

NOVEMBER 21, 1964

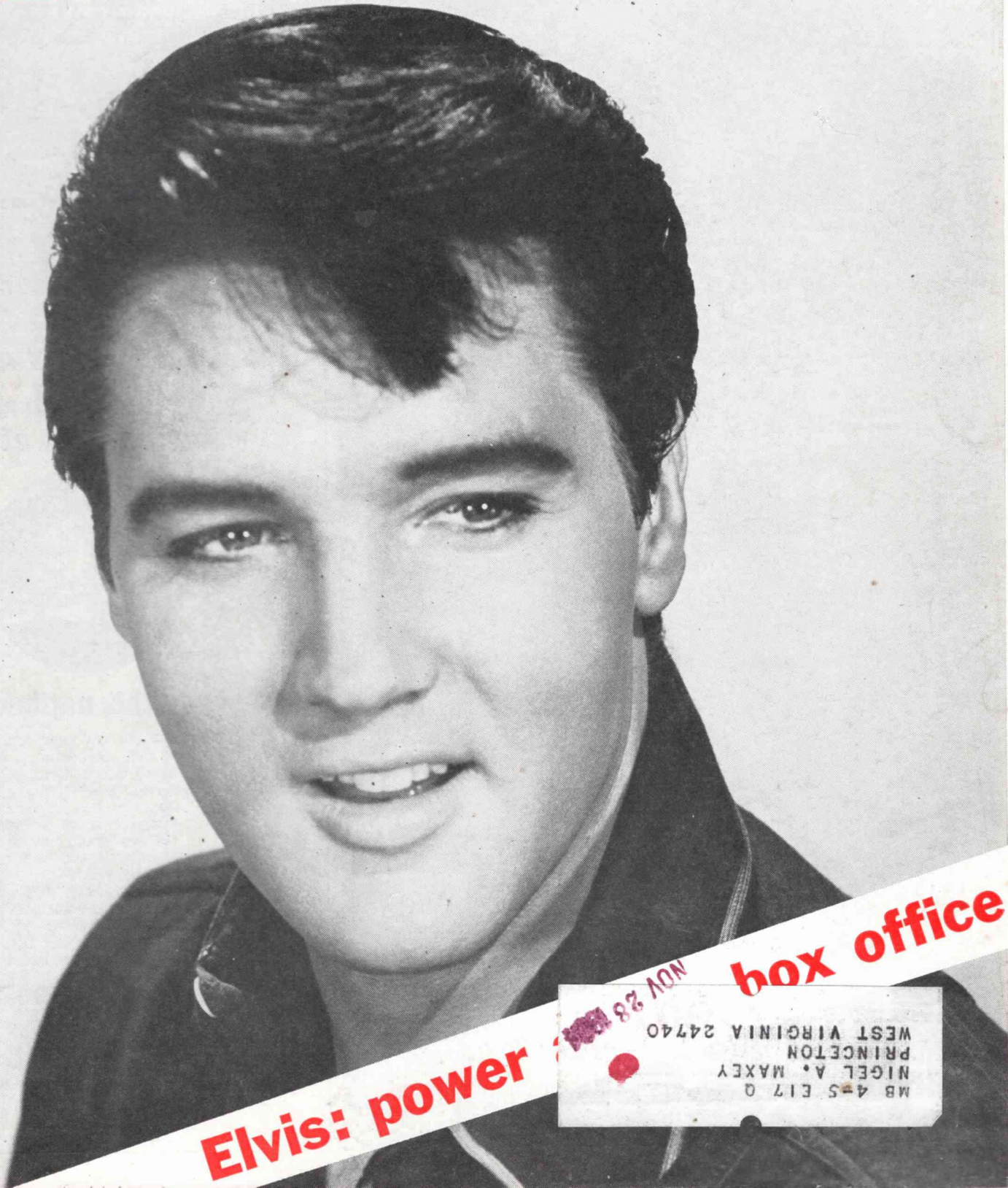
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MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 16

U. S. Girl Groups:
The Sound Heard
'Round The World



Elvis: power

box office

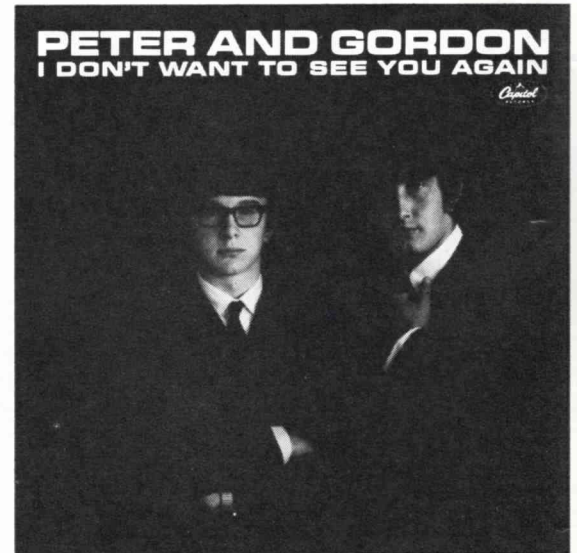
NOV 28 1964

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NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA 24740



LAST NIGHT

Peter and Gordon
announced this great new album
to 28 million people
watching the Ed Sullivan Show,



sang the smash single
it was named after



and began this nationwide tour:

ROCHESTER, NEW YORK, NOV. 20;
CRYSTAL LAKE, CONNECTICUT, NOV. 21;
HARTFORD, CONNECTICUT, NOV. 21;
MEMPHIS, TENNESSEE, NOV. 24;
HOUSTON, TEXAS, NOV. 25;
AMARILLO, TEXAS, NOV. 27;
DALLAS, TEXAS, NOV. 28;
ATLANTA, GEORGIA, NOV. 29;
MILWAUKEE, WISCONSIN, DEC. 2;
NEW YORK CITY, DEC. 5;
ALBANY, NEW YORK, DEC. 6;
CLEARWATER, FLORIDA, DEC. 10;
LOUISVILLE, KENTUCKY, DEC. 11;
CHICAGO, ILLINOIS, DEC. 12;

Cash in on this exposure now!

ST 2220

(ALBUM)

5272

(SINGLE)



Kingston's TV Deal

The Kingston Trio, who just signed a substantial contract with Decca, have also signed a major TV deal. The Trio will co-produce a TV pilot starring themselves in partnership with Artists, Ltd., a subsidiary of MCA-TV. As a second part of the TV deal, MCA-TV will utilize the trio for guest appearances over the next five years, with their first appearance on the Jack Benny TV show in January. The executive producer of the TV pilot will be Frank Werber, manager of the Trio, who, with Jerry Perenchio of Perenchio Artists, negotiated the MCA-Revue and Decca contracts. In case anyone has forgotten, MCA owns Decca.

Beatles And TV

American TV appears to have become as dependent upon the Beatles for programming material as it is on situation comedy shows or westerns. Ed Sullivan, of course, has used the Beatles many times, live, taped, and filmed. Recently, a "Shindig" segment featured the lads. Last week they were spotlighted on CBS-TV on an hour show, Friday, November 13, called "The Beatles in America." Sunday (15) they were featured by ABC-TV in a show called "Around The Beatles," which was shown in England last summer.

Now all that is left for TV is a weekly Beatles situation comedy.

Mathis Party

Johnny Mathis, now out on a one nighter tour, was thrown a swinging party by Mercury brass after his initial concert in Chicago last week. Mathis, accompanied by the Young Americans, a new vocal group he discovered, was originally set for three evening performances at the Medinah Temple in Chicago November 6. With all three concerts sold out, a Sunday Matinee was quickly booked and sold out too. The Mercury Records party was attended by 200 people, including D.J.'s, members of the fourth estate, and distributors, plus Mercury executives and Mercury artists Julie Rogers and the Swingle Singers.

"Cinderella" On LP

Columbia Records will issue an LP of "Cinderella," the Rodgers and Hammerstein TV musical, in February, two weeks before the show is televised over the CBS-TV network on February 22. Show will star Ginger Rogers, Walter Pidgeon, Celeste Holm, Jo Van Fleet, Stuart Damon, Pat Carroll and Barbara Ruick. The title role will be played by Lesley Ann Warren who was a featured performer in "110 In The Shade."



HAPPY SESSION: Pat Carroll, and Lesley Ann Warren at the rehearsal for the CBS-TV special "Cinderella", which will be recorded by Columbia Records. Composer Richard Rodgers watches.

Ray Charles Month

Command Records has proclaimed November as Ray Charles Singers Month. In honor of the month the label is releasing a special "Command Performance" album by the choral group in addition to the new Ray Charles Singers LP "Songs For Lonesome Lovers."

Joan Baez Wins

A permanent injunction has been granted Joan Baez against Fantasy Records by the Supreme Court of California forbidding and preventing Fantasy from selling the record called "Joan Baez in San Francisco."

The tapes for that album were made many years ago by the folk singer as a demonstration tape, and the court found that neither Fantasy, nor the man who made them, Mr. Toganazzini, had ever obtained the rights for commercial sales of them.

Vanguard Records, which issues her recordings, and Miss Baez herself, are very happy about the decision. Fantasy Records, although unhappy, can now go back to issuing fine jazz and pop product like it always did.

New "Road" Firm

One-for-the-Road Ltd., is a new firm organized last week to provide road managers for the increasing number of concert and one-nighter tours for both individual artists and packages. Firm was put together by Bob Levine and Joe Lauer.

Under road management, said Levine, come such important functions as travel connections, arranging for security of artists, press and public relations and business management. All these will be served in assignments accepted by the new company.



CUTE KIDS: Their name is The Clinger Sisters, and they are under contract to Tollie Records, the Vee-Jay subsidiary. They debut on the Danny Kaye TV show this week.

Levine was most recently road manager for the American tour of the Animals. Lauer was associated with New York promoter, Sid Bernstein, in promotion of shows by the Rolling Stones and the Dave Clark Five. One-for-the-Road will be headquartered at 1776 Broadway, New York.

BRITAIN'S TOP 20

Courtesy Melody Maker, London

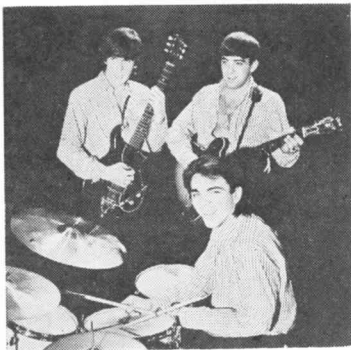
- 1 **BABY LOVE**
Supremes—Stateside
- 2 **OH, PRETTY WOMAN**
Roy Orbison—London
- 3 **(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME**
Sandie Shaw—Pye
- 4 **SHA LA LA**
Manfred Mann—HMV
- 5 **WALK AWAY**
Matt Monro—Parlophone
- 6 **UM, UM, UM, UM, UM**
Wayne Fontana and the Mindbenders—Fontana
- 7 **HE'S IN TOWN**
Rockin' Berries—Pye
- 8 **THE WEDDING**
Julie Rogers—Mercury
- 9 **ALL DAY AND ALL OF THE NIGHT**
Kinks—Pye
- 10 **TOKIO MELODY**
Helmut Zacharias—Polydor
- 11 **WHEN YOU WALK IN THE ROOM**
Searchers—Pye
- 12 **HOW SOON**
Henry Mancini—RCA
- 13 **GOOGLE EYE**
Nashville Teens—Decca
- 14 **THE TWELFTH OF NEVER**
Cliff Richard—Columbia
- 15 **REMEMBER (WALKING IN THE SAND)**
Shangri-Las—Red Bird
- 16 **ONE WAY LOVE**
Cliff Bennett and the Rebel Rousers—Parlophone
- 17 **AIN'T THAT LOVING YOU BABY**
Elvis Presley—RCA
- 18 **WHERE DID OUR LOVE GO?**
Supremes—Stateside
- 19 **WE'RE THROUGH**
Hollies—Parlophone
- 20 **DON'T BRING ME DOWN**
Pretty Things—Fontana

Disc-Schticks

By Ed Sherman



"Heck baby, sure I can make you a star! Murray The K and I are like that!"



THEY'RE AMERICANS: Don't let those long locks fool you girls, these chaps are Yanks from Provincetown (Cape Cod) Mass. They are called the Barbarians, they record for Joy Records, and their names are Ronnie Enos, Vic Moulton, Bruce Bennett and Jerry Cossi (not in picture).

MUSIC BUSINESS IN BRITAIN

Autumn TV season started with Frank Ifield topping bill of first "Palladium" Sunday evening TVer. On the radio front BBC (the state sponsored non-commercial network) revised its policy in the face of off-shore illegal commercial stations and came up with an extension of hours to 2 a.m. First early morning disc show, chaired by Pete Murray, had composer Lionel Bart in studio together with Judy Garland, Shirley Bassey and Mark Herron.

Miss Garland has recorded four songs from Bart's new £80,000 smash hit musical "Maggie May" which opened to mixed notices this week. Main comment on this Bart epic was the same as for "Blitz," "we came out humming the scenery." A 'beat' music version of the show in LP form will be released by Decca before the original cast album. Artists are the Andrew Oldham Orchestra—Oldham is co-manager and recording manager of the Rolling Stones

whose popularity here is now greater than that of the Beatles.

Philips Records, shortly to lose the distribution rights to CBS, will introduce a new jazz series "Classic Jazz Masters" with material taken from the Riverside label. Each sleeve will be in fold-out book form.

Beatle manager **Brian Epstein** has bought the small consumer weekly "Merseybeat" but as yet has announced no plans for its development. He left London this week for America where he will tour with several of his artists. Epstein's own account of the Beatle story, a book titled "Cellar Full of Noise" is currently among book best sellers.

It was revealed to your columnist exclusively this week that **Paul McCartney** (a Beatle to the uninitiated) played piano on the last single "I Don't Want to see You Anymore" by **Peter and Gordon**.

Sue label stars **Charlie and Inez Foxx** made a big hit on the recent **Rolling Stones** concert tour. They may be followed in by **Ike and Tina Turner** from the same stable.

Decca Ltd., the parent company for Decca Records, reported that their record turnover showed a strong increase during the last financial year. To quote "the record side of the business, accounting for about half the consolidated turnover, showed increased profits".

Trade opinions has it that **Jim Reeves'** and **Beatle LPs** will top the Christmas sales charts with the **Bachelors** a close second. The Rolling Stones will no doubt also come into the picture as a surprise new LP and single are confidently expected from Decca.

Liberty International Sales Director **Jerome B. Thomas** was in London recently for talks with EMI executives. He is now visiting the continent.

Letters to the Editor

A Problem Solved

Dear Sir:

I am writing to you to say a big thank you for publishing my record gripe in your October 31 edition of MB. It surely solved my record problem. I never realized the power of Music Business or how many thousands of people read it.

I have been contacted by many of the Philadelphia distributors in the past week and the new sounds are on their way. In fact I am receiving records from all over the country. Thanks to Music Business our record problems are solved.

Yours for WISL

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

Out Of Her Mind

Gentlemen:

I don't know if the record people in England are trying to torture the loyal Beatlemaniacs of the U.S., but I do know that if I can't buy the record "I'll be Back" by The Beatles pretty soon, I'll go out of my little pink mind! Will it be released here? Is there any way we can put pressure on in England to get it released over here? Please hurry as the answer is necessary to my survival. I am 17 and I absolutely adore your magazine.

Sincerely yours,

(Miss) Barnee Escot
Wilton, Conn.

Ed. Note: Hold on to your little pink mind just a bit longer, Barnee. The Capitol people are knocking themselves out trying to get the new Beatles' single released before the end of the month. We are over 17 and we adore MB too.

Brilliant Analysis

Dear June:

I rarely take the time to write a letter of this nature, but after reading your excellent article re: The Rolling Stones, in the Nov. 7 issue of Music Business, I had to let you know immediately how truly brilliant and pointed was your analysis of the situation. You've really hit the proverbial nail on the head.

Warm regards, June, and best wishes for continued success with Music Business.

Sincerely

Bob Crewe
Genius, Inc.
New York, N. Y.

Ed Note: Bob Crewe, the head of Genius, Inc., is one of the U.S.'s most talented record producers who has started scores of artists on the road to success

New Fan Clubs:

Manfred Mann
c/o Miss Linda Drucker
2410 Barker Avenue,
Bronx, N. Y. 10467

Swinging Blue Jeans Fan Club

c/o Miss Joy Fleischman
and Miss April Wilson
80 Strong Street
New York, N. Y. 10468

Animals Fan Club

c/o Miss Sharon Young
1430 Theriot Ave.
Bronx 60, N. Y.

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225 West 57 St., New York, N.Y. 10019

Telephone: Area Code 212,

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Publisher and Editor-in-Chief

Sam Chase

Administrative

Carl Bosler Asst. to Publisher

Editors

Bob Rolontz Executive Editor
Ren Grevatt General News Editor
Barry Kittleson Associate Editor
June Harris Associate Editor
June Bundy Radio-TV Editor
Dom Cerulli Jazz Editor
Beverly Shelton Asst. to the Editor

Advertising Department

Mel Mandel Sales Promotion Manager

Circulation Department

Samuel Yager, Lillian Spina N.Y.

Nashville

P.O. Box 396; Tel: (615) 255-0492
Charlie Lamb Associate Publisher

Hollywood

6269 Selma: Tel: (213) HO 3-8080
Julian Portman West Coast Editor

Kae Alger West Coast Sales

International

Walt Grealis Canada
426 Merton St., Toronto 7; Tel: 485-1679

Brian Harvey London
Record Mirror, 116 Shaftesbury Ave., W1.

Eddie Adamis France
2 bis Ste. Genevieve, Courbevoie (Seine)

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HOT TIP!

DS Music Corporation

Telephone Circle

Cash Box

Catching FIRE Everywhere!



JUKE BOX OPS' RECORD GUIDE

Billboard

ACTIVE with OPS

SHAME AND SCANDAL IN
THE FAMILY
Shawn Elliott (Roulette 4586)



Best Bets



NOVELTY SPOTLIGHT

(NOT FOR AIR PLAY)

SHAWN ELLIOTT — SHAME AND SCANDAL IN THE FAMILY (Duchess, BMI) (2:38)—Calypso party record with mighty interesting lyrics. Great for juke boxes, etc. Absolutely not for air play unless you want to blow your license. Flip: "My Girl" (Ot Day, ASCAP) (2:30). Roulette 4586

BILLBOARD, November 7, 1964

SHAWN ELLIOTT (Roulette 4586)

SHAME AND SCANDAL IN THE FAMILY (2:38) [Duchess BMI—Donaldson, Brown] Newcomer Shawn Elliott could create quiet a stir with this delightful rock-a-rhythmic calypso party item with some extremely interesting lyrics. Side is definitely not airplay but could do well with ops. Watch it.

(B+) MY GIRL (2:30) [Ot Day BMI—Hugo & Lugi, Weiss] Easy-going, rockin' bluesy romancer.

... Need we
say more!

 **ROULETTE**

ents for

NOVEMBER 21, 1964

U. S. Girl Groups: The Sound Heard 'Round The World

Our female quartets and trios hold undisputed sway on the world-wide vocal scene with nary a challenger in sight. Tamla-Motown and Red Bird labels lead the way.

Lead the way. When it comes to the group pop and rock sound, female, there is no question but that the U.S. girl groups have the sound that is heard around the world. The girl groups from the U.S. hold

undisputed sway on the world-wide vocal scene, with nary a challenger in sight. Even in England, which produced a massive onslaught of male vocal groups, led by the Beatles during 1964, there are few girl

groups which offer any competition whatsoever to their U.S. counterparts.

There are a number of obvious reasons for the strength of U.S. girl vocal groups, but there are probably many more

that are neither obvious nor distinguishable. One of the obvious reasons for the strength of girl groups from the U.S. is the orientation of many of our top female units to the r. & b. and the rock scene. The



THE SUPREMES

... Two number ones and a third on the way

sound of most of our top female trios and quartets is solidly in the rock and roll groove, and this sound has been a commercial one for the past decade.

With indie labels. In addition, a surprisingly large number of successful U.S. girl groups are affiliated with independent labels. The recording head is often the chief executive of the label, working in both the creative and the sales and promotion areas. This freedom to be his own boss, free of corporate strictures, appears to enable the indie label recording chief to experiment with sounds and styles to an extent undreamed of at larger labels, either in this country, or abroad where most labels are large rather than small.

There also seems to be a special affinity between U.S. recording men and female pop vocal groups, one that has existed for many years. Witness the success over past years of such U. S. groups as the Boswell Sisters, the Pickens Sisters, the Andrews sisters, the McGuire Sisters and others on disc in this country, long before the r. & b. or rock style ever became so popular.

Lengthy list. An indication of the amazing number of successful female groups affiliated with small and medium sized indies is evidenced by just running down the list of currently and recently hot pop female vocal groups on the U.S. record scene. The Detroit labels, Tamla, Motown, Gordy and V.I.P., all now have at least one hot girls' vocal group, with the Marvelettes, The Supremes, Martha and The Vandellas, and the Velvelettes respectively. Red Bird has four hot groups, female: the Shangri La's, The Dixie Cups, the Jelly Beans (who have one male in the quartet) and the Butterflies. The Phillies label has two: the Ronettes and the Crystals. The Chiffons are on Laurie, the Soul Sisters on Sue, the Shirelles on Scepter, the Cookies on Dimension.

The largest labels, specializing in girl groups are Mercury and Smash. The former has the Pixies Three while the latter has the Angels. Of new groups coming up, the Candy Kisses are on Parkway, the Honeybees on Fontana, and Becky and the Lollipops on Epic.



THE SHANGRI-LAS
... leaders of the pack at Kama-Sutra



DUSTY SPRINGFIELD and
MARTHA of the VANDELLAS
... Martha created a "Heat Wave"



THE DIXIE CUPS
... first recording hit the top

Supremes on top. The hottest of the girl vocal groups right now is undoubtedly The Supremes. These attractive youngsters, all just out of school, have had two No. 1 hits in a row, "Where Did Our Love Go," and "Baby Love," and they may be heading for their third with "Come See About Me." They had a semi-hit with "Run Run Run," one of their early recordings for the Detroit label, Motown.

Right behind these girls come the Red Bird hitmakers, the Shangri La's. Their "Leader of The Pack" bids fair to become one of the biggest records of the latter half of 1964. They too had a big record before this one with "Remember."

Jelly Beans too. Another blazing female vocal group right now is the Jelly Beans. Their current hit is "Baby Be Mine," and their previous Red Bird hit was "I Want To Love Him So Bad." Also on Red Bird are the Dixie Cups, who burst on the record scene with a ringing world-wide smash called "Chapel of Love" back in the spring of the year, followed it up with "People Say" and now have a hit with "You Should Have Seen The Way He Looked At Me."

Detroit has spawned three other big name girl groups. They include the Marvelettes on Tamla whose hits extend back a number of years, and include "Please Mr. Postman," and currently "Too Many Fish In The Sea;" Martha and the Vandellas on Gordy, who sold hundreds of thousands of records with "Heat Wave," and "Dancing In The Street;" and a new group of female singers, the Velvelettes on V.I.P., who have a hit with "Needle In A Haystack."

Shirelles many hits. No listing of key girl groups would be complete without the Shirelles on Scepter, who could be called young veterans of the rock oriented female vocal groups. Their hits are many, and a short list includes such standouts as "Soldier Boy," "I Met Him On A Sunday," "Will You Love Me Tomorrow," "Everybody Loves A Lover," and "Mamma Said."

Another pair of veteran girl groups are the Ronettes and the Crystals, who at one time had more hits between them

(CONTINUED ON NEXT PAGE)



THE RONETTES
... hits masterminded by Phil Spector

than any double act before the Beatles. The Ronettes had "Be My Baby," "The Best Part of Breaking Up," and now "Walkin' In The Rain," on the Philles label. Simultaneously the Crystals had "Uptown," "Da Do Ron Ron," and "And Then He Kissed Me," on Philles.

The Chiffons on Laurie also set the record business ablaze only a year or so ago with fine hits, "including "He's So Fine," "One Fine Day," and "A Love So Fine." They also recorded under the name the Five Pennies on Rust and had a few hits there.

Cookies come back. The Cookies, on the Dimension label, had a hit with "Chains" a while back. The Angels big smash on Smash was "My Boy Friend's Back," which became a No. 1 disc, and they have a good seller in "The Boy from Crosstown." The Pixies Three's biggie on Mercury just a short while ago was "Gee."

The Butterflies, a new group on Red Bird, are getting a lot of sales on their recording of "Goodnight Baby," while the Candy Kisses are also creating excitement with "The 81," on Philadelphia's Parkway label. The Soul Sisters, who just left on a tour of Great Britain, made a name for themselves with their hit called "I Can't Stand It."

Becky and the Lollipops on Epic have their first hit with "I Don't Care," and the Honeybees have their debut hit with "One Wonderful Night."

There are a number of groups with girl leads who count for many current and recent hits, like Ruby and the Romantics on Kapp, and Patti and the Emblems on Herald. Even these mixed groups have had their hits with indie labels.

Whatever the reasons, and there are probably many, the U. S. girl groups appear to be strong enough to continue their dominance of the female group scene throughout the world for a long time to come. At least they will as long as they and their record producers stay ahead of the rest of the world with fresh sounds and fresh material.

B.R.

This is the second in a series of articles on U.S. vocal groups. Part one, which appeared in the November 7 issue of MB, dealt with male groups.



THE CHIFFONS
... everything is fine with them



SUPREMES WITH FRIENDS
Berry Gordy, Motown execs visit London



THE JELLY BEANS
... the second groovy Red Bird group



THE ANGELS
... "My Boy Friend's Back" was their biggie



THE MARVELETTES
... their sound was covered by the Beatles

Watch it, Oscar! Here comes Jack!

***Here comes Jack Jones with a top
contender for the 1964 Academy Award.***

JACK JONES SINGS DEAR HEART

THE TITLE SONG FROM THE NEW
WARNER BROS. PICTURE WHICH COULD
BE AN ACADEMY AWARD WINNER



(45 RPM)

Jack Jones records exclusively for Kapp Records



Elvis: Power At The Box Office

His last two pictures, "Viva Las Vegas" and "Kissin' Cousins," were blockbusters. Paramount Pictures is hoping that the same thing will happen with "Roustabout"



In "Roustabout" Elvis plays Charlie Main, a handyman with a carnival.

Two blockbusters. Elvis Presley's last two pictures, "Viva Las Vegas" and "Kissin' Cousins," were blockbusters. They marked a tremendous comeback for Elvis as a box office attraction. Paramount Pictures, and Producer Hal Wallis, hoping — and expecting — that lightning will strike three times, has launched an all out exploitation and advertising campaign for Elvis' latest picture, "Roustabout," which opens a series of play-dates in the East starting this week.

Only a year and a half ago Elvis' picture career, according to some movie trade experts, was on the downgrade. His box-office appeal was reportedly slipping and his pictures were not racking up anticipated grosses. However, this was before the pairing of Elvis with the American sex-kitten, Ann-Margret, in "Viva Las Vegas." The electricity that flowed between the two of them in that picture

made the film a sensation in the industry and turned it into a fantastic box-office success.

Over \$12 million. It is estimated that "Viva Las Vegas" has grossed over \$12 million for domestic playdates alone. The foreign grosses have not yet been tallied, but they are expected to make it the most successful Elvis movie since his early pictures. "Kissin' Cousins," though not as strong a picture as "Vegas," was also a hefty grosser.

Perhaps what is most important about Elvis' success in "Vegas" and "Kissin' Cousins," is that he has apparently gained a whole new public. His appeal is no longer only to teen-age youngsters, but to movie-goers of all ages. His early female fans, now married and raising families, have always followed his career. The roles he is now playing, like that of



He meets and falls for Cathy Lee (Joan Freeman) whose dad (Leif Erickson) runs the carnie.



Owner of the carnie is Maggie Moore (Barbara Stanwyck) who hires Charlie.

the carnie roustabout in the new Paramount picture, — a tough, hot-tempered character with a knowledge of Karate and how to use it—are tailored to appeal to the masculine as well as the feminine movie goer.

Strong picture. "Roustabout" is a strong picture for Elvis in many ways. It spotlights a potent cast, including one of the great movie names, Barbara Stanwyck, as the owner of the carnival which employs Elvis; Joan Freeman, as the romantic femme lead, Lief Erickson as the heavy, and Sue Ann Langdon as the femme fatale. The picture is played against a background of real Americana, the traveling carnival, with all the traditions of the outdoor show world.

This may come as a surprise to many, but it is interesting to note that "Roustabout" is the 16th picture that Elvis has made since he started his motion picture career back in 1956 with "Love Me Tender." Since then there have been a memorable series of Elvis films, including "Loving You," "Jailhouse Rock," "King Creole," "G.I. Blues," and "Fun In Acapulco." Of these 16 movies, Hal Wallis has produced seven of them. These pictures have established Elvis as one of the top box office stars of the past decade.

Still record champ. When it comes to top box-office, Elvis still remains long running champ of the record world. It is true that each Elvis Presley release is no longer an automatic million seller, as his single records on Victor were from the time the label first issued "Heartbreak Hotel" in 1956 to the early 1960's. His single record releases now sell close to 700,000 each in the U. S. alone. This sales figure would be considered sensational by many record acts today—many much younger than Elvis.

To date Elvis has sold about 100 million discs, including singles, EP's, and LP's, for Victor in the U. S. His foreign sales are also incredibly high. He has accomplished this in the eight and a half years he has been on the Victor label.

During 1964 The Beatles challenged Elvis for the world record crown and won. It remains to be seen whether the four young Britishers can surpass Elvis over the long haul, or remain on top for as many years, on records or in movies. At 29 (he'll be 30 in January) Elvis is still the all time king of records.

BOB ROLONTZ



Charlie goes into an impromptu song on the midway and young people flock to the carnival.



Charlie's romance with Cathy waxes hot and cold but he wins her in the end.

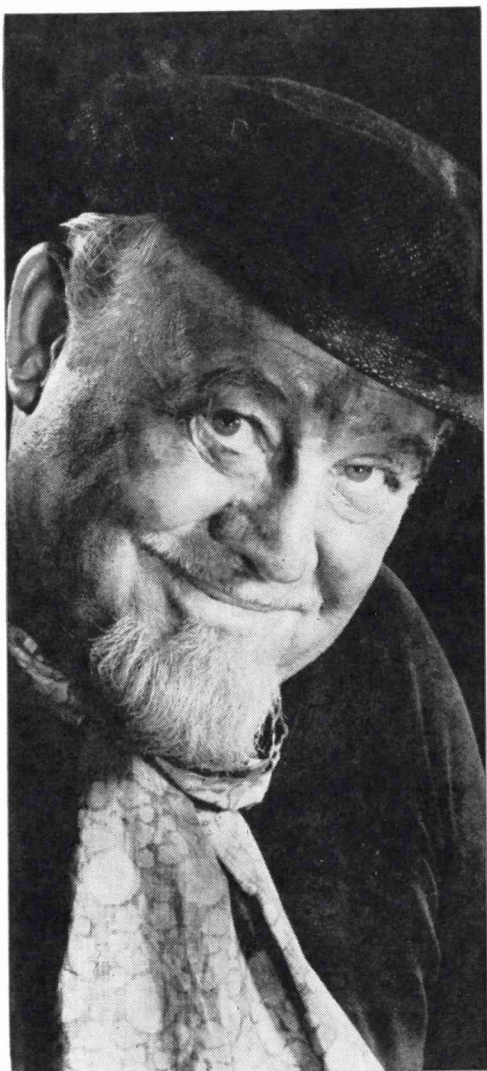


Charlie is a sensation with a rival carnival show which he joins after a fight with Cathy's father.



Picture ends with a rousing musical finale. Elvis sings 11 songs in the picture; RCA Victor has already issued the sound track LP and a single from the movie.

An afternoon with Big Daddy



Burl Ives, whose career has covered almost all aspects of show business, talks about beachcombing, sailing, TV shows, folk music, and the songs of Bob Dylan.

for children's records and Word Records for hymns and spirituals. He is currently represented by two of the companies with single releases. His "Pearly Shells" on Decca is based on an ancient Polynesian folk tune, and his recording of "Chim Chim Cheree" on Disneyland is from the hit movie "Mary Poppins." By December, Ives will be represented in the active catalog by 44 albums, a possible record for a pop artist.

Bahamas his Eden. In his tastefully decorated New York apartment recently, Ives was enjoying a respite from a hectic schedule. Deeply ensconced in a roomy armchair, he spoke of "fools and ships and sealing wax; of cabbages and kings." When not working in Hollywood, recording in Nashville (or spending time on his farm outside of Music City in Old Hickory), Ives prefers to beachcomb and sail in his particular Eden, the Bahamas. "Sometimes I just get aboard my boat and go out in the Atlantic for a couple of days. It's wonderful and restful down there—and that sun! Then it's back to reality."

His secretary produced an album cover he had not seen yet. He roared: "Lord, it looks like a bad Charles Laughton in 'Henry VIII.' Isn't that ghastly? Which reminds me, I've got to get down to NBC for some publicity shots this afternoon. We're doing a TV special on December 6. I narrate and sing three songs. It's the *real* story of Rudolph the Red Nose Reindeer. All the characters are Japanese puppets. I'm the voice of the snow man, and sing some lovely songs; "Holly Jolly Christmas" and "Snow for Johnny." They'll be released on Decca as well. NBC will re-run it for Christmas 1965, and they've got an option for eight years re-runs in all."

"I'll also appear on ABC-TV's Hollywood Palace as host and performer on

December 12. I'll do production numbers of both 'Pearly Shells' and 'Chim Chim Cheree.' Which reminds me, where's my fur cap? I'll need it at NBC for my snowman bit." It was produced from a closet.

Thoughts on folk. As the Big Daddy of folk artist-historians in the forties and early fifties, what did he think of the recent folk boom? "Oh, it was inevitable. I guess it's good music. And I don't really care if it's as authentic as all that. Good is good, y'know. I do think Bob Dylan has an interesting mind though, don't you? A lot of that stuff is really good."

Ives' future plans that afternoon included a trip to Nashville. "I'm recording an album for Decca with my old friend Owen Bradley. Now there's a man with real taste. Sometime in the near future I intend to make it back to Duke University. They have a diet down there you wouldn't believe. Mostly rice. After a while I got to like rice. They fix it with eggs and fish and all sorts of things. I lost 85 pounds last time. Who knows what will happen this time?"

BARRY KITTLESON

Warmth and versatility. With a given name long enough to completely encircle his abundant middle, Burle Icle Ivanhoe Ives' career has girdled nearly every facet of show business. And the self-styled inveterate "ham" loves every bit of it. Like bread cast upon the waters, Ives' projection of personal warmth has been returned to him a hundred fold. It is hard to cite any other single performer whose audience ranges from pre-teens to senior citizens. To accommodate his versatility, Ives has a rather unusual recording arrangement. He is under contract to Decca Records for folk and pop recordings, to Disneyland



THE HULLABALLOOS

Recorded in England by



THE HULLABALLOOS

A Smash in England and Clear Across the U.S.A.

THE HULLABALLOOS

Now on Roulette

ENGLAND'S NEWEST SINGING SENSATIONS

I'M GONNA

LOVE YOU TOO



R-4587

The Hullaballoos



ROULETTE

Teen Age Command Performance

Electronovision and Teen Age Music International (TAMI) have joined joined up to produce the wildest teen musical film of the decade—featuring top rock acts.

Million dollar bombshell. At the New York press preview of the TAMI show, William Sargent, president of Electronovision (you might as well get used to the word—it's here to stay), had every conceivable good reason for being at least casually smug. He's sitting on a multi-million dollar bombshell, which as he says, "we still don't know the limits of." While there may have been some reservations about Electronovision's first film effort ("Hamlet" with Richard Burton) as a "new" medium, the TAMI show will render the critics numb. A "new" exposure medium has arrived, and its potentials are staggering.

As important to the recording and movie industries as the new process itself, is its unique method of merchandising. "Hamlet," for instance, appeared in 44 theaters across the country simultaneously for two days only. It was an "exclusive."

The test was whether it would make a profit. "We made a great profit," said Sargent. "We made money, Burton made

money, and the theaters all made money. It won't be shown in theaters again in the U.S. However, colleges and other institutions have questioned our 'aesthetic right' to destroy the film, or remove it entirely from the market. We have commitments from sources already which would quadruple our original take on the two-day showing. We will keep our original promise, but Mr. Burton and I will discuss the possibility of 'non-theatrical' presentations in the future."

In 1000 theaters. For the TAMI show, over 1,000 U.S. and some 1,200 foreign theaters (the largest print order ever) will run it December 19 through January 11. But it will be shown only during hours when the box office is usually closed. There will be one pre-matinee showing (film runs nearly 2 hours) and a midnight showing. "It seems, from a trial run in Los Angeles, that teeners in the 16-18 bracket insisted on a midnight showing to enjoy their status. At 99 cents and \$1.25 per show, the price is right. We are also now trying to get clearance from record companies to issue a soundtrack album for sale in the lobbies only, but it hasn't been worked out yet.

The tremendous reaction to the "Hamlet" production and the response to preview showings in Los Angeles of the TAMI show have put Sargent and the Electronovision family in another enviable position. They don't need a distributor. "By scheduling the way we do—not interfering with their regular theater run—this is gravy to the theater owners. They're all happy to come directly to us. We just have to decide who will get it. We don't want an over-concentration in any areas."

With the air of a man who has "done" what they said couldn't be, Sargent feels assured he'll at least take on the love usually reserved for Santa Claus from millions of teeners this year—and next? "You got to go out on a limb. It cost an awful lot of money, but you can't cut corners on a thing like this. I think it paid off."

BARRY KITTLESON

The Most Exciting Teen Show Ever

Biggest and best. The biggest, most exciting ever, beat blast has arrived with Electronovision's "TAMI" show. It's the greatest, grooviest, wildest, most slick movie to ever pound the screen with nearly two solid hours of top name beat entertainment.

"TAMI" (Teen Age Music International), combines the dynamic stage acts of universal hitmakers with sounds that come from Detroit, Hollywood, Liverpool and London. It goes wham! straight into an 18,000 strong live audience in Santa Monica with a succession of non-stop songs coming from a variety of beat acts each presented in a different manner.

Sock opening. Opening scene over the credits is a string of offbeat staccato photography shots switching from Jan and Dean on surfboard skates to Gerry and the Pacemakers asleep in a train and the Supremes applying make up to their faces. Cameras then zoom into the auditorium and on to the stage where Jan and Dean announce they are hosting the show which kicks off with the inimitable Chuck Berry singing several of his past and present hits.

Behind Berry, and used as a basic setting for almost the entire movie is a plateau of scaffolding boards on which the excellent team of twelve teen type dancers hold forth during different acts.

Berry is followed by a caravan of some of the biggest acts in the industry who were, in order of appearance, Gerry and the Pacemakers, The Miracles, Marvin Gaye (who is backed by the Marvelettes), Lesley Gore, the Beach Boys, Jan and Dean, Billy J. Kramer and the Dakotas, the Supremes, the Barbarians, James Brown and the Flames (Plus his entire revue) and the Rolling Stones, with every act joining the British group on stage for a grand finale.

Without a doubt, "TAMI" has given James Brown, America's biggest and most successful touring stage act (he recently grossed the astounding figure of \$42,000 on one show), the opportunity to come into contact with a much wider and greater audience. Even at the preview, members of the press stood and cheered during his break up performance of "Please, Please, Please."

In closing, full credit must be given to choreographer David Winters (who appeared in "West Side Story"). He took a bare stage and filled it with dancers, dressed them casually and played them invasions on the frug and monkey. They came off great!

JUNE HARRIS



JAMES BROWN

He breaks it up



Proudly presents

BURL IVES - *Chim Chim Cheree*



from WALT DISNEY'S
MARY POPPINS



THE Hit Single "CHIM CHIM CHEREE"
from **THE Smash Hit Score**
of **"MARY POPPINS"**

From the soon-to-be-released 'DISNEYLAND' LP

BURL IVES - *Chim Chim Cheree*
... and other Children's Choices

A Spoonful of Sugar • Let's Go Fly a Kite
Lavender Blue Dilly Dilly • Constantinople
The Big Bad Wolf • Mairzy Doats
Polly Wolly Doodle • Swingin' on a Star
...and others...

ST 3927



NOVEMBER 21, 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

American Groups – 1...2...3...4!

THE MONEY RECORDS

This Week	Last Week		
1	1	BABY LOVE	SUPREMES, Motown 1069
2	3	LEADER OF THE PACK	SHANGRI-LA'S, Red Bird 10-014
3	4	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists 750
4	2	LAST KISS	J. FRANK WILSON, Josie 923
5	5	HAVE I THE RIGHT?	HONEYCOMBS, Interphon 7707
6	9	SHE'S NOT THERE	ZOMBIES, Parrot 9695
7	6	THE DOOR IS STILL OPEN TO MY HEART	DEAN MARTIN, Reprise 0307
8	13	RINGO	LORNE GREENE, RCA Victor 8444
9	15	YOU REALLY GOT ME	KINKS, Reprise 0306
10	11	I'M GONNA BE STRONG	GENE PITNEY, Muscor 1045

SALE BLAZERS

This Week	Last Week		
11	17	IS IT TRUE	BRENDA LEE, Decca 31960
12	25	MR. LONELY	BOBBY VINTON, Epic 9730
13	10	AIN'T THAT LOVING YOU BABY	ELVIS PRESLEY, RCA Victor 8440
14	23	TIME IS ON MY SIDE	ROLLING STONES, London 9708
15	32	MOUNTAIN OF LOVE	JOHNNY RIVERS, Imperial 66075
16	8	DO WAH DIDDY DIDDY	MANFRED MANN, Ascot 2157
17	7	LET IT BE ME	BETTY EVERETT & JERRY BUTLER, Vee Jay 613
18	12	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor 8388
19	34	BIG MAN IN TOWN	4 SEASONS, Phillips 40238
20	28	EVERYTHING'S ALRIGHT	NEWBEATS, Hickory 1282
21	26	ASK ME	ELVIS PRESLEY, RCA Victor 8440
22	27	WHEN YOU WALK IN THE ROOM	SEARCHERS, Kapp 618
23	16	EVERYBODY KNOWS	DAVE CLARK FIVE, Epic 9722
24	20	I LIKE IT	GERRY & THE PACEMAKERS, Laurie 3271
25	36	SIDEWALK SURFIN'	JAN & DEAN, Liberty 55727
26	29	REACH OUT FOR ME	DIONNE WARWICK, Scepter 1285
27	52	COME SEE ABOUT ME	SUPREMES, Motown 1068
28	30	I'M INTO SOMETHING GOOD	HERMAN'S HERMITS, MGM 13280
29	46	DANCE, DANCE, DANCE	BEACH BOYS, Capitol 5306
30	48	RIGHT OR WRONG	RONNIE DOVE, Diamond 173

ACTION RECORDS

31	38	YOU SHOULD HAVE SEEN THE WAY HE LOOKED AT ME	DIXIE CUPS, Red Bird 10-012
32	18	I'M CRYING	ANIMALS, MGM 13274
33	59	SHA LA LA	MANFRED MANN, Ascot 2165
34	14	I DON'T WANT TO SEE YOU AGAIN	PETER & GORDON, Capitol 5272
35	19	TOBACCO ROAD	NASHVILLE TEENS, London 9689
36	37	WHO CAN I TURN TO	TONY BENNETT, Columbia 43141
37	44	GONE, GONE, GONE	EVERLY BROTHERS, Warner Bros. 5478
38	39	NEEDLE IN A HAYSTACK	VELVELETES, V.I.P. 25007
39	57	WALKING IN THE RAIN	RONETTES, Philips 123
40	21	DANCING IN THE STREET	MARTHA & THE VANDELLAS, Gordy 7033
41	61	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & THE IMPERIALS, DCP 1119
42	42	LITTLE MARIE	CHUCK BERRY, Chess 1345
43	22	OH PRETTY WOMAN	ROY ORBISON, Monument 851
44	43	WENDY (E.P.)	BEACH BOYS, Capitol R 5267
45	55	SHE UNDERSTANDS ME	JOHNNY TILLOTSON, MGM 13284
46	49	DON'T EVER LEAVE ME	CONNIE FRANCIS, MGM 13287
47	24	LITTLE HONDA	HONDELLS, Mercury 72324
48	51	SLAUGHTER ON 10TH AVENUE	VENTURES, Dolton 300
49	56	SHAGGY DOG	MICKEY L. LANE, Swan 4183
50	62	AIN'T IT THE TRUTH	MARY WELLS, 20th Fox 544
51	54	BLESS OUR LOVE	GENE CHANDLER, Constellation 136
52	82	SATURDAY NIGHT AT THE MOVIES	DRIFTERS, Atlantic 2260
53	35	HEY NOW	LESLEY GORE, Mercury 72352

54	71	WE COULD	AL MARTINO, Capitol 5293
55	97	KEEP SEARCHIN'	DEL SHANNON, Amy 6239
56	✓	ANYWAY YOU WANT IT	DAVE CLARK FIVE, Epic 9739
57	47	I DON'T WANT TO SEE TOMORROW	NAT KING COLE, Capitol 5261
58	68	AIN'T DOING TOO BAD	BOBBY BLAND, Duke 383
59	63	I HAD A TALK WITH MY MAN	MITTY COLLIER, Chess 1907
60	50	TEEN BEAT '65	SANDY NELSON, Imperial 66060
61	72	OH NO, NOT MY BABY	MAXINE BROWN, Wand 162
62	80	WILLOW WEEP FOR ME	CHAD AND JEREMY, World Artists 1034
63	66	THE WEDDING	JULIE RODGERS, Mercury 72332
64	74	TOO MANY FISH IN THE SEA	MARVELETES, Tamlia 54105
65	75	FOUR STRONG WINDS	BOBBY BARE, RCA Victor 8443
66	67	CALIFORNIA BOUND	RONNY & THE DAYTONAS, Mala 490
67	70	WHY	CHARTBUSTERS, Mutual 503
68	73	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia 43131
69	83	IT AIN'T ME BABE	JOHNNY CASH, Columbia 43145
70	93	AS TEARS GO BY	MARIANNE FAITHFUL, London 9697
71	—	S-W-I-M	BOBBY FREEMAN, Autumn 5
72	90	SOMETIMES I WISH I WERE A BOY	LESLEY GORE, Mercury 72352
73	✓	(THE) JERK	LARKS, Money 106
74	76	ALMOST THERE	ANDY WILLIAMS, Columbia 43128
75	77	ONE MORE TIME	RAY CHARLES SINGERS, Command 4057
76	85	JUMP BACK	RUFUS THOMAS, Stax 157
77	81	WHAT GOOD AM I WITHOUT YOU	MARVIN GAYE & KIM WESTON, Tamlia 54104

78	86	RUN, RUN, RUN	GESTURES, Soma 1417
79	✓	SINCE I DON'T HAVE YOU	CHUCK JACKSON, Wand 169
80	96	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	SANDI SHAW, Reprise 0320
81	84	(THE) DODO	GENE SIMMONS, HI 2080
82	✓	HEY DA DA DOW	DOLPHINS, Fraternity
83	92	DON'T SHUT ME OUT	SAMMY DAVIS JNR., Reprise 0322
84	✓	BIG BROTHER	DICKEY LEE, Hall 1924
85	91	CHAINED AND BOUND	OTIS REDDING, Volt 121
86	✓	I'M THE LOVER MAN	JERRY WILLIAMS, Southern Sound 118
87	95	I DON'T CARE	BECKY & THE LOLLIPOPS, Epic 9736
88	89	STOP TAKING ME FOR GRANTED	MARY WELLS, 20th Fox 544
89	✓	HAWAII TATTOO	WAIKIKIS, Kapp
90	✓	IT'S ALRIGHT	ADAM FAITH, Amy
91	99	ONE WONDERFUL NIGHT	HONEYBEES, Fontana
92	✓	I'M GONNA LOVE YOU TOO	HULLABALLOOS, Roulette 4587
93	✓	AMEN	IMPRESSIONS, ABC Paramount 10602
94	✓	I JUST CAN'T SAY GOODBYE	BOBBY RYDELL, Capitol 5305
95	✓	A HAPPY GUY	RICK NELSON, Decca 31708
96	✓	THOU SHALT NOT STEAL	DICK & DEEDEE, Warner Bros. 5482
97	✓	COME SEE ABOUT ME	NELLA DODDS, Wand 167
98	✓	DON'T BRING ME DOWN	PRETTY THINGS, Fontana
99	✓	TALK TO ME BABY	BARRY MANN, Red Bird 10-015
100	✓	YOU'RE THE ONLY WORLD I KNOW	SONNY JAMES, Capitol 5280

4 GOOD REASONS WHY YOU SHOULD READ MUSIC BUSINESS EVERY WEEK

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Three heads are better than one

At Kama-Sutra, sizzling indie record production firm, there are three presidents and they all work under pressure to turn out hits, hits, hits

Queen Mary calling. A buzzer sounded and somebody shouted, "The Queen Mary is calling." Two of the three young men picked up phones and started yelling excitedly. "Yes George baby, is that you? How is it out on the water? You sound a little bubbly, like you're down with the porpoises somewhere. You say the record is selling 10,000 a day in England? Beautiful baby, that's beautiful."

"It was George Goldner," said Artie Ripp, one of three presidents of Kama-Sutra Productions. He's out there on the ocean somewhere on the Queen Mary. He says the Shangri-La's 'Walkin' in the Sand' is selling like crazy in England. Did you catch that figure, 10,000 a day?"

Conversation with music. As the conversation went on, it had considerable accompaniment. In an anteroom outside the big main office of Ripp, an impassioned vocal performance was being rehearsed to the backing of clinking piano triplets. Farther outside, some high school songwriters were waiting to be interviewed. Inside two additional offices other high school writers had arrived for their working day, long after the afternoon school session was over.

In Ripp's office itself, three phones jangled repeatedly. Sometimes the 24 year old Ripp, and Phil Steinberg, (who's 23), and Hy Mizrahi, (25), would all get on the three phones together. That's the way it is when a company has three presidents.

Three of a kind. "We're three different kinds of guys, you know what I mean? But we think alike, like the same way, musically, on practically everything," said Ripp, settling down for a minute between phone calls. "We make most of our decisions together."

The triumvirate has managed to make the right decisions on such productions as Jay and the Americans' "Come a Little Bit Closer," the Shangri-La's "Remember (Walkin' in the Sand)" and "Leader of the Pack," and some exciting new items the boys will play without coaxing for any tradester showing the slightest interest.

At an early age. "Youth is strength," said Ripp smiling with confidence at his colleagues. "I was interested in this business when I was still in school. I graduated from Jamaica (N.Y.) High when I was 16 and went to Manhattan to try to sell a song I had written called 'Barbara,' and a group, the Temptations. I saw George Goldner and bugged him about a job and taking the song till he told me, 'What d'you want from me?' and hired me. Now he and his partners, Leiber and Stoller,

are great friends of ours."

Ripp got lots of experience working with George Goldner. He got more later working with Aaron (Goldie) Goldmark and his Goldie label.

The loot rolled in. Hy Mizrahi, president number two, who is from Brooklyn, got out of high school and immediately started making a lot of money. "A friend and I put up \$1,200 apiece and started a discount store in Virginia Beach. We made a lot. Then we eventually had four other discount stores on Pitkin Avenue, Brooklyn. My partner and I sold three of these for a profit and the fourth one burnt down. That's when I retired. I had a lot of bread by then so I figured why not retire?"

Phil Steinberg, also from Brooklyn, had built up a good bank account in the few years he had been out of school. He was a real estate operator in New York until his brothers, who were songwriters and who knew Hy Mizrahi, got the two together. "We had a few coins to invest," said Phil and we decided to start a hot record production firm and go big as fast as we could. After awhile, Artie got fed up with his scene where he was and joined us."

Started with a hit. The first act that came in the door of the 1650 Broadway offices was the Shangri-La's. Their first record for the new company, the wildly offbeat "Remember (Walkin' in the Sand)" was a hit. This success is what helped drop Jay and the Americans into their laps. "Leiber and Stoller still own the group," Ripp said, "but they had started their own record company and the group was signed to United Artists. They assigned us to produce their records. Now it's turned out that two of their members, Marty Sanders and Howie Kane, are exclusive writers for us."

"We've got 13 exclusive writers working for us now," said Steinberg. Most of them are kids, some of them in school. They need experience and training. We're trying to give it to them. Lesley Miller, who sings on RCA Victor, has been doing some writing with us. Most of the others are unknowns but they won't be for too long. We want to train these people in producing too. That's what our company is basically. We want to produce hits."

Songs from all over. "And it doesn't make any difference who has the song. If our shop comes up with it," said Ripp, "That's terrific. But outsiders have hit songs for sale too. We're unique I guess because we don't ask for a cut-in. We want to make a good record, that's all. And we're just looking to build our tal-

ents.

"You know what it takes? It takes 14, 16, maybe 18 hours a day on the job. It means you plough all the money you've got into the business and you eat sandwiches three times a day for your meals. It means your wife has to be content to wait a long time to see you. She has to be convinced it's worth it."

All for the children. Steinberg added, "If you want to build something big, important, powerful, respected, this is how you've got to do it. A lot of sacrifice, believe me. But if you want to have children, you want something secure for them. Right? It won't always be this busy, maybe. I hope we can reach a peak and make it a plateau. I hope we can train our people into being new Rippes, new Steinbergs, new Phil Spectors, so we can tell them how we want something done and let them do it."

"The pressures," said Ripp, "that we've been through, were enough to knock 90 percent of the people out of the box. I take vitamins, maybe that has helped me a little. But what really helps is having some kind of inner push and ambition."

No special sound. "We don't think we can miss," said Mizrahi, "Because we haven't tried to work along any specific line of trends. We don't have a sound that anybody would say is Kama-Sutra. We just feature great arrangements and we work hard to get every record to come out right. Each one of us can work in the studio and practically do the whole job, whether it's telling the horns or the strings what to do or pushing the controls on the board."

"And part of that studio scene involves foreign languages. If you're only ready with your hits for the U. S. market, you're hitting about 40 per cent of the total potential. So we're beginning now to record in Italian, German and Spanish. French, forget it. Don't stand a chance there. But in lots of other markets there's a lot of loot to be made. We haven't really seen any of our money yet, although things are getting more stabilized now. We've been in business almost a year and Artie has been with us six months. We don't have sandwiches every meal anymore but every cent that comes in is going right back into the business."

And as two long-haired high schoolers came in to go to work ("We pay them advances against royalties as a sort of salary") the boys turned on a brand new side by a bunch of 13 year olds ("Is 13 Too Young to Fall in Love?") while all three grabbed phones while the test pressing was playing.

REN GREVATT



RADIO AND TV

Wake Up William B.

By June Bundy

We were happy to learn that one of the country's best known disk jockeys—William B. Williams of WNEW, New York—is one of our readers—not a particularly happy one, but a reader nevertheless.

He said so right on the air last week when he politely disagreed with our recent Rolling Stones column (see M.B., Nov. 7). We described the Stones as "one of the most authentic sounding deep South blues quintets of all the British acts."

Siding with New York Journal American columnist Jack O'Brien (who considers the Stones rock-bottom, musically and physically), William B. said "I would disagree with you, Miss Bundy. They (the Stones) are about as authentic sounding as a wet knish, if you'll pardon the analogy. . . . The Rolling Stones are terrible. They sing terribly. They sing out of tune, and June Bundy, who usually has a fairly good ear, either has let their garb get in the way of her ear, or something, because, Miss Bundy, they are just terrible, and you can excuse it anyway you want. They just are untalented. And for Ed Sullivan to present them as big time talent is embarrassing both to Mr. Sullivan and to the sanity of his audience."

Respect His Principles

We've always had considerable respect for William B.—both as a deejay and as a long-time foe of racial prejudice. He was speaking out—and speaking out on the air—long before it became fashionable to defend the cause of civil rights.

However, in recent years Williams has developed a prejudice of his own. He is violently prejudiced against rock and roll, and says so at every opportunity. A notable example was his salty exchange with Philles diskery head Phil Spector on David Susskind's "Open End" TV show.

We think Ella, Sinatra and Basie are great too, but we also like Presley, the

Beatles and the Rolling Stones. Our point is that there are good, bad and indifferent performers in all musical categories.

William B.'s own station manager, John Sullivan, is cognizant of the listenable value of today's "Top 40" music. Although WNEW still preserves its "soft sound," Sullivan recently instigated a policy whereby the station is playing more of the current song hits.

Likes Beatles' Songs

The exec finds considerable melodic merit in many "Top 40" tunes, particularly those penned by the Beatles, and he is keeping WNEW in the mainstream of today's pop music by programming Arthur Fiedler's version of "I Want to Hold Your Hand," George Martin's instrumental treatment of the "Hard Day's Night" score and jazz versions of other current r. & r. hits.

Meanwhile, the New York Times last Wednesday (4) confirmed our contention that Ed Sullivan's real problem isn't rock and roll performers but lack of control over their fans.

The Times story reported that CBS and Sullivan have received many letters from viewers complaining about the rude, unruly behavior of teenagers in the studio audience. However, when asked why Sullivan didn't solve the problem by simply eliminating rock and roll groups, the show's producer, Bob Precht, said "Rock and roll is a part of the entertainment scene. Such groups are selling records like mad. We can't ignore an important trend in our business. We don't want to be a rock and roll show, but there is value in having youngsters watch our show."

So wake up, William B. It's 1964. Try to understand and appreciate the good rock and roll performers for what they are . . . gutsy, vital, and—most of all—truly representative of today's young generation.



CERULEAN BLUES

That Sweet Old Story

by Dom Cerulli

This Friday (20), Capitol Records and Dave Dexter Jr. and Prentice-Hall will pull off a jazz triple play. Capitol launches its five-record set titled "The Jazz Story," which is also the name of a book to be published on that day by Prentice-Hall. Dexter wrote the book and produced the album, so he has got a lot going for him here.

Dave Dexter's Book

First, the book: "The Jazz Story," from the 90s to the 60s, will cost \$4.95. Unless you are a jazz critic, the book will be worth every penny to you. It is, in every sense of the word, a consumer book. Dave has taken the jazz story and packaged it in easy-to-read form, studded with anecdotes and personal recollections and observations. It's a book that will attract to jazz a lot of people who might never have given the music or its history serious thought. It's bound to be pretty routine for people who live in or work with jazz, and they'll carp here and there at an occasional misspelled name or the too-often references in the text to the Capitol album or to opinions or observations which may conflict with those currently in vogue. But on the whole, it's a very well organized volume that tries and very often succeeds in catching the spirit of jazz, the taste of its times, and the kind of people who make the music or who chart its course.

The Capitol Album

Now, the album: "The Jazz Story," five volumes, Capitol W-2137 through W-2141; total 60 tracks. This one is a different matter, indeed. It is made up of material cut by Capitol and dating back to the label's start in the early 1940s. But the value of the set is in the EMI vault sides which flesh out the collection. Many of these are, to the best of my knowledge, avail-

able here for the first time. Some are sides John Hammond cut for Parlophone with U.S. musicians here in the states. Others are sides cut by U.S. musicians touring abroad.

Included is "Barnyard Blues" by the Original Dixieland Jazz Band, cut in England in 1919 while the group was there. Also rare sides by Jimmie Noone, Joe Venuti-Eddie Lang, Fats Waller, Gene Krupa, Bunny Berigan, Fletcher Henderson, and Django Reinhardt, among others. Of the Capitol-cut stuff, the most welcome return to active catalog is, certainly, the classic "Travelin' Light" sung by Billie Holiday with Paul Whiteman's Orchestra and one of the label's earliest singles. Sound on the set varies from poor to sensational.

A Treasure Trove

I'm sure there'll be a lot of second-guessing on the choice of EMI sides, and on the left-outs and all. But this is a treasure trove on its own. I welcome it, and quibble only with the way in which the five LPs are packaged: in a half-slipcase which could have done better service as a box in which to stand the albums rather than one that goes over their spines. Small matter, though. Dave's notes are informative and breezy. Oddly enough, the weakest link in the set is in the big band era, but this is perhaps due to Capitol's date of entry into the field and EMI's lack of U.S. product.

* * *

I'm told that I missed the point completely in my recent review of "Jazz Journey," on Columbia. The youngster learns how to play trumpet by listening to records, but learns to play jazz by expressing his feelings and frustrations through his horn. I went back and listened for a third time and, sure enough, I had missed the point. But even that didn't make the album any brighter. Sorry.

NOVEMBER 21, 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.

"Fair Lady" at Sixes and Sevens!

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 NIGHT	BEATLES, United Artists UAL 8366
4	4	POP GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
5	5	SOMETHING NEW	BEATLES, Capitol T/ST 2108
6	7	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
7	13	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000
8	6	GETZ/GILBERTO	Verve V-V6 8545
9	8	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110
10	10	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087

This Week	Last Week		
11	31	BEACH BOYS CONCERT	Capitol TAO/STAO 2198
12	9	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
13	19	MARY POPPINS	SOUNDTRACK, Vista BV 4026
14	14	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965
15	16	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
16	11	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
17	15	PETER, PAUL AND MARY IN CONCERT	Warner Bros. W 1555
18	17	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
19	23	INVISIBLE TEARS	RAY CONNIF, Columbia CL 2264
20	32	TRINI LOPEZ—LIVE AT BASIN STREET EAST	Reprise RS 6134

This Week	Last Week		
21	12	THE ANIMALS	MGM E 4264
22	20	THE CAT	JIMMY SMITH, Verve V-V6 8587
23	18	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364
24	22	HOW GLAD I AM	NANCY WILSON, Capitol T/ST 2155
25	28	WALK, DON'T RUN, VOL. 2	VENTURES, Dolton BLP 2031
26	27	BEST OF JIM REEVES	RCA Victor LPM 2890
27	21	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise FS 1012
28	25	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
29	24	BEACH BOYS CONCERT	HOLLYRIDGE STRINGS, Capitol T/ST 2156
30	26	BOBBY VINTON'S GREATEST HITS	Epic LN 24098

ACTION ALBUMS

31	33	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368
32	57	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LSP 2999
33	36	THE KINGSMEN, VOL. 2	Wand 659
34	37	AMOR	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
35	35	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
36	41	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833
37	29	PINK PANTHER	HENRY MANCINI, RCA Victor LPM/LSP 2795
38	34	AL DI LA	RAY CHARLES SINGERS, Command RS 870
39	42	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty LRP 3377
40	30	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
41	49	SIDEWINDER	LEE MORGAN, Blue Note 4157
42	44	THIS IS LOVE	JOHNNY MATHIS, Mercury MG 20942
43	43	COTTON CANDY	AL HIRT, RCA Victor LPM/LSP 2917
44	38	MAKE WAY FOR DIONNE WARWICK	Scepter 523
45	39	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193; CS 8993
46	72	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
47	40	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099
48	51	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM 2935
49	50	EARLY ORBISON	ROY ORBISON, Monument MLP 8023
50	48	UNSINKABLE MOLLY BROWN	Soundtrack, MGM E 4232
51	53	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
52	67	12 X 5	ROLLING STONES, London 43402
53	47	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493

54	54	HONEY IN THE HORN	AL HIRT, RCA Victor LPM/LSP 2745
55	46	LAND OF GIANTS	NEW CHRISTY MINSTRELS, Columbia CL 2187
56	55	HERE WE A GO GO AGAIN	JOHNNY RIVERS, Imperial LP 9274
57	45	CHIPMUNKS SING THE BEATLES HITS	Liberty LRP 3388
58	60	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
59	56	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
60	64	DISCOTHEQUE	ENOCH LIGHT, Command RS 873
61	✓	JOAN BAEZ/5	Vanguard VSD 79160
62	61	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000
63	52	BE MY LOVE	JERRY VALE, Columbia CL 2181; CS 8981
64	59	DAYE CLARK FIVE—AMERICAN TOUR	Epic LN 24117
65	58	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171
66	66	BEATLES SECOND ALBUM	Capitol T/ST 2080
67	70	SAMMY DAVIS SINGS THE BIG ONES FOR YOUNG LOVERS	Reprise RS 6131
68	69	NAT KING COLE SINGS MY FAIR LADY	Capitol SW 2117
69	62	WITH A TASTE OF HONEY	MORGANA KING, Mainstream 56015
70	79	LAST KISS	J. FRANK WILSON, Josie 4006
71	75	AT THE BOHEMIAN CAVERNS	RAMSEY LEWIS TRIO, Argo 741
72	63	BALLADS, BLUES & BOOSTERS	HARRY BELAFONTE, RCA Victor LPM/LSP 2953
73	✓	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor MM 2019/MS 3019
74	73	MORE BIG FOLK HITS	BROTHERS FOUR, Columbia CL 2213
75	74	BREAD AND BUTTER	NEWBEATS, Hickory 120
76	68	AT THE WHISKEY A GO GO	JOHNNY RIVERS, Imperial LP 9264

77	✓	SHE CRIED	LETTERMEN, Capitol T/ST 2142
78	77	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
79	65	RAG DOLL	4 SEASONS, Phillips PHM 200-146
80	78	BEST OF HENRY MANCINI	RCA Victor LPM/LSP 2893
81	90	THE MANFRED MANN ALBUM	Ascot ALS 16015
82	86	GERRY & PACEMAKERS/SECOND ALBUM	Laurie LLP 2027
83	81	SANDY NELSON LIVE—IN LAS VEGAS	Imperial LP 9272
84	84	DELICIOUS TOGETHER	BETTY EVERETT & JERRY BUTLER, Vee Jay LP 1099
85	82	BIZET: CARMEN	LEONTYNE PRICE, RCA Victor LDS 6164
86	93	THE INCOMPARABLE MANTOVANI	London LLP 8392
87	88	I'M ON THE OUTSIDE LOOKING IN	LITTLE ANTHONY & IMPERIALS, DCP 6801
88	83	A NEW KIND OF CONNIE	CONNIE FRANCIS, MGM SE 4253
89	89	GO LITTLE HONDA	HONDELLS, Mercury MG 20940; SR 60940
90	99	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM/LSP 2843
91	95	BITTER TEARS	JOHNNY CASH, Columbia CL 2248
92	91	BEATLES SONGBOOK	HOLLYRIDGE STRINGS, Capitol T/ST 2116
93	✓	JUMPIN' GENE SIMMONS	HI HL 12018/SHL 32018
94	98	A HARD DAY'S NIGHT	GEORGE MARTIN & ORK, United Artists UAS 6383
95	92	4 SEASONS' HITS	HOLLYRIDGE STRINGS, Capitol T/ST 2199
96	71	SLIGHTLY IRREVERENT MITCHELL TRIO	Mercury MG 20944
97	85	BALLADS OF BROADWAY	JOHNNY MATHIS, Columbia CL 2223/CS 9023
98	96	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054
99	100	WHISTLE STOPPING	JONATHAN WINTERS, Verve 15037
100	✓	HOLD IT—HERE'S WILLIE MITCHELL	HI 82021

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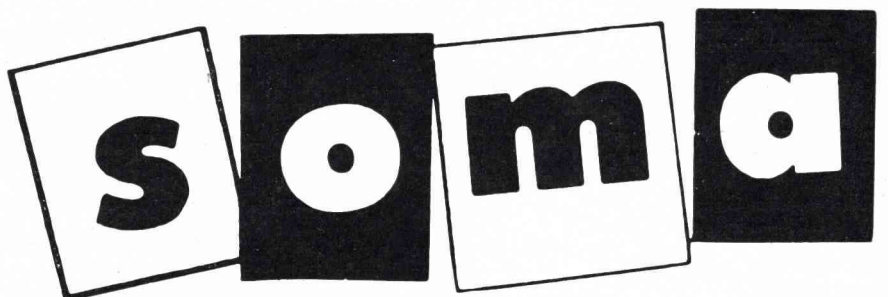
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Watch The Big Choral Groups

Chart Picks

HENRY MANCINI'S ORK AND CHORUS

RCA Victor 8458
DEAR HEART (Northridge/Witmark, ASCAP) (2:43)—Mancini, Livingston, Evans
HOW SOON (Southdale, ASCAP) (2:46)—Mancini, Stillman
Two powerful chorus sides from the clematis-maestro, first up from Warner Brothers' "Dear Heart;" the flip from the Richard Boone TV show.

THE RAY CONIFF SINGERS

Columbia 43168
MELODIE D'AMOUR (Rayven, BMI) (2:20)—Johns, Salvador
Flip is "If I Knew Then," (Tobey, ASCAP) (2:06)—H., C. and H. Tobias
Another fine big singing effort by the group that had the hit with "Invisible Tears."

THE NEW CHRISTY MINSTRELS

Columbia 43178
DOWN THE ROAD I GO (Picture-tone, BMI) (2:07)—Barnd, Farrell
GOTTA GET A'GOIN (January, Bellwether, BMI) (1:50)—Kohan, Angelos
Two happy rousing sides from the ensemble and either could happen. Watch both.

MARVIN GAYE

Tamla 54107
HOW SWEET IT IS (TO BE LOVED BY YOU) (Jobete, BMI) (2:57)—Holland, Dozier, Holland
Flip is "Forever," (Jobete, BMI) (2:23)—Holland Dozier, Holland
The rocking chanter has a neat touch in this slickly-produced, medium-paced ditty. Has the sound of today.

THE IMPRESSIONS

ABC-Paramount 10602
AMEN (Pamco, BMI) (2:48)—Arr: Pate
Flip is "Long Long Winter," (Curtom, BMI) (2:48)—Mayfield
The boys essay the old spiritual with an effective Christmas lyric. Good holiday programming.

THE FOUR TOPS

Motown 1069
WITHOUT THE ONE YOU LOVE (Jobete, BMI) (2:51)—Holland, Dozier, Holland
Flip is "Love Has Gone," (Jobete, BMI) (2:50)—Holland, Dozier, Holland
The boys had a big one recently and this successor follows the same saleable groove.

THE NASHVILLE TEENS

London 9712
GOOGLE EYE (Acuff-Rose, BMI) (2:20)—Loudermilk
Flip is "T. N. T.," (Contemporary, ASCAP) (2:50)—Hawkins
The British group with the American name turns in another effective reading by an American writer, Nashville's John D. Loudermilk.

RAY PRICE

Columbia 43162
HERE COMES MY BABY BACK AGAIN (Tree, BMI) (2:40)—D. and B. West
A THING CALLED SADNESS (Pamper, BMI) (2:43)—Howard
The great country singer and Grand Ole Opry star turns in a powerful reading of the recent hit for Dottie West.

JAMES DARREN

Colpix 758
PUNCH AND JUDY (Sea-Lark, BMI) (2:15)—Mandel, Sachs
Flip is "Just Think of Tonight," (Screen Gems, Columbia, BMI) (2:10)—Powers, Keller
Darren has a slick little tune here and it could be the one to bring him back to the charts.

DON COVAY

Rosemart 802
TAKE THIS HURT OFF ME (Cotillion/Vonglo BMI) (2:27)—Miller, Covay
Flip is "Please Don't Let Me Know," (Cotillion/Vonglo, BMI) (2:20)—Terry, Smith
Here's Don back with a solid, r. and b.-flavored opus that should move well.

LITTLE JERRY WILLIAMS

Loma 2005
I'M THE LOVER MAN (Chicory, BMI) (2:30)—Williams
Flip is "The Push Push Push," (Chicory, BMI) (2:50)—Williams, Kookoolis
Here's a hot master out of the Philadelphia area, grabbed up by Loma. Could be a fast mover. Williams has a good touch.

BARRY AND THE TAMERLANES

Valiant 6059
GEE (Patricia, BMI) (2:03)—Watkins, Norton, Davis
Flip is "Don't Cry Cindy," (Radford, BMI) (2:07)—Chandler, DeVorzon
It's been a long spell for these lads but they could make it big again with this cleverly-arranged, well-sung tune. Good material.

THE VILLAGE STOMPERS

Epic 9740
FIDDLER ON THE ROOF (Sunbeam, BMI) (2:27)—Bock, Harnick
Flip is "Moonlight on the Ganges," (Campbell - Connelly, ASCAP) (2:30)—Wallace, Myers
The Stompers start slow but work up a big sound here on the tune from the new Broadway musical hit, Fiddler on the Roof." Watch it.

CLAUDE KING

Columbia 43157
THIS LAND OF YOURS AND MINE (Cedarwood, BMI) (2:12)—Wilkin, Burch
WHIRLPOOL (OF YOUR LOVE) (Al Gallico, BMI) (2:26)—Kilgore, Christopher, King
King could have his biggest since "Wolverton Mountain" with this strong folk-flavored tune. Flip too has a lot of punch. Either way.

SUE THOMPSON

Hickory 1284
MAMA, DON'T CRY AT MY WEDDING (Fred Rose, BMI) (2:13)—Huggins
Flip is "Paper Tiger," (Acuff Rose, BMI) (2:25)—Loudermilk
Miss Thompson does this older weepy ballad with much feeling and it's all done to a simple, effective arrangement. Could happen.

JOHNNY THUNDER

Diamond 175
SHOUT IT TO THE WORLD (Picture-tone, BMI) (2:15)—Richards
Flip is "Send Her to Me," (Mellin, BMI) (2:16)—Berns, Batchelor
The "Loop De Loop" lad has been waiting for this one. It's a strong r. and b.-styled shout side and it could go.

LULU

Parrot 9714
I'LL COME RUNNING (Mellin BMI) (2:45)—Russel
HERE COMES THE NIGHT (Mellin, BMI) (2:50)—Russel
Two fine sides by a gal formerly out as Lulu and the Luvvers. She's from Britain and she's got a sock sound on both efforts.

THE TRASHMEN

Garrett 4012
WHOA DAD! (Acuff-Rose, BMI) (2:41)—F. and B. Bryant
Flip is "Walkin' My Baby," (Acuff-Rose, BMI) (2:26)—L. and M. Mathis
The group had a wild and nutty hit a year or so back and they could come back with this bright novelty by country writers from Nashville.

CARMEL QUINN

Dot 16667
WONDERFUL WORLD OF MY DREAMS (Acuff-Rose, BMI) (2:38)—Loudermilk
Flip is "The Worst Mistake," (Acuff-Rose, BMI) (2:43)—Loudermilk
The Irish thrush, former star of the Arthur Godfrey shows, could have a solid pop hit as she turns to the country ballad field with fine results.

GENE AUTRY

Hilltop 3001
ONE SOLITARY LIFE (Jeb, BMI) (1:52)
Flip is "A Cowboy's Prayer," (Jeb, BMI) (1:40)
The veteran country singer recites a moving version of the Christmas story to a soft backing of "Silent Night." Effective for the holiday.

MIKE SHAW

Reprise 0325
SEND ME SOME LOVIN' (Venice, BMI) (2:25)—Price, Marascalco
Flip is "From the Bottom of My Heart" (Rush/Pro, BMI) (2:35)—Willis
A good new artist with a stylish r. and b.-oriented approach. He shouts this one.

THE LULLABIES

Dimension 1039
MY HEART CRIES FOR YOU (Massey-Jungnickels, Gladys, ASCAP) (2:40)—Faith, Sigman
Flip is "You Touch Me," (Screen Gems-Columbia, BMI) (2:25)—Fain
The oldie ballad is done in a great rocking performance with some of the Detroit sound creeping through. A group, and a side, to watch.

DEL WOOD

Mercury 72351
NIGHT TRAIN TO MEMPHIS (Peer, BMI) (2:34)—Hughes, Bradley, Smith
Flip is "I Walk The Line," (Hill and Range BMI) (2:02)—Cash
The rickety-tick piano-playing gal turns in a breezy, happy reading of a great country tune, well-arranged in the current Nashville groove. Could happen.

THE SPINNERS

Motown 1067
SWEET THING (Jobete, BMI) (2:40)—Stevenson
Flip is "How Can I," (Jobete, BMI) (2:38)—H. and G. Fuqua
Strong new group here with plenty of that saleable Detroit sound. This could grab a lot of action.



TALENT BEAT

That's Entertainment by Barry Kittleson

Not all jazz is introspective. In fact, some of the hottest jazz attractions of the day are as visual and outgoing as they are musical. Take **Thelonious Monk**, for one. Try taking your eyes off him when he's on stage. While some have failed to recognize it, successful live performance calls for more than making good music.

Cannonball Adderley Showcase

So it is that last week New York's Village Gate premiered the newly formed **Cannonball Adderley Showcase**, a "production" which would be equally at home in concert, clubs or television. Consisting of almost equal parts of song, instrumental jazz, and dance, connected by the wry, intelligent comments of the maestro, it was great entertainment.

The show opened with a half dozen instrumental selections featuring Cannonball, his brother **Nat** and **Charles Lloyd**. Prominent were selections from "Fiddler on the Roof" which will be included in the sextet's next album for Capitol Records. The temperature rose considerably with the participation of the athletic **Tommy Jonsen** dancers (two beautiful young ladies and their choreographer), dancing to Nat Adderley's "Primitivo." And was it ever. The audience could only have been more pleased with an encore, which unfortunately was not forthcoming. The final set featured the fine blues singing of **Ernie Andrews**.

The showcase might have been benefitted by integrating the different aspects, but that will most likely come with time. As it stands, it's

already a whale of a show. Everybody, but everybody, was overly pleased.

Buffy St. Marie

Opening the show at the Gate was Vanguard recording artist **Buffy St. Marie**. As a live performer she doesn't quite come up to the standards set on her first album, but hopefully she'll develop with exposure. A beautifully chiselled American Indian, Buffy has a bag of tunes right out of the West, with emphasis on Indian lore which gives her a certain distinction.

Also on hand was **John Hammond Jr.**, taking himself very seriously as a "white" blues singer. It is hardly necessary to defend the singing of blues by non-Negroes, but when a city-bred youngster affects a muddled Southern drawl and employs three fine Negro instrumentalists to back his "authentic" act, and he's over amplified to such a degree that all you hear is noise, the result is in truly questionable taste—to say the least. After all, who's got a better sense of humor than **Chuck Berry**?

Singers Also Think

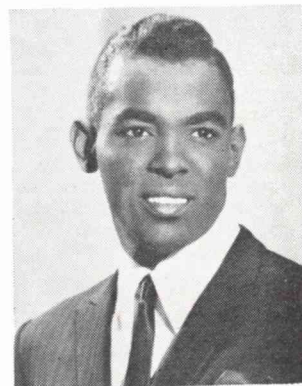
If you are one who adheres to the traditional generality that singers (especially opera singers) are not the most intelligent of the human specie, you'd best be prepared to temper your conviction when you run into **Mimi Benzell**. Since last spring, the Metropolitan Opera star has been hostess on NBC radio for two hours a day (12-2 p.m.) five days a week. No mean trick, Miss Benzell has the art of conversation down to a flawless trill.

Mimi has hosted everything from diplomats to "pop" artists to a list of celebrities which has included **Eli Wallach** and **Ann Jackson**, **Sam Cooke**, **Sam Levinson**, **Phyllis Curtin**, **Peter Nero**, **Julius LaRosa** and **Liberace**. To her memory, she's never been lost for words. Ironically, she has yet to have her brother-in-law, **Morton Gould**, on the program. "Are you kidding? You can't tear him away from his composing. He's been so busy lately, we're lucky to see him socially."

THE BIGGEST HIT CHUCK JACKSON HAS EVER HAD!

Chuck Jackson SINCE I DON'T HAVE YOU

Wand 169



BREAKING BIG IN THE SOUTHWEST! A NATURAL SMASH!

Pal & The Prophets SHAME! SHAME! SHAME!

Scepter 1287

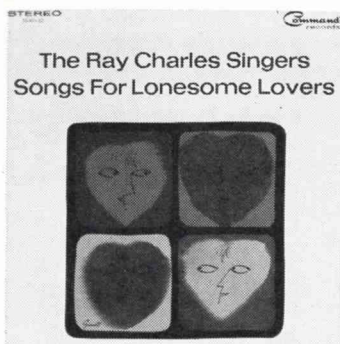
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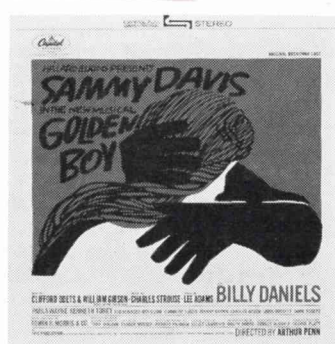
SONGS FOR LONESOME LOVERS
THE RAY CHARLES SINGERS
Command RS 874 SD

The group has become very hot with both albums and singles. This attractive package should easily continue the string.



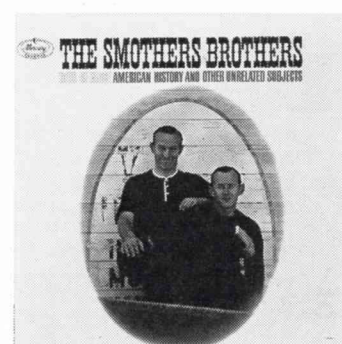
YOU REALLY GOT ME
THE KINKS
Reprise 6143

These British lads have a big hit on their hands with this title tune and the sounds here can be as hot as the single.



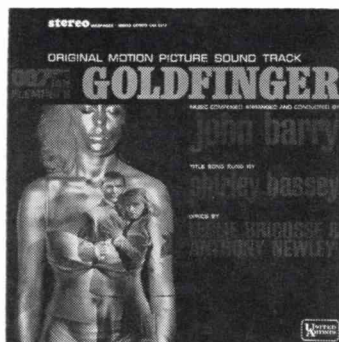
GOLDEN BOY
ORIGINAL CAST
Capitol SVAS 2124

Sammy Davis Jr. and the original cast sing up a storm on this salable LP. Should be a hot one in the coming holiday season.



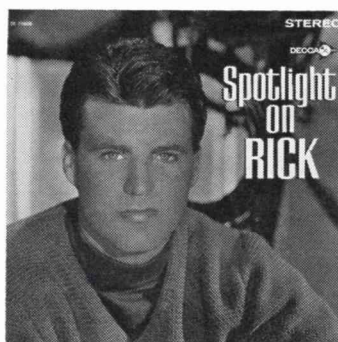
TOUR DE FARCE
THE SMOTHERS BROTHERS
Mercury SR 60948

The funny, funny duo in a happy follow-up to the long-time chart entry, "It Must Have Been Something I Said."



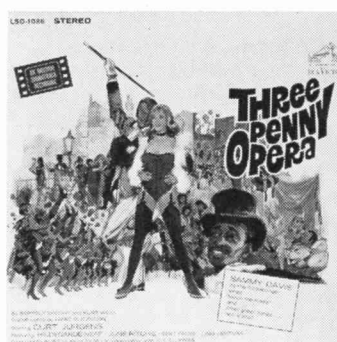
GOLDFINGER
SOUNDTRACK
United Artists UAS 5117

The latest James Bond pic has a fine score by John Barry, with the title tune by Newley and Bricusse and sung by Shirley Bassey.



SPOTLIGHT ON RICK
RICK NELSON
Decca 74608

The chanter sings a flock of fine tunes by the likes of Jerry Fuller, Chuck Berry and Baker Knight. Can make a lot of noise.



THREEPENNY OPERA
SOUNDTRACK
RCA VICTOR LSO 1086

Sammy Davis is featured as the Streetsinger in this film version of the famed Brecht-Weill work. Others are Curt Jurgens, Hildegard Neff and June Ritchie.



BEATLE BALLADS
THE JOHNNY MANN SINGERS
Liberty LRP 3391

A smart idea, cashing in on the chart power of this group ("Invisible Tears") with the solidly pre-sold Beatles repertoire.

Chart Picks

THE FOLK ERA
THE KINSTON TRIO
Capitol STCL 2180

A magnificent collection for fans. Three LP discs contain 32 of the Kingstons' milestone performances, with an eight-page, bound-in booklet.

SOFTLY THE BRAZILIAN SOUND
JOANIE SOMMERS, LAURINDO
ALMEIDA

Warner Brothers WS 1575
Joanie in her finest vocal fettle for this soft program of bossa nova with standout guitar and string ensemble arranged by Almeida.

SO YOU SEE WE ALL HAVE
PROBLEMS
DICK GREGORY
Colpix CP 480

More of the humorous irreverence of a great comic. Fans will dig all the way.

MODERN COUNTRY
KAI WINDING, ANITA KERR
SINGERS
Verve 8602

Cut in Nashville, this brings a great melodic horn man together with a typical Nashville combo (Floyd Cramer, Grady Martin, Harold Bradley) with the wonderful Anita Kerr Singers. Solid country repertoire.

MR. PRESIDENT
Liberty LRP 3396

President Lyndon B. Johnson's "Great Society" speech is reproduced in full here along with excerpts of many others.

THE WORLD'S BEST-LOVED HYMNS
TENNESSEE ERNIE FORD
Capitol STBL 2183

Ernie's sacred and hymn albums have always been winners. This two-LP set with detailed and illustrated notes, will keep up the tradition.

PETE'S PLACE
PETE FOUNTAIN
Coral CRL 757453

Pete and combo offer "Basin Street," "Way Down Yonder" and assorted others.

SOUTH PACIFIC
VARIOUS ARTISTS
Reprise FS-2018

Part of the label's brand new musical repertory theater series, this offers a huge cast of well-known names like Sammy Davis and Frank Sinatra in the great musical.

EYES FOR YOU
ETHEL ENNIS
RCA Victor LSP 2984

The gal has won some very justified acclaim and she shows why here in this jazz-inspired concert of fine song offerings.

GOLDEN BOY
QUINCY JONES
Mercury SR 60938

Sparkling scorings of the theme from Sammy Davis' new Broadway hit, plus "Hard Day's Night," "Side-winder" etc. A gas.

THE LOMBARDO YEARS
GUY LOMBARDO ORK
Capitol STDL 2181

A four-LP package with 160 Lombardo favorites. Illustrated booklet is bound in. A set to be treasured by fans.

GENE BARRY SINGS OF LOVE
AND THINGS
GENE BARRY
RCA Victor LSP 2975

The smash new TV star of "Burke's Law," is a singer from way back and he shows his pleasant baritone here on a nice ballad and standard grouping.

Music Business In Hollywood

Nat (King) Cole, one of the foremost entertainers in showbiz, will go thespian in Columbia's "The Ballad of Cat Ballou" . . . **Johnny Williams** has signed to score Warner's "None But The Brave" . . . **Bette Davis**, better known for her emoting on the screen, has recorded the title tune for her next picture, "Hush, Hush, Sweet Charlotte." Tune is by **Frank DeVol**, with lyrics by **Mack David**.

Nancy Wilson does a one woman show at the Shrine Dec. 26 . . . **Lena Horne** is doing her autobiography with **Richard Schickel** . . . **Lester Rose** of Hickory Records is mighty proud of his new pactee **Eddie Albert** of film fame. Predicts great things for this talented actor.

Gary Crosby was signed by **Papa Crosby** to make frequent visits to his tv show, and maybe doing a little humming . . . Columbia producer **Jerry Bresler** inked **Nancy Wilson** to do the title tune to his "Love Has Many Faces" . . . the film stars **Lana Turner**, **Hugh O'Brien** and **Cliff Robertson** . . .

Singing duo **Jackie & Gayle**, formerly of the **New Christy Minstrels**, were cast by Warner Bros. to film a "Wendy and Me" segment . . . the Losers nitery, famed for its sign that announces losers of the world each week, should have placed on its sign as losers of the week, the Losers nitery. **Morgana King** cancelled out without much notice . . . Imperial records **Sandy Nelson** wrote a pocket book on the art of drum-beating . . . **Tony Martin**, everybody's favorite night club performer, moved over to the Motown label. He figures with all the hits they have had lately, why not he?

Capitol is excited with its acquisition of **Bobby Rydell** . . . planning big, big things . . . **Joan Baez's** concert at the U. of California on October 2 was the sensation of the campus . . . **Dinah Shore** had her daughter **Melissa Ann** on her first tv show of the year . . .

Ella Fitzgerald is etching a **Johnny Mercer** album for Verve . . . **Allan Sherman** has two new LP's on the market, one with **Arthur Fiedler** for RCA Victor, another for his parent firm of Warner Bros. To keep money rolling in, he's doing a special in January for NBC that will feature **Bea Lillie** and sexchritude **Jill St. John** . . . **Hugh O'Brien**, the former TV-marshall, will do the famed **Walter Benton** poems "This Is My Beloved," featuring the **Vernon Duke** score . . . Lovely **Maureen O'Hara** again will air her pretty voice for the Telephone Hour Christmas Show. Newest upcoming Broadway musical "Casey Jones," now being packaged by producer **Arthur Whitelaw**.

Another Chart Winner
from Mercury

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HALL RECORDS

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BEAUMONT, TEXAS

RADIO EXPOSURE CHART

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

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

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

STATIONS USED THIS WEEK

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

SOUTH: KILT — Houston; WFUN — Miami; WVOL — Nashville; WRAP — Norfolk.

MIDWEST: WING — Dayton; WKNR — Detroit; WRIT — Milwaukee; WDGY — Minneapolis; KXOK — St. Louis

WEST: KIMN — Denver; KFVB — Los Angeles; KEWB — Oakland; KYA — San Francisco; KJR — Seattle

ACROSS THE STREET. Ray Peterson (MGM) WORC -P
ANYWHERE THE GIRLS ARE. Fantastic Baggys (Imperial) WWDC 64

BABY BABY ALL THE TIME. Superbs
(Dore) KEWB 26; KYA 29; KJR 37
BABY LET ME TAKE YOU HOME. Animals (MGM) WFUN 20
BAR-B-QUE. Wendy Rene (Stax) WRAP -P
BEACHCOMBER. Johnny Gibson Trio (Laurie) WIBG 62
BILLY AND SUE. B.J. Thomas KILT 40
BLUE VIOLINS 1965. Hugo Winterhalter WORC -X
BLUEBERRY HILL. Little Richard (V-J) WIBG 86
BOYS. Beatles (V-J L.P.) KXOK 11; KJR 2

CAR HOP. Exports (King) WKNR 17
CARELESS HANDS. Jerry Wallace (Challenge) KJR 30
CRAZY. Emmanuel Lasky (Thelma) WVOL 11

DEAR HEART. Jack Jones (Kapp) WIBG 96
DO ANYTHING YOU WANNA. Harold Betters
(Gateway) WRIT -P; WWDC 31
DO ANYTHING YOU WANNA. Kai Winding (Verve) WIBG 69
(THE) DOG. Junior & Classics (Groove) WRIT 15
DOGGIN' AROUND. Bobby Brinkley (Squire) WVOL 17
DON'T BREATHE A WORD. Rick Nelson (Decca) WORC -X
DON'T FORGET I STILL LOVE YOU. Bobbi Martin (Coral) WORC 31
DON'T IT MAKE YOU FEEL GOOD. Overlanders (Hickory) KILT 26
DON'T LET THE LOVELIGHT LEAVE. Carla Thomas
(Atlantic) WRAP -P
DON'T MAKE MY BABY BLUE. Lonnie Mack (Fraternity) . KXOK 17
DON'T START CRYING. Them (Parkway) WIBG 76
DUMBO. Fireballs (Dot) WORC -X

EITHER WAY I LOSE. Gladys Knight & Pippas
(Maxx) WVOL -P; KJR 36
ENDLESS SLEEP. Hank Williams Jr. (MGM) WING 25
ESKIMO SONG. Don Rutherford (Recital) KIMN 49
EVERYBODY KNOWS BUT HER. Steve Alaimo (ABC Para.) WFUN 27
EVERYBODY WANTS TO FALL IN LOVE. Valentinos (Sar) WVOL 33

FOLLOW THE SUN. Jimmy Clanton (Phillips) KILT 28
FORGET HER, FORGET HER. Danny Williams
(United Artists) WORC 45

GALE WINDS. Egyptian Combo (Norman) WIBG 45

GOOD. Dee Dee Sharp (Cameo) WWDC 28
GOTTA GIVE HER LOVE. Volumes (American Artists) ... WRAP -P
(THE) GYPSY. Robert Davie (Congress) WKBW 23

HAVE I SINNED. Lou Christie (Colpix) WIBG 83
HAWAII. Beach Boys (Capitol L.P.) KIMN 50
HERE COMES THE HEARTACHE. Mary Miller (Tower) ... WIBG 71
HERE SHE COMES. Tymes (Parkway) WIBG 68; WKNR 13
HE'S JUST A PLAYBOY. Drifters (Atlantic) WVOL 14
HEY LITTLE ONE. J. Frank Wilson (Josie) WORC -X
HIGH HEEL SNEAKERS. Jerry Lee Lewis
(Smash) KFVB 38; KJR 48
HOW SWEET IT IS. Marvin Gaye (Tamla) WKNR 31

I CAME HERE TO SWIM. Jimmy Durante (Warner Bros.) ... WIBG 82
I CRY ALONG. Ruby & the Romantics (Kapp) WVOL 30
I DON'T WANT TO WALK WITHOUT YOU.

Phyllis McGuire (Reprise) WORC 33; KJR 46
I FEEL FINE. Beatles WFUN -P
I HAD A GOOD HOME BUT I LEFT. Joe Tex (Dial) WVOL 24
I LOVE YOU. Lloyd Price (Monument) WIBG 63
I NEVER CARED FOR YOU. Willie Nelson KILT 11
I WANT YOU TO HAVE EVERYTHING. Lee Rogers
(D. Town) WKNR 19
I WON'T FORGET YOU. Jim Reeves (RCA) WORC 47
IF I KNEW THEN. Ray Conniff Singers (Columbia) WWDC 65
I'LL BE BACK. Beatles (Parlophone L.P.) WPGC 1
I'M A FOOL. Astronauts (RCA Victor) KIMN -P
I'M GONNA LEAVE YOU. Five Americans KILT 55
IT'LL NEVER BE OVER FOR ME. Baby Washington (Sue) . WRAP -P
IT'S ALL OVER. Walter Jackson (Okeh) WYLD 27
I'VE GOT BETTER THINGS TO DO. Accents KJR 28
I'VE GOT THE SKILL. Jackie Ross (Chess) WVOL 1

(THE) JERK. Dukays
(O Jerry) WVOL 26;
JUST BEHIND THE RAINBOW. Brenda Lee (Decca) WVOL 13
JUST HOW MUCH CAN ONE HEART TAKE. Rolettes
(Checker) WVOL 32

KENTUCKY BLUEBIRD. Lou Johnson (Big Hill) WVOL 27
KISS AND RUN. Bobby Skel (Soft) WIBG 90; WWDC 63

LA LA LA LA LA. Blendells (Reprise) WORC 7

Radio Exposure Chart (continued)

LEAVE ME ALONG. Ray Agee (Celeste).....	WVOL 28
LITTLE DARLING. Pete Cooke (Dimension).....	WVOL 21
LONELY PEOPLE DO FOOLISH THINGS. Judy Clay (Scepter).....	WVOL 15
LONG AFTER TONIGHT IS OVER. Jimmy Radcliffe (Musicor).....	WIBG 85
LONG SHIPS. Charles Albertine (Colpix).....	KFWB 22
LOVE, LOVE. Strange Loves (Swan).....	WORC 14
LOVE POTION # 9. Searchers (Kapp).....	KEWB 34; KYA 37
LOVERS PRAYER. Wallace Brothers (Sims).....	WRAP 21
LOW GRADES AND HIGH FEVER. Linda Laurie (Tower).....	WIBG 77
(THE) LUMBERJACK. Hal Willis (Sims).....	CKEY 24
MAKE UP YOUR MIND. Anna King (Smash).....	WRAP 11
MONSTER SWIM. Bobby Pickett (RCA).....	KYA 35
MOVE IT BABY. Simon Scott (Imperial).....	KEWB 4; KYA 1
MUMBLES. Oscar Peterson Trio (Mercury).....	WDGY 38
NEVERTHELESS. Billy Butler (Okeh).....	WPGC 38
OH. MARIE. Village Stompers (Epic).....	WIBG 58
ONE LAST KISS CHERIE. Dale Ward (Dot).....	WORC 41
ONE STEP FORWARD. Brian Hyland (Philips).....	WFUN 26; KJR 38
ONE WAY AFFAIR. Wallace Brothers (Sims).....	WVOL -P
OUR TEENAGE LOVE. Rod Bernard.....	KILT 33
PARTY GIRL. Tommy Roe (ABC).....	WORC 43
PEARLY SHELLS. Burl Ives (Decca).....	WITH 9
PLEASE, PLEASE, PLEASE. Ike & Tina Turner (Kent).....	WRAP -P
THE RACE IS ON. Waylon Jennings.....	KILT 31
ROSES ARE RED MY LOVE. You Know Who Gr. (4 Corners).....	WKBW 46; WPGC 5
SAME OLD REASON. Serendipity Singers (Philips).....	WIBG 72
SAN FRANCISCO D'ASSISI. Jerry Wallace (Challenge).....	KILT 39
SCHOOL IS A GAS. Wheelmen (Warner Bros.).....	WORC 23
SCRATCHY. Travis Wammack (Ara).....	KFWB 24
SHE'S A WOMAN. Beatles.....	WFUN -P
SHE'S ALRIGHT. Jackie Wilson (Brunswick).....	WVOL 8; WRAP 22

SOUTH OF THE BORDER. Tijuana Brass (A&M).....	KJR 50
STICKS & STONES. Jean & Dean (Rust).....	KILT 41
STRAIGHT JACKET. Gregory Dee & Avantis (Bangar)....	WDGY 31
STRAIN ON MY HEART. Roscoe Shelton (Sims).....	WVOL 31
SUMMER OF '64. Sophomores (Sound Stage 7).....	KIMN 45

TELL HER JOHNNY SAID GOODBYE. Jerry Jackson (Columbia).....	WIBG 88
THAT LITTLE OLD HEARTBREAKER ME. Bobby Freeman (Autumn).....	WIBG 38
THAT'S WHERE IT'S AT. Sam Cooke (RCA)....	WPGC 11; WVOL 20
THE 81. Candy & The Kisses (Cameo).....	WIBG 32; WWDC 35
THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo)	KILT 44
THINGS WE SAID TODAY. Beatles (Capitol LP).....	KXOK 21
TIMES HAVE CHANGED. Irma Thomas (Imperial).....	WIBG 57
TOO MUCH MONKEY BUSINESS. Freddy Cannon (Warner Bros.).....	WIBG 81
TWO OF A KIND. Jack & Jill (Maxx).....	WVOL 22

WALK AWAY. Matt Monro (Liberty).....	WKNR 20; KJR 49
WARMTH OF THE SUN. Beach Boys (Capitol).....	KILT 56
WATCH OUT FOR SALLY. Diane Renay (MGM).....	WWDC 56
WATCH WHAT YOU DO WITH MY BABY. Peggy March (RCA).....	WIBG 94; WWDC 60
WE'RE THROUGH. Hollies (Imperial).....	WPGC 18
WHAT AM I GONNA DO WITH YOU. Chiffons (Laurie)....	WIBG 84
WHAT AM I GONNA DO WITH YOU. Skeeter Davis (RCA)...	WIBG 70
WHEN YOU WALK IN THE ROOM. Jackie de Shannon (Liberty).....	KXOK 35
WHEN I STOP DREAMING. Dean & Mark (Hickory).....	WIBG 46
WITHOUT THE ONE YOU LOVE. Four Tops (Motown).....	WKBW 51; WKNR -P
A WOMAN'S LOVE. Carla Thomas (Atlantic).....	WVOL -P

YES I DO. Solomon Burke (Atlantic).....	WRAP 17
YOU MAKE ME FEEL SO GOOD. Zombies (ABC).....	WORC 49
YOU MESSED UP MY MIND. Rag Agee (Celeste).....	WVOL 28
YOUR ONE AND ONLY MAN. Otis Redding (Volt).....	WRAP 20
YOU'RE BAD NEWS. Headliners (VIP).....	WWDC 43

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Grand Ole Opry Set For Multi-Markets on TV Tape

Country music seems set for its biggest boost in years. That was the consensus last week in Nashville, as WSM president, John H. DeWitt Jr., announced plans for videotaped versions of the Grand Ole Opry to be shown in principal markets throughout the nation, starting in the fall of 1965.

DeWitt revealed the plans during WSM's 13th annual Country Music Festival. The occasion also observed the 39th birthday of the Opry and a bigger crowd of visiting country jockeys, record men, artists, publishers and just plain country music fans than ever before helped celebrate the birthday. More than 3,500 checked in with the registration desk.

In fact, the masses began moving into town a full day earlier than usual and by mid-Thursday, the Andrew Jackson Hotel convention headquarters was bulging like it never bulged before.

Opening Day Ceremonies

Friday morning (6) the huge crowd moved into the Nashville Memorial Auditorium for a host of official opening ceremonies. These included the now traditional "I love country music" speech by Tennessee Governor Frank G. Clement and the presentation of the new all-time country music fan award to sportscaster and former St. Louis Cardinals pitcher, Dizzy Dean by Opry veteran, Roy Acuff. After the presentation, the two did a duet on "Wabash Cannonball."

Thereupon, 50 stars of the Opry, virtually the entire cast (except for Marty Robbins who was in Japan) were introduced with each singing parts of their current records. Then followed an interminable binge of award-giving with the most meaningful and touching perhaps being that given to Opry manager, Ott Devine, in token of 29 years of heading up the best known country music show in the world. Ernest Tubb presented the plaque to Devine, with the Opry cast gathered around the stage. Devine then carried the plaque with him for the rest of the day in a brown paper bag, showing it with beaming smile, to everyone he met.

Wins Many Awards

Winner of various plaques was Mrs. Trudy Stamper, another WSM personality beloved by most everyone who knows her, and for years the effective boss of station public relations. Mrs. Stamper is stepping down from her post ("I promised my husband I'd retire when he did") but it was later revealed she may yet stay on to handle certain special assignments. The "breakfast" at the four-hour Auditorium ceremonies was served Tennessee style and consisted of fried chicken, baked ham, string beans, grits and tomato aspic. Still, when the cramped spectators staggered towards the doors at 2:00 o'clock in the afternoon, they were ready for lunch and the liquid refreshments offered by what seemed like more record company hospitality suites than ever before.

The Country Music Association held its annual meeting and re-elected by acclamation Frances Preston as chairman of the board and Tex Ritter as president. Later during ceremonies following the CMA-sponsored premiere of the Hank Williams film biography "Your Cheatin' Heart," starring George Hamilton, the Association named Tex Ritter as the newest entrant in the Country Music Hall of Fame. Following this, a gala dinner dance was held at the Auditorium.

Colorful Aspects

There were, in addition to the Saturday night birthday performance of the Opry, numerous colorful aspects to the clambake. One of these was the increased activity on this country music holiday of ASCAP. The Society opened a Nashville office last year and hired ex-RCA Victor secretary, Juanita Jones, to head up the office. This year, the Society's Miss Jones tossed a wing-ding cocktail party at the Capitol Park Inn. It was interesting to note the presence on the Nashville front of such ASCAP'ers as Harry Tobias, Irving Caesar, George Hoffman and Dick Frolich.

DeWitt's disclosure of WSM plans for expanding the Opry

via videotape gave no details as to actual markets. He said taping would start next summer for the weekly programs. Such Opry stars as Porter Wagoner and Flatt and Scruggs are stars of taped shows now syndicated in 48 markets. Publisher-manager, Connie B. Gay, founder of the CMA, also announced that plans are now in the works for a daily country music network TV show.

On the hospitality suite front, RCA Victor took top honors for long-time operations and high attendance. At times, the doors had to be shut. Victor's ad director, George Parkhill, without question, rates an "iron-man" award for running the suites for three consecutive days on virtually a round-the-clock schedule. On one occasion, Parkhill broke his marathon assignment after closing the suite at 5:00 a.m. Promptly at eight he was present at the RCA Victor breakfast for the visiting deejays. Thereafter he returned at once to the suite maintenance operation.

Sam Clark New VP Of Theatre Operation; Newton Succeeds Him

Sam Clark, head of ABC-Paramount Records for the past 10 years, has been promoted to the position of vice-president in charge of Theater Operations for American Broadcasting-Paramount Theaters. Clark, who takes over his new duties on January 1, 1965, is being succeeded in his old post by Larry Newton, who has been vice-president in charge of sales at ABC Paramount for the past five years. Simultaneous with the above changes, Leonard Goldenson, AB-PT president, announced the retirement of Edward Hyman, vice-president in charge of Theater Administration in the North for AB-PT.

Clark helped organize ABC-Paramount Records in 1955. The company started with no catalog whatsoever, and under his guidance it eventually developed into a major label, with world-wide distribution. Under Clark's aegis the label made one of the industry's first outside company distribution deals, with Chancellor Records of Philadelphia. The firm also acquired the Command and Grand Award labels, plus their recording chief Enoch Light;

the Westminster and Music Guild labels; and it started two publishing firms, Ampco and Pamco Music.

Boston-born Clark started his own record distributorship in that city in 1945, and by 1950 was one of the largest indie distributors in the U.S. In 1952 he helped Archie Bleyer form Cadence Records. Under his stewardship, ABC-Paramount helped develop many of today's top record names, including Frank Fontaine, Paul Anka, The Impressions, Steve Lawrence and Eydie Gorme, and George Hamilton IV.

Larry Newton, who takes over the presidency of ABC-Paramount Records January 1, came to the label at its inception in 1955. He was appointed sales manager in 1956 and vice president three years later. Before coming to ABC-Paramount he was with Varsity, Cosmo and Rainbow Records, and had his own label, Derby, in the 1950's.

Colpix Changes

New developments continued to perk at Colpix Records last week in the wake of the recent appointment of Bob Yorke as vice president and general manager. The latest changes involved the resignations from the overall operation of Dick Gersh as director of advertising and merchandising and Marvin Cane, as head of the music publishing end. Several weeks ago, national sales manager, Chris Saner, also left the firm.

Meanwhile, it was learned that Colpix expects to move West about December 1. New office spaces have been acquired in the old Reprise offices on Cahuenga Avenue and they're being outfitted now. Definitely expected to move west are comptroller, Lenny Edelman and production manager, Bernie Friedman. Set for West Coast a. and r. is Stu Phillips, while Jack Lewis is expected to remain in the east as head of East Coast a. and r.

Russians On Impulse

The two defecting Russian jazzmen, Boris Midney and Igor Barukshtis, have signed a recording contract with Impulse Records, the ABC-Paramount jazz subsidiary. They recorded last week (13) and are recording again this week (16) for the label.

Big Mercury Month

Mercury Records is issuing 37 albums for November, including an LP with the firm's latest addition, the comedy team of Allan and Rossi. Their first LP for Mercury, recorded live at the Sands in Las Vegas, is called "In Person." Other powerful new Mercury sets star Johnny Mathis, the Smothers Brothers, Clebanoff, Quincy Jones, and Leroy Van Dyke. The label is issuing two new LP's in its Great Music series, one covering the baroque period and the other the classical era. A brand new series, called "Original Golden Hits," bows this month, with a group of albums containing original hits by the artists who made the songs famous. They cover the pop, country, blues and instrumental fields. For children Mercury is introducing two new series, one called the Captain Adventure series, the other called Classics For Children. Both series will list at \$3.98 per LP.

Chess Release

Chess and Argo Records are issuing a flock of powerful items for the Fall season. They include a followup to the Ramsey Lewis Trio's best-selling holiday LP called "Sounds of Christmas." The new LP is called "More Sounds of Christmas." Other Argo releases feature Ahmad Jamal, Johnny Nash, Etta James. New Chess sets spotlight Moms Mabley and Pigmeat Markham, Chuck Berry, and Jackie Ross.

Capitol Holiday Discs

Capitol Records is issuing four new Christmas singles this week, featuring Al Martino, the Beach Boys, Hank Thompson, and South Africa's Sebastian Temple, who is making his disc debut. In addition the label will re-issue eight single records that have been released by the label in Christmas seasons past, including discs by Nat Cole, Yogi Yorgesson, Margaret Whiting, Nancy Wilson, Bing Crosby, and The Beach Boys.

David Gordon Dies

David Gordon, who created musical programs for radio that were listened to by millions, died Monday (9) of injuries received in an automobile crash which occurred on Soundview Avenue, Mattituck. Gordon was best known for the musical programs he initiated for WPAT where he was music director and later a vice-president from 1954 to 1961. Prior to that he was associated with WOR for many years and later with KPAT in Berkeley, California. As a consultant Mr. Gordon worked for many stations, among them WSKP, Miami, Florida and at the time of his death was engaged in establishing a music consultant service for broadcasters throughout the United States and Canada.

He is survived by his mother, Mrs. Hyman Goldman of Los Angeles, California, and by 3 sisters, Mrs. David Umlas of Brooklyn, Mrs. Morey Wilner of Reseda, California, Mrs. Milton Kolker of Van Nuys, California, and two brothers, Aaron of Brooklyn and Steven of Phoenix, Arizona.

Philips Packages

Philips' hot releases this month star Woody Herman with a new album recorded live at the Harrah's Club in Lake Tahoe. In addition to Woody, the firm is banking on albums by Nina Simone, the Serendipity Singers, England's own Dusty Springfield, and the first Philips album with thrush Sue Raney. Philips is also issuing classic sets with the Vienna Choir Boys and Stravinsky's "L'Histoire du Soldat."

Atlantic Handles Dial

Atlantic Records, which distributes a number of labels (Vault, Stax, Rosemart, etc.), has worked out an agreement to handle the Dial label. Dial is the Jack Stapp-Buddy Killen label, which Stapp and Killen, who own Tree Music publishing of Nashville, started last year. Dial's roster includes Joe Tex and Bobby Marchand. Dial will be handled by Atlantic distributors.

Talent Signings

Billy and Lillie, who had smashes a few years back with "La Dee Dah" and "Lucky Ladybird," have signed with Ric Records. Frank Slay, who made the deal, will produce their records for Ric... Freddie Scott, now on Columbia will take off on a tour of Europe, Hawaii, Australia and the West Indies early in 1965... The Ned Odum Boys have been signed by Columbia Records. Lads, all from Furman University in Greenville, S.C., specialize in pop-folk music... Marilyn Michaels, the satirist who scored such a big success on the Ed Sullivan Show of November 1, has been signed to Warner Bros. Records by Eastern Operations manager Artie Mogul.

Vee Jay has added thrush Shelley Fabares to its roster. Gal formerly was with Colpix. She has just etched her first single, "I Know You'll Be There," and has completed a film, "Girl Happy," with Elvis Presley at MGM... Tollie, Vee Jay's subsidiary, has entered the country field with four new releases by Ray Smith, Ray Godfrey, Eddie McDuff and Peanut Montgomery III. Orville Couch remains on the parent Vee Jay label to keep that firm's hand in on the country scene... T. M. Music has acquired 50 percent of the publishing rights to the current "Shaggy Dog" hit by Mickey Lee Lane. They'll be splitting the credits with the original publisher, Survey Music, according to T. M.'s Ed Burton.

Sandy Nelson's West Coast radio show on KTYM, originally a once-a-weeker, is now being heard five nights a week.

Dion Sells Firms

Dion DiMucci and manager Sal Bonafede have sold their music publishing firms, Disal Music and Mubon Music, to Joe Sherman and George David Weiss. The latter will add the Disal-Mubon catalogs to their own firms, Marimba and Campobasso Music. Weiss and Sherman will soon appoint someone to oversee their music companies while they continue to write and produce for other companies and talents.

Trade Chatter

Rick Willard, formerly with RCA Victor and with WNEW New York, has joined the Sue Label as national promotion manager. Sue chief, Juggy Murray, left last week with the Soul Sisters who are off on a tour of England, doing concerts and TV shows... Gene Malis, head of Canadian-American Records, has picked up the hot master "Satisfaction Guaranteed" with Van Trevor and the Saturday Knights, formerly on the Corsican label. Disc has grabbed action in upstate New York... Frank Crocker has joined the staff of WWRL in New York. Frank Ward is the executive vice president of the station.

E. Kettleman Dies

Effingham Van Beuren Kettleman, manager of recording facilities for RCA Victor died at his home in Flushing, New York, Monday (9). In his capacity as manager, he was responsible for design of new equipment and its installation and maintenance of all studio equipment for Victor. He designed the recording consoles of the new Hollywood and Nashville plants. He was born in 1907 in Maspeth, N.Y., educated at Bell Laboratory Engineering School and received his Bachelor degree at Cooper Union night school. He was with RCA Victor since 1937. He worked with Columbia Records before joining RCA. He was a member of the Audio Engineering Society and the Sapphire Club. He is survived by his wife, Lydia E., a son John and a daughter Barbara.



CRITIC TURNS CONSULTANT: Leonard Feather (right) writer-critic and jazz expert, has joined VeeJay Records as a jazz consultant. Randy Wood (left) president of the West Coast label, welcomes Feather to firm.

NOVEMBER 21, 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	ONCE A DAY Connie Smith—RCA Victor 8416
2	2	THE RACE IS ON George Jones—United Artist 751
3	6	GIVE ME FORTY ACRES Willis Bros.—Starday 681
4	7	MAD Dave Dudley—Mercury 72308
5	4	I DON'T CARE Buck Owens—Capitol 5240
6	9	DON'T BE ANGRY Stonewall Jackson—Columbia 43076
7	8	CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43076
8	14	IT AIN'T ME BABE Johnny Cash—Columbia 43124
9	10	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313
10	12	LONELY GIRL Carl Smith—Columbia 43124
11	11	FORBIDDEN STREET Carl & Pearl Butler—Columbia 43102
12	3	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643
13	5	CHUG-A-LUG Roger Miller—Smash S-1926
14	15	I'M GONNA TIE ONE ON TONIGHT Wilburn Bros.—Decca 31617
15	18	THE LUMBERJACK Hal Willis—Sims 207
16	16	TIA LISA LYNN Rose Maddox—Capitol 5263
17	17	MOTHER-IN-LAW Jim Nesbitt—Chart 1100
18	20	ONE OF THESE DAYS Marty Robbins—Columbia 43145

This Week	Last Week	
19	19	IN THE MIDDLE OF A MEMORY Carl Belew—RCA Victor 8406
20	13	JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens—Talley T-181
21	21	I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432
22	47	FOUR STRONG WINDS Bobby Bare—RCA Victor 8443
23	26	HE CALLED ME BABY Patsy Cline—Decca 31671
24	24	YOU'RE STILL ON MY MIND Jimmy C. Newman—Decca 31674
25	25	DON'T GIVE UP THE SHIP Johnny Wright—Decca 31674
26	27	LOVE LOOKS GOOD ON YOU David Houston—Epic 9720
27	28	MY MEMORIES OF YOU Hank Snow—RCA Victor 8437
28	32	PUSHED IN A CORNER Ernest Ashworth—Hickory 45-1281
29	★	STOP ME Bill Phillips—Decca 31671
30	30	MY OWN Johnny Foster—Capa 122
31	33	MISMATCH Bobby Barnett—Sims 198A
32	43	I THANK MY LUCKY STARS Eddie Arnold—RCA Victor 8445
33	35	HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271
34	36	SITTIN' IN AN ALL NITE CAFE Warner Mack—Decca 31684

This Week	Last Week	
35	37	YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol 5280
36	40	THREE A. M. Bill Anderson—Decca 31681
37	23	I GUESS I'M CRAZY Jim Reeves—RCA Victor 5383
38	22	DERN YA Ruby Wright—Rie S-126
39	31	PLEASE TALK TO MY HEART Ray Price—Columbia 43086
40	38	HERE COMES MY BABY Dottie West—RCA Victor 8374
41	★	I WON'T FORGET YOU Jim Reeves—RCA Victor 47-8461
42	45	'CAUSE I BELIEVE IN YOU Don Gibson—RCA Victor 8456
43	47	EVERYBODY'S DARLIN' PLUS MINE The Browns—RCA Victor 8423
44	48	WHAT I NEED MOST Hugh X. Lewis—Kapp K-622
45	46	THE TOWN CRIER Lee Ross—Sims 197
46	29	HOW THE OTHER HALF LIVES Johnny & Jonie Mosby—Columbia 43100
47	34	I COULDN'T CARE LESS Wilma Lee & Stony Cooper—Hickory 1229
48	49	HEART STORM James O'Gwynn—United Artist 755
49	50	THE BIBLE IN HER HAND Grant Turner—Chart 1180
50	44	FINALLY Kitty Wells & Webb Pierce—Decca 31663

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 Buckaroos—Capitol T 2135 (M)
3	5	RFD Marty Robbins—Columbia CL 2220; CS 9020
4	4	TRAVELING WITH DAVE DUDLEY Mercury MG 20806/SR 8989
5	3	LOVE LIFE Ray Price—Columbia CL 2189
6	6	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819
7	10	BITTER TEARS Johnny Cash—Columbia CL 2248/CS 9048

This Week	Last Week	
8	8	GEORGE JONES SINGS LIKE THE DICKENS United Artist UAL 3364 (M); UAS 6364 (S)
9	9	MOONLIGHT AND ROSES Jim Reeves—RCA Victor LMP/LSP 2854
10	7	THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 7514 (S)
11	11	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901
12	12	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M)/CS 8973 (S)
13	19	HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842

This Week	Last Week	
14	16	GOLDEN COUNTRY HITS Hank Thompson—Capitol T 2098 (M); ST 2989
15	15	I WALK THE LINE Johnny Cash—Columbia CK 2190; CS 8990
16	17	YESTERDAY'S GONE Roy Drusky—Mercury MG 20919; SR 60919
17	19	SING A SONG Hank Williams, Jr.—MGM 4213
18	20	WEBB PIERCE STORY Webb Pierce—Decca DXB 181 (M); DXSB 7181 (S)
19	13	DANG ME Roger Miller—Smash MPS 27049/FBS 67049
20	14	SLIPPIN' AROUND George Morgan & Marion Worth—Columbia CL 2197 (M)/CS 8997 (S)

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Colonel Killen

It's Colonel **Buddy Killen** now, the exec. veep of Tree Pubbery. He was commissioned a Kentucky colonel by Governor **Ned Breathitt**, and is looking for a high up place on his office wall to hang the framed certificate. . . . Tree writer **Roger Miller**, in Nashville for the deejay convention, recorded a single and finished an LP. He was recently on the Coast where he filmed two **Tennessee Ernie** shows. He'll do the **Andy Williams** show in December. Meanwhile his "Dang Me" and "Chug-A-Lug" continue climbing. . . . The **Roy Druskys** are looking for a farm near Nashville. It's got to be big enough for Mom and Pop, sons Twig and Tag, a horse, pony, French poodles, a shepherd dog and whatever else the Druskys add to their menage, plus space for Roy to roam around in. It'll be a farm but they don't expect to do any farming.

Faron Young and wife, Hilda, are expectin' an increase in the family next April. They're pleading with the stork to make it a daughter. . . . **Porter Wagoner** had to cancel dates over a two week period because of overwork. . . . When **Jimmy Dean** taped his show in Music City during the Country Music Festival, his guest list included **Dottie West**, **Eddy Arnold**, **Ernest Tubb**, **Flatt & Scruggs** and **Minnie Pearl**.

Skeeter Delays Mailing

Skeeter Davis, on her recent tour of Germany, wrote a lot of postcards but didn't mail them. Reason is she didn't know the German word for postage stamps. Now they'll bear a Nashville postmark. . . .

LeRoy Van Dyke's cup of November dates is overflowing. Accompanied by his singing group, "The Auctionettes," and his band, "The Auctioneers," he is filling dates in Des Moines, Cleveland, Chicago's Aragon ballroom, Saline, Kan., Enid, Okla., Topeka, St. Joseph Mo., Kansas City, Sioux Falls, Sioux City, Iowa; Omaha, Lincoln, Neb., and Wichita, Kan. . . . **Rita Munsey**, this year's "Miss Tennessee," was in Nashville to negotiate

a contract with **Clyde Beavers** and **Kash Records**. For copies of **Merle Kilgore's** "The Bell Witch" and **Hal Willis'** "The Lumberjack," deejays should write Beavers at 726 Sixteenth Ave., south, Nashville.

Lo, what the printers won't do! In reporting the cake sale for the Muscular Dystrophy Assn., by **KDAV** (Lubbock, Texas), in connection with its 11th anniversary celebration, the printers dropped a zero off the \$300 raised, and made it look like \$30. We beg **KDAV's** pardon. . . . **KDAV's** DJ ranks were recently increased with the addition of **Weldon Rogers** from sister station **KPIK** in Colorado Springs. A sell out crowd is indicated by advance ticket sales for the **Hank Snow**, **Jimmy Dickens**, **Connie Smith**, **Buck Owens** show set for Nov. 12.

Where Old Dj's Go

C&W deejays will be interested in a study on "Where Old Broadcasting Employees Go" just announced by the Assn. of Professional Broadcasting Education and the Nat'l Assn. of Broadcasters, as published by College Radio magazine. The study shows that the average former broadcast employee is about 34 years old, has spent about seven years in the industry. He earned a wage of \$128.50 a week as a broadcaster and earns about \$165 per week in his new job. Reasons for leaving the industry were cited as:

limited opportunity for advancement, lack of recognition of his capabilities, lack of job security, general dissatisfaction with the standards and quality of the broadcast field.

Country Talent Contests

Jack McFadden, genial manager of country award-winning star, **Buck Owens**, has moved his offices from Sacramento, California to Bakersfield. Jack's new address is P. O. Box 881 in the latter city. . . . **KFOX**, Long Beach, Calif., is running a series of country talent contests. First was held last month, with more than 100 entrants. Winner, 21-year-old **Karen Kristy**, was rewarded with a \$100 check and a chance to record for **Kapp Records** country chief, **Paul Cohen**.

Jundel Productions, Arlington, Va., will present a country music doubleheader spectacular of Grand Ole Opry stars at the Washington (D. C.) Coliseum, Saturday (21). Starring in the two shows will be **Hank Snow**, **Loretta Lynn**, **Webb Pierce**, **Minnie Pearl**, **Stonewall Jackson**, **George Morgan**, **Marion Worth**, **Teddy** and **Doyle Wilburn**, **Carl** and **Pearl Butler**, and numerous others.

Red Foley is hitting the nitery circuit for the first time. The veteran chanter has been booked by manager, **Dub Allbritten**, into the Tidelands, Houston, starting December 21 and into the Flame Club, Minneapolis, December 28. Act will also feature Uncle **Cyp Brasfield**.



The Blue Boys, above, who backgrounded the late Jim Reeves, record an album for RCA Victor to be released in January, being a musical tribute to Reeves and featuring many of the songs he made famous. Left to right are: **Leo Jackson**, **Jimmy Orr**, **Bunky Keels** and **Bud Logan**.

Country Single Picks

RAY PRICE

Columbia 43162
HERE COMES MY BABY BACK AGAIN (Tree, BMI) (2:40)—D. and B. West
A THING CALLED SADNESS (Pamper, BMI) (2:43)—C. Howard

CLAUDE KING

Columbia 43157
THIS LAND OF YOURS AND MINE (Cedarwood, BMI) (2:12)—Wilkin, Burch
WHIRLPOOL (OF YOUR LOVE) (Al Gallico, BMI) (2:26)—Kilgore, Christopher, King

HARLAN HOWARD

Monument 864
THE DEEPENING SNOW (Pamper BMI) (3:22)—Howard
Flip is "Hobo Jungle," (Combine, BMI) (2:05)—Howard

GENE AUTRY

Hilltop 3001
ONE SOLITARY LIFE (Jeb, BMI) (1:52)
Flip is "A Cowboy's Prayer," (Jeb, BMI) (1:40)

LEFTY FRIZZELL

Columbia 43169
GATOR HOLLOW (Cedarwood, BMI) (2:35)—Tillis
Flip is "Make That One for the Road a Cup of Coffee," (Heart Line, BMI) (2:54)—Hart

JACK BARLOW

SOMA 1420
AFTER ALL (Ringneck, BMI) (2:29)—Barlow, Carpenter
49/51 (Four Star, BMI) (2:18)—Knight

RED JOHNSON

Capitol 5318
THERE'S A GRAND OLE OPRY SHOW PLAYING SOMEWHERE (Bud Auge, BMI) (2:42)—Auge, Johnson
Flip is "Railroaded," (Bud Auge, BMI) (1:45)—Johnson

STAN HITCHCOCK

Epic 9733
CANDY APPLE RED (Ashna, BMI) (2:39)—Turner
LONELY WINE (Rosarita, ASCAP) (2:10)—Wells

Country Album Picks

SATURDAY NIGHT AT THE GRAND OLE OPRY, Vol. 2
Decca DL 74539

BILL ANDERSON

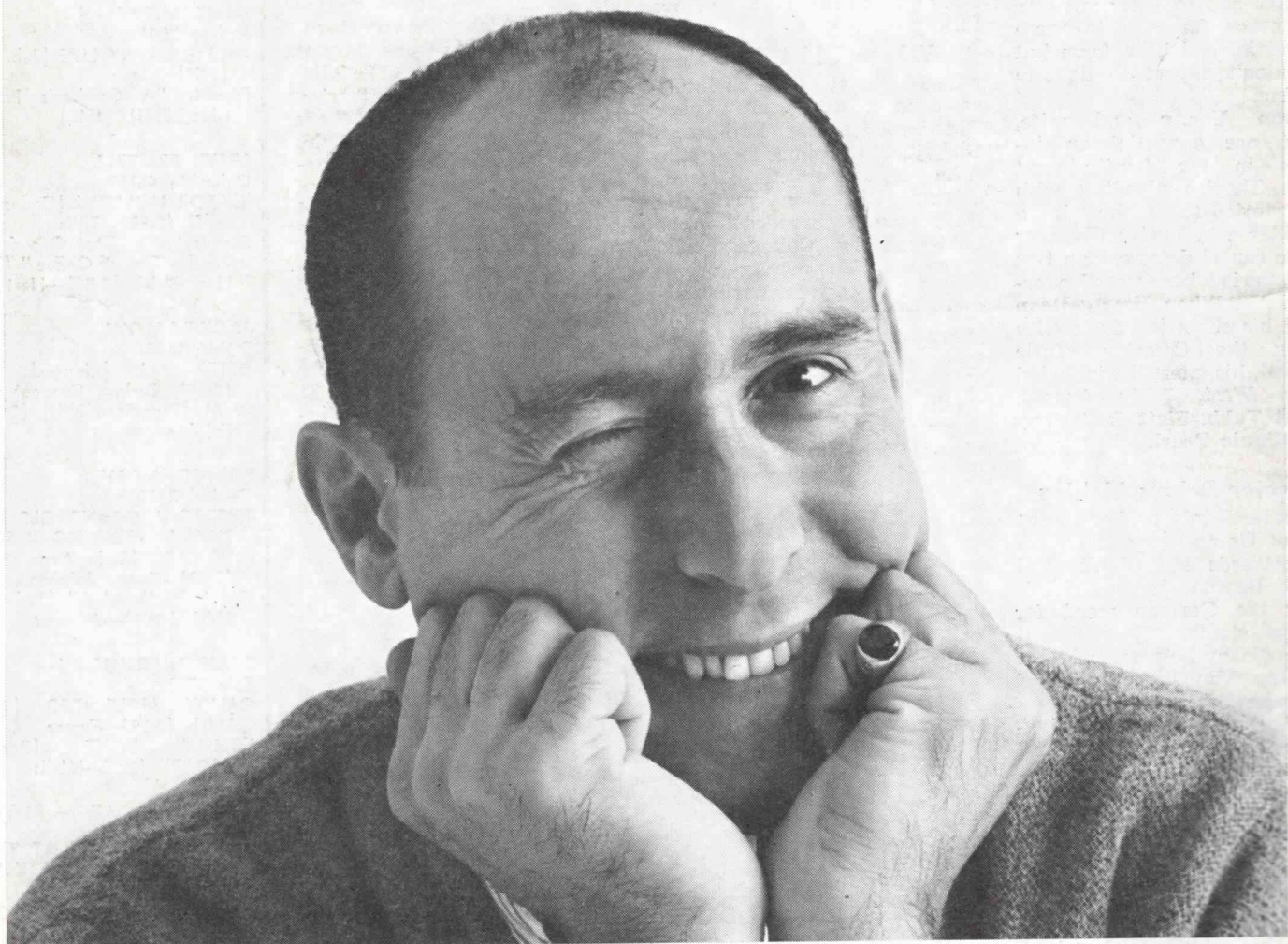
Decca 74600
SHOWCASE (SINGING HIS FAVORITES)

Another Winner From Mancini!

THE TITLE SONG FROM THE NEW MOTION PICTURE



c/w "HOW SOON" #8458



Watch for Mancini's new album, "Dear Heart and Other Songs About Love" LPM/LSP-2990—coming in January!

RCA VICTOR
The most trusted name in sound