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MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 13

"My Fair Lady" Returns

Focus On Classics: Leonard Bernstein

Rolling Stones: the rebels arrive

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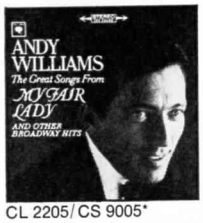

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REVIEW OF THE WEEK

Dot Club Starts

Dot Records, one of the few record club holdouts left among the larger record labels (Decca is another) starts its own record club next week (November 2). Dot chief Randy Wood stated two years ago that he felt record clubs harmed dealer business, but that clubs had become such an important part of the record business that his firm would probably be forced into starting a club.

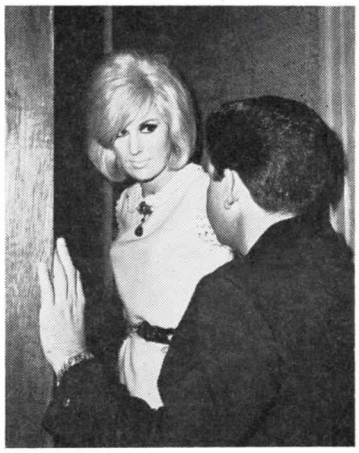
Wood is setting up safeguards so that dealers will not be too upset about Dot's entry into the club business. No merchandise will be released to the Dot Club until it has been exposed on the dealer level for at least 90 days. The club will offer new members six free LP's with one purchased at retail price. The member will then have to buy six albums over a 12 month period.

According to the Dot president the club is expected to provide a 300 per cent increase in catalog movement because of the availability of all merchandise. Dot has about 600 titles in its catalog.

Wood has had a lot of mail-order experience. He founded Randy's Record Shop in Gallatin, Tenn., one of the largest mail-order record shops in the world.

Clark Tour Set

The Dick Clark tour, which starts on November 13, is 100 per cent booked. Tour, stars Johnny Tilletson, the Drifters, the Supremes, The Velvelettes, Dee Dee Sharp, the Crystals, Brian Hyland, Bobby Freeman, Lou Christie, George McCannon III, Mike Clifford, Jimmy Ford, The Hondells, Little Al Guitar, and Sonny Knight. The Dick Clark Caravan of Stars will play New Haven, Conn. Nov. 13, then will play Worcester, Mass. (14); Johnstown, Pa. (15); Springfield, Ill. (17); Bowling Green, Ky. (18); Muncie, Ind. (19); Erie, Pa. (24); Pittsburgh (26); Parkersburg, W. Va. (26); Dayton, Ohio (27); Charleston, W. Va. (28); Beckley, W. Va. (29); Richmond (Dec. 1); Huntington, W. Va. (Dec. 2); Greensboro, N. C. (3); Virginia Beach, Va. (4); Greenville, Tenn. (5); Chatanooga, Tenn. (6)



DUSTY'S HERE: Dusty Springfield talks to her recording chief at Mercury Records, Shelby Singleton, during recording sessions while in the U.S.A. for a personal appearance tour.

"Topkapi" Promotion

A full scale of "Topkapi" music promotion gets underway this week as the film goes into national release. Album and singles on the music from the film will spark the drive. The score for the film was penned by Manos Hadjidakis, writer of "Never On Sunday," and other movie themes. The track of the score will be released this week by United Artists Records.

Mainstream Releases

New Releases on Bob Shad's Mainstream label include sets by Carmen McRae, Maynard Ferguson, Sylvia Copeland, Gene Ludwig, and Juggy and His Band, plus sets from the Commodore archives featuring Pee Wee Russell, Eddie Condon, Stan Getz, and Billie Holiday. Shad, Phil Picone and Juggy Gayles showed the line to distributors at sales meets in various parts of the country.

DCP Program

DCP Records, the Don Costa label distributed by United Artists Records, showed its new fall product at a two day UA distributor conclave at New York's Hotel Americana last week. Sets included a new album with Don Costa, another with Little Anthony and the Imperials, and others with Kathy Keegan, the Gallows Singers, and Gary Chester.

Fiedler-Hirt Again

Lots of things were happening in New Orleans last week on the musical front, but the wildest was the re-uniting of two RCA Victor stars, Maestro Arthur Fiedler and trumpeter Al Hirt. The place where the two met again was in Al Hirt's New Orleans night club, which Fiedler visited to pay back Hirt for his performance with the Boston Pops last summer. Scores of eager music lovers jammed the club to watch Fiedler lead the Hirt ensemble, on Wednesday night (21), which burst into a classical piece to honor the maestro. For everyone attending—it was a ball.

ABC Christmas LP's

ABC Paramount is leading off its Christmas merchandise with two new LP's, one by the Les Djinns Singers with the Christmas Bell Ringers, and the other by the Franciscan Brothers. Firm also has three catalog items available, one by Hank Sylvern on argan, another by the Frank Raye Singers, and an album of Polish Christmas Carols with the Ted Maksymowics Orchestra.

Reprise Rush LP's

Reprise Records is rushing four LP's out to market next week because of their timeliness. They include a new set by Dean Martin with the title of his current smash, "The Door Is Still Open To My Heart." Another hot one is Keely Smith's new LP "The Lennon-McCartney Song Book." Firm is also releasing an album of the current Broadway comedy called "The Committee." The fourth album is Duke Ellington's jazz interpretation of the score from "Mary Poppins."

NOW ON DECCA: Milton Rackmil, president of Decca Records beams happily over the signing of the Kingston Trio to the label. They are, from left to right: Nick Reynolds, John Stewart, and Bob Shane.

Hawthorne Leaves KFWB

Jim Hawthorne, vice president and national program manager for Crowell-Collier stations KFWB (Los Angeles), KEWB (Oakland, Calif.), and KDWB (St. Paul), has resigned to join Sherman Grinberg Productions. Grinberg Productions, which Hawthorne joins as a vice president, is a division of Filmrite Associates in Hollywood. Hawthorne will be a producer-writer-director, and is assigned to the TV series "Survival." He will also work on TV commercials.

BRITAIN'S TOP 20

Courtesy Melody Maker, London

1 OH, PRETTY WOMAN — Roy Orbison—London
2 WHERE DID OUR LOVE GO? — Supremes—Stateside
3 I'M INTO SOMETHING GOOD — Herman's Hermits—Columbia
4 THE WEDDING — Julie Rogers—Mercury
5 WHEN YOU WALK IN THE ROOM — Searchers—Pye
6 RAG DOLL — Four Seasons—Philips
7 I WOULDN'T TRADE YOU FOR THE WORLD — Bachelors—Decca
8 I'M CRYING — Animals—Columbia
9 (THERE'S ALWAYS SOMETHING THERE TO REMIND ME — Sandie Shaw—Pye
10 WE'RE THROUGH — Hollies—Parlophone
11 WALK AWAY — Matt Monro—Parlophone
12 I WON'T FORGET YOU — Jim Reeves—RCA
13 EVERYBODY LOVES SOMEBODY — Dean Martin—Reprise
14 TOGETHER — P. J. Proby—Decca
15 HOW SOON — Henry Mancini—RCA
16 THE TWELFTH OF NEVER — Cliff Richard—Columbia
17 BREAD AND BUTTER — Newbeats—Hickory
18 AS TEARS GO BY — Marianne Faithful—Decca
19 I LOVE YOU BECAUSE — Jim Reeves—RCA
20 YOU REALLY GOT ME — Kinks—Pye

Cole Porter Dies

Cole Porter died last week (16) at the age of 72, after a kidney operation. For almost 35 years he had turned out hit song after hit song, for Broadway shows and movies. He wrote both words and music, and his songs were marked with such an individual stamp that they came to represent a whole style of pop music.

He started writing songs when he was in his teens, although his father and grandfather had sent him to Yale to study law. He soon switched to music. At Yale he wrote two famous college songs "Eli Yale," and "Yale's Bulldog Song." In the early 1920's, he contributed songs to two New York revues, "Hitchy-Koo; and "Greenwich Village Follies." It was 1928 before he wrote commercial songs again, and then he had a hit in "Let's Do It," from the show "Paris."

After that he made songwriting his career. His songs from then on for Broadway shows included "You Do Something To Me," ("Fifty Million Frenchmen"); "What Is This Thing Called Love," ("Wake Up and Dream"); "Love For Sale," ("The New Yorkers"); "Night And Day," ("The Gay Divorcee"); "You're The Top," "I Get A Kick Out Of You," ("Anything Goes"); "Begin The Beguine," "Just One Of Those Things," ("Jubilee"); "It's Delovely," "Down In The Depths On the 90th Floor" ("Red, Hot, & Blue"); "My Heart Belongs To Daddy," ("Leave It To Me"); "Friendship," ("DuBarry Was A Lady"); "Let's Be Buddies," ("Panama Hattie"); "Melody In 4F," ("Let's Face It"); "Something For The Boys," ("Something For The Boys"); "I Love You," ("Mexican Hayride"); "Too Darn Hot," "Always True To You In My Fashion," "So In Love" ("Kiss Me Kate"); "From This Moment On" ("Out Of This World"); "I Love Paris," ("Can-Can"); and "All Of You," ("Silk Stockings").

Porter's film tunes were also smashes. They included such great hits as "I've Got You Under My Skin," "Easy To Love," ("Born To Dance"); "Rosalie" and "In The Still Of The Night," ("Rosalie"); "I Concentrate on You," ("Broadway Melody of 1940").

VISITORS: Les Surfs, hot European vocal group (from Madagascar), arrive in the States for recording sessions at RCA Victor Studios in New York, plus TV appearances and press interviews. From left to right: Nicole, Monique, and Dave; and back row: Coco, Pat and Rocky.

AWARD WINNER: Norman Adler, Executive Vice President of Columbia Records receives "Maker of the Microphone" Award for 1964 on behalf of Goddard Lieberson, President of Columbia Records, from Oliver Berliner.

Letters to the Editor

Record Gripe

Dear Sir:

Our station subscribes to Music Business and I find it very informative. I have a gripe and I hope you can publish it.

It seems when a D. J. works at a big radio station and makes a big name for himself, the record distributors send all of the top hits to him first. I am a D.J. at a 1000 watt station and it seems as though promotion men forget about small stations and their D.J.'s. I think that record distributors forget that most of the small guys sooner or later get to the big stations.

We receive most of our top 45's from the distributors in Philadelphia and I must say they are doing a very poor job. I have a top 40 show every afternoon—and I ask you, how can I play the top sounds if I don't have them to play?

Yours for WISL
Tom Kutza,
Music Director
WISL, Shamokin, Pa.

Ed. note—You can't Tom. We hope that those Philadelphia distributors get on the ball before you get to a big station.

Happy Subscriber

Dear Sirs:

The best thing that I ever did was to subscribe to the greatest music magazine there is – Music Business. I am a steady and faithful reader and after reading your fab magazine I can honestly say I would rather fight than switch.

I enjoy reading the articles that you have about the Beatles, the Animals and all the other top British groups. I was also very glad to hear that in your October 31 issue you are going to have an interview with the fab and gear "Rolling Stones."

In your future upcoming issues are you planning any articles on the Searchers, and Peter and Gordon? I sure hope the answer is yes because I think they are boss (sharp, etc.) too!

Very Sincerely yours,
Diana Maxwell,
Terre Haute, Ind.

Ed. note: This is your issue Diana, the story about the Rolling Stones is inside. We will have articles on The Searchers soon, and we'll also have one on Peter & Gordon when they return to the U.S. for another tour.

The Searchers

Dear Mr. Rolontz:

I enjoy your magazine very much and I never miss an issue.

There is one thing though that I would like to mention. In your October 3rd issue you stated that the Searchers had only one album, when in truth they have three. One on the Mercury label, "Hear, Hear," and two on the Kapp label, "Meet The Searchers," and "This Is Us." I hope you will correct this.

Sincerely,
Loretta Phillips,
Whitestone, New York

Ed. note: We were referring only to the albums on the chart at that time Loretta, and at that time the Searchers had one, "This Is Us." Our editors are required to know the exact number (and title) of all albums issued by British acts in America.

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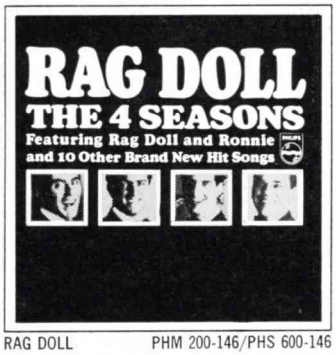

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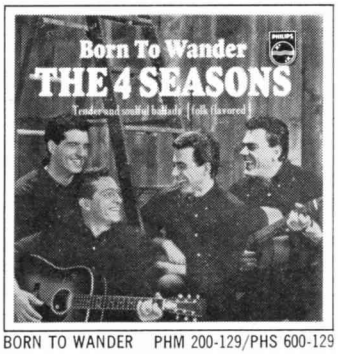

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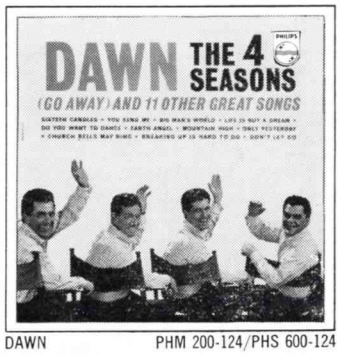

DAWN PHM 200-124/PHS 600-124

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Audrey Hepburn—the latest "Fair Lady"

"My Fair Lady" Returns

Movie version of the world-famous Broadway musical stirs renewed activity among record companies with many new and re-issued versions of the score now available

The beginnings. It all started eight and a half years ago, on March 15, 1956. It was then that a Broadway songwriting team who had become known for two widely-acclaimed musical theater efforts, "Brigadoon" and "Paint Your Wagon," really hit paydirt. Their adaptation of George Bernard Shaw's "Pygmalion," was known musically as "My Fair Lady" and this magnificent Broadway blend of the commercial and the artistic is still setting records.

It is quite likely that even in their wildest enthusiasm of having given birth to something that looked and sounded good, composers Alan Jay Lerner and Frederic Loewe couldn't have visualized the full, long-term impact of their creation, in terms of both live performance and records.

The show has taken its place among the most performed, most recorded, largest grossing, and most praised Broadway musicals of all time. It is doubtful if any other show will surpass its records for a long time to come.

New enthusiasm. Last Wednesday (21) a brand new tide of enthusiasm for "My Fair Lady" got underway as the long-awaited, highly-publicised motion picture version of the show, starring Audrey Hepburn and Rex Harrison, premiered on Broadway. It's likely to be around for a long, long time.

The Broadway version itself was around for quite a spell, a record 2,717 performances stretching across more than six years and winding up its run on September 29, 1962. The original Broadway version grossed well over $20,000,000 and road companies and little theater groups throughout the nation have made it one of their favorites, which accounts for a steady stream of additional annual revenues.

Fairest on disc. In the world of the disc, "My Fair Lady" has shone particularly brightly, setting a raft of records along the way, and turning out to be the most recorded of modern Broadway show scores, and without question, the biggest selling of all-time.

The Columbia Records original cast version has sold over 5,000,000 copies since

it was first released, a record in itself. For record tradesters in the years to come, that Columbia cast album came to be known as a sort of informal barometer of good times at the record counter. When times were bad, many would look back fondly saying, "All we need to get them back to the stores is another 'My Fair Lady' LP." Such was the stuff of which this phenomenon was made.

Still more albums. This was only the beginning, for the cast album, and for the show score on record. Three years later, in 1959, Columbia recorded the show all over again in London, in stereo, with the identical cast. Later that year it was cut again—in Spanish—to coincide with a production in Mexico City. This package has now sold more than 200,000. Included in the firm's fall release schedule this year are versions in Italian and Hebrew, to coincide with productions in Italy and Israel. No plans have been announced yet for a Russian album but the show was performed by an American troupe in Moscow and a Russian recording is thus deemed not impossible.

CBS backed show. The tale of how "My Fair Lady" managed to get into production in the first place is now a well-known disk industry legend. When plans for the show were jelled to the point of seeking financing, support was not readily forthcoming. Columbia Records president, Goddard Lieberson, was so convinced of the power of the show and its score, that he persuaded the record company's parent firm, the Columbia Broadcasting System, to underwrite the complete cost. The validity of the decision has been upheld ever since.

Now Columbia kicks off yet a new "My Fair Lady" property, the motion picture soundtrack version. During the past summer, the firm put its pressing plants to work building up an advance supply of albums to meet the anticipated initial demand. This too proved a wise move. In the two weeks since its release, dealer orders have surpassed 300,000.

Could pass original. Only once before has the same company had both an original cast recording and a soundtrack version of the same show. That was "West Side Story," and the lucky firm was again Columbia Records. In this case the soundtrack eventually outstripped the cast album in sales almost two to one. If that happens with "My Fair Lady," and Columbia people feel there's a good chance it will, it means a potential 10,000,000 sale.

Meanwhile, the firm is enjoying a revitalized interest in the original cast LP. Reports are that it has maintained a fairly steady 5,000 a week sales pace. Now, with the impact of the picture and the promotion behind the new soundtrack, the original cast has picked up 100 percent to a rate of 10,000 a week.

New Previn version. Highlighting the flexibility of the score is the successful Andre Previn, Shelly Manne jazz version on Contemporary which came out in the late fifties. This led eventually to Previn's being hired as musical director of the "Fair Lady" picture, and he has now come out with a new jazz treatment of the score on Columbia. Meanwhile, Shelly Manne has come out with his own new version on Capitol, employing jazz singers, Jack Sheldon and Irene Kral.

Capitol in, fact, appears to be the most closely involved label of the moment with the score, aside from Columbia. The firm's recent Nat King Cole album of "Fair Lady" songs was an immediate winner and has been on the charts for a number of weeks. In addition, Capitol has a rock roll version in a new set by the Gallants.

Other jazz LP's. Again on the jazz front, there are at least two other new LP's that figure to get a good bit of attention. One is by pianist Oscar Peterson on Verve; the other on ABC-Paramount's Impulse jazz line, called "My Fair Lady Loves Jazz," with the Billy Taylor Trio, Quincy Jones, Don Elliot and Gerry Mulligan.

United Artists has rolled up its biggest guns for this score as well, with an album by Ferrante and Teicher. It's been out about six weeks and reports are that it has hit 100,000 already. Warner Brothers released an album treatment by the Kirby Stone Four last month.

Latin version too. Roulette has come up with two distinct approaches. With its Tito Puente version (he's usually on the Tico label but moves to Roulette for this because of the expected pop appeal) the firm has the maestro giving a different Latin rhythm treatment to each of the songs in the score. Also on Roulette is a Johnny Richards jazz arrangement of the score, "My Fair Lady My Way." It's a big band set much in the vein of the score done by Richards for Stan Kenton's big band jazz album on the "West Side Story" score.

Kapp Records is coming up with Don Baker at the Conn organ, featuring songs from "My Fair Lady." London has a Phase Four album with Stanley Black and the London Festival Orchestra that has proved so popular that a monaural version has also been released. Getting featured billing is the "My Fair Lady Suite," and the firm is now employing a special sticker on the front cover, mentioning in particular, the "Fair Lady" material.

Kapp's Four Corners subsidiary label will also have a new album of "My Fair Lady" music by an instrumental group known as the All-Stars.

Classical to polka. All told, at least three dozen labels have issued versions of the "My Fair Lady" music since the show first opened in 1956. These run the gamut in style from mood approaches, to classical, to jazz, to Latin, polka, rock and roll, and dancing. Many of these firms have since dropped by the wayside, but the current list is mighty impressive. The buyer can find selections on RCA Victor (Melachrino Strings); United Artists, Warner Brothers, Capitol, Miller International, Kapp, Everest, Liberty (London Festival Orchestra); High Fidelity, Four Corners, Grand Award (Enoch Light's Orchestra); Savoy, Mercury (Richard Hayman); MGM, Verve and Roulette.

Victor and Capitol both have four albums in their "My Fair Lady" catalog, but Columbia is far and away the leader with an even dozen albums. In addition to their original cast and soundtrack sets, the new Andy Williams album which features six songs from the score (including his single version of "On the Street Where You Live") and which carries the show's title on the cover, is regarded as another big property. In addition to this and the Previn package, there's a Harmony, low-priced re-release of an earlier Columbia Sammy Kaye "Fair Lady" LP.

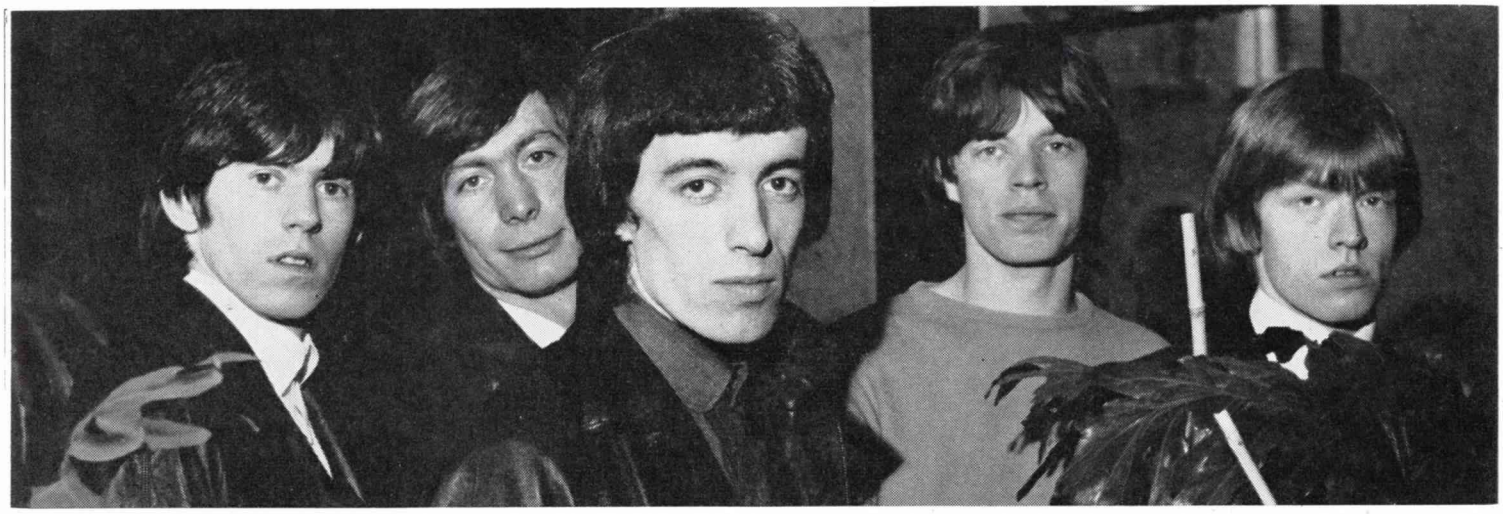
As the show opens in selected markets across the country (a West Coast opening was set for October 28) and gradually in all areas, the betting is that dealers and racks will enjoy a mightier Christmas sale than ever, thanks in no small measure to the magic touch of Lerner and Loewe's "My Fair Lady."

REN GREVATT

Rolling Stones:

the rebels arrive

The image the group created here last spring appears to be paying off on their current tour, which could be the biggest invasion since the Beatles



The Stones are here! The five long haired, boot-footed, leather-jacketed beats were scheduled to arrive in New York on Friday (October 23), for their second American stomp, which promises to be a gash of a bash, kicking off with two SRO performances at the New York Academy of Music on October 24.

According to the Rolling Stones their last tour here in the spring was a disaster. The one bright spark which saved them from an almost total washout on the tour circuit was their final, chaotic New York, Carnegie Hall scene, which resulted in the hall being banned to other beat groups and an eleventh hour triumph for the boys.

Happy promoters. There are several happy promoters on the current Stones tour—and very few empty seats. The five rebels have arrived. They've done it the hard way, without a great big smash record and with only the one redeeming factor from their last tour. Their image, and the impression they left behind on their previous trip is one of belligerence and rebelliousness. They didn't achieve their desire to conquer the entire American market, but they passed judgement too quickly. The sum total of their previous tour and its publicity has meant big box office on their current swing across the country.

Before the five Rolling Stones—Mick Jagger, Brian Jones, Keith Richard, Charlie Watts and Bill Wyman—arrived, publicity, promotion and general arrangements had reached pandemonium, stage 1. GAC, London Records and publicist Connie de Nave had been besieged with limitless phone calls and letters, asking for press interviews, personal interviews and any other contact with the boys.

Big magazine coverage. Nearly every fan magazine in the country (and some of the slicks too), woke up to the fact that the Rolling Stones were coming and planned six or eight page spreads on the boys both in color and black and white. Other press interviews and photo sessions have been set up across the country, including one which was skedded at the New York Astor Hotel immediately after their arrival Friday. At presstime, it was also hoped that a complete photo session could be arranged during rehearsals for the Ed Sullivan Show Sunday (25).

Because of the ban on arrival receptions at Kennedy Airport, the Rolling Stones arrival was kept a complete secret until a couple of days before they came in. As it is, arrangements were made for the group to have special security at all times during their stay, and for the most part they will be accompanied by private guards wherever they travel. However, these plans are not expected to curb Stones fans from turning up at other airports throughout the United States or at any hotels. In fact, mass riots and a way to deal with them were points high on the agenda for attention some weeks before the boys came in.

50,000 eager fans. An example of the Rolling Stones increasing popularity here is the staggering total of 52,000 official national fan club membership with another 10,000 unofficial followers.

Rolling Stones mania finally hit home when two girls from Cleveland left their families in an attempt to visit the boys in England. Miserably for them, they failed, but as a result of their efforts, the girls and their families will be guests of the group at their Cleveland concert on October 31.

Will record here. During their trip, the Stones will record several sessions under the aegis of their British producer Andy Oldham. Recording dates have been set up in New York, Chicago and Los Angeles. The group will also tape an electronovision spectacular for Christmas showing, appearing on the same show as Billy J. Kramer with the Dakotas, Gerry and the Pacemakers, The Beach Boys and Lesley Gore.

Out in time for their arrival were three new one shot fan books and a new hit single on London, "Time Is On My Side" which is bounding up the charts.

Last time, people were curious. This time they're excited, and in terms of prestige alone, this tour could turn out to be one of the most sensational and spectacular of the year.

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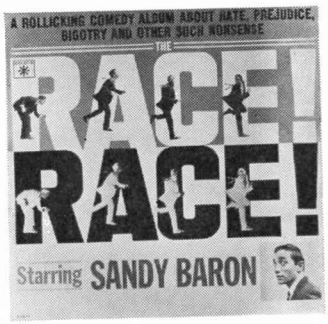
AND THE NEW NOVEMBER LPs TO....

LOVE SONGS FROM A COP—Joe E. Ross—Star of "Car 54 Where Are You?" in his first singing role. (S)R-25281



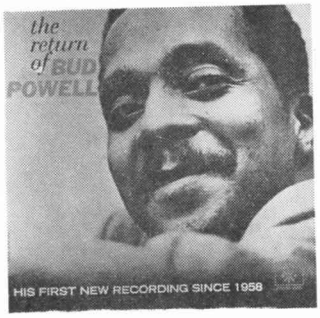
THE RACE RACE—Sandy Baron—A timely satire—will rock the country with laughter. R-25277

THEY CALL US AU GO GO SINGERS —Au Go Go Singers—Nine folksters in a rousing songfest. (S)R-25280

BY JUPITER & GIRL CRAZY—Jackie Cain & Roy Kral—Swingin' versions of the scores from two all-time broadway hits. (S)R-25278

"GET YOU TO THE BANK ON TIME"

EL LATINO!—Terry Gibbs—Vibes—latin beat—great standards means sales. (S)LP-2260 Roost.



THE RETURN OF BUD POWELL—Bud Powell—Back in the U.S. and greater than ever! (S)R-52115

POLYNESIAN RENDEZVOUS — Daphne Walker & George Tumahai—A musical escape to Paradise. (S)R-25279

CAROLING AT CHRISTMAS — The Burke Family Singers—The most beautiful Xmas LP of the season. (S)SQ-33005 Squire.

EVERYTHING'S COMING UP NEW ON ROULETTE

Tom Donahue & Bob Mitchell — The Empire Builders

Top-rated deejays at KYA, San Francisco, write the Tempo Newsletter, have a label, a music firm, manage talent, promote shows, own a racing stable. And they're expanding!

Onward and upward. The phenomenal success story of KYA, San Francisco, disk jockeys Tom Donahue and Bob Mitchell offers dramatic proof that a smart deejay can still pyramid disk programming know-how into big business and stay on the safe side of the Federal Communications Commission. Over the past three years Mitchell and Donahue have quietly built a multi-faceted business empire worthy of Dick Clark in his most halcyon period.

In addition to being the No. rated Top 40 deejays in San Francisco, the jockeys are currently doing a thriving, full-scale business as record manufacturers, music publishers, song writers, talent managers, bookers, stage show producers, station programming consultants and racing stable owners. They also are negotiating the purchase of a San Francisco night club and making plans to enter the lucrative teenage movie production field.

In the clear. To forestall apoplexy on the part of Music Business' readership, we hastily point out that KYA owner-manager Clinton Churchill and program director Bill Keffury personally make up KYA's play list. According to Donahue, Churchill checked with his legal staff and ascertained that all D. and M.'s outside activities are permissible as long as they have absolutely nothing to do with programming and/or selection of records at KYA.

Thus Donahue and Mitchell are among the few big time deejays who not only have no control over their own programming but actually prefer it that way.

The smooth and the quick. Donahue and Mitchell are striking contrasts physically and temperamentally. Donahue is a big, bearded man with the silky shrewdness of Nero Wolfe and the authoritative vocal charm of Orson Welles. Mitchell, more compact and exuberant, is described by his partner as "outspoken and com-

CONTINUED NEXT PAGE

Sly Stewart displays his musical prowess to happy listeners Bobby Freeman, Tom Donahue and Bob Mitchell

Mitchell and Donahue inspect one of their investments, the prize winning horse Fairest Of All

pletely spontaneous. There is nothing calculating in his makeup," says Donahue half in wonder, "and I can't honestly say that about any one else including myself."

In spite of their differences, both men share a common drive and the Donahue-Mitchell dynasty runs mainly on their super-charged energy and competitive spirit.

An abundance of vitality is a must for men who work a full air shift at KYA (26 hours, six days a week,) then jet over to their own offices and supervise Autumn Records, Tempo Productions, Cougar Productions, Taracrest Music, and Tempo Stables.

Dogs, cars, and horses. Even their hobbies are action-motivated. Donahue owns 25 racing dogs and Mitchell is a car bug, owner of 14 automobiles since he and Donahue moved out West from Philadelphia three years ago. In partnership with trainer Jack Evenson they also own five racing horses, including Fairest of All (see photo) a five year old who has won $27,000 in track prizes.

Last month Donahue took a "vacation" during which he visited Autumn distributors around the country and helped promote the label's first best-seller, Bobby Freeman's "C'Mon and Swim," Donahue wrote the lyric for "C'Mon and Swim," which is published by their Taracrest Music.

KYA disk jockey Jim Washburne and musician Sly Stewart are artist and repertoire staffers and minority stock holders in Autumn Records. In addition to Freeman, Autumn's artist-roster includes Gloria Scott, the Spearmints, the Demonstrators, Bertha ("Oh My Angel") Tillman, the Upsetters, the Beau Brummels, and Larry Denton (formerly Paul of Paul and Paula.)

Freeman, Scott, Stewart, the Demonstrators and Denton are managed by Cougar Productions, the jocks' management-booking division in which they are partnered with Carl Scott.

Tempo Productions. Probably the best known Donahue-Mitchell firm is Tempo Productions, which handles their weekly newsletter, a programming service for some 40 stations in California and Canada, and the promotion of local stage shows at San Francisco's huge (capacity, 15,000) Cow Palace.

The Cow Palace shows (scaled from $2.50 to $4.75) are usually sell-outs and Donahue attributes their success to the fact that the kids "have steel fannies. The secret is not the star," opines Donahue "but lots of depth. Our shows run from three to three and a half hours with up to 20 different acts and a 30 piece band."

In booking the Cow Palace, Donahue and Mitchell are largely guided by local preferences in talent. Girl groups—"with the possible exception of the Ronnettes"—don't mean anything at the Cow Palace box office they say. Consequently most of their shows spotlight predominantly male talent—the better for little girls to squeal at.

Incisive newsletter. One of Donahue and Mitchell's most powerful weapons in the trade is their biting commentary about the record business in the weekly Tempo newsletter. We ran a complete report on the brilliant writing style and often caustic content of this sheet. (MB, June 6.) It's a fascinating publication that frequently provides knowledgeable inside information on trends and mores of the record business. It also sometimes provides considerable insight into what they (Donahue anyway) think of their own occupation.

Although they carefully separate "format radio" from what they term "robot radio," some of their sharpest barbs are reserved for the "Top 40" scene. For example, in a recent analysis of the ideal "robot program director," they wrote "There once was a singer named Jack Smith who would have been the perfect Top 40 jock. He was the happiest-sounding sonuvabitch that ever lived. Our Program Director would possibly want a shade more hysteria in his voice but otherwise he was perfect."

JUNE BUNDY

Welcome again to the U.S.A.

ROLLING STONES

This is their great new exciting LP

LP features their
NEW HIT SINGLE

TIME IS ON MY SIDE

#9708

An Andrew Loog Oldham production for Impact Sound

Around And Around; Confessin' The Blues; Empty Heart; Time Is On My Side; Good Times, Bad Times; It's All Over Now; 2120 South Michigan Avenue; Under The Boardwalk; Congratulations; Grown Up Wrong; If You Need Me; Susie Q

Stereo PS 402 Mono LL 3402

LONDON RECORDS

Bobby Darin— a happy publisher

Singer flips over success this year of his T.M. Music company, to which he devotes all of his time when he isn't acting, writing, or recording.

A happy man. "Can I tell you something? It's the best move I ever made. That's right, the best. I'm 27 years old now and I feel good. I feel great. I'm a happy family man, and I'm a business man who goes to his office every day, five days a week and I've got a few side interests. And my hobby is my beautiful little gold mine."

The move that Bobby Darin was talking about so enthusiastically from his West Coast office in the Capitol Tower in Hollywood is the setting up last year of his own publishing and producing empire, known under the overall title of T. M. Music and the even more recent move into a TV production and development operation known as the Darvid Company.

Likes to experiment. "I can explain it this way, continued Darin. "I know I can't be as consistent with records as some. That's partly because I'm an experimenter. You try to do something new and you sometimes fall on your face. I made it with 'Mack the Knife' and that was new. But there were times when I didn't make it, quite a few times in fact. But I think I do have some talent and when I left Capitol, my idea was to put all the Darin talents into one hat under one roof.

"I talked to a lot of people, Decca, Warner Brothers, Screen Gems, but they all just wanted the recording artist part of me. So I finally reversed myself completely, went back to Capitol and decided to get my own businesses started separately.

Music firm booming. "Just look what's happened with our music set-up, T.M. We have offices here, in New York and now in Nashville too. We have five full-time contract writers working for us now and 20 people on the payroll. Our copyright value has increased 300 percent in a year. And I've got news for you. When this year's BMI awards are given out, we'll stand up at least three times. How about that?

"We have Artie Resnick and Kenny Young, who wrote the Drifters big hit 'Under the Boardwalk.' Now they've written the follow-up, 'Sand in My Shoes.' We have Terry Melcher working for us as a producer and Terry did all the Rip Chords hits. And they're our songs, those hits like 'Three Window Coupe' and 'Hey Little Cobra.' Terry has also just done 'Beach Girl' with Pat Boone which looks like his biggest record in a long time.

Writing too. "I expect to keep right on making records but I'll have a lot of other things going for me too. I'm also writing myself. In fact, I did a whole movie score for 'The Lively Set,' which has just come out on Decca. So I'm writing and so are my guys. And I only wish we could sign up Lennon and McCartney. That Lennon has a sense of humor that won't quit. And they're an incredible writing team. They come up with lyric lines that just floor me. I guess I'm really too late to get them. But I'm looking for new people all the time.

The British thing. "There's no kidding about it, this British thing is one of the few really big things that come along every so often. I can look back and see a few high spots since I've been watching the business. First, back in the early '50s, it was rhythm and blues beginning to break out all over the place. Then Elvis Presley came along and changed the face of the business. The next big thing, I think, was Dick Clark. There's no measuring his impact on this business. And then it was the Beatles.

"We got lazy and they came along and happened. It was a case of the student out-studenting the teacher. It has put us back on our toes. But I can tell you in my editing room I have the equipment which helps us use the British techniques of transfer, dub-down and re-mix. I think it's all that important.

Excited about TV. "But I'm plenty excited about TV too. We all get ideas for shows, don't we? Most people throw them into a desk drawer and forget about them. We don't. When we get a good thought, we put it down on five or ten pages of paper and try to sell it. And we've done it already. We have our first series, 'My Two Brothers,' starting in the '65-'66 season and there'll be more coming.

"I guess what gets me more than anything is being an actor. What I want most of all is to be a good one, to reach the point where I can be type cast. I haven't gotten myself cemented into a type yet. But I think being type-cast creates longevity. Once you get them tailoring their writing for you as an actor, you're in for a long time.

Acting scene groovy. "I'm getting there. It's getting groovier and groovier. I dug getting that Oscar nomination for 'Captain Newman' and since then I've done an episode of 'Wagon Train,' and I'm working with Sandy (his wife, actress Sandra Dee) now in 'That Funny Feeling.'

"I do dig all this. With all the work, and there's plenty of that, I have my home up on Toluca Lake. It's a Spanish type right on the shore and only eight minutes from the office. There's fishing right in the backyard for bass, blue-gill and a few cat even. Sandy and I love the house and we think everything is just marvelous with little Dodd Mitchell Darin, who is now two years and 11 months old and learning how to fish with me.

"Just call me a family man and an actor who digs his whole scene, side interests and all. Just say I feel mighty good at the ripe old age of 27."

REN GREVATT

HAIR! HAIR!

The Pretty Things

HAVE ARRIVED!

In an age when the amount of money an entertainer makes is in direct proportion to the amount of hair on his head, THE PRETTY THINGS should be well on their way to being millionaires. And so they are!

Straight from Great Britain, where Samson is regarded as an Ivy League type, these five boys, named THE PRETTY THINGS for obvious reasons, have been pulling in a disgusting amount of pounds sterling with their records and personal appearances. One of England's largest dailies calls them "Britain's Hottest New Group!" And that's a typical British understatement.

They're on their way to the Colonies now with their first Fontana single. So, brace yourselves and get ready for the coin to roll in! Hair! Hair!

"DON'T BRING ME DOWN"

S-1941

THE PRETTY THINGS: *Proof positive that long-hair music can be popular!*

fontana DIVISION OF SMASH RECORDS Vendor: Mercury Record Corporation

MUSIC BUSINESS

POP 100

OCTOBER 31, 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

Supremes hit top twice in a row

THE MONEY RECORDS

This Week	Last Week		
1	7	**BABY LOVE**	SUPREMES, Motown 1066
2	5	**LAST KISS**	J. FRANK WILSON, Josie 923
3	1	DANCING IN THE STREET	MARTHA & VANDELLAS, Gordy 7033
4	3	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor 8388
5	2	DO WAH DIDDY DIDDY	MANFRED MANN, Ascot 2157
6	4	OH PRETTY WOMAN	ROY ORBISON, Monument 851
7	8	**LET IT BE ME**	JERRY BUTLER & BETTY EVERETT, Vee Jay 613
8	11	**HAVE I THE RIGHT**	HONEYCOMBS, Interphon 7707
9	6	SUMMER SONG	CHAD STUART & JEREMY CLYDE, World Artists 1027
10	13	**LEADER OF THE PACK**	SHANGRI-LAS, Red Bird 10-014

SALE BLAZERS

This Week	Last Week		
11	12	TOBACCO ROAD	NASHVILLE TEENS, London 9689
12	10	LITTLE HONDA	HONDELLS, Mercury 72324
13	9	WHEN I GROW UP	BEACH BOYS, Capitol 5245
14	16	THE DOOR IS STILL OPEN TO MY HEART	DEAN MARTIN, Reprise 0307
15	19	**EVERYBODY KNOWS**	DAVE CLARK FIVE, Epic 9722
16	21	**COME A LITTLE BIT CLOSER**	JAY & AMERICANS, United Artists 759
17	14	RIDE THE WILD SURF	JAN & DEAN, Liberty 55742
18	23	**AIN'T THAT LOVING YOU BABY**	ELVIS PRESLEY, RCA Victor 8440
19	18	CHUG-A-LUG	ROGER MILLER, Smash 1926
20	24	**I'M CRYING**	ANIMALS, MGM 13274
21	25	IS IT TRUE	BRENDA LEE, Decca 31960
22	22	I'VE GOT SAND IN MY SHOES	DRIFTERS, Atlantic 2253
23	30	**YOU REALLY GOT ME**	KINKS, Reprise 0306
24	20	ALL CRIED OUT	DUSTY SPRINGFIELD, Philips 40229
25	33	**I LIKE IT**	GERRY & PACEMAKERS, Laurie 3271
26	15	REMEMBER (WALKIN' IN THE SAND)	SHANGRI-LAS, Red Bird 10-008
27	38	**I DON'T WANT TO SEE YOU AGAIN**	PETER & GORDON, Capitol 5272
28	17	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor 1040
29	40	**SHE'S NOT THERE**	ZOMBIES, Parrot 9695
30	29	BABY DON'T YOU DO IT	MARVIN GAYE, Tamla 54101

ACTION RECORDS

This Week	Last Week		
31	36	I DON'T WANT TO SEE TOMORROW	NAT KING COLE, Capitol 5261
32	27	COUSIN OF MINE	SAM COOKE, RCA Victor 8426
33	48	**TEEN BEAT '65**	SANDY NELSON, Imperial 66060
34	46	**WHEN YOU WALK IN THE ROOM**	SEARCHERS, Kapp 618
35	47	**TIME IS ON MY SIDE**	ROLLING STONES, London 9708
36	28	YOU MUST BELIEVE ME	IMPRESSIONS, ABC Paramount 10581
37	49	**ASK ME**	ELVIS PRESLEY, RCA Victor 8440
38	32	ON THE STREET WHERE YOU LIVE	ANDY WILLIAMS, Columbia 43128
39	75	**I'M GONNA BE STRONG**	GENE PITNEY, Musicor 1045
40	41	FUNNY GIRL	BARBRA STREISAND, Columbia 43127
41	65	**I'M INTO SOMETHING GOOD**	HERMAN'S HERMITS, MGM 13280
42	45	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 0301
43	39	MERCY, MERCY	DON COVAY & GOODTIMERS, Rosemart 801
44	63	**NEEDLE IN A HAYSTACK**	VELVELETTES, V.I.P. 25007
45	26	BABY I NEED YOUR LOVING	FOUR TOPS, Motown 1062
46	✓	**REACH OUT FOR ME**	DIONNE WARWICK, Scepter 1285
47	50	WHEN YOU'RE YOUNG AND IN LOVE	RUBY & ROMANTICS, Kapp 615
48	62	**WENDY (E.P.)**	BEACH BOYS, Capitol R 5267
49	56	**WHO CAN I TURN TO**	TONY BENNETT, Columbia 43141
50	58	**BABY BE MINE**	JELLY BEANS, Red Bird 10-011
51	64	**HEY NOW**	LESLEY GORE, Mercury 72352
52	51	DEATH OF AN ANGEL	KINGSMEN, Wand 164
53	37	DO YOU WANNA DANCE	DEL SHANNON, Amy 912
54	35	FROM A WINDOW	BILLY J. KRAMER, Imperial 66051
55	72	**BLESS OUR LOVE**	GENE CHANDLER, Constellation 136
56	52	SO LONG DEARIE	LOUIS ARMSTRONG, Mercury 72338
57	82	**MR. LONELY**	BOBBY VINTON, Epic 9730
58	43	20-75	WILLIE MITCHELL, Hi 2075
59	70	**I HAD A TALK WITH MY MAN**	MITTY COLLIER, Chess 1907
60	—	**RUNNING OUT OF FOOLS**	ARETHA FRANKLIN, Columbia 43113
61	55	I WANNA BE WITH YOU	NANCY WILSON, Capitol 5254
62	42	THAT'S WHAT LOVE IS MADE OF	MIRACLES, Tamla 54102
63	66	UNLESS YOU CARE	TERRY BLACK, Tollie 9026
64	68	SHAGGY DOG	MICKEY L. LANE, Swan 4183
65	49	RHYTHM	MAJOR LANCE, Okeh 7203
66	71	WHY	CHARTBUSTERS, Mutual 508
67	69	SMACK, DAB IN THE MIDDLE	RAY CHARLES, ABC Paramount 10588
68	57	FUNNY	JOE HINTON, Back Beat 541
69	85	**RIGHT OR WRONG**	RONNIE DOVE, Diamond 173
70	94	**WALKING IN THE RAIN**	RONETTES, Philles 123
71	73	LUMBERJACK	BROOK BENTON, Mercury 72333
72	✓	**SIDEWALK SURFIN'**	JAN & DEAN, Liberty 55727
73	53	MATCHBOX	BEATLES, Capitol 5255
74	76	JUMP BACK	RUFUS THOMAS, Stax 157
75	80	GONE, GONE, GONE	EVERLY BROTHERS, Warner Bros. 5478
76	✓	**RINGO**	LORNE GREEN, RCA Victor 8444
77	83	YOU SHOULD HAVE SEEN THE WAY HE LOOKED AT ME	DIXIE CUPS, Red Bird 10-012
78	90	**DON'T EVER LEAVE ME**	CONNIE FRANCIS, MGM 13287
79	88	LOOK AWAY	GARNETT MIMMS, United Artists 773
80	98	**EVERYTHING'S ALRIGHT**	NEWBEATS, Hickory 1282
81	84	SLAUGHTER ON TENTH AVENUE	VENTURES, Dolton 300
82	86	LITTLE MARIE	CHUCK BERRY, Chess 1345
83	95	**AIN'T DOING TOO BAD**	BOBBY BLAND, Duke 383
84	✓	**AIN'T THAT THE TRUTH**	MARY WELLS, Twentieth Fox 544
85	81	OPPORTUNITY	JEWELS, Dimension 1034
86	✓	**MOUNTAIN OF LOVE**	JOHNNY RIVERS, Imperial 66075
87	93	LISTEN LONELY GIRL	JOHNNY MATHIS, Mercury 72339
88	✓	**SOMETHING YOU GOT**	RAMSEY LEWIS TRIO, Argo 5481
89	✓	**BIG MAN IN TOWN**	FOUR SEASONS, Philips
90	✓	**WHAT GOOD AM I WITHOUT YOU**	MARVIN GAYE & KIM WESTON, Tamla 54104
91	96	MAYBE TONIGHT	SHIRELLES, Scepter 1284
92	✓	SHE UNDERSTANDS ME	JOHNNY TILLOTSON, MGM 13284
93	✓	WE COULD	AL MARTINO, Capitol 5293
94	✓	CALIFORNIA BOUND	RONNY & THE DAYTONAS, Mala 490
95	✓	TOO MANY FISH IN THE SEA	MARVELETTES, Tamla 54105
96	✓	KENTUCKY BLUEBIRD	LOU JOHNSON, Big Hill 553
97	✓	SAME OLD REASON	SERENDIPITY SINGERS, Philips 40236
98	✓	MY LOVE FORGIVE ME (Amore Scusami)	ROBERT GOULET, Columbia 43131
99	✓	CHAINED AND BOUND	OTIS REDDING, Volt 121
100	✓	SLOOP DANCE	VIBRATIONS, Okeh 7205

We just hitched our wagon to another star.

Now hear the Great Lloyd Price on Monument.

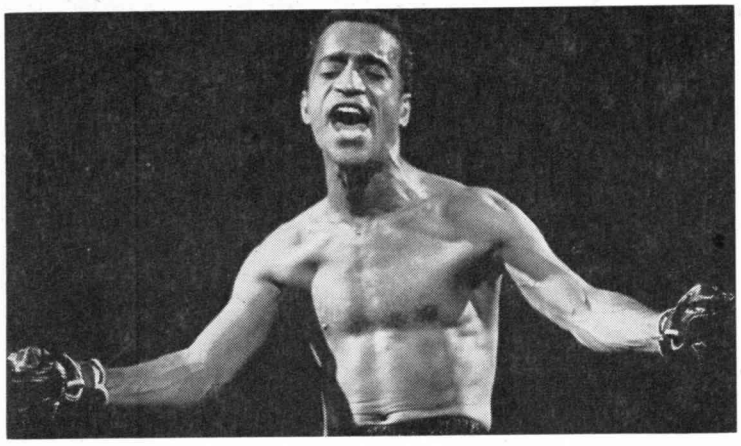
"I love you" (I just love you) bw "Don't Cry"

monument is artistry

Sammy Davis Adds A Glow To "Golden Boy"

After an extensive and expensive series of book revisions, and almost a month's delay in its opening date, Golden Boy opened at the Majestic Theater in New York last Tuesday (20). It was worth the wait and all of the changes that went into it. "Golden Boy" is a powerful musical with a powerful message, and one that—as long as Sammy Davis is in it—has a chance for a long and perhaps profitable Broadway run.

In the show Sammy Davis portrays boxer Joe Wellington, a tormented Negro who feels trapped by the color of his skin from acceptance in the white man's world. He takes up the boxing profession to escape from Harlem even though he doesn't really want to be a fighter, falls in love with a white girl who eventually rejects him, and ends up killing himself in a car smash-up after accidentally killing a man in the ring.



Davis, one of the great talents of this decade, gives the role a blistering, crackling performance that is little less than spectacular. He acts, sings (even though his voice was almost gone on opening night) and dances his way through a difficult role with fire and spirit that turns what might have been a maudlin character into a man of spirit and purpose.

This is not to intimate that Sammy Davis is the only thing in "Golden Boy." There is much more. The dancing is superb, and four of the big dance numbers ("Don't Forget 127th Street," "This Is The Life," "Golden Boy," and "While The City Sleeps,") are showstoppers. The fight sequence, done in a ring on stage, between Davis and assistant choreographer Jaime Rogers, is one of the most exciting routines in any recent Broadway show.

Davis is supported with excellent performances by Billy Daniels, as the evil numbers overlord and fight manager, and by Paula Wayne, who makes the role of an anguished woman torn between her love for Davis and her fear of an inter-racial marriage, come to life. There are also fine supporting parts played by Kenneth Tobey, Roy Glenn, Johnny Brown, and Jaime Rogers as the fighter, Lopez.

The music by Charles Strouse and Lee Adams has its ups and downs. Much of it is special material that is aimed only at moving the plot. But there are a number of songs, "Don't Forget 127th Street," "Colorful," "Can't You See It," "No More," and "Night Song," that stand out brightly in the show. And there is one song, "This Is The Life," that has a real chance in the pop record field. There is little question that the cast album of the show will quickly turn into a best-seller. (Capitol will issue it in November.)

There has rarely been a show which expressed so much of the frustration and heartache of the American Negro with the directness of "Golden Boy" and yet managed to be entertaining. There has rarely been a talent with the capacity of Sammy Davis to express so vividly these feelings of truculence, happiness, despair or hopefulness. Put them both together and you have a glowing "Golden Boy."

BOB ROLONTZ

CERULEAN BLUES

Oh, Say That Thing!

by Dom Cerulli

A bunch of the boys were whooping it up over at the ASCAP Symposium on Jazz recently and, like all of us, they talked about the music but they couldn't define it or agree on very much about it.

Billy Taylor, a splendid musician and one of the finer things to happen to American music, was the moderator at the discussion. On hand to lend a hand were Mercer Ellington, Eddie Sauter, and Randy Weston. Right off the bat, almost immediately after introductions and a look at next week's program, the boys got into trouble. Somebody started out to define jazz. When the panel saw that was hopeless, the writers for large ensembles — Mercer and Eddie — discussed what makes a written performance jazz.

Anything can be Jazz

They went around pretty good on that one, too. Generally, they seemed to favor the opinion that anything, be it pop song or operatic aria, can be jazz if the performance is by a jazz artist, in the jazz idiom, and improvised. On the other hand, they all agreed that among written music, only Dizzy Gillespie's **"Night In Tunisia"** could truly be called a jazz **song.** However, they noted at various times, music written in the jazz idiom by a jazz musician could retain elements of jazz even if played by amateurs.

The closest anyone came to a definition was when Mercer Ellington said, "Within its own bounds, it (Jazz) disagrees with itself. Jazz is a rhythm-based type of music." Later he noted that his dad's **"'Rockin' In Rhythm'** has not been on paper for 15 years. It's passed on from man to man as they leave and come into the band."

The meeting sort of broke up when Randy Weston had to cut out for a recording session and Billy Taylor had to hustle to make his opening at the Village Vanguard. Mercer and Eddie, neither of whom was working that night, went to Billy's shindig. Later they confided that Billy may not have been able to get a concise definition of jazz out of the panel, but he played set after set of what they couldn't define. And after he got through they still couldn't define it. But that's jazz, and you can hammer it to death putting a handle on it.

Too Much Scott

The trouble with Bobby Scott is he spreads himself too thin. For instance, at Town Hall last week (17), he played piano jazz with the trio and was superb. He sang spirituals and folk songs that were moving and forceful. He played and sang his own compositions. About all he didn't do was sit out front, and that's a pity because Bobby could have used another kindred spirit there.

Town Hall had a bare handful of people in the audience for the presentation of Scott and comedian Jackie Vernon. The latter, by the way, fractured the few who showed with a 45 minute set of comedy that mixed old, new, and weird lines masterfully. Vernon, who looks like Pierre Salinger's reflection in a fun house mirror, deadpanned his wild lines beautifully and capped his monolog with a hilarious bit of cornet playing.

Scott deserved better preparation both onstage and in advance. He deserves wider hearing. I have always come away from hearing him with the feeling that one day he will smash through so big on one of his talents that he will have to forsake the others. But which will it be . . composing, arranging, singing, playing piano, A&Ring? I wish I knew. I wish **he** knew.

The Stan Getz concert at Carnegie Hall, reviewed here last week, was recorded by Verve and at this writing has not been edited yet by Creed Taylor. I wish to bring unfair pressure to bear on him by demanding that Stan's "Here's That Rainy Day" be included. I'll even buy a review copy!

BEST SELLING OPERA LP's

(Compiled from leading classical outlets in major markets)

COMPLETE OPERAS

1. BIZET: CARMEN
   Leontyne Price, *RCA Victor LDS 6164*
2. PUCCINI: LA BOHEME
   Various Artists, *Angel 3560*
3. DONIZETTI: LUCIA DI LAMMERMOOR
   Joan Sutherland, *London 4355*
4. PUCCINI: MADAMA BUTTERFLY
   Leontyne Price, *RCA Victor LM/LSC 6160*
5. PUCCINI: TOSCA
   Leontyne Price, *RCA Victor LD/LDS 7022*
6. VERDI: AIDA
   Leontyne Price, *RCA Victor LM/LSC 6158*
7. VERDI: LA TRAVIATA
   Joan Sutherland, *London 4366*
8. MUSSORGSKY: BORIS GODUNOV
   George London, Bolshoi Production, *Columbia M4L 296*
9. PUCCINI: MADAMA BUTTERFLY
   Anna Moffo, *RCA Victrola*
10. WAGNER: LOHENGRIN
    Jess Thomas, *Angel 3641*

OPERA EXCERPTS & RECITAL LP's

1. MARIA CALLAS SINGS VERDI ARIAS
   Angel 36221
2. HANDEL: JULIUS CAESAR
   Joan Sutherland, *London 5876*
3. ROSSINI: BARBER OF SEVILLE HIGHLIGHTS
   Victoria de los Angeles, *Angel 36207*
4. ARIAS BY BEETHOVEN, MOZART & WEBER
   Maria Callas, *Angel 36200*
5. COMMAND PERFORMANCE
   Joan Sutherland, *London 4254*
6. FRANCO CORELLI SINGS RELIGIOUS ARIAS
   Angel 36208
7. BIZET: CARMEN HIGHLIGHTS
   Victoria de los Angeles, *Angel 35818*
8. VERDI: ARIAS
   Eileen Farrell, Richard Tucker; *Columbia ML 6004*
9. SAINT-SAENS: SAMSON ET DALILA HIGHLIGHTS
   Various Artists, *Angel 36210*
10. MARIA CALLAS IN PARIS
    Angel S 136-7

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Focus On Classics

The Opera Season Begins At Home—On Records

Opening the season. No one seems quite sure who it was who decided that the opera season ought to kick off the hectic winter social whirl but let it be said now—he has earned a colorful plume for good thinking.

Times **have** changed though. While the formula is still a good one, this season's Metropolitan Opera opener, while recipient of rave critical acclaim, was not the social affair it has been in the past. After all these years, opera has eased its way into our culture so that an opera buff's "status" is as readily discerned from his record collection as it is from programs casually displayed on the coffee table.

Season on record. So, while other journals of opinion and news may presently concern themselves with what is happening in the current season at such notable institutions as the Metropolitan Opera, San Francisco Opera, Chicago Lyric, Dallas, et al, let us contemplate the 1964-65 season of opera designed for the home listener.

While there are a good number of standard works being issued this season, it will be particularly distinguished by an expansion of operatic repertoire on disc. And there are a minimum of duplications this year, as opposed to years in the past. It seems that the operatic repertoire on disc has finally reached a point the symphonic repertoire arrived at some time ago.

The two "Carmens." In the area of duplication, we have first, two "Carmens." RCA Victor's set with Price (and company) was released in August. An eagerly awaited new version of the Bizet work will arrive in January, on Angel, starring Maria Callas.

Another duplication this season is "Rigoletto." Victor, again, was first on the market with its set, in October, starring Anna Moffo. November will see Deutsche Gramaphon on the market with a similar set, starring Renata Scotto, Carlo Bergonzi and Dietrich Fischer-Dieskau. (This marks Fischer-Dieskau's first recording of a complete role in Italian, incidentally).

Strauss Centennial. Most faithful to their celebration of the Richard Strauss Centennial, DGG released a complete "Arabella" in August, a complete "Frau Ohne Schatten" in October and will add an album of songs in January by Evelyn Lear. Other Strauss items had been issued by them earlier in the year. Gerard Souzay, too, can be heard in a recital of Strauss songs, recently released on Philips (or you may prefer Lisa della Casa on Victor).

Adding luster to Handel, as composer of opera, is Westminster's all-star casting of the first complete "Rodelinda," just out. Recital LP's by Teresa Stich-Randall and Maureen Forrester are also figured in their fall releases.

Bolshoi "Boris". Columbia scored a first too, with the Bolshoi production of "Boris," starring American George London in the title role. They'll also have a new Verdi "Requiem" out this coming month.

Contemporary works represented are Henze's "Elegy for Young Lovers" on DGG; a work which will have its U.S. premiere next season at Juillard. In November, London will issue Benjamin Britten's "Albert Herring," Victor has released a new production of Menotti's "Amahl" in time for Christmas, and while not new, you will find a wonderful excerpt from Berg's "Wozzeck" on Victor, with Phyllis Curtin as Marie. Virgil Thompson's "Four Saints in Three Acts" will be reissued by Victor.

Fresh, new "Boheme." Angel opened its season with a fresh new "Boheme" which is enjoying enormous sales, plus a pair of recital albums by Maria Callas (another of which will be available in March, featuring arias by Rossini and Donizetti). Other major efforts on Angel include a complete "Hansel and Gretel," a new "Magic Flute" (due in February) and a "Trovatore" (readied for April), plus the aforementioned "Carmen" in January.

Philips' initial operatic release in the U.S. (under its own label) will be a complete "Parsifal," available in time for Easter.

"Play of Herod." While not strictly operatic, Decca plans the first uncut version of Schubert's "Mass No. 6" and their "Play of Herod," is enjoying the reception accorded to their previous issue of the "Play of Daniel".

Birgit Nilsson has been busy for London, providing a complete "Fidelio" in September, and a "Macbeth" due early next year. Joan Sutherland has been in the studios too, for a September release of highlights from Handel's "Julius Caesar," and arias for the November two-LP set, "Age of Bel Canto," with Marilyn Horne and others. Sutherland and Horne will also be featured on RCA Victor next February with a new "Norma."

Recital sets too. London's other complete sets include Rossini's "Cenerentola" (September), "Pelleas et Melisande," due in January, plus "Barber of Seville" and "Don Pasquale" due next Spring. Also due are recital albums by Marilyn Horne, Nicolai Ghiaurov and Mario del Monaco.

Victor's catalog will be further enhanced by a new "Forza" in March (Leontyne Price), "Die Meistersinger," in January, and possibly Anna Moffo's new "Luisa Miller" by spring. Victrola has recently re-issued Moffo's "Butterfly" and Roberta Peters' "Lucia."

Complete "Alexander's Feast." Vanguard will have some appetizing things in store for the operaphile with recitals by Maureen Forrester and Phyllis Curtin in the offing. A complete recording of Handel's "Alexander's Feast" will also be out soon. And, as the repertoire expands, so do some artists: Joan Baez, on her new album "Joan Baez/5," can be heard singing the "Bachianas Brasileiras No. 5"—really.

While this is not the most comprehrensive listing of this "season's" releases, it gives you a pretty good idea of what can be expected. It appears that the recording companies have scheduled an enticing season, as no single opera company ever could.

B.K.

FROM ENGLAND

LOW GRADES & HIGH FEVER / AFTER TODAY
LINDA LAINE & THE SINNERS Here's the newest and probably hottest sound to come out of England yet. Watch it take off! (108)

FROM ENGLAND

HEAD OVER HEELS / I'M LEAVING YOU
MIKE RABIN & THE DEMONS A newcomer with tremendous talent, Mike has just made his first disk. The sound is strictly wild! (109)

FROM ENGLAND

QUESTIONS I CAN'T ANSWER / THE BEATING OF MY HEART HEINZ "Questions," released two weeks ago, is already high on the British charts. Looks like Heinz' biggest. (110)

ALL EXCLUSIVELY ON TOWER

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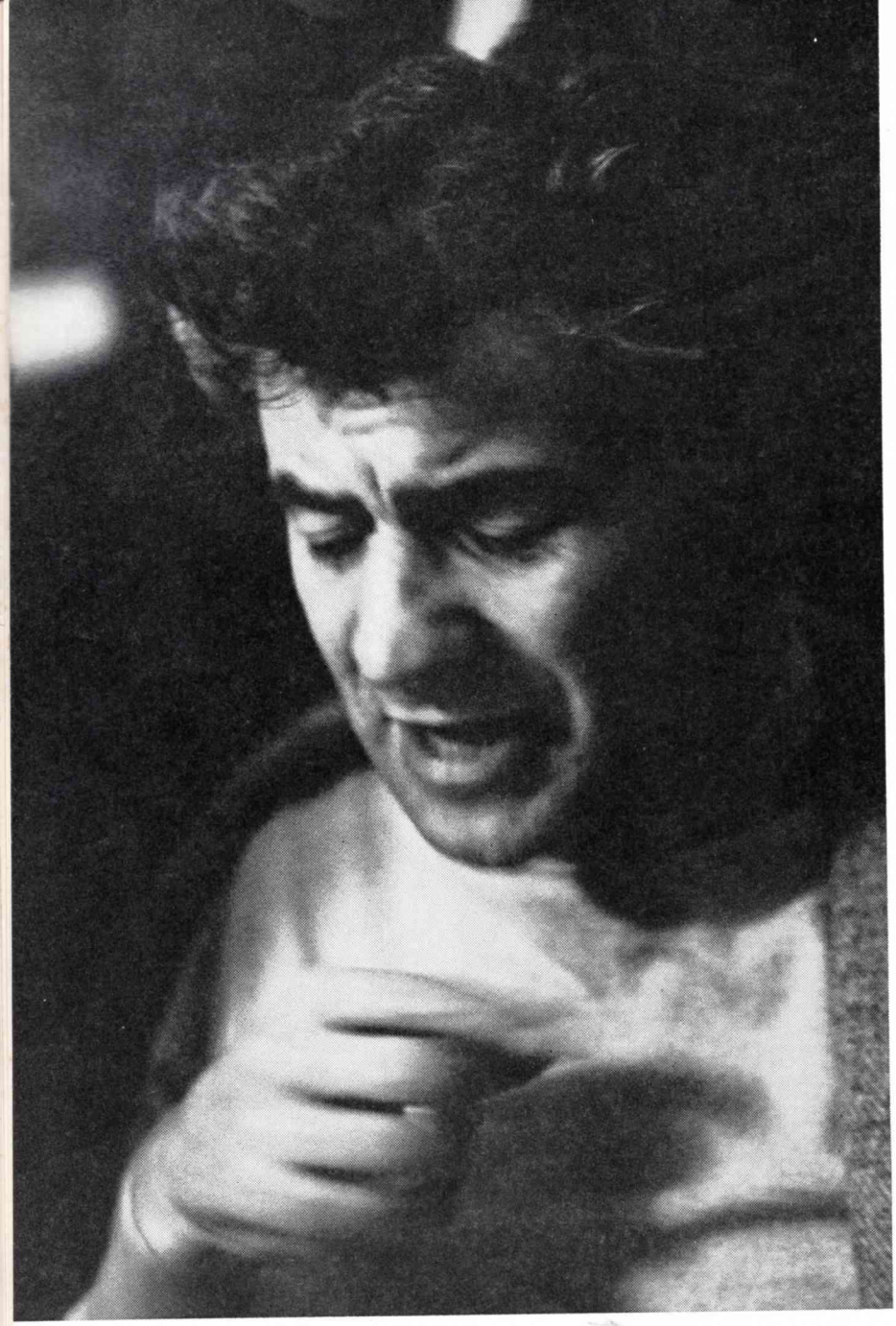
The Wonderful World of Records



The golden touch of Leonard Bernstein

His success in two worlds, the classics and the theater, upsets some critics but pleases his public. This year he is again composing for Broadway

On a plateau. That critics are a notoriously odd lot—an opinion subscribed to by most every performing artist—is neither a very dfficult statement to support nor find yourself in sympathy with. When an artist reaches that enviable plateau in his career where he has a vast public following, many critics feel obliged to burst the bubble and put on the heat—it makes for more lively copy, at least. Thus such artists are "damned if they do and damned if they don't;" which, in effect, makes life just that much easier—they simply have to "do." Mid-way in one of the most illustrious musical careers of this generation, Leonard Bernstein has arrived at that very enviable plateau.

If Bernstein has had any career problem, it has been that he does so many things so well. He is, of course, a triple threat — composer-pianist-conductor. But even these divisions must be further broken down to embrace the diverse poles of "serious" and "popular" musical form. When the composer of "Age of Anxiety," "Kaddish Symphony," "Wonderful Town," "West Side Story," and the conductor of the New York Philharmonic are all one-and-the-same, eager eyebrows are bound to be raised; some, never to be lowerd again, it would appear.

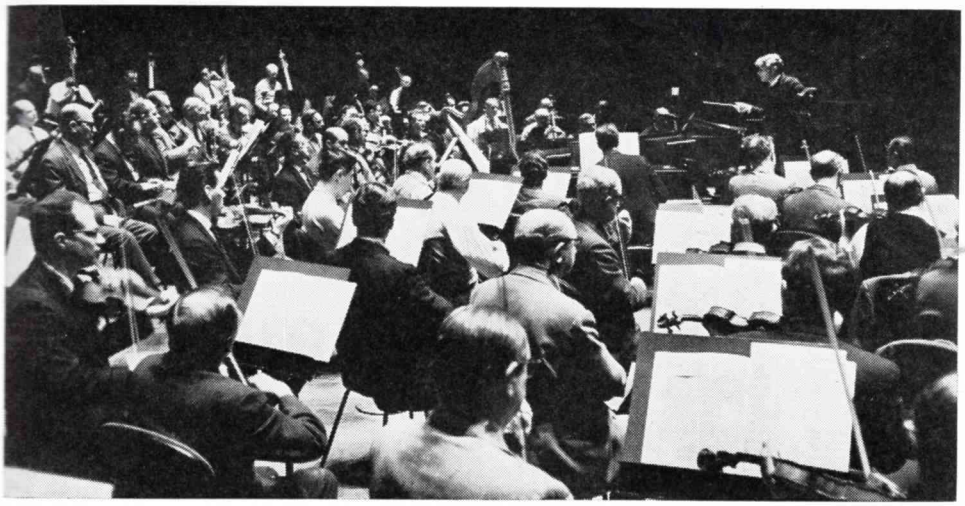
Public adores him. Forgetting the handful of critics who have found it hard to take the multi-faceted talents of Bernstein seriously, the public has had no such difficulty. Consider, for instance, that since 1957, he has sold in excess of $8 million worth of records for Columbia (this, alas, does not include sales for the Columbia Record Club). He is nearing his hundredth album for Columbia now—his contract with them is not up for renewal until 1979, ahem!

Appearances on CBS-TV plus weekly broadcasts of the Philharmonic on radio, have put him in closer contact with the general populace than any of his contemporary competitors. And then, there is his independent career on Broadway; his most sensational success to date being registered by "West Side Story," which is rivaled only by "My Fair Lady," in quality and popularity on the Broadway musical stage in the last decade. All in all, a thoroughly impressive record.

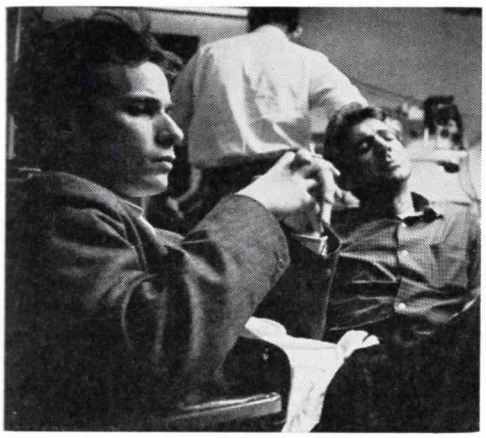
Working on musical. While the 1964-65 season finds Bernstein absent from his usual post with the N. Y. Philharmonic, his sabbatical is not exactly taking him away from his career. While writing the musical version of Thornton Wilder's "Skin of Our Teeth," for Broadway next season, he will continue to conduct the scheduled "Young Peoples Concerts" for CBS-TV (the first of which will be aired November 6).

If our "wunderkind" refuses to fade into obscurity with maturity, who can seriously do else but take his hat off to the man?

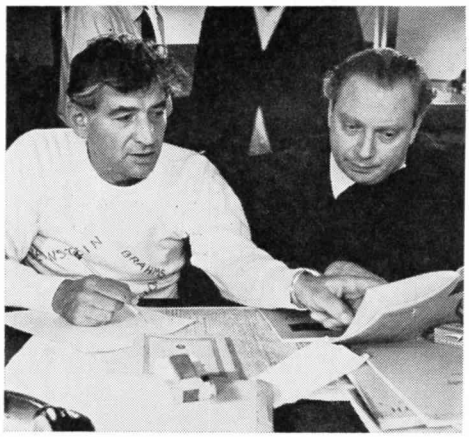
BARRY KITTLESON



In any given week, you might find Bernstein performing with the New York Philharmonic . . .



reviewing recording tapes with Glenn Gould . . .



laboring over scores with Isaac Stern . . .

creating for Broadway with Comden and Green

. . . or rehearsing with Rudolf Serkin.

Outstanding New Classical Releases

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JOHN BROWNING, Pianist; LEONARD ROSE, Cellist; CLEVELAND ORCH., GEORGE SZELL, Cond.
Columbia ML 6038

AN ANDRE WATTS RECITAL
ANDRE WATTS, Pianist
Columbia ML 6036

BEETHOVEN: FOUR OVERTURES FOR FIDELIO
PHILHARMONIA ORCH., OTTO KLEMPERER, Cond.
Angel 36209

MARIA CALLAS SINGS VERDI ARIAS
PARIS CONSERVATOIRE ORCH., NICOLA RESCIGNO, Cond.
Angel 36221

MAHLER: SYMPHONY NO. 2 IN C MINOR
NEW YORK PHILHARMONIC, BERNSTEIN, Cond. SOLOISTS
Columbia M2L 295

MOZART: CONCERTO FOR 2 PIANOS (K. 365); CONCERTO FOR THREE PIANOS (K. 242)
SOLOISTS WITH ORCH. OF LAMOUREUX; DIMITRI CHOROFAS, Cond.
Nonesuch H-71028

PROKOFIEFF: VIOLIN CONCERTO NO. 1; PIANO CONCERTO NO. 5
ERICK FRIEDMAN, Violin; LORIN HOLLANDER, Pianist: BOSTON SYMPHONY, LEINSDORF, Cond.
RCA Victor LM/LSC 2732

PURCELL: DIDO AND AENEAS
VARIOUS ARTISTS, ALFRED DELLER Cond.
Vanguard Stereolab BGS 70664

SAINT-SAENS: SAMSON ET DELILA (HIGHLIGHTS)
GORR, VICKERS, BLANC. GEORGES PRETRE, Cond.
Angel 36210

VERDI: REQUIEM
SCHWARZKOPF, LUDWIG, GEDDA, GHIAUROV. PHILHARMONIA ORCH. & CHORUS, GIULINI, Cond.

VERDI: RIGOLETTO (COMPLETE)
MOFFO, MERRILL, KRAUSE, ELIAS, FLAGELLO. GEORG SOLTI, Cond.
RCA Victor LM/LSC 7027 (2-LP)

MUSIC BUSINESS

POP LP's

OCTOBER 31, 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.

Non-Stop, 'Pop'—Goes Trumpet!

MONEY ALBUMS

This Week	Last Week		
1	1	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
2	2	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
3	3	HARD DAY'S NGHT	BEATLES, United Artists UAL 3366
4	5	**GETZ/GILBERTO**	Verve V-V6 8545
5	4	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555
6	6	SOMETHING NEW	BEATLES, Capitol T/ST 2108
7	8	**ALL SUMMER LONG**	BEACH BOYS, Capitol T/ST 2110
8	10	**MORE OF ROY ORBISON'S HITS**	Monument MLP 8026
9	9	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
10	12	**POP GOES THE TRUMPET**	AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
11	7	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise FS 1012
12	13	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
13	11	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965
14	16	THE ANIMALS	MGM E 4264
15	15	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
16	14	HOW GLAD I AM	NANCY WILSON, Capitol T/ST 2155
17	18	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3361
18	17	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
19	21	BEST OF JIM REEVES	RCA Victor LPM 2890
20	31	**WHERE DID OUR LOVE GO?**	SUPREMES, Motown MT 621
21	22	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
22	19	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
23	20	CHIPMUNKS SING THE BEATLES HITS	Liberty LRP 3388
24	28	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193; CS 8993
25	23	PINK PANTHER	HENRY MANCINI, RCA Victor LPM/LSP 2795
26	24	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099
27	42	**THE CAT**	JIMMY SMITH, Verve V-V6 8587
28	30	BEACH BOYS SONG BOOK	HOLLYRIDGE STRINGS, Capitol T/ST 2156
29	26	BE MY LOVE	JERRY VALE, Columbia CL 2181; CS 8981
30	47	**BOBBY VINTON'S GREATEST HITS**	Epic LN 24098

ACTION ALBUMS

31	58	**MY FAIR LADY**	FILM SOUNDTRACK, Columbia KOL 8000
32	29	LAND OF GIANTS	NEW CHRISTY MINSTRELS, Columbia CL 2187
33	33	COTTON CANDY	AL HIRT, RCA Victor LPM/LSP 2917
34	36	AL DI LA	RAY CHARLES SINGERS, Command RS 870
35	32	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232
36	✓	**FIDDLER ON THE ROOF**	ORIGINAL CAST, RCA Victor LSO 1093
37	40	MAKE WAY FOR DIONE WARWICK	Scepter 523
38	53	**INVISIBLE TEARS**	RAY CONNIFF SINGERS, Columbia CL 2264
39	34	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
40	80	**MARY POPPINS**	SOUNDTRACK, Vista BV 4026
41	41	AMOR	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
42	44	THE KINGSMEN, VOL. 2	Wand 659
43	38	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
44	54	**WALK, DON'T RUN, VOL. 2**	VENTURES, Dolton BLP 2031
45	43	HONEY IN THE HORN	AL HIRT, RCA Victor LPM/LSP 2745
46	27	SEX LIFE OF THE PRIMATE	SHELLEY BERMAN, Verve V-V6 15043
47	48	NAT KING COLE SINGS 'MY FAIR LADY'	Capitol SW 2117
48	25	DAVE CLARK FIVE—AMERICAN TOUR	Epic LN 24117
49	56	**RIDE THE WILD SURF**	JAN & DEAN, Liberty LRP 3368
50	85	**BEACH BOYS CONCERT**	Capitol TAO/STAO 2198
51	59	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty LRP 3377
52	57	EARLY ORBISON	ROY ORBISON, Monument MLP 8023
53	50	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171
54	35	EVERYBODY KNOWS	STEVE LAWRENCE, Columbia CL 2227
55	52	TASTE OF HONEY	MORGANA KING, Mainstream 56015
56	55	BEATLES SECOND ALBUM	Capitol T/ST 2080
57	60	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
58	46	BIZET: CARMEN	LEONTYNE PRICE, RCA Victor LDS 6164
59	39	RAG DOLL	4 SEASONS, Philips PHM 200-146
60	71	**WE'LL SING IN THE SUNSHINE**	GALE GARNETT, RCA Victor LPM 2833
61	67	BALLADS, BLUES AND BOASTERS	HARRY BELAFONTE, RCA Victor LPM/LSP 2953
62	63	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
63	64	BEST OF HENRY MANCINI	RCA Victor LPM/LSP 2693
64	89	**TRINI LOPEZ—LIVE AT BASIN ST. EAST**	Reprise RS 6134
65	37	WHERE LOVE HAS GONE	JACK JONES, Kapp KL 1396
66	68	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000
67	65	AT THE WHISKEY A' GO GO	JOHNNY RIVERS, Imperial LP 9264
68	49	BEATLES SONGBOOK	HOLLYRIDGE STRINGS, Capitol T/ST 2116
69	51	SHUTDOWN, VOL. 2	BEACH BOYS, Capitol T/ST 2027
70	86	**THIS IS LOVE**	JOHNNY MATHIS, Mercury MG 20942
71	61	NORTHERN JOURNEY	IAN & SYLVIA, Vanguard VRS 9154
72	73	MORE BIG FOLK HITS	BROTHERS FOUR, Columbia CL 2213
73	88	**HERE WE GO GO AGAIN**	JOHNNY RIVERS, Imperial LP 9274
74	82	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM/LSP 2935
75	72	CONCERT SOUNDS OF MANCINI	RCA Victor LPM/LSP 2897
76	75	DELICIOUS TOGETHER	BETTY EVERETT & JERRY BUTLER, Vee Jay 1099
77	69	JUDY COLLINS CONCERT	Elektra EK 280
78	66	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054
79	✓	**SAM COOKE AT THE COPA**	RCA Victor LPM/LSP 2970
80	79	ANOTHER HIT ALBUM	BILLY VAUGHN, Dot 25593
81	81	DANG ME	ROGER MILLER, Smash MGS 27049
82	83	SLIGHTLY IRREVERENT MITCHELL TRIO	Mercury MG 20944
83	84	ROLLING STONES	London LL 3375
84	87	SIDEWINDER	LEE MORGAN, Blue Note 4157
85	✓	**BREAD AND BUTTER**	NEWBEATS, Hickory 120
86	77	MEET THE BEATLES	Capitol T/ST 2047
87	99	**SANDY NELSON LIVE—IN LAS VEGAS**	Imperial LP 9272
88	94	A NEW KIND OF CONNIE	CONNIE FRANCIS, MGM SE 4253
89	95	DISCOTHEQUE	ENOCH LIGHT, Command RS 873
90	91	IN THE NAME OF LOVE	PEGGY LEE, Capitol ST 2096
91	76	JAZZ IMPRESSIONS OF JAPAN	DAVE BRUBECK, Columbia CS 9012
92	70	WITHOUT YOU	ROBERT GOULET, Columbia CL 2200
93	95	HANDY MAN	DEL SHANNON, Amy 8003
94	✓	RAMSEY LEWIS TRIO AT BOHEMIAN CAVERNS	Argo 741
95	✓	FOUR SEASONS' HITS	HOLLYRIDGE STRINGS, Capitol T/ST 2199
96	✓	LITTLE HONDA	HONDELLS, Mercury MG 20940
97	✓	BALLADS OF BROADWAY	JOHNNY MATHIS, Columbia CL 2223
98	100	HEY GIRL DON'T BOTHER ME	TAMS, ABC Paramount ABC 499
99	✓	SAMMY DAVIS SINGS THE BIG ONES FOR YOUNG LOVERS	Reprise RS 6131
100	✓	IN THE MISTY MOONLIGHT	JERRY WALLACE, Challenge CH 619

Following his "Always Together" hit, another smash single with the golden Martino touch!

AL MARTINO

WE COULD b/w SUNRISE TO SUNRISE

His seventh consecutive chart hit in a row! Capitol RECORDS 5293

Why I give concerts —by Jack Benny

The comedian, who has raised almost $4 million for symphony orchestras around the country explains he is really a frustrated violinist. Critics say he is really a comic.

Benny explains all. Recently I was asked how, with all my different activities, a weekly show on television, guest appearances, benefits, annual appearances at Las Vegas and Lake Tahoe, banquets, I find time to do concerts and and why do I do them?

The most important reason for my giving violin concerts—which I have been doing for the past eight years—is because I am definitely a frustrated violinist.

Some of my frustrations come, of course, from the fact that my wife Mary, long ago banished me to a far corner of the house when I practice. It is a small room, 90% tile and 10% towel—the same place in better circles is known as the powder room. And the best news is that I have long stopped apologizing to the neighbors who live on that side of the house. We did once hear them wonder why they never saw the cats we obviously house, and didn't know about the kennel laws in Beverly Hills, but we ignore those slurs.

One career pays. If by some miracle, I could become another Isaac Stern or a Yehudi Menuhin overnight, I would gladly give up my career as a comedian. As it is, I have managed to combine the two careers. One pays more than the other, however. Fortunately!

I have given concerts with practically every major symphony orchestra in America, and to show you the guts I have, I appeared first at Carnegie Hall. I fear nothing!

I have been acclaimed by such great conductors as Alfred Wallenstein, Leonard Bernstein, Paul Paray, Izler Solomon, George Szell, Paul Kletzki, William Steinberg and Stanislaw Skcowaszewski to name a few. (In fact, the last name sounded like a few).

During my lifetime, I have also played duets with Jascha Heifetz, Isaac Stern, Yehudi Menuhin, Joseph Szigeti, the late Albert Spaulding, Jayne Mansfield and Henny Youngman.

A touching remark. My closest friend in the world of classical music is Isaac Stern. He insults me more often than George Burns, who has been a friend of mine for 40 years. I'll never forget a remark that Isaac made to me after a concert I gave in Philadelphia.

We went out for a bite to eat afterwards and suddenly he looked up at me and said: "You know, Jack, when you walk out on the stage with your violin, dressed in tails, standing in front of a 90-piece orchestra, you actually look like the world's greatest violinist. It's a darn shame you have to play."

If he had stopped in the middle of that sentence, I would have appreciated it much more.

Saves press clippings. I've saved my press clippings of course. I am thrifty in all ways. Some of them I quote, to prove that I've really played these concerts. They weren't dream sequences from my television show.

The Chicago Daily News wrote: "Never has there been such a performance. He broke the Opera House record for benefits, and the hearts of violin lovers for miles around."

The San Francisco News-Call Bulletin wrote: "Mr. Benny does things with the violin that a Heifetz could not match. Is the world ready for such fiddling?"

Wellllll. . . I've been wondering for a long time what they meant by that!

The Detroit Free Press said: "Detroit laughed when Benny stood up to play."

The wrong things. The Cleveland Plain Dealer wrote: "Only an artist who knows how to play his instrument could do the wrong things so rightly."

You can believe I will never let that critic get near my violin teacher to get the real story.

The Dallas Times-Herald's reviewer commented: "As a violinist, Jack Benny is the world's greatest comedian."

That has always seemed somewhat ambiguous to me, but I have never wanted to delve further into the full meaning of his remarks.

Of course, I have had other reviews, too. Among them: The Philadelphia Bulletin wrote: "Like Heifetz, Jack Benny holds the violin under his chin."

I have been insulted by some of the finest music critics. One who shall be nameless (Sam Nameless, that is) wrote: "Last night at the Academy of Music, Jack Benny played Mendelssohn, Mendelssohn lost."

In Pittsburgh, I am known as the Van Gogh of the violinists. This started when I played Gypsy Airs. A woman stood up in the audience during the number and yelled, "My God, he's lost his ear!"

The right things. I do know, however, that most of my musical friends around the country like me, and they do think I'm doing a good job in the concert field for the benefit of the musician's pension funds. Incidentally, all my appearances with concert orchestras are done for charity. I would not dare charge them.

To date I have raised $3,455,354.93 (the pennies were thrown on the stage) for various symphonies around the country. On the serious side, it is gratifying to note that my superb (this is my criticism) playing has helped save some symphonies from going out of business and has contributed to the income of some violin teachers after parents heard me play and then demanded that their own children take lessons.

Imitation is indeed a sincere form of flattery. And then I think of all the suffering neighbors. Possibly in addition to helping the musicians, I have aided the sound-proofing industry, too?

As told to JULIAN PORTMAN

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MAN ABOUT MUSIC

More Credits Needed

By Bob Rolontz

We all have a tendency to downgrade our own work or the role we play in our industry and although such modesty may be a virtue it is also a hindrance commercially. Because of such modesty no one outside of our own trade is aware of the names of the men who produce our hit records or the musicians who arrange and often select the music for the performer, except in rare instances.

This is wrong and it is also silly. In no other area of the entertainment business do the producers and directors of the show or act conceal their activity, except in the record business. Yet the a. & r. man (and it's time we get rid of that silly term and called the recording man a *producer*) and the arranger have as much, and in the case of single records even more, to do with a hit LP as the performer.

The way to overcome such anonymity is to credit all record producers, arrangers, and engineers on every record they are involved in creating, just as artists are always mentioned on every record they are connected with. In case this sounds like a lot of information to put on a record label remember that in the days when the bands were riding high it was not at all unusual to find the entire personnel of the orchestra listed on the 78 rpm label. A 45 rpm record label has more room.

More label info, too

There is also a tendency on the part of record labels, especially the majors, to conceal or hide information that consumers might want to know. Is anything weirder than having to stop a record while it is playing on your turntable to find out the name of the composer or lyricist? Why? Because the name of the composer or lyricist is contained only under the title of the song on the record label!

This may make sense when a record is a single, but when it is an LP it is obvious that such information as the names of the writers of the songs, and the names of the publishers, could easily be contained on the jacket. This isn't done by some labels because they have an old-fashioned notion that it isn't of interest to anyone.

But it is. It is an extra selling point to anyone who is a collector of show songs, pop songs, or rock and roll songs, which includes a great many record fans. It is of use to disk jockeys, and to the hundreds of magazine and newspaper record reviewers. In other words information about the songs in an album is helpful to album sales and is worth placing where it can be seen.

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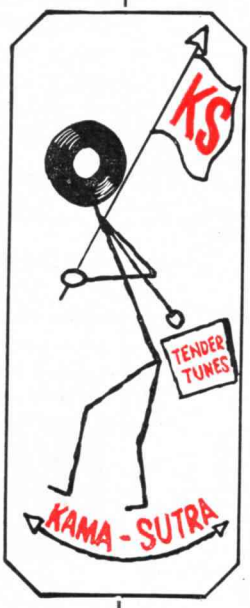

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An Exclusive **MUSIC BUSINESS** Feature

RADIO EXPOSURE CHART

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

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

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

STATIONS USED THIS WEEK

EAST: CHUM – Toronto; WABC – New York; WIBG – Philadelphia; WITH – Baltimore; WKBW – Buffalo; WMCA – New York; WORC – Worcester; WPGC – Washington; WWDC – Washington

SOUTH: KILT – Houston; WFUN – Miami; WQAM – Miami; WQXI – Atlanta; WRAP – Norfolk; WVOL – Nashville; WYLD – New Orleans

MIDWEST: KQV – Pittsburgh; KXOK – St. Louis; WAMO – Pittsburgh; WING – Dayton; WKNR – Detroit; WLS – Chicago; WRIT – Milwaukee

WEST: KIMN – Denver; KEWB – Oakland; KFWB – Los Angeles

AIN'T THAT LOVING YOU BABY. Everett & Butler (V-J).. WRAP 25
ALL MY LOVING. Chipmunks (Liberty)..... WIBG 79
ALL THAT'S GOOD. Fiestas (Fiesta)..... WRAP -P
ALMOST THERE. Andy Williams (Columbia)..... WORC 17
ANYWAY YOU WANT IT. Dave Clark Five..... WFUN -P
APPLE OF MY EYE. Four Seasons (V-J)..... WPGC 31
AS TEARS GO BY. Marianne Faithful (London)..... WKNR 9

BABY I MISS YOU. Tommy Good (Gordy)..... WYLD 13
BABY LET ME TAKE YOU HOME. Animals (MGM)..... KEWB 38
BE CAREFUL LITTLE GIRL. Fenways (Bev-Mar)..... KQV 23
BEAUTICIAN BLUES. B.B. King (Kent)..... WLS -X.
BIG BROTHER. Dickey Lee (Smash)..... KILT 57
BLUE SUEDE SHOES. Birdwatchers..... WQAM 44
BOY FROM CROSSTOWN. Angels (Smash).....WKBW 43; WQAM 36
BOYS. Beatles (V-J)..... KXOK 10

CAN'T EVER FREE MY MIND. Dale McBride (Teardrop)... KILT 23
CAN'T HELP LOVING THAT MAN. Edna McGriff..... WAMO 30
CAR HOP. Exports (King)..... WKNR 28
CHANGE YOUR WAYS. Jackie Ross (Chess)..... WYLD 36
COME ON BACK. Hollies (Imperial)..... WIBG 71
CRAZY. Emmanuel Laskey (Thelma).....WVOL 27; WKNR 25

DARTELL STOMP. Mustangs (Providence)..... KEWB 39
DEEP DARK SECRET. Dee Dee Sharp (Cameo)..... WIBG 49
DO ANYTHING YOU WANNA. Harold Bettors (Gateway).....WWDC 66; WORC -X
DO ANYTHING YOU WANNA. Kai Winding (Verve)..... WIBG 87
(THE) DOG. Junior & Classics (Groove)..... WRIT 15
DOGGIN' AROUND. Bobby Brinkley (Squire)..... WVOL 29
DON'T DECIEVE ME. Ted Taylor (Okeh)..... WYLD 29
DON'T FORGET. Nick Noble (Chess)..... KXOK -X
DON'T FORGET I STILL LOVE YOU. Bobbi Martin (Coral) KQV 22
DON'T IT MAKE YOU FEEL GOOD. Overlanders (Hickory).....KILT 30; WLS 27
DON'T LET ME BE MISUNDERSTOOD. Nina Simone (Philips)..... WYLD 28
DON'T WANT TO WALK WITHOUT YOU. Phyllis McGuire (Reprise)..... WORC 49
DOUBLE LOVE. Chandelliers (Loadstone)..... WVOL 24

ENDLESS SLEEP. Hank Williams Jr. (MGM)..... WING 37

FIND OUT WHAT'S HAPPENING. Spidells (Monza)..... KILT 58
FIRST LOVE. Mustangs (Sure-Shot)..... WYLD 30
5-4-3-2-1. Manfred Mann (Prestige)..... CHUM -P
FOLLOW THE SUN. Jimmy Clanton (Philips)..... KILT 51
FORBIDDEN. Bob Moline (Imperial)..... WORC 21
FORGET HER, FORGET HER. Danny Williams (U-A)..... WIBG 65
FORGET HIM. Vikki Carr (Liberty)..... WWDC 51
FOUR STRONG WINDS. Bobby Bare (RCA).....WIBG 66; WPGC 39; WORC 40; KILT 36

GARDEN IN THE RAIN. Vic Dana (Dolton)..... WRIT 38
GO BOBBY SOXER. Chuck Berry (Chess)..... KILT 62
GOOD. Dee Dee Sharp (Cameo)..... WWDC 40
GOODBYE GIRL. Ritchie Dean (Tower).....WIBG 62; WQAM 18
GOTTA GIVE HER LOVE. Volumes (American Artists).....WPGC 26; WKNR 12
GOTTA HAVE MORE. Eddie Bo (Blue Jay)..... WYLD 5
(THE) GYPSY. Robert Davie (Congress).....WKBW 16; WORC -X

HAPPY HAPPY BIRTHDAY BABY. 4 Seasons (V-J)..... WIBG 64
HEARTBREAK HILL. Fats Domino (ABC).....WORC 50; WYLD 32
HER LITTLE HEART WENT TO LOVELAND. Vikki Carr (Liberty)..... WWDC 51
HERE SHE COMES. Tymes (Parkway) .WIBG 81; WKNR 30; WRIT -P
HE'S MY MAN. Ann Margret (RCA)..... WWDC 52
HIDEAWAY. King Curtis (Capitol).....WORC -X; WAMO 13
HOLD ME. P.J. Proby (London)..... CHUM 23
HURTIN' INSIDE. Barbara & Brenda..... WYLD 23

I CAN'T BELIEVE WHAT YOU SAY. Ike & Tina Turner (Kent).....WVOL 30; WRAP -P; WAMO 14
I DON'T WANNA FUSS. Sugar Pie DeSanto (Checker)..... WYLD 7
I HAD A GOOD HOME BUT I LEFT. Joe Tex (Dial).....WVOL 23; WYLD 11
I HOPE HE BREAKS YOUR HEART. Neil Sedaka (RCA).....WPGC -P; WWDC 65; WORC 44
I JUST DON'T UNDERSTAND. Tommy Adderley (Mar-Mar).....WPGC 37; WRIT -P
I LOVE YOU. Lloyd Price (Monument)..... WIBG 91
I NEVER CARED FOR YOU. Willie Nelson..... KILT 28
I SMELL TROUBLE. Little Johnny Taylor (Galaxy).....WRAP 23; WAMO 26
I WISH I WERE A BOY. Lesley Gore (Mercury)..... WORC 47

CONTINUED

Beach Boys Have Classy Ballad Side

Chart Picks

THE BEACH BOYS
Capitol 5306
THE WARMTH OF THE SUN (Sea of Tunes, BMI) (2:47)—Wilson, Love
DANCE DANCE DANCE (Sea of Tunes, BMI) (2:00)—Wilson
The boys sing a beautiful, soft, harmony-filled ballad on top and it can be big
Flip, a strong rhythm ditty, has a chance too.

THE MARVELETTES
Tamla 54105
TOO MANY FISH IN THE SEA (Jobete, BMI) (2:25)—Whitfield, Holland
Flip is "A Need for Love," (Jobete, BMI) (1:55)—Holland
The gals have a power-packed rocker side here which could continue the Tamla-Motown string at the top of the charts.

BOBBY GOLDSBORO
United Artists 781
I DON'T KNOW YOU ANYMORE (Screen Gems-Columbia, BMI) (2:12)—Keller, Greenfield
LITTLE DROPS OF WATER (Picturetone, BMI) (2:18)—Boyce, Hart, Farrell
A strong coupling for Bobby, with the top side a little more "up" than his recent hits.
Flip is a nice ballad.

RONNY AND THE DAYTONAS
Mala 490
CALIFORNIA BOUND (Buckhorn, BMI) (2:14)—Wilkin
Flip is "Hey Little Girl," (Buckhorn, BMI) (2:13)—Wilkin
Boys have had a big one with "G. T. O.," and this neat surf-hot rod-styled side can be a repeater.

LITTLE EVA
Dimension 1035
MAKIN' WITH THE MAGILLA (Screen Gems-Columbia, BMI) (2:35)—Powers, Keller, Justin
Flip is "Run to Her," (Screen Gems-Columbia, BMI) (2:12)—Goffin, Keller
The gal is back with what could be her first in a long spell. It's a dance side and has the excitement of "Loco-Motion."

MATT MONRO
Liberty 55745
WALK AWAY (Ardmore and Beechwood, BMI) (3:03)—Black, Jurgens
Flip is "April Fool," (Selma, BMI) (2:34)—Saxon, Berg
This is Mat's biggest hit in England (number ten this week) in several years. A pleasant side that could happen here.

MUSIC BUSINESS DISCOVERIES

THE KNIGHTS
Capitol 5302
HOT ROD HIGH (Beechwood, BMI) (1:59)—Usher, Christian
Flip is "Theme for Teen Love," (Beechwood, BMI) (2:11)—Economides
Here's a group in the surf tradition that's had several good albums and this single could spring them loose but big. Material hits home at teens.

JO ANN AND TROY
Atlantic 8178
I FOUND A LOVE OH WHAT A LOVE (Cotillion, BMI) (2:39)—Allen
Flip is "Who Do You Love," (Arc, BMI) (2:14)—McDaniels
A boy-girl duet with a most distinctive touch and widely contrasting range. Good, solid, medium-beat rock wax.

DEANE HAWLEY
Warner Brothers 5484
YOU'LL NEVER HAVE TO CRY AGAIN (Screen Gems-Columbia, BMI) (2:30)—Riopell, Hawley
Flip is "I Know She'll Be There," (Screen Gems-Columbia, BMI) (2:20)—Riopell, Hawley
Hawley has a pleasant commercial style and his song here is well-arranged by Ernie Freeman.

WAYLON JENNINGS
A and M 753
SING THE GIRLS A SONG, BILL (Central, BMI) (2:14)—Howard, Hart
Flip is "The Race Is On," (Glad/Acclaim, BMI) (2:14)—Rollins
A mighty clever country-styled ditty (written by Harlan Howard and Freddy Hart) and given a catchy, saleable reading by Jennings.

GWENN STACEY
RCA Victor 8451
LONELY GIRL (Dragonwyck, BMI) (2:10)—Gates
Flip is "How Many Times Can One Heart Break," (Al Gallico, BMI) (2:00)—Ledo, Raleigh
This gal has a load of sound in this disking of a poignant sort of thought. She could make a noise.

MARIE ANTOINETTE
Providence 405
HE'S MY DREAM BOY (Host, ASCAP) (2:22)—Schlaks, Weiss
Flip is "Quiet Guy," (Host, ASCAP) (1:55)—Schlaks, Weiss
The name alone is enough to catch attention here, but the gal has a strong Detroit kind of sound that could make it.

JOE HINTON
Back Beat 532
THOUSAND CUPS OF HAPPINESS (Lion, BMI) (2:18)—Malone
Flip is "If You Love Me," (Lion, BMI) (2:25)—Malone
Hinton has just had a healthy hit with "Funny," and this soulful ballad performance could do just as well. Should be watched.

THE BRONZETTES
Parkway 929
HOT SPOT (Evanston, BMI) (2:21)—Evans, Nelson
Flip is "Run Run You Little Fool," (Evanston, BMI) (2:20)—Campbell, Williams
A new girl group with a red hot Detroit sound that could go places. Strong wax.

PAM HALL
ABC-Paramount 10597
LET THEM WHISPER (Unart, BMI) (2:55)—Goldsboro, Buie
Flip is "Run from Her," (Hill and Range, BMI) (2:06)—Shorter, Taylor
Here's a good new thrush, who sings a nice ballad with simple guitar and voices backing. Bobby Goldsboro wrote the tune.

THE CHIFFONS
Laurie 3275
WHAT AM I GONNA DO WITH YOU (HEY BABY) (Screen Gems-Columbia) (3:02)—Titelman, Goffin
Flip is "Strange Strange Feelin'," (Bright Tunes, BMI) (2:04)—Margo, Margo, Medress, Siegel
The gals essay the good harmony sound they started awhile back, on a bright new ballad. Could happen.

P. J. PROBY
London 9705
TOGETHER (DeSylva, Brown and Henderson/Ross Jungnickel, ASCAP) (2:35)—Ballantine, DeSylva, Brown, Henderson
Flip is "Sweet and Tender Romance," (Southern, ASCAP) (2:00)—Hawker, Powell, Shakespeare
Proby attacks another familiar standard with his rousing rocking style and comes off a winner.

PAT THOMAS
Verve 10333
I CAN'T WAIT UNTIL I SEE MY BABY'S FACE (Picturetone BMI) (2:39)—Ragovoy, Taylor
Flip is "The Long Long Night," (Ragmar/Chapter, BMI) (2:22)—Ragovoy, Elgin
This fine gal singer had a semi-hit with a bossa nova ditty sometime back and she does even better here with the classy rock-based tune.

CLYDE AND THE BLUE JAYS
Loma 2003
THE BIG JERK (Parts 1 and 2) (Evergreen, BMI) (2:25)—Page
A smart rocker with a great dance beat and the kids are likely to latch on to it.

THE OVERLANDERS
Hickory 1275
DON'T IT MAKE YOU FEEL GOOD (Hill and Range/Shadows, BMI) (2:03—Marvin, Welch
Flip is "Movin'," (Acuff-Rose, BMI) (2:32)—Mason, Bartholomew, Friswell
This good British group had good chart action recently with "Yesteday's Gone" and here's a smart styling that can be a repeater.

THE HONEY BEES
Fontane 1939
SHE DON'T DESERVE YOU (Screen Gems/Columbia, BMI) (2:28) —Titelman, Goffin
Flip is "One Wonderful Night," (Screen Gems/Columbia) (2:17)—King, Goffin
Here's a good girl group that could break out with this neat new teen-styled tune.

THE ANGELS
Smash 1931
THE BOY FROM CROSSTOWN (Grand Canvon, BMI) (2:40)—Feldman, Goldstein, Gottehrer
Flip is "World Without Love," (Grand Canyon, BMI) (2:21)—Feldman, Goldstein, Gottehrer
The group could be right back on the charts with this strong teen-styled ditty with a sort of "West Side Story" theme.

I'LL BE BACK. Beatles (Parlophone). WPGC 1; WORC 6; KQV 10
I'LL BE STANDING BY. Harrison Bros. (ABC) ..... WYLD -X
I'M A LOSER. Beatles (Capitol) ..... WPGC 2
I'M GOING UPSIDE YOUR HEAD. Jimmy Reed (V-J) ..... KILT 63
I'M THE LOVER MAN. Jerry Williams ..... WIBG 70
IT'S ALL OVER. Ben E. King (Atco) ..... WAMO 32
I'VE GOT THE SKILL. Jackie Ross (Chess) ..... WVOL 31

(THE) JERK. Larks (Money) ..... KEWB 39
JIMMY DARLING. Vicki Salee (Dot) ..... WORC 32
JULIE KNOWS. Randy Sparks (Columbia) ..... WWDC 64

KANSAS CITY. Beatles (Capitol L.P.) ..... WPGC 3

LITTLE DARLING, Pete Cooke (Dimension) ..... WVOL -P
LITTLE PLAY SOLDIERS. Brothers Four (Columbia) ..... WORC -P
LITTLE QUEENIE. Bill Black Combo (Hi) ..... WIBG 89
LONELY PEOPLE DO FOOLISH THINGS. Judy Clay (Scepter) ..... WVOL 19
LOOKING FOR MY PICTURE. Little John (Neal) ..... WYLD 40
LOST LOVE. Shirelles (Scepter) ..... WIBG 72; WVOL 34
LOST WITHOUT YOU. Teddy Randazzo (DCP) ..... WKNR 16
LOVE IS A WAY OF LIFE. Danny White (ABC Paramount) .. WYLD 34
LOVE, LOVE, Strange Loves (Swan) ..... WORC 15
(THE) LUMBERJACK. Hal Willis (Sims) ..... CHUM 48

MAKE UP YOUR MIND. Anna King (Smash) ..... WRAP 13
MAYBE THE LAST TIME. James Brown (Smash). WVOL 13; WAMO 4
MOJO WORKOUT. Bobby Long ..... WRAP -P
MOMENTS TO REMEMBER. Irma Thomas (Imperial) ..... WVOL 32
MOVE IT BABY. Simon Scott (Imperial) ..... KQV 20; KEWB 8
MUMBLES. Oscar Peterson Trio (Mercury) ..... WYLD -X
MY ADORABLE ONE. Joe Simon (Gee Be) ..... WQXI 19; WAMO 35

NEVER GET ENOUGH OF LOVE. Eddie Floyd (Safice) .... WYLD 2
NEVER TRUST A WOMAN. B.B. King (ABC Paramount) .... WYLD 33

OGNI VOLTA. Paul Anka (RCA Victor) ..... WQAM 38
OH MARIE. Village Stompers (Epic) ..... WIBG 74
OH NO, NOT MY BABY. Maxine Brown (Wand) ... WAMO 15; KQV 36
ON THE BEACH. Cliff Richard (Capitol of Canada) ..... CHUM 31
ONE LAST KISS CHERIE. Dale Ward (Dot) ..... WORC -X
ONE MORE TIME. Ray Charles Singers (Command) ..... WIBG 96
ONE STEP FORWARD. Brian Hyland (Philips) ..... WORC 39; WFUN 12; WQAM 27
OUT OF MY LIFE. Expressions (Federal) ..... WYLD -X
OVER YOU. Paul Revere & the Raiders ..... WQAM -P; KEWB 28

PEARLY SHELLS. Burl Ives (Decca) .. WITH 14; WORC 38; WRIT 39
PEARLY SHELLS. Billy Vaughan (Dot) ..... WORC 38
PINK DALLY RUE. Newbeats (Hickory) ..... KILT 52
PLAYBOY. Drifters (Atlantic) ..... WAMO 28
POSSIBILITY. The Crowns ..... WAMO 33

RANDY. Earl Jean (Colpix) ..... WITH 18
RAP CITY. Ventures (Dolton) ..... WWDC 50
RED SAILS. Bobby Powell (Whit) ..... WYLD 22

RETURN OF THE WATUSI. Olympics ..... WRAP -P
ROCKIN' ROBIN. Rivieras (Riviera) ..... CHUM 40
ROME WASN'T BUILT IN A DAY. Maxine Thomas (Bo Bo) . WYLD 39
ROSES ARE RED. 'You Know Who' group (4 Corners) ..... WPGC 21
ROUNDEST OF THEM ALL. Round Robin (Domain) ..... WING 39
RUN, RUN, RUN. Gesters (Soma) ..... WRIT -P

SCHOOL IS A GAS. Wheelmen (Warner Bros.) ..... WORC 41
SCRATCHY. Travis Wammack (Ara) ..... WKNR 2
SHAKE A LADY. Ray Bryant (Sue) ..... WWDC 43
SHE'S ALRIGHT. Jackie Wilson (Brunswick) ..... WVOL 20
SOMEBODY NEW. Chuck Jackson (Wand) ..... WAMO 29
SOUL TRAIN. Curley Moore (Nola) ..... WYLD 38
STAIRWAY TO THE STARS. Vic Dana (Dolton) ..... KILT 31
STOP TAKING ME FOR GRANTED. Mary Wells (20th Fox) ..... WVOL -P; WKNR 31
STORY BOOKS. Moon Rays (Kon Ti) ..... WYLD 31
STRUNG OUT. James Crawford (Mercury) ..... WYLD 35
SWIM. Bobby Freeman (Autumn) ..... KEWB 33

TEARS OF JOY. Jamells (Crosley) ..... WVOL 25
THAT LITTLE OLD HEARTBREAKER ME. Bobby Freeman (Autumn) ..... WIBG 75
THAT'S HOW STRONG MY LOVE IS. O.V. Wright (Goldwax) WLS -X
THAT'S WHERE IT'S AT. Lots A Poppa (Tribe) ..... WYLD 37
THE 81. Candy & the Kisses (Cameo) ..... WIBG 56; WWDC 45
THEN YOU CAN TELL ME BOODBYE. Johnny Nash (Argo) WVOL 5
THINGS WE SAID TODAY. Beatles (Capitol L.P) ..... KXOK 13
THIRTY DAYS. Buddy & the Hearts (Landa) ..... WORC 37
THIS IS PARADISE. Rituals (Arwin) ..... KIMN 50
(A) THOUSAND CUPS OF HAPPINESS. Joe Hinton (Back Beat) ..... WYLD 26
TIME HAS MADE ME CHANGE. Kelly Brothers (Sims) ..... WVOL 28
TIMES HAVE CHANGED. Irma Thomas (Imperial) ..... WIBG 69
TO WAIT FOR LOVE. Tony Orlando (Epic) ..... WITH 29
TORTURE. Everly Brothers (Warner Bros.) ..... WKNR 21
TROUBLE IN MIND. Jimmy Ricks (Atlantic) ..... WAMO 8
TRY ME. Jimmy Hughes (Fame) ..... WIBG 85; WRAP 21
TURN ON. Don & the Goodtimers (Wand) ..... WORC -X
TWO OF A KIND. Jack & Jill (Maxx) ..... WVOL -P

UNTIE ME. Tams (Arlan) ..... WIBG 47

WATCH OUT. Jackie Wilson (Brunswick) ..... WYLD 17
WE'RE THROUGH. Hollies (Imperial) ..... WPGC 29
WHAT AM I GONNA DO WITH YOU. Skeeter Davis (RCA) .. WIBG 95
WHEN I FALL IN LOVE. Paris Sisters (Mercury) ..... WKBW 42
WHEN I STOP DREAMING. Dean & Mark (Hickory) ..... WIBG 63
WHEN YOU WALK IN THE ROOM. Jackie de Shannon (Liberty) ..... WQAM -P; KQV 37

YOU CAN COUNT ON ME. Roy Hamilton (MGM) ..... WYLD -P
YOU DON'T LOVE ME. Z.Z. Hill (Kent) ..... WYLD 9
YOU DON'T WANT ME. James Carr (Goldwax) ..... WYLD 24
YOUR ONE AND ONLY MAN. Otis Redding (Volt) ..... WRAP 20
YOUR WELL RAN DRY. Carol Lois (Federal) ..... WYLD -X

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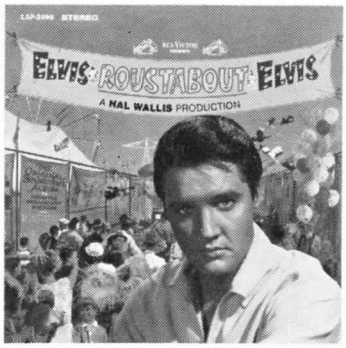
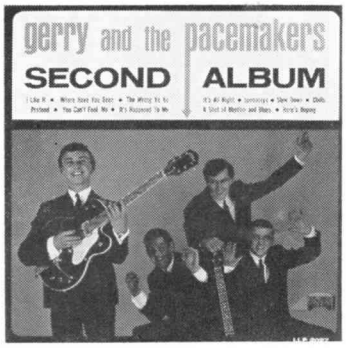
Elvis, Stones, Gerry, Week's Rock Picks

This Week's Block Busters



ROUSTABOUT SOUNDTRACK
ELVIS PRESLEY
RCA Victor LSP 2999
Elvis' latest movie track and it's filled with color photos on both sides. Should be a solid seller.

12 X 5
THE ROLLING STONES
London LL 3402
The hit British group has just arrived here for a concert four and this album should accordingly do just as well as their first top 10 package. Watch it.



SECOND ALBUM
GERRY AND THE PACEMAKERS
Laurie LLP 2027
A flock of goodies by the hit Britishers, leading off with their click, "I Like It."

THE PEOPLE'S CHOICE
FERRANTE AND TEICHER
United Artists UAS 6385
A collection of fine memory tunes from movies, shows, and the Tin Pan Alley hit ranks, done F and T style with ork support.

TALKING STEEL GUITAR
PETE DAKE
Smash SRS 67060
The talking guitar man offers such fine tunes as "I'm Sorry," "Are You Sincere" and "Funny, How Time Slips Away." Strong mood wax from the hitmaker.

BLUE MIDNIGHT
BERT KAEMPFERT
Decca DL 74569
Kaempfert's usual fine arrangements with the trumpet sound featured in such hits as "Cotton Candy" and "Java."

TOPKAPI
SOUNTRACK
United Artists UAS 5118
A much celebrated comedy with a slick score by Manos ("Never on Sunday") Hadjidakis. Has the look of a hit.

THAT HOLIDAY FEELING
STEVE LAWRENCE AND EYDIE GORME
Columbia CL 2262
The hit twosome come up with a groovy holiday outing that could easily hit the charts.

Chart Picks

DISCOVERY VOL II
VIKKI CARR
Liberty LRP 3383
The second album for the talented Miss Carr. Since her first, she's made the TV and personal appearance circuit which could make this a chart item. Smart material, well sung.

SOFTLY
LUIZ BONFA
Epic LN 24124
One of the Brazilian jazz greats shines with his beautiful guitar tones here with rhythm support. Bossa nova beat is a handsome highlight.

CHRISTMAS WITH THE MIRACLES
Tamla 236
Standards in the carol repertoire, plus "White Christmas," "I'll Be Home for Christmas" etc, sung in the familiar Miracles style.

EVERYTHING I HAVE IS YOURS
FREDDIE SCOTT
Columbia CL2258
Freddie Scott can sing and although he's reminiscent of others, he has enough on the ball to happen big.

SING WITH SEEGER
PETE SEEGER
Disc DS 1101
Recorded live at NY's Village Gate cellar club, this is an exciting Seeger, who offers 16 wonderful and contrasting tunes in his own great style.

AND NOW! THE THRILLING NEW VOICE OF TONI DALLI
London PS 394
In the tradition of Sergio Franchi is this young, exciting, Italian tenor who is making a name for himself in the pop world.

LIZA! LIZA!
LIZA MINELLI
Capitol ST 2174
Miss Minelli gives out the warm, tender, expressive readings of some great ballads with solid ork support by Peter Patz.

THE VERY BEST OF RAY PETERSON
MGM E4250
The best means such items as "Corinna Corinora," "Sweet Little Cathy," and "Missing You," all in newly recorded outings. Good wax for the fans.

MUSIC BUSINESS

BIG 50 C&W HITS

OCTOBER 31, 1964

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

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

This Week	Last Week		
1	1	I DON'T CARE	Buck Owens—Capitol 5240
2	2	DON'T BE ANGRY	Stonewall Jackson—Columbia 43076
3	3	MR. AND MRS. USED TO BE	Ernest Tubb & Loretta Lynn—Decca 31643
4	5	**CHUG-A-LUG**	Roger Miller—Smash S-1926
5	7	**ONCE A DAY**	Connie Smith—RCA Victor 8416
6	9	**GIVE ME FORTY ACRES**	Willis Bros.—Starday 681
7	8	**THE RACE IS ON**	George Jones—United Artist 751
8	13	**CROSS THE BRAZOS AT WACO**	Billy Walker—Columbia 43120
9	12	**MAD**	Dave Dudley—Mercury 72308
10	6	I GUESS I'M CRAZY	Jim Reeves—RCA Victor 5383
11	4	DERN YA	Ruby Wright—Ric S-126
12	14	FORBIDDEN STREET	Carl Butler & Pearl Butler—Columbia 43102
13	15	MY FRIEND ON THE RIGHT	Faron Young—Mercury 72313
14	17	JUST BETWEEN THE TWO OF US	Merle Haggard & Bonnie Owens—Talley T-181
15	19	LONELY GIRL	Carl Smith—Columbia 43124
16	21	TIA LISA LYNN	Rose Maddox—Capitol 5263
17	20	MOTHER-IN-LAW	Jim Nesbitt—Chart 1100
18	24	I'M GONNA TIE ONE ON TONIGHT	The Wilburn Bros.—Decca 31617
19	16	STRONGER THAN DIRT	Glenn Barber—Starday 676
20	22	IN THE MIDDLE OF A MEMORY	Carl Belew—RCA Victor 8406
21	37	**THE LUMBERJACK**	Hal Willis—Sims 207
22	33	**I'LL GO DOWN SWINGING**	Porter Wagoner—RCA Victor 8432
23	10	THE BALLAD OF IRA HAYES	Johnny Cash—Columbia 43053
24	11	PLEASE TALK TO MY HEART	Ray Price—Columbia 43086
25	23	FT. WORTH, DALLAS OR HOUSTON	George Hamilton IV—RCA Victor 8392
26	42	**DON'T GIVE UP THE SHIP**	Johnny Wright—Decca 31674
27	27	HERE COMES MY BABY	Dottie West—RCA Victor 8374
28	38	**YOU'RE STILL ON MY MIND**	Jimmy "C" Newman—Decca 31677
29	29	HOW THE OTHER HALF LIVES	Johnny & Jonie Mosby—Columbia 43100
30	31	MY OWN	Johnny Foster—Capa 122
31	18	PASSWORD	Kitty Wells—Decca 31622
32	32	TH' WIFE	John D. Loudermilk—RCA Victor 8389
33	35	MY MEMORIES OF YOU	Hank Snow—RCA Victor 8437
34	34	HE CALLED ME BABY	Patsy Cline—Decca 31671
35	37	ONE OF THESE DAYS	Marty Robbins—Columbia 43134
36	41	I COULDN'T CARE LESS	Wilma Lee & Stoney Cooper—Hickory 1229
37	28	FINALLY	Kitty Wells & Webb Pierce—Decca 31663
38	★	**LOVE LOOKS GOOD ON YOU**	David Houston—Epic 9720
39	47	GOODER THAN GOOD/PUSHED IN A CORNER	Ernest Ashworth—Hickory 45-1281
40	48	MISMATCH	Bobby Barnett—Sims 198A
41	49	**HALF OF THIS, HALF OF THAT**	Wynn Stewart—Capitol 5271
42	★	**SITTIN' IN AN ALL NITE CARE**	Warner Mack—Decca 31684
43	★	A GIRL LIKE YOU	Tompall & The Glasers—Decca 31632
44	25	I DON'T LOVE YOU ANYMORE	Charlie Louvin—Capitol 5173
45	26	SAM HILL	Claude King—Columbia 43083
46	30	EVERYBODY'S DARLIN' PLUS MINE	The Browns—RCA Victor 8423
47	43	DANG ME	Roger Miller—Smash 81881
48	50	LITTLE TEAHOUSE IN YOKOHAMA	Kirk Hansard—Columbia 43109
49	★	THE TOWN CRIER	Lee Ross—Sims 197
50	★	HEART STORM	James O'Gwynn—United Artists UA 755

BIG C&W ALBUMS

This Week	Last Week		
1	1	THE BEST OF JIM REEVES	Jim Reeves—RCA Victor LPM 2840 (M); LSP 2890 (S)
2	2	TOGETHER AGAIN/MY HEART SKIPS A BEAT	Buck Owens & His Buckeroos—Capitol T 2135 (M)
3	3	LOVE LIFE	Ray Price—Columbia CL 2189
4	4	MOONLIGHT & ROSES	Jim Reeves—RCA Victor LMP/LSP 2854
5	7	**GEORGE JONES SINGS LIKE THE DICKENS**	United Artists UAL 3364 (M); UAS 6364 (S)
6	6	RFD	Marty Robbins—Columbia CL 2220/CS 9020
7	9	**TRAVELING WITH DAVE DUDLEY**	Mercury MG 20806/SR 8989
8	11	MORE HANK SNOW SOUVENIRS	Hank Snow—RCA Victor LPM 2819
9	5	I WALK THE LINE	Columbia CL 2169 (M); CS 8990 (S)
10	10	SLIPPIN' AROUND	George Morgan & Marion Worth—Columbia CL 2197 (M); CS 8997 (S)
11	12	THANKS A LOT	Ernest Tubb—Decca DL 4514 (M); DL 7514 (S)
12	8	DANG ME	Roger Miller—Smash MPS 27049/FRS 67049
13	13	THERE STANDS THE GLASS	Carl Smith—Columbia CL 2173 (M)/CS 8973 (S)
14	14	SONGS OF TRAGEDY †	Hank Snow—RCA Victor LPM/LSP 2901
15	★	**BITTER TEARS**	Johnny Cash—Columbia CL 2248/CS 9048
16	15	GOLDEN COUNTRY HITS	Hank Thompson—Capitol T 2089 (M); ST 2089 (S)
17	16	KITTY WELLS STORY	Kitty Wells—Decca DSD 174/KXS 7174
18	17	WEBB PIERCE STORY	Webb Pierce—Decca DXB 181 (M); DXSB 7181 (S)
19	18	BEFORE I'M OVER YOU	Loretta Lynn—Decca DL 4541/DL 74541
20	19	PORTER WAGONER IN PERSON	Porter Wagoner—RCA Victor LPM 2840 (M); LSP 2840 (S)

Dateline Music City

Music Business in Nashville
CHARLIE LAMB

Music City Recorders, whose mastering-cutting and related facilities became operational soon after opening two months ago, has announced that its live studio recording facilities are now operational too. The firm now offers a complete recording service featuring the newest, latest and most modern equipment anywhere in the nation. **Bill Connor** asks that prospective clients contact him or Scott Moore at 821 Nineteenth Ave., south, Nashville.

The Bluegrass Country Club Ladies Golf Assn. here has elected **Mrs. Jim Reeves,** topper of Jim Reeves Enterprises, as 1965 chairman. Wives of several Nashville-based artists are sprinkled through the Golf Association's membership. . . . **Bobby Lewis,** new artist with Pamper Music, was recent host at the **Ernest Tubb** midnight show. During the week he worked a crusade in Louisville —an 18-hour thing where the stars were both national and international. He also was spotlighted on Louisville's WHAS-TV.

Stuckey Booms Barry

Louisiana Hayride star **Nat Stuckey** is boosting the candidacy of Barry Goldwater in three singing engagements. Biggest crowd was 30,000 at the Shreveport, La. Municipal Airport to welcome the candidate. Stuckey's first release on Sims Records is going strong on regional charts, says KWKH PD **Frank Page**. . . . **Hank Locklin's** new album, "Irish Songs" has caused so much interest in Ireland that the Belfast press has voted him Ireland's favorite country artist. The album headed the country hit parade for many weeks.

George Hamilton IV went to Winston Salem, N.C., his home town, where they bestowed on him the Order of DeMolay, Legion of Honor. . . . In tribute to the late **Hal Horton,** country performer who gave a helping hand to many unknowns who since have become legends in the country field, and to help raise funds for Angels Inc. to build a home for mentally retarded children, a Hal Horton Memorial show will be held Nov. 3 at the Big "D" in Dallas. **Dewey Groom,** Big "D" topper, is one of the promoters. Many of the all-time "greats" in country music will be among the performers including **Gene Autry, Roy Acuff, Kitty Wells, Johnny Wright, Tex Ritter, Leon Payne, Bob Wills** and band, **Red Foley, Ernest Tubb and his Texas Playboys. Mickey Mantle,** slugging outfielder of the New York Yankees, will be among the honored guests. Angels Inc. has purchased a 20 acre tract for a building site. Meanwhile the children have been living in a converted house.

Key On The Move

Jimmy Key, topper of Key Talent, is on a two weeks tour of the midwest and southwest during which plans call for his conferring with artists **Dave Dudley** in Colorado Springs, **Billy Walker** in Dubuque, Iowa and **Jimmy Newman** in Odessa, Texas. He will also be promoting current records by Newman, Walker, Dudley, Dave Price, **George Kent, Buddy Meredith, Jimmy Martin** and others presented by Key Talent.

Ray Winkler, who co-penned Jim Reeves' "Welcome To My World," and is one of country music's biggest boosters, has sold his interest in Amarillo's KZIP radio to his partner, **Dave Stone.** Winkler has since opened a country music club in Dallas called The Reveller which stars **Eddie McDuff** of the Big "D" Jamboree band. **Ed Watt, Ed McLemore, Dewey Groom, Horace Logan** and KPCN radio have given Winkler a big hand in getting the club under way for country music. They all got a pleasant surprise recently when Columbia's **Marion Worth** came by and sang a few of her hits, followed later by United Artists' **Ray Baker.**

Busy Buck Owens

Busy **Buck Owens'** travels over the last three weeks have taken him through California, Michigan, Canada, Wisconsin, Illinois, and into Nevada for a week at the Golden Nugget. After the Music City deejay convention Buck and his Buckaroos will head down Texas way for appearances in Denison, Wichita Falls, Lubbock, Austin, Houston, San Antonio, El Campo, Amarillo and Dallas. . . . **Tom Glenn** of Monument Records has taken on the Nashville post for Pacific Coast Music in Hollywood, reports the Americana Corp. Glenn will manage the office and take care of the business in Nashville as does **Brad Ford** in the main office on the coast. The Nashville office is Box 206, Smithville, Tenn. . . . **Boyce Hager** has taken the post of sales manager for the southern states for Stadium Records. His address is 310 Deeepwood Drive, Elizebethtown, Ky. Tri-Son's **Russ Garner** is a featured guest in the current edition of "The Grammerian", official publication of the **Billy Grammer** Fan Club, prexied by hard-working **Marie Kerby** of Route 1, Box 105, Mulberry, Kan.

NEW TV SHOW: Country record stars Kathy Dee and Kenny Roberts are seen in a shot from the new Kenny Roberts Sunday Night Jamboree to have its initial airing Nov. 8 on WNEM-TV in Flint and Saginaw, Mich. The yodelin' Roberts will be regular emsee and star of the show. Kathy Dee made the MB Country chart on her last two releases for United Artists. Their appearance was arranged through B-W Music Inc.

Country Single Picks

DON GIBSON
RCA VICTOR 8456
CAUSE I BELIEVE IN YOU
(Acuff-Rose Pub. Inc., BMI) (1:55)—Don Gibson
Flip is "A Love That Can't Be"
(Acuff-Rose Pub. Inc. BMI) (2:34) —Don Gibson

AUTRY INMAN
Sims 219
GIVE ME FORTY ACRES
(Starday — BMI) (2:40) — Earl Green
Flip Is "Six Rounds Of Love And Hate"
(Hotpoint Music BMI) (2:30) — Gene McKown

BILL CARLISLE
Hickory 1280
THE GREAT SNOW MAN
(Acuff-Rose Publications, Inc. BMI) (2:57)—John D. Loudermilk
Flip is "Before She Knows I'm Gone"
(Fred Rose Music, Inc. BMI) (1:55)—Jay Rainwater & Ramsey Kearney

JUSTIN TUBB
Groove 58-0047
PREMATURELY BLUE
(Tree Pub. Co., Inc. BMI) (2:34) —Justin Tubb
YOU'LL NEVER GET A BETTER CHANCE THAN THIS
(Tree Pub. Co., Inc. BMI) (2:35) —Justin Tubb

EARL SCOTT
Decca 31693
I'LL WANDER BACK TO YOU
(Cedarwood Publ. Co., Inc. BMI) (2:48) — Mel Tillis—Fred Burch —Danny Dill
Flip is "Kiss My Love Good Bye"
(Bronze Music, Inc. SESAC) (2:24)—Darrell Statler

SONNY JAMES
Capitol 5280
YOU'RE THE ONLY WORLD I KNOW
(Marson Music BMI) (2:11)—Bob Tubert—Sonny James
Flip is "Tying The Pieces Together"
(Marson Music BMI) (2:24) — Jimmie Loden

CHARLIE WALKER
Epic 9727
CLOSE ALL THE HONKY TONKS
(Blue Book, BMI) (2:08) — Simpson
TRUCK DRIVING MAN
(American, BMI) (1:57) — Fell

JIMMY GATELEY
Decca 31698
MELINDA
(Champion, BMI) (2:35)—Gateley, Crutchfield
Flip is "Things Called Memories"
(Champion, BMI) (2:24)—Gateley

ELVIS SINGS 11 GREAT SONGS
IN THE ORIGINAL SOUNDTRACK RECORDING
FROM THE HAL WALLIS-PARAMOUNT PICTURE "ROUSTABOUT"

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The most trusted name in sound