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MUSIC BUSINESS

Incorporating music reporter

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CAPITOL'S GREAT UPSURGE *Beatles Make Label No. 1 in Store Sales*

THERE APPEARS TO BE NO DOUBT that the incredible sales of Beatles records on the Capitol label in the U. S. have made the firm the leader in retail sales through stores, chains and racks for the first quarter of 1964.

In the U. S. record industry, where actual sales figures are as closely guarded as defense secrets, anytime a record company claims it is No. 1 in anything, there is usually a counter-claim from one of its competitors. This makes the actual performance of record firms in this country, in terms of gross sales or gross billings, as difficult to ascertain as tomorrow night's Twin Double.

But when Capitol Records Distributing Corp. chief Stan Gortikov said in Miami Beach at the NARM Convention a few weeks ago that his firm was No. 1 in sales (see Capitol "White Paper"), there was no counter-claim from anyone. No one in the record industry seems inclined to disagree with him.

CAPITOL RECORDS SALES, through the help of The Beatles and other strong product, are running far, far ahead of the firm's first quarter a year ago in 1963. How far ahead no one has really counted yet, but gross sales of Beatles records alone on Capitol, for the first 12 weeks of 1964, are estimated to have passed the \$10 million mark.

Capitol's fiscal year runs from July through June. For the period from July, 1962, through June, 1963, Capitol's gross sales were better than \$48 million. This was the best fiscal year in the company's history.

The fiscal year that started in July 1963 and will end in June, 1964, is expected to set a new high in the firm's gross sales figure, and net profit figure.

There are expectations that Capitol's gross sales for this upcoming fiscal year could be close to \$60 million.

This extraordinary first quarter on the part of Capitol Records does not necessarily mean that Capitol is now the largest grossing record firm on the domestic scene. For in addition to sales of records through retail outlets like stores, chains, and racks, there are also mail order sales through record clubs.

RECORD CLUB SALES last year accounted for 20 to 25 per cent of all LP records sold in the U. S. Of these record club sales, Capitol has only a small share. About \$3 million of its \$48 million gross in its last fiscal year is attributed by Capitol to its club sales.

Columbia Records has dominated the club scene for the past five years. It has been estimated that 40 per cent of Columbia's total sales are through its club in the U. S. (Columbia also sells records of other labels through its record club, giving its overall club sales an estimated 65 per cent of the club market.)

Last year, Columbia was regarded as the largest grossing record firm in the U. S., through its combination of top store and club sales. It is estimated that Columbia's domestic sales gross



CAPITOL'S GORTIKOV: "We're Number One."

for 1963 was about \$100 million, retail store and club sales combined.

THIS YEAR, for the first quarter, in addition to Capitol's leap to the No. 1 position in sales through retail outlets, RCA Victor has made a strong comeback in the retail record market. There is a belief on the part of RCA executives that its sales for the first quarter of 1964 have brought it back to a position in store sales right behind Capitol. However, Columbia brass maintain that their firm is right up there with Capitol in spite of those Capitol Beatles.

Capitol Record sales were showing an upward trend long before the firm fortuitously caught hold of the Beatles' bonanza.

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CHARMS & PICKS

MAY 9 1964

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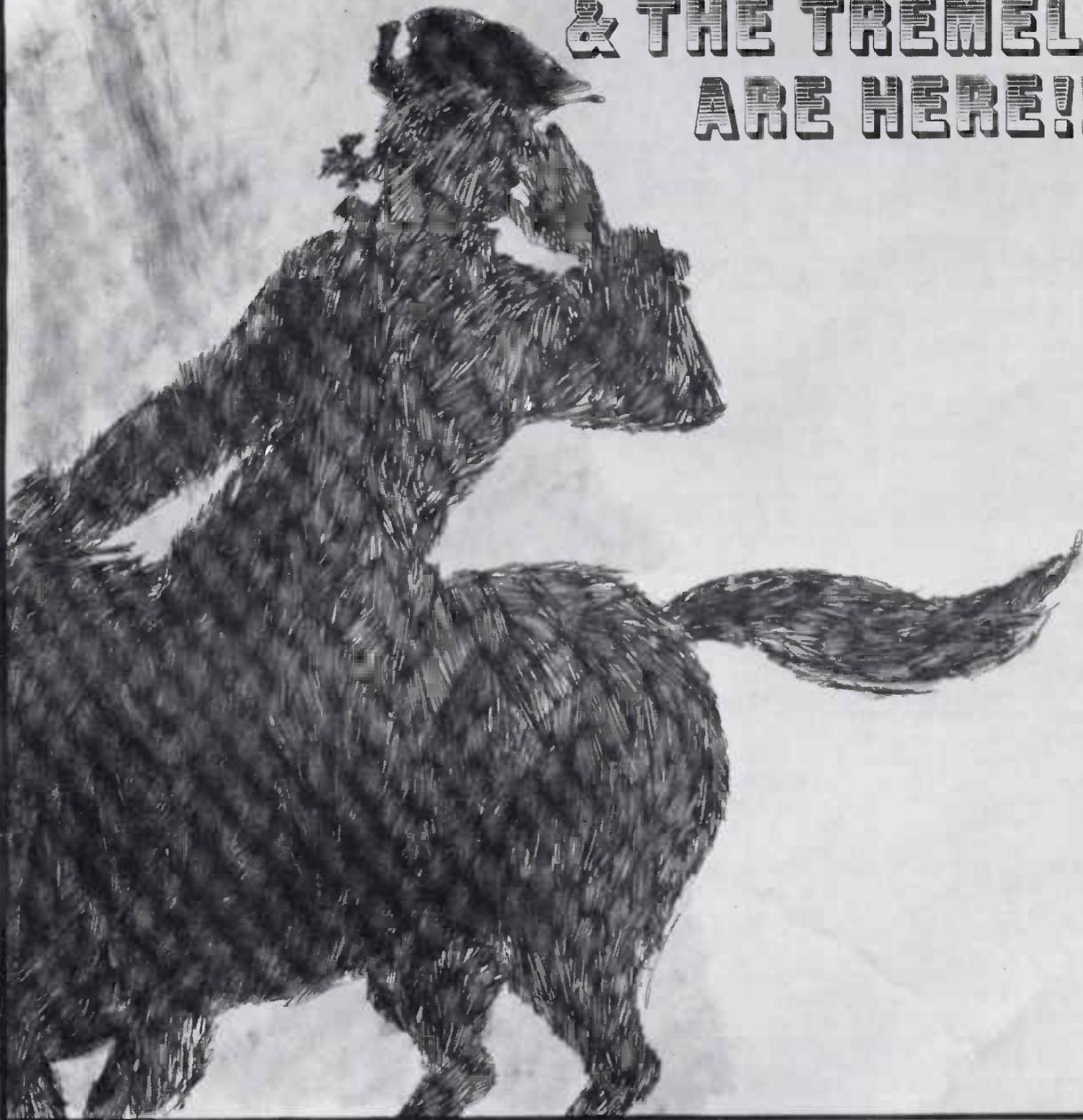
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**BRIAN POOLE
& THE TREMELOES
ARE HERE!!**



**CANDY MAN / I CAN DANCE
#840**

**In America,
exclusively on Monument** 

Lesley Gore & Bobby Vinton Click

Chart Picks

LESLEY GORE

Mercury 72270
I DON'T WANNA BE A LOSER
 (Earth, BMI) (2:36) — Raleigh, Barkan
 Flip is "It's Gotta Be You," (Earth, BMI) (1:57) — Ogerman, Barkan
 A handsome, meaningful performance. Gal should quickly have a hit with this one.

DEAN AND JEAN

Rust 5081
I WANNA BE LOVED
 (Famous, ASCAP) (2:23) — Rose
 Flip is "Thread Your Needle," (Just, BMI) (2:35)—Jones Young
 A good rockin' job on Billy Rose's great standard hit.

THE BEACH BOYS

Capitol 5174
I GET AROUND
 (Sea of Tunes, BMI) (2:12) — Wilson
DON'T WORRY BABY
 (Sea of Tunes, BMI) (2:45) — Wilson, Christian
 One of the hottest groups in the surf-hot rod field, with a two sider.

THE TEMPTATIONS

Gordy 7032
THE GIRL'S ALRIGHT WITH ME
 (Jobete, BMI) (2:52) — Whitfield, Holland
I'LL BE IN TROUBLE
 (Jobete, BMI) (2:52) — Robinson
 Either side could be the follow-up to "The Way You Do the Things You Do."

THE CARAVELLES

Smash 1901
YOU ARE HERE
 (Rock/Itza) (2:22) — Garfield Botkin
 Flip is "How Can I Be sure," (Near North, BMI) (2:09) — Simpson, Wilkinson
 The gals click against a new (for them) big, lush arrangement.

MUSIC BUSINESS DISCOVERIES

THE NEW-TONES

Dot 16608
FUZZY-WUZZY
 Cates
 (Harry Von Tilzer, ASCAP) (1:57)
CREPE SUZETTES
 (Harry Von Tilzer, ASCAP) (2:01)
 —Rizzo, Scott
 Both sides feature Buddy Merrill and Neil LeVang from the Lawrence Welk TV show and both have the gimmicky hit sound.

BILLY DEE AND THE DEBONAIRES

LeCam 127
MOON MAID
 (Le Bill, BMI) (2:00) — Deusler, Johan
 Flip is "101," (Le Bill, BMI)—Raush,
 A wild, "Alley Oop" type side inspired by the Dick Tracy character.

KENNY LYNCH

Arlen 750
MONUMENT
 (Hill & Range, BMI) (2:07) — Westlake
MAKE IT EASY ON YOURSELF
 (Famous, ASCAP) (2:50) — Bacharach, David
 A good British artist makes his U.S. debut with two pleasant efforts.

MISS CATHY BRASHER

Era 3129
TOO LATE TO BE LOVERS
 (Mr. Blue, BMI) (2:22) — Brasher
I'LL REMEMBER JIMMY
 (Mr. Blue, BMI) (2:20) — Gray
 A bright new teenish sound with good multi-tracking effects. Both sides have a good chance.

LEE MAYE

Jamie 1276
LOVING FOOL
 (Glaser, BMI) (2:07) — Maye
 Flip is "How's The World Treating You," (Acuff-Rose, BMI) (2:42)
 Atkins, Bryant
 The Milwaukee Braves' star displays a good rocking vocal style and songwriting talent to match.

BOBBY VINTON

Epic 9687
TELL ME WHY
 (Signet, BMI) (2:36) — Alberts, Gold
 Flip is "Remembering" (Acacia Enterprises ASCAP) (2:01) — Vinton
 Bobby should have a smash with his fine job on the old Four Aces Hit.

BOBBY BYRD

Smash 1903
I LOVE YOU SO
 (Try Me, BMI) (2:30)—Byrd, Wright
 Flip is "Write Me a Letter," (Try Me, BMI) (1:58) — Byrd, Wright
 Byrd, one of James Brown's troupe has had a hit with Anna King in "Baby Baby Baby" and this could spring him as a solo chanter It's good!

RUFUS AND CARLA

Stax 151
NIGHT TIME IS THE RIGHT TIME
 (Crossroads, BMI) (2:35) — Brown, Cadena, Herman
THAT'S REALLY SOME GOOD
 (East, BMI) (2:00) — Thomas
 The father-daughter combine do some wild wailing on two fine sides.

THE SERENDIPITY SINGERS

Philips 40198
BEANS IN MY EARS
 (Fall River, BMI) (2:06) — Chandler
 Flip is "Sailin' Away," (Serendipity, BMI) (2:43) — Tiemann
 The group has a cute side with broad appeal, especially to the kiddie element.

THE TAMS

Arlen 7-11
UNTIE ME
 (Lowery, BMI) (2:26) — South
 Flip is "Disillusioned," (Law-Ab, BMI) (1:58) — Thomas, Thomas
 The boys had a hit with this several seasons back and they can do it all over again

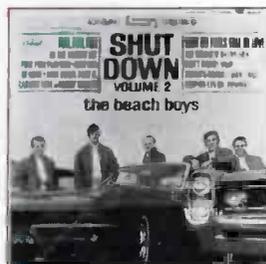


THE BEACH BOYS

Portrait of the Industry's most consistent Hit-Makers.
They've just made a new one (both sides, as usual).

I GET AROUND ^{b/w} DON'T WORRY BABY

5174



MAY 16, 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.

Dave Clark Knocks Off Beatles

THE MONEY RECORDS

This Week	Last Week	Record	Label
3		BITS AND PIECES DAVE CLARK FIVE, Epic 9671	Epic 9671
2	1	DO YOU WANT TO KNOW A SECRET BEATLES, Vee Jay 587	Vee Jay 587
5		MY GUY MARY WELLS, Motown 1056	Motown 1056
4	4	HELLO DOLLY LOUIS ARMSTRONG, Kapp 573	Kapp 573
5	2	CAN'T BUY ME LOVE BEATLES, Capitol 5150	Capitol 5150
8		RONNIE 4 SEASONS, Philips 40185	Philips 40185
19		LOVE ME DO BEATLES, Tollie 9008	Tollie 9008
10		SHANGRI-LA ROBERT MAXWELL, Decca 25622	Decca 25622
9	6	CROOKED LITTLE MAN SERENDIPITY SINGERS, Philips 40175	Philips 40175
10	11	WHITE ON WHITE DANNY WILLIAMS, United Artists 685	United Artists 685

SALE BLAZERS

This Week	Last Week	Record	Label
11	14	IT'S OVER ROY ORBISON, Monument 837	Monument 837
12	9	SUSPICION TERRY STAFFORD, Crusader 101	Crusader 101
13	16	DEAD MAN'S CURVE JAN AND DEAN, Liberty 55672	Liberty 55672
14	17	(JUST LIKE) ROMEO & JULIET REFLECTIONS, Golden World 6008	Golden World 6008
15	18	I'M SO PROUD IMPRESSIONS, ABC-Paramount 10544	ABC-Paramount 10544
16	12	GLAD ALL OVER DAVE CLARK FIVE, Epic 9656	Epic 9656
27		LOVE ME WITH ALL YOUR HEART RAY CHARLES SINGERS, Command 4046	Command 4046
18	7	TWIST AND SHOUT BEATLES, Tollie 9001	Tollie 9001
26		LITTLE CHILDREN BILLY J. KRAMER & THE DAKOTAS, Imperial 66027	Imperial 66027
13		THAT'S THE WAY BOYS ARE LESLEY GORE, Mercury 72250	Mercury 72250

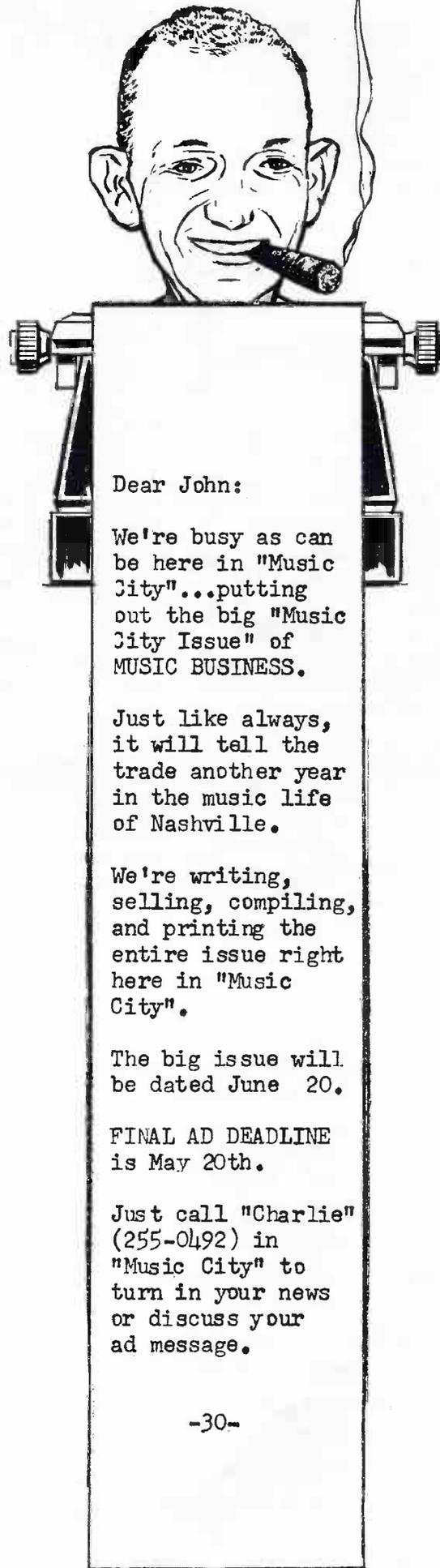
This Week	Last Week	Record	Label
39		DO YOU LOVE ME DAVE CLARK FIVE, Epic 9678	Epic 9678
24		WISH SOMEONE WOULD CARE IRMA THOMAS, Imperial 66013	Imperial 66013
29		SHANGRI-LA VIC DANA, Dolton 92	Dolton 92
15		SHOO SHOO SONG BETTY EVERETT, Vee Jay 585	Vee Jay 585
52		P.S.: I LOVE YOU BEATLES, Tollie 9008	Tollie 9008
21		THE VERY THOUGHT OF YOU RICK NELSON, Decca 31612	Decca 31612
21		NEEDLES AND PINS SEARCHERS, Kapp 577	Kapp 577
43		CHAPEL OF LOVE DIXIE CUPS, Red Bird 10-001	Red Bird 10-001
40		WALK ON BY DIONNE WARWICK, Scepter 1274	Scepter 1274
36		COTTON CANDY AL HIRT, RCA Victor 8364	RCA Victor 8364

ACTION RECORDS

This Week	Last Week	Record	Label
31	20	MONEY KINGSMEN, Wand 150	Wand 150
32	33	MY GIRL SLOOPY VIBRATIONS, Atlantic 2221	Atlantic 2221
33	22	THE MATADOR MAJOR LANCE, Okeh 7191	Okeh 7191
34	38	CHARADE SAMMY KAYE, Decca 31589	Decca 31589
35	35	KISS ME SAILOR DIANE RENAY, 20th-Century-Fox 477	20th-Century-Fox 477
36	23	FOREVER PETE DRAKE, Smash 7867	Smash 7867
37	30	EBB TIDE LENNY WELCH, Cadence 1422	Cadence 1422
57		DIANE BACHELOBS, London 9639	London 9639
39	47	PINK PANTHER THEME HENRY MANCINI, RCA Victor 8236	RCA Victor 8236
40	28	STAY AWHILE DUSTY SPRINGFIELD, Philips 40180	Philips 40180
54		TODAY NEW CHRISTY MINSTRELS, Columbia 43000	Columbia 43000
42	48	I DON'T WANT TO BE HURT ANYMORE NAT KING COLE, Capitol 5155	Capitol 5155
43	45	(THE BEST PART OF) BREAKING UP RONETTES, Philips 120	Philips 120
44	51	THANK YOU GIRL BEATLES, Vee Jay 587	Vee Jay 587
93		A WORLD WITHOUT LOVE PETER AND GORDON, Capitol 5175	Capitol 5175
46	25	YOU'RE A WONDERFUL ONE MARVIN GAYE, Tamla 54093	Tamla 54093
47	32	THE WAY YOU DO THE THINGS YOU DO TEMPTATIONS, Gordy 7028	Gordy 7028
58		WRONG FOR EACH OTHER ANDY WILLIAMS, Columbia 43015	Columbia 43015
60		PEOPLE BARBRA STREISAND, Columbia 42965	Columbia 42965
50	49	AIN'T THAT JUST LIKE ME SEARCHERS, Kapp 577	Kapp 577
51	56	WHENEVER HE HOLDS YOU BOBBY GOLDSBORO, United Artists 710	United Artists 710
52	37	NADINE CHUCK BERRY, Chess 1883	Chess 1883
53	55	TALL COOL ONE WAILERS, Golden Crest 518	Golden Crest 518
79		THREE WINDOW COUPE	

This Week	Last Week	Record	Label
55	59	SUGAR AND SPICE SEARCHERS, Liberty 55689	Liberty 55689
56	62	KISS ME QUICK ELVIS PRESLEY, RCA Victor 447-0639	RCA Victor 447-0639
57	66	CAROL TOMMY ROE, ABC-Paramount 10543	ABC-Paramount 10543
58		VIVA LAS VEGAS ELVIS PRESLEY, RCA Victor 8360	RCA Victor 8360
59	61	SLIP IN MULES SUGAR PIE DE SANTO, Checker 1073	Checker 1073
60	69	GOODBYE BABY (BABY GOODBYE) SOLOMON BURKE, Atlantic 2226	Atlantic 2226
61		BE ANYTHING (BUT BE MINE) CONNIE FRANCIS, MGM 13237	MGM 13237
62	68	WORLD WITHOUT LOVE BOBBY RYDELL, Cameo 320	Cameo 320
76		LOVING YOU MORE EVERY DAY ETTA JAMES, Argo 5465	Argo 5465
80		ONCE UPON A TIME MARVIN GAYE & MARY WELLS, Motown 1057	Motown 1057
80		GONNA GET ALONG WITHOUT YOU NOW TRACEY DEY, Amy 901	Amy 901
100		I RISE, I FALL JOHNNY TILLOTSON, MGM 13232	MGM 13232
67	75	LOOK HOMEWARD ANGEL MONARCHS, Sound Stage 7-2516	Sound Stage 7-2516
68	73	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve 10314	Verve 10314
91		I KNEW IT ALL THE TIME DAVE CLARK FIVE, Congress 212	Congress 212
70	64	BABY, BABY, BABY ANNA KING & BOBBY BYRD, Smash 1884	Smash 1884
71	70	THAT'S WHEN IT HURTS BEN E. KING, Atco 6288	Atco 6288
72	71	FROM RUSSIA WITH LOVE VILLAGE STOMPERS, Epic 9675	Epic 9675
73	83	EVERY LITTLE BIT HURTS BRENDA HOLLOWAY, Tamla 54094	Tamla 54094
74	82	DONNIE BERMUDAS, Era 3125	Era 3125
76	77	WINKIN', BLINKIN' & NOD SIMON SISTERS, Kapp 586	Kapp 586
		RIP CHORDS, Columbia 43035	Columbia 43035

This Week	Last Week	Record	Label
77	84	HEY, MR. SAX MAN BOOTS RANDOLPH, Monument 835	Monument 835
78	74	IN MY LONELY ROOM MARTHA & THE VANDELLAS, Gordy 7031	Gordy 7031
94		HURT BY LOVE INEZ FOX, Symbol 20-001	Symbol 20-001
65		JUST ONE LOOK HOLLIES, Imperial 66026	Imperial 66026
72		CAN YOU DO IT CONTOURS, Gordy 7029	Gordy 7029
98		GOOD GOLLY MISS MOLLY SWINGING BLUE JEANS, Imperial 66030	Imperial 66030
89		YESTERDAY'S GONE CHAD STEWART & JEREMY CLYDE, World Artists 1021	World Artists 1021
89		THE LONELIEST NIGHT DALE & GRACE, Montel 923	Montel 923
96		PRECIOUS WORDS WALLACE BROTHERS, Sims 174	Sims 174
96		TEA FOR TWO NINO TEMPO & APRIL STEVENS, Atco 6294	Atco 6294
95		WHAT'S THE MATTER WITH YOU BABY MARY WELLS/MARVIN GAYE, Motown 1057	Motown 1057
92		NOT FADE AWAY ROLLING STONES, London 8657	London 8657
90		CALDONIA JAMES BROWN AND HIS ORCH., Smash 1898	Smash 1898
90		TOO LATE TO TURN BACK NOW BROOK BENTON, Mercury 72266	Mercury 72266
88		SWING TOKENS, B.T., Puppy 500	Puppy 500
92		ROCK ME BABY B. B. KING, Kent 393	Kent 393
93		ONE WAY LOVE DRIFTERS, Atlantic 2225	Atlantic 2225
94		SOMETHING YOU GOT ALVIN ROBINSON, Tiger 104	Tiger 104
95		GIVING UP GLADYS KNIGHT AND THE PIPS, Maxx 326	Maxx 326
96		SOUL HOOTENANNY GENE CHANDLER, Constellation 1141	Constellation 1141
97		KIKO JIMMY McGRUFF, Sue 10-001	Sue 10-001
98		LITTLE DONNA RIVIERAS, Riviera 1402	Riviera 1402
85		THE WONDER OF YOU RAY PETERSON, RCA Victor 8333	RCA Victor 8333
97		TELL ME MAMA CHRISTINE QUAI, World Artists WA 1022	World Artists WA 1022



Dear John:

We're busy as can be here in "Music City"...putting out the big "Music City Issue" of MUSIC BUSINESS.

Just like always, it will tell the trade another year in the music life of Nashville.

We're writing, selling, compiling, and printing the entire issue right here in "Music City".

The big issue will be dated June 20.

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NARAS's Grammys

Although the "Grammy" awards have yet to turn into "Oscars" or "Emmys" they are all that the record industry has, and the industry tried to make the most of it. It's true that sometimes a winning tune or record will enjoy increased sales as a result of the awards, but mainly it's a trade rather than a consumer thing, and awards are supposedly given for artistic not commercial reasons. Artists, however, are anxious about the awards, perhaps because they are the only awards they'll ever receive for their recordings, and manufacturers will also love it because this is a plaque-happy industry.

ASCAP this year happens to be very happy about NARAS because every song nominated for "Best Song" or "Best Record" is an ASCAP written and/or published tune.

The NARAS Award Dinners will take place on May 12, in New York, Hollywood, Chicago and Nashville. A stellar guest list is expected to attend all four affairs.

In New York, Jack Jones will sing the five nominated songs, while Skitch Henderson and William B. Williams will emcee the event and the Si Zentner orchestra will provide music.

In alphabetical order, the guest list reads: Chet Atkins, Burt Bacharach, Count Basie, Tony Bennett, Sam Cooke, Hal David, Bill Evans, Lesley Gore, Eydie Gorme, Joe Harnell, Al Hirt, Lauren Holland-er, Buddy Hackett, Jack Jones, Steve Lawrence, Norman Luboff, Peggy March, Anna Mof-fo, Gerry Mulligan, Oliver Nelson, Leonard Pennario, Katyna Ranieri, Hank Snow, Porter Wagoner, Andy Wil- liams and Kai Winding. At presstime, there was a possi- bility that Barbra Streisand, Ella Fitzgerald and Marion Anderson would also be pres- ent.

The West Coast dinner will be held in the International Ballroom at the Los Angeles Beverly Hilton, where Vikki Carr and John Gary will sing the nominated songs, with Stan Freberg acting as M.C.

and Les Brown and his Band playing for entertainment.

Guest list here features Steve Allen, Benny Carter, Bill Cosby, Percy Faith, Helen Greco, Lorne Greene, The Hi-Lo's, Joni James, Spike Jones, Trini Lopez, Hank Mancini, Shelly Manne, Johnny Mercer, Rica Owen Moore, David Nel-son, Andre Previn, Alan Sher- man, Randy Sparks, Jo Staf- ford, Nino Tempo and April Stevens, Paul Weston and Mar- garet Whiting.

Marks Sale Near?

Even as E. B. Marks Music was puffing out its chest over "Emmy" and "Grammy" award nominations for Kenyon Hopkins' "East Side West Side" TP score, indications continued strong last week that the venerable firm would ultimately be sold to Music Corporation of America, for a rumored price of \$3,500,000.

Negotiations have been under- way for months, but trade- sters, used to rumors of sales of major publishing entities, particularly those often heard about Mills Music, were not holding their breath.

With respect to Mills, at least some of those who've bid over the years, were complet- ily divorced from the music scene. The apparently pending Marks deal makes lots more sense. It represents a move by a major music user — MCA's subsidiary TV outfit, Revue Productions — to acquire a major source of music, just as the major film studios like MGM, Warner Brothers and Columbia Pictures, for exam- ple, also own their own sources.

Marks Music, founded in the '90s by Joseph Stern and E. B. Marks, was the first ma- jor ASCAP-affiliated outfit to defect to BMI, when the then fledgling performing rights so- ciety was just getting started.

Cameo's First Quarter

Ever since the twist fad end- ed, Cameo-Parkway Records has been struggling to come up



ANDRE SEGOVIA is flanked by Decca executives. (Standing, left to right):— Sydney N. Goldberg, vice president and general sales manager of Decca Distributing Corp.; Israel Horowitz, Decca's director of classical a. & r.; Leonard W. Schneider, executive vice president of Decca Records; Walter Prude of the Sol Hurok Office and Martin P. Salkin, vice president of Decca Records.

with product that would enable it to keep its earnings at a level with that great era. The firm has not yet reached that stage, and its first quarter sales for 1964 were considerably under its first quarter earnings in 1963.

Bernie Lowe, head of the firm, noted in his letter to stockholders of April 30 that the firm was developing new sources of income with the sale of budget-priced albums to drug and department stores, super-markets, variety and other chain outlets. Lowe also noted that comparing quarter- ly figures is not always mean- ingful in the record industry where sharp increases or de- creases may often be due to fads.

Net Sales for Cameo-Park- way in the first quarter of 1964 were \$1,059,455; Net In- come was \$44,114; Earnings Per Share were 7 cents. In 1963 Net Sales were \$1,755,- 854; Net Income was \$294,425; Earnings Per Share were 49 cents. The Board of Directors of the firm declared a quarter- ly dividend of 13 cents per share upon Class A Common on April 22.

Smash's Millie Moves

Is another sound-and-dance craze brewing? Smash Rec- ords, for one, thinks so. Two weeks ago, the label put out a new disk with an artist known as Millie Small. The dishing of "My Boy Lollipop," came to Smash from Jamaica via Lon- don. In England the record has been in the Top 10.

Smash's chief, Charlie Fach (rhymes with Smash) said the disk has had a strong reception in the Detroit-Cleveland area. So excited is the firm that they rushed Nashville-based Jerry Kennedy into a studio last week to cut an instrumental version of "Lollipop."

The West Indian based mu- sic got its start on the play- happy "Island in the Sun," and found its way to England in the latter part of last year. Capitol recently issued a disk here from its EMI parents, based on the blue beat or "ska" rhythm with little result. Meanwhile, Cameo acquired one by the Migil Five from Britain's Pye label. It's a re- prise of "Mockin' Bird Hill," and the jocks are giving it a good whirl.

TOP OF THE NEWS

Beatles Flick Tunes

Anything The Beatles do these days is news and the entire industry has been waiting breathlessly for the titles of the songs that they will sing in their first picture, "A Hard Day's Night." In addition to the songs on their current Capitol single, "Can't Buy Me Love," and "You Can't Do That," there will be six other new tunes in the flick. They include the title song, and "If I Fell," "And I Love Her," "I Should Have Known Better," "I'm Happy Just To Dance With You," and "Tell Me Why."

Three of the songs were composed by John Lennon and Paul McCartney during the group's recent visit to Miami Beach. George Harrison sings "I'm Happy Just To Dance With You."

In the U.S., United Artists will publish the soundtrack, with other compositions, possibly including one by George Harrison that is not in the movie, used to fill out the second side. The Capitol Record tunes now out as a single will not be on the track LP.

MGM on "Track" Kick

MGM Records had one of the biggest-selling sound tracks a few years back with "Gigi". Now the label believes "The Unsinkable Molly Brown" will be its hottest sound track album to hit the stands since the Lerner-Loewe smash. The firm could be right. It's one of the most colorful and fun-filled movie musicals in recent memory, and Debbie Reynolds and Harve Presnell come off brilliantly, which may mean that MGM will have a hot recording artist in Presnell as well.

Al Stanton to Columbia

HOLLYWOOD

Columbia Records has named Al Stanton to the position of executive producer, popular artists and repertoire, West Coast, according to an announcement from Robert Mersey, director, Pop Artists and Repertoire. Formerly director of "A & R" for Kapp Records, Stanton assumes his new post immediately, in the Hollywood offices.

Stanton will be responsible to Mersey for the production of all popular albums and singles made on the West Coast. In addition to producing singles and albums, Stanton will also be engaged in the signing of new artists and acquisition of masters produced independently, as well as supervising the activities of producers Ed Kleben and Terry Melcher and associate producer Bruce Johnston.

Kapp Signing Spree

Paraphrasing the words of its latest hitmaker, Louis Armstrong, Kapp Records said hello to a group of well-known personalities joining its fold last week. Specifically, president Dave Kapp and his East 57th Street colleagues said: "Hello Art (Mooney); hello Hugo (Winterhalter); and hello Pauly Cohen down there in Nashville."

Both Mooney and Winterhalter come to the label as artists with initial releases expected soon. Veteran a. & r. man Cohen, meanwhile, who put in a brief tour of duty with the label as a producer several years ago, rejoins the operation to set up a Kapp office in Nashville's West End Building. Cohen has been charged with putting Kapp on the country music map for keeps.

Newport Folk Line-Up

Peter, Paul and Mary, Bob Dylan, Odetta, Theo Bikel, Judy Collins, Frank Proffitt, the Staple Singers and Doc Watson and Family. That's the early line on this summer's Newport Folk Festival.

All these artists have accepted invitations from the Newport Folk Foundation to appear at the annual clambake, set this year for July 23-26 in the historic Freebody Park setting. The Foundation directors also announced a new grant of \$5,000 to the John Edward Memorial Foundation in California.

Rita Flips Victor

Excitement crackled at the RCA Victor offices on dingy East 24th Street in New York last week. Their Italian star, whom they hope to build into as big a star here, was recording. Dressed in a faded blue sweater which hung down over her hips, the proverbial slacks and black bootees, the lass worked her way through a flock of rock and roll songs, showing off her vibrant personality and her newly acquired English, spiked with Italian phrases.

The session was under the firm hand of a. & r. producer Joe Rene. Victor executives, from all departments, kept sneaking off from less glamorous duties to observe the firm's newest addition. One executive lost his entire meeting, when after leaving his group for a few minutes, found them all in the studio watching Miss Pavonne in action. The excitement that now pervades the Victor sales staff about the young Italian thrush could be important in helping her first record grab much exposure on the nation's radio stations when it is issued on May 18.

Anka's Italian Goldie

While all is seemingly quiet on the U.S. front for Paul Anka, he's busting records wide open all over Europe, where he has been a consistent chart representative and sales ambassador for years.

Right now, Anka has just picked up his first Italian Gold Disc, for the million seller "Ogni Volta", which he sang at this year's San Remo Festival, gaining him an honorable mention in the awards. In addition to this being Anka's fifteenth Gold Disc, he is one of the few Americans to sell a million records in Italy, and the sum total of disc sales on the same record throughout the rest of Europe has exceeded another million.

Anka recorded the disc for RCA Victor in Italy immediately after the San Remo Contest. At the moment Victor says it has no plans for releasing the single in the U.S.

Dachs on Pop Scene

There have been many books about music but most of these have been on the sober classical side, or on the rarified, or dedicated jazz field. This week a book was announced that promises a working picture of the entire pop music business, covering such things as the promoting and publicizing of records, the esthetics and the economics of the business, the payola scandals, the retailing picture, the trade paper scene, etc. The book is called "Anything Goes: The World of Popular Music." It was written by David Dachs, and will be published by Bobbs-Merrill in June. Dachs has specialized in writing about show business for many years. He has been a flack, feature writer, and free-lancer, and was publicity director for Caedmon Records and the Shakespeare Recording Society for the past three years.

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Incorporating music reporter



MUSIC BUSINESS EDITOR SAM CHASE proudly poses with Lesley behind gigantic birthday cake.



STAN Z. BURNS, WINS, New York Disk jockey busses a happy Lesley.

It's My Party

IT'S GREAT to be 18 especially when you are Lesley Gore and you have had four record hits in a row. To help the pert star celebrate the event, her father, Leo Gore, invited 400 of her music business friends to the Crystal Room of the Delmonico Hotel in New York on Tuesday night, May 5, Lesley's birthday. The party started at 10 p.m. and lasted until the wee hours. It was enlivened by the appearance of many celebrities including Ed Sullivan, Jane Morgan, Steve Cochran, Dizzy Gillespie, Quincy Jones, Tessie O'Shea, deejays Murray "The K" Kaufman, Scott Muni, Stan Z. Burns, Jack Spector, Jerry and The Pacemakers, and The Double Six of Paris. Mercury Records presented Lesley with a string of perfectly matched pearls. Happy Birthday, Lesley!



SAM CHASE, attractive model, Jack Walker, Michael Gore (Lesley's brother), Ken Kendall, Lesley, Ed Sullivan, Dick Freedberg, Eva Dolin, Connie De Nave, and Jimmy O'Farrell enjoying themselves at birthday party.



MR. AND MRS. LEO GORE, Lesley, Quincy Jones, and Mercury executive Irwin Steinberg in a smiling mood.

Miami's Rip-Roaring Rating War

By JUNE BUNDY

SCRATCH MOST show business feuds and you'll find a genial press agent. One glaring exception is the continuing battle of WQAM and WFUN, the hottest "Top 40" stations in Miami, Fla. The outlets are feuding for real in a no-holds-barred competition for ratings and revenue.

Both stations fiercely woo listeners and advertisers with a gigantic array of promotional stunts, merchandise giveaways and all-out public service projects. And the battle is apparently paying off for both stations and their advertisers.

The bitterness between WQAM (the Storz chain) and WFUN (the Rounsaville chain) is underscored by the fact that neither faction is reluctant to talk about it.

Accusations on both sides range from charges of personnel raiding to further charges of putting unfair pressure on local record distributors. In most cases the stories vary considerably, depending upon which station is telling them.

TWO MONTHS AGO WFUN issued its first "Top 40" survey sheet, and 15,000 copies are now distributed in local retail stores each week. Unlike WQAM's "Fabulous 56" survey, which is distributed to 22,000 people weekly, the WFUN list carries advertising. And therein lies the latest rhubarb.

WFUN program director Bill Holley avers that WQAM's operations manager-deejay Charlie Murdock told the local Columbia Records man that he wouldn't play their records if they advertised in the WFUN survey sheet. "Not so," says Murdock. "If Columbia Records show up on our survey we'll certainly play them. They just didn't happen to be on the chart that week."

Holley also alleges that Murdock offered free radio time to stores (currently carrying the WFUN list) if they'd distribute the WQAM list but that there were no takers. "We offered an exchange deal, not free time," counters Murdock "and there were plenty of takers."

Holley contends WQAM jockeys make frequent derogatory references to WFUN spinners on the air. For example, he claims, one day WQAM jock Rick Shaw (7-11 pm.) said "Special message for Dick Starr" (WFUN deejay) and then delivered a Bronx cheer. Murdock says, "I

South Florida's **FIRST** and Only
OFFICIAL Music Survey

WQAM

560



FABULOUS

56 SURVEY

FOR WEEK ENDING APRIL 25, 1964

This WQAM survey is a true, accurate and unbiased account of record popularity, based upon sales reports, juke box plays and telephone requests.

doubt if that happened. We don't mention that other station on the air."

THE BEATLES' VISIT to Miami last February provided potent fuel for the feud. When the British group arrived at the Miami airport, WFUN claimed to have the beat by landing the group's first interview that day. Murdock counters that WQAM had already aired several Beatle interviews which were taped earlier by WQAM men when the boys arrived at Kennedy Airport in New York City.

Dick Starr, WFUN's musical director and its zaniest jock, reportedly demonstrated his devotion to duty at the Miami airport when he tried to present a giant comb to the Beatles and the driver of their car shut the door on his hand. "I trotted right along" cracks Starr "I'm very attached to it." Again Murdock says he "doubts" if this happened, adding "They never got near the Beatles that day."

Whatever the truth, both WQAM and WFUN got a lot of mileage and phenomenal listener response out of their various Beatle promotions. Among the many WQAM stunts were a special Beatles EP (featuring exclusive interviews with the boys and a "Beatles farewell to Miami,") a Beatle kit giveaway, the sale of 7,000 Beatle books at \$1 each, and a series of exclusive (in Miami) interviews with Louise Harrison Caldwell, Beatle George Harrison's sister.

KEY PERSONNEL at both stations all maintain a steady schedule of outside promotional appearances. For instance, a typical weekend schedule for Murdock, WQAM's operations manager last month included emceeing a Friday night dance,

a four hour record hop for a Bar Mitzvah on Saturday afternoon, an eighth grade Sunday School class Sunday morning, a three hour hop at the Pan American Recreation Center, Sunday afternoon, and acceptance of the Khour League Appreciation Award Sunday night.

Disc jockeys at both stations (particularly Murdock, Shaw and Starr) take plenty of physical punishment in the course of their promotions. Murdock has gone without sleep for 29 hours in a Wakeathon contest and hiked 50 miles for Washington's "Physical Fitness" drive. Shaw participated in a mule race last January and a tree chopping contest on George Washington's birthday.

Starr defied claustrophobia last June and let WFUN literally seal him up in a car for nine days. (See photo.) He rode around visiting schools and shopping centers until 50,000 fans signed a petition asking for his release. The biggest problem, complains Starr, was getting necessary privacy occasionally. Teenaged motorists dogged him night and day. He finally solved it by having a garage hoist him up on a car rack.

The WQAM-WFUN feud all started four years ago when the Rounsaville chain—at that time strictly a rhythm and blues group—decided to change its Miami station, WMBM, over to a "Top 40" format. Their biggest asset at the outset—and perhaps their only asset—was their new call letters, WFUN. Rounsaville naturally expected to lose some advertisers, but WFUN vice president Arnold Kaufman notes, they were nevertheless stunned when not even one sponsor stayed on.

UNDER THE LEADERSHIP of general manager Arthur Selley, Jr., operations manager Joyce Monroe and Kaufman, WFUN set the tone for its new operation by introducing phoney commercials. Until advertising started coming in WFUN jocks "sold" everything from the S. S. Florida Battleship to the Goodyear Blimp.

Handsome, red-headed Joyce Monroe, the only female program director of a national radio chain, is largely responsible

**Profile of the Two
Top Stations in the
Miami Market**

790
RADIO
WFUN

5000 WATTS
• MIAMI • MIAMI BEACH

6101 SUNSET DRIVE • MIAMI 43, FLORIDA • AREA 305-667-1601

for WFUN's hard-hitting promotion and counter-programming of WQAM—generally conceded to be the outlet's two greatest strengths.

Record programming on WFUN, featuring the "Top 40" disks plus 15 new ones each week, is supervised by musical director Dick Starr. He screens all new singles and selects two "pick hits," one of which is programmed every hour during the week. On weekends, every other record is an oldie, circa 1955 and up.

Starr also scatters post-'55 oldies throughout the 9 a.m. to 3 p.m. weekday periods, on the plausible theory that today's young housewife waxes nostalgic over Elvis Presley and Little Richard, the way her mother reflects wistfully over Bing Crosby and Artie Shaw.

IN ADDITION to its strongly entrenched programming and promotions, a solid reputation for outstanding public service is a vital factor in WQAM's success. The station has a lengthy record for excellence in this area, under the direction of public service topper Heather Woodard. Among its many honors, WQAM is the only station to win the National Safety Council Public Interest Award eight years in a row.

Jack Sandler, WQAM's vice president-general manager, also plays a key role in the station's public service picture. In addition to his desk duties, Sandler is on the board of directors of the Miami Downtown Business Council, the Parkinson Foundation, and the Symphony Club and Opera Guild, and participates on a rotating basis in as many other community affairs as possible.

The WQAM deejays (Murdock, Shaw, Clark, Lee Sherwood, Jimmy Dunlap, and Jack Sorbi) recently racked up several charity horses for the sake of school fund raising drives by playing a series of basketball games against 12 high school faculty teams.

Murdock listens to all records submitted



OPPOSING operations directors: left, Joyce Monroe, WFUN; right, Charlie Murdock, WQAM.

and supervises WQAM's "Fabulous 56" survey which includes four new release "Pics." The survey (discontinued by Storz in 1959 and resumed in February, 1963) is compiled by Murdock on the basis of local record store reports, WQAM jockey ratings, and national trade paper lists. The survey sheets, which carry no advertising, feature the lyrics of a different hit disk each week.

Each WQAM jock plays three "gold" records and the No. 1 record of the week and at least four of the top 10 survey disks every hour. The "Pic" platters are played every other hour. Programming is closely monitored by Murdock (via 24 hour air checks and personal "spot" listening) to circumvent the spinning of any unauthorized records.

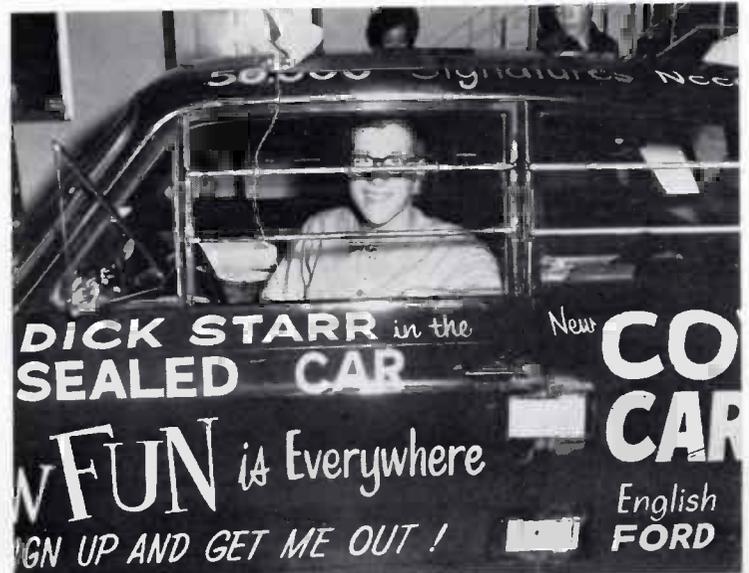
When WFUN was first launched, WQAM had been a powerhouse in Miami for several years as a result of the late Todd Storz's pioneering efforts in "Top 40" pro-

gramming. Though WFUN was building ratings steadily, WQAM really didn't have very much to worry about until Dec. 27, 1961, when the station was converted to automation.

"Automation is fine for some stations," says Sandler "and if it had worked for us, we would have saved \$1,000,000. But it wasn't right for the Miami market. We need the human element."

By the time WQAM had shelved automation and gone back to "live" programming in November, 1962, WFUN had a strong rating hold on the market. In fact WFUN was No. 1 in 26 out of the last 32 Hooper studies. In recent months though, WQAM has again moved into the top position, with WFUN a close second.

ALL IN ALL—with the possible exception of the local record promoter—the WQAM-WFUN feud is benefiting all parties concerned—advertisers, stations, and—above all—listeners.



STUNT-HAPPY, promotion conscious Miami jocks compete at all levels. Above left, WQAM's Rick Shaw engaged in a donkey race. At right, WFUN's Dick Starr is shown barricaded in car where he remained imprisoned until flood of listener requests for his release bailed him out.

When Beatles Put Down the Town

By IAN T. EVERETT

ADELAIDE, South Australia

EVERYONE KNOWS what will happen anywhere in the world these days when an announcement is made that the Beatles are coming. Box offices are stormed and tickets are sold out minutes after they are put on sale. But what happens when a city is told the Beatles aren't coming? When it happened here, all hell broke loose.

About 10 weeks ago it was confirmed that the Beatles would appear in Australia; i.e. in Melbourne and Sydney, but not in Adelaide.

A fondness for the quartet, plus a goodly amount of civic pride, prompted two of Adelaide's leading deejays, Jim Slade (5 DN) and Bob Francis (5 AD) to suggest that their listeners sign a petition to be presented to Ken Brodziak of Aztec Services, which was booking the tour. The door-to-door campaign brought 80,000 signatures in a very few days.

A **COUNTER-CAMPAIGN** was then started (there is no middle ground, it seems, when it comes to the Beatles — you either love them or hate them). Fortunately, however, the anti-Beatles petition was a total flop.

The newspapers spurted the campaign with controversial viewpoints and the excitement mounted, while Adelaide held its breath for some response from Aztec Services.

Aztec said yes, but yielding to this great public demonstration, complications arose over the rental fee for Centennial Hall. Another problem was that the hall holds only 4,000 patrons, while the halls in Sydney and Melbourne seat 11,000 and 7,000 respectively. Aztec was not willing to make the financial concessions expected, and it looked as though the Beatles would not be coming after all.

But then, John Martin's Ltd. (one of this city's largest department stores) pledged its support. The store boasts the motto: "The Store That's Growing With South Australia." In keeping with their motto and public opinion, Martin's offered to pay the difference (within reason) between the two prices asked for the hall's rental.

The box office opened on Monday morning, April 20. The first Beatle fan queued



GLOWING WITH A SENSE OF ACCOMPLISHMENT, this young lady kisses the ticket it took her three days of waiting to get. By the look on her face it is more than evident that it was well worth the effort.

up on Friday night (17), 64 hours before the office was to open. The crowds grew steadily, and by Sunday evening, there were more than 5,000 persons on line. The campers were the cause of periodic traffic jams, and while they were not unruly, two 21-year-old men were gaoled for assaulting the fans, and four persons were hospitalized and treated for exhaustion.

FIVE HOURS after the box office opened, all 12,000 tickets for the four performances had been sold, bringing in a gate of \$50,000.

When the Beatles finally arrive for their concerts June 12 and 13, they will not be surprised that the houses are all sold out

—but one wonders if they can possibly appreciate the anxiety and frustration they inadvertently caused the populace of Adelaide, months before their arrival.

VIGILANT CAMPERS queued up 64 hours before zero hour at the box office. The days were comfortable and sunny, though the nights were very cold, but Beatle fans held their ground with no complaints. The police were extremely tolerant of the campers, whom they discovered were well behaved. Portable radios echoed each other while local deejays played nothing but Beatle records and commended and comforted the youngsters.



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**"I'M INTO
SOMETHIN' GOOD"**

CP 729

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EVERYBODY"**

CP 731

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COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • 711 FIFTH AVENUE, NEW YORK, N.Y. 10022

'With Every Act, I Saw a Basic Talent'

Says Beatles Manager Epstein

BRIAN EPSTEIN, a fair-complexioned, rosy-cheeked, wavy-haired young man of 29, started selling records at 16. He's been selling them ever since. The Liverpool bachelor, as personal manager of the Beatles, has become something of a celebrity himself, and on this, his third visit to America in the past six months, he finds himself in great demand, both on the telephone and for public appearances. (He appeared, for example, on NBC-TV's "Tonight" show last Tuesday evening.)

Epstein has also managed to amass a sizeable personal fortune, thanks not only to the Beatles (he takes down 25 percent of their earnings) but also to seven other acts, who combined last year to give him an even dozen number one records in Great Britain.

"I started selling records in my family's retail store in Liverpool, when I was 16," Epstein told me this week. That was in 1951. Later, I left for awhile to study drama at the Royal Academy of Dramatic Art for about a year. But I gave that up and returned to the NEMS store in Liverpool when I was 22.

"ONE OF THE THINGS I always specialized in was getting hard-to-find records that customers would ask for. One Saturday night late in 1961, someone came in and asked for a record by a group called the Beatles, a record they said had come from Germany. I tried all week to find it but I couldn't. Then, I suddenly found that this very group was from Liverpool and in fact was working at a place called the Cavern.

"Out of curiosity, I went to hear them and I was convinced

they had something. But it was quite another thing to get anybody else interested. I wanted to help them. I wanted to get them a recording contract but the companies, including one of the very biggest, turned us down. It wasn't until June of 1962, six months later, that EMI finally took them, and their first record came out in October of that year."

Epstein quit his retail job for good in 1962 to concentrate on managing the Beatles and a number of other acts he later found and signed. He has unshakable faith in all of them. "With every act I have, I saw a basic talent and I wanted to help build it. Perhaps I was lucky, but the fact is that the artists had it. It's that simple.

"And I get bloody sick of the people who say it has to wear out. The Liverpool sound they say, has had too much exposure. True, it's unfortunate that so many records of the Beatles hit in America at once. But I don't think they can possibly suffer from overexposure. There is too much talent. And as far as lumping these groups all together, the way the Americans seem to do, well, that's nonsense.

"THEY ARE ALL distinctive and have their own touches. The Beatles are completely different from the Dave Clark Five and the Searchers are just



MB's REN GREVATT (left) shown with Britain's Brian Epstein during exclusive interview last week at the latter's Americana Hotel headquarters.

as different as they can be from Gerry and the Pacemakers. They all have talent, that's the one common thing."

In addition to the Beatles, Epstein now controls Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, the Four Most, Cilla Black, Tommy Quickly and his newest group, Sounds Inc. "Sounds Inc. just has to be one of the greatest instrumental groups going," Epstein enthused, as he looked expansively out over Manhattan from his Hotel Americana suite.

"And Cilla Black is certainly going to be one of the biggest here, I'm sure of it. I see her as the type who should be spotted in a night club setting. Capitol will be issuing her first record here soon, by the way."

The man who once played violin in school ("Aside from that I've no technological knowledge, I'm just a fan"), is highest on his own acts. But he has a word for others. "Of

the ones I don't have, the Searchers are my favorite recording group. And I would say the Rolling Stones should have a great chance to make it here in America."

Interrupting the talk to take a phone call about the sales of Billy J. Kramer's "Little Children," he commented wryly, "You don't sell many records here do you? We've sold 600,000 of that in Great Britain."

Discussing his other activities, the busy young Briton admitted, "I don't have time for much other than business. When I have a spare moment, I like to go out in the country and have a quiet meal.

MEANWHILE I've got my new film company, Suba Films, to run and I'm planning now to do some half-hour TV shows in England featuring some of my artists. Someday too, I'd like to get into legitimate theater, I'd like to invest in that and produce shows. I expect I'll be keeping quite busy."

Beatles Make Capitol Number 1 in Store Sales

CONTINUED FROM PAGE 1

The rise of Capitol to the position of direct competitor of Columbia and Victor stems from its low point in mid-1962. At that time Capitol had had a very poor year, with a gross of \$42 million in the period from July, 1961 to June, 1962, and a minute net profit.

SINCE THEN the firm has had a spectacular rise in the singles, album, and classical areas. The comeback of two of its most important stars, Al Martino and Nat Cole, the steady sales of The Kingston Trio the capitalization of two trends: surf music and hot-rod music, and the vast improvement of its singles position, have all contributed to this rising sales pattern. The firm has had a number of left field pop hits too, like the smash by Japanese star, Kyu Sakamoto.

During this same period, Capitol, with its sister label Angel, has managed to build its classical line into a substantial part of its business. Top selling operas on Angel, sparked by names like Victoria de los Angeles, Regine Crespin, Maria Callas, Elisabeth

Schwarzkopf and Christa Ludwig, strong orchestral releases featuring Maestros Klemperer and Von Karajan, and re-releases of Artur Schnabel's Beethoven recordings, have made the Capitol-Angel releases rank high among top-selling classical product.

AT THE SAME TIME Capitol has maintained a good share of the country music market, which it shares with Victor, Columbia, Decca and various indies. Capitol has also built a strong international line with its Capitol Of The World series.

Capitol not only has The Beatles going for it over the second quarter of 1964, along with its other demand product, but also has an original cast album, "Funny Girl" with Barbra Streisand. It is ironic that Miss Streisand happens to be a Columbia Records contract artist and one of that firm's strongest. Columbia Records artist or not, her original cast album has sold, at last report, over 250,000 LP's. This adds up to gross billings of \$750,000 on the "Funny Girl" cast LP to date, and its sales show no signs of slowing down.

Mass Push for 'Poppins' LP

And Film Won't Be Out Till August

WHEN THE WALT DISNEY SHOW BUSINESS EMPIRE sets out to do something, it does it big. And in keeping with this there'll be nothing half-way about the exploitation campaign already under way for the soundtrack album for "Mary Poppins," film version of the English children's classic. According to Jimmy Johnson, newly elected president of the Disney music operations (including all labels and the Walt Disney and Wonderland publishing firms), the picture doesn't open until the end of August, and the track album on the Vista label won't hit the retailers until a few weeks before, but already, one of the most massive album-picture cross promotions in Disney's (or anybody else's) history is underway. **THINGS ACTUALLY** got under way last fall when Julie Andrews, Dick Van Dyke, Ed Wynn, Glynis Johns and David Tomlinson were on location for the film. **Look Magazine** went on location too and did a feature story.

Earlier this year, 16 key exhibitors who had already booked the picture plus a number of the record wing's distributors were summoned to Disneyland for promotion conferences. Each was filmed in color with Walt Disney for use in an advance trailer now being shown in appropriate markets all over the country.

Since then, 500 samples of the soundtrack disk have been distributed among other record companies (in hopes of obtaining blanket use of the songs on other records), to distributors and to the press.

There are 13 tunes in the movie, written by Bob and Dick Sherman, the writers of Annette's hit, "Tall Paul," "Let's Get Together," a Hayley Mills hit and the score for "Summer Magic." One of the tunes sung by Miss Andrews, "A Spoonful of Sugar," is getting its own special push, through a tie-in with two different sugar packaging firms. The tune and the album get the buildup in the copy and the buyer is urged to send in the coupon for a sterling silver spoon.

ALL MOVIE ADVERTISING — newspapers, radio and TV—will contain copy on the track album. There'll be daily end-plugs for this in 100 markets through the Mickey Mouse Club shows and on Sundays on Disney's "Wonderful World of Color," TV shows. A special hour-long radio show has been taped featuring the complete cast in interviews and airings from the cast album tracks. This will be used on a host of selected stations during the summer.



JULIE ANDREWS AND DICK VAN DYKE shown in scenes from Walt Disney's forthcoming "Mary Poppins."



ACTS ON THEIR WAY PETER AND GORDON

Peter and Gordon are the first group from London to knock the Beatles from the top of the British charts since the Dave Clark Five.

They've done this with a cute ballad titled "A World Without Love," which is repeating its success here via Capitol. However, the Beatles can cry all the way to the bank, since they penned the song especially for the duo.

Peter, is Peter Asher, aged 19, and the older brother of actress Jane Asher—who is Paul McCartney's 'steady' in England. The other half of the duo is Gordon Waller, 18.

Both the scions of prominent London physicians, Peter and Gordon met at high school five years ago and, discovering their mutual love of music, formed a partnership to perform together at school concerts, where they both played guitar and sang.

Such was their success that they were eventually invited to play the local coffee bar and folk club scene. In order to do this, they had to climb the 12 foot school wall, since the clubs were out of bounds every night after 9 p.m.

The pair quit school when they received an offer to play the Pickwick Club in London, a favorite haunting place of show biz folk.

It was during their run at the Pickwick that Peter and Gordon were spotted and signed by E.M.I. head producer, Norman Newell, who called McCartney and Lennon in to write their first disc.

Also backstopping the sound-track set (at \$4.98 and \$5.98) will be a Disneyland Storyteller series edition at \$3.98. This bookfold set will contain a bound 12-page booklet in full color telling the "Poppins" story. Marnie Nixon, who dubbed as Audrey Hepburn's singing voice in "My Fair Lady," will handle the feature vocalizing on this one. There'll also be a \$1.98 Disneyland "Music From" album, a 49-cent EP with three songs from the film and four 29-cent singles for kiddies.

Interestingly enough, Miss Andrews became available for the "Mary Poppins" role when she was not chosen to handle her original stage role in the filming of "My Fair Lady." Miss Hepburn got the job, but since the advances on "Poppins" have become available, Disney sources say she's had a flock of offers for future films. The "Poppins" role is her first movie effort, and Disney's people are frankly delighted they could get her.

Additional picture and music exploitation will come through a series of coloring books, cut-out books and story books put out by Whitman Publishing Company, and a Mary Poppins edition of King Features' treasury of classics comic books.

Paul Lyday, a West Coast publicity and promotion man, is "quarterbacking" the entire coordinated promotion effort. And it's all starting to pay off now with distributors already reserving retail store windows for the albums, almost three months in front. The picture itself opens August 28 in New York and Los Angeles with album release tabbed for August 1.

REN GREVATT

Courtesy, Soft Sell, Service=Profits

By BARRY KITTLESON

IF YOU HAD ACCESS to the address books of Greta Garbo, Cecil Beaton, Mrs. Winston Guest, Dorothy Kilgallen or Mrs. John F. Kennedy, chances are you'd find in them somewhere the Manhattan telephone number MUrray Hill 8-5337, ext. 447 and the name Mrs. "K." And if you called that number you'd get the Doubleday Book Shop on Fifth Avenue and 52nd Street, where you'd be speaking to Mrs. Alma Kay Kraushaar, manager of the record department of that particular Doubleday store. You'd be talking to one of the best known and liked retail salespeople in the country—a woman of such poise and style that she has attracted one of the most distinguished clientele in the record business.

Significantly, the late afternoon sun puts this Doubleday shop directly in the shadow of a mammoth E. J. Korvette outlet (one of the city's largest discounters); still her store, which sells at suggested list price, exclusively, accounts for nearly \$250,000 in gross sales of phonograph records annually.

By way of explanation Mrs. "K" says that "you've got to make up your mind just what you are and stick to it. Either you're a "Tiffany" among record shops or you're a discounter. There is no successful middle ground. People come here expecting to get service, not bargains.

"THIS WAY there's no confusion. The customer knows full well what he'll be paying and he also knows that it will cost him the same in any of the other Doubleday Shops.

"Of course, we too pay a price. The customer is given red carpet service, and there is absolutely no high pressure salesmanship—just service. I stress one principle: we cannot afford to have one dissatisfied customer, even when he's a difficult person to handle—and we do frequently take a great deal of abuse, especially on Saturdays when we're terribly busy and people want to listen to this and that and everything in sight. We know they're not going to purchase anything. But we take it. I won't have it any other way. That's the nature of our business.

"I talk for hours to my staff about how to make and hold a customer. They may think I'm redundant at times, but I'm



Mrs. "K" 's formula: courtesy . . .

fascinated by the 'art' of selling. We sell with pride—not only the product, but the image of Doubleday as well—but most important, we sell ourselves first. It's easy to work when you feel that strongly about a thing. And I'm blessed with a beautiful staff of personnel, and a wonderful boss."

The "wonderful boss" of which Mrs. "K" speaks is George Prince, who is record buyer for all the Doubleday Book Shops. Getting Mr. Prince to talk about Mrs. "K" is as easy as mentioning her name.

"SHE REPRESENTS the best of what people nostalgically think of as the 'good old days,' when selling was an art and

service was the by-word. What's a little unusual by contemporary standards, is that she actually likes people.

"She and I come from the same period, when there were only a few great record shops in town. I was trained at the old Gramophone Shop, which was the mecca for the serious collector. Mrs. 'K' worked at Haynes-Griffen. We were competitors.

"In those days we carried our catalog around in our heads. Providing service to the customer was a highly creative job. We've tried to keep our working habits creative."

As for the operation itself, there are 32 Doubleday Book Shops around the country. Next year will see two new shops; one in Phoenix and the other in a Dallas suburb. Together the shops do an annual gross of between six and seven million dollars per year. About 20% of this is in phonograph records, which amounts to over \$1 million per year. Of this, two of the Doubleday Shops on Fifth Avenue

**Nestled in the shadow of a prime distributor,
A Manhattan store proves
you can sell records at list.**

(three blocks apart) account for nearly 40% of the record business.

THE DOUBLEDAY Book Shops have been in existence for over fifty years, and recordings were only introduced into them in 1945, when it was agreed that there was a logical affinity with books and records. "But," notes Mr. Prince, "You must keep in mind that we are primarily book shops with record departments, not the other way around. And since we don't discount on books, we naturally couldn't discount our records. It's simply a question of maintaining a consistent image."

"We attribute the success of our shops to location, first, and of course our personnel is important. It's necessary to keep a close eye on the operation to see that our personnel is first class, otherwise the image of the whole chain would suffer."

As a manager, Mrs. "K" has some good advice to others. "Harmony among my co-workers is imperative. Each of my clerks is something of a specialist. You learn to use their particular talents. Give him credit where he's good, and don't expose his dislikes.

"I take great pride in my staff. Dayett Garrett, our night manager (we're open 'til midnight, six nights a week and get a heavy after-theater crowd who like to browse) has been with us for thirteen years. Mrs. Betty Elsworth, my assistant, is marvelously record-minded and customer-minded.

"And Ramsey Bailey is thoroughly knowledgeable in music from jazz to classics (he is a singer and toured with Duke Ellington. He appeared at the Newport Jazz Festival in 1958).

"And Mr. Garcia has been with us for over a year now. He comes to us from Cuba, where he had his own record store which he lost. He's a great asset; highly knowledgeable and especially equipped to handle our Latin traffic. We're a pretty well-rounded staff."

"AS FOR DISPLAY, we like to get there 'firstest with the mostest.' We're heavy on show albums ("Funny Girl" is now in the window and "Hello Dolly" was featured just before that). But make no mistake, we may sell 'Hamlet' but we sell the Beatles too.

"My biggest thrill is making what I call a 'plus' sale. That's that important second record. It's a sort of inside shop joke, but my method works. My clerks have learned to do it without embarrassment or feeling awkward or pushy. It's not a specific formula, but I'll tell you this, it's a soft sell and it works.

"It really boils down to just one thing. We are in the business of providing a service, it's as simple as that. If a customer just wants to browse, for heaven's sake let him. Next time he may come back and buy. Never push. And don't offer advice where it's not wanted.

"WE'RE NOT IN COMPETITION with the big discounter at all. We're in a different business entirely, and we have to bear this in mind. What they offer, we can't. But what we offer, they can't either."



... the soft sell ...



... and colorful displays.

Career, Not Money, Is the Big Thing

BARBRA STREISAND'S biggest fan (besides this writer) is a young, intense man of 32 named Marty Erlichman. Erlichman also happens to be her manager. He's been her manager for three years now, and he is still as wrapped up in her as a performer as he was the first night he ever heard her.

"It was at the Bon Soir," he explains. "I had gone down there to see an old friend, Phil Leeds. I heard Barbra sing, and got chills. I went backstage to talk to her, and I never did see Leeds. Barbra already had a manager so I figured I'd never see her again. Before I left I told her manager he had the greatest star I had ever seen. That was on May 7, 1961." Erlichman remembers all dates about Barbra like anyone else remembers his own wedding anniversary.

"A few weeks later," he continues, "I received a call from Barbra, telling me

of the owners of the Blue Angel in New York with Max Gordon) the \$200 he was paying her for the week. Later Jacoby said he was wrong about her and hired her for an additional five weeks.

"It was as Miss Marmelstein in 'I Can Get It For You Wholesale' that Barbra first got attention. She got the role through Jeff Hunter, who had her audition. But he wanted her as the ingenue. After she auditioned they realized she'd be perfect for the role of Miss Marmelstein."

HUNTER SUBMITTED HER for "Wholesale" after seeing her in "Another Evening With Harry Stonnes," an off Broadway flop which ran for 10 previews and one performance. It was from this flop that Barbra garnered one of her original pieces of material, "I'm In Love With Harold Menken."

"Barbra was a smash in 'Wholesale,' and she began to get record offers from many firms. Many of these had turned her down previously. We finally signed a record deal with Columbia because we thought it was the biggest and best company and we wanted to be with the biggest and the best. And it didn't hurt that Goddard Lieberson came back to see Barbra in her dressing room when 'Wholesale' opened in Philadelphia. Believe it or not, we turned down close to \$100,000 in offers from other labels to go with Columbia.

"The reason again, is that money is not as important as building your career. An artist who believes in herself will get there, and she should work for the long term, not just for money.

"**BARBRA CUT** an album alive for Columbia at the Bon Soir, but it wasn't any good and we never released it. She cut a single of 'Coloring Book,' but the versions by Sandy Stewart and Kitty Kallen made it. Barbra however, was now important enough to go back in the Blue Angel (after 'Wholesale') at \$1250 a week."

Barbra's big explosion as a singer, according to Erlichman, came at Basin Street East in New York, and The Coconut Grove in Los Angeles. She was booked into Basin Street East after a record-breaking engagement at Mr. Kelley's in Chicago. She went into Basin Street, as the opener, with Benny Goodman as headliner. After the first night they switched the bill and Barbra was th headliner.

"I took the date knowing that Benny couldn't possibly follow Barbra, and I was right," says Erlichman. "At the Coconut Grove she had the largest turnout in the history of the club, 1112 people for opening night."



Miss Streisand

The Making Of An Artist

she was in the market for a new manager, and would I be interested. I was and I've been her manager ever since."

ERLICHMAN who has also handled Josh White and The Clancy Brothers and Tommy Makem among others, is unusual among managers, in that he handles his act the way a good fight manager handles his fighter. Money is not of first import. Getting his act jobs that will be important to her future means more to him than money.

"By being in 'Funny Girl,' Barbra is losing \$1 million a year. But an act needs roots, roots in different fields. So if she hits a rough stretch in one field, she can always do something in another. Do you realize that Barbra is up for three different types of awards this year? Grammy Awards for her records, an Emmy Award for her TV show with Judy Garland, and a Tony Award for her performance in "Funny Girl"? Did any other act ever get nominated in all three fields the same season?"

Erlichman has guided Streisand toward the kind of jobs that would help her grow and expand, no matter what the money.

"**I GOT HER INTO** The Blue Angel, where she opened on October 9, 1961, by guaranteeing to Herb Jacoby (then one

ERLICHMAN NOTED that Barbra's Columbia contract had an exclusion clause for "Funny Girl."

"We knew Barbra was set for 'Funny Girl' before we signed with Columbia, and we wanted to be sure she was able to do it. Capitol got the album because of an overall Broadway and picture deal between Ray Stark's Seven Arts concern and Capitol." He's not at all unhappy about Capitol's pushing the LP while Columbia pushes singles from the show.

Erlichman's feeling about Barbra as a performer is akin to the reaction some sensitive souls get when they view Michelangelo's David.

"She is a great interpreter of material," he said. "I don't touch her creative sense in any way. I may suggest the deletion of a song, or suggest the order of the songs, but I'll never try to add a song. She selects all her own material. She has that rare sense of creation or interpretation—and her instincts are always right."

Barbra's keen fashion sense is in the process of being capitalized on by herself and her manager. She has always been hip on fashions, and they intend to open a chain of women's wear stores, that will be franchised, all carrying clothes bearing the Barbra Streisand label.

STREISAND TODAY is a multi-million dollar property. Erlichman intends to keep her that way. After all, he's her biggest fan. He'll probably be cheering the loudest when the picture of "Funny Girl" opens with Barbra in the starring role. He says that's all set, too.

BOB ROLONTZ

Int'l Dealers in Masters, Copyrights

THE WORLD OF TRANS-GLOBAL music covers a multitude of countries, but its central point of operation is a small three-room office suite on New York's West 45th Street.

Astute Britisher Roland Rennie heads a company of four people whose function is to pick up and distribute masters and publishing rights throughout the universe.

This they have done successfully—particularly since the British invasion during the last six months. Despite continuous hassles over who was originally entitled to the Beatles, it was Trans-Global who was instrumental in their initial success here. Rennie too, was responsible for placing Dave Clark with Epic and has, in recent weeks, consummated deals with other companies for leading British and European recording artists.

"THE FIELD IS competitive, but there are certain parts of it which are completely untapped" says Rennie. "As a company, we like to feel we're ahead of the others in the acquiring and placing of material in what we consider to be the right market."

As an executive in charge of E.M.I.'s licensed repertoire department in England for 12 years, dealing basically in the International market, Rennie picked up an enviable amount of knowledge and know-how about the scene, which today plays

a major part in the operational duties of Trans-Global.

AS A GUEST of the Jamaican Government he was recently invited there to evaluate the possibilities of Jamaican Ska—a kind of offbeat calypso, rhythm and blues with hte accent on drums. He was so knocked out with the sound, and the dance that goes with it, that he immediately arranged for the pressing of several masters.

Now, both Laurie and Capitol are vying with each other over Jamaican Ska releases, while Atlantic has arranged a live recording in Jamaica to catch one of these wild performances in its native setting.

In the publishing field, Trans-Global has picked up the rights to several current U.S. hits. Right now it has "Surfin' Bird" in Australia and Scandinavia, and "Romeo and Juliet" in all English speaking countries. In addition, the company holds all publishing and releasing rights to the Tamla-Motown catalog in several International markets.

"AN ACQUISITION of ours is Marlene Dietrich's 'Where Have All the Flowers Gone' which has been issued here on Liberty," says Rennie. "I've also recently picked up five Indian albums, and have been arranging U.S. releases on several leading British artists." Just this week, Rennie negotiated a deal which switched a leading British group—Freddie and the Dreamers—from Capitol to Mercury, and

he is currently working out a deal with United Artists which will debut an album of instrumental Beatle hits by George Martin—their a. & r. man.

For Britain, Trans-Global fixed both distribution and publishing rights on the Command smash, "Love Me With All Of Your Heart," and in return, Rennie has placed several French classical masters with Capitol here.

"Trans-Global was in operation for eighteen months before I took it over last August," said Rennie. "Among the British material they had engineered was "Stranger on the Shore" and "I Remember You." Then, it was impossible to get any label to release Beatles material. Today, it's impossible to keep track of the labels who are.

"THE SUCCESS of the Beatles has made it is a darn sight easier to get good British material away in this country, but even then, American labels are still discerning enough to turn down material if it isn't good enough.

"On the other hand, sometimes I spot something British which hasn't made it at home, but which I feel is right for the American market. That's when I get cracking. Right now, I have new material by artists like The Shadows, John Leyton, The Fourmost and Adam Faith ready for release on a succession of different U.S. labels, but it's all been carefully chosen."

JUNE HARRIS

SIGNING IN TIME

HUGO WINTERHALTER, and Kapp Record's President Dave Kapp at "sign in" ceremonies as the veteran conductor makes his new Kapp Records affiliation official



Rod McKuen—Man of Many Talents

ROD MCKUEN is a man who can do many things, and during the past decade or so he has been doing all of these things and doing them well. He is a singer, a songwriter, an author, an actor, a director, and as he says of himself "the oldest rock and roll singer in the music business." He is all of these things in spite of the fact that he is only in his early thirties.

McKuen's greatest success has come about as a singer and a songwriter, but that doesn't mean he isn't looking forward to writing another book or acting in another motion picture. However the latter professions may be delayed a while, for McKuen is back on discs again, this time with Capitol Records, and he is also back writing songs again, many of them for the Kingston Trio, who also happen to be on Capitol Records.

MCKUEN'S NEW ALBUM features him signing his own songs, songs such as "Two-Ten, Six-Eighteen (Doesn't Anybody Know My Name)," and "Ally, Ally, Oxen Free" which was a hit for the Kingston Trio. McKuen estimates that by now he has written close to 500 songs, and that more than half of them have been recorded. He gets his songs recorded in almost mass fashion; last January for instance, he had 79 of his songs recorded by various artists.

McKuen's career as a vocalist has blown hot and cold. He has cut albums for Liberty, Horizon, In, Coral, Decca, Hi-Fi, Kapp and Jubilee—although not necessarily in that order. He calls himself a folk-oriented singer and yet he has cut talking records (many of which sold well overseas as well as here), pop records, and rock



Busy Fellow

and roll. ("Oliver Twist" one of his biggest singles, he calls "an intellectual approach to the twist.")

He entered show business as a youngster in his teens, with his own nighttime radio show. He put his career aside while he was in the service during the Korean War, but when the war was over he returned to the world of show biz by appearing at San Francisco's Purple Onion singer.

HE WENT FROM THERE to Universal Pictures where he played in such flicks as "Wild Heritage" and "The Golden Lad-

der." He went to New York in 1959 to compose and conduct music for the TV show, the CBS Workshop.

After his "Oliver Twist" hit of a few years ago, he went on tour for AMF (American Machine & Foundry) of bowling alleys (AMF makes the pin-setter equipment) to attract kids to the art of bowling. He took with him an eight piece band. Tour didn't do much for the bowling business he says.

It is as a songwriter that McKuen has had his greatest success. His songs have been recorded by The Kingston Trio, Jimmie Rodgers, Andy Williams, The Womenfolk, Bud & Travis, Hoyt Axton, Tony Bennett, Hank Williams, Jr., The Gateway Singers, and many more.

Coming up are versions of McKuen songs by Barbra Streisand, Glenn Yarbrough, Oriole Smith, Arthur Lyman, The Villagers, Oscar Moore and The Good Time Singers. His most recorded songs include "The World I Used To Know," "So Long, Stay Well," "Two-Ten Six-Eighteen," "One By One," "Love's Been Good To Me," "Some Place Green," "Another Country," "One-Two-Three," "Ally Ally Oxen Free," and "Town and Country." Among his latest tunes are "A Crack In The Liberty Bell," "Soldiers Who Want To Be Heroes," and "Seasons In The Sun."

McKuen will leave next week for a six week concert tour of Europe during which he will perform at the London Palladium, The Olympia in Paris, The Tivoli in Copenhagen and the Edinburgh Folk Festival. Chances are that by the time he returns he'll have written a score of new songs, and will have gotten them all recorded abroad.

TALENT BEAT

That Birthday Bash

BARRY KITTLESON



ONE OF THE BIGGEST BASHES of the season was held last week (5) for Lesley Gore on the occasion of her eighteenth birthday. The party was held in the Crystal Room at Delmonico's and the number of celebrities in attendance was pretty staggering.

Last Monday (4) was Metropolitan Opera Day at the World's Fair Pavilion. It was a day of total departure for the performers on the program. Roberta Peters, Thomas Schippers and Silvio Varviso opened the program with "Hello, Hello." Franco Corelli, Anselmo Colzani, Mario Sereni and Ezio Flagello impersonated the Beatles (in English). Gabriella Tucci and Irene Dalis were

every bit a Gypsy and Baby June as they sang "Let Me Entertain You." Regina Resnik and Henry Butler did a number from "Kismet." The finale was "Grand Old Opera," starring Rosalind Elias, Mignon Dunn, Richard Tucker and William Walker. A serious moment in the proceedings occurred when the Met's general manager, Rudolf Bing, was presented a plaque for the

Met's participation in the Fair's gala fortnight of special performances concluded last week.

Bill Crofut (of Addiss and Crofut) was presented with a girl (Erika) on April 23, by his lovely wife Susan.

AFTER ALL THESE years as a Columbia recording artist, "Bluesette" is the first single release for conductor Andre Kostelanetz, and he's so excited he has sent out personally signed notes to all the trades for their favorable reviews.

Brook Benton will make his motion picture debut in "Ding Dong, the Wine's All Gone," scheduled for filming this month in Hollywood. Benton plays a deaf-mute in the film which stars Basil Rathbone, Don Knotts, Frank Fontaine, Ann Sheridan and Peter Falk.

Benton will also write the title song for the film, to be recorded by Mercury.

PERIPATETICS: Jimmy Smith opens (15) for ten days at the Grand Bar in Detroit.

Leon Bibb is headlining at the Bitter End, with Joan Tolver, and Jim, Jake and Joan. Bibb will tour Russia this fall.

Miles Davis is now on hand at the Village Vanguard. . . . A welcome return for Mabel Mercer at the Downstairs at Upstairs. Weekends, only. . . .

The Dudley Moore Trio will be the opening act booked into the Rainbow Grill (65 stories atop the RCA Building) when they inaugurate their music policy May 12. . . . The Habana Madrid, a new Manhattan supper club, opened last week starring Roy Hamilton.

ON THE SCENE

Beatles John Lennon and George Harrison arrived in Hawaii last weekend for a short vacation. Now that their movie is completed, the group is off the working scene till next month. . . . Roy Acuff has been chosen "Country Music Hemisfair Ambassador" by officials of the 1968 Hemisfair in San Antonio. . . . DeeJay Murray the "K" who planed back to the U. S. with Gerry and the Pacemakers, was received by 300 screaming fans at JFK International. . . . Danny Goddard, 6, son of Mercury's director of accounting, Ed Goddard, has made three appearances on the Chicago children's TV-er "Tree Top House" . . . Joanie Sommers set to guest on the Steve Allen Show May 15. . . . Beach Boys currently cutting six new singles for Capitol. Group leader Brian Wilson is producing the session. . . . British comedian

Terry Thomas has recorded an album for Warner Brothers.

Everlys Nashville Session

Everly Brothers flying to Nashville for a new recording session. They will cut Boudeleaux Bryant material. . . . Vocal instrumentalists The Standells have been held over for another four weeks at P.J.'s . . . Proverb Records have appointed four more distributors. . . . The Craig Corporation set by Epic and Okeh for distribution in Seattle. . . . The Unbeatables have been awarded "The Better Understanding Through Living Example" citation by the International Brotherhood Society. . . . Don Romano to make a musical short movie. . . .

Warner Bros. fall plans

Warner Brothers and Reprise execs met in Los Angeles last week to discuss album plans

for the fall. . . . Best banner contest being organized for upcoming Dave Clark arrival in New York. The winner will ride into Manhattan from the airport with Dave. . . . Folk group, The Hunters made a special guest appearance in the International Pavilion at the World's Fair last week. . . . Leading British songwriter Mitch Murray, and arranger Mike Leander flew into New York last week for a three week trip. . . . Sid Frey of Audio Fidelity has returned from a two week European hop where he introduced Audio's new Drag Race and Sound Effect Series. . . . Epic reports strong action on its "Soothing Sounds for Baby" set of albums. . . . 19 year old Mandi Martin signed to Sam Cooke Enterprises.

Bob Crewe waxes brother

Bob Crewe has put his youngest brother, Tom, on wax. Sides cut for the Bell label are "Mighty Fine Girl" and "C'Mon Dream," and both titles are British. . . . ABC

Paramount has released "Fade Out-Fade In," by Steve Alaimo. The Broadway show of the same name opens on May 26 starring Carol Burnett. . . . Leroy Van Dyke currently on a three week one nighter hop in Texas, Nebraska, Colorado and New Mexico. . . . W. Stuart Pope has been announced Managing Director of Boosey and Hawkes.

Congratulations to Dick Smothers who became father to a bouncing boy last weekend. The baby was born just in time for Dick to make the evening show at the Las Vegas Flamingo, where he passed out cigars to his ringside audience. . . . Buck Ram has signed Canadian instrumental group Larry Lee and the Leesures. . . . Jerry Vale has been set for a Carnegie Hall concert on May 31. He cuts a live album for Columbia during his performance. . . . A new country music label - D'Arcy Records - has made its debut with two singles. Titles are "Welcome Home, Broken Heart" by Jesse Travers, and "Shiny Red Cadillac" by Charles Wiggs.

JUNE HARRIS



has the single hits!



LINDA BRANNON

**"Everybody
Wants to Be
Wanted"**

5-9675



ROLF HARRIS

**"The Court
of King
Caractacus"**

5-9682

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MUSIC BUSINESS IN CANADA

BY WALT GREALIS

Toronto

Radio station CHUM Toronto has just signed **Gerry and the Pace Makers** for two shows May 7 at Eaton Auditorium. On the same bill will be **Freddie Cannon** and a lineup of Canadian Artists. The popular **Big Town Boys** featuring **Tommy Graham**. With **Ed Sullivan** giving this English group a TV shot on May 3, the Toronto show should be a smash

The English sound appears to be in for a long run. The industry as a whole has been affected to such a degree that sales of the English sound are selling in some places 4 to 1 of the usual good standard sellers. **Ed Preston**, CHML Hamilton reports that "something To Sing About" by **The Travelers** (Columbia) is apparently something to shout about. Ed has had more telephone reaction on this Canadian Tribute than any Canadian record of any kind ever received at CHML.

Popular Canadian Broadcasting Corporation TV show Music Hop is rumored to hook up with a major American network in the fall. Producer **Stan Jacobsen** with **Les Pouliot** and **Bob Isaacs** have managed over a short period of time to make this show the most popular teen show in Canada.

With the added American audience this will perhaps assist some of the people I have had letters and phone calls from stateside to see what talent we have available here in Canada. Thanks to **Sam Chase** and MB we will be featuring each week a photo and biography of Canadian recording artists.

STAND UP and be counted: The year 1967 will see Canada celebrating its Centennial. Music will play a big part of these celebrations and we hope by then we will be boasting 8 per cent Canadian music content instead of 3 per cent we now have. We can look to the United States for the leadership required to accomplish this feat.

I have often been asked by American producers, arrangers and radio people why we don't have more music originating from Canada. We are working towards this end now that a few young Canadian producers have asked and re-

ceived instruction from some of the giants of the American music industry.

Americans don't generally want to be followed they appreciate and respect fair competition and would be the first to congratulate our country if we were to finally make a mark on the world market.

Let's take the chance we now have to gain the respect of the world market. Let's stop trying to impress the American music industry by showing how American we can sound and hoping that someone south of the border will offer us big money, making you a little fish in a big pond instead of what you could be if you remained in Canada, a big fish in a small pond.

The gang at CHIQ in Hamilton have a contest under way to rename the famous Hamilton Mountain "Meatle Mountain" for a day.

"Louise" by **Pierre Lalonde** (Apex-Canada, Decca-US) released with a bang in the U.S. The trades were very favorable on their reviews of this Canadian record.

CKGM Montreal, with the help of Capitol recording star **Rich Little**, and his many voices baffled their Montreal listeners by having famous stage and movie stars take over the programming for the day. Rich has recently gained a great deal of popularity on TV appearances both here and in the U.S. Most famous was his appearance on The Judy Garland Show.

WELCOME BACK, **Eddy Houston**. One of Canada's most popular music directors Eddy besides being one of the owners takes over as Operations Manager of CHVC Niagara Falls.

Bobby Curtola's latest single release for Tartan records "You're Not A Goody Goody" is appearing on all the charts across Canada. Toronto singer **Shirley Matthews'** "Private Property" on Tamarac is also chart climbing from coast to coast.

Considerable chart action is being shown by "Baby Beatle Walk" first single for the **Al Martin Six** on Quality. Still showing a great deal of air play are "Give Me Your Love" by **Andy Kim**, "Let Love do The Talking" by **Diane Leigh** and "Louise" by Canada's foremost French vocalist **Pierre Lalonde**.



MAN ABOUT MUSIC

Irreverent Questions

BOB ROLONTZ

ARE BOBBY DARIN AND BOBBY RYDELL getting ready for new record affiliations? (We predict Darin to Colpix, Rydell to Columbia) . . . What sound track on what record label has to be cleared fast before the movie with that sound track is released in July? . . . Is it true that **Dick Dale** finally has a national hit? (That's what the Capitol people are saying) . . . What executive of what record label fired his a.&r. man only to find that his bosses rescinded the firing?

SHOULDN'T LOUIS ARM-STRONG be given a citation by NARAS for "the comeback of the year?" In fact for that record, which broke the back of the Beatles after almost three months on the charts, citations should be given to **George Lee**, **Mickey Kapp**, **Kapp Records** and **Joe Glaser**, as well as the writer of the tune, **Jerry Herman**. RCA Victor, with the hottest selling original cast album in the history of the firm with "Hello Dolly" might be glad to give the citations . . . Why did **Phil Spector** shave his beard? . . . Why is there no song for the New York Mets? (Don't songs about losers make it?) . . . Is it true that a trade paper knew the contents of the **Al Huskey** payola suit long before it was filed? . . . Was **Lesley Gore** recorded live at her celebrity

packed birthday party held at Delmonico's in New York on May 5?

Hasn't Hal Galli been set by Dick Clark to produce the new "American Bandstand" series, now being recorded at the ABC studios in Hollywood?

WE PREDICT gold records shortly for "Funny Girl," on Capitol, "**Barbra Streisand**/Third Album" on Columbia, and "Hello Dolly" on Victor . . . Is everyone aware that **Ben Selvin's** retirement was an illusion? (He is now with Three M and making and buying tapes for use for industrial accounts who use the firm's tape cartridge system) . . . Will **Patti Page's** next album be called "Patti Page at the Empire Room" and **Peggy Lee's** next be titled "Peggy Lee at the Royal Box"? . . . Are British execs giving Yank labels the same hard time that U.S. record execs used to give British labels when the shoe was on the other foot?

NIGHT CLUB REVIEWS

Roy Hamilton

Habana-Madrid, N.Y.

Roy Hamilton is not one of those singers who provides subtle interpretations from which the listener must grope for meaning. He's a belter who sells all out. This is precisely what he did in his engagement opening the new Habana-Madrid nitery in New York.

Located on 70th Street west of Broadway, the club apparently hopes to cash in on the development of this part of town, adjacent as it is to Lincoln Center. Future bills also will feature record names, with Lloyd Price slated to follow Hamilton.

If there is a criticism to be made of Hamilton's act, it is that the MGM Record artist sells too hard. The routine

consists entirely of songs in which Hamilton belts all the way, to a point where one feels he can't build any higher. But, somehow a climax tops climax. The program might have been more effective had there been some pace-changers tossed in as well.

Among Hamilton's strongest numbers were "What Is This Thing Called Love," "Ebb Tide," "If I Loved You," "Fools Rush In," and a medley that included "I Believe" and "Because."

Irwin C. Watson, a deadpan comic with a gift for understatement, shared the bill with Hamilton, who was backed by a potent little combo.

SAM CHASE

MUSIC BUSINESS IN LONDON

By GRAEME ANDREWS

LONDON

Beatles' manager Brian Epstein and impresario Vic Lewis are bringing Cannonball Adderley's Sextet to Britain this week. Cannonball plays concerts in London, Birmingham and Manchester and tapes a show for the BBC-2 TV. The visit is part of an exchange deal for Epstein's groups that have visited the U. S.

Dusty Springfield telerecords an "Ed Sullivan Show" appearance this Monday, May 11, for June screening.

Danish duo Nina and Fredrick play six weeks at London's "Talk Of The Town" nitery from August 3.

British impresario Harold Davison, who will accompany the Dave Clark Five on its U. S. visit next month, will have talks to try and arrange a short British visit for Frank Sinatra in October or November. Clark's new British single is "Can't You See That She's Mine," a re-working of a track on his first album.

Island records will release material from the smaller U. S. labels U.S.A., Chief, Atlanta, Rim, Age, Dodge and Pure Gold on the Sue label in Britain. Island aims to make Sue the top R and B outlet in Britain.

Berry Perkins Debut

Chuck Berry and Carl Perkins made their British tour debut on Saturday with the Swinging Blue Jeans. The one-nighter package plays through May. Berry has a special single to tie-in with his tip: "No Particular Place To Go" coupled with "Liverpool Drive." Perkins also has a new single "Help Me Find My Baby," his first release here for many months.

Decca distrib subsid Selecta is importing records from RCA Italiana in Rome. This new venture has begun with a batch of 32 albums from the Italian company's catalogue. Selecta is expected to step up its imports from Europe after talks with Spanish and other manufacturers.

Decca a. & r. man Mike Leander is currently in New York. During the next two weeks he will joint Burt Burns in recording sessions, which he hopes will include Ben E. King and the Drifters.

Dave Brubeck opens a 10-day British tour May 29 at London's Royal Festival Hall. He too will tape a show for BBC-2.

Roy Orbison and Johnny Restivo joined British stars in a midnight matinee at London Palladium in aid of "Freedom From Hunger" campaign

Brenda Lee opens her next British tour September 19. It will last about 25 days. The day before the tour starts, she will tape a Granada-TV spectacular for screening after her departure.

Another football team, Leeds United has gone on wax. The team has recorded "Leeds United Calypso" on HMV with soloist Ronnie Hilton, who also penned the number.



Young Larry Finnegan has been hitting the road on behalf of his hot 2 sider—"Dear One, Part Two" and "Baton Rouge" (RIC S 104-64). Radio, T.V. and personal appearances are giving his platter a heavy play and proving Larry a personable lad worthy of stardom. It's Dealers' choice on sides but Larry's everybody's choice. N.Y.C.: 295 Madison Ave.

NASHVILLE: 801 16th Ave., S. (Advertisement)

ARE YOU PLANNING A MAILING TO DJ's?

Here is the

Latest Count and Breakdown Of the Industry's Most Complete DISC JOCKEY LIST

D.J. CATEGORY	PREFERRED PROGRAMMERS		GENERAL PROGRAMMERS	
	TOP MARKETS*	OTHER MARKETS	TOP MARKETS*	OTHER MARKETS
POPULAR	946	1,378	1,965	3,294
RHYTHM & BLUES	153	214	591	1,219
COUNTRY & WESTERN	78	205	354	1,020
RELIGIOUS	47	132	128	569
JAZZ	130	232	401	1,057
LATIN AMERICAN	37	52	144	231
ALBUMS	215	342	511	1,117
POPULAR SYMPHONIC	43	60	164	245
POLKAS	11	34	68	205
PROGRAM DIRECTORS	553	1,147	214	551

*The Top Markets are located in the following Cities:

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

Radio Stations	3,565
College Stations	218
FM Stations	435
Breakout Stations**	250

(**This list contains the most influential stations which have consistently picked the hits and reached the greatest buying audience.)

ACCURATE LIST LETTER SERVICE, INC.

GENERAL OFFICE: 1650 Broadway, New York, N.Y. 10019
 PLANT: 55-07 39th Avenue, Woodside 77, N.Y.
 TELEPHONE: COLUMBUS 5-8093

"BE QUIET MIND" Ott Stephens

Reprise 0272

"I'M HANGING UP THE PHONE" Carl Butler & Pearl

Columbia 4-43030

D.J. Copies Available YONAH MUSIC CO.

P.O. Box 425
Louisville, Ga.

Billy Budd...

wasn't he a pirate?

a silent film star?

inventor of the
framis?

Billy Budd...

isn't he one of
the Beatles?

the Secretary
of Agriculture?

a type of flower?

Billy Budd...

could he be a
goat?

an English
Policeman?

a type of beer?

What is a Billy Budd

?????????

MAY 16, 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	3	MY HEART SKIPS A BEAT Buck Owens—Capitol 5136
2	1	UNDERSTAND YOUR MAN Johnny Cash—Columbia 42964
3	5	BURNING MEMORIES Ray Price—Columbia 42971
4	4	KEEPING UP WITH THE JONESES Singleton-Young—Mercury 72237
5	2	THIS WHITE CIRCLE ON MY FINGER Kitty Wells—Decca 31580
6	7	LOVE IS NO EXCUSE Jim Reeves & Dottie West—RCA Victor 8324
7	9	BALTIMORE Sonny James—Capitol 5129
8	12	TOGETHER AGAIN Buck Owens—Capitol 5136
9	14	BREAKFAST WITH THE BLUES Hank Snow—RCA Victor 47-8334
10	10	LONG GONE LONESOME BLUES Hank Williams, Jr.—MGM 13208
11	13	LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065
12	11	WELCOME TO MY WORLD Jim Reeves—RCA Victor 8389
13	23	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541
14	18	SORROW ON THE ROCKS Porter Wagoner—RCA Victor 8394
15	16	INVISIBLE TEARS Ned Miller—Fabor 128
16	8	A WEEK IN THE COUNTRY Ernest Ashworth—Hickory 1237

This Week	Last Week	
17	17	KEEP THOSE CARDS AND LETTERS COMING IN John & Jodie Mosby—Columbia 4-43005
18	19	I CAN STAND IT (As Long As She Can) Bill Phillips—Decca 31584
19	20	FAIR AND TENDER LADIES George Hamilton IV—RCA Victor 47-8304
20	25	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART Johnny Wright—Decca 31593
21	21	SAGINAW, MICHIGAN Lefty Frizzell—Columbia 42949
22	24	UNDERSTAND YOUR GAL Margie Bowes—Decca 31541
23	38	PICK OF THE WEEK Roy Drusky—Mercury 72265
24	27	FOLLOWED CLOSELY BY MY TEARDROPS Hank Locklin—RCA Victor 8318
25	6	WIDOW MAKER Jimmy Martin—Decca 31558
26	32	YOU TOOK HIM OFF MY HANDS Marion Worth—Columbia 42992
27	28	CIRCUMSTANCES Billy Walker—Columbia 42010
28	29	THE FIRST STEP DOWN Bob Jennings—Sims 161
29	33	FRENCH RIVIERA Webb Pierce—Decca 31617
30	26	MOLLY Eddy Arnold—RCA Victor 8306
31	32	GONNA GET ALONG WITHOUT YOU NOW Skeeter Davis—RCA Victor 8347
32	45	SLIPPIN' AROUND Marion Worth & George Morgan—Columbia 43020

This Week	Last Week	
33	34	NOT MY KIND OF PEOPLE Stonewall Jackson—Columbia 43011
34	31	EASY COME—EASY GO Bill Anderson—Decca 31577
35	37	WHEN THE WORLD'S ON FIRE Tillman Franks Singers—Starday 670
36	36	THAT'S ALL THAT MATTERS Ray Price—Columbia 42971
37	39	EIGHT YEARS (And Two Children Later) Claude Gray—Mercury 72236
38	15	ALONE WITH YOU Rose Maddox—Capitol 5110
39	35	GIRL FROM SPANISH TOWN Marty Robbins—Columbia 42010
40	22	DON'T TAKE ADVANTAGE OF ME Bonnie Owens—Tally T 156
41	40	FIVE LITTLE FINGERS Bill Anderson—Decca 31577
42	42	THE WHEEL SONG Gary Buck—Petal 1500
43	43	CHICKASHAY David Houston—Epic 9658
44	41	TIMBER I'M FALLING Ferlin Husky—Capitol 5111
45	30	THE PILLOW THAT WHISPERS Carl Smith—Columbia 42940
46	★	IF I HAD ONE Dave Dudley—Mercury 72254
47	★	HOLD MY HURT FOR AWHILE Bobby Barnett—Sims 177
48	★	THE BALLAD OF HERSHEL LAWSON Carl Smith—Columbia 43033
49	49	PAY THE PIPER Penny Jay—Decca 31604
50	★	ANGEL ON LEAVE Jimmy Newman—Decca 31609

BIG C&W ALBUMS

This Week	Last Week	
1	1	LORETTA LYNN SINGS Decca DL 4457
2	2	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2783
3	4	SAGINAW, MICHIGAN Lefty Frizzell—Columbia CL, CS 2169
4	5	RING OF FIRE Johnny Cash—Columbia CL 2053
5	7	LOVING ARMS Carl & Pearl Butler—Columbia CL 8925
6	6	FOLK SONG BOOK Eddy Arnold—RCA Victor LPM, LPS 2811
7	8	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896

This Week	Last Week	
8	12	MORE HANK SNOW SOUVENIRS RCA Victor 2812
9	9	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Columbia CL 2134, CS 8034
10	10	ESPECIALLY FOR YOU Kitty Wells—Decca DL 4493/74493
11	11	GOOD 'N' COUNTRY Jim Reeves—RCA Camden CAL, CAS 784
12	15	HANK WILLIAMS JR. SINGS THE SONGS OF HANK WILLIAMS MGM E 4213
13	13	BILL ANDERSON SINGS Decca DL 4489/74499
14	14	OUR MAN IN TROUBLE Don Bowman—RCA Victor LPM 2381

This Week	Last Week	
15	★	ERNEST TUBB PRESENTS HIS TEXAS TROUBADORS Decca DL 4459; DS 74459
16	★	BLUEGRASS HOOTENANNY George Jones & Melba Montgomery—United Artists UAL 3352 UAS 6352
17	20	KIMBERLY JIM Jim Reeves—RCA Victor LPM/LSP 2073
18	3	THE BEST OF GEORGE JONES United Artists UAS 6239
19	19	KITTY WELLS STORY Decca DXB 174
20	18	ON THE BANDSTAND Buck Owen—Capitol T 1879, ST 1879

NEWS FOCUS



JIMMY DURANTE shows off his skill at the ivories at a guest appearance with Wayne Thomas of KHJ-TV in Los Angeles. Durante's latest album is "Hello, Young Lovers."

AT RIGHT, Walt Disney, honors Glynis Johns, Ed Wynn and arranger Irwin Kostal at a party for the stars of his new flick "Mary Poppins." At bottom right Arnie Maxin presents a copy of MGM's "The Kennedy Years" to Attorney General Robert F. Kennedy as Alan Cartoun of Longines-Wittnaur, and MGM premium sales chief Larry Finley look on. Below: Carl Davis and Curtis Mayfield of Okeh Records. Davis is head of a. & r., and Mayfield is a new man on the a. & r. team.



Dateline Music City


CHARLIE LAMB

Roy Acuff officially donned his regalia as admiral in the Texas Navy by decree of Texas Governor **John Connally** on stage at the San Antonio Municipal auditorium May 2. Also present were **Minnie Pearl**, **Sonny James**, **Bob Luman**, plus **Hank Williams Jr.** and **Bobby Bare** . . . **Webb Pierce** was in Hollywood last week with his wife, **Audrey**, to confer with producers of "The Virginian" for which he will make a guest appearance . . . **Kirk Hansard** of Columbia and **Chuck Howard** of Fraternity have signed an exclusive contract with Hal Smith Artist's Productions. . . . How did **Tompall** of the **Glaser Brothers** get his unusual name? Simple, says Mrs. **Harold G. Poley** of Addison, Mich., who got the answer from her sister, who got it from **Jim Glaser**. Decca asked him to combine his first name, Tom, and his second name, Paul . . . **Chuck Chellman**, C&W promo man for Mercury, returned to Music City last week after a three weeks road trip covering Alabama, Louisiana, Texas, Oklahoma, Arkansas and Tennessee, promoting "My Baby Walks Over Me" by **Johnny Sea** on Philips; "If I Had One" by **Dave Dudley** on Mercury; and "Yesterday" backed with "Pick Hit Of The Week" by **Roy Drusky** on Mercury.

Newkeys Ups Dyson

Jimmy Key, president of Newkeys Music Inc., has announced appointment of **Bobby Dyson** as national promotion director for the firm and its affiliated companies—Circle Dot pubbery and Circle Music Co., all firms headquartered at 812 Sixteenth Avenue South, Nashville.

Dyson who has been with Newkeys since last October as writer relations director will continue that position in addition to his new post. His first project under the new set-up will be to promote "Angel On Leave" by **Jimmy Newman** on Decca; and "If I Had One" by **Dave Dudley** on Mercury.

Ten new country music publishers have been signed by SESAC since the company opened its Nashville offices Jan. 15. "This surge of activity in c.&w. is just the beginning

as SESAC moves to capture an even larger segment of the country market," says **Roy Drusky**, SESAC's Nashville manager. Added to the SESAC publisher affiliates roster are: Peach Music (**Slim Williamson**); Bronze Music (**Wilburn Brothers**); Musical Window (**Pete Drake**); Maricopa Music Co. (**Marty Robbins**); Continental Music (**Ferlin Husky**); Circle Music (**Jimmy Key**); Poker Publications Inc. (**Corrine Porter**); The Two B's (**Billy Walker** and **Buster Doss**); and Santeela Music (**Wayne Henderson** and **Leon Beaver**). . . . **Dick Clark** has moved his offices and show from Philadelphia to Hollywood in the Capitol Tower. He likes it fine, he says, especially the weather, but he gets to see only part of it because every week he commutes to New York to tape "Missing Links" where the weather doesn't always match Hollywood's. . . . Rumored on Music City's Record Row here is that a major New York agency is dickering to buy or buy into **Dub Allbritten's** One Neters Inc. operation.

Killen In N. Y.

Executive vice - president **Buddy Killen** of Tree Music and his lovely wife, **Sue**, are winding up 10 days work and play visiting in New York where Killen negotiated new producing deals and placed new Tree songs. . . . SESAC vice-president **Alice H. Prager** was a VIP visitor in Music City last week. . . . **Fred Goldrup** of Boston's Tape Station WYL pleads with correspondents not to think he's gone

He's been called for jury service and won't be able to send any mail or get any coming in. . . . A new FM station with all country programming will bow in Michigan soon. The FCC hasn't yet assigned call letters but **Cousin Ed Denkema**, who'll helm it needs country records. For the present send them to him at R.F.D., Lowell, Mich. . . . **Tompall** and the **Glaser**s will start a **Hap Peebles** tour through the midwest in mid-May. . . . Music City's **Bob Neal** Agency has booked 107 separate engagements for May—Neal's all-time high month. Through March, he said, business was about 300 pct. over the same period of 1963 and gives every appearance of increasing. The Neal office books exclusively **George Jones**, **Sonny James**, **Charlie Louvin**, **Claude King**, **Marion Worth**, **Melba Montgomery**, **Merle Kilgore**, **Martha Carson**, **Freddie Hart**, **Connie Hall** and **Jim Nesbitt**. . . . **Ludy Lynn's** sad, sad ballads, "My Tears are On The Roses" backed with "Almost Out of Hand" on United Artists are keeping her high on the C.&W. totem pole. Producer is **H. W. (Pappy) Daily**. . . . Another C.&W.'er who makes listeners sob is **Sonny Burns**, also with United Artists. His newest is "Must I Leave it There" backed with "Room Next To Mine" . . . **Rex Allen** is playing the Winniepeg Rodeo this week. . . . CAPA Records has signed **Johnny Foster**, top C.&W.'er, to an exclusive booking contract with the **Buster Doss** Agency. . . . **Bill Dudley's** newest on King, "Tell Me Does Your Conscience Bother You"

backed with "Darlin'" is reported having taken off with a roaring start on the spin tables . . . **Dewey Groom** in Dallas has air conditioned his famous Longhorn Ranch. He guarantees 120 tons of fresh cool, crisp air (count 'em) will flow through the duct to keep entertainers and customers cool at Longhornville. The switch-pulling is set for about May 15, says **Joseph Kundrat**.

Free Discs For Spins

Yonah Music's **Slim Williamson** says he has available free copies of **Roy Drusky's** "Pick Of The Week" on Mercury, **Carl and Pearl Butler's** "I'm Hanging Up The Phone" on Columbia; **Ott Stephens'** "Be Quiet Mind" on Reprise, and **Carl Davis'** "That's What Tears Me Up" on Chart. DJ's missed in the mailing should write to Williamson at Box 425, Louisville, Ga. . . . **Bobby Lewis** is enjoying a lot of picks over the country with his new "Crying In Public" backed with "The Local Memory" on Fraternity. Lewis is handled exclusively by **Haze Jones** of Hal Smith Artist Productions.

Many of today's big selling, much played songs came out of the new Starday Music pubbery. They include "Second Fiddle" by **Jean Shepard** on Capitol; "Pirate King" by **Wilma Lee** and **Stoney Cooper** on Hickory; "Let The Tears Begin" by **Jerry Wallace** on Mercury; and "Satisfied Mind" by **Bruce Channel** on melody. Deejay copies of these as well as **Johnny Bond's** "Let the Tears Begin" are available by writing to Starday, Box 115, Madison, Tenn.

Lonnie Donnegan, exclusive artist on Hickory, whose sales in this country have attained an impressive volume, arrived in Music City April 30 for press interviews and new sessions. He was met at the airport by Hickory and Acuff-Rose Artist Corp. execs who wine and dined him and introduced him to selected Music City big wigs.

Eleven artists with the **Hubert Long Talent Agency** are covering the U.S. and Canada during May with country music. Most distant voyagers are out of business after July 1.

R & B Chart Buster!

"I HAD A DREAM
LAST NIGHT"

b/w

"I GOT A
BROKEN HEART"

by

Lonsome Sundown

Excello 2249

New Spiritual LP by

THE CONSOLERS
"Joy In The
Morning"

Nashboro LP 7019

NASHBORO RECORDS

177 Third Ave., No.
Nashville, Tenn.—CH 2-2215

COUNTRY LP PICKS

MOONLIGHT AND ROSES

Jim Reeves
RCA Victor LPM-2854/LSP-2854

PORTER WAGONER IN PERSON

RCA Victor LPM-2840/LSP-2840

BIG "D" JAMBOREE

Starday SLP 264

COWBOY COPAS And His Friends

Starday SLP 268

COUNTRY MUSIC CANNONBALL

Starday SLP 276

KITTY WELLS

Decca 31622
I'VE THOUGHT OF LEAVING YOU
(Marizona, BMI) (2:41)—Emerson
Flip is: "Password"
(Kitty Wells Publ, BMI) (2:30)—
Phillips

RUSTY & DOUG

RCA Victor 47-8362
MALINDA
(Acuff-Rose, BMI) (2:43)—Kershaw
Flip is: "Cleopatra"
(Hastings Music, BMI) (2:19)—
Howard

ROSE MADDOX

Capitol 5186
BLUE BIRD LET ME TAG ALONG
(Central Songs, BMI) (2:20)—Mc-
Donald-Maddox
Flip is: "Stand Up Fool"
(Mixer, BMI) (2:25)—Calvard

MEL TILLIS

Deccas 31623
IT'LL BE EASY
(Forrest Hills, BMI) (2:18)—Crutch-
field
Flip is: "I'm Gonna Act Right"
(Cedarwood, BMI) (2:07)—Tillis

More Charlie

CONTINUED FROM PAGE 26

the Carter family which plays Hawaii May 13 to 31. Others are Bill Anderson, The Browns, Skeeter Davis, Roy Drusky, The Glaser Bros., Ferlin Husky, Ray Price, Del Reeves, Gordon Terry and Hank Williams Jr. . . . Hubert Long who rarely misses races at the Fairgrounds Speedway on Tuesday nights sees so many country music faces there that he thinks a special section should be set aside and tagged "Opry Row."

KIRK HANSARD

Columbia 4-43039
MY OLD HOME TOWN
(Cedarwood, BMI) (2:27)—Walker
Flip is: "If The Rains Don't Come"
(Troy Martin, BMI) (2:26)—Faile

RAY PILLOW

Capitol 5180
LEFT OUT
(Sure-Fire, BMI) (2:36)—Crutchfield
Flip is: "What's The World Coming To"
(Window Music, BMI) (2:15)—West,
Dick

JIM & JESSE

Epic 5-9676
COTTON MILL MAN
(Screen Gems, Columbia, BMI)
(2:45)—Langston
Flip is: (It's A Long, Long Way)
TO THE TOP OF THE WORLD
(Tree, BMI) (2:32)—Wayne

HELLO OUT THERE

CARL BELEW
RCA Victor LSP 2848
One of his best efforts to date,
Belew applies his deft country touch
here to a clever selection.

SINGLE PICKS

ROSE MADDOX

Capitol 5186
BLUE BIRD LET ME TAG ALONG
(Central Songs, BMI) (2:20) —
McDonald, Maddox
STAND UP FOOL
(Mixer, BMI) (2:25) — Colvard
The thrush continues a chart threat
with this strong coupling.

THE WILBURN BROTHERS

Decca 31625
I'LL TAKE WHAT'S LEFT OF ME
(Sure-Fire, BMI) (2:00) — Mont-
gomery
IMPOSSIBLE
(Moss Rose, BMI) (2:12) — Drusky
Neatly contrasting sides here and
either could put the boys back in
the running.

NORMA JEAN

RCA Victor 8328
I'M A WALKING ADVERTISEMENT
(For the Blues)
(Denmore, ASCAP) (2:28) — Coben
PUT YOUR ARMS AROUND HER
(4 Star, BMI) (2:07) — Morris
The thrush has a great sound here
both ways with a nod to the
clever material on the top side.

Thanks D.J.'s For
Giving Me a Chance
With a Ballad.

Dave



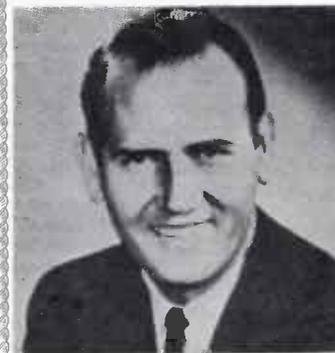
DAVE DUDLEY

"IF I HAD ONE"

Mercury #72254

A Smash Follow-up
to
"DJ For A Day"

"ANGEL ON LEAVE"



JIMMY "C" NEWMAN

Decca 31609

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Clarence Ashe

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Thanks . . . Manny Goldberg in Baltimore-D.C. Area
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LOOKING FOR MORE IN '64

JIM NESBITT

CHART 1065

Sales "great" as C & W . . . now getting "pop" action
Nationally distributed by:

SOUNDS OF NASHVILLE—160 2nd Ave. S., Nashville, Tenn.

MAY 16, 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.

'Funny Girl' Sets Hot Album Pace

MONEY ALBUMS

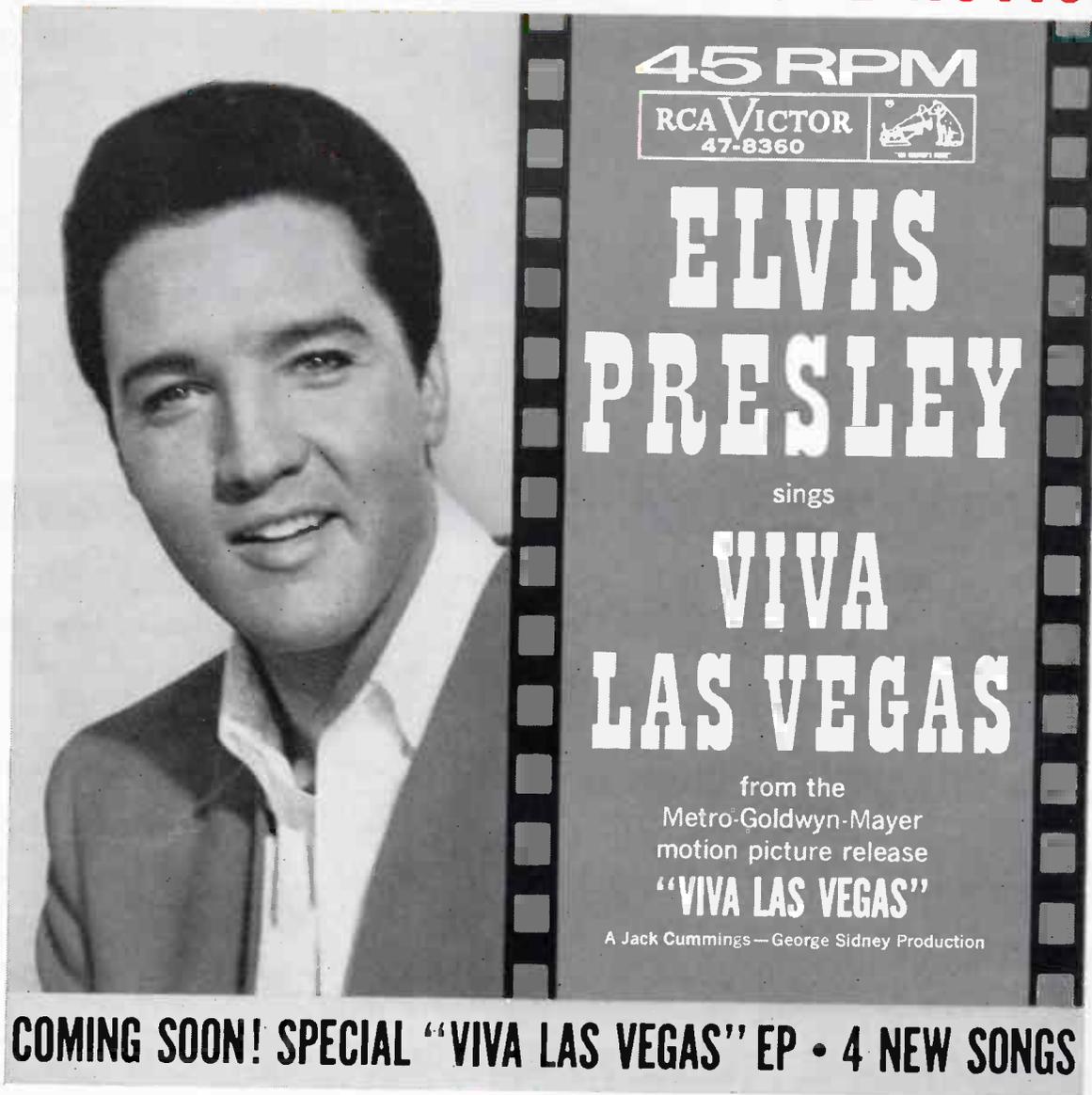
This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
1	1	THE BEATLES' SECOND ALBUM Capitol ST 2080	11	9	BELAFONTE AT THE GREEK THEATRE RCA Victor LOC 6009, LSO 6009	21	15	IN THE WIND PETER, PAUL & MARY, Warner Bros. W 1507
2	2	HELLO DOLLY ORIGINAL CAST, RCA Victor LOC 1087	12	14	THE PINK PANTHER HENRY MANCINI, RCA Victor LPM 2785, LSP 2785	22	21	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854
5	5	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	13	12	INTRODUCING THE BEATLES Vee Jay LP 1062	23	28	TODAY NEW CHRISTY MINSTRELS, Columbia CL 2159
4	3	MEET THE BEATLES Capitol T 2047, ST 2027	14	10	DAWN (GO AWAY) 4 SEASONS, Philips PHM 200-124, PHS 600-124	24	23	WIVES AND LOVERS JACK JONES, Kapp KL 7352
5	4	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733	15	17	SHANGRI-LA ROBERT MAXWELL, Decca DL 74421	25	22	SWEET AND SOUR TEARS RAY CHARLES, ABC Paramount 480
6	6	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24093	16	20	EARLY HITS OF 1964 LAWRENCE WELK, Dot DLP 8572, DSL 25572	35	35	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 866, RS 866 SD
11	11	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059	17	18	ALLAN IN WONDERLAND ALLAN SHERMAN, Warner Bros. WB 1539	27	26	TENDER IS THE NIGHT JOHNNY MATHIS, Mercury MG 20890, SR 60890
8	8	KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894	18	16	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T 2027, ST 2027	28	29	SHELTER OF YOUR ARMS SAMMY DAVIS, JR. Reprise R 6114
9	7	SERENDIPITY SINGERS Philips PHM 200-115, PHS 600-115	19	19	CHARADE HENRY MANCINI, RCA Victor 8356	29	27	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T 2011, ST 2011
13	13	FRANK SINATRA SINGS DAYS OF WINE AND ROSES Reprise F 1011, FS 1011	20	25	WHAT MAKES SAMMY RUN? ORIGINAL CAST, Columbia KOL 6040, KOS 2440	30	32	MEET THE SEARCHERS/NEEDLES AND PINS Kapp KL 1363

ACTION ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
31	24	ENCORE JOHN GARY, RCA Victor LPM 2084	57	36	COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868, RS 868 SD	79	77	WONDERFUL, WONDERFUL LAWRENCE WELK, Dot DLP 8552, DLP 25532
32	30	JOAN BAEZ IN CONCERT, PT. 2 Vanguard, VSD 2123	58	49	GOLDEN HITS OF THE FOUR SEASONS Vee Jay LP 1056, SR 1056	80	68	APOLLO SATURDAY NIGHT VARIOUS ARTISTS, Atco 159, SD 159
62	62	GLORIA, MARTY & STRINGS GLORIA LYNNE, Everest BR 5220, SDBR 1220	58	76	PACKAGE OF 16 HITS VARIOUS ARTISTS, Motown 614	82	80	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971
34	34	THERE! I'VE SAID IT AGAIN BOBBY VINTON, Epic LN 24081	60	48	HER JOY, HER SONGS SINGING NUN, Philips PC 609	82	80	GREAT FOLK THEMES PERCY FAITH, Columbia CL 2108, CS 8901
35	33	CATCH A RISING STAR JOHN GARY, RCA Victor LM 2745	60	48	THE TIMES THEY ARE A CHANGIN' BOB DYLAN, Columbia CL 2105, CS 8905	84	94	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082
66	66	MANHATTAN TOWERS ROBERT GOULET, Columbia CL 6050, CS 2450	61	56	BACH'S GREATEST HITS SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097	84	94	TOGETHER AGAIN BENNY GOODMAN QUARTET, RCA Victor LPM 2698
37	31	TILL THE END OF TIME JERRY VALE, Columbia CL 2116	63	60	I WISH YOU LOVE GLORIA LYNNE, Everest 5226	85	81	BLUE VELVET & 1963 HITS BILLY VAUGHN, Dot DLP 3559, DLP 25559
52	52	TOM JONES SOUNDTRACK, United Artists UAL 4113, UAS 5113	63	60	TIME TO THINK KINGSTON TRIO, Capitol T 2011, ST 2011	86	87	THE WOMENFOLK RCA Victor LPM 2832
39	38	WONDERFUL WORLD OF ANDY WILLIAMS Columbia CL 2137, CS 8937	66	57	NEW YORK WONDERLAND—WORLD-WIDE WONDERLAND ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938	87	79	GOLDEN HITS OF JERRY LEE LEWIS Smash, MG 27047
50	50	WHO'S AFRAID OF VIRGINIA WOLF? JIMMY SMITH, Verve V 8563, V6 8563	65	53	SUNDAY IN NEW YORK PETER NERO, RCA Victor LPM 2827, LSP 2827	88	96	LET'S FACE THE MUSIC NAT KING COLE, Capitol W 2008, SW 2008
41	46	JUDY COLLINS #3 Elektra EKL 243, EKS 7243	66	57	GENE PITNEY'S BIG 16 Musicor MM 2008	89	88	INGREDIENTS IN A RECIPE FOR SOUL RAY CHARLES, ABC Paramount ABC 465, ABCS 465
42	39	PURE DYNAMITE JAMES BROWN, King K 883	67	78	REFLECTIONS STAN GETZ, Verve V 8554, V6-8554	90	82	FOR YOUR PRECIOUS LOVE JERRY BUTLER/IMPRESSIONS, Vee-Jay
43	42	WE SHALL OVERCOME PETE SEEGER, Columbia CL 2101, CS 8901	68	54	ON THE MOVE TRINI LOPEZ, Reprise R 6112, RS 6112	91	85	NAVY BLUE DIANE RENAY, 20th Century Fox TFM 3133
43	42	DIMENSION 3 ENOCH LIGHT & THE LIGHT BRIGADE, Command RS 867, RS 867 SF	69	61	THE NEVER ENDING IMPRESSIONS ABC-Paramount ABC 468, ABCS 468	92	✓	KISMET MANTOVANI, London SP 44043
45	43	LIVING A LIE AL MARTINO, Capitol 1975	70	59	SINATRA'S SINATRA REPRISE R 1010, RS 1010	93	95	MORE SOUNDS OF WASHINGTON SQUARE VILLAGE STOMPERS, Epic LN 2409 O, BN 2609 O
46	44	ROMANTICALLY JOHNNY MATHIS, Columbia CL 2098	71	64	LOUIE, LOUIE KINGSMEN, Wand 657	94	✓	50 GUITARS GO ITALIAN TOMMY GARRETT, Liberty LMM 13028, LSS 14028
47	45	HOLLYWOOD—MY WAY NANCY WILSON, Capitol T 1934, ST 1934	72	65	FUN IN ACAPULCO ELVIS PRESLEY, RCA Victor LPM 2756	95	89	TIME CHANGES DAVE BRUBECK, Columbia CL 2127, CS 8927
58	58	ITALIAN VOICE OF AL MARTINO Capitol T 1907	73	72	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114	96	✓	SWINGLE SINGERS GO BAROQUE Philips PHM 200-126, PHS 600-126
49	40	THE MANY MOODS OF TONY TONY BENNETT, Columbia CL 2141	74	67	SOLID GOLD STEINWAY ROGER WILLIAMS, Kapp KL 1254, KS 3354	97	99	SPIKE JONES NEW BAND Liberty LRP 3349, LST 7349
50	55	I'LL SEARCH MY HEART JOHNNY MATHIS, Columbia CL 2143	90	90	THE VOICE OF AFRICA MIRIAM MAKEBA, RCA Victor LSP 2845	98	97	TRIBUTE TO DINAH ARETHA FRANKLIN, Columbia CL 2163, CS 8963
51	47	REFLECTING CHAD MITCHELL TRIO, Mercury MG 20891	76	70	TRINI LOPEZ AT P.J.'S Reprise R 6093, RS 6093	99	100	GREAT GOSPEL SONGS TENNESSEE ERNIE FORD, Capitol T 2026, ST 2026
91	91	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364	77	63	YOU MAKE ME FEEL SO YOUNG RAY CONNIFF, Columbia CL 2118, CS 8919	100	✓	NEW ORLEANS AT MIDNIGHT PETE FOUNTAIN, Coral CRL 57429, CRI 757429
53	41	CURB YOUR TONGUE, KNAVE SMOTHERS BROS., Mercury MG 20882, ST 60882	77	63	TODAY'S ROMANTIC HITS—FOR LOVERS ONLY JACKIE GLEASON, Capitol W 2056, SW 2056			
54	37	FOLK SONGS AROUND THE WORLD MANTOVANI, London LL 3360						
55	51	FABULOUS DICK HYMAN, Command RS 862, RS 862 SD						

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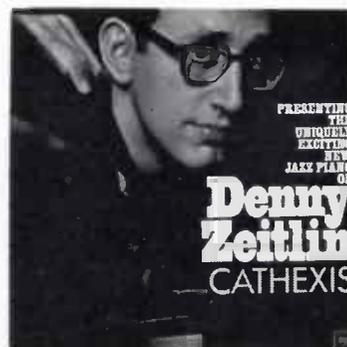


SPEAK TO ME OF LOVE
RAY CONNIFF SINGERS
 Columbia CL 2150 (M); CS 8950 (S)
 Another smash here with the 25 singers working smartly on a group of great standards.



THE LETTERMEN LOOK AT LOVE
RAY CONNIFF SINGERS
 Capitol ST 2083 (S)
 "Shelter of Your Arms" and "Go Away Little Girl" are included in this choice collection.

NEW JAZZ TALENT



CATHEXIS
DENNY ZEITLIN
 Columbia CL 2182
 A fresh, new piano voice comes through. Zeitlin has something to say and should have strong appeal.

Chart Picks

POP

MORE THEMES FOR YOUNG LOVERS

PERCY FAITH
 Columbia CL 2167
 Top teen hits of '64 done in lush, multi-stringed fashion.

LIVE AT SAN FRANCISCO'S HUNGRY I

THE KINGSTON TRIO
 Capitol ST 2081 (S)
 The boys go full circle back to the scene of their original album.

THE BOBBY GOLDSBORO ALBUM

United Artists UAS 6358
 Sparkling performances led off by his two singles hits.

WHEN LIGHTS ARE LOW

TONY BENNETT
 Columbia CL 2175 (M); CS 8975 (S)
 The intimate side of Tony with tasteful backing by Ralph Sharon's Trio.

DYLAN ORIGINAL CAST

ALEC GUINNESS
 Columbia DOL-301
 Brilliant cast recording of the current hit show about the life of the late Welsh poet.

WHITE ON WHITE

DANNY WILLIAMS
 United Artists UAS 6359
 Young chanter, currently on the singles chart with the title song, has a well-planned album release.

REFLECTIONS

PETER NERO
 RCA Victor LSP 2853
 A whole flock of delightful show, movie and standard tunes with the winning Nero touch.

THE SONGS WE ALL LOVE BEST

JIMMY DEAN
 Columbia CL 2188 (M); CS 8988 (S)
 Many of the tunes most-requested on Dean's TV show, done with the show's regulars, the Jimmy Cassey Singers, with Jimmy.

SOUND STAGE

ANDRE PREVIN
 Columbia CL 2158 (M); CS 8958 (S)
 Previn's piano is neatly showcased with a background of a big band with brass accented. Movie tunes are featured.

CLASSICAL

BEETHOVEN: TRIPLE CONCERTO
SERKIN, LAREDO, PARNAS
 Columbia ML 5964 (M); MS 6564 (S)
 A fine new recording of the work. The Marlboro Festival Orchestra accompanies.

REVERIE

THE PHILADELPHIA ORCHESTRA
 Columbia ML 5975 (M)
 Familiar fare by Debussy, Ravel and Borodin by one of the nation's leading musical organizations.

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 Prestige PR 7287
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DEALERS

We are herewith enclosing our check for 50 yearly subscriptions. . . .
Sam Goody, New York

In my opinion, this magazine of yours is superior to the existing trade papers.
Dave French, Record Manager, Kovette #43, Michigan.

Congratulations on the fine new magazine, Music Business. It is concise, informative and interesting. I subscribe to three other music publications and wondered what had been omitted from these that your magazine would cover. Now I see that something new and provocative has been added to my understanding of the music business and am looking forward to the next issue.
Martin W. Spector, Spec's Records, Coral Gables Fla.

ONE STOPS

I have gone through "Music Business" and find it a very refreshing approach. . . . We look forward to its continuance for a good many more years.
Oscar Buchman, Vice President, Redisco, Baltimore

RACK JOBBERS

Congratulations on the goals you have set for Music Business! . . . You head a list of most qualified editors and experienced reporters. You have a marvelous opportunity to make a real contribution to the record industry. The record merchandisers of NARM commend you in your goals, and welcome the opportunity to cooperate with you.
Jules Malamud, Executive Director, NARM

ARTISTS

I just read a magazine that knocked me out. I read it from cover to cover, and was intrigued by the way the music business was shown. The magazine, strangely enough, happens to be called Music Business, and I am proud of it! You should be too . . . keep up the good work!
Bobby Darin

DISTRIBUTORS

We need active and aggressive publications in our industry!
Leonard Smith, Bee Gee Distributing, Albany

I would personally like to congratulate you and wish you success. You may count on our organization for support.
James Tamplin, United Distributing, Jackson, Miss.

Please accept my applause for your excellent first edition and depth of editorial coverage. Your approach is most refreshing.
Stan Gortikov, Capitol Records Distr. Corp.

ARTIST MANAGEMENT

Congratulations on your first issue. It looked great. With your experience and background, and with the fine staff you have assembled, I know your magazine will be a smashing success. Hank Thompson, Wanda Jackson and Roy Clark all join me in wishing you the very best.
Jim Halsey, Independence, Kas.

TALENT BUYERS

A brief note to congratulate you on your new venture. We're all pulling for you.
Barbara Harrison, Playboy Club, New York

MUSIC PUBLISHING AND LICENSING

I've just received the first issue of Music Business and enjoyed the new book and format. At a time when you have such good reason to be proud and happy, may I add my sincere best wishes for the years ahead.
Alice H. Prager, Vice President, SESAC Inc.

RADIO STATIONS

Let me offer congratulations. . . . After reading your first issue, the expectations I had were realized to the fullest. I, and the balance of the KUDL staff will be looking forward to reading your magazine each week.
Johnny Canton, Program Supervisor, KUDL, Kansas City, Mo.

Congratulations on the advent of Music Business. Under separate cover I am entering subscriptions for myself and staff. We are looking forward to your new publication.
Lae Coffee, Program Director, WEW, St. Louis Mo.

Enclosed is my subscription to Music Business. This is the first trade publication I have ever

subscribed to on my own. I've always used station copies, but Music Business appears to be the breath of fresh air we've been needing. The Staff reads like "Who's Who."
Jay Gardner, Program Director, KSOP, Salt Lake City

RECORD MANUFACTURERS

Have just seen first issue and am very much impressed. My very best wishes for success and continued contribution to the industry.
Alan W. Livingston, President, Capitol Records, Inc.

I know that Music Business will be one of the top trades in the industry.
Don Kirshner, Vice President, Columbia Pictures-Screen Gems

As a trade paper alumnus myself, I can appreciate the live and comprehensive reporting in your first issue. There can never be enough information to benefit this industry, and I believe Music Business' contribution to reader-interest will set a high example for all publications.
Joseph R. Carlton, President, Carlton Records

The name Music Business is a great start in itself. Your by-line columns are marvelous.
Mickey Kapp, Kapp Records Inc.

I'm sure your publication will be an enormous success.
Randall Wood, President, VeeJay Records, Inc.

Congratulations on your first issue of Music Business. We look forward to your sharing with us the challenge of the exciting future that the recording industry faces.
Goddard Lieberman, President, Columbia Records

I agree that the record industry needs some shaking up and waking up, so I'm certain you will be of great benefit in this area.
Stephen H. Sholes, VP, A&R, RCA Victor Records

Music Business is shaping up to be an excellent trade paper. Congratulations!
Creed Taylor, Verve/MGM Records

Very impressed with your first issue. All the best for a happy and successful future.
Ray Lawrence, General Manager, Colpix/Dimension Records

(Editorial and advertising offices: 225 W. 57 St., New York 10019. Tel: JU 2-2616)

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"WE'RE SEVEN SONS AND TWO DAUGHTERS (of various mothers and various fathers, of course) and our name is really the only complicated thing about us. Our act is simple (we like to keep it like that); besides, on some dates, there isn't enough stage room to move about, so we can't do anything too elaborate. If we did, we might one day find ourselves eight or seven instead of nine. We wouldn't like that.

"We're not a folk group, I guess—at least that's what folk singers have told us—but we really don't mind. As a matter of fact, we'd rather not be limited by category. We just like to sing. Our next Philips album includes show tunes, some original material, a couple of jazz numbers, and, oh yes, a funny little thing called 'Beans in Your Ears,' which will be released as a single."

AND SO IT WENT as Diane Decker and Bryan Sennet, two members of the high-riding Serendipity Singers unraveled their tale of new-found celebrity for Music Business.

The telling was as direct, fresh and full of unaffected good humor and charm as that which has been disarming audiences since the group formed last fall.

Serendipity, itself, is a word which once you've heard it (or, better still, seen in print) you're not likely to soon forget. My dictionary defines it as the "gift of finding valuable or agreeable things not sought for." Fred Weintraub, a man possessed of a considerable amount of serendipity himself, is responsible for bringing the group together as it now exists in his well-known Greenwich Village ice-cream and good entertainment parlor, the Bitter End.

IT WAS FRED who decided that nine heads might be better than seven, for when the kids hit Manhattan, they were two separate groups. Diane Decker and Tommy E. Tiemann, who hailed from Texas, had been working as a folk duo for some time, while the other seven (Bryan Sennett, H. Brooks Hatch, Lynne Weintraub, John Madden, Jon Arbenz, Bob Young and Mike Brovsky) all attended the University of Colorado, where they had been gaining repute for their act. The nonette made their New York debut at the Bitter End under the new banner of Serendipity, and personal appearances since then have put the group in great demand.

Everyone who has seen the group work is always impressed with the visual aspect of the act. They move freely about

'WE'RE NOT A FOLK GROUP'

We Just Like To Sing a Lot



the stage (when there is room) in a variety of patterns—alternating with solos and group combinations, so that no single member is spotlighted. Bryan explained that it's "a pretty homogeneous group."

"EVERY ONE OF US brings something to the act that he does best. Fred has

been a great help in toning the act and with staging us. Now, too, we have Bob Bowers (house bass man at the Bitter End) who gives us a lot of help on arrangements. He's a great musician with an abundance of taste. Right now, things couldn't look better for us professionally."

AND THINGS ARE LOOKING UP. Their first single, on Philips, "Crooked Little Man" has gone Top 10 as has their album. They've just finished their second album plus the single "Beans in Your Ears," which will be released in a matter of weeks. Their public appearances and bookings for the next year are tightening up (they've had eight appearances on the coveted showcase, ABC-TV's "Hootenanny," and will be seen on the Jack Paar show, May 1), and are now headed towards a Carnegie Hall concert in November. Not bad progress for one year in the big city; but it never could have happened without that ounce of serendipity.

SERENDIPITY: The gift of finding valuable or agreeable things not sought for. (Coined by Horace Walpole – English author, – in allusion to a tale of the three princes of Serendip who in their travels were always discovering by chance or by sagacity things they did not seek.)