

DECEMBER 5, 1964

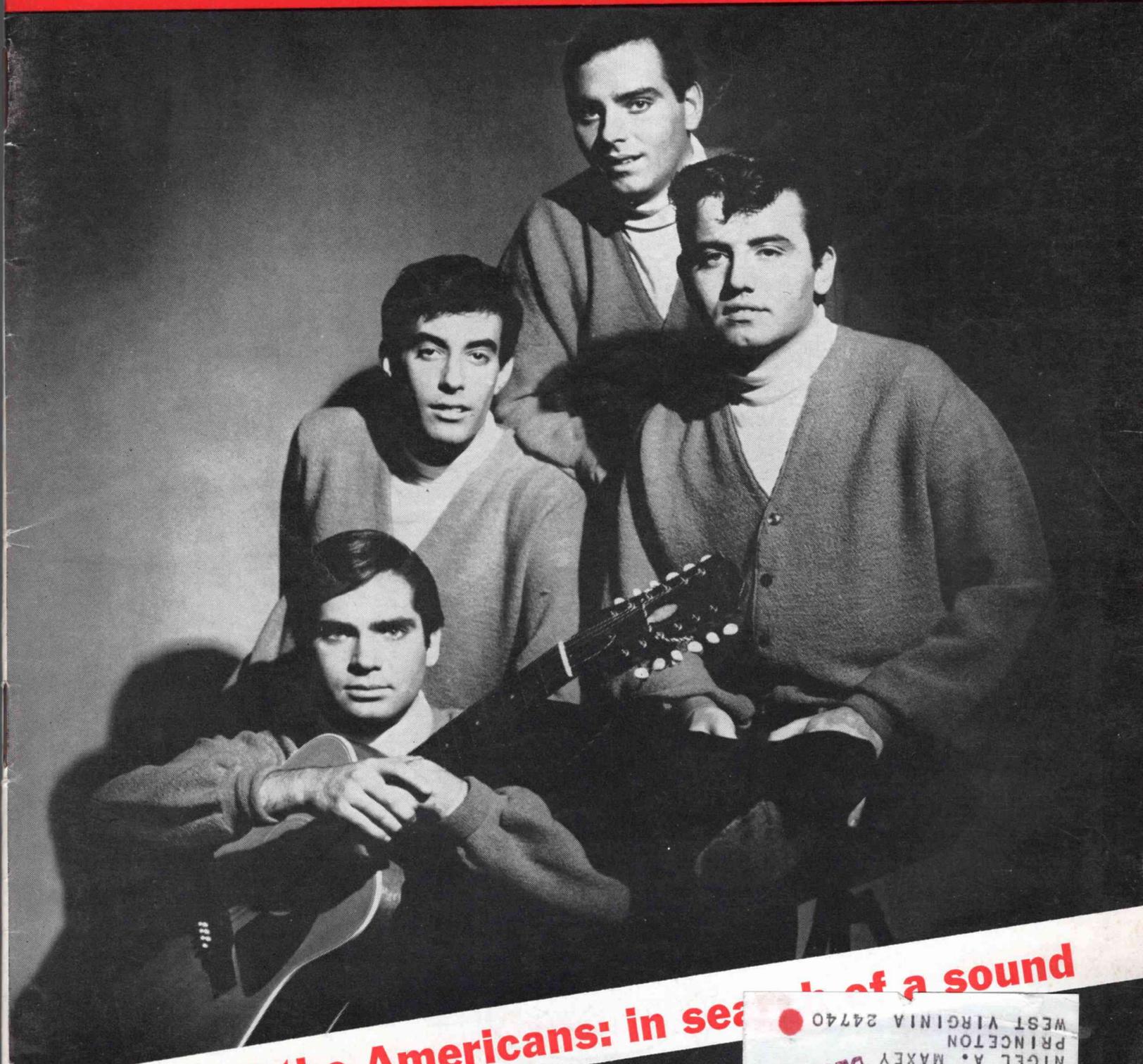
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MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 18

**"Shindig" Producer
Jack Good Explains
His TV Formula**



Jay and the Americans: in search of a sound

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They'll Be Back

Last week Capitol Records shipped 750,000 copies of the new Beatles single "I Feel Fine," and "She's A Woman" to their 40-odd distributing branches throughout the country. Their branches quickly placed them in stores and another smash Beatles disc was on its way.

However, there was a slight murmur of discontent from the millions of Beatles' fans throughout the country. It wasn't that they didn't want the new recording by the Beatles, its sales proved they did. They wanted another Beatles disc as well, called "I'll Be Back."

It seems that the Liverpool lads performed "I'll Be Back," on a "Shindig" TV show some weeks ago, and American fans throughout the country expected that the tune would be on their next release. Capitol Records here too expected the same thing, but they got word from England that the boys didn't feel it was up to their best work and they didn't want it out as a single.

However, it is probable that "I'll Be Back" will be in the new Beatles LP due out in the next fortnight. And the odds are that it will be released on a single after Christmas.

Capitol's Big Month

November was one of the biggest months that Capitol Records has ever enjoyed and that's saying a lot for the U.S. Home Of The Beatles. The Beatles, as usual this year, were responsible for a large part of the sales, with their new record "I Feel Fine" and "She's A Woman" selling like good Beatles records should. According to the firm's spokesman, it hit a million last Friday (27), only four days after release (23). The Beatles were also responsible for orders of 300,000 on their new two pocket LP set called "The Beatles Story," the musical and spoken biography of the British phenomena.

The Beatles single was not the only 45 selling for the firm. Capitol felt it had another No. 1 contender with the Beach Boys "Dance, Dance Dance," which was turning into their best record since "I Get Around," which sold a million.

It was not only with a sin-

gle that the Beach Boys were hot. Their new album, "Beach Boys Concert," had jumped to the top of the best-selling charts, and since the set sold for \$4.98 list instead of the usual \$3.98, Capitol was happily counting the massive orders.

Capitol's other album packages, like the score to the new hit musical "Golden Boy," featuring Sammy Davis, also were giving the company cause for celebration. As were new albums by Bobby Darin, the Lettermen, and Al Martino.

Capitol also had a number of multi-LP sets getting orders, orders that the firm felt would increase as the Christmas season came closer into view. These were sets featuring Guy Lombardo, called "The Guy Lombardo Story," (four LP's), the Kingston Trio, called "The Folk Era," (three LP's), and the five LP jazz set edited by Dave Dexter called "The Jazz Story."

One more nice thing happened at Capitol during November. President Alan Livingston and wife Nancy Olsen became the parents of a bouncing young boy, Christopher Alan Livingston.

U.A. Snags Hot Disc

United Artists Records last week picked up a master that is already breaking out both in New York and Washington. Disc is called "United," it features the Jive Five with Eugene Pitts, and it was issued on the Sketch label a few weeks ago. Veteran music pro-

ducer Otis Pollard made the recording, with Horace Ott the arranger-conductor. "United" will be issued nationally by UA this week.

Mercury's Blue Rock

Mercury Records has started a new label called Blue Rock which will concentrate on the rock and roll field. Reason for starting the specialty label, according to Mercury chief Irving Green, is because of the upsurge in sales of r. & b. records in the U.S., over the past year. Green also said that his own observation of music trends in Europe indicated the growth internationally of r. & b. records.

"This is no doubt due to the rapidly expanding teen age consuming market all over the world," said Green. "Even in England, the American r. & b. influence is being incorporated more and more into the beat. And what the English are doing to it is revitalizing r. & b. in our industry in America. The English have been taking our r. & b. sound, adding their own Yorkshire pudding concept to it and sending it back to us stronger than ever before."

Heading the Blue Rock label will be product manager Dick Bruce, from the Mercury sales department. Carl Procter, formerly with Summit Distributors in Chicago will handle national promotion. Blue rock will have record producers in three cities. Luchi De Jesus will handle New



FRENCH ROCK STAR: Pretty Sylvie Vartan, France's top rock star, also known as the "Ye-Ye" girl, arrived in the U.S. last week to cut her first sides for RCA Victor. Attractive lass will also make movies for 20th Fox Pictures.

York, Leroy Lovett, Philadelphia, and Nick Venet the Los Angeles area.

Blue Rock's first singles feature Jonnie Mae Matthews, and Otis Leavill, and will be in the hands of distributors and deejays this week. Distributors, by the way, for the new label, will be independent firms with experience in the r. & b. market.

New Amy-Mala Label

A new label, DynoVox Records has been started by Bob and Dan Crewe, well known independent producers, which will be distributed by Bell Records, the distributor of Amy-Mala Records. Label will incorporate produce produced by Bob Crewe plus proved product from abroad. First release features the Poets with "Now We're Through," which is selling in Great Britain.

Liberty's LBJ Disc

Liberty Records is making a recording of excerpts of speeches by President Lyndon B. Johnson. Set is being produced under the personal supervision of Al Bennett, head of the Liberty label. Project has received cooperation from the Democratic National Committee and the White

Disc-Schticks

By Ed Sherman



"... and here's a picture of your father when he played jazz tenor with Lester Lanin ..."

REVIEW OF THE WEEK

House. Si Waronker is producing the LP, and Norm Winters is the production coordinator between Liberty and Washington.

Capitol Signs Phillips

Capitol Records has signed Stu Phillips to an artist's contract. Phillips, one of the country's top record producers, conceived and conducted the Hollyridge Strings Orchestra for the label. The H.S. have had best selling albums with the Beatles, the Beach Boys and the Four Seasons' song books.

Although Phillips will record as an artist for Capitol, he will continue to produce sessions for Colpix Records, where he recently signed a lucrative producing contract.

Changes At Columbia

Columbia Records has combined its public relations, information services and creative services departments. The new department is called Creative and Information Services Departments with Leonard Burkat as vice president. In the new department John Kurland remains director of public relations and information services. Other section heads reporting to Burkat are Bob Cato, creative director of art and design, Alvin Goldstein, director of advertising, and Jay Harrison, director of literary services.



IT'S HIS PARTY: Mercury threw a party for Johnny Mathis last week in Chicago. Everyone came including William Berliner, Mercury's promo chief Morris Diamond, and of course, Johnny himself.



WORTH A STORY: The trio responsible for Victor's hit "We'll Sing In The Sunshine" pose with interviewer Hill Edell of Radio New York Worldwide. They are arranger Sid Bass, singer Gale Garnett and record producer Andy Wiswell.

!!! If They Do

Mercury Records had reason to pat itself on the back last week. It figured out a difficult problem that might have baffled many other labels. Seems the diskery has a hot record by Leroy Van Dyke called "Anne Of A Thousand Days." Last line of the song is "Frankly My Dear, I Don't Give A Damn." After playing the disc for a number of Chicago deejays, the label faded out the ending of the record so that the "damn" was almost indistinguishable. They thought that would make everyone happy, but it didn't. Stations in Nashville, who heard the original record, with the loud "damn," demanded the old recording. So this week Mercury records is reshipping the Leroy Van Dyke record. The same tune, "Anne Of A Thousand Days" is on both sides. One side features the "damn," and on the other it is almost faded out. Darn clever, those Mercury executives.

REVIEW OF THE WEEK
Continued on page 24

Letters to the Editor

English Groups

Dear Sirs:

Your magazine is one of the most interesting I have ever read. I especially like your coverage of new groups, both American and English. On November 15 I saw the TV special "Around The Beatles." Long John Baldry and the Vernon Girls were on this show, and while I have read about them in some English fan magazines I had never heard them before. They seem to be quite popular and established with the British fans though they haven't had any real exposure over here. I would appreciate it if you would run some articles on them and see about having some of their best records previewed on our stations such as WMCA and/or WINS and other area stations.

Also popular in England are Alex Harvey's Soul Band, the Alexis Karner Band, Georgie Fame and the Blue Flames, John Mayall's Bluesbreakers, and the Yardbirds. Possibly you could make these groups more known over here. Thanks very much.

Sincerely,
Annette Delapenba
New Brunswick, N.J.

Ed. Note: We promise to do our best, Annette. Someday soon we will cover the newcomers who are happening in Britain.

Candy And The Kisses

Dear Bob:

Enjoyed your article "U.S. Girl Groups" in the Nov. 21st issue, especially since you made mention of our own up and coming group "Candy and the Kisses," singing "The 81" on the Cameo label. A little confusion on your part as to

the correct name of the group, also the recording company. We excuse you.

Just love your magazine.

Sincerely,

Ed & Sid Geiger

Ed. Note: Mr. and Mrs. Geiger are the owners of a record shop in Yonkers, N.Y., and Manhattan, and also the managers of Candy and The Kisses on Cameo.

A Sporting Offer

Dear Sir:

We have been receiving your magazine since the month of July, and as you well know, by the many compliments you have received, it's excellent.

We too have the problem that I have read about in your magazine concerning record distributors and promoters. Like Mr. Kutza of WISL, we get poor record service. Your magazine has corrected his problem with distributors and we would like it if you could help us in some way.

In fact, we'll even go half way and pay postage on the promotional records sent us just as long as we get them.

Thank you for your time, and we at CD wish your truly informative magazine the very best in the coming years; I know there'll be more of them.

Very truly yours,
Clayton S. Keith, Jr.,
WCDA, Marlboro, N.H.
P.S. Please mention our affiliate, Nat Simmons, WTVL, Waterville, Maine.

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THE HULLABALLOOS

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THE HULLABALLOOS

Now on Roulette

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I'M GONNA

LOVE YOU TOO



R-4587

The Hullaballoos



ROULETTE

Wanted—a sound of their own

Jay and The Americans have been searching for an identifiable sound ever since they started recording. So far they've had three smash hits, and they have all been different

That nervous feeling. "I used to feel physically sick every time we did a personal appearance" said Jay Black of Jay and the Americans. "Honest, it was no laughing matter, even though you might think I'm joking about it. Literally, before every performance, the rest of the boys would have to kick me into shape.

"I don't know why this happened. I mean, I wasn't particularly scared, or any of that jazz. Maybe it was a feeling of insecurity."

"This is the one thing I'm serious about. It didn't show outwardly, and still doesn't if I have a nerve attack before a performance."

No laughing matter. Jay must have had butterflies when he and the group—Kenny Vance, Sandy Deane, Marty Sanders and Howie Kane (who has been in the army but gets out in time for Christmas) — were chosen to open the Beatles first ever American concert in Washington last January.

It was no laughing matter, as the audience believed they were there to see the Beatles only, and they let out hoots and hollers en masse when they discovered there were other acts on the bill.

The group, having a natural sense of comedy in situations like this, decided it was easier to pitch in than fight. Jay walked on the stage, observed the Beatlemania and said, "How did you know we were going to be here". The place broke up laughing.

Have played everywhere. "It's not always as easy as that" said Sandy Deane. "Audiences are different everywhere. I guess we've played to all types of

crowds. Clubs, one nighters, colleges. You name 'em and we've played 'em. We've appeared in clubs where the audience has been so drunk they didn't even know we were on. We feel like standing there and not singing a note."

Talking to Jay and the Americans, you get the feeling that you've been thrown into a punch line game with five comedians. This is an image that doesn't need developing. If anything, they prefer to play it down, even though the comedy bit comes in handy during their act.

"We've had three big record hits" said Jay. "We'd like to be more consistent. We've been together for two years. We've had good and not so good experiences. Right now, life is pretty good.

"But who are we? I mean, people buy our records and we make personal appearances but we haven't yet reached the stage where we're immediately identifiable.

College dates tops. "The one direction which we're serious about — apart from upwards—is colleges. We like playing college dates best. Maybe it's because we look a little like University freshmen." (The boys wear turtle neck sweaters and bright red cardigans on stage).

"When we do a college concert we feel at home, and we also get the feeling that the rest of the audience is able to identify themselves with us. This is a great field with a terrific future.

"Look at the Lettermen. They play colleges for about nine months out of every year. Only there's one difference. Their music isn't the same as ours, and we can't afford to ignore the commercial market."

A different sound. "In choosing material, we always look for something a little different. If you remember, all three of our hits have had a different sound. Good songs too, if we have to say so ourselves.

"Wesley Farrell wrote 'Come A Little Bit Closer'. Right up until the time of release, we didn't know whether it was going to be the topside or not. People told us it was going to be a smash. We didn't believe them until it happened. What's the point of having false illusions.

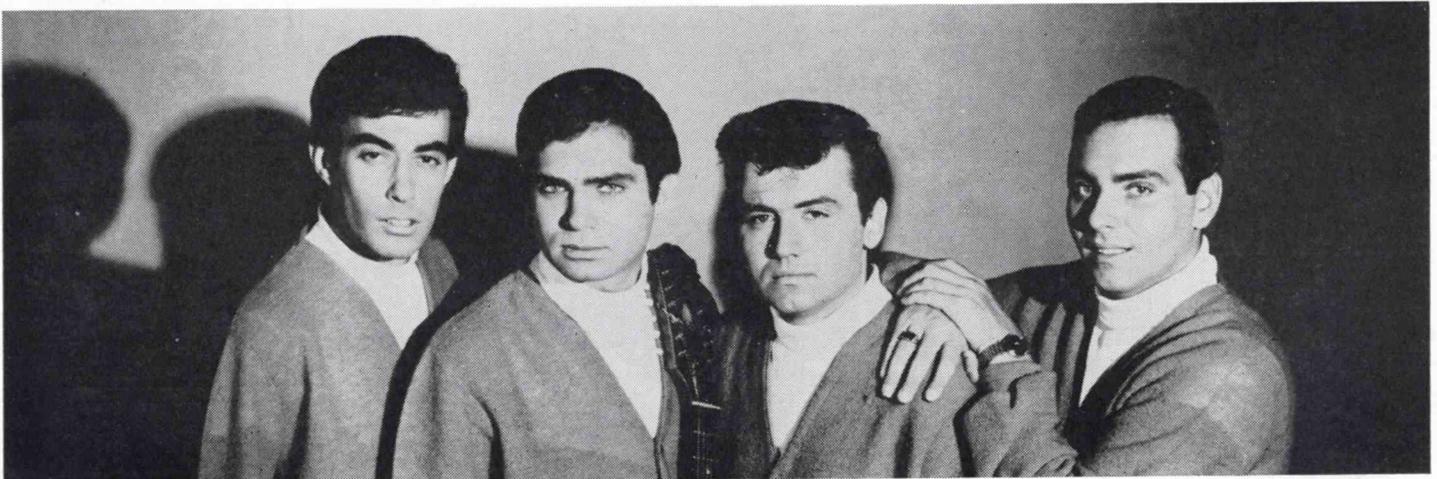
"Our next record is a real groove. It's called 'Let's Lock the Door (And Throw Away the Key)'. For our own career we hope it's a hit. That's been the one thing lacking. A follow up hit.

Won't follow trends. "We don't follow trends in music we prefer to create for ourselves, and then we don't get stuck when the band wagon has been run down. We're not always right, but at least we can't be accused of being copyists."

One person who is leading Jay and the Americans in the right direction is their co-manager, Vic Catela of Concerts Incorporated who they dig. "We leave everything in his hands" says Jay. "He's so great. We'd love to have him on the road with us, but we'd be so impossible to control he'd probably resign. That would be no good.

"Someone's just started a fan club for us. They're running a contest. The two winners get to spend an evening with us. Hope they don't get disillusioned when they meet us. Probably think we're some kinda nuts or something."

JUNE HARRIS



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Now breaking wide open
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New Orleans, Chicago, Cleveland.

GO!



*Love Potion
Number Nine*

THE SEARCHERS

KJB 27 (45 RPM Single)



**HAWAII
TATTOO**

THE WAIKIKIS

KJB 30 (45 RPM Single)



**ODE TO THE
LITTLE BROWN
SHACK OUT BACK**

*BILLY EDD
WHEELER*

K617 (45 RPM Single)

"Shindig" producer tells all

Jack Good, who created England's top teen TV shows, is repeating that success in the U.S. His views on TV, radio, records and music are blunt—and refreshing

Hello folks. I would like to say what I think of "Shindig" so far.

Well, of course I'm bound to enjoy it more than most people, since I only pick my favorite numbers to be done on the show. But I do feel that it is getting better. It started off pretty slow, but this was apparently necessary since up until "Shindig," rock and roll has always been a rude word in America.

So we started off with everything being very clean and quite highly polished, and we had such great old songs as "Tennessee Waltz" and "Back Home Again in Indiana." I even thought of throwing in "God Save the Queen" at one stage, but we seemed to get by without this becoming necessary.

In fact, we were found to be acceptable after our first show. It was then our duty to try to become entertaining in our second show. We failed miserably. Our third show wasn't too hot either; our fourth show got a bit better because the Beatles were on it.

But from a production point of view it again was pretty dreadful, since it had to be shot in London in a television theatre not much bigger than the size of an old hut! All the big studios were being used for the general elections. But it brought us in the viewers, which was the big thing . . . and the viewers liked what they saw and heard.

Thanks the Beatles

We can thank the Beatles, not only for the success of "Shindig." There might not have been a "Shindig" at all had not the Beatles proved, through their phenomenal ratings on the Ed Sullivan Show, that popular music was indeed popular, for some unknown reason. Then people continued to view to such an extent that now the program is being scheduled to be an hour long. Nobody believed this until Ed Sullivan proved it. So three cheers for Ed.

I'm hoping the program is going to get better and to this end we intend to keep firing as many new faces upon the screen as possible and as many big recording names. But we don't intend to present these recording names indiscriminately. There are some big names in the record field who would be well advised to stick to disc labels. They just fail to come to life on the screen. Likewise, there are some people who never seem to make a record that sells these days, but who are fantastic visual performers.

It is this latter sort of artist that we will go for, rather than the former.

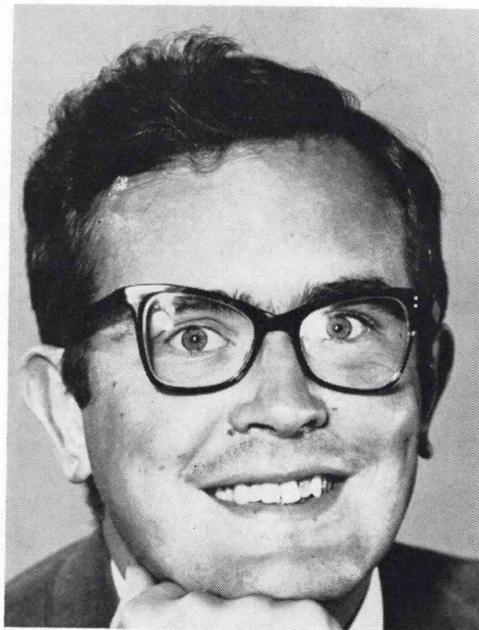
Basically, "Shindig" is not a record pro-

gram. We don't play records. We don't mention records. We don't plug records. We don't wish to know about records. We are grateful for the help the industry gives us and if we help the recording industry, we are glad, but it's just by chance.

Records are one thing, and television is another. And as far as I'm concerned, never the twain shall meet. When they do meet, and they have in the past, the result has been merely an endless jiggling about of teenage posteriors.

Puts down radio

Next year, we may confidently expect the television screens to be dotted around with scores of pseudo "Shindigs" and the television public will, once again, be bored to tears by the unimaginative programming that is characteristic of television, not only here, but in other countries too.



So it is with radio, where we now have the limited play list, which is a technical term for boring you to tears with the same record again and again. No record these days is played on pop record stations unless it has made it.

We do not intend to emulate this approach. Our program will be marked, we hope, by its eccentricity. The top ten leaves us cold. We will do "oldies but goodies," "newies but baddies" and songs which have never been heard outside the Metropolitan opera.

What, then, is "Shindig" trying to achieve? Well, I would say that in the first place, it's trying to be exciting . . . in the second place it's trying to be entertaining. And in the third place it's trying to be surprising, and it's trying to be all these things without being offensive.

Blasts sweet music

What effect has "Shindig" had on the sales of records? Well, it is too early to judge. Some of our guest artists have reported extraordinary chart leaps after a "Shindig" performance. One half hour a week cannot hope to compete in influence with a 24 hour a day barrage of the radio. It is conceivable, of course, that the general style of music that is used on "Shindig" will influence the hit parade as a whole, and blow up the inevitable cycle towards singing strings and ballads. I do hope so, because that stuff bores me to tears. "Shindig" could possibly influence the adult public towards buying rock 'n' roll records.

I certainly hope it has, because up until now, the over thirties have been missing a lot. We have many letters to hand from converts who've written and told us they didn't realize quite how exciting and entertaining rock 'n' roll was . . . how they'd always considered it to be a hideous teenage cacophony until they had seen our program. So it is quite likely that they will be hiking to their nearest record shop and purchasing the latest Manfred Mann single, pretending, of course, that they are buying it for their teenage daughters.

Takes firm stand

Do our production techniques differ from average production techniques in America? I'm not very qualified to commend, since I've never worked on any other American production.

However, we do notice that artists working on our program are surprised that we're actually listening to what they're singing, watching what they're doing and making active suggestions as to how their performances might possibly be improved. We concentrate on the artist and his performance, rather than the lighting of the set or the costume, although these factors are obviously of great contributory importance. We also insist on selecting and arranging material for artists and this sometimes causes a little resentment.

But unless we took this firm stand about material, our program would lack the build up and the balance that is very necessary for the creation of excitement.

JACK GOOD

CADET DISTRIBUTING CO., INC.

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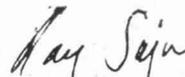
Dear Mr. Chase:

I am the promotion representative for CADET DISTRIBUTORS in Detroit. We represent Warner Brothers, Philips, Liberty and a dozen other smaller labels in the Detroit, Michigan and Toledo, Ohio areas.

I want to compliment you on your excellent magazine, "MUSIC BUSINESS." We have been receiving your magazine for some time now, but I want you to know that your new "RADIO EXPOSURE CHART" is utterly fantastic. We feel it's the "hippest" type of list available anywhere. This is an ingenious idea and you and your staff get our congrats by the ton. The "R.E.C." is a fantastic help to me in promoting records and I'm sure that I don't have to explain why.

I must have your magazine for myself every week. Enclosed you will find a money order for a one year subscription. Please start sending "MUSIC BUSINESS" to my residence as given below. Keep up the great work with the "R.E.C."

Best Regards,
Ray Sajor



8267 Elgin
Detroit, Michigan #48234



Lesley Gore



The Beach Boys



James Brown



The Rolling Stones



The Miracles



Gerry and the Pacemakers

The **TAMI** Show

"Teen Age

In less than three weeks the new Electronovision movie is due to open in 1000 theaters throughout the United States. It promises to be the biggest grossing rock film ever

Two a day. In less than three weeks the first TAMI (Teen Age Music International) show, called "Teen Age Command Performance," in Electronovision, will open in 1000 U. S. Theaters. Opening day is December 19. The movie, which stars the top U. S. and British acts in the rock and roll sphere, will run for 24 days, through January 11. The picture will be shown twice a day in the 1000 theaters, once in the morning and once at midnight. Price for the morning show will be 99 cents, for the midnight show, \$1.25.

It is believed by many in the music-record business, especially those who are hip to the rock and roll field, that the TAMI show will be the biggest-grossing U. S. teenage rock film since "Don't Knock The Rock" started the film industry series of rock and roll movies during the past decade.

Imaginative presentation. The reason for this belief is due to the quality of the TAMI show, as against most of the rock pictures which have preceded it. The one exception to this is probably the Beatles film, "A Hard Day's Night," which has had grosses as spectacular as the sales

of the lads' recordings. (Which may also be due to the fact that an amazingly large number of adults have accepted the Beatles film as an "art" picture.)

Where the TAMI show leaves the old-fashioned rock and roll films behind is in the manner of presentation. Like the current TV teen success "Shindig," TAMI makes use of teen dancers who perform while the acts are singing. And like "A Hard Day's Night," the artistic use of the cameras have added a dimension to the TAMI show that was certainly rarely present in any of the hastily assembled rock films of the late 1950's.

The opening of the TAMI show alone, with its swift succession of staccato photography shots, sets up the picture as artistic as well as musical, and the manner of photographing the performers in action leaves nothing to be desired on that level.

Filmed "live." In order to achieve the excitement that a rock show has for rock fans, the artists in the TAMI movie all performed in front of 18,000 youngsters jam-packed into California's Santa Monica auditorium. Their excitement adds to the excitement of the film and make the en-



The Supremes



Jan and Dean



Marvin Gaye



Billy J. Kramer and the Dakotas

Command Performance"

tire picture seem more like a live show than a filmed one.

The Electronovision process, a tape filming method for theaters, has been used once before for a film, the modern dress version of "Hamlet" starring Richard Burton. According to those who saw both "Hamlet" and the TAMI show, the Electronovision process has been much improved since the Burton movie. In fact many tradesters consider it equal in quality to any other film process.

Powerful performers. The power of the TAMI show basically lies in its performers. The manner of presentation, the artistic camera shots, the exciting opening, the screaming finale, are all icing to the cake. The cake is of course such hot rock names as Chuck Berry, Gerry and The Pacemakers, the Miracles, Marvin Gaye, Lesley Gore, The Beach Boys, Jan and Dean, Billy J. Kramer and the Dakotas, The Supremes, James Brown and the Flames, and the Rolling Stones. (A new group, the Barbarians, are also featured but they are too new to be considered a box-office draw.)

There has never been such a potent

line-up of teenage boxoffice power concentrated in any one film. Add to this the fact that all of the artists do a large part of their complete stage act, making the two hour film sock entertainment for rock fans, and even for dispassionate observers of the genre.

Huge potential. Electronovision's "Hamlet" played only 44 theaters, and ran for only two days. It made money, the actors made money, and according to Electronovision President William Sargent, the theaters made money. With 1000 theaters playing the TAMI show for 24 days, the rock picture could gross much, much more, even at lower admission prices.

If it succeeds as everyone expects it to do, there will be many more TAMI shows in Electronovision, and the TAMI show could be as important in breaking an act on a national scale as records have been, and as TV's "Shindig" is on its way to becoming.

There is little doubt that Electronovision and the TAMI show could be a major factor in boosting the sale of records to teenagers for a long time to come.

BOB ROLONTZ



Chuck Berry



The Barbarians



A foot in both camps

Buck Owens, MB "Male Country Singer Of The Year," is also hot in the pop field. He is set for a European concert tour, and Japan wants him too.

His biggest day. The 13th annual WSM country music festival was now a memory. Three days of music and merry-making were over and the familiar chink-a-chink and twanging guitar sounds of country music Grand Ole Opry style were stilled as Buck Owens thought out loud about his biggest week and his biggest year.

Only a day before, Capitol's genial Buck Owens had "walked the aisle" about a dozen times to pick up more country music awards than any other Opry performer or anyone else for the year 1964. "I have a feeling of humility, a little sadness I guess, of being very tired and terribly happy, all at the same time, if that's possible," Buck said.

A dream come true. "I guess the sadness comes from realizing a dream come true, of achieving a goal all in just six years since I made my first record. It makes me wonder if I haven't sort of reached the top and maybe all I can do now is go down hill.

"The country field has been very good to me. I'd like to give something back, to pay back some of the great rewards I've reaped from country music. There's a lady in Denver, Gladys Hart, and she's asked me to take part in a mid-year country music festival she's planning for next June. Not as big as this one in Nashville, but something that will give country music another boost. I'll be there and I hope it will help her get others to take part and make it a real festival.

The new breed. Owens is one of what he himself calls a "new breed of country singer," from the West Coast. He is one of a growing fraternity of country Californians who are making it big, partly at least through the night club rather than the auditorium showcase, and with his own complete, built-in show package.

"I don't think the majority of Grand Ole Opry stars would fare as well in this medium," Owens continued, "because they are not geared for it. They get up and sing their songs and that's pretty much it. It's the kind of thing just right for the auditorium shows."

Does complete show. "We have a band and we have variety. We put on a complete show. People like to laugh and I have a couple of boys who make them laugh. I have Bonnie Owens on the show too and she's real good. She's no relative of mine but she does a wonderful job and she makes quite a few record hits of her own with Merle Haggard. This kind of production helps us all cross over and win a bigger audience.

"Jim Reeves could do it too but for a different reason. He had just a great, great voice with no vibrato which helped him with the country people and a smooth quality that helped with pop audiences. That was a great talent.

On pop charts. "I know we've been very lucky this year to get our records on the pop charts. I can say we haven't done anything consciously different to do this. I think my records sound much the same as they did three years ago. But I do make a point of listening a lot to Top 40 radio stations. Some would call me a traitor for that, but I'm interested in what other people are doing. Maybe because I do this, there's a subtle change that I'm not aware of. I do think it's good to keep current.

"It doesn't mean I'm deserting my field. I just think everybody should try to better themselves. If I hear something I like, it might have some effect on the next song I record. That's the way to progress and growth. I don't use horns or voices on my records but neither do the Beatles. But somehow I begin to hear my own records on top 40. I can tell you it's quite a thrill to hear your record on a station like WLS in Chicago, maybe right after the Nashville Teens and right before the Beatles.

Reaching new audience. "I think it's helped us to have our records on stations like that. I can see a change in the demand for us. We've had several college concert dates at Flagstaff College in Arizona and the University of Oklahoma. We don't usually get that kind of offer as a strictly country show. Next month, we go to Hawaii for some concerts. And next April for the whole month we'll be in Italy, Turkey, France, Spain, Germany, England, Ireland and Sweden for a concert tour. Later we may go to Japan, Okinawa, and Iwo Jima.

"Today you have to be universal. The songs and the sound have to appeal to everybody in country, pop and overseas markets. When we're in Germany we expect to work with a German linguist who's also an a. & r. man. He's going to help us learn to do some of our songs

in the native tongue. I know the Beatles have done that, and so have Brenda Lee and Connie Francis. Connie has even done her songs in Japanese."

Owens, who is Texas born, is of medium build, with butch hair-cut and an outdoors-ish look about him. Part of his ruddiness comes from spending a good bit of time on the golf course, one of his favorite interests next to his family.

California's his home. "We live in Bakerfield, Calif., about 100 miles north of Hollywood. My wife and I have three children and we live on a ranch where we raise horses and black angus cattle. We enjoy riding and I love golf. We like the sun and hot weather. I've had several offers to move to Nashville but I don't think we could ever give up California—even though I really spent only 27 days at home out of the whole past year. Sometimes my wife will go with me for awhile, then she'll have to go home to see what's happening with the kids, who are 14, 11 and eight.

"My songs just sort of happen, I guess. I don't spend a lot of time working on them at home. I do have lots of ideas come to me while we're moving around. But I never write down any words I figure if I remember the idea it's good. If not, it wasn't worth while in the first place. We take a lot of care in recording, just trying to keep our big beat with the twangy guitar and the raspy, zingy sound. Somebody must like them because a lot of the pop music stations in Washington, Philadelphia and Atlanta and Chicago have played them first. That has been a tremendous help.

"Skeeter Davis told me when she came back from England that she figured I'd be sneakin' in the Top 40 soon. She said she was tickled to find Buck Owens records in all kinds of juke boxes over there. That's a real compliment when you have fellows like the Beatles around.

Admires the Beatles. "You know we kid the pants off the Beatles in our show. Somebody puts a Beatle wig on and we pretend to shoot it off with a pistol. But it's all in fun. I'm a fan and I love the way they invert their harmonies around. It's interesting, I think, that their instrumentation is so similar to a lot of ours, like our own and the Beach Boys.

"The Beatles have done much for me and for the whole record business. Their sound sometimes reminds me of the old brush arbor meetings at church in Texas, but man, they've sure gotten people to go to record stores and buy records.

"I know they get mobbed wherever they go. It would be an exciting thing to have that many people want to touch you. It even happened to me once, in Madison Square Garden, New York. I was coming out of the Garden after a big country show last May and some girl shouted, 'There's Buck Owens,' and I found out what it's like to have 200 people jam you up against a wall. That's the kind of excitement any artist appreciates."

REN GREVATT

Dave Clark

Happy With Tour

In spite of reports about sagging box office, the leader of the D.C. Five has no complaints, and he's looking forward to group's movie career

Not a care. The Dave Clark Five hit Las Vegas and Hollywood last week and didn't seem a bit worried about recurring reports about sagging box office action. At the mid-point of their 55-day one-nighter concert tour, Clark's own attitude was optimism all the way.

"We've just had a fabulous offer of over \$50,000 to play one night, New Year's Eve, in Miami," Dave said on the long distance phone, "But we've decided to turn it down because we want to be home for the holidays and get a chance to rest up before starting our movie.

D.C. movie scene. "That's for Warner Brothers and we'll begin shooting in London in late January. We'll be doing straight acting, by the way, rather than playing, although we are doing the background soundtrack. Then I expect there'll be some other big movie things coming along because we've had some meetings out here about them.

"Just the other night we had a night off. I think we must have met most of Hollywood when Paramount Pictures president, Howard Koch, gave a party for us. It was fabulous really because we met Frank Sinatra, Dean Martin, Natalie Wood, Ann-Margret, Lucille Ball and just so many people. In fact, Lucille Ball asked us to be on her own television show sometime early next year.

"The party was the second big thrill of the week for us. The first happened on the runway at San Francisco's airport where our plane got in trouble on take-off, crashed into a DC-6 and sheared off one of our wings. It was amazing that nobody in either plane was hurt. It was the kind of thrill we can do without."

Happy with concerts. "As for the concerts, I don't know what they're saying but we're terrifically happy with them. This one in Long Beach has been sold out a week. A lot of the others have been sell-outs too. In Chicago it was fantastic. We did the show in that huge McCormick Place auditorium and there was a great house and we received about 2,000 gifts. That's right 2,000 of them, including huge stuffed dolls. I've never seen anything like it. We must have some friends out there.

"We also did two concerts at Disneyland in Anaheim and both of those were sold out. I would say things look very good for us, and besides, we're having a ball. About a week ago, we were in Tucson, Arizona where we met some cowboys. These fellows took us out on an overnight horseback trip into the mountains to hunt wild boar and mountain lions. No we didn't manage to get any but we did see a lion."

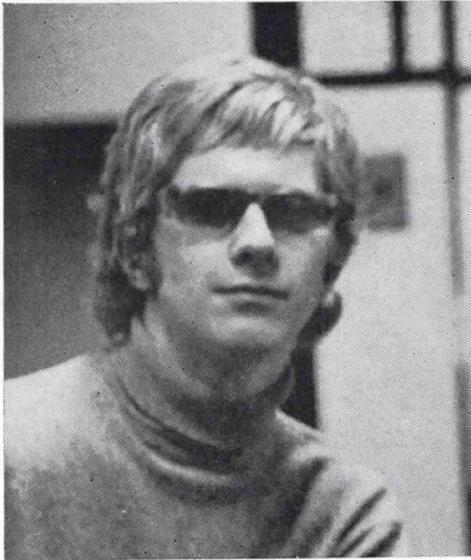
Viva Las Vegas. "Then a day or so later we got to Las Vegas. That concert went just great. The crowd was a bit older, you know, but they gave us a terrific reception. And we even had time to see some shows, and what shows. My favorite, I think, was Fats Domino, I've always thought he was a great r. & b. artist and here I got to see him in of all places, Las Vegas. And we saw Ella (Fitzgerald) too. There were plenty of others we didn't have time for. You could spend days there and never see the same show twice."

In addition to their rough, almost every night concert schedule, the boys have kept busy on the TV front as well. After their initial Ed Sullivan exposure in New York (where they taped enough for some future airings) they've done the new show, "The Entertainers," and Jack Good's "Shindig," which the group taped Saturday (21).

Met the Colonel. "We've also had a guided tour of the Paramount Pictures lot," continued Dave, "where we met the one and only Colonel Parker. Elvis wasn't there at the time but he sent us a wire when we arrived in Hollywood.

"It all has made for a fabulous tour, successful and really exciting. We could really stay on until the end of January. We've had that many offers. Turning down \$50,000 for a one-night stand in Florida isn't that easy. But, on the other hand, I for one must have a good cup of tea. I can't get that in America really. Your coffee is great but I must get home for my tea, and in time for Christmas there I hope. We'll be back later all right, because there'll be some important things happening for us on the movie front in Hollywood next year. I'm sure of that."

R.G.



England's Young Genius

Andy Oldham, producer of the Rolling Stones discs, has set the record world on its ear with his unusual recording methods. Now he wants a U.S. base.

Accent on youth. While the Rolling Stones make with the smash hit "Time Is On My Side" on London, their 20 year old producer Andy Oldham could come up with a perfect answer disc in "Youth Is On My Side."

Youth is certainly Andy's major asset. Combine this with a sound knowledge of the commercial market both here and in England (prior to recording the Stones, he spent a considerable amount of time evaluating it), and the ability to think young when it comes to music and ideas. The result adds up to one of the most brilliant, and certainly one of the most off-beat personalities on the current scene.

The Sixth Stone. Andrew Oldham, London born, 20 years old, and the subject of British newspaper headline stories when he eloped to Scotland with his young, attractive bride, Shiela, epitomises the English mod, who has enough guts to pitch for his wants and come out winning. He is often called "The Sixth Rolling Stone," a label that he doesn't altogether regret. Andy at one time co-managed the famous group of longhairs with their present manager Eric Easton. Recently though, he abandoned the management side of things to concentrate entirely on his own illustrious career as a record producer.

This step has brought him fame and fortune, increased his prestige status, and given him a lever from which to engage in other activities associated with the music industry. These include a thriving public relations organization—Andy even handled the Beatles at one time—and two new music publishing firms, one here and the other in England.

Part of 'in' scene. Enthusiasm, and a close study of the type of market to which he is selling his products, has given Andy the perfect opportunity to be a leading member of the 'in' scene. He was responsible for the Stones' six new sides cut in Hollywood two weeks ago, and another session with the Stones at the Chess studios in Chicago. (He drew plaudits there from veterans in the R & B field.) He has also produced recordings by Gene Pitney, and latterly, Marianne Faithful,

who is beginning to click here with "As Tears Go By."

The secret of Andy's success as a record producer lies in the fact that he throws convention to the winds and works as the mood and studios take him.

They all wore shades. "For instance, when we used the Victor studios in Hollywood, I was terrified at the size", he said. "I decided the only way to get it right was by turning all the lights out, and just work with the boys and one spotlight in the corner. I even had the control room in darkness. And of course, we all wore dark glasses to add to the effect."

This recent session with the Stones who gave birth to a new instrument—the Nitzschephone—a child's toy piano channelled through two separate amplifiers. Played by Jack Nitzsche, the piano can be made to sound like any instrument, as is illustrated on several of the sides waxed during that session.

On r. & b. kick. The West Coast batch of songs that the Stones recorded are predominantly rhythm and blues items which have mostly been waxed—with some success—by other artists. Titles include "Everybody Needs Somebody to Love", "Pain In My Heart," "The Hitchhiker", "Oh Baby, Got A Good Thing Going", "Down Home Girl", written for the group by Jerry Leiber, and the Stones own composition, "Hearts of Stone".

"Hearts of Stone" is a progression on "Time Is On My Side", and could be their next release," said Andy. "But of course, nothing definite has been decided yet, and there are all the Chicago sides to contend with, including eight from a previous session there on our last trip.

"The one thing we won't do is release singles from an album or make an album out of hit singles. We like to give them something new all the time.

Doesn't dig publishers. "Selecting material isn't done through the normal channels. We rarely go to publishers, as we don't think they're on our wavelength with the exception of a rare few. We've had songs submitted to us that you wouldn't believe. One publisher recently

came to us with what he insisted was a number specially written for the Stones, and then we discovered he'd hawked it around everywhere else first.

"The boys do their own selecting. Course, they write a great deal of their own stuff, and get the rest of it from shopping in old record stores, or listening to as much R & B material as they can.

"There's very little rehearsing before a session. We go in cold and warm up in the studio, depending on our mood.

The right place. "Location is very important. We would never record out and out rhythm and blues in Hollywood. Instead, for that session, we chose material which we considered more conducive to our surroundings. In a couple of the songs we did there, we even managed to hit on a Stones' version of the West Coast sound.

"Of that session, I would say we got the greatest sound we ever heard out of the Stones, and to me they sound like a new group.

"On the other hand, the r & b noise we got out of Chicago was fantastic".

Wherever he chooses to record the Rolling Stones, the end result is still unmistakably their sound—guttury, earthy and rhythmic.

Wants U. S. operation. For Andy's part, he would like to set up operations in the States and work here all the time, except that he realizes he'll have a tax problem.

"You stagnate in England very quickly," he says. "There are thousands of new ideas to be picked up here, and young people are given a chance to use them. If I can't work here on a permanent basis, I'd like to spend at least five months a year in the U. S.

"I've set up my own publishing company here, Immediate Music Inc., which is being worked through Dan Crewe. We'll pour all the Stones' compositions into it, as well as some of my own.

"I also have another new group, The Poets, who are just happening in England. Their first disc contains their own material and will shortly be released here."

J. H.

Trade Chatter

Paul Robinson has been named regional field manager for RCA Victor's radio and TV artists relations division. He reports to John Rosica and will cover the northeast sector. Formerly, Robinson was with London Records and later was associated with the label and distributing interests of Lee Hartstone . . . RCA Victor has cut the theme of TV's "The Addams Family," by arrangement with composer Vic Mizzy and Filmways TV, producers of the ABC-TV show.

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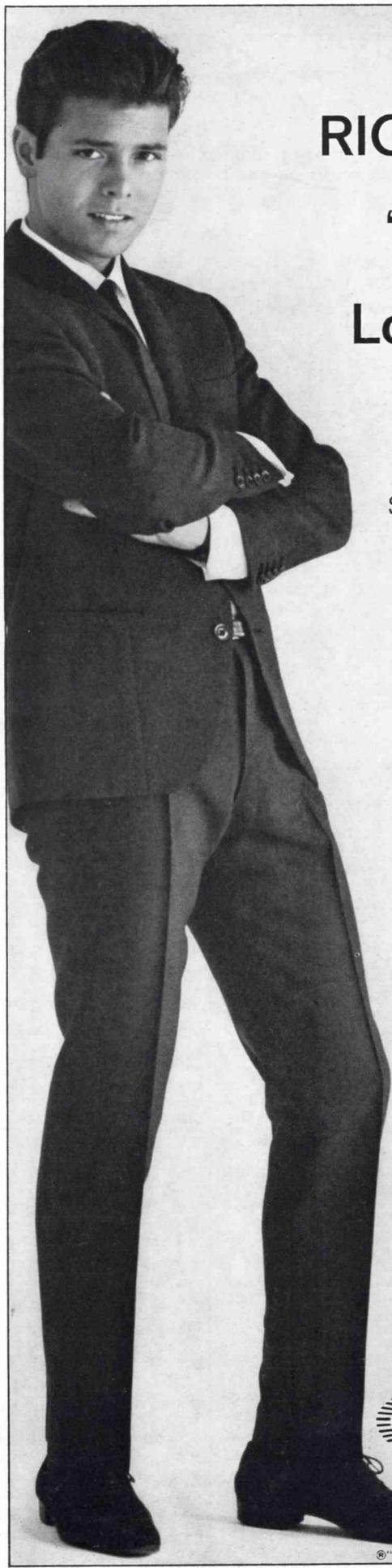
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DECEMBER 5, 1964

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

Top Spot Not Lonely For Bobby

THE MONEY RECORDS

This Week	Last Week	Record	Label
1	7	MR. LONELY	BOBBY VINTON, Epic 9730
2	1	SHE'S NOT THERE	ZOMBIES, Parrot 9695
3	3	RINGO	LORNE GREEN, RCA Victor 8444
4	4	LEADER OF THE PACK	SHANGRI-LAS, Red Bird 10-014
5	6	YOU REALLY GOT ME	KINKS, Reprise 0306
6	5	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists 759
7	9	TIME IS ON MY SIDE	ROLLING STONES, London 9708
8	8	I'M GONNA BE STRONG	GENE PITNEY, Musicor 1045
9	12	MOUNTAIN OF LOVE	JOHNNY RIVERS, Imperial 66075
10	2	BABY LOVE	SUPREMES, Motown 1066

SALE BLAZERS

This Week	Last Week	Record	Label
1	17	COME SEE ABOUT ME	SUPREMES, Motown 1068
2	15	BIG MAN IN TOWN	4 SEASONS, Philips 40238
3	14	ASK ME	ELVIS PRESLEY, RCA Victor 8440
4	19	DANCE, DANCE, DANCE	BEACH BOYS, Capitol 5306
5	16	EVERYTHING'S ALRIGHT	NEWBEATS, Hickory 1282
6	18	I'M INTO SOMETHING GOOD	HERMAN'S HERMITS, MGM 13280
7	46	I FEEL FINE	BEATLES, Capitol 5327
8	20	REACH OUT FOR ME	DIONNE WARWICK, Scepter 1285
9	27	SATURDAY NIGHT AT THE MOVIES	DRIFTERS, Atlantic 2260
10	29	ANYWAY YOU WANT IT	DAVE CLARK FIVE, Epic 9739

This Week	Last Week	Record	Label
11	53	THE JERK	LARKS, Money 106
22	23	SHA LA LA	MANFRED MANN, Ascot 2165
23	21	SIDEWALK SURFIN'	JAN & DEAN, Liberty 55727
24	30	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & THE IMPERIALS, DCP 1119
25	10	LAST KISS	J. FRANK WILSON, Josie 923
26	28	WALKING IN THE RAIN	RONETTES, Philles 123
27	25	RIGHT OR WRONG	RONNIE DOVE, Diamond 173
28	37	SHE'S A WOMAN	BEATLES, Capitol 5327
29	11	IT IS TRUE	BRENDA LEE, Decca 31960
30	36	KEEP SEARCHIN'	DEL SHANNON, Amy 6239

ACTION RECORDS

31	13	HAVE I THE RIGHT	HONEYCOMBS, Interphon 7707
32	34	MY LOVE, FORGIVE ME	ROBERT GOULET, Columbia 43131
33	31	GONE, GONE, GONE	EVERLY BROTHERS, Warners Bros. 5478
34	33	SHAGGY DOG	MICKEY L. LANE, Swan 4183
35	40	SHE UNDERSTANDS ME	JOHNNY TILLOTSON, MGM 13284
36	49	WILLOW WEEP FOR ME	CHAD STUART & JEREMY CLYDE, World Artists 1034
37	24	THE DOOR IS STILL OPEN TO MY HEART	DEAN MARTIN, Reprise 0307
38	56	TOO MANY FISH IN THE SEA	MARVELETTES, Tamla 54105
39	73	AMEN	IMPRESSIONS, ABC Paramount 10602
40	42	DON'T EVER LEAVE ME	CONNIE FRANCIS, MGM 13287
41	22	AIN'T THAT LOVING YOU BABY	ELVIS PRESLEY, RCA Victor 8440
42	44	AIN'T IT THE TRUTH	MARY WELLS, 20th Fox 544
43	66	LOVE POTION NUMBER NINE	SEARCHERS, Kapp KBJ 27
44	38	NEEDLE IN A HAYSTACK	VELVELETTES, V.I.P. 25007
45	47	WE COULD	AL MARTINO, Capitol 5293
46	57	IT AIN'T ME BABE	JOHNNY CASH, Columbia 43145
47	54	THE WEDDING	JULIE ROGERS, Mercury 72332
48	55	WALK AWAY	MATT MONRO, Liberty 55745
49	50	OH NO, NOT MY BABY	MAXINE BROWN, Wand 162
50	60	AS TEARS GO BY	MARIANNE FAITHFUL, London 9697
51	71	LEADER OF THE LAUNDROMAT	DETERGENTS, Roulette 4590
52	48	OH PRETTY WOMAN	ROY ORBISON, Monument 851
53	45	SLAUGHTER ON TENTH AVENUE	VENTURES, Dolton 300

54	67	HAWAII TATTOO	WAIKIKIS, Kapp KJB 30
55	68	THERE'S ALWAYS SOMETHING THERE	SANDI SHAW, Reprise 0320
56	✓	DO WACKA DO	ROGER MILLER, Smash 1947
57	69	ONE MORE TIME	RAY CHARLES SINGERS, Command 4057
58	70	RUN, RUN, RUN	GESTURES, Soma 1417
59	81	HOW SWEET IT IS	MARVIN GAYE, Tamla 54107
60	65	SINCE I DON'T HAVE YOU	CHUCK JACKSON, Wand 169
61	88	THOU SHALT NOT STEAL	DICK AND DEEDEE, Warner Bros. 5482
62	86	I'M GONNA LOVE YOU TOO	HULLABALLOOS, Roulette 4587
63	94	WITHOUT THE ONE YOU LOVE	FOUR TOPS, Motown 1069
64	✓	DEAR HEART	ANDY WILLIAMS, Columbia 43180
65	58	AIN'T DOING TOO BAD	BOBBY BLAND, Duke 383
66	63	FOUR STRONG WINDS	BOBBY BARE, RCA Victor 8443
67	77	HEY DA DA DAW	DOLPHINS, Fraternity
68	✓	THE PRICE	SOLOMON BURKE, Atlantic 2259
69	✓	WILD ONE	MARTHA & THE VANDELLAS, Gordy 7036
70	76	GOOGLE EYE	NASHVILLE TEENS, Londons 9712
71	80	A HAPPY GUY	RICK NELSON, Decca 31703
72	✓	LOVIN' PLACE	GALE GARNETT, RCA Victor 8472
73	85	DEAR HEART	JACK JONES, Kapp 635
74	✓	GETTING MIGHTY GOODBYE	BETTY EVERETT, Vee Jay 628
75	79	BIG BROTHER	DICKEY LEE, Hall 1924
76	✓	DEAR HEART	HENRY MANCINI, RCA Victor 8458
77	82	I'M THE LOVER MAN	JERRY WILLIAMS, Loma 2005

78	89	MY LOVE (ROSES ARE RED)	YOU KNOW WHO GROUP, 4 Corners 113
79	96	THE 81	CANDY & THE KISSES, Cameo 336
80	✓	DON'T FORGET I STILL LOVE YOU	BOBBI MARTIN, Coral 62426
81	✓	A WOMAN'S LOVE	CARLA THOMAS, Atlantic 2258
82	84	CHAINED AND BOUND	OTIS REDDING, Volt 121
83	97	DON'T BRING ME DOWN	PRETTY THINGS, Fontana 1941
84	72	CALIFORNIA BOUND	RONNY & THE DAYTONAS, Mala 490
85	90	IT'S ALRIGHT	ADAM FAITH, Amy
86	✓	BOOM, BOOM	THE ANIMALS, MGM 13298
87	75	I HAD A TALK WITH MY MAN	MITTY COLLIER, Chess 1907
88	99	KENTUCKY BLUEBIRD	LOU JOHNSON, Big Hill 553
89	—	PROMISED LAND	CHUCK BERRY, Chess 1916
90	✓	MY BUDDY SEAT	HONDELLS, Mercury 72366
91	✓	WHAT NOW	GENE CHANDLER, Constellation 141
92	91	JUMP BACK	RUFUS THOMAS, Stax 157
93	✓	HEY LITTLE ONE	J. FRANK WILSON, Josie 926
94	✓	ACROSS THE STREET	RAY PETERSON, MGM 13299
95	95	COME SEE ABOUT ME	NELLA DODDS, Wand 167
96	✓	WATCH OUT SALLY	DIANE RENAY, MGM 13296
97	✓	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles 124
98	✓	TELL HER JOHNNY SAID GOODBYE	JERRY JACKSON, Columbia 43158
99	✓	SEND HER TO ME	JOHNNY THUNDER, Diamond 175
100	✓	PARTY GIRL	TOMMY ROE, ABC Paramount 10604

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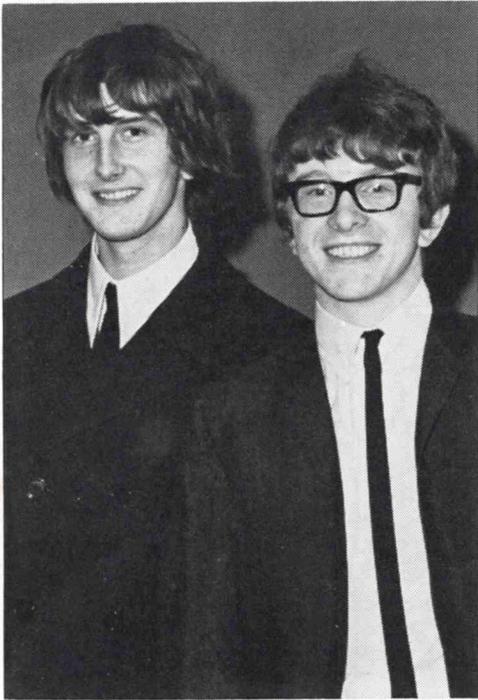
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They did it on their own

Peter and Gordon, without press agents or hypes, have built a solid following in America. They expect their current tour with Manfred Mann to make it, even without riots



Celebrated arrivals. English visitors to this country are no longer a rarity. In a blaze of publicity all young America has known of the arrivals of such groups as the Beatles, Dave Clark Five, Rolling Stones and countless other small combos from across the pond. They have made it here on the strength of record hits. They come over on the promise of big money on the road, and loads of television exposure.

Window smashing, barrier breaking and airport and hotel riot scenes (which are generally part of a pre-meditated promotion campaign designed to increase the popularity of the artist), often greet these British groups. Fortunately there is still the exception when one of these English acts makes it without being the product of a glorious, successful hype.

On their own. Last week, sans the assistance of a helpful press agent to inform on plane landing times (because the airport doesn't dig that scene anymore), Peter and Gordon arrived at Kennedy International from London. They were greeted by a surprising crowd of 200 fans—a feat which shocked even their publicist who wasn't able to arrange it, and had only set up the usual round of regular teen press interviews during their stay in New York.

Added to this, the two boys were besieged by hungry fans for their entire

stay at the New York Hilton. This totals up to the fact that even though most people thought they were lost on their last six weeks visit here, they were, in fact, building up their own strength, for which they, and not a publicist, can be commended.

First trip in June. Peter and Gordon made their first trip here in June. They had one hit record, "World Without Love," an enterprising and enthusiastic record company in Capitol, and no publicist. After a hassle with leading agents, they finally signed with GAC for a lengthy tour which took them from coast to coast.

When most people thought they had gone back, we discovered they were still here, bravely battling their way through different states, and obviously collecting many fans. No one paid too much attention to the release of their second record, "Nobody I Know," which was as big a smash as their first, and it certainly wasn't publicity which made a hit out of "I Don't Want To See You Again."

For their current trip now that they've established themselves as England's leading vocal duo, Peter and Gordon hired a publicity agent—an unnecessary expense as they've already made it.

Surprised and pleased. "We were surprised to see so many people at the airport," said Peter, "And can only deduce they were there because they like us."

"That's fine. We like them too. Despite ugly rumors and reports about our last tour, we like to work here. It's not worth working in England for the money they pay you, and besides, all the tours are bombing as the Americans put it. We'd stay here all the time if we could."

Gordon added between sips of a coke that from the time they left here on their last visit, up until now, they've spent a total of less than seven weeks in their home country, having been to both Scandinavia and Australia.

Toured Australia. "We toured with Del Shannon in Australia," said Gordon. "In fact, he's written our new release, called 'I Go to Pieces.' He told us it's the first time anyone has recorded any of his own material. I must say, he's a fine writer."

Also awaiting release is a new album comprising a variety of different tunes and styles, ranging from the bluesy "Lonely Avenue" to a song Peter wrote in hospital. On listening to these tracks, it was refreshing to note that should the current style of Peter and Gordon ever begin to lose its strong hold, there are enough changes of pace and technique

among these sides for them to create an entirely new sound in the singles market.

Do own sessions. "We're very serious about recording," said Peter, making an experimental run on his guitar. "We have a recording man, but we still record ourselves. Our producer flipped when we recently brought Rolling Stone Brian Jones in for one of our sessions as a guitarist. For one track on our album, we had Britain's top four guitarists."

"As producers, we'd love to have a shot at recording Elvis Presley and the Everly Brothers. We think that if both reverted to their old hit sound, bringing up the drums and playing down the bass, they could be just as big today as they were five years ago."

"Elvis Presley has almost gone back to that sound with 'Ain't That Loving You Baby,' which is his best record in a long time. The Everly's, who we've been told we sound like, almost have a Beatle quality on 'Gone, Gone, Gone,' which is good, but nothing like their work on 'Wake Up Little Susie' or 'Bye Bye Love.'"

No "live" recordings. Gordon added that the duo would like to record in the U.S., but, unlike the Beatles, not tape a live concert. "There would be too many technical atmospherics on the finished product," he explained. "On record, crowds screaming and yelling don't really lend themselves too well to our kind of music."

When it comes to selecting material, particularly in the album field, both Peter and Gordon are quite discerning in their decision as to how an L.P. should be put together.

"Material on an album should be well balanced," said Peter. "Ballads and beat can be mixed together but not thrown together. Sometimes we get quite bugged when we listen to an L.P. which is just a succession of cuts making up a side with no co-ordination."

No tour worries. In spite of British acts bombing out all over the place, and with the thought that the days of the Anglo-Saxon sound might be numbered, Peter and Gordon are not worried at the prospect of co-heading a British package with Manfred Mann.

"I hope we'll pull it off," said Peter. "We don't expect raves or riots, but there are several promoters who have already reported that they're looking forward to having us. And if we're prepared not to do capacity business, but look on this tour as a means of further promotion, then we'll have no reason to be disappointed."

J. H.



CERULEAN BLUES

Yet Another Dinosaur

by Dom Cerulli

When a man gets up early in the morning so he can start banging his head steadily for something he believes in, you have either got to look the other way and whisper to yourself that this man and what he believes in do not exist, or you have got to love this man and cheer for him and pray that either his head holds out forever or somebody starts to pay attention to what he believes in so he can give himself a rest.

I'm speaking now of Johnny Richards, composer and orchestra leader. He gets up early in the morning when it is gray and alone and he can have his thoughts and his music spread out before him like the clothes the rest of us pick over every day. He writes and writes and writes, and the music that makes him get up in that grey and lonely morning eventually finds its way onto the bandstand where several sections of the finest young musicians New York has gathered unto herself reads it and swings.

Original and Exciting

Sometimes, through means and financing I cannot ever hope to fathom and am rather afraid to guess, the Richards band finds itself in a recording studio and some of this extraordinary music is preserved. And now, a fifth volume has just been added to the annals of Johnny Richards' life. It's "My Fair Lady—My Way," (Roulette 52114), as original an album of big band jazz—despite the familiarity of the themes—as you are likely to hear this season.

For one thing, this music remains as personal a fingerprint while giving the soloists in the band every opportunity to play. I found the work of Burt Collins, particularly, most exciting because of the enormous growth this young trumpeter has displayed since the last time I heard him

. . . and that was barely months ago! His range has increased, and he now plays with a fierceness of sound so that he can do the lacy muted things and the ringing upper-register things with equal ease and authority. Also rewarding are solo contributions by Ray Starling on mellophonium, Ray Copeland on trumpet, Tom McIntosh on trombone (move over, Phil Wilson), Jerry Dodgion on alto, Frank Perowsky on tenor, and Ronnie Bedford on drums, to mention just the bare essentials. But it is, after all, the music that is the star of this album. And it is gorgeous, full-throated, orchestral music that makes you wonder why they don't play this way anymore.

Big Bands Not Dead

I read once that the big band era was the age of the dinosaur, and that they've come and gone and are now extinct. And I've also read that the age of the dinosaur preceded the ice age. And you can make analogies until your head reels, but you can't prove by me that big bands are dead and gone. The ice age I'll buy. But there are still dinosaurs left, and Johnny Richards is one who fights to stay alive with the grace and instinct of a true champion.

I not only commend this album to your attention, but actually urge that you listen to it at the risk of letting a precious bit of a man's life work slip away from you without your having lifted a finger. I think you owe it to Johnny Richards and to the kind of jazz he believes in to at least listen.

That way, he will know as he gets up in the morning that he is not alone when he hears those melodies that flash through his mind and are caught for us by his fingers.

And, most of all, he'll know that although the mornings are grey, they are not cold anymore.

MUSIC BUSINESS IN CANADA

Full Steam Ahead

It looks like full steam ahead for record producers in Canada. We have never experienced such a surge of new releases. The newest is from one of the hottest groups in Upper Canada, J. and The Majestics "Drive From Home" on the new CLIP label (Canadian Label for Independent Producers). Also making a lot of noise is Ronnie Hawkin's label Hawk with "Sneakin' Around" by The Strato Tones and "Ain't Love A Funny Thing" by Robbie Lane. A real hot item just coming on the scene is Joe Popiel's single "I Can't Live Without You" (Quality). Bill Matthews, personal manager for Joe is expecting big things from this disc. Earlier this year Matthews took Popiel to Clovis, New Mexico and with the help of Norman Pety and The Fireballs they came up with what could be a very big one for Joe on his first try. Also on Quality comes what could be another hit for Wes Dakus, "Las Vegas Scene." His first entry was a chart pick in MB last May, "Pedro's Pad." We understand he is off to Clovis to finish up an LP.

Carl Schmidt, Pres. of Fonorama of Montreal, bows into the American market with his New York based company, Danco Records, 1650 Broadway. Coming up and looking very strong is "You'll Never Be Mine" by the Royal Jacks, a

group of four young men from Yale and Cornell. Another Canadian doing very well out on the west coast is Don Grashey with his Gaiety label. Hot property just waxed is also Canadian Jerry Palmer with "Party Pooper."

Rita Pavone's recent trip to Canada accomplished exactly what a successful promotion trip should do. She captivated the press and radio people and the acceptance of her new release mirrored this reaction. One of the most important people in Rita's entourage was her manager Ted Reno, an ambassador as well as a manager. Reno was every inch a diplomat and a great credit to Rita.

Phyllis Marshall has released an LP on Columbia "That Girl." Reaction across the board has been great. After cutting the LP Phyllis left for a two week engagement in London. Returning to Canada CJAD Montreal had a "Phyllis Marshall Day" and her LP was "LP of the week" at CKEY.

CKEY Toronto besides being the big teen draw has found time to spotlight new Canadian discs. One of the reasons for their popularity is their steady programming of the Rolling Stones singles and LP's. . . . Sparton Records is rushing a release written by Johnny Cowell, "Winds of Chance" on which Johnny is featured on the trumpet b/w "Eternal Flame." Johnny is at the piano on this one which was written in memory of the death of President Kennedy. . . . Bob Goulet's best of last year "December Song" was written by Wally Grieve of Calgary. This cut from Goulet's LP might be his next single.

WALT GREALIS

Thanks
For The
Spin I'm
In . . .

WARNER MACK

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ALL NITE CAFE"

DECCA 31684

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THE OTHER
RINGO

with Larry Finnegan

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RADIO AND TV

Stones-Williams Mail

By June Bundy

Our running battle with deejay William B. Williams (WNEW, New York) over the Rolling Stones has pulled more mail for this column than any other topic. We promise to drop the subject in future columns, but deem it only fair to print some of the many letters pro and con—we've received over the last week.

WNEW's Sullivan

"Dear June: Don't you think 'Wake Up, William B.' takes a bit of an advantage? What if I address you: 'Own Up, June B., you're selling your own personal tastes?' WNEW musical policy, which I outlined for you and which you cite in your article, could not be clearer or more indicative of my dictates and Bill Williams' practices: we agree with you that 'there are good, bad and indifferent performers' in all musical categories.' And in our opinion, The Rolling Stones are as bad as any. The fact that you like them does not make either of us wrong, but only reiterates the 'it takes all kinds' adage.

"I'm glad you quoted me as observing that WNEW 'is playing more of the current song

hits.' That's what we're doing—playing the currently popular songs, *not* best selling records. The Beatles—no; Beatle music—yes. Bobby Darin's 'Splish Splash'—never; Mr. D. as a singer—one of our most played. And good old Elvis; his 'Roustabout' is on *our* list. Because he is or was a rock and roll singer? Not at all.

"I agree that this 'new' music is with us to stay. I don't think all of its exponents or entrepreneurs are. . . . My three teenagers at home each have a different favorite: Beatles, D.C 5, Rolling Stones. But who does everyone in the family like, on records, at Basin Street, at Forest Hills? Trini Lopez. And that's the one WNEW plays. Love and Kisses." **John V. J. Sullivan**, Vice President-General Manager of WNEW Radio. (Ed. note: Mr. Sullivan has been promoted to general manager of all the Metropolitan Radio Stations. His WNEW post has been assigned to Harvey Glascock, heretofore manager of WIP, Philadelphia.)

On the Other Hand

"Dear June: Read your recent column on William B., and I say Bravo! It's about

time our industry had some one express some good and solid thoughts about our pop music. I congratulate both your grace and courage." **Connie De Nave**, Public Relations, New York.

"Dear Miss Bundy: I couldn't agree with your request more in asking William B. Williams to re-examine his evaluation of the Rolling Stones and the other rock sounds. . . . The r. & r., 'pop,' or r. & b. sound—whichever you choose to tag it, is firmly entrenched as a part of the contemporary music business. . . . D.J.s can no longer select the musical tastes of today's record buyer. They can't even guide. Moreover they are at their best programming the music that is *Reflected* and not even prejudice can overcome a reflection, its social content is too strong." **Mitch Litman**, WWDC, Washington, D.C.

"Dear June: . . . I was particularly pleased to see that you strove, and succeeded, in representing his (Williams) side fairly. . . . As one who was delighted to see a literate perceptive evaluation of the Stones and their fans, in the first place, I was deeply pleased to see that they have on their side someone who cares strongly enough to say what needs to be said. Thank you!" **Kristine White**, Leo Miller Associates, Westport, Conn.

In Williams' Corner

"Dear Mr. Williams: What you said was true but it seems (Continued on page 30)

There'll Always Be A...

WINTER WONDERLAND

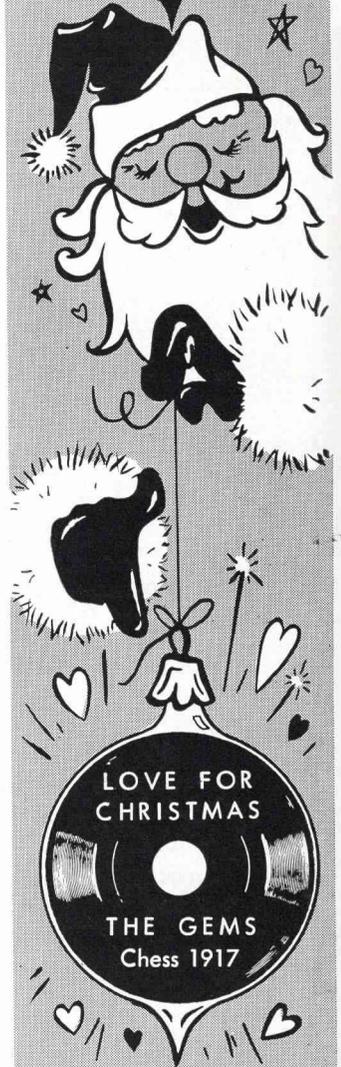
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Some Of This Year's Great Recordings:

- BRENDA LEE Decca DL 4583
- STEVE LAWRENCE & EYDIE GORME Columbia CL 2262
- DORIS DAY Columbia CL 2226
- JOHN GARY RCA Victor LPM 2940
- JO STAFFORD Capitol 2166
- RONNIE ALDRICH & THE LONDON SYMPHONY ORCH. London LL 3383
And 2 Great Singles by
- ARETHA FRANKLIN Columbia 4-43177
- BRENDA LEE Decca 31687

HO-HO-HO!
LOOK WHO'S GOT
THE HIT
CHRISTMAS
RECORD!



YOU'VE NEVER
BUT NEVER
HEARD A
CHRISTMAS
RECORD
LIKE THIS!

CHESS producing corp.

CHICAGO, ILL. 60616

DECEMBER 5, 1964

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

Rolling Stones Gathering Gloss...

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
2	2	BEACH BOYS CONCERT	Capitol TAO-STAO 2198
3	5	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000
4	3	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
5	4	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
6	7	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
7	6	SOMETHING NEW	BEATLES, Capitol T-ST 2108
8	10	12 X 5	ROLLING STONES, London 42402
9	20	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LSP 2999
10	9	ALL SUMMER LONG	BEACH BOYS, Capitol T-ST 2110

This Week	Last Week	Album	Label
11	12	MARY POPPINS	FILM SOUNDTRACK, Vista BV 4026
12	15	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
13	8	POPS GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM-LSC 2721
14	14	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
15	16	TRINI LOPEZ LIVE AT BASIN STREET EAST	Reprise RS 6134
16	11	GETZ/GILBERTO	Verve V-V6 8545
17	25	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
18	18	SUGAR LIPS	AL HIRT, RCA Victor LPM-LSP 2965
19	13	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
20	17	INVISIBLE TEARS	RAY CONNIFF, Columbia CL 2264

This Week	Last Week	Album	Label
21	24	THE KINGSMEN, VOL. 2	Wand 659
22	23	WALK, DON'T RUN, VOL. 2	VENTURES, Dolton BLP 2031
23	22	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555
24	36	JOAN BAEZ #5	Vanguard VSD 79160
25	19	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
26	21	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
27	26	BEST OF JIM REEVES	RCA Victor LPM 2890
28	28	THE CAT	JIMMY SMITH, Verve V-V6 8587
29	27	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364
30	29	HOW GLAD I AM	NANCY WILSON, Capitol T-ST 2155

ACTION ALBUMS

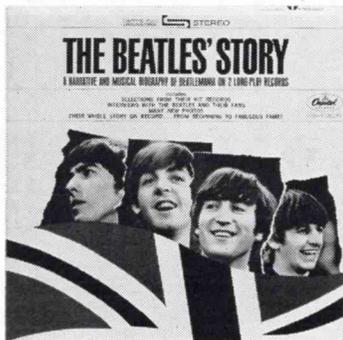
31	31	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368
32	35	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
33	32	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833
34	33	AMOR	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
35	30	THE ANIMALS	MGM E 4264
36	37	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty LRP 3377
37	34	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154
38	40	THIS IS LOVE	JOHNNY MATHIS, Mercury MG 20942, SR 60942
39	41	SIDEWINDER	LEE MORGAN, Blue Note 4157
40	43	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM 2935
41	38	BEACH BOYS SONG BOOK	HOLLYRIDGE STRINGS, Capitol T-ST 2156
42	52	SHE CRIED	LETTERMEN, Capitol T-ST 2142
43	39	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
44	45	PINK PANTHER	HENRY MANCINI, RCA Victor LPM-LSP 2795
45	56	LAST KISS	J. FRANK WILSON, Josie 4006
46	44	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
47	59	THE INCOMPARABLE MANTOVANI	LONDON LL 8392; PS 392
48	49	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
49	48	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193; CS 8993
50	46	COTTON CANDY	AL HIRT, RCA Victor LPM-LSP 2917
51	47	EARLY ORBISON	ROY ORBISON, Monument MLP 8023
52	61	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor MM 2019/MS 3019
53	54	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000
54	51	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232

55	42	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise FS 1012
56	68	BITTER TEARS	JOHNNY CASH, Columbia CL 2248
57	57	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
58	58	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
59	55	DISCOTHEQUE	ENOCH LIGHT, Command RS 873
60	53	HONEY IN THE HORN	AL HIRT, RCA Victor LPM/LSP 2745
61	50	MAKE WAY FOR DIONNE WARWICK	Scepter 523
62	64	AT THE BOHEMIAN CAVERNS	RAMSEY LEWIS TRIO, Argo 741
63	95	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
64	60	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
65	74	THE MANFRED MANN ALBUM	Ascot ALS 16015
66	69	HERE WE A GO GO AGAIN	JOHN RIVERS, Imperial LP 9274
67	70	GERRY AND THE PACEMAKERS/SECOND ALBUM	Laurie LLP 2027
68	✓	THE BEATLES' STORY	Capitol STBO 2222
69	63	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099
70	94	SONGS, PICTURES AND STORIES OF THE FABULOUS BEATLES	Vee Jay 1092
71	62	AL DI LA	RAY CHARLES SINGERS, Command RS 870
72	66	LAND OF GIANTS	NEW CHRISTY MINSTRELS, Columbia CL 2187
73	76	AT THE WHISKEY A GO GO	JOHNNY RIVERS, Imperial LP 9264
74	83	OLE	JOHNNY MATHIS, Mercury MG 20988
75	67	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171
76	✓	ST. LOUIS TO LIVERPOOL	CHUCK BERRY, Chess 1488
77	77	WITH A TASTE OF HONEY	MORGANA KING, Mainstream 50015

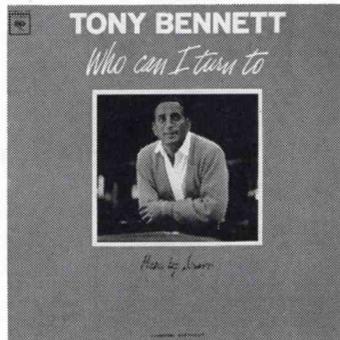
78	79	A NEW KIND OF CONNIE	CONNIE FRANCIS, MGM SE 4253
79	91	PETER AND THE COMMISSAR	ALLAN SHERMAN, RCA Victor LM 2773
80	80	I'M ON THE OUTSIDE LOOKING IN	LITTLE ANTHONY & THE IMPERIALS, DCP 6801
81	82	DELICIOUS TOGETHER	BETTY EVERETT & JERRY BUTLER, Vee Jay LP 1099
82	84	TOPKAPI	JIMMY McGRIFF, Sue LP 1033
83	88	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM/LSP 2843
84	86	SANDY NELSON LIVE—IN LAS VEGAS	Imperial LP 9272
85	96	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
86	89	LITTLE HONDA	HONDELLS, Mercury MG 20940
87	100	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569
88	75	BE MY LOVE	JERRY VALE, Columbia CL 2181, CS 8981
89	90	HOLD IT—HERE'S WILLIE MITCHELL	HI 32021
90	81	BREAD AND BUTTER	NEWBEATS, Hickory 120
91	92	A HARD DAY'S NIGHT	GEORGE MARTIN, United Artists UAS 6383
92	93	JUMPIN' GENE SIMMONS	HI HL 12018
93	72	NAT KING COLE SINGS MY FAIR LADY	Capitol SW 2117
94	97	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists UAL 3407
95	87	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
96	✓	BEN FRANKLIN IN PARIS	ORIGINAL CAST, Capitol UAS 2191
97	78	BALLADS, BLUES AND BOOSTERS	HARRY BELAFONTE, RCA Victor LPM/LSP 2953
98	85	RAG DOLL	4 SEASONS, Phillips PHM 200-146, PHS 600-146
99	✓	LIZA, LIZA!	LIZA MINELLI, Capitol T/ST 2174
100	99	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054

Beatles and Bennett Tops of the Week!

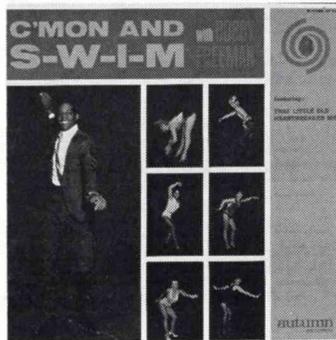
This Week's Block Busters



THE BEATLES' STORY
Capitol STBO 2222
Here's a big bargain two-pocket set in a book-fold cover loaded with photos. The four sides contain mostly interview material with excerpts here and there of their biggest hits.



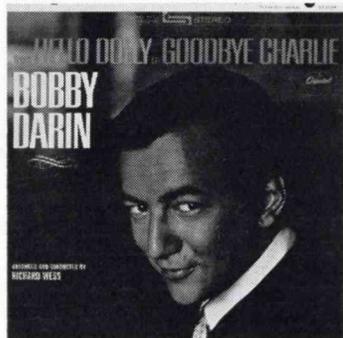
WHO CAN I TURN TO
TONY BENNETT
Columbia CL 2285
Another winner for Tony based on a big single. Other good tracks include "I Walk a Little Faster" and "The Brightest Smile in Town."



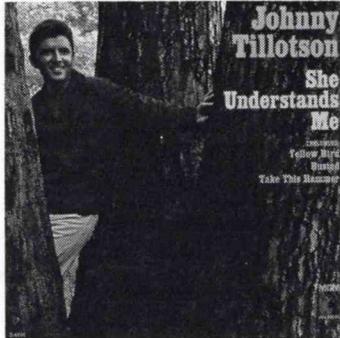
C'MON AND S-W-I-M
BOBBY FREEMAN
Autumn LP 102
The cover should sell this one if nothing else but the solid beat put out by chanter Bobby Freeman will do the rest.



SOFTLY AS I LEAVE YOU
FRANK SINATRA
Reprise 1013
Frank has enjoyed a solid single with the title tune of this new album and fans will also dig his readings of "Dear Heart" and "Emily," also included.



HELLO DOLLY TO GOODBYE
CHARLIE BOBBY DARIN
Capitol ST 2194
Bobby (with Dick Wess' band) swings standards like "Charade," "Call Me Irresponsible," and "Dolly," which itself would be a fine single.



SHE UNDERSTANDS ME
JOHNNY TILLOTSON
MGM E-4270
Another good concert for Johnny with neat arrangements in the Nashville groove of Bill McElhiney. Set also features the Jordanaires.

Chart Picks

SEX AND THE SINGLE GIRL
SOUNDTRACK
Warner Brothers 1572
Neal Hefti has turned out a slick, brash, swinging score that has a lot of jazz and rock overtones. Music is as modern as the theme of the pic.

SOPHIA LOREN IN ROME
TV SOUNDTRACK
Columbia OL 6310
Track from the recent TV spec features a lovely score by John Barry with one vocal by the star, "Secrets of Rome."

LET ME GET CLOSE TO YOU
SKEETER DAVIS
RCA Victor LSP 2980
Another group of goodies, Skeeter-style, full of her dual-tracking trademark. Good pop-country potential here.

MORE SOUNDS OF CHRISTMAS
RAMSEY LEWIS TRIO
Argo 745
More good pop-jazz sounds in the Holiday vein. Originals like "Egg Nog" and "Plum Puddin'" are mixed with traditionals like "Rudolph."

FORT WORTH, DALLAS OR HOUSTON
GEORGE HAMILTON IV
RCA Victor LSP 2972
A lot of Hamilton's better fare from past singles here, plus his current single, which is the title tune. Good for pop and country marts.

Outstanding New Classical Releases



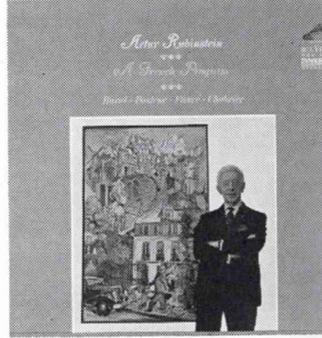
VERDI: REQUIEM
AMARA, FORRESTER, TUCKER, LONDON, PHILADELPHIA ORCH. WESTMINSTER CHOIR, ORMANDY, COND.
Columbia M2L 307



HUMPERDINCK: HANSEL UND GRETEL
SEEFRIED ROTHENBERGER, HOFFMAN, BERRY, CLUYTENS COND.
Angel SBL 3648



RACHMANINOFF: SECOND PIANO CONCERTO/RHAPSODY ON A THEME OF PAGANINI
GARY GRAFFMAN, PIANO; NEW YORK PHILHARMONIC, BERNSTEIN, COND. Columbia ML 6034



A FRENCH PROGRAM
ARTUR RUBINSTEIN PIANO
RCA Victor LSC 2751

4 GOOD REASONS WHY YOU SHOULD READ MUSIC BUSINESS EVERY WEEK

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The record industry's leading panel of reviewers picks the hits of the future from each week's batch of single and album releases, with outstanding accuracy. And Music Business Discoveries pin point the brightest new talent every week.

4 POPULARITY CHARTS—THE INDUSTRY'S BAROMETER

The exciting and exclusive Radio Exposure Chart, which clearly shows local and regional popularity of nearly 300 singles via standings in the newest surveys of leading radio stations across the country. And the national popularity barometers of the record industry: the Pop 100, Pop LP and Big C&W charts.

REVIEW OF THE WEEK

Nesuhi Ertegun New NARAS President

Nesuhi Ertegun, Atlantic Records vice-president in charge of album product, has become the new president of NARAS. Ertegun takes over from outgoing NARAS head John Scott Trotter.

Three new national officers of the organization, who start their terms along with Ertegun, are Joel Friedman of Warner Bros. Records, Chet Atkins, Victor's Nashville record producer chief, and William Traut of the Seeburg Corp. Francis Scott, II, of Capitol Records was re-elected as national treasurer.

Ertegun becomes the fourth president of NARAS, the others were John Scott Trotter, Bob Yorke and Paul Weston.

Meanwhile, the NARAS folk are already preparing for the annual Grammy voting, which takes place early next year. Last week record company members of the organization received forms in which they were asked to furnish to NARAS those records which they would like to bring to the attention of NARAS voting members as possible recipients of Grammy Awards. This week all active members will receive their forms. Their recommendations, plus those of the record labels, are expected to total as many as 4000 entries. From these 4000 the final list to vote on will total about 250.

According to the New



WELCOME BACK MARY: Mary Wells returned to the U.S. last week and out to welcome her at Kennedy airport were Dick Kanellis and George Scheck, her managers, who are seen here giving the singer a copy of her new 20th Century Fox record. She seems mighty pleased to be home.

NARAS president, there will be 47 awards in 1965. Among them are five new classifications suggested by the new NARAS chapter in Nashville. NARAS has also, says Ertegun, redefined several existing categories, eliminated one in the pop music field (which one?) and added one to the classical division.

NARAS executives are hoping that they will be able to present the awards in April, in 1965, rather than May as in other years.

Victor Campaign

RCA Victor Records is kicking off a full scale Christmas advertising and merchandising campaign covering its new product, catalog best-sellers and new and catalog Christmas packages.

George Parkhill, Victor advertising manager, said the campaign is built around the Victor trademark, "give the gift that keeps on giving" and has been geared to reach the widest possible consumer audience and dealers during Christmas buying season.

The campaign includes trade consumer magazine, newspaper and radio and TV advertising, plus point of sale materials for dealers.

Consumer advertising is set for the New York Times Magazine, Holiday, The New Yorker, Saturday Evening Post, Playboy, Holiday, Esquire, Cosmopolitan, Newsweek, Time, and

other major publications with a circulation of more than 35 million and an estimated readership of over 100 million. In addition there will be ad mats for use by distributors and dealers in local papers.

Capitol Names Flack

Capitol Records Distributing Corp. has appointed Christie Barter, the music editor of Cue Magazine, and contributing editor to Hi-Fi/Stereo Review, as manager of press and information services, East, for the label. Barter, who will be responsible for CRDC public relations, press relations and Capitol-Angel publicity activities out of New York, will report to Brown Meggs, CRDC vice president for merchandising, advertising and public relations.

Barter takes over his post on December 1, and at the same time Ron Tepper, former assistant in CRDC's Hollywood press department, will become the manager of press and information services, West, succeeding Boots LeBaron, who has resigned.

Talent Chatter

Smokey Robinson and the Miracles are the latest entry from the Tamla-Motown stable to hit the road for England. Following earlier visits to the U. K. by the whole Tamla-Motown exec staff and the Supremes, the Miracles fly out Friday (27) and will ap-

pear the same day on England's "Ready Steady Go" TV show . . . Bernadette Castro is on the road promoting her new Colpix single, "Get Rid of Him." After Christmas, she'll return to her books at the University of Florida . . . Motown's Bobby Breen appears on "Hollywood Palace" TV December 19.

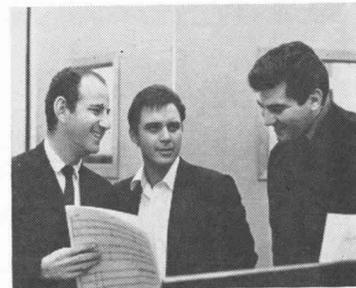
Freddy Cannon completed a "Shindig" taping last week and will appear on Dick Clark's Bandstand Saturday (5). Christmas week he flies east for concert dates in Hartford, Fall River, Mass., and Bangor, Maine . . . Molly Bee has been keeping busy as one with tapings currently in the works for four Jimmy Dean TV segs, a four-week stint at the Flamingo, Las Vegas, starting Friday (4) and a signing for the Houston Livestock Show, Houston, Texas, for two weeks starting next February 22 . . . The Four Seasons have signed a new deal with their former manager, Jerry Weintraub . . . Sunday (15) was Jimmy Durante Day in Boston, observing the veteran comic's 50th anniversary in the business.

A Monster Christmas

Diahann Carroll will record a children's album for Golden Records . . . 20th Century Fox Records is putting out a monster-type Christmas set — "A Merry Monster Christmas." The label's a. and r. chief, Bernie Wayne has also signed a new Hollywood-based talent, Rick Lancelot. Initial single is due out at once . . . Colpix Eastern a. and r. chief, Jack Lewis, left for London Saturday (21) for conferences on the soundtrack album for "Lord Jim," upcoming picture to be produced by Richard Brooks. Background score is by Bronislaw Kaper.



AFTER THE SIGNING: Mercury Records executive VP Irwin H. Steinberg, left, and recording director Hal Mooney, right, paused for a chat with playwright Arthur Miller, center. Miller's "After The Fall" will be the first Mercury dramatic album to be released under label's new agreement with Lincoln Repertory Center.



THE GOLDFINGER THEME: The lad who sings it is flicker star Michael Callan, on his debut disc for World Artists. With Callan are (left) record producer Jimmy Haskell, and Lou Guarino head of the label.



A PLAYMATE ON RECORD: China Lee, now recording for AVA, is the first Playboy Playmate (we think) now recording. She is promoting her first disc here with D.J.'s Joe Yokam and Sam Riddle of KFWB in Los Angeles.

Trade Chatter

Harry Rosen, executive head of David Rosen Distributors in Philadelphia, became a grandfather again when his daughter, Mrs. Ronnie Lichtman had her second child last week . . . R.&M. Distributors in Billings, Montana, is handling the Amy-Mala lines . . . Arnold Shaw's lecture last week at Fairleigh Dickinson University last week covered the folk song revival. Shaw currently has a piece in Harper's Magazine called "American Songs, Writers and Singers." . . . Paul Tannen, who produces Johnny Tillotson's records for MGM, is now in Europe setting deals for Ridge and Natson Music . . . Mr. "D", the Mojo Man, is now spinning records on station WHLL in Wheeling, West Virginia.

A trio, composed of the sons of Dean Martin (Dino Martin), and Dezi Arnez (Desi Arnez, Jr.) and a schoolmate, Billy Henshe, have been signed by Reprise Records. Lads call themselves Dino, Desi and Billy. Frank Sinatra discovered the boys who are 13 years old . . . Piccola Pupa, the young Italian Miss discovered by Danny Thomas, has been signed by Warner Bros. Records . . . Randy Sparks and Jerry Jackson are making cross country tours to promote their new singles. Randy's is called "Julie Knows," and Jerry's is "Tell Her Johnny Said Goodbye." Both discs are on Columbia . . . We hear that Jackie Jocko, Henry George's protege, is looking for a new record affiliation.

Chicago's French Consul General, Commercial Attache and Cultural Attache, all turned out to greet the Swingle Singers when the group played a concert in Chicago last week with the Dave Brubeck Quartet, at an after concert cocktail reception co-hosted by Philips and Columbia Records. . . . Songwriter Shari Sheeley has signed an exclusive pact with Metric Music, the publishing wing of Liberty Records. . . . Jameco Records are set for distribution in Belgium, Holland, and Luxemburg. Deal was set between Bill Seabrook of Jameco and Jean Meeusen of Frankie Music in Antwerp. . . . Earl Price is the new sales manager, Import-Export department, of Capitol Records. Price's post concerns the sales, merchandising and promotion of repertoire imported from record companies throughout the world. . . . Capitol also made another new appointment last week, that of Grank Kenyon as administrator of the new Capitol division, Management Services.

Johnny Farrow reports that the new Joy Record by the Taylor Brothers, "People In Love," is happening. . . . Artie Kornfield, writer of "Dead Man's Curve," and "I Adore Him," has joined Charles Koppelman and Don Rubin's Big Seven Music publishing firm. . . . Jubilee Records will issue the sound track for the Cosnat picture, "The Candidate," with music by Steve Karmen. . . . Randy Wood, head of VeeJay Records, is on a swing throughout Europe to work on licensing agreements with foreign labels. . . . Al Benson is now back on the air in Chicago broadcasting a gospel show on weekdays over WBEE there, and a religious program on Sundays in connection with his Church of Divine Guidance. . . . Nancy Wilson has recorded the title song from the picture "Love Has Many Faces" for Capitol. . . . Marty Klein, formerly in the sales division for Billboard, is now with Gerald Purcell Associates. . . . Richard Maltby's "Threnody," a tribute to the memory of John F. Kennedy, made its network debut Nov. 22 on Monitor, on the NBC radio network.

Live Reviews

Off Broadway Musical:

The Cradle Will Rock

The current off-Broadway revival of Marc Blitzstein's "The Cradle Will Rock" will accomplish something no previous revival has produced: an original cast album. Columbia, which is an investor in the production, will release the LP.

Despite good reviews, the show is drawing poorly. However, even if its investment is not a lucrative one, Columbia should wind up with an album that could sell steadily, along the lines of another cast LP, Leonard Bernstein's "Candide."

There is no question about the place of "Cradle" as a significant theater piece. It crystallizes in human and dramatic terms the period of trade union organization against all the power of the vested interests. Blitzstein's music, influenced by Kurt Weill and the proletarian composers of Europe, nevertheless is distinctly his own and distinctly American. A permanent presentation in LP form has long been overdue, but despite several revivals since World War II, no recording company has seen fit to make the investment. Columbia is to be congratulated, especially in view of the obvious economic risks involved.

What it is getting for its money is unquestionably the best-sung version of "Cradle" ever mounted. In fact, director Howard da Silva has achieved a little miracle in casting by combining outstanding vocal presentation without sacrifice in the dramatic aspect.

Jerry Ohrbach is a competent Larry Foreman, though he does not equal the zest displayed by da Silva himself in other performances. Micki Grant is an outstandingly powerful Ella Hammer and delivers the single most potent dramatic moment of the show. Nancy Andrews brings to Mrs. Mister a comedic ability never before invested in the role. Clifford David as Dauber also is deserving of special mention.

With all these positives, it still must be said that as a stage piece, the production does not quite come off. The whole is not equal to its parts, possibly due to off-Broadway's notorious rehearsal limitations, more likely due to diminution of believability by staging the show in concert form rather than as a full-scale dramatic show.

SAM CHASE

Night Club:

The Swingle Singers

The Swingle Singers made their U.S. night club debut this week at Art D'Lugoff's Village Gate, and the results can be viewed with satisfaction by Philips, the label on which the group is released. There were questions about the ability to "mike" the group satisfactorily, and about the shaping of an act for night club audiences. Although improvements are possible, the results in general are fine.

Some difficulties in concert appearances have been remedied in microphone placement and fidelity. As to the act, leader Ward Swingle enables the audience to see how the group puts a number together by having each singer join in separately to make up a total arrangement, a very effective gambit. The group is visually pleasant, although a couple of girls could be more animated. Program included three selections from the new Swingle album using Mozart works, due in January.

SAM CHASE

A Fine New Sound From Reparata

Chart Picks

REPARATA AND THE DELRONS

World Artists 1036
WHENEVER A TEENAGER CRIES (Schwartz, ASCAP) (2:46)—Maresca
Flip is "He's My Guy," (Milbem, BMI) (1:56)—Brown, S. and W. Jerome

A new group with a girl lead and something of the Dixie Cups sound. A wild side with a big arrangement and it should move right out.

THE HONDELLS

Mercury 72366
MY BUDDY SEAT (New Executive/Beechwood, BMI) (2:09)—Wilson, Usher
YOU'RE GONNA RIDE WITH ME (Mer-Ven/Beechwood, BMI) (1:40)—Christian, Usher

Two good sides from the "Little Honda" Boys. Both have the strong West Coast flavor and both have a good chance.

SHIRLEY ELLIS

Congress 230
THE NAME GAME (Al Gallico, BMI) (2:40)—Elliston, Chase
Flip is "Whisper to Me Wind," (Al Gallico, BMI) (2:21)—Horando, Chase

The gal has a smart novelty ditty here with a great beat to boot. This one could easily make a lot of noise.

CHUCK BERRY

Chess 1916
PROMISED LAND (Arc, BMI) (2:20)—Chuck Berry
Flip is "Things I used to Do," (Venice, BMI) (2:40)—Jones
To the tune of "Wabash Cannon Cannonball," comes this fine lyric by Chuck Berry. The side really moves at a rocking pace.

BETTY EVERETT

VeeJay 628
GETTING MIGHTY WORRIED (Blackwood, BMI) (2:08)—McCoy
Flip is "Chained to a Memory," (Roosevelt, BMI) (2:22)—Rogers, Ahlert

The thrush has scored big with Jerry Butler recently and here she is with a standout solo effort. Sweeping arrangement makes it build all the way.

MIKE CLIFFORD

United Artists 794
DON'T MAKE HER CRY (Blackwood, BMI) (2:14)—Johnston
Flip is "Barbara's Theme," (Mansion, ASCAP) (3:14)—Pleis, Gold
A mighty stylish ballad effort, sung with warmth and feeling. Could be a big side.

NED MILLER

Fabor 137
DO WHAT YOU DO WELL (Central Songs, BMI) (2:33)—Miller
Flip is "Dusty Guitar," (Central Songs, BMI) (2:01)—Miller
Here's the strongest side for Miller since "From a Jack to a King." It has a rousing flavor and nice repeating choruses.

BARBARA LYNN

Jamie 1292
IT'S BETTER TO HAVE IT (Nujac, BMI) (2:50)—Ozen
Flip is "People Gonna Talk," (Crazy Cajun, BMI) (2:37)—Bradshaw
The thrush comes on strong with this pleasing ballad side. It's a good song and handles it in knowing style. Watch it.

BEN E. KING

Atco 6328
SEVEN LETTERS (Milky Way, BMI) (2:47)—King
RIVER OF TEARS (South Mountain/Cotillion, BMI) (2:20)—Washington, Washington
Two great performances by King, first up a country-styled ballad, and the flip another ballad with lots of soul.

GERRY AND THE PACEMAKERS

Laurie 3279
I'LL BE THERE (T. M., BMI) (2:48)—Darin

Flip is "You You You," (Pacemaker, BMI) (2:00)—Marsden
A strictly ballad side from the boys with a meaningful lead solo by Gerry. Should continue the string.

THE McGUIRE SISTERS

Reprise 0330
DEAR HEART (Witmark/Northridge, ASCAP) (2:23)—Livingston, Evans, Mancini
Flip is "Candy Heart," (Screen Gems, Columbia, BMI) (2:42)—Greenfield, Keller
There's much competition on this tune already but the gals have a most distinctive version that could grab a share of the market.

THE ROCKIN' BERRIES

Reprise 0329
HE'S IN TOWN (Screen Gems-Columbia, BMI) (2:35)—Goffin, King
Flip is "Flashback," (Sea-Lark, BMI) (2:08)—Giant, Baum, Kaye
Here's one of the newer British groups with their first side in the U. S. It was a hit in England and it can be here too.

THE DRIFTERS

Atlantic 2261
THE CHRISTMAS SONG (E. H. Morris, ASCAP) (2:25)—Torme, Wells
I REMEMBER CHRISTMAS (Cotillion/Tredlew, BMI) (2:56)—Treadwell, Davis, Davis
A powerful, two-sided holiday treat

here as the boys do Nat Cole's old Christmas smash and a smartly-styled new ditty.

FRANK SINATRA, FRED WARING

Reprise 0314
I HEARD THE BELLS ON CHRISTMAS DAY (St. Nicholas, ASCAP) (2:35)—Longfellow, Marks
Flip is "The Little Drummer Boy," (Mills, ASCAP) (3:03)—Davis, Onorati, Simeone
Sinatra fans will love this fine version of the well known Holiday song by Johnny Marks. Worth a lot of programming.

IAN AND THE ZODIACS

Philips 40244
THE CRYING GAME (Southern, ASCAP) (2:25)—Stephens
Flip is "Livin' Lovin' Wreck," (Hill and Range, BMI) (1:47)—Blackwell
A powerful ballad here and it gets a smart reading by this good group. Starts softly and builds and builds.

PATTI LABELLE AND HER BLUEBELLS

Parkway 935
I BELIEVE (Cromwell, ASCAP) (2:34)—Drake, Graham, Shirl, Stillman
Flip is "Danny Boy," (Boosey and Hawkes, ASCAP) (2:45)—Weatherly
A study in sheer drama here as Patti gives an all-stops-out reading of the familiar inspirational ballad. Could be a powerhouse.

P. J. PROBY

Imperial 66079
ROCKING PNEUMONIA (Ace, BMI) (2:05)—Smith, Vincent
Flip is "Just Call, And I'll Be There," (Unart, BMI) (2:25)—Blackwell
This was once a hit for Huey Smith and the British-based expatriated American rocker could have a winner with it. It rocks and rocks.

CAROLYN CRAWFORD

Motown 1070
WHEN SOMEONE'S GOOD TO YOU (Jobete, BMI) (2:26)—Gordy
Flip is "My Heart," (Jobete, BMI) (2:59)—Robinson
Here's a gal with much the sound of Mary Wells and she just could break out for a sizable hit with this smart new side.

JIMMY WITHERSPOON

Prestige 340
I NEVER WILL MARRY (Sanga, BMI) (2:44)—Hellerman
Flip is "Happy Blues," (Meager, BMI) (2:09)—Bruno
The blues chanter has his most pop-ish effort to date with this fine folk-based song by Fred Hellerman. A touching reading.

MUSIC BUSINESS DISCOVERIES

CHIP TAYLOR

Mala 489
SUSANNAH (COMIN' HOME TO LOUISIANA) (Sea-Lark, BMI) (2:35)—Taylor, Richards
Flip is "Fly By Night," (Sea-Lark, BMI) (2:31)—Nader, Adams
An interesting song idea, based on the melody of "Oh Susannah," and Taylor comes over very well with the material. Worth a listen.

THE ROSEBUDS

Tower 105
SAY YOU'LL BE MINE (Screen Gems-Columbia, BMI) (2:48)—Harris
Flip is "Mama Said," (Screen Gems-Columbia, BMI) (2:29)—Harris
A good new group somewhat in the Detroit sound tradition. They belt this one out in zingy style and the side has a chance.

ROBERTA DAY

United Artists 792
(SAY THERE) ENGLISH BOY (Extra, BMI) (2:20)—Crane, Ross
Flip is "Someday," (Unart, BMI) (2:23)—Day
This new thrush has a nice, bright sound on a ditty with obvious implications in view of this year's British musical invasion. Good idea.

ANGELA MARTIN

Atco 6327
DIP DA DIP (Schwartz, ASCAP) (2:22)—Maresca, Zerato
Flip is "Take Me to the Fair," (Twintone, BMI) (2:35)—Jerome, Martin
Here's a gal who's been a night club singer and she makes the switch to the pop disc scene with good effect. Breezy side could make it.

DECEMBER 5, 1964

In the opinion of MUSIC BUSINESS' C&W chart research department, the following is a compilation of the nation's best selling and most played C&W phonograph records.

Records listed in **BOLD FACE** made the greatest upward rise from last week's charts.

This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist
1	1	THE RACE IS ON	George Jones—United Artist 751	19	21	PUSHED IN A CORNER	Ernest Ashworth—Hickory 1281	35	45	HAPPY BIRTHDAY	Loretta Lynn—Decca 31707
2	4	IT AIN'T ME BABE	Johnny Cash—Columbia 43145	20	20	HE CALLED ME BABY	Patsy Cline—Decca 31671	36	46	TRUCK DRIVING MAN	George Hamilton—RCA Victor 8462
3	3	MAD	Dave Dudley—Mercury 72308	21	22	EVERYBODY'S DARLIN' PLUS MINE	The Browns—RCA Victor 8423	37	17	CHUG-A-LUG	Roger Miller—Smash 1926
4	5	CROSS THE BRAZOS AT WACO	Billy Walker—Columbia 43120	22	25	DON'T GIVE UP THE SHIP	Johnny Wright—Decca 31674	38	39	'CAUSE I BELIEVE IN YOU	Don Gibson—RCA Victor 8445
5	2	GIVE ME FORTY ACRES	Willis Bros.—Starday 681	23	31	I WON'T FORGET YOU	Jim Reeves—RCA Victor 8461	39	24	YOU'RE STILL ON MY MIND	Jimmy C. Newman—Decca 31677
6	6	DON'T BE ANGRY	Stonewall Jackson—Columbia 43076	24	11	I DON'T CARE	Buck Owens—Capitol 5240	40	35	MOTHER-IN-LAW	Jim Nesbitt—Chart 1100
7	9	MY FRIEND ON THE RIGHT	Faron Young—Mercury 72313	25	49	CLOSE ALL THEM HONKY TONKS	Charlie Walker—Epic 9727	41	40	HERE COMES MY BABY	Dottie West—RCA Victor 8374
8	8	FORBIDDEN STREET	Carl & Pearl Butler—Columbia 43102	26	26	I'LL GO DOWN SWINGING	Porter Wagoner—RCA Victor 8432	42	★	NINETY DAYS	Hank Snow—RCA Victor 8437
9	12	THE LUMBERJACK	Hal Willis—Sims 207	27	28	SITTIN' IN AN ALL NITE CAFE	Warner Mack—Decca 31684	43	43	I GUESS I'M CRAZY	Jim Reeves—RCA Victor 5383
10	10	LONELY GIRL	Carl Smith—Columbia 43124	28	★	I'LL REPOSSESS MY HEART	Kitty Wells—Decca 31705	44	★	ODE TO THE LITTLE BROWN SHACK OUT BACK	Billy Edd Wheeler—Kapp 617
11	15	FOUR STRONG WINDS	Bobby Bare—RCA Victor 8443	29	30	MISMATCH	Bobby Barnett—Sims 198	45	★	WHIRLPOOL (OF YOUR LOVE)	Claude King—Columbia 43157
12	14	I'M GONNA TIE ONE ON TONIGHT	Wilburn Bros.—Decca 31617	30	41	WHAT I NEED MOST	Hugh X. Lewis—Kapp 622	46	48	RINGO	Lorne Greene—RCA Victor 8444
13	19	I THANK MY LUCKY STARS	Eddie Arnold—RCA Victor 8445	31	33	YOU'RE THE ONLY WORLD I KNOW	Sonny James—Capitol 5280	47	★	TOO MANY RIVERS	Claude Gray—Columbia 43150
14	18	ONE OF THESE DAYS	Marty Robbins—Columbia 43145	32	36	WHAT AM I GONNA DO WITH YOU	Skeeter Davis—RCA Victor 8450	48	★	BROKEN ENGAGEMENT	Webb Pierce—Decca 31704
15	13	MR. AND MRS. USED TO BE	Ernest Tubb & Loretta Lynn—Decca 31643	33	34	THREE A.M.	Bill Anderson—Decca 31681	49	29	STOP ME	Bill Phillips—Decca 31648
16	16	TIA LISA LYNN	Rose Maddox—Capitol 5263	34	32	LOVE LOOKS GOOD ON YOU	David Houston—Epic 9720	50	50	FINALLY	Kitty Wells & Webb Pierce—Decca 31663

BIG C&W ALBUMS

This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist	This Week	Last Week	Record	Artist
1	2	BITTER TEARS	Johnny Cash—Columbia CL 2248/CS 9048	7	18	THE TRAVELING BARE	Bobby Bare—RCA Victor LPM 2955/LPS 2955	14	15	YESTERDAY'S GONE	Roy Drusky—Mercury MG 20919/SR 60919
2	1	THE BEST OF JIM REEVES	Jim Reeves—RCA Victor LPM 2840 (M)/LSP 2890 (S)	8	5	MORE HANK SNOW SOUVENIRS	Hank Snow—RCA Victor LPM 2819	15	7	TRAVELING WITH DAVE DUDLEY	Mercury MG 20806/SR 8989
3	3	R.F.D.	Mary Robbins—Columbia CL 2220/CS 9020	9	10	SONGS OF TRAGEDY	Hank Snow—RCA Victor LPM/LSP 2901	16	17	SING A SONG	Hank Williams, Jr.—MGM 4213
4	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT	Buck Owens & His Buckeroos—Capitol T 2135 (M)	10	9	MOONLIGHT & ROSES	Jim Reeves—RCA Victor LMP/LSP 2854	17	20	COUNTRY MUSIC TIME	Kitty Wells—Decca DL 4554/DL 74554
5	8	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	16	I WALK THE LINE	Johnny Cash—Columbia CL 2190/CS 8990
6	6	LOVE LIFE	Ray Price—Columbia CL 2189	12	12	THERE STANDS THE GLASS	Carl Smith—Columbia CL 2173 (M)/CS 8973	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	★	THE FABULOUS SOUND OF FLATT & SCRUGGS	Columbia CL 2255/CS 9055

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: WIBG - Philadelphia; WITH - Baltimore; WMCA - New York; WORC - Worcester; WPGC - Washington; WWDC - Washington
- SOUTH: KLIF - Dallas; WFUN - Miami; WQXI - Atlanta; WRAP - Norfolk; WYLD - New Orleans
- MIDWEST: KQV - Pittsburgh; KXOK - St. Louis; WING - Dayton; WRIT - Milwaukee
- WEST: KIMN - Denver; KYA - San Francisco

ACROSS THE STREET. Ray Peterson (MGM).....	WIBG 86; WWDC 48; WORC 42	I DON'T WANNA LOVE YOU. Cliff Richard (Epic).....	WWDC 56
ADDAMS FAMILY. Vic Mizzy (RCA Victor).....	WWDC 63	I DON'T WANT TO WALK WITHOUT YOU. Phyllis McGuire (Reprise).....	WORC 28
AIN'T THAT LOVE. Dorothy Berry (Planetary)..	KLIF 50; WRAP -P	I HOPE HE BREAKS YOUR HEART. Neil Sedaka (RCA Victor).....	WPGC 8
AM I A FOOL IN LOVE. Ike & Tina Turner (Kent).....	WYLD 31	I THINK OF YOU. Senator Jones (Watch).....	WYLD 24
AN ANGEL LIKE YOU. Velevt Satins (G.M).....	WIBG 57	I WOULDN'T TRADE YOU FOR THE WORLD. Bachelors (London).....	KYA 32
AND SATISFY. Nancy Wilson (Capitol).....	WWDC 52	IF I KNEW THEN. Ray Charles Singers (Command).....	WORC -X
ARMY GREEN. Dale Brooks (Dolphin).....	WORC 40	IF YOU WANT THIS LOVE. Sonny Knight (Aura).....	KLIF 5
BABY, BABY ALL THE TIME. Superbs (Dore).....	KYA 16	I'LL BE BACK. Beatles (Parlophone L.P.).....	WPGC 23
BABY DON'T GO. Sonny & Cher (Reprise).....	KLIF 22	I'LL COME RUNNING. Lulu (ABC Paramount).....	WIBG 94
BAR-B-QUE. Wendy Rene (Stax).....	WYLD 27	I'M A FOOL. Astronauts (RCA Victor).....	KIMN 23
BILLY BLUE EYES. Diane Renay (MGM).....	WORC 43	I'M GONNA LEAVE YOU. Five Americans (Jetstar).....	KLIF 43
THE CRUSHER. Novas.....	WRIT -P	I'M ON TO YOU BABY. V.I.P's (Big Top).....	WYLD -P
DANNY BOY. Patti La Belle & Bluebells (Parkway).....	WITH -P	IS 13 TOO YOUNG TO FALL IN LOVE. Petites (Ascot).....	WIBG 98; WORC -X
DAYS OF THE WALTZ. Patti Page (Columbia).....	WIBG 92	IT'S JUST A MATTER OF TIME. Aretha Franklin (Columbia).....	WYLD 25
DO IT RIGHT. Brook Benton (Mercury).....	WWDC 66	LA LA LA LA LA. Blendells (Reprise).....	WORC 13
DO WHAT YOU DO SO WELL. Ned Miller (Fabor)WIBG 96;	WWDC 54	LITTLE EGYPT. Elvis Presley (RCA Victor L.P.).....	WORC 46
DON'T MAKE MY BABY BLUE. Lonnie Mack (Fraternity) .	KXOK 13	LITTLE STAR. Randy & the Rainbows (Rust).....	WORC 38
DON'T START CRYING NOW. Them (Parkway).....	WIBG 61	LITTLE THINGS MEAN A LOT. Lawrence Welk (Dot).....	WORC -X
DUMBO. Fireballs (Dot).....	WORC -X	LITTLE WIND UP DOLL. Kris Jensen (Hickory) WWDC 64;	WORC 36
ESKIMO SONG. Don Rutherford (Recital).....	KIMN 42	LONG AFTER TONIGHT IS OVER. Jimmy Radcliffe (Musicor).....	WIBG 74
EVERYBODY KNOWS BUT HER. Steve Alaimo (ABC Paramount).....	WFUN 30	LONG, LONG WINTER. Impressions (ABC Paramount)....	WYLD 21
EVERY LITTLE BIT HURTS. Bobby Vee (Liberty).....	WORC -X	LOOK FOR SMALL PLEASURES. Jody Miller (Capitol)....	WORC -X
FIDDLER ON THE ROOF. Herbie Mann (Atlantic).....	WWDC 65	LOOKIN' FOR A HOME. Lil' Buster (Jubilee).....	WYLD -X
FIDDLER ON THE ROOF. Village Stompers (Epic).....	WWDC 65	LOOKING FOR MY WOMAN. Smiley Lewis (Dot).....	WYLD 34
FIND ANOTHER LOVE. Tams (General American).....	WYLD -P	LOVE IS STRANGE. Everett & Butler (V-J).....	WYLD -P
FIRST LOVE. Mighty Mustangs (Sure Shot).....	WYLD 19	LOVERS PRAYER. Wallace Brothers (Sims).....	WRAP 14
GOING BACK TO TENNESSEE. Joey Paige (Tollie).....	WIBG 79	LOW GRADES & HIGH FEVER. Linda Laine (Tower).....	WIBG 66
HAVE I SINNED. Lou Christie (Colpix).....	WIBG 72	MAKE UP YOUR MIND. Anna King (Smash).....	WRAP 9
HE DON'T LOVE YOU. Steve Wright (Custom).....	KLIF 58	MAN WITH ALL THE TOYS. Beach Boys (Capitol).....	KYA 31
HERE SHE COMES. Tymes (Parkway).....	WIBG 88	MELLOW FELLOW. Etta James (Argo).....	WYLD 22
HE'S MY GUY. Irma Thomas (Imperial).....	WYLD 26; KQV 35	MIDNIGHT TEARS. Grover Mitchell.....	WRAP -P
HIDE & GO SEEK. Lil' Hulon Vining (Big Bee).....	WYLD -X	MOVE IT BABY. Simon Scott (Imperial).....	KYA 4
HOLD WHAT YOU GOT. Joe Tex (Dial).....	WYLD 30	MUCH TOO MUCH. James Crawford.....	WRAP 22
		MUSTANG 2&2. Casuals (Sound Stage 7).....	WITH 30; KLIF 41

CONTINUED

Radio Exposure Chart (continued)

MY ADORABLE ONE. Joe Simon (V-J).....	KLIF 56
MY SWEET WOMAN. Billy Butler (Okeh).....	WYLD 40
<hr/>	
NAME GAME. Shirley Ellis (Congress).....	WORC 50
NEVERTHELESS. Billy Butler (Okeh).....	WPGC 34
NOBODY BUT YOU. Tokens (B.T. Puppy).....	WORC -P
<hr/>	
OH! I'M SENDING. Ralph Mardeen.....	WRAP -P
ONE-WAY AFFAIR. Wallace Brothers (Sims).....	WYLD 36
OPPORTUNITY. Jewels (Dimension).....	WRAP 29
THE OTHER RINGO. Larry Finnegan (Ric).....	WORC -X
<hr/>	
PARTY GIRL. Tommy Roe (ABC Paramount)....	WORC 22; WQXI 10
PAPER TIGER. Sue Thompson (Hickory).....	WORC 41
PLEASE, PLEASE MAKE IT EASY. Brook Benton (Mercury).....	WYLD 29
PLEASE, PLEASE, PLEASE. Ike & Tine Turner (Kent)...	WRAP 18
<hr/>	
RED SAILS. Bobby Powell (Whit).....	WYLD 28
RHYTHM & GREENS. Shadows (Atlantic).....	WORC -X
RUNAROUND. Ann Marie (Jubilee).....	WIBG 81; WRAP -P
<hr/>	
SATISFACTION IS GUARANTEED. Van Trevor.....	WRIT -P
SCRATCHY. Travis Wammack (Ara).....	WRIT 40
SEND HER TO ME. Johnny Thunder (Diamond)....	WWDC 46; WYLD 41
SHE'S ALRIGHT. Jackie Wilson (Brunswick)....	WRAP 7
16 SHADES OF BLUE. Johnny Cymbal (Kapp).....	WORC -X
SLOOP DANCE. Vibrations (Okeh).....	KQV 6
SMILE. Betty Everett & Jerry Butler (V-J).....	WIBG 87
SO LUCKY IN LOVE. Quenetts (Fun).....	WYLD 23
SPEAK TO ME. J. Frank Wilson (Josie).....	WPGC 39
STRAIN ON MY HEART. Roscoe Shelton (Sims)....	WYLD 11
STRUNG OUT. James Crawford (Mercury).....	WYLD 1
SUMMER OF '64. Sophomores (Sound Stage 7)....	KIMN 40
SWEET THING. Supremes (Motown).....	WYLD 37

TAKE THIS HURT OFF ME. Don Covay (Roseart).....	WYLD 39
TAKE WHAT I HAVE. Nancy Wilson (Capitol).....	WYLD 2
TALK TO ME BABY. Barry Mann (Red Bird).....	WIBG 80
TELL HER JOHNNY SAID GOODBYE. Jerry Jackson (Columbia).....	WIBG 75; WING 40; KQV 37
THINGS WE SAID TODAY. Beatles (Capitol LP).....	KXOK 33
TOKYO MELODY. Helmut Zacharias (Decca).....	WORC -X
TOO MUCH MONKEY BUSINESS. Freddy Cannon (Warner Bros.).....	WIBG 68
TRY ME. Jimmy Hughes (Fame).....	WRAP 13
TWELFTH OF NEVER. Tymes (Parkway).....	WORC 37
<hr/>	
VOICE YOUR CHOICE. Radiants (Chess).....	WYLD 33
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WATCH WHAT YOU DO WITH MY BABY. Peggy March (RCA).....	WIBG 69
WEERDO THE WOLF. Frankie Stein & Ghouls (Power)....	KXOK -X
WHAT AM I GONNA DO WITH YOU. Chiffons (Laurie)....	WIBG 73
WHAT NOW. Gene Chandler (Constellation).....	WIBG 58; WYLD -P; KXOK -X
WHEREVER YOU WERE. Buddy Harper (Peacock).....	WYLD 32
WHEN SOMEONE'S GOOD TO YOU. Carolyn Crawford (Motown).....	WIBG 84
WHENEVER A TEENAGER CRIES. Reparata & Delrons (World Artists).....	WORC -X
THE WILD ONE. Grads (Mercury).....	KLIF 37
WINTER WONDERLAND. Brenda Lee (Decca).....	WORC -X
<hr/>	
YES I DO. Solomon Burke (Atlantic).....	WRAP 10
YOU CAN'T GET AWAY. Patti & Emblems (Herald).....	WYLD 6
YOU GO YOUR WAY. Ketty Lester (RCA).....	WPGC 36
YOU MAKE ME FEEL SO GOOD. Zombies (ABC Paramount).....	WORC 30
YOUNG BOY. Barbara Green (Vivid).....	WYLD -X
YOU'VE LOST THAT LOVIN' FEELIN'. Righteous Bros.. (Philles).....	WIBG 65; WORC -X

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And you know which one it is. Nine chances out of ten, that's why you're reading Music Business right now. Sure, there are other fine publications covering the music-record field. And we think the industry is mighty lucky to get both the quantity and quality of coverage it receives.

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Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Music City record merchandisers are intently watching King Records' new consignment deal. King prexy **Sydney Nathan** says "The firm is doing essentially the same thing that a rack jobber does under the new plan. We are consigning our merchandise, in depth and in quantity, and in some cases as many as 400 to 500 different albums, and at the same time changing our salesmen into servicemen." Nathan, in an eight page pamphlet accompanying the announcement explains that a representative arranges with a dealer to leave a certain number of records with him on consignment. After an interval of perhaps 10 days the representative returns, counts the records that remain unsold, and the dealer is billed for the difference.

Harvey Receives Award
Fred Harvey Jr., owner of Nashville's largest department store, whose record department, operated by **Louis Buckley**, enjoys one of the largest business volumes in the southland, received a special award from Music Business during the Country Music Festival. It was the first time such an award had been made and in a larger sense, recognized the big contribution to the C&W sales picture by record dealers everywhere. The award presentation was made by **Charlie Lamb**, Associate Publisher of Music Business. Harvey's is regular sponsor of a segment of the Grand Ole Opry. At the Opry birthday celebration on Opry night, the Harvey's program was all-Capitol, the artists being **Char-**

lie Louvin, Sonny James and Jean Sheppard.

The **Johnny Cash Show**, starting at Winnipeg, Canada, Nov. 30, will cover over 4,000 miles in its 10-city December tour, including performances at four other Canadian cities, three in the northwestern states, and two cities in California. Besides Cash, the talent comprises **The Tennessee Three, June Carter, Statler Bros. Quartet and Hank Williams Jr.** . . . **Jerry Rivers** of **The Homesteaders** reports orders and inquiries are pouring in on their LP transcription, "Country-Western Spots & Fills." It is being marketed to C&W stations by the Gene Goforth Advertising Agency in Chattanooga. Early subscribers include Atlanta's **WGUN**, San Antonio's **KBER**, Long Beach's **KFOX**, Phoenix's **KRDS**, Newport News' **WTID**, Mobile's **WTUF**, Lake Charles' **KIKS**, Richmond Hill, Ont.'s **CFGM**.

New Promo Firm

Robert Lee Cummings has formed a new firm, **Directions Ltd.**—to handle direction, publicity and promo of artists with headquarters at 720 Seventeenth Ave., south, Nashville. First artists signed are **The Counts V. David Jones** will handle offices in England, with **Bradley Kane** and **George Shuman** in the New York and California offices respectively. . . . Columbia's **Irwin Twins** cut a session in Nashville Nov. 19, after a successful stand at Minneapolis' **Flame Club**. . . .

Bobby Lewis of **Hal Smith Artists Productions** introduced his new lute—a stringed instrument, predecessor of the guitar—on **Ernest Tubb's** "Midnight Jamboree show" recently, aired over **WSM**. It is generally believed to be the first time that a lute was used by a C&W artist. Lewis found the lute while browsing around a music store in Kentucky and to get it traded in an echo tape machine. . . . At request of Kentucky's Governor **Breathitt, Flatt & Scruggs** recently performed for the **Emerson (Doc) Beauchamp** celebration in **Russellville, Ky.** . . . They appeared in concert Nov. 11 at the University of Alabama, Baltimore's **Lyric theater** on Nov. 21 and **Richmond's Mosque Auditorium** Nov. 17.

Musician's Dinner

Dewey Groom has submitted a "terrific" slogan for next year's National Country Music Month — "Take a Musician Home to Dinner." Wonder if he knows the same musicians we know. In Music City they're all oozing money and aren't hungry, thank you . . . **Deejays** on small and large stations who may be having trouble getting record service are invited to write **Starday Records**, Box 115, Madison, Tenn. . . . For copies of **Rose & Dixie's** "Aint's It Hard to Love," **Howard Vokes and Sam Short Jr.** invite deejays to write to **Del-Ray Records**, 4 Center Street, Harrington, Del.

Jack Sanders has resigned his deejay post at Nashville's **WKDA** to take over as vice-prexy of **Ly-Rann Music**, publicity owned by **Audrey Williams**, widow of **Hank Sanders**, a former deejay-of-the-year award winner, and former holder for five years of a No. 1 rating on Louisville's **WAKY**, oversaw production and co-wrote the **Lamar Morris** single, "I Wish I Still Love You" backed with "Sleepless Night," a **Ly-Rann** tune . . . **Harlan "Cowboy" Blair** writes he's introducing C&W on **KRBC** and needs the country kind at once. Blair was with **KORA Radio** at **Bryan, Texas**, for the last three years . . . **Smiley Wilson** reports that **Martha Carson**, long time C&W vocalist and gospel specialist, has joined the **Wil-Helm Agency**. Other additions to the **Wil-Helm** roster are **Bobby Barnett** and **Kathy Dee**.

Rolling Stones Vs. William B. Williams

CONTINUED FROM PAGE 20

Miss Bundy is too dense to see the light . . . The best way to describe today's so-called hits is 'Toys.' Note that most children ages five to nine like the **Beatles, Rolling Stones**, etc. . . . What has happened to **Jo Stafford, Margaret Whiting**, and many more proven artists? They have been pushed aside by some punk record company pushing some people that have no talent whatsoever.

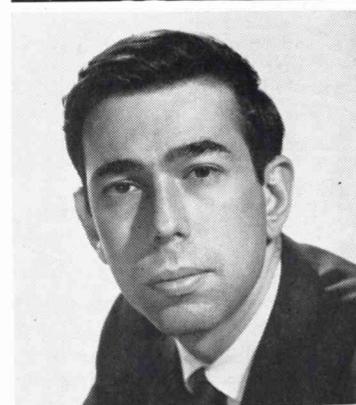
"Yes Miss Bundy, it's 1964, but you're acting like it's 1943 when you were a teenager. Grow up and go out and buy yourself an LP. **Clyde McCoy** will do for a start and, who knows, in ten years you might be able to understand a **Herbie Mann** album or **Al Hirt, Walter Brennan**, anything." **Bill Diffe**, program director, **WBAG-FM, Burlington, N.C.**

"Dear Miss Bundy:—Let me point out that **William B. Williams** might read it (your column) for the same reason I do. Music Business is the painless way of knowing what goes on in the r. & r. field without having to listen to the coarse sound. . . . It's nice to know that one New York station still thinks that adults are worth appealing to. My personal opinion is thank heaven for **William B** and his colleagues — and for **WNEW** which brings them to us." **Walter E. White**, **Forest Hills, L.I., New York.**

Still More Opinions

"Dear Miss Bundy: Thank you for defending the music that today's generation is so fond of. I think it's very unfair of him (Williams) to criticize it so sharply, just because he doesn't happen to see eye to eye with the modern tastes. In his bitter arguments with **Murray "the K" and Phil Spector** on 'Open End,' he spoke about teenagers and their music as if it were a lot of noise and useless garbage composed by gibbering idiots. **Murray and Mr. Spector**, however, did a fantastic job in defending us." **Lynn Hilzinger**, **Richmond Hill, N.Y.**

"Dear June: I respect **William B. Williams'** taste in music and feel he has a right to express what I'm sure are his true feelings. . . . Arguing about the merits of **The Beatles** or **The Rolling Stones** with a person who does not accept the current sound is ridiculous. It's like arguing about which religion is right. . . . The **Rolling Stones** happen to have an exciting style. **William B.** does not agree — and I think the fact that he says what he honestly feels makes for more exciting radio. **Bill** might not play **Bobby Darin's** 'Queen of the Hop,' but he can never be accused of not playing **Bobby Darin.**" **Harriet Wasser**, **New York.**



NEW CLUB CHIEF: Edward Nash, shown above, is the new vice president and general manager of the **Capital Record Club, Inc.** He will handle all record club activity for the label.

MUSIC BUSINESS IN NASHVILLE

Brenda and the Queen

Queen Elizabeth last week applauded Music City's **Brenda Lee** at the annual Royal Variety Show at London's Palladium. Brenda was among approximately 300 performers in what Londoners call "the greatest show on earth." Brenda sang "All the Way" . . . Every mail seems to bring **Ray Baker** of the **Jim Reeves** Acclaim pubbery new proof that George Jones' "The Race is On" on United Artists is winning the chart race hands down. Detroit's WFXL and San Diego's KSON list it No. 1 and Tacoma's KFHA and Eugene, Ore.'s KBMC give it the No. 2 spot. Baker vows it's Jones' biggest since his "She Thinks I Still Care" . . . **Charles (Chuck) Steiner's** Hillbilly magazine of Basel, Switzerland, carries a cover photo of the late **Jim Reeves**, one of western Europe's favorite entertainers.

Decca's **Vickie Carroll** is midway in a three weeks engagement at the Domino in Atlanta where she's been joined by **Lenny Dee** and **Rusty Warren**. She has just completed PA's at Mobile's Golden Key and at Oklahoma City's Shangri-La. . . . **Lee Ross** whose "The Town Crier" on Sims is perking lustily, reports the single has hit the preference charts on Omaha's KOOO and Bakersfield, Calif.'s KUZ and has drawn paens of praise from **Clarence Kneeland**, DJ at WICH, Canterbury, Conn., and **Paul Michels**, at KSUE, Susanville, Calif.

Neal's New Service

Topper **Bob Neal** of the Bob Neal Agency has announced the formation of his country Music News Service, a new concept in direct reports on country news for radio stations. The new service will offer tape reports to stations featuring news items on country music and interviews with its stars. In addition an interview with a top country name will be included with each week's tape.

The new service will also offer a "hot line" news service for which a staff will be maintained to report direct by beeper phone.

Jack McFadden has moved his talent office to Bakersfield,

Calif. to be nearer the numerous artists he manages and who live in that area. Address is Box 861, Bakersfield. McFadden reports that **Buck Owens**, designated by Music Business as male country singer of the year, is piling up PA's for 1965 to include Europe in April and Australia in May, plus many national TV shows and a movie. . . . **Joe and Rose Lee Maphis** have finished a two weeks tour of Alaska and are flying to Hawaii for a three weeks stand. . . . Meanwhile **Tommy Collins** has finished a successful three state tour of the Coast.

Barton Opens Agency

M.J. Barton has resigned as director of special promotions at San Antonio's KMAC, to open his own agency and to operate the Hemis-Stars label, specializing in sacred, spiritual and country. Construction of studios and offices is underway at 1702 Cantrell street, San Antonio. New song material and talent are welcomed. . . . Approximately 4,000 packed San Diego's new convention center for the inaugural performance featuring Grand Ole Opry talent. On the program were **Ray Price**, **Stonewall Jackson**, **Jimmy Dickens**, **Norma Jean**, **Billy Walker**, **Red Sovine**, **Shirley Ray** and **Rex Rhineheart**, plus the **Heartland Hoedowners** square dancers. Emceeding were KSON's country gentlemen—**Chuck Owen**, **Boots Rabell**, **Noel Kelly** and **Eddie Briggs**.

New Country Discs

Here's a partial hot list of country deejays who need country-blue grass-gospel recordings just as the labels need the exposure. Better clip it now: **William Nelson III**, WMSP, Harrisburg, Pa.; **Dave Bruce**, WCVP, Murphy, N. C.; **Mary Boone**, WLB, 5832 Kay-north Rd., Lansing 10, Mich.; **Jim Wagner**, 25 Bilyue Ave., Manchester, Mass.; **Stan Skelton**, KDAV, Lubbock, Texas; **Frank MacDonald**, CKCL, Truro, Nova Scotia, Canada; **Ronnie Nogra**, 60 N. W. 68 Terrace, Miami, Fla.; **Joyce Bosak**, WMIN, St. Paul 4, Minn.; **Bernie Meehan** CFCH, North Bay, Ontario, Canada; **Gary Jennings**, 39 Hillside Manor, Fall River, Mass.; **Pat Connor**, CJDV, Drumheller, Alberta, Canada; **Virble Brown**, 929 S. 14th st., Silvis, Ill.; **Jim Landers**, KBBA, Benton, Ark.; **Hank Davis**, KTEL, Box 948, Walla Walla, Wash.; **Ross Stone**, WIII, 507 N. W. Second st., Homestead, Fla.; **Bob Connors**, WEEP, Pittsburgh, Pa.; **Bill Maxim**, CFCW, Box 928, Camrose, Alberta, Canada.

The Blackwood Bros. Quartet, starting Nov. 1, was set for 19 PA's for the month, which is a chore for any husky singing group. Trouble is that new PA's are added if they're in the line of travel, but the boys say that's not trouble—that's currency. . . . "The Miner" by **Howard Vokes** on Starday is whirling faster saleswise. Country jocks missed should write Vokes at Drawer 1203, New Kensington, Pa.



Irving B. Green, president, and Shelby S. Singleton, Jr., vice-president A&R, Mercury Record Productions, at the recent Nashville Convention with Mercury "cuties" campaigning for country music.

Country Single Picks

JIMMY SMART
Ponzer 1001
LITTLE ROCK
(Cedarwood Publishing Co., BMI)
(2:00)—L. Lyle, J. Smart
Flip is "Lonely Mountain"
(Cedarwood Pub. Co., BMI)
(2:40)—A. Williams, J. Smart

CHARLIE RICH
RCA Victor 8468
TOO MANY TEARDROPS
(Combine, BMI) (2:36)—Hart
Flip is "It's All Over Now"
(Charles Rich, BMI) (2:05)—
Rich

ERNEST TUBB
Decca 31706
PASS THE BOOZE
(Lonzo and Oscar, BMI) (2:40)—
Northington, Butts
Flip is "That's All You'll Ever Be
To Me"
(Ernest Tubb, BMI) (2:30) —
Owens Guynes

ESCO HANKINS
Columbia 43142
EMPTY TOMORROWS
(2:10)—Noody, Jay
Flip is "What About You"
(2:56)—Wright, Anglin

JIM REEVES
RCA Victor 8461
I WON'T FORGET YOU
(Tuckahoe, BMI) (1:59)—Howard
Flip is "Highway to Nowhere"
(Valley, BMI) (2:34)—Hess

RUBY WRIGHT
Ric 14564
BILLY BROKE MY HEART AT
WALGREEN'S
(Moss-Rose BMI) (2:44)—Mills
YOU'RE NOT REALLY LEAVING
ME (ARE YOU)
(Cedarwood, BMI) (2:10)—West-
berry, Gray

RED SOVINE
Ric 131
HIDING OUT
(Cedarwood, BMI) (2:18) —
Walker, Tubb
BIG OLD UGLY FOOL
(Cedarwood, BMI) (2:25) —
Joy Westberry

COUNTRY ALBUM PICKS

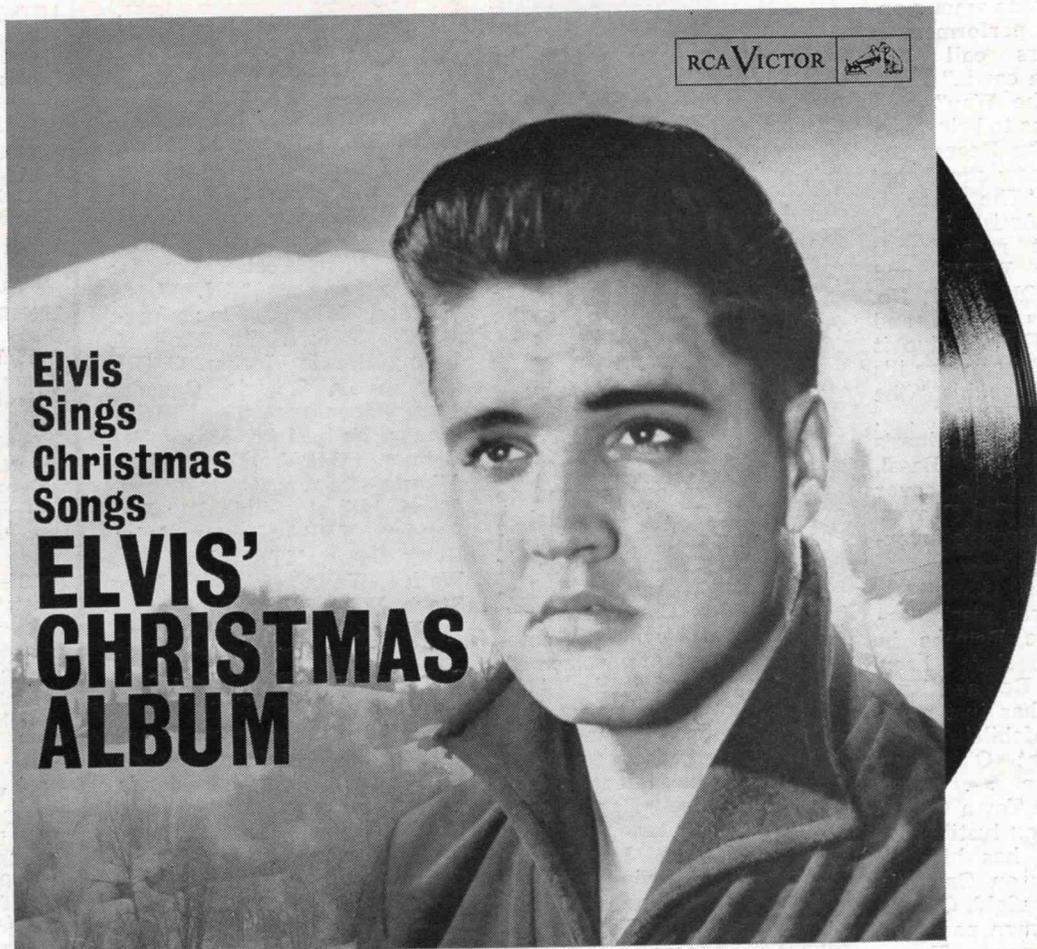
EDDY ARNOLD
RCA Victor LPM 2951
POP HITS FROM THE COUNTRY
SIDE

DOTTIE WEST
Starday SLP 302
DOTTIE WEST THE COUNTRY
GIRL SINGING SENSATION

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