

DECEMBER 12, 1964

PRICE THIS ISSUE: 35¢

# MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 19

**Columbia Records:  
The First  
75 Years**



**Stan Getz—Jazzman of the year**

MR 4-5 E17 Q  
NIGEL A. MAXEY  
PRINCETON

DEC 18 1964



# SHE

*has to avenge  
the death of  
Ringo  
with . . .*

# "RINGO'S" REVENGE

Robin Garrett  
MUTUAL-510

**MUTUAL RECORDS**

HODGE-PODGE ENTERPRISES 1697 BROADWAY, Suite 806 NEW YORK, NEW YORK. (212) LT-1-6206

**Monument Method**

Last week a flyer came in to the MB office from Monument Records. Large as life it said "Play 'Long Long Winter' by the Impressions! It's A Gas!"

It also said "Play 'Amen' by Lloyd Price & Emma Franklin! It's also a gas!"

In case anyone is wondering why Monument sent out a flyer asking deejays to play a record by the Impressions, who are on ABC Paramount, it isn't because Monument has suddenly become altruistic. It just so happens that the other side of the ABC Paramount disc contains a tune called "Amen." It's also a gas.

**Leontyne Returns**

Leontyne Price returned from Europe last week, and it was an occasion of rejoicing for RCA Victor Records. The top-selling Victor singer, fresh from a season of performing and recording in Europe (where she made "Carmen") will record with the Boston Symphony Orchestra December 11 and 12, marking her first time on records with the Bostonians. Works to be recorded include the last scene from "Salome," and "The Egyptian Helen," both Strauss works.

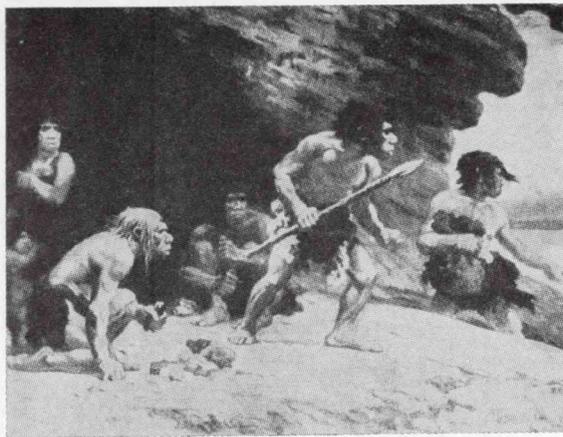
According to RCA Victor Miss Price's "Carmen" which was released only a few weeks ago, is one of the fastest selling operas in Victor history.



Leontyne Price in the studio

**Disc-Schticks**

By Ed Sherman



"If that's that Mel Brooks nut again, I swear I'll kill him!"

**Kapp's Dilemma**

Kapp Records is faced with an unusual problem. The firm has a hot record, one that is selling well in the country field, but that they are finding difficult to break pop. Why? Well it concerns a shack, the kind that people used to have out back, but which have disappeared from all but really rural areas these days. Disc, called "The Little Brown Shack Out Back," features Billy Edd Wheeler, singer and composer. Where the record is being played it's selling very well. Kapp promotion men are sitting up nights trying to figure out how to get it heard on other than country stations.

**VeeJay-Philips Deal**

Holland-based Philips Records has assumed international distribution for Vee-Jay Records. Deal includes Vee-Jay's subsidiaries, Tollie, Fame, Melic and Nola.

**Sarah's Triumph**

Sarah Vaughan performed last week with the Chicago Symphony Orchestra and made the occasion a triumph. She was a special guest artist with the Chicago Symphony Orchestra, under Skitch Henderson on the opening of the orchestra's popular concert series. Sassy did a series of Gershwin songs from "A Foggy Day" to "The Man I Love." After it was all over a pleased Mercury label threw Sassy a swinging party attended by press, radio and distributor friends.



Sarah Vaughan with Kenny Myers and Floyd Brown.

**Leeds-MCA Deal**

The list of large independent ASCAP publishing firms grows steadily smaller. Mills Music was sold a few months ago. Last week Leeds Music confirmed its sale to MCA. As is well known to the trade MCA had been looking about for a music publishing firm of stature for well over a year, and only a few months ago was talking seriously to E.B. Marks Music.

Reason MCA has wanted a publishing firm is obvious. MCA is now the owner of Universal Pictures and Decca Records and is also very active in the TV field with its Revue Productions. According to MCA brass the acquisition of Leeds Music puts the firm in competitive position with other movie firms who own their own publishing wings like MGM (Big Three), Warner Bros. (MPHC), Paramount (Famous), etc.

Lou Levy, President of Leeds, will continue to run the firm for MCA, and Sal Chianti will also continue in his post as executive vice president of Leeds. Both men have become officers of MCA.

The copyrights that Leeds owns include such standards as "Heartaches," "Manhattan Towers," "C'Est Si Bon," "I'll Never Smile Again," and many more.

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**MUSIC BUSINESS**

Incorporating music reporter

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Subscription Fulfillment

Send Form 3579 to 225 West 57 St.,  
New York, N.Y. 10019

Music Business is published weekly by Music Business, Inc.; editorial and advertising offices at 225 W. 57 St., N.Y., N.Y. 10019. JU. 2-2616. Publication office, Zeckendorf and East Gate Blvds, Garden City, N.Y. Second class postage paid at Garden City, N.Y. Single copy price 25 cents. Subscription prices: U.S. and possessions and Canada, \$7 a year, \$20 by air; Europe: \$26 per year by air, \$10 by surface mail, payable with order in U.S. funds. Rates for other countries, \$10 per year; \$40 by air, payable with order in U.S. funds.

DECEMBER 12, 1964

# The new British wave—





**Girls are coming.** The Beatles are back strong with their new two-sided smash "I Feel Fine" and "She's a Woman," and for the moment, they'll be sharing the top chart action with such other groups from England as the Kinks, the Zombies, the Stones, the Hermits, the Manfreds and the Dave Clark Five.

But close behind all these top 30 acts is what may well be the new British wave — girls! Four of them, in fact, are now represented in our own U.S. charts with their first hits on this side of the Atlantic, and there are other promising ones coming along.

**Julie Rogers.** Hottest of these at the moment is 21-year-old Julie Rogers, whose Mercury release of the big song "The Wedding," has already hit into the top 40. It's a non-rock effort, which recently lead visiting rocker, Dave Clark, to describe it as a "good record for mums and dads," but it's nevertheless showing signs of being a big one.

Close behind is the blonde, 17-year-old Marianne Faithfull with her soft, almost folkish side "As Tears Go By," a record released in America more than two months ago, but only now beginning to really perk. This one's on the London label,

sharing girl honors there with another singer known simply as Lulu. Lulu was formerly associated with her own group, known as the Luvvers, but her recent dinking, released only a fortnight ago by London's Parrot label features Lulu all by herself, on "I'll Come Running" and "Here Comes the Night."

**Sandie Shaw.** Also knocking on the door of America's Top 40 is another 17-year-old, Miss Sandie Shaw. Sandie, a Pye Records artist who worked only a year ago in a Ford motors plant in Dagenham, England, was discovered by another British singer, Adam Faith. Her first record earlier this year, was a flop, but her second was a smash back home and looks to be just as big in America.

The tune is "(There's) Always Something There to Remind Me," one of the top recent songs turned out by Hal David and Burt Bacharach. The song was a minor hit here in an earlier version by Lou Johnson but the Shaw performance looks destined for much bigger things.

Bacharach and David have, in fact, played a key role in the girl singer scene of late, starting with Dionne Warwick in the United States, but also touching base in the careers of such British girls as Cilla Black and Dusty Springfield, two who

have been a definite part of the growing British girl trend.

**Cilla Black.** When Dionne Warwick enjoyed one of her biggest discs here in America with "Anyone Who Had a Heart," a British girl named Priscilla White, who later became Cilla Black, came up with the hit version there. Miss Black now operates under the aegis of Brian Epstein's Nems Enterprises and is the owner of several recent hits on the Capitol label both in England and here. She is due here next spring for a night club engagement, possibly at New York's Copacabana.

Later on, Dionne Warwick herself hit the bigtime in England and has spent the last couple of months touring the provinces. Since her emergence there, the British girls have not taken any further hits from her. She has, however, helped focus more attention on the writing talents of Bacharach and David, (since they manage Miss Warwick and write most of her songs) which has resulted in turn, in several sizable hits for Dusty Springfield. One of these was her recent "All Cried Out."

**Honey and Millie.** Still another current success story is that of Honey and the Honecombs, whose "Have I the Right,"

**Male groups from Liverpool to London have dominated the American teen disc market for the past year. Now the British gals are coming, with four of them already making names for themselves in the U.S.**

has been in most top 10 lists in recent weeks on Vee Jay's subsidiary Interphon label. Honey is a British girl who also handles the drumming chores for her group.

Millie Small also was a part of the earlier vanguard of British-based girls this year who enjoyed new disc success in America. Miss Small, actually a native of Jamaica, clicked with her ska-rhythm "My Boy Lollipop," and had a day named in her honor at the New York World's Fair. So far, she's been less successful on the follow-up trail.

**Christine Quate.** The 14-year old Christine Quate has had several discs released here on the World Artists label, one of which made it into the charts last spring. She was given credit with having real potential among traders here, and in view of what's been happening more recently, she should have an even better chance of making it, should further releases be forthcoming.

Yet another British girl from whom much is expected in Britain, is Julie Grant. She has a fast-mover there with "Come to Me," although the disc has not as yet been released in America.

**Older names too.** Of interest too is the fact that more prominent and established British distaffers like Shirley Bassey and Petula Clark are again finding success on the charts. Miss Bassey's recording of the theme from "Goldfinger," has enjoyed heavy chart play in England and has been brought out in America on United Artists.

Miss Clark, a frequent occupant of British chart positions in the past, has spent a good deal of her time in Paris in recent years. But now, she has again made a solid impact on her home country record charts with "Downtown," on the Pye label. Warner-Reprise a. & r. exec, Joe Smith, just back to America from Europe, announced only last week the signing of a new releasing deal for Miss Clark's recordings, starting at once with her British hit.

REN GREVATT

## Cracking the Market

**World-wide market.** The success of British girl singers in the U.S. has now opened up a world wide market for them. For some considerable time now, the girls have been building strength in various other countries besides their own, and it only had to be a matter of time before they cracked the American barrier.

Dusty Springfield was the first to do it. She has scored notable successes with songs like "Stay Awhile," "I Only Want To Be With You" and "Wishin' and Hopin'."

Cilla Black, the only girl in the Brian Epstein stable, broke through earlier this year with "You're My World" and "To Be Loved." In England, both these girls are considered to be neck and neck in the race for top girl singer of the year.

**Success in France.** British born Petula Clark, now permanently domiciled on French soil, still records in



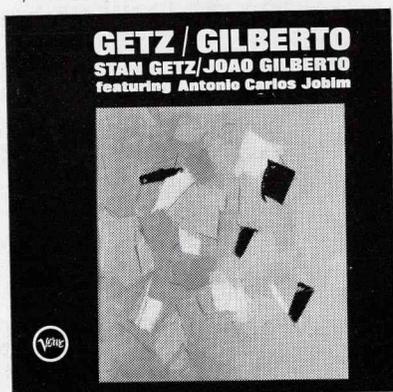
England where she has had a dozen hits in the past few years. She is permanently represented in hit parades in Germany, France and Italy. She had the original French No. 1 version of "Chariot," which, as "I Will Follow Him," became an American hit for Peggy March.

Sandi Shaw, whose gimmick is to appear without shoes, scored a number one with her first release, "There's Always Something There." Marianne Faithfull has the soulful "As Tears Go By," which was produced by Andy Oldham, while Julie Rogers has successfully revived "The Wedding," an old Anita Bryant hit.

- Dusty Springfield
- Millie Small
- Julie Rogers
- Petula Clark
- Cilla Black
- Marianne Faithfull

# VERVE Records Is The Jazz Leader!

V/V6-8545



## Stan Getz is Winner of Jazz Album of the Year and Jazzman of the Year Trophies

Stan Getz, a hands down winner of polls in just about every significant magazine concerning itself with the jazz field, has walked away with two of the prizes in the first annual Music Business competition. His album, made with Joao and Astrud Gilberto, *Getz/Gilberto*, won the coveted honor of being the best jazz album of the year. This, of course is the same album from which *The Girl From Ipanema* was taken. In addition, Getz also walked off with the *Jazzman Of The Year* designation. This is in recognition for his work in concert, nightclub and TV performances as well as records. His most recent album, *Getz Au Go Go* again teams his lyric tenor sax sound with that of Astrud Gilberto, and it also re-creates the in-person sound of an on-the-spot recording for it was cut live at the Cafe Au Go Go in Greenwich Village, N.Y.C..



V/V6-8600

# Label Takes Top Music Business Awards

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## Verve Named Jazz Label of the Year

Artistic worth and selling power have contributed to Music Business' naming of Verve as the jazz label of the year. The company's roster of artists and catalogue of product is the strongest in the jazz industry. Albums by just about every major name in jazz can be found among its titles. Besides popular and distinguished music of Stan Getz, Verve also has other star attractions in artists such as Jimmy Smith, Ella Fitzgerald, Kai Winding, Oscar Peterson, Count Basie, Cal Tjader, Lalo Schifrin, Bill Evans, Gil Evans and many, many more. A few of the latest albums are: *Christmas '64*, Jimmy Smith (V/V6-8604); *Modern Country*, Kai Winding (V/V6-8602); *New Fantasy*, Lalo Schifrin (V/V6-8601); *Soft Samba*, Gary McFarland (V/V6-8603); *A Tribute To Cole Porter*, Ella Fitzgerald (V/V6-4066); *Basie Land*, Count Basie V/V6-8597)

Verve Records is a division of Metro-Goldwyn-Mayer, Inc.



# Jazz 1964

## It was a good year

**Armstrong returns.** The biggest news was the return *again* of Louis Armstrong as a potent force in the pop record picture. Armstrong has long been a jazz best-seller. But in 1964 he will be remembered as the man who knocked off the Beatles.

Armstrong's phenomenal Kapp smash, "Hello Dolly," was the sizzling single that turned the trick. It rocketed up the charts and displaced the Beatles from top spot after the British contingent had seemed to have a monopoly on the top of the top ten.

**Stan Getz excitement.** Stan Getz created album excitement with his best-selling "Getz-Gilberto" set on Verve. This album and the hit single from it, "The Girl From Ipanema," single-handedly brought back Bossa Nova as an exciting part of the pop music scene. It was an album that was prevented from going all the way to the top of the charts by . . . you guessed it, The Beatles.

But it created new demand for Getz as an in-person attraction, created a new singing star—Astrud Gilberto, wife of the famed Brazilian singer, Joao Gilberto—and brought Getz and his brand of jazz and Bossa Nova to top TV shows, including a role in the NBC-TV film, "The Hanged Man." The Getz Carnegie Hall concert, an extraordinary sellout, was a smashing success, and his club dates and other concert appearances have been SRO everywhere.

**Jazz-pop artists.** Other jazz artists whose records did well in the pop area included Johnny Hodges and Jimmy Smith on Verve, the latter also on Blue Note; Al Hirt on RCA Victor, Count Basie on Reprise, and the Swingle Singers on Philips, among others.

Prestige made good news with the announcement of a new low-cost line of jazz albums drawn from the label's massive modern jazz files. Mercury also prepared to re-enter the low-cost jazz field, and

Columbia occasionally dribbled out a Harmony jazz set, while RCA Victor now and then released a set of jazz interest on Camden.

**The re-issue scene.** But the record scene in jazz is always sparked by the re-issues. For in jazz as in no other area of music, the oldies are the goldies. Columbia was far and away the most consistent and most valuable label with its re-issue program helmed by Frank Driggs. RCA Victor inaugurated its Vintage series of albums, of which selected releases were jazz sets, under the wise eyes of Brad McCuen.

Milt Gabler sponsored several important re-issue packages at Decca. Jim Davis at Verve broadsided some re-issues. Even the foreign labels got into the act. Odeon and Pathe, in particular, had exciting jazz re-issue sets, many with material not available in any form in this country. Capitol teamed with EMI to produce a massive set of reissues keyed to publication of Dave Dexter's book, "The Jazz Story." (See separate feature for listing of most important jazz re-issues.)

**The come backs.** Among the welcome comebacks of the year were those made by pianist Joe Sullivan, who displayed the old keyboard magic once again in Sausalito and San Francisco, Cal.; Art Pepper, who was released from the California Institute for Men at Tahachapi and started out to pick up his career with the flash and fire of old; Chet Baker added the fluegelhorn to his soft-toned trumpet and came home from Europe to renewed interest here; and, finally, Earl (Fatha) Hines came East and played concerts, club dates, and was re-discovered by everybody. This last, by the way, is the true jazz tradition. Good musicians sometimes get lost or misplaced by the times or the current tides of jazz, but they are eventually re-discovered and then become even greater than they were before. It's like listener guilt assimilation or something.

CONTINUED ON PAGE 71

**A good year.** 1964 was a good jazz year. Not a great year or a vintage year or even a year with anything very special about it. But it was just a *good* year.

The Festival scene was most active. Newport, of course, remained the granddaddy of them all. But jazz festivals spread overseas. So, in addition to Newport's annual July 4th weekend clambake, the really wide-eyed jazz fan could have had his pick of major jazz activity in festivals at Pittsburgh, Cincinnati, Monterey, Japan, Antibes, France, Knokke, Belgium, San Remo, Italy, Warsaw, Poland, Frankfurt or Berlin, Germany, and in Yugoslavia.

**A traveling year.** Jazz artists traveled as they have never traveled before. In addition to the international round of festivals, several of them compiled by master festival compiler George Wein, there was in 1964 the opening of the Far East. Tours of Japan became almost as commonplace as trips to the Coast.

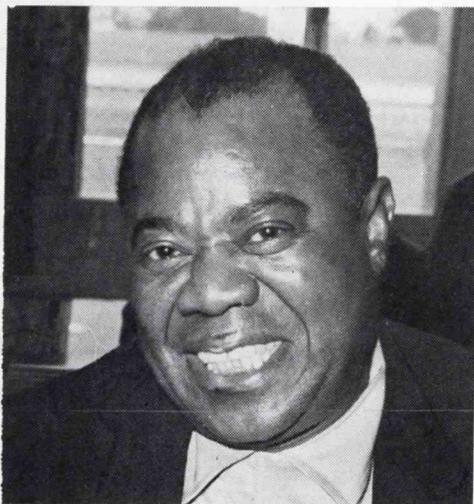
Some of the bands and groups who made Japan part of the Far West Coast jazz itinerary included Duke Ellington, Oscar Peterson (Herbie Mann, Ray Charles, Harry James, Benny Goodman, Thelonious Monk, and Dave Brubeck, among others.

**Concert at White House.** Brubeck's group also played a special concert at The White House, indicative of the stature and popularity this group has achieved.

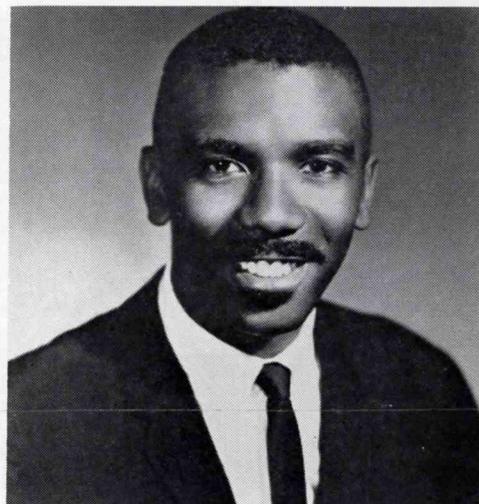
A two-beat group, with Pee Wee Russell and kindred spirits, opened the jazz area even wider with a tour of Australia. Woody Herman's blazing new Herd played the summer park circuit in Sweden. Art Farmer went to Rome. Monk and Ellington showed up in Paris.

Or, as one jazz reporter noted after gathering information about the tours and international festivals: "Everybody went everywhere."

Here at home, there was some jazz activity, but not enough to make one stand up and shout. Hardly enough to make one just stand up.



LOUIS ARMSTRONG



JIMMY SMITH

**THE CASE FOR...  
PETULA CLARK**

**BILL GAVIN:** "...this is one of the greatest records I've heard all year!"

**FENWAY REPORTER:** FOUR STAR SPECIAL. "...will score just as big in the U.S. as it is doing in England!"

**BRITAIN'S NME:** UP TO 7TH...and climbing!

**PETULA CLARK'S  
SURGING SINGLE**

**"DOWNTOWN"**

5494



**A WINNER!**



# Jazz Awards — 1964

# STAN GETZ



Stan Getz was the logical, and unanimous, choice for Jazzman of the Year.

At 37, the clean-cut tenor sax man is at the pinnacle of a long and distinguished career. He has single-handedly brought back to popularity the music of Bossa Nova. He has proved that his music, as well as that of Brazil, has a place in the jazz world *and* in the pop world.

Getz now displays a stability, a maturity, and a gift for lyric creation that are evident in very few jazzmen today. His group is tight and inspired. In Gary Burton he has retained a sideman of stature and a composer/arranger of genius.

But the real star of any Getz appearance is the Getz tenor. It has mellowed a bit in recent years. It never was harsh or rough-edged, but the sound of it today is burnished and glowing. It is the perfect sound for the heart of Stan's jazz improvisation: the ballad. There is no one in jazz today who can play the ballad with such feeling and expression as Getz.

Three recent Verve albums are landmarks in the recorded history of jazz:

1. **FOCUS**, composed and arranged by Eddie Sauter, is a series of compositions written for a string section and into which Getz has woven his tenor. The album is a beauty, and even more remarkable because not one note was written for Getz!

2. **JAZZ SAMBA**, with guitarist Charles Byrd, was the album that touched off "Desafinado," as a pop tune; Bossa Nova as a musical craze, and the careers of Luiz Bonfá and Antonio Carlos Jobim as pop composers on the American musical scene.

3. **GETZ/GILBERTO**, featuring Joao Gilberto and, as an afterthought, his wife, Astrud, had the sleeper hit of the year—"The Girl From Ipanema." This album brought back Bossa Nova after all the gimmicks and fads and bushwa had run their course. It also re-established Getz as master of the music.

Since his return to this country in 1961 after several years of living and playing in Europe, Stan Getz has carved an extraordinary career for himself, by *himself*, in jazz and American popular music.

He is, in every sense, Jazzman Of The Year

D.C.

# THE LOVERLY SOUND OF TWO FAIR LADIES ON ROULETTE

*“My  
Fair Lady  
Goes Latin”*  
**TITO PUENTE**

R-25276

*“My  
Fair Lady  
—My Way”*

**JOHNNY RICHARDS**

R-52114

 **ROULETTE**



## CERULEAN BLUES

### Hello Charlie!

by Dom Cerulli

We are indeed in the day of the unique; the age of the gimmick. We must be one-time-only to survive. We must be extraordinary to exist. We must be freakish to be noticed.

Recently George Avakian teamed with Columbia Records and Educational TV to kick off a new jazz talent in a unique, one-time-only manner. We won't know for some time yet whether this launching has been effective because, if distributors will pardon the pun, it'll be some months before the returns are in.

#### Kicking him off

Anyway, here's how it went. Charles Lloyd is a talented tenor man, flutist, and composer. He works with a pianoless quartet. Avakian had him videotaped in a clean limbo set out in San Francisco, then produced an album of Lloyd and his music for Columbia. Perhaps it was the other way around, but it matters little. What is important is that this week's new jazz discovery did hit in the space of, roughly, a week. The TV show was aired in New York during Thanksgiving week. The Columbia album, "Discovery! Charles Lloyd" (CL 2267/CS 9067) is in the December release. The combined impact of the TV shot (it will eventually be aired on other educational

outlets) and the Columbia publicity and promotion could kick Lloyd off very handsomely.

But, perhaps as insurance, Lloyd has made himself a visual attraction as well as a musical (or aural) one. He wears his hair long, his clothes trim and tight. He has steel-rimmed spectacles and carries a pocket watch on a chain in his vest.

Considering that his music was, on the basis of one hearing, rather more melodic than most of the New Things I've heard lately, I'm sorry that he felt the need to put on a funny hat for notice. This could be one instance in which the music might be stronger than the flacking that preceded it.

I'd hate to think that all the people who show up wherever Miles Davis is playing are there to see his new suit. Or that Mort Sahl's sweaters were ever considered as great as his material.

\* \* \*

**POSTSCRIPT:** Johnny Richards' big and looks set to play two weeks at Birdland in January, and five weekends at the Village Gate in New York. There are concerts lining up now for Newark and Boston. Don Palmer of Universal Attractions has been handling traffic on assignments for the band.

**BIG PLAY! BIG SALES!  
WATCH IT!**

## THE OTHER RINGO

with **Larry Finnegan**  
RIC S-146



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## LITTLE DRUMMER BOY

**HARRY SIMEONE CHORALE**  
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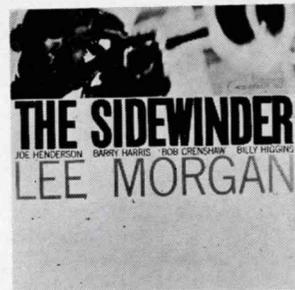
Album:  
3100 (mono)  
4100 (stereo)

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JAZZ SINGLES**

**IT'S A HIT!**

## LEE MORGAN THE SIDEWINDER



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This New Hit Album:

**THE SIDEWINDER**  
BLUE NOTE 45x1911

**JIMMY SMITH**

## PRAYER MEETIN'



BLP 4164 (BST 84164)

Also Two Big Singles  
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BLUE NOTE 45x1909

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# Jazz Awards—1964 (continued)



Woody Herman

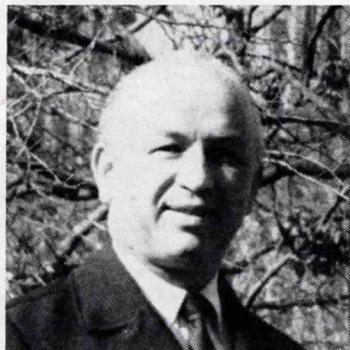
## BAND OF THE YEAR

*Woody Herman*

Woody Herman, who has just returned to the Columbia Records fold after several seasons and several chart albums with Philips, has been a bandleader for nearly 30 years. Oddly enough, he seems to have become younger and younger during those years, and his music has reflected the changes

and advances made by the leading players and writers.

In fact, many of today's most important players and writers have passed through the sections of Woody's Herds. The Herman alumni would form a remarkable performing or composing society on their own. Currently heading a brash and exciting band, Woody seems younger than ever and his Herd, certainly the youngest edition to date, is without doubt Band of the Year.



Lou Levy

## Jazz Publisher of The Year

### *Leeds Music*

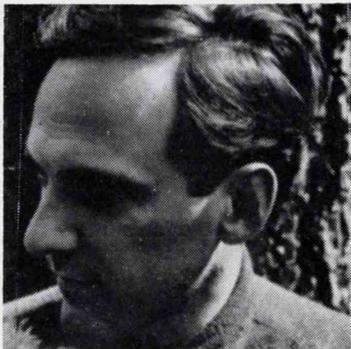
Lou Levy's Leeds Music (ASCAP), and its subsidiary publishing companies, Duchess (BMI) and Pickwick Music (ASCAP) have been in the forefront of jazz music for many years. The year 1964 was one of the highpoints of Leeds-Duchess in the jazz field. It published both "Bluesette" and "The Girl From Impanema."

"Impanema" was another in the firm's long list of Bossa Nova's in its catalog which includes "One Note Samba," "Little Boat," and "Quiet Night."

Over the years Leeds and its subsidiary firms have published jazz tunes by Fats Waller, Charlie Parker, and Dizzy Gillespie. For its faith in jazz music, its years in publishing jazz works, and its success in 1964 with "Bluesette" and "Impanema," Music Business has named Leeds Music (which just last week was sold to MCA) as "Jazz Publisher Of The Year."



"Toots" Thielemans

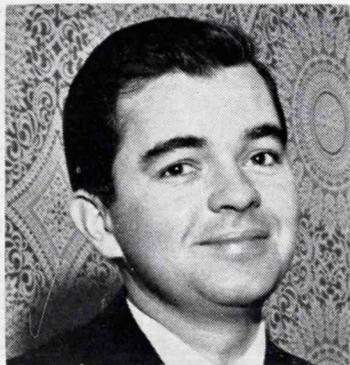


Norman Gimbel

## Jazz Composition of The Year

### *"Bluesette"*

One of the most popular and most widely recorded jazz compositions of 1964 was a swinging item called "Bluesette" (Duchess, BMI) written by Jean "Toots" Thielemans, the guitarist and harmonicist, and with lyrics by Norman Gimbel (who also wrote the English lyric for "Girl From Impanema"). It was first recorded by Thielemans on an album for ABC Paramount. Since then it has been recorded by Les McCann, the Jazz Crusaders, Pete Fountain, and Art Van Damm among jazzmen, and by Sarah Vaughan, Peter Nero, Steve Lawrence and Andre Kostelanetz, among the pop folk. To date there are 18 recordings. "Bluesette" has become the Jazz Composition Of The Year.



Creed Taylor

## JAZZ LABEL OF THE YEAR

### *Verve Records*

Verve Records, under Norman Granz, built a remarkable catalog which included nearly every jazz artist worthy of the description. Since becoming part of MGM Records, Verve has been under the direction of Creed Taylor, imaginative and sensitive record producer for the label. His record, and the label's, surpass

by far the marks set when Verve was an indie.

The Bossa Nova sets of Stan Getz, Luiz Bonfá, Antonio Carlos Jobim; the great jazz sets cut by Taylor and Jim Davis, by Oscar Peterson, Bill Evans, Gil Evans, Jimmy Smith, Count Basie, Ella Fitzgerald, Jazz At The Philharmonic, Anita O'Day, Gerry Mulligan, Johnny Hodges, Cal Tjader, and Kai Winding, to name just a few, make Verve far and away the Jazz Label of the Year.



Al Lion

## SPECIAL AWARD

### Blue Note Records

#### *25th Anniversary*

Blue Note Records is celebrating its 25th Anniversary this year as the oldest exclusively jazz label in the business. Al Lion and Fran Wolff started Blue Note Records in 1939. At that time it specialized in Dixieland. Since then it has stayed abreast of the current jazz trends.

The great jazz names have recorded for Blue Note over the years. For its single-minded devotion to jazz over two decades, Music Business is pleased to salute Blue Note Records on its 25th Anniversary.



Fran Wolff

# MUSIC BUSINESS

FOCUS ON  
COLUMBIA RECORDS  
75th ANNIVERSARY

GODDARD LIEBERSON

25 YEARS OF PROGRESS



# **THE SOUND OF ENTERTAINMENT**

THE BANJO BARONS/TONY BENNETT  
ANITA BRYANT/JOHNNY CARSON  
RAY CONNIFF/DORIS DAY  
DION DI MUCI/LES AND LARRY ELGART  
PERCY FAITH/EYDIE GORME  
ROBERT GOULET/ KEN GRIFFIN  
SKITCH HENDERSON/ROBERT HORTON  
THE J'S WITH JAMIE/MAHALIA JACKSON  
GORDON JENKINS/ANDRE KOSTELANETZ  
STEVE LAWRENCE/MITCH MILLER  
JERRY MURAD'S HARMONICATS  
PATTI PAGE/THE RIP CHORDS  
BARBRA STREISAND/JERRY VALE  
ANDY WILLIAMS/EARL WRIGHTSON  
FRANKIE YANKOVIC

# **THE SOUND OF COUNTRY AND WESTERN**

BOB ATCHER/HAROLD BRADLEY  
CARL BUTLER/THE CARTER FAMILY  
JUNE CARTER/JOHNNY CASH  
THE CHUCK WAGON GANG  
JIMMY DEAN/"LITTLE" JIMMY DICKENS  
FLATT AND SCRUGGS/LEFTY FRIZZELL  
KIRK HANSARD/BOBBY HELMS  
STONEWALL JACKSON/THE JORDANAIRE  
CLAUDE KING/SKEETS McDONALD  
GEORGE MORGAN AND MARION WORTH  
JOHNNY AND JONIE MOSBY  
RAY PRICE/BILL PURSELL  
MARTY ROBBINS/CARL SMITH  
BILLY WALKER

# **THE SOUND OF FOLK MUSIC**

THE BROTHERS FOUR  
THE NEW CHRISTY MINSTRELS  
THE CLANCY BROTHERS AND TOMMY MAKEM  
BOB DYLAN/THE PILGRIMS  
JUDY RODERICK/PETE SEEGER  
SIMON AND GARFUNKEL

**ON COLUMBIA**

# THE SOUND OF GENIUS

LEONARD BERNSTEIN AND THE  
NEW YORK PHILHARMONIC  
E. POWER BIGGS/ALEXANDER BRAILOWSKY  
BUDAPEST STRING QUARTET/ROBERT CASADESUS  
PHILIPPE ENTREMONT/ZINO FRANCESCATTI  
GOLD AND FIZDALE/GLENN GOULD  
GARY GRAFFMAN/VLADIMIR HOROWITZ  
ANDRE KOSTELANETZ/GEORGE LONDON  
THE MORMON TABERNACLE CHOIR  
EUGENE ORMANDY AND THE  
PHILADELPHIA ORCHESTRA  
ANDRÉ PREVIN/THOMAS SCHIPPERS  
RUDOLF SERKIN/ISAAC STERN  
IGOR STRAVINSKY/GEORGE SZELL  
AND THE CLEVELAND ORCHESTRA  
RICHARD TUCKER/BRUNO WALTER AND THE  
COLUMBIA SYMPHONY ORCHESTRA  
ANDRE WATTS/JOHN WILLIAMS

# THE SOUND OF LATIN AMERICA

ANTONIO BRIBIESCA/LOS CINCO LATINOS  
JUERGA FLAMENCA/SONIA LOPEZ  
THE MADRID SYMPHONY ORCHESTRA  
MARIACHI "JALISCO" DE PEPE VILLA  
RONDALLA ESPAÑOLA Y LA TUNA UNIVERSITARIA  
CUCO SANCHEZ/JAVIER SOLIS  
LA SONORA SANTANERA/TRIO LOS PANCHOS  
ROBERTO YANES

# THE SOUND OF JAZZ

DAVE BRUBECK/MILES DAVIS  
THE DUKES OF DIXIELAND  
ARETHA FRANKLIN/EDDIE HARRIS  
CHARLES LLOYD/THELONIOUS MONK  
JOE MOONEY/ORCHESTRA U.S.A.  
ANDRÉ PREVIN/ART VAN DAMME  
PAUL WINTER/DENNY ZEITLIN

**RECORDS** 

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NEW YORK, NEW YORK

CONGRATULATIONS ON YOUR 25TH AND 75TH ANNIVERSARIES. THE GROWTH AND DEVELOPMENT OF COLUMBIA RECORDS AND A BIOGRAPHY OF GODDARD LIEBERSON ARE, IN A VERY REAL SENSE, A HISTORY OF THE RECORDING INDUSTRY IN ITS FINEST HOUR. AND I AM GENUINELY PROUD TO HAVE BEEN A PART OF THAT HISTORY.

SINCERELY,

*Tony Bennett*

TONY BENNETT

"COLD,  
COLD  
HEART"

ACUFF-ROSE MUSIC

"BECAUSE  
OF YOU"

SCREEN GEMS-COLUMBIA, INC.

"I LEFT MY HEART IN  
SAN  
FRANCISCO"

GENERAL MUSIC PUBLISHING CO.

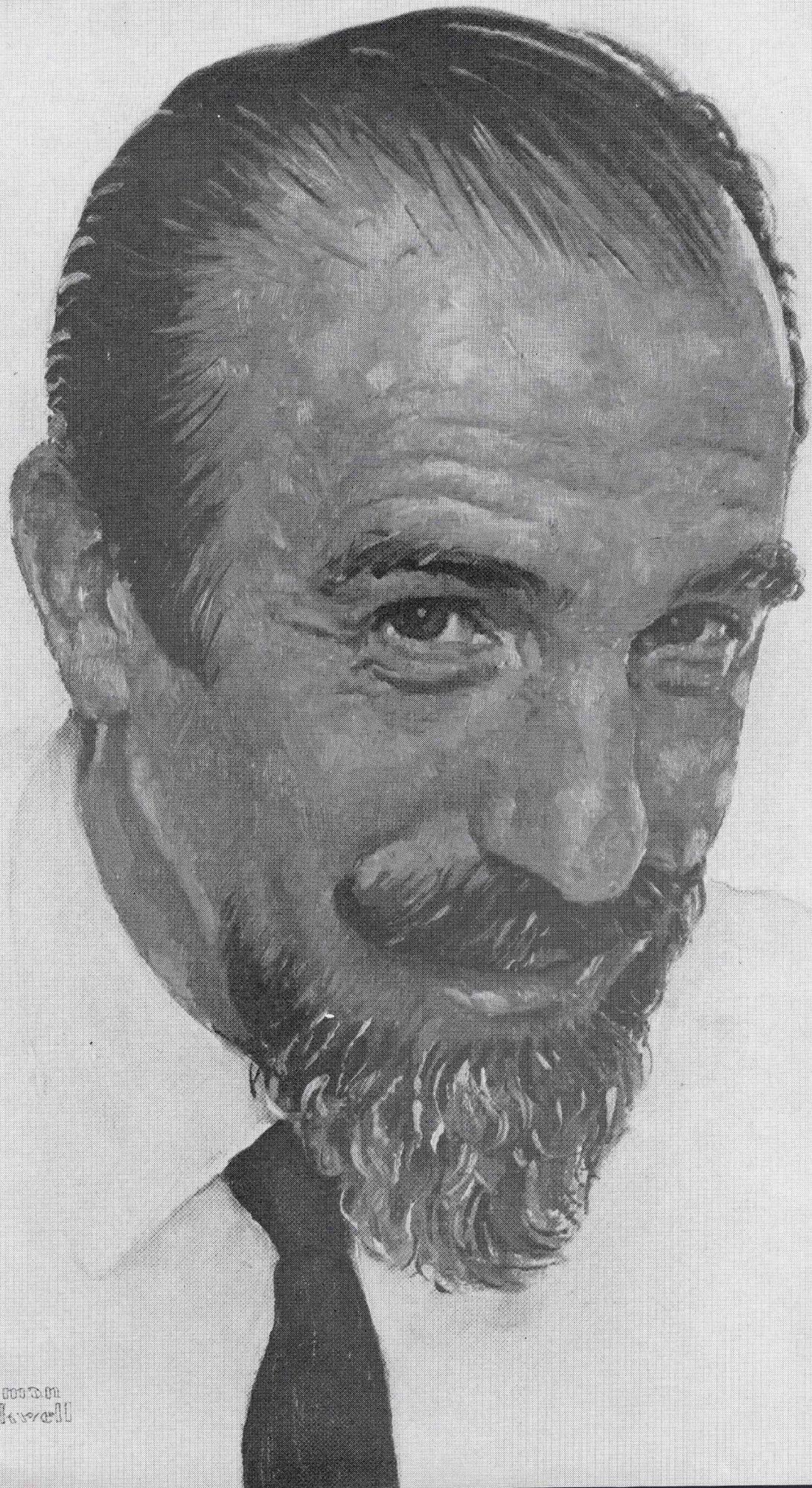


**"WHO CAN  
I TURN TO**

(WHEN NOBODY NEEDS ME)"

MUSICAL COMEDY PUBLISHING CO.

Exclusively on  
**COLUMBIA**  
**RECORDS** 



Norman  
Rockwell

# To Goddard:

*My heartfelt thanks for giving a bearded oboe player this opportunity to participate in 10 of your 25 years with Columbia.*

## Gold Record Singles

### TONY BENNETT

*Because of You  
Cold, Cold Heart  
Rags to Riches  
Stranger in Paradise*

### JIMMY BOYD

*I Saw Mama Kissing  
Santa Claus*

### ROSEMARY CLOONEY

*Come On-a My House  
Half as Much  
Hey There  
This Old House*

### VIC DAMONE

*On The Street Where  
You Live*

### DORIS DAY

*Secret Love  
Whatever Will Be,  
Will Be  
A Guy Is a Guy*

### PERCY FAITH

*Delicado  
The Song from Mou-  
lin Rouge*

### THE FOUR LADS

*Moments to Remem-  
ber  
No, Not Much*

### FRANKIE LAINE

*High Noon  
I Believe  
Jezebel  
Moonlight Gambler*

### JOHNNY MATHIS

*Chances Are  
It's Not for Me to Say  
Wonderful, Wonder-  
ful*

### MITCH MILLER

*The Bridge on the  
River Kwai  
The Yellow Rose of  
Texas*

### GUY MITCHELL

*My Heart Cries for  
You*

### Singin' the Blues

*The Roving Kind*

### JOHNNY RAY

*Cry  
Here I Am Broken-  
Hearted  
Just Walking in the  
Rain*

### The Little White

*Cloud That Cried*

### Please Mr. Sun

### MARTY ROBBINS

*A White Sport Coat*

### JO STAFFORD

*Jambalaya  
Make Love to Me  
You Belong to Me*

### JOAN WEBER

*Let Me Go, Lover*

## Gold Record Albums

### RAY CONNIFF

*Concert in Rhythm  
'S Marvelous*

### JOHNNY MATHIS

*Faithfully  
Johnny's Greatest Hits  
Open Fire, Two Guitars  
Swing Softly  
Warm*

### MITCH MILLER

*Folk Song Sing Along with Mitch  
Sing Along with Mitch  
Christmas Sing Along with Mitch  
More Sing Along with Mitch  
Still More Sing Along with Mitch  
Party Sing Along with Mitch  
Memories Sing Along with Mitch  
Happy Times Sing Along with Mitch  
Holiday Sing Along with Mitch  
TV Sing Along with Mitch  
Your Request Sing Along with Mitch*

*Sincerely*

*Mitch Miller*



WARMEST WISHES  
**ROBERT GOULET**

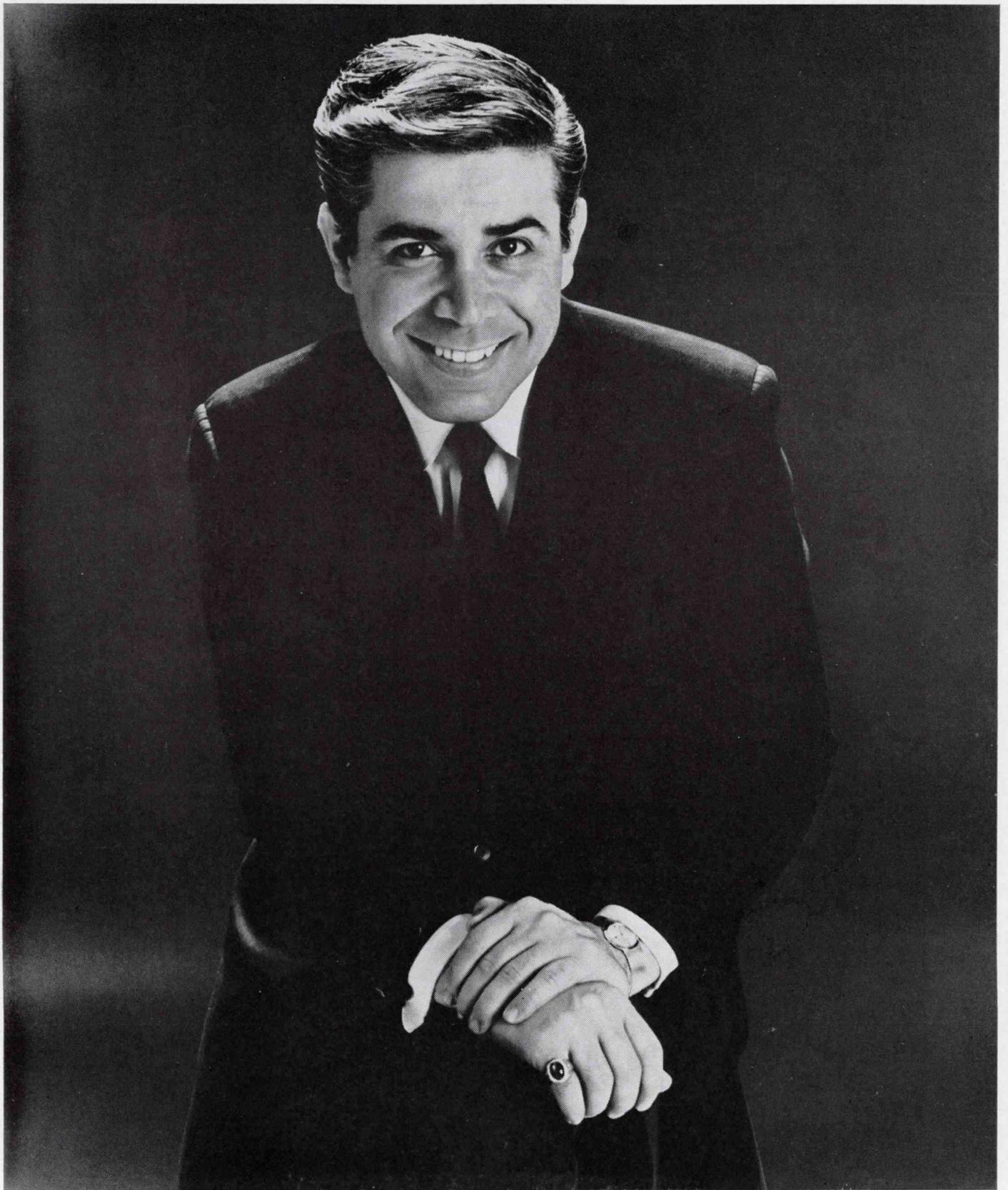
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COLUMBIA RECORDS 



**BEST WISHES • COLUMBIA RECORDS 75th ANNIVERSARY**  
**• GODDARD LIEBERSON 25th ANNIVERSARY**

COLUMBIA RECORDS 



CONGRATULATIONS!  
**JERRY VALE**

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COLUMBIA RECORDS 

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GOOD LUCK ON YOUR 75th ANNIVERSARY!

**BUDDY GRECO**

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COLUMBIA RECORDS 

# **ANFA MANAGEMENT**

**Dee Anthony**

**Morton Farber**

# Johnny Cash Puts the FOLK into FOLK Music!

## Newport Folk Festival: 1964

"Johnny Cash, the Nashville star, closed the gap between commercial country and folk music with a masterly set of story-telling songs."

Robert Shelton,  
NY Times

## Newport Folk Festival: 1964

"Johnny Cash, as a matter of fact, may have produced the best moments of the show with memories of the 'Rock Island Line' and a very good rendition of the Bob Dylan tune, 'Don't Think Twice.' He is a wonderful story teller—moreover he knows how to put together a segment that has bounce and continuity as well as unity. He is an entertainer and a good actor to boot."

Ted Holmberg,  
Providence Sunday Journal

## Tokyo, Japan

"On stage, he's a jangling, floor-scutting contradiction, ranging from boyish 'caught-in-the-cookie-jar' shyness to sweat-drenched virility that fairly leaps across the footlights."

Al Rickets,  
On the Town,  
Tokyo

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"It was a distinct privilege and a genuine pleasure to present at KRNT Theater January 28, 1962, the Johnny Cash Show, which broke all our existing attendance records. The unanimous acclaim of the 11,000 dedicated fans who patronized the one-day, three-performance engagements, exemplifies the esteem and respect that Johnny Cash, a superb showman, commands throughout the country."

Gerald E. Bloomquist,  
Manager

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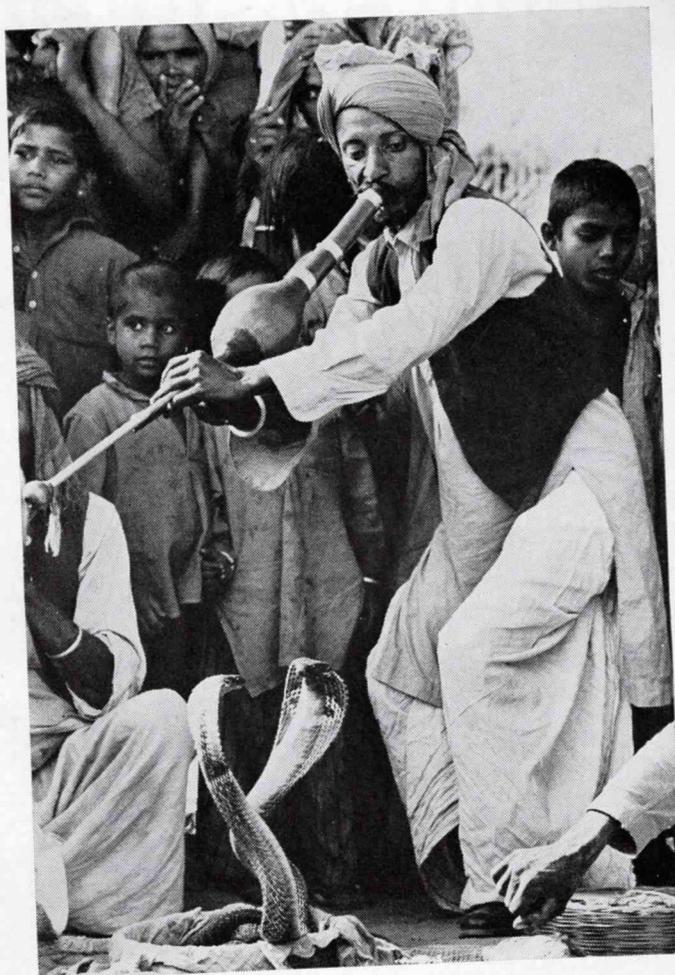
USA, Hollywood, Calif.  
HO 6-3366 (213)

CANADA, 509 Jarvis St.  
London, Ontario  
471-5519 (519)



*Congratulations Goddard—  
Hope you with Columbia as long!*

*Johnny Cash*



*If our humanly race succeeds in getting together to make this a world of friendship instead of one of hate and hunger, it will be because mass communication has made it possible for us to know about each other, as well as know about ourselves. Congratulations to Columbia Records and to Goddard Lieberman for continuing to make recordings of everything from the greatest symphonies to the thousand and one varieties of folk music, from our country and from many lands.*

*Peter Seeger*

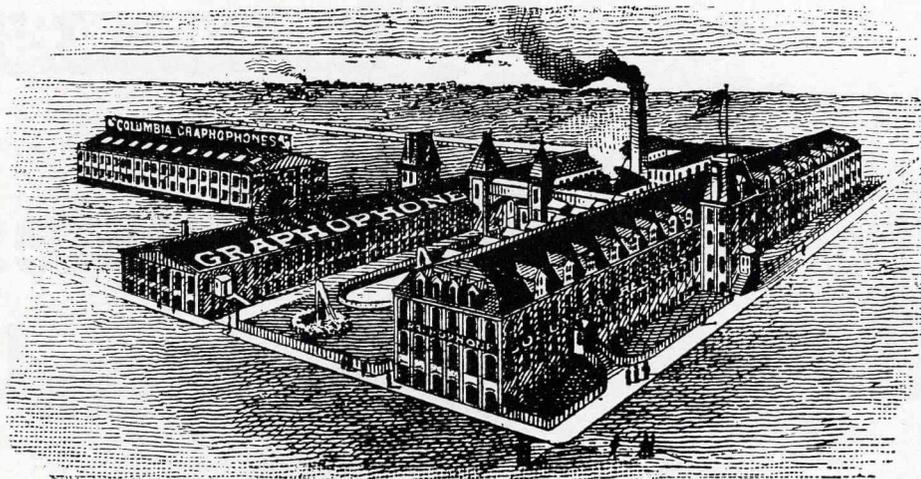
# **Music Business Salutes Columbia Records and Goddard Lieberson**

The real significance of Columbia Records' 75th anniversary celebration lies in the productive use to which it has put these years. To the record industry, Columbia has provided numerous examples of leadership. More important, to the public, Columbia has provided recordings of great artistic merit and entertainment value.

In an odd but fitting coincidence, Goddard Lieberson is celebrating his 25th year with Columbia. This remarkable man's years at the helm have been notable for Columbia's progress on every level in what must go down as the "Lieberson Era."

Music Business takes pleasure in saluting Columbia Records and its distinguished president. We look forward to their contributing many more years of service both to the public and the record industry, from which all concerned must prosper.

*Sam Chase*  
Publisher



FACTORY AMERICAN GRAPHOPHONE COMPANY BRIDGEPORT, CONN.

# Columbia Records' 75-Year Saga

**The dramatic upward climb was sometimes arduous, sometimes a breeze, but never dull**

Chronologically speaking, the Columbia label is the only one around today, to have successfully survived the psychological and economic hardships imposed by three major wars in addition to occasional economic depressions both within and without the company producing the label.

To put it another way, a lot of water can flow under the bridge and over the dam in 75 years and Columbia, as a label, under various corporate structures, has been around for all of the past three quarters of a century. The spadework which lead to its establishment, in fact, goes back even further to 1870, five years after the close of the Civil War and a period when wild Indians still roamed the western plains.

The disaster of General George Custer at the hands of Sioux chief Crazy Horse's legions in Montana was still six years in the future, a fact which would probably tickle the fancy of the current Columbia president Goddard Lieberson, whose recorded documentations of "The Confederacy," "The Union" and "The Revolution" have made cultural history.

A two-man engineering team composed of Chichester Bell, a relative of Alexander Graham Bell and Charles S. Tainter,

working at the Volta Laboratories near Washington, D. C., first experimented in 1870 with recording of sound by engraving tracks onto a wax substance. The men labored on the project for 16 years, and in 1886, they were rewarded with U. S. patent number 341-214. A companion patent was obtained covering the process of duplicating the cylinders by electroplating.

A year later, and a step closer to the era of commercial recording, the American Graphophone Company was fomed in a tiny factory in Bridgeport, Conn., adjacent to the New York and New Haven Railroad tracks, to help the experimenters develop their invention. To sell the product, a sales organization, the Columbia Graphophone Company, was formed.

For the first year of their existence the two firms concentrated on meeting another kind of demand—for talking machines (dictating machines). A good bit of business was carried on with the U. S. Congress as well as with the nation's prominent mail order houses. At Bridgeport, the normal output was four machines a day, five with an extra concerted effort, with the labor force working 'til midnight.

A year later, in 1889, however, the word had begun to get around about the entertainment possibilities of the new process. A demand was established, and the first "entertainment" disc was released, thus marking 1964 the Diamond anniversary date. The progress was at first, halting, with customers found mainly among carnivals and amusement centers and other public accomodations. The machines and the discs found their way into business offices, including the one that the American and Columbia firms opened in New York, and visitors could hear a cylinder play for a nickel, from what could best be described as an early form of the juke box.

Working behind closed doors, Columbia engineers, faced with a burgeoning competition, gave birth in 1902 to a flat disc, the precursor to today's phonograph record. Five years later, yet another milestone was passed, the first two-sided disc, which helped produce booming conditions in the still youthful industry.

Columbia expanded its Bridgeport headquarters and added to its operating staff, numerous members of P. T. Barnum's circus company. The new plant was so large that messengers actually roller-skated across its vastness. During the first World War, the company came upon difficult times, thanks to the pinch of material shortages, and new ownership, in the form of the British Columbia Gramophone Company took over for more than a decade and a half. The British firm injected its own major contribution, recording by electrical transcription, using microphones,

for recording rather than the older method of simply playing or singing into an acoustical horn.

### Company sold

In 1927, the first recording of a complete symphony was placed on the market, Felix Weingarten's performance of a Beethoven work. With the onset of the American depression of the early thirties, trouble again set in and the company was sold in 1934 to the American Record Corporation, already the owner of the Brunswick and Vocalion labels. Four years later, the American firm itself entered a period of decline and was bought out by the then fast-developing Columbia Broadcasting System.

In the three years between this CBS acquisition and the onset of another international struggle, the company, now under a far better financial structure than before, went on a veritable binge of talent acquisition. Many of the great and lasting names of the roster were signed during this period; in the classical field, names like Ormandy, Kostelanetz, Serkin, Levant, the Budapest String Quartet and the late Bruno Walter.

In the pop and jazz areas there were Dinah Shore, Harry James, Benny Goodman, Louis Armstrong, Duke Ellington, Artie Shaw and the late Billie Holiday, the Original Dixieland Jazz Band had made its debut on Columbia and the Okeh subsidiary label had brought forth a series of blues discs.

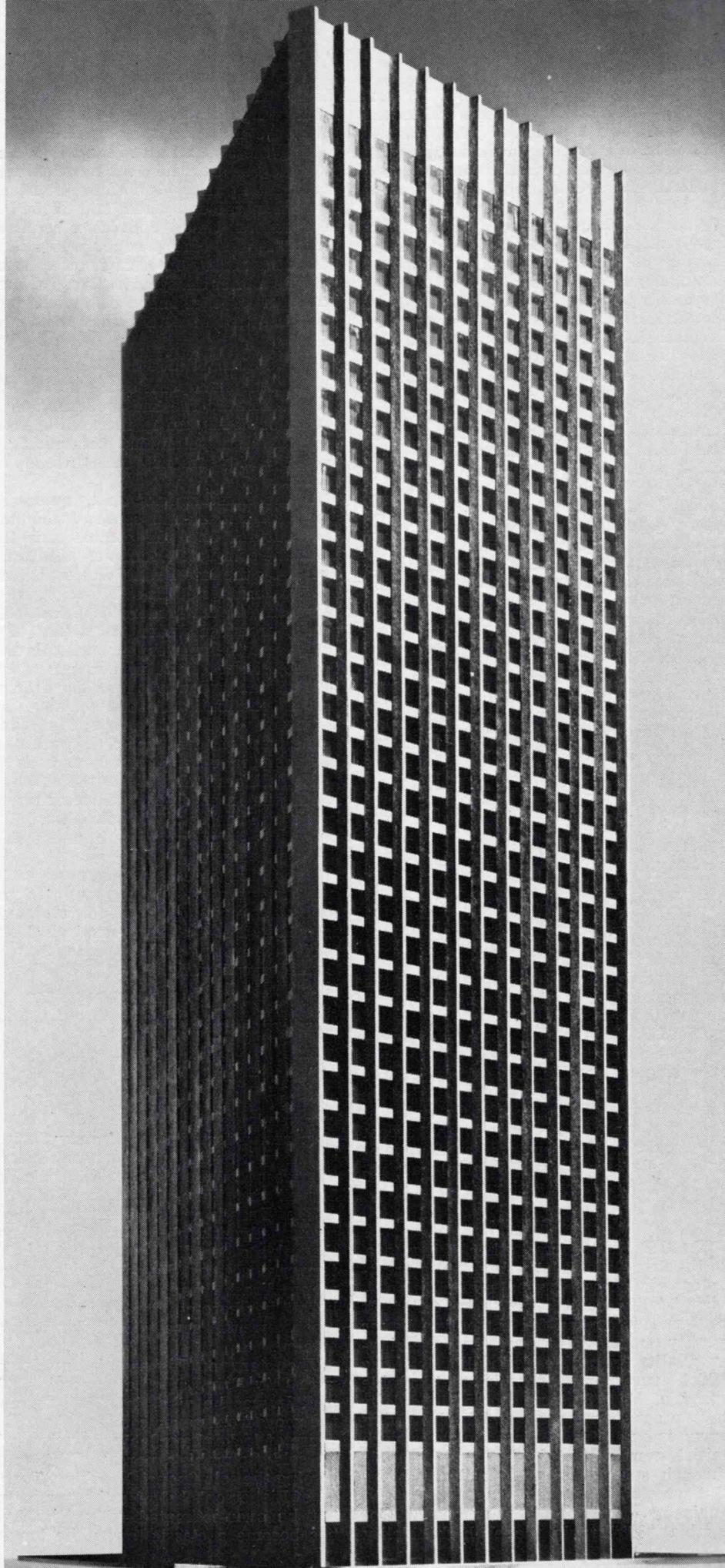
### Materials shortages

With the advent of World War II, the typical problems of shortages again became a factor. The company, however, rode out not only the war, but a lengthy strike by the American Federation of Musicians against all recording companies. Materials shortages were partly solved for a time, through the inventiveness of Columbia sales executive, Paul Southard (who retired last year as head of the Columbia New York branch) by having his men seek out old recordings which were then re-processed and used anew.

Following the War, the company continued to prosper in the rash of return-to-peacetime entertainment needs, to the point where in 1947, the label shared generously in the record industry's total sales volume for the year of more than \$200,000,000.

Following the War too, the current president of the firm, Goddard Lieberson, was making his presence increasingly felt in the Masterworks department, which served to put the label more and more in the forefront with recordings of classical works as well as such specialties as the Broadway hits, "Finian's Rainbow," "Street Scene" and Gian Carlo Menotti's "The Medium and the Telephone."

Meanwhile, on the technical front, Columbia engineers, attached to CBS Laboratories, a wing of CBS, had again placed themselves behind locked doors, much as their counterparts of roughly a half century before. The team of research



Right: Scale model of skyscraper—now a building—that will house Columbia Records and other CBS divisions in New York City.

and development men was led by Dr. Peter Goldmark, and the results of the total effort over a period of years was the perfection of a process for slow speed disk playback, less than half the speed, in fact, of the then conventional 78 r.p.m. recording.

What was unquestionably an engineering triumph of 1948, remained to be proven as a marketable commodity, principally because an arch-rival for the dominant position in record sales, RCA Victor, had almost simultaneously put its engineers behind closed doors too, a fact which ultimately produced the RCA version of a slower speed disk, the 45 r.p.m. recording.

Thereby ensued the now legendary "battle of the speeds," a battle which came close to bleeding Columbia Records white, and draining it of its financial resources. It was a battle, however, which nobody really lost. Both sides, in fact, scored a victory with the gradual acceptance of both the new speeds for specific types of records. The stage was set for perhaps the greatest recording revolution of all and specifically, for the most memorable phase of Columbia's long and colorful existence.

Unquestionably the most dramatic phase of Columbia Records' colorful history commenced with the introduction of the long-playing record, the product of considerable toil and trouble on the part of CBS Laboratories' engineers, led by Dr. Peter Goldmark. The course of Columbia's own progress, as well as that of the entire record industry was substantially accelerated by the LP emergence.

Columbia's movement since the LP birthday in 1948, under four presidents, Ted Wallerstein, Frank White, James B. Conkling and since 1956, Goddard Lieberson, can be measured in three principal areas; creativity in the product area, merchandising the product in the market place, and providing the razor to go with the blade; namely, the phonograph on which to play the records.

The LP, for the first time, made possible the recording of even lengthy works on a single disk. This caused a veritable revolution, not only at Columbia but in the entire record industry. At Columbia, it spelled a marked increase in the accent on classical (Masterworks, as the company designates it) and original cast recordings of Broadway shows.

### High fidelity

The LP did several other things too. In the first place, it brought about a greater consciousness of good reproduction — high fidelity, as it came to be called. It also created a need for not only a better quality phonograph to reproduce the higher quality recording faithfully, but one which would also contain a turntable speed of 33 1/3 r.p.m. Columbia did its best to get the new speed going by giving away inexpensive 33 speed players with initial purchases of the new records through such merchants as Sam Goody. But something better was needed and the engineers developed the renowned Columbia "360" table model high fidelity

phono, through its newly formed equipment wing. By having speakers on its sides, the machine had the effect of radiating the sound all around the room in a 360 degree arc, hence the model number.

Since that time, Columbia has been in and out of the equipment end of the business several times, both as a retail line manufacturer (the product was actually manufactured by other firms on a contract basis to Columbia specifications) and as a purveyor of equipment of various types and sizes tied in with record sales offers.

### Columbia's contribution

From the standpoint of the average record consumer, the most exciting aspect would obviously lie in the area of record product. And Columbia's contribution in the past 15 years has been literally immense.

In the Masterworks area, sparked by Lieberson's masterful sense of combining the cultural and the commercial, there were the complete Beethoven and Brahms cycles by the late Bruno Walter; Stravinsky's recordings of his own works; the Casals festivals; the Modern American Music series, produced under the batons of the composers themselves; and what is without doubt one of the most complete catalogs of standard works and key examples of the contributions of many, many composers of varying vintage, by the leading orchestras of the world including the Philadelphia under Ormandy and the New York Philharmonic under Mitropoulos and Bernstein. In addition, such top rung solo names as Francescatti, Gould, Stern, Horowitz and Serkin are all to be found in the Columbia catalog.

Also falling under the Masterworks banner (as opposed to strictly pop and jazz) are such major cultural-educational efforts as the Lieberson-inspired Legacy Series, consisting at the moment of "The Confederacy," "The Union," "The Revolution," "The Opening Night at Lincoln Center," and the most recent entry, "The Badmen," a documentation of the Wild West era.

Then too, there are such collector pieces as Alan Lomax' collection of folk music from 17 countries; Edward R. Murrow's commendable "I Can Hear It Now" series; and a fascinating Literary Series of poems written and read by such authors as Somerset Maugham, John Steinbeck, Edith Sitwell and Katherine Anne Porter.

The Broadway show series, has its strong educational implications. Beyond that, this other distinct area of the Masterworks catalog, known incidentally by many brash tradesters as "Goddard's baby," has become identified as one of the most powerful aspects of Columbia's pop catalog.

The story of Lieberson's involvement with "My Fair Lady," of course, is a legend. It was he who, in effect, "rescued" the show from never coming off at all because of lack of available financing, when he sold Columbia's parent, CBS, on becoming the sole financial backing. The value of Lieberson's belief in the concept cannot be over-estimated. "My Fair Lady" has become a classic, owns the long-run

Broadway record for a musical and the Columbia original cast album has sold something close to 5,000,000 copies.

Beginning with "Finian's Rainbow," Columbia's lone, pre-LP original cast attempt, Lieberson has personally supervised the recording of close to 50 Broadway shows. One of the most memorable, aside from "My Fair Lady," was Rodgers and Hammerstein's "South Pacific," recorded almost simultaneously with the arrival of the LP, the presence of which in no small measure helped the LP get off the ground.

The list is like a running commentary of the highlights of 15 years of music on Broadway. It includes "West Side Story," "Kiss Me Kate," "The Sound of Music," and "Camelot." Lieberson, during the '50s also instigated a program of recording studio re-creations of famous, pre-LP and never-before-recorded cast versions of such items as "Pal Joey," "On Your Toes" and "The Boys From Syracuse."

Lieberson has more recently re-emphasized the straight drama recording, with his cast recording of Edward Albee's prize-winning "Who's Afraid of Virginia Woolf?," the Actor's Studio revival of O'Neill's "Strange Interlude," (the start of a bigger project calling for the recording of O'Neill's complete works); John Gielgud's production of "Hamlet" with Richard Burton and such other recent drama hits as "Dylan" with Alec Guinness, "In White America" and "The Subject Was Roses." Earlier, he recorded "Othello," "Don Juan in Hell," "Waiting for Godot," "John Brown's Body," and Gielgud's production of "The Ages of Man."

On the popular front, it was during his time at Columbia as an artist and repertoire man that one of the most famous of all a.&r. men got that way. Mitch Miller moved from Mercury to Columbia in the early '50s and proceeded to make pop history with smashes by the likes of Tony Bennett, Rosemary Clooney, Guy Mitchell and Jo Stafford.

### Top series

When Miller hit upon the "sing-along" formula as a successful recording idea, he embarked on a new career of record artist and television performer, largely giving up his a.&r. functions to other hands, but Mitch's sing-along albums numbering something like 20, constitute perhaps the most successful series, in terms of total aggregate sales, ever put out by Columbia.

Since Miller's withdrawal from a.&r. the company has continued to prosper pop-wise under various hands, for a time under Frank De Vol, for a considerably longer time under Dave Kapralik and more recently under Bob Mersey as a.&r. director. The a. and r. "team" of producers, a concept which gradually took hold after Miller's "personality" kind of a.&r. stewardship, is today under the direction of Ken Glancy, vice president in charge of a.&r. During these various reigns of power, Irving Townsend, West Coast vice president, has continued to make his own a.&r. contributions.

Right: Old flyers, catalogues, and ads are a whiff of nostalgia for home entertainment historians and attest to Columbia's early efforts for a listenable product.

Suffice it to say that under all these various a.&r. managements, the firm has managed to turn out a continuing stream of hit artists, including names like Ray Conniff, Doris Day, Percy Faith, Eydie Gorme, Robert Goulet, Steve Lawrence, the New Christy Minstrels, the Brothers Four, Barbra Streisand, Andy Williams, Jerry Vale, and until recently, Johnny Mathis.

### Colorful aspects

In the jazz and country areas, there are separate, equally colorful stories to be told (see separate articles for details). Columbia to date, remains the only one of the major companies to sport a jazz roster of substance, which today includes Miles Davis, Dave Brubeck and Thelonious Monk. John Hammond, George Avakian and more recently, Teo Macero, have made lasting contributions in this area.

Columbia's history in the country field dates back to the early '20s, when "Uncle" Art Satherlee was active. Later, following World War II, Don Law took over this assignment and in recent years, he has teamed with Frank Jones to turn out Columbia's Nashville-oriented product. It's worthy of note in passing here, that Jimmy Dean and Marty Robbins, both became established pop stars under the recording talents of Law and Jones.

If Columbia's a.&r. history constitutes a colorful chapter, so even more does its marketing story. For the firm's executive team has exhibited drive and imagination in its institution of various revolutionary marketing strategems in the past decade. Not that these methods have necessarily always met with praise. Far from it.

### Controversial step

In 1955, Columbia took what is unquestionably the most controversial marketing step ever made by a major record company. With Maxwell Sachheim as the architect, the company introduced the Columbia Record Club, which in effect introduced mail order selling to the record business. Although features were built into the club operation to protect record dealers against losing sales, the independent dealer fraternity attacked Columbia with a venom unmatched in the history of the business. Sometime later, it became the subject of a lawsuit by selected dealers in the Chicago area and financed by a national dealer organization.

Later still, the club became the subject of a lengthy inquiry by the Federal Trade Commission, which resulted in six months of hearings on various alleged "monopolistic aspects of the club." Only recently, The FTC gave Columbia's club a clean bill of health in all respects.

In view of this decision, it seems safe to say that mail order selling of records is here to stay. So successful was the Columbia Club that within a very short

(Please destroy all previous lists.)

**Music Played at the White House**  
By the President's Band.

List of Records by the U. S. Marine Band  
OF WASHINGTON, D. C.

Now in stock and for sale at wholesale and retail by the

**COLUMBIA PHONOGRAPH CO.,**  
627 E Street, R. W.

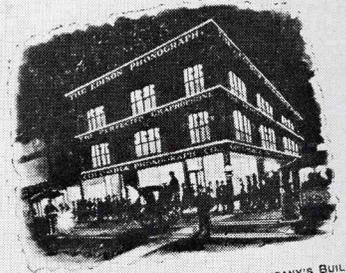
Washington, D. C., November 24, 1899.

The Columbia Phonograph Company now offers the following records, carefully selected for loudness and clearness, of music of the celebrated United States Marine Band. Orders will be filled promptly.

**MARCHES.**

1. Semper Fidelis.
2. Crusader.
3. The Thunderer.
4. National Fencibles.
5. St. Omar Commendery.
6. The Duke's March.
7. The Gladiator.
8. Washington Post.
9. High School Cadets.
10. Kaiser Joseph.
11. Loyal Legion.
12. Major Perkins.

## MAKING TALKING MACHINE RECORDS.



NIGHT VIEW OF THE COLUMBIA PHONOGRAPH COMPANY'S BUILDING AT BROADWAY AND 27TH STREET.

There is nothing difficult or mysterious about making Records on a Graphophone. To make a record the process of reproducing is exactly reversed. Nearly everybody, now, knows how a Graphophone reproduces a Record. As the cylinder turns and the reproducing diaphragm is vibrated the sound waves that originally made the groove on the cylinder are reproduced and the sound greets the ear of the listener. On the other hand to make a record, the sound is directed through the mouth of a horn or speaking tube, so as to act directly upon the diaphragm of a recorder, and as the cylinder revolves it receives upon its surface from the little sapphire cutting point

**Columbia Records**

Double Discs 65 Cents  
XP Cylinders 25 Cents  
Indestructible Cylinders 35 Cents

**January Supplement**  
1909

## THE LATEST COLUMBIA RECORDS,

The Music of Victory,  
Songs for the Home,  
Humorous Talking Records.

Below will be found a list of some of our latest records to which we invite the especial attention of owners of talking machines.



BUGLER CASSI OF THE ROUGH RIDERS.

**BUGLE CALLS.**  
2769 The Bugle Calls of the Rough Riders in their charge up San Juan Hill. Rendered by Bugler Cassi.

A brilliant novelty in the way of talking machine records is this one made by Bugler Cassi of the Rough Riders, one of the heroes of the fights at Las Guasimas and San Juan. He it was who sounded the

time two of its biggest competitors launched their own clubs. It is also safe to say that the club has markedly increased Columbia's sale of LP's to the public.

### New sales sources

The club step was undertaken by Columbia, at a time of obvious decline of the independent dealer, not only in records, but in all forms of retailing. It was necessary, the company believed, to open new sources of sales of its product. Mail order appeals represented one way of achieving this.

Still another way was the time-honored, door-to-door solicitation. Columbia attempted this with doubtful results but the theory, modelled closely on the food freezer home selling plan, popular at that time, was sound, in the opinions of Columbia's marketing brains. In essence, the plan called for the sale of a library of LP's and a deluxe console stereo phonograph, on an installment payment plan. Although no major record manufacturers have adopted this technique to date, it has been tried by various independent operators.

On another front, Columbia again took the lead a year ago, in discontinuing the traditional seasonal restocking discount plans. In its "Age of Reason" approach, the company instituted a "one-price, all-year-round" policy, which had the net effect of raising the price of LP's to the various channels of distribution. The difference was to be partially made up by substantially increased advertising allowances. The company re-affirmed this basic approach during its recent sales convention in Las Vegas, Nev. in what it called its "Stability in Action" program.

In recent months, the company has taken a long look at the failure of classical sales to keep pace with the level of sales in other repertoire areas. Again, an effort has been made, controversial among dealers, to correct this situation through limited mail order techniques, to try to determine the real demand at the consumer level for classical product, and what types of this product are in the most demand. The plan involves an "insurance" factor in which the customer can trade a mono record he may have bought for a stereo version of the same record whenever he's ready, thus insuring him against obsolescence of product.

Upsetting as many of these concepts have been to many in the marketing chain, it may be said that progress is never made painlessly. Paraphrasing the approach taken by the voice of the British utilitarian philosophy, 19th century author-economist, Jeremy Bentham, ("the greatest happiness of the greatest number should be the sole purpose of all public action") so it may be said that Columbia's philosophies of marketing have been aimed at producing the greatest good for the greatest number. The culture has, in fact, been enriched. The diversification of product has broadened the market for records. Columbia has pioneered in both these directions. It has been a constructive and rewarding 75 years for the firm itself and the public it serves.



Composers huddle. Goddard Lieberman, a composer in his own right, gives ear to wisdom from Igor Stravinsky. The Columbia president's intellectual gifts simplified communication with creative genius.

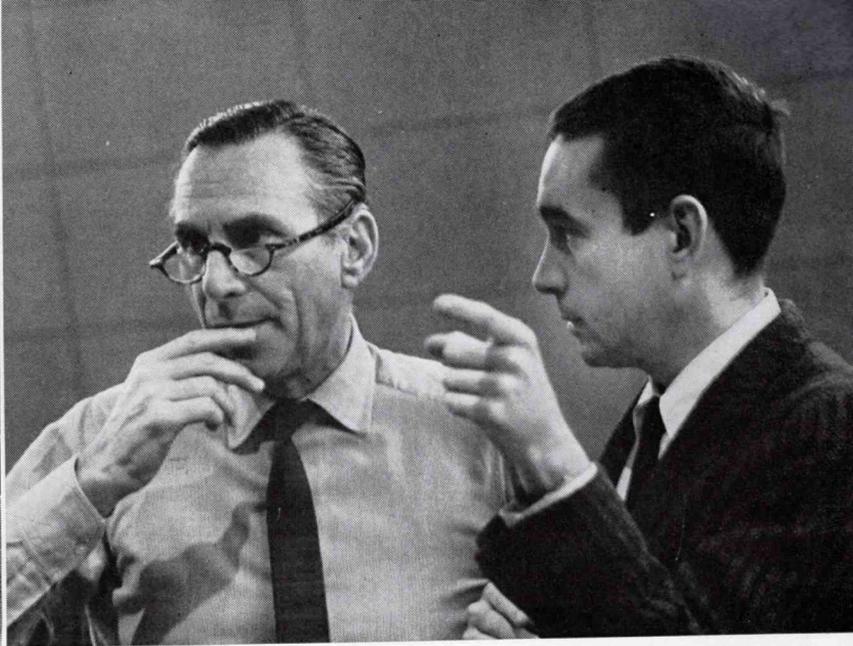


"What Does Goddard Think?": Richard Burton gives more attention to the Columbia chief than he does

to his beautiful actress-wife, Elizabeth Taylor, as they listen to a playback of the original cast recording.



Signing a Star. One of the joys of heading a record company is preparing mutually beneficial contracts with artists like Barbra Streisand.



"Will it work, I wonder?" Goddard Lieberson ponders a problem in recording the hit play, "Who's Afraid of Virginia Wolff?" with playwright Edward Albee.



ing of "Hamlet." Actress Eileen Hurlie seems pleased; director Alfred Drake looks delighted.

GODDARD LIEBERSON:

## Urbane administrator sets Columbia's course

Running a major record company takes knowledge of music, people, entertainment, sales savvy, sophistication, and energy.

Goddard Lieberson has all of these qualities and a few to spare.

In the quarter century since 1939, the record industry pulled itself together from a near knock-out punch administered by the great depression, and steadily built itself to its present status of a half-billion dollar annual business.

The modern history of Columbia Records almost directly parallels this long-term development, having started only one year before with the acquisition in 1938 by the Columbia Broadcasting System, of the remnants of the American Record Company.

Part of these remnants were the assets, masters and artists of the Columbia label, which had been a part of the American company. Soon after Columbia joined the CBS family, a young transplanted Briton, fresh out of his formal education days at the University of Washington in Seattle and the Eastman School of Music in Rochester, took his first job—assistant to the director of the Masterworks Division of Columbia Records.

It seemed natural for the cultured, artistic Goddard Lieberson to emigrate to such a job, where he could put his natural

interests in the classical music field to work in the favorable atmosphere of an employer who needed the knowledge he had to offer.

Lieberson's skill and natural aptitudes not only in the creative end of the business but in the equally vital matter of marketing, merchandising, and, in general, building a public appetite for what he had to sell, became apparent in the years that followed. Concentrating at the beginning on his first love of classical product, he worked closely with the available artists and began adding significant new ones to the roster. For a decade he remained closely involved with Masterworks, soon as the new director of the department; later as vice president in charge of Masterworks a. & r.

Aware of the value of both the traditional, or true classical music as well as the modern in the field of "serious" music, Lieberson turned his hand to the development of both. Such names as Ormandy, Bernstein, Stern and Horowitz are examples of his acquisitions for his company, along with his devoted attention



Backstage Conference. "Funny Girl" talks things out with Lieberson during a lull in recording session.

to the new impetus to the recording careers of Igor Stravinsky and the late Bruno Walter.

### Modern series

His interest in the contemporary too, has been unflagging. One of his creations was Columbia's Modern American Music series, started almost a dozen years ago, and the recipient earlier this year of a Special Citation for Significant Contributions to Society, by the publishers of "Who's Who in America." The series of modern works is recorded under the supervision of the individual composers.

If Lieberson's first love is the classics, his second is unquestionably the American Theater, both musical and non-musical. This area of his vast interests began crystallizing with his recording of an original cast version of "Finian's Rainbow" in the late forties in the immediate pre-LP era, a fact which actually stimulated his own interest in the development of the long-play record, which was already being researched under the leadership of Columbia's engineering genius, Dr. Peter Goldmark.

When the LP finally appeared, it helped spark the recording of many other cast albums by Lieberson, close to 50 of them at the latest count. One of them, in fact, "South Pacific," was used to help sell the concept of the LP to the public, for here, for the first time, was the complete score of a Broadway show, on a single recording.

### "Lady" sets records

"My Fair Lady," which was financed by the parent firm CBS, primarily because of Lieberson's faith in the show, set a long run musical record on Broadway and Columbia's Lieberson-produced cast album has sold close to 5,000,000 copies to date. Other big sellers, "South Pacific," "Sound of Music" and "West Side Story," have all passed the 1,000,000 mark.

Lieberson's penchant for wanting things as perfect as they can be made, has led him to frequently change the original orchestration or performance of a song when it's being waxed for a cast album. An oboe part here, a change in the strings there, perhaps the elimination of a chorus, it's all been done, sometimes to the chagrin, at first, of the composer, but almost without exception, the same composers inevitably agree, to the benefit of the final product.

There is, of course, a wealth of Broadway musical repertoire which hit the West-Forties long before most people dreamed of immortalizing them in wax. This fact was not lost on Lieberson, who, in recent years has produced studio recreations of several, simulating the live atmosphere of an authentic original caster. Some have proved so inspired and well-timed, that revivals were not long in coming on Broadway or on the screen. It happened, with "Pal Joey," for one and "Porgy and Bess" for another.

The straight drama field too, has not escaped Lieberson's attention. He has turned many of these into brisk sellers, removing them from the concept of a specialty item. The list is already sizable and includes "Don Juan in Hell," "Waiting for Godot," "John Brown's Body," "The Ages of Man," "Dylan," "Who's Afraid of Virginia Wolff," "In White America," and "Strange Interlude." "The latter is the first step in his ambitious campaign to record the entire Eugene O'Neill repertoire.

But Lieberson is not always the intense workman. He has a lighter side, that's touched with a brilliantly witty sense of humor. His annual performance as master of ceremonies of the talent show at Columbia's own sales conventions, have encouraged some to tout him as a stand-up comedian second to none and an incipient "toastmaster general" who could give George Jessell a good run for his money.

Through his years at Columbia, Lieberson has made close friends of many of the greats in the entertainment world. He is particularly close to such respected names as Dick (Richard Rodgers); Fritz (Frederic Loewe) and Irving (Berlin) but his close acquaintances in these circles are enough to fill a large recording studio.

### Numerous posts

The respect he enjoys in many areas of the world of the arts has led to many honored positions. He is, for example, chairman of Yale's special University Library Committee to help build an outstanding musical theater collection. He now holds the title of Honorary Curator of the collection. He also serves as chairman of the musical advisory committee for the Hopkins Center at Dartmouth College; as a member of the advisory board of the Musical Theater Academy; as a member of the Musicians Aid Society's advisory board and as president and a director of the Record Industry Association of America.

He is also a member of the Civil War Roundtable, a trustee of the Professional

## "Why all the fuss?"

Children's School, a former director of the New York City Center and he holds an honorary doctor of music degree from Temple University for "contributions to his country's culture."

Lieberson's deep involvement with classical music has occasionally brought forth utterances which have found their way into the public prints. On several occasions, he has authored articles on both classical and theater music, in the New York Times and other publications. He also amazed many of his colleagues several years ago when he penned a most articulate discussion of country music, also in the Times.

Lieberson's interests, however, range even further. He once told an interviewer in a discussion of theater music that he does not make original cast albums because he thinks they'll make money. "I did 'South Pacific,' because I loved it," he remarked. "When I do an album I do it with compassion for the work. The fact that some of them become commercial is a happy coincidence."

This philosophy carries forth into his interest in history, which spawned Columbia's well-known Legacy Series, combining words and pictures with music. The titles include "The Confederacy," "The Union," "The American Revolution," "The Bad Men," and a new entry, "The Art and Music of Mexico." Earlier, he produced the Edward R. Murrow documentary, "I Can Hear It Now."

After a seven-year tour of duty as Columbia's executive vice president, Lieberson became president in 1956, almost coincidentally with the inauguration of the Columbia Record Club, in the development and launching of which Lieberson played an active role. The club, much-maligned over the years by many dissident elements in the chain of marketing, has nevertheless, been a major marketing triumph for Columbia, producing an estimated yearly gross in excess of \$40,000,000.

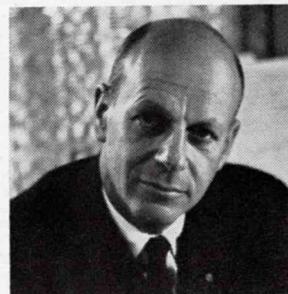
More recently, Lieberson has devoted much of his energies to the creation of an international empire for Columbia. In the past three years, his flights to Europe and Asia have been markedly increased. Many of these have involved contract negotiations for distribution of Columbia's overseas CBS label through subsidiaries or affiliates. More recently, his trips have been made to observe the start of distribution of the label in specific countries. The company currently has licensees or subsidiaries in 65 nations on six continents.

When Lieberson comes home to his wife, former actress-dancer, Vera Zorina, and his sons, Peter and Jonathan, he occasionally will take out his score sheets and set himself to creating a new musical work of his own. Like his family and his job, composing too is one of his loves. He has written a number of chamber works, and one of his string quartets has been recorded on Columbia. Andre Previn also recorded Lieberson's "Piano Pieces for Advanced Children or Retarded Adults." He has also written vocal and choral works to texts of James Joyce and Ezra Pound.

*IT SEEMS to me that your request for a piece on the wonders of Goddard Lieberson is the fourth I have received this summer. There are lots of other successful 25-year corporation men. Why all the fuss about Goddard? I can tell you the secret reason. What other head of a successful corporation is a composer? Everything that Goddard has done is born of his allegiance to and involvement with the art of music. This doesn't mean that he hasn't launched endless projects which have as their raison d'être pure unadulterated commerce. What it means is that through his influence, some of the profits have been ploughed back into adventuresome ideas which are wholly idealistic in concept, and which spring from his deep commitment to fulfill his obligations to the art that makes the commerce possible. The result of all this is that he has done his work so well that the corporation he heads is not only successful; it is distinguished.*

*Goddard is largely responsible for the emergence of the recording as a 20th Century form of publication. I remain his fan, as I have been all these years; because I am in a position to know how rare is his combination of business acumen and artistic sensitivity.*

WILLIAM SCHUMAN



## "A so highly-pressured milieu"

*TO ASSESS a friendship of over twenty years standing with so remarkable a man as Goddard Lieberson in a few paragraphs is no easy task, although it is a most welcome one. As one's professional life progresses, as time passes, the joys of human relationships similarly progress, and the opportunity to halt briefly and review as warm a relationship as mine has been with Goddard is a profound pleasure.*

*We first met some twenty years ago when the Philadelphia Orchestra signed a recording contract with Columbia Masterworks. From the first I was impressed by his knowledge, his real brilliance and by his great sensitivity—a unique quality found seldom in people whose milieu is so highly pressured.*

*It is no secret that Goddard, who has frequently appeared before the public as a composer, is a skilled musician. Evidence of this musicianship was revealed to me at our first recording session, when his acute ear and compelling grasp of the score enabled him to detect minute flaws of balance and intonation which can go unheard in an excessively reverberant studio. It was this meticulous attention to musical detail which early endeared him to me, and which has helped to make the Columbia Masterworks catalogue such a brilliant one.*

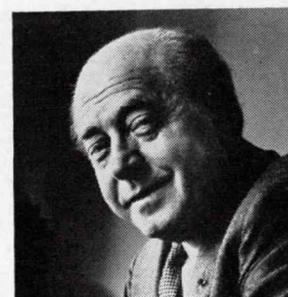
*Knowing, as he does, that I make my home in Philadelphia at the Bellevue-Stratford Hotel, Goddard has gone to enormous trouble to find letters of great musicians written upon the stationery of this famed hotel. Among my most valued possessions are letters from such guests at this hotel as Richard Strauss, Gustav Mahler and Bruno Walter, which Goddard has painstakingly collected and given to me. To add this touch of "appropriateness" to such prized autograph letters is the mark of the man.*

*With unusual thoughtfulness, Goddard, a dedicated rose-fancier, presented my wife with a number of beautiful rose bushes a few years ago to adorn the summer home we had just acquired in the Berkshires. The roses have flourished, constant reminders of our friendship.*

*No discussion of Goddard Lieberson can omit mention of his delightful wit. On many an occasion his visits with us have been enlivened not only by the presence of his charming wife, the lovely Vera Zorina, but also by the almost constant flow of delicious conversation, seasoned with the inimitable Lieberson touch.*

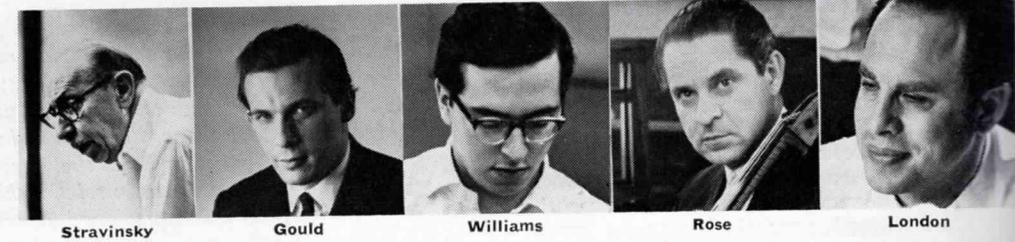
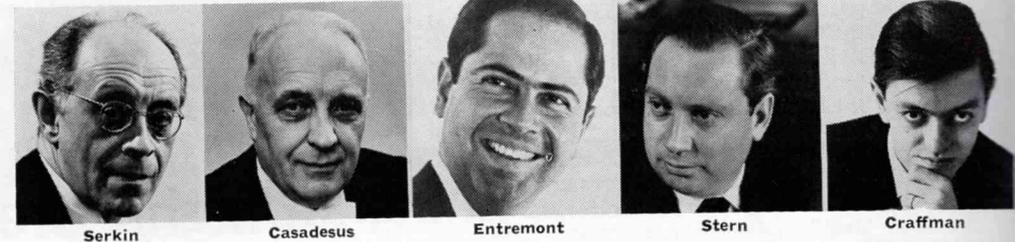
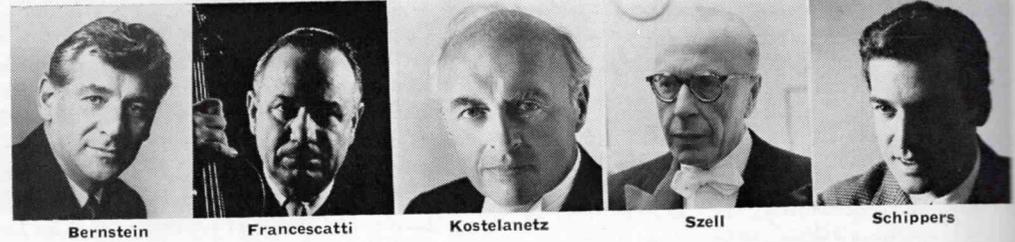
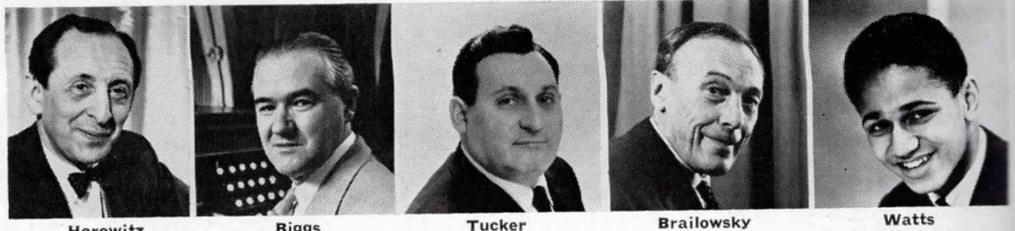
*With great happiness, and many cherished memories, I salute my friend Goddard Lieberson on the occasion of his 25th anniversary with Columbia Records.*

EUGENE ORMANDY



# Disc firm is as great as its artists

Here are some of the memorable names from Columbia's talent roster



Master pianist **Vladimir Horowitz**, albums, "Vladimir Horowitz" and "The Sound of Horowitz," have won grammys from the National Academy of Recording Arts and Sciences. His newest LP features his first recordings of Beethoven's "Pathetique" Sonata; Debussy's Three Preludes and Chopin's Two Etudes and Scherzo No. 1 in B Minor . . . . Organist **E. Power Biggs** has been hailed by the New York Times as creator of "a renaissance of interest in great organ music." "Music of Jubilee," Mr. Biggs' most recent album, was part of Columbia's "Convention product" this year . . . . Time Magazine has pronounced **Richard Tucker** "the world's best tenor." The singer's extensive recorded repertoire boasts unmatched versatility which includes "Sorrento," devoted to the music of Italy, and "Great Love Duets" with Dorothy Kirsten as well as his recent performance in Verdi's Requiem with The Philadelphia Orchestra . . . . Pianist **Alexander Brailowsky** is the first virtuoso to perform the complete works of Chopin. Among his LP's are the complete Polonaises, the Waltzes, the 24 Preludes, the Piano Concerto No. 1 in E Minor with The Philadelphia Orchestra and the Mazurkas Nos. 1 through 21. His newest album is also a collection of Chopin favorites . . . . 18-year-old **Andre Watts** won fame as a last minute substitute for Glenn Gould and is one of the most promising artists in the concert field. Columbia has just released his first solo recording, "An Andre Watts Recital" featuring works by Liszt, Haydn, Debussy and Chopin . . . . **Leonard Bernstein**, renowned conductor of the New York Philharmonic, is also the composer of three symphonies: "Jeremiah," "The Age of Anxiety" and the recent highly acclaimed Symphony No 3 ("Kaddish") recorded by Columbia and released in June . . . . Violin virtuoso **Zino Francescatti** has been called "heir to the mantle of Paganini." He performs Ravel's Tzigane, Chausson's Poeme, Op. 25 and Saint Saens' Introduction and Rondo Capriccioso, Op. 28 on his latest recording with Bernstein and the New York Philharmonic . . . . **Andre Kostelanetz** reper-

toire ranges from Tchaikovsky, Rachmaninoff and Copland to Gershwin, Victor Herbert and Jerome Kern. In his latest album, he conducts his orchestra in "I Wish You Love." . . . . 1964 marks the return of **George Szell** and The Cleveland Orchestra to Columbia. One of the world's foremost Mozart conductors and a former assistant to Richard Strauss, Dr. Szell's virtuosity is world famed. For October, Szell conducts The Cleveland Orchestra in a premiere LP of Samuel Barber's Concerto for Piano and Orchestra, and William Schuman's "A Song of Orpheus." . . . . **Thomas Schippers** has been a resident conductor at the Metropolitan Opera since 1955. In his last album, Mr. Schippers' extraordinary talent is displayed as he conducts the New York Philharmonic in Samuel Barber's "Andromache's Farewell," featuring Maritina Arroyo, soprano . . . . The artistry of pianist **Rudolf Serkin** is legendary, and, as an exclusive Columbia artist, he has recorded many of the major works of his recital and orchestral repertoire. In his latest album, he performs Brahms' Quintet in F Minor for Piano and Strings Op 34, with The Budapest String Quartet . . . . French

pianist **Robert Casadesus** acquaints his public with French composers. His Columbia records include the music of Franck, d'Indy, Chausson, Satie, Chabrier, Faure, Saint Saens, and the entire works of Debussy. He and his wife Gaby are showcased in a new album of Bartok's Sonata for Two Pianos and Percussion and Debussy's "En Blanc et Noir" and "Six Epigraphes Antiques." . . . . 29-year-old **Philippe Entremont** is one of the major pianists of our day. His most recent album with the Philadelphia Orchestra includes Ravel's Concerto in G Major for Piano and Orchestra and Falla's "Nights in the Gardens of Spain" . . . . Master violinist **Isaac Stern** works untiringly to further international cultural exchange and the development of young artists. Known as a champion of contemporary music, his new album with The Philadelphia Orchestra offers Prokofiev's Concertos No. 1 in D Major and No. 2 in G Minor . . . . **Gary Graffman**, a one-time child prodigy, displays his dazzling technique in the new album of Rachmaninoff's Concerto No. 2 in C Minor and Rhapsody on a Theme of Paganini, Op. 43 . . . . **Igor**



**Stravinsky** is the world's greatest living composer-conductor. By recording Stravinsky conducting his own works, Columbia plays a vital role in preserving authentic readings of his music. The Maestro conducts his "Firebird Ballet," "Le Sacre Du Printemps" and "Petrushka" in the latest Columbia recording . . . . **Glenn Gould** was the first North American pianist to be invited by the Soviet Union to perform there. One of the greatest living performers of Bach's music, his most recent album includes that composer's Two and Three Part Inventions . . . . Classical guitarist **John Williams** is considered a prince of the guitar by the famed Andres Segovia. The young artist recently debuted with "Columbia Records Presents John Williams" in which he plays selection by Bach, Albeniz, Tarrega, Turina, Ponce and Sagreras . . . . Cellist **Leonard Rose** has played with the world's leading orchestras and in recital in the major music centers of North America and Europe.

Lady," "Babes in Arms," "Hello, Dolly!" "Jubilee," "Funny Girl," "No Strings," "All American." . . . . 21-year-old blues singer **Judy Roderick** made her debut on Columbia in March 1964. Miss Roderick, who provides her own driving-guitar accompaniment, recently recorded "Ain't Nothing but the Blues" . . . . After a long, successful recording career, **Tony Bennett** achieved his greatest triumph a few years ago with a tune called "I Left My Heart in San Francisco." His latest album "Who Can I Turn To" is also the title of his latest hit single . . . . Columbia recently released on its special low-priced harmony label "Little Jimmy Dickens' Best" in which the veteran country and western artist performs such songs as "My Heart's Bouquet," "Hillbilly Fever," "Where's Willie?" and "Jambalaya" . . . . **Stonewall Jackson** was one of the top country stars at the recent Philip Morris Derby Festival show in Louisville, Kentucky. His performance is preserved in "Kentucky

major name on Nashville's . . . and the nation's . . . roster of country artists. His albums include "Don't Let Me Cross Over Over," and "Loving Arms" . . . Country and western singer **Sandra Selsie** has enjoyed success with her Columbia singles, "Come On In" coupled with "Don't Destroy Me," and "Little Miss With It" coupled with "When Jimmy Comes Home." Organist **Joe Mooney** is the rare artist known as "The musician's musician." Recently, Columbia released a new collection of songs in an album "The Greatness of Joe Mooney," heralding the return of an exceptional artist . . . . The extraordinary talent of 25-year-old **Denny Zeitlin** qualifies him as a jazz pianist of major consequence. His debut Columbia LP, "Cathexis," may become one of the important jazz albums of the decade . . . . **Freddie Scott** has joined the label after a long string of hit records. His premiere Columbia LP, "Everything I Have Is Yours," includes ballads from motion pictures . . . . Singer-songwriter **Kenny Rankin** wins praise from



The Cleveland Orchestra accompanies Mr. Rose in the release of William Schuman's "A Song of Orpheus." . . . . Highly-acclaimed baritone **George London** has made recording history with his newest album "Boris Godunov" recorded in Moscow. London was the first non-Russian to sing that role in the Bolshoi Theatre . . . . **André Previn** has a distinguished career as composer, arranger, conductor, and concert and jazz pianist. Recently, he and his Quartet recorded the score of "My Fair Lady" . . . . Saxophonist **Paul Winter's** debut LP, "Jazz Meets the Bossa Nova," was a best seller and helped introduce the bossa nova to the U.S. "The Sound of Ipanema," recorded in Rio de Janeiro, brilliantly shows the future promise of the bossa nova as well as Paul Winter and composer Carlos Lyra . . . . The consistent sales of all **Andy Williams'** records prove that, since joining Columbia in 1961, he has become one of the most important recording artists. His newest album is the great songs from "My Fair

Derby Day!," a robust multi-artist album of country and western songs . . . . America's rollicking Polka King, **Frank Yankovic**, presents an unusual Christmas LP for 1964 entitled, "Frank Yankovic's Christmas Party" . . . . One of Columbia Records' top country and western artists, **Jimmy Dean**, has enjoyed phenomenal success with a series of single hits and album best sellers such as "Big Bad John," "Portrait of Jimmy Dean" and "Everybody's Favorite." His latest LP is "The Songs We All Love Best" . . . . **Bob Dylan** is a most unusual talent in American folk music: he is a compelling folk singer; a songwriter of exceptional facility and cleverness and a skillful guitar and harmonica player. "Another Side of Bob Dylan" is his newest recording on Columbia . . . . **Percy Faith** was launched on his musical career at the age of 11—today, the famed composer-conductor-arranger is as much at home on the concert hall podium as in Columbia Records' recording studios creating best-selling popular albums. "The Love Goddesses" is his latest . . . . **Carl Butler** is a

disc jockey's and record enthusiasts here and in London, Paris, Rome and Madrid. His recent single, "Where Did My Little Girl Go" backed by "U.S. Mail" was released in Europe as well as here . . . . **Lyn Roman**, in her debut Columbia album—"The Many Faces of Lyn Roman," has established herself as an artist of original and distinctive style . . . . Singer **Mel Torme** has been recently signed to an exclusive Columbia recording contract . . . . Singer **Teri Thornton** has an exceptional range and vocal control that caused saxophonist Cannonball Adderley to remark that: "Teri Thornton has the greatest voice since Ella Fitzgerald." Her performance in "Open Highway!" shows why . . . . **Dion Di Muci**, who has an overwhelming ability to communicate with young audiences, has enjoyed an impressive history of great hits. His most recent is "Donna the Prima Donna" . . . . The phenomenal **Barbra Streisand** has become, in two short years, the most sought-after performer in show business. Her fourth album, "People," was just released and already is climbing high

on the best seller charts . . . . Singer-guitarist **Marty Robbins** scores consistently in all categories of music—ballads, blues, country and western, Hawaiian, Spanish, gospel. His recent album, *R.F.D.*, contains a collection of country and western songs that vary from sentimental to humorous . . . the talent of accordionist **Art Van Damme** highlights an exciting new instrumental setting on the Columbia LP, *Septet! The New Sound of Art Van Damme* . . . . Gospel singer **Mahalia Jackson** has been described as "The Preacher of the Twentieth Century. Miss Jackson, who is greeted everywhere by popular and critical acclaim, has recently recorded "Mahalia Jackson's Greatest Hits" on Columbia . . . . Singer-actor **Steve Lawrence**, the star of "What Makes Sammy Run?," is one of the nation's leading performers. He has just released a Christmas album with his wife, **Eydie Gorme**, entitled "That Holiday Feeling!" . . . . Folk authority and musician **Pete Seeger** has a diversified repertoire of Israeli marching songs, Irish reels, Peruvian Inca songs and Japanese fishermen's songs. His Columbia albums include "Story Songs," "The Bitter and the Sweet" and "We Shall Overcome" . . . . Twenty-one-year old **Leslie Uggams** has been working in and around television for 13 years, including the "Sing-Along with Mitch" series. "So In Love" is her most recent Columbia album . . . . **Robert Horton**, familiar to millions as the dashing scout, **Flint McCollough**, on television's "Wagon Train" series, is a new, most-promising singing sensation. His debut album, "The Very Thought of You," was released recently . . . . **Aretha Franklin** is heir to a blues tradition reminiscent of **Bessie Smith** and **Billie Holiday**. Her gospel-based blues, intense depth of feeling and particular vocal quality are well shown in her new album, "Runnin' Out of Fools" . . . . In 1956 when Columbia released "S Wonderful," the sound of **Ray Conniff** was born. Today, albums by Conniff and his Orchestra are among the best-selling recordings in the world. His latest: "Invisible Tears" . . . . Baritone **Earl Wrightson** is often called "the king of American musical comedy." His most recent Columbia album is "Shakespeare's Greatest Hits."

Trumpeter **Miles Davis** is one of the great jazz artisans. His most recent LP, "Miles Davis in Europe," includes Davis' performance of "Autumn Leaves," "Milestones," "Joshua," "All of You" and "Walkin'." In concerts at Carnegie Hall and the Hollywood Bowl **Johney Cash** has drawn over-flowing crowds—an unusual achievement for a country and western artist. His latest album, "Bitter Tears," depicts the Indian's side of American history. Country star **Lefty Frizzell** is well known on the Nashville scene. His albums include "The One and Only Lefty Frizzell" and "Lefty Frizzell Sings Jimmie Rodger's Songs" as well as the recent "Saginaw, Michigan." Top-selling artist **Eydie Gorme** radiates a vibrant quality that immediately commands attention. "That Holiday Feeling!" features the popular husband (Steve Lawrence) and wife team singing favorite seasonal songs. Bandleader **Les Elgart** introduced his Orchestra in 1947 at the Hotel New Yorker and, since that time, has become established as the nation's favorite college dance band. His latest release, "Command Performance," is performed with his brother



Walker Stridel Price Vale Melcher



Page Walker Lloyd Goulet Day



Rice Morgan King Vignon Smith

Larry. **Mitch Miller**, creator of the Sing-Along Series on TV and discs, has won innumerable Gold Records. Among his recent releases are: "Family Sing Along With Mitch," "Night Time Sing Along With Mitch" and "Hymn Sing Along With Mitch." Country and western singer **Marion Worth** had a top-selling hit with "Shake Me I Rattle (Squeeze Me I Cry)." Her latest album is with **George Morgan**, entitled "Slippin' Around." Top recording artist, nightclub entertainer, film star, radio and television personality—the indomitable **Frankie Laine** is one of the legendary figures of show business "Wanderlust" demonstrates why. Blonde, blue-eyed **Rosemary Rice** was 12 years old when she decided to do something about entertainment for children. She has created educational fun for them throughout her busy acting career. Included in her extensive album list on the Harmony label are "Learning the ABC's," "How to Count," "Holiday Fun For Children" and "Learning America the Fun Way." **George Morgan** has been with Columbia since 1948 and has a long list of best-selling hits including "Candy Kisses" and "Please Don't Let Me Love You." Morgan recently combined talents with **Marion Worth** in the album entitled "Slippin' Around." **Carl Smith** is a country and western favorite whose records are staples in the collections of all country music lovers. "Carl Smith's Best" presents him in a selection of his most popular hits. France's newest singing sensation, **Jean-Paul Vignon**, is a new and exclusive Columbia recording artist. His debut album will soon be released. Famous country star **Claude King**'s new single "Sam Hill" coupled with "Big Ole Shoulder" is becoming a hit in the country and western music world. When popular singer **Patti Page** signed with Columbia in August of 1962, the news was hailed

as a major event in the record industry. Her "Love After Midnight" was recently released on the label. **Billy Walker** has been a top name in the country and western field since his first Columbia hit "Beautiful Brown Eyes," in 1951. His newest album on the label is "Thank You For Calling." West Coast singing star **Linda Lloyd** can be heard in "I'm Gonna Love That Guy," coupled with "A Cock-Eyed Optimist." Singer-actor **Robert Goulet** is as adept at singing the expansive score of a Broadway musical as he is in approaching the more intimate lyrics of a popular ballad. "Without You" is his most recent album. **Doris Day** is one of the all-time best-selling recording artists. Recently released on the Columbia label is her first Christmas album, "The Doris Day Christmas Album." **Charlie Walker** is an integral part of the Nashville scene. His hits include "Two Empty Arms" coupled with "Pick Me Up On Your Way Down," "What's Wrong With Me" coupled with "One in Every Crowd," and "Running Back to You" coupled with "There's Where Katie Waits," as well as his album, "Charlie Walker's Greatest Hits." **Gene Stridel** is a young vocalist whose three-octave range and intimate style are certain to bring him stardom. "This Is Gene Stridel" is his debut album. In his newest album, "Love Life," popular country and western star **Ray Price** sings of happiness and heartbeat. Price is one of the most talented singer-composers of country and western music on records, radio and television. **Jerry Vale** is one of the few singing stars that ranks at peak popularity for more than a few years. Columbia has just released his first Christmas album, "Christmas Greetings From Jerry Vale." **Terry Melcher**, the son of **Doris Day**, is a Columbia recording star on the label.



Davis Cash Frizzell Gorme Elgart Miller Worth Laine



**Ken Greengrass, President:  
GLG Productions, Inc.,  
Maxana Music Corp.,  
Westside Music Inc.**

Joins in celebrating  
Columbia Records'  
75th Anniversary  
and Goddard Lieberman's  
25th Anniversary  
with Columbia!

Congratulations  
Columbia Records  
on your  
75th Anniversary!  
Sincerely,  
**Steve Lawrence**



**HAPPY B**

BIRTHDAY



...And best wishes  
to you,  
Goddard Lieberman,  
on your  
25 years with  
the No.1 company  
in the business!  
Sincerely,  
**Eydie Gorme**

# THE COLUMBIA



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President



**NORMAN ADLER**  
Executive  
Vice President



**ALBERT EARL**  
Vice President  
Operations



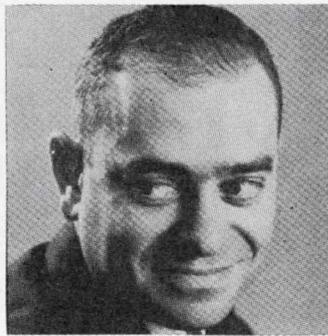
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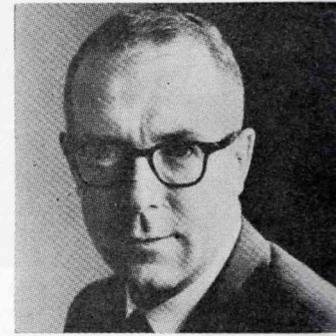
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Vice President  
Artists and Repertoire



**JACK LOETZ**  
Vice President and  
General Manager  
Columbia Record Distributors



**WALTER DEAN**  
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Manufacturing



**BILL BACHMAN**  
Vice President  
Engineering Research  
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Vice President and  
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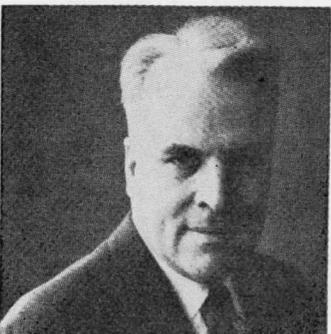
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**JOHN LORENZ**  
Vice President  
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**IRVING TOWNSEND**  
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Vice President  
Columbia Special  
Products



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Vice President  
Epic Records



**CORNELIUS KEATING**  
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**SEYMOUR GARTENBURG**  
Vice President  
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**BOB MERSEY**  
Director  
Popular A. and R.



**JOHN McCLURE**  
Director  
Masterworks A. and R.



**DON LAW**  
Executive Producer  
Country A. and R.



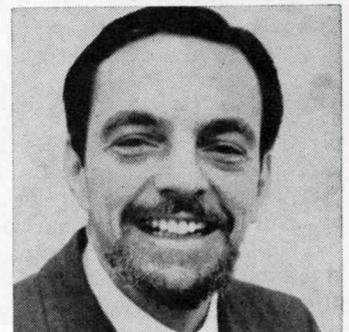
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April Blackwood Music

# The Epic-Okeh Story

## The subsidiary labels played a major role in the Columbia growth picture

### Dramatic growth

When Epic Records came into being in 1953, few at the parent company, Columbia, could have visualized the dramatic growth which was to take place over the decade to come, nor the radically changed character of the label. It has become today, one of the most successful indie labels in the business with consistent artists in a broad range of repertoire areas. And current plans call for continued expansion. The label is indeed writing its own important part of the overall Columbia success story.

The original purpose for Epic was simple. Much international material of importance was available to Columbia under the then existing foreign ties with the world-wide Philips organization. Yet Columbia itself had its own powerhouse stable of artists here in the United States.

The Epic label was started, partly at least, as a means of accommodating selections of this foreign product, without pitting it directly against the major strength of the domestic Columbia roster. The feeling was, as is more often the case than not, that a subsidiary label offers a means of greater exposure of product through separate distribution channels. The fact that the theory held up is amply demonstrated by the success for many years on Epic of the Concertgebouw Orchestra of Holland and the esteemed I Musici string ensemble, among numerous others.

Since the termination several years ago of the Columbia Philips ties (Philips later effected a tie with Mercury Records in the U. S.) Columbia has set up its own world-wide CBS label (see separate story) while Epic has a working arrangement with EMI in Great Britain.

### Domestic product

Soon after the start of Epic it became obvious that domestic product too would have to play a role in the development of the label, and accordingly, such artists as Roy Hamilton, Somethin' Smith and the Redheads, Sal Mineo, Lillian Briggs and the Four Coins all made their appearance and wrote their own hit chapters in the Epic story.

Nearly three years ago, a new chapter in the Epic saga began, when Leonard Levy became national sales manager for the label. Levy's work and that of his carefully chosen colleagues Vic Linn, Sol Rabinowitz, Bob Morgan and the Nashville-based Billy Sherrill, has paid out in spades and brought an appreciation on the part of the parent company of just how important a subsidiary can become, in terms of its own solid production and in terms of keeping the parent company on its toes.

During the Levy administration (he has since been named in turn, general manager for Epic, and more recently, vice president for Epic), such artists as Bobby Vinton and the Dave Clark Five (through the arrangement with EMI) have entered the picture with dramatic impact. Both have become major single and album sellers. An instrumental group, the Village Stompers, have also become an important sales factor.

### Okeh reactivated

More recently, the venerable name, Okeh, has been reactivated to become, in effect, the only subsidiary label of a subsidiary label in existence. The Chicago r. & b. stylist, Major Lance, has become one of Okeh's staples since his first appearance last year.

Epic derives considerable benefit from its EMI ties and plans to continue seeking good new material through this source. "We have had good success not only with

Dave Clark," Levy explained recently, "But with Rolf Harris and Cliff Richard as well. These all are under contract to us through EMI and we have access to other EMI product through their American representative, Trans-Global Music.

"But we're expanding and we want to continue moving out as a strong independent. We've just signed Damita Jo and the Staple Singers and we are constantly looking for all types of artists.

"We have our own Nashville office now, separate from Columbia's with Billy Sherrill heading that up. He has just signed Charlie Walker, who had been with Columbia, and Billy has been doing well with people like David Houston and Jim and Jesse.

### Soundtracks wanted

"We are also very much going after soundtracks. We've had 'Lilies of the Field' this year which has done well and we've just acquired 'Malamondo,' an Italian film which has gotten top reviews. We're also seeking a good Broadway show name and we want TV names as well. If we can acquire a good, saleable jazz name, we'd like that too, but that will come last.

"Okeh will be expanded too. Carl Davis, our a. and r. man in Chicago, is working on signing some new talent and he's done a great job with Major Lance. We want to build Okeh's instrumental LP line too in the blues field. We'll also be having some gospel things on Okeh.

"At Epic and Okeh, we all feel that we don't want to be at the whim of the Pop singles market, and top 40 radio. If we run cold, and every company and every label does in its turn, we want to be prepared with a good, solid-selling and diversified album line to tide us over. We've got that in classical already and we're building it in other directions."

# The legendary story of a very "popular touch"

From the earliest days, Columbia has known how

to produce entertainment with mass appeal.

The legend goes on as you read this.

Over the years the Columbia label has recorded some of the greatest pop names in the history of the entertainment business. They have ranged from vaudeville stars, to musical comedy singers and comics, jazz bands, swing bands, crooners, ballad singers, rock and roll singers and composers.

In the earliest days of the Columbia label the biggest sellers were vocalists and comedians. There was an important reason for this. In the days before electrical recording, when artists had to sing or talk into a horn—rather than a microphone—it was almost impossible to record an orchestra with any fidelity. Thus record companies, up to about 1925, when electrical (microphone) recording became standard, concentrated on vocalists and comics.

## Vaudeville names

Such fondly remembered vaudeville stars as The Avon Comedy Four, Weber & Fields, Van & Schenk, and Bert Williams, were all Columbia record artists back in the period from 1910 to 1930.

Columbia Records in this period was the home of comedy with two of the biggest-selling comedy acts on disc: Moran and Mack, known then as The Two Black Crows, and Joe Hayman, of "Cohen On The Telephone" fame.

Moran and Mack, then probably one of the top comic acts in the world, sold over two million of their first disc on Columbia, which contained the famous routine "How high is up?" Subsequent recordings by the team all sold mighty well, even by today's standards.

"Cohen On The Telephone" was a phenomenal seller then and would be considered equally great now. It racked up sales in the millions, and other "Cohen" recordings were also smashes.

When Columbia purchased the Okeh label back in the 1920's it also obtained the famous Okeh Laughing Records, total sales of which came to about four million copies.

## The vocal scene

The big names in the vocal field on the Columbia label in the 1910-1930 period included such famous stage and screen stars as Nora Bayes, Al Jolson (he switched

labels later in his career), Eddie Cantor (he sang both in his stage shows and his movies), Ethel Waters, Bessie Smith, Cliff Edwards and the star of stars for the label, Ruth Etting. Miss Etting was one of the real hitmakers of the day for Columbia, with a string that would be envied by many of today's artists.

Columbia also had a number of top orchestras in this period. Paul Whiteman and his band came to Columbia after a successful career on Victor, and continued to have one of the hottest bands on disc. Ted Lewis and his orchestra and Paul Specht and band were also strong sellers. George Gershwin made many recordings for Columbia too.

Columbia's subsidiary labels also had some of the key pop names. Kate Smith, another hitmaker of the 1930's, recorded for Harmony. Louis Armstrong and Sophie Tucker recorded for Okeh, and both sold well.

## The Big Band Days

The 1930's saw the birth of the big swing bands, and Columbia was very much in the forefront of this swinging era. After CBS purchased Columbia from Herbert Yates in 1938, Benny Goodman, the king of swing, exited Victor and joined Columbia, putting Columbia solidly in the swing field. Bolstering the Goodman crew on the label were such swinging crews as the Count Basie band, the Jimmy Lunceford crew, and Red Norvo and Mildred Bailey.

Columbia, its Vocalion low-price line and its Brunswick predecessor also had a roster of dance bands during the 1930's. They included Eddy Duchin, Dick Jurgens,

Frankie Masters, Orrin Tucker, Jan Garber, Sammy Kaye, Lawrence Welk, Tiny Hill, Del Courtney, Anson Weeks, Leo Reisman, and The "Old Maestro," Ben Bernie.

The 1940's saw Columbia continuing with the swing and dance band scene. Kay Kyser and his band, Harry James and his band, were on the Columbia label, and had many big hits, Hugo Winterhalter and his band started its successful career on Columbia.

Vocalists on Columbia ranged from Dinah Shore, who had hit after hit all during the 1940's, to Buddy Clarke, another top vocalist (whose career was cut short by a tragic airplane crash) and Frank Sinatra, one of Columbia's biggest names from 1940 to 1952.

## Mitch enters picture

In 1951 Mitch Miller left his recording post at Mercury Records to become head of pop recording for Columbia. At the time he took over, Columbia's pop roster was weak, and the firm had had few hits over a long stretch. Miller had done an outstanding job at Mercury, producing hits with Frankie Laine ("Mule Train"), Patti Page ("Tennessee Waltz"), and with many of the other acts on the label.

Mitch brought to Columbia such names as Rosemary Clooney, Guy Mitchell, Frankie Laine, Marais and Miranda, and Mahalia Jackson. He made hits with these artists and with many others, including Frank Sinatra, Doris Day, Jo Stafford, Johnny Ray, and Joan Weber ("Let Me Go Lover.")

Mitch often used these artists together and thus had double hits with Doris Day-Johnny Ray and Jo Stafford-Frankie Laine combinations. He helped start the Johnny Mathis hit string at Columbia. And he racked up a memorable string of hits for himself, from march records like "Yellow Rose Of Texas" to his great sing along successes on LP.

Columbia continued to have top pop names on the label after Mitch turned to TV and night club appearances and gave up his recording post at the label. Andy Williams, Steve Lawrence and Edyie Gorme, Dion Di Muci, Jimmy Dean, Robert Goulet, and Barbra Streisand have helped keep Columbia on top of the pop scene. Today, as has been true for the past 75 years, Columbia Records is continuing to record the great popular names in the entertainment business.

## "Goddard: Ideally balanced"

**G**ODDARD LIEBERSON is so ideally balanced it is easy to speak of him in terms of his own recordings. His glossy surface never belies the quality that lies beneath. He is no lily of the field—indeed he toils and verily he spins; at least the fruit of his toil does. Yet his casual elegance makes one wonder: if he isn't "arrayed like one of these," who is? And his loyalty to friends and fairness to non-friends—he doesn't have enemies—permit his highs and lows to resound clearly and faithfully in any of the myriad circles wherein he moves. I review the above truths in affectionate amazement.

MEREDITH WILLSON

# LP record set stage for classical music's new era

Columbia enriched serious music-listening in two ways:

first, by introducing the long play disc and, second,

by filling their microgrooves with "masterworks"

As early as 1890, Columbia, then an offshoot of the American Graphophone Company, was assuming leadership in the field of commercial recordings. In its catalog at that time (numbering fewer than one hundred cylinders of mostly marches and patriotic songs) was one lone piece of "serious" music; an arrangement from Verdi's 'Trovatore,' listed simply as "Il Misererie." With the new-born industry's penchant for bells, chimes, and other sundry extra-musical effects, it is curious that they didn't settle for the "Anvil Chorus," in its stead. Nevertheless, one would like to imagine that "Il Misererie," might have been a great "hit," and perhaps in its day it was.

If the single representative of classics in Columbia's early catalog was a meager one, Columbia went on to distinguish itself through the years as one of the foremost sponsors of serious music and definitive performances, rivaled today by none.

"Firsts" in any business are invaluable merchandising tools. In the classical record market, Columbia has had more than its share of merchandising and cultural "firsts," most of which could only be realized through tireless research and technical advance.

A major "first" for Columbia came in 1903, with the introduction of the Grand Opera Series on 10-inch discs (Flat Indestructible Records, they'd have you know), featuring such illustrious Metropolitan Opera celebrities as Ernestine Schumann-Heink, Edouard De Reske, Suzanne Adams, Marcella Sembrich and Giuseppe Campanari. Victor (already on the scene as a major competitor) had planned a similar release for that year, but Columbia beat them to the market by a full thirty days, much to the chagrin of Victor, which had been planning their release for nearly three years.

From that date, the Columbia roster of great artists grew at an impressive pace. By 1915 you could purchase two-sided discs which reflected (even if they did not capture with the greatest fidelity) the artistry of such legendary performers as Geraldine Farrar, Leo Slezak, Mary Garden, Maggie Teyte, Lillian Nordica, the Lener Quartette, Josef Hofmann, and Pablo Casals. There was, too, the New York Philharmonic, Prince's Band, Felix Weingartner, and one could also hear from that mysterious orches-

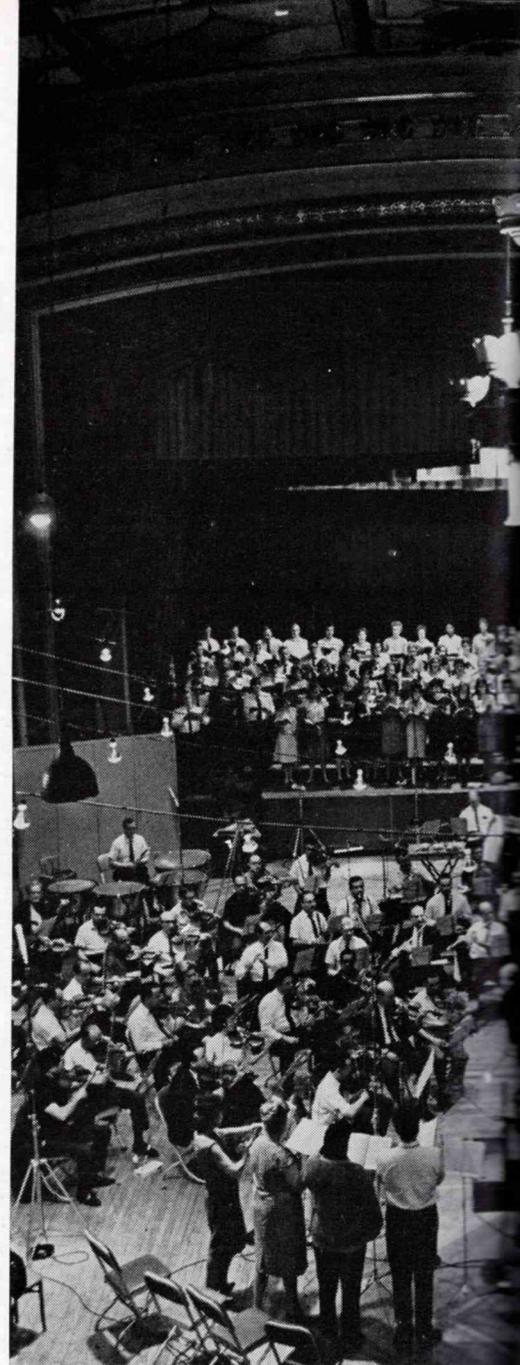
tra of convenience, the Columbia Symphony Orchestra.

Having survived a variety of reorganizational moves, Columbia, affiliated by the Mid-Twenties with British Columbia Phonograph Co. Ltd., tied up with Western Electric to make yet another impressive step towards improvement—electrical recordings, made of laminated discs (three layers) which boasted lower surface noise and superior physical durability. Accompanying this technical advance, a new word entered the record-buyer's vocabulary, Masterworks. The term, Masterworks, distinguished yet another first for Columbia; multiple-record packages. By 1927 (in time for the celebration of the centennial of Beethoven's death) Columbia had made available all nine of the composer's symphonies. They became known as the "symphonic" label.

Because of Columbia's foreign affiliation, the majority of recordings issued in those years were foreign made. Artists such as Sir Thomas Beecham and the Royal Philharmonic, Hamilton Harty and the Halle Orchestra, Felix Weingartner, Dame Myra Hess, Walter Gieseking, Josef Szigetti and the Musical Arts Quartette comprised the bulk of the Columbia catalog. With the introduction of the Masterworks series (Victor soon issued its Masterpiece series) Columbia enjoyed some of its first classical best sellers: Gustav Holst's "The Planets" (a real sound extravaganza) and the aforementioned symphonies of Beethoven (especially the Ninth, which required both sides of eight 12 inch discs, selling at about \$2 per record). Notably absent on records, however, was the music of J. S. Bach.

Lean years, and financial uncertainty brought on by the depression were pretty much Columbia's destiny during most of the Thirties. But in 1938, CBS bought the American Record Company (which included Columbia, Harmony, Brunswick and Vocalian—the latter two were leased from Warner Bros.) for the incredibly low sum of \$750,000. By July, 1939, Columbia had established a revolutionary new price policy—fifty cents for all 10 inch discs, and \$1.00 for all 12 inch discs—cutting the going price just about in half. Significantly, Columbia went from 3% of the classical market that year to 40%.

Price, of course, means little if the product is not in demand. Credit for Columbia's tremendous expansion that

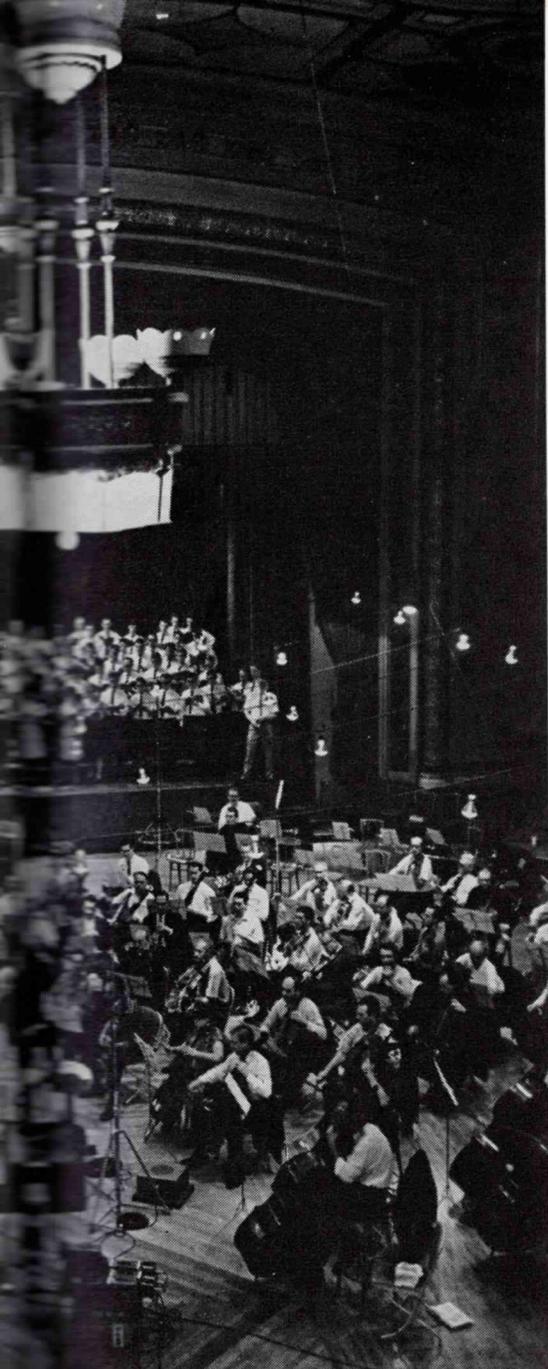


Few people realize the difficulties of organizing and coordinating the talents of chorus, orchestra

year must certainly take into consideration that they had also just signed the New York Philharmonic and the Philadelphia Orchestra with Eugene Ormandy to exclusive contracts.

1939 is notable for another major acquisition to the reactivated Columbia fold; namely the hiring of Goddard Lieberson, who went on to become the current president of the company. As one of his friends and colleagues frankly put it: "Most anything good at Columbia Records today can be attributed to Goddard. After all, what other major company has the good fortune to have a musician and experienced a.&r. man at the helm?"

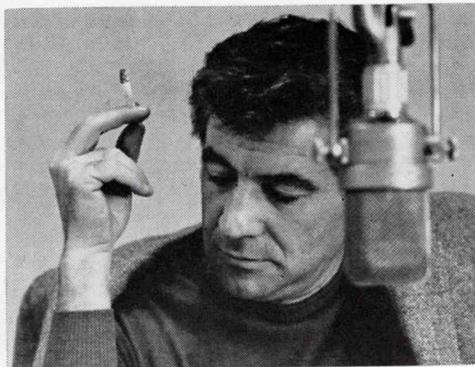
When Columbia called a press conference in June, 1948, at the Waldorf-Astoria to introduce "a revolutionary new product," even the skeptics were caught off guard by what has turned out to be the single most important technical ad-



and soloists for a session like that pictured here. Before the Lp, such scenes were rare.

vance in the long development of recorded sound. Columbia's microgroove long playing disc opened up new horizons with untold potential. Long-playing processes had been developed and tried before, but Columbia's new LP was singular—it worked.

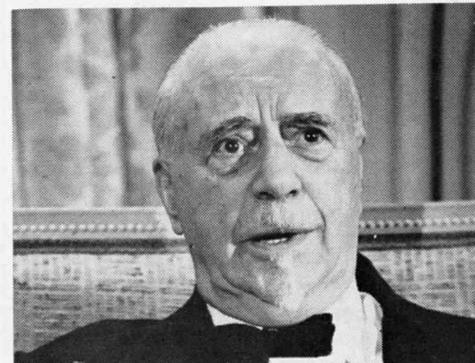
No musical area has benefitted quite so much from the development of microgroove recordings as has the classics. As the process was improved and perfected the classics came into their own golden age, an age which has been witness to the so-called "cultural explosion." As the public accepted (with only a moment's hesitation) microgroove vinyl discs, and converted their record players (or bought new ones) the arts began to mushroom towards fruition, until today the average person is often more knowledgeable, or hears more good music in a year than a professional musician in the past might have heard in a lifetime.



Composer-conductor Leonard Bernstein enjoys widespread popularity.



Eugene Ormandy is renowned for the silky string effects that he draws from the Philadelphia Orchestra.



The late Sir Thomas Beecham is immortalized through his Columbia Records.

The ramifications of the "hi-fi" era have been incredible. A world of music lovers was introduced to (and readily accepted) a rapidly expanding repertoire. One can only speculate on the effect of the recording company's role in such cultural phenomena as Berlioz or Mahler "revivals." Columbia's participation in the area of cultural development has been surpassed by none.

It is of particular significance that Columbia, among the larger recording companies, has singularly earned the respect of the too often neglected contemporary composer with its Modern American Series. Few "profit-making organizations" can claim similar cultural-mindedness.

With an ever-growing roster of the world's greatest artists and interpreters of great music in its family, Columbia Records has consistently lived up to its cultural aim and advertised claim: "The Sound of Genius."

# Columbia's wide world of music

**Music, more than any other art form perhaps, is a language understood by all the peoples of the earth.**

The "One World" political and economic philosophy of the late Wendell Wilkie, has a direct application in the record industry where the flow of song product and recordings between nations has increased steadily over the past decade. For some American companies, up to one-half of their total annual dollar volume of business is accomplished in the international market.

More than three years ago, Columbia Records U. S. A., eyeing the impending termination date of an agreement with Philips Phonographic Industries for distribution of Columbia product in overseas markets, determined, through its president, Goddard Lieberman, and its talented International executive staff, to set up its own label throughout the world, to be distributed through a network of wholly owned subsidiaries as well as affiliates in other nations.

## The CBS label

Because the name "Columbia" was already an existing property of another company in many nations, the label, "CBS," initials of Columbia's broadcasting parent in the U.S., were selected for worldwide identification. The aim of the label, said Lieberman, was "to contribute . . . to the musical culture of each country by recording native artists and furthering the international recognition of each nation's creative talent, and to increase worldwide distribution of repertoire produced by American artists and Columbia Records, U. S. A."

The CBS label made its very first appearance several years ago through the South African licensee, Gramophone Record Co. Ltd., Johannesburg. Its first European appearance occurred a little over two years ago in May 1962, in the United Kingdom, specifically Great Britain and Eire. Philips remains the distribution affiliate in these areas. The event was hailed by Columbia and Philips alike and top executives from both companies, as well as a number of important recording artists attended the kick-off festivities in London.

More recently, Columbia has purchased all facilities, including plants and studio spaces of the British Oriole company, which, as the CBS-owned operation in Britain, will take over distribution of the CBS label next year.

These recent dramatic happenings in England are simply a highlight of the ferment of international activity going on at

Columbia. The rapidly developing international picture has kept Lieberman and his international staff, including such top men as Harvey Schein, vice president and general manager of CRI International; Nat Shapiro, head of international a. and r. and creative services, and Peter de Rouge, vice president, European Operations, extremely busy travelling the overseas trail, visiting first one country, then another, where the new CBS label story has been gradually unfolding.

### Asian firms

Among these dramatic chapters was the renewal in July 1962 of a long-standing agreement with Nippon Columbia, Tokyo, which introduced CBS there later the same year. At about the same time, the Colonial Trading Company, brought the CBS logo out in Hong Kong and the areas which now comprise the newly created nation of Malaysia.

But these steps were, literally, but halt-

ing beginnings to the world-wide facilities which exist for CBS today. In the intervening two years, the label has been introduced through wholly-owned organizations in Argentina, Brazil, and Mexico; and through licensees in Chile, Uruguay, Peru, Colombia and Venezuela. Later, arrangements were completed for the marketing of the CBS product name in Greece, Germany, Spain, Italy, the Netherlands, Denmark, Norway, Sweden, Finland, the Benelux areas and Australia.

A further measure of the importance which Columbia Records attaches to its whole international set-up, is the existence of three major, handsomely-equipped stereo recording centers built and owned by Columbia in Buenos Aires, Rio de Janeiro and Mexico City.

### Seeks top spot

Columbia U. S. A. is, frankly, looking upon its elaborate overseas distribution network as the agent by which it will be-

come the world's largest company. To this end, it is leaving nothing to chance. Only recently, the firm held a convention of all its overseas subsidiaries, and licensees in Madrid. At the meeting earlier this year, plans were drawn up to take a further hold on the all-important international markets.

Columbia makes sure that its international colleagues (owned companies or licensees) are also well represented at its domestic conventions. At the recent Las Vegas affair, for example, many overseas representatives were present, and plaques were awarded to the Australian Record Company Ltd., and Philips of New Zealand, Ltd., for their sales of Columbia's "My Fair Lady" original cast set. Sales of 250,000 in Australia brought a gold plaque, while a silver plaque was awarded for New Zealand sales of 100,000, impressive levels of sale for both markets, and again, a measure of the kind of business Columbia and its CBS overseas operations intend to achieve throughout the world.

# "Sell through the dealer —not to the dealer".

**Sales-chief Gallagher voices a marketing philosophy that pays off handsomely for dealers. It also keeps the sales curve headed in the right direction — — UP.**

Columbia Records sales philosophy has been traditionally geared to the concept of stimulating existing markets and actively seeking and developing new ones. The past 15 years show numerous examples of these policies in action, and not a few of them have become industry trail blazers.

One of the key examples was the implementation in August 1963, of the so-called Columbia "Age of Reason" policy on pricing and discounts to the various types of retailers.

Instigated under the aegis of the company's marketing vice president, William P. Gallagher, the "Age of Reason" sought to eliminate the severe problems posed by the "discount and deals" psychology, which had become so prevalent in the record trade.

The firm announced that as of August of last year, one, all-year-round price would be available to dealers, with no further discounts involving restocking or other special merchandising plans. At the same time, it was announced that only those rack jobber purchases which were destined for actual rack sales, would be honored for the so-called functional discount. All other rack sales through owned retail operations would carry the same price as that available to all dealers. Rack jobbers were asked to supply signed statements as to what portions of their business were accounted for by both types of distribution.

Referring back to this radical departure from accepted practice and its later reaffirmation, Gallagher recently asserted: "We feel that our Age of Reason approach was completely endorsed in the recent record industry trade practice rules, formulated by the Federal Trade Commission." There is no question, among responsible industry people, that the Columbia approach has had the beneficial effect of de-emphasizing the "deals" consciousness that had pervaded the industry.

Gallagher stresses that Columbia's basic approach has been to "sell through the dealer, not to the dealer." Every branch and independent distributor salesman is provided with an elaborate "profit pack" presentation for dealers, which also contains a number of selling tools to be used during the dealer visits. These include fully-illustrated presentations of the product, plus all types of window and in-store display materials and the tools—scotch tape, staple guns etc.—to get them up in the store. The Columbia salesman, according to Gallagher, works constructively to help the dealer get the message to the consumer.

### Promotion tools

In the same way, Columbia gives its promotion men tools to use in working with radio stations. Instead of giving them a handful of records to hand out, says Gallagher, "We equip them with helpful statistics on the various segments of a

market, and its listening habits and needs. We mix promotion with research and we believe it helps us help them do a better programming job."

Since the inception of the LP in 1948, another of Columbia's contributions to the growth of the record industry, the firm has engaged in various sustained merchandising approaches to whet the consumer's appetite for the dealer.

One of these was the famous "Buy of the Month" program. This included a monthly special album selection to carry a \$2.98 list price, for one month only. Dealers were fully protected on their mark-up percentage and the selection was widely advertised. At the end of the month, the selected album was returned to the normal price.

The firm also introduced the well-remembered "Buy of Your Dreams," album promotion in which the consumer selected two albums of mood music on a specific list to be bought at the regular price, and was given a third album of his choice free (from a special list of selections).

Another Columbia effort of the '50s, designed to meet a specific trade problem was its "Bonus to Sell" program. This was the firm's answer to the continuing dealer pressure for better return privileges on album merchandise. Most firms, including Columbia, were allowing a 10 percent return at the time. "We believed in our product and we felt the dealers should too," Gallagher recalled. "So we offered them what amounted to an extra bonus if they would sell the product we put in and not return anything. It meant an extra five percent for them, and it was later copied by other major companies."

Columbia, in its continuing drive to open new markets (as the Club achieved by obtaining new customers for records in rural America) undertook a house to house sales campaign several years ago. Known as the Columbia Home Music Library, the plan offered a choice of a console or console stereo phono and a

selected library of recordings in different areas of repertoire on a time payment plan.

Although the program has now been discontinued, it is stressed that if some way can be found to obtain the ideal kind of door-to-door sales representative, it could yet be revived.

### Consumer ads

Columbia has always believed in the power of consumer advertising as a part of its philosophy of "sell through the dealer, not to the dealer." Last year, when the Age of Reason policy of "no more seasonal discounts" was announced, a part of the plan was a 100 percent increase in funds made available for consumer advertising, both national and co-op. In early December 1963, the firm ran a supplement, illustrating catalog and new release product of the season, in two major newspapers.

This year, a special \$517,000 budget has been allocated for the year-end supplement, to appear in top newspapers in 22 major markets.

There are other less spectacular areas where Columbia focusses its attention with the intent of developing new current and future markets. The firm, for example, is active in a direct sales program to numerous schools and colleges. One reason for the direct, non-dealer approach is the fact that municipal budgets are frequently geared so that payments cannot be made for purchases for months following delivery. This makes for a dealer credit problem, which many are unwilling to accept.

### Publisher links

Columbia also works directly with various technical and educational book publishers in producing special recordings from its catalog which tie in with the subject matter of the literature. These are not offered to the general public since they are compilations, but, as Gallagher stated, "They carry the Columbia logo." In yet another related area, Columbia works with music publishers in special compilations of recordings aimed to help the publisher sell its music to schools and colleges. Band recordings for example, can help educators decide, by a disc audition, which arrangement of a band number they may want for their own band or orchestra.

The firm is also extremely active in the disc premium business (in a division headed by Al Shulman). The Goodyear premium Volume IV album, produced by Columbia from catalog items, has an advance order for 1,600,000 before release. Columbia is also working extensively in the rapidly growing incentive business, with active programs already in existence with Ford, Rambler and the General Motors Chevrolet Division to provide records and phonographs as incentives for sales personnel. Initial letters on the new incentives available, go out to the salesmen's wives, which is assurance in the view of Columbia and its incentive clients, that the plan will work successfully.

# Latin beat leads to a torrid sales rhythm.

Latin-American savvy, sparked by well-informed

A & R team, produced a series that enjoys

sales throughout the hemisphere — — north and south

In 1964, visitors to the New York World's Fair have repeatedly departed with especially fond memories of the Mexican and Spanish pavilions. They were universally acclaimed as outstanding. Likewise, a discussion of Columbia Records' international establishment must, as a matter of course, take special cognizance of that U.S. division in which *se habla espanol*. Columbia's Latin American series has become one of its most lucrative and imaginatively managed international divisions; in product and merchandising. This division, as it now stands, has been operating for five years.

It was 1959 when Columbia inaugurated their EX (ES in stereo) Series with a modest initial release of ten albums for U.S. consumption. Nat Shapiro was the original architect of this series. The albums were selected from the vast catalogs of Columbia's wholly-owned subsidiaries in Mexico, Argentina and Brazil. Today the EX Series has its own catalog of some 125 albums and operates on a regular release basis of two new LP's per month.

### A series is born

Practical considerations dictated the inauguration of the EX Series in the U.S. There are, after all, some three million Spanish speaking people in this country (about one million in the Greater New York area, primarily of Puerto Rican descent, and two million in California and Texas, mainly of Mexican background). Many of these are first-generation Americans. The success of independent labels specializing in Latin music, too, indicated that a sizable market for quality artists was ripe. Since many of the outstanding Latin American artists were on Columbia's wholly-owned or affiliated labels in Central and South America, the EX Series was born.

The EX Series is singular among Columbia's international affiliations, in that it is the only imported product of CBS which is sold under the Columbia signature in the U.S. In forming this separate division, Columbia was fortunate in acquiring the services of Peter (Pedro J.) Rosaly, Jr. Rosaly's title (a comprehensive one, justly earned) is manager of Latin American a. and r. and creative services and merchandising.

Rosaly's background was uniquely suited to his new post. Born into a Puerto

Rican banking family, he had received his higher education in the States at Princeton University, after which he pursued a brief career in the banking business. Personally dissatisfied with banking as a life's work, he left it behind to join his friend, Fernando Montilla (owner of the Montilla Record label) one of the most prominent importers of Latin American records. It was Rosaly's affiliation with the Montilla label which brought him to the attention of Columbia executives when they decided to start their EX Series.

### New patterns

In these past five years patterns and marketing idiosyncrasies have emerged which could not have been anticipated, but from which Rosaly has astutely gauged his releases on the EX Series. It has, for instance, been established that the best selling artists on the U.S. label have been extracted from Discos CBS, S.A. in Mexico. Perhaps the most important Latin American international artists to Columbia Records are the Trio Los Panchos.

Balladeers Javier Solis, Roberto Yanes, and the orchestral group Sonora Santenera (all Mexican) are next in line for U.S. sales. The Spanish singer Sarita Montiel rates fifth among the best selling EX



The Latin-American product contains some hot sellers too. Here, Peter Rosaly (left) presents a gold record to Javier Solis.

Series artists. Rosaly explains that while Puerto Ricans in their homeland prefer tropical music to Mexican, their orientation in the States is determined by a preponderance of movie films, most of which are from Mexico. They are thus introduced to Mexican music and style, and with minor exception, they adopt this music as their own.

Another facet of the Latin American series, has been the introduction of American artists to the Latin American market by cover records, in Spanish. Columbia artists such as Andy Williams, Dion DiMucci, Steve Lawrence, and Eydie Gorme, have covered their U.S. hits in Spanish, often to great reward.

Outstanding, of course, was Eydie Gorme's "Blame it on the Bossa Nova." From this hit, came one of the biggest surprises for Columbia Records. On a visit to the States, the Trio Los Panchos made a special effort to catch Eydie, who was performing at the Copacabana. They begged to do an album with her which Rosaly arranged to produce. The album contained only two Latin pieces familiar to the U.S. public, "Amor," and "What a difference a Day Makes." The rest were strictly Latin American favorites, yet the album became a best seller for Eydie in the U.S. Conversely, the Trio Los Panchos

has cut an album of "Great Love Songs in English."

Rosaly sees a whole new field of interchange in the offing. The success which was proved possible by Eydie Gorme, can be applied to other Columbia artists, such as Steve Lawrence and the New Christy Minstrels.

Expanding even further, the EX Series recently released an album recorded in Spain by Hispavox, the CBS affiliate there, called "Festival of Spanish Overtures, Preludios de Zarzuelas," feeling that music of the Spanish operetta must necessarily be represented by them if their Latin catalog is to be as thoroughly integrated as is their conscientious design.

# Top talent turns-out twangin' tunes

**Producing country music takes  
a special point-of-view, talent,  
and perhaps a guitar or two**

No annotation of the development of American country music would ever be complete without an analysis of Columbia Records' contribution in that area. Nor could the full Columbia story be told without a thorough historical study of its own country catalog.

Columbia's actual entrance into the country music business dates from the time in 1938 when the Columbia Broadcasting System acquired the recording firm from the American Record Company. That's because in the buy-out of American, CBS also acquired the services of a man who was even then a veteran of the record business, particularly the country field, 51 year old Art Satherley. Entering the Columbia fold with Satherley was Don Law, who years later, was to take over the Columbia country reins from Satherley.

Satherley, who began cutting records in 1917, was always a wanderer and has often related the problems and the rewards, of finding artists in their native Southern United States habitats and recording them with portable equipment, virtually on the spot, in hotel rooms, garages or practically any space available.

When one of the outfits with which Satherley had been associated, the Plaza Music Company of New York, was sold to Warner Brothers Pictures, the picture company purchased almost simultaneously the Brunswick record label from Brun-

wick-Balk-Collender. These twin acquisitions brought about the formation of the American Record Company and, shortly thereafter, the first meeting of Satherley with Don Law, who had been working with Brunswick as a Dallas salesman.

The two had a common heritage (both were born in Great Britain) which may partly explain the almost immediate friendship which developed. When the nomadic Satherley's record-making tours brought him occasionally to Dallas, Law was always ready to sit in at the informal recording dates. Eventually, Law became more than a spectator. He actually participated and, in a sense, learned the a.&r. business from Satherley.

When the old Columbia Gramophone Company foundered (it was then owned by Majestic Radio), the label was acquired by American Records, which marked the first contact for Satherley and Law with the Columbia label. They, along with Ted Wallerstein (who was an executive with American Records) were all involved in the deal when CBS ultimately took over the American firm, including the Columbia label, in 1938. Also part of the package were the country artists with whom Satherley and Law had been associated on the earlier Columbia label.

That period abounds with names that bring a sigh of nostalgia to the memory of the true country music fan . . . names like Willing and McGee, Frank and James McCravey, Gene Autry, Roy Acuff, Curt and Louise Massey and the Westerners, Lulu Belle and Scotty, Little Jimmy Dickens and the Hoosier Hot Shots.

Early in the War years, Law was summoned to headquarters in the East where he became a record producer full time, concentrating for a while on kiddie records but eventually moving 100 per cent into the country field. Satherley was to handle country a.&r. from Texas westward, while Law concentrated on the eastern sector of the nation for the discovery and recording of talent.

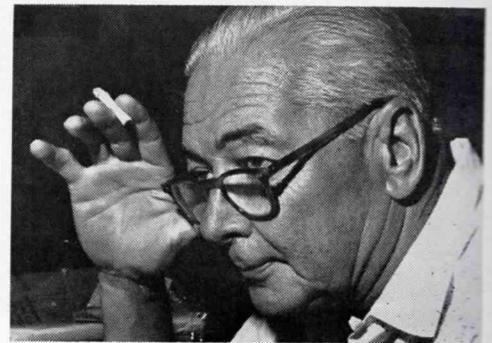
Like many of the companies in the country field, Columbia has its share of artists of long standing. It seems a pattern in this area that artists have a tendency to stay awhile, once they've tossed their hat over the stairway railing post. Many of the performers signed by Law and Satherley in the years immediately after the War, still call Columbia their

record home today. Marty Robbins, Ray Price, Carl Smith, Carl Butler and the recently re-activated Lefty Frizzell, are a few of these.

"Uncle Art" Satherley retired 11 years ago in 1953 when he reached the age of 64, but even today, as he has often said, "I'm still wandering just like I did years ago." Meanwhile, Don Law has kept Columbia in the country spotlight without a let-up. Although Law's home today is in Connecticut along the Long Island Sound shore, where his love of his cabin cruiser is second only to the affection he has for his wife, he still spends most of his week in Nashville, assisted in his busy recording duties for the past three years by Canadian-born Frank Jones.

When Law reaches the mandatory retirement age next year, Jones, who was active in the Canadian recording and radio scene, is expected to take over. The pair, meanwhile, continue turning out hits at a merry pace. And they've got the kind of extensive roster it takes to do just that. In addition to the afore-mentioned longtime members of the Columbia Nashville family, they get plenty of hits from such seasoned performers as Billy Walker, George Morgan, Carl and Pearl Butler, Marion Worth, Johnny Cash, Johnny and Jonie Mosby, Flatt and Scruggs, Stonewall Jackson and one of the hot newer finds, Del Reeves.

The two were also instrumental in breaking Jimmy Dean, not to mention Marty Robbins, into the much broader pop field. Johnny Cash, under their a.&r.'ing also regularly contributes his share of business in the pop field.



Don Law

# Club sets new sales/cultural levels

A decade ago, Columbia unleashed a new force in record merchandising.

The firm's record club has had its imitators but none have enjoyed

the same success or had as great an impact on our cultural life.

The Columbia Record Club will be 10 years old next year. It represents a great deal more to Columbia Records, and to the record industry in general than simply another company operation with a birthday that ends in round numbers.

It is safe to say that the industry has seen few marketing-merchandising developments in its history to match the overall, long-term sales impact of the club. By the same token, few have been the major breakthroughs in the record business to match the club for the sheer controversy and excitement it caused among so many sections of the music and record trade.

The club was born in an aura of high competitive pressure from other non-record industry club entrants and in a haze of carefully planned secrecy.

What pushed Columbia into the club field in the first place? "Primarily," executive vice president Norman Adler, said recently, "It was a matter of competition we were feeling from various other record clubs that had already been in business for several years." Adler, who ultimately (as the firm's then general counsel) was given the assignment of implementing a Columbia Record Club, explained that in the early '50s, the Book of the Month Club had already become active with its Metropolitan Opera Record Club. BOMC and others cast eager glances in the direction of various Columbia classical artists.

## Serious implications

"This had serious artist implications for our company," Adler recalled, "Because if these companies were successful in signing such artists to exclusive recording contracts for their clubs, it would mean taking such an artist out of the normal channels of retail distribution completely."

Beyond this, Columbia officials were convinced that mail order sales of records was here to stay, and that such efforts in the mail order direction, would ultimately be beneficial to record dealers.

One factor leading to this belief was the experience of Lester Wunderman, an advertising man then associated with the Maxwell Sackheim Agency. Wunderman, who later played a key role in implementing the record club, had worked in association with such accounts as the Children's Record Guild. It was his experience that records offered through this club, which had never previously been sold at retail, came to be requested by dealers, who got inquiries from their customers.

With the facts in hand and the market analysis studies completed, Columbia top brass decided to go ahead with a Club. A "crash" top-secret program was launched on Memorial Day (May 30) 1955, with Adler in charge. In 10 weeks the club was in operation.

## Code name

Elaborate precautions were taken to guard the secret. No more than a half dozen of the top personnel were aware of the plan. A code name, "Alabama," was given the project and key operatives worked seven day a week, and held their

meetings and strategy conferences in secret "second" offices.

"When you're reserving major magazine space," Adler recounted, "You are expected to identify the product or certainly the advertiser. We couldn't risk it. So we went to the president of the American Association of Advertising Agencies and had him vouch for us to the agencies and the newspapers without revealing our product. We also had our mailing pieces printed in the greatest secrecy."

Finally on a Monday in mid-August, the club was launched with a major barrage of newspaper and magazine advertising, preceded by one day, by Western Union delivery to more than 6,000 dealers across the country of Columbia Club packets, explaining in detail the mechanics and structure of the club and the nature of the dealer participation in the Club.

It was an historic move, which along with the rise of the rack jobber, must be regarded as one of the major all-time developments in the marketing of records. It took about a year for the kinks to be ironed out ("The copy and the offers had to be refined a bit") but within 12 months the Club hit the black for keeps. Later,



Typical Columbia Record Club magazine advertising. At left is a sample of a 1959 ad; at right, an example of one of the club's current campaigns.

the validity of the club concept was upheld, in the view of Columbia officials, when two of the firm's major competitors, RCA Victor and Capitol Records, both launched clubs of their own.

Several years following the start of the Columbia Record club, the vast repertoire demands of a mail order operation became apparent. New product and combinations of product offers have to be made continually to attract new members. Thus, Columbia entered into contracts with various other labels for release of segments of their catalogs and new material through the Club.

Dealers who felt their business had been unfavorably affected by the Club, were even further disaffected with the so-called "outside label" moves and complaints lodged with Government regulatory agencies ultimately produced the filing of allegations of monopolistic practices on the part of the club, by the Federal Trade Commission. The complaints were aired during more than six months of hearings in 1963 and only recently the Club has been cleared of all charges in a decision by FTC examiner, Donald Moore.

### Tops in sales

Today, the Columbia Club is, as it has always been, the undisputed industry leader in terms of membership and sales. Current membership runs to more than 1,750,000. Unofficial estimates place gross annual sales at somewhere over 40 percent of Columbia's yearly album sales. It is estimated that overall club sales account for about 20 percent of the estimated 1964 industry total of more than \$650,000,000.

As far as the future is concerned, club officials look forward to sustained sales in the various areas of repertoire—pop, classical and jazz—in which the operation has always been well-represented, plus the mail order exposure of various specific repertoire areas.

One of these is the spoken word of the drama, which is now being offered through a new offshoot of the club, known as the Society of the Theater Arts. Such product as the original cast recording (made by president, Goddard Lieberson) of "Who's Afraid of Virginia Wolff," and the Eugene O'Neill series, will be exposed to a mail order market through this newest aspect of the Columbia Record Club.

The Club also expects to continue such proven facets of its operation as the Four-Track Stereo Tape Club and the offering through club advertising of various home entertainment products. The Tape Club has a modest but actively-buying membership.

At the equipment level, the club has achieved a healthy level of mail order sales of such products as phonographs, tape recorders, motion picture projectors, cameras, radio, TV sets and clocks. To handle fulfillment of all its mail order sales and processing of disc traffic, the Club is proud of its installation in its Terre Haute, Indiana, headquarters of an IBM 7074 computer.

# Jazz history was written at Columbia

**The A & R men and the artists**

**themselves have created a**

**lively testament in vinyl**

Jazz has always played a leading role at Columbia Records, on the Columbia label and the various labels, Okeh and Harmony, for example, it has owned or acquired over the years. The firm has pioneered in introducing new jazz names to the public, and the number of jazz artists who have recorded for Columbia or its subsidiary labels reads like a who's who of the great names in the world of jazz.

Jazz on records, in a substantial way, dates from the 1920's when such labels as Gennett, Paramount, Okeh, Columbia and Victor were releasing jazz records. Many of the earliest jazz records during this period, like Columbia's 14,000 series, were issued as "race" records. At that time Okeh was one of the top jazz labels, with such names as Louis Armstrong, Coleman Hawkins, Duke Ellington, Sidney Bechet, Bix Biederbecke, Joe Venuti, Miff Mole, Frankie Trumbauer and many others appearing with regularity.

In the mid-1920's Columbia acquired the Okeh label, giving it the top label in the world of jazz at that time. Tom Rockwell was the recording director for Okeh and he personally did many of the recordings for the label, including many by the Chicago Gang. (The same Rockwell later went on to start and build the General Artists Corporation.) Columbia at that time was owned by the Columbia Gramophone Company of England, which had reorganized the label in 1923.

The Okeh label brought to the Columbia fold some of the great blues singers of the day. Okeh had one of the early smash blues hits with the great Maimie Smith, called "Crazy Blues." Another great '20s blues singer on Columbia was Bessie Smith, whose best-selling discs were a great shot in the arm for the firm. Frank Walker, one of the recording executives with Columbia during the mid-1920's, did many location recordings with blues artists, including Bessie Smith.

In the '20's era Columbia issued records by the Original Dixieland Jass Band, and by such memorable aggregations as the

Duke Ellington and Fletcher Henderson bands. In 1926 Columbia signed Paul Whiteman, who had become a best-seller on the Victor label. Whiteman's band, with top jazzmen as members, was looked upon as a major jazz orchestra at that time.

From 1928 through 1933, Columbia Records underwent a difficult period. The label had been purchased in 1928 from the Columbia Gramophone Corp. by the Grigsby-Grunow Company, manufacturers of Majestic radios. But a year later Grigsby-Grunow failed and Columbia Records went into receivership. During the depths of the depression, from 1929 to 1934, there was very little jazz issued on any of the Columbia labels.

However, this period was not without its promising aspects. It was a time when an energetic, enthusiastic, and active jazz buff named John Hammond first started to make jazz recordings. Hammond, perhaps more than any other man, was to put his stamp on much that later happened in the field of jazz at Columbia Records.

In 1931 Hammond was the American jazz correspondent of The Gramophone Magazine, then—and perhaps to a great extent today—the most influential consumer record magazine in the field. Hammond covered Harlem for The Gramophone and built an international reputation for his articles about jazz and jazzmen.

In 1933 Edgar Jackson, the English jazz critic, asked Hammond to make jazz records for the English Parlophone label, and also for English Columbia. In little over a year Hammond had turned out 150 masters with such luminaries as Benny Carter, Fletcher Henderson, Benny Goodman, Horace Henderson, Coleman Hawkins, and many more. These records were issued on English Columbia and subsequently on the Columbia label here. Hammond had started a new jazz line through English Columbia for Columbia in the United States.

However, Columbia wasn't over its rough period yet. It was still in receivership at the beginning of 1934. Then a few months later Herbert Yates of the Scranton Button Company bought the Columbia Phonograph Company from Grigsby-Grunow for \$300,000.

The Scranton Button Company was a holding company for Yates' record firm called The American Record Company, which owned almost 50 labels. Just before he purchased Columbia, Yates had leased the Brunswick and Vocalion labels from Warner Bros. Pictures, which owned the disc firms.

Yates made Brunswick his big label, on which everything of consequence was issued. Vocalion was the inexpensive label, competitive with Decca, and had a regular release schedule. Columbia, Okeh and Harmony became, for the period from 1934 to 1938, truly subsidiary labels, with little of importance issued on them during those four years.

Some jazz released in this period was turned out by Hammond, and by Irving Mills, one of the heads of Mills Music.

Mills helped supervise recordings with the Mills Blue Ribbon Band for the Variety and Master labels. Chick Webb and his orchestra and Red Norvo and Mildred Bailey also had many recordings issued in this period.

In 1937 Hammond made a switch from recording to sales, when he became—for four months—sales chief of Columbia Masterworks. Hammond left the label for a year, 1938 to 1939, to attend to other business. Before he left on his sabbatical he met and became friends with a man who had just joined Masterworks, Goddard Lieberson. Thus started a firm friendship that has lasted for the past 25 years.

In 1938 the then young Columbia Broadcasting System made its first major diversification move with the purchase of the American Record Company from Herbert Yates. This purchase gave CBS the Columbia, Okeh and Harmony labels, plus four years of Brunswick and Vocalion, under the lease agreement that Yates had with Warner Bros. (After the four years were over WB sold Brunswick and Vocalion to Decca in 1942.)

Columbia Records reduced the price of its 10 inch shellac records to 50 cents in 1939 and led off the revitalized label with such powerful jazz names as Benny Goodman, Count Basie, Jimmie Lunceford, Slim Gaillard and Slam Stewart, Teddy Wilson, Billie Holiday and various boogie-woogie pianists. Hammond had returned to Columbia in 1939 and he helped supervise this aggressive campaign to restore Columbia to jazz eminence.

In 1940 a young man whose contributions to jazz at the label have since become legendary joined Columbia Records. His name was George Avakian. He stayed with the label only a year or so before he was called up for the Service after the U. S. entered World War II in 1941. But he rejoined the company after the War was over, and on his own, or with John Hammond, he helped raised the label to new heights in the jazz field.

During the early years of World War II, Columbia issued a lot of jazz. There were recordings by Harry James and other great swing bands, and discs by the Benny Goodman sextette. John Hammond also worked on reissue packages with Bessie Smith (three albums), Bix Biederbecke, and boogie-woogie pianists.

Under recording chief Morty Palitz there were jazz releases featuring Teddy Wilson and Count Basie. And there were

hit sides by the Will Bradley-Freddy Slack Combo.

The releases from Columbia, as well as other labels, fell off when James Caesar Petrillo, then president of the American Federation of Musicians, called the now famous recording strike by the AFM against the record companies. For almost two years the only new recordings released featured vocalists over singing backgrounds, sans musicians. This made it impossible to issue new jazz recordings.

John Hammond had been called up for the Service in 1943. He rejoined Columbia after his service was over, but he did not stay long. He left to join the new Majestic Records label, and stayed with it for two years (it failed subsequently). He then joined Keynote, which later became the Mercury label.

Meanwhile George Avakian, who rejoined the label in 1946, had started making jazz recordings for Columbia. His official title on his return, was head of Columbia's International Department, but in between or along with his recordings of Polka bands, brass bands, etc., he pushed ahead with jazz recordings and acquiring jazz names for the label.

Under Avakian's aegis, the Columbia jazz roster blossomed. Stars like Duke Ellington, Louis Armstrong, Erroll Garner, Dave Brubeck, Jimmy Rushing, Charlie Mingus, Teddy Wilson, Eddie Condon, Billy Butterfield, Gerry Mulligan and many many more, recorded for Columbia, either as contract artists or on one time LP dates. Avakian was one of the earliest recording men to record his artists live at the Newport Jazz Festival, a technique that was soon picked up by other jazz labels. Some of the live recordings made at Newport by Columbia in the 1950's are still considered classics.

Columbia became the biggest jazz label in the business. It issued the Benny Goodman Carnegie Hall Concert and came up with a smash seller. Miles Davis joined the label and reached a much larger audience than ever before. New and exciting jazz packages became a Columbia trademark.

Avakian was aided in the jazz division by other key recording men. Irving Townsend handled many recording chores in the jazz vein. In later years he did almost all of the Duke Ellington LP's. Teo Macero, a jazz musician and arranger himself, joined the label in the late 1950's and has since become one of the top jazz recording men in the country. He records Miles

Davis, Dave Brubeck and Thelonius Monk, as well as many other artists.

By the end of the 1950's, Columbia became the label that jazz artists wanted to join. Top Columbia jazz LP's sold like pop album hits, and some—like Erroll Garner's "Concert By The Sea," which sold over 500,000, sold better than most pop LP hits.

In 1958 George Avakian left Columbia to go with the newly formed Warner Bros. Records firm. Teo Macero took over many of Avakian's artists and Irv Townsend handled the jazz artists on the West Coast where he was in charge of the Columbia recording scene.

That same year John Hammond returned to Columbia to handle the firm's jazz re-issue program. Since then, Hammond has expanded his area to cover new artists, mainly jazz oriented, and Frank Driggs is in charge of the re-issue series.

Among the jazz re-issues that have been released by Columbia since 1958 are sets by Red Nichols, Fletcher Henderson, Billie Holiday, Woody Herman and Mildred Bailey. All of these packages have made a profit, and one of them, the Billie Holiday LP, has sold 20,000 copies, which—since it consists of three LP's—makes it a smash seller.

The 1960's have not seen any jazz slowdown on the part of Columbia Records. The company added the brilliant Thelonius Monk to the roster in 1961 and he has turned out to be a strong seller for the firm, and the sales of Dave Brubeck and Miles Davis have continued to boom. New artists like pianist Danny Zeitlin and guitarist Roy Gaines have joined the label, and Hammond is betting on both of them to turn into top jazz names as well as the newly signed Orchestra U.S.A.

On the re-issue level, Driggs is working on a number of packages that will add much strength to the already large Columbia catalog. One just released is called "The Sound of Harlem" and is Volume III in a series called "Jazz Odyssey." (Others covered Chicago and New Orleans.) It features jazz greats Maimie Smith, Cootie Williams, Ellington, Armstrong, Lunceford, Calloway, Webb and Hawkins. Future Jazz Archive sets will spotlight Ethel Waters, Count Basie, Duke Ellington and Billie Holiday.

The potent lineup of Columbia jazz artists, the new jazz names being given a buildup by the label, and the re-issues coming out on a steady basis indicate that Columbia will remain a major jazz power for a long time to come.



John Hammond



Duke Ellington



Thelonius Monk



Dave Brubeck



Miles Davis

# Fast pace set for phonograph makers

Columbia's phonograph division has done more than provide entertainment electronics for the public; it has pointed a direction for an entire industry to follow.

It is well-recognized that Columbia Records' Phonograph Division has set the pace for other manufacturers and has, in fact, revolutionized phonograph design. This is something of an anomaly since the variety of product and amount of capital investment is small when compared with other firms that produce entertainment electronics.

The Columbia label has been affixed to record players ever since the early days of the cylinder-playing graphophon. But the phonograph division as we think of it today dates back less than 20 years. It was 1948. Columbia had introduced the LP record and the public needed an inexpensive unit to spin at the slower 33 1/3 rpm speed. The firm provided a player attachment at \$29.95 and the public rushed to buy. A now almost forgotten "battle of the speeds" took place and—as far as the album product is concerned—Columbia emerged the victor. The inexpensive attachment played a large part in swinging the public toward the long-playing disc.

Four years later, Columbia again proved its leadership in phonograph design with the "360" model. They called it "hi-fi in a hatbox"—a slogan that accurately described a big sound from a small instrument. The "360" had an almost unbelievable effect on phonograph merchandising and design. It proved, first of all, that a mass market for a good high-priced



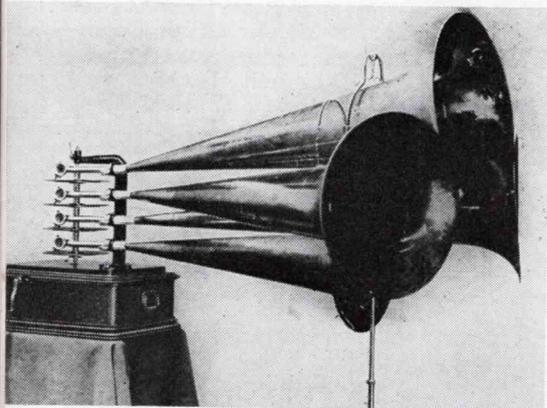
An early Columbia artist looks at the earliest phonograph for spinning records at 33 1/3 rpm.

phonograph existed. The "360" was priced at \$139.95 and, at this level, the public was accustomed to buying, not just a phonograph, but a radio-phonograph combination. The design factor was equally important. To produce its unusual sound quality, the "360" used a pair of side-firing speakers which gave new breadth to reproduced sound.

Significantly, the "360" went into the marketplace in late winter—not at all the customary time for the introduction of a new model. Its success was so strong that the firm couldn't make the units fast enough to supply the demand. The "target" figure for that first year's sales was exceeded four times over.

The success of the "360" did not pass unnoticed. At the time of its debut, other phonograph manufacturers had their next year's models on the drawing boards. Many were scrapped; many others were not. One thing was certain: a Columbia-type unit was a must. When new phonograph lines were unveiled the following summer, every firm had a "hat-box" type unit with side-firing speakers. And most were priced at approximately the same level. Truly, Columbia had caused another minor revolution in phonograph design.

A word about the men behind the product. From the time of the development of the LP disc, research was carried on under the effective guidance of Dr. Peter Goldmark who now heads the CBS Laboratories at Stamford, Connecticut. Working under Goldmark was an engineer of quiet demeanor, named William Bachman. Earlier, Bachman held a similar post with General Electric, for whom he developed the variable reluctance phonograph cartridge. This cartridge became the standard in high-fidelity com-



The quadruple-horn player (left) looks like an early forerunner to stereo reproduction. Four records at one time? "Hi-fi in a hat-box" (below, left) described the pace-setting Columbia 360 phonograph. CBS Labs (below) is a busy place; what will they think of next?



ponent circles and, for years, was the product against which other cartridges were measured. No high fidelity system was worthy of the name without a G-E cartridge. At G-E, the mighty little transducer was known as the "Bachman cartridge". At Columbia, Bachman played a large part in the development of the "360".

One cannot estimate the importance of Dr. Goldmark's work at CBS Labs without a sidewise glance at the tape cartridge record/player. Although the unit was not developed for Columbia-CBS Labs produced it on contract for the Revere-Wol-

lensak Division of the 3M Company—it represented another major step forward in entertainment electronics.

Many firms have eyed the place of tape in recorded home entertainment during the past ten years. Many felt that a cartridge handler was the answer to broad public use and sale and, while a number of different designs appeared, none came close to the CBS-developed unit in terms of utility and technical sophistication. The Revere tape cartridge unit, as it is known, has been on the market for more than two years, has enjoyed some popular acceptance, and may yet set the pace

for future home entertainment. The Columbia Record Division, by the way, was the first to supply music from its large catalog for the recorded tape cartridges and the Columbia product still dominates the catalog of recorded cartridge product.

Still, the Columbia phonograph division has not been inactive. This year, a stereo version of the "360" has appeared. It's still too early to know how the "Stereo-360" will fare in the marketplace. But, if Columbia's past experience is any yardstick, the competition had better watch out.

## THE PUBLISHING WING:

# Active Firms Make Good

In the early 1950's Columbia Records started its own publishing firms, April and Blackwood Music. The companies were repositories for copyrights, those songs that turned up on dates without any publishers, p.d. material that was distinctively arranged for a record date and contained enough new material to be copyrighted, and head arrangements, created on the recording date and which needed a publisher. Columbia turned over the administration of the two firms to Songways Service Inc., part of the Howard Richmond organization.

April and Blackwood accumulated many copyrights over the years. One of the most famous was "Song For A Summer Night," but there were a number of other hit tunes and the catalog eventually became a sizeable one.

In 1963 Columbia Records decided to make its publishing combine more than a copyright repository. The firm activated the pop song division, and made it a part of the Columbia pop recording department. In just a short time the April-Blackwood firms were actively engaged in securing recordings. During the summer of 1963, April-Blackwood published one of the big hits of the year, "My Boy Friend's Back," which was a No. 1 record by the Angels on the Smash label.

## Kapralik Appointed

Early in 1964 Columbia Records appointed Dave Kapralik, former Eastern pop recording administrator, to head up the pop division of the April-Blackwood publishing companies, as general manager. Kapralik reported directly to Columbia Records chief Goddard Lieberman. April-Blackwood Music was given its own office (outside the Columbia Records Building) at 1650 Broadway in the offices once occupied by the Irving Berlin Music firm.

As soon as Kapralik took over the reins of the pop music division, he set out to build a reliable executive team. Jerry Teifer was appointed professional manager of the firms, and Ed Silvers was named associate professional manager.

The new team's next step was to sign

up a number of writers. On the staff of April-Blackwood today are five experienced writers, including Van McCoy, John Gluck, Herb Weiner, Alan Jeffries and Chip Taylor.

## Many Records

Since the Kapralik-Teifer-Silvers team has been in business, April-Blackwood has turned into one of the most active young companies in the publishing field. So far this year the firm has secured about 200 recordings of its material, both on singles and albums.

Its writing staff not only writes commercial song material but also produces recordings. One of the Shirelles discs a while back was partly produced by April-Blackwood staffers, and a new record out on the Maxx label, with Jack and Jill, is a Blackwood production.

## Other Fields Too

The pop record scene is not the only one that is important to April-Blackwood. Broadway and Off-Broadway is another area that the firm has recently penetrated. The score to "The Secret Life of Walter Mitty" by Leon Carr and Earl Shuman, is being published by April-Blackwood. According to Kapralik this is only the first of many scores that he expects the firm to latch on to in the future.

In the field of TV, April-Blackwood is doing promotion and exploitation of themes and background music from CBS-TV shows. Right now the firm is working on the theme from the long-running, highly rated TV show, "Perry Mason." Kapralik is now readying his staffers to submit themes for upcoming TV shows for the 1965-66 season.

An interesting aspect of the April-Blackwood operation is that most of its recorded material has not been with Columbia or Epic Records, but with other labels. This, according to Kapralik, proves that April-Blackwood is recognized in the trade as a truly independent publishing operation.

## Worldwide Interests

CBS-COLUMBIA Records is an international record company, and it's im-

portant in the international music publishing field as well. CBS-Columbia now owns a large number of publishing firms throughout the world, and there is a good possibility it will own many more within the next year or two.

Currently CBS-Columbia has music publishing firms in Argentina, Brazil, Mexico, Australia, Canada and Germany. Wholly owned publishing firms will soon be a fact in England, France and Israel.

In other countries CBS-Columbia has licensing deals for its catalogs in collaboration with existing music publishers. This is the case in South Africa, Japan, and Italy. It will soon be the case in the Benelux countries, the Scandinavian nations and Spain.

## Started in 1957

Owning its own publishing firms, on an international basis, commenced in 1957-1958. The man who started it was Nat Shapiro, then head of international a. & r. liaison for Columbia Records, and now in charge of the international publishing operation for CBS-Columbia (now called IMPO for International Music Publishing Operation). The first firm started in Argentina, and all of the wholly owned publishing firms (except for Germany) were started from scratch. Today these firms own thousands of copyrights. All of the CBS-owned publishing companies have catalog arrangements with each other.

The Mexican music company has turned into a major firm. It handles, for Mexico, the catalogs of Acuff-Rose, Frank Music, Screen Gems-Columbia, and Curci of Italy, to name a few. CBS-Columbia publishers in other countries have similar arrangements with outside catalogs.

Columbia started its international music publishing operations for two reasons: to build good copyrights and to get material for number one records throughout the world. In Mexico, Germany and Australia, the firm has succeeded in owning the copyright of top records that have been issued on CBS-Columbia labels or subsidiary labels. The company intends to keep up the good work in the future.



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# The Stars Shine With April-Blackwood

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**Rick Nelson**      **Betty Everett**

“A HAPPY GUY”

“GETTIN’ MIGHTY CROWDED”

**Leslie Gore**      **Paul Anka**

“SOMETIMES I WISH I WERE A BOY”

“CINDY GO HOME”

**The Shirelles**      **Peggy Lee**

“MAYBE TONIGHT”

“IN THE NAME OF LOVE”

**Irma Thomas**      **Gladys Knight**

“TIMES HAVE CHANGED”

“EITHER WAY I LOSE”

**Vic Dana**      **Mike Clifford**

“FRENCHY”

“DON’T MAKE HER CRY”

**Mickey Lee Lane**

“SHAGGY DOG”

---

April-Blackwood Music Inc., 1650 Broadway, N.Y. C./Television City, Hollywood

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**COLUMBIA RECORDS**   
**ON ITS**  
**75TH ANNIVERSARY!**



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salutes Columbia Records  
on the occasion of its 75th anniversary,  
and extends greetings to  
Goddard Lieberman,  
Columbia's distinguished president,  
on his 25th year with the company.

We look forward to  
many more happy years of association  
with Columbia and Goddard Lieberman.

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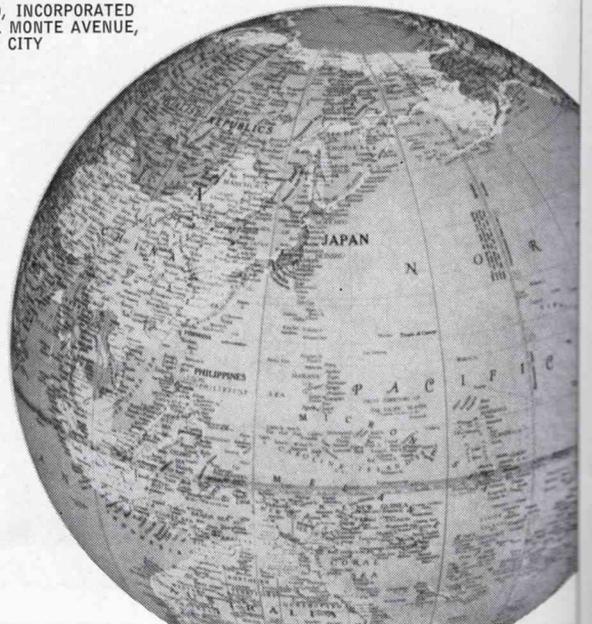
CBS RECORDS IN

## PHILIPPINES

salutes Columbia Records  
on the occasion of its 75th anniversary,  
and extends greetings to  
Goddard Lieberson,  
Columbia's distinguished president,  
on his 25th year with the company

We look forward to  
many more happy years of association  
with Columbia and Goddard Lieberson.

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*Dear Goddard,*

# CONGRATULATIONS!

*on your 25 years of leadership  
in the record industry.*

*Sincerely*

*Jimmy  
Jean*

*Congratulations to Columbia Records  
on its 75th anniversary  
...to Goddard Lieberon on his 25 years  
of mountainous contribution  
to the music field from  
Ivy Hill Lithograph Corporation  
...who, this year celebrates its  
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the entertainment industry.*



Best Wishes  
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Mr. Lieberman on being 25 years  
with a great organization . . .*

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Harmonicats**

Bookings: Wm. Morris

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On Your 75th Birthday . . .  
Glad To Be Part Of The Team  
Also Congratulations Mr. Lieberman  
On Your 25 Years With A Great Company



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**COLUMBIA** 

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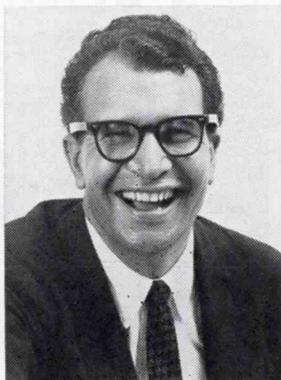
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*Sincerely,*

Dave Brubeck

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Forest Hills, New York

## R & B TOP TWENTY:

- 1 REACH OUT FOR ME  
Dionne Warwick, Scepter 1285
- 2 OH, NO, NOT MY BABY  
Maxine Brown, Wand 162
- 3 CHAINED AND BOUND  
Otis Redding, Volt 121
- 4 AIN'T DOIN' TOO BAD  
Bobby Bland Duke 383
- 5 BABY LOVE  
Supremes, Motown 1066
- 6 THE JERK  
Larks, Money 106
- 7 GETTING MIGHTY CROWDED  
Betty Everett, Vee Jay 628
- 8 AIN'T IT THE TRUTH:  
Mary Wells, 20th Fox 544
- 9 COME SEE ABOUT ME  
Nella Dodds, Wand 167
- 10 GOIN' OUT OF MY HEAD  
Little Anthony & Imperials, DCR 1119
- 11 CHITTLINS  
Gus Jemkins, Tower 107
- 12 SATURDAY NIGHT AT THE MOVIES  
Drifters, Atlantic 22601
- 13 COME SEE ABOUT ME  
Supremes, Motown 1068
- 14 LITTLE OLD HEARTBREAKER ME  
Bobby Freeman, Autumn 5
- 15 AMEN  
Impressions, ABC Paramount 10602
- 16 TOO MANY FISH IN THE SEA  
Marvelettes, Tamla 54105
- 17 THEN YOU CAN TELL ME GOODBYE  
Johnny Nash, Argo
- 18 A THOUSAND CUPS OF HAPPINESS  
Joe Hinton, Back Beat 532
- 19 WHAT NOW  
Gene Chandler, Constellation 141
- 20 EITHER WAY I LOSE  
Gladys Knight, Maxx 331

## BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 BABY LOVE  
Supremes—Stateside
- 2 ALL DAY AND ALL OF THE NIGHT  
Kinks—Pye
- 3 LITTLE RED ROOSTER  
Rolling Stones—Decca
- 4 HE'S IN TOWN  
Rockin' Berries—Pye
- 5 UM, UM, UM, UM, UM, UM  
Wayne Fontana & the Mindbenders—Fontana
- 6 I'M GONNA BE STRONG  
Gene Pitney—Stateside
- 7 THERE'S A HEARTACHE FOLLOWING ME  
Jim Reeves—RCA
- 8 SHA LA LA  
Manfred Mann—HMV
- 9 REMEMBER (WALKIN' IN THE SAND)  
Shangri-Las—Red Bird
- 10 LOSING YOU  
Dusty Springfield—Phillips
- 11 DOWNTOWN  
Petula Clark—Pye
- 12 OH, PRETTY WOMAN  
Roy Orbison—London
- 13 TOKYO MELODY  
Helmut Zacharias—Polydor
- 14 WALK AWAY  
Matt Monro—Parlophone
- 15 DON'T BRING ME DOWN  
Pretty Things—Fontana
- 16 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME  
Sandie Shaw—Pye
- 17 THE WEDDING  
Julie Rogers—Mercury
- 18 WALK TALL  
Val Doonican—Decca
- 19 GOOGLE EYE  
Nashville Teens—Decca
- 20 PRETTY PAPER  
Roy Orbison—London

## RADIO AND TV

### Panicsville Again

By June Bundy



It's payola probe time again for broadcasters and the press is having a field day speculating about who played what for whom and for how much.

The Oren Harris Committee investigation back in 1959-60 generated considerable panic in the recording and broadcasting industries. Apparently even more people are going to get hurt this time, since, (under the amended section 317 of the Federal Communications Act) press agents, writers, publishers, promotion men, performers, advertising agencies and others found guilty of payola or plugola can now be fined and/or imprisoned.

#### Stringent measures

After the panic of '59 and '60 the more responsible record manufacturers and stations instituted stringent measures to safeguard against future hanky panky. For example, several major diskeries, including RCA Victor, established special departments to scrutinize each and every expense account submitted by its field promotion men.

Many disk jockeys, record librarians and program directors — particularly those with chain operations — were — and are required to sign affidavits swearing that neither they nor any member of their families had hidden ownership interests in publishing firms, record companies, distributorships, etc.

#### Panic spreading

Panic is spreading on many different fronts. Deejays, network execs, and package producers are all certain that the probe will focus mainly on their area of operations.

One faction insists that the FCC will concentrate on the rhythm and blues field this time. Another opines the investigation will go after TV.

In line with the latter belief, *New York Journal*

*American* columnist Jack O'Brien — in a page one story last week — had some interesting comments on Madison Avenue's "Grey flannel panic." The FCC, said O'Brien may want to know "whether it's okay for star-owners of TV shows to make silent corporate deals with music publishers, thereafter to use only said publishers lists of songs, thereby getting them more 'performance' credits on the network."

O'Brien also said the probe would question the ethics of movie firms with record subsidiaries who "give disk jockeys and others jobs as actors for fees beyond their talents," and TV stars owning publishing firms who "have been known to exert pressure on singing stars to record songs with the promise of using the singing stars on said shows."

"One TV notable," claimed O'Brien, "even wrote long impassioned letters citing the advantages of letting him write the lyrics to a well known instrumental melody, the assured advantages including plugging the collaboration on the star's own shows, getting the star's other recording-star guests to record the song and more ingrown, if not outright monopolistic guarantees."

#### Only a few

In an era of Bobby Bakers, and Billie Sol Estes', and state liquor officials accused of making bribery deals with bunny clubs, it's not altogether shocking to find that some people in the record and broadcasting industries are both corrupt and corruptible.

While we certainly don't condone this, we do fervently hope the investigators won't smear the vast honest majority of the industry. We also pray that the FCC will carefully differentiate between legitimate enterprise and out-and-out payola. Finally — and most

of all — we hope they will be knowledgeable enough to know the difference?

#### Payola defined?

Information available to date about the FCC's 36 point directive defining payola (based on actual cases) tends to make one wonder.

An "illustrative example" of what payola means to the FCC was quoted by the *New York Journal American* Tuesday (1.) It concerned a case where records were given a deejay to plug, along with a "nice gift." According to the FCC directive "If the disk jockey were to state 'This is my favorite new record and sure to become a hit so don't overlook it,' then the disk jockey would have to announce that he had been given a gift by the record supplier. But the deejay doesn't have to mention the gift if he merely says 'Listen to this latest release of performer X, a new singing sensation.'"

The man assigned to play Scrooge to wouldbe-Santa Claus of the industry this Christmas is ex-NBC staffer William Ray, head of the FCC's Complaints and Compliances Division. He and six helpers are currently investigating nearly 100 complaints of payola.

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# Best New Jazz LP's—1964

## ATLANTIC

**JAMES MOODY**—Great Day 725  
**ART FARMER**—Perception 738

## ARGO

**MODERN JAZZ QUARTET**—  
 The Sheriff 1414  
**MEL TORME**—Sunday in New  
 York 8091  
**HERBIE MANN/BILL EVANS**—  
 Nirvana 1426  
**MODERN JAZZ QUARTET &  
 LAURINDO ALMEIDA**—Collabora-  
 tion 1429

## BLUE NOTE

**LEE MORGAN**—Sidewinder 4157  
**JIMMY SMITH**—Prayer Meetin'  
 4164  
**DONALD BYRD**—New Perspec-  
 tive 4124

## COLUMBIA

**THELONIOUS MONK** — Big  
 Band & Quartet in Concert 2164  
**MILES DAVIS**—In Europe (1963  
 Antibes Festival) 2183  
**ANDRE PREVIN**—My Fair Lady  
 2195  
**THELONIOUS MONK** — It's  
 Monk's Time 2184  
**DAVE BRUBECK**—Time Changes  
 2127

## CONTEMPORARY

**PHINEAS NEWBORN JR.**—The  
 Great Jazz Piano 3611  
**BARNEY KESSEL** — Swinging  
 Party 3613

## FOCUS

**CHUCK WAYNE**—Tapestry 333

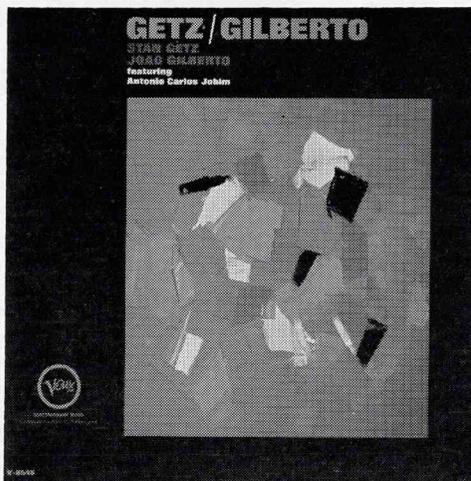
## FANTASY

**VINCE GUARALDI**—The Latin  
 Side 3360  
**VINCE GUARALDI**—Bola Sete &  
 Friends 3356

## IMPULSE

**JOHN COLTRANE** — Live at  
 Birdland 50  
**CHARLES MINGUS**—Mingus 54  
**JOHNNY HARTMAN**—I Just  
 Dropped By To Say Hello 57

Some of the cream of a large and un-  
 even crop of jazz albums released during  
 1964 is listed below. Re-issues, the heart  
 of jazz collecting, are appraised elsewhere  
 in this issue. For simplicity and con-  
 venience, the albums are listed by label.



## Jazz LP of The Year

**STAN GETZ/JOAO GIL-  
 BERTO**—GETZ/GILBERTO 8545

**VARIOUS ARTISTS** (Ellington,  
 Basie, Mingus, Coltrane, others)—The  
 Definitive Jazz Scene Vol. 1. 99

## KAPP

**LOUIS ARMSTRONG** — Hello  
 Dolly

## MAINSTREAM

**MORGANA KING** — With A  
 Taste Of Honey 56015

## MERCURY

**ROLAND KIRK**—Meets Benny  
 Golson Orch. 20844  
**SARAH VAUGHAN** — With  
 Voices 20882

## PACIFIC JAZZ

**LES McCANN**—Soul Hits 78  
**ROY HAYNES**—People 82

## PHILIPS

**DIZZY GILLESPIE**—With the  
 Double Six of Paris 106  
**DIZZY GILLESPIE**—Dizzy Goes  
 Hollywood 123  
**THE SWINGLE SINGERS**—Go-  
 ing Baroque 126

## PRESTIGE

**GENE AMMONS** — Late Hour  
 Special 7287  
**JIMMY WITHERSPOON** —  
 Baby, Baby, Baby 7290

## REPRISE

**DUKE ELLINGTON**—The Sym-  
 phonic Ellington 6097

## RCA VICTOR

**GARY BURTON** — Something's  
 Coming 2880  
**LAMBERT, HENDRICKS & BA-  
 VAN**—At Newport 2747

## RIC

**BILLIE HOLIDAY**—A Rare Live  
 Recording 2001

## RIVERSIDE

**BILL EVANS**—How My Heart  
 Sings 473  
**ROD LEVITT**—Dynamic Sound  
 Patterns 471  
**DUKE ELLINGTON & BILLY  
 STRAYHORN**—Great Times! 475

## VERVE

**GIL EVANS**—The Individualism  
 of Gil Evans 8555  
**ANITA O'DAY** — Incomparable!  
 8572  
**OSCAR PETERSON**—With Nel-  
 son Riddle Orch. 8562  
**JIMMY SMITH** — Who's Afraid  
 Of Virginia Woolf? 8583

# Best Jazz LP Re-issues-1964

## BLUE NOTE

**ANNIVERSARY ALBUM** (Clifford Brown, Art Blakey, Thelonious Monk, Fats Navarro, many others) 1001

## CAPITOL

**ESQUIRE'S WORLD OF JAZZ** (2 LP set, weak early jazz, good modern items) 1970

**MODERN SOUNDS** (Shorty Rogers Giants & Gerry Mulligan Tentet with items from 1951 and 1953, respectively) 2025

**THE JAZZ STORY** (5 LPs with rare EMI masters included. Good listening, collecting) WEO 2109

**JOAO GILBERTO/ANTONIO CARLOS JOBIM** 2160

**TRIBUTE TO TEAGARDEN** (Teagarden with big band, small group; playing and singing) 2076

## COLUMBIA

**THE ELLINGTON ERA, Vol. I** (48 tunes on 3 LPs from 1927-1940) C3L 27

**JAZZ ODYSSEY, Vol. I** (Sound of New Orleans on 3 LPs) C3L 30

**JAZZ ODYSSEY, Vol. II** (Sound of Chicago on 3 LPs) C3L 32

**JAZZ ODYSSEY, Vol. III** (Sound of Harlem on 3 LPs) C3L 33

**JAZZ CRITICS' CHOICE** (Rare Armstrong, Ellington, Goodman, others) 2126

**DRUMMIN' MAN**—Gene Krupa Orch. (2 LPs of Krupa, Anita O'Day, Roy Eldridge gems) C2L 29

**OUTSTANDING JAZZ COMPOSITIONS OF THE 20TH CENTURY** (Returns to active catalog George Russell's *All About Rosie*, valuable John Lewis, Charles Mingus, Bob Prince, Jimmy Giuffree, other compositions, on 2 LPs) C2L 31

## DECCA

**LOUIS ARMSTRONG**—Satchmo 1928-30 4330

**LOUIS ARMSTRONG**—Satchmo 1930-34 4331

(Both of above are re-issues of re-done version of Armstrong classics)

Old jazz records never die . . . they are re-issued and re-issued and re-issued. They are the core of recorded jazz. They are invaluable to serious students of the music, to the musicians, and to even the casual listener who wants to know why he's hearing what he likes. The cream of the crop of the jazz re-issue albums is listed below by label.

**THE GOLDEN HORN OF JACK TEAGARDEN** (1929-1950s) 4540

**WEST SIDE STORY**—Manny Albam Jazz Greats 4517

**THE BEST OF COUNT BASIE** (2 LPs of great sides) 7170

**STAIRWAY TO THE STARS**—Ella Fitzgerald (Original sides with Chick Webb, others. Great early Ella) 4446

## DESIGN

**THREE OF A KIND** (Musicraft sides by Ellington from 1946, Small Herd sides by Serge Chaloff from 1947, Big Band sides from Elite Records by Bunny Berigan, cut in 1941; good low-price buy) 907

## IMPERIAL

**JUST JAZZ** (Rare sides by Lester Young, Billie Holiday, Erroll Garner, others) 9246

## JOSIE

**TEDDY CHARLES**—Plays Ellington 3505

## MAINSTREAM

**52D STREET** (Commodore gems by Billie Holiday, Benny Goodman, Sidney Bechet, Coleman Hawkins, others) 56009

**PREZ** (Commodore greats by Lester Young) 56012

**THE INFLUENCE OF 5** (Lester Young, Coleman Hawkins, Don Byas, Ben Webster, Chu Berry are the influences. Commodore masters) 56002

**BILLIE HOLIDAY** (Commodore classics, 1939-44) 56000

**DIXIELAND-NEW ORLEANS** (Commodore's classic 1943 sessions with Wild Bill Davison and George Brunis) 56003

## ODEON

(Imported, not available in all areas)  
**LOUIS ARMSTRONG** (4 separate LPs, complement Columbia's "The Armstrong Story", very valuable) 83211, 93261, 83316, 83262

## PATHE

(Imported, not available in all areas)  
**DJANGO REINHART** (6 separate LPs, 82 tunes cut between 1934-39). 154, 171, 174, 181, 184, 197

## PRESTIGE

**SONNY ROLLINS**—Three Giants (With Clifford Brown, Max Roach, from 1955) 7291

**SONNY ROLLINS**—Saxophone Colossus (A classic) 7326

**MILES DAVIS**—Diggin' (1951 sessions) 7281

**CLIFFORD BROWN**—Memorial (1953 sides) 16008

## RCA VICTOR

**COLEMAN HAWKINS**—Body & Soul, A Jazz Autobiography 501

**DUKE ELLINGTON**—Daybreak Express (1931-34 band) 506

**GLENN MILLER**—On The Air (3 separate LPs of broadcasts) 2767, 2768, 2769

**JELLY ROLL MORTON**—Stomps & Joys (16 tunes, 1928-30) 508

## UNITED ARTISTS

**THE JAZZ GREATS OF MODERN TIMES** (Bill Evans, Ellington, Mingus, Mulligan, others) 6333

## VERVE

**THE ESSENTIAL GERRY MULLIGAN** (Band and group) 8567

**WORLD-PACIFIC**  
**CHET BAKER SINGS**—1826

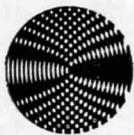


# CHAD & JEREMY

THE RECORD MAY BE CALLED

## “WILLOW WEEP FOR ME”

BUT EVERYBODY AT WORLD ARTISTS IS SMILING!



# WORLD ARTISTS RECORDS

550 GRANT STREET, PITTSBURGH 19, PA.

Headed for the Top  
of the Charts!

## “WHENEVER A TEENAGER CRIES”

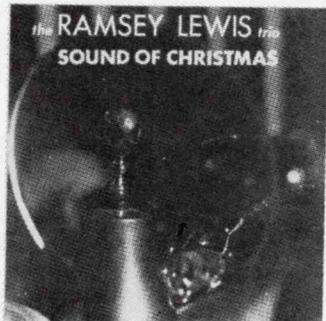
by

## Reparata and the Delrons

WORLD ARTISTS #1036

### RUDOLPH, THE RED-NOSED REINDEER SWINGS!

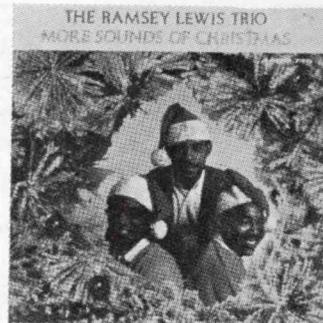
And so does “Little Drummer Boy,” “White Christmas,” “Jingle Bells” and “The Christmas Song.” Three years ago Ramsey and friends released *SOUNDS OF CHRISTMAS*—an instant success! One set of good sounds deserved another, so this year we put together *MORE SOUNDS OF CHRISTMAS*. The trio is again augmented by strings on half the numbers. If you can afford only one Christmas album this year, by all means, make it one of these, although we know that when you hear one, you’ll get the other. Add it up. You get: twenty (ten in each album) seasonal songs that SWING! Like the idea? We thought so.



Sounds of Christmas  
Ramsey Lewis Trio  
Argo LP & LPS 687



Available in Mono or Stereo  
send for free catalog



More Sounds of Christmas  
Ramsey Lewis Trio  
Argo LP & LPS 745

There's A World Of Excitement On . . . ARGO RECORDS

Chicago, Illinois 60616

**A strange year, too.** Musicians of the *avant garde*, like Ornette Coleman, had trouble finding work. Big bands, which are dead, had jobs galore. Mainstream musicians scuffled, but turned up enough to keep themselves together between festivals, the few remaining clubs, and the growing college circuit.

So, what happens? Two Russian musicians defect and come to the U.S. "to make jazz music." Sax man Boris Midney and bass player Igor Barukshtis arrived in New York, were given the appropriate press and musician treatment, won their union cards, and joined their U.S. brothers looking for gigs.

## Jazz Books 1964

1964 was a fair year for Jazz books. The output was relatively small, the quality relatively high, and the reference works usually the most interesting and invaluable to buffs and musicians alike.

**MUSIC ON MY MIND:** The Memoirs of an American Pianist. By Willie (The Lion) Smith and George Hofer. Doubleday, 318 pp. \$4.50. *Excellent autobiography of the amazing Willie's amazing life.*

**A JAZZ LEXICON.** By Robert S. Gold. Alfred A. Knopf. 363 pp. \$5.95. *Invaluable for scholars; mildly interesting for others.*

**THE JAZZ STORY:** From the 90s to the 60s. By Dave Dexter, Jr., Prentice-Hall. 232 pp. \$4.95. *A good consumer book on the how and why of jazz.*

**BLUES PEOPLE.** By LeRoi Jones. William Morrow & Co. 224 pp. \$5. *Essays by the playwright/Down Beat columnist.*

**A STUDY OF JAZZ.** By Paul O. Tanner and Maurice Gerow. Wm. C. Browne Co. \$4.50. *On the technical side.*

**JAZZ IMPROVISATION, Vol. III** — Swing and Early Progressive Style. By John Mehegan. Watson-Guption Pubs. 176 pp. \$12.50. *Only if you play, and play good.*

**IMPROVISING JAZZ.** By Jerry Coker. Prentice-Hall. 115 pp. \$4.50 (hardbound), \$1.95 (paperbound). *Only if you play seriously.*

**JAZZ RECORD REVIEWS, Vol. VIII.** By Down Beat Staff. Down Beat, Chicago, Ill. 318 pp. \$3.95. *Collection of all jazz reviews that appeared in Down Beat in 1963. Valuable for collectors and interested readers.*

**JAZZ RECORDS (1942-1962), Vol. 6 (D-B) Vol. 7 (S-Te).** By Jorgen Grunnet Jensen. Available through Walter C. Allen, P.O. Box 501, Stanhope, N.J. \$3.90 each. *Valuable for collectors, writers, record producers, and selected DJs.*

**Quincy's big year.** For Quincy Jones, it was a year of hard work and golden opportunity. Q produced pop albums for Mercury, wrote arrangements for Basie's band as well as for his own crew, and was awarded the film music scoring job for the forthcoming film, "The Pawnbroker." Although the picture, starring Rod Steiger, has not yet been released, insiders announce that it is a blockbuster, emotionally and artistically. And that Jones' music is as much a part of the proceedings as Steiger's remarkable performance in the title role. Although the score was a 1964 job, it will bear fruit for Quincy in 1965.

The National Academy of Recording Arts and Sciences (NARAS) made sense when it awarded Grammy's to Bill Evans, Woody Herman, Ray Brown, Count Basie, Quincy Jones, The Swingle Singers, and to liner writers Stanley Dance and Leonard Feather. In years past the jazz awards had always come under heavy critical fire. In 1964, the voting showed either a jazz awareness on the part of NARAS members, or an inevitability of choice because of the high standards set by the winners. Probably a combination of both brought these results.



QUINCY JONES

**Few new faces.** There were very very few new faces. And none made an impact of any appreciable depth on the jazz scene. Growing interest centered about Paul Bley, the pianist who made his mark with the Jimmy Giuffre Three and was now out on his own; pianist Don Friedman who was creating more and more musician talk; and vibist Gary Burton, whose career got a huge boost when he joined Stan Getz. But these three new faces have been new before. They now appeared to be settling in as residents of the permanent jazz scene.

**Great names pass.** Among the jazz instrumentalists and singers lost in 1964 were Jack Teagarden, Eric Dolphy, Nick Travis, Dinah Washington, Meade Lux Lewis, Doug Mettone, Luis Russell, Conrad Gozzo, Artie Bernstein, Willie Bryant, Joe Rushton, Teddy Napoleon, Cecil Scott, Joe Maini, Glover Compston, and Big Boy Goudie.

The jazz scene also mourned the deaths of Bill Grauer, jazz historian and president

of Riverside Records; veteran booker Moe Gale; jazz critic Wilder Hobson; and beloved jazz writer Harriet Janis.

**The trends.** What were the trends . . . the indications of things to come?

Well, Dan Terry was rehearsing a new band. That's always good news because at least one musician still believes enough in dance bands to try to keep one alive.

Cannonball Adderley put together a jazz show, with a singer, three dancers, and his jazz group. It drew fine reviews and may indicate one direction in which jazz may go to survive. Earl Hines has fielded a similar show recently, with a singer, vocal trio, and dancers.

**Big band splash.** Big bands made a splash of sorts. Harry James, for instance, celebrating his 25th anniversary as a band-leader (and he has led a big band *steadily* through those 25 years!) made a concert tour, his first, with a sock appearance at Carnegie Hall, his first as a leader, his second since the old Benny Goodman days. Duke Ellington, Count Basie, and Benny Goodman, the Royalty of big band jazz, played Disneyland the same week and drew record crowds. Charlie Barnet celebrated his birthday with a big party and hired the Ellington band to play for his guests.

There were just a handful of bands—Ellington, Basie, James, Maynard Ferguson, Woody Herman, and, on occasion, Benny Goodman—but there were enough jazz gigs to keep them all busy.

**Signs of the times.** You had to be a genie to interpret the signs of the times. What, for example, would you make of the following:

One of the prettiest, and the few remaining, ballrooms in the northeast—The Totem Pole in Auburndale, Mass., will be torn down for construction of a motel.

Eddie (Lockjaw) Davis hung up his horn and went into the booking business. Before long, he got his horn down again.

Randy Weston was playing night club jazz and an occasional special church service.

Pianist Bud Powell returned to America, opened at Birdland, but returned to Paris before the end of the engagement.

Birdland closed, re-opened as a top-40 music club, closed again, re-opened as a jazz club.

Mill Music was sold to a firm called Utilities & Industries, Corp.

Jimmy Giuffre was reported thinking about teaching by mail with tape recordings.

Cecil Taylor, *avant garde* pianist, was mugged in New York and had his wrist broken.

Rex Stewart, old-line cornet player, fell off a porch on the West Coast and had his wrist broken.

And Stan Kenton announced at a panel discussion, "Jazz is dead. We have seen our last Ellington. There are no more contributions to make."

All in all, it was that kind of year. A little kookie, a little sad, kind of exciting, kind of drab.

It was, as a matter of fact, a year very much like that music called jazz.

DOM CERULLI

DECEMBER 12, 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 rack.

**It's Hit No. 3 For Supremes**

**THE MONEY RECORDS**

**SALE BLAZERS**

This Week	Last Week	Record	Label
1	1	<b>MR. LONELY</b>	BOBBY VINTON, Epic 9730
2	2	<b>SHE'S NOT THERE</b>	ZOMBIES, Parrot 9695
3	11	<b>COME SEE ABOUT ME</b>	SUPREMES, Motown 1068
4	3	<b>RINGO</b>	LOBNE GREENE, RCA Victor 8444
5	5	<b>YOU REALLY GOT ME</b>	THE KINKS, Reprise 0306
6	17	<b>I FEEL FINE</b>	BEATLES, Capitol 5327
7	7	<b>TIME IS ON MY SIDE</b>	ROLLING STONES, London 9708
8	9	<b>MOUNTAIN OF LOVE</b>	JOHNNY RIVERS, Imperial 66075
9	8	<b>I'M GONNA BE STRONG</b>	GENE PITNEY, Musicor 1045
10	12	<b>BIG MAN IN TOWN</b>	FOUR SEASONS, Philips 40238

This Week	Last Week	Record	Label
11	20	<b>ANYWAY YOU WANT IT</b>	DAVE CLARK FIVE, Epic 9739
12	14	<b>DANCE, DANCE, DANCE</b>	BEACH BOYS, Capitol 5306
13	24	<b>GOIN' OUT OF MY HEAD</b>	LITTLE ANTHONY & THE IMPERIALS, DCP 1119
14	15	<b>EVERYTHING'S ALRIGHT</b>	NEWBEATS, Hickory 1282
15	4	<b>LEADER OF THE PACK</b>	SHANGRI-LAS, Red Bird 10-014
16	21	<b>THE JERK</b>	LARKS, Money 106
17	19	<b>SATURDAY NIGHT AT THE MOVIE</b>	DRIFTERS, Atlantic 2260
18	6	<b>COME A LITTLE BIT CLOSER</b>	JAY & THE AMERICANS, United Artists 759
19	22	<b>SHA LA LA</b>	MANFRED MANN, Ascot 2165
20	16	<b>I'M INTO SOMETHING GOOD</b>	HERMAN'S HERMITS, MGM 13280

This Week	Last Week	Record	Label
21	39	<b>AMEN</b>	IMPRESSIONS, ABC-Paramount 10602
22	26	<b>WALKING IN THE RAIN</b>	RONETTES, Phillies 123
23	28	<b>SHE'S A WOMAN</b>	BEATLES, Capitol 5327
24	32	<b>MY LOVE, FORGIVE ME</b>	ROBERT GOULET, Columbia 43131
25	10	<b>BABY LOVE</b>	SUPREMES, Motown 1066
26	30	<b>KEEP SEARCHIN'</b>	DEL SHANNON, Amy 6239
27	13	<b>ASK ME</b>	ELVIS PRESLEY, RCA Victor 8440
28	47	<b>(THE) WEDDING</b>	JULIE ROGERS, Mercury 72332
29	33	<b>GONE, GONE, GONE</b>	EVERLY BROTHERS, Warner Bros. 5478
30	35	<b>SHE UNDERSTANDS ME</b>	JOHNNY TILLOTSON, MGM 13284

**ACTION RECORDS**

31	27	<b>RIGHT OR WRONG</b>	RONNIE DOVE, Diamond 173
32	49	<b>OH NO, NOT MY BABY</b>	MAXINE BROWN, Wand 162
33	36	<b>WILLOW WEEP FOR ME</b>	CHAD STUART & JEREMY CLYDE, World Artists 1034
34	38	<b>TOO MANY FISH IN THE SEA</b>	MARVELETTES, Tamla 54105
35	51	<b>LEADER OF THE LAUNDROMAT</b>	DETERGENTS, Roulette 4590
36	43	<b>LOVE POTION NUMBER NINE</b>	SEARCHERS, Kapp KBJ 27
37	25	<b>LAST KISS</b>	J. FRANK WILSON, Josie 923
38	50	<b>AS TEARS GO BY</b>	MARIANNE FAITHFUL, London 9697
39	56	<b>DO-WACKA-DO</b>	ROGER MILLER, Smash 1947
40	18	<b>REACH OUT FOR ME</b>	DIONNE WARWICK, Scepter 1285
41	48	<b>WALK AWAY</b>	MATT MONRO, Liberty 55745
42	23	<b>SIDEWALK SURFIN'</b>	JAN & DEAN, Liberty 55727
43	54	<b>HAWAII TATTOO</b>	WAIKIKIS, Kapp KJB 30
44	61	<b>THOU SHALT NOT STEAL</b>	DICK & DEEDEE, Warner Bros. 5482
45	45	<b>WE COULD</b>	AL MARTINO, Capitol 5293
46	64	<b>DEAR HEART</b>	ANDY WILLIAMS, Columbia 43180
47	34	<b>SHAGGY DOG</b>	MICKEY LEE LANE, Swan 4183
48	69	<b>WILD ONE</b>	MARTHA & THE VANDELLAS, Gordy 7036
49	29	<b>IS IT TRUE</b>	BRENDA LEE, Decca 31960
50	67	<b>HEY DA DA DOW</b>	DOLPHINS, Fraternity
51	55	<b>THERE'S ALWAYS SOMETHING</b>	SANDI SHAW, Reprise 0320
52	58	<b>RUN, RUN, RUN</b>	GESTURES, Soma 1417
53	57	<b>ONE MORE TIME</b>	RAY CHARLES SINGERS, Command 4057

54	73	<b>DEAR HEART</b>	JACK JONES, Kapp 635
55	31	<b>HAVE I THE RIGHT</b>	HONEYCOMBS, Interphon 7707
56	59	<b>HOW SWEET IT IS</b>	MARVIN GAYE, Tamla 54107
57	40	<b>DON'T EVER LEAVE ME</b>	CONNIE FRANCIS, MGM 13287
58	60	<b>SINCE I DON'T HAVE YOU</b>	CHUCK JACKSON, Wand 169
59	63	<b>WITHOUT THE ONE YOU LOVE</b>	FOUR TOPS, Motown 1069
60	62	<b>I'M GONNA LOVE YOU TOO</b>	HULLABALLOOS, Roulette 4587
61	78	<b>MY LOVE (ROSES ARE RED)</b>	YOU KNOW WHO GROUP, 4 Corners 113
62	72	<b>LOVIN' PLACE</b>	GALE GARNETT, RCA Victor 8472
63	42	<b>AIN'T IT THE TRUTH</b>	MARY WELLS, 20th Fox 544
64	68	<b>THE PRICE</b>	SOLOMON BURKE, Atlantic 2259
65	80	<b>DON'T FORGET I STILL LOVE YOU</b>	BOBBI MARTIN, Coral 62426
66	79	<b>THE 81</b>	CANDY & THE KISSES, Cameo 336
67	86	<b>BOOM, BOOM</b>	ANIMALS, MGM 13298
68	70	<b>GOOGLE EYE</b>	NASHVILLE TEENS, London 9712
69	74	<b>GETTING MIGHTY CROWDED</b>	BETTY EVERETT, Vee Jay 628
70	✓	<b>SMILE</b>	EVERETT & BUTLER, Vee Jay 633
71	76	<b>DEAR HEART</b>	HENRY MANCINI, RCA Victor 8458
72	53	<b>SLAUGHTER ON TENTH AVENUE</b>	VENTURES, Dolton 300
73	71	<b>A HAPPY GUY</b>	RICK NELSON, Decca 31703
74	77	<b>I'M THE LOVER MAN</b>	JERRY WILLIAMS, Loma 2005
75	75	<b>BIG BROTHER</b>	DICKEY LEE, Hall 1924
76	✓	<b>I'LL BE THERE</b>	GERRY AND THE PACEMAKERS, Laurie 3279
77	66	<b>FOUR STRONG WINDS</b>	BOBBY BARE, RCA Victor 8443

78	82	<b>CHAINED AND BOUND</b>	OTIS REDDING, Volt 121
79	81	<b>A WOMAN'S LOVE</b>	CARLA THOMAS, Atlantic 2258
80	42	<b>AIN'T THAT LOVING YOU BABY</b>	ELVIS PRESLEY, RCA Victor 8440
81	89	<b>PROMISED LAND</b>	CHUCK BERRY, Chess 1916
82	46	<b>IT AIN'T ME BABE</b>	JOHNNY CASH, Columbia 43145
83	85	<b>IT'S ALRIGHT</b>	ADAM FAITH, Amy
84	91	<b>WHAT NOW</b>	GENE CHANDLER, Constellation 141
85	83	<b>DON'T BRING ME DOWN</b>	PRETTY THINGS, Fontana 1941
86	90	<b>MY BUDDY SEAT</b>	HONDELLS, Mercury 72366
87	✓	<b>I FOUND A LOVE</b>	JO ANN & TROY, Atlantic 8178
88	97	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b>	RIGHTEOUS BROTHERS, Phillies 124
89	93	<b>HEY LITTLE ONE</b>	J. FRANK WILSON, Josie 926
90	✓	<b>IT'S BETTER TO HAVE IT</b>	BARBARA LYNN, Josie 1292
91	✓	<b>THE NAME GAME</b>	SHIRLEY ELLIS, Congress 230
92	96	<b>WATCH OUT SALLY</b>	DIANE RENAY, MGM 13296
93	✓	<b>BUCKET 'T'</b>	RONNY & THE DAYTONAS, Mala 492
94	98	<b>TELL HER JOHNNY SAID GOODBYE</b>	JERRY JACKSON, Columbia 43158
95	-	<b>ONE WONDERFUL NIGHT</b>	HONEYBEES, Fontana 1939
96	✓	<b>DOWNTOWN</b>	PETULA CLARK, Warner Bros. 5494
97	100	<b>PARTY GIRL</b>	TOMMY ROE, ABC Paramount 10604
98	✓	<b>DO WHAT YOU DO SO WELL</b>	NED MILLER, Fabor 137
99	✓	<b>LOVELY, LOVELY</b>	CHUBBY CHECKER, Parkway 936
100	✓	<b>PRETEND YOU DON'T SEE HER</b>	BOBBY VEE, Liberty 55751

DECEMBER 12, 1964

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**Beach Boys Make It To No. 1**

**MONEY ALBUMS**

This Week	Last Week	Album	Label
<b>1</b>	2	<b>BEACH BOYS CONCERT</b>	Capitol TAS-STAO 2198
2	1	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
3	3	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000
<b>4</b>	8	<b>12 X 5</b>	ROLLING STONES, London LL 3402; PS 402
5	5	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
6	4	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
<b>7</b>	9	<b>ROUSTABOUT</b>	ELVIS PRESLEY, RCA Victor LSP 2999
8	6	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
9	7	SOMETHING NEW	BEATLES, Capitol T-ST 2108
<b>10</b>	11	<b>MARY POPPINS</b>	SOUNDTRACK, Vista BV 4026

This Week	Last Week	Album	Label
11	12	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
12	10	ALL SUMMER LONG	BEACH BOYS, Capitol T-ST 2110
13	14	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
<b>14</b>	24	<b>JOAN BAEZ #5</b>	Vanguard VSD 79160
15	15	TRINI LOPEZ LIVE AT BASIN STREET EAST	Reprise RS 6134
16	17	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
17	13	POPS GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM-LSC 2721
18	16	GETZ/GILBERTO	Verve V-V6 8545
19	18	SUGAR LIPS	AL HIRT, RCA Victor LPM-LSP 2965
20	19	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087

This Week	Last Week	Album	Label
21	20	INVISIBLE TEARS	RAY CONNIFF, Columbia CL 2264
22	22	WALK DON'T RUN, VOL. 2	VENTURES, Dolton BLP 2031
<b>23</b>	68	<b>THE BEATLES STORY</b>	Capitol STBO 2222
24	23	PETER, PAUL AND MARY IN CONCERT	Warner Bros. 2W 1555
25	21	THE KINGSMEN, VOL. 2	Wand 659
<b>26</b>	32	<b>BOBBY VINTON'S GREATEST HITS</b>	Epic LN 24098
27	25	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
28	26	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
<b>29</b>	34	<b>AMOR</b>	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2263
30	28	THE CAT	JIMMY SMITH, Verve V-V6 8587

**ACTION ALBUMS**

31	33	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833
32	29	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136, KS 3364
33	30	HOW GLAD I AM	NANCY WILSON, Capitol T-ST 2155
<b>34</b>	47	<b>THE INCOMPARABLE MANTOVANI</b>	London LL 3392; PS 392
35	27	BEST OF JIM REEVES	RCA Victor LPM 2890
36	31	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368
37	42	SHE CRIED	LETTERMEN, Capitol T-ST 2142
38	39	SIDEWINDER	LEE MORGAN, Blue Note 4157
39	40	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM 2935
40	37	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
41	36	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty LRP 3377
42	45	LAST KISS	J. FRANK WILSON, Josie 4006
43	38	THIS IS LOVE	JOHNNY MATHIS, Mercury MG 20942, SR 60942
<b>44</b>	52	<b>IT HURTS TO BE IN LOVE</b>	GENE PITNEY, Musicor MM 2019; MS 3019
45	44	PINK PANTHER	HENRY MANCINI, RCA Victor LPM-LSP 2795
46	48	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
47	35	THE ANIMALS	MGM E 4264
48	43	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
49	50	COTTON CANDY	AL HIRT, RCA Victor LPM-LSP 2917
50	41	BEACH BOYS SONG BOOK	HOLLYRIDGE STRINGS, Capitol T-ST 2156
51	53	YESTERDAY'S GONE	CHAD STUART & JEREMY CLYDE, World Artists WAM 2096
52	56	BITTER TEARS	JOHNNY CASH, Columbia CL 2248
53	49	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193
54	51	EARLY ORBISON	Monument MLP 8023

<b>55</b>	65	<b>MANFRED MANN ALBUM</b>	Ascot ALS 16015
56	46	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
57	63	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
58	55	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise FS 1012
<b>59</b>	87	<b>SONGS FOR SWINGIN' LIVERS</b>	ALLAN SHERMAN, Warner Bros. 1569
60	57	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
61	62	RAMSEY LEWIS TRIO AT BOHEMIAN CAVERNS	Argo 741
<b>62</b>	79	<b>PETER AND THE COMMISSAR</b>	ALLAN SHERMAN, RCA Victor LM 2773
63	54	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E-4232
64	67	GERRY & THE PACEMAKERS/SECOND ALBUM	Laurie LLP 2027
65	70	SONGS, PICTURES & STORIES OF THE FABULOUS BEATLES	Vee Jay 1092
66	66	HERE WE A GO GO AGAIN	JOHNNY RIVERS, Imperial LP 9274
67	58	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
68	60	HONEY IN THE HORN	AL HIRT, RCA Victor LPM/LSP 2745
<b>69</b>	✓	<b>GOLDEN BOY</b>	ORIGINAL CAST, Capitol VAS 2124
70	61	MAKE WAY FOR DIONNE WARWICK	Scepter 523
71	59	DISCOTHEQUE	ENOCH LIGHT, Command RS 873
72	74	OLE	JOHNNY MATHIS, Mercury MG 20988
73	64	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
<b>74</b>	85	<b>I STARTED OUT AS A CHILD</b>	BILL COSBY, Warner Bros. 1567
75	76	ST. LOUIS TO LIVERPOOL	CHUCK BERRY, Chess 1488
76	83	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM/LSP 2843
77	69	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099

78	78	A NEW KIND OF CONNIE	CONNIE FRANCIS, MGM SE 4253
<b>79</b>	✓	<b>SONGS FOR LONESOME LOVERS</b>	RAY CHARLES SINGERS, Command RS 874
80	73	AT THE WHISKEY A GO GO	JOHNNY RIVERS, Imperial LP 9264
81	82	TOPKAPI	JIMMY McGRUFF, Sue LP 1033
<b>82</b>	✓	<b>GETZ AU GO GO</b>	STAN GETZ, Verve V-V6 8600
83	84	SANDY NELSON LIVE—IN LAS VEGAS	Imperial LP 9272
84	86	GO LITTLE HONDA	HONDELLS, Mercury MG 20940
85	71	AL DI LA	RAY CHARLES SINGERS, Command RS 870
<b>86</b>	✓	<b>YOU REALLY GOT ME</b>	KINKS, Reprise 6143
87	96	BEN FRANKLIN IN PARIS	ORIGINAL CAST, Capitol VAS 2191
88	75	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171
89	90	BREAD AND BUTTER	NEWBEATS, Hickory 120
<b>90</b>	✓	<b>TOUR DE FARCE</b>	SMOTHERS BROTHERS, Mercury MG 20948
91	—	DANG ME/CHUG-A-LUG	ROGER MILLER, Smash MPS 27049
92	72	LAND OF GIANTS	NEW CHRISTY MINSTRELS, Columbia CL 2187
93	94	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists UAL 3407
94	95	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
95	89	HOLD IT—HERE'S WILLIE MITCHELL	HI 32021
96	88	BE MY LOVE	JERRY VALE, Columbia CL 2181
97	93	NAT KING COLE SINGS 'MY FAIR LADY'	Capitol SW 2117
98	99	LIZA! LIZA!	LIZA MINELLI, Capitol T/ST 2174
99	✓	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
100	✓	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013

## British Gals Have Hot Singles

## Chart Picks

**PETULA CLARK**

Warner Brothers 5494

**DOWNTOWN** (Leeds, ASCAP) (2:58)—Hatch

Flip is "You'd Better Love Me," (Cromwell, ASCAP) (3:06)—Martin, Gray

The thrush leads this week's parade of British girls. It's a great side with strong touches of Bacharach and David and it could go all the way.

**THE PICKWICKS**

Warner Brothers 5492

**LITTLE BY LITTLE** (Leeds, ASCAP) (2:26)—Mills

Flip is "I Took My Baby Home," (Jay-Boy, BMI) (1:50)—Davis

A group much reminiscent of the British wave of groups. They've got a nice, clean sound and the arrangement is good. So watch them.

**IKE AND TINA TURNER**

Warner Brothers 5493

**OOH POOP A DOO** (Minit, BMI) (3:17)—Hill

Flip is "Merry Christmas Baby," (Hill &amp; Range, BMI) (2:00)—Baxter, Moore

The duo turn in a wild slow romp on this rocking side and it has all the catchy makings of a hit. Good programming indicated.

**RONNY AND THE DAYTONAS**

Mala 492

**BUCKET "T"** (Screen Gems-Columbia, BMI) (2:35)—Christian, Berry

Flip is "Little Rail Job," (Buckhorn, BMI) (2:20)—Wilkin

The Nashville-based group with the West Coast sound follow up their "G.T.O." smash with another clever ditty in the same bag. Watch it.

**FRANK SINATRA**

Reprise 0332

**SOMEWHERE IN YOUR HEART** (Leeds, ASCAP) (2:20)—Faith, Kehner**EMILY** (Miller ASCAP) (2:58)—Mercer, Mandel

Two pretty ballads by Frank with the top side getting a slight edge. Flip, though, is one of the best of the numerous versions.

**J FRANK WILSON AND THE CAVALIERS**

Josie 926

**HEY LITTLE ONE** (Radford, BMI) (2:30)—Burnett, De Vorzan Flip is "Speak to Me," (Le Bill, BMI) (2:20)—Roush

The "Last Kiss" man turns to a complete switch in this emotional slow

ballad and he brings it off to good effect. Side should be watched.

**BERT KAEMPFERT**

Decca 31722

**RED ROSES FOR A BLUE LADY** (Mills, ASCAP) (2:20)—Tepper, Brodsky

Flip is "Lonely Nightingale," (Roosevelt, BMI) (2:57)—Kaempfert, Rehebin

One of the slickest efforts of the week. It's a familiar standard done to an underplayed arrangement and mighty classy trumpet solo. Lots of spins.

**IRMA THOMAS**

Imperial 66080

**TRUE, TRUE LOVE** (Screen Gem-Columbia, BMI) (2:30)—Willingham, Beery

Flip is "He's My Guy," (Blackwood, BMI) (2:35)—McCoy

The gal may have a hot one here with a strong r. &amp; b. flavored ditty which she handles in great style. Could do a lot of business.

## MUSIC BUSINESS DISCOVERIES

**ROMI YAMADA**

RCA Victor 8481

**ARIGATO** (Five Sisters, BMI) (2:08)—Hiraoka

Flip is "Nikui Nata," (Five Sisters, BMI) (2:25)—Izumi, Norikazu, Okada

A new thrush with Japanese origins and she knows how to handle a tune with infinite taste. One of those imports that just could make a big noise.

**MICHELLE SCOTTI**

Philips 40243

**LITTLE LONELY DRUMMER BOY** (Geld-Udell, ASCAP) (2:16)

—Geld Udell

Flip is "Lonely, Lonely, Lonely," (Geld, Udell, ASCAP) (2:37)

—Geld, Udell

Miss Scotti is a 12-year-old, and she has a good, true sound that could make her a hit. Tune has a seasonal feeling to it.

**VERNON HARRELL AND LITTLE GIGI**

Decca 31721

**BABY DON'TCHA WORRY** (Champion/Straight Ahead, BMI) (2:44)—Harrell, Grace, Dickens

Flip is "All That's Good," (Champion/Straight Ahead, BMI) (2:31)—Harrell, Grace, Dickens

Here's a new r. &amp; b.-based duo with exciting drive and spark. It's in the great duo tradition of Ike and Tina and Gene and Eunice.

**SAMMY MASTERS**

Kapp 638

**BARCELONA BABY** (American, BMI) (3:07)—Masters

Flip is "Louisiana Jane," (American, BMI) (2:14)—Masters

Sammy has the country sound here but the tune is so good and the performance so meaningful that he has the chance to make pop in a big way.

**CHERYL POOL**

Billups 7-11

**ECHO OF YOU FOOTSTEPS** (Statehood, BMI) (2:05)—Russ, Pool

Flip is "Gunther," (Statehood, BMI) (2:12)—Russ

This young gal has a bright and distinctive teen sound that comes off very well in this ballad performance. She has the touch to make it.

**COPS 'N ROBBERS**

Parrot 9716

**ST JAMES INFIRMARY** (Gotham, ASCAP) (3:15)—Primrose

Flip is "There's Got to Be a Reason," (Southern, ASCAP) (2:45)—Farr, Stephens

These boys have the British sound on this revival of a memorable oldie and with this version it could be new all over again. Watch this.

**THE NOBLES**

U.S.A. 788

**THAT SPECIAL ONE** (Joni, BMI) (1:53)—Peterson, DeFrancesco, Holvay

Flip is "Marlene," (Joni, BMI) (2:15)—Nobles

A good-rocking new group with the popular r. &amp; b. flavor. They have a chance here to make their mark. Bears a hearing.

**THE CHAMPIONS**

Tower 113

**IN THE RING** (T. M., BMI) (2:02)—Resnick, Young

Flip is "Three Blocks Away," (Jepalana, BMI) (2:12)—Adessa, Beney

Here's a new group with a breezy, contemporary sound and their tune is by the writers of "Under the Boardwalk." Good teaming of talent.

**DUSTY SPRINGFIELD**

Philips 40245

**GUESS WHO?** (Big Seven, BMI) (2:27)—Klein, Kornfeld**LIVE IT UP** (Merjoda, BMI) (2:08)—Huff

Two strong sides for Dusty. First up is a power-packed ballad offering while the flip is much in the r. &amp; b. groove. Either could go.

**THE MIRACLES**

Taml 54109

**COME ON DO THE JERK** (Jobete, BMI) (2:47)—Whited, Moore, Rogers, Robinson**BABY DON'T YOU GO** (Jobete, BMI) (2:55)—Robinson

The group has a fine sound both ways here. Top side cases in on a popular new dance while the flip is an emotional, out-and-out pleader ballad

**CHUBBY CHECKER**

Parkway 936

**LOVELY, LOVELY (LOVERLY, LOVERLY)** (Picturesque, BMI) (2:27)—Supraner Rothman Flip is "The Weekend's Here," (Evanston, BMI) (2:28)—Mushinsky, Bell

Chubby could have his biggest in a spell here with another dance-based side this time a bit in the ska groove. Good arrangement, good chanting.

**DEAN MARTIN**

Reprise 0333

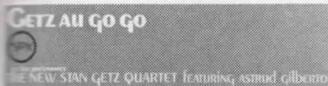
**YOU'LL ALWAYS BE THE ONE I LOVE** (Sands, ASCAP) (2:00)—Skylar, Freeman

Flip is "You're Nobody Till Somebody Loves You," (Southern, ASCAP) (1:58)—Morgan, Stock Cavanaugh

Dino with another big side with the nostalgic flavor akin to his two recent hits. Watch it.

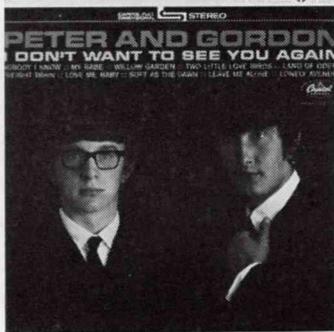
## Getz Goes Au Go Go

### This Week's Block Busters



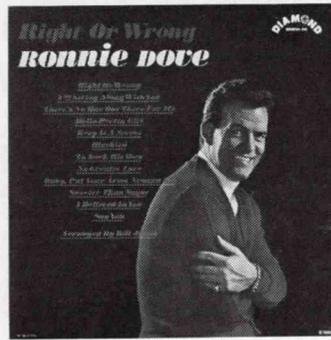
**GETZ AU GO GO**  
STAN GETZ AND ASTRUD GILBERTO

Verve 8600  
A flock of top-notch tracks cut live at Cafe Au Go Go, Greenwich Village. The whispery-voiced Astrud Gilberto is on six of the sides.



**I DON'T WANT TO SEE YOU AGAIN**  
PETER AND GORDON  
Capitol ST 2220

The British pair have had a consistent record of hits and they're now on tour in the U. S. Title song is their current single hit.



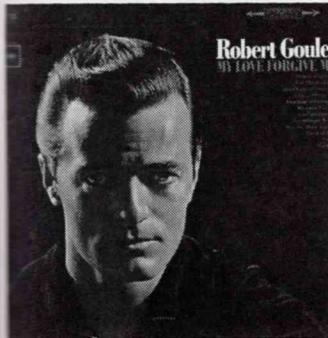
**RIGHT OR WRONG**  
RONNIE DOVE  
Diamond D-5002

The Diamond label has built a solid new artist out of Ronnie and here he does his recent hit and other goodies to the slick scorings of Bill Justis.



**CHEERS**  
TESSIE O'SHEA  
Command RS 872 SD

The great musical comedy and music hall star from Britain does her first solo album in America and it spells real entertainment.



**MY LOVE FORGIVE ME**  
ROBERT GOULET  
Columbia CL 2296

Robert Goulet has a smash single called "My Love Forgive Me" and this album contains it plus a number of other fine sides by the singer. Should be a smash seller overnight.

**TRIBUTE TO COLE PORTER**  
ELLA FITZGERALD  
Verve 4066

Ella is wonderful with the great songs of the great composers, and this is a fitting tribute to the late great Cole Porter.

**THE BEST OF GLORIA LYNNE**  
GLORIA LYNNE  
Everest 5231

The thrush has always been a strong seller and here she does a whole collection of her best material. A lot of sustained action indicated.

**PEARLY SHELLS**  
BILLY VAUGHN  
Dot DLP 3605

A groovy new arrangement style here with vibes and flute highlighted in the good songs—like "Ipanema," "I Cried for You," and the title tune.

**CHRISTMAS WITH MCGRUFF**  
JIMMY MCGRUFF  
Sue 1018

The swinging organist beats out the Holiday standards like "White Christmas" and "Winter Wonderland," with a newie, "Hip Santa."

**12 MONSTROUS SAX HITS**  
BOOTS RANDOLPH  
Monument MLP 8029

Swinging versions by Mr. "Yakety Sax," of "Tequila," "Night Train," "Honky Tonk" and "Desafinado."

**CHIM CHIM CHEREE AND OTHER CHILDREN'S CHOICES**  
BURL IVES  
Disneyland ST-3927

The title tune is from the "Mary Poppins" flick and it's out as a single. The set could be a solid Holiday item.

**NEAR YOU**  
PAT BOONE  
Dot DLP 3606

Boone sings a group of familiar ballads like "Canadian Sunset" and "Shangri-La," all to the delightful arrangements of Pete King.

**NEW VERSIONS OF DOWN BEAT FAVORITES**  
HARRY JAMES  
MGM E-4265

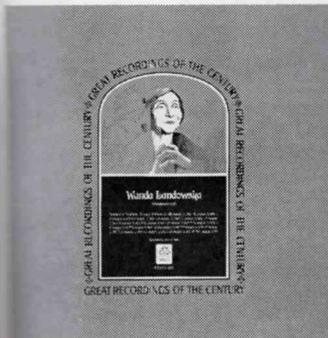
The big James band sound is applied to top hits of that milieu, circa 1935-45. These include "Harlem Nocturne" and "Tuxedo Junction."

**COMPOSER'S CHOICE**  
JOHNNY NASH  
Argo 4038

Johnny is a fine singer but he's never sounded better than here. The tunes are by Arlen, Berlin, Gershwin Harbach and others.

### Chart Picks

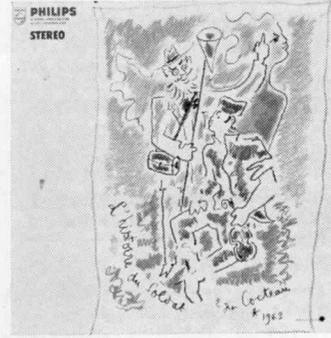
### Outstanding New Classical Releases



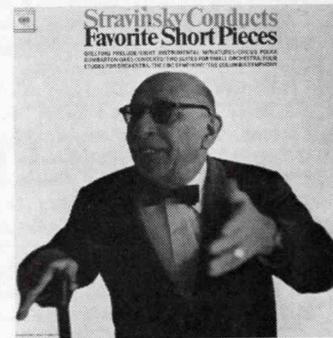
**WANDA LANDOWSKA PLAYS DOMENICO SCARLATTI**  
Muzgal COLH 304



**CONCERT FAVORITES**  
NBC SYMPHONY, TOSCANINI, COND.  
RCA Victor LM 7032



**STRAVINSKY: L'HISTOIRE DU SOLDAT**  
VARIOUS ARTISTS  
Philips PHS 900-046



**STRAVINSKY CONDUCTS FAVORITE SHORT PIECES**  
Columbia ML 6048

# RADIO EXPOSURE CHART

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

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

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

## STATIONS USED THIS WEEK

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

**SOUTH:** KILT – Houston; KLIF – Dallas; KOMA – Oklahoma City; WFUN – Miami; WQAM – Miami; WQXI – Atlanta; WRAP – Norfolk; WYLD – New Orleans

**MIDWEST:** KQV – Pittsburgh; KXOK – St. Louis; WAMO – Pittsburgh; WING – Dayton; WRIT – Milwaukee; WSAI – Cincinnati

**WEST:** KEWB – Oakland; KIMN – Denver; KJR – Seattle; KYA – San Francisco

ADDAMS FAMILY. Vic Mizzy (RCA)..... WWDC 52  
 AIN'T LOVE A FUNNY THING. Robbie Lane & Disciples (Hawk)..... CHUM 21; CKEY 25  
 ALL DAY ALL NIGHT. Kinks (Reprise)..... WQAM 23; KIMN 50  
 AMEN. Lloyd Price (Monument)..... WSAI 34  
 AND SATISFY. Nancy Wilson (Capitol)..... WWDC 46  
 AN ANGEL LIKE YOU. Velvet Satins (G.M.)..... WIBG 58  
 ARIGATO. Romi Yamada (RCA)..... WWDC 62  
 ARMY GREEN. Dale Brooks (Dolphin)..... WORC 38

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BABY BABY ALL THE TIME. Superbs (Dore)... KEWB 27; KYA 20  
 BABY DON'T GO. Sonny & Cher (Reprise)..... KLIF 32; KOMA 22  
 (THE) BIG JERK. Clyde & Blue Jays (Loma)..... WYLD -X  
 BILLY AND SUE. B.J. Thomas (Warner Bros.).. KLIF 48; KILT 4  
 BILLY BLUE EYES. Diane Renay (MGM)..... WORC 40  
 BLUE CHRISTMAS. Elvis Presley (RCA)..... WORC -X  
 BLUE NORTHERN. Peyton Park (Alta)..... KLIF 58  
 BLUES IN THE NIGHT. Lee Melton (Checker)..... WYLD -P  
 BOYS. Beatles (V-J LP)..... KXOK 13; KJR 4  
 BUSY BODY. Jimmy Hanna..... KJR 49

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CAN'T BE STILL. Booker T & MG's (Stax)..... WAMO 31  
 CARELESS HANDS. Jerry Wallace (Challenge)..... KJR 17  
 (THE) CAT. Jimmy Smith (Verve)..... WRAP 29  
 CHITTLINS. Gus Jenkins..... WAMO 16  
 CHRISTMAS WILL BE JUST ANOTHER LONELY DAY.  
 Brenda Lee (Decca)..... WORC -X  
 COLINDA. Lucille Starr (Barry)..... CHUM 49  
 COME DO THE JERK. Miracles (Tamla)..... WYLD -P; WAMO -P  
 C'MON EVERYBODY. Ed Forsyth..... KILT 46  
 COME ON HOME. Anna King (Smash)..... WRAP -P  
 COME SEE ABOUT ME. Nella Dodds (Wand)..... WITH 6

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DAYS OF THE WALTZ. Patti Page (Columbia) . WIBG 87; WWDC 65  
 DEAREST SANTA. Bobby Vinton (Epic)..... WORC -X  
 DO ANYTHING YOU WANNA. Harold Betters.  
 (Gateway)..... CKEY 26; WYLD -X; KIMN -P  
 DO IT RIGHT. Brook Benton (Mercury) WIBG -P; WWDC 55; WQAM 39  
 DON'T DO IT NO MORE. Inez & Charlie Foxx (Symbol) ... WYLD -X  
 DON'T LET ME BE MISUNDERSTOOD. Nina Simone  
 (Philips)..... WAMO 13

DON'T LET THE LOVELIGHT LEAVE. Carla Thomas  
 (Atlantic)..... WRAP 18  
 DON'T MAKE HER CRY. Mike Clifford (U-A)..... WORC -X  
 DON'T MAKE MY BABY BLUE. Lonnie Mack  
 (Fraternity)..... WSAI 15; KXOK 10  
 DON'T SHUT ME OUT. Sammy Davis Jr. (Reprise)..... KILT 35  
 DON'T SPREAD IT AROUND. Barbara Lynn (Jamie)..... WQXI 18  
 DON'T START CRYING NOW. Them (Parkway)..... WIBG 61  
 DRIVEN FROM HOME. Jay Smith & Majestics (Clip)..... CKEY '39  
 DUMBO. Fireballs (Dot)..... WORC -X

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EITHER WAY I LOSE. Gladys Knight & Pipps (Mxxx)..... KJR 26  
 ENDLESS SLEEP. Hank Williams Jr. (MGM)..... WSAI 23  
 EVERYBODY KNOWS BUT HER. Steve Alaimo  
 (ABC)..... WFUN 25; WQAM 31

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FALL AWAY. Eddie Albert (Hickory)..... CKEY -P  
 FEELIN' GOOD. Jon Thomas..... WRAP -P  
 FIDDLER ON ROOF. Herbie Mann (Atlantic)..... WWDC 54  
 FIDDLER ON ROOF. Village Stompers (Epic)..... WWDC 54

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GOING BACK TO TENNESSEE. Joey Paige (Tollie)..... WIBG 79  
 GOLDFINGER. Billy Strange (Crescendo)..... KXOK -P

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HAPPY. Steve Alaimo (ABC)..... KILT 42; WFUN 25; WQAM 31  
 HAVE I SINNED. Lou Christie (Colpix)..... WIBG 70  
 HAVE YOU LOOKED INTO YOUR HEART. Jerry Vale  
 (Columbia)..... WORC -X  
 HAWAII TATTOO. Martin Denny (Liberty)..... WSAI 40  
 HE DON'T LOVE YOU. Steve Wright (Custom)..... KLIF 53  
 HERE SHE COMES. Tymes (Parkway)..... WIBG 76  
 HE'S IN TOWN. Rockin' Berries (Reprise)..... WORC -P  
 HE'S MY GUY. Irma Thomas (Imperial)..... WYLD 37; KQV 32  
 HIDE AND GO SEEK. Lil' Hulon Vining (Big Bee)..... WYLD 30  
 HIDEAWAY. King Curtis (Capitol)..... WAMO 7  
 HOLD WHAT YOU GOT. Joe Tex (Dial)..... WYLD -X; WAMO 10  
 HORRAY FOR SANTA CLAUS. Al Hirt/Milt Delugg (RCA)..... WORC -X

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I DON'T WANT TO WALK WITHOUT YOU. Phyllis McGuire  
 (Reprise)..... WKBW 52; KJR 32  
 I JUST CAN'T SAY GOOD-BYE. Bobby Rydell (Capitol)... WIBG 44

I THINK I'M GONNA KILL MYSELF. Paul & Mimi Evans (Epic)..... KLIF 56  
 I THINK OF YOU. Senator Jones (Watch)..... WYLD 28  
 I WANT YOU TO HAVE EVERYTHING. Lee Rogers (D-Town)..... WYLD -X  
 I WOULDN'T TRADE YOU FOR THE WORLD. Bachelors (London)... WFUN 30; WQAM 22; KEWB 25; KYA 26  
 IF I KNEW THEN. Ray Conniff Singers (Columbia)..... WWDC 38  
 IF YOU WANT THIS LOVE. Sonny Knight (Aura)..... CHUM 42; CKEY 21; KLIF 6; KILT 18; KOMA 8  
 I'LL COME RUNNING. Lulu (ABC)..... WIBG 89  
 I'M A FOOL. Astronauts (RCA)..... KIMN 4  
 I'M GONNA LEAVE YOU. Five Americans (Jetstar)..... KLIF 43  
 IS 13 TOO YOUNG TO FALL IN LOVE. Petites (Ascot)... WIBG 92  
 IT'S ALL OVER. Walter Jackson (Okeh)..... WIBG 98; WAMO 27  
 IT'S RAININ'. Whispers..... WQAM 24

KENTUCKY BLUEBIRD. Lou Johnson (Big Hill)..... WQXI 6; WYLD 42; WAMO 20  
 KISS AND RUN. Bobby Skel (Soft)..... WIBG 39

LAUGH, LAUGH. Beau Brummels (Autumn)..... KYA -P  
 LITTLE BY LITTLE. Pickwicks (Warner Bros.)..... WWDC 66  
 LITTLE EGYPT. Elvis Presley (RCA L.P.)..... WORC 3  
 LITTLE STAR. Randy & the Rainbows (Rust)..... WORC 37  
 LITTLE THINGS MEAN A LOT. Lawrence Welk (Dot)..... WORC -X  
 LITTLE WIND UP DOLL. Kris Jensen (Hickory) WWDC 53; WORC 36  
 LONG AFTER TONIGHT IS OVER. Jimmy Radcliffe (Musicor)..... WIBG 72

LONG, LONG WINTER. Impressions (ABC Paramount)..... WYLD 6; WRAP 30  
 LOOK FOR SMALL PLEASURES. Jody Miller (Capitol).... WORC 45  
 LOOKIN' FOR A HOME. Li'l Buster (Jubilee)..... WYLD 24  
 LOOKING FOR MY WOMAN. Smiley Lewis (Dot)..... WYLD 21  
 LOVE IS STRANGE. Everett & Butler (V-J)..... WYLD 23  
 LOVE, LOVE. Strange Loves (Swan)..... WKBW 51  
 LOW GRADES AND HIGH FEVER. Linda Laine (Tower)..... WIBG 66; WQAM 50  
 (THE) LUMBERJACK. Hal Willis (Sims)..... CKEY 31; WSAI 18

MAKIN' WHOOPEE. Ray Charles (ABC Paramount)..... WWDC 59; WYLD -P  
 MELLOW FELLOW. Etta James (Argo)..... WYLD 22  
 MIDNIGHT TEARS. Grover Mitchell..... WRAP -P  
 MIND OVER MATTER. Nolan Strong..... KILT 55  
 MOVE IT BABY. Simon Scott (Imperial)..... KEWB 19; KYA 10  
 MUSTANG 2#2. Casuals (Sound Stage 7)..... WITH 30  
 MY ADORABLE ONE. Joe Simon (V-J)..... WAMO 22  
 MY SWEET WOMAN. Billy Butler (Okeh)..... WYLD 13

NOBODY BUT YOU. Tokens (B.T. Puppy)..... WORC 41

OH, I'M SENDING. Ralph Marteen..... WRAP -P  
 OOH POOP A DOO. Ike & Tina Turner (Warner Bros.).... WYLD 41  
 OOH POOP A DOO. Ike & Tina Turner (Warner Bros.).... WYLD 41

PAPER TIGER. Sue Thompson (Hickory)..... WORC 32  
 PERCOLATIN'. Willie Mitchell (Hi)..... WWDC 58  
 PINK DALLY RUE. Newbeats (Hickory)..... KJR 10  
 PLEASE, PLEASE MAKE IT EASY. Brook Benton (Mercury)..... WYLD 35  
 PLEASE, PLEASE, PLEASE. Ike & Tina Turner (Kent)... WRAP 20  
 PRETTY PAPER. Willie Nelson (RCA Victor)..... KLIF 51  
 PRETTY PAPER. Roy Orbison (Monument)..... WORC -X  
 PUT UP OR SHUT UP. Little Jonna Jaye (Jolar)..... WORC -X

QUE RICO. Les McCann..... WAMO 23

THE RACE IS ON. George Jones (United Artists)..... KLIF 49; KILT 14; KOMA 6  
 RAP CITY. Ventures (Dolton)..... WSAI 33; KJR 29  
 RED SAILS. Bobby Powell (Whit)..... WYLD 38  
 RINGO-DEER- Garry Ferrier (Capitol)..... CHUM 45  
 ROME WILL NEVER LEAVE YOU. Richard Chamberlain (MGM)..... WMCA 28  
 RUNAROUND. Ann Marie (Jubilee)..... WIBG 81

SAN FRANCISCO D'ASSISI. Jerry Wallace (Challenge) ... KILT 21  
 SCRATCHY. Travis Wammack (Ara)..... WRIT 29  
 SEND HER TO ME. Johnny Thunder (Diamond).. WWDC 36; WYLD 15  
 SEVEN LETTERS. Ben D. King (Atco)..... WYLD -X  
 SHABBY LITTLE HUT. Reflections (Golden World)..... WKBW 53  
 SHE WAS NEVER MINE. Cascades (Charter).... WQAM 44; WRIT -P  
 SHE'S ALRIGHT. Jackie Wilson (Brunswick).... WYLD -X; WRAP 8  
 SILLY LITTLE GIRL. Tams (ABC Paramount)..... WIBG 94  
 SLOOP DANCE. Vibrations (Okeh)..... KQV 19  
 SO LUCKY IN LOVE. Quenetts (Fun)..... WYLD 34  
 SO MANY OTHER BOYS. Esquires (Capitol of Canada)... CHUM 50  
 SOMETHING'S GOTTA HOLD ON ME. Sunny & Sunliners (Teardrop)..... KLIF 44; KILT 38  
 SOMETIMES I WONDER. Major Lance (Okeh)..... WYLD 29  
 SOUTH OF THE BORDER. Tijuana Brass (A&M)..... KJR 47  
 SPEAK TO ME. J. Frank Wilson (Josie)..... WRIT 40  
 STICKS AND STONES. Jean & Dean (Rust)..... KILT 30  
 STRAIN ON MY HEART. Roscoe Shelton (Sims)..... WYLD 2  
 STRUNG OUT. James Crawford (Mercury)..... WYLD 7  
 SUNRISE, SUNSET. John Gary (RCA Victor)..... KOMA 49

TAKE THIS HURT OFF ME. Don Covay (Rosemart)..... WYLD 40  
 TAKE WHAT I HAVE. Nancy Wilson (Capitol)..... WYLD 12  
 TALK TO ME BABY. Barry Mann (Red Bird)..... WIBG 80; KLIF 59; KOMA 35  
 THANK GOODNESS. Lenis Guess..... WRAP -P  
 THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Chess)..... KILT 31  
 THINGS WE SAID TODAY. Beatles (Capitol L.P.)..... KXOK 30  
 THOUSAND CUPS OF HAPPINESS. Joe Hinton (Back Beat)..... WAMO 18  
 TOKYO MELODY. Sheridan Hollenbeck (Interphon)..... KJR 41  
 TOKYO MELODY. Helmut Zacharias (Decca) ... KOMA 42; WSAI -P  
 TOO MUCH. Billy Williams (Romark)..... WYLD 32  
 TOO MUCH MONKEY BUSINESS. Freddie Cannon (Warner Bros.)..... WIBG 67  
 TROUBLE IN MIND. Jimmy Ricks (Atlantic)..... WAMO 5  
 TWELFTH OF NEVER. Tymes (Parkway)..... WORC 31

VOICE YOUR CHOICE. Radiants (Chess)..... KILT 44; WYLD 26; WAMO 17

WATCH WHAT YOU DO WITH MY BABY. Peggy March (RCA)..... WIBG 68  
 WEERDO THE WOLF. Frankie Stein & Ghouls (Power).... KXOK -X  
 WHAT AM I GONNA DO WITH YOU. Chiffons (Laurie).... WIBG 71  
 WHEN SOMEONE'S GOOD TO YOU. Carolyn Crawford (Motown)..... WIBG 83  
 WHENEVER A TEENAGER CRIES. Reparata & Delrons (World Artists)..... WORC 46  
 WHEREVER YOU WERE. Buddy Harper (Peacock)..... WYLD 27

YOU CAN'T GET AWAY. Patty & Emblems (Herald)..... WYLD 1  
 YOU MAKE ME FEEL SO GOOD. Zombies (ABC)..... WORC 28  
 YOU'D BETTER BELIEVE IT. Wailers (Imperial)..... KJR 39  
 YOUNG BOY. Barbara Green (Vivid)..... WYLD 31  
 YOU'RE ALL I WANT FOR CHRISTMAS. Al Martino (Capitol)..... WORC -X  
 YOU'RE THE ONLY WORLD I KNOW. Sonny James (Capitol)..... WITH 16; WORC -X; KOMA 37

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DECEMBER 12, 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	This Week	Last Week	Record	This Week	Last Week	Record
1	2	<b>IT AIN'T ME BABE</b> Johnny Cash—Columbia 43145	17	18	HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271	33	16	TIA LISA LYNN Rose Maddox—Capitol 5263
2	1	THE RACE IS ON George Jones—United Artists 751	18	23	I WON'T FORGET YOU Jim Reeves—RCA Victor 8461	34	20	HE CALLED ME BABY Patsy Cline—Decca 31671
3	3	MAD Dave Dudley—Mercury 72308	19	25	CLOSE ALL THEM HONKY TONKS Charlie Walker—Epic 9727	35	36	TRUCK DRIVING MAN George Hamilton IV—RCA Victor 8462
4	4	CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43120	20	27	SITTIN' IN AN ALL NITE CAFE Warner Mack—Decca 31684	36	38	'CAUSE I BELIEVE IN YOU Don Gibson—RCA Victor 8445
5	11	<b>FOUR STRONG WINDS</b> Bobby Bare—RCA Victor 8443	21	21	EVERYBODY'S DARLIN' PLUS MINE The Browns—RCA Victor 8423	37	22	DON'T GIVE UP THE SHIP Johnny Wright—Decca 31674
6	6	DON'T BE ANGRY Stonewall Jackson—Columbia 43076	22	28	I'LL REPOSSESS MY HEART Kitty Wells—Decca 31705	38	42	NINETY DAYS Hank Snow—RCA Victor 8437
7	9	<b>THE LUMBER JACK</b> Hal Willis—Sims 207	23	44	<b>ODE TO THE LITTLE BROWN SHACK OUT BACK</b> Billy Edd Wheeler—Kapp 617	39	48	<b>BROKEN ENGAGEMENT</b> Webb Pierce—Decca 31704
8	14	<b>ONE OF THESE DAYS</b> Marty Robbins—Columbia 43145	24	17	ONCE A DAY Connie Smith—RCA Victor 8416	40	45	WHIRLPOOL (OF YOUR LOVE) Claude King—Columbia 43157
9	7	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313	25	33	<b>THREE A.M.</b> Bill Anderson—Decca 31681	41	37	CHUG-A-LUG Roger Miller—Smash 1926
10	10	LONELY GIRL Carl Smith—Columbia 43124	26	26	I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432	42	41	HERE COMES MY BABY Dottie West—RCA Victor 8374
11	12	I'M GONNA TIE ONE ON TONIGHT Wilburn Bros.—Decca 31617	27	35	<b>HAPPY BIRTHDAY</b> Loretta Lynn—Decca 31707	43	43	I GUESS I'M CRAZY Jim Reeves—RCA Victor 5383
12	13	I THANK MY LUCKY STARS Eddie Arnold—RCA Victor 8445	28	29	MISMATCH Bobby Barnett—Sims 198	44	46	RINGO Lorne Greene—RCA Victor 8444
13	5	GIVE ME FORTY ACRES Willis Bros.—Starday 681	29	30	WHAT I NEED MOST Hugh X. Lewis—Kapp 622	45	47	TOO MANY RIVERS Claude Gray—Columbia 43150
14	31	<b>YOU'RE THE ONLY WORLD I KNOW</b> Sonny James—Capitol 5280	30	32	WHAT AM I GONNA DO WITH YOU Skeeter Davis—RCA Victor 8450	46	34	LOVE LOOKS GOOD ON YOU David Houston—Epic 9720
15	15	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643	31	8	FORBIDDEN STREET Carl & Pearl Butler—Columbia 43102	47	★	<b>GO CAT GO</b> Norma Jean—RCA Victor 8433
16	19	PUSHED IN A CORNER Ernest Ashworth—Hickory 1281	32	24	I DON'T CARE Buck Owens—Capitol 5240	48	★	<b>ANOTHER WOMAN'S MAN—ANOTHER MAN'S WOMAN</b> Margie Singleton & Faron Young—Mercury 72312
						49	49	STOP ME Bill Phillips—Decca 31648
						50	50	FINALLY Kitty Wells & Webb Pierce—Decca 31663

## BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	BITTER TEARS Johnny Cash—Columbia CL 2248/CS 9048	7	6	LOVE LIFE Ray Price—Columbia CL 2189	14	★	<b>I DON'T CARE</b> Buck Owens & His Buckeroos—Capitol T 2186
2	2	THE BEST OF JIM REEVES Jim Reeves—RCA Victor LPM 2840 (M)/LSP 2890 (S)	8	★	<b>THE BEST OF BUCK OWENS</b> Capitol T 2105 (M)/ST 2105 (S)	15	12	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M)/CS 8973
3	3	R.F.D. Marty Robbins—Columbia CL 2220/CS 9020	9	9	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901	16	20	<b>THE FABULOUS SOUND OF FLATT &amp; SCRUGGS</b> Columbia CL 2255/CS 9055
4	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos—Capitol T 2185 (M)	10	10	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854	17	17	COUNTRY MUSIC TIME Kitty Wells—Decca DL 4554/DL 74554
5	5	GEORGE JONES SINGS LIKE THE DICKENS United Artist UAL 3364 (M)/UAS 6364 (S)	11	11	THANKS A LOT Ernest Tubb—Decca DL 4514 (M)/DL 7514 (S)	18	18	I WALK THE LINE Johnny Cash—Columbia CL 2190/CS 8990
6	7	<b>TRAVELING BARE</b> Bobby Bare—RCA Victor LPM 2955/LPS 2955	12	14	YESTERDAY'S GONE Roy Drusky—Mercury MG 20919/SR 60919	19	19	DANG ME Roger Miller—Smash MPS 27049/FRS 67049
			13	13	HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842	20	8	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819

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**Dateline Music City**

**Music Business in Nashville CHARLIE LAMB**

The shows are going fine for Music City's **Brenda Lee** who's been on an unprecedented schedule covering Germany, Denmark, England, etc., accompanied by her husband and by personal manager **Dub Allbritten**. Highlight was her recent command performance for Queen Elizabeth who praised her. "Weather is sure cold," she writes, "and I'll be glad to be back in Nashville around Dec. 15." . . . Versatile singer and exclusive Tree pubbery writer **Roger Miller** was awarded a Kentucky colonelcy at the recent Country Music Festival here. The presentation was by BMI Prexy **Robert Burton** in behalf of Kentucky's Governor Breathitt. That puts him on equal rank with Tree's vice-president, **Buddy Killen** who became a colonel several weeks before. Copies of Miller's newest single are available to deejays who write Killen at 905 16th Ave., south, Nashville. . . . **Ellen Wood** is now Killen's gal Friday at Tree, replacing **Sharon Piland** who is altar bound. Ellen is wife of **Gerry Wood**, news director of WKDA radio and publicity director at Tree.

Acuff-Rose pubbery's **Wesley Rose** played host over a recent week end to two of the firm's reps—**Roland Kluger** of Brussels, Belgium, and **Ralph Siegel Jr.**, of Munich Germany. Kluger stayed only a few days but Siegel will remain in Nashville for a time learning the "how" of American music publishing after the Acuff-Rose pattern. . . .

**"We Want Mack"**

Warner Mack won't have to worry about road dates as long as he has fans like those around Poynette, Wis. who after a PA last June donated

to a "Let's Bring Back Warner Mack" fund, organized by C&W D.J. **Bill McMahon** of WIBU and Blue Gables Club manager **Howie Weise**. Mack replayed the club Nov. 28 which was McMahon's 10th anniversary as a C&W D.J. There's no question but that Mack has his biggest Decca hit ever in his waxing of "Sittin' In An All Night Cafe". . . . **Charlie Walker** just back from a two weeks tour of England. He has an upcoming smash on Epic, titled "Close All Them Honky Tonks". Walker's English tour was handled by **Don Thompson** Artist Management Agency in Rogers, Ark. . . . **Jack Gold** in from New York for United Artist sessions with **Bobby Goldsboro**. UA's local A&R topper, **Kelso Herston**, worked closely with Gold during his visit. . . . **Noro Wilson** and **Billy Jack Saucier** who plays with him, on Dec. 6 will have concluded nine solid weeks at Las Vegas' Golden Nuggett where continued big crowds proved how the shows went over. . . .

Columbia's **Gene Ferguson** is busy promoting all those new releases that came out during the deejay convention. He talked them up plenty too as gracious wife Delores served coffee 'n cake. . . .

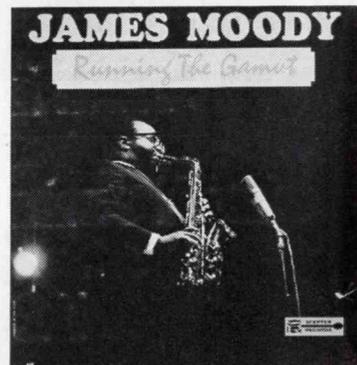
**Record Breakers**

The **Bill Anderson** Show scored two record breakers recently. With **Loretta Lynn** they broke an all-time attendance mark on Nov. 13 at the Auditorium, East Point, Ga. where many were turned away. The following night the show, featuring **Jimmy Gateley** and the **Po' Boys Band** was part of a giant spectacular at the Coliseum in Charlotte, N.C., drawing 13,000 ticket buyers. . . .

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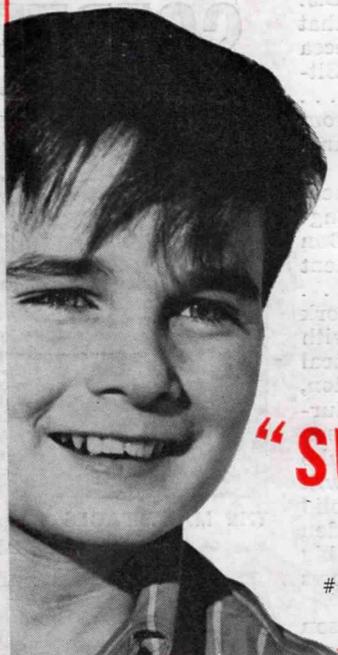
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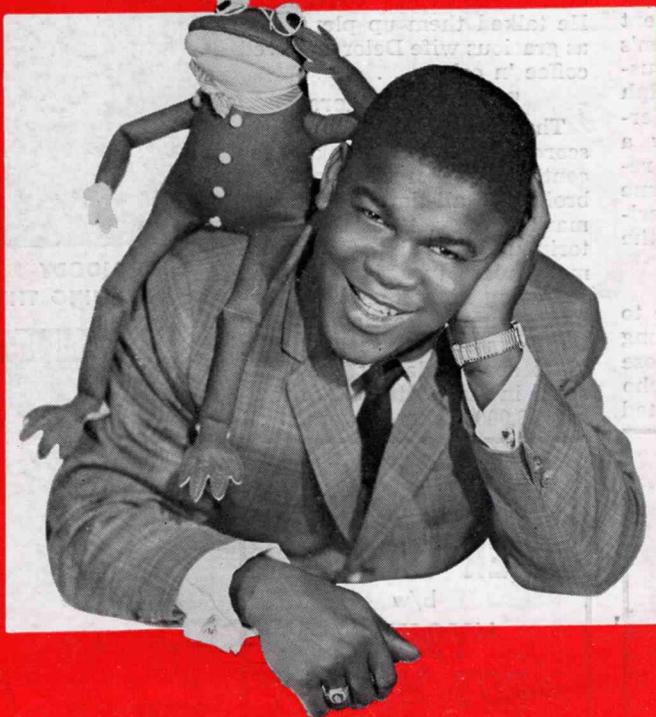
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