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MUSIC BUSINESS

Incorporating music reporter

Roger Miller

Artist of the Month



The Discotheque— Bane or Boon?

Choruses Are Making It Ag

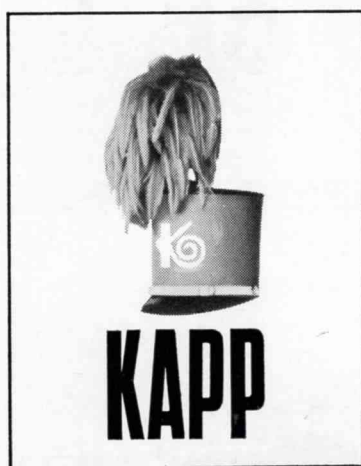
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NIGEL A. MAXEY
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NEWSPAPER

In Joseph E. Levine's
great new Paramount movie,
"Where Love Has Gone,"
the voice that sings the unforgettable
title song by Cahn & Van Heusen belongs to
Jack Jones,

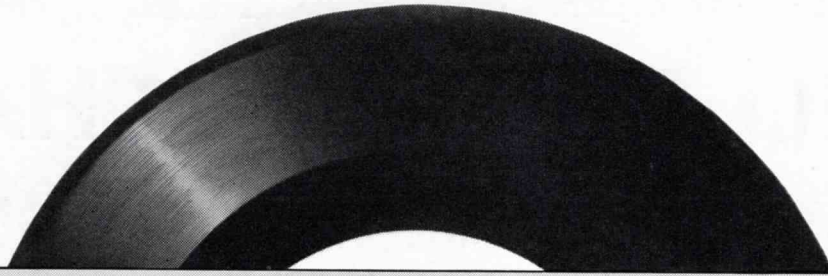


who records exclusively
for **Kapp Records.**

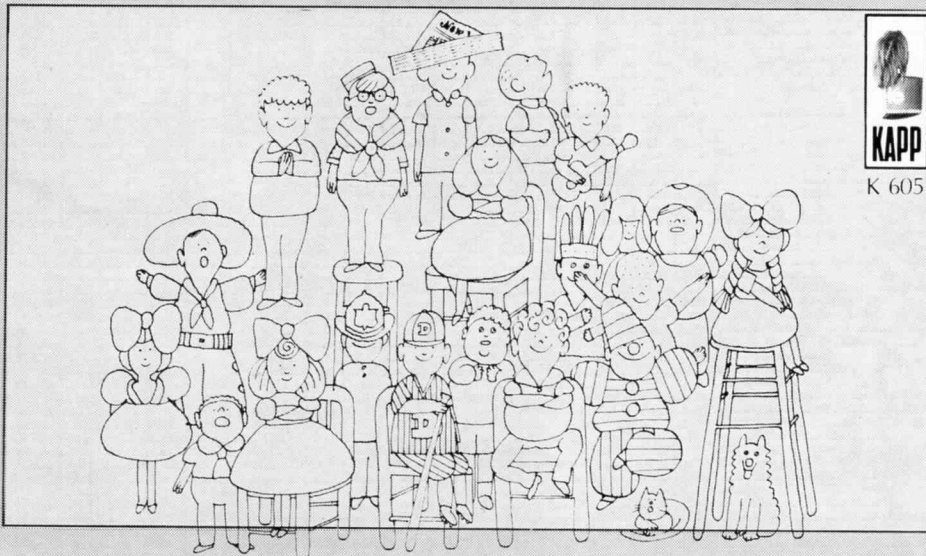


Ready for a chart-busting record?

A wonderful, wonderful song from a great new Walt Disney picture.



A SPOONFUL OF SUGAR
(HELPS THE MEDICINE GO DOWN)
from WALT DISNEY'S "MARY POPPINS"
MARY MARTIN
and the
DO-RE-MI CHILDREN'S CHORUS

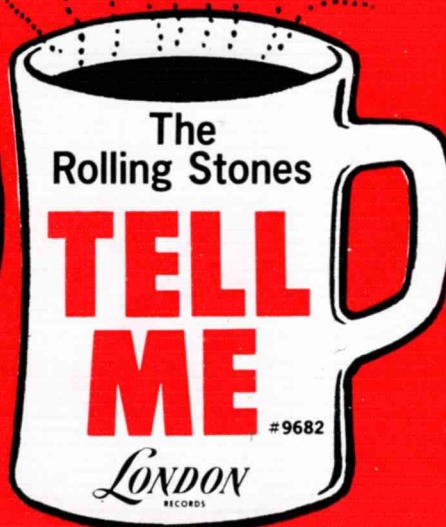
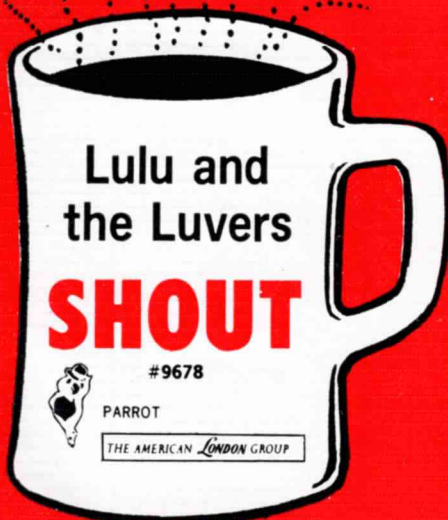
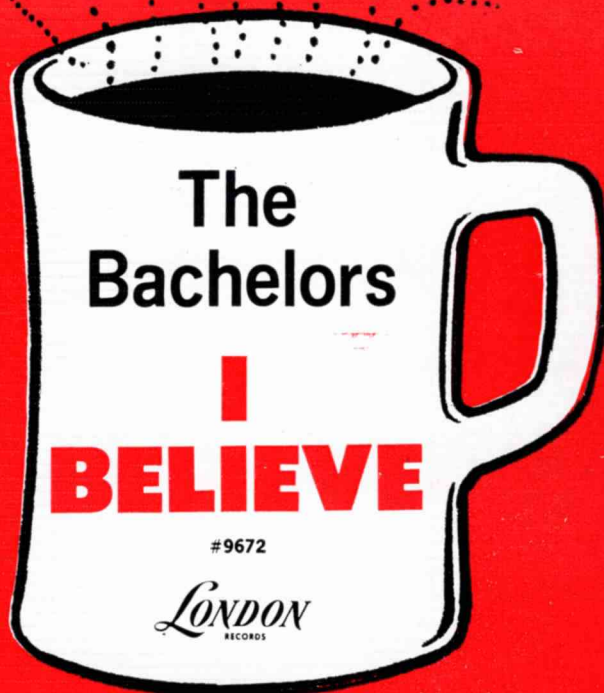
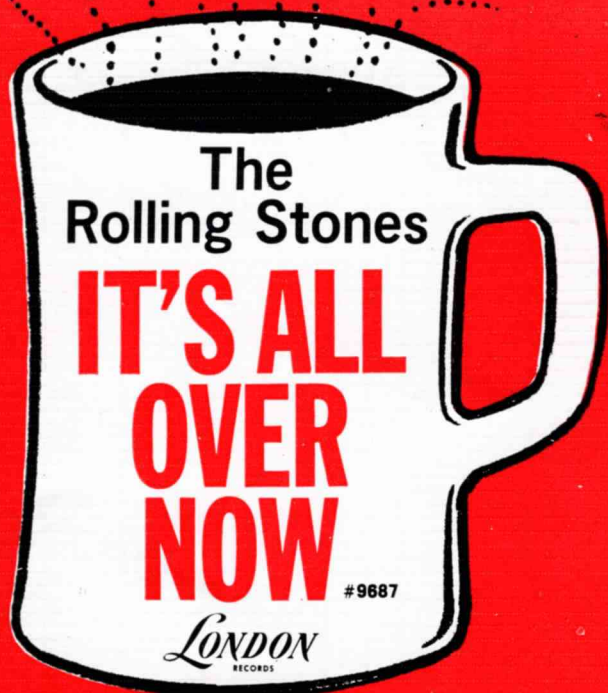


Where on earth
does Kapp find
all those terrific
new singers?



HOW HOT IS *LONDON*?

TRY SOME AND FIND OUT



**ALL FIVE ARE STRONG
ON THE CHARTS**

LONDON
RECORDS

JULY 25, 1964

Records listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week.

National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

Beatles, Jan & Dean Move Up

THE MONEY RECORDS

This Week	Last Week	Record	Label
1	1	RAG DOLL	FOUR SEASONS, Philips 40211
2	2	CAN'T YOU SEE SHE'S MINE	DAVE CLARK FIVE, Epic 9692
3	14	A HARD DAY'S NIGHT	BEATLES, Capitol 5422
4	5	LITTLE OLD LADY FROM PASADENA	JAN AND DEAN, Liberty 55714
5	3	MEMPHIS	JOHNNY RIVERS, Imperial 66032
6	4	I GET AROUND	BEACH BOYS, Capitol 5174
7	6	GIRL FROM IPANEMA	STAN GETZ, Verve 10322
8	9	DANG ME	ROGER MILLER, Smash 1881
9	12	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD, Philips 40207
10	13	NOBODY I KNOW	PETER AND GORDON, Capitol 5211

SALE BLAZERS

This Week	Last Week	Record	Label
11	17	UNDER THE BOARDWALK	DRIFTERS, Atlantic 2237
12	15	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 10554
13	22	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise 0281
14	8	DON'T LET THE SUN CATCH YOU CRYING	GERRY AND THE PACEMAKERS, Laurie 3251
15	11	DON'T THROW YOUR LOVE AWAY	SEARCHERS, Kapp 593
16	20	I WANNA LOVE HIM SO BAD	JELLY BEANS, Red Bird 10-006
17	30	(YOU DON'T KNOW) HOW GLAD I AM	NANCY WILSON, Capitol 5198
18	18	FARMER JOHN	PREMIERS, Warner Brothers 5443
19	23	TRY IT BABY	MARVIN GAYE, Tamla 54095
20	7	MY BOY LOLLIPOP	MILLIE SMALL, Smash 1893

This Week	Last Week	Record	Label
21	53	WHERE DID OUR LOVE GO	SUPREMES, Motown 1060
22	24	YOU'RE MY WORLD	CILLA BLACK, Capitol 5186
23	10	NO PARTICULAR PLACE TO GO	CHUCK BERRY, Chess 1888
24	34	HANDY MAN	DEL SHANNON, Amy 905
25	26	HEY HARMONICA MAN	LITTLE STEVIE WONDER, Tamla 54006
26	21	ALONE	FOUR SEASONS, Vee-Jay 597
27	40	I BELIEVE	BACHELORS, London 9639
28	48	STEAL AWAY	JIMMY HUGHES, Fame 6401
29	42	PEOPLE SAY	DIXIE CUPS, Red Bird 10-006
30	31	DO I LOVE YOU	RONNETTES, Philips 121

ACTION RECORDS

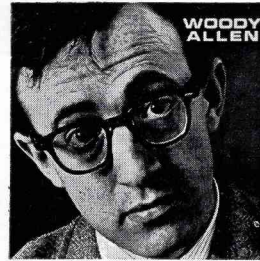
31	27	GOOD TIMES	SAM COOKE, RCA Victor 8368
32	35	MIXED UP, SHOOK UP GIRL	PATTY AND THE EMBLEMS, Herald 590
33	16	CHAPEL OF LOVE	DIXIE CUPS, Red Bird 10-001
34	25	PEOPLE	BARBRA STREISAND, Columbia 42965
35	37	LOVE IS ALL WE NEED	VIC DANA, Dolton 95
36	19	BAD TO ME	BILLY J. KRAMER AND THE DAKOTAS, Imperial 66027
37	56	HOW DO YOU DO IT?	GERRY AND THE PACEMAKERS, Laurie 3261
38	43	AL DI LA	RAY CHARLES SINGERS, Command 4049
39	32	I STILL GET JEALOUS	LOUIS ARMSTRONG, Kapp 597
40	57	WALK, DON'T RUN '64	VENTURES, Dolton 96
41	33	DON'T WORRY BABY	BEACH BOYS, Capitol 5174
42	47	SHE'S THE ONE	CHART BUSTERS, Mutual 502
43	49	I'M INTO SOMETHING GOOD	EARL JEAN, Colpix 729
44	51	YOU'RE MY REMEDY	MARVELETTES, Tamla 54097
45	54	TELL ME	ROLLING STONES, London 9682
46	58	SUGAR LIPS	AL HIRT, RCA Victor 8391
47	28	WORLD WITHOUT LOVE	PETER AND GORDON, Capitol 5175
48	77	C'MON AND SWIM	BOBBY FREEMAN, Autumn 2
49	60	I LIKE IT LIKE THAT	MIRACLES, Tamla 54098
50	52	LITTLE LATIN LUPE LU	KINGSMEN, Wand 157
51	69	I SHOULD HAVE KNOWN BETTER	BEATLES, Capitol 5222
52	63	AIN'T SHE SWEET	BEATLES, Atco 6308
53	96	JUST BE TRUE	GENE CHANDLER, Constellation 130

54	55	ANGELITO	RENE AND RENE, Columbia 43054
55	29	REMEMBER ME	RITA PAVONE, RCA Victor 8365
56	70	INVISIBLE TEARS	RAY CONNIF SINGERS, Columbia 48061
57	61	THE WORLD I USED TO KNOW	JIMMY RODGERS, Dot 16595
58	92	IN THE MISTY MOONLIGHT	JERRY WALLACE, Challenge 59246
59	44	SHE'S MY GIRL	BOBBY SHAFITO, Rust 5082
60	94	I'LL CRY INSTEAD	BEATLES, Capitol 5234
61	64	ANYONE WHO KNOWS WHAT LOVE IS	IRMA THOMAS, Imperial 68041
62	76	SUMMER MEANS FUN	BRUCE & FERRY, Columbia 32055
63	45	TENNESSEE WALTZ	SAM COOKE, RCA Victor 8368
64	✓	SAY YOU	RONNIE DOVE, Diamond 167
65	83	YOU'RE NO GOOD	SWINGING BLUE JEANS, Imperial 66049
66	✓	A TEAR FELL	RAY CHARLES, ABC Paramount 10571
67	72	MAYBE I KNOW	LESLEY GORE, Mercury 72309
68	79	I'LL KEEP YOU SATISFIED	BILLY J. KRAMER, Imperial 66048
69	75	RINGO'S THEME	GEORGE MARTIN, United Artists 745
70	62	SHARE YOUR LOVE WITH ME	BOBBY BLAND, Duke 377
71	86	WORRY	JOHNNY TILLOTSON, MGM 13255
72	36	ALONE WITH YOU	BRENDA LEE, Decca 32628
73	99	NEW FANGLED JINGLE JANGLE	FRANKIE AVALON, United Artists 748
74	74	I WANT TO HOLD YOUR HAND	BOSTON POPS, RCA Victor 8378
75	✓	NO ONE TO CRY TO	RAY CHARLES, ABC Paramount 10571
76	✓	I WANT YOU TO MEET MY BABY	EYDIE GORME, Columbia 43082

77	81	HANGING ONTO MY BABY	TRACEY DWEY, Amy 908
78	✓	YOU CAN NEVER TELL	CHUCK BERRY, Chess 1906
79	✓	BECAUSE	DAVE CLARK FIVE, Epic 5-9704
80	✓	HEY GIRL, DON'T BOTHER ME	TAMS, ABC Paramount 10578
81	78	SOMEONE CARES FOR ME	McKINLEYS, Swan 4185
82	✓	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor 1040
83	85	HERE COMES MY BABY	DOTTIE WEST, RCA Victor
84	✓	SUCH A NIGHT	ELVIS PRESLEY, RCA Victor 8400
85	87	SHOUT	LULU & LUVERS, Parrot 9678
86	91	LOOKING FOR LOVE	CONNIE FRANCIS, MGM 13253
87	✓	OH BABY GOT A GOOD THING GOIN'	BARBARA LYNN, Jamie 1277
88	✓	IT'S ALL OVER NOW	ROLLING STONES, London 9687
89	✓	SELFISH ONE	JACKIE ROSS, Chess 1903
90	✓	TOP DOWN TIME	ROCKAWAYS, Red Bird 10-005
91	✓	ONE PIECE TOPLESS BATHING SUIT	RIP CHORDS, Columbia 43093
92	—	HERE I GO AGAIN	HOLLIES, Imperial 66044
93	—	SOLE, SOLE, SOLE	MALMKVIST AND MARCATO, Jubilee 5479
94	✓	A MILLION DRUMS	JIMMY CLANTON, Philips
95	97	G.T.O.	RONNY & THE DAYTONAS, Mala 481
96	100	BABY COME HOME	RUBY & ROMANTICS, Kapp 601
97	✓	EVERYBODY NEEDS SOMEBODY TO LOVE	SOLOMON BURKE, Atlantic 2241
98	✓	A TASTE OF HONEY	TONY BENNETT, Columbia 43073
99	✓	SAILOR BOY	CHIFFONS, Laurie 3262
100	✓	FRANKIE AND JOHNNY	GREENWOOD COUNTY SINGERS, Kapp 591

THE RED CARPET IS OUT

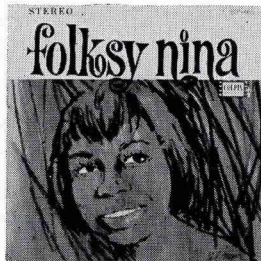
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CP 518/SCP 518



CP 463/SCP 463



CP 465/SCP 465



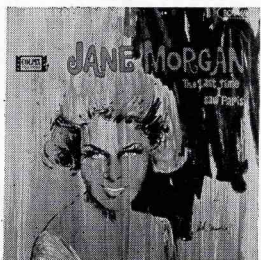
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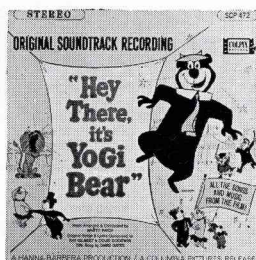
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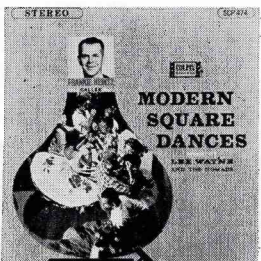
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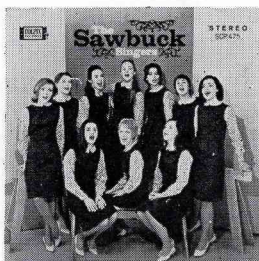
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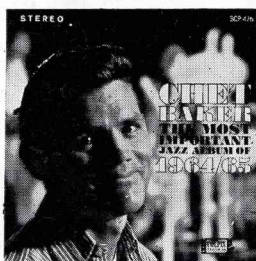
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CP 474/SCP 474



CP 475/SCP 475



CP 476/SCP 476



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Beatles, Preps Have Winners

Chart Picks

MUSIC BUSINESS DISCOVERIES

THE NEW CHAUTAUQUANS

Academy 108

THE SAME OLD REASON (Lollipop/Assembly, BMI) (2:10)—Miller, Grafakos

Flip is "You Can Tell the World" (Traditional) (2:03)

A new group in the Serendipity vein and they're strong enough to make an impact.

JEAN MAYS

Diamond 170

DEW DROP INN (Wes Farrell, ASCAP) (2:03) — Boulanger, Heard

HE MAKES ME FEEL SO CRAZY (Picturetone, BMI) (2:10) — Boyce, Hart, Farrell

A good rocking thrush turns in two energetic, rocker sides.

KING WILLIAMS

MGM 13259

PATIENCE BABY (Seventh Avenue/Kusada, BMI) (2:32) — Kusik, Adams

FIGHT FOR YOUR GIRL (Seventh Avenue/Kusada, BMI) (2:40)—Kusik, Adams

A strong new singer who gets good arrangements on both these efforts.

THE BEATLES

Capitol 5235

IF I FELL (Unart/Maclen, BMI) (2:17)—Lennon, McCartney

AND I LOVE HER (Unart/Maclen, BMI) (2:29)—Lennon, McCartney

Two more sides of movie soundtrack wax to join four previously released tunes. No doubt of it, they can all make the charts.

THE FOUR PREPS

Capitol 5236

THE GIRL WITHOUT A TOP (Lar-Bell, BMI) (2:07)—Larson, Balland

Flip is "Two Wrongs Don't Make a Right" (4-Star, BMI) (2:30)—Fuller, Harkins

The cleverest of the "One piece bathing suit" derby so far, and the Preps give it a tasty, humor-tinged reading.

BOBBY GOLDSBORO

United Artists 742

ME JAPANESE BOY I LOVE YOU (Jac/Blue Seas, ASCAP) (2:25)—Bacharach, David

Flip is "Everyone But Me" (Unart, BMI) (2:23)—Goldsboro

The hot Bacharach-David team clefted this hit-sounding ballad and Bobby's reading is tops. Should move fast.

THE ANGELS

Smash 1915

JAMAICA JOE (Grand Canyon, BMI) (2:17)—Feldman, Goldstein, Gottehrer,

Flip is "Dream Boy" (Grand Canyon, BMI) (2:28)—Feldman, Goldstein, Gottehrer, Spencer

Gals get on the ska shuffle groove to good, shouting results. Wild sound.

DIONNE WARWICK

Scepter 1282

A HOUSE IS NOT A HOME (Diplomat, ASCAP) (3:00)—Bacharach, David

YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART) (Jac/Blue Seas, ASCAP) (2:58)—Bacharach, David

Two great ballad efforts by the thrush, beautifully scored by Burt Bacharach. Either way here.

DEE DEE SHARP

Cameo 329

NEVER PICK A PRETTY BOY (Wyn-cote, ASCAP) (2:30) — Jackson, Wisner

Flip is "He's No Ordinary Guy" (Hill and Range/Shelrose, BMI) (2:15) Gamble, Ross, Renzetti, Richards

It's been quite a while since her last smash, but the gal could come back strong with this one.

THE VILLAGE STOMPERS

Epic 9702

HAUNTED HOUSE BLUES (Showboat, ASCAP) (2:50)—Weiss Sherman

MOZAMBIQUE (Paris, ASCAP) (2:10)—Sherman

Two strong instrumentals by the dixie-based combo and both sides have a chance.

BRENDA HOLLOWAY

Tamla 54099

I'LL ALWAYS LOVE YOU (Jobete, BMI) (2:47)—Cobb

Flip is "Sad Song," (Jobete, BMI) (2:37)—Wilson

Another soil-searching ballad by the new artist. A fine follow-up to "Every Little Bit Hurts."

CHRIS AND KATHY

Monogram 520

IT TAKES TWO (Rondell, BMI) (2:15)—Montez

SHOOT THAT CURL (Rondell, BMI) (2:08)—Montez

Chris Montez and Kathy Young, both hot disk acts of awhile back, team on two likely hits. Top is a ballad, the flip a surf rocker.

JESSIE PAUL

World Pacific 414

CORNERS OF THE ROOM (Har-Bock, BMI) (2:12)—Josie

Flip is "Popcorn and Candy," (Ardmore, ASCAP) (2:05) — Mincy, Mincy

A fine new thrush with a great, dual-track, teen sound. She could go big with this.

JIMMY DURANTE

Warner Brothers 5456

THIS TRAIN (Jay-Bar, ASCAP) (2:40)—Barnett

WHEN LOVE FLIES OUT THE WINDOW (Sea-Lark, BMI) (2:10)—Brass, Levine, Halley

The great Durante gives his all on both sides. First is the familiar folk ditty. Flip is a strong ballad. Both could happen.

SKEETER DAVIS

RCA Victor 47-8397

LET ME GET CLOSE TO YOU (Screen Gems, Columbia) (2:30)—King, Goffin

Flip is "The Face Of A Clown" (Moss Rose, BMI) (2:20)—Penick
Gal's usual solid pop-country sound is evident here and she could score again.

You May
Hear Other Versions
But This One's
THE HIT!

**DIONNE
WARWICK**

**"A HOUSE IS NOT
A HOME"**

SCEPTER 1282

From the
JOSEPH E. LEVINE
Motion Picture
"A HOUSE IS NOT A HOME"

Written by
HAL DAVID
BURT BACHARACH
Published by
DIPLOMAT MUSIC CORP.

SCEPTER MUSIC 254 W. 54th St.

REVIEW OF THE WEEK

Craft to 20th?

Long-simmering personnel matters at 20th Fox Records appeared to be heading for a climax last week. As the street buzzed with rumors, one question seemed paramount. Would the new diskery boss be Morty Craft?

It was known that Craft had had several lengthy interviews with such Fox brass as Seymour Poe and Jack Bonanti. It was also known that should Craft enter the picture, another personality of Craft's choice might be involved. This person was being interviewed at the company last Wednesday (15).

The questions about the firm have been asked since the departure over a month ago of Norman Weiser. Weiser took an executive post with Kapp's newly created subsidiary, Four Corners Records.

Poe is actually general manager of the film company, but most sources believe he is operating as the boss of the record firm as well. Bonanti in addition to his 20th Fox duties, is also a colleague of former Sinatra manager Hank Sanicola in the operation of Barton Music.

Craft is seen in the trade as a possible choice since he knows how to "tunel" with records and because of his experience in operating the former Warwick label, a subsidiary of Seven Arts, a film and TV production empire.

Convention Week

How to present the product to distributors and generate the most excitement. That was the question last week as the disk industry opened round two of the annual summer-fall sales presentation season. Warner Bros.-Reprise, Epic, Columbia, VeeJay & Kapp were all holding their meets this week.

Round one occurred during the recent ARMADA convention when five different companies collared distributors attending the conclave to show them new materials on the way.

With the second wave assuming a basically West Coast character with various meets in Las Vegas, Los Angeles and Tahoe, at least one company, unable to muscle in to the already over-cluttered schedule

of manufacturer conventions, decided to hit the road itself.

Key Liberty-Imperial execs, who had originally scheduled a Los Angeles convention the third week in July, canceled it because of a conflict with another firm. Execs will leave on a cross-country tour Tuesday (28) to tell their story "to each distributor in his home territory," enabling "all sales people to attend the meets."

Cast is headed by president, Al Bennett, and includes executive vice president, Phil Skaff; vice president Harold Linick; marketing director Don Bohanan; LP sales chief, Lee Mendell and singles head, Bob Fead. Imperial sales manager, Ken Revercomb will visit the distributors for that label.

Meanwhile, Epic Records brass left last mid-week to open chapter one of their own national sales convention, at the Eden Roc, battle-scarred Miami locale of frequent disk industry conclaves. This affair, for the firm's eastern distributors, ran July 15-19. West coast edition, set at the Sahara, Las Vegas, was due for its two-day run, Monday and Tuesday (20-21).

With a one-day open date, the Sahara then plays host for three days to the big Columbia Records meet July 23, 24, and 25. Warner Bros.-Reprise is set for a one-day session, July 20, also in Vegas; VeeJay stages its one-day affair July 21 in its home bailiwick of Los Angeles, and Kapp will entertain its distributors at Lake Tahoe, July 23-25.

The Kapp affair will be the most colorful in the firm's history, with the schedule including a paddle-wheel boat excursion on the lake, an aerial tramway ride up to the 11,000 foot level and a tour to the ghost town of Virginia City, Nevada.

Elvis Over Barry

Who says Elvis is slipping? Not the Republican Party, at any rate. On Monday night (13) in New York, the NBC, ABC and CBS stations were broadcasting the Republican Convention in San Francisco. WOR-TV, was showing Elvis' early flick "Loving You," a first for Elvis on TV in the New York area. So who won the biggest share of audience

in New York? Not the Republican convention, but Elvis with a 13 rating and a 23 per cent share of audience from 7:30 to 9 p.m.

Mary's With Motown

This has been a year for record companies to get into disputes about who is under contract to whom. King and Smash have tangled about James Brown and the case is now in the courts; Everest and Mercury have clashed over Gloria Lynne, and that case has also been in the courts.

Barney Ales, of Motown Records, is trying to head off any legal hassles over one of Motown's key artists, Mary Wells, before it develops. For weeks it has been known in the trade that at least one large firm was talking to Miss Wells about joining the label and Miss Wells was listening. So last week Ales sent out a letter, informing the press that Mary Wells was still under contract to Motown. He added that Motown's legal staff had informed the companies who were talking to Mary that they shouldn't.

Beatlemania, Again

On Tuesday last (15) United Artists threw the doors open in New York for three invitational previews of the forthcoming Beatles' film, "Hard Day's Night." Without giving away any of the details, it can be assumed from the hysterical reaction of the squealing teenagers present, that the movie will make it — in triplicate. The stereophony of youthful glee on the screen and in the audience was deafening and leads one to suppose the kids will have to see it at least three times each to catch the dialogue. But it's going to be a harder day's night for theater owners as they wend their weary way home nightly and try to block out the sounds from their ears and get some sleep.

By Wednesday, New York deejays who had attended were spilling out bits of the plot for their fans—all of whom are awaiting the gun to go off. One warning: little old ladies from anywhere better steer clear of the streets on August 22 when flick opens.

Freed Returns

It has been a long hiatus for a man who was once called "the king of rock and roll jockeys," Alan Freed. In fact it's been nearly a year since he was heard on radio promoting a rock platter in his usually exciting manner. But now Freed is back, and though his new station does not have the power of WINS or WABC in New York or other stations where he used to work, his return will be received with interest in the trade. His new slot is on FM station KNOB in San Francisco from 12:00 midnight to 2:00 a.m. every night. He will play blues, the rock, and now and then will handle jazz remotes, since KNOB is one of the top jazz stations on the coast.

Tower Names Ray

Tower Records, newly formed Capitol subsidiary, has named Eddie Ray as a. and r. producer. Gordon (Bud) Fraser, head of the label, said Ray will head up all Tower label production and will handle acquisition of masters from sources here and abroad.

Ray's career in the disk field started in the early '40s with the West Coast-based Aladdin Records. Later he joined Central Records, indie Los Angeles distributor. More recently he was with Imperial and Liberty. He recently produced the Irma Thomas smash, "Wish Someone Would Care."

Christy TV Series

The New Christy Minstrels will hit the big TV time this summer when they star in their own TV series to be sponsored by the Ford Motor Company. It will be called "Ford Presents The New Christy Minstrels." The program will be televised nationally as the NBC-TV summer replacement for "Hazel" on Thursday nights. It will debut on August 6 and run through September 10. Show will be produced by Gary Smith and taped at locations like the New York World's Fair and the UCLA campus.

Pierre Montoux Fund

The Carnegie Hall Corporation has established a Pierre Montoux Memorial Fund.

While its purpose has not yet been designated, they have already enlisted the services of the London Symphony Orchestra and conductor Leopold Stokowski to present a special concert at Carnegie Hall on October 21. There will also be several soloists on that occasion. Proceeds will go into the fund. The London Symphony was Monteux's last permanent orchestra.

Monteux died on July 1, at the age of 89, at his home in Hancock, Maine. As a tribute to the conductor, several of his colleagues have set up a special conducting course at Tanglewood to handle the students who had planned to attend Mr. Monteux's school this summer. Headed by Max Rudolf, music director of the Cincinnati Symphony, the course at Tanglewood (August 2-23) will have Erich Leinsdorf, Richard Burgin, Aaron Copland, Lukas Foss, Gunther Schuller, Seiji Ozawa and Stokowski as contributing instructors.

Big Decca Release

Decca, Coral and Brunswick will issue 33 new albums in August. On the pop scene, Rick Nelson, Robert Maxwell and the Surfariis appear to be the big ones, with Kitty Wells representing the country area.

The classical (Gold Label) division release includes the follow-up to the highly acclaimed "Play of Daniel" by the New York Pro Musica. This time it's the "Play of Herod."

"Last Kiss" Hassle

Jay-Gee Records, parent firm of Jubilee, Josie, and other labels, started suit last week against Colonial Record Manufacturing Company, Harry Finfer, Paramount Pressing Company and all distributors who are handling a record on the Tamara label called "Last Kiss" by J. Frank Wilson and The Cavaliers. Jay-Gee claims that the record is signed exclusively to Jay-Gee Record Company and is now out on its Josie label. Jay-Gee further claims that the artists, J. Frank Wilson and The Cavaliers, are under exclusive contract to Jay-Gee.

"Roses" On Wax

Columbia Records for the past few years has been most

active in recording Broadway and Off-Broadway dramas, as well as musicals from the Broadway stage. Firm has come up with some strong drama sellers, indicating that the spoken word can be a selling word too. Its hottest lately have been "Who's Afraid of Virginia Woolf," and it is doing well now with Richard Burton's box office smash version of "Hamlet." Last week Columbia recorded a much acclaimed drama "The Subject Was Roses," by Frank D. Gilroy. Latter has been highly praised by newspaper and magazine critics as the "new playwright of the season."

RCA Victor is still hot after a prize dramatic plum, an updated version of "Otello," starring Lawrence Olivier, now a box-office hit in London.

Inez & Charlie Tour

Rock and roll stars Inez and Charlie Foxx scored such a big success in England that they have been asked back to tour the country in September with the Rolling Stones. The husband and wife team returned to the United States last week with manager and head of Sue Records, Juggy Murray after a tour of England that took in clubs in Manchester, Shrewsbury and London. They also appeared on TV, both on the ITV and the BBC networks.

It was the first tour of Britain for the duo, and a potent one. Pair's disks are released in England on the Sue label.

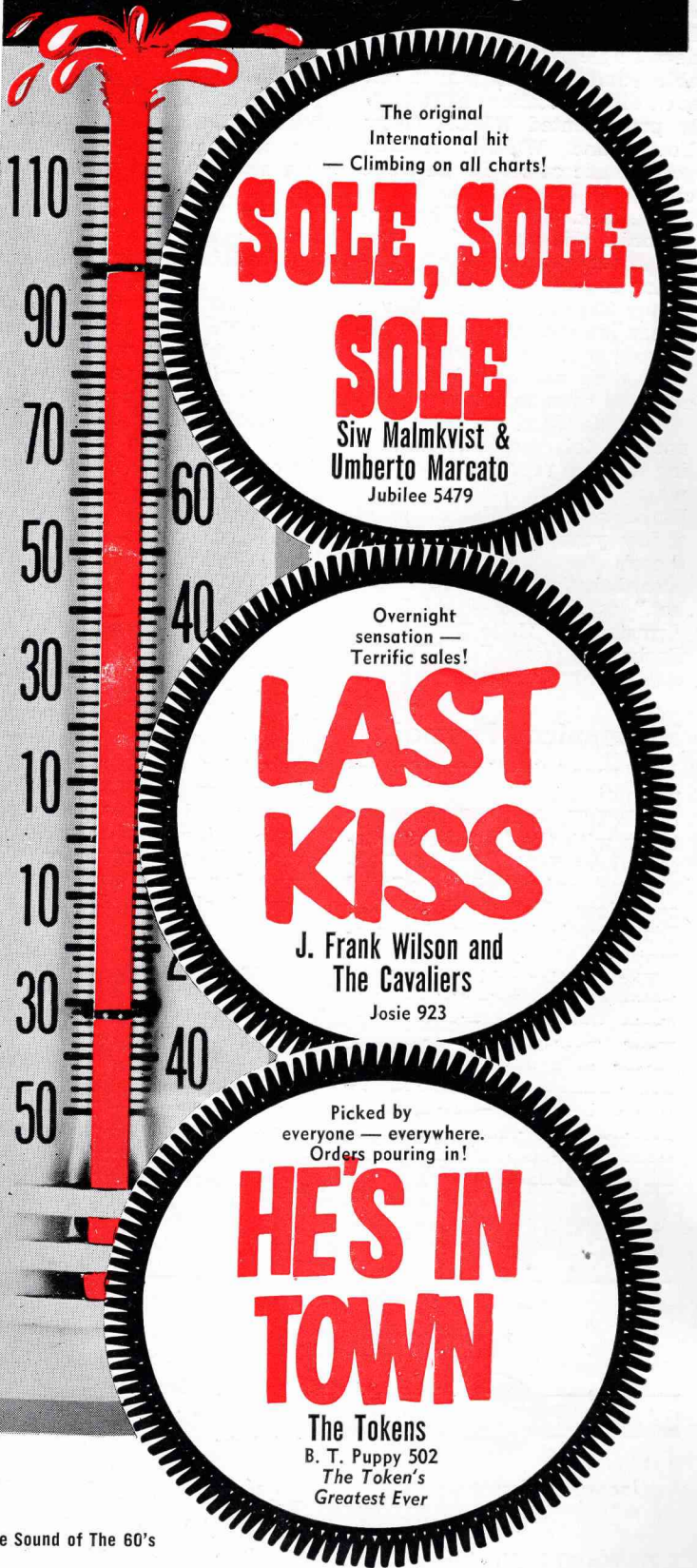
ASCAP Symposium

Young composers and lyricists who want to find out what gives with the commercial music scene need look no further. ASCAP has come up with the answer, by scheduling a six-week "Symposium on American Music," to start September 10.

The Society, according to PR director, Dick Frohlich, has set the free sessions on Thursdays, starting September 10. Each meeting will deal with writing in a specific area and will feature talks by prominent members of ASCAP. Areas to be covered include musical theater (September 10); folk and country (17); symphonic and concert (24); jazz (October 1); pop (8); and film and TV scoring (15). Stanley Green will coordinate the series.

Continued next page

3 SIZZLERS from JAY-GEE



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Silver Mines Gold

Al Silver, veteran chief of Herald-Ember Records, has a new single hit, and the enviable kind that is played on such diverse stations as strongly pop-oriented WMCA (New York) and WNEW, leading good music outlet in the same city.

The disk, "La Nuit," by saxophonist Jimmy Lytell, was cut three years ago by publisher Lucky Carle and writer Sonny Skylar, who told Silver (after hit indications were received) that the disk was cut a long time ago and had been rejected by nine firms.

The standard cry was "it's not for this market," according to the reports. The side, which has the flavor of Chris Barber's "Petite Fleur" hit of a few years back, is proving there's no such thing as a record that's "not for this market," as the owners of Louis Armstrong's "Hello Dolly," and Barbra Streisand's "People" can readily attest.

Harmonica Promotion

A round-the-clock Beatles promotion has been scheduled by WTIH, New Orleans, to tie in with the Britishers' concert there September 16. Hohner harmonicas will be offered as prizes. The station's Dan Diamond is heading the promotion.

The Beatles wide use of the harmonica in their disks and in their upcoming picture, "A Hard Day's Night," has resulted in a nation-wide Hohner harmonica promotion, all tied in with the Beatles forthcoming tour here. Other stations are planning similar promotional stunts.

Lady With Mustang

The sign was tacked to the outside door of a much visited area of Columbia Records offices in New York. It read: "For Sale, 1965 Mustang convertible. Call extension 536." The extension was answered by a sweet-voiced young lady named Miss Simmons. She said, "It's my boy friend's car. He wants to sell it quickly. He's only had it a short time so it hasn't been driven much, say about 2000 miles. It's a black convertible with white leather interior, blue carpets and a white racing stripe down the side. It's a lovely car." We told her we'd let the trade know about it. "That's wonderful" she exclaimed. So if any one is interested in an almost new 1965 Mustang, call Miss Simmons at Columbia Records, in New York. Extension 536.

Philips Product

Philips Records pushed out a rush LP release last week, which includes a special 10 percent discount program, backed by a heavy merchandising campaign. The Four Seasons and Lester Lanin are key acts involved. A series of special die-cut promotion aids are being made available for point of sale promotion.

Zaleski to DCP

Joe Zaleski has joined the United Artists Records fold to operate as national sales manager for Don Costa's DCP label, distributed by UA. Zaleski had been with Liberty Records where he served three years as a divisional sales manager.

Stan Getz gets better with age . . . his albums on Verve are selling like records should . . . and he's now in preparation for another assault on Los Angeles with a swinging 10-day engagement at Shelley's Manne-Hole . . . the audience will be standing in line to inhale the sounds of his music. Darryl Duke, the amiable producer of the Steve Allen Show, has been discovered as a jazz buff . . . he's been providing opportunity for deserving talent on the show . . . and with Steve a gentleman who also prefers jazz, it makes life much easier . . . he's now seeking Impulse's Lorez Alexandria for a couple of memorable appearances. She'll rock the house with some grand sounds, along with the fine accompaniment of Donn Trenner and his musicians.

Another chap who's getting better with age is the incomparable Vernon Duke, nee Vladimir Dukelsky . . . Duke, composer of some pretty fair tunes, "April in Paris", "Autumn in New York", "I Can't Get Started with You", etc., will have his new ballet "Lady Blue" premiered in Paris this fall by Zizi Jeanmaire . . . then he must rush off to Dublin for the first European premiere of his immortal "Cabin in the Sky" . . . then returns to Broadway this Spring with a new musical entitled "Casey Jones" . . . with Vernon Duke writing the music and Sammy Cahn scripting the lyrics . . . the Show should be a "hit" . . . what else is new Mr. Duke?

The Solle Sisters (pronounced Sole-lay) of the Luenhagen's one-stop in Los Angeles, Mary, Kate and Clara, are historians in the music

field . . . want to know what's happening, or who recorded what . . . just call either of the three . . . or perhaps Rudy Benavides of Flash Records he claims he averages about 4 calls per day regarding past favorites . . . Rudy probably calls the Solle's for information!

RCA's Gale Garnet received the surprise of her life the other day when she opened at Pasadena's Ice House . . . she hadn't heard from her west coast manager Stan Pat for days . . . she opened that evening and surprise . . . Stan was not only there, but hosted a surprise party in order to announce her single "Singing in the Sunshine" taken from her album 'My Kind of Folk Songs' is starting to break-out nationally . . . not bad for a one month wedding anniversary gift!

In an exclusive announcement to M.B., Shelly Heiman, bossman of "Teen Screen Magazine" and "Movies Illustrated", informed me that they are printing a complete magazine on each one of the Beatles . . . initial press run for each individual Beatles will be 600,000, with the exception of George . . . his initial run 400,000 . . . I guess Mr. Heiman figures his life was not too colorful!

Liberace working in N.Y. took minutes out to cut another Dot album . . . then wrote to his faithful pal in Chicago, Sig Sakowicz to alert his 2,500 "Mother's Fan Club," (Sig's, not Libby) regarding the new album . . . whenever Mr. Liberace appears in Chicago, Sakowicz is able to muster about

Con't. on page 27

MUSIC BUSINESS

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JULY 25, 1964

The Discotheque— Bane or Boon?

Clubs where adults can dance the frug and the monkey to records are catching on in the United States despite objections from the musicians union.

The discotheque, the record playing night club for adults, appears to be on its way as the next fad for club owners and prospective club owners. Wherever they have opened, (there are three in New York, a few in Chicago and a couple in Hollywood) they have done sensational business, and in some cases have bolstered ailing rooms to the point where they are making substantial profits.

The word discotheque is French, and according to students means a record library or record librarian. It soon came to mean a person who played records for dancers in a club and now means the club itself where records are played. Historians of such events claim the first discotheque was in Cannes, where it was called "Whiskey A Gogo," and many of the clubs which have opened since in Paris, London, and Hollywood, have been called "Whiskey A Go Go's."

How they spread. From Cannes, discotheques spread across Europe and came to America via New York. Key discotheques in New York are Shepheard's, in the Drake Hotel, L'Interdit in the Gotham Hotel, and the new club in the Hotel Delmonico called Il Mio. In Chicago there is the "id" in the Ambassador West, and in Hollywood the club is the Whiskey A Go Go.



Every night there's a full house

Continued on next page

Discotheques are, in a sense, a continuation of the dance fad that spread from the teen to the adult world when the twist swept America and then Europe about three years ago. Since the twist simmered down, the adult world, especially the sleek sophisticated and posh adult world, has tried to stay abreast of its teenage sons and daughters' dances. At the moment the frug is the hip adult dance, but mature terpers in the sexy sixties have run through them all from the monkey to the chicken back.

Dancing adults. If an adult wants to do a teen dance what can he or she dance it to? Obviously the answer is the same rock and roll records that the kids start the dances to, meaning the hit singles from America and Britain and other countries. So at discotheques the records played are a mixture of sides by Chuck

Berry, The Beatles, The Four Seasons, The Dave Clark Five, Johnny Rivers and other teen acts, plus records by the Frank Sinatras, the Tony Bennetts, Louis Armstrongs and names that have always been regarded as adult acts. The records are programmed in carefully casual order, so that the adults, (from 18 to 60) can dance fox trots, sambas and a merengue as well as the frug and the monkey. The key to the whole scene is that the records always keep playing.

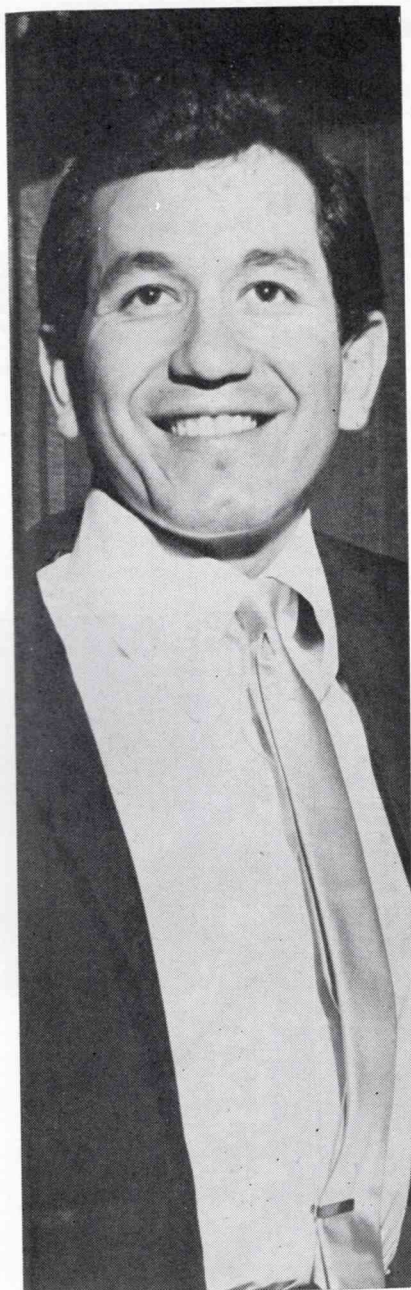
The introduction of the discotheque to America has stirred up union problems that seem to have by-passed Europe. At many of the U. S. discotheques, at Shepheard's in New York for example, seven musicians used to play along with the records. Reason for this in the beginning was so that live musicians would continue to be employed with the records.

However, reaction among musicians was so severe, not only in New York, but also in Chicago, that the National AFM stepped in and issued an order forbidding musicians to work with recorded music in any club.

Sans musicians. This means that Shepheard's in New York will now run its discotheque minus live musicians. However in Miami Beach, at the Hotel Eden Roc, the planned discotheque will not happen and live musicians will continue to be employed. In Chicago the Ambassador West's "id" will have to get along without live musicians. In Hollywood, Paul Raffles will have to keep his club, P.J.'s, as a live musical establishment, since AFM local 47 there forbade records to be used with musicians a number of weeks ago.

Rooms that never used live musicians will not be affected by the union ruling. But clubs that do apparently will have a tough time if they try to turn their rooms into discotheques. This ruling raises a host of related philosophical questions. Is it better for musicians to oppose discotheques and try to keep only live musicians in clubs, or is the spread of recorded music in clubs inevitable so that it would be better for a few musicians to work along with the records in each of the discotheques? Pro and con arguments can be heard all over New York and other cities.

Continued next page



Discotheque favorite, Trini Lopez

The Discotheque Scene In Europe

France. The Whiskey A Go Go in Nice is a myriad of small rooms down in the basement of a typical French building in a sidestreet off the main drag—Le Promenade des Anglais. The admission fee is around 5 French francs (about \$1.15), and there is a yearly membership cost, which of course doesn't apply if you're a visitor. The club has a bar, waitress service—the girls and boys are usually sophisticated French versions of an American beatnik—and the decor is explained away by soft lighting, small tables, a nickel sized dance floor and a wild rock 'n' roll group. There is also a juke box, which plays between combo sessions.

Clientele at the French Whiskey A Go Go ranges from college students thru beachcombers up to the jet set. And everyone wears what they like and dances how they like. Club opens around 9 p.m., and closes about 6 a.m., the entertainment being loud and continuous.

England. The first Whiskey A Go Go to open in London, England, was backed by one of the country's biggest breweries and is entirely different from its French ancestors. In addition to having a bar, fully wired-up stage and sound equipment, the London Whiskey A Gogo also boasts a steak restaurant and expensive entertainment. It is also one of the few clubs in that metropolis which holds private movie showings.

Membership at the London Whiskey A Go Go is compulsory owing to the British liquor laws, which decree that any establishment selling alcohol and presenting entertainment becomes a membership club. Membership costs here are one guinea (three dollars), while the admission charge over the weekend is \$1.50, less during the rest of the week.

The dance floor runs the whole length of the club and the music is taped. It consists of hit parade records, Ray Conniff and anything Latin American. The club books several live groups—particularly for weekend dates—and many top English combos received their training there.

In Contrast. In complete contrast, a British discotheque is something like The Saddle Room, an extremely elegant and sophisticated club in the heart of Mayfair, which is expensively decorated and 'the' place to go among the smart young set. Decor takes the shape of barrels upholstered in red leather, bigger barrels used as small tables with candles, and natural wood walls, which are decked with saddles, rifles, old hunting jackets, coach lights, belts, boots, whips and other types of leather trappings.

Like Trude Heller's in New York's Village, the Saddle Room is a tryout pad for all the new dances, which are charmingly demonstrated by French owner Helene Cordet—once a night club singer and long time friend of the Duke of Edinburgh—and a team of young enthusiasts led by her son and daughter. The room opens at 9:30 p.m., has a liquor license until 3:30 a.m. and closes two hours after that. Music for dancing on the minute sized floor, comes from two record players, which are contained in a small booth and operate simultaneously, playing everything on the British, French and American hit parade. Life membership here is only \$3, and price of admission is \$2.50, which includes a drink. There is no live entertainment, but the place is always busting with celebrities. In the same bracket are clubs like The Garrison, Madison Room, and the Ad-Lib, which opened in the heart of Soho about a year ago.



Dance time for the Grecos, Buddy and wife

Class clientele. The clubs who turned to playing records did it for obvious reasons. Their type of clientele—and most of the discotheques as yet are class spots—dug the discotheque scene abroad and seemed ready for similar places here. This clientele liked to dance to the pop hits. It's a lot cheaper to use Chuck Berry and Trini Lopez on records than in person.

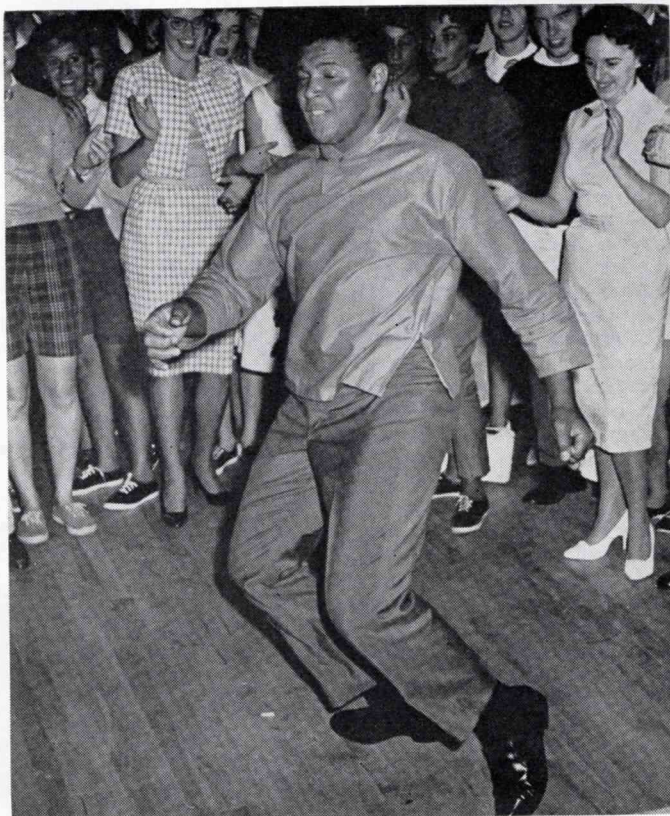
That the club owners hit on the right thing for their clientele is indicated by the waiting line outside Shepheard's in New York every night. Reservations are not only necessary, they are a must, and often a day in advance. It and L'Interdit are "in" places, having open door policies. Il Mio, at the Hotel Delmonico is a membership spot, so the hoi polloi is excluded.

One thing appears certain. The discotheque fad is just beginning. It should become more widespread over the next year. As long as the adult set keeps dancing, and liking current hits and current performers, (Trini Lopez, Beatles, Chuck Berry, etc.) discotheques should do well.

To teen agers, the idea of their parents dancing to the music of The Beatles, et. al., and on records yet, must seem startling. The kids, however, still have their record hops, usually presided over by their favorite disc jockey. The record hops, which continue to do mighty well, were and are the original discotheques.

Record companies, who are never one to let grass grow under their feet, have jumped on the discotheque theme. Decca has a strong selling album with various artists out called "Dance Discotheque," and Lester Lanin has a new album on Philips called "Dancing At The Discotheque." There assuredly will be more such albums.

BOB ROLONTZ



He started the adult dance kick



These lads like to visit the London discotheques

The Choral Sound Is Back Again

Hit singles by the Ray Charles Singers, Ray Conniff Singers, indicate that the public again wants the big chorus sound. Mitch knew it all the time.

Nobody is quite sure who started it all—Mitch Miller with his sing-alongers or possibly the Mormon Tabernacle Choir—but singing groups, the large ensemble kind, are making it bigger than ever, with particular impact at the singles level.

The phenomenon has interesting ramifications. One is the fact that though a vocal chorus can become a steady album chart entry, not until a single hit blooms do things really begin to happen.

Ray Charles group. For example, the Ray Charles Singers, who've been on Decca and MGM prior to their arrival at Command several seasons ago, have always enjoyed a following through their disk efforts and their regular appearances on the Perry Como TV shows.

Now that Enoch Light, president of Command and one of the acknowledged wise men of the record business, has followed through with his prediction made last year that "we'll have a single record hit with Ray Charles' group," offers are flocking in. Charles and his associates are known to have received requests to do concerts on college campuses and in major concert halls. "It has also enhanced their importance on TV as well," Light said last week, while noting that "Al Di La," the group's second single, is even bigger than their first, "Love Me With All Your Heart."

Perhaps the Charles group in itself has helped pave the way for others. In any event, the latest chorus to have a hit single is the Ray Conniff Singers, on Columbia. A half dozen or more years ago, Conniff found a successful disk formula of mixing lyricless voices with instruments into a time-tested mood technique. More recently, the voices were given a more traditional role with lyrics. The final step was the recent release of a single, "Invisible Tears," the Conniff choral treatment of a country song hit by Ned Miller on the Fabor label.

The same pattern is now emerging as developed with Ray Charles. The spark generated by a single record hit has done more than a slew of hit albums to really get the public interested. Offers are being made and tradesters close to that scene feel it is not unlikely that Conniff may succumb to the demand and make a concert group out of his studio complement.

Mitch too. As an aside on the choral front is the latest in the continuing saga of Mitch Miller in the music business. In a career which actually encompasses a history of sub-careers, Miller has made it as classical oboist, pop a. and r. man, re-



The Ray Charles Singers, long a fixture on Perry Como's TV shows, have made it on their own—twice—with big singles. First it was "Love Me With All Your Heart." Now it's "Al Di La."

ording artist with his own choral conception, the sing-along chorus, a TV star with the same, simple choral format, and finally now, as a night club entertainer. Miller and his sing-along group, although no longer active on TV, are currently the hottest club attraction on the Las Vegas strip. They're knocking the customers out at the Desert Inn, again proving the long-time entertainment validity of the choral ensemble.

The choral impact can also be regarded as an example of the increasing "spillover" effect of albums on the total disk market. About the fact that a hit single can spark an album release bearing the hit single title, there's no argument. Now, however, the reverse is increasingly true, as in the case of recent hit singles inspired by album play for such artists as Barbra Streisand and the Boston Pops, and now Ray Charles and Ray Conniff.

Traditional Path. Working in the more traditional route is the case of the Greenwood County Singers, a Kapp ensemble of nine singers. The label released an album

by the mountain-ish sounding folk-country-pop group three months ago. Last month a single, "The New Frankie and Johnny Song" was issued. This has sparked considerable action and air play, to the point where the label has had to re-do its album, since the original did not contain "Frankie and Johnny." Repackaging including the hit single and a strong promotion on the set will be announced at Kapp's distributor sales meeting in Lake Tahoe next week. The group has been playing the West Coast folk club circuit (the Ice House, for example). Now they've moved into the bigtime club scene with their current spot at the Cal-Neva Lodge, coincidentally, also at Lake Tahoe.

The New Christy Minstrels and the more recent arrival, the Serendipity Singers, are cases in point of the current big ensemble success pattern. The Christys, of course, have enjoyed a string of both album and single hits. At the same time, they've become a major concert and club attraction. For a one-nighter concert, they take down as much as \$10,000. The Min-

strels, meanwhile, have just been signed to do a summer TV series of six shows.

Making the grade. The Serendipitys who enjoyed their first album hit last year and who broke into singles with a track from the album, "Crooked Little Man," have become a smash club and concert group. They are good for \$3,000 and occasionally more a night, and according to their manager, Greenwich Village impresario, Fred Weintraub, they are booked virtually 100 percent through April of next year. Last week, appearing with comedienne Phylliss Diller, they broke the house record in an engagement at the Broadmoor Hotel, Colorado Springs.



The New Christy Minstrels, shown doing a live open-air performance, have become a major attraction on the college and concert hall circuit.



Arranger-conductor, Ray Conniff, whose chorus has scored with "Invisible Tears," is seen working on one of his group's vocal arrangements.

Weintraub, who operates the Bitter End club in Greenwich Village, is so hipped on the vocal ensemble gambit, that he's already forming a new group, to be known as the Bitter End Singers. "It'll

be six voices doing a sort of ragtime, dixie, folk kind of thing," he said. The group has already been signed by Mercury and they'll make their nitery bow in the Bitter End Wednesday (29).

A friendly Weintraub competitor, Art D'Lugoff, who operates the Village Gate near by, last week introduced another new, 11-member singing group, America's Children, from Rochester, N. Y. This group has been snapped up by Warner Brothers Records.

A budding group. Still another budding group, the Tillman Franks Singers, put together by the veteran manager of such country acts as Claude King, David Houston and the late Johnny Horton, have been signed by Hilltop Records, a wing of Pickwick International.

With this kind of frantic activity going on, tradesters see the increasing likelihood of renewed interest in and possible single releases by such venerable acts as the Harry Simeone Chorale, the Roger Wagner Chorale, the Norman Luboff Choir, and perhaps the Hugo and Luigi family and children's choruses.

On yet another front, a new label, Academy Records, helmed on a 50-50 basis by veteran publisher, Archie Levington and Jane Gibbs, ex-head of Liberty Records' New York office, brought out as its second release last week a single by the Chautauquans. In the tradition of the Serendipitys, it has nine members and its first side, "The Same Old Reason," was written and the disk produced by Ed Miller, who wrote the Serendipity's first hit, "Crooked Little Man."

REN GREVATT

Music Business In Britain

In April 8,715,000 records were made in Britain according to the latest official trade figures. Home sales of \$4,569,600 and exports of \$800,800 were both a quarter up on April 1963 sales.

45 rpm discs provided 6,312,000 of this April's total, albums 2,362,000. 78 rpm discs (made only for export) are clearly on the way out. 41,000 were made in April, and every month demand from African states and other overseas countries for 78's declines.

When full figures are available for the first six months of 1964 they will probably show that the British record industry has turned out 50,000,000 discs.

Les Cocks, assistant general manager of Pye Records, paid for a session at which his wife Joan Turner (a well-known 'straight' singer) waxed a cover of Stan Getz's "Girl From Ipanema". When he first suggested the recording, Louis Benjamin and other Pye brass were sceptical. So Cocks went ahead on his own, arranging the session privately. Now Pye is raving over it and is rush-

ing it out to compete with the original.

The Aral, Windsor and Top Ten group of labels are being terminated. Sales manager Jim Kent revealed that Top Ten (six cover songs on one 94 cent 'single') had been doing quite well recently, but was not strong enough to save the small indie company. Expected bids from outside failed to materialise.

The first Dot single to be issued in Britain by Pye will be Jimmie Rodgers' "The World I Used To Know." It will be issued on Pye-International July 21.

Frank Sinatra will now be unable to play three concerts for Harold Davison in September. Impresario Davison says he hopes to bring Sinatra here early next year instead. His movie "Robin And The Seven Hoods" opens in London July 23.

Strike of technicians, cameramen and producers on all Britain's commercial TV companies is a bad blow to visiting artists trying to promote their records, here.

Dave Clark, released from hospital, started his summer season at Blackpool seaside resort.

Peter Callander joined publisher Shapiro-Bernstein as professional manager. Previously with Mellin Music, Callander penned Bobby Shafto's Rust hit "She's My Girl," Gene Pitney's "Who Needs It," Bobby Rydell's "Too Much Too Soon," and Frank Ifield's "Alone Too Long."

Caroline and Atlanta have now merged. Caroline, the first 'pirate' to broadcast commercial radio to Britain, left the east coast and is now beaming music to north and midlands from an anchor-point near Isle of Man on West coast. Atlanta changed its name to Caroline and continues to broadcast to London and south.

Radio Manx, Britain's only legal commercial station, broadcasts three hours of music interspersed with news, weather, police, motoring and tourist info., every day now. Based on the Isle of Man (which has its own constitution) the station is limited to the island

only, using a one kilowatt transmitter. At the moment no advertising is being aired.

Edmund Hockridge, a veteran singer from Canada, best known in Britain for his musical roles, has switched from Pye to Decca. He bows on his new label with an EP of songs from "Camelot."

The Beatles' "Hard Day's Night" single racked up a half million advance orders before its July 10 release.

Agent Tito Burns is negotiating for the Dixie Cups to tour Britain in the fall. The Ronettes are expected to tour here then also.

Promoter Roy Tempest is forming his own record producing company - Tempo. Like other indie producers here, he will lease to major labels. Indies are gaining still more ground here. The new chart sensation, the Animals' revival of "House Of The Rising Sun," was produced by Mickie Most for his Warrior waxery and leased to Columbia. Most also records himself-Lawn recently issued his revival of "Sea Cruise" in America.

GRAEME ANDREWS

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MAN ABOUT MUSIC

The Mail Bag

By Bob Rolontz

We received two letters last week commenting on our recent columns about the voting procedures in NARAS. We are reprinting both of them here, as we think they will be of interest to everyone seriously concerned with NARAS.

Dear Bob:

I have read with much interest your excellent article, NARAS VOTING, in the June 6 issue of Music Business.

It was very gratifying to read an article that reflects such a well thought-out understanding of many NARAS procedures, with constructive suggestions for improvement. It should interest you to know that the Board of Trustees has felt for some time that NARAS must eventually develop a nominating or voting system in which the experts in each field would be responsible for their own categories.

Such a change cannot be effected, however, until the membership in each specialized field has grown sufficiently, so the nominating or voting will then be representative and reflect an accurate vote. The recent addition of the Nashville Chapter, for example, which has brought in so many members of the Country and Western field, is one of the steps that will eventually make it possible to vote by classification.

In addition to the necessity of constant membership increase is the problem you posed—the fact that many members of NARAS qualify in more than one area. The Board of Trustees has been aware of this for some time. When we are ready for "branch" voting, our next step must be to work out a solution to the apparent problem of having a "custom" ballot for almost each member. From our experience with voting procedures, such a system would be more time-consuming and unfortunately more cost-

ly than you indicated, but if it is the consensus of the NARAS membership that this is the best procedure these would not be deterring factors in adopting such a system.

In the meantime, we take pride in the fact that NARAS members do, to an amazingly large extent, refrain from nominating and voting in the categories with which they are not familiar. A analysis of the final voting returns for the past two years shows that no member votes in all the categories, and in some categories 25% to 50% to 75% of the members have refrained from casting their votes. Although this is a fact that we have not openly acknowledged before, I think it proves that NARAS members do vote with integrity and from personal conviction.

In closing, may I say that there is most hearty agreement with you that "The NARAS nominating and voting procedure should remain in the hands of NARAS members." We would oppose most emphatically any suggestion that this privilege be taken from members and put into the hands of critics.

Many thanks again for your fine article.

Sincerely,

John Scott Trotter
National President
National Academy of
Recording
Arts & Sciences, Hollywood

Dear Mr. Rolontz:

"I find myself quite fully in agreement with your May 30 column in Music Business on NARAS. The selection of "Busted" by Ray Charles as the Best Rhythm and Blues Recording of 1963 is, as I see it, completely absurd. While Charles qualified as an r. & b. artist when he was with Atlantic, his move to ABC Paramount saw a switch to the pop music field, and a loss of much of his down-home quality.

con't on page 30

Hot new songwriting pair emerges

Jeff Barry & Ellie Greenwich, young husband-wife team, make smash impact on music scene.

Hatch ideas while riding around in Jaguar

Simplicity is the keynote to success. At least, Jeff Barry and Ellie Greenwich subscribe to this policy, and their logic is reaping huge dividends.

Hubby and wife cleffers Jeff, 26 and Ellie, 23, are the brains behind such smashes as "Chapel of Love", "I Wanna Love Him So Bad," "Then He Kissed Me", "Be My Baby", "Da Doo Ron Ron" and countless other songs.

Their office—in the Leiber-Stoller suite in the Brill Building—is hung with various BMI citations, and is simply furnished with a piano, record player, three chairs and a tall, slim, carved wooden head, which Barry says reminds him of a self sculpture, but which he adds was already in the office when he moved in.

"We don't do any creative songwriting in this office," said Jeff. "We use it as a tryout and listening room and assembly room for the middle to end of our ideas".



The Jelly Beans are riding to success with the latest hit by the husband-wife pair.

Ellie interrupted to state that the pair get most of their inspirations while driving along in their recently acquired Jaguar.

"We like to hit on what I call a handle," said Ellie. "That is, either a musical phrase or riff or maybe even three words in a lyric which stick in people's minds. If we think of something in the morning, and don't remember what it was by the afternoon, we scrap it and start all over again.

"Once we have that phrase or sound or whatever, we work on it and build it up until it becomes a full-fledged song. Then we make a demo—I sing on all our own compositions—using exactly the kind of arrangement we feel suited to the number. "I studied music for a while, which makes it much easier."

Jeff admits that although he got a college degree in engineering, he can't play or read a note of music, so he has to rely on Ellie's knowledge.

Jeff Barry and Ellie Greenwich occasionally change their hats to become the Raindrops, who record on Jubilee and who've had a couple of chart making hits.

Their success as recording artists in their own right, lends a diverse note to their already colorful careers.

"Being the Raindrops is fun" said Jeff. "For most of our sessions, we not only write the material, but we arrange and produce as well.

"Of course, sometimes it gets a little hectic when you're in the studio cutting a song and you want to re-arrange it in the middle, or you feel it's dropped somewhere. The session takes longer this way, but at least we only have ourselves to blame when it doesn't work out".

Where did the songwriting team of Jeff and Ellie begin?

"I was working at Trinity Music as a staff writer before Bobby Darin bought it out," said Jeff. "When he set up T. M. Music he asked me to stay and run the firm for him. However, I'd had an offer from Leiber and Stoller, so I decided to move over here."

Jeff made the move in March 1963. Six months prior to that Ellie Greenwich had also joined the outfit. Both had had hits before amalgamating with Leiber-Stoller.

"Among some of the early things I wrote was 'Tell Laura I Love Her'," said Jeff, while Ellie admits to having penned "He's Got The Power" for the Exciters. It seemed natural for the boy and girl to team up, and at this point, no one can be surprised to discover that with the aid of their old colleague Phil Spector, the trio turned out some stupendous smashes.

"I'd written a couple of things for Phil's artists, but when the three of us started working together, we seemed to hit on something good," says Ellie. "Phil is brilliant although rather off-beat and we consider ourselves fortunate to have so much to do with him."

The pair's position over at Leiber-Stoller gives them carte blanche in the selecting of new talent, songs and recording sessions for Red Bird. They co-produced "Chapel of Love" and "I Wanna Love Him So Bad" in addition to having written both numbers.

Jeff and Ellie also do work for other than Red Bird Records. They recently cleffed "Maybe I Know" for Lesley Gore on Mercury, following a request for new material from her music director, Klaus Ogerman.

"We also attended that session" said Ellie. "In fact, I was the lead singer in the girl chorus".

JUNE HARRIS



The songwriting team also records as the Raindrops.



MUSIC BUSINESS

ARTIST OF THE MONTH



Roger Miller

Professionally speaking, Texas-born, Oklahoma-reared Roger Miller, is a quadruple threat man, and all four of his talents come through on a record he's been waiting for, for a long time. That's his smash hit "Dang Me," where his talents as comic, singer, writer and instrumentalist, all come through in great style.

Roger, now 28, has been well-known on the Nashville scene for several years, where he's done a number of disks, first for Victor, and now with Smash. He's also written tunes that have become brisk sellers for other artists.

Two years ago he got his chance to break out into the big, broad world of pop entertainment—on the NBC-TV "Tonight" show, and he made hay of the opportunity. He's been back a number of times since and has also been a frequent guest on the Steve Allen show.

Now, Miller shows big promise of becoming a major, all-round star. His TV beachhead secured, his disk future seems certain too, thanks not only to his own native talent, but to the clever, astute disk-making ability of Smash Nashville a. and r. man, Jerry Kennedy, who ran the "Dang Me" date.

MB proudly salutes, Roger Miller, Artist of the Month, July 1964!



An Appeal For A Culture Corps

Met tenor Jan Peerce feels present Cultural Exchange Program is not enough. He has sent his proposal to President Johnson.

When Metropolitan Opera tenor Jan Peerce raises his voice, it's not always in song. For Peerce, who obviously loves life, quite simply likes to talk—a lot. Even when the conversation centers around his musical life, the subject is invariably people.

All star cast. On the occasion of our meeting, Peerce was flat on his back—but only physically. While in Lisbon last month, he'd fallen and torn a ligament in his left thigh and had been flown back to the states for an operation at Mt. Sinai Hospital. He was in what he jokingly referred to as an "all star cast." He explained that "Doctors, I've found, are bigger prima donnas than we singers. You should hear them carry on about their handy work. If we did that (and we do) they call us egomaniacal. Everybody's a star today."

After assuring us he'd be in excellent repair in a matter of days, Peerce got down to his favorite subject—the cultural image of America to the world at large. It's a subject he is particularly expert in, and he has now formulated a suggested program which he has drafted and will send to President Johnson.

Culture corps. "First of all," said Peerce, "I'd like to make something clear. I'm not a super-patriot, nor am I a fanatic on this subject, but I do think that relations with the rest of the world could be improved. While we've had our government sponsored Cultural Exchange Program, it really serves a limited function. (Peerce was one of the first U.S. artists to perform in Moscow under that program, and has been asked back numerous

times). Where it fails is in reaching the man on the street. Concerts are attended by dignitaries, politicians, and other artists, but for obvious reasons, the greater public doesn't get to see us. I'm proposing that the government subsidize a Culture Corps, which would function in much the same way as the Peace Corps. I've discussed my plans with fellow artists, like Roberta Peters, and they've indicated they'd readily support such a program."

Dubious Americana. Peerce makes no bones about his strong feelings as to what must be done, as opposed to what has been done. "Frankly, the reasoning of some of the people in charge of State Department tours is to be criticized. When I look over the list of people being sent out from time to time, I have to cringe. It's like certain advertisers who think the public is moronic—they forget that intelligent people buy soap too. An example of their thinking is that they turned down an opportunity to send the Bach Aria Group on tour [*Ed. note:* a superb nucleus of outstanding New York performers including Peerce and Eileen Farrell, among others]. Their reasoning was that it wasn't sufficiently 'Americana' to qualify. My experience is that the image which carries the most impact, or let's say gets more for the dollar, is simply one of quality. People always recognize quality.

"The biggest surprise, for instance, to fellow musicians in Russia, was to find that my musical training was completely done in the U.S., and for all the Italian roles I sing, I'm not Italian. They were shocked, because they still think that we have to import our stars."

Talking counts too. "In Russia I discovered that the important communication I made was not during the performance, but what happened after. Talking with musicians is as important as performing with them. You don't know a person well until you've had an opportunity to visit his home. Then you have a friendship going. Large after theater parties are a waste of money.

"A Culture Corps, as I see it, would enlist qualified musicians, composers, conductors, and others to spend a time not just performing, but lecturing, and tutoring as well. Seminar discussions accomplish wonders. And free concerts should be arranged for the man on the street. The area of penetration should also be extended to include less obvious centers of culture. More should be done in Africa and Asia, not just Europe and Russia.

"It is also important that some of our younger talented people should be included in this program—not just big names. They'd gain in experience and insight, and that alone would be worth the investment."

Russia with love. When Peerce made his first appearance in Moscow, he was surprised to find how many people knew him through his recordings. Black market copies of his "Masked Ball" with Toscanini kept cropping up with requests for autographs. "I was so thrilled I didn't even care that I wasn't getting royalties on them. Records would be a great means of communication if they could be exchanged. I know that since that time, I carry records with me to give as gifts. They rarely see an American-made record, and what a treasure it is for them."

BARRY KITTLESON



RADIO AND TV

Beatles Junket

By June Bundy

If U. S. deejays can't bring the Beatles to their mikes this summer, they'll take their audiences to the Beatles. Those feudin' stations WFUN and WQAM, Miami Beach, Fla., are both making plans to cart listeners to Jacksonville, Fla. September 11 when the English group is scheduled to play the Gator Bowl. It will be their only Florida concert.

Station WFUN is giving away 100 Beatle trips to the first dialers who send in their name on a postcard and phone the station within an allotted time after their name is called out on the air. Most of the WFUN jockeys are pre-recording their shows so they can accompany the winners. Station WQAM is offering all-expense paid trips to 120 listeners on the same send-

in - a - card - and - listen - for-your-name basis.

The Beatles were getting a bit cold here a month ago, but now they're hotter than ever, according to deejay program director Dick Starr of WFUN. Starr has been pulling mail with an offer of a "sneak preview" look at the cover of the new Beatle album, which WFUN has printed up. Starr writes "Capitol Records Miami promotion man Jack Millman tells me that Charlie Murdock at WQAM called and made a complaint wanting to know where WFUN got the picture of the new Beatle album. Millman told him the truth. We cut it out of the latest issue of Music Business."

Meanwhile, the Hohner Harmonica Company has made promotional tieups with several stations across

the country to publicize the Beatles "growing use of the harmonica." and Hohner's special Beatles Harmonica Pack. Dan Diamond, WTIX, New Orleans, for example, is readying a round-the-clock Beatles promotion, offering Hohner harmonicas as prizes. The stunt will be timed to coincide with the Beatles' Sept. 16 appearance in New Orleans.

Dusty Rhodes, WSAI, Cincinnati, is a "Beatle Booster" from way back, and membership in the "Dusty Rhodes Beatles Boosters" club is currently approaching the 20,000 mark. Rhodes and fellow jocks Bob Harper, Mark Edwards, Steve Kirk and Paul Purtan are promoting the Beatles August 27 local appearance at the Cincinnati Gardens. The boys believe themselves to be the "first and only disk jockey group to promote a Beatle show."

Beatle George Harrison's older sister Louise Harrison Caldwell, drew over 6,000 Beatle fans when she guested on a WDGY, Minneapolis "Beatle Blast" at Excelsior Amusement Park June 7. Louise, who has a daily syndicated radio show on several U. S. stations (including WDGY and WSAI), shared the bill with the Female Beatles and WDGY jock J. Walter Beethoven.

CHANGE OF DIAL: Jerry Fischer, formerly with WT CN, Minneapolis, has joined WLOL, Minneapolis, as program director . . . Tom Herndon is the new program director at WTLK, Taylorsville, N. C., He will also continue as the outlet's musical director . . . Dave Foor and Johnny Thacker have joined WIRK, West

Palm Beach, Fla. Foor, ex-WISH, Indianapolis, is using the name of Jerry Duncan at WIRK and John is now known as Johnny T. . . . Gene Kaye and his frau Sandra have a new baby girl, Suzanne Lisa, born May 14.

Terry Knight has replaced Tom Clay at CKLW, Detroit. Knight was a one-time "Jack the Bell Boy" at WJBK, Detroit, and more recently was program director at WTRX, Flint, Mich. . . . Dave Lee is now spinning 'em at KAFY, Bakersfield, Calif. . . . Pretty Barbara Caneva, public relations staffer, WMCA, New York, married "Good Guy" Frank Stickle last month.

Dick Kemp, ex-WINR, Chicago, is the new late-night deejay at WIBC, Indianapolis. . . . Mike Ruppe, Jr. promotion director of WIBC sponsored (on his own not for the station) the local contest to select Miss Indiana for the Miss Universe finals. . . . Jerry Blavit WHAT, Philadelphia, is emceeding a record hop every week this summer at Jersey shore points and in the Philly area.

Johnny Canton has resigned as program supervisor-deejay at KUDL, Kansas City, Mo., for WHAM, Rochester, N. Y. in the 3-6 p.m. time period, Monday through Saturday . . . Dave Lee is a new spinner at KAFY, Bakersfield, Calif. . . . Jim McGrath was named general manager of WMMJ, new Buffalo, N. Y., outlet. . . . Bob Raleigh has taken back his original name Don Porter in his new post at WIRK, West Palm Beach, Fla. He has also resumed writing his newsletter "Jottings," to the trade.

2 RECORDS WITH 1 THOUGHT WE'RE HITS!!!!

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CHART-BOUND "Put Away Your Teardrops"

b/w

"Seventh Dawn Theme"

Capitol 5218

THE LETTERMEN



JULY 25, 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	Record	Artist	This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist
1	2	DANG ME	Roger Miller—Smash 81881	17	11	BURNING MEMORIES	Ray Price—Columbia 42971	33	28	SORROW ON THE ROCKS	Porter Wagoner—RCA Victor 8304
2	1	MEMORY #1	Webb Pierce—Decca 31617	18	9	INVISIBLE TEARS	Ned Miller—Fabor 128	34	38	THE NESTER	Lefty Frizzell—Columbia 43051
3	5	COWBOY IN THE CONTINENTAL SUIT	Marty Robbins—Columbia 43049	19	14	THEN I'LL STOP LOVING YOU	The Browns—RCA Victor 8348	35	29	THIS WHITE CIRCLE ON MY FINGER	Kitty Wells—Decca 31580
4	4	LOOKING FOR MORE IN '64	Jim Nesbitt—Chart 1065	20	21	BE BETTER TO YOUR BABY	Ernest Tubb—Decca 31614	36	31	I'M A WALKING ADVERTISEMENT	Norma Jean—RCA Victor 8328
5	6	PASSWORD	Kitty Wells—Decca 31622	21	23	SLIPPIN' AROUND	George Morgan & Marion Worth—Columbia 43020	37	26	I THOUGHT OF LEAVING YOU	Kitty Wells—Decca 31622
6	3	CIRCUMSTANCES	Billy Walker—Columbia 43010	22	34	BE QUIET MIND	Ott Stephens—Reprise 0272	38	39	CITY OF SIN	Glen Garrison—Big Country 5051
7	7	WINE, WOMEN AND SONG	Loretta Lynn—Decca 31541	23	24	PUT YOUR ARMS AROUND ME	Norma Jean—RCA Victor 8328	39	41	I'D RATHER HAVE AMERICA	Jimmy Martin—Decca 31629
8	8	SECOND FIDDLE	Jean Shepard—Capitol 5169	24	30	HERE COMES MY BABY	Dottie West—RCA Victor 8374	40	42	TALKING TO THE NIGHT LIGHTS	Del Reeves—Columbia 43044
9	10	PICK OF THE WEEK	Roy Drusky—Mercury 72265	25	25	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART	Johnny Wright—Decca 31593	41	★	ME	Bill Anderson—Decca 31630
10	16	WHERE DOES A TEAR COME FROM	George Jones—United Artists UA 724	26	18	MY HEART SKIPS A BEAT	Buck Owens—Capitol 5136	42	★	IMPOSSIBLE	The Wilburn Bros.—Decca 31625
11	22	THE BALLAD OF IRA HAYES	Johnny Cash—Columbia 43053	27	27	WEAKER MOMENTS	Ferlin Kusky—Capitol 5206	43	★	MR. & MRS. USED TO BE	Ernest Tubb & Loretta Lynn—Decca 81643
12	20	I GUESS I'M CRAZY	Jim Reeves—RCA Victor 47-8383	28	19	ANGEL ON LEAVE	Jimmy C. Newman—Decca 81609	44	44	LOVE IS NO EXCUSE	Jim Reeves & Dottie West—RCA Victor 7237
13	13	TAKE MY RING OFF YOUR FINGER	Carl Smith—Columbia 43033	29	★	I STEPPED OVER THE LINE	Hank Snow—RCA Victor 8334	45	48	RHINESTONES	Faron Young—Mercury 72271
14	15	I DON'T LOVE YOU ANYMORE	Charlie Louvin—Capitol 5173	30	33	COTTON MILL MAN	Jim & Jesse—Epic 5-9676	46	43	KEEP THOSE CARDS AND LETTERS COMING IN	John & Jonie Mosby—Columbia 43065
15	17	I LOVE TO DANCE WITH ANNIE	Ernest Ashworth—Hickory 1265	31	36	ONE IF FOR HIM, TWO IF FOR ME	David Houston—Epic 9690	47	45	KEEPING UP WITH THE JONESES	Singleton-Young—Mercury 72287
16	12	I'M HANGING UP THE PHONE	Carl & Pearl Butler—Columbia 43030	32	35	THE GOLD CUP	Buddy Cagle—Capitol 5154	48	47	TOGETHER AGAIN	Buck Owens—Capitol 5136

BIG C&W ALBUMS

This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist
1	1	MOONLIGHT & ROSES	Jim Reeves—RCA Victor LPM/LSP 2854	8	★	I WALK THE LINE	Johnny Cash, Columbia CL 2169 (M); CS 8990 (S)	15	15	RING OF FIRE	Johnny Cash—Columbia CL 2053
2	2	MORE HANK SNOW SOUVENIRS	Hank Snow—RCA Victor LPM 2819	9	6	STORY SONGS FOR COUNTRY FOLKS	Faron Young—Mercury MG 20896	16	16	I LOVE A SONG	Stonewall Jackson—Columbia CL 2059 CS 8859
3	3	SAGINAW MICHIGAN	Lefty Frizzell—Columbia CLS CS 2169	10	10	KITTY WELLS STORY	Kitty Wells—Decca DSD 174; KXS 7174	17	9	BLUEGRASS HOOTENANNY	George Jones & Melba Montgomery—United Artists UAL 3352; UAS 6352
4	4	GUITAR COUNTRY	Chet Atkins—RCA Victor LSP 2782	11	11	ON THE BANDSTAND	Buck Owens—Capitol T/ST 1879	18	18	THE BEST OF GEORGE JONES	George Jones—United Artists UAS 6289
5	8	THERE STANDS THE GLASS	Carl Smith—Columbia CL 2173M CS 8973 S	12	12	LORETTA LYNN SINGS	Loretta Lynn—Decca DL 4457	19	19	LOVING ARMS	Carl & Pearl Butler—Columbia CL 2125 CS 8925
6	5	NIGHT LIFE	Ray Price—Columbia CL 1071 (M) CS 8771 (S)	13	13	BLUE AND LONESOME	George Jones—Mercury MG 20906 (M) SR 60906 (S)	20	20	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY	Flatt & Scruggs—Columbia CL 2134 CS 8034
7	17	PORTER WAGONER—IN PERSON	RCA Victor LPM 2840 (M); LSP 2840 (S)	14	7	FOLK SONG BOOK	Eddy Arnold—RCA Victor LPM 2811 (M) LSP 2811 (S)				



Dateline Music City

CHARLIE LAMB

Strange that the first thing happening when **Roy Acuff** arrived in Japan was they had an earthquake. Acuff didn't feel it. He was in a cab. But others in the Acuff party got enough shakes to last a lifetime. **Shot Jackson**, sitting in his hotel room, was watching the swimming pool when it turned sideways. **June Stern** was putting on her makeup and she ended with lipstick and eye shadow on the back of her neck. . . . Did you know that Acuff has made in all 290 records? First, recorded in October, 1936, was "Singing My Way To Glory". Then came "Charmin' Betty". Yes, "The Great Speckled Bird" was third. . . . Portraits of Grand Ole Opry stars hang backstage. And because they were so much a part of the Opry, keepsakes of **Patsy Cline**, **Cowboy Copas**, **Hawkshaw Hawkins** and **Jack Anglin** will be hung there too. . . . Every Wednesday at 6 p.m. The Grand Ole Opry stars divide up into baseball teams, one under **Bobby Lord** and the other under **George Morgan**. They're billed as "Kings of Swat" and "Morgan's Marauders". First game was won by the Marauders 25 to 17!

Listeners around the country were confused recently when, dialing different stations, all they heard was **Jolly Don McGraw** who for two weeks sat in for vacationing **Jock Lee Moore** at Wheeling, W. Va. Reason was that McGraw fills the all night spot on a number of stations by tapes made in his Salem, Va. studios. He's 100 pct. country, of course. . . . **Hank Williams Jr.** proved he was a wall-buster like his father in a July 4 performance at **Dewey Groom's** Longhorn Ranch at Dallas. Groom said the showing put the surrounding fireworks to shame. . . . **Johnny Sea**, Philips Records star, has signed exclusive booking and management contracts with the Bob Neal Agency of Nashville. Neal said deals had been completed for several large tours this fall involving **Buck Owens**, **Ray Price**, **Hank Thompson**, **Ernest Tubb**, **Grandpa Jones**, **Ernest Ashworth**, **Charlie Louvin**, **Sonny James**, **Marion Worth**, **Claude King** and **Martha Carson**.

New Peterson Agency

KPCN's **Ron Peterson** (Dallas) has started his own booking agency, the Ron Peterson Agency. He has rights in the Dallas area on **Orville Couch**, **Tony Douglas**, **Joe Poovey**, **Carl Stevens**, **Durwood Hadlock**, **Frankie Miller** and an occasional booking of **George Jones**. . . . **Thurston Moore**, publisher of the 1965 "Country Music Who's Who", reminds that the copy deadline will close July 31. The new edition will have 200 pages, full color. The address is 3285 S. Wadsworth Blvd., Denver 27, Colo. **Leroy Van Dyke** has been signed for a return engagement at the Trade Winds in Ft. Lauderdale, Fla. next April. . . . **Fred Helms Jr.** recently formed the Lee-Wayne Publishing Co., 2002 West Third St., Bloomington, Ind., and is building up an impressive catalog. . . . **Willie Nelson**, one of Music City's top song writers, was signed last week to a recording contract by Monument Records and a recording session followed by a few days. He has written such songs as "Hello Walls", "Funny How Time Slips Away", "Crazy" etc. . . . **Don J. Mechura**, Allstar president, says he has a potential hit in "I'm That Fool" by **Perk Williams**. Williams was formerly with **Jimmy Heap** and had a 800,000 seller in "Release Me". . . . **Al Roberts** is spinning C&W and Nashville-Sound at WWON, Woonsocket, R.I. and says he needs Columbia and Capitol deejay releases. His address is P.O. Box 83, Lincoln, R.I. . . . Hickory

Records has announced three new distrib: Seaway, Cleveland, Ohio; Quaker, Philadelphia; and Florida Music Distrib, Miami. . . .

"Really Big"—Chet

Chet Atkins, RCA's A&R head at Nashville and director of its Music City operation, waxes ecstatic over **John D. Loudermilk's** "Th' Wife," released last week. "We've really got a big one," he says. . . . Hickory Records discloses that **Allen Curtis** who almost crashed through on his initial release for the label with "Fireball Mail", has jumped back into the winner's circle, says Hickory, with his "Pearl White" backed with "Foggy River" . . . One of the busiest men on the PA circuit this summer is **Bobby Lewis**, according to **Haze Jones** of Hal Smith Artist Productions. After a July 18 stint at the Big "D" Jamboree in Dallas and at the Esquire Ballroom in Houston July 24, Lewis is set for a show at Ponchatbula, Fla. on the 25th. Lewis just returned from a promo tour of Kentucky and Ohio, including a TV show at Columbus where he also taped two shows; Lancaster, Ohio, Cincinnati where he appeared on the Mid-Western Hayride, followed by stints at Indianapolis. . . . **Jerry and Myrna Music** who were discovered by the **Smothers Brothers** made their Las Vegas debut July 18 at the Dunes Hotel. . . .

Allison in 500th

Joe Allison, host of "The Country Corner", has just

completed his 500th program for the Armed Forces Radio and TV Service. The show is produced in Hollywood and is heard around the world. Among recent guests have been **Eddy Arnold** and **Roger Miller**. . . . **Sheb Wooley** opened at Washington, D.C.'s Casino Royal July 13. His group included **Bobby Sykes**, **Bill Wilborne**, **Kathy Morrison** and band. . . . July 4, having come and gone, ASCAP's Nashville rep, **Juanita Jones**, confesses that she'll never grow so old that firecrackers cease to mean a lot to her. Tip to those who court Juanita's favor: send her fireworks for Christmas. She'll bless you.

KDAV's (Pappy) **Dave Stone** presented **Chester Short** an all expense paid trip and one week's vacation for him and his family to Nashville, as part of the station's recent Grand Ole Opry-tunity promotion. The presentation was part of a show at the Municipal auditorium June 25 featuring **Faron Young** and band, **Porter Wagoner** and Band, **Norma Jean**, **Ferlin Husky** and band plus **Wade Ray** and Capitol artist **Neal Merritt**. . . . The SRO signs went up early with 3,000 attending KDAV Manager **Hal Ragan** announced that Merritt had been named program director. Con't next page

Hight Joins Chart

Mike Hight, C&W artist who is also vice-president of the three station Tel-for Network in North Carolina, has signed with Chart Records here and his first release on the label is set for late this month. Already recorded, the sides are "Lonely Walls" backed with "I Don't Need a Heartache", both written by Hight himself and published by Peach Music. A ready made market awaits his new coupling as, though involved in ownership and management, Hight is a C&W'er at heart and spins the music on his group stations. His stations are in Henderson, Greenville and Rocky Mount, N.C., with the application for a fourth station in Sanford, N. C. awaiting FCC action. Copies of his newest dinking can be obtained by writing to Chart Records, Box 73, Nashville, or to WIZS, Henderson, N.C.

New Spiritual Releases!

"IN GLORY LAND"

b/w

"SHOW ME THE WAY"

Gospel Keynotes

Nashboro 824

"MY SAVIOUR LIFTED ME"

b/w

"LORD! CARE FOR ME"

Mighty Golden Tones

Nashboro 825

"TROUBLED MIND"

b/w

"WE'RE BLESSED"

Williams Singers

Nashboro 826

"GOD'S COMING AGAIN"

b/w

"IF YOU MISS ME SINGING"

Bright Star

Nashboro 827

"WHAT YOU'VE DONE FOR ME"

b/w

"GOD GAVE ME A SONG"

Brother Joe May

Nashboro 828

NASHBORO Records

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

Music Business In Hollywood

Con't. from page 14

400 to 500 mothers to attend his shows. . . .

Capitol's capture of Frankie Laine from Columbia was a surprise to everyone concerned, especially Capitol . . . up till the time that Laine released his departure to the press, he had not firmed his Capitol pact . . . don't rush over, it's now signed sealed and delivered. The Standell's, Liberty's new rock 'n rollers, are setting house records at P.J.'s . . . Columbia is trying to sign Irene Ryan . . . they better hurry, "The Clampett's" have been evicted from their house in Beverly Hills.

WB-Reprise records have inked curvacious (she has a good voice too) Fran Jeffries, to record the "Sex and the Single Girl" LP supported by the Neal Hefti orchestra . . . Pat O'Brien, the great character actor, has become singer Pat O'Brien for Rik Records . . . naturally, it will be an album of Irish songs . . . and Amos Burke, err, excuse me, Gene Barry, will record an album for Four Star Records . . . it's his first . . . don't be surprised. Gene was a regular song and dance man before he became Bat Masterson and now Amos Burke for television pay. Sammy Davis has another beautiful hit on his hands for the Reprise family . . . it's called "Let's Make the Most of a Beautiful Thing" . . . keep a watchful eye on George Maharis' new singles . . . they are smashers and doing well on the west coast . . . and Sam Chase, our esteemed editor, came and visited with his west coast office.

JULIAN PORTMAN

CHART-BOUND!

"SELFISH
ONE"

JACKIE ROSS

#1903

CHESS PRODUCING CORP.
2120 Michigan Ave., Chicago 16, Ill.

C&W Single Picks

BILL PHILLIPS

Decca 31648
STEPPING OUT
(Cedarwood, BMI) (2:40)—Phillips
Flip is "Stop Me" (Kitty Wells, BMI) (2:22)—Botkin

HANK LOCKLIN

RCA Victor 47-8399
I WAS COMING HOME TO YOU
(Lowery, BMI) (2:29)—Hayes
Flip is "Hello Heartache" (E. B. Marks, BMI) (2:15) — Wayne, Raleigh

JOHNNY FOSTER

Capa 122-A1
MY OWN (Moss Rose, BMI)
(2:35)—Anderson
Flip is "Take Back My Heart"
(Law, BMI) (2:02) — Foster, Carroll

C&W Album Picks

THE ORIGINAL HIT PERFORMANCES!
ALL-TIME COUNTRY & WESTERN
Volume V
Decca DL 74549

14 GREAT ALL TIME COUNTRY and WESTERN WALTZES
King 890

C&W Bigger'n Ever

Jay Thompson, high nabob of the Jay Thompson show at Snyder, Texas, says that country music is showing up bigger and better than at any time in the last five years. His show is sold out and his promotion business is booming. For deejays who write for them he has free copies of "Cotton Pickin' Millionaire" by **Johnny Moore**, "The Gossip Tree" by **Gene Morris** and "Texas Lovin'" by **Van Givens**. . . . The **Glaser Brothers'** "A Girl Like You", within three days after its release, had been picked by **Smoky Rogers** at KSON (San Diego); **Jimmy Lewis** at WMGY (Montgomery); **Al Edwards** at KLAQ (Denver) KFHA in Tacoma, and WGUS in Augusta, Ga. **The Glasers** have proved their tastes are alike in more than songs, clothes and food. They recently bought three cars all the same make, year and color. . . . **Johnny Western** thunders the opening for business of a new record promotion firm, Great Western Associates, with partners, **Pat Shields** and **Brad Ford**. The address is 1737 N. Western, Hollywood. . . . To help meet the bills mounting for **Jerry Naylor** of the **Crickets** who suffered a heart attack some seven weeks ago, show business friends threw a benefit at

the Lazy X Club in Hollywood June 23. The cast included 22 of the biggest names in the music biz on the coast. **Joe Allison** was major domo. **Long** office. . . . Raleigh Music Inc. reports that the new **Sonny James** Capitol Record, "Sugar Lump" is hitting both pop and country. Deejays needing a copy may write to **Bob Beckham**, 817 16th Ave., south, Nashville. . . . **Kitty Hawkins**, singing her new CAPA Records release, "Still I'm Losing You" was a recent special guest on the Rocky Mountain Jamboree in Denver, and on the WGN National Barn Dance in Chicago.

Raker Returns

Jerry Raker, the former head of Colpix Records, has joined GAC as head of a newly revitalized Creative Music Division. His job will be to expand the agency's functions in the recording field, to come up with ideas for musical packages, for record artists and for new talent that needs record exposure.



ANOTHER HIT SINGLE
by the Living Legend

BOB WILLS

His Texas Playboys

"ALL NIGHT LONG"

b/w

"YOU CAN'T

BREAK A HEART"

(without killing a soul)

Watch for New Releases on

CLAY ALLEN AND

DARRELL GLENN

LONGHORN RECORDS

Dist. Nationally by
Sound of Nashville

160 2nd Ave. So., Nashville Tenn.

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JULY 25, 1964

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week. National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks.

Beatles Hold On To Number 1

MONEY ALBUMS

This Week	Last Week	Title	Label
1	1	A HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	
2	2	HELLO DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364	
3	3	GETZ/GILBERTO Verve V 8545, V6-8545	
4	5	HELLO DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	
5	4	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059	
6	6	RETURN OF THE DAVE CLARK FIVE Epic LN 24104	
7	7	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	
8	9	BEATLES SECOND ALBUM Capitol ST 2080	
9	8	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971	
10	11	AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264	

This Week	Last Week	Title	Label
11	10	COTTON CANDY AL HIRT, RCA Victor LPM 2917, LSP 2917	
12	14	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082	
13	17	BEWITCHED JACK JONES, Kapp KL 1365	
14	12	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733	
15	13	GLAD ALL OVER DAVE CLARK 5, Epic LN 24093	
16	16	MEET THE BEATLES Capitol T 2047, ST 2027	
17	15	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 868 (SD)	
18	23	PINK PANTHER HENRY MANCINI, RCA Victor LPM 2795, LSP 2795	
19	21	GREATEST HITS MARY WELLS, Motown 616	
20	26	ROLLING STONES London LL 3375	

This Week	Last Week	Title	Label
21	20	INTRODUCING THE BEATLES Vee-Jay LP 1062	
22	19	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T 2027	
23	25	LITTLE CHILDREN BILLY J. KRAMER & THE DAKOTAS, Imperial LP 9267	
24	18	BEATLES AMERICAN TOUR WITH ED RUDY Radio News Pulsebeat 1000	
25	22	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854	
26	29	WORLD WITHOUT LOVE PETER AND GORDON, Capitol T/ST 2155	
27	24	BACK IN TOWN KINGSTON TRIO, Capitol T/ST 2081	
28	28	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114	
29	35	BEATLES' SONGBOOK HOLLYRIDGE STRINGS, Capitol T 2116	
30	31	CHUCK BERRY'S GREATEST HITS Chess LP 1485	

ACTION ALBUMS

31	32	ON THE MOVE TRINI LOPEZ, Reprise R/RS 6112
32	30	TODAY & OTHER SONGS NEW CHRISTY MINSTRELS, Columbia CL 2159
33	40	TEARS AND ROSES/I LOVE YOU MORE AND MORE EVERY DAY AL MARTINO, Capitol T/ST 2011
34	39	GOING BAROQUE SWINGLE SINGERS, Phillips PHM 200-126
35	34	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve V/V6 8583
36	38	UNSINKABLE MOLLY BROWN SOUNDTRACK, MGM E 4232 ST
37	33	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1328
38	44	WONDERFUL WORLD OF MAKE BELIEVE JOHNNY MATHIS, Mercury MG 20913, SR 60913
39	37	I WISH YOU LOVE GLORIA LYNNE, Everest 5226
40	43	MANY SIDES OF THE SERENDIPITY SINGERS Phillips PHM 200-134
41	41	THE LETTERMEN LOOK AT LOVE Capitol T/ST 2803
42	27	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904, SR 60904
43	36	REFLECTIONS PETER NERO, RCA Victor LPM/LSP 2853
44	46	COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868 (SD)
45	45	SERENDIPITY SINGERS Phillips, PHM 200-115, PHS 600-115
46	54	FABULOUS VENTURES Dolton BSPJ 2029
47	42	DIMENSION 3 ENOCH LIGHT, Command RS 867 (SD)
48	47	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL JAN & DEAN, Liberty LRP 3361
49	82	SPEAK TO ME OF LOVE RAY CONNIFF, Columbia CL 2150
50	51	REFLECTIONS STAN GETZ, Verve V/V6 8554
51	49	IN THE WIND PETER, PAUL AND MARY, Warner Brothers W 1507
52	56	BEST OF HENRY MANCINI RCA Victor LSP 2693
53	52	WIVES AND LOVERS JACK JONES, Kapp KL 7352

54	83	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie LLP 2024
55	57	MEET THE SEARCHERS/NEEDLES AND PINS Kapp KL 1363
56	71	THE GREAT YEARS JOHNNY MATHIS, Columbia C2L 34, C2S, 834
57	65	MESS OF BLUES JOHNNY HODGES, Verve V/V6 8570
58	55	KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894
59	48	HIGH SPIRITS ORIGINAL CAST, ABC Paramount OC-1
60	53	CHARADE HENRY MANCINI, RCA Victor LPM 8356
61	61	HAMLET RICHARD BURTON, Columbia DOL 302, DOS 702
62	63	MOONLIGHT AND ROSES JIM REEVES, RCA Victor LPM 2854, LSP 2854
63	50	MARY WELLS AND MARVIN GAYE TOGETHER Motown 613
64	78	I WALK THE LINE JOHNNY CASH, Columbia CL 2190
65	67	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T/ST 2011
66	62	BELAFONTE AT THE GREEK THEATRE RCA Victor LOC 6009, LSO 6009
67	60	BY REQUEST BRENDA LEE, Decca DL 4507
68	70	RITA PAVONE RCA Victor LPM/LSP 2900
69	64	TOM JONES SOUNDTRACK, United Artists, UAL 4113, UAS 5113
70	58	GREAT VOICES OF THE CENTURY VARIOUS ARTISTS, Angel NP-4
71	73	ROBIN AND THE SEVEN HOODS SOUNDTRACK, Reprise F 2021
72	72	JOAN BAEZ IN CONCERT, PT. II Vanguard VSD 2123
73	74	WISH SOMEONE WOULD CARE IRMA THOMAS, Imperial LP 9266
74	✓	ALL SUMMER LONG BEACH BOYS, Capitol T/ST 2110
75	✓	CONCERT SOUND OF HENRY MANCINI RCA Victor LPM 2897
76	77	HERE'S GODFREY CAMBRIDGE Epic FLM 13101

77	81	COMIN' IN THE BACK DOOR WYNTON KELLY, Verve V 8576
78	76	TO BROADWAY WITH LOVE WORLD'S FAIR CAST, Columbia OL 8030, OS 2630
79	89	DANG ME—ROGER AND OUT ROGER MILLER, Smash MGS 27049, SRS 67049
80	93	HEAR, HEAR SEARCHERS, Mercury SR 60914
81	✓	RAG DOLL 4 SEASONS, Phillips
82	85	LOOKING FOR LOVE CONNIE FRANCIS, MGM E 4229, SE 4229
83	91	PRESENTING THE BACHELORS London, PS 353
84	84	BACH'S GREATEST HITS SWINGLE SINGERS, Phillips PHM 200-097
85	98	FADE IN, FADE OUT ORIGINAL CAST, ABC Paramount ABC OC 3
86	86	LATIN FEVER HERBIE MANN, Atlantic LP 1422
87	68	MANHATTAN TOWER ROBERT GOULET, Columbia CL 6050, CS 2450
88	90	DANCE DISCOTHEQUE VARIOUS ARTISTS, Decca DL 4556, CL 74556
89	69	SHOWTIME JAMES BROWN, Smash MGS 27054
90	66	SHANGRI-LA ROBERT MAXWELL, Decca DL 74421
91	✓	MY GUY MARY WELLS, Motown
92	96	ENCHANTED WORLD OF FERRANTE & TEICHER United Artists, UAL 3375, UAS 6375
93	✓	WOODY ALLEN Colpix 518
94	99	BILL COSBY IS A VERY FUNNY FELLOW Warner Bros. W 1518
95	✓	CHAPEL OF LOVE DIXIE CUPS, Red Bird RB 20-100
96	100	DUSTY SPRINGFIELD ALBUM Phillips PHM 200-135, PHS 600-133
97	✓	MY BOY LOLLIPOP MILLIE SMALL, Smash MGS 27055
98	✓	LET'S HAVE A PARTY RIVIERAS, Riviera U.S.A. 102
99	✓	CARPETBAGGERS ELMER BERNSTEIN, Ava 46
100	✓	TRIO '64 BILL EVANS, Verve V/V-6 8578

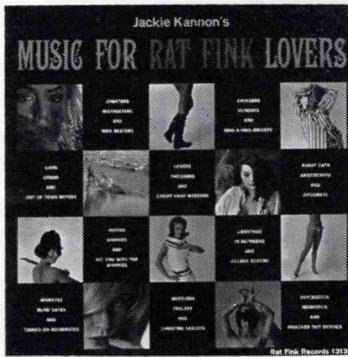
Rat Finks, Discotheques on LP Scene

This Week's Block Busters



DANCING AT THE DISCOTHEQUE
LESTER LANIN
Philips 600-145

The maestro could have a big one with this, cashing in as it does on the new night club kick. A good merchandisable set.



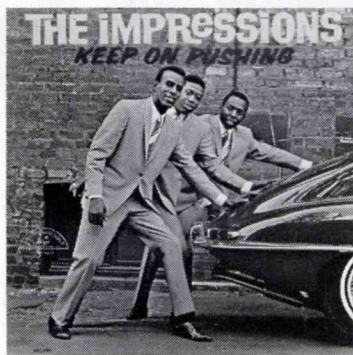
MUSIC FOR RAT FINK LOVERS
Rat Fink Records 1313

For hippy kooks, are these 10 well done instrumental tracks. Gimmick is Arlene Golonka who's briefly heard as a coda to the tunes, projecting all sorts of "John-Marsha" readings into "Oh, you rat fink."



RAG DOLL
THE FOUR SEASONS
Philips PHS 600-146

A smash all the way. One of the hottest groups does a flock of great tracks, kicked off by their big hit single.



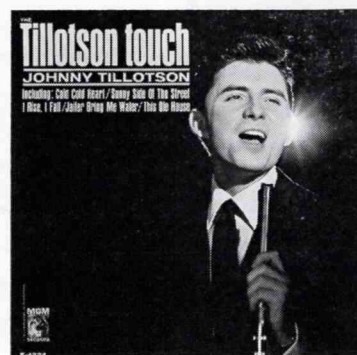
KEEP ON PUSHING
THE IMPRESSIONS
ABC-Paramount 493

The group's title hit single is still on the way up the charts, which should have an impressive effect on this album.



HAVE A SMILE WITH ME
RAY CHARLES
ABC-Paramount 495

A new side of Charles featuring novelty touches like "I Never See Maggie Alone," "Naughty Lady of Shady Lane" etc. Great performances, as usual.



THE TILLOTSON TOUCH
JOHNNY TILLOTSON
MGM E-4224

Johnny owns a new, brisk-selling single, "Worry," which is included here. Among the others are "Cold Cold Heart," "Jailer Bring Me Water," etc.

Chart Picks

BEN E. KING'S GREATEST HITS
Atco 165

An assortment of King's best tracks, like "Spanish Harlem," "Stand By Me," "Amor" and "Don't Play That Song."

THE VERY BEST OF ROBERT MAXWELL
MGM E 4246

A re-release of Baker's long before his "Shangri-La" hit and here, are his versions of "Runnin' Wild," "Ebb Tide," and "In a Sentimental Mood."

SURFINK
MR. GASSER AND THE WEIRDOS
Capitol ST 2114

Though not as much of a "put-on" as it might have been, this is still timely and cute enough to achieve a good sale. It's got that many sales-worthy elements, plus a give-away single die-cut in the cover.

HI-HEEL SNEAKERS
TOMMY TUCKER
Checker 2990

Tucker's recent hit "Hi Heel Sneakers" sparked this good collection of r. and b.-styled efforts like "Suffering with the Blues," "Walkin' the Dog," etc.

BOBBY DARIN WINNERS
Atco 167

"Milord" is Darin's strongest recent effort and his former label can cash in on that here with the title ditty and assorted catalog items.

CHET BAKER SINGS
World-Pacific 1826

A re-release of Baker's classic vocals of such standards as "My Funny Valentine," "I Fall In Love Too Easily," plus some tracks not previously released.

BLUES AROUND THE CLOCK
JIMMY WITHERSPOON
Prestige 7314

Another good set to add to the extensive, multi-label, Witherspoon catalog. Reading of "Goin' to Chicago" is particularly effective.

THE DOUBLE SIX OF PARIS SING
RAY CHARLES
Philips 600-141

A happy marriage here, with great songs by one of the top writer-singers and done by this ultra smart, jazz-oriented vocal sextet. Wild!

Con't from page 20

My personal selection of the best r. & b. recording of 1963 was "Shake A Tail Feather" by the 5 Dutones, a bit raucous perhaps, but in the mainstream of commercial r. & b. music.

Other r. & b. artists with outstanding performances were Rufus Thomas, Marvin Gaye, Chuck Jackson, Otis Redding, Bob & Earl, Ben. E. King, The Blendtones, Jan Bradley, Inez Foxx and many others, but apparently they weren't even considered. After all

they weren't played by WNEW and the other "good music" stations, which at times appears to be the prerequisite for gaining a nomination. As for the selection of the best rock and roll recording, it was so insane that I won't even consider it."

Sincerely,
Gary Smith,
North Conway, N.H.

Let's hope that enough people who know the specialty fields, will flood into NARAS to help out in these fields.

Top 10 . . . 2 Sided Smash!

JOHNNY FOSTER
"MY OWN"
and
"TAKE BACK
MY HEART"

Capa 122
Dist. Nationally By:
Sound of Nashville, Inc.
160 2nd Ave. So., Nashville, Tenn.
DON'T MISS IT!
D.J.'S WRITE CAPA RECORDS
803-R Government St., Mobile, Ala.

Rockin' New Hit!!

Byrdie Green's
"I FOUND
MY PLACE"

b/w
"I DESERVE
IT"



Fox 511

The Ultimate in Entertainment

2 RECORDS WITH 1 THOUGHT
WE'RE HITS!!!!

"SHE'S THE ONE"

THE CHARTBUSTERS

MUTUAL #502

Also

THE NEW JOED RECORD of

**"LITTLE LONELY
SUMMER GIRL"**

by **DAVID BOX**

MUTUAL RECORDS

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

TALENT BEAT

Penny's World Turns

BARRY KITTLESON



A pleasant surprise is in store for deejays across the country when one of the prettiest distaff duos pays a call on them soon. One is **Rosemary Prinz**, better known to millions of housewives as Penny in the CBS-TV daytime serial, "As the World Turns." Rosemary has cut an LP to be released on the Pharos label, recently organized by **Helen Noga** (She's manager of **Johnny Mathis** and **Mike Clifford**). On the trek, Helen's daughter, **Beverly Noga** will accompany the lovely Miss Prinz, making a mighty pretty package.

Pharos, incidentally (don't bother looking it up—it was one of the Seven Wonders of the World—the one with the lighthouse) has another distinction. One of its first singles, by the **Nomads**, was produced by **Jackie de Shannon**. Report is that Jackie's hooked now on the producing scene.

Allan Sherman, that inveterate authority on summer camps, will check in this Wednesday at the Boston Symphony Orchestra's summer home, Tanglewood. This time, however, the "Hello, Muddah" man will seek new fodder. He'll make his debut that night (22) as conductor, of the Boston Pops Orchestra in a "Theme and Variations on 'How Dry I Am'." Thereafter he will perform an up-dated version of Prokofiev's children - of - all - ages classic, "Peter and the Wolf" entitled "Peter and the Commissar." Sherman, of course, has done his own libretto for the affair, which will be waxed for posterity by RCA Victor Records. This could cause a slight bit of release embarrassment for Victor, since we recall there was to be another recording of "Peter and the Wolf" recorded this summer with **Van Cliburn** and one of the Johnson girls.

On Sunday (12) the New York State Theater cast of "King and I" was recorded by RCA Victor, with, of

course **Rise Stevens** in the role of "I." During a recess, **Walter Surovy**, Rise's husband and manager, explained how Rise got the role from casting director Richard Rodgers. It seems that Rodgers had Rise in mind to do "Sound of Music," not "King and I." But Rodgers, while pondering his casting went to a cocktail party one evening, and "some drunk passed him a small note," suggesting Rise for the part. Rodgers still doesn't know who it was. After hearing Surovy's tale, some smart aleck retorted, "I told you you should cut down on your drinking, Walter."

After a too-long hiatus from the jazz scene, **Mary Lou Williams** is making a welcomed return to records on her own label, Mary Records, released by Folkways. Part of the proceeds of the album will go to the Bel Canto Foundation, a fund Mary started to rehabilitate sick musicians.

Ray Charles has finished filming "Light Out of Darkness," in Dublin, London and Paris. The title song for the film was penned by Charles with lyrics written by **Rick Ward**, director of publicity at ABC-Paramount. A single will be released in conjunction with the film's premiere in this country.

Johnny Tillotson will spend a month tour of the mid-West on July 24, plugging his latest MGM LP release, "The Tillotson Touch," plus the single "Worry."

Many Manhattanites who ventured into the out-of-doors last weekend (11-12) were rewarded by two memorably acclaimed personal appearances. One was **Barbra Streisand's** bow at the Forest Hills Tennis Stadium, which drew a crowd of 14,000 plus. And at Lewisohn Stadium, young mezzo **Shirley Verrett** was acclaimed as a "stunning Carmen" by critics and wildly applauded by an audience of 8,000 plus.

Music Business in Canada

CKEY, ONE OF the giants in the Bigland held another successful charity hop at Club 888 in Toronto. Keeping in line with the station's policy to promote the best in local talent the lineup included, **Tommy Goodings** and **The Big Town Boys**, **The Counts**, **Little Ceasar** and **The Consuls**, **Bobby Rae** and **The Dukanes**, **The Count-downs**, and **David Clayton Thomas**. The vocal end of the show was well looked after by **The Allen Sisters** and **Jayson King** with **The Charmaines** and **Bobby Goldsboro** to make it an international evening . . . One of the more interesting promotions being done by a radio station on the new Canadian flag issue is one by CKEY. Two Toronto High school students have set out on a hitchhiking trip across Canada carrying with them a new Canadian flag. Their purpose is to dip one of the blue bars in the Atlantic Ocean and the other in the Pacific. They report several times daily by telephone to CKEY and the stations spotlights these calls. It's a good way to get a cross section of attitudes by Canadians of their new flag.

CHUM Toronto staged its second annual "Memory Music Marathon" and again it turned out to be a highly successful event. Listeners phoned the station to list their three all-time favourite pops of the past, these were then featured on a forty-two hour "Memory Music Marathon". This list will be used to guide the station in programming "oldies" for the next twelve months. (Sort of a battle of the old sounds).

Mike Duffy, of the Patriot Guardian in Charlottetown P. E.I., is a big name in the music business in Canada's island Province. He has been instrumental in starting the career of a new Canadian group called **The Beavers**. Their first disc "Chantilly Lace" (London) is picking up across Canada and looks promising. This is birthday year in Prince Edward Island and Mike informs us that music is playing a very large part in the celebrations.

Canada's Government radio is embarking on a new series on CBC radio to help teenagers plan careers. Host of this

13-week show will be **Ian De Voy**. This will be a panel show made up of three high school students and a guest representing a profession or other occupation. With the problems facing the nation over the number of drop-outs this could be a very important series but . . . promotion by the CBC often lacks the appeal necessary to steer the young listener to soak up important information that could be most useful in his adult life. Perhaps a lesson or two could be learned from "private stations" or instead of a teenage show created by adults with that feeling of "When I was a young man" . . . perhaps they could enlist the aid of a few old teenagers to fill them in on "What's good for teens".

TORONTO In The Summer; music, music and more music will be the order of the summer for Toronto Parks, thanks to the Toronto Musicians Association, The Toronto Daily Star and the Toronto Parks and Recreation Department, Torontonians will be treated to 112 concerts plus four specials. Recording artists and those who could be recording artists will perform in front of many thousands. Dance, rock, jazz, dixieland and military, they'll all get the break they've been waiting for.

CKLC, Kingston, is giving away something better than a chart. It's called "Disk" A groovy gossip about the stars, published monthly. Should have much appeal to the young listener. Lots of pix and info on the big names in music.

Dominion Day in Oshawa turned out to be a rollicking success thanks to CKLB. The celebrating was centered around the Oshawa Folk Festival. A mammoth parade started things off with dancing and folk singing going on well into the early hours of the next day.

Rockin' Robbert's of CHSJ, Saint John, will readily admit that **Andy Kim** "Give Me Your Love" (20th) is still the biggest recording artist to hit this Maritime area in a long time. A local fan club, recently organized, will no doubt make sure that Andy's next disc is a hit.

WALTER GREALIS

NARAS Scholarships

The National Academy of Recording Arts and Sciences is offering 15 half-scholarships this year spread over six master classes held by University Extension at UCLA.

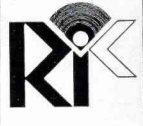
Two half-scholarships will be awarded in each of the following categories: Mme. Rosina Lhevinne's Master Class in Piano; Ntalie Limonick's Workshop in Accompaniment for Singers and Pianists; Don Ellis' Workshop in Jazz Improvisation and Ensemble Playing, and Workshop in Jazz Arranging and Composing; Martial Singher's Master Class in Voice; the New York Chamber Soloists Master Class in Ensemble Playing.

The remaining three half scholarships will be awarded in other master classes.

Maltby's "Threnody"

Band leader Richard Maltby conducted the Marine Corps Band last month in Washington, performing his first major work for concert band,

called "Threnody." The work is a tribute to the late President John F. Kennedy and contains a narrative composed of excerpts from the Kennedy inaugural address. "Threnody" was first performed at Carnegie Hall in New York in May. It was also done June 26 in Washington by the RCAF Band. It was also performed at Iowa State University for students on July 10th. Warner's Music Publishers Holding Corporation will publish the work in the Fall.



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PICTURE PARADE

The cute lass showing her latest Deca release at middle top is Vickie Carroll who is now appearing at the Rendezvous in Monroe, La. The two fellows at top right wearing WMCA, New York, sweatshirts with deejay Jack Spector are not Beatles but Capitol's Peter and Gordon, also hit-makers. Nat Cole is shown in the middle photo flanked by Capitol of Canada execs (left to right) Dick Riendeau, Paul White, dealer Alex Sherman and Capitol of Canada sales chief Ed Leetham. The pretty girls at bottom right are posing with Columbia Records' Detroit promotion man Russ Yerge (dressed as the King in "Camelot" and Ben Caruso (as Santa Claus) while the duo tell record dealer George Latka (Music Manor) about the label's Summer Stock Program. At bottom left is MGM thrush Ginny Arnell visiting Gordon Pelzek, singles and album manager at Radio Doctors in Milwaukee, while on a promotion tour. And at middle left Enzo Stuarti flips over backstage visit from Red Buttons and Steve Lawrence on the occasion of his opening at New York's Copa last week.

