

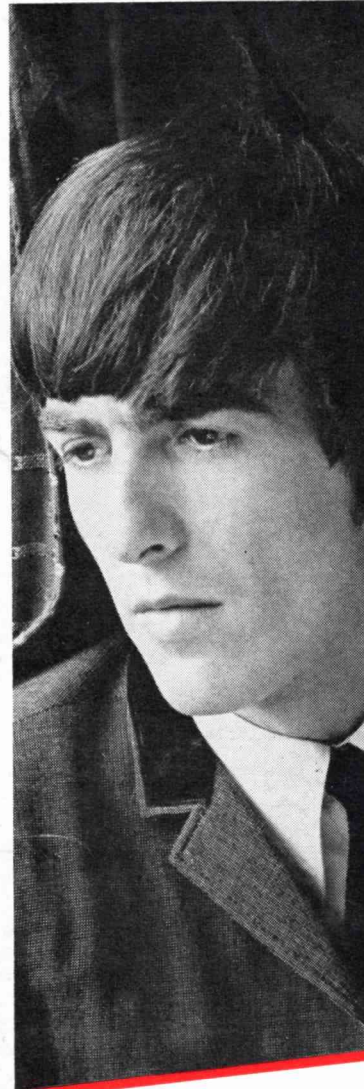
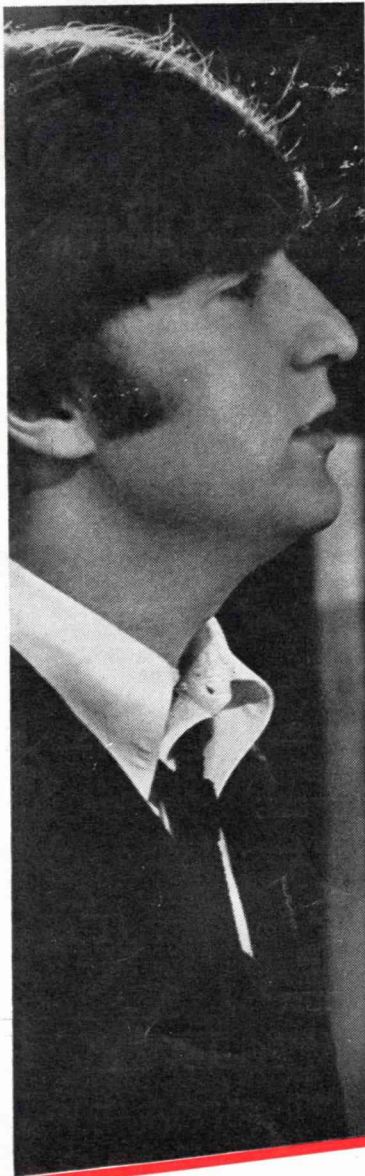
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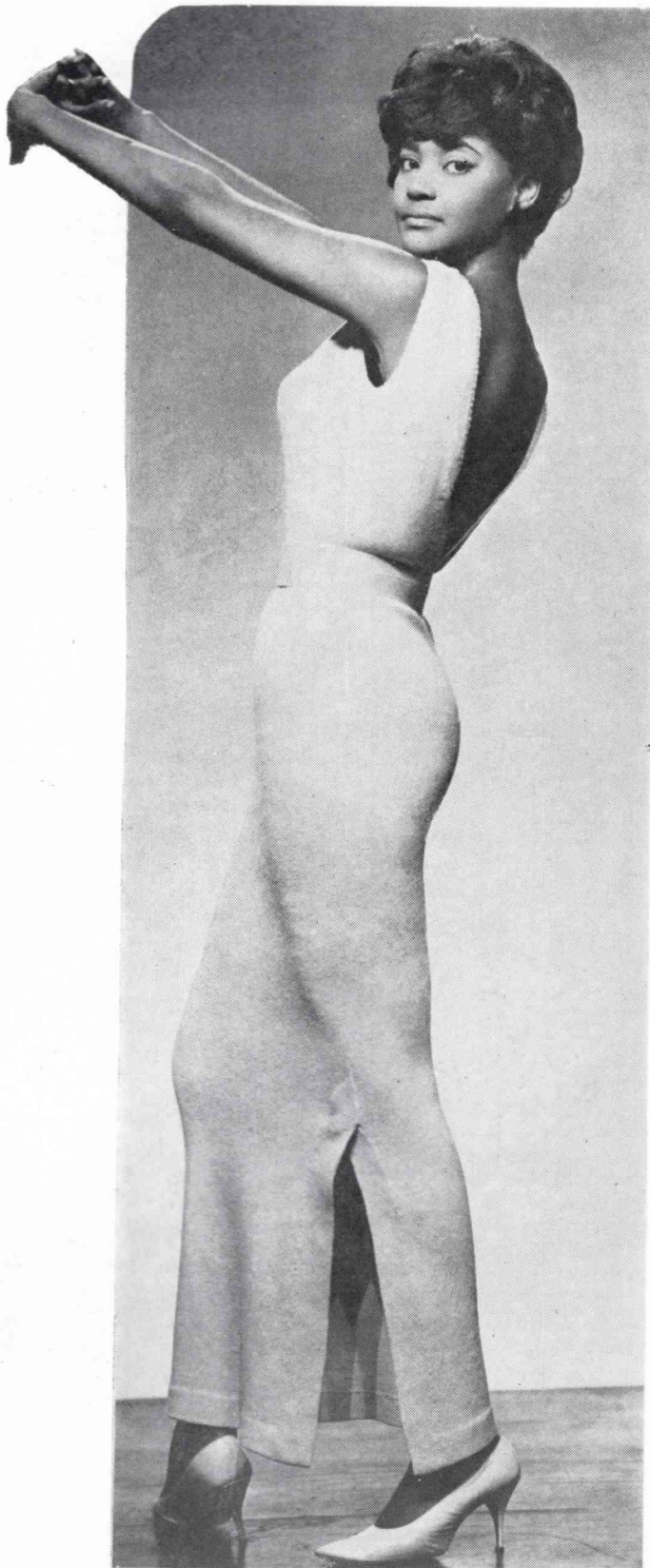
Incorporating music reporter

Vol. IX, No. 1



..... The Boys Return

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AUG 14 1964



NANCY WILSON

TODAY
TOMORROW
FOREVER

Did you ever discover a new "star"? Perhaps you first saw a young entertainer at the Grove. Or in Las Vegas. Or in a guest appearance on television. You knew instinctively that a brilliant career was destined. And, as fame and success materialized you felt a warm personal interest.

One new star you will want to discover (if you haven't already) is Nancy Wilson. Nancy is a singer of unlimited potential . . . beautiful, talented, charming. She has an indescribable quality that makes her songs endure today, tomorrow, forever.

ITINERARY

Aug. 27 Michigan State Fair
Sept. 7 Flamingo—Las Vegas
Oct. 13 Heralds Club—Reno

TV

Nov. 1. Hollywood Palace
Dec. 20 Bob Hope Show
Jan. 20 Danny Kaye Show

LATEST SMASH SINGLE

"HOW GLAD I AM"

CAPITOL #5198

LATEST HIT ALBUM

"TODAY TOMORROW FOREVER"

CAPITOL #ST2082

YESTERDAY
TODAY
TOMORROW

CONFERENCE
OF
PERSONAL MANAGERS,
EAST

PERSONAL MANAGEMENT
JOHN LEVY



PUBLIC RELATIONS
HANSON and SCHWAMM

REVIEW OF THE WEEK

Folk Fest A Smash

For the second year in a row the Newport Folk Festival outdrew the Newport Jazz Festival. In fact, the Folk Festival drew almost twice as many paying customers in 1964 as did the Jazz Festival, even though the Jazz Festival had its largest attendance in a decade. About 70,000 showed up for the F.F., and a total of 46,000 attended the J.F.

The F.F., which is a non-profit educational foundation, now has a richly endowed fund with which to carry on many musical projects.

The Newport F.F. is produced by jolly George Wein, who also produces the J.F., along with jazz festivals in many other cities. Interesting aspect of the 1964 F.F. was that only a few big names were on the bill, and the artists were mainly true folk singers, in the traditional folk idiom. Some of the performers were amateurs.

The workshops attracted large crowds, many more than the workshops at the J.F. usually do. In addition to the star names, like Peter, Paul and Mary, Judy Collins and Theo Bikel, there were also the more traditional acts like the Osborne Brothers and the Stanley Brothers, both of whom do well in the country and sacred fields. The F.F. attempted to show the wide variety of folk music and its roots in the music of the United States, and it succeeded admirably. Blues, work songs, sacred songs, white spirituals, negro spirituals, ragtime, Afro-Cuban rhythms, bluegrass and gospel music were all displayed professionally or spiritedly by the many known and lesser known folk performers present.

There was also a concert of new talent, mostly in the current urban folk style, presided over by Peter Yarrow of PPM. and there was a fine performance by Johnny Cash, showing the linkage between commercial country music of today and folk music through a series of story-songs.

The 1964 F.F. was one of which George Wein could be proud. He could also be proud of the behavior of his audiences.

Beatles Fan Club

The National Beatles Fan Club was swinging into action last week, getting out a bonus to members (through the mail) of a copy of the script of the boys' film, "Hard Day's Night."

The club headquarters in New York, under co-directors Feather Schwartz and Bernice Young of Beatles USA Ltd. (Box 505, Radio City Station, New York City), and current plans call for the distribution of quarterly newsletters as part of the club's service. All this, including membership pins, documents and other printed literature, comes for the \$2 annual dues fee.

The whole thing is under the control of and sanctioned by Beatles manager, Brian Epstein. There are some 10,000 members at the moment and any member who gets 25 prospects together, can form a new chapter. There are about 40 separate chapters already.

Tony Jackson Quits

LONDON

Bass guitarist Tony Jackson has quit the Searchers and will form his own group to record for Pye in September. Jackson says the split was over musical policy and because he was no longer used as lead singer. He retains a 25 per cent interest in the group's company, Searchers Ltd. His replacement is Frank Allen from London group Cliff Bennett and the Rebel Rousers.

Ray Jones, bass guitar player with Billy J. Kramer's Dakotas has also quit, and says he will leave the business. He and manager Brian Epstein say they differed over "future musical policy". At time of writing the Dakotas were playing without a replacement.

Seasons Tour

The Four Seasons hit the tour circuit last Friday (31) for a full month of dates. GAC's Bob Astor, who put the package together, said the total gross should hit \$100,000. In addition to the Seasons, the package includes Ruby and the Romantics, Barbara Lewis, Bobby Goldsboro, the Chiffons, Patty and the Emblems, Jimmy Soul and a band. The tour will largely encompass

the East with a few scattered dates in the mid-west.

London Pacts Three

London Records has added three artists, two of them from overseas, to its roster. Pacted last week were young British singer, Lena Martell, pianist Peggy Stuart Coolidge and Italian tenor, Tony Dalli.

Miss Martell, who has done cabaret work in London and who has toured there with Sammy Davis, Jr., will have an album released this fall and will be here in person later in the season. Dalli, has also cut his first LP for fall release. He has been cast to play the Mario Lanza role in the upcoming flick of the singer's life. Miss Stuart is a pianist-composer-conductor who has worked with the Boston Pops Ork.

UA's British Signings

LONDON

United Artists is really setting the pace here for other American companies by signing up British talent. UA's latest capture here is Chad Stuart and Jeremy Clyde, who will in future be put out in Britain only by the company. Their first UA release "A Summer Song" is out this week. The duo was previously on Ember here. Ember will continue to release them in the rest of the world outside North America, where they are pacted to World Artists.

UA is released here by EMI under its own label. The signing and promotion of UA's British artists is done entirely independently of EMI, however, by UA's publishing company Dominion Music. In two months UA, which previously only had American artists, has signed Long John Baldry, Force Five, A Band Of Angels, and in future will release much of John Barry's material, including his score from the "Mister Moses" movie. The label will also put out the music from "633 Squadron", an album by Frank Cordell, and the soundtrack of the certain box-office winning James Bond movie "Goldfinger". In this picture Shirley Bassey sings the title song.

Many people here think other American companies will follow UA and sign British talent direct.



Reprise distributor David Rosen hosted a farewell party for the cast of Sammy Davis' new musical "Golden Boy" at the Philadelphia Variety Club in the Bellevue-Stratford Hotel in that city. Sammy looks mighty pleased by it all, and also with his new Reprise LP, "California Suite."

Cannonball to Capitol?

The future disking affiliation of jazz alto saxophonist, Julian (Cannonball) Adderley, was almost settled at press time. It was understood that the star would sign with Capitol momentarily.

Final agreement had been reached with signatures expected shortly. It is known that Capitol had been seeking to sign Adderley for several years, dating back to the successful Adderley-Nancy Wilson LP put out by the label some time back. The way was finally paved for the Capitol affiliation when Riverside Records, until now Adderley's disk home, recently suspended operations due to financial problems.

Hassle Over Proby

LONDON

P. J. Proby, the American singer, who has sold nearly 250,000 here of his Decca single "Hold Me", is causing controversy. Proby came over from America with British producer Jack Good earlier this year and was launched on Good's Beatles' TV spectacular. He returned briefly to America (where it is claimed the 25-year-old Texan got a divorce). He came back to

CONTINUED ON NEXT PAGE

REVIEW OF THE WEEK



Enoch Light, Command Records chief, receives a "Record of Achievement" award from First Deputy Commissioner Robert W. Watt of The City of New York Department of Commerce and Industrial Development for outstanding accomplishment in helping the commerce of the city.

Britain to find he had a big hit on his hands.

Now Proby (real name James Marcus Smith) is taking legal action to cancel his contract with manager Martin Davis (of UA's publishing subsid Dominion Music) and his agency deal with the Malcolm Nixon Agency. Proby claims that under his present deals he is left with only \$75 for each date after he has paid his 11-piece band.

Martin Davis has his solicitors working on the wrangle. John Martin of the Nixon Agency says he has had to cancel \$75,000 worth of bookings because Proby has been so unreliable. He has failed to appear on a major BBC-TV show and a commercial show for Southern Television, both of which he had been signed for. Proby's excuses: he was not given the spectacular set he was promised by the BBC, he missed the train to the Southern show. He says that he intends to fulfill all his bookings, and is merely trying to get a fairer deal for himself.

Despite all this trouble, Proby is very popular here and is in great demand. It could

well be that a more powerful manager has offered Proby a much better pact. Three top promoters Arthur Howes, Tito Burns and Don Arden are known to be bidding to put him on their autumn tours. Meantime EMI aims to cash in on Decca's success with Proby. It has released "Try To Forget Her" on Liberty, which Proby waxed in America in 1961. If it clicks EMI has other Liberty material it can release as follow-ups. Proby is scornful and says he will not perform the Liberty titles in his act. He told one paper that his biggest disappointment had been Liberty's "Failure to utilize my talents."

Quick Vinton Trip

Bobby Vinton was flown to Washington last Tuesday (28) by government helicopter after his afternoon show at Freedomland, and flown back in time to make his evening show. Reason for the quick flight was Vinton's role as special guest star at the first rally of President Johnson's Youth Citizens' Committee. The rally for 3,000 college students was held in the Senate Building Courtyard and opened several days of meetings. The President's daughters were hostesses for the occasion.

Hugo & Luigi Return

The well known a. & r. duo of Hugo (Paretti) and Luigi (Creatore) are returning to their old alma mater, Roulette Records. At press time, it was learned that the pair will become partners in the Roulette combine, with considerable latitude in their a. & r. functions and other duties. They left RCA Victor last spring after five years with that firm.

Kapp Major Drive

Kapp Records' Convention at Lake Tahoe last week (July 23-26) was exciting, not only for the sheer beauty of the Lake Tahoe area, and for the potential power of the new releases (Jack Jones, The Searchers, Kenny Ball, etc.) but also for the long range plan of Kapp to become a major label in the business.

The plan that was unveiled at the Convention by executives Dave Kapp, Mickey Kapp and Al Cahn, was a three year program to achieve major status, sparked by an immediate \$200,000 consumer advertising program over the four month period from September through December, called "Advertise For Profits." According to Cahn, similar programs were planned for the January-March, and the April-June period, in 1965.

The object of the Kapp stress on consumer advertising was to make the Kapp logo as familiar to record buyers as those of the major labels, and to bring customers into stores asking for Kapp Records by name. In order to get distributors hopping on the program, Kapp set up a bonus plan for productivity for the firm's distributors.

According to the Kapp executives, the consumer ad program is one of the most intense and expensive ever undertaken by an independent label. If it succeeds the way the Kapp execs hope, the firm could well be on its way to major status.

In addition to the ad program, Kapp introduced a flock of new albums at the meet, and as well as new members of the sales staff.

Gene Armond, former New York promotion manager, is the firm's new national promotion director for albums,

and Herb Rosen, formerly with Philips, is the new national promotion director for singles.

Meeting was entranced by Dave Kapp's statement at the start of the conclave that the record industry would double in the next six years, and become a billion dollar business by the 1970's.

Victor Signings

RCA Victor, still busting its buttons over its Lawrence Olivier "Othello" deal and its recording of Allan Sherman with the Boston "Pops" (see "Man About Music" and "Talent Beat" columns in this issue of MB), had more reason to shout last week. The firm signed to artist contracts, band leader Si Zentner, arranger Claus Ogerman, and made a one shot LP deal with Sir Alec Guinness.

The Si Zentner contract brings Victor one of the top name orchestras of the day, and one with which Victor should do well, since the firm has always had a soft spot for swinging bands. Claus Ogerman happens to be one of the top pop arrangers in the field today (he arranged "More" and "It's My Party" among others). Ogerman will still be free to do outside arranging.

Sir Alec, recently recorded by Columbia in his current Broadway vehicle "Dylan" has recorded an album called "A Personal Choice" for Victor. It consists of readings from the classics, both poetry and prose.

There is certainly a lot of activity down at 24th Street these days.

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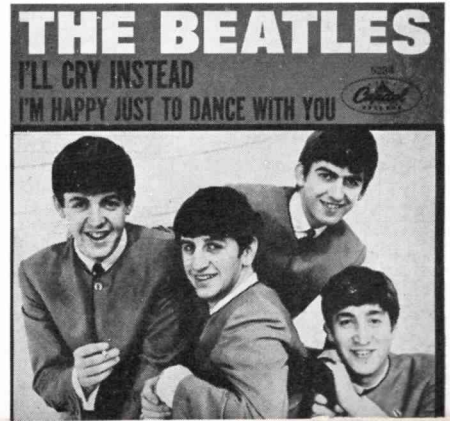
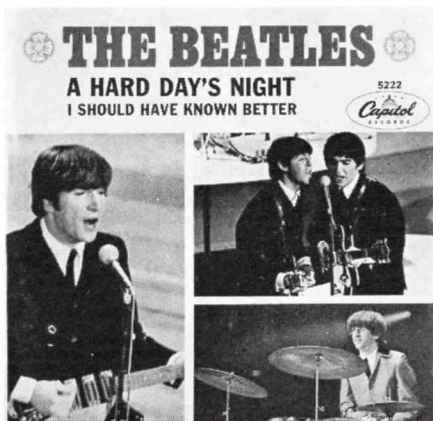
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Here come 6 new Beatles songs, plus 5 great hits from their first movie, all in one great new Capitol album!

A Beatles Bonanza! 6 great new songs that aren't available in any other album, plus the best songs from the Beatles' new movie, "A Hard Day's Night", including their great hits "And I Love Her" and "I'll Cry Instead"!



And here are 3 great new Capitol singles—6 fabulous sides, all from the Beatles' movie!



An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

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

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

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

TITLES	EAST								SOUTH					MIDWEST					WEST				
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMCA	PHILADELPHIA WIBG	TORONTO CKEY	WASHINGTON WPGC	WORCESTER WORC	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	OKLAHOMA CITY KOMA	CINCINNATI WSAI	CLEVELAND WKH	DETROIT CKLW	PITTSBURGH KQV	ST. LOUIS KXOK	DENVER KINN	LOS ANGELES KFWB	OAKLAND KQWB	SEATTLE KJR	
AIN'T SHE SWEET...Beatles (Atco).....	45	16	23	23				25		X	13	13			X	27			36	7	16		
AL-DI-LA...Roy Charles Singers (Command).....			28	17	40					34			36	38	39			33	20			40	
ALL GROWN UP...Crystals (Philles).....						37	75																
ALONE...4 Seasons (Vee Jay).....																							
(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Lou Johnson (Big Hill).....	57										65					X							
ALWAYS TOGETHER...Al Martino (Capitol).....								X								X							
AND I LOVE HER...George Martin (U-A).....					53											X	34		15	47	21		
AND I LOVE HER...Beatles (Capitol).....	8	19			34		5	4				4	28		X				21	12	23		
ANGELITO...Rene & Rene (Columbia).....					46							7	43		44								
ANY TIME AT ALL...Beatles (Capitol).....							35	40															
ANYONE WHO KNOWS WHAT LOVE IS...Irma Thomas (Imperial).....																			35				
ASK MY WHY...Beatles (Vee Jay).....					44		4																
BABY COME HOME...Ruby & Romantics (Kapp).....	22				71												23						
BABY I NEED YOUR LOVING...Four Tops (Motown).....					42																		
BABY THAT'S ME...Fashions (Cameo).....					76																		
BACHELOR BOY...Cliff Richard (Epic).....											37												
BAD TO ME...Billy J. Kramer (Imperial).....	9										20					25		13					
BEATLE DRUMS...The Motions.....															31								
BECAUSE...Dave Clark Five (Epic).....	22	12	24	35	P	38	27		X			10	48			46	22		46				
BEG ME...Chuck Jackson (Wand).....										12													
BETTER WATCH OUT BOYS...Accents (Challenge).....																	13						
BETTY ANN...Doll Face (Enterprise).....																	47						
BOOM BOOM...David Clayton Thomas (Atco).....						11																	
BOYS CAMP/GIRLS CAMP...Michelle Scotti (Philips).....								30	P								3						
BREAD AND BUTTER...Newbeats (Hickory).....			P							P													
CAN'T YOU SEE THAT SHE'S MINE...Dave Clark Five (Epic).....	11	18	18	15		8	23		17	8	18		4	4	20			5		36	25	29	
CHapel OF LOVE...Dixie Cups (Red Bird).....				21									6					18					
CLINGING VINE...Bobby Vinton (Epic).....	62							X				39				57							
C'MON AND SWIM...Bobby Freeman (Autumn).....	56	23			13	38	14			39	61	15	20		18	7	19		29	10	9	27	
C'MON EVERYBODY...Elvis Presley (RCA).....						6		28															
CONFIDENTIAL...Sonny Knight.....											33												
DANCE, FRANNY, DANCE...Floyd Dakil (Jetstar).....	40																					33	
DANCING ON THE SAND...Initials.....																							
DANG ME...Roger Miller (Smash).....	8	4	24			17	36		11		24	10	15	38	6			14	11	12	11	30	
DARLIN'...Paul & Paula (Philips).....					85																		
DARLING IT'S WONDERFUL...Dale & Grace (Montel).....					89																		
DARTELL STOP...Mustangs (Providencia).....								X								X	7						
DARTELL STOP...Dartells (Dot).....																							
DAVID'S MOOD...Kingsmen (Wand).....																15							
DEVOTED TO YOU...Brian Hyland (Philips).....																43							
DIAMOND BACK...Cecil Moore.....											27							21					
DIANE...Bachelors (London).....																			18	26			
DO I LOVE YOU...Ronettes (Philles).....	20	28			27	33	10		15		28		35										
DO YOU CLOSE YOUR EYES...Josh White Jr. (Vee Jay).....						19																	
DO YOU LOVE ME...Dave Clark Five (Epic).....																							
DON'T FEEL RAINED ON...Bobby Doyle Trio.....											26												
DON'T FORGET TO CRY...Everly Bros. (Warner Bros.).....											64												
DON'T LET THE SUN CATCH YOU CRYING Gerry & Pacemakers (Laurie).....				16					23									22					
DON'T THROW YOUR LOVE AWAY...Searchers (Kapp).....		23							22	19		14	22									48	
DON'T WORRY BABY...Beach Boys (Capitol).....	5	10			5	5			3	4	25	3	11			X			49	9			
DOWN WHERE THE WINDS BLOW...Serenity Singers (Philips).....																							
DREAM LOVER...Paris Sisters (MGM).....																		20					
EVERYBODY LOVES SOMEBODY...Dean Martin (Reprise).....	1	2	3	5	11	1	8	14	4	9	6	3	2	3	2	2	3	7	2	3	2	2	
EVERYBODY NEEDS SOMEBODY TO LOVE Solomon Burke (Atlantic).....					69				20	X									37				
FARMER JOHN...Premieres (Warner Bros.).....				29	18	39				21	11			29			23		7			36	
FATHER SEBASTIAN...Ramblers (Almont).....							X					26									21	35	
FERRIS WHEEL...Everly Bros. (Warner Bros.).....											64								40				
FIRST NIGHT OF FULL MOON...Jack Jones (Kapp).....	24					20																	
FT. WORTH, DALLAS OR HOUSTON...George Hamilton IV (RCA).....										18	54										34	9	
FRANKIE & JOHNNY...Greenwood County Singers (Kapp).....												P											
FROM A WINDOW...Billy J. Kramer (Imperial).....																							
G.T.O....Ronny & Daytonas (Mala).....						17	X		13	5	37		21					26					
GALE WINDS...Egyptian Combo (Norman).....																							
GIMME SOME...Tex Ritter.....	41																						
GINO IS A COWARD...Gino Washington (RCA).....																							
GIRL FROM IPANEMA...Stan Getz (Verve).....		17	22	13	7	35	16		9	13	9		17	40	16		15	10	26	35	28	17	
GIRL NEXT DOOR...Johnny Crawford (Del Fi).....						18																	
GIRLS...Major Lance (Okeh).....																					22		
GONNA TELL...Catalinas (Orig. Sound).....								32															
GOOD TIMES...Sam Cooke (RCA).....	25								15					25			18						
H.U.R.T....Denny & Jay (Capitol).....																							
HANDY MAN...Del Shannon (Amy).....			26	30	15	32				25	40	21	22	27	8		24	X	25			18	
HANGING ON TO MY BABY...Tracey Day (Amy).....					73														14				
A HARD DAY'S NIGHT...Beatles (Capitol).....	4	1	2	1	1	2	1	2	2	1	1	2	1	1	X	16	2	1	1	1	4	1	

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Radio Exposure Chart (continued)

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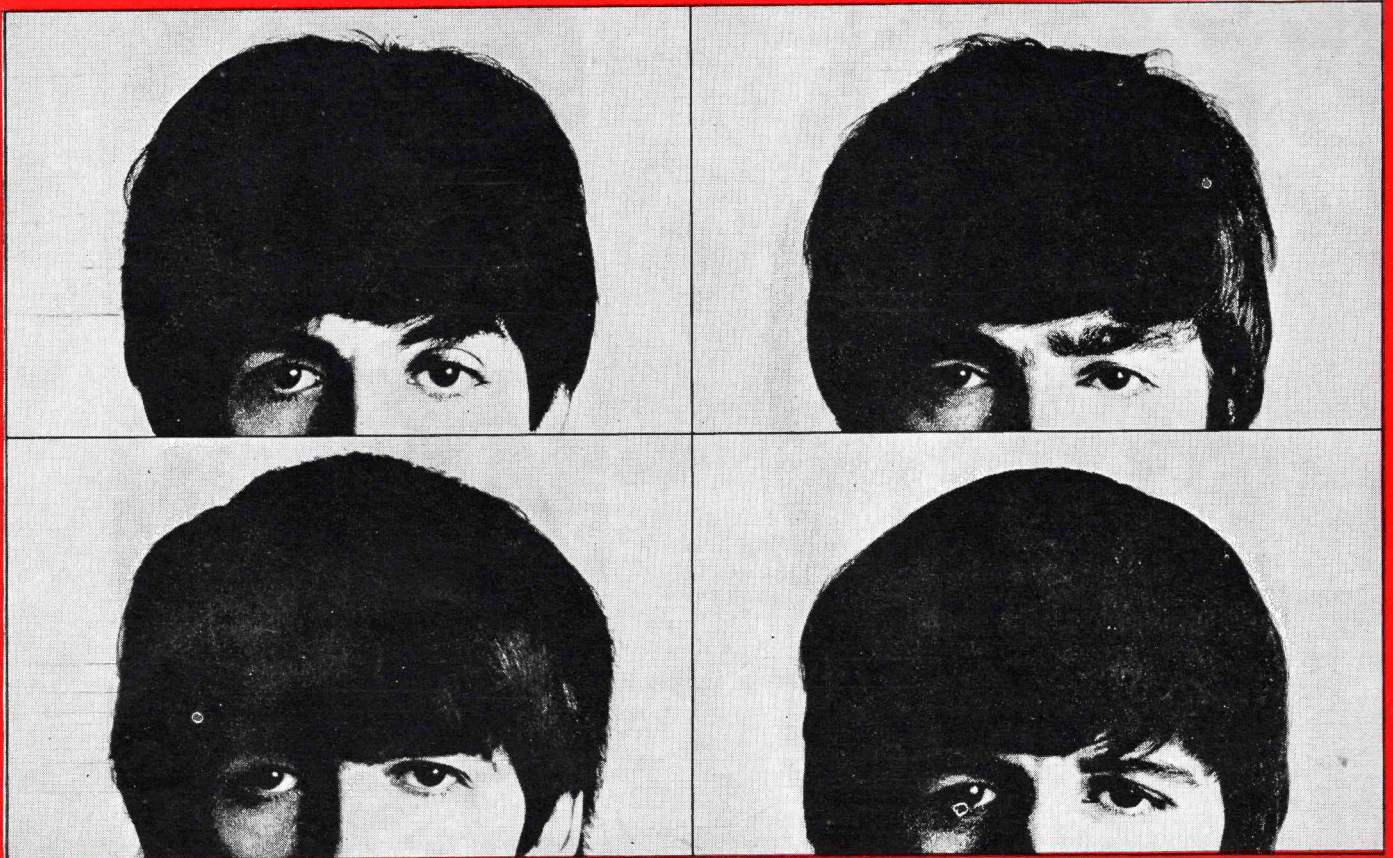
Radio Exposure Chart (continued)

	EAST								SOUTH						MIDWEST						WEST					
TITLES	BALTIMORE WITH	BUFFALO WBW	NEW YORK WABC	NEW YORK WNCA	PHILADELPHIA WIBG	TORONTO CBEY	WASHINGTON WPQG	WORCESTER WORC	ATLANTA WQXI	DALLAS KLIF	HOUSTON KILT	MIAMI WFUN	OKLAHOMA CITY KOMA	CINCINNATI WSAI	CLEVELAND WHK	DETROIT CKLW	PITTSBURGH KQV	ST. LOUIS KKOK	DENVER KMN	LOS ANGELES KEWB	OAKLAND KJRB	SEATTLE KJR				
NIGHTINGALE MELODY...Little Johnny Taylor (Galaxy).....		61			48							32	42		49 46				48							
NO ONE TO CRY TO...Ray Charles (ABC Paramount).....						16								21								34				
NO PARTICULAR PLACE TO GO...Chuck Berry (Chess).....		13	27	10	6	14	21	21		29	32	27	19	10	4		26	9	24	17		7				
NOBODY I KNOW...Peter and Gordon (Capitol).....		39																								
NOT FOR ME...Sammy Davis Jr. (Reprise).....																										
OAKLAND...Goodtime Washboard Three (Fantasy).....					45 97										48						22					
OH! BABY...Barbara Lynn (Jamie).....																										
OH WHAT A KISS...Johnny Rivers (United Artists).....																										
THE OLD CROWD...Cookies (Dimension).....								X		23																
ON BROADWAY...Dave Clark 5 (Epic L.P.).....																41					40					
ONCE A FOOL...Lesley Miller (RCA).....											39															
ONLY TRUST IN ME...Dickey Lee (Smash).....		42						18																		
ONLY YOU...Wayne Newton (Capitol).....					95																					
OUT OF SIGHT...James Brown (Smash).....																										
PARTY GIRL...Bernadette Carroll (Laurie).....				35					17	15								31	28							
PEOPLE...Barbra Streisand (Columbia).....				20	32	27	20		24			16	41	19	12	40	10	X	33		36	22				
PEOPLE SAY...Dixie Cups (Red Bird).....	28	26	10		57																					
PROMISES...Patti Page (Columbia).....														8	34											
QUIET PLACE...Garnett Mimms (RCA).....					49																					
RAG DOLL...Four Seasons (Philips).....	3	7	5	2	3	3	2	8	14	7	2	20	5	6	1		5	17	5	6	12	5				
REMEMBER...Shangri Las (Red Bird).....		14															34									
REMEMBER ME...Rita Pavone (RCA).....		50	32	19	53											X						25				
RINGO'S THEME...George Martin (United Artists).....														9												
ROCK ME BABY...B.B. King (Kent).....																										
ROSIE...Chubby Checker (Parkway).....		25																								
SA BA HOOLA...Lonnie Mack (Fraternity).....		52		34	36					X							X									
SAILOR BOY...Chiffons (Laurie).....							28	X																		
SANDRA...George Young (Arlen).....	7	63			94					35					42 30	8 X	40					45				
SELFISH ONE...Jackie Ross (Chess).....																										
SERMONETTE...Willie Rostum (Columbia).....																										
SEVENTH DAWN...Ferrante & Teicher (U.A.).....					39					19	25		12					19								
SHARE YOUR LOVE WITH ME...Bobby Bland (Duke).....																										



**Over a million and a half albums
sold and delivered-
and still going strong!!!**

ORIGINAL MOTION PICTURE SOUND TRACK
THE BEATLES
A HARD DAY'S NIGHT



high fidelity

THE BEATLES • A HARD DAY'S NIGHT • UNITED ARTISTS UAL 3366



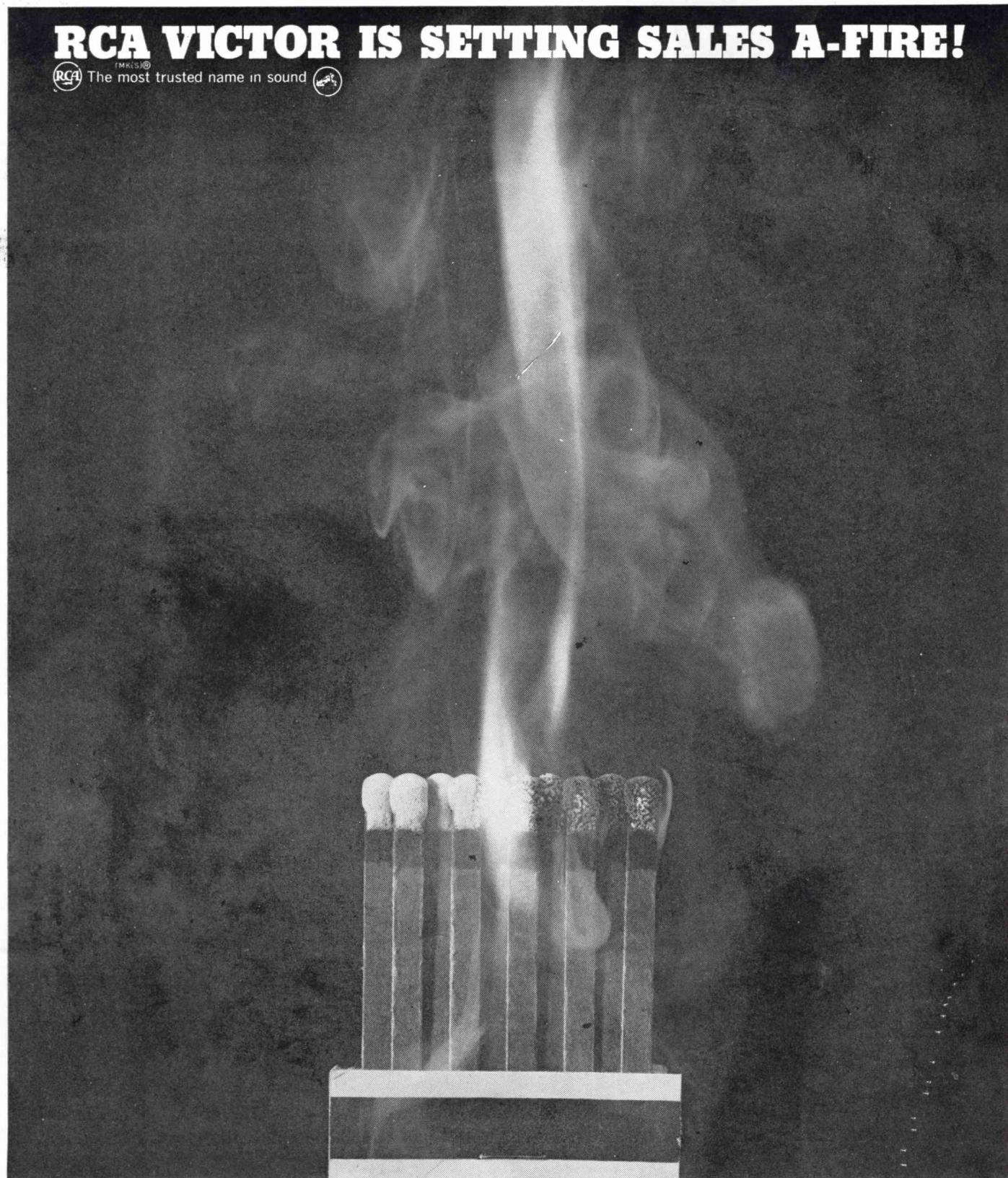
Stereo UAS 6366, Monaural UAL 3366

**Number One in the nation!!!
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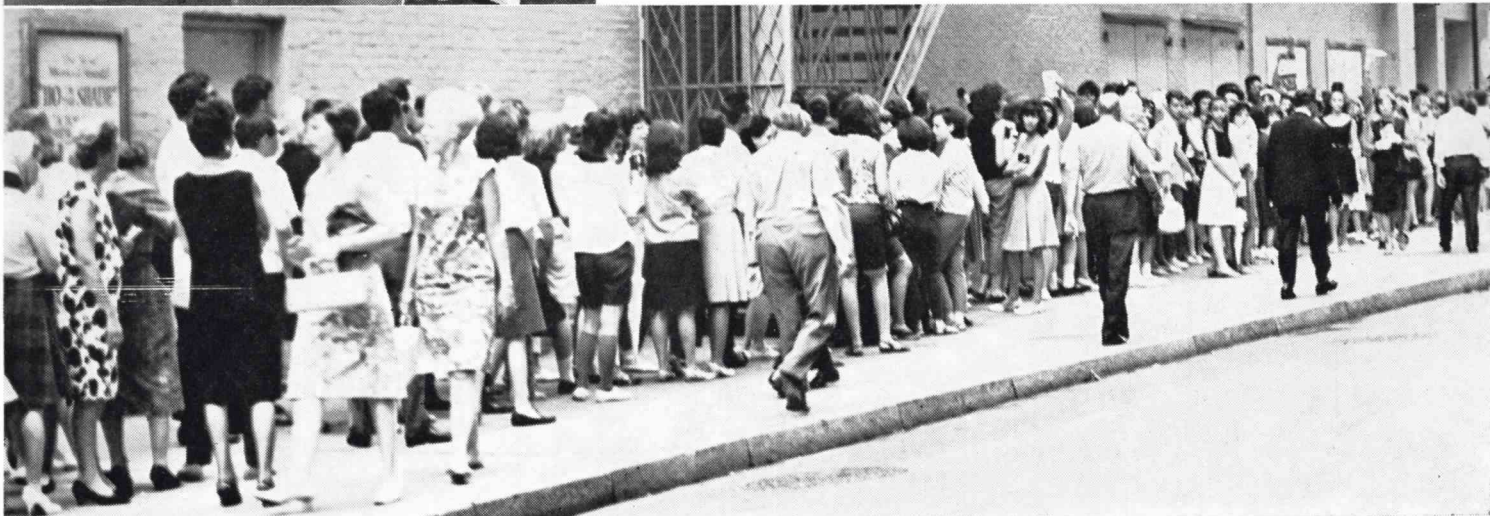
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- Bobby Bare—"He Was a Friend of Mine" c/w "When I'm Gone" #8395**
Skeeter Davis—"Let Me Get Close to You" c/w "The Face of a Clown" #8397
Al Hirt—"Sugar Lips" c/w "Poupee Brisee (Broken Doll)" #8391
John D. Loudermilk—"Th' Wife" c/w "Nothing to Gain" #8389
Jim Reeves—"I Guess I'm Crazy" c/w "Not Until the Next Time" #8383



The Boys Return

- The Beatles start their first American one nighter tour August 19 (most dates have been sold out for months)
- Their first movie, "A Hard Day's Night" opens in 500 theaters August 12 (preview tickets sold out in hours)
- Two million copies of the United Artists' soundtrack album have been sold in four weeks
- Capitol Records has sold a million copies of "Something New" in two weeks
- The boys continue to be the most important act in the world-wide record business

continued next page



"Love Me Do"

Beatles On Film...

Photos on this and following pages are from the United Artists film "A Hard Day's Night" in which The Beatles make their film debut



"I Saw Her Standing There"



"Thank you, Girl"



"She Loves You"



"A Hard Day's Night"



"Ringo's Theme (This Boy)"



"A Hard Day's Night"



"I Should Have Known Better"

Movie Just too Much

Well, we've known all along that the Beatles were unique. Now that they are appearing in their first full length feature film, "A Hard Day's Night," we have just one more reason why. Those boys—John, Paul, George and Ringo—are just too much. So's the movie.

There is a chameleon quality about the film which indicates it will appeal to teeners and adults as well—though for perhaps different reasons. And one can assume that even the super-intellectuals will find plenty of food for provocative angling, in search of all sorts of subliminal "meaning." Could it be, that this movie is the boys' contribution to "pop" art? One thing is certain: they have their collective tongues in check—if not in check.

The fact is, "A Hard Day's Night" is a very well-planned movie. The producers have spared no expense in getting the top British legit actors to support our heroes—some in mere cameo roles (Anna Quayle's two minutes with Lennon is a brilliant tidbit of insanity, and Wilfrid Brambell as Paul's grandfather is classic).

The story line takes the boys through a hecticly paced 36 hours in the life of the Beatles. Pursued by fanatical fans everywhere, they travel by train to London for a television show—a plot which is thickened by every conceivable comical side issue, worthy of the Marx Brothers. Each of the boys emerges as a specific personality, and all are remarkably adept at playing their parts to the hilt. We learn that there's more than has as yet only met the ear.

And then there are the songs (mostly written by John Lennon and Paul McCartney)—some dozen or so, which when not performed, serve as actual background to the film action.

All in all, the movie is a frenetically paced, thoroughly entertaining 83 minutes of fun which you can't possibly appreciate fully on only one viewing. United Artists is filling one of its largest print orders ever on this one, opening in nearly 500 theaters in about 150 markets across the country in the first two weeks in August. Will things ever be the same again?

BARRY KITTLESON



"And I Love Her"



"You Can't Do That"

Beatles On Record...

Singles:

Ain't She Sweet* *Atco 6308*
 All My Loving *Capitol of Canada 72144*
 And I Love Her
 If I Fell *Capitol 5235*
 Ask Me Why *Vee Jay 903*
 Can't Buy Me Love
 You Can't Do That *Capitol 5150*
 Do You Want To Know A Secret
 Thank You Girl *Vee Jay 587*
 Four By The Beatles (EP) . . . *Capitol EAP-1-2121*
 Hard Day's Night
 I Should Have Known Better . . . *Capitol 5222*
 I Want To Hold Your Hand
 I Saw Her Standing There *Capitol 5112*
 I'll Cry Instead
 I'm Happy Just To Dance With You . *Capitol 5235*
 Love Me Do *Capitol of Canada 72076*
 Love Me Do
 P.S. I Love You *Tollie 9008*
 My Bonnie* *MGM K 13213*
 Please Please Me
 From Me To You *Vee Jay 581*
 She Loves You *Swan 4152*
 Sie Liebt Dich *Swan 4182*
 Sweet Georgia Brown* *Atco 6302*
 Twist and Shout
 There's A Place *Tollie 9001*

(Titles marked with an asterisk were recorded by the Beatles in Germany. Titles listed with flip sides denotes appearance of both sides in the "Music Business" top hundred)

Albums:

Introducing the Beatles *Vee Jay LP 1062*
 Meet the Beatles *Capitol T 2047*
 The Beatles Second Album . . . *Capitol T 2080*
 Beatles American Tour
 with Ed Rudy *Radio News Pulsebeat 1000*
 "A Hard Day's Night" *United Artists UAL 3366*
 Something New *Capitol T 2108*
 The Beatles with Frank Ifield . . *Vee Jay LP 1085*
 The Beatles with Tony Sheridan . . *MGM E 4215*



"You can't do that"



Beatles On Tour...

Aug. 19	Cow Palace	<i>San Francisco</i>
Aug. 20	Convention Hall . . .	<i>Las Vegas, Nevada</i>
Aug. 21	Municipal Stadium .	<i>Seattle, Wash.</i>
Aug. 22	Empire Stadium . . .	<i>Vancouver, B.C.</i>
Aug. 23	Hollywood Bowl . . .	<i>Hollywood, Calif.</i>
Aug. 26	Red Rock	<i>Denver, Colorado</i>
Aug. 27	The Garden	<i>Cincinnati, Ohio</i>
Aug. 28	Forest Hills Stadium .	<i>Forest Hills, N.Y.</i>
Aug. 30	Convention Hall . . .	<i>Atlantic City, N.J.</i>
Sept. 2	Convention Hall . . .	<i>Philadelphia</i>
Sept. 3	Indiana State Fair . .	<i>Indianapolis, Ind.</i>
Sept. 4	Auditorium	<i>Milwaukee</i>
Sept. 5	Int'l Amphitheatre . .	<i>Chicago, Illinois</i>
Sept. 6	Olympic Stadium . . .	<i>Detroit, Michigan</i>
Sept. 7	Maple Leaf Gardens .	<i>Toronto, Canada</i>
Sept. 8	Forum	<i>Montreal, Canada</i>
Sept. 11	Gaita Bowl	<i>Jacksonville, Fla.</i>
Sept. 12	Boston Gardens . . .	<i>Boston</i>
Sept. 13	City Center	<i>Baltimore, Md.</i>
Sept. 14	Civic Arena	<i>Pittsburgh</i>
Sept. 15	Public Auditorium . .	<i>Cleveland</i>
Sept. 16	City Park Stadium . .	<i>New Orleans</i>
Sept. 18	Memorial Coliseum . .	<i>Dallas</i>
*Sept. 20	Metro. Opera House .	<i>New York City</i>

*Charity Performance for Cerebral Palsy Fund

AUGUST 8, 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.

Supremes' Blockbuster Hits No. 2

THE MONEY RECORDS

This Week	Last Week		
1	1	A HARD DAY'S NIGHT	BEATLES, Capitol 5422
2	16	WHERE DID OUR LOVE GO	SUPREMES, Motown 1060
3	6	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise 0281
4	5	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD, Philips 40207
5	3	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty 55714
6	2	RAG DOLL	FOUR SEASONS, Philips 40211
7	8	UNDER THE BOARDWALK	DRIFTERS, Atlantic 2237
8	14	(YOU DON'T KNOW) HOW GLAD I AM	NANCY WILSON, Capitol 5198
9	9	DANG ME	ROGER MILLER, Smash 1881
10	13	I WANNA LOVE HIM SO BAD	JELLY BEANS, Red Bird 10-006

SALE BLAZERS

This Week	Last Week		
11	7	MEMPHIS	JOHNNY RIVERS, Imperial 66032
12	4	CAN'T YOU SEE SHE'S MINE	DAVE CLARK FIVE, Epic 9692
13	17	PEOPLE SAY	DIXIE CUPS, Red Bird 10-007
14	12	GIRL FROM IPANEMA	GETZ/GILBERTO, Verve 10322
15	19	HANDY MAN	DEL SHANNON, Amy 905
16	11	I GET AROUND	BEACH BOYS, Capitol 5174
17	20	HOW DO YOU DO IT	GERRY AND THE PACEMAKERS, Laurie 3261
18	30	C'MON AND SWIM	BOBBY FREEMAN, Autumn 2
19	27	I'LL CRY INSTEAD	BEATLES, Capitol 5234
20	32	BECAUSE	DAVE CLARK FIVE, Epic 5-9704

This Week	Last Week		
21	23	STEAL AWAY	JIM HUGHES, Fame 640
22	10	NOBODY I KNOW	PETER AND GORDON, Capitol 5211
23	29	TELL ME	ROLLING STONES, London 9682
24	36	AIN'T SHE SWEET	BEATLES, Atco. 6308
25	21	YOU'RE MY WORLD	CILLA BLACK, Capitol 5196
26	46	SUCH A NIGHT	ELVIS PRESLEY, RCA Victor 8400
27	28	DO I LOVE YOU	RONETTES, Phillies 121
28	38	WALK, DON'T RUN '64	VENTURES, Dolton 96
29	15	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 10554
30	31	MIXED UP, SHOOK UP GIRL	PATTY & THE EMBLEMS, Herald 590

ACTION RECORDS

This Week	Last Week		
31	34	I LIKE IT LIKE THAT	MIRACLES, Tamla 54098
32	33	AL DI LA	RAY CHARLES SINGERS, Command 4049
33	40	SUGAR LIPS	AL HIRT, RCA Victor 8391
34	39	SHE'S THE ONE	CHART BUSTERS, Mutual 502
35	45	I'LL KEEP YOU SATISFIED	BILLY J. KRAMER & THE DAKOTAS, Imperial 66048
36	22	FARMER JOHN	PREMIERS, Warner Brothers 5443
37	42	I SHOULD HAVE KNOWN BETTER	BEATLES, Capitol 5222
38	52	MAYBE I KNOW	LESLEY GORE, Mercury 72309
39	18	TRY IT BABY	MARVIN GAYE, Tamla 54095
40	47	ANGELITO	RENE & RENE, Columbia 43054
41	50	JUST BE TRUE	GENE CHANDLER, Constellation 130
42	24	DON'T LET THE SUN CATCH YOU CRYING	GERRY AND THE PACEMAKERS, Laurie 3251
43	59	I WANT YOU TO MEET MY BABY	EYDIE GORME, Columbia 43082
44	76	YOU NEVER CAN TELL	CHUCK BERRY, Chess 12908
45	25	I BELIEVE	BACHELORS, London 9639
46	43	I'M INTO SOMETHING GOOD	EARL JEAN, Colpix 729
47	48	INVISIBLE TEARS	RAY CONNIF SINGERS, Columbia 43061
48	58	I'M HAPPY JUST TO DANCE WITH YOU	BEATLES, Capitol 5234
49	26	HEY HARMONICA MAN	LITTLE STEVIE WONDER, Tamla 54096
50	53	IN THE MISTY MOONLIGHT	JERRY WALLACE, Challenge 59246
51	62	RINGO'S THEME	GEORGE MARTIN, United Artists 745
52	35	LOVE IS ALL WE NEED	VIC DANA, Dolton 95
53	73	IF I FELL	BEATLES, Capitol 5235

This Week	Last Week		
54	37	MY BOY LOLLIPOP	MILLIE SMALL, Smash 1893
55	91	HOUSE OF THE RISING SUN	ANIMALS, MGM 13264
56	60	A TEAR FELL	RAY CHARLES, ABC Paramount 10571
57	44	DON'T WORRY BABY	BEACH BOYS, Capitol 5174
58	79	AND I LOVE HER	BEATLES, Capitol 5235
59	69	IT'S ALL OVER NOW	ROLLING STONES, London 9687
60	49	LITTLE LATIN LUPE LU	KINGSMEN, Wand 157
61	61	YOU'RE NO GOOD	SWINGING BLUE JEANS, Imperial 66049
62	66	NO ONE TO CRY TO	RAY CHARLES, ABC Paramount 10571
63	65	LOOKING FOR LOVE	CONNIE FRANCIS, MGM 13253
64	51	PEOPLE	BARBRA STREISAND, Columbia 42665
65	68	SHOUT	LULU AND THE LUVERS, Parrot 9678
66	67	WORRY	JOHNNY TILLOTSON, MGM 13255
67	77	HEY GIRL, DON'T BOTHER ME	TAMS, ABC Paramount 10573
68	74	SWEET WILLIAM	MILLIE SMALL, Smash 1920
69	56	THE WORLD I USED TO KNOW	JIMMIE ROGERS, Dot 16595
70	41	YOU'RE MY REMEDY	MARVELETTES, Tamla 54097
71	71	NEVER ENDING	ELVIS PRESLEY, RCA Victor 8400
72	80	HELLO MUDDAH, HELLO FADDAH	(1964 version) ALLAN SHERMAN, Warner Brothers 5449
73	75	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor 1040
74	✓	CLINGING VINE	BOBBY VINTON, Epic 5-9705
75	78	SOLE, SOLE, SOLE	MALMKVIST & MARCATO, Jubilee 5479
76	87	A HOUSE IS NOT A HOME	BROOK BENTON, Mercury 72303

This Week	Last Week		
77	57	GOOD TIMES	SAM COOKE, RCA Victor 8368
78	85	SELFISH ONE	JACKIE ROSS, Chess 1903
79	81	DOWN WHERE THE WINDS BLOW	SERENDIPITY SINGERS, Philips 40215
80	88	G.T.O.	RONNY AND THE DAYTONAS, Mala 481
81	90	FATHER SEBASTIAN	RAMBLERS, Almont 311
82	✓	HAUNTED HOUSE	GENE SIMMONS, Hi
83	✓	SOMEONE, SOMEONE	BRIAN POOLE & TREMELOES, Monument 846
84	55	BAD TO ME	BILLY J. KRAMER, Imperial 66027
85	86	ME JAPANESE BOY	BOBBY GOLDSBORO, United Artists 742
86	92	EVERYBODY NEEDS SOMEBODY TO LOVE	SOLOMON BURKE, Atlantic 2241
87	82	HERE COMES MY BABY	DOTTIE WEST, RCA Victor 8374
88	54	DON'T THROW YOUR LOVE AWAY	SEARCHERS, Kapp 593
89	94	SAILOR BOY	CHIFFONS, Laurie 3262
90	64	SUMMER MEANS FUN	BRUCE & TERRY, Columbia 32055
91	✓	(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME	LOU JOHNSON, Big Hill 552
92	83	HERE I GO AGAIN	HOLLIES, Imperial 66044
93	✓	WHEN YOU LOVED ME	BRENDA LEE, Decca 31654
94	✓	A HOUSE IS NOT A HOME	DIONNE WARWICK Scepter 1282
95	✓	BREAD AND BUTTER	NEWBEATS, Hickory 1269
96	63	SAY YOU	RONNIE DOVE, Diamond 167
97	✓	IT'S A COTTON CANDY WORLD	JERRY WALLACE, Mercury 72292
98	✓	LITTLE HONDA	BEACH BOYS, Capitol
99	✓	REMEMBER	SHANGRI-LA'S, Red Bird 10-008
100	✓	FROM A WINDOW	BILLY J. KRAMER Imperial

**TIMI
YURO**

IS ON



MERCURY!

“**I**”

the first of a string of hits:



Foremost in fine recording

b/w "THE MASQUERADE IS OVER"

72316

Vinton's "Vine" Could Be His Best

Chart Picks

MUSIC BUSINESS DISCOVERIES

ELIO GALLO
Liberty 55721

ANGELITA DI ANZIO (Metric, BMI) (2:25)—Romano, Minerbi
CARNIVAL (Ross - Jungnickel, ASCAP) (2:26)—Maria, Bonfa
An exciting new Italian talent who sings in his native tongue on two sides with potential. Watch this one.

BARRY DARVELL
Providence 404

IT'S RAININ', IT'S POURIN' (Luristan, ASCAP) (2:23)—Schatz
WHEN YOU'RE ALONE (Davis, BMI) (2:25)—Adessa
Two interesting sides in the teen groove by the new chanter. Both are good and on the flip, a femme voices repeats the phrases effectively.

JOEY HEATHERTON
Coral 62422

I'LL BE SEEING YOU (Williamson, ASCAP) (2:15)—Kahal, Fain
THAT'S HOW IT GOES (Leeds, ASCAP) (2:32)—Hatch
The pretty young TV star and daughter of "Merry Mailman" Ray Heatherton makes a slick disc debut. Solid teen wax.

DOUG SHELTON
MGM 13261

LONELY BOY (Spectorious, BMI) (2:40)—Sheldon, Martin
Flip is "Hello There Baby," (Spectorious, BMI) (2:24)—Bates
A fine new British artist, Sheldon turns in a warm reading of a ballad. It has the sound.

MAXINE DAVIS
G Hayden 2113

I REALLY GOT IT BAD FOR MY BABY (Crazy Cajun, BMI) (2:10)—Montalbano
Flip is "Before I Leave You," (Long Horn, BMI) (2:27)—Stevens, Bilao

Producer Huey Meaux has come up with another fine talent. Gal has a gutsy r.&b. flavor and the side has a chance.

ELAINE & DEREK
Parrot 9686

I DON'T WANT TO KNOW (Beechwood, BMI) (2:25)—Bagnall
Flip is "All the Sheep in the World," (ASCAP) (2:30)—J. & T. Scott
Here's a pleasant-sounding new British duo. They sing the ballad softly and sweetly and they could happen.

THE PREDIKTORS
Imperial 66053

SUMMER HOLIDAY (Vicki, BMI) (2:45)—Gibson, King, Mack
Flip is "Sails and the Sea," (Faweller/Cariman, BMI) (2:40)—Allan
A nice summery instrumental featuring an organ sound as the lead. Good change of pace wax that has a chance.

THE FURYS
Liberty 55719

IF I DIDN'T HAVE A DIME (January, BMI) (2:20)—Russell, Medley
Flip is "Dream," (Goldsen, ASCAP) (2:07)—Mercer
The group has a power-packed r.&b. sound in this good ballad. Good teen meaning here.

ANN BYERS
Academy 109

DEAD END (Assembly/Ben Lee, BMI) (2:11)—Hurt, Smith
Flip is "Where Oh Where (Can I Find My Love)," (Assembly/Ben Lee, BMI) (2:27)—Bendinelli, Lee
The gal essays a touch of Martha and the Vandellas in this rousing rocker. A big side that has a good chance.

BOBBY VINTON

Epic 9705
CLINGING VINE (Maurice, ASCAP) (2:27)—Shuman, Carr, Lane
Flip is "Imagination Is a Magic Dream," (Hilliard, ASCAP) (3:10)—Hilliard, Green
Bobby should have a smash with this fine, nostalgic ballad. Great singing to a strong, but simple arrangement.

THE SHANGRI-LAS

Red Bird 10-008
REMEMBER (WALKIN' IN THE SAND) (Tender Tunes/Trio, BMI) (2:18)—Morton
Flip is "It's Easier to Cry," (Tender Tunes/Trio, BMI) (2:35)—Steinberg, Jackson, DeAngelis
Another solid side from Red Bird by a new group with much of the Jelly Beans-Dixie Cups quality.

THE FLEETWOODS

Dolton 98
THIS IS MY PRAYER (Chappell, ASCAP) (2:50)—Panzeri, Kaye, Springer, Nisa
MR. SANDMAN (Morris, ASCAP) (2:07)—Ballard
The group has had a long dry spell but either of these two sides could break them out anew. Top side is particularly good.

STEVE LAWRENCE

Columbia 43095
PUT AWAY YOUR TEARDROPS (Screen Gems-Columbia, BMI) (1:58)—Greenfield, Buchanan, Miller
Flip is "Yet . . . I Know," (Leeds, ASCAP) (2:06)—Aznavor, Raye, Garvarentz
A neat ballad performance for Steve, with the feeling of "Go Away Little Girl." Could be big.

THE WALLACE BROTHERS

Sims 189
LOVER'S PRAYER (English, BMI) (2:30)—Wallace
Flip is "Love Me Like I Love You," (English, BMI) (2:00)—Daniels
A strong and dramatic job by the boys in the r.&b.-pop groove. Could get a lot of action.

ANITA HUMES

Roulette 4564
WHEN SOMETHIN'S HARD TO GET (Frost, BMI) (3:00)—Kooper, Levine
Flip is "Don't Fight It, Baby," (Blackwood, BMI)—McCoy
Miss Humes used to be the lead of the Essex and she turns out much the same kind of sound here as a solo act. Good wax that can go.

AL MARTINO

Capitol 5239
ALWAYS TOGETHER (Damian, ASCAP) (2:37)—Sawyer, DeAngelis
THANK YOU FOR LOVING ME (Don Robertson, ASCAP) (2:27)—Robertson
Two fine, melodic sides with the old-time flavor. Top side has the edge but either or both could go.

THE CRESTERS

Capitol 5238
PUT YOUR ARMS AROUND ME (Essex, ASCAP) (2:19)—Vandyke
Flip is "Do It With Me," (Kennedy Street, ASCAP) (2:02)—Kay
Here's an impressive new British group with a strong Liverpool touch. Side has a strong chance.

TIMI YURO

Mercury 72316
(I'M AFRAID) THE MASQUERADE IS OVER (DeSylva, Brown & Henderson, ASCAP) (2:48)—Wrubel, Magidson
IF (Shapiro-Bernstein, ASCAP) (2:53)—Evans, Damerell, Hargreaves
The thrush makes her Mercury bow with a couple of goodies, with the revival of the oldie "Masquerade" particularly good. Either could make it.

CHARLIE RICH

Groove 58-0041
NICE AND EASY (Fantasy, BMI) (2:17)—Carter, Tripp
Flip is "Turn Around and Face Me," (Makamillion, BMI) (2:15)—M. Rich
Rich has had numerous good past sides but this one, produced by Chet Atkins, is one of the best. It's worth watching.

BURL IVES

Decca 31659
WHAT LITTLE TEARS ARE MADE OF (Bramble, BMI) (2:08)—Bowman
Flip is "Pearly Shells," (Criterion, ASCAP) (2:24)—Edwards, Pober
A pretty little tune of the order of "Little Bitty Tear," and Ives sings it in his usual bright style.

DION DI MUCI

Columbia 43096
CHICAGO BLUES (Duchess, BMI) (3:07)—Johnson
JOHNNY B. GOODE (Arc, BMI) (2:45)—Berry
Absent from the disk scene for a spell, Dion goes strongly r.&b. here with the first in a Muddy Waters groove; the flip with a Chuck Berry touch.

UA's new slogan: cooperation

Movie firm's disc subsidiary, riding high with sound tracks and the Beatles, stresses liaison with music publishing and movie wings.

Six months ago a new management team took over at United Artists Records. Since then, the label has: enjoyed a noteworthy string of successes with its movie sound tracks; signed a flock of new people; re-signed a number of standard acts; and has had a giant-selling album with the Beatles' "Hard Day's Night" sound track.

At the present time, of course, any label can sell a lot of Beatles' records (which a lot of labels have proved), but United Artists did not get the Beatles LP by accident. Before the Beatles ever happened in the U. S., Noel Rogers, London-based director of European Operations for United Artists Music, had convinced UA movie brass here to do a picture with the Beatles. When the movie deal was negotiated, UA Records was designated to get the sound track. To make the deal even sweeter for UA Records, UA Pictures and UA Music, there will be two more Beatles pictures to come under that contract, and UA Records will get both soundtracks.

The cooperation between the movie, music publishing and record wings is one of the keys to the current successful operation of the UA disc firm. Each unit of UA tries to help the other. This has been important to all three separate entities. A recent example is the all-out push from UA Music on the theme "The Seventh Dawn," from the forthcoming picture starring William Holden. The United Artists record of the theme by Ferrante and Teicher, and all the other records of the song, have helped make the title of the picture known from coast to coast. This will certainly help chances of the picture's success when it's released. The writer of the song, by the way is Riz Ortolani, a United Artists Music firm writer.

The team now running United Artists Records consists of David Picker as president, Mike Stewart as executive vice president; Si Mael, vice president and general manager; Lloyd Leipzig, head of creative services; Joe Berger, national sales manager, albums; Andy Meile, national sales manager, singles; and Jack Gold, head of recording.

The team has re-signed Ferrante and Teicher (a million dollar contract) and Al Caiola. New talent signed under its auspices include Frankie Avalon, Mark Thatcher, La Playa Sextet, Barry Gordon, Betty Carter, Perez Prado, the Pittsburgh Panoramic Pops Orchestra and Dick



Dave Picker
President



Mike Stewart
Executive
Vice President



Si Mael
Vice President and
General Manager



Lloyd Leipzig
Director of
Creative Services

Ruedebush. Firm has entered into production deals with Don Costa, and is handling his DCP label. UA is also continuing its production deals with Jerry Ragavoy, Ken Greengrass and Leiber & Stoller.

From England the label has signed The Band Of Angels, Manfred Mann, George Martin, The Roulettes, and Shirley Bassey. In addition to its Beatles track, firm also has the track to a new flick starring Gerry and the Pacemakers.

Three other strong artists always regarded as having a chance for top ten, are Bobby Goldsboro, Danny Williams (another Britisher) and Garnet Mims.

It is in the field of movie sound tracks that UA Records has found the most success. This is the area in which cooperation between the record, movie and pub-

lishing wings counts. All movie ads plug the record album on the UA label. And all record album ads plug the movie. To add another example to cross plugging, the Beatles "A Hard Day's Night" movie trailer plugs the UA track set.

This cross plugging isn't done hastily or without direction. The record people attend meetings of the movie exploitation staff, and the movie people are in on much of the record product and sales meets. This gives them a chance to make their joint plans in advance.

United Artists Pictures was the first major firm in the film business to give its producers creative autonomy. The record and publishing firms, too, have taken the position of the movie company about creative autonomy for products and also about loan outs. Mike Stewart, for example will allow a contract writer like Riz Ortolani to work on a score for a non-UA picture. He feels that anything that helps Ortolani's career is a plus, whether it's for UA or another picture or record company.

UA's music publishing wing recommends its writers to do movie scores for various UA films, and tries to get other well known cleffers for key picture songs. Writers signed to UA include Ortolani, John Barry and Frank Cordell. Barry wrote the theme of "From Russia With Love," which was recorded many times on many labels, and the track was a strong one for UA Records. The next picture in the James Bond series, "Goldfinger," for which UA has the track, will have a theme penned by Anthony Newley and Leslie Bricusse, and the tune will be sung in the flick by Shirley Bassey (a UA artist).

Dave Picker, head of the disc firm, is actively engaged in putting together packages for UA movies, assuring the record firm an exec. who thinks records while working on the movie level. It helps in the type of music on the soundtracks, and the type of theme song used in the picture, let alone who performs it in the movie.

Some of the new tracks coming up on UA in addition to "Goldfinger," are "Topkapi," and "The Greatest Story Ever Told." No question but that the last two will have themes that will be recorded on UA Records. According to Mike Stewart, "By the time 'Topkapi' comes out, records will have made the film title familiar, pronounceable and intelligible."

AUGUST 8, 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.

"Beatles' Songbook" Moves Into 5

MONEY ALBUMS

This Week	Last Week		
1	1	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
2	2	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
3	3	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
4	4	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
5	12	BEATLES' SONGBOOK	HOLLYRIDGE STRINGS, Capitol T 2116
6	5	GETZ/GILBERTO	Verve V 8545, V6-8545
7	7	RETURN OF THE DAVE CLARK FIVE	Epic LN 24104
8	6	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
9	15	ROLLING STONES	London LL 3375
10	8	BEATLES SECOND ALBUM	Capitol ST 2080

This Week	Last Week		
11	11	TODAY, TOMORROW, FOREVER	NANCY WILSON, Capitol ST 2082
12	9	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171, CS 8971
13	13	AT THE WHISKEY A' GO GO	JOHNNY RIVERS, Imperial LP 9264
14	10	COTTON CANDY	AL HIRT, RCA Victor LPM 2917, LSP 2917
15	14	HONEY IN THE HORN	AL HIRT, RCA Victor LPM 2745, LSP 2753
16	16	GLAD ALL OVER	DAVE CLARK FIVE, Epic LN 24093
17	18	SOMETHING SPECIAL FOR YOUNG LOVERS	RAY CHARLES SINGERS, Command RS 866 (SD)
18	25	UNSINKABLE MOLLY BROWN	ORIGINAL SOUNDTRACK, MGM E 4232 ST
19	23	BEATLES AMERICAN TOUR WITH ED RUDY	Radio News Pulsebeat 1000
20	30	WONDERFUL WORLD OF MAKE BELIEVE	JOHNNY MATHIS, Mercury MG 20913, SR 60913

This Week	Last Week		
21	19	PINK PANTHER	HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
22	26	SHUTDOWN, VOL. 2	BEACH BOYS, Capitol T 2027
23	20	BEWITCHED	JACK JONES, Kapp KL 1365
24	24	WORLD WITHOUT LOVE	PETER AND GORDON, Capitol T 2155, ST 2155
25	68	ALL SUMMER LONG	BEACH BOYS, Capitol T 2110, ST 2110
26	31	TEARS AND ROSES/I LOVE YOU MORE & MORE EVERY DAY	AL MARTINO, Capitol T 2011, ST 2011
27	40	SOMETHING NEW	BEATLES, Capitol T 2108, ST 2108
28	29	CHUCK BERRY'S GREATEST HITS	Chess LP 1485
29	27	FROM RUSSIA WITH LOVE	SOUNDTRACK, United Artists UAL 5114
30	17	MEET THE BEATLES	Capitol T 2047, ST 2047

ACTION ALBUMS

31	28	LITTLE CHILDREN	BILLY J. KRAMER & THE DAKOTAS, Imperial LP 9267
32	21	INTRODUCING THE BEATLES	Vee Jay LP 1062
33	35	GREATEST HITS	MARY WELLS, Motown 616
34	34	MANY SIDES OF THE SERENDIPITY SINGERS	Philips PHM 200-134, PHS 600-134
35	42	FABULOUS VENTURES	Dolton BSPJ 2029
36	36	WHO'S AFRAID OF VIRGINIA WOOLF?	JIMMY SMITH, Verve V 8583, V6-8583
37	47	DON'T LET THE SUN CATCH YOU CRYING	GERRY AND THE PACEMAKERS, Laurie LLP 2024
38	22	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054, CS 8854
39	45	SERENDIPITY SINGERS	Philips PHM 200-115, PHS 600-115
40	39	CALL ME IRRESPONSIBLE	JACK JONES, Kapp KL 1328
41	37	GOING BAROQUE	SWINGLE SINGERS, Philips PHM 200-126
42	44	DIMENSION 3	ENOCH LIGHT, Command RS 867 (SD)
43	33	BACK IN TOWN	KINGSTON TRIO, Capitol T 2081, ST 2081
44	32	ON THE MOVE	TRINI LOPEZ, Reprise R 6112, RS 6112
45	41	IT MUST HAVE BEEN SOMETHING I SAID	SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
46	48	BEST OF HENRY MANCINI	RCA Victor LSP 2693
47	49	THE GREAT YEARS	JOHNNY MATHIS, Columbia C2L 34, C2S 834
48	60	HERE'S GODFREY CAMBRIDGE	Epic FLM 13101
49	43	I WISH YOU LOVE	GLORIA LYNN, Everest 5226
50	61	RAG DOLL	Philips PHM 200-146, PHS 600-146
51	54	CHARADE	HENRY MANCINI, RCA Victor LPM 8356
52	55	YESTERDAY'S LOVE SONGS—TODAY'S BLUES	NANCY WILSON, Capitol T 2011, ST 2011
53	52	IN THE WIND	PETER, PAUL AND MARY, Warner Brothers W 1507

54	56	WIVES AND LOVERS	JACK JONES, Kapp KL 7352
55	46	SPEAK TO ME OF LOVE	RAY CONNIFF, Columbia CL 2150
56	38	TODAY & OTHER SONGS	NEW CHRISTY MINSTRELS, Columbia CL 2159
57	50	COMMAND PERFORMANCES	ENOCH LIGHT, Command RS 868 (SD)
58	72	FADE OUT, FADE IN	ORIGINAL CAST, ABC Paramount ABC OC 3
59	69	CHAPEL OF LOVE	DIXIE CUPS, Red Bird RB 20-100
60	90	I DON'T WANT TO BE HURT ANYMORE	NAT KING COLE, Capitol T 2118
61	62	MOONLIGHT AND ROSES	JIM REEVES, RCA Victor LPM/LSP 2854
62	81	TELL ME WHY	BOBBY VINTON, Epic LN 24113
63	63	I WALK THE LINE	JOHNNY CASH, Columbia CL 2190
64	66	HAMLET	RICHARD BURTON, Columbia DOL 302, DOS 702
65	86	JOAN BAEZ IN CONCERT, PT. 2	Vanguard VSD 2123
66	57	REFLECTIONS	STAN GETZ, Verve V 8554
67	53	THE LETTERMEN LOOK AT LOVE	Capitol T 2803, ST 2803
68	59	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL	JAN & DEAN, Liberty LRP 3361
69	83	THE FIRST NINE MONTHS ARE THE HARDEST	WEINRIE AND JAMESON, Capitol T/ST 2034
70	79	WOODY ALLEN	Colpix 518
71	65	HIGH SPIRITS	ORIGINAL CAST, ABC Paramount OC-1
72	67	BELAFONTE AT THE GREEK THEATRE	RCA Victor LOC/LSO 6009
73	76	MESS OF BLUES	JOHNNY HODGES, Verve V 8570
74	71	THE CONCERT SOUND OF MANCINI	RCA Victor LPM 2897
75	73	MARY WELLS AND MARVIN GAYE TOGETHER	Motown 613
76	58	MEET THE SEARCHERS/NEEDLES & PINS	Kapp KL 1363

77	80	LOOKING FOR LOVE	CONNIE FRANCIS, MGM E 4229, SE 4229
78	70	ROBIN AND THE SEVEN HOODS	SOUNDTRACK, Reprise F 2021
79	51	REFLECTIONS	PETER NERO, RCA Victor LPM/LSP 2853
80	75	CARPETBAGGERS	ELMER BERNSTEIN, Ava 45
81	82	COMIN' IN THE BACK DOOR	WYNTON KELLY, Verve V 8576
82	64	KISSIN' COUSINS	ELVIS PRESLEY, RCA Victor LPM/LSP 2894
83	87	DANCE DISCOTHEQUE	VARIOUS ARTISTS, Decca DL 4556
84	84	GREAT VOICES OF THE CENTURY	VARIOUS ARTISTS, Angel NP-4
85	94	MY BOY LOLLIPOP	MILLIE SMALL, Smash MGS 27055
86	89	BILL COSBY IS A VERY FUNNY FELLOW	Warner Bros. W 1518
87	95	DUSTY SPRINGFIELD ALBUM	Philips PHM 200-133, PHS 600-133
88	74	TOM JONES	SOUNDTRACK, United Artists UAL 4113, UAS 5113
89	98	TRIO '64	BILL EVANS, Verve V 8578
90	99	MY GUY	MARY WELLS, Motown M 617
91	93	BACH'S GREATEST HITS	SWINGLE SINGERS, Philips PHM 200-097
92	✓	THE BEST OF BUCK OWENS	Capitol T/ST 2105
93	92	LATIN FEVER	HERBIE MANN, Atlantic LP 1422
94	96	LET'S HAVE A PARTY	RIVIERAS 102
95	97	THREE WINDOW COUPE	RIP CHORDS, Columbia CL 2216
96	✓	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount, ABC 493
97	—	PRESENTING THE BACHELORS	London PS 353
98	✓	BOBBY DARIN WINNERS	Atco 33-167
99	91	RITA PAVONE	RCA Victor LPM/LSP 2900
100	✓	AIN'T NOTHIN' YOU CAN DO	BOBBY BLAND, Duke DLP 78



HERALDING TWO 20th SMASHES!

**DIANE
RENNAY**

**IT'S IN
YOUR HANDS**

b/w

**A PRESENT
FROM EDDIE**

A BOB CREWE PRODUCTION

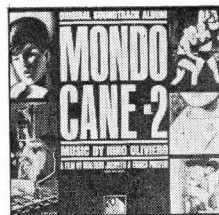
(533)

with her new single picked by the trades as a "PICK-OF-THE-WEEK!"

ORIGINAL SOUNDTRACK ALBUM

MONDO CANE No. 2

(TFM-3147, TFS-4147) music by NINO OLIVIERO

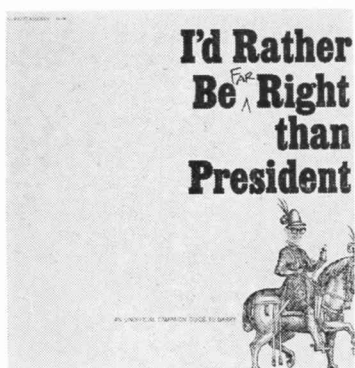


The ultimate in entertainment



THE FIRST GOLDWATER ALBUM!

This Week's Block Busters



I'D RATHER BE FAR RIGHT THAN PRESIDENT

Divine Right 50-M

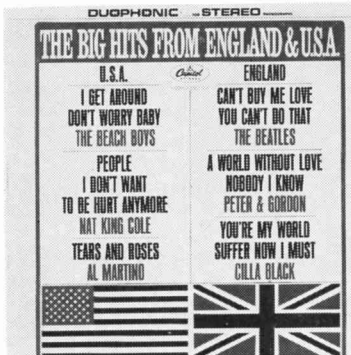
A humorous "unofficial" campaign guide to Barry (Goldwater) in his drive for the Presidency. Good political satire.



PETER PAUL AND MARY IN CONCERT

Warner Bros. 1555

This is the first live recording featuring the hot selling folk act, and it spotlights exciting performances of well-known and less familiar material.

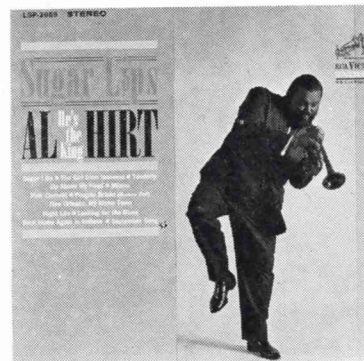


THE BIG HITS FROM ENGLAND AND THE USA

Various Artists

Capitol DT 2125

This set serves to highlight the strength of Capitol's artist roster. Included are hits by the Beatles, Peter and Gordon, The Beach Boys and others.

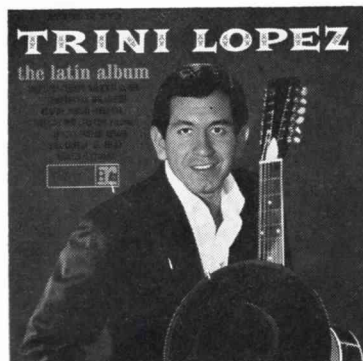


SUGAR LIPS

AL HIRT

RCA Victor LSP 2965

Slick items by Hirt's horn including the "Sugar Lips" hit plus "Ipamea," "Night Life," "Looking for the Blues," etc.

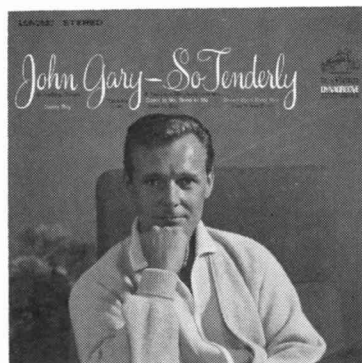


THE LATIN ALBUM

TRINI LOPEZ

Reprise FS 6125

More, happy swinging renditions by Trini Lopez featuring his driving guitar work on a group of Latin favorites.

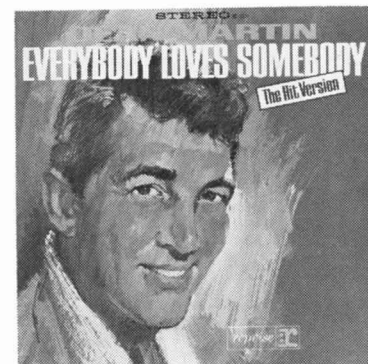


SO TENDERLY

JOHN GARY

RCA Victor LSP 2922

John Gary made a solid impact on the vocal scene with his first two albums and he should win many more fans with this fine set.

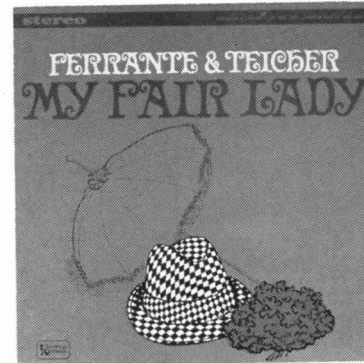


EVERYBODY LOVES SOMEBODY

DEAN MARTIN

Reprise RS 6130

The title tune of this is a real smash for Martin and makes him hot disk property all over again. Album can be a big one.



MY FAIR LADY

FERRANTE & TEICHER

United Artists UAS 6361

With the "My Fair Lady" movie ready to be released this fall, this listenable, light waxing of the score by Ferrante and Teicher could turn into a big-seller.

Chart Picks

IT MIGHT AS WELL BE SWING
FRANK SINATRA, COUNT BASIE ORCH.

Reprise FS 1012

The earlier pairing of these two greats got a top reception. This one, with Quincy Jones arrangements, can do the same.

15 GREATEST HITS
FRANKIE AVALON

United Artists UAL 3382

UA has re-cut Frankie with such smashes as "Venus," "Bobby Sox to Stockings" and "De De Dinah" for standout results. Can be a steady seller.

TWO GREAT GUITARS
BO DIDDLEY/CHUCK BERRY

Checker 2991

Fans of great r. and b. guitar work will love this one with two short and two long instrumental tracks with both pickin' away.

THE SEVENTH DAWN
Original Soundtrack

United Artists UAS 5115

An exciting soundtrack from the upcoming motion picture starring William Holden. Cleffer is Riz Ortolani, which makes it a strong market entry.

FARMER JOHN LIVE
THE PREMIERS

Warner Brothers 1565

Warners latched on to a hot group with the Premiers and they followed through on the hit title single with this rousing "live" concert. Dancers will love it.

THE VERY BEST OF THE EVERLY BROTHERS

Warner Brothers 1554

All the great Everly hits of the past — "Bye Bye Love," "Wake Up Little Susie," "Bird Dog," etc., newly recorded. Fans will dig.

BIG CITY BLUES
JOHN HAMMOND

Vanguard VSD 79153

Much quality in this second album for the young folk stylist, who essays the Negro in material and strength of performance.

TERRY-THOMAS DISCOVERS AMERICA

Warner Bros. 1558

Terry-Thomas takes off on America (but nicely) on this laugh-studded comedy recording

Topless Bathing Suits Grist For Disc Mill

More than a half-dozen records about new femme beach wear cover the subject in a delicate, light-hearted manner.



Songwriters and recording men have always been quick to hop on new teenage clothes fads. The apparel kick, as some call it, has been responsible for such records as "Short Shorts," "Pink Pedal Pushers," and songs about sneakers, blue jeans, skirts, sweaters, stockings, raincoats, blouses and stretch slacks. One of the biggest hits of recent years (four years ago) concerned bathing suits, Brian Hyland's smash "Itsy Bitsy, Teenie Weenie, Yellow Polka Dot Bikini."

Disk men have now returned to swim suits as song material. The reason is simple: the new topless bathing suits for girls. Although the topless suit fad has not yet happened—in the few places in the U. S. where young ladies have worn them they've been arrested—songwriters and producers feel there has been enough publicity to make them strong material for records.

Currently, there are more than a half dozen records about the suits. They include The Rip Chords' "One Piece Topless Bathing Suit," on Columbia; The Four Preps' "The Girl Without A Top," on Capitol; Ray Allen's "No Top Suit," on DCP; The Conventionals' "No, No, No, They Gotta Go," on Swan; Frankie Avalon's "New Fangled, Jingle Jangle Swimming Suit From Paris," on United Artists; Freddie Darian's "Watching The Girls," on Pebble; Al Hartley's "Ain't You Glad It's Summertime," on Limelight; Doc and The Dolphin's "Topless Bathing Suit" on Dino, and Mamie Van Doren and June Wilkinson's "Bikini With No Top On The Top" on Jubilee.

The topless bathing suit was created by avant-garde designer Rudi Gernreich, for his own firm, GR Designs. Many in the fashion trade think it was strictly an attention getter and that Gernreich didn't expect anyone to wear them. However, stores are stocking them, women are buying them, and in a few places they've been worn—once.

Most of the records on the topless bathing suits deal with the subject delicately and carefully, and in a light-hearted manner. If any one of them becomes a hit, it could help make the topless suit popular. After all, isn't that what happened after "Itsy Bitsy Bikini" became a smash in 1960?

Bob Ralontz

LOOK AT ANY SALES CHART

You can tell the new
CHUCK BERRY RECORD

is a

SMASH!

:

:

**“YOU
NEVER
CAN
TELL”**

CHUCK BERRY

CHESS 12908

CHESS PRODUCING CORP.

2120 Michigan Ave., Chess 16, Ill.

LIVE REVIEWS

CONCERT REVIEW: Eddie Condon

Carnegie Hall, N.Y.

Jazz impresario and sometime guitarist Eddie Condon was saluted royally Tuesday (21) morning by a glittering array of jazz stars who needed only an excuse to play. Carnegie Hall rang to the sound of the good old ones, played with zest and genuine feeling. And the estimated 2/3 house viewed the affair like guests at a very large and very informal house party.

The occasion, a long-overdue salute, was prompted by the desire of many of Eddie's friends and admirers to assist the diminutive jazzman in settling hospital and surgery tabs stemming from his recent serious illness. And if the blues ran a little deeper or the swingers had an extra spring in them, it was the gang's way of telling Condon what they certainly could never express in words.

Johnny Mercer trained in from Hollywood to split the MC chores with Bob Crosby and prolific writer Dick Gehman. Mercer contributed new lyrics to the oldie, "Mr. Mercer & Mr. Crosby," based on the Gallagher-Shean ditty, as well as to "Chicago." Each had a delightful but biting comment on our times, as well as kudos in rhyme for the guest of honor. And who else but Mercer could face a live audience with such a couplet as "Even Goldwater digs Cole Porter?"

Participants in the bash included the entire Woody Herman band, Jimmy McPartland, Bud Freeman, Cutty Cutshall, J. C. Higginbotham, Jack Lesberg, Gene Schroeder, George Wettling, Pee Wee Russell, Bobby Hackett, Billy Butterfield, Henry (Red) Allen, Yank Lawson, Zutty Singleton, Bob Haggart and Bob Haggart Jr., Helen Ward, Joe Williams, Skitch Henderson, Gary McFarland, Willy (The Lion) Smith, Wingy Manone, Joe Bushkin, Milt Hinton, Eddie Shaughnessy, Peanuts Hucko, and Condon, himself.

Although there was a script of sorts supplied by Gehman, the proceedings abandoned the

detailed route and roamed leisurely through a capsule history of traditional jazz to the Chicago days. Some wonderful musical moments from the thoroughly relaxed musicians resulted. Among the high spots: Billy Butterfield's ringing version of "West End Blues," with Billy's trumpet solo struck hard and clean like an intricate pattern of nails hammered home by a master craftsman; Joe Williams singing "One For My Baby" with *absolute* personal artistry and style; Pee Wee Russell playing two-bar breaks and solos that were right out of Dali and wholly delightful by their very unpredictability; Helen Ward and a roaring ensemble (featuring Hackett, Butterfield, Lawson, McPartland, Allen, and Manone as a brass section!) ad-libbing through "Day In, Day Out"; Joe Bushkin's dazzling style which demanded (and got) an encore; the crackling sound of that younger-and-younger Woody Herman band; the Haggarts, father on bass and son on drums, playing senior's famous "Big Noise From Winnetka" while Bob Crosby held the mike and beamed and beamed; and Willie (The Lion) putting everyone away with a twinkling stride piano chorus.

Condon, a shade paler than usual but sharp-witted and sharp-tongued as ever, swapped insults and wisecracks with the musicians and the MC's throughout the affair. After the closing jam session, he asked the audience for a hand for the musicians. "After all," he explained, "These fellows are all beginners."

The affection was warm onstage, and the jazz was relaxed and of a very high order. Veteran musicologist James T. Maher summed it up completely when he remarked, after a particularly moving solo by Bud Freeman, "This is really like going up to the attic on a rainy day!" Condon's been leading such attic forays for 40 years now.

DOM CERULLI

TALENT BEAT

My Son, The Long Hair

by Barry Kittleson



Allan Sherman scored something of a cultural coup on July 22, when he appeared as guest conductor, composer and recitalist with **Arthur Fiedler** and the **Boston Pops** at Tanglewood. The performance drew the largest gathering thus far this season, and as one veteran observer noted, it was perhaps the largest audience since **Koussevitsky's** farewell performance. And an exceedingly good time was had by all.

With "apologies to Prokofiev, Beethoven, Brahms, Strauss (II), Tchaikovsky and Verdi," Sherman wrote a hip version of "Peter and the Wolf," entitled "Peter and the Commissar"—a very clever, extended routine which incorporates familiar classical themes given bossa nova, dixie, cha cha, rock 'n' roll, and blues treatments. The patter that connects them is a delightful tale of a young, idealistic tunesmith named Peter, who holds out against the establishment which insists he conform to their success formula. Of course, Peter wins in the end, and his tune becomes sort of a Russian Top 10—"It was played on all the Russian TV shows. . . . Siberians whistled it as they froze." Sherman also made his conducting debut in his own arrangement of "Variations on How Dry I Am," with the help of Mr. Fiedler, who provided a pair of well-timed hiccups on Sherman's cue. Then he closed his part of the program with another funny bit entitled "The End of a Symphony." The whole thing was recorded by RCA Victor, and will be rushed for early release. It looks like another smash hit for the versatile Mr. Sherman, which could be a source of embarrassment to Warner Bros. who apparently felt it wouldn't make it commercially.

The Village Vanguard is returning to jazz, after a brief attempt at promoting the sounds most familiar

around the turn of the century. This includes their familiar Sunday Jazz Matinees. First to be booked on the new policy were **Max Roach** and his singer wife **Abbey Lincoln**.

Maria Callas, the tempestuous diva, is much in the news of late. Reports from abroad this season have indicated that her appearances at Covent Garden and the Paris Opera were unqualified successes, and she has finally made up with Metropolitan Opera's general manager, **Rudolf Bing**. She will return to the Met late this season, for at least two performances of "Tosca." Meanwhile, she has just finished recording "Carmen" in Paris for Angel Records, which is working overtime to get it to the market soon. Reason for the rush? **Leontyne Price** has a new recording of "Carmen" coming out this month on RCA Victor. It will be interesting to see who will out-sell whom. The role of "Carmen" represents a departure for both sopranos—it is a mezzo-soprano role. Dealers suspect that the interest already expressed by the public would indicate that both will sell like nobody's business. The opera-buying public is comparison happy, say they.

Peripatetic pianist, **Peter Nero**, returned to New York for his first appearance here in nearly two years. Dates were at Lewisohn Stadium (1) and at the Forest Hills Music Festival (15).

Fans of **Johnny Rivers** (who are unable to catch him at his home base of operations, the Whisky a GoGo) will be seeing him this fall on television. He's doing the **Jack Paar Show**, September 25, and the **Red Skelton Show** on October 13.

A friend writes us from Las Vegas that the **Jimmy Dean Show** at the Flamingo Hotel is a tremendous success. Jimmy's not only a fine showman, but a great salesman for country music as well.

C&W SINGLE PICKS

GEORGE MORGAN

Columbia 43098
YOU'RE NOT HOME YET
(Pamper Music, Inc., BMI) (2:35)
—Don Law & Frank Jones
Flip is "Tears and Roses"
(Davilene Music Inc., BMI) (2:19)
—Don Law & Frank Jones

BILL GOODWIN

VJ-Vee-Jay Records 602
THE HOUSE AT 103
(Peach Music-Sesac) (1:58)—
L. Cramer & B. Goodwin
Flip is "The Saddest Eyes"
(Peach Music) (2:35)—B. Goodwin & A. McGrady

RUBY WRIGHT

Rik Records S 126-64
DERN YA
(Tree Pub., BMI) (1:55)—Justin
Tubb-Roger Miller
Flip is "Such A Silly Notion"
(Acuff-Rose Pub., BMI) (2:09)—
Boudleaux & Felice Bryant

LEWIS PRUITT

VJ Vee Jay Records 601
THE WORST IS YET TO COME
(Yonah Music Inc., BMI) (2:27)—
L. & C. Anderson
Flip is "I'd Rather Say Goodbye"
(Than to Cry)
(Peach Music-Sesac) (2:01)—
E. Pruitt

DURWOOD HADDOCK

Eagle Records 105
WAIT TILL I GET MY HANDS
ON YOU
(Blister Music Co.) (2:10)—
D. Haddock & V. Brinson
Flip is "All The Way Down"
(Blister Music Co.) (1:53)—
D. Haddock & V. Brinson

JOHNNY AND JONIE MOSBY

Columbia 43100
STOLEN PARADISE
(Red River Songs Inc., BMI) (2:48)
—Don Law & Frank Jones
Flip is "How The Other Half
Lives"
(Jat Music Co., BMI) (2:15)—
Don Law & Frank Jones

BUCK OWENS

Capitol 5240
DON'T LET HER KNOW
(Central, BMI) (2:23)—Owens,
Owens, Rich
I DON'T CARE
(Bluebook, BMI) (2:09)—Owens

THE TILLMAN FRANKS SINGERS

Hilltop 3000
I'M SO LONESOME I COULD CRY
(Fred Rose, BMI) (2:12)—
Williams
Flip is "Hey, Good Lookin'"
(Fred Rose, BMI) (2:14)—
Williams

C & W ALBUM PICKS

KITTY WELLS

Decca DL 74554
COUNTRY MUSIC TIME

16 HOT COUNTRY INSTRUMENTALS

Starday-SLP 283
FINGERS ON FIRE

GOSPEL ALBUMS

THE STANLEY BROTHERS

King 918
THE HYMNS OF THE CROSS

QUARTET FEATURING JAMES
BLACKWOOD

CHARLES MOORE and BILL NAPIER

King 917
GRAND OLE OPRY HYMNAL

THE SUNSHINE BOYS

Nashville-Product of Starday Records NLP 2010
THE SUNSHINE BOYS AMERICA'S NO. 1 GOSPEL QUARTET

RED ELLIS and his HURON VALLEY BOYS

Starday SLP 273
OLD TIME RELIGION BLUEGRASS STYLE

16 SACRED FAMILY FAVORITES COUNTRY STYLE

Nashville-Product of Starday NLP 2003
OLDTIME RELIGION

THE BLACKWOOD BROTHERS QUARTET

RCA Victor LPM 2838
THE BLACKWOOD BROTHERS

16 SACRED & GOSPEL HITS

Nashville-Product of Starday NLP 2005
PEACE IN THE VALLEY

Breaking Big-Nationally!

Jumpin' Gene Simmons

Haunted House

#2076



THE AMERICAN LONDON GROUP

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- (✓) Select addressing to DJs at your instructions
- (✓) 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 |

ACCURATE LIST LETTER SERVICE, INC.

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PLANT: 55-07 39th Avenue, Woodside 77, N.Y.

TELEPHONE: COLUMBUS 5-8093

RADIO AND TV

Sales Menace?

By June Bundy

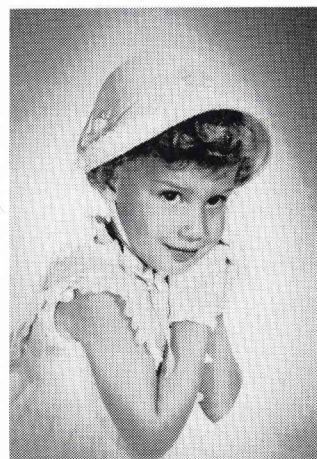


Is the battle for "exclusives" harming today's record business? The question is posed by **Charlie Murdock**, the dee-jay-operations manager of WQAM, Miami Beach, Fla. Although Murdock readily admits he has never been adverse to playing a record first in his market, the broadcaster is beginning to have serious reservations about the effect such a practice has on the record industry.

"When a station plays a record that is not available in stores," explained Murdock, "it has to have a bad effect on record sales, particularly when the record is by a foreign artist. The U.S. distributor of the foreign record doesn't really benefit, since the initial demand for the disk often slacks off sharply by the time he is able to get it into local stores. At the same time, sales on available product suffer because they are losing out on radio exposure."

latest Beatles promotion. The station bought out every seat (4500) in four theaters (three in Miami, one in Fort Lauderdale, Fla.) for a pre-release showing of the Beatles' movie "A Hard Day's Night" August 14.

AROUND THE DIAL: **Sidney Guber**, SESAC's sales manager, reports that SESAC's new eight-album package for morning men has been purchased by WNEW, New York; WMID, Atlantic City, N.J.; WKAP, Allentown, Pa.; WHUM, Reading, Pa.; WJLK, Asbury Park, N.J.; WMMW, Meriden, Conn.; and WKOX, Framingham, Mass. . . . Station WWDG, Washington, D.C., is now programming uninterrupted music each evening from 10 to 10:30 p.m. for tape recording fans. The show, believed to be the first ever programmed directly for "tapenuts," features only instrumental music, with the exception of an opening and closing announcement cautioning dialers that they cannot sell the tapes they record.



Martha Sue Murdock

Murdock was in New York City last week on a vacation visit to the World's Fair, accompanied by his wife and daughter, Martha Sue, the "youngest disk jockey in the world." (see photo.) Martha Sue has appeared regularly on her father's program since she was two.

When Murdock gets back to Florida he will complete arrangements for WQAM's

Johnny Canton who recently moved from KUDL, Kansas City, Mo., to WHAM, Rochester, N. Y., writes "I am very shocked to note that WHAM is not serviced properly by most record companies, especially the smaller companies. I believe there is no excuse because we are a 50,000 watt, clear-channel outlet and are in the process of modernizing our music policy and are in desperate need of singles service."

Another S.O.S. came in the mail from **Sammy Russell**, program director of WOLD, Marion, Va. He writes "On Saturday, June 20, an intense and very rapid fire all but destroyed WOLD. All the station's equipment was destroyed, along with the entire record library. We are working around the clock to get back on the air, but we are going to need help in rebuilding our library."

AUGUST 8, 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 | 2 | COWBOY IN THE CONTINENTAL SUIT
Marty Robbins—Columbia 43049 |
| 3 | 4 | PASSWORD
Kitty Wells—Decca 31622 |
| 4 | 5 | WHERE DOES A LITTLE TEAR COME FROM
George Jones—United Artist UA 724 |
| 5 | 3 | MEMORY #1
Webb Pierce—Decca 31617 |
| 6 | 14 | I DON'T LOVE YOU ANYMORE
Charlie Louvin—Capitol 5173 |
| 7 | 11 | I GUESS I'M CRAZY
Jim Reeves—RCA Victor 47-8383 |
| 8 | 7 | WINE, WOMEN AND SONG
Loretta Lynn—Decca 31541 |
| 9 | 10 | THE BALLAD OF IRA HAYES
Johnny Cash—Columbia 43053 |
| 10 | 13 | I LOVE TO DANCE WITH ANNIE
Ernest Ashworth—Hickory 1265 |
| 11 | ★ | TAKE MY RING OFF YOUR FINGER
Carl Smith—Columbia 43033 |
| 12 | 8 | SECOND FIDDLE
Jean Shepard—Capitol 5169 |
| 13 | 20 | HERE COMES MY BABY
Dottie West—RCA Victor 8374 |
| 14 | 17 | BE BETTER TO YOUR BABY
Ernest Tubb—Decca 31614 |
| 15 | 9 | PICK OF THE WEEK
Roy Drusky—Mercury 72265 |
| 16 | 15 | CIRCUMSTANCES
Billy Walker—Columbia 43010 |
| 17 | 16 | I'M HANGING UP THE PHONE
Carl & Pearl Butler—Columbia 43030 |

This Last
Week Week

- | | | |
|----|----|---|
| 18 | 18 | BE QUIET MIND
Ott Stephens—Reprise 0272 |
| 19 | 23 | SOMETHING I DREAMED
George Jones—United Artist 724 |
| 20 | 27 | ME
Bill Anderson—Decca 31630 |
| 21 | 21 | PUT YOUR ARMS AROUND ME
Norma Jean—RCA Victor 8328 |
| 22 | 24 | ONE IF FOR HIM, TWO IF FOR ME
David Houston—Epic 9690 |
| 23 | 6 | LOOKING FOR MORE IN '64
Jim Nesbitt—Chart 1065 |
| 24 | 36 | RHINESTONES
Faron Young—Mercury 72271 |
| 25 | 25 | I STEPPED OVER THE LINE
Hank Snow—RCA Victor 8334 |
| 26 | 26 | COTTON MILL MAN
Jim & Jesse—Epic 5-9676 |
| 27 | 28 | THE GOLD CUP
Buddy Cagle—Capitol 5154 |
| 28 | 29 | BAD NEWS
Johnny Cash—Columbia 43053 |
| 29 | 31 | THE NESTER
Lefty Frizzell—Columbia 43051 |
| 30 | 34 | MR & MRS USED TO BE
Ernest Tubb & Loretta Lynn—Decca 31643 |
| 31 | 41 | GUESS WHAT, THAT'S RIGHT, SHE'S GONE
Hank Williams Jr.—MGM 13253 |
| 32 | 32 | MY HEART SKIPS A BEAT
Buck Owens—Capitol 5136 |
| 33 | ★ | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART
Johnny Wright—Decca 31593 |

This Last
Week Week

- | | | |
|----|----|---|
| 34 | 19 | BURNING MEMORIES
Ray Price—Columbia 42971 |
| 35 | 35 | TALKING TO THE NIGHT LIGHTS
Del Reeves—Columbia 43044 |
| 36 | 37 | WEAKER MOMENTS
Ferlin Husky—Capitol 5206 |
| 37 | 22 | INVISIBLE TEARS
Ned Miller—Fabor 128 |
| 38 | 33 | THEN I'LL STOP LOVING YOU
The Wilburn Bros.—Decca 31625 |
| 39 | 40 | IMPOSSIBLE
The Wilburn Bros.—Decca 31625 |
| 40 | 49 | FT. WORTH, DALLAS OR HOUSTON
George Hamilton IV—RCA Victor 8392 |
| 41 | ★ | WORKIN' IT OUT
Lester Flatt & Earl Scruggs—Columbia 43080 |
| 42 | ★ | CHIT ATKINS, MAKE ME A STAR
Don Bowman—RCA Victor 8384 |
| 43 | ★ | SAM HILL
Claude King—Columbia 43083 |
| 44 | 44 | I'M A WALKING ADVERTISEMENT
Norma Jean—RCA Victor 8328 |
| 45 | ★ | HE WAS A FRIEND OF MINE
Bobby Bare—RCA Victor 8395 |
| 46 | 43 | SORROW ON THE ROCKS
Porter Wagoner—RCA Victor 8304 |
| 47 | 50 | ASK MARIE
Sonny James—Capitol 5197 |
| 48 | 48 | TOGETHER AGAIN
Buck Owens—Capitol 5136 |
| 49 | 30 | SLIPPIN' AROUND
George Morgan & Marlon Worth—Columbia 43020 |
| 50 | ★ | WALK TALL
Tom Tall—Chart 1085 |

BIG C&W ALBUMS

This Last
Week Week

- | | | |
|---|---|---|
| 1 | 1 | MOONLIGHT & ROSES
Jim Reeves—RCA Victor LPM/LSP 2854 |
| 2 | 3 | I WALK THE LINE
Johnny Cash—Columbia CL2169 (M); CS8990 (S) |
| 3 | 2 | MORE HANK SNOW SOUVENIRS
Hank Snow—RCA Victor LPM 2819 |
| 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 | 6 | BLUE AND LONESOME
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 | 12 | LORETTA LYNN SINGS
Decca DL 4469 (M); DL 74499 (S) |
| 9 | 9 | KITTY WELLS STORY
Kitty Wells—Decca DSD 174; KXS 7174 |
| 10 | 10 | OUR MAN IN TROUBLE
Don Bowman—RCA Victor LPM 2831 (M); LSP 2831 (S) |
| 11 | 8 | SAGINAW MICHIGAN
Lefty Frizzell—Columbia CLS CS 2169 |
| 12 | 11 | ON THE BANDSTAND
Buck Owens—Capitol T/ST 1879 |
| 13 | 13 | 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 2811 (S) |

This Last
Week Week

- | | | |
|----|----|--|
| 15 | 15 | RING OF FIRE
Johnny Cash—Columbia CL 2053 |
| 16 | 16 | STORY SONGS FOR COUNTRY FOLKS
Faron Young—Mercury MG 20896 |
| 17 | ★ | DANG ME
Roger Miller—Smash MPS 27049/FRS 67049 |
| 18 | 18 | THE BEST OF GEORGE JONES
George Jones—United Artist UAS 6289 |
| 19 | 19 | 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 |



Dateline Music City

CHARLIE LAMB

More than 1500 persons were guests of KDAV at Lubbock, Texas, July 21 on "KDAV Country Music Club Member Night." Three movies on country music personalities were shown at the Red Raider Drive-In movie, the only admission being a KDAV car sticker on the rear window and all asked to bring along as many as the car would hold. Movies starred **Ferlin Husky**, **Faron Young** and the late **Rod Brasfield**, **Sheb Wooley**, **George Hamilton** and **Johnny Cash**, plus a third feature starring Texas' own **Audie Murphie**. . . . While **Sonny James** and **Dorris** were sleeping recently a thief entered their house, emptied their pocketbooks, and . . . of all things! also took along the family ironing board. . . . WCRS in Greenwood, S.C., after 25 years of pop and classical music, has added country and gospel in the early morning hours, reports (Sheriff) **Ed Smith**. Smith sounds an SOS for records—everything—anything, but make it quick, he says. . . . Also in need of country records is DeeJay **Doug Moore** at WLSC, Lorris, S.C. To its morning and noon C&W programming, the station recently added an afternoon "Country Music Hit Parade."

A full capacity Longhorn Ranch at Dallas, Texas, gave **Kitty Wells** a stompin', pleading welcome last week, together with **Johnnie Wright**, **Bill Phillips** and the gang. Publicity rep **Joseph Kundrat** says "She don't say nothin'... She tells no jokes on stage, but brother, when she starts to sing all the honky tonk angels listen." . . .

Plug Album Tracks!

Carlos Minor, co-writer with **Harlan Howard** of "This Sad Old House," sung by **Jan Howard**, says St. Louis jocks have been giving his song a ride. Minor wonder why jocks everywhere don't plug good C&W songs in the albums as well as singles. "Sometimes they get lost in the albums," he says, "and yet they're big and strong enough to stand out on special tracks." . . . **Red Sovine** played to the largest home-coming in the history of Sesser, Ill. recently, with 8,000 joining in giving Sovine a

royal welcome. . . . **Jimmy Martin** and the **Sunny Mountain Boys** drew a record-breaking 4,000 at the recent Newmantown, Pa. Civic Fire Carnival. Martin, on his return to Nashville, cut another record for Decca to follow his current chart-rider, "I'd Rather Have America." **Barbara Martin**, Jimmy's wife, was recently appointed a colonel on the staff of Gov. **Breathitt** of Kentucky. Barbara operates the Gra-Mar Talent Agency along with **Billy Grammer**. . . . **T. Tommy Cutrer**, former Nashville deeJay and personality, who recently purchased station WJQS at Jackson, Miss., was back in town July 13-17 for the taping of the **Porter Wagoner** show. He was accompanied by his son, **Gary**. **Cutrer** was house guest of Mr. and Mrs. **Russell Sims** and **Melody**.

Musicland Saturation

The packages that Acuff-Rose Artists Corp. are sending out for August comprise probably the heaviest saturation of musicland so far this year. In the schedule which omits only two days in the month are the following artists: **Tex Ritter**, **Bob Luman**, **George Jones**, **Roy Acuff**, **Flatt & Scruggs**, **Melba Montgomery**, **Stoney Cooper** unit, **Hank Williams Jr.**, **George Hamilton IV**, **Skeeter Davis**, **Roy Orbison**, **Lonnie Wilson** band, **Ernest Ashworth**, **Mac Wiseman**, **Judy Thomas**, **Bill Carlisle**, **Bun Wilson**, **Bobby Lord**, **Tex Allen** and **Loretta Lynn**. . . . **Jimmy Key**, Key talent topper,

has announced the signing of **Billy Walker**, Grand Ole Opry artist and Columbia recording star, to a long term management agreement. . . . **Earl Rothgeb** at P.O. Box 208, Luray, Va., has the following records available to deejays for the asking: "My Own" by **Johnny Foster**, "Meet Me Tonight on the Outside of Town" by **Jim Howard**, "Bitter Is This Heart of Mine" by **Wayne** and **Floyd**. . . .

Thompson Plays East

Hank Thompson will make one of his rare East Coast PA's starting Aug. 26 where he's booked at Woodstock, Va. by **Buddy Allen** of Mt. Jackson's WSIG. . . . **Ray Nicklay**, PD at KRSD, Rapid City, S.D., a 24-hour C&W station, says he lacks many of the new C&W records and will spin those mailed in. . . . Acts appearing recently at the Matador Room of the Burena Vista Hotel at Safford, Ariz. included **Patsy Montana**, **Bobby Barnett**, **Roy Clark**, **Wanda Jackson**, **Mike Lane**, **Devvy Davenport**, **Earl Scott**, **Georgie Riddle**, **Johnny Western**, **Lonzo** and **Oscar** and **Jim Boyd**. . . .

Tompall Glaser, who was the recent victim of a car thief, was victimized again. A prowler lifted his wallet while he was on stage in Panama City, Fla. Glaser said the wallet contained his driver's license, credit cards, etc., but no money! How's that again? . . . **Cecil L. Boykin**, after four years away from the mike during which period he taught school, has returned to the

C&W spin table at KOYN, Billings, Mont. His recent Starday release, "Gonna Get On The Riverboat" backed with "She Walked Away," was a recent pick-hit of the week on five radio stations. . . . Any jocks who haven't received a copy of **Ernest Ashworth's** new "I Love to Dance With Annie" can get one by writing to him at 230 Blackman road, Nashville. . . . **Tom Glenn** is new PD at WJLE radio at Smithville, Tenn., serving the Nashville area. He wants records. . . . **Sam Short Jr.**, president of the country label, Del-Ray, offers the new **Billy Wallace** deck, "The Sycamore Tree" backed with "Honky Tonk Row" plus "The Love I Once Knew Will Never Return" by **Howard Vokes**. A number of Wallace's writings have become hits and been recorded by Grand Ole Opry stars. . . . Western star **Rex Allen**, playing at Denver, took two days off to fly back to Los Angeles to do radio and TV commercials for McCulloch saws, before resuming his tour at the Emerald Empire roundup in Eugene, Ore.

WTID Anniversary

Margie Singleton spotlighted an array of top talent at Norfolk, Va. Aug. 1 celebrating Station WTID's first anniversary as an all country outlet. At an all afternoon and evening show from one of the area's largest mobile home lots, admission was free and the show was broadcast live. Supporting **Margie** were WTID's **Gus Thomas** and his band, The The Carolina Buddies, Salem Records artists, and others. WTID's PD, **John Eustace**, pleads for gospel albums to be addressed to him, P.O. Box 375, Newport News, Va.

WCMS Aids Charities

All proceeds from the Aug. 23 country show on Norfolk's WCMS Radio Ranch will go to the charities supported by the Norfolk, Portsmouth and Virginia Beach Kiwanis Club, it was announced by **George A. Crump**, producer and WCMS president. Featured performers will be **Johnny Cash**, **The Statler Brothers**, **June Carter**, with **Don Reno**, **Red Smiley** and the Tennessee Cut-ups. Emcee chores will be handled

HOT HIT SINGLES

THE CONSOLERS

"Waiting For My Child"

Nashboro 800

LIGHTNIN' SLIM

"She's My Crazy Little Baby"

Excello 2252

LONESOME SUNDOWN

"Please Be On That 5:19"

Excello 2254

NASHBORO Records

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

by (Carolina) **Charlie Wiggs**, "Hopalong" **Joe Hoppel**, **Jesse Travers** and (Sheriff) **Tex Davis**.

William H. (Bill) Hamby has joined Nashville's WSIX radio bringing his program, "The House of Hamby" to the 5 a.m. to 9 a.m. slot. Hamby, a native Nashvillian, started in radio, with WKBM, Columbia, Tenn. At one time he managed WDXN in Clarks-ville, Tenn. and was formerly a top rated deejay in Dayton, Ohio. Hamby appeared regularly on WLW-TV's Midwest-ern Hayride (Cincinnati) for two years.

Benefit For Billy Powers

NASHVILLE

Some of Nashville's top musicians played a benefit show recently at Dickson, Tenn. for Billy Powers who has worked for the Flatt & Scruggs team, and who was injured at Dick-son last April and has since been paralyzed from the waist down.

The Moose Lodge of Dickson helped promote the show and a Dickson funeral home trans-ported Powers on a stretcher to the stadium where he watched and heard his friends perform. Proceeds totalled \$4,534. Those donating their time and services included Roy Acuff and his Smoky Mountain Boys and Girls, Ralph Emory, Charlie Louvin, String-bean, Bobby Lord, Teddy and Doyle Wilburn, Harold Morris-son and Don Helms, Earl Scott, Georgie Riddle, Wilma Lee and Stony Cooper, Gwen and Jerry Collins, Grandpa Jones, Sarie and Sallie and Flatt & Scruggs.



Reeve's English Hit

NASHVILLE

Jim Reeves, packing last week for a two months tour of the western and northern states, along with his Blue Boys, received news from Eng-land that his new single re-leased in that country (RCA, British) "I Won't Forget You" penned by Harlan Howard,

was in the top five of 50 list-ings. It looks like a repeat performance of "I Love You Because" which is still in the British charts and for which Reeves received a silver rec-ord, signifying the sale of 250,000. This would bring a total of 14 gold and silver records to the Reeves collec-tion. In his upcoming tour Reeves will play Texas, New Mexico, Arizona, Colorado, British Columbia, Maryland and Pennsylvania.



Smokey Rogers Tours Far East

Smokey Rogers of Kountry KSON, San Diego, recently left on a three months tour of the Far East, including Malaya, Okinawa, the Philip-pines, Hong Kong and Japan. Rogers has appeared in over 50 movies and in most top ballrooms. A highlight of the Rogers tours will be the pres-entation of a scroll from San Diego Mayor Frank Curran to the mayor of Yokohama. The banjo-pickin' KSON artist-dee-jay is a native of McMinnville, Tenn.

CMA Toronto Meet

The third quarterly meeting of the CMA Officers and Directors will be held on August 6 and 7 at the Inn On The Park, in Toronto, Ontario.

In connection with the meet-ing, CMA will present a pro-gram of Country Music to the Canadian Radio and Television Executives Club at the Park Plaza Hotel on Thursday, August 6. Connie B. Gay, CMA Director, will be the guest speaker. Appearing on the en-tertainment portion of the pro-gram will be Columbia Record-ing star, Carl Smith, CHCH-TV's Bill Long and his band and Maurice Bolyer, one of Canada's foremost instru-mentalists. Arrangements for the show were made by CMA Secretary, Lucky Moeller of Denny-Moeller Talent Agency and CMA member Syd Banks of Syd Banks Television Ltd., Toronto.

Better than 85% attendance is expected for the full two-day meeting. A heavy agenda, in-cluding such important items as the Country Music Hall of Fame and Museum Building Fund, Nominations for next year's Directors, National Country Music Month, CMA's Sixth Anniversary Banquet and Dance, has been planned. This is slated to be one of the most important meetings in CMA's history.

Other activities are being planned by the Canadian Com-mittee which is made up of Wm. Harold Moon of BMI Canada and Bob Pampe of Columbia Records of Canada, both of Toronto.

THE DAILY NEWS
EXTRA!
HITSVILLE STRIKES AGAIN
"You Don't Know Baby"
THE PACETTES
A HIT EVERYWHERE! Regina 306

Breaking Big:
Baltimore-Phila.-Washington, D. C.

Many thanks to MANNY GOLDBERG, Mangold Dist. Co., for again "breaking" another hit for REGINA in the Baltimore, Washington, Richmond and Norfolk areas.

Morton C. Hillman, (S.M.)

The "WRIGHT" ANSWER!
(to Roger Miller's Dang Me)



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by

RUBY WRIGHT

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BILLBOARD Programming Special
RECORD WORLD Pick
Call your RIC Distributor NOW!

WATCH FOR JAN SHE'S CHARTBOUND!



BOYD RECORDS

NEWEST SMASH RELEASE

**"BE GOOD
BE GOOD"**

b/w

**"IS A RED
BIRD RED"**

JAN LAWHON

BB #134

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Oklahoma City 12, Okla.
D.J.'s: Send for Sample Records

Breaking

**"I'm That
Fool"**

by

Perk Williams

A-7302

Allstar Records

1110 Washington Street
South Houston, Texas

Millie arrives



Murray "The K" returned to Kennedy Airport last week—to present visiting Millie Small with lollipops large and small. At right, Millie makes other new friends.

REN GREVATT

It was a big 24 hours for 16-year-old Jamaican uncrowned queen of the ska beat, Millie Small. The Smash Records artist arrived here on a fleeting first visit to America Monday afternoon (27) to be feted by Smash for her hit "My Boy Lollipop."

WINS' Murray "The K" Kaufman, now recognized as the champion of all artists with British ties, was on hand at Kennedy Airport to present Millie with a huge lollipop corsage and "the world's biggest lollipop," an eight foot tall, four foot wide monster. Beyond this several hundred fans plus some indulgent police were on hand, most of whom asked for autographs.

Later, Millie was limo'd to the RCA

Building's famous Rainbow Room for the Smash cocktail reception. On hand were TV news men who got the petite singer to demonstrate the ska dance, another topnotch publicity break.

Early Tuesday, hard-working Smash Records publicist, Eva Dolin, squired Millie and a flock of fans to Macy's department store, where the youngster picked herself out a half dozen Stateside dresses. Gloria Stavers of "16" Magazine was on hand to do a photo spread of the event.

Finally, on Tuesday, Millie made her way back to Kennedy Airport for a flight to Kingston, where she was to tape an hour long TV special, "Millie in Jamaica," for British airing next October, and later

viewing here in the U.S. Upon her arrival in Kingston, cabled reports said, she was whisked off by the Governor to a reception at Government House and other official festivities.

Meanwhile, it was learned that August 12 has been proclaimed Millie Small Day at the New York World's Fair. Millie will be back in New York for three days (11-13) at the time. Then it's back to Ireland and Britain for additional dates (including an Ed Sullivan show taping) and back to America again to appear in Murray Kaufman's big Labor Day Brooklyn Fox show September 4 to 13. On the same bill: Dusty Springfield and the Searchers.

It's been a busy time for Millie.



At left, Smash's Shelby Singleton (left) and MB's Ren Grevatt (right) greet Millie Small. At right, Millie does the ska for the TV news corps.

IN THE TRADE

Grade Buys Davison

LONDON

The Grade Organization, which is expected to offer shares to the public soon, has bought the Harold Davison agency. Grade Organization chief Leslie Grade already controlled the Davison Agency, having bought just over half the shares last year. The Grade Organization is believed to have paid about \$750,000 for the remaining shares, held by Davison, who started his agency 14 years ago. The Davison agency handles Frank Sinatra, Judy Garland and several older American stars in this country. Recently it has been building its teenage artist side with the Dave Clark Five, the Applejacks and other hit record stars. Davison will become managing director of his agency which will be made a division of the Organization.

The Grade Organization is already a powerful agency handling Cliff Richard, Frank Ifield and many other top stars. Until Brian Epstein's NEMS company burst on the scene with the Beatles, Billy J. Kramer, and Gerry and the Pacemakers, the Grade Organization's supremacy was completely unchallenged.

The Grade Organization is expected to offer shares on the London stock exchange soon. The share value will probably show the company to be worth at least \$6,000,000. Leslie Grade also has interests in films and other branches of entertainment. His brother Lew Grade is the boss of Associated Television, the powerful commercial TV contractor which screens such top programs as "Sunday Night At The London Palladium." A third brother is Bernard Delfont, who runs a powerful theatrical agency and impresario business.

RCA's British Kick

LONDON

RCA-Victor is to set up its own a. and r. department in London to wax British talent this fall. This month RCA recording executives are expected here to plan the forthcoming set-up, and recording should begin by the end of September. The RCA a. and r. department will have its headquarters in Decca's Thames-side office block in London.

Meanwhile Ted Taylor, general manager of General Artists is quitting to become Oriole's a. and r. man. Oriole, Britain's leading indie, lost its previous recording manager John Schroeder to Pye. Unconfirmed reports that Oriole and CBS will form a major company here next year continue. If the project materializes (and there is plenty of reason to believe it will) an announcement is not expected until nearer the expiry of CBS current deal with Philips, which runs until next spring.

Darin-Melcher Tie

Terry Melcher has been named director of independent production for T. M. Music, according to Bobby Darin, head of the publishing and producing operation.

Melcher, who is the son of screen star, Doris Day, has become increasingly hot on the coast as a record producer, having developed the Rip Chords (Columbia) into a top hit group. Other successes to his credit include production last year and this with Frankie Laine, Bruce and Terry and Miss Day herself.

Melcher will work out of Darin's T. M. west coast office and will shortly cut the Osmond Brothers (of NBC-TV's Andy Williams Show) for MGM Records. A number of other assignments are also in the wind, said Darin. T. M.'s staff has grown from four, 15 months ago, to its present 19.

Clark-Ross Link

If young people are big in the entertainment business, the betting is they'll get even bigger, thanks to a new joining of forces last week. The move came as Rosalind Ross, attractive 17-year veteran of the agency business (GAC, William Morris) left her post of director of the young artist's department at the latter agency, to become director of Dick Clark Enterprises.

Clark, whose views on the importance of the youth market, are well known, plans major new moves from his Capitol Tower offices in Hollywood in the direction of producing tours, TV packages and

feature length movie productions, all emphasizing young talent, and Roz Ross is expected to be the sparkplug in all these areas. She will move to the Coast, but is expected to maintain an office in New York as well. Her replacement at the Morris office has not been named at press time.

Folk Art Label Bows

Folk Art Records, a new label located in Mt. Vernon, N. Y. debuted recently with a pair of unusual LP's. One features an album with the late Huddie Ledbetter, or Leadbelly, singing some of his classic blues, and with a copy of his death certificate emblazoned on the cover. The other release is called "God Made The Blues," and features the emotional item "How Long Have You Been."

Label will specialize in folk items, and has on its agenda LP's by Ed McCurdy, Lightnin' Hopkins, Jessie Fuller, Mojo's Folk Blues Quartette, and Dez King.

Ric Album Release

Ric Records, the new firm headed by Joe Csida, issued its first albums last week. The release consisted of nine LP's, including sets by newcomers Linda Mason, The Four Amigos, and The Catalinas. Football star Roosevelt Grier is heard on a rock set, and cleffer Alex Zanetis is heard singing some of his own new material. Other sets feature oldtime movie star Pat O'Brien singing and telling stories; an album of naughty songs and stories, by Peter and Penelope Poof, an album with the late Billie Holiday singing at Storyville in Boston, and an LP featuring sixteen little known tunes by Rodgers and Hart.

The sets released, executives of Ric will hit the road starting August 11 to meet with distributors throughout the country and push the nine LP's. Csida, Frank Poole, Lester Vanadore, Bernie Lawrence George Novak and Bert Loob will make the trips.

Jay-Gee Wins Suit

A written contract is better to have than an oral one — that's the conclusion that can be drawn from the injunction secured last week by Jay-Gee Records against Colonial Recording Company and Quaker City Record Distributing Company. Both Jay-Gee — on its Josie label, and Colonial — its Tamara label, had issued recordings of "Last Kiss" and "That's How Much I Love You" by J. Frank Wilson and The Cavaliers. Jay-Gee filed suit for an injunction in the Court of Common pleas in Philadelphia, and secured a preliminary injunction from Judge Gerald Gleason when it was found Jay-Gee had a written contract for the master, and Colonial an oral one. A consent Final Decree was issued pursuant to a settlement between Jay-Gee and Colonial under which "Last Kiss" will only be issued on Josie.

Letters To The Editor

Gentlemen:

I am a publisher member of BMI. I must be an honorary member as I never see any cash. I also send out records to distributors who never pay for them.

I would be happy for some record company to take men on as a writer, even some record company to say they would listen to my demos.

I guess you are a small company too and you have your own headaches, so don't bother about mine.

Sincerely,
Frank Buck,
Frank Records
Cooperstown, N. Y.

P.S. Enclosed please find a record, "The Walker" with good comments from deejays.

Ed. note: Keep plugging. A lot of guys who started small made it big.

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