..... Billy J. Kramer (Imperial)	56	34			37		16														
I'LL KEEP YOU SATISFIED ..... Bill Garcia (Camsul)																				46	
I'LL TOUCH A STAR ..... Terry Stafford (Crusader)																					
I'M GONNA FIND MYSELF A GIRL ..... Gene Pitney (Musicor)	66																				
I'M HAPPY JUST TO DANCE WITH YOU ..... Beatles (Capitol)	20	33	34	60					32	22	29		X	41	2	7	36	36	21	37	
I'M INTO SOMETHING GOOD ..... Earl-Jean Colpitz	41			48																	
I'M SORRY ..... Pete Drake (Smash)					73															26	
I'M THE ONE ..... Gerry & Pacemakers (Laurie)												30									
IN DREAMLAND ..... Ray Ruff (Lin)					90				62								32		33	48	
IN THE MISTY MOONLIGHT ..... Jerry Wallace (Challenge)		44																			
INVISIBLE TEARS ..... Ray Conniff Singers (Columbia)	13				62	32	49			P				48			31				
IT HURTS TO BE IN LOVE ..... Gene Pitney (Musicor)					63							18									
IT'S A COTTON CANDY WORLD ..... Jerry Wallace (Mercury)																					
IT'S ALL OVER NOW ..... Rolling Stones (London)	50				63	41	X				37										
IT'S IN YOUR HANDS ..... Diane Renay (20th Fox)																					
IT'S RAINING ..... Champagne Bros. (Teardrop)									25												
JAMAICA JOE ..... Angels (Smash)	59				96	X															
JAMAICA SKA ..... Ska Kings (Atlantic)	18																	15	27		
JAMES BOND THEME ..... Billy Strange (Crescendo)							25														
JAMES BOND THEME ..... Billy Strange (Crescendo)	29																				
JOHNNY LOVES ME ..... Floraine Darlin (Ric)					42															47	
JOY DIE VIE ..... David Rockingham (Josie)					34	25		12		32			32				29	41			
JUST BE TRUE ..... Gene Chandler (Constellation)		16																		29	
JUST ONCE MORE ..... Rita Pavone (RCA)																				14	
JUST ONE MORE TIME ..... Earl Grant (Decca)																					
JUST TO SATISFY YOU ..... Weylon Jennings																				30	
KEEP ON PUSHING ..... Impressions (ABC-Paramount)	27		12		13	11		1			14	31	14	24	46	5	8	16		39	
KICK THAT LITTLE FOOT ..... Round Robin (Domain)																					
LAST KISS ..... Frank Wilson (Josie)						21															
LET ME GET CLOSE TO YOU ..... Skeeter Davis (RCA)					95	60									21						
LET'S GO TOGETHER ..... Raindrops (Jubilee)													28								
LIKE COLUMBUS DID ..... Reflections (Golden World)													4		4					28	
LITTLE CHILDREN ..... Billy J. Kramer (Imperial)									11											7	
LITTLE GREEN THING ..... Dave Lewis (A&M)																					
LITTLE LATIN LUPE LU ..... Kingsmen (Wand)	12				52					51											
LITTLE LONELY SUMMER GIRL ..... David Box (Joed)									9												
LITTLE OLD LADY FROM PASADENA ..... Jan & Dean (Liberty)	8	3	9	13	8	6	20		9	4	8	8	5	5	13	3	8	2	2	5	2
LOVELY GIRL ..... GoGo's (RCA)							23														
LOVELY WINE ..... Mickey Gilley																					
LOOKING FOR BOYS ..... Pin-UPS (Stark)					81		31														
LOOKING FOR LOVE ..... Connie Francis (MGM)	40				44	44															
LOVE IS ALL WE NEED ..... Vic Dana (Dalton)	33				54	23			10	44	49	19	25	37			49	48			
LOVE ME WITH ALL YOUR HEART ..... Ray Charles Singers (Command)				26																	
LUCILLE ..... Hollies (Imperial)					84																
MARNIE ..... Nat King Cole (Capitol)																					
MATCHBOX ..... Beatles (Parlophone L.P.)		61	25		64		X			54				30							
MAYBE I KNOW ..... Lesley Gore (Mercury)					70	58			33												
ME JAPANESE BOY ..... Bobby Goldsboro (U.A.)					85		32														
MELANCHOLY SERENADE ..... King Curtis (Capitol)	42																				
MEMPHIS ..... Johnny Rivers (Imperial)	22	4	8	4	9	9	9	14	8	20	9	16	15	36	8	13	11	25	22	3	
MEXICAN SHUFFLE ..... Tijuana Brass (A & M)																					
MILLION DRUMS ..... Jimmy Clanton (Philips)																					
MIXED UP, SHOOK UP GIRL ..... Patty & The Emblems (Herald)					23	21	45			47							25			31	
MORE ..... Danny Williams (U.A.)										23											
MORE, MORE, MORE, LOVE ..... Johnny Thunder (Diamond)		37																			
MORE & MORE OF YOUR AMOUR ..... Nat King Cole (Capitol)		48																			
MOZAMBIQUE ..... Village Stompers (Epic)																					
MY BOY LOLLIPOP ..... Millie Small (Smash)	11		13	5																	
MY DREAMS ..... Brenda Lee (Decca)																					
MY GUY ..... Mary Wells (Motown)																					
NEVER ENDING ..... Elvis Presley (RCA)		57					X														
NEVER PICK A PRETTY BOY ..... Dee Dee Sharp (Cameo)					77	45															
NEW FANGLED JINGLE JANGLE ..... Frankie Avalon (U.A.)																					
NEW GIRL ..... Accents (Challenge)																					
NEW ORLEANS ..... Bern Elliott (London)																					
NO ONE TO CRY TO ..... Ray Charles (ABC)					50																
NO PARTICULAR PLACE TO GO ..... Chuck Berry (Chess)																					
NOBODY I KNOW ..... Peter and Gordon (Capitol)		9	20	17	7	12	11		27	14	21		15	2	14	34	7	14		5	
NOT FADE AWAY ..... Rolling Stones (London)																					
NOT FOR ME ..... Sammy Davis Jr. (Reprise)		49																			

CONTINUED





***It's another "My Heart Skips A Beat" only—BIGGER!***

# **BUCK OWENS**

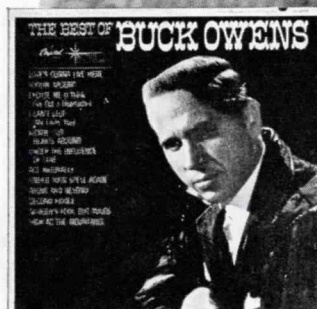
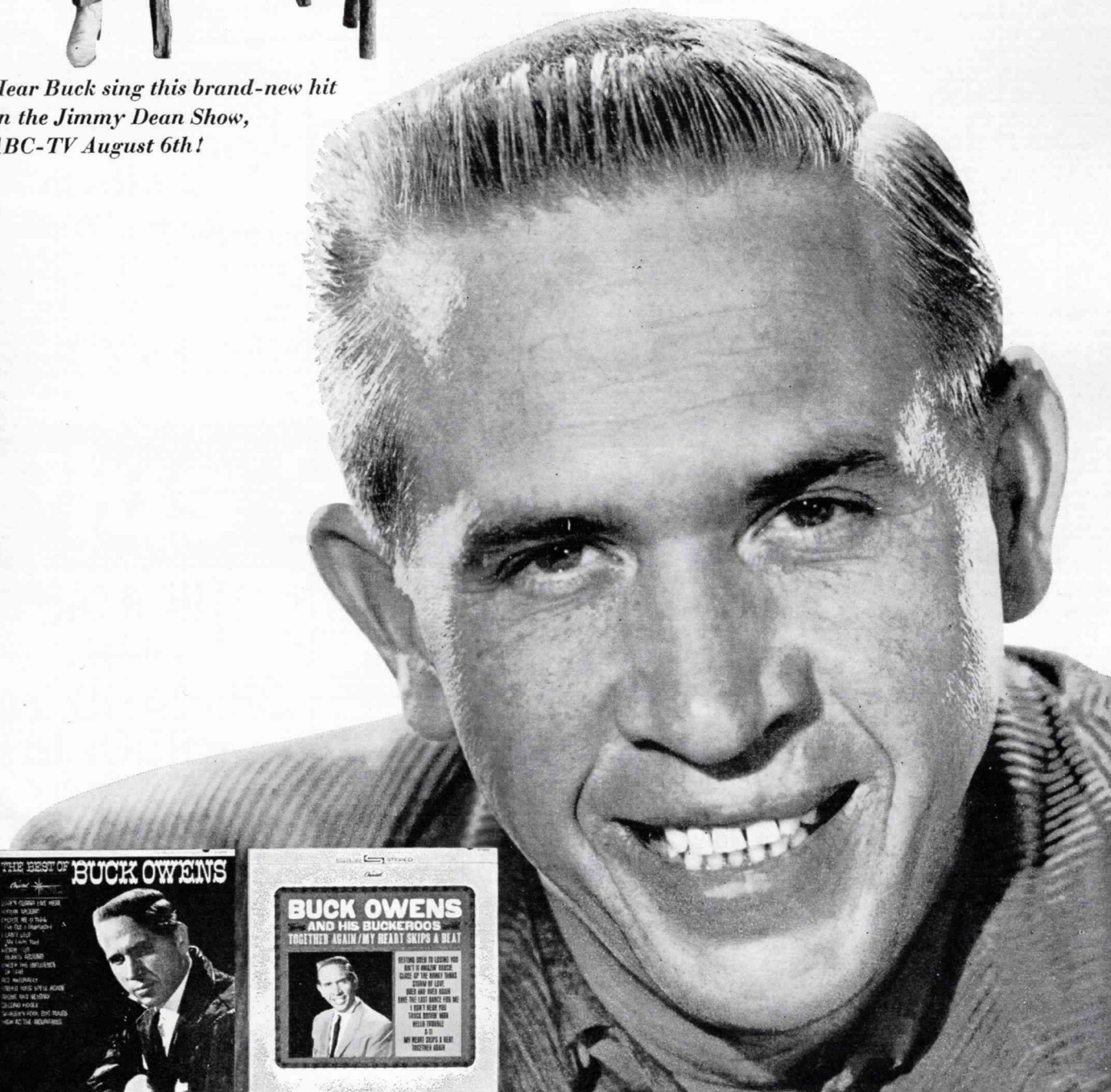
## ***I DON'T CARE***

***(Just As Long As You Love Me)***

***b/w DON'T LET HER KNOW #5240***



*Hear Buck sing this brand-new hit  
on the Jimmy Dean Show,  
ABC-TV August 6th!*



*Personal Management: Jack McFadden Sacramento, California YU 8-1189*



### Radio Exposure Chart (continued)

TITLES	EAST										SOUTH				MIDWEST				WEST			
	BALTIMORE WITH	BUFFALO WK BW	NEW YORK WABC	NEW YORK WMCA	PHILADELPHIA WIBG	WASHINGTON WDCD	WORCESTER WORC	ATLANTA WQXI	HOUSTON KILT	MIAMI WQAM	OKLAHOMA CITY KOMA	CINCINNATI WSAI	CLEVELAND WKH	DETROIT WJBK	MINNEAPOLIS WDGY	PITTSBURGH KQV	DENVER KIMN	LOS ANGELES KFWB	SAN FRANCISCO KTYA	SEATTLE KJR		
ONCE A FOOL...Lesley Miller (RCA).....													X							41		
ONLY TRUST IN ME...Dickey Lee (Smash).....								50														
ONLY YOU...Wayne Newton (Capitol).....						19																
PARTY GIRL...Bernadette Carroll (Laurie).....										17								28				
PEOPLE...Barbara Streisand (Columbia).....																			15			
PEOPLE SAY...Dixie Cups (Red Bird).....	30	52	15	20	57	26	27	19	12	36	41	21	23	42	28	21	42		42			
PEPPERMINT MAN...Trishman (Garrett).....															37	22						
PRESIDENT KENNEDY MARCH...Lawrence Welk (Dot).....							X															
PROMISES...Patti Page (Columbia).....					74																	
PULSEBEAT...The Buddies.....	34																					
PUT AWAY YOUR TEARDROPS...Lettermen (Capitol).....													49									
QUIET PLACE...Garnett Mimms (U.A.).....					55							6	45									
RAG DOLL...Four Seasons (Philips).....	3	7	3	1	2	4	6	13	1	11	4	2	1	5	9	3	1	4	8	1		
REMEMBER ME...Rita Pavone (RCA).....	16									25	24		39	41	17							
RINGO'S THEME...George Martin (U.A.).....	63	28	30	59	46	38																
ROCK ME BABY...B.B. King (Kent).....												8										
ROSIE...Chubby Checker (Parkway).....	26																					
SAILOR BOY...Chiffons (Laurie).....	65			38																		
SANDRA...George Young (Arlen).....							X							X								
SAY YOU...Ronnie Dove (Diamond).....	7				66									X					34			
SELFISH ONE...Jackie Ross (Chess).....									40				46	X								
SEVENTH DAWN...Ferrante & Teicher (U.A.).....									64													
SHARE YOUR LOVE WITH ME...Bobby Bland (Duke).....				40					19		16											
SHE'S MY GIRL...Bobby Shafto (Rust).....				53	20				37													
SHE'S THE ONE...Chartbusters (Mutual).....	27			31		39			10	38				50		30	44		34	22		
SHOT IN THE DARK...Henry Mancini (RCA).....	47																					
SHOUT...Lulu & The Lovers (Parrot).....				67					61	40				44								
SILLY OL SUMMERTIME...New Christy Minstrels (Columbia).....					65																	
SILVER DOLLAR...Mike Minor (Dot).....				56																		
SKA DOO DEE YAH...Tracey Dey (Amy).....	25	24			53	50																
SKAKIAAN (SKOKIAAN)...H.B. Barnum (Imperial).....																						
SLOW DOWN...Beatles (Parlophone L.P.).....				25	64	75											35			11		
SOLE, SOLE, SOLE...Siw Malmkvist & Umberto Marcato (Jubilee).....										55			48									
SOMEONE CARES FOR ME...McKinleys (Swan).....	P													52								
SOMEONE, SOMEONE, SOMEONE...Brian Poole (Monument).....					64	47																
SOMETHING YOU GOT...Alvin Robinson (Tiger).....				41																		
SPIRIT OF '64...Rocky & The Visions.....																						
STEAL AWAY...Jim Hughes (Fame).....				24				11	17	42	10	22	49		40		16	33				
SUCH A NIGHT...Elvis Presley (RCA).....				16	57	X		57	21	35			34		35	38	26		43			
SWEET WILLIAM...Mollie Small (ABC).....	28			16	31	X			38	31					41				39	50		
SUMMER MEANS FUN...Bruce & Terry (Columbia).....	20																					
(THEME FROM) A SUMMER PLACE...J's with Jamie (Columbia).....	17	64																				
SUNSHINE & RAIN...Skim Arne (Dot).....							14															
SUNNY...Neil Sedaka (RCA).....				82		18						P										
SWEET WILLIAM...Mollie Small (ABC).....	31									45												
SWIM LITTLE MERMAID...Astronauts (RCA).....																	20					
TALKING 'BOUT YOU...Ray Charles (ABC).....									51													
TALL COOL ONE...Wailers (Golden Crest).....											15											
TASTE OF HONEY...Tony Bennett (Columbia).....	46										42											
A TEAR FELL...Ray Charles (ABC).....					50	33	44												35			
TELL 'EM I'M SURFIN'...Fantastic Baggys (Imp.).....																						
TELL ME...Rolling Stones (London).....	19	21	24	32	39	4					37		10	18	26		19					
TELL ME WHY...Beatles (United Artists L.P.).....						10																
TELL ME WHY...Bobby Vinton (Epic).....																						
TENNESSEE WALTZ...Sam Cooke (RCA).....	24				51	54						20			25		33					
THANK YOU BABY...Shirley (Scepter).....																						
THAT'S THE WAY...Lou Johnson (Amy).....												13										
THERE'S ALWAYS SOMETHING THERE TO REMIND ME					61																	
THING CALLED SADNESS...Chuck Howard (Fraternity).....											12	32				30						
TODAY...New Christy Minstrels (Columbia).....												37										
TOO LATE TO MEET...Wayne Newton (Capitol).....	54																					
TOP DOWN TIME...Rockaways (Red Bird).....															51							
TRY IT BABY...Marvin Gaye (Tamla).....			23	18				5			27	29	16	46			21	31				
UNDER THE BOARDWALK...Drifters (Atlantic).....	4	32	5	3	15	1	15	4	54		28	26	37	4	36	4	9	32	36			
VIVA LAS VEGAS...Elvis Presley (RCA).....										2						24						
WALK, DON'T RUN '64...Ventures (Dolton).....					38	18	24		53	9			44			39	37	23	11	36		
WALK ON BY...Dionne Warwick (Scepter).....																42						
WE'LL SING IN THE SUNSHINE...Gale Garnett.....					87			P											7			
WHAT CAN A MAN DO...Ben E. King (Atco).....																						
WHAT'D I SAY...Elvis Presley (RCA).....					78											24						
WHAT'S HAPPENING TO ME...Dale & Grace (Montel).....																						
WHEN SOMETHIN'S HARD TO GET...Anita Humes.....						50																
WHERE DID OUR LOVE GO...Supremes (Motown).....	14		2	10	4	2	5	2	63	49	47		42	1	43	9	38	9	3	32		
WHO...Tempo & Stevens (Atco).....							X															
WHY DOES EVERYBODY...Classmen.....														X								
WHY DON'T THEY LET US FALL IN LOVE...Yvonne (Spec).....																						
WHY WHEN YOU GET WHAT YOU WANT...Bob Cain (Minaret).....																						
WISHIN' & HOPIN'...Dusty Springfield (Philips).....	6	11	7	7	12	5	7	34	6	44	11	3	7	3	11	12	12	6	14	16		
WORLD I USED TO KNOW...Jimmy Rodgers (Dot).....	15				43					28	22	36		31								
WORLD WITHOUT LOVE...Peter and Gordon (Capitol).....				18	45							11			23							
WORRY...Johnny Tillotson (MGM).....	35				45	41				30	36						43					
YESTERDAY'S GONE...Overlanders (Hickory).....								20														
YESTERDAY'S GONE...Stuart & Clyde (W.A.).....																						
(YOU DON'T KNOW) HOW GLAD I AM...Nancy Wilson (Capitol).....	28		27		21	15				39	23	18	27	30	23	33	28	14	21	24		
YOU DON'T LOVE ME...Tommy Ray.....																						
YOU NEVER CAN TELL...Chuck Berry (Chess).....						62	43															
YOU WERE MINE...Dick & Dee Dee (W.B.).....					69		42							X								
YOU'LL NEVER KNOW...Classics (Stark).....							48															
YOU'RE MY REMEDY...Marvellettes (Tamla).....	36				26					50												
YOU'RE MY WORLD...Cilla Black (Capitol).....	18				27	19	13			41												
YOU'RE NO GOOD...Swinging Blue Jeans (Imperial).....		43				52				33							24	30	19	6		



# JUST RELEASED!

# 3 SENSATIONAL NEW ALBUMS!



## AL-DI-LA

The Ray Charles Singers

SELECTIONS: AL-DI-LA • THE GIRL FROM IPANEMA • REAL LIVE GIRL (From "Little Me") • THE FRIENDLIEST THING (From "What Makes Sammy Run") • SATIN DOLL • CALL ME IRRESPONSIBLE (From "Papa's Delicate Condition") • TILL THE END OF TIME • SOMETHING EXTRA SPECIAL • BLUESETTE • JOHANN SEBASTIAN BACH • YOU ARE NEVER FAR AWAY FROM ME #870



## Great Themes From Hit Films

Enoch Light And His Orchestra

Recorded in  
COMMAND'S DIMENSION 3 PROCESS

SELECTIONS: FROM RUSSIA WITH LOVE • A HARD DAY'S NIGHT • CALL ME IRRESPONSIBLE • TOM JONES • FATE IS THE HUNTER • I COULD HAVE DANCED ALL NIGHT • MONDO CANE No. 2 • THE SEVENTH DAWN • ALL THE WAY HOME • IT HAD BETTER BE TONIGHT (From The Pink Panther) • LOVE THEME FROM "THE CARPETBAGGERS" • SENTIMENTAL JOURNEY (From Ensign Pulver) #871



## FIESTA!

CHARLES MAGNANTE  
His Accordion  
And His Orchestra

SELECTIONS: EL CUMBANCHERO • LA PALOMA • MALAGUENA • JUNGLE DRUMS • AMAPOLA • BRAZILIAN NOCTURNE • RITUAL FIRE DANCE • ROSITA • CARMEN OPERA MEDLEY • CIELITO LINDO • A GAY RANCHERO • YOURS #869

# Plus 3 Hot Singles

**SMASH HIT!**  
**THE**  
**RAY CHARLES**  
**SINGERS**  
**AL-DI-LA**  
b/w  
**TILL THE END OF TIME**  
#4049

**BREAKING!**  
**The Fantastic**  
**Instrumental Version**  
**A Hard Day's Night**  
b/w  
**CARRIBE**  
**ENOCH LIGHT**  
**And His Orchestra**  
#4050

**JUST RELEASED!**  
**Carol**  
**Channing**  
**Ain't Misbehavin'**  
b/w  
**When You're Smiling**  
#4051



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IN CANADA:  
DISTRIBUTED BY  
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AUGUST 1, 1964

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

## "Hard Day's Night" All The Way!

### THE MONEY RECORDS

This Week	Last Week	
1	3	<b>A HARD DAY'S NIGHT</b> BEATLES, Capitol 5422
2	1	RAG DOLL FOUR SEASONS, Philips 40211
3	4	LITTLE OLD LADY FROM PASADENA JAN & DEAN, Liberty 55714
4	2	CAN'T YOU SEE SHE'S MINE DAVE CLARK FIVE, Epic 9692
5	9	<b>WISHIN' AND HOPIN'</b> DUSTY SPRINGFIELD, Philips 40207
6	13	<b>EVERYBODY LOVES SOMEBODY</b> DEAN MARTIN, Reprise 0281
7	5	MEMPHIS JOHNNY RIVERS, Imperial 66032
8	11	<b>UNDER THE BOARDWALK</b> DRIFTERS, Atlantic 2237
9	8	DANG ME ROGER MILLER, Smash 1881
10	10	NOBODY I KNOW PETER AND GORDON, Capitol 5211

### SALE BLAZERS

This Week	Last Week	
21	22	YOU'RE MY WORLD CILLA BLACK, Capitol 5196
22	18	FARMER JOHN PREMIERS, Warner Brothers 5443
23	28	STEAL AWAY JIM HUGHES, Fame 6401
24	14	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie 3251
25	27	I BELIEVE BACHELORS, London 9639
26	25	HEY HARMONICA MAN LITTLE STEVIE WONDER, Tamla 54096
27	60	<b>I'LL CRY INSTEAD</b> BEATLES, Capitol 5234
28	30	DO I LOVE YOU RONETTES, Philips 121
29	45	TELL ME ROLLING STONES, London 9682
30	48	<b>C'MON AND SWIM</b> BOBBY FREEMAN, Autumn 2

### ACTION RECORDS

31	32	MIXED UP, SHOOK UP GIRL PATTY & THE EMBLEMS, Herald 590
32	79	<b>BECAUSE</b> DAVE CLARK FIVE, Epic 5-9704
33	38	AL-DI-LA RAY CHARLES SINGERS, Command 4049
34	49	<b>I LIKE IT LIKE THAT</b> MIRACLES, Tamla 54098
35	35	LOVE IS ALL WE NEED VIC DANA, Dolton 95
36	52	<b>AIN'T SHE SWEET</b> BEATLES, Atco 6308
37	20	MY BOY LOLLIPOP MILLIE SMALL, Smash 1893
38	40	WALK, DON'T RUN '64 VENTURES, Dolton 96
39	42	SHE'S THE ONE CHART BUSTERS, Mutual 502
40	46	SUGAR LIPS AL HIRT, RCA Victor 8391
41	44	YOU'RE MY REMEDY MARVELETES, Tamla 54097
42	51	I SHOULD HAVE KNOWN BETTER BEATLES, Capitol 5222
43	43	I'M INTO SOMETHING GOOD EARL JEAN, Colpix 729
44	41	DON'T WORRY BABY BEACH BOYS, Capitol 5174
45	68	<b>I'LL KEEP YOU SATISFIED</b> BILLY J. KRAMER & THE DAKOTAS, Imperial 66048
46	84	<b>SUCH A NIGHT</b> ELVIS PRESLEY, RCA Victor 8400
47	54	ANGELITO RENE & RENE, Columbia 43054
48	56	INVISIBLE TEARS RAY CONNIF SINGERS, Columbia 43061
49	50	LITTLE LATIN LUPE LU KINGSMEN, Wand 157
50	53	JUST BE TRUE GENE CHANDLER, Constellation 130
51	34	PEOPLE BARBRA STREISAND, Columbia 42965
52	67	<b>MAYBE I KNOW</b> LESLEY GORE, Mercury 72309
53	58	IN THE MISTY MOONLIGHT JERRY WALLACE, Challenge 59246

54	15	DON'T THROW YOUR LOVE AWAY SEARCHERS, Kapp 593
55	36	BAD TO ME BILLY J. KRAMER AND THE DAKOTAS, Imperial 66027
56	57	THE WORLD I USED TO KNOW JIMMY RODGERS, Dot 16595
57	31	GOOD TIMES SAM COOKE, RCA Victor 8368
58	✓	<b>I'M HAPPY JUST TO DANCE WITH YOU</b> BEATLES, Capitol 5234
59	76	<b>I WANT YOU TO MEET MY BABY</b> EYDIE GORME, Columbia 43082
60	66	A TEAR FELL RAY CHARLES, ABC Paramount 10571
61	65	YOU'RE NO GOOD SWINGING BLUE JEANS, Imperial 66049
62	69	RINGO'S THEME GEORGE MARTIN, United Artists 745
63	64	SAY YOU RONNIE DOVE, Diamond 167
64	62	SUMMER MEANS FUN BRUCE & TERRY, Columbia 32055
65	86	<b>LOOKING FOR LOVE</b> CONNIE FRANCIS, MGM 13253
66	75	NO ONE TO CRY TO RAY CHARLES, ABC Paramount 10571
67	71	WORRY JOHNNY TILLOTSON, MGM 13255
68	85	<b>SHOUT</b> LULU & THE LUVERS, Parrot 9678
69	88	<b>IT'S ALL OVER NOW</b> ROLLING STONES, London 9687
70	59	SHE'S MY GIRL BOBBY SHAFITO, Rust 5082
71	✓	<b>NEVER ENDING</b> ELVIS PRESLEY, RCA Victor 8400
72	73	NEW FANGLED JINGLE JANGLE SWIMMING SUIT FROM PARIS FRANKIE AVALON, United Artists 748
73	✓	<b>IF I FELL</b> BEATLES, Capitol 5235
74	✓	<b>SWEET WILLIAM</b> MILLIE SMALL, Smash 1920
75	82	IT HURTS TO BE IN LOVE GENE PITNEY, Musicor 1040
76	78	YOU NEVER CAN TELL CHUCK BERRY, Chess 1906

77	80	HEY GIRL, DON'T BOTHER ME TAMS, ABC Paramount 10573
78	93	<b>SOLE, SOLE, SOLE</b> MALMKVIST & MARCATO, Jubilee 5479
79	✓	<b>AND I LOVE HER</b> BEATLES, Capitol 5235
80	—	<b>HELLO MUDDAH, HELLO FADDUH (1964)</b> ALLAN SHERMAN, Warner Bros. 5449
81	✓	<b>DOWN WHERE THE WINDS BLOW</b> SERENDIPITY SINGERS, Philips 40215
82	83	HERE COMES MY BABY DOTTIE WEST, RCA Victor 8374
83	92	HERE I GO AGAIN HOLLIES, Imperial 66044
84	87	OH BABY GOT A GOOD THING GOIN' BARBARA LYNN, Jamie 1277
85	89	SELFISH ONE JACKIE ROSS, Chess 1903
86	✓	<b>ME JAPANESE BOY</b> BOBBY GOLDSBORO, United Artists 742
87	✓	<b>A HOUSE IS NOT A HOME</b> BROOK BENTON, Mercury 72303
88	95	G.T.O. RONNY & THE DAYTONAS, Mala 481
89	90	TOP DOWN TIME ROCKAWAYS, Red Bird, 10-005
90	✓	<b>FATHER SEBASTIAN</b> RAMBLERS, Almont 311
91	✓	<b>HOUSE OF THE RISING SUN</b> ANIMALS, MGM 13264
92	97	EVERYBODY NEEDS SOMEBODY TO LOVE SOLOMON BURKE, Atlantic 2241
93	96	BABY COME HOME RUBY & THE ROMANTICS, Kapp 601
94	99	SAILOR BOY CHIFFONS, Laurie 3262
95	✓	<b>HE'S IN TOWN</b> TOKENS, B.T. Puppy 502
96	98	A TASTE OF HONEY TONY BENNETT, Columbia 43073
97	74	I WANT TO HOLD YOUR HAND BOSTON POPS, RCA Victor 8378
98	✓	<b>WHO</b> NINO TEMPO AND APRIL STEVENS, Atco 6306
99	✓	<b>NEVER PICK A PRETTY BOY</b> DEE DEE SHARP, Cameo 329
100	✓	<b>YOU'LL NEVER GET TO HEAVEN</b> DIONNE WARWICK, Scepter 1282



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Rx-54098

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IT LIKE  
THAT"

Miracles

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Rx- Dr. TAMLA  
Rx-54097

"YOUR  
MY  
REMEDY"

Marvalettes

Tamla Records  
2648 W. Grand Blvd., Det., Mich.

Rx- Dr. TAMLA  
Rx-54099

"I'LL  
ALWAYS  
LOVE YOU"

Brenda Hollaway

Tamla Records  
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Rx- Dr. SOUL  
Rx-35002

"SINCE  
I LOST  
YOU"

Jimmy Ruffin

Soul Records  
2648 W. Grand Blvd., Det., Mich.

Rx- Dr. GORDY  
Rx-7032

"THE GIRLS  
ALRIGHT  
WITH ME"

The Temptations

Gordy Records  
2648 W. Grand Blvd., Det., Mich.



# Brenda Lee Has A Winner

## Chart Picks

### MUSIC BUSINESS DISCOVERIES

**P. J. PROBY**  
London 9688

HOLD ME (Ross Jungnickel/Robbins/World, ASCAP) (2:47)  
Little, Oppenheim, Schuster  
Flip is "The Tip of My Fingers," (Tree/Champion, BMI) (2:17)  
—Anderson

Proby, an American expatriot in Britain, is tops there now with this wild rendition of a familiar standard. Watch it go here too.

**THE PRETTY THINGS**  
Fontana 1916

ROSALYN (Near North, BMI) (2:20)—Duncan, Farley  
BIG BOSS MAN (Ludix/Conrad, BMI) (2:38)—Smith, Dixon  
Yet another British group on the "hair" kick and they turn in two strong, r and b styled efforts that could click.

**BUTCH, PEGGY AND LITTLE JOHN**

Old Town 1165  
IT MUST BE LOVE (Nuca/Maureen, BMI) (2:50)—Verroca

Flip is "Tomorrow Night," (Nuca/Maureen, BMI) (2:19)—Verroca  
A good new mixed group with a solid, rousing, down-to-earth sound. They have the touch with this rhythm item.

**KENNY HAMBER**  
De Jac 1254

SHOW ME YOUR MONKEY (Keetch, Caesar and Dino, BMI) (2:10)—Russell, Leander  
Flip is "Time," (Hewlett, BMI) (1:55)—Johnson  
A lot of rocking and rolling on this sharp, r. and b. type dance side. Shouting could make the grade.

**BRENDA LEE**  
Decca 31654

WHEN YOU LOVED ME (Hill and Range/Ron-Bre, BMI) (2:14) — Byers, Tubert  
HE'S SURE TO REMEMBER (Metric, BMI) (2:35)—De Shannon  
Two of Brenda's top sides. First up is in the Nashville groove as were many of her past smashes, while the flip is a strong pop ballad.

**CHAD STUART & JEREMY CLYDE**  
World Artists 1027

A SUMMER SONG (Unart/Woart, BMI) (2:38) — Metcalfe, Stuart Noble  
NO TEARS FOR JOHNNIE (Unart/Woart, BMI) (2:18)—Springfield  
The boys scored with "Yesterday's Gone," and either of these two classy efforts could be the follow-up. Top has a slight edge.

**CHRISTINE QUAITE**  
World Artists 1028

WILL YOU BE THE SAME TOMORROW (Glissando) (2:08) — Andrews  
MR. STUCKUP (Four Star, BMI) (2:20)—Hall, Ewald  
The British thrush has a powerful teen sound on both these beat sides. She can repeat her earlier success, and then some.

**JACKIE WILSON**  
Brunswick 55269

SQUEEZE HER-TEASE HER (But Love Her) (Merrimac, BMI) (1:56) —Tucker, Wilson  
Flip is "Give Me Back My Heart," (Merrimac, BMI) (2:40)—Tucker, Wilson  
A solid new entry for Jackie. Good teen-styled tune gets a top performance.

**THE SEARCHERS**  
Kapp 609

SOME DAY WE'RE GONNA LOVE AGAIN (McLaughlin, BMI) (1:57) —McMahan  
NO-ONE ELSE COULD LOVE ME (Toby) (2:12)—Curtis  
Two mighty listenable sides. First is a medium beater with good harmony. Flip is in the ballad groove. Both could happen.

**HENRY MANCINI ORK**  
RCA Victor 8381

A SHOT IN THE DARK (Twin Chris, ASCAP) (2:30)—Mancini  
THE SHADOWS OF PARIS (Twin Chris, ASCAP) (2:55)—Mancini, Wells  
Two strong Mancini sides, both from the score of the new picture. Top side, especially, looks like a winner.

**BOOKER T. AND THE MG'S**  
Stax 153

SOUL DRESSING (East, BMI) (2:42) — Jones, Cropper, Steinberg Jackson  
Flip is "MG Party," (East, BMI) (2:22)—Jones, Cropper, Jackson, Dunn  
A solid instrumental with a slinky beat and some fine organ breaks. A winner for dancers.

**RONNIE DANTE**  
Musicvoice MV 503

DON'T STAND UP IN THE CANOE (APT, ASCAP)—Vance  
Flip is "If You Love Me Laurie," (APT, ASCAP)—Vance  
Paul Vance, writer of "Itsy Bitsy Bikini" wrote this bright summer novelty and young Dante handles it well on his first disk outing.

**LOU JOHNSON**  
Big Hill 552

(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME (Ross Jungnickel/Blue Seas/Jac, ASCAP) (2:58)—Bacharach, David  
Flip is "Magic Potion," (Ross Jungnickel/Blue Seas/Jac, ASCAP) (2:16)—Bacharach, David  
Bacharach and David wrote a great ballad tune here and Johnson sings it with great heart. Could be big.

**JACK JONES**  
Kapp 608

WHERE LOVE HAS GONE (Paramount ASCAP) (2:28)—Cahn, Van Heusen  
Flip is "The Lorelei," (Evergreen, BMI) (3:13)—Allen  
A powerful performance of a melodic new movie tune. Side is getting a huge cross promotion from the film company and diskery.

**CAROL CHANNING**  
Command 4051

WHEN YOU'RE SMILING (Mills, ASCAP) (2:07) — Shay, Fisher, Goodwin  
Flip is "Ain't Misbehavin'," (Mills, ASCAP) (2:06)—Razaf, Waller, Brooks  
The "Hello Dolly" star gives her own cute salute to "Louis" (Armstrong) here and then does a bang-up version of the tune to a dixie backing.

**ROY CLARK**  
Capitol 5233

IT'S MY WAY (Cedarwood, BMI) (2:35)—W. Walker  
Flip is "I'm Forgetting Now," (Central Songs, BMI) (2:30)—Taylor  
Clark, a solid country artist, had a pop hit last year and he can have another with this pretty new tune by Wayne P. Walker.

**DIANE RENAY**  
20th Century Fox 533

IT'S IN YOUR HANDS (Saturday, ASCAP) (2:27)—Crewe, Callelo  
Flip is "A Present from "Eddie," (2:36)—Crewe, Rambeau, Rehak  
An effective, tuneful ditty and the thrush's meaningful singing could give her another chart contender.

**THE SHEVELLES**  
World Artists 1025

I COULD CONQUER THE WORLD (Unart, BMI) (2:10)—Evans  
Flip is "How Would You Like Me to Love You," (Leeds, ASCAP) (2:23) —Weske  
The British group got some initial action on their last single and this side is good enough to land them on the charts.

**MARY MARTIN AND THE DO-RE-MI CHILDREN'S CHORUS**

Kapp 605  
A SPOONFUL OF SUGAR (Wonderland, BMI) (2:43)—Sherman, Sherman  
Flip is "Feed the Birds," (Wonderland, BMI) (2:29)—Sherman, Sherman  
The famous star is joined by a rousing kiddie chorus in this happy song from the upcoming, much-publicized picture, "Mary Poppins."



# REVIEW OF THE WEEK

## New "First Family"?

It didn't take long. In fact the recording was finished just six days before the album hit the market. The album: "I'd Rather Be Far Right Than President." It's on the Divine Right Records label (produced by Panic Productions) and the address on the jacket is "1776" Broadway, New York.

The Goldwater disk was cut "on a calculated gamble," said one of the brains behind the venture, noted Greenwich Village boniface, Art D'Lugoff, "On the night of the Goldwater nomination. The cover shows a likeness of the Senator in a suit of armor on a steed going off to battle." The cast of the series of skits and sketches on the Goldwater saga, includes the well-known mimic Will Jordan, plus Len Maxwell, Adam Keefe and Elsie Downey.



## Brown Meggs a V.P.

Brown Meggs, for the past year Eastern Operations chief of Capitol Records, was promoted to the post of vice-president of Capitol Records Distributing Corp. (CRDC) last week, for merchandising, advertising and public relations. The post, a new one, moved Meggs up the executive ladder as a member of CRDC's senior management team. The rest of that management team is Stan Gortikov, CRDC's vice president, and Bill Tallent, CRDC's national sales manager.

In his new post Meggs returns to the Capitol Tower in Hollywood. For the past two years Meggs has been in New York, heading Capitol's Eastern offices. Capitol Records president Alan Livingston said that Meggs would not be re-

placed as director of Eastern operations. John Coveny, CRI coordinator of Eastern activities for Angel Records, will add the post of New York office manager to his responsibilities and will function as CRI's senior administrative executive in the East.

Meggs will now handle all CRDC merchandising, advertising and publicity activities. Album merchandising manager Paul Russell will report to Meggs. The Capitol Records department of public relations has been discontinued and its functions have been transferred to CRDC's department of press and information services. Meggs expects to appoint a new manager for the new department in the next few weeks.

Meggs has been with Capitol for six years. In the merchandising, publicity, and press departments. Before he joined Capitol he was an advertising copywriter, and a writer of articles and fiction for national magazines. His Harvard training stood him in good stead during the Beatles excitement in the early part of 1964, when he had to deal with the most incredible demand for interviews and information in the entire history of Capitol Records.

## Beatle Week Review

Last week United Artists Records, which started the frenzied Beatles record action all over again with the issuance two weeks ago of the track from the lads' forthcoming movie, "A Hard Day's Night," had the following to report: The UA Beatles LP, in just two weeks, had sold 1.5 million copies. They say it is the best-selling sound track in history—and they are probably right. They say it ranks among the top selling albums of all time—and they are probably right again. With the picture set to open July 11 and 12 in major markets all over the country, and with the boys due to arrive here for their tour on August 19, UA expects more and more Beatles sales over the next six weeks.

At Capitol meanwhile, where that firm just last Monday issued another Beatles album, called "Something New," sales

were also booming. According to Capitol Records Distributing Corp. the pre-release sale amounted to 500,000 LP's. Capitol too expects that its Beatles LP will become even more in demand due to the Beatles tour and the Beatles picture. CRDC president Stan Gortikov in fact said that "dealers have as much enthusiasm today as they did six months ago when we put out the first Beatle album." Six of the songs in the Capitol LP have never been issued before in the U.S. Capitol will also issue this month two more Beatles singles, bringing the number of Beatles singles released in July by Capitol to three.

Capitol apparently doesn't intend to let the Beatles bonanza stop with records. The firm is now selling a series of four portraits—of the four Beatles, natch—to stores. They are four color, full sized, autographed pictures, all reproductions of original art by Nick Volpe, Academy Award winner artist. Firm will advertise the set of portraits (all done in pastel) over radio stations, Top 40 stations presumably. It marks the first time Capitol Records has ever sold anything not directly connected with records or record reproduction.

## Tony's New Musical

LONDON

A new musical by "Stop The World" team Anthony Newley and Leslie Bricusse is expected to open in London this fall. Titled "The Roar Of The Grease Paint—The Smell Of The Crowd" it will have a two week provincial try-out in Nottingham, opening August 3. Britain's top slapstick comic Norman Wisdom will star with Sally Smith, Cy Grant and Dillys Watling.

Donald Scott, who played Captain von Trapp in "The Sound Of Music" for two years on Broadway, has taken over the same role in the London show, which has been running for over three years.

Another musical set to open in London in the fall is "Don't Ask Me Ask Dad", written by Bob Grant while he was in the London cast of Lionel Bart's "Blitz". It will be presented by London's West End veterans Brian Rix and Donald Alberly.

## Capitol Changes

Capitol Records has made a number of changes in the responsibilities of key executives at the label. Dan Bonbright, starting August 1, will add the duties of chief finance officer to his responsibilities as CRI vice chairman of the board. Simultaneously Alan Livingston, president of the firm, will assume responsibility for all of Capitol's record club operations. Reporting to Livingston under the reorganization will be CRI vice president and general counsel Robert Carp and Grant Kenyon, new administrator of management services. Edward Nash is the new director of marketing for the Capitol Record Club.

## "Sound" Score Intact

HOLLYWOOD

Word for word, note for note, the score of the film version of "Sound of Music" will be exactly as composed by Richard Rodgers and his late partner Oscar Hammerstein 2nd. Rodgers is making certain that there will be no changes in the score and had already vetoed suggested changes in the lyrics.

The composer has added two new songs, as reported weeks ago in Music Business, to his original legitimate score, but will not allow any alterations in the lyrics as written by his late partner, Oscar Hammerstein 2nd.

## Atlantic Overseas

LONDON

Atlantic will have its own label in Britain this week. The label will be handled by Decca which previously put out Atlantic and Atco material on the London label. Latter discs have featured a split logo: London-Atlantic.

First releases on the new Atlantic label will be Bobby Darin's "Milord", the Drifters' "Under The Boardwalk" and the Ska Kings' "Jamaica Ska".

The news took the industry here by surprise. Decca is known to have resisted pressure from a number of U.S. labels that wanted their own identification in Britain. Decca has just lost Dot, which also had been on London here.





**Melvin DaKroob** was named director of sales last week for the Melody, Soul, and V.I.P. labels, subsidiaries of Tamla-Motown Records. DaKroob was formerly with Arc Distributors in Detroit.

## W.B. Club Move?

Warner Brothers - Reprise may shortly enter the Columbia Record Club on an exclusive basis. It is known that negotiations have been underway for some time and have now reached a final stage. This would bring the club some powerful additional material in the form of such acts as Frank Sinatra, Trini Lopez, Peter Paul and Mary and Allan Sherman. The deal hinges, without doubt, on the outcome of the FTC decision on certain operating procedures of the club. The examiner's decision, already postponed twice, is now expected July 30.

## NARM Mid-Year Meet

CHICAGO

When the National Association of Record Merchandisers convenes here this week for its annual mid-year meeting and person-to-person sales conference, it'll be the biggest in NARM's history. That's because the participating rack membership will be swelled by the addition of 11 new members since the group's convention last April.

The 11 new members, whose applications will be presented for approval Monday (27) at the board meeting, are those who attended last April's Miami Beach convention at the invitation of NARM. "They were so impressed with the association's operation and dedication to the interests of the record merchandising segment of the industry," said executive director, Jules Malamud, "That they immediately filed for membership."

The NARM conclave will be held at the Sheraton Chicago

Hotel, starting with the board meeting Monday (27). Person-to-person sales conferences between the individual rackers and manufacturers will commence Tuesday afternoon (28) following an opening luncheon for all regular and associate (manufacturer) members.

During a closed meeting for regular members only on Tuesday morning, the rackers will be given an up-to-the-minute report from attorney Albert A. Carretta on the "Capitol Records Distributing Corporation situation." Last April, during the Miami rack convention, Carretta was directed by the NARM officers to bring to the attention of the Federal Trade Commission and the Justice Department the fact that Capitol had allegedly refused to sell to some of NARM's members.

The NARM person-to-person meetings will continue through Wednesday (29) and to midday Thursday (30). Among manufacturers expected to attend are Columbia, RCA Victor, Capitol, Decca, Mercury, Dot, Epic, Warner Brothers-Reprise, Liberty, MGM-Verve, Cameo-Parkway, Colpix, Disneyland and London.

## Davon Overseas

Davon Music, west coast-based publisher of "The World I Used to Know," had completed arrangements last week for foreign discs of the tune in France, Germany, Spain and Italy. Jimmy Rodgers, who cut the tune for Dot Records here, also plans to re-record his version in several languages. Davon president, Dave Hubert, also expects new domestic diskings by Billy Vaughan on Dot and the Johnny Mann Singers on Liberty. Tune's cleffer, Rod McKuen, is now on an overseas junket where he is actively plugging the song through personal appearances and TV.

## UA's New Tracks

United Artists Records has released two new soundtrack sets, "The Seventh Dawn" and "Zulu," to add to its already king-sized soundtrack catalog. The label has the hottest selling track of all right now in the Beatles' "Hard Day's Night," in addition to such other recent entries as "From Russia with Love" and "Tom Jones."

## New at NARAS

National Association of Recording Arts and Sciences, Los Angeles chapter, added a host of new members last week. Newly in the fold according to chapter president, Les Brown, are: Jackie DeShannon, Jimmy Boyd, Richard Allen, Bodie Chandler, Martha Tilton, Harry Coles and Robert Sheerer.

## Blaine's Buxom Belles

Erstwhile bandleader, Jerry Blaine, for years a fixture on the indie distribution scene, is broadening his horizons. He has just completed filming of his initial motion picture venture and has now set in motion the establishment of a TV producing wing.

His first film, "The Candidate," co-stars Mamie Van Doren and June Wilkinson. While awaiting release of the film, the busty leading ladies were brought to a recording studio where they cut "Bikini with No Top on the Top," to cash in on the current interest in women's topless bathing suits. The disk has been released on another Blaine property, Jubilee Records. Gals have also recorded the title theme from "The Candidate," for simultaneous release with the picture.

## Roulette on the Road

Roulette's general sales manager, Bud Katzel and field sales rep, Ron Roessler, were on the road last week, presenting the label's fall album line-up and plan to distributors in their native habitats.

Katzel elected to hit the road rather than summoning distributors to a sales convention because "they welcome not having to go out of town to one more manufacturer's meeting," and because it makes possible presenting the program "to some of the distributor's key accounts."

"Today you can no longer just present the program to the distributor and sit back to await results. You have to sell the program at the same time to the important large volume accounts," said Katzel.

Katzel and Roessler will meet in Chicago this week for the mid-year NARM meetings where they'll discuss 20 new albums on Roulette, plus product on Tico, Roost, Squire and Kenwood.

## Shaw Renews Pact

Arnold Shaw, nine year veteran of Marks Music, has been signed to a renewal contract as general professional manager of the 70-year-old firm, according to president, Herbert Marks.

Shaw has kept the venerable firm in the running in the pop derby since joining the operation in 1955 and has helped bring the company more and more into the show, TV and movie score fields as well.



The bearded music man also keeps busy with his typewriter. He's the author of several books on the music business, is represented in Esquire Magazine's World of Jazz with three articles, reviews books for the New York Times and will soon give a course on popular music at Fairleigh Dickinson University, Madison, N.J.

## S. Strohman Promotion

Steve Strohman, former national inventory and operations manager for Capitol Records Distribution Corp. has been upped to the post of national distribution manager for CRDC. He will continue to handle his former duties, and he will report to Stan Gortikov, president of CRDC.

## Chellman to Starday

Chuck Chellman, formerly in charge of country music sales and promotion for Mercury Records in Nashville, has joined Starday Records. He'll head up the label's new national sales and promotion department, according to Don Pierce, chief of Starday.



# CADET DISTRIBUTING CO., INC.

PHONOGRAPH RECORDS

RAY SAJOR  
PROMOTION

13380 CAPITAL AVE.  
DETROIT 37, MICH.

Mr. Sam Chase  
Music Business  
225 W. 57th. St.  
New York, New York  
#10019

8267 Elgin  
Detroit 34, Mich.  
June 17, 1964

Dear Mr. Chase:

I am the promotion representative for CADET DISTRIBUTORS in Detroit. We represent Warner Brothers, Philips, Liberty and a dozen other smaller labels in the Detroit, Michigan and Toledo, Ohio areas.

I want to compliment you on your excellent magazine, "MUSIC BUSINESS." We have been receiving your magazine for some time now, but I want you to know that your new "RADIO EXPOSURE CHART" is utterly fantastic. We feel it's the "hippest" type of list available anywhere. This is an ingenious idea and you and your staff get our congrats by the ton. The "R.E.C." is a fantastic help to me in promoting records and I'm sure that I don't have to explain why.

I must have your magazine for myself every week. Enclosed you will find a money order for a one year subscription. Please start sending "MUSIC BUSINESS" to my residence as given below. Keep up the great work with the "R.E.C."

Best Regards,  
Ray Sajor



8267 Elgin  
Detroit, Michigan #48234



# **The Convention Scene—Part II**

## **Las Vegas To Hollywood**

**The second round of 1964 sales conventions held in the West last week stressed stability, financial responsibility, and profits. The day of the extra discount is ebbing**

The West held the convention spotlight last week, with activity centered in convention cities like Las Vegas and Hollywood. Kapp Records held its convention at Lake Tahoe, marking a first for that city for a record company gathering.

The tenor of sales meets over the past year has been financial conservatism. It was the same at the various sales meet-

ings held last week. Stability, solvency, profits, and financial responsibility were the main themes of speeches and programs. The era of the special sale, the big discount and the extra deal may well be drawing to a close. Certainly it is ebbing. Here are the high spots of the five Western conventions, Columbia, Epic, Warner Bros.-Reprise, Kapp and VeeJay.

**Continued on next page**



# Columbia Keeps One-Price Plan; Stresses Stability; Celebrates Anniversary

LAS VEGAS

A re-dedication of the principle of one, year-round price to all and a steady program of releases, became the keynote last week of Columbia's biggest ever sales confab, held at Las Vegas' Sahara Hotel.

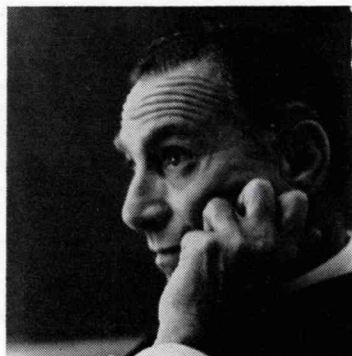
In noting the success of the first year of the so-called "Age of Reason" concept, marketing vice president, Bill Gallagher defined this as "stability in action," and said Columbia will dedicate itself to an "era of professional salesmanship."

Specifically, the firm also announced. 1. A year round financial program for its customers, designed to help dealers in planning inventories to take advantage of volume seasons and in planning financial outlays to coincide with their times of maximum "cash flow" as Gallagher put it, and 2. A constant local advertising fund to be available to distributors and their dealer customers all year round at a steady rate without increasing or diminishing at certain seasons. Yet another dealer tool announced was the company's fall and winter gift supplement aimed to reach 70,000,000 record buyers at the peak of the fall selling season.

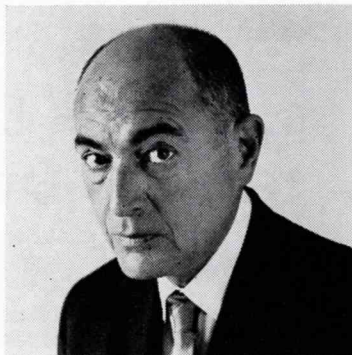
New product presentation was highlighted by the "My Fair Lady" soundtrack and a peek at clips from the film itself. Outlined too, were several special retail plans for handling of Masterworks material.

Unleashed at Vegas were a total of 29 new pop and jazz albums (Barbra Streisand, New Christys, Andy Williams, Ray Conniff, etc.) 22 Masterworks LP's (Philadelphia Orchestra, New York Philharmonic, Mormon Tabernacle Choir, among others) and seven Harmony sets. In addition there'll be 15 four-track stereo tapes for August-September release, including several new straight drama, original cast tapes at 3 3/4 inches-per-second speed, half the normal commercial tape speed. These will sell for the same price as their disk counterparts.

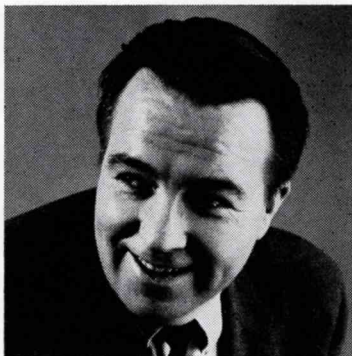
A dramatic highlight occurred when the firm's brass, headed by executive vice president Norman Adler, tossed a special banquet and a surprise



GODDARD LIEBERSON



NORMAN ADLER



BILL GALLAGHER

program for president Goddard Liberson, on the occasion of his silver (25th) anniversary with the company.

The company, which this year celebrates the 75th birthday of the Columbia label, brought together more than 500 executives from all branches of the Columbia Records family here and its affiliates abroad. Playing a major role, in addition to Gallagher, was Ken Glancy, vice president of a.&r., who made the overall product presentation, assisted by specialists in the various areas of repertoire.

# Warner's - Reprise To Retain Own Identities

LAS VEGAS

Warner Brothers and Reprise, though part of the same family, will continue to develop and sustain their own distinct images, according to statements made here last week during the seventh annual Warners distributors sales meeting.

There will be joint administration of the two labels, but separate a. & r. operations, it was emphasized, as new product was presented for both lines under the convention theme "A wonderful world of entertainment."

The assemblage of about 200 distributor personnel at the Sands Hotel, was paid a surprise visit by Columbia's marketing veepee, Bill Gallagher, who discussed his company's one-year-old "Age of Reason" pricing and product policy.

Warner-Reprise Records chief, John K. (Mike) Maitland scotched any possible talk

of Warner's opening its own branches, when he told the distributors of his intention to stay with independents all the way. He also urged distributors to be aware of the "age of responsibility" and to update their own business procedures with automated equipment for better inventory control.

Moe Ostin, general manager of Reprise, stressed the separate identity theme and said his label would move even more actively into the teen field. Merchandising director Joel Friedman, intro'd new visual materials and a new album and single label logo for Warners.

New product for the coming season on Warners includes sets by Peter, Paul and Mary, the Everlys and the Routers. On Reprise, the line-up includes Dean Martin, Sinatra, Basie, Ellington, Sammy Davis and Trini Lopez.

# Kapp Mounts Big Push On Movie Theme Disc

As Kapp Records readied its national sales convention at Lake Tahoe, the firm disclosed a giant record-movie promotion on the new Jack Jones record of "Where Love Has Gone." The song, which Jones sings twice on the sound track, is the title of a new Joseph Levine movie. According to Kapp Records, the movie firm was spending \$250,000 on radio plugs for the movie, using the Jones disc as background for the commercial.

Kapp Records had its own promotions planned, in large scale newspaper advertising, plus lots of point-of-sale merchandising items to help sell the single and the new Jones LP—also called "Where Love Has Gone." The aids included hangers, streamers, and easels.

What might turn out to be the party of the season was planned on producer Joseph Levine's yacht, which was to be anchored in the Hudson River, to greet disc jockeys and dealers from Boston to Washington, D.C. Party would run for a number of days. There were also to be previews of the movie for record spinners and dealers.



DAVE KAPP \*



MICKEY KAPP



## Epic "Hot Line" Marks Biggest LP Release

An air of confidence and the biggest single LP release in the firm's history marked the sales meeting of Epic Records at Miami (July 17) and at Las Vegas last week. The confidence came from the fact that 1964 would show for Epic, according to Len Levy, general manager of the firm, "the biggest dollar volume and highest net profit in the history of the label." It was further bolstered by the fact that among the releases scheduled for Fall was a new LP by The Dave Clark Five, the hottest selling act, along with Bobby Vinton, on the label.

Epic Records held its Eastern Meeting at the Eden Roc Hotel in Miami Beach, and the Western half of it meets at the Sahara Hotel in Las Vegas. Both meetings were addressed by Levy, and Victor Linn, Epic's merchandising and administrative manager.

Levy's speech dealt with the rebirth of the Epic-Okeh label from October 1961, when the new team of Levy-Linn took over, to the present. He pointed out that in a two and one-half year period, Epic-Okeh had developed into a "hot line."

He also noted the vast changes that had occurred in the record business over the past year, since Columbia Records had introduced its "Age Of Reason" (same price all year round) policy, a policy Epic followed six months later. Levy said that his firm was still the only independent to follow a price stabilization policy like Columbia's. The general manager of Epic said that because his firm had followed that policy a new era of good relations with Epic's distributors had taken place.

Levy warned that indie distributors would put themselves out of business if they did not put their financial houses in order. Profit, he said, is what counts, and distributors can only profit if they promote and merchandise their product. Epic, he said, was completely committed to the indie distributor, but that the distributor must be solvent.

In addition to the Dave Clark LP "The American Tour," other product being released by Epic includes new LP's by The Village Stompers, Max Morath, The Goldebrs, Scotty Moore, Lester Lanin, Rolf Harris and Cliff Richard.

## VeeJay Sets Major Expansion For 1965

LOS ANGELES

VeeJay Records is heading into a major expansion program to encompass product in numerous areas of music, according to statements made by Randall Wood and Jay Lasker, president and executive vice president of the firm, last week to the company's annual sales conclave. The sessions were held Tuesday (21) at the Beverly Hilton Hotel.

The company's new line includes more than 30 albums in such diverse fields as country (Orville Couch); folk (Hoyt Axton, who is now under exclusive VeeJay contract); movie mood music (Gordon Jenkins); jazz (Victor Feldman); pop vocals (Sam

Fletcher); (Dick Gregory and Mason Williams); a group gospel; sets, a line of 10 packages of music from various countries, and the firm will also push hard on its repackaging of its original Beatles album. VeeJay won court permission to repack the set, last week, over Capitol's objections.

Labels due for heavy promotion, are Tollie, Oldies 45, Oldies 33, the Melic line and a new Interphon label, for release of disks acquired from overseas producers.

All album product, the distributors were told, will carry a "buy seven, get one free" deal while singles will carry a "buy nine, get one free" deal.

## MB Names Len Levy Executive Of The Year

LAS VEGAS

Leonard S. Levy, general manager of Epic Records, received the first annual "Record Executive Of The Year" award from Music Business magazine at the firm's convention ban-

quet here. It was presented by MB publisher Sam Chase. The award, which will be given to Levy in the form of a plaque, reads "Outstanding Record Executive of 1963, from Music Business Magazine."



At the convention Epic's distributors and its regional sales managers received scrolls from the label for their help in making 1964 "the most successful in the history of Epic Records." From left to right: Fred Frank, Epic Southern Regional and Sales Manager; Marshall Verbit, Marnel Distributors, Philadelphia; Stan Hoffman, Marnel Distributors, Baltimore; Joe Martin, Apex-Martin Distributing Co., Newark; Bob Anderson, Cleve-Disc, Cincinnati; Babe Elias, Topps Distributing, Miami; Leonard Levy, Epic's General Manager who presented the scrolls; Phil Goldberg, Bertos Dist., Charlotte, North Carolina; Gladys Pare, Portem, New York; Godfrey Dickey, Cleve-Disc, Cleveland; Howard Ring, Dumont Dist., Boston; Tony Martell, Mid-West Regional Sales Manager; Marvin Jacobs, Music Merchants, Detroit; John Mahan, Eastern Regional Promotional and Sales Manager; Mort Hoffman, Eastern Regional Sales Manager.



**Smash single.** For five years "things have been moving cautiously for me," said Nancy Wilson last week. The masterpiece of understatement came in the wake of the Capitol thrush's first smash single (number 14 in the Pop 100 this week) and coverage in Time last week (and Newsweek this week) and a sensationally successful opening recently at Los Angeles' venerable Coconut Grove.

"I went into the studio with the deliberate idea of cutting a top 40 kind of hit," she said. "Actually though, I didn't sing any differently than I ever do. It's the material itself that did it and of course the arrangement. As far as my singing goes, I think it's always been pop singing really.

"People have labelled me as jazz. I don't like that designation. I want to be able to reach everybody, not just the jazz crowd. And besides, who is to say what a jazz singer is anyway? If it's scat singing, I don't qualify, because I've never scatted, never!

**Cannonball.** "It's true I once made an album with Cannonball (Adderly). Maybe that's one reason I've gotten the label. And it's a good reason why I wouldn't really want to do that kind of thing again. Although I think Cannonball himself is great. I actually sang with his group for a stand back in my home town of Columbus, Ohio six years ago.

"I've been singing for years. Since I was a kid in Columbus. I had my own TV show there when I was 15. Five years ago, I came to New York where I started doing night club work at places like the Blue Mirror in the Bronx. And later I played Mister Kelly's in Chicago. But now things are different.

"I'm playing the biggest clubs, places like the Waldorf in New York (where she appeared earlier this year) the fancy places in Vegas and Reno, and right now the Coconut Grove in Los Angeles. I'm tired because there's been no let-up at all. From one night club to another. And it's work, real work.

"Now I have to really entertain. You can't just get up there and be soulful in clubs like these. They expect a show and you've got to give them one. But this is something new and fresh and exciting for me. Even if I'm tired it doesn't get me bugged. As I say, my career has gone along nice and slow and I really think it's better for an artist to grow that way.

**No time at home.** "The only trouble now is that things have gotten so good for me, so big, that I don't have time at home at all. I love to be at home with my husband. I love to play with our little 17-month old-son and cook and keep house but there's so little time. I don't have time for any leisure things like listening to records. Really. Just once in awhile when I do, I listen to Jesse Belvin (the late singer was on RCA Victor) and Shirley Horn. Shirley's a very good new singer.

"After I'm through at the Coconut Grove, I've planned on a three week vacation. We all need it here. Then I'm taking the whole month of December off. I'd like to do that every year if I could. I've planned that month for a long time.

# "It takes more than soul"

**"Now I have to really entertain," says rising Capitol Records' star Nancy Wilson, who has graduated into the big time club circuit**



"In the meantime, there are a lot of night club things to fill out the time between now and then. Broadway I'd love to do sometime. I suppose a musical, but first I'd like doing a straight drama, either on the stage or in a movie. No, there's nothing really in prospect. They haven't come to me to show me any kind of script. But when it comes along, I'll think about it carefully before I jump. I always go slowly and hope I'll make the right decision.

**Final decision.** "It's the same way I work with my records. I work closely with my a. and r. man, Dave Cavanaugh, but I decide on every song myself. They can recommend but I make the final decision, whether its albums or top 40 singles. And I certainly do intend to continue making singles for the top 40 market, even though I don't see anything different because I

have a hit. I think it was all just happening before that single came out. It's the icing on the cake or the extra gravy or whatever you want to call it. It's just part of a total picture that makes anybody a more complete entertainer."

Meanwhile, Miss Wilson's continues to be a familiar name in the album charts. Her latest "Today, Tomorrow and Forever," which brought Time's comment "a voice of agile grace and knowing jazz inflection," is in the 11 spot this week. An earlier performance, "Yesterday's Love Songs," "Today's Blues," is rated at 55 this week. Fans can also look forward to seeing Nancy on at least a couple of major network TV showcases this fall ("I haven't seen the contracts yet, but I'm sure I'll do them") before she takes her promised month off.

REN GREVATT



# The WABC Formula: Hits... Not Exclusives

While its competitors fight for firsts,  
New York's WABC has secured the No. 1 slot  
in the Pulse Ratings playing established hits



"Cousin" Bruce Morrow



Scott Muni

**Building Ratings.** Playing a record first isn't necessarily the best way to increase station ratings, as witness the emergence of the ABC network flagship WABC, New York, as the No. 1 outlet in the last two Pulse studies from noon to midnight across the board.

A key factor in WABC's rating success is that while its local "Top 40" competitors, WINS and WMCA, have been waging an increasingly bitter battle to obtain "exclusives" on new releases, WABC has concentrated more and more on programming established hits.

"We're giving listeners what they want," says deejay Scott Muni, who shares WABC's powerful night time slot with "Cousin" Bruce Morrow. "We don't care if we get a record first. We just play the hits, past and present. For example, one of my peak rating periods (7:15-8 p.m.) is a 'Solid Gold' segment, when I play only all-time bestsellers."

**No Breaks.** "We don't attempt to 'break' records," emphasizes Muni. "In fact, only four to seven of the records on our weekly

play lists are new releases." However, in spite of their blasé attitude towards "exclusives," the WABC play list last week listed five "exclusive" Beatles sides, on Capitol. The WABC play list, based on local record sales, national trade charts, requests and panel preferences, features from 30 to 50 records depending upon how many disks qualify each week.

Promotion men may leave new releases at the station any time during the week, but program director, Rich Sklar, will only meet with them personally on Friday morning. Sklar screens the new releases and submits those he deems important (on the basis of past performance, quality, or advance sales reaction) to a panel on Tuesday morning.

The panel (Sklar and WABC jocks Muni, Morrow, Herb Oscar Anderson, Bob Dayton, Dan Ingram, Bob "Babalu" Lewis and Charlie Greer) then reviews the disks and selects the new play-list platters.

**Own preferences.** Although WABC is strictly a "list" station, the jockeys are

permitted to exercise their personal preferences within the play-list formula. In other words they are allowed to play what they prefer from the list.

For example, Muni is violently opposed to the Rolling Stones and vows he won't play one of their records on his show "unless they have the number 1 record in the country. I have an obligation to my young listeners" explains Muni. "I don't want the kids to follow the Stones' example. The Beatles and the Dave Clark Five dress immaculately, but the Stones wear dirty clothes and brag about not taking showers. I think it's disgusting!"

Muni hastens to add "I love gimmicks. I dig all the sounds and I play them, but you have to draw the line somewhere. I don't want to promote that type of dress or attitude."

**Beatles man.** On the other hand, Muni is a big Beatles man. He started one of the first Beatles fan clubs and drew 500,000 requests for membership in 40 days until management called a halt because they couldn't cope with the mail.





Morrow and Muni visited the Worlds Fair by boat May 8, which was "WABC Day" at the Fair.

In line with WABC general manager Walter Schwartz' policy of backing his deejay staff with strong promotion as individual personalities, Scott and Morrow are cast as opposites. Morrow (10 p.m. midnight, Monday through Friday and 7-11 p.m., Saturday) is a tall, personable clown who plays it for laughs with loud noises and jokes. Muni, the dark romantic type, is more on the cool side, and acts as straight man for Morrow. However, notes Muni "We both swing."

The jocks make many appearances together—their most recent being a series of dates at local high schools. They also acted as co-emcees for two Dave Clark Five concerts earlier this year.

It's interesting to note that Morrow and Muni were one-time rivals when Morrow was with WINS and Muni on WMCA. They were even slotted in the same time period for a couple of months.

**Network Station.** The success of WABC against the formidable competition of indies, WMCA and WINS, is particularly fascinating because WABC is a network station. Neither WNBC nor WCBS have been able to overcome the handicaps inherent in being a network outlet. It's difficult to integrate a local "sound" with network programming, and it's a tribute to Schwartz and Sklar that WABC manages to hold on to its "Top 40"-type audience in spite of such out-of-character network segs as Don McNeill's folksy "Breakfast Club."

Another problem facing WABC and other network outlets is that, unlike the indies, they are not allowed to lure ratings by "forced listening." (e.g. advising audiences to stay tuned to the dial to see if their number is called for contest prizes.) The National Association of Broadcasters' code prohibits the use of "forced listening" gimmicks, and network stations are under pressure to obey the code.

**Coverage area.** Nevertheless, being a network station also has its advantages. As the only 50,000 watts clear channel "Top 40" station in its market (WINS is 50,000, but not clear channel) WABC has a remarkable coverage area. Muni reports mail from Iowa, Canada, Florida, Michigan, and a flock of other states.

The signal doesn't help the ratings, comments Muni, "but it does attract sponsors and it should be of more interest to the record industry. I don't think they fully realize the impact of such extended exposure on record sales. When we played the first Dave Clark Five hit, their Philadelphia distributor received an order for 3500 records in one week even though none of the Philadelphia stations had even received the record. We've pulled mail from 58 colleges around the country, including Notre Dame and Michigan State, and that should be of interest to album sales people as well as those selling singles."

JUNE BUNDY

## Trashmen Stay Hot In Mid-West

**"Surfin' Bird"  
Lads Do Solid  
Club Business**

The Trashmen have only had one big hit, "Surfin' Bird," which sold about 800,000 copies on the Garrett label about a year ago. The boys who recorded it, The Trashmen, have had two follow-up records, "Bird Dance Beat," and "Peppermint Man," neither of which achieved the same success.

The fact that they have yet to follow up their hit makes little difference to their fans in the mid-west, however, where The Trashmen are one of the hottest groups extant, earning from \$2,500 to \$3,500 per week. Jim Thomas, the booker who owns the ballroom in Lake Benton, Minnesota, says that he does well with them wherever they play, and he should know, since he books them throughout the year.

The Trashmen, Dal Winslow, Steve Ward, Tony Andreason, and Bob Reed, have been a quartet for three years. Dal, Steve and Tony were together eight years before that. They recorded "Surfin' Bird" as a gag for dealer-producer George Garrett of Minneapolis, who persuaded distributor Amos Heilicher to handle it. Garrett is the group's manager. "Surfin' Bird" became a hit all over the world, including the Scandinavian countries, France and Australia. Their night club success since, points up again the meaning of a hit record for a good sight act, even if the next hit is elusive.





# How To Appeal To Everyone

The Lettermen have built a following on the college, night club and concert circuit—by just plain good singing.

"I guess our combined vocal range is 4½ octaves, but sometimes we find it pretty difficult trying to hit G above high C when we're singing bass.

"But then we don't profess to be a vocal group like the Hi-Lo's, whose range is inexhaustable. We're just a normal singing trio, who like to sing, and don't really stick to any basic ruling when it comes to harmony".

**Really serious.** Despite what would seem a casual approach, the Lettermen really are very serious about their music, and this policy has paved the way for their success. "The Way You Look Tonight" was their first hit and although it seems long ago—the trio is still very much in its infancy, having only just celebrated its first three years together.

It's been three years in which they've had no changes in personnel and, to the contrary, find they are even closer now than they were when they started.

**First time.** Even with the widespread acceptance of their music and performance, it was only this month that Lettermen played their first New York club date after varied and highly acclaimed stints from Vegas to Vancouver.

"Until now, we've been too busy to play New York" said Tony Butala. "We've had offers in the past, but there are very few places in the city which are conducive to our kind of entertainment. However, since our opening night, we've found the Latin Quarter is one of them, and we now feel it was worth waiting until we hit the right spot".

**The college look.** Although they look like a fresh-out-of-college group, and their music is designed to hit the student fraternity right between the eyeballs, the Lettermen have the ability to adapt themselves to any kind of engagement, be it college, concert tour or cabaret. It seems a little incongruous that the trio—Tony Butala, Jim Pike and Bob Engemann—whose ages are no higher than 26, should appeal to the Las Vegas set, yet they play a regular season there once a year.

"Really, we find it's not too difficult at all" said Jim Pike. "I think people have the wrong impression about Vegas night club audiences. They're there to be entertained, and if they like what they see, they're very receptive.

**The college circuit.** "Six months out of every year, we do college tours, arranging

our schedule to tie in with each new semester. We dig these dates, because being ex-students ourselves, we find we're on exactly the same level as our audiences. Besides, initially, this was the circle of people responsible for our success".

Bob Engemann agrees that club dates are just as important to reach a level of appreciation among adults. "Night clubs are very rewarding", he said. "Maybe we've been lucky, since we generally appear with George Burns, who's a leader in this field, and he has helped us tremendously."

**Five million sales.** Always on Capitol, and very happy with their deal there, the aggregate of Lettermen disc sales over the past three years, is approaching 5,000,000, and particularly in the album field have their sales been high. Their last LP, "The Lettermen Look at Love," has been no exception to this rule, but Lettermen fans may be in for a surprise when their new album is released.

"We've cut an L.P. of other people's hits," Tony explained. "Pop things like 'It's Over' and 'Don't Let The Sun Catch You Crying.' But of course, we haven't used the original arrangements. All we've done is sing and arrange them Lettermen style."

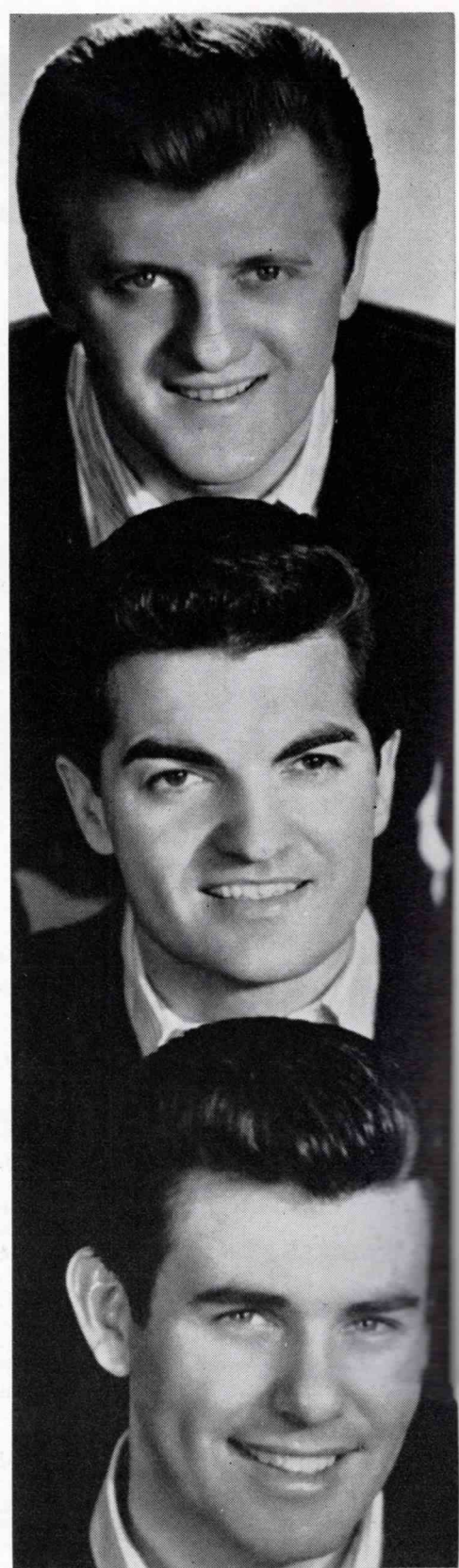
For those not too familiar with Lettermen style, this means that all three hit on one harmony line and work on the ultimate product from there.

**Two octave range.** Bob Engemann explained that Jim Pike's voice is capable of reaching two octaves, which makes it pretty easy for him to fit in with the ranges of the other two boys.

"We don't make a point of reaching for a high note unless we have to" said Butala. "If we did that, we'd be accused of being copyists.

"As it is, we've been lucky, for no-one has started comparing us with any groups yet. The only thing that does happen is that show biz folk have compared our career with that of the Kingston Trio, who started out about the same time as us. But we don't specialize in folk music, and most of the time only sing it as a tribute to the people who have been successful in this field.

**Everywhere but England.** A hit in most languages, whether it's here or in Europe, the Lettermen are a little concerned with



The Lettermen, Capitol hitmakers, made their New York debut last week.

their lack of success in England. To put things right, they're seriously considering a promotional trip there just to gain prestige.

In the meantime, they remain in the U.S. through the summer to promote their new Capitol single "Put Away Your Tears," and are set to hit the college circuit again in September.

JUNE HARRIS



# Music Business In Hollywood

Dean Martin has broken the ice off the top 40 set. His single, "Everybody Loves Somebody" is zooming. . . . Stan Getz has them standing in line at Shelley's Manne-hole. His single "Girl from Ipanema" and the Jobim albums are blockbusters. Couldn't happen to a nicer chap!

Lorez Alexandria's first album for Impulse is catching the fancy of many of the experts that spin records. She signed for an August 12th appearance on the Steve Allen Show. . . . Johnny Hodges' Impulse album "Everybody Knows" looks like a great follow-up to his "Mess of Blues" on Verve. . . . H. B. Barnum, the one and only, has a single that's hitting the charts

Keely Smith and Reprise have become one again. Jimmy Bowen, the talented a & r man, may have been the catalyst in bringing about this reconciliation. . . . Dick Bock, World-Pacific's major domo, leaves for a national promo tour on July 20. He'll take time out to "cut" a new Les McCann album from Birdland, New York City. McCann's getting hotter with each new release.

The word is to watch out for the man in action. It happens to be Vee Jay's youthful veep Jay Lasker. He's signing new talent and masters for all labels under his aegis. . . . Victor Feldman, the renowned jazz instrumentalist, inked with Vee Jay. The ink wasn't dry yet when prexy Randy Wood asked for his pen to write an announcement regarding a new modernized score for "Porgy and Bess." . . . Sig Sakowicz, Chicago disk jockey, will soon be the center of attraction for a national news story on his 2,500 mothers' fan club. It

should be exciting for his members plan to give him a birthday present a la the former Aga Khan, but first they must weigh him? (Ed. note: my guess, 281 pounds of fighting muscle.

Moppet star Denise Regan slices two singles for the Cherie label . . . it'll be a Christmas release, with Peter Rugolo doing the arranging . . . the "Situation Columns" will soon feature an ad for 3 talented singers looking for a new act . . . the George Burns Revue, featuring Connie Haines, Jane Russell, Beryl Davis and George disbanded due to tv commitments for the male member of the group. . . . Mel Torme, another Chicagoan doing well, goes the disk jockey route for one week following his Crescendo engagement.

A legend strikes, or Stan Pat goes west. Pat, in charge of the Purcell Agency west coast operations, created a fantastic deal with the fast rising Big Beats in Hawaii. It must be good, Stan is planning

Con't on Page 26

BACK WITH A  
HIT SOUND!

"P.S. I LOVE  
YOU"

by

THE PLATTERS

MERCURY 72305

Another hit from



Rockin' New Hit!!

Byrdie Green's

"I FOUND  
MY PLACE"

b/w

"I DESERVE  
IT"

Fox 511



The Ultimate in Entertainment



JOHNNY  
LOVES ME

BY

FLORRAINE DARLIN

S 105

BILLBOARD ..... Break Out Single  
CASHBOX ..... Looking Ahead  
RECORD WORLD ..... On top 100 chart  
MUSIC BUSINESS ..... Radio Exposure  
Chart

MOVING UP ALL CHARTS

Call Your RIC Distrib. Now

## MAN ABOUT MUSIC

### Bits And Pieces

By Bob Rolontz



In case anyone wants to know why **The Lettermen** do not appear on stage at the Latin Quarter in New York at the end of each show, we are informed that their religious beliefs prohibit them from appearing on stage with half-clad women. . . . Speaking of half-clad women, our San Francisco informant informs us that the West Coast dance, the Swim, is demonstrated in clubs there by girls in topless bathing suits. No wonder the Republicans selected San Francisco for their convention.

**Robert L. Makl**, of 25 Hope Terrace in Lincoln Park, N.J., who has been writing songs for years (he's affiliated with BMI), would like to contact someone in our music industry who would be interested in seeing his material. He is chronically disabled and thus can't get out of his home to see publishers. . . . Joy Music would like to have material from cleffers (attention Bob Makl) submitted to their new offices at 1790 Broadway in New York. **Bob Schwaid** is the man to see. . . . **Mike Siegel** is the new East Coast manager for Fortune Records of Detroit. . . . **Stan Cornyn**, Warner Bros. Records editorial director and **Gail Anne MacCrystal**, former member of the art department of the label, are engaged.

**Roger Gimbel**, TV pro-

ducer who is in charge of the NBC-TV Thanksgiving Special to star Al Hirt, Dean Martin and Eydie Gorme, is producing a movie, "The Sea Monks." . . . **Steve Blaine** has formed Jay-Gee International to handle the firm's foreign master acquisitions. . . . A **Peter De Rose** Memorial Concert was held Sunday (26) in Asbury Park, New Jersey.

The Gil-Pincus-Ambassador Music firms have taken over "Amore Scusami" the Italian hit from publisher Franz Leonardi for the U.S. . . . **Graham Gladwin**, former show business personality, has taken over the published and unpublished works of his late father, **J. Stanton Gladwin**, whose first successful song helped initiate radio broadcasting in the 1920's. Gladwin's publishing activities, located in Hollywood, will specialize in, country gospel and show music. . . . **Lennie Miller** and **Manny Wells** introduced Britisher **Glenda Grainger** to the world of show business in America by taking over New York's Roundtable and giving agency, TV and record reps a look see. . . . **Mrs. Bonnie Bourne** is in London relocating management of Bourne Music, Ltd. there. . . . **Irving Fields** and his trio will mark their 15th year at New York's Park Sheraton Hotel when they return to the Mermaid Room in the fall.

### Country Deeja's Meet

NASHVILLE

Announcements were received here last week of the first annual convention of deejays in the northeast set for Glens Falls, N.Y. Sept. 14, with emphasis on country music. Opening with breakfast at 9:30 a.m. at the Chateau de Louis, the discussions will include "How To Promote Country Music Programs in a Pop Station Area"; "Why Country Music at 5:30 a.m.?" and "A Top 40 C&W station?"

After luncheon at which C&W pioneer Dusty Miller will be emcee, the topics

will be "Why Not Use Country Music For Advertising?" Area advertisers plus the personnel of one of the two all-country stations in New York state will be on the panel. A banquet will follow, the speaker to be Swampwater Jake of WGFM, Skowhegan, Maine, deejay and entertainer.

Registration cost which includes meals and exhibit space is \$10. Checks and inquiries should be sent to Dody Varney, chairman, 6646 Old Plum Road, Ft. Edward, N. Y. - 12828.



# Today The Village— Tomorrow The World

Fred Weintraub, producer, manager, club owner and philosopher, is building an empire in the folk-pop entertainment field.

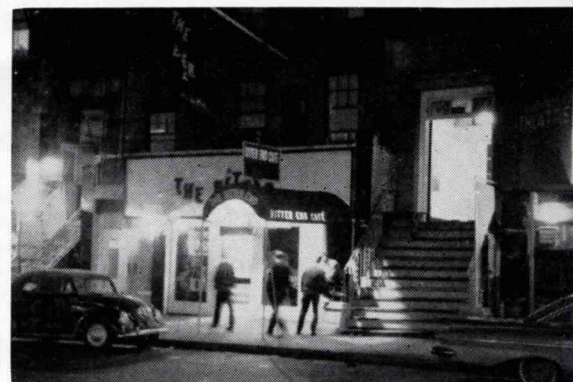
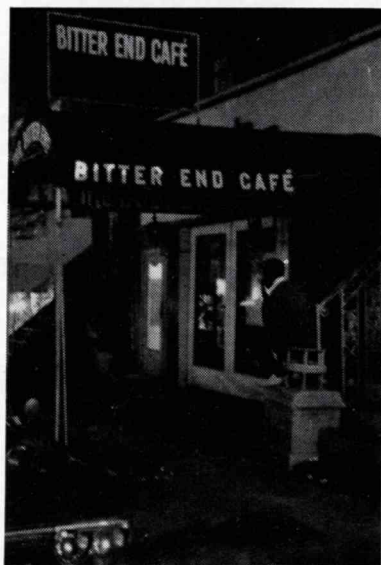
Fred Weintraub has a unique knack—he plays life by ear, and it works. As owner of the Bitter End in Greenwich Village and manager of the Serendipity Singers, plus a few other acts, it would seem that Fred's been blessed with an especially good ear, but Fred says no. "Any ear will do, you just have to learn to use it."

**Defies categories.** As a personality, Fred deftly defies the conventional categories. He doesn't work at it, it just happens. Now in his mid-thirties, a recap of Fred's history is as bizarre as a Ronald Firbank short story.

**Secret weapons.** When Fred came to this country (from the Bronx) he was already armed with some suspect weapons. Along with a prosaic degree in economics, he'd managed to sneak in a few semesters at an "ethical culture school," much to the distress of his forebears. He cleaned the slate of propriety by dynamically achieving great success in business—children's toys and furniture, no less—and moonlighted to produce a kiddies' TV series, "Freddie the Fireman," on Channel 5, New York.

Questioning the import of his current role in the human race, Fred decided to chuck it all—friends, wife and family (in Scarsdale), job, everything. Cuba was his next stop, where he alternately operated a fishing rig, subbed as cocktail pianist at the Beachcomber in Varadero, and somehow found himself smuggling in guns for Castro at the height of the revolution. Captured by the Batista regime, his hide was spared the firing squad only by virtue of his U.S. citizenship. He was "asked" to leave.

**Without beard.** Arriving back in the States (sans beard), Weintraub's return to the business world found him the producer of over 100 television commercials, before the wanderlust got him again. This time he was off to Spain where, for one year, he did "absolutely nothing."



Fred Weintraub's operational base . . .  
The Bitter End.

Things began to jell for Fred in 1961. He combined his propensity for the off-beat with profit making and bought a coffee house in New York's Greenwich Village named the Cock 'n' Bull, which he re-named the Bitter End. In time, the club offered him enough variety in expressing himself, that a "career" took hold.

**His philosophy.** Fred's philosophy is a simple one. "If I don't enjoy what I'm doing, I can't possibly make a commitment to it, whether it's profitable or not. I get bored. You have to have some sensation of creativity, or you die inside. You're no good to anyone, least of all yourself."

Making a success of a coffee house in the Village sounds easier than it is. Hundreds of them barely survive from season to season. The Bitter End is singular in its success.

**Consistent image.** "A club has to sell itself on its own personality—not that of the performer. The image must be a consistent one, or your business suffers. At the Bitter End I think the clientele has learned to expect one thing: they always get a first rate show. They go away entertained. And they return."

Since the cover charge is minimal, and the absence of alcohol keeps the spending down (sodas are big), performers are usually paid the minimum scale requirements. But performers who have graduated to bigger money frequently return voluntarily to perform there "because they like working the room." The atmosphere is especially ideal for breaking in new material. Weintraub is particularly proud of the acoustics and sound equipment he has installed, at great expense. The lighting is exceptionally professional too, not like the normal nite



club setup, which even in big clubs is often little more than make-shift.

**Newcomer showcase.** The Bitter End is a perfect showcase for young newcomers. Tuesday night is audition night, and Weintraub has had as many as thirty new acts perform in a single night. From the club, many have gone on to fame, such as Peter, Paul and Mary, flamenco guitarist Juan Serrano, the new Tarriers, Danny Meehan, comics Woody Allen and Bill Cosby, and the Serendipity Singers. Recently, the Big 3 returned to the club to break in their new act.

Fred's relationship with these artists is strictly on a gentleman's agreement basis—he's one of the few club owners who doesn't work on an option-to-return basis. "If they like the atmosphere there, they'll be back. They know I can only pay so much, but many still return. They know they've generally got a good audience and it's perfect to break in new material. For instance, Woody Allen will return for two weeks later this season."

**Loyal to acts.** Sticking with people he digs, is second nature to Fred. He now manages the Serendipity Singers, Joan Toliver, Jim, Jake and Joan, and is currently preparing his newest act, the Bitter End Singers, for a debut later this month. "All my acts are booked by the same person, Ted Ashley, and all are, or will be recorded on the Philips-Mercury combine. They're good people to work with, and my feeling is that when you've found a good home, it's pretty foolish to look further."



**Joan Toliver's rich contralto won her the honor of representing the U.S. at the International Popular Music Festival in Sopot, Poland this month.**

As a manager, Fred is very serious in his beliefs about what will sell. "You've got to have a specific personality, which can only be developed over a period of time. Too many acts die from going 'big time' on television before their act or image is set. It's a shame. If they don't come off the first time, they've had a million people develop a bad or blase attitude towards them. Clubs and college concerts are the best showcases for the first few years. Then the act knows what and who it is—not before. That's why I only handle a few acts. Any more and I couldn't do them justice."



**Jim, Jake and Joan are building a name for themselves as three very funny people. Their home base is the Bitter End.**

**Entertainment first.** Fred is more than a manager. He stages and lights his acts as well. "It's a group thing. Our ultimate purpose is to be 'entertaining.' Too many acts are too wrapped up in themselves. That's why the folk scene has waned. The 'mystiques' killed it, by sitting there with their head in their guitar, singing about things they were just too damned young to appreciate. People want to be entertained, not witness to some kid's anxiety attacks."

For the past two years, Fred has been producer of the ABC-TV "Hootenanny" shows, so his views on the future of folk singing are somewhat expert. Just back from over thirty dates with the Serendipity Singers, he noted how well large groups are received. And he's banking on a change from the folknik groove to dixie. His Bitter End Singers is comprised of three boys, and three girls. "The girls are professional actresses, each with plenty of stage experience. They're true performers, not just singers, and working out their act has been more fun than effort."

Enthusiasm for entertainment and entertainers is carrying Fred into a new venture next fall, when he produces and directs a new musical off-Broadway, called "Gogo Loves You," to star Judy Henske. Why? "I'm flipped over the score, and dying to try my hand at directing a stage venture. I've got good people with me on it, so why not? Mercury's already set to record it."

So what's next on the agenda for Fred Weintraub? "Ask me tomorrow."

**BARRY KITTLESON**

## Music Business In Britain

**Elvis Presley's** next single in Britain will be "Such A Night." This revival of the **Johnnie Ray** hit is taken from his LP "Elvis Is Back," which was first put out here in April 1960. This surprise choice of an old track for a single reflects RCA's concern at Presley's relative decline in popularity in Britain. Though still a strong seller, he has been pushed from prominence by the Mersey boom. Before the groups took their hold on the market Presley invariably got to top or second place in the charts within a few days of a release. Critics have suggested that RCA should issue old material, preferably not culled from a movie soundtrack. "Such A Night" will be coupled with "Never Ending," another non-movie number waxed in Nashville last year. Release date is not yet set as Presley is still climbing the Top Ten with "Kissin' Cousins," his best seller here for some months.

**Danny Williams** follows his current British single "Today" with "Seventh Dawn." New releases have also been set for **Cilla Black** and the **Fourmost**, both in **Brian Epstein's** NEMS stable. Cilla follows her current American Capitol release "You're My World" with "It's For You." Penned by **John Lennon** and **Paul McCartney** it will be issued here July 31. The Fourmost (issued in America on Atlantic) waxed "How Can I Tell Her" for July 24 release. Columbia just issued last single by the late **Michael Holliday** — "My Last Date With You." This is **Floyd Cramer's** "Last Date" hit with words. Capitol issues the album "Shut Down Volume 2" by the **Beach Boys** next month. The group is currently scoring with "I Get Around," its first hit since "Surfing U.S.A." here.

R. and B. discs will release material from a Florida label, Buhl-International, come September. **Chad Stuart** and **Jeremy Clyde's** next release will be "Summer Song" at the end of July.

**Peter and Gordon**, the **Searchers** and **Mary Wells**, will tour Australia as of the end of September. British pop singer **John Leyton** will play a lieutenant in the movie "Von Ryan's Express," which **Frank Sinatra** starts shooting in Rome in August.

Associated Booking has signed **Bobby Shafto** for U.S. appearances, and he's there right now. Currently scoring on Rust with "She's My Girl" Shafto, who was once an office boy in Lionel Bart's publishing company, has never had a hit in Britain.

Decca has rushed out an LP by the London Symphony Orchestra conducted by **Pierre Monteux**. Originally scheduled for October the album is available in mono and stereo. The LP features Mozart's Flute Concerto in D, Bach's Suite No. 2 in D Minor and Gluck's "Dance Of The Blessed Spirits" from "Orpheo and Eurydice." The late conductor's son **Claude Monteux** plays solo flute on the record, which is the only one featuring father and son—according to Decca.

Comedy group, the **Massed Alberts** has waxed an answer disc to Louis Armstrong's hit, titled "Goodbye Dolly."



AUGUST 1, 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.

## Still No. 1—Beatles' Soundtrack

### MONEY ALBUMS

This Week	Last Week	
1	1	<b>A HARD DAY'S NIGHT</b> BEATLES, United Artists UAL 3366
2	2	<b>HELLO, DOLLY!</b> LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
3	4	<b>HELLO, DOLLY!</b> ORIGINAL CAST, RCA Victor LOC 1087
4	5	<b>FUNNY GIRL</b> ORIGINAL CAST, Capitol SVAS 2059
5	3	<b>GETZ/GILBERTO</b> Verve V 8545, V6-8545
6	7	<b>BARBRA STREISAND/THIRD ALBUM</b> Columbia CL 2154
7	6	<b>RETURN OF THE DAVE CLARK FIVE</b> Epic LN 24104
8	8	<b>BEATLES SECOND ALBUM</b> Capitol ST 2080
9	9	<b>CALL ME IRRESPONSIBLE</b> ANDY WILLIAMS, Columbia CL 2171, CS 8971
10	11	<b>COTTON CANDY</b> AL HIRT, RCA Victor LPM 2917, LSP 2917

This Week	Last Week	
11	12	<b>TODAY, TOMORROW, FOREVER</b> NANCY WILSON, Capitol ST 2082
12	29	<b>BEATLES SONGBOOK</b> HOLLYRIDGE STRINGS, Capitol T 2116
13	10	<b>AT THE WHISKEY A' GO GO</b> JOHNNY RIVERS, Imperial LP 9264
14	14	<b>HONEY IN THE HORN</b> AL HIRT, RCA Victor LPM 2745, LSP 2753
15	20	<b>ROLLING STONES</b> London LL 3375
16	15	<b>GLAD ALL OVER</b> DAVE CLARK FIVE, Epic LN 24093
17	16	<b>MEET THE BEATLES</b> Capitol T 2047, ST 2027
18	17	<b>SOMETHING SPECIAL FOR YOUNG LOVERS</b> RAY CHARLES SINGERS, Command RS 866 (SD)
19	18	<b>PINK PANTHER</b> HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
20	13	<b>BEWITCHED</b> JACK JONES, Kapp KL 1365

This Week	Last Week	
21	21	<b>INTRODUCING THE BEATLES</b> Vee Jay LP 1062
22	25	<b>SECOND BARBRA STREISAND ALBUM</b> Columbia CL 2054, CS 8854
23	24	<b>BEATLES AMERICAN TOUR WITH ED RUDY</b> Radio News Pulsebeat 1000
24	26	<b>WORLD WITHOUT LOVE</b> PETER AND GORDON, Capitol T 2155, ST 2155
25	36	<b>UNSYNABLE MOLLY BROWN</b> Soundtrack, MGM E 4232 ST
26	22	<b>SHUTDOWN, VOL. 2</b> BEACH BOYS, Capitol T 2027
27	28	<b>FROM RUSSIA WITH LOVE</b> SOUNDTRACK, United Artists UAL 5114
28	23	<b>LITTLE CHILDREN</b> BILLY J. KRAMER & THE DAKOTAS, Imperial LP 9267
29	30	<b>CHUCK BERRY'S GREATEST HITS</b> Chess LP 1485
30	38	<b>WONDERFUL WORLD OF MAKE BELIEVE</b> JOHNNY MATHIS, Mercury MG 20913, SR 60913

### ACTION ALBUMS

This Week	Last Week	
31	33	<b>TEARS AND ROSES/I LOVE YOU MORE AND MORE EVERY DAY</b> AL MARTINO, Capitol T 2011, ST 2011
32	31	<b>ON THE MOVE</b> TRINI LOPEZ, Reprise R 6112, RS 6112
33	27	<b>BACK IN TOWN</b> KINGSTON TRIO, Capitol T 2081, ST 2081
34	40	<b>MANY SIDES OF THE SERENDIPITY SINGERS</b> Philips PHM 200-134, PHS 600-134
35	19	<b>GREATEST HITS</b> MARY WELLS, Motown 616
36	35	<b>WHO'S AFRAID OF VIRGINIA WOOLF?</b> JIMMY SMITH, Verve V 8583, V6-8583
37	34	<b>GOING BAROQUE</b> SWINGLE SINGERS, Philips PHM 200-126
38	32	<b>TODAY &amp; OTHER SONGS</b> NEW CHRISTY MINSTRELS, Columbia CL 2159
39	37	<b>CALL ME IRRESPONSIBLE</b> JACK JONES, Kapp KL 1328
40	✓	<b>SOMETHING NEW</b> BEATLES, Capitol T 2108, ST 2108
41	42	<b>IT MUST HAVE BEEN SOMETHING I SAID</b> SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
42	46	<b>FABULOUS VENTURES</b> Dolton BSPJ 2029
43	39	<b>I WISH YOU LOVE</b> GLORIA LYNN, Everest 5226
44	47	<b>DIMENSION 3</b> ENOCH LIGHT, Command RS 867 (SD)
45	45	<b>SERENDIPITY SINGERS</b> Philips PHM 200-115, PHS 600-115
46	49	<b>SPEAK TO ME OF LOVE</b> RAY CONNIF, Columbia CL 2150
47	54	<b>DON'T LET THE SUN CATCH YOU CRYING</b> GERRY AND THE PACEMAKERS, Laurie LLP 2024
48	52	<b>BEST OF HENRY MANCINI</b> RCA Victor LSP 2693
49	56	<b>THE GREAT YEARS</b> JOHNNY MATHIS, Columbia C2L 34, C2S 834
50	44	<b>COMMAND PERFORMANCES</b> ENOCH LIGHT, Command RS 868 (SD)
51	43	<b>REFLECTIONS</b> PETER NERO, RCA Victor LPM 2853, LSP 2853
52	51	<b>IN THE WIND</b> PETER, PAUL AND MARY, Warner Brothers W 1507
53	41	<b>THE LETTERMEN LOOK AT LOVE</b> Capitol T 2803, ST 2803

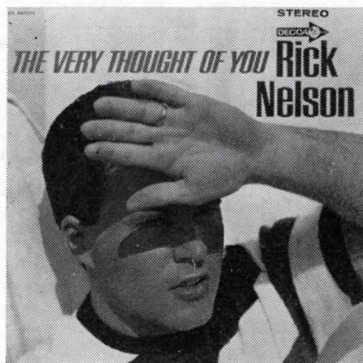
This Week	Last Week	
54	60	<b>CHARADE</b> HENRY MANCINI, RCA Victor LPM 8356
55	65	<b>YESTERDAY'S LOVE SONGS—TODAY'S BLUES</b> NANCY WILSON, Capitol T 2011, ST 2011
56	53	<b>WIVES AND LOVERS</b> JACK JONES, Kapp KL 7352
57	50	<b>REFLECTIONS</b> STAN GETZ, Verve V 8554, V6-8554
58	55	<b>MEET THE SEARCHERS/NEEDLES AND PINS</b> Kapp KL 1363
59	48	<b>DEAD MAN'S CURVE/NEW GIRL IN SCHOOL</b> JAN AND DEAN, Liberty LRP 3361
60	76	<b>HERE'S GODFREY CAMBRIDGE</b> Epic FLM 13101
61	81	<b>RAG DOLL</b> FOUR SEASONS, Philips PHM 200-146, PHS 600-146
62	62	<b>MOONLIGHT AND ROSES</b> JIM REEVES, RCA Victor LPM 2854, LSP 2854
63	64	<b>I WALK THE LINE</b> JOHNNY CASH, Columbia CL 2190
64	58	<b>KISSIN' COUSINS</b> ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894
65	59	<b>HIGH SPIRITS</b> ORIGINAL CAST, ABC Paramount OC-1
66	61	<b>HAMLET</b> Richard Burton, Columbia DOL 302, DOS 702
67	66	<b>BELAFONTE AT THE GREEK THEATRE</b> RCA Victor LOC 6009, LSO 6009
68	74	<b>ALL SUMMER LONG</b> BEACH BOYS, Capitol T 2110, ST 2110
69	95	<b>CHAPEL OF LOVE</b> DIXIE CUPS, Red Bird RB 20-100
70	71	<b>ROBIN AND THE SEVEN HOODS</b> SOUNDTRACK, Reprise F 2021
71	75	<b>CONCERT SOUND OF MANCINI</b> RCA Victor LPM 2897
72	85	<b>FADE OUT, FADE IN</b> ORIGINAL CAST, ABC Paramount ABC OC 3
73	63	<b>MARY WELLS AND MARVIN GAYE TOGETHER</b> Motown 613
74	69	<b>TOM JONES</b> United Artists UAL 4113, UAS 5113
75	99	<b>CARPETBAGGERS</b> ELMER BERNSTEIN, Ava 45
76	57	<b>MESS OF BLUES</b> JOHNNY HODGES, Verve V 8570, V6-8570

This Week	Last Week	
77	67	<b>BY REQUEST</b> BRENDA LEE, Decca DL 4507
78	79	<b>DANG ME—ROGER AND OUT</b> ROGER MILLER, Smash MGS 27049, SRS 67049
79	93	<b>WOODY ALLEN</b> Colpix 518
80	82	<b>LOOKING FOR LOVE</b> Connie Francis, MGM E 4229, SE 4229
81	✓	<b>TELL ME WHY</b> BOBBY VINTON, Epic LN 24113, BN 26113
82	77	<b>COMIN' IN THE BACK DOOR</b> WYNTON KELLY, Verve V 8576, V6-8576
83	✓	<b>THE FIRST NINE MONTHS ARE THE HARDEST</b> WEINRIB AND JAMESON, Capitol T 2034, ST 2034
84	70	<b>GREAT VOICES OF THE CENTURY</b> VARIOUS ARTISTS, Angel NP-4
85	80	<b>HEAR, HEAR</b> SEARCHERS, Mercury, SR 60914
86	72	<b>JOAN BAEZ IN CONCERT, PT 11</b> Vanguard VSD 2123
87	88	<b>DANCE DISCOTHEQUE</b> VARIOUS ARTISTS, Decca DL 4556, CL 74556
88	73	<b>WISH SOMEONE WOULD CARE</b> IRMA THOMAS, Imperial LP 9266
89	94	<b>BILL COSBY IS A VERY FUNNY FELLOW</b> Warner Brothers W 1518
90	✓	<b>I DON'T WANT TO BE HURT ANYMORE</b> NAT KING COLE, Capitol T 2118
91	68	<b>RITA PAVONE</b> RCA Victor LPM 2900, LSP 2900
92	86	<b>LATIN FEVER</b> HERBIE MANN, Atlantic LP 1422
93	84	<b>BACH'S GREATEST HITS</b> SWINGLE SINGERS, Philips PHM 200-097
94	97	<b>MY BOY LOLLIPOP</b> MILLIE SMALL, Smash MGS 27055
95	96	<b>DUSTY SPRINGFIELD ALBUM</b> Philips PHM 200-133, PHS 600-133
96	98	<b>LET'S HAVE A PARTY</b> RIVIERAS, United Artists UAL 102
97	87	<b>MANHATTAN TOWER</b> ROBERT GOULET, Columbia
98	100	<b>TRIO '64</b> BILL EVANS, Verve V 8578, V6-8578
99	91	<b>MY GUY</b> MARY WELLS, Motown M 617
100	90	<b>SHANGRI-LA</b> ROBERT MAXWELL, Decca DL 74421



# Rick and Roy Top Contenders

## This Week's Block Busters



THE VERY THOUGHT OF YOU  
RICK NELSON  
Decca DL 74559

The title tune is a hit and the album should be too. "Love Is the Sweetest Thing," "My Old Flame" and "I Don't Wanna Love You" are included.



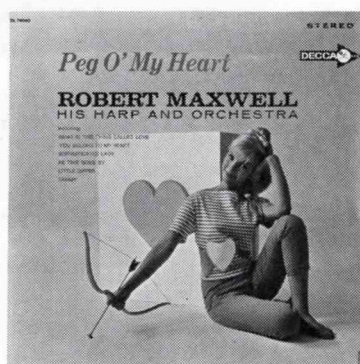
MORE OF RAY ORBISON'S  
GREATEST HITS  
Monument 8024

Orbison's earlier "Greatest Hits" album has been a big one. This one can easily follow suit, with "It's Over," "Mean Woman Blues," etc.



THE MATYS BROTHERS  
Select SL 1108

The boys had a good pop hit awhile back and they're here with a lot of rousing, happy, rhythmic fare. Beer stein cover's a beauty.



PEG O' MY HEART  
ROBERT MAXWELL  
Decca DL 74563

Strong wax here in Maxwell's second album for Decca, based on his newest single.

## Chart Picks

SOMETHIN' ELSE  
JACKIE WILSON  
Brunswick BL 754117

Some wild sides here ("Twisting and Shoutin'," etc.) and Jackie's newest single, "Squeeze Her-Tease Her," as well. Watch this one.

LOTS MORE BLUES, RAGS AND  
HOLLERS  
KOERNER, GLOVER AND RAY  
Elektra EKS 7267

A tremendous performance by three young white men from Minnesota who have an amazing grasp of the true Negro blues idiom. Should be a most successful follow-up to their first top seller.

FUN CITY U.S.A.  
THE SURFARIS  
Decca DL 74560

One of the top surfing instrumental groups turns in some fine, danceable sides like "Apache," "Murphy the Surfie" and "Go Go Go for Louie's Place."

LICORICE STICK  
PETE FOUNTAIN  
Coral 757460

Fountain is a good, steady seller with his catalog of product and this newest, with "Hello Dolly" and "Tippin' In," will take its place with the other winners.

60 FRENCH GIRLS CAN'T BE  
WRONG  
LES DJINNS SINGERS  
ABC-Paramount ABC-491

The seventh 'Djinn package of pleasing, big chorus harmonies from France. Tunes are all of French origin and are sung in the mother tongue.

MARY LOU WILLIAMS  
MARY FS 32843

A new line, and a subsidiary of Folkways, offers the first new performance by this well-known pianist in a long time. Collectors will want it for sure.



## NIGHT CLUB: Dizzy Gillespie Quintet

Village Gate, N.Y.

When Dizzy Gillespie brought his celebrated combo (quintet) to the Newport Jazz Festival earlier this month, the critics' corps was ecstatic. Such erudite observers of jazz as John Wilson in the New York Times and George Simon (he of NARAS fame) writing in the competing New York Herald Tribune, both called Dizzy the hit of the show.



Now Dizzy has left the open air of Freebody Park and brought his boys to the dank cellar cave in New York's Greenwich Village, known as the Village Gate. They are proving the simple point that it doesn't matter what kind of air they're breathing. They blow just the same.

In fact, when Dizzy puts that crazy, obtusely-angled trumpet to his lips and those huge, balloon cheeks puff out, the horn swings in beautiful, soft, rounded tones. But more important, almost, than how much it swings, Dizzy and his boys have a wonderful rapport with each other and with their audience. They've gone a long way with their running chatter and comic abandon to erase

the memory of the all-too-familiar jazz cat who climbs inside himself carrying his horn behind him and to hell with the audience.

On the set caught at the Gate, Dizzy opened with "Desafinado," the first great Getz-Byrd bossa nova hit. He essayed first the role of tambourinist, eying his audience with a mischievous smile as he beat and shook the skin and the bells. Everybody got into the extended soloing act on this one with Dizzy in his own joyful mood, well backstopped by Rudy Collins who lays down a stomping drum beat; pianist Kenny Baron; veteran flutist-saxist, James Moody; and Chris White, an outstanding bass man of newer vintage.

White, in fact, is a humorist as well, keeping up with a running line of Goldwater gags from the back of the stand. With a flair and a flourish ("viva Hagib Borquiba") Dizzy introduces White in "A Night in Algeria," from his "French Riviera" album, and White goes on to bring everybody with him. His extended solo with those eager fingers fairly gobbling up the strings was a joy to behold and hear.

The veteran Moody comes in for his share of the action too, particularly on the "Carnival" theme from "Black Orpheus," which spotlight his long lilting, liquid flute solo.

Dizzy returns from an off-stage blast and smoke after this long individual concert to wind things up with a vocal, "Lady Be Good," which steadily builds in intensity and rhythm to the final explosive windup. It's a fine outing for Dizzy and the band.

REN GREVATT

## Starday Sales Plan

NASHVILLE

Chuck Chellman, national sales manager of Starday Records, last week announced the label's fifth annual country music spectacular sales plan effective Aug. 1 through Sept. 30, to take advantage of summer restocking by dealers in preparation for fall sales.

Under the plan all dealers will be offered a straight 20 pct. discount on all regular priced Starday albums, the customary 100 percent exchange privilege, together with special order blanks, Country Oldies prepacks,

all metal Country Corner display racks, trade paper stories and advertising. In addition, Starday will make a direct mailing to 7,000 dealers.

This year's spectacular will be in two phases. The first, Aug. 1 to 31, will comprise eight Starday and five Nashville budget line albums. The second phase during September will comprise eight new Starday albums. Spotlight album during August will be the Country Music Memorial album containing tracks by many great C&W artists.

## Music Business in Hollywood

Continued from page 21

to swim over to attend the Luau's. . . . Billy James, the knowledgeable publicist for Columbia on the west coast, is an avid poetry reciter. . . . the Mel Tormes are getting unhitched. . . . Bobby Vinton almost ruined his career and life . . . a freak accident playing touch football caused semi-paralysis for three days. . . . he's much better now!

Congratulations to the MGM-Verve family for their artists walking away with 9 first place positions in the annual Down Beat jazz poll. . . .

Ed Ames, of the Victor family, has a fast rising single. It's called "Give Me Back My Life" . . . it's released to coincide with the publicity announcements of Ames being added to the fall tv series "Daniel Boone" . . . on the subject of Victor, Margit Vigne, the all around gal of the promotion, publicity and a & r departments, has been seriously ill . . . a grand person, we wish her speedy recovery. . . . "The Astronauts" are now the number one best record sellers in Japan.

Contemporary records subsidiary label, Good Time Jazz and Dixieland, will release a new single series of all-time Dixie hits. . . . Sylvester (Pat) Weaver, boss man of Subscription TeleVision Programs, Inc., selected Francis (Pete) Lyon as executive producer. . . . Lyon received an Oscar for directing the immortal "Body and Soul."

. . . Jimmy Witherspoon, the famed blues singer who's wailing up a storm in England, will be very blue when he returns to Los Angeles . . . an arrest warrant awaits him. . . . Johnny Fortune, rock 'n roll guitarist, signed a three year pact with United Artists.

Lovely Joi Lansing has United Artists and Ava Records bidding for her services . . . and maybe Reprise. She was seen with Frank Sinatra in New York and at a Jazz festival in Massachusetts. Could be Sinatra's interested in signing her . . . a nice guy to meet is the new owner of Ava records George Costin, a self made millionaire . . . he's planning big things with his newly acquired label.

Everybody's trying to get into the act . . . this famous saying is attributed to Jimmy Durante . . . and applies to beauteous Kim ("I'm from Chicago") Novak. She's eager to learn vocalization. Her gui-

tarist friend is aiding with selections of good tunes. . . . Handsome Dick Chamberlain, allegedly Hollywood's "Mr. Nice Guy," records a new single for the MGM label. It's the title song from his new picture "Joy in the Morning." The lovely gal he croons to is kittyish Yvette Mimieux. What a kitten!

Congratulations to Tony Lowe on his appointment as the new West Coast regional record promoter for Kapp. This has been a weak area for that label, but things should get better. . . . Lorne Grene, the papa of the Bonanza family, formed his own music publishing firm. It's getting to be that old line firms may have to start working again. . . . Jeff Alexander will compose the musical score for MGM's western, "The Rounders." It stars Glenn Ford and Henry Fonda. Liberty Records opened a west coast distributing office.

Colorful composer Vernon Duke, whose tome on musical appreciation, "Listen Here," is as colorful as the effervescent Mr. Duke. It must be read to be appreciated. . . . Those Liberace restaurants springing up across the country belong to brother George "Libby" is slightly hued that it bears the family name. . . . Vee Jay joined the topless bathing suit craze with a single by Jon Savage. It's titled "The New Fangled Jingle-Jangle Swimmin' Suit from Paris." Too bad they couldn't wait, the French designers turned thumbs down on the fad. And the Chicago "City Fathers" recently passed an ordinance (they don't wait in the "Windy City"), if any gal appears in public with a topless, it'll cost her \$250 for each appearance. After the first time, an added plus . . . a jail penalty. What a way to kill a craze!

Maury Wills, the talented Dodger baseball player, will be featured in the first "Gospel Jazz Concert" on pay teevee. The way the ball club has been performing, he better concentrate on baseball. . . . Dave Pell, Liberty's wonderful a & r producer, jets to Washington, D.C. to record "live" a Bud & Travis album . . . the Standells, another of Liberty's artists, are booming their single "You Can't Help Yourself Baby" while appearing at the swinging P.J.'s in flickerville.

JULIAN PORTMAN



# WHEN IT'S GOT THAT "HIT FEELING" THE FEELING IS MUTUAL!!!

On All National Charts

## "SHE'S THE ONE" THE CHARTBUSTERS

Mutual #502

and

A hit all tied up in a neat package

## DAVID BOX "LITTLE LONELY SUMMER GIRL"

on JOED Records

**MUTUAL RECORDS**

1314-24 S. Howard Street  
Phila., Pa.



### RADIO AND TV

## "Mourning" Men?

By June Bundy

There are undoubtedly many early morning disk jockies who love getting up at 3:30 a.m. and wouldn't have it any other way. However, personally we agree with veteran wake-up jock **Gene Klavin**, WNEW, New York, who titled his recent autobiography—"We Die At Dawn."

SESAC Inc.'s station relations director **James Aylward**, an ex-morning deejay himself, is currently conducting a survey of morning deejays across the country for use in the September issue of SESAC Music, which will be entirely devoted to the early a.m. boys.

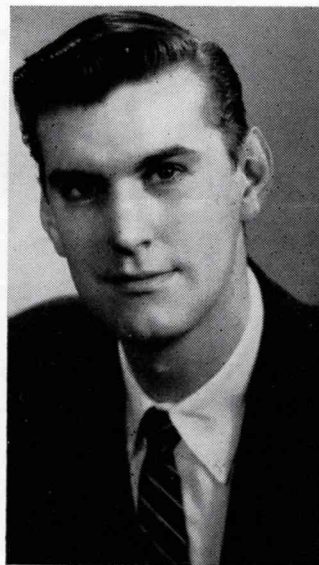
wife, a clock set on top of a large pan, staying up all night, and — most unique — sleeping with a large dog named Floyd and a quarrelsome cat.

In answer to the query "Why do you do it?," one deejay wrote "because nobody else will!" Another stated sadly, "It was simple. The boss told me I had to."

The new SESAC morning music series features more than one artist on each LP. The lineup includes **Count Basie**, **Chet Atkins**, **Richard Hayman**, **Richard Maltby**, **Woody Herman**, **Dick Jacobs**, **Jose Melis**, **Billy Taylor**, **Warren Covington**, **Al Caiola** and the **Anita Kerr Singers**.

The series has already been purchased for use in September by WNEW, New York (for its early morning team **Gene Klavin** and **Dee Finch**) and by outlets in Reading Pa., Atlantic City, and Framington, Mass.

Each album is programmed in logical musical sequence, and Aylward points out hopefully "In case of an emergency, the morning man could just leave the LP on and let it play through."



SESAC'S Jim Aylward

SESAC is also sending the morning jocks a sample EP featuring six selections from eight albums on SESAC's new Pace Makers label. The albums feature music specially tailored for morning programming.

Aylward, formerly with WHIL, Medford, Mass., and WEEI, Boston, noted that out of 75 replies to date only one morning jock said his listeners liked to listen to rock and roll music. The other 74 agreed that morning music should be bright, cheerful and neither too loud nor too raucous.

Among methods listed by jocks "for making it easier to get up," were a nagging

**LETTERS:** Our column on problems confronting New York City promotion men trying to get local station play struck a nerve in one disheartened Pittsburgh plugger. The promoter, who prefers to remain anonymous for obvious reasons, wrote "I'm happy to say that I am a record promotion man, but unhappy to say it has to be in Pittsburgh. As far as I'm concerned Pittsburgh couldn't break a record even if it had a perforated line through the center of it. They would rather wait for the smaller markets to take the chance and then the parasites in Pittsburgh can take the glory. Every time they play a record now they say 'first in the world.' No more first in the city or state or county — but the world. They're nauseating!"



# MUSIC BUSINESS

# BIG 50 C&W HITS

AUGUST 1, 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 Last  
Week Week

- |    |    |   |                                    |
|----|----|---|------------------------------------|
| 1  | 1  | DANG ME                                   | Roger Miller—Smash 81881           |
| 2  | 3  | <b>COWBOY IN THE CONTINENTAL SUIT</b>     | Marty Robbins—Columbia 43049       |
| 3  | 2  | MEMORY #1                                 | Webb Pierce—Decca 31617            |
| 4  | 5  | <b>PASSWORD</b>                           | Kitty Wells—Decca 31622            |
| 5  | 10 | <b>WHERE DOES A LITTLE TEAR COME FROM</b> | George Jones—United Artists UA 724 |
| 6  | 4  | LOOKING FOR MORE IN '64                   | Jim Nesbitt—Chart 1065             |
| 7  | 7  | WINE, WOMEN AND SONG                      | Loretta Lynn—Decca 31541           |
| 8  | 8  | SECOND FIDDLE                             | Jean Shepard—Capitol 5169          |
| 9  | 9  | PICK OF THE WEEK                          | Roy Drusky—Mercury 72265           |
| 10 | 11 | <b>THE BALLAD OF IRA HAYES</b>            | Johnny Cash—Columbia 43053         |
| 11 | 12 | I GUESS I'M CRAZY                         | Jim Reeves—RCA Victor 47-8383      |
| 13 | 15 | I LOVE TO DANCE WITH ANNIE                | Ernest Ashworth—Hickory 1265       |
| 14 | 14 | I DON'T LOVE YOU ANYMORE                  | Charlie Louvin—Capitol 5173        |
| 15 | 6  | CIRCUMSTANCES                             | Billy Walker—Columbia 43010        |
| 16 | 16 | I'M HANGING UP THE PHONE                  | Carl & Pearl Butler—Columbia 43030 |
| 17 | 20 | BE BETTER TO YOUR BABY                    | Ernest Tubb—Decca 31614            |

This Last  
Week Week

- |    |    |                                     |   |
|----|----|-------------------------------------|---|
| 18 | 22 | BE QUIET MIND                       | Ott Stephens—Reprise 0272                   |
| 19 | 17 | BURNING MEMORIES                    | Ray Price—Columbia 42971                    |
| 20 | 24 | HERE COMES MY BABY                  | Dottie West—RCA Victor 8374                 |
| 21 | 23 | PUT YOUR ARMS AROUND ME             | Norma Jean—RCA Victor 8328                  |
| 22 | 18 | INVISIBLE TEARS                     | Ned Miller—Fabor 128                        |
| 23 | ★  | <b>SOMETHING I DREAMED</b>          | George Jones—United Artist 724              |
| 24 | 31 | <b>ONE IF FOR HIM TWO IF FOR ME</b> | David Houston—Epic 9690                     |
| 25 | 29 | I STEPPED OVER THE LINE             | Hank Snow—RCA Victor 8334                   |
| 26 | 30 | COTTON MILL MAN                     | Jim & Jesse—Epic 5-9676                     |
| 27 | 41 | ME                                  | Bill Anderson—Decca 31630                   |
| 28 | 32 | THE GOLD CUP                        | Buddy Cagle—Capitol 5154                    |
| 29 | ★  | <b>BAD NEWS</b>                     | Johnny Cash—Columbia 43053                  |
| 30 | 21 | <b>SLIPPIN' AROUND</b>              | George Morgan & Marion Worth—Columbia 43020 |
| 31 | 34 | THE NESTER                          | Lefty Frizzell—Columbia 43051               |
| 32 | 26 | MY HEART SKIPS A BEAT               | Buck Owens—Capitol 5136                     |
| 33 | 19 | <b>THEN I'LL STOP LOVING YOU</b>    | The Browns—RCA Victor 8348                  |

This Last  
Week Week

- |    |    |   |  |
|----|----|---|--|
| 34 | 43 | <b>MR &amp; MRS USED TO BE</b>              | Ernest Tubb & Loretta Lynn—Decca 31643 |
| 35 | 40 | TALKING TO THE NIGHT LIGHTS                 | Del Reeves—Columbia 43044              |
| 36 | 45 | RHINESTONES                                 | Faron Young—Mercury 72271              |
| 37 | 27 | WEAKER MOMENTS                              | Ferlin Husky—Capitol 5206              |
| 38 | 38 | CITY OF SIN                                 | Glen Garrison—Big Country 5051         |
| 39 | 39 | I'D RATHER HAVE AMERICA                     | Jimmy Martin—Decca 31629               |
| 40 | 42 | IMPOSSIBLE                                  | The Wilburn Bros.—Decca 31625          |
| 41 | ★  | <b>GUESS WHAT, THAT'S RIGHT, SHE'S GONE</b> | Hank Williams Jr.—MGM 13253            |
| 42 | 37 | I THOUGHT OF LEAVING YOU                    | Kitty Wells—Decca 31622                |
| 43 | 33 | SORROW ON THE ROCKS                         | Porter Wagoner—RCA Victor 8304         |
| 44 | 36 | I'M WALKING ADVERTISEMENT                   | Norma Jean—RCA Victor 8328             |
| 45 | 50 | LEFT OUT                                    | Ray Pillow—Capitol 5180                |
| 46 | 28 | ANGEL ON LEAVE                              | Jimmy C. Newman—Decca 81609            |
| 47 | 49 | A BIG MAN CRIED                             | Sammy Masters—Galahad 533              |
| 48 | 48 | TOGETHER AGAIN                              | Buck Owens—Capitol 5136                |
| 49 | ★  | <b>FT. WORTH, DALLAS OR HOUSTON</b>         | George Hamilton IV—RCA Victor 8392     |
| 50 | ★  | <b>ASK MARIE</b>                            | Sonny James—Capitol 5197               |

# BIG C&W ALBUMS

This Last  
Week Week

- |   |    |                          |  |
|---|----|--------------------------|--|
| 1 | 1  | MOONLIGHT & ROSES        | Jim Reeves—RCA Victor LPM/LSP 2854             |
| 2 | 2  | MORE HANK SNOW SOUVENIRS | Hank Snow—RCA Victor LPM 2819                  |
| 3 | 8  | <b>I WALK THE LINE</b>   | Johnny Cash, Columbia CL2169 (M); CS 8990 (S)  |
| 4 | 4  | GUITAR COUNTRY           | Chet Atkins—RCA Victor LSP2782                 |
| 5 | 5  | THERE STANDS THE GLASS   | Carl Smith—Columbia CL 2173 M CS 8973 S        |
| 6 | 13 | <b>BLUE AND LONESOME</b> | George Jones—Mercury MG 20906 (M) SR 60906 (S) |
| 7 | 7  | PORTER WAGONER IN PERSON | RCA Victor LPM 2840 (M) LSP 2840 (S)           |

This Last  
Week Week

- |    |    |                                |  |
|----|----|--------------------------------|--|
| 8  | 3  | SAGINAW MICHIGAN               | Lefty Frizzell—Columbia CLS CS 2169              |
| 9  | 10 | <b>KITTY WELLS STORY</b>       | Kitty Wells—Decca DSD 174 KXS 7174               |
| 10 | ★  | <b>OUR MAN IN TROUBLE</b>      | Don Bowman—RCA Victor LPM 2831 (M) LSP 2831 (S)  |
| 11 | 11 | ON THE BANDSTAND               | Buck Owens—Capitol T/ST 1879                     |
| 12 | 12 | LORETTA LYNN SINGS             | Decca DL 4499 (M) DL 74499 (S)                   |
| 13 | 10 | BUCK OWENS SINGS TOMMY COLLINS | Capitol T 1989 (M); ST 1989 (S)                  |
| 14 | 14 | FOLK SONG BOOK                 | Eddy Arnold—RCA Victor LPM 2811 (M) LSP (S) 2811 |

This Last  
Week Week

- |    |    |  |   |
|----|----|--|---|
| 15 | 15 | RING OF FIRE   | Johnny Cash—Columbia CL 2053                                    |
| 16 | 9  | STORY SONGS FOR COUNTRY FOLKS                          | Faron Young—Mercury MG 20896                                    |
| 17 | 17 | BLUEGRASS HOOTENANNY                                   | George Jones & Melba Montgomery United Artist UAL 3352 UAS 6352 |
| 18 | 18 | THE BEST OF GEORGE JONES                               | George Jones—United Artist UAS 6289                             |
| 19 | 6  | NIGHT LIFE   | Ray Price—Columbia CL 1071 (M) CS 8771 (S)                      |
| 20 | 20 | FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY | Flatt & Scruggs—Columbia CL 2134 CS 8034                        |



THANKS JOCKS

HEADIN' FOR THE TOP!

# "THE GOLD CUP"

BUDDY CAGLE

Capitol 5154



ANOTHER NEW SINGLE  
by the Living Legend

**BOB WILLS**

"You Can't Break A Heart"  
(without killing a soul)

Clay Allen  
"One Too Many"

b/w

"I'm Changing The Numbers  
On My Telephone"

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& ROSENA EADS

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- (✓) Enclose records with cardboards
- (✓) Seal & stamp envelopes and deliver to P.O.

D.J. CATEGORY	PREFERRED PROGRAMMERS		GENERAL PROGRAMMERS	
	TOP MARKETS*	OTHER MARKETS	TOP MARKETS*	OTHER MARKETS
POPULAR	946	1,378	1,965	3,294
RHYTHM & BLUES	153	214	591	1,219
COUNTRY & WESTERN	78	205	354	1,020
RELIGIOUS	47	132	128	569
JAZZ	130	232	401	1,057
LATIN AMERICAN	38	52	144	231
ALBUMS	215	342	511	1,117
POPULAR SYMPHONIC	43	60	164	245
POLKAS	11	34	68	205
PROGRAM DIRECTORS	553	1,147	214	551

\*The Top Markets are located in the following Cities:

- |                     |                            |                      |                 |
|---------------------|----------------------------|----------------------|-----------------|
| 1. New York         | 7. San Francisco & Oakland | 12. Baltimore        | 18. Dallas      |
| 2. Hollywood & L.A. | 8. Pittsburgh              | 13. Minn. & St. Paul | 19. Seattle     |
| 3. Chicago          | 9. St. Louis               | 14. Buffalo          | 20. Kansas City |
| 4. Philadelphia     | 10. Washington, D.C.       | 15. Houston          | 21. Atlanta     |
| 5. Detroit          | 11. Cleveland              | 16. Milwaukee        | 22. Miami       |
| 6. Boston           |                            | 17. Cincinnati       | 23. New Orleans |

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## TALENT BEAT

### Artful Showcase

by Barry Kittleson



NBC-TV's artful Saturday night program, Kaleidoscope 4, provided excellent exposure last week for the **Serendipity Singers**. The program's producer, **Raysa Bonow**, again expressed exceptional taste in presenting them in a variety of Manhattan settings (riding a horse-drawn stage coach through Central Park, atop the roof of the NBC Building in Rockefeller Center, on the top of railroad cars) while their Philips records provided the musical track. It also served to plug their latest single, "Down Where the Wind Blows."

Incidentally, the Serendipity Singers appeared last Sunday (26) in a Command Performance on the White House lawn. NBC's **Big Wilson** emceed for the invited teenage audience of **Linda B.** and **Lucy B. Johnson**. **Theo. Bikel** also performed.

Atlantic Records' new singer, **Anamari**, has been getting nibbles from club owners and TV producers since her album was released this month. She made a surprise visit to the Penthouse last week and did an impromptu set with **Joe Mooney**, to the delight of the guests. She's also signed with the **Joe Glaser** office which is presently setting up a tour for her.

Word reached us from Paris that **Ruble Blakey**, one-time soloist with **Lionel Hampton**, is operating as a booking agent there. He's lined up the **Ted Curson Quartette** for a world tour.

**Ossie Davis** and **Ruby Dee**, the husband and wife team from Broadway's "Purlie Victorious" have kicked off a new comedy

act at the Village Vanguard. **Mary Martin** and **Louis Prima** are on the same wavelength it seems. Both have cut a pair of tunes from the Walt Disney film "Mary Poppins." Mary's on Kapp, and Louis is, of course, on Prima Records.

**Rose "Chi-Chi" Murphy** is back in Manhattan at the Hawaii Kai. During her engagement there she'll cut her first LP for Regina Records.

When La Scala, Milan, goes to Moscow in September, **Leontyne Price** will be the sole American included. She'll perform in the Verdi Requiem, under the direction of **Herbert von Karajan**. It is all part of one of the largest, and most expensive, cultural exchanges to date. The Milanese will be getting the Bolshoi Opera in November.

Met star **Roberta Peters** will give a television recital in Munich on August 10, supported by the renowned pianist **Gerald Moore**. She'll receive one of the highest fees ever paid in Western Germany for the date.

**Nick Venet** and **Fred Benson**, who formed Ben-Ven productions in November 1963, to act as an MGM records indie disk-producing company, have severed ties with that company to assume a similar position with Mercury records.

Ben-Ven will produce exclusively for Mercury with the following exceptions: (1) Reprise Records, Tony, Vic and Manuel; (2) Warner Bros. Records, Richard (Groove) Holmes.





# Dateline Music City

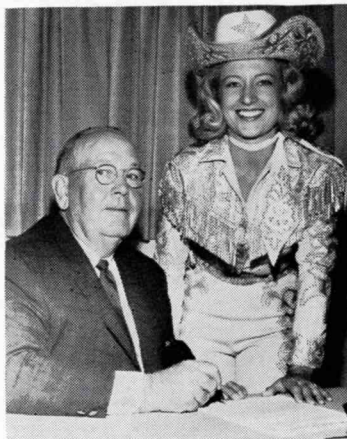
**CHARLIE LAMB**

Nashville singer **Lawrence Light**, recently inducted into the Army, has been recognized as "outstanding sentry" of the Second Training Brigade, Ft. Jackson, S.C. Dated July 8, a copy of the recognition was sent to Light's parents by Infantry Commander **Edwin J. Gravel**. . . . It takes a lot to shock Columbia's **Anita Bryant** into speechlessness. But that's what happened recently when Anita read in a newspaper under an eight-column streamer headline on page one, "Anita's baby Flips In New Orleans". It really happened. Anita was in a New Orleans hotel room when the baby, born in late winter, for the first time turned itself over on its stomach to Anita's delighted consternation. **Gene Ferguson**, Columbia's southern rep, arranged with a New Orleans printing establishment specializing in such things, to print one page with the exciting news and sent the paper to her home base in Miami. She read it after she returned from her engagement at the Shrine rodeo in Monroe, La. a week later. The surprise made Anita flip too. . . . **Claude King's** "Sam Hill" on Columbia began drawing deejay raves within a week after its release. It got spins on St. Louis' **WIL**, New Orleans' **WTIX**, and on a lot of Texas stations.

**S. B. (Whitey) Hains** of BMI Canada Ltd., spent several days in Music City recently on his swing through the south. He was excited by the Bell Records recording of "The Baby Beate Walk" by the **Al Martin Six**, which has skyrocketed into the top play list in Canada with imminent possibility of doing likewise in the U.S. . . . **Buster Doss**, Nashville talent promoter and manager, and wife **Kay Arnold**, a recording artist in her own right, became the parents July 7 of an eight pound son, **Michael Earl**, born at Baptist Hospital. . . .

## Robbins is Speedster

Columbia's **Marty Robbins**, wearing a crash helmet instead of his customary cowboy hat, was a race driver recently on the Nashville Fairgrounds speedway. He drove a 1959 Plymouth, nicknamed



**Judy Lynn**, popular C&W entertainer, the former "Miss Idaho," has been contracted with her company of musicians to star in the annual Ft. Worth Livestock Show Rodeo Jan. 29-Feb. 7. The signing was by **W. R. Watt**, livestock president-manager, left, who flew to Las Vegas where Judy was appearing at the Golden Nugget.



Columbia's **Del Reeves**, right, leaves for a two months personal appearance in the Orient, thence around the world to England, to return to Music City Sept. 21. Wishing him a good journey is, left, Reeves' manager, **Hubert Long**. Reeves' current disk is "Talking To the Night Lights."

"Devil Woman" after one of his recordings. The race was for 75 laps over a half mile asphalt track. Robbins has raced on dirt tracks but this was his first time on asphalt. How did he come out? Well, Robbins will stick to singing.

RCA-Victor's **Skeeter Davis** spent several days at Vanderbilt Hospital recently where she went for "corrective surgery". Asked what that meant, Skeeter's manager, **Hubert Long**, said he didn't know but thought it was something better than "incorrective surgery". . . . **Dick Clark** brought his "Caravan of Stars"

to Music City's Municipal auditorium last week. Entertainers included the **Dixie Cups**, **Brian Hyland**, **Gene Pitney**, **Mike Clifford**, **Major Lance**, **Round Robbin** and **Brenda Holloway**.

**Vern King** of WMMB, Melbourne, Fla., has received a meritorious service award from the Florida Highway patrol for his effective help in promoting safety on Florida highways. The award was presented by **Colonel Kirkman** of the Florida Highway Patrol. Kirkman said King was the only one in Brevard county to receive such an award, one of only nine in the entire state.

. . . A song written by 11-year-old **Paula Dubree** of Marietta, Ga. and sung by **La Wanda Johnson** on Tuneglow Records, is getting a lot of spins in Atlanta and elsewhere. . . . As the Tennessee Democratic primary approaches early in August, **Clyde Beavers** and the Eager Beavers continue to work on the **Frank Clement** campaign for U.S. senator, along with **Roy Acuff**, **Wilma Lee** and **Stoney Cooper**, **Martha Carson**, **Merle Kilgore** and other C&W stars. . . . Ft. Worth's 50,000 watter, **KCUL**, one of the country music giants of the southwest, will start broadcasting FM as well as AM about Sept. 1, it was announced by PD/deejay **Bill Mack**. "Nothing but pure country music on a 24-hours a day basis", says Mack. Other **KCUL** deejays are **Jerry Parks**, **Tommy Crone**, **Russ Johnston**, **Luke Butler** and **Morgan Choate**. Meanwhile Mack began hosting a special one hour country music TV show July 11—"The Cowtown Jamboree" from Panther Hall ballroom in Ft. Worth. . . . **Bob Beckham**, manager of Raleigh Music, sees another smash for **Elvis Presley** in a new single, "Such A Night", taken from an album released some time ago. Beckham is also het up about "Coma-La-Vista" recorded for Mercury by **Janice** and **The Little People**—the little people ranging in age from seven to 13, all being students at Neeley's Bend School, Madison, Tenn.

## "Jolly Fun" In Britain

A card from **Buzz Cason** says "Having jolly fun in merrie olde England". He's touring with the **Crickets**, filling in for ailing singer **Jerry Naylor**. . . . The **Vernon Stewart** fan club has been organized under the presidency of **Mrs. Anna Poley**, Box 81, Addison, Mich. . . . The **Jim McCoy** show has been playing to large crowds and taking bookings well into 1965. McCoy's new coupling, "There's Not a Thing In This World I Wouldn't Do For You" backed with "This Heart" is available to deejays by writing to J. & J. Talent Service, c/o **Marvin Hoerner**, Box 99, Amboy, Ill. . . . The June issue of "Hill-billy" magazine, published by

## R & B CHARTBUSTERS!

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



**Chuck Steiner** in Basel, Switzerland, currently being distributed in Music City, is a 36 page issue, printed in German plus English, with photos of **Bobby Bare** on the cover, and of **Jimmy Dickens**, **Margie Singleton**, **Wilf Carter** and **Tex Hat** and **Jim Reeves** inside.

Country Music is going "great guns" in Texas, says San Antonio's **Billy Deaton**. **Jim Reeves** and his Blueboys spent five days in the state playing to turn-away crowds each night. **Faron Young** and his Country Deputies did equally well. . . . Starday Records seems to have hit paydirt with its new release by the Homesteaders, according to Houston's **Walter Breeland**. It's starting to sell and getting heavy radio play. Breeland has left for an extensive trip through the northwest in behalf of the Homesteaders' disk, as well as **Sheb Wooley's** "Blue Guitar" and a new **Willie Nelson** single. Deejays wanting copies should write to Breeland, 8708 Ruthby street, Houston.

**Judy Lynn** and her company of western musicians have been signed for the annual Ft. Worth Livestock Show and Rodeo Jan. 29-Feb. 7. Signing of the former "Miss Idaho" was accomplished by **W. R. Watt**, livestock show president-manager, and **Tom Yates**, livestock show advertising director after they flew to Las Vegas to take in the Judy Lynn show at the Golden Nugget. Judy is due in Nashville later this month to cut a new album. . . . **Tex Williams** who has been drawing impressive crowds in a 10-week tour of Japan, Korea and the Philippines, will arrive back in the U.S. Aug. 10. After a few days rest, he will again hit the trail on the Pacific coast and in the midwest. . . . **Charlie M. Honaker**, manager of Rural Enterprises, Caledonia, Ohio, needs releases to play on "All Star Jubilee". He also advises that **Charley Brown**, country deejay at WBCO, Bucyrus, Ohio, is hard pressed for new country records. Every one received will be used, he says.

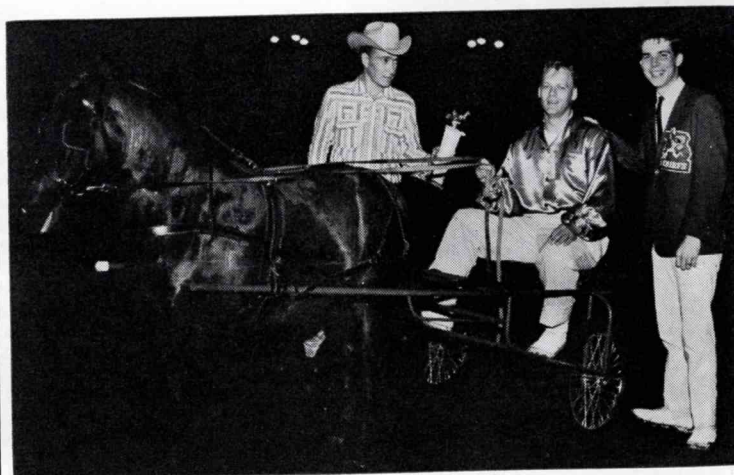
## Survival of the Fittest

Over 8,000 Kansas Citians filled every nook and cranny at the Benjamin Stables "Rodeo Arena" last week for the "WHB Sulky Handicap" race. This was the largest crowd in the 7 year history of the Kansas City Rodeo, and they yelled themselves hoarse rooting for their favorite WHB deejay in the race that may have set back harness racing a decade.

Six started in the race and each had a Kansas City Chiefs football helmet, complete with face guard, to protect his thinking apparatus. It was fortunate that they wore helmets because four of the six sulkies spilled before the race was half over. No one was seriously hurt, although a few feelings were badly bruised.

The winner was Jerry Mason, who crossed the finish line with his sulky wheels locked by a runaway which had just spilled Don Armstrong. Second, and the only other finisher, was WHB Program Director Ron Martin. In racing parlance, the others were "also rans". However, in this case, the others were "also spills." Mason was presented with an appropriately engraved trophy as champion duffer of the WHB Staff.

The Kansas City Rodeo is a project of the K.C. Junior Chamber of Commerce, and a portion of the proceeds went to the Jaycees charity project. Over 43,000 turned out for the 8-day show, capped by the largest crowd in the Rodeo's history for the final night's race.



Howard Benjamin, Rodeo Master, presents winner's trophy to WHB's Jerry Mason, as Randy Neil, Kansas City Chiefs cheerleader, offers his congratulations.



Hank Thompson, center, popular C&W recording artist and a member of the board of directors of the National Association of Orchestra leaders, collects checks from two other big country music stars, Tex Ritter, left, and Johnny Cash, right, making them members of the association. The picture was taken in Tulsa, Okla when the three, along with other country acts, appeared at Tulsa's new Assembly Center.

## C & W Singles Picks

### WILMA BURGESS

Decca 31653  
RAINING ON MY PILLOW  
(Forest Hills Music, Inc., BMI)  
(2:26)—Lance Carpenter  
Flip is "This Time Tomorrow"  
(Cedarwood Publ. Co., Inc., BMI)  
(2:23)—Tillis-Carter, Jr.

### JOHNNY SEYMOUR

Eagle 104  
TALL TIMBER LUMBER JACK  
(Sandhills Music Co. & Sombrero  
Alto Music Pub. Co.) (2:45)—  
Gay Lance  
Flip is "This Song's A Love Letter  
to You"  
(Sombrero Alto Music Pub. Co. &  
Sandhills Music Co.) (2:45)—  
Brazeal-Seymour

### BOB WILLS & THE TEXAS PLAYBOYS

Longhorn 545  
YOU CAN'T BREAK A HEART  
(Saran Music, Inc., BMI) (2:26)—  
Joe Andrews  
Flip is "All Night Long"  
(Saran Music, Inc., BMI) (2:45)—  
Joe Andrews

### CONNIE HALL

Decca 31652  
BACK TO LONELINESS  
(Troy Martin Music Corp., BMI)  
(2:29)—Jay-Bruner  
Flip is "Yellow Roses"  
(Fairway Music Corp., BMI) (2:11)  
—Devine-Nichols

### TEENIE CHENAULT

Alear A-103  
IT'S A BIG OLD HEARTACHE  
(Alear Music Inc.) (2:14)—  
Chenault-Overman  
Flip is "I'm So Alone"  
(Alear Music Inc.) (2:49)—  
Chenault-Tipton

## C & W Album Picks

THE WORLD OF A COUNTRY  
BOY  
JOHNNY SEA  
Philips PHM 200-139

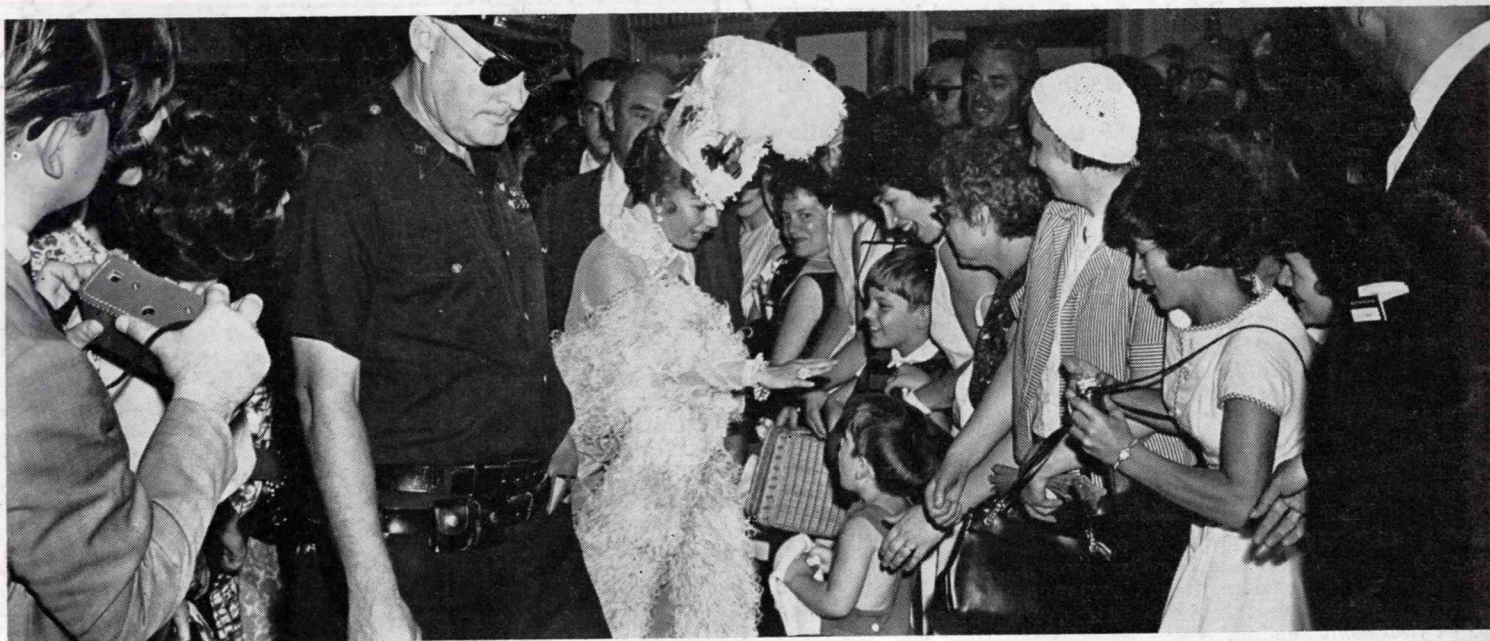
MR. AND MRS. COUNTRY MUSIC  
JOE AND ROSE LEE MAPHIS  
Starday 286

THE ASTOUNDING 12-STRING  
GUITAR OF GLEN CAMPBELL  
GLEN CAMPBELL  
Capitol 2023

AT THE FAIR WITH THE DUKE OF  
PADUCAH  
THE DUKE OF PADUCAH  
Starday 288

DOWN MEMORY LANE  
LULU BELLE AND SCOTTY  
Starday 285





## MUSIC BUSINESS

AUGUST 1, 1964

### PICTURE PARADE

At top Debbie Reynolds greets crowds at Stern's Department Store in New York, where she autographed her MGM soundtrack album "The Unsinkable Molly Brown." She is dressed in one of the gowns she wears in the picture. Marvin Gaye, at right, demonstrates "The Hitchhiker," a dance created to go along with his Tamla recording of the same name. The lovelies at bottom are with the Folies Bergere show now playing in New York. They won a game of water polo at Palisades Amusement Park in New Jersey, against deejays of Station WJRZ of Newark, N.J. At middle left renowned artist Nick Volpe poses with his full color, life-size autographed Beatle portraits which are being sold by Capitol Records in record shops throughout the country.

