

NEWSPAPER

**The
Beach
Boys
Ride
The
Trends**

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Incorporating music reporter

Vol. IX, No. 2

**MUSIC
BUSINESS**

**Jim Reeves' Death
Stuns Nashville**
by Charlie Lamb

August 15, 1964

PRICE: 25¢

World Radio History

THE ORIGINAL HITS VERSION

**“SOFTLY AS I
LEAVE YOU”**

BY ENGLAND'S No. 1 MALE SINGER

MATT MONRO

b/w

“I LOVE YOU TOO”

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Produced by **GEORGE MARTIN**

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LIBERTY RECORDS, INC.
LOS ANGELES 28, CALIFORNIA



His last gold record: Jim Reeves displayed the gold record he received in South Africa for his best selling record of "From A Jack To A King" in that country, when he returned from South Africa after filming "Kimberly Jim" there last year.

Editorial

A Jim Reeves Memorial

Sadness, shock, disbelief. They still grip the country music community as the incredible truth sinks in.

The loss of an artist of the stature of Jim Reeves, at the peak of his career, creates the kind of shock wave which, long after the initial impact, will continue to have its residual effect.

But the immensity of the feeling of remorse for friends and family, this also becomes tempered. There comes a time when one may ask, what to do to best memorialize the late Jim Reeves?

There are the obvious answers—rush out a new re-packaging of the "best hits" and put a special "memorial album" stamp across the front. But perhaps there is a more imaginative, constructive approach.

Suppose, for example, RCA Victor were to summon its country artist family to a recording studio. The family is a substantial one indeed—and people like Chet Atkins, Floyd Cramer, Eddy Arnold, Hank Snow, Hank Locklin, Porter Wagoner, the Anita Kerr Singers, John D. Loudermilk, Skeeter Davis, and Jim Edward, Maxine and Bonnie Brown, would be asked to record a two-pocket album of Jim Reeves favorites and best-sellers.

There is no question that these good citizens of the country music community, these friends of Jim Reeves, would be willing, yes eager, to waive their own remuneration from this small effort to put it toward a larger goal—a Jim Reeves Memorial Fund.

The obvious administrator of such a fund would be the Country Music Association. The fund could be used as a scholarship aid to worthy and needy music students; as a pension or retirement fund for country artists; perhaps as a series of awards for creative achievement in the field.

Assuming the recording project may be arranged for and executed promptly, the CMA might then appoint a committee to study the project and be prepared to report during its annual convention next November.

This would be a worthy and befitting way of honoring one of the outstanding ambassadors of country music, the late Jim Reeves.

Jim Reeves' Death Stuns Nashville

NASHVILLE

Music City was shocked and stunned and joined its grief with much of the rest of the world over the tragic deaths here of world-famous country music singer Jim Reeves and his piano player-road manager, Dean Manuel, when their private plane crashed during a thunderstorm late Friday afternoon.

The crash occurred in a densely-wooded area a few miles south of Nashville and only five miles from their airport destination. The body of Reeves, identified by his bill-fold, was found some 20 feet from the crash site but that of Manuel was still in the plane's cabin. Eddy Arnold, national country music star, was on the scene with State Highway Inspector J. J. Jackson. There was only slight evidence of fire and death is presumed to have resulted instantly from the violent impact of the plane with the surrounding wooded terrain.

Massive Search

Although the crash occurred late Friday afternoon, the plane's wreckage was not found until Sunday morning despite a massive search over a 20 square mile area by a small army of volunteers including many of the victims' Grand Ole Opry colleagues. They were aided by civil defense teams, Tennessee National Guard helicopters and private planes. The heavy shrubbery, however, prevented the wreckage's being spotted from the air and not until civil defense workers had combed the area on foot was the plane's debris discovered.

The area covered by the search is one in which many Grand Ole Opry Stars in recent years have built sumptuous homes with extensive acreages. Among the nearby residents are such Opry luminaries as Marty Robbins who reported to police that he had heard a plane's engine sputtering and seemingly in trouble during

the thunderstorm. Also living nearby are Eddy Arnold who scoured the countryside in a jeep assisting in the hunt, Carl Smith who brought riding horses to the site and arranged with neighbors to bring other mounts to penetrate the close shrubbery; Minnie Pearl, Stonewall Jackson, and Marijohn Wilkin.

The searching party was also swollen by dozens of other volunteers helmed by deejays, press record company execs and station managers.

Airport officials said their last radio contact with Reeves was when he reported he had run into a heavy rain. Almost immediately afterwards the plane disappeared from the radar screen.

Police Issue Pleas

The crowds which thronged the roads leading to the general area of the crash even before the bodies had been found, were so huge that police issued several pleas by radio asking motorists to avoid the area so as not to hamper the search.

When found, the twisted steel of the engine and the splintered cabin indicated that the plane had hit the ground with great impact and that its occupants apparently had died instantly.

Reeves and Manuel were returning from Arkansas where they had been negotiating a real estate transaction.

As word spread of the finding of the bodies, calls and telegrams bearing condolences began arriving from all parts of the world.

As the trade well knows, Reeves was one of those performers who successfully bridged the gap between country and pop.

"As far as I know myself, I haven't changed style at all," Reeves said recently. "I'm doing exactly the same thing I did seven or eight years ago. I sing ballads and I don't know whether you can put them in any particular category."

CONTINUED ON PAGE 28

Chet's Big Show

Chet Atkins, the quiet, soft spoken a. & r. Nashville operations manager for recording for RCA Victor Records, has produced untold countless hits from Nashville with Victor artists, and has produced a string of guitar albums starring himself over the past decade. In fact he has had 28 guitar LP's, most of which have been best-sellers and which have influenced guitarists throughout the world. Last week, at the Tidelands Club in Houston, the "Chet Atkins Show," with Chet, pianist Floyd Cramer, saxist Boots Randolph and pert thrush Vicki Carroll, broke all existing one-week attendance records at the club. Tidelands' entertainment director Bill Newkirk, who booked the club's first country-oriented show, said simply "I felt that Atkins' track record of 28 best-selling albums spoke for itself, and that an in-person appearance would pack the house." It did.



A & R Producer Dave Cavanaugh and George Shearing discuss upcoming recording plans as the British-born pianist signs a new, long-term exclusive contract with Capitol Records, Inc. Shearing has been with Capitol for almost eight years. Cavanaugh has produced many of Shearing's two-dozen plus Capitol albums.

Mormon Choir Goldies

The Mormon Tabernacle Choir received two gold records from Columbia last week, each representing sales of over \$1,000,000 worth of albums. The award was made at the Texas Pavillions at the New York World's Fair. The award winning LP's are for the Choir's recordings of Handel's Messiah, and The Lord's Prayer. The occasion was the 35th anniversary of the Choir's CBS Sunday Morning radio program.

NARAS Elections

HOLLYWOOD

A total of fifteen new governors have been elected, and six have been re-elected to two-year terms on the Los Angeles Board of NARAS (National Academy of Recording Arts & Sciences) by the voting membership of the chapter.

New members to the Board of Governors are: Ken Darby, Barney Kessel, Tom Mack, Terry Gilkyson, Wally Heider, James Malloy, Bob Bain, Shelly Manne, Ernie Freeman, Joel Friedman, Kenn Veeder, Mel Blanc, Irving Taylor, Morris Stoloff and Roger Wagner.

Re-elected are: Jimmy Joyce, Les Brown, Jesse Kaye, Don Robertson, Pete King and John Scott Trotter.

Hound Dog To Buffalo

George "Hound Dog" Lorenz will be heard live again in Buffalo starting in September. The station will be WBLK, new 50,000 watt stereo FM station there. And he will broadcast in the evening. For Hound Dog this is a return to the scene of his first triumphs. He first gained attention as a deejay in Buffalo playing rock and roll over a decade ago. His ratings were tops for the market. Lorenz' show is syndicated to a number of markets. His syndicator, World-Wide Programming, says that the Hound Dog



ANOTHER GOLD RECORD FOR ELVIS

Elvis Presley, who has been awarded more gold records than anyone else in the entire history of recording, was the recipient of still another gold record plaque recently. Presentation occurred when Mr. and Mrs. A. G. J. McGrath, visiting Hollywood from South Africa, gave Presley the plaque for South African sales of his single, "Kiss Me Quick." McGrath is director of Teal Record Co., RCA Victor's South African licensee.

show will be placed in another major market in September.

Inez' New Tour

Inez Foxx and Sue Records chief Juggy Murray left last week for a tour of the Caribbean, along with Millie Small and her manager, Chris Blackwell. (Blackwell, by the way, handles the Sue label in England as part of his Island label.) Inez' trip is her second overseas tour in recent weeks. Just last month she was in England. She returns to that country in September-October for a tour with The Rolling Stones.

ASCAP Sessions

The American Musical Theater is the topic for discussion at the first session of a series

of American Music symposiums being sponsored by ASCAP. Set for the September 10 meeting are panelists Ervin Drake, Harold Rome, Tom Jones and Jules Styne. Tickets for the six-week series are available through Dick Frohlich, ASCAP PR Director.

Songwriters Move

Charles Koppelman and Don Rubin, young songwriters who've been operating for many months as aides de camp to Columbia Pictures music division executive vice president, Don Kirshner, are leaving to join Roulette Records, publishing operations, under the recently returned duo, Hugo and Luigi.

More Reviews of the Week on Page 30



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AUGUST 15, 1964

The Beach Boys ride the trends

Songs about surfing, hot rods and motor scooters have made them the symbol of California youth and helped them sell millions of records



They even do their own repair work

One of the most exciting new sounds in the record business, created and started by American artists and producers, is the West Coast pop sound. It has taken its place as one of the powerful forces in the industry, sparked by a flock of young, male artists on the West Coast like The Beach Boys, Jan & Dean, The Rip Chords, The Chantays, The Marketts, The Surfaris, and Dick Dale.

The West Coast pop sound has been identified as the "surf," the "hot rod," the "motor scooter," or in general, the outdoor sound, a sound loosely tied in with various favorite outdoor sports practiced by youthful cultists in the California sunshine.

Basically, the West Coast approach breaks down into two categories: the vocal style, as exemplified by the Beach Boys, Jan & Dean and the Rip Chords, and the instrumental music, proponents of which are Dick Dale, The Chantays and the Marketts.

The Beach Boys, one of the hottest acts on record today, started their hit string with a surfing record on Capitol, and claim to have sired the original surf music movement.

The Surfing Sound

Says Beach Boys leader, Brian Wilson: "All the kids were interested in surfing and I remember one day when my brother Dennis came home from high school telling me about his friends who thought I should write a song about surfing. I was always playing around with

CONTINUED ON NEXT PAGE

songs anyway, hoping maybe I could get into the business some day, so I took a crack at it right away. We called it "Surfin'," and my two brothers and a couple of friends and I recorded it on our own. My brother Carl, who was 14, was the only one who could play an instrument, the guitar, and he played it on the record. That was in September of '61 and we got the record out on a small label.

"Then, a few months later, my father, Murry Wilson, got excited about our possibilities and took one of our masters to Capitol Records where he saw Ken Nelson. Mr. Nelson referred him to Nick Venet who finally saw him after a five-week wait and flipped over the record."

Capitol's a. & r. vice president, Voyle Gilmore, says that when Venet played him the tapes, he (Gilmore) said "Don't let that man get away. We want to sign these boys up." And that's what happened.

The two sides, "Surfin' Safari" and "409," were released right away. "We thought the 'Surfin' side would hit on the West Coast and that '409' (which was about a Chevrolet) might hit in the East. But 'Surfin', broke in Detroit and we figured we had something," said Gilmore.

It was one of the first major so-called "surf" hits. At nearly the same time the Marketts, one of the beach-based instrumental groups, came out with "Surfer's Stomp," and "Balboa Blue," examples of another wing of the evolving West Coast sound.

"After that one hit," said Wilson, a good looking young Californian, who prefers to sit in his office and think and work to cavorting on the beach, "We all took up instruments. We learned how to play in a very few months. Now I play bass and we have two guitars and drums. We've evolved about 800 percent since we started and that's in just two years. What happened was that I learned the art of production. In fact, now, I think we've evolved away from the strictly West Coast feeling. I've brought some eastern production values into our records, because you can't stand still in this business.

Riding the trend

"We rode the surfing trend while it was hot. There was a good identification there. You know, like the outdoor image and that scene. But I saw a chance to maybe broaden the appeal without really changing the style at all. You know how kids are with the cars. Well, I just started writing different types of lyrics with the same musical sound, and right away we had another something going for us."

Capitol and the Beach Boys actually contrived to break the new hot-rod trend while holding the surf beach-head at the same time. That happened with the single which coupled "Surfin' U.S.A." and "Shutdown." It's the only single in recent memory that ever spawned two separate hit albums, each one bearing the title of each individual hit single side.

It also gave birth to a rash of hot rod albums from a rash of West Coast labels, just as it happened at first with the surf

CONTINUED ON NEXT PAGE



Lads have built a solid campus following

"I Get Around" Hits Million

The Beach Boys celebrated their first million seller last week. Record Industry Association auditors qualified "I Get Around," as a gold record winner. An earlier hit, "Surfin' U.S.A.," is also nudging the million mark, although out considerably longer. Beyond all this, the boys' first five albums have sold a total of well over a million.

The group has had an unusually hot summer, from the box office

standpoint, on an extended tour through the midwest and west. For approximately the first 20 dates (through July 28), they played to 98,000 (average gate of 5,000) and drew a total gross of \$206,000 (for an average of \$8,900). Their gross at a Sacramento concert last Saturday (1), where they were to do a live album recording, was \$25,000, of which the group received 70 percent.



Ready for rehearsals at UCLA campus

scene. Typically, the albums were profusely illustrated with magnificent four-color photos of action surf scenes, and of the many kinds of favorite hot rods in vogue with the drag-minded set.

"A lot of those albums were sold," Wilson observed, "and for several reasons. Partly it was the material, but it was also the pictures and the information and the tables of words used by this group or that group. They were playing on the two great loves of young kids, their music, and their fads.

The Honda scene

"But now you don't see so many of the surfing and the hot rod albums. Surfing, in fact is strictly passe. And hot rods have hit their peak too. Now it's the Honda scene. You've got to be on the motor scooter kick now to be really 'in'.

"We have a song about 'Little Honda,' in our new album and it's getting played like it was a single. That is the new kick. I don't know what will be next. Some of the younger people are trying sidewalk surfing now, where you get a board and put some wheels under it and stand up on it going down a hill just like you were going down a wave. But I don't think that will catch on.

"As far as the Beach Boys are concerned, we just want to keep on identifying with what the young people like to do and like to think about. It doesn't have to be specifically about surfing or cars or scooters. Our new single will be called 'When I Grow Up (To Be a Man).' That certainly touches what every guy is thinking about.

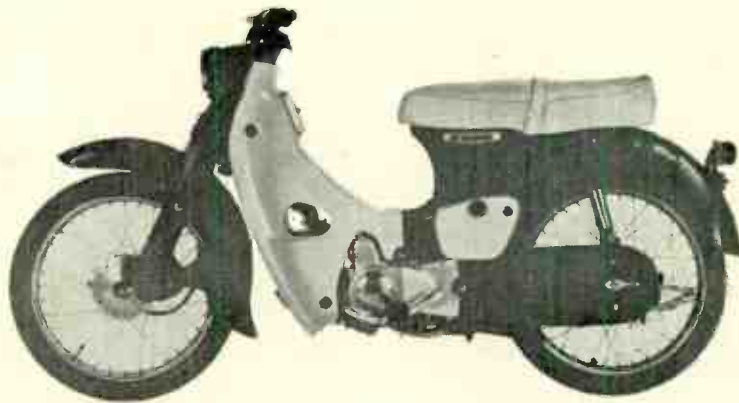
"I'm a little afraid of limiting our subject matter too much. In fact, I want us to just keep building as a good vocal group with a well-developed sound. Some people say some of our harmonies sound like the Four Freshmen. That's no accident. The Freshmen have been the greatest for years. Their arranger, Dick Reynolds, is practically a god to me. What he does has been a great influence on me and the group.

"I just want to keep developing that sound. I don't know where we'll be five years from now. I can't look that far ahead. One year is enough and we'll be here. I hope, singing better than ever. But there's no sense in moving too fast.

"There's a lot of work in this but I like working. The other guys can have the fun, and they do. Dennis is the only real surfer we've got and he still does it. He also has an XKE and a Sting Ray. Carl drives around in a Grand Prix. But I'm usually in the office thinking and writing stuff. I don't go out of my way to write a lot for others but I did write 'Surf City,' 'Drag City' and 'New Girl in School' for Jan and Dean. Once in awhile I get out long enough to play some tennis. I played football in school and I like the competitive sports, but I like record hits too."

Career vs. marriage

One of the boys in the group is already married, and Brian Wilson is thinking of it too. He has a girl friend, Marilyn



The "in" kick is motor scooters

Rovell, who sings with her sister, Diane, and a cousin, Ginger Blake, in a group known as the Honeys. The Honeys had perhaps the first and one of the few girl surfer records.

"I'd like to get married," Wilson continued, "but there's a hang-up there for the image. I don't think it would be good right now. With the Beatles, it's different. John Lennon was married before they made it. It's accepted. But to get married after you're in the public eye could shatter the illusion."

Why haven't girl artists made it with the West Coast sound? Wilson has an answer. "In all this music, there's an association of the outdoors and sports. This is a masculine identity. The girls are sort of spectators. Besides, there's been so much female influence in the last couple of years with all the eastern girl groups. I think it's kind of a reaction.

"When I said I thought surfing was passe, I meant not as a sport, but that other things are making more excitement on records, like the Hondas and the other scooters. Other sounds are too, like the Beatles; they are as "in" as any sound could ever be. They've done a number of interesting things, I think.

"For one thing they really broke things wide open for vocal groups. They're a new concept too, because every one of their guys is a known personality in his own right, separate from the group image. That has really never happened before. The Beatles also glorified the drummer. Drums will be even bigger in group work from now on.

"I admire the Beatles. They have a lot of creative ability and they present their music well. It's a synthetic sound in a

way, combining Chuck Berry, the Everly Brothers, Buddy Holly and others. But they do it very well."

Watching the field

Wilson watches carefully what other people are doing in records and will readily offer thumbnail opinions . . . on, for example, who is making the big impact and why . . . like Burt Bacharach. "He fascinates me. He has incorporated good music with the teen stuff and it just knocks me out to think about it.

"And Phil Spector. Some say he's cold now but there's no such thing as a cold great talent and in any era he would be a great talent. He did so much for the production world, bringing in drums and saxes like nobody else had done. And Tamla Motown. Well with them it's so obvious . . . like saying the sky is blue.

"And Chuck Berry. It's hard to really state how much his revival has meant. It's just tremendous. You hear that 'Memphis' beat in dozens of the new records. Johnny Rivers had a hit with it but the beat is everywhere. If there's a soul of rock and roll, Chuck Berry has to be it."

As for the Beach Boys, Wilson wants to "expand our style and versatility. I hope we can ramify our basic feel into just one of the best vocal groups. There isn't any pat formula but it helps to know what the others are doing in the business. We've never been to the east but we'll be there in September to do some concerts, and then in October, we hope, off to England, where our first hit 'I Get Around' is just breaking now."

REN GREVATT



Eastern concerts and England are next for the boys

Kapp Records is behind these 14 new releases.



KL-1396 KS-3396



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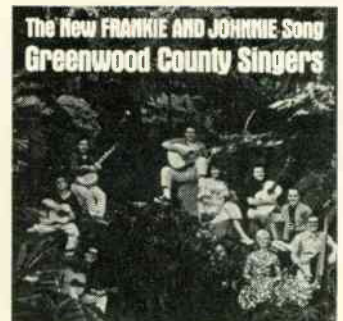
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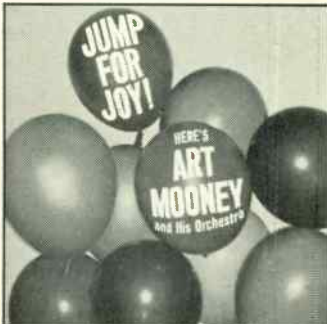
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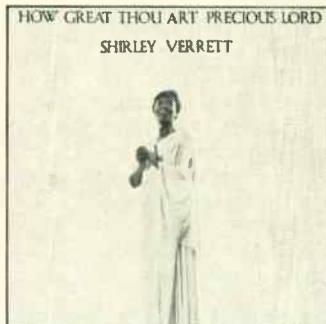
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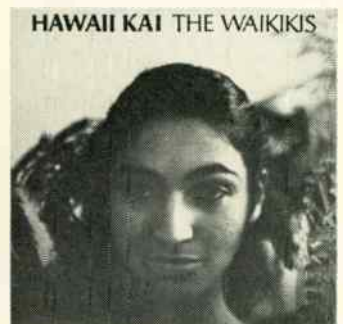
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KL-1393 KS-3393



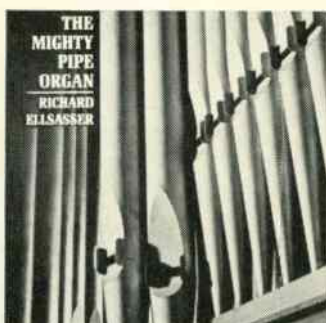
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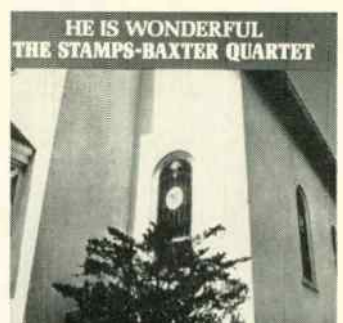
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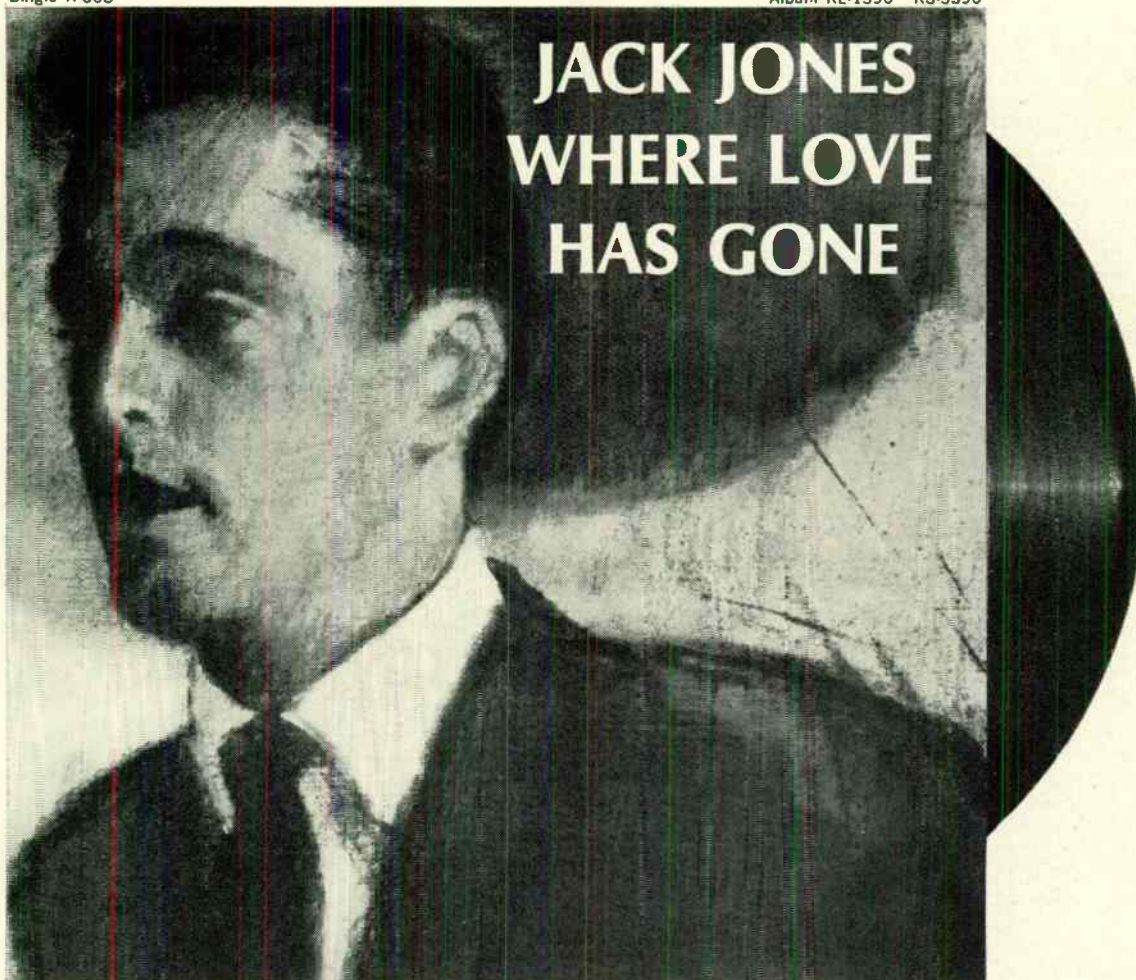
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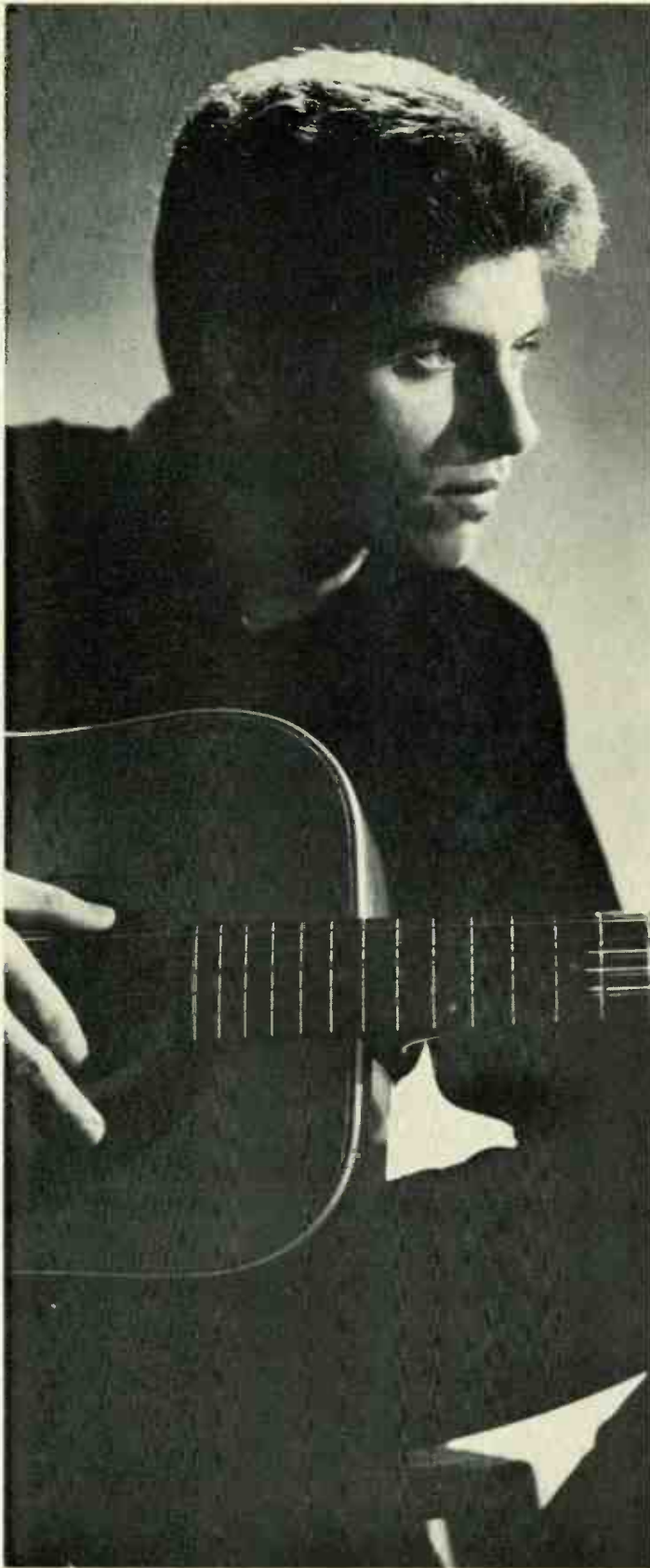
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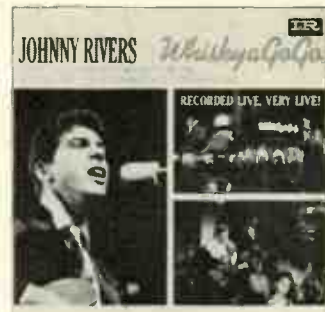
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"Swim" sweeps San Francisco

Sexiest of the new dances is a smash in Northern California, sparked by the Bobby Freeman recording of "C'mon And Swim"



Not since the twist swept all before it two years ago has any dance created so much excitement in the picturesque city of San Francisco. It has caught on in just a few months and one of the reasons, besides the excitement inherent in the dance itself, is the Bobby Freeman recording. Disc, on the Autumn label, is in the Top 20 in sales in that city.

The recording of "C'mon and Swim" was made by Tom Donahue and Bob Mitchell of the Tempo Weekly Newsletter, a publication that tips the trade on current and new best-sellers in that city. The duo, top rated jockeys of KYA in San Francisco, say of the swim "We think it has the potential to become the biggest dance sensation since the twist."

An explanation of the popularity of the swim is apparent by a description of it in a story in Variety July 15. Story says it is a variation of the twist, which pantomimes various swimming strokes, like the breast stroke, dog paddle, backstroke, etc. "Done well it is the most graceful of these dances. It is also far and away the sexiest."

Another reason for the success of the swim in San Francisco could also be attributed to the fact that it is done in clubs along Broadway, the nightery area in North Beach, and in several of these clubs by girls in topless bathing suits. Crowds usually gather before the open windows of these clubs and try to peer in to see the dancers.

About 25 clubs in San Francisco's North Beach night club belt are now featuring the swim. It's the biggest attraction the clubs have had in two years and San Francisco clubs play all types of acts, from nudes to hypnotists. Best known are The Galaxie and The Condor.

Bobby Freeman is credited with having originated the swim about a year ago. He taught it on his appearances at dances and shows in the Bay Area. Suddenly it caught on and turned into a high school sensation. One high school principal banned the swim from school dances and it became famous.

The Bobby Freeman record, issued in May, broke wide open in S.F. after a weekend of play by disc jockey John Hardy of KDIA. Subsequently it caught on in Seattle, San Diego, Fresno, San Jose, Sacramento, Stockton and other California cities.

"C'mon and Swim" has built into a national hit. The dance has yet to break out of the West Coast. However, with the Dick Clark show featuring the dance and with Freeman demonstrating it on the Dick Clark tour, it could happen nationally too.

BOB ROLONTZ

LEIBER



STOLLER



GOLDNER

Present

THE

SHANGRI-LAS

REMEMBER*

(WALKIN' IN THE SAND)

RED BIRD 10-008

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Produced by Artie Ripp and Jeff Barry
Published by Tender Tunes and Trio Music

*FENWAY DISTRIBUTORS, Pittsburgh, Pa., broke this record 1st in the Country — NICK CENCI, Mgr. of Promotion!



RED BIRD

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AUGUST 15, 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.

Bobby's "Swim" Smashes To Six

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week	Record	Label
1	1	A HARD DAY'S NIGHT	BEATLES, Capitol 5422
2	2	WHERE DID OUR LOVE GO	SUPREMES, Motown 1060
3	3	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise 0281
4	4	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD, Phillips 40207
7	7	UNDER THE BOARDWALK	DRIFTERS, Atlantic 2327
18	18	C'MON AND SWIM	BOBBY FREEMAN, Autumn 2
7	6	RAG DOLL	FOUR SEASONS, Phillips 40211
8	8	(YOU DON'T KNOW) HOW GLAD I AM	NANCY WILSON, Capitol 5198
10	10	I WANNA LOVE HIM SO BAD	JELLY BEANS, Red Bird 10-003
10	5	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty 59714

This Week	Last Week	Record	Label
11	13	PEOPLE SAY	DIXIE CUPS, Red Bird 10-006
20	20	BECAUSE	DAVE CLARK FIVE, Epic 5 9704
17	17	HOW DO YOU DO IT	GERRY AND THE PACEMAKERS, Laurie 3261
28	28	WALK, DON'T RUN '64	VENTURES, Dolton 96
15	15	HANDY MAN	DEL SHANNON, Amy 905
19	19	I'LL CRY INSTEAD	BEATLES, Capitol 5234
21	21	STEAL AWAY	JIM HUGHES, Fame 6401
26	26	SUCH A NIGHT	ELVIS PRESLEY, RCA Victor 8400
9	9	DANG ME	ROGER MILLER, Smash 1881
24	24	AIN'T SHE SWEET	BEATLES, Atco 6308

This Week	Last Week	Record	Label
16	16	I GET AROUND	BEACH BOYS, Capitol 5174
41	41	JUST BE TRUE	GENE CHANDLER, Constellation 130
14	14	GIRL FROM IPANEMA	GETZ/GILBERTO, Verve 10322
35	35	I'LL KEEP YOU SATISFIED	BILLY J. KRAMER & THE DAKOTAS, Imperial 66048
38	38	MAYBE I KNOW	LESLEY GORE, Mercury 72309
33	33	SUGAR LIPS	AL BIRT, RCA Victor 8391
44	44	YOU NEVER CAN TELL	CHUCK BERRY, Chess 12908
31	31	I LIKE IT LIKE THAT	MIRACLES, Tamla 54098
34	34	SHE'S THE ONE	CHARTBUSTERS, Mutual 502
55	55	HOUSE OF THE RISING SUN	ANIMALS, MGM 13264

ACTION RECORDS

31	32	AL DI LA	RAY CHARLES SINGERS, Command 4049
32	37	I SHOULD HAVE KNOWN BETTER	BEATLES, Capitol 5222
33	12	CAN'T YOU SEE SHE'S MINE	DAVE CLARK FIVE, Epic 9692
43	43	I WANT YOU TO MEET MY BABY	EDIE GORME, Columbia 43082
35	23	TELL ME	ROLLING STONES, London 9682
58	58	AND I LOVE HER	BEATLES, Capitol 5235
37	11	MEMPHIS	JOHNNY RIVERS, Imperial 66032
38	29	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 10554
39	25	YOU'RE MY WORLD	CILLA BLACK, Capitol 5196
50	50	IN THE MISTY MOONLIGHT	JERRY WALLACE, Challenge 59246
53	53	IF I FELL	BEATLES, Capitol 5235
42	47	INVISIBLE TEARS	RAY CONNIF SINGERS, Columbia 43061
43	22	NOBODY I KNOW	PETER AND GORDON, Capitol 5211
44	27	DO I LOVE YOU	RONETTES, Philips 121
45	30	MIXED UP, SHOOK UP GIRL	PATTY AND THE EMBLEMS, Herald 590
46	51	RINGO'S THEME	GEORGE MARTIN, United Artists 745
47	48	I'M HAPPY JUST TO DANCE WITH YOU	BEATLES, Capitol 5234
48	39	TRY IT BABY	MARVIN GAYE, Tamla 54095
67	67	HEY GIRL, DON'T BOTHER ME	TAMS, ABC Paramount 10573
63	63	LOOKING FOR LOVE	CONNIE FRANCIS, MGM 13253
51	56	A TEAR FELL	RAY CHARLES, ABC Paramount 10571
52	59	IT'S ALL OVER NOW	ROLLING STONES, London 9687
74	74	CLINGING VINE	BOBBY VINTON, Epic 9705

54	62	NO ONE TO CRY TO	RAY CHARLES, ABC Paramount 10571
66	66	WORRY	JOHNNY TILLOTSON, MGM 13255
56	45	I BELIEVE	BACHELORS, London 9639
68	68	SWEET WILLIAM	MILLIE SMALL, Smash 1920
80	80	G.T.O.	RONNY & THE DAYTONAS, Mala 481
78	78	SELFISH ONE	JACKIE ROSS, Chess 1903
60	61	YOU'RE NO GOOD	SWINGING BLUE JEANS, Imperial 66049
61	65	SHOUT	LULU AND THE LUVERS, Parrot 9678
73	73	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor 1040
95	95	BREAD AND BUTTER	NEWBEATS, Hickory 1269
64	60	LITTLE LATIN LUPE LU	KINGSMEN, Wand 157
65	46	I'M INTO SOMETHING GOOD	EARL JEAN, Colpix 729
97	97	A HOUSE IS NOT A HOME	DIONNE WARWICK, Scepter 1282
86	86	EVERYBODY NEEDS SOMEBODY TO LOVE	SOLOMON BURKE, Atlantic 2241
96	96	SAY YOU	RONNIE DOVE, Diamond 167
69	75	SOLE, SOLE, SOLE	MALMKVIST & MARCATO, Jubilee 5479
70	72	HELLO MUDDAH, HELLO FADDAH (1964)	ALLAN SHERMAN, Warner Brothers 5449
82	82	MAYBELLINE	JOHNNY RIVERS, Imperial 66056
91	91	HAUNTED HOUSE	GENE SIMMONS, Hi 2076
91	91	(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME	LOU JOHNSON, Big Hit 552
40	40	ANGELITO	RENE AND RENE, Columbia 43054
36	36	FARMER JOHN	PREMIERS, Warner Brothers 5443
—	—	THANK YOU BABY	SHIRELLES, Scepter 1278

81	81	FATHER SEBASTIAN	RAMBLERS, Almont 311
83	83	SOMEONE, SOMEONE	BRIAN POOLE, Monument 846
71	71	NEVER ENDING	ELVIS PRESLEY, RCA Victor 8400
—	—	FRANKIE & JOHNNY	GREENWOOD COUNTY SINGERS, Kapp 591
—	—	HE'S IN TOWN	TOKENS, B. T. Puppy 502
85	85	ME JAPANESE BOY	BOBBY GOLDSBORO, United Artists 742
97	97	IT'S A COTTON CANDY WORLD	JERRY WALLACE, Mercury 72292
✓	✓	ALWAYS TOGETHER	AL MARTINO, Capitol 5239
93	93	WHEN YOU LOVED ME	BRENDA LEE, Decca 31654
76	76	A HOUSE IS NOT A HOME	BROOK BENTON, Mercury 72303
✓	✓	JOHNNY LOVES ME	FLOBRINE DARLIN, Ric 105-64
✓	✓	I'M ON THE OUTSIDE LOOKING IN	LITTLE ANTHONY AND THE IMPERIALS, DCP 1104
99	99	REMEMBER	SHANGRI-LA'S, Red Bird 10-008
92	92	HERE I GO AGAIN	HOLLIES, Imperial 66044
87	87	HERE COMES MY BABY	DOTTIE WEST, RCA Victor 8374
✓	✓	OUT OF SIGHT	JAMES BROWN, Smash 1919
✓	✓	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor 8388
✓	✓	SILLY OL' SUMMERTIME	NEW CHRISTY MINSTRELS, Columbia 43092
✓	✓	SOMEDAY WE'RE GONNA LOVE AGAIN	SEARCHERS, Kapp 609
✓	✓	BABY I NEED YOUR LOVING	FOUR TOPS, Motown 1062
✓	✓	YOU'LL NEVER GET TO HEAVEN	DIONNE WARWICK, Scepter 1282
✓	✓	HE'S SURE TO REMEMBER ME	BRENDA LEE, Decca 31654
✓	✓	I'M LONELY	BOBBY JAMESON, Talamo 1934
✓	✓	HOLD ME	P. J. PROBY, London 9688

Peggy's "Sin," Trini's "Michael" Are Tops

Chart Picks

PEGGY LEE

Capitol 5241
MY SIN (DeSylva, Brown & Henderson, ASCAP) (2:17) — DeSylva, Brown & Henderson
 Flip is "In the Name of Love," (Blackwood, BMI) (2:03)—Levitt, Rankin
 A wonderful side by Peggy. The old tune is done with deep feeling against soft piano and guitar backing. Could be a smash.

TRINI LOPEZ

Reprise 0300
MICHAEL (United Artists, ASCAP) (2:52)—Arr: Costa
 Flip is "San Francisco de Assisi," (Zeller, ASCAP) (2:20) — Lake, Green, Marmion
 Trini opens softly, then rocks his way through this traditional folk item.

MARTHA AND THE VANDELLAS

Gordy 7033
DANCING IN THE STREET (Jobete, BMI) (2:37)—Stevenson, Gaye
 Flip is "There He Is (At My Door)," (Jobete, BMI) (2:30) — Holland, Gorman
 The gals are back with another bright, happy, rockin' ditty with the big sound.

RICK NELSON

Decca 31656
THERE'S NOTHING I CAN SAY (Chappell, ASCAP) (2:02) — Sarrel, Stillman
 Flip is "Lonely Corner" (Hilliard, BMI) (2:00)—Burnett, Murdoch
 A strong, medium-paced ballad for Rick, much in his familiar groove. Side could step out fast.

THE ORLONS

Cameo 332
KNOCK KNOCK (Who's There) (Saturday, ASCAP) (2:18) — Crewe, Santos
GOIN' PLACES (Saturday, ASCAP) (2:27)—Crewe, Linzer, Randell
 The Bob Crewe organization produced this new one by the group and both sides have a real sound.

THE FOUREVERS

Smash 1921
 (Say I Love You) **DOO BEE DUM** (Seventh Avenue, BMI) (2:19)—Tudanger, Di Benedetto
 Flip is "Everlasting," (Seventh Avenue/Kusada, BMI) (2:17)—Adams, Kusik, Kasha
 A good medium beat side with nice harmony vocalizing by the boys. Has a good chance.

JIMMY SMITH

Verve 8587
THE CAT (Hastings, BMI) (2:55)—Schifrin
 Flip is "Basin Street Blues," (Mayfair, ASCAP) (2:21)—Williams
 The swinging organist pumps out another driving instrumental and dancers will dig it plenty.

BARRY GORDON

United Artists 730
GO BACK LITTLE TEAR (Duchess, BMI) (2:00)—Ross, Crane
 Flip is "Susan," (January, BMI) (1:58)—Gluck, Raleigh
 The one-time child star who was making disks at six, is now in his teens and he has a mighty appealing ballad rendition here.

DAVID BOX

Joed 116
LITTLE LONELY SUMMER GIRL (Eastwick, BMI) (2:10)—Box, Pike
 Flip is "No One Will Ever Know," (Milene, ASCAP) (2:20) — Rose, Foree
 A solid new artist here with a bright side that's already getting good play.

BOBBI MARTIN

Coral 62426
DON'T FORGET I STILL LOVE YOU (South Mountain, BMI) (2:42)—Guy
ON THE OUTSIDE (Looking In) (Aberbach, BMI) (2:43) — Giant, Baum, Kaye
 Another strong coupling for the thrush, both in the country groove. She hasn't hit big yet, but one of these could do it.

LITTLE ANTHONY AND THE IMPERIALS

DCP 1104
I'M ON THE OUTSIDE (Looking In) (South Mountain, BMI) (2:55)—Randazzo, Weinstein
 Flip is "Please Go," (South Mountain BMI) (1:56)—Randazzo, Weinstein, Barberis
 The group is reactivated here after a long absence and they could have a hit. Fine rhythm ballad.

C&W Single Picks

JIM NESBITT

Chart 1100
IF YOU DON'T LOVE ME (Peach Music SESAC) (1:51)—Bill Moore
 Flip is "Mother-In-Law" (Peach Music SESAC) (1:53)—L. Casper

CARL BELEW

RCA Victor-47-8406
IN THE MIDDLE OF A MEMORY (4 Star Sales Co. Inc., BMI) (2:12)—Carl Belew-Clyde Pitts
 Flip is "Cheaters Never Prosper" (4 Star Sales Co. Inc., BMI) (2:01)—Baker Knight

ROY ACUFF

Hickory 1271
THINGS THAT MIGHT HAVE BEEN (Leeds Music Corp. ASCAP) (2:20)—Bob Miller
 Flip is "Do You Wonder Why" (Acuff-Rose Pub., BMI) (2:55)—Roy Acuff

MUSIC BUSINESS DISCOVERIES

THE YOUNG WORLD SINGERS

Decca 31660
RINGO FOR PRESIDENT (Jonathan, ASCAP) (2:32)—Hilliard, Garson
 Flip is "A Boy Like That," (Day, Hilliard, ASCAP) (2:30)—Hilliard, Garson
 A rousing new group with a very timely item. Reminiscent somewhat of the Carefrees' earlier "We Love You Beatles."

JIMMY HANNAN

Atlantic 2247
BEACH BALL (T. M., BMI) (1:52)—Gari, McGuinn
 Flip is "You Gotta Have Love," (Damian, ASCAP) (2:40)—DeAngelis, Sawyer
 Here's a new boy with a good teen sound and a tune that's right in season. Side was recorded in Australia on the Festival label.

KELLI AND THE KITTENS

Sound Stage 7, 2526
HAPPY TOWN (Tree, BMI) (2:00)—C. Walker
 Flip is "What Mama Don't Know," (Tree, BMI) (1:55) — Wilkins, Hurley
 Here's a new gal group with much the sound of the Dixiecupps on a medium beat tune, written by singer Charlie Walker.

JOEY COSTA

RCA Victor 8403
TWO IS THE LONELIEST NUMBER (Gil, BMI) (2:17)—Perper
 Flip is "Don't Try to Change Me," (Hill & Range, BMI) (2:12)—Pomus, Ponia, Andreoli
 Costa has a warm, appealing style and it shows nicely on this melodic tune, employing a chorus effect. Could score.

TOMMY GOOD

Gordy 7034
BABY I KISS YOU (Jobete, BMI) (2:57)—Stevenson
 Flip is "Leaving Here," (Jobete, BMI) (2:53)—Holland, Dozier, Holland
 A promising new chanter of the Detroit school who also gets the benefit of a slick, big arrangement.

JESS DUBOY

Brunswick 55270
SILHOUETTES (Regent, BMI) (2:27)—Slay, Crewe
 Flip is "That's When Your Heartaches Begin," (Fred Fischer, ASCAP) (3:00)—Raskin, Hill
 The old hit by the Rayes gets a pleasant updating by a boy with a mighty attractive touch. Worth watching.

DON GRAINER

Vista 435
NICOLA (Disney, ASCAP) (1:55)—Grainer
 Flip is "The Three Goddesses of Love," (Disney, ASCAP) (1:26)—Grainer
 A pretty and catchy instrumental with some of the quality of "Never on Sunday." From the soundtrack of the picture, "The Moon Spinners."

THE BREAKAWAYS

Melbourne 1805
THE FLIPPER (Beam/Jaspar, BMI) (2:02)—Turnbull
 Flip is "Granada," (Southern, ASCAP) (2:12)—Lara, Dodd
 An instrumental in a semi-surf groove that moves along nicely. Spinnable side.

"I want to be a musical comedy star..."

Millie Small, hitmaker at sixteen, intends to return to her acting classes someday

"I am not a mod," said Millie Small emphatically. "I am a singer. I know there's been a lot of talk about mods over here, but just because I wear long boots and black stockings, that doesn't make me one."

With this simple statement, sweet, petite Millie Small hushed all the curious fuddy duddies who wanted to know why she doesn't look like a way-out, up-to-date version of yesterday's beatnik.

At sixteen, going on seventeen, Millie's instant success as a singer has somewhat cut into her earlier intentions of becoming a comedy actress.

"I studied for two months at acting school in London, and then whoomp! I suddenly had a hit disc on my hands. I didn't expect it to be a hit, and I certainly wasn't geared for the changes in my life. I mean, I had to give up school, just like that, make television appearances, go out on the road and think of a different career altogether.

"Chris Blackwell, my manager, has been terrific. He originally discovered me during a trip to Jamaica, and brought me to England to learn everything about show business.

"When he first saw me, I was fifteen, and singing in local concerts around Clarendon, which is near Kingston. I'd had three records in the Jamaican hit parade, but I wanted to be an actress. Any-

What's A Mod?

An English 'mod' (female) is an up to date, sartorially better-dressed version of yesterday's beatnik. Mod girls are middle to late teenagers who lead the young field in British fashions. They originally created the 'black leather look' for smart wear, and later extended the garb to include black stockings and knee length boots.

Currently, the mod girls are wearing daytime full length skirts with simple shirts, long straight hair out to just below ear length, scads of eye make up and no lipstick. Of late, they've even gotten around to shaving their eyebrows! (And pencil them back again!) Mod fashions are designed by Kiki Byrne and Mary Quant, who have since become internationally famous for their concept in design.

way, Chris persuaded my family that I should take training in London and that's where it all happened.

"I'm not really what you call a ska singer. I don't think there's any such thing called ska. We call it a kind of national beat, which is tagged as 'blue beat' in England. But whatever you call 'Lollipop,' I don't know how long this kind of music will last.

"Yes, 'My Boy Lollipop' did hit the top of the charts in England. Sure I was excited, but I felt just as excited when it first hit the charts. When the record first began to make it, I felt just like a little girl who'd had a big surprise present. Well, I am still a little girl, really. After all, sixteen's not very old, is it?"

Yet, even with her tender years, Millie's own future policy is well thought out. Along with other girl artists like Cilla Black, Dusty Springfield and Lulu and the Lovers—who all come from the same English school in music—Millie is to the British kids their kind of girl next door. She is delightfully void of any kind of acquired sophistication and, according to Blackwell, remains the same bright, bouncing personality she was when he first saw her.

"She can carry on a conversation with a High Commissioner or a coalman" says Chris. "She loves to talk and do all the normal things of any other sixteen year old."

Millie herself confesses she would like to be a musical comedy actress.

"Americans may not have heard of a British comedienne called Dora Bryan" she said. "But she's very funny, and I'd like to be like her.

"Course, I'll need a lot more training, and as soon as possible, I'll return to acting school.

"I love England, but I miss my family in Jamaica. I never thought my first trip home would be paid for in record royalties. I think that's terrific, and it's lovely that so many singers from Britain are so popular in America.

"My own favorite group is the Rolling Stones. I think they're fabulous. I like girl singers too, specially Dusty Springfield and Lesley Gore. I loved meeting Lesley at my press party and told her about her new releases in England. I hope I'll be there when she comes in September, but I think I'll be back in America for Murray the K's show at the Brooklyn Fox.



"And fancy the World's Fair having a Millie Small Day! Has all this happened because I had a hit record?"

"Wow! What a trip. I came to America for 48 hours, was given a party by Smash, invited to do Murray's show, and then come back for the World's Fair.

"I even managed to get some shopping in too, while I was in New York. I think it's all just great."

JUNE HARRIS

America's fabulous
Surfin' Favorites

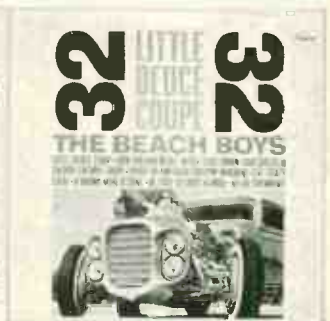
THE BEACH BOYS



*Our sincerest thanks for the fabulous reception
you've given all our albums and singles... especially
our million-seller, "I Get Around"/"Don't Worry Baby"*



Personal Management:
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 27777 Silver Spur Road,
 Palos Verdes Peninsula, California
 Telephone: 213-377-6733



In preparation: **THE BEACH BOYS' CHRISTMAS ALBUM**

Music Business In Hollywood

Chicago rumor of the decade . . . Mister Kelly, famed nitery and home of many recording artists, may fold this year . . . it has to do with losing rental options!!!

Johnny Mathis, in his recent appearance at the Greek Theatre, borrowed the 36 voice "Young Americans" to insure success . . . Bourbon Street nitery in the windy city is remodeling . . . it'll seat 360 people when it re-opens . . . big-named artists are slated to appear.

Gordon and Sheila MacRae have achieved a life long dream, a tv show to call their own . . . they'll host three hour long variety specials for the ABC family during the 1964-65 season . . . **Sergio Franchi**, Victor's darkhaired troubadour, walked off with guesting honors on **Victor Borge's** and **Meredith Willson's** tv specs . . . CBS is considering the handsome Mr. Franchi for his own show . . . **Jill St. John** is taking singing lessons for a tuneshow . . . **Walter Winchell** is taking bows for agenting talented and nice guy John Gary into Hollywood's Cocoanut Grove and New York's Copacabana.

Ann Margaret, singing and dancing on "The Pleasure Seekers", left everything for the imagination . . . **Jane Powell** does the pilot on the "Pink Jungle", A B'way play by Leslie Stevens . . . Jane could do herself a big, big favor by looking-into the music from the play . . . **Vernon Duke** did the entire melodic score . . . a big winning tune "Paris in New York" is slightly sensational . . . **Johnny (Memphis) Rivers** recorded "Lucy B" in honor of the president's daughter . . . **Tony Bennett** signed for a straight drama role in "Burke's Law" . . . MGM recorded **Connie Francis** live at the Hollywood Bowl during her appearance . . . Domain and Council Records have gone the el foldo route.

Mickey Kapp, who set Louis Armstrong to wax "Hello Dolly", will see if he's still a magician . . . he's asked **Jack Jones** to disk "People" . . . **Marlo Thomas**, daughter of famed comedian Danny Thomas, is taking singing lessons . . . move over Miss St. John . . . **The Beach Boys**, whose rock 'n roll special "I

Get Around" tops the charts, have waxed a straight Christmas album for Capitol . . . it's backed by a 40-piece orchestra . . . **John Fisher** resigned from Crusader Records to form a diskery of his own called B.B.J. . . . Capitol's **Dave Axelrod** produced a new Kay Starr album.

Liberty records **Eddie Kafafian** recovering from a slight auto accident . . . **Jimmy Durante** spilled the beans on KHJ-TV's "Million Dollar Matinee" . . . if **George Jessel** is allowed to be a toastmaster, I can be a singer . . .

Pianist **George Shearing** just penned a long term renewal with Capitol . . . **Ron Tepper**, Capitol's assistant publicist, is gradually making the rounds of the big city . . . a very fine chap, and unlike Billy James of Columbia, he reads poetry. Newly opened on Sunset strip . . . the Disque-Coverly Room, dedicated to young talent in the recording industry . . . first performer, Victor's **Frankie Randall** . . . Vee Jay's **Benny Carter** recorded a new album with 11 saxes . . . it's lush!

Capitol's "First Nine Months are the Hardest" album, directed by emmy award winner

Carl Reiner, featuring lovely **Joyce Jameson** and **Len Weinrib**, may win the "Pacifier Award" . . . it's a gasp and a groan . . . **Hub Kapp** and **The Wheels**, **Dave Axelrod's** proteges, open at the swinging **Ciro's** on September 1 . . . **Vic Damone** opens at the Cocoanut Grove next week . . . and talented **Fran Warren** and **Joe & Eddie** are the feature attractions this week at **Shelly Davis'** Crescendo nitery . . . the **Four Sounds**, appearing at the **Galaxie** nitery on the strip, has most of the top a & r men bidding for their services . . . **Patty McCormack**, the former child star, now a lovely teenager, has signed to do an album . . . **Pete Rugalo**, a giant in the recording business, is predicting a "big career" for moppet recording artist **Denise Regan** . . . her recording of two Christmas singles could be as big as the "I Saw Mommy, etc." . . . and **Nancy Wilson** is still doing S.R.O. business in Los Angeles.

Congratulations to promotion gal **Pat Willard** and **Jack Brown** . . . they tied the knot July 28 at Shelly's Manne-hole . . . and to **Jackie Vernon** . . . it pays to be nice!

JULIAN PORTMAN

"IN THE MISTY

MOONLIGHT"

JERRY WALLACE

CHALLENGE #59246

A GREAT RECORD PAVING THE WAY
FOR A GREAT ALBUM



Wider world of World Pacific

Once strictly a jazz label, World Pacific has now moved into the country, folk and big band areas and things are looking up for the firm

A few years ago the name World Pacific, and Pacific Jazz, meant only one thing, jazz records. Today World Pacific still means jazz, but it means other things as well, like country and folk for example and even pop music.

What made World Pacific move into areas other than jazz? "Survival was one of the reasons," says W-P president Dick Bock, the warm and effusive man behind the label. "I think it is almost impossible for a jazz only label to exist today. There are less and less of the mama-poppa stores that used to move the bulk of jazz product. The racks and the big chains need product that has across-the-board appeal. Unless you have big names on your jazz label I think you must expand or die."

Bock pointed out that back in 1957 W-P was a very hot label with the national importance of the entire West Coast school of jazz. "But by 1960, when the West Coast school had cooled off, and you couldn't give their albums away, we got very cold too. That's when we turned to other fields."

"Another thing," said Bock, "young music fans today like all good music, since the musical forms are so integrated today. A fan might like Miles Davis, Joan Baez, and Jack Jones, and never think of them as being jazz, folk and pop, but only think of all three as being exceptional performers — which all three are. I admit that I used to think that jazz was the only pure music, but I don't think that way any longer. A performer can be honest and sincere in any field, and if he is good enough he'll reach everyone, no matter what category you place him in. Ray Charles is a case in point. He started in the rhythm and blues area, moved to pop, moved into country, and plays jazz as well."

World Pacific, in addition to such strong selling jazz names as Les McCann, The Jazz Crusaders, Gerald Wilson, and many other artists, has a number of folk albums out on the market, all of which are doing well. Firm's twelve-string banjo albums, and twelve string dobro sets, have become standard sellers in the country, folk and pop fields. The Stoneman Family has started to become a strong seller on W-P Records (and they do very well at concerts too). A World-Pacific album called "Folk 'N Flute" with Bud Shank on flute plus twelve string guitar has also turned out to be a steady selling item.

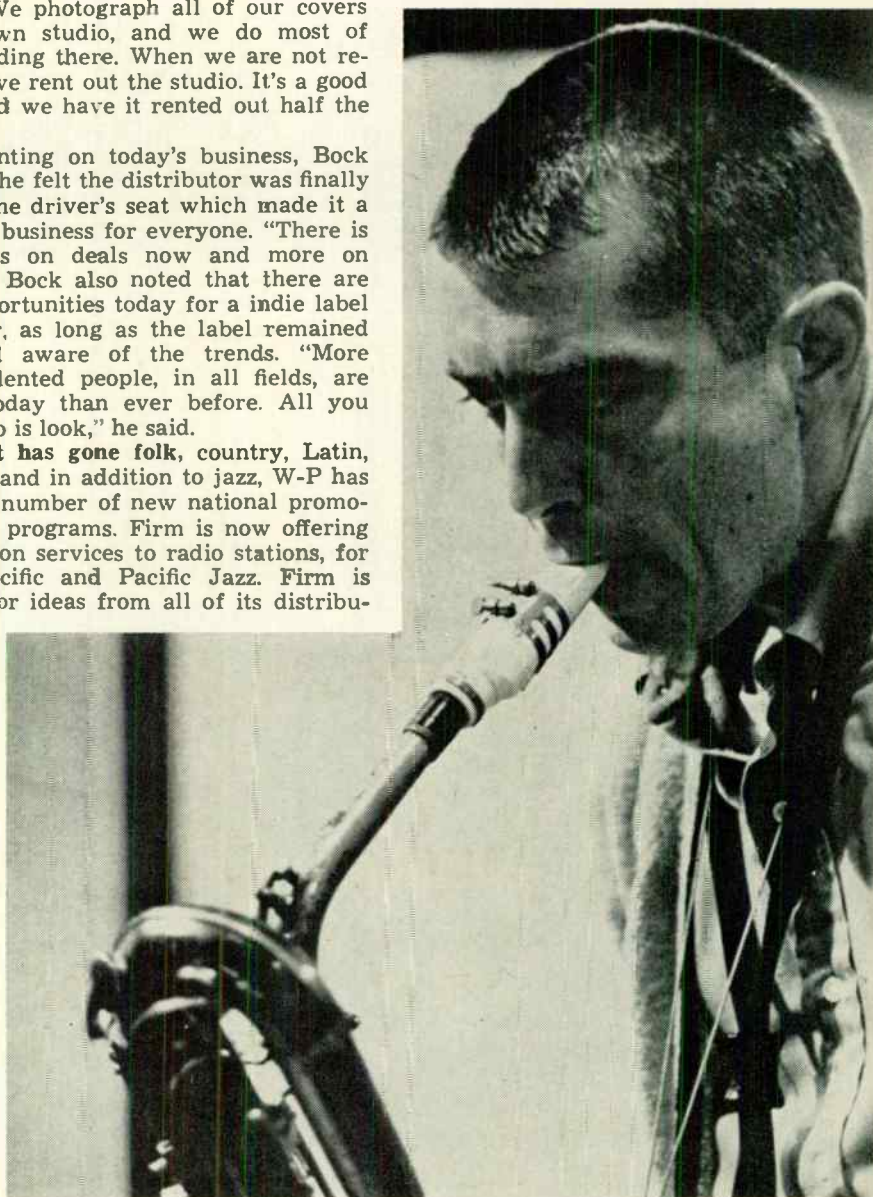
The firm also has a subsidiary pop singles label called Aura. First record on Aura, with Sonny Knight singing "If You Want This Love," has become a hot r. & b. record in a number of markets, and is now getting an intensive promotion drive from W-P sales-promotion chief Jack Pearce.

W-P owns its own studio out in Los Angeles, and uses it as a photographic studio. "We photograph all of our covers in our own studio, and we do most of our recording there. When we are not recording, we rent out the studio. It's a good studio and we have it rented out half the time."

Commenting on today's business, Bock said that he felt the distributor was finally back in the driver's seat which made it a healthier business for everyone. "There is less stress on deals now and more on product." Bock also noted that there are more opportunities today for a indie label than ever, as long as the label remained alert and aware of the trends. "More young talented people, in all fields, are around today than ever before. All you have to do is look," he said.

Since it has gone folk, country, Latin, and big band in addition to jazz, W-P has started a number of new national promotions and programs. Firm is now offering subscription services to radio stations, for World-Pacific and Pacific Jazz. Firm is looking for ideas from all of its distribu-

tors. It just concluded a contest for distributor employees (from secretary to snipping clerk) for coming up with album concepts for the label's artists, including the album title, selections to be recorded, and the cover idea. These and other programs are contributing to the new look of World-Pacific, a label now dedicated to good music in all fields.

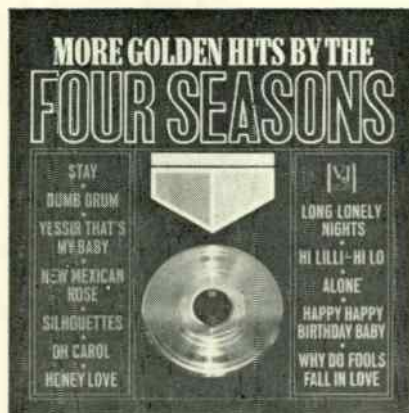


BUD SHANK: From flute to folk

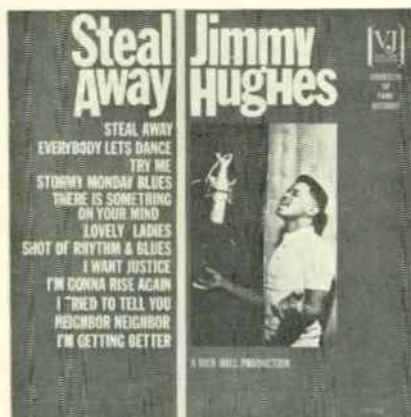
The big question is when will Vee-Jay records be #7 in sales?



DELICIOUS TOGETHER
Betty Everett & Jerry Butler VJ-1099



MORE GOLDEN HITS OF THE 4 SEASONS
The Four Seasons VJ-1088



STEAL AWAY • Jimmy Hughes VJ-1102

soon!

RADIO AND TV

Breakouts & Beatles

By June Bundy



We haven't heard so much noise out of Pittsburgh since Guy Mitchell cut a hit record of the same name some 12 years ago. The comments have been strongly worded — both pro and con — on our August 1 column wherein an unidentified Pittsburgh promotion man sounded off on how difficult — in his opinion — it was to “break” a record in that city.

Several Pittsburgh pluggers, who also prefer to remain anonymous, agreed with him, but an equal number labeled it a “sour grapes” complaint. Among the most vocal dissenters were Jack Hakim and Nick Cenci of Fenway Record Corporation, a Pittsburgh distribution firm.

In a two page, single spaced letter (copies of which were sent to Pittsburgh radio stations KQV, KDKA and WEEP) they defended Pittsburgh's reputation as a “breakout point” for new records and listed some 15 platters (including “Dang Me” and “Party Girl”) which, they claim, started in Pittsburgh.

“Pittsburgh,” they wrote, “thanks to broadcasters who find time to break records, is up with any market in the country and above most of them when it comes to finding room for new music on the playlists. . . . In almost every major market in the country there is always the promotion man who places a bad light on our business simply because he is ‘ice cold’ or because his product just does not have it to become a hit.”

BEATLES EXCLUSIVE: Station WIBC, Indianapolis, finally brought off its long-delayed press conference with the Beatles. It all started last April when WIBC asked listeners to submit questions they would like asked of the Beatles. Michael Ruppe, Jr. WIBC promotion manager, pulled 35 queries out of 3,500 entries and sent a transcript of them to England to be answered on tape by the boys.

Unfortunately, what with Ringo's tonsillitis and the group's Australian tour, WIBC didn't get the tape back until last month. However, the release of the Beatles' new movie “A Hard Day's Night” here this summer made the tape more timely than ever so all is well with the WIBC promotion department.

The tapes were played on Dick Kemp's 9 p.m.-1 a.m. show July 16, 17 and 18, and more than 1,300 mail requests (288 from 12 states outside Indiana) were received during the week of July 19 for copies of the transcript. Requests for the transcript should be sent to Ruppe at WIBC.



Meanwhile, Kemp (see photo) has been appointed Honorary Chairman of the Mid-America Chapter of the Beatles National Fan Club, and is working with co-presidents Ann Sablosky and Debbie Snively to increase its membership (at \$2 per Beatle head.)

Some of the questions offer fascinating insight into the mind of a teenager (at least we hopefully presume they're teenagers.) Among the more original queries were: “Why doesn't Ringo like Donald Duck?” “Does Ringo really rinse his hair so the grey streaks won't show?” and “Do the Beatles wear their hair inside or outside the bedcovers when going to bed at night?” Our favorite reply was made by Beatle George Harrison. When asked “What are your ideas of an ideal date?” he answered with weary irrelevance, “the 29th of July.”

AUGUST 15, 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 & Beach Boys Hit Top 3

MONEY ALBUMS

This Week	Last Week		This Week	Last Week		This Week	Last Week	
1	1	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	11	8	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	21	16	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24093
27	27	SOMETHING NEW BEATLES, Capitol T 2108, ST 2108	12	14	COTTON CANDY AL HIRT, RCA Victor LPM 2917, LSP 2917	22	21	PINK PANTHER HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
25	25	ALL SUMMER LONG BEACH BOYS, Capitol T 2106, ST 2108	13	11	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082	23	26	TEARS AND ROSES/I LOVE YOU MORE & MORE EVERY DAY AL MARTINO, Capitol T 2011, ST 2011
4	2	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364	14	7	RETURN OF THE DAVE CLARK FIVE Epic LN 24104	24	12	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971
5	3	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	15	15	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2745	25	22	SHUTDOWN VOL. 2 BEACH BOYS, Capitol T 2027
6	6	GETZ/GILBERTO Verve V 8545, V6-8545	20	20	WONDERFUL WORLD OF MAKE BELIEVE JOHNNY MATHIS, Mercury MG 20913, SR 60913	35	35	FABULOUS VENTURES Dolton BSPJ 2029
7	5	BEATLES' SONGBOOK HOLLYBRIDGE STRINGS, Capitol T 2116	17	10	BEATLES' SECOND ALBUM Capitol ST 2080	27	17	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 806 (SD)
8	4	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2059	37	37	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie LLP 2024	28	28	CHUCK BERRY'S GREATEST HITS Chess LP 1485
9	9	ROLLING STONES London LL 3375	19	13	AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264	46	46	BEST OF HENRY MANCINI RCA Victor LSP 2693
18	18	UNSINKABLE MOLLY BROWN ORIGINAL SOUNDTRACK, MGM E 4232 ST	50	50	RAG DOLL FOUR SEASONS, Phillips PHM 200 146, PHS 600-146	30	30	MEET THE BEATLES Capitol T 2047, ST 2047
31	24	WORLD WITHOUT LOVE PETER AND GORDON, Capitol T 2155, ST 2155	54	59	CHAPEL OF LOVE DIXIE CUPS, Red Bird RB 20-100	77	56	TODAY AND OTHER SONGS NEW CHRISTY MINSTRELS, Columbia CL 2159
32	31	LITTLE CHILDREN BILLY J. KRAMER & THE DAKOTAS, Imperial LP 9267	55	44	ON THE MOVE TRINI LOPEZ, Reprise R 6112, RS 6112	78	77	LOOKING FOR LOVE SOUNDTRACK, MGM E 4229, SE 4229
48	48	HERE'S GODFREY CAMBRIDGE Epic: FLM 13101	✓	✓	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 6130	79	68	DEAD MAN'S CURVE/NEW GIRL IN SCHOOL JAN & DEAN, Liberty LRP 3361
34	32	INTRODUCING THE BEATLES Vee-Jay LP 1062	57	43	BACK IN TOWN KINGSTON TRIO, Capitol T/ST 2081	97	97	PRESENTING THE BACHELORS London PS 353
74	74	CONCERT SOUNDS OF MANCINI RCA Victor LPM 2897	78	78	ROBIN AND THE SEVEN HOODS SOUNDTRACK, Reprise F 2021	81	80	THE CARPETBAGGERS ELMER BERNSTEIN, Ava 45
36	38	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854	59	54	WIVES AND LOVERS JACK JONES, Kapp KL 7352	82	72	BELAFONTE AT THE GREEK THEATRE RCA Victor LOC/LSO 6009
47	47	THE GREAT YEARS JOHNNY MATHIS, Columbia C2L 34, C2S 834	70	70	WOODY ALLEN Colpix 518	83	67	THE LETTERMEN LOOK AT LOVE Capitol T/ST 2803
38	29	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114	61	49	I WISH YOU LOVE GLORIA LYNN, Everest 5226	84	82	KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM/2894
62	62	TELL ME WHY BOBBY VINTON, Epic LN 24113 BN 26113	62	52	YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T/ST 2011	85	87	DUSTY SPRINGFIELD ALBUM Phillips PHM 200-133
60	60	I DON'T WANT TO BE HURT ANYMORE NAT KING COLE, Capitol T 2118, ST 2118	63	63	I WALK THE LINE JOHNNY CASH, Columbia CL 2190	86	79	REFLECTIONS PETER NERO, RCA Victor LPM/LSP 2853
41	19	BEATLES AMERICAN TOUR WITH ED RUDY Radio News Pulsebeat 1000	92	92	THE BEST OF BUCK OWENS Capitol T/ST 2105	87	71	HIGH SPIRITS ORIGINAL CAST, ABC Paramount OC-1
42	23	BEWITCHED JACK JONES, Kapp KL 1365	65	51	CHARADE HENRY MANCINI, RCA Victor LPM 8356	✓	✓	OUR BIGGEST HITS DRIFTERS, Atlantic 8093
43	45	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904, SR 60904	66	61	MOONLIGHT AND ROSES JIM REEVES, RCA Victor LPM/LSP 2854	100	100	AIN'T NOTHIN' YOU CAN DO BOBBY BLAND, Duke DLP 78
44	33	GREATEST HITS MARY WELLS, Motown 616	85	85	MY BOY LOLLIPOP MILLIE SMALL, Smash MGS 27055	90	73	MESS OF BLUES JOHNY HODGES, Verve V 8570
45	39	SERENDIPITY SINGERS Phillips PHM 200-115, PHS 600-115	68	65	JOAN BAEZ IN CONCERT, PT. II Vanguard VSD 2123	91	91	BACH'S GREATEST HITS SWINGLE SINGERS, Phillips PHM 200-697
✓	✓	PETER, PAUL AND MARY IN CONCERT Warner Brothers 2V 1555	96	96	KEEP ON PUSHING IMPRESSIONS, ABC Paramount ABC 493	92	55	SPEAK TO ME OF LOVE RAY CONNIF, Columbia CL 2150
47	40	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1328	70	53	IN THE WIND PETER, PAUL & MARY, Warner Bros. W 1507	93	81	COMIN' IN THE BACK DOOR WYNTON KELLY, Verve V 8576
48	34	MANY SIDES OF THE SERENDIPITY SINGERS Phillips PHM 200-134, PHS 600-134	—	—	DANG ME—ROGER AND OUT ROGER MILLER, Smash MGS 27049	94	64	HAMLET RICHARD BURTON, Columbia DOL 302, DOS 702
49	36	WHO'S AFRAID OF VIRGINIA WOOLF? JIMMY SMITH, Verve V 8583, V6-8583	95	95	THREE WINDOW COUPE RIP CHORUS, Columbia CL 2216	95	✓	THE LATIN ALBUM TRINI LOPEZ, Reprise 6125
50	58	FADE OUT, FADE IN ORIGINAL CAST, ABC Paramount ABC OC 3	73	57	COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868 (SD)	96	88	TOM JONES SOUNDTRACK, United Artists UAL 4113
69	69	THE FIRST NINE MONTHS ARE THE HARDEST WEINRIB & JAMESON, Capitol T/ST 2034	✓	✓	THE BEST OF JIM REEVES RCA Victor LPM/LSP 2890	97	99	RITA PAVONE RCA Victor LPM/LSP 2900
52	42	DIMENSION 3 ENOCH LIGHT, Command RS 867 (SD)	86	86	BILL COSBY IS A VERY FUNNY FELLOW Wainer Bros. W 1518	98	✓	IT MIGHT AS WELL BE SWING SINATRA & BASIE, Reprise FS 1012
53	41	GOING BAROQUE SWINGLE SINGERS, Phillips PHM 200-126	76	66	REFLECTIONS STAN GETZ, Verve V 8551	99	90	MY GUY MARY WELLS, Motown M 617
						100	✓	HAVE A SMILE WITH ME RAY CHARLES, ABC Paramount ABC 495

A WINNER!
**"IF YOU WANT
 THIS LOVE"**

**SONNY
 KNIGHT**

**AURA
 403**

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 PERSONAL PICK:**
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**TEMPO
 THE WIZARD PICK:**
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MAN ABOUT MUSIC

King-Columbia Deal?

By **Bob Rolontz**

Although it has been pretty hush-hush up to now there have been talks between responsible parties representing King Records and Columbia Records, with the possible purchase of King by Columbia. So far the talks are merely that, but there is a possibility that they could lead somewhere. If they do, insiders say, King would sell its record catalog and publishing firms, but retain its pressing plant and studios in Cincinnati.

Anyone who wants to know what is happening in today's music business, pop, Broadway, etc., should get hold of **David Dachs** new book, called "Anything Goes, The World Of Popular Music." It is published by Bobbs-Merrill and goes for \$5. It tells all about the music business, and we mean all - and it pulls no punches. Must reading for those in the business and for many not in the business.

Arlene Biendenkopf, private secretary to **Al Bennett**, head of Liberty Records, can now use CPS after her name. She is one of the few top level secretaries who has been honored by the Institute For Certifying Secretaries, a department of the National Secretaries Association. . . . **Cleffer Marvin Moore** turned out special material for the Miss Universe Pageant for the third successive year. . . . **Howard Sinnott**, who has been booking bands for years and years is now on his own. Anyone interested in booking orchestras like **Ralph Marterie**, **Kai Winding**, **Buddy Morrow**, **Woody Herman** and others, can call him in Roslyn Heights, L.I., New York. . . . **Cleffer Paul Vance** has moved to a new office in New York at 150 West 55th Street.

Victor Records has issued the first album recorded in the Music Theater at Lincoln Center, N.Y. Musical is "The King And I" and stars **Rise Stevens** and **Darren McGavin**. We had stated in this column that Victor paid a huge sum to get the recording rights to

these productions; price was large rather than huge—it was less than \$100,000. . . . **The Travelers 3** have been signed by Capitol. . . . What we would like to know is has Capitol yet re-signed **The Kingston Trio** or are they off to another label? . . . **Erroll Garner's** composition "No More Shadows" now has a lyric by **Eddie Heyman**, one of America's top lyricists, and the song has been assigned to **Cork O'Keefe's Plymouth Music**. Feeling is this could be Garner's biggest composition since "Misty."

Cover of the new United Artists' album "Inside Betty Carter," shows the heart on the wrong side. . . . **Stan Getz** and **Astrud Gilberto** will perform their hit "The Girl From Pianema" in the New Orleans sequence of the Universal TV Project 120 two hour television film. They will also do an original

called "Only Trust Your Heart."

Three well known names in the jazz world, **Sascha Burland**, **Father Norman O'Connor** and **Billy Taylor**, have been elected National Trustees of NARAS, replacing **George Avakian**, **John Hammond** (both ineligible for re-election) and **Dom Cerulli** (now very busy in his new slot with GBB.)

The first premiere of a TV show at the New York World's Fair was held last week when a special closed circuit preview of "Ford Presents The New Christy Minstrels," was shown at the Ford Pavilion of the Fair. Show premiered last week, August 6, 9:30 p.m. Thursday, on NBC.

Inez and Charlie Foxx have been set for a return trip to England in the Fall. They will do one nighters and TV shows, and will tour with **The Rolling Stones**. . . . The weekend of August 1 and 2 was designated as Mercury Weekend by Palisades Park in New Jersey. Mercury talent there included **Lesley Gore**, **Platters**, **Quincy Jones**, **Pixies Three**, **Sherrys**, **Len Barrie** and **Dean Christie**.

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D.J. CATEGORY	PREFERRED PROGRAMMERS		GENERAL PROGRAMMERS	
	TOP MARKETS*	OTHER MARKETS	TOP MARKETS*	OTHER MARKETS
POPULAR	946	1,378	1,965	3,294
RHYTHM & BLUES	153	214	591	1,219
COUNTRY & WESTERN	78	205	354	1,020
RELIGIOUS	47	132	128	569
JAZZ	130	232	401	1,057
LATIN AMERICAN	38	52	144	231
ALBUMS	215	342	511	1,117
POPULAR SYMPHONIC	43	60	164	245
POLKAS	11	34	68	205
PROGRAM DIRECTORS	553	1,147	214	551

*The Top Markets are located in the following Cities:

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

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Another Beatles Instrumental LP

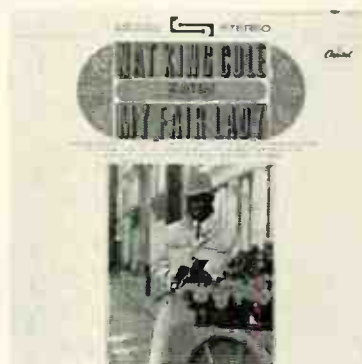
This Week's Block Busters



OFF THE BEATLE TRACK
GEORGE MARTIN ORK
United Artists UAS 6377
Beatles music director Martin has a hit instrumental from the "Hard Day's Night" track and the maestro can really step out big with this new set.



EVERYBODY KNOWS
STEVE LAWRENCE
Columbia CL 2227
A recent single provides the title here for a fine album of Lawrence singing recent pop hits like "Hello Dolly," "Ipanema" etc.



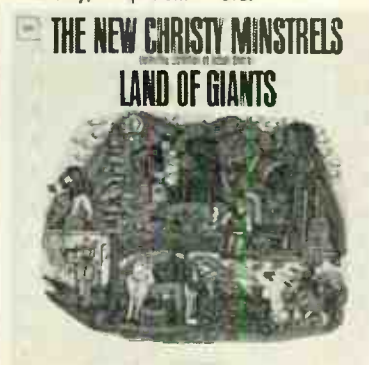
NAT KING COLE SINGS MY FAIR LADY
Capitol SW 2117
A bright concept here, matching Nat's polished style, with some humor touches, on the great Lerner and Loewe score.



BE MY LOVE
JERRY VALE
Columbia CL 2181
Jerry has gotten bigger and bigger with disks, concerts and cafe dates in the last year and this set of romantic ballads can be a big one.



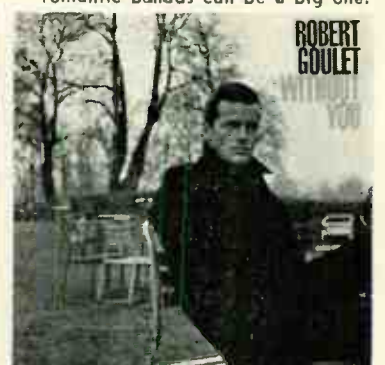
MORE SONGS I SING ON THE JACKIE GLEASON SHOW
FRANK FONTAINE
ABC-Paramount ABC-490
Fontaine's dramatic pipes score again in the already well proven formula. Watch this one.



LAND OF GIANTS
THE NEW CHRISTY MINSTRELS
Columbia CL 2187
Another Christys' musical treatise on folk heroes of the country like "Paul Bunyon," "Casey Jones" and numerous others.



THE KING AND I
LINCOLN CENTER ORIGINAL CAST
RCA Victor LSO-1092
The first in a new Victor series of Lincoln Center musicals, starring Rise Stevens, Darren McGavin, Lee Venora and Frank Poretta.



WITHOUT YOU
ROBERT GOULET
Columbia CL 2200
More of Goulet's warm (and salable) chanting with things like "What's New," "Without You," and "Where Are You."

Chart Picks

YESTERDAY'S GONE
CHAD AND JEREMY
World Artists WAM 2002
A first for the British duo, with the old hit ("Yesterday's Gone") and the new one, ("A Summer Song") both included. Should step out smartly.

MEET CHRIS CROSBY
MGM E-4226
Bob Crosby's boy Chris is mighty fine, in the Rick Nelson type school and he can go a long way to making the grade with this solid album.

GREAT LOVE SONGS IN SPANISH
EYDIE GORME AND TRIO LOS PANCHOS
Columbia CL 2203
"Amor," "Caminito" and other warm Latin melodies, done in Spanish by Miss Gorme with the top-selling trio. Two potential markets here.

MUSIC BUSINESS, AUGUST 15, 1964

RFD
MARTY ROBBINS
Columbia CL 2220
Robbins at his best with a variety of tunes like "Melba from Melbourne" "Southern Dixie Flyer" and "Urgently Needed." One of his best efforts.

GARBO
MGM E-4201 P
A true collector's item with great Garbo bits taken from a raft of memorable MGM soundtracks.

MOMS THE WORD
MOMS MABLEY
Mercury SR 60907
Moms is a howl as usual with some singing, some joshing and all of it pounding across like another big hit album.

ZULU
SOUNDTRACK
United Artists UAS 5116
A much-publicized new picture and the score by John Barry (cleffer of "From Russia with Love") could be a winner.

CALIFORNIA SUITE
SAMMY DAVIS JR.
Reprise RS 6126
One side is taken up with Mel Torme's California-styled "Manhattan Tower" with a group of Torme's tunes on the flip. Expressive Davis wax.

THE TILLOTSON TOUCH
JOHNNY TILLOTSON
MGM E-4224
A mixture of tunes, cut both in Nashville and New York and reflecting those special sounds. "Cold Cold Heart," and "Always" are samples of the fare.

New Talent
PHILIPS

sheila

SHEILA (THE YE YE GIRL)
Philips PHS 600-144
Here's a standout new teen thrush from France. She sings all her songs in French and they move and rock. "Ouki Kouki" looks like it could be a single winner.

An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

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

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

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

TITLES	EAST							SOUTH					MIDWEST					WEST		
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WJCA	TORONTO CKEY	WASHINGTON WDC	WORCESTER WORC	ATLANTA WQXI	HOUSTON KILT	MIAMI WFUN	NORFOLK WRAP	OKLAHOMA CITY ROMA	CHICAGO WLS	CINCINNATI WCIN	CLEVELAND WK	DETROIT WKMR	LOUISVILLE WAKY	DENVER KIMH	LOS ANGELES KFWB	SAN FRANCISCO KYA
AIN'T SHE SWEET...Beatles (Atco).....	25	24	15			57	9		8	16				X	21		26	8	14	
AL DI LA...Ray Charles Singers (Command) (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Lou Johnson (Big Hill).....	41					37		57			34				32		9			
ALWAYS TOGETHER...Al Martino (Capitol).....						59	37												33	
AND I LOVE HER...Beatles (Capitol).....		15	31			16	5			2	28	29		X		35	37	11	40	
ANGELITO...Rene & Rene (Columbia).....	13									12						32	4	15		
ANY TIME AT ALL...Beatles (Capitol L.P.).....																				
ANYONE WHO KNOWS WHAT LOVE IS...Ima Thomas (Imperial).....																		31		
BABY COME HOME...Ruby & The Romantics (Kapp).....	22																			
BABY DOLL...Kirby St. Romain (Teardrop).....							X													
BABY I NEED YOUR LOVING...Four Tops (Motown).....																	23	13		
BABY LET ME TAKE YOU HOME...Animals (MGM).....																				
BACHELOR BOY...Cliff Richard (Epic).....								22												
BEATLE DRUMS...The Motons.....																				
BECAUSE...Dove Clark Five (Epic).....	29	14	6	21		27	22	60	6		25	24			43		41	34	26	
BONGO BLUE BEAT...Rockin' Rebels.....	53																			
BOOM BOOM...David Clayton Thomas (Atco).....					12															
BOYS CAMP...Michelle Scotti (Philips).....							25													
BREAD AND BUTTER...Newbeats (Hickory).....							43			28	45		45		3	P			43	
BREAKING POINT...Etto James (Argo).....																				
BUBBLE GUM THE BUBBLE DANCER...Ray Stevens (Mercury).....							X													
CAN'T YOU SEE SHE'S MINE...Dave Clark Five (Epic).....			18	5							7			30					39	
CHAPEL OF LOVE...Dixie Cups (Rad Bird).....											10									
CLINGING VINE...Bobby Vinton (Epic).....	23					56	35				17	17			P					
C'MON AND SWIM...Bobby Freeman (Autumn).....	40	20				33	28				17	55	14		8	23	10	9	27	
C'MON EVERYBODY...Elvis Presley (RCA E.P.).....						8													24	
DANCE, DANCE DANCE...Tommy Dunton (Foley).....														34					25	
DANCE, FRANNY DANCE...Floyd Dakli (Jatster).....																				
DANCING ON THE SAND...The Initials.....																				
DANG ME...Roger Miller (Smash).....	7	7			22				33		12								24	
DARTELL STOMP...Mustangs (Providence).....														30						
DARTELL STOMP...Viceroy's (Bola).....							52													
DAVID'S MOOD...Kingsmen (Wand).....																				
DEVOTED TO YOU...Brian Hyland (Philips).....																				
DO I LOVE YOU...Lenee You (Mercury).....																				
DO YOU CLOSE YOUR EYES...Josh White Jr. (Epic).....	20																			
DO YOU LOVE ME...Dave Clark Five (Epic).....					20															
DONNIE...Bermudas (Ero).....																				
DON'T FEEL RAINED ON...Bobby Doyle Trio.....																				
DON'T FORGET TO CRY...Everly Brothers (Warner Bros.).....																				
DON'T LET THE SUN CATCH YOU CRYING Gerry and the Pacemakers (Laurie).....																				
DON'T STAND UP IN A CANOE...Ronnie Dante (M.V.).....							53													
DON'T THROW YOUR LOVE AWAY...Searchers (Kapp).....																				
DON'T WORRY BABY...Beach Boys (Capitol).....	8	4																		
DOWN WHERE THE WINDS BLOW...Serendipity Singers (Philips).....																				
DREAM LOVER...Paris Sisters (MGM).....																				
EVERY LITTLE BIT HURTS...Brenda Holloway (Tamla).....																				
EVERYBODY LOVES SOMEBODY...Dean Martin (Reprise).....	1	2	2	3	2	5														
EVERYBODY NEEDS SOMEBODY TO LOVE Solomon Burke (Atlantic).....																				
FARMER JOHN...Premiers (Warner Brothers).....						28														
FATHER SEBASTIAN...Ramblers (Almont).....							49													
FIRST NIGHT OF THE FULL MOON...Jack Jones (Kapp).....																				
FOR BETTER OR WORSE...Wilson Pickett (Atlantic).....																				
FORT WORTH, DALLAS OR HOUSTON...George Hamilton IV (RCA).....																				
FRANKIE AND JOHNNY...Greenwood County Singers (Kapp).....																				
FUNNY...Joe Hinton.....																				
G.T.O...Ronny & The Daytonas (Mala).....																				
GIMME SOME...Tex Ritter (Capitol).....	27																			
GINO IS A COWARD...Gino Washington (Ric Tic).....																				
GIRL FROM IPANEMA...Gretz/Gilberto (Verve).....			23	14																
GIRL'S AL RIGHT WITH ME...Temptations (Gandy).....																				
GONNA TELL...Catalinas (Original Sound).....																				
GOOD TIMES...Sam Cooke (RCA).....																				
H.U.R.T...Denny & Jay (Capitol).....																				
HANDY MAN...De Shannon (Amy).....																				
HARD DAY'S NIGHT...Beatles (Capitol).....	5	1	3	1	3	1	2													
HAUNTED HOUSE...Gene Simmons (Hi).....																				
HELLO DOLLY POLKA...New Yorkers.....	18																			
HELLO MUDDAH, HELLO FADDAH...Allan Sherman (Warner Bros.).....				32	P															
HELLO THERE LONELY BABY...Doug Sheldon (MGM).....																				
HERE COMES MY BABY...Dottie West (RCA).....	12																			
HERE COMES THE PAIN...The Legends.....																				
HERE I GO AGAIN...Hallie's (Imperial).....																				
HE'S IN TOWN...Tokens (B.T. Puppy).....		61	30																	
HE'S SURE TO REMEMBER ME...Brenda Lee (Decca).....		55																		
HEY GIRL, DON'T BOTHER ME...Tams (ABC Paramount).....		48																		

CONTINUED

Dateline Music City



CHARLIE LAMB

Hickory Records' **Joe Lucus** asks archly "What other label can get the President of the U. S. to plug its records?" He refers, of course, to Hickory's new "Bread and Butter" single by **The Newbeats** and to **President Johnson's** recent word to Democratic leaders that they should stress "bread and butter" issues in the coming campaign, as told in wire service reports. Hickory, smacking its lips over forthcoming sales, calls the disc "The nation's No. 1 choice." For all this fine promotion, adds Lucus, "I guess I'll have to go democratic in this election." . . .

Pamper Music Inc.'s promo man **Wayland Stubblefield** and Fraternity artist **Bobby Lewis** narrowly missed being seriously injured July 26 when their car was demolished in a head-on collision near the New Orleans Moisant airport. Stubblefield and Lewis were finishing a two weeks deejay tour in the southwest and Lewis had just completed a PA at the Hayride in Ponchatula, La. Both Lewis and Stubblefield suffered broken ribs, lacerations and bruises. Stubblefield also lost a tooth and was nursing severe cuts on head and face. They returned to Nashville by train the next afternoon. Friends will be reassured to know that after a few more days they'll look handsome as ever . . .

Bookers Face Dilemma

Bookers and programmers over much of the nation who had skedded or hoped to sked **Jim Reeves** for appearances over the next six months to a year were in a dilemma last weekend with Reeves' sudden death in a plane crash. For many of these shows Reeves was due for top billing and to "carry the load." His name was widely counted upon to sell the entire show. While Reeves preferred not to do a considerable amount of traveling, he felt it a duty to his public to spend the equivalent of a month or two each year to meet his fans. Finding a substitute for Reeves on these programs, it was conceded, will be very difficult.

Buzz Benson, WSIX personality (Nashville) for four and a half years, has left the station where he said he was No. 1 in the 7 to 9 a.m. slot, to join

Nashville's WMAK where he'll be heard from 6 to 10 p.m. on the Buzz Benson show. The shift was made July 1. . . . Another Nashville switch was made on the same date by **Hairl** (correct) **Hensley**, formerly of WENO, who joined WMAK as program director. He is also conducting the Hairl Hensley show 1 to 4 p.m. Hensley was with WKDA for five years before joining WENO. . . . A 100 pct. "rock pattern" in program styling at the Edison Hotel in Toronto, Canada, was changed to a strictly C&W format recently after **Roy Drusky** began a two weeks engagement July 27 and consistently filled the place to overflowing. . . . Using some of the royalties from his "Still," Decca artist **Bill Anderson** has moved into his long dream for "California style home on the side of a hill" in suburban Nashville. He wonders should its name be "Still Hill"? His "Me" and "Cincinnati, Ohio" were flourishing chartwise. . . .

Tribute to Anderson

The **Porter Wagoner** TV show recently featured a half hour tribute to **Bill Anderson** and the songs he has written. The show, seen in some 50 markets, was made up entirely of Anderson songs. Anderson appeared as a special guest but wasn't told the show would be a tribute to him until he was on the air. . . . While in England, **Bill Justus** recorded a song written by ASCAP's **Teddy Bart**. The record is on Monument. . . . **Juanita Jones**,

ASCAP's roving rep, was due to attend the national championship country music contest at Warrenton, Va. Aug. 1 and 2. Thence she was due to attend the Country Music Association's board meeting at Toronto Aug. 6 and 7. . . . ASCAP writer-artist **Beasley Smith** was saddened recently by the death of his mother.

Russ Garner has just signed a three months contract with the Four Seasons Restaurant and club in Denver, Colo. Working out of Los Angeles, Garner has just returned from an Alaskan tour. . . . The Richmond Organization announces that **Hollis Music Inc.** has acquired over 20 compositions by **Antonio Carlos Jobim**, South American top melody writer. . . . **Linda Flanagan**, new Decca vocalist, has signed a long term contract with **Haze Jones of Hal Smith Artists Productions**. Her new release is "There's Love All Around Me" backed with "Mama Kiss the Hurt Away" . . . One of the largest crowds in 12 years sat through a drenching rain at Belle, Mo. July 24 to hear **Tompall** and the **Glaser Bros.** A small tent sheltered the artists but the audience applauded repeatedly despite the drenching. There were 6,900 paid admissions. The **Glasers'** "A Girl Like You" is picking up steam in many regional charts.

Wet It For Message

Wanna bet you can resist **Colpix's** newest trap for your curiosity? It's a post-card size

yellow mailing piece which directs that you wet one side for the secret message. The message spotlights the **New Interns'** (and their new loves) original soundtrack album. . . . Another promo nifty is that put out by **Jamie/Guyden's Gunter G. Hauer**, pushing "Happiest Birthday Party of My Life" by the **Lolly-pops** and "The Jazz Man Blues" by the **Littletown Girls** on **Carney**. . . . It's a calendar and memo minder all in one. . . . **Paul Charon**, Nashville musician and columnist, is in basic training with the Tennessee National Guard at Ft. Jackson, S. C. until December. . . . **James Pinkston**, just advanced to record librarian at **Amarillo's KZIP**, says **RCA** and **Columbia** are giving good single service but he needs to hear from others desperately, particularly C&W. . . . Music City's **Charlotte Harden** flew to **Greenland** last week with a U.S.O. troupe for a month's engagement and personal appearances. Her newest single, "A Little Bit Bluer Than Blue" backed with "Somebody's Talking" is moving up fast. . . . **Decca's Bobby Gordon** was featured on the **Steve Allen Show** Aug. 3. . . . **Rex Allen** will host the radio program "Man Talk" to be aired twice every Saturday starting Oct. 3 over monitor **NBC**. The ad agency, **Fuller & Smith & Ross** represented the sponsor - **McCulloch's Saws**, at the signing.

"Mail Your Listings"

Country music promoter **Slick Norris** in his current "Hot News" bulletin, tells programmers "Be sure to mail your listings (top ten at least) every week to the trade publications. A greater image of country music can only be reflected in our national charts by doing this regularly. You hold and control that image with the pen or typewriter at your side". . . . **Norris** reports that **Joe and Rose Lee Maphis'** "Remember" backed with "Hoot 'n Annie" on **Starday**, is getting deejay spins in both east and west. "Hoot" seems to be the west coast favorite.

GIANT SELLERS

THE CONSOLERS

"Waiting For My Child"

Nashboro 800

<p>LIGHTNIN' SLIM</p> <p>"She's My Crazy Little Baby"</p> <p>Excello 2252</p>	<p>LONESOME SUNDOWN</p> <p>"Please Be On That 5:19"</p> <p>Excello 2254</p>
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NASHBORO Records 177 Third Avenue, No. Nashville, Tennessee CH 2-2215

Records, TV, Movies

The multi-faceted Reeves found expression in other ways. Starting as a recording star, he moved to TV, to personal appearances and to the movies. Only last year he starred in a movie, "Kimberly Jim," made in South Africa, and had entered negotiations for a second movie later this year.

As a recording artist, Reeves remains in the very top rank. Currently on national charts are three big Reeves records—a single, "I Guess I'm Crazy," and two albums, "Moonlight and Roses" and "The Best of Jim Reeves." At one time Reeves had his own ABC network radio program, the Jim Reeves Show. In 1959, he was a summer replacement for Red Foley on the Ozark Jubilee.

Started As Youth

Reeves was born in Panola County, Texas, and acquired a broken down guitar at the age of 10 in exchange for a basket of pears. Entering the University of Texas, Reeves became a top pitcher on the University baseball team which led to his being signed with the St. Louis Cardinals farm system. A leg injury, however, ended his baseball career and he turned to his guitar and a musical vocation.

Reeves' first big record came in 1953 when he recorded "Mexican Joe" on the Fabor label and sales soared to over 1,000,000. This in turn led to his being signed by Steve Sholes to an RCA-Victor contract in March, 1955. Under the deal, RCA bought all of Reeves' masters from Fabor Robinson of Fabor Records which insures the entire recording career of Jim Reeves on RCA-Victor.

CHARLIE LAMB

Joint Services Held

NASHVILLE

Joint Memorial Services for both Jim Reeves and Dean Manuel, killed in an airplane crash in Nashville last weekend, were held at 2 p.m. Tuesday (4) at the Phillips-Robinson Funeral Home here. Reeves was buried the following day at Carthage, Texas; and Manuel was buried also the next day in Springhill Cemetery, Nashville.

The families of both Reeves and Manuel requested that, instead of sending flowers, friends make gifts to charities.

Reeves is survived by his widow, Mary; his mother, Mrs. Beulah Reeves of De Berry, Texas; two brothers, Buford Reeves of Dallas, Texas; and

O. D. Reeves of De Berry, Texas; and two sisters.

Manuel leaves his widow, Barbara (Bobbie); two daughters, Brenda and Laura Manuel; parents, Mr. and Mrs. D. D. Manuel of Planada, Calif.; a sister, Mrs. Laura Silva of Merced, Calif. and a brother, Orion Manuel of San Francisco.

Series of Tragedies

NASHVILLE

The death of country music star Jim Reeves in an airplane crash near Music City Friday marks another in a series of tragedies which have stalked Nashville's Grand Ole Opry in recent years.

Early in March, 1963, Cowboy Copas, Patsy Cline, Hawkshaw Hawkins and Randy Hughes, flying to Nashville from Kansas City, met death when their plane crashed in a rainstorm in West Tennessee.

Several days later, Jack Anglin of the famous Johnnie and Jack team, was killed when his car failed to make a curve on his way to Patsy Cline's funeral.

Two years before this, Johnny Horton, at the peak of his career, riding on the crest of "Battle of New Orleans," was killed in an automobile crash.

Meanwhile Texas Ruby, a longtime star in the country singing field, died when her house trailer caught fire.

Jim Denny, president of Cedarwood Publishing Co., and a long time champion of country music, died of illness about a year ago.

Other stalwarts based in Nashville who have passed from the country music scene included the great balladeer, Hank Williams; Rod Brasfield, Ruth Sullivan, wife of Oscar of the Lonzo and Oscar team, killed in a car crash in Nevada in 1959, in which Oscar's brother also was killed.

Country Music Week

WASHINGTON

Congressman Richard Fulton of Tennessee has introduced a resolution in the House proclaiming November as National Country Music Month. It is expected that President Johnson will sign the resolution upon passage by the Senate and House. Meanwhile, the board of the Country Music Association, meeting last week in Toronto, blueprinted official plans for promotion and exploitation of the observance, which would be kicked off by WSM's annual country disk jockey festival next November 5, 6 and 7.

Gov. Clement Tribute

Gov. Frank Clement of Tennessee, a long time champion of country music, made the following statement after the death of Jim Reeves:

"The country music world in particular and the entire entertainment world has lost two outstanding performers. I knew Jim Reeves personally and he was in every sense 'Gentleman Jim.' I join with Tennesseans everywhere in expressing sincere condolences to the families of these two fine men."

C&W Album Picks

HANK SNOW
RCA Victor LPM-2901
SONGS OF TRAGEDY

DAVID HOUSTON
Epic LN 24112
NEW VOICE FROM NASHVILLE

THE BEST OF QUARTETS
RCA Camden CAL-832
ALL-NIGHT SING, VOL. 2

RAY PRICE
Columbia CL 2189
LOVE LIFE

MELBA MONTGOMERY
United Artists UAS 6369
DOWN HOME

GEORGE DICKENS SINGS LIKE THE DICKENS
United Artists UAS 6364

A NEW SMASH
ON THE HORIZON

Diane Renay's

"IT'S IN
YOUR HANDS"



Fox 533

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



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RUBY WRIGHT

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BILLBOARD Programming Special
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HOME"

Brook Benton

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Bob Wills
"YOU CAN'T
BREAK A
HEART"

(Without Killing A Soul)
Longhorn 545

and

Clay Allen
"ONE TOO
MANY"

Longhorn 547
* * * * *

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AUGUST 15, 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	Label
1	2	COWBOY IN THE CONTINENTAL SUIT	Marty Robbins—Columbia 43049
2	3	PASSWORD	Kitty Wells—Decca 31622
3	7	I GUESS I'M CRAZY	Jim Reeves—RCA Victor 47-8383
4	5	MEMORY #1	Webb Pierce, Decca 31617
5	1	DANG ME	Roger Miller—Smash 81881
6	6	I DON'T LOVE YOU ANYMORE	Charlie Louvin—Capitol 5173
7	4	WHERE DOES A LITTLE TEAR COME FROM	George Jones—United Artist UA 724
8	11	TAKE MY RING OFF YOUR FINGER	Carl Smith—Columbia 43033
9	10	I LOVE TO DANCE WITH ANNIE	Ernest Ashworth—Hickory 1265
10	13	HERE COMES MY BABY	Dottie West—RCA Victor 8374
11	12	SECOND FIDDLE	Jean Shepard—Capitol 5169
12	14	BE BETTER TO YOUR BABY	Ernest Tubb—Decca 31614
13	8	WINE, WOMEN AND SONG	Loretta Lynn—Decca 31541
14	28	BAD NEWS	Johnny Cash—Columbia 43053
15	9	THE BALLAD OF IRA HAYES	Johnny Cash—Columbia 43053
16	16	CIRCUMSTANCES	Billy Walker—Columbia 43010

This Week	Last Week	Record	Label
17	17	I'M HANGING UP THE PHONE	Carl & Pearl Butler—Columbia 43030
18	20	ME	Bill Anderson—Decca 31630
19	19	SOMETHING I DREAMED	George Jones—United Artist 724
20	22	ONE IF FOR HIM, TWO IF FOR ME	David Houston—Epic 9690
21	21	PUT YOUR ARMS AROUND ME	Norma Jean—RCA Victor 8328
22	24	RHINESTONES	Faron Young—Mercury 72271
23	29	THE NESTER	Lefty Frizzell—Columbia 43051
24	30	MR. AND MRS. USED TO BE	Ernest Tubb & Loretta Lynn—Decca 31643
25	27	THE GOLD CUP	Buddy Cagle—Capitol 5154
26	26	COTTON MILL MAN	Jim & Jesse—Epic 5-9676
27	31	GUESS WHAT, THAT'S RIGHT, SHE'S GONE	Hank Williams Jr.—MGM 13253
28	23	LOOKING FOR MORE IN '64	Jim Nesbitt—Sart 1065
29	18	BE QUIET MIND	Ott Stephens—Reprise 0272
30	35	TALKING TO THE NIGHT LIGHTS	Del Reeves—Columbia 43044
31	25	I STEPPED OVER THE LINE	Hank Snow—RCA Victor 8334
32	32	MY HEART SKIPS A BEAT	Buck Owens—Capitol 5136
33	40	FT. WORTH, DALLAS OR HOUSTON	George Hamilton IV—RCA Victor 8392

This Week	Last Week	Record	Label
34	33	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART	Johnny Wright—Decca 31593
35	36	WEAKER MOMENTS	Ferlin Husky—Capitol 5206
36	47	ASK MARIE	Sonny James—Capitol 5197
37	37	INVISIBLE TEARS	Ned Miller—Fabor 128
38	34	BURNING MEMORIES	Ray Price—Columbia 42971
39	38	THEN I'LL STOP LOVING YOU	The Wilburn Bros.—Decca 31625
40	41	WORKIN' IT OUT	Lester Flatt & Earl Scruggs—Columbia 43080
41	42	CHIT ATKINS, MAKE ME A STAR	Don Bowman—RCA Victor 3384
42	43	SAM HILL	Claude King—Columbia 43083
43	★	PLEASE TALK TO MY HEART	Ray Price—Columbia 43086
44	★	TH' WIFE	John D. Loudermilk—RCA Victor 8389
45	15	PICK OF THE WEEK	Roy Drusky—Mercury 72265
46	★	OVERNIGHT	Margie Bowes—Decca 31644
47	★	DERN YA	Ruby Wright—RIK S-126-64
48	46	SORROW ON THE ROCKS	Porter Wagoner—RCA Victor 8304
49	50	WALK TALL	Tom Tall—Chart 1085
50	48	TOGETHER AGAIN	Buck Owens—Capitol 5136

BIG C&W ALBUMS

This Week	Last Week	Record	Label
1	1	MOONLIGHT & ROSES	Jim Reeves—RCA Victor LPM/LSP 2854
2	2	I WALK THE LINE	Johnny Cash—Columbia CL 2169 (M); CS 8990 (S)
3	5	THERE STANDS THE GLASS	Carl Smith—Columbia CL 2173 (M); CS 8973 (S)
4	4	GUITAR COUNTRY	Chet Atkins—RCA Victor LSP 2782
5	3	MORE HANK SNOW SOUVENIRS	Hank Snow—RCA Victor LPM 2819
6	7	PORTER WAGONER IN PERSON	RCA Victor LPM 2840 (M); LSP 2840 (S)
7	8	LORETTA LYNN SINGS	Decca DL 4499 (M); DL 74499 (S)

This Week	Last Week	Record	Label
8	9	KITTY WELLS STORY	Kitty Wells—Decca DSD 174; KXS 7174
9	6	BLUE AND LONESOME	George Jones—Mercury MG 20906 (M); SR 60906 (S)
10	★	THE BEST OF JIM REEVES	RCA Victor LPM 2840 (M); LSP 2890 (S)
11	17	DANG ME	Roger Miller—Smash MPS 27049/FRS 67049
12	12	ON THE BANDSTAND	Buck Owens—Capitol T/ST 1879
13	★	GOLDEN COUNTRY HITS	Hank Thompson—Capitol T 2089 (M); ST 2089 (S)
14	14	FOLK SONG BOOK	Eddy Arnold—RCA Victor LPM 2811 (M); LSP 2811 (S)

This Week	Last Week	Record	Label
15	16	STORY SONGS FOR COUNTRY FOLKS	Faron Young—Mercury MG 20896
16	★	THANKS A LOT	Ernest Tubb—Decca DL 4514 (M); DL 74514 (S)
17	15	RING OF FIRE	Johnny Cash—Columbia CL 2053
18	11	SAGINAW MICHIGAN	Lefty Frizzell—Columbia CLS CS 2169
19	10	OUR MAN IN TROUBLE	Don Bowman—RCA Victor LPM 2831 (M); LSP 2831 (S)
20	20	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY	Flatt & Scruggs—Columbia CL 2134; CS 8034

REVIEW OF THE WEEK



HAPPY OCCASION. The instrument is a brand new 4-valve horn (B-flat/A) fresh from the workshop of Meister Herbert Fritz Knopf of Markneukirchen Saxony, East Germany. Knopf, a famed pre-World War II horn maker, is now a very old man living behind the Iron Curtain. He makes only a few instruments a year, and they are very difficult to obtain. The Player is Brown Meggs, Capitol's new v.p. for merch-ads-p.r., who imported the instrument with help of Cap's International Division. Despite recent association with Beatles, Meggs is a horn player—well remembered in N. Y. for performances of his own Variations for Horn on the Theme "Komm, Gib Mir Deine Hand."

Darin's With Capitol

Bobby Darin has finally signed a recording pact—and to the surprise of everyone in the trade it is with Capitol Records. Darin split with Capitol five months ago, asking to be let out of his contract, which at that time had a few more months to run. The parting was friendly however, and gave Bobby a chance to stand off and look at the way his career was going.

A lot of labels wanted Bobby Darin. When they heard he was free he received offers from close to a dozen firms. One of the most intensive bidders was Colpix, where Bobby's close friend Donnie Kirshner heads the label.

While Bobby was standing

off from the disc scene, his publishing-producing firm, T. M. Music, got hot. Among the recent and current hit songs his firm publishes are "The Shoop Shoop Song," "Under The Boardwalk," "Spanish Boy," "Beg Me," and "Say You." Meanwhile Bobby wrote the score and the songs to an important new picture for the young crowd called "The Lively Set," starring James Darren and Joanie Sommers.

By June or so Bobby started to seriously consider some of the disc contract offers he had received. He also knew that Capitol wanted him back. Since he had maintained his offices in the Capitol Tower in Hollywood, he had a chance to see and talk to the executives there on almost a daily basis. Finally he concluded that their offer was the best of all, and he returned to the Capitol fold.

Capitol Records has been the hottest firm in the country with singles since the start of 1964. The re-addition of Darin to the label should reinforce this position. One thing is certain, his first release will probably get the biggest push from Capitol Records since The Beatles' first single.

Yorke Heads Colpix

Bob Yorke, former RCA Victor Records executive, is the new head of Colpix-Dimension Records. Yorke's name has figured in the speculation of the Colpix situation for weeks, although many prominent disk men had been approached.

The Yorke appointment means that Kirshner, who will continue to exercise overall supervision of the various music and disc activities at Columbia Pictures-Screen Gems, will now concentrate his attention on working directly with the pop writer element in the fold. In recent weeks, Kirshner has

already moved more actively into this area (an area in which he made his biggest success in his earlier Aldon Music days) with good results. A number of the firm's tunes are now on the charts.

Meanwhile, Marvin Cane, who has been operating in recent months in general areas of the publishing and record operations, will now focus his primary attention on the movie and TV music areas of publishing.

Quaker City Formed

PHILADELPHIA

Quaker City Record Distributors has opened for business here, with Al Kelly, formerly of Chips, moving in to become general manager. Principals are said to be Harry Finfer and Herbie Gordon, well known names along record row here.

The company is already moving with Bobby Freeman's



Ray Peterson is shown signing an MGM Records contract. He is remembered for such record hits as "Corinna Corinna", "Tell Laura I Love Her", "The Wonder of You", "Goodnight My Love" and others.

Standing left to right are: Jim Vienneau, Arnold Maxin, President of MGM Records and Bob McClusky, Ray Peterson's personal manager.



The attractive girl is June Wilkinson, in New York to plug her new record, "The Bikini With No Top On Top" which she has cut with Mamie Van Doren for the Jubilee label. Happy fellows surrounding our June are Mickey Eichner, head of a. & r. at Jubilee, and Jubilee President Steve Blaine.

"The Swim," and "Bread and Butter" on the Hickory label, and Kelly is ready to take on more lines. Address is 710 West Girard Avenue. Kelly spent two years in sales promotion at Chips and at one time handled jockey chores on near-by WAAT, Trenton.

Gould to Metric

HOLLYWOOD

Mike Gould, veteran West Coast music man, has signed on as general manager of Metric Music, Liberty Records' publishing affiliate. Gould will also run the associated Post and Travis music firms, according to Liberty's executive vice president, Phil Skaff.

Most recently, Gould served as U. S. rep for the British firm, Campbell-Connelly, for whom he helped push the tune "Glad All Over," Dave Clark's first hit here, and "Telstar," a hit awhile back for the Tornados. Gould joined Mills Music as a songplugger in 1940 and since then has served with the late Glenn Miller's Mutual Music; with Borne Music and with Capitol Records, Ardmore and Beechwood Music firms.

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IN THE TRADE

Capitol Names FC&B

Ever since Capitol decided to dump its advertising agencies (one East coast, one West coast) over forty agencies had applied for the account. Last week, after much speculation, Capitol Records finally let it be known that Foote Cone & Belding had the appointment. FC&B will handle both the Capitol and Angel lines, including pop albums, single records, Capitol Classics, (Promenade), the "Capitol Of The World" series, and Angel Records. Only the Capitol Record Club will be outside of this grouping, with the club's ads still to be handled by Frank Vos & Co. of New York.

The appointment means that FC&B will be working out of Hollywood with Brown Meggs, newly appointed vice president of Capitol Records Distributing Corps. (CRDC) in charge of merchandising, advertising and publicity. Meggs worked on much of the advertising for Capitol singles and show albums when he was stationed in New York, which is all to the good since FC&B has never previously handled record advertising.

Capitol also made some other appointments last week. They were to its newly created press department happily called Department of Press and Information, under Meggs in CRDC. New manager of the department is Boots LeBaron, from Rogers and Cowan, the big publicity firm in the West Coast. He will handle national publicity and press and consumer relations. Assistant manager of the operation is Ron Tepper, with Capitol since 1963 as member of the no-longer-in-existence public relations department of Capitol Records.

Repeal The Tax

For many years the record industry has struggled along under a 10 per cent excise tax. It has borne it since 1941 when it was imposed during World War II. Not much has really been done to convince Congress to eliminate the tax, but last week the beginning of a potent campaign was launched by the Record Industry Association of America to have it removed. Star presenter of the industry position was Goddard Liberson, articulate and



TONY GREETHS HIS FANS

Tony Bennett autographs his albums at a recent appearance at E. J. Korvette's Fifth Avenue store. At Tony's left is Dave Rothfeld, record buyer for the E. J. Korvette organization. This appearance resulted in the sale of several hundred of Tony's many albums, according to promotion manager of Frank Campana of Columbia Distributors, New York.

persuasive president of Columbia Records. Henry Brief the executive secretary of the RIAA also testified, as did Charles Gary, associate executive secretary of the Music Educators National Conference, and Philip Miller, chief of the Music Division of the New York Public Library.

Theme was: the tax is discriminatory since it imposed on a product largely cultural and educational in competition with books, sheet music and other art forms not taxed.

4 Star Expands

HOLLYWOOD

4 Star Music Company, home office in Hollywood, re-opened its New York office under the auspices of former Challenge recording artist Jerry Fuller.

Fuller, who has written several top tunes, including "Travelin' Man," "Young World," "A Wonder Like You," "It's Up To You," etc., will be in charge of the entire east coast operation.

Four Star, currently riding the charts with "Misty Moonlight," was the publishers of past top hits "Tequila," "Limbo Rock," and "Lonely Street."

EMI Seeks Exemption

EMI has taken the lead to keep price-fixing in the British record industry. EMI Records' managing director L. G. Wood announced that the company will seek exemption from the

bill outlawing price-fixing (the Resale Price Act) which has now received Royal Assent (the equivalent of the U.S. President signing a bill).

Wood stated "EMI either on its own or in conjunction with other record manufacturers will be registering with the court and will be asking for exemption in respect of gramophone records."

Suppliers who wish to fix prices have to register the terms for their products with the Restrictive Practices Court. If they afterwards persuade the court that price-fixing on their goods is in the public interest, the court will grant an order for exemption.

All the other major manufacturers, except Pye, have stated that they want to keep price fixing. Pye has promised a statement, but at the time of L. G. Wood's statement, Pye managing director Louis Benjamin was abroad. A meeting of the manufacturers to discuss presenting a combined case to the court is expected shortly.

Silvers' New Post

Ed Silvers, formerly a. & r. staffer for Liberty Records, and former professional manager of Metric, Travers, Post Music, has joined April-Blackwood Music as associate professional manager. He will work under Jerry Teifer, professional manager of the firm.

Casuals vs. Kasuals

NASHVILLE

The Casuals, music group under the management of Dub Allbritten, president of One-Niters Inc., was granted an injunction in Chancery Court here last week against The Kasuals, a competing music group under the supervision of teen-age idol Dick Clark, forbidding further use of "The Kasuals" name.

The Court took cognizance of spokesmen for "The Kasuals" promising that the name would be dropped.

In the bill, filed by Attorney W. Ovid Collins, Jr. representing the Casuals-Albritten group, plaintiffs were listed as William J. Smith, Joe F. Watkins and Richard G. Williams, all of Nashville. Defendants were Jimmy Ford, Dick Clark and others.

The Casuals have frequently served as the backing group in personal appearances and on TV of world-famous recording star Brenda Lee.

SG Suit Settled

Screen Gems Columbia Music, which lodged a suit against various West Coast producers, performers, writers and managers, including Lou Adler, has dropped the suit, on the basis of an out-of-court settlement of outstanding claims.

Under the settlement, a number of copyrights recorded by such acts as Jan and Dean and Johnny Rivers, which had been claimed by the West Coast Trousdale Music firm, reverted to Screen Gems Columbia. Involved in the settlement were such tunes as "Little Old Lady from Pasadena," "Memphis," "Go Go Go Mighty G.T.O.," "Dead Man's Curve," and "Hey There It's Yogi Bear."

Various defendants in the original action agreed not to interfere in any contractual relationships which might exist between Screen Gems Columbia and any other person. It was also agreed that recording, producing and writing agreements which had existed between Jan (Berry) and Dean (Torrence) prior to the institution of the suit, with Screen Gems Columbia, would remain in effect for their full terms, which, with existing options, extend through 1969.

New

ARTISTS... RELEASES... HITS



Art Smalley

'LIVING WITHOUT LOVE'

5-9707



Jerry Dayton

'THREE LITTLE BOOKS'

5-9703



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