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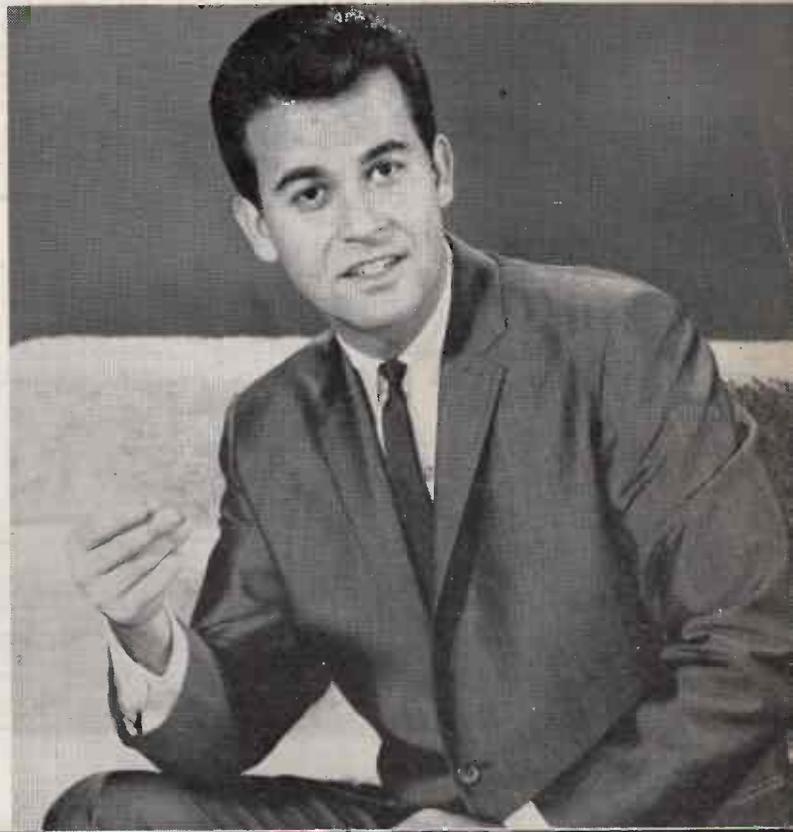
# MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 48, July 4, 1964

## 20 MILLION TEENAGERS CAN'T BE WRONG!

*Dick Clark Banks His  
Future on Teen Tastes*



# THE HIGH COST OF CONVENTIONS

*A look at those Manufacturer-Distributor Meetings*

Rise Stevens Pre  
for a New Cal

JUL 11 1964

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NEWSPAPER

An Exclusive

MUSIC BUSINESS

Feature

# RADIO EXPOSURE CHART

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

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

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

	EAST							SOUTH					MIDWEST				WEST		
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WJXC	PHILADELPHIA WIBG	WASHINGTON WPGC	WORCESTER WORC	ATLANTA WQXI	HOUSTON KILT	LOUISVILLE WAKY	NEW ORLEANS WTLX	MIAMI WQAM	CINCINNATI WSAI	DETROIT WKNR	PITTSBURGH KQV	ST. LOUIS KXOK	LOS ANGELES KEWB	SAN FRANCISCO KYA	SEATTLE KJR
ACROSS THE STREET..... Lenny O'Henry (Atco).....								14							14				
AFTER IT'S TOO LATE..... Bobby Bland (Duke).....					P						35								
AL-DI-LA..... Ray Charles Singers (Command).....					97		X						31						
ALL GROWN UP..... Crystals (Philes).....																			
ALL MY LOVING..... Hollyridge Strings (Capitol).....																			
ALONE..... 4 Seasons (V-J).....	36	58	14	10	17	9	34		20	28									
ALONE WITH YOU..... Brenda Lee (Decca).....		30			22	11	27		59	31	45								
ANGELITO..... Rene & Rene (Columbia).....																			
ANY OLD TIME OF DAY..... Dianne Warwick (Scepter).....					51														
ANYONE WHO KNOWS WHAT LOVE IS..... Irma Thomas (Imperial).....	52																		
BABY COME HOME..... Ruby & Romantics (Kapp).....					88														
BABY LET ME TAKE YOU HOME..... Animals (MGM).....																			
BAD TO ME..... Billy J. Kramer (Imperial).....																			
BAMA LAMA BAMA LOO..... Little Richard (Specialty).....																			
BE ANYTHING (BUT BE MINE)..... Connie Francis (MGM).....	11																		
BE MY GIRL..... Four Evers (Smash).....					21														
BE'S THAT WAY..... Willie Bobo (Tico).....																			
BEANS IN MY EARS..... Serendipity Singers (Philips).....	29	25																	
BEG ME..... Chuck Jackson (Wand).....																			
BELLS IN MY HEART..... Chuck Como (Foxy).....																			
BETTER WATCH OUT BOYS..... Accents (Challenge).....																			
BLUE ANGEL..... Sally Ann Higgins.....	43																		
BREAKING POINT..... Etta James (Argo).....					36														
BUCKET "T"..... Jan & Deun (Liberty).....																			
BURY ME BENEATH THE WILLOW..... Highlanders (Scotch).....																			
CAN'T YOU SEE THAT SHE'S MINE..... Dave Clark Five (Epic).....	41	8	8	11	19	6	4		26	11	4	1	24	24	8	7	35	16	9
CHAPEL OF LOVE..... Dixie Cups (Red Bird).....	7	5	3	2	5	1	24		4	6	1	37							
CHERRY LIPS..... Four Gents (Encore).....																			
CLOSE YOUR EYES..... Jamie Coe (Enterprise).....																			
C'MON EVERYBODY..... Elvis Presley (RCA) E.P. ....																			
COME ON AND SWIM..... Bobby Freeman (Autumn).....																			
CONFIDENTIAL..... Sonny Knight.....																			
COTTON CANDY..... Al Hiri (RCA).....																			
DONNIE..... Bermudas (Era).....																			
COULD THIS BE MAGIC..... Castells (Warner Bros.).....																			
COURT OF KING CARACTICUS..... Rolf Harris (Epic).....																			
DANCE, FRANNY, DANCE..... Floyd Dakil (Jetstar).....	50	50	28		43														
DANG ME..... Roger Miller (Smash).....																			
DARTLELL STOMP..... Dartsels (Dot).....																			
DEVIL WITH BLUE DRESS..... Sherry Long (Soul).....																			
DIAMOND BACK..... Cecil Moore.....																			
DEAD MAN'S CURVE..... Jan & Dean (Liberty).....																			
DIANE..... Bachelors (London).....	13	13			15														
DO I LOVE YOU..... Ronettes (Philes).....																			
DO YOU LOVE ME..... Dave Clark 5 (Epic).....																			
DONNIE..... Bermudas (Era).....	27	4			22														
DON'T FEEL RAINED ON..... Bobby Doyle Trio.....																			
DON'T LET THE SUN CATCH YOU CRYING..... Gerry & The Pacemakers (Laurie).....	4																		
DON'T THROW YOUR LOVE AWAY..... Searchers (Kapp).....	21	17	17	14	10														
DON'T WORRY BABY..... Beach Boys (Capitol).....	2	1			2														
DREAM LOVER..... Paris Sisters (MGM).....																			
DREAMING OF YOU..... Dimples.....																			
EVERYBODY KNOWS..... Steve Lawrence (Columbia).....	19																		
EVERY LITTLE BIT HURTS..... Brenda Holloway (Tamla).....	23																		
EVERYBODY LOVES SOMEBODY..... Dean Martin (Reprise).....	P																		
FARMER JOHN..... Premieres (Warner Bros.).....	42	38																	
FERRIS WHEEL..... Everly Bros. (Warner Bros.).....																			
FIRST NIGHT OF FULL MOON..... Jack Jones (Kapp).....	35	19																	
FLASHBACK..... V.I.P.'s (Big Top).....																			
FOOT STOMPIN'..... Underbeats (Garret).....																			
FRANKIE & JOHNNY..... Greenwood County Singers (Kapp).....																			
FRENCH SONG..... Lucille Starr (Almo).....																			
G. T. O..... Ronny & Daytonas (Mala).....																			
GINO IS A COWARD..... Gina Washington.....	31	7	10	18	20	8	20												
GIRL FROM IPANEMA..... Getz/Gilberto (Verve).....																			
GIRLS..... Major Lance (Okeh).....																			
GIRLS IN SUMMER DRESSES..... Frankie Randall (RCA).....			P																
GIVING UP..... Gladys Knight & Pippas (Maxx).....																			
GONNA GET ALONG WITHOUT YOU NOW..... Tracey Dey (Amy).....																			
GONNA GET ALONG WITHOUT YOU NOW..... Skeeter Davis (RCA).....																			
GOOD GOLLY MISS MOLLY..... Swinging Blue Jeans (Imperial).....	45	35	29		16														
GOOD TIMES..... Sam Cooke (RCA).....																			
GOODBYE BABY (BABY GOODBYE)..... Solomon Burke (Atlantic).....																			
GOT A GOOD THING GOING..... Barbara Lynn.....																			
GOTTA GOOD THING GOING..... Freddie Cannon (Warner Bros.).....																			
GROWN' UP TOO FAST..... Diane Renay (20th Fox).....																			
GYPSY WOMAN TOLD ME..... Eddie Powers (Sims).....																			
HANDY MAN..... Del Shannon (Amy).....	44	29																	
HANGING ONTO MY BABY..... Tracey Dey (Amy).....																			





A GREAT EUROPEAN  
SONG GETS ITS  
FIRST ENGLISH  
TREATMENT BY  
THE INCOMPARABLE  
**SARAH  
VAUGHAN!**

*Destined to be the hit of the year!*

**“SOLE, SOLE, SOLE”**

72300

From Bill Gavin's personal picks, June 19—

“... Choice of the week! Ordinarily I shy away from covers, but this English language version can be classed as an ‘Original’. Sarah has recorded many great songs, but I have never heard her in a more obviously commercial setting.”

Foremost in fine recording



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## 4 Corners Bows With Two Hot Discs

## Chart Picks

**AL HIRT**

RCA Victor 8391  
SUGAR LIPS (Tree, BMI) (2:00)—  
Killen, Sherrill  
Flip is "Poupee Brisee" (Hill and  
Range, BMI) (2:03)—Vartan, Aber  
The trumpet man cut this in Nashville  
and it has great sound and a  
catchy melody.

**THE SUPREMES**

Motown 1060  
WHERE DID OUR LOVE GO (Jo-  
bete, BMI) (2:32)—Holland,  
Dozier, Holland  
Flip is "He Means the World To  
Me" (Jobete, BMI) (1:52)—Whit-  
field  
A wonderful stomping kind of sound  
here makes for one of the toppers  
of the week.

**THE RAMBLETTES**

4 Corners 104  
GIRLS CRY FASTER THAN BOYS  
(Al Gallico, BMI) (2:23)—Catana,  
Gorgoni  
Flip is "I Can't Go Through It  
Again" (Al Gallico, BMI) (2:27)  
—Gorgoni, Coburn  
A fine new girl group here, giving  
the label an auspicious start.

**FRANCOISE HARDY**

4 Corners 103  
CATCH A FALLING STAR (Marvin,  
ASCAP) (2:10)—Vance, Pockriss  
Flip is "Find Me a Boy" (BIEM)  
(2:32)—Hardy, Samyn, Stellman  
A stylish French thrush from the  
Vogue label turns in a slick, mod-  
ern version of the old Como hit.

**JOE SHERMAN ORK AND  
CHORUS**

World Artists 1024  
SEVENTH DAWN (United Artists,  
ASCAP) (2:26)—Webster, Ortolani  
Flip is "Time Alone Will Tell"  
(Marimba, ASCAP) (2:00)—Weiss,  
Sherman  
There are many versions of this movie  
tune but this is one of the smooth-  
est and best.

**DICK AND DEEDEE**

Warner Brothers 5451  
REMEMBER WHEN (Odin, ASCAP)  
(2:10)—St. John  
YOU WERE MINE (Patsy Ann, Dara,  
BMI) (2:03)—Giaccalone  
The duo has two winning sides. Either  
could make it.

**GLENN YARBROUGH**

RCA Victor 8366  
THE HONEY WIND BLOWS (Apple-  
seed, ASCAP) (2:28)—Hellerman,  
Minkoff  
SAN FRANCISCO BAY BLUES (Hol-  
lis, BMI) (2:26)—Fuller  
Yarbrough performs in top style on  
these two handsome folk items. An  
edge to the top side but both  
warrant play.

**LINDA HALL**

Columbia 43067  
HUGO (April, ASCAP) (1:58)—  
Mathews, Kusk, Vincent  
HUGO—PART 2 (1:57)  
The plaintive-voiced thrush talks to  
her boy friend on the front porch  
in this fine teen item. Flip is the  
effective instrumental track by itself.  
itself.

**FELTON JARVIS AND THE  
FEL-TOES**

ABC-Paramount 10570  
SKI KING (Bentley, BMI) (2:40)—  
Beatty  
Flip is "Be-I-Bye Etc" (Champion,  
BMI) (2:06)—Beckham  
A mighty humorous saga of an ego-  
tistical water skier. Lots of kicks  
here.

**TED TAYLOR**

Okeh 7198  
SOMEBODY'S ALWAYS TALKING  
(Hill and Range, BMI) (2:17)—  
Byers  
Flip is "Top of the World" (Tree,  
BMI) (2:29)—Riley  
A good rocking artist who could have  
his first big one with this top-notch  
effort.

**DAVID ROCKINGHAM TRIO**

Josie 922  
JOY-DE-VIE (Nea-How, BMI) (2:22)  
—Rockingham  
SOULFUL CHANT (Nea-How, BMI)  
(2:22)—Rockingham, Robinson  
Two swinging, blues and jazz tinged  
instrumentals with the accent on  
organ.

**THE HOLLIES**

Imperial 66044  
HERE I GO AGAIN (Rumbalero,  
BMI) (2:17)—Shuman, Westlake  
LUCILLE (Venice, BMI) (2:20)—  
Collins, Penniman  
The British group has a good touch  
here. Top side is a good ditty in  
the current Liverpool groove. Flip  
is an old Little Richard hit.

**JOHNNY THUNDER**

Diamond 169  
MORE, MORE, MORE LOVE, LOVE,  
LOVE (Keetch, Caesar, Dino, BMI)  
(1:55)—Russell  
(No flip listed)  
Thunder has a real shouter here with  
a solid beat. His best since "Loop  
de Loop."

**RAY CHARLES SINGERS**

Command 4049  
AL-DI-LA (Witmark, ASCAP) (2:05)  
—Donida, Mogol, Drake  
Flip is "Till the End of Time" (Joy,  
ASCAP) (2:19)—Kaye, Mossman  
The group follows up its smash "Love  
Me with All Your Heart" with a  
creamy version of the Italian movie  
hit of awhile back.

**JOHNNY RIVERS**

United Artists 741  
OH WHATA KISS (Rambled, BMI)  
(2:00)—Rager, Kirby, Dickens  
KNOCK THREE TIMES (Cigma, BMI)  
(2:55)—Joy  
The chanter is one hot artist right  
now and these two effective, earlier  
sides could bring even more action.

**THE BLACKWELLS**

Hickory 1261  
THE BALLAD OF THE YOUNG  
TRUCK DRIVER (Fred Rose, BMI)  
(2:20)—Blackwell  
Flip is "She Loves the Love I Give  
Her" (Acuff-Rose, BMI) (2:20)—  
Bryant  
A good new folk-slanted mixed group  
with a telling story. Has a chance.

**HANK THOMPSON**

Capitol 5217  
WHATEVER HAPPENED TO MARY  
(Texoma, ASCAP) (2:51)—Thomp-  
son  
THE LUCKIEST HEARTACHE IN  
TOWN (Brazos Valley, BMI)  
(2:14)—Gray, H. and D. Thompson

**ERNEST TUBB AND LORETTA  
LYNN**

Decca 31643  
MR. AND MRS. USED TO BE (Sure-  
Fire, BMI) (2:41)—Deaton  
LOVE WAS RIGHT HERE ALL THE  
TIME (Window, BMI) (2:30)—  
Henson, Snoddy

MUSIC  
BUSINESS  
DISCOVERIES**KERRI DOWNS**

Epic 9698  
WHEN YOU COME BACK TO  
SCHOOL (B. F. Wood, ASCAP)  
(2:23)—Curtis, Meyer  
Flip is "You Won't Forget Me"  
(Metric, BMI) (2:00)—DeShannon,  
Sheeley  
A pert-voiced young thrush makes an  
effective bow with a strong teen  
item.

**SHEILA NORTH**

Catch 108  
I WON'T PLAY SECOND FIDDLE  
(Rickland, BMI) (2:18)—Page  
GOLLY GEE (House of Fortune, BMI)  
(2:17)—Winn, Motola  
This young gal has a catchy, dual-  
track sound and two sides that  
could win good play. She's worth  
watching.

**JAY AND FREDDY**

Challenge 59248  
I'M A HOT-RODDER (4-Star, BMI)  
(2:40)—J. and F. Imus  
Flip is "The Boogala" (4-Star, BMI)  
(2:16)—Imus, Benay  
An amusing take-off on the hot-rod  
scene, done somewhat in "Alley  
Oop" style.

**O. V. WRIGHT WITH THE KEYS**

Goldwax 106  
THERE GOES MY USED TO BE (Rise,  
BMI) (2:43)—Roosevelt, Jamison  
THAT'S HOW STRONG MY LOVE  
IS (Rise, BMI) (2:48)—Roosevelt,  
Jamison  
A strong lead man here with the  
group is good enough to make the  
record, either side.

JULY 4, 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.

## "Memphis" & "Rag Doll" Move Up

### THE MONEY RECORDS

This Week	Last Week	Record	Label
1	1	<b>I GET AROUND</b>	BEACH BOYS, Capitol 5174
7	7	<b>MEMPHIS</b>	JOHNNY RIVERS, Imperial 66032
10	10	<b>RAG DOLL</b>	4 SEASONS, Phillips 40211
4	4	<b>MY BOY LOLLIPOP</b>	MILLIE SMALL, Smash 1893
8	8	<b>PEOPLE</b>	BARBRA STREISAND, Columbia 42965
6	6	<b>DON'T LET THE SUN CATCH YOU CRYING</b>	GERRY & THE PACEMAKERS, Laurie 3251
7	2	<b>CHAPEL OF LOVE</b>	DIXIE CUPS, Red Bird 10-001
8	9	<b>NO PARTICULAR PLACE TO GO</b>	CHUCK BERRY, Chess 1898
20	20	<b>GIRL FROM IPANEMA</b>	GETZ/GILBERTO, Verve 10322
13	13	<b>CAN'T YOU SEE THAT SHE'S MINE</b>	DAVE CLARK FIVE, Epic 9692

### SALE BLAZERS

This Week	Last Week	Record	Label
11	3	<b>WORLD WITHOUT LOVE</b>	PETER & GORDON, Capitol 5175
12	12	<b>DON'T THROW YOUR LOVE AWAY</b>	SEARCHERS, Kapp 593
13	17	<b>DON'T WORRY BABY</b>	BEACH BOYS, Capitol 5174
14	11	<b>TELL ME WHY</b>	BOBBY VINTON, Epic 9587
22	22	<b>ALONE</b>	4 SEASONS, Vee Jay 597
16	5	<b>LOVE ME WITH ALL YOUR HEART</b>	RAY CHARLES SINGERS, Command 4046
17	21	<b>BAD TO ME</b>	BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
39	39	<b>LITTLE OLD LADY FROM PASEDNA</b>	JAN & DEAN, Liberty 55704
29	29	<b>GOOD TIMES</b>	SAM COOKE, RCA Victor 8388
38	38	<b>WISHIN' AND HOPIN'</b>	DUSTY SPRINGFIELD, Phillips 40207
30	30	<b>DANG ME</b>	ROGER MILLER, Smash 1881
19	19	<b>I'LL TOUCH A STAR</b>	TERRY STAFFORD, Crusader 105
16	16	<b>WALK ON BY</b>	DIONNE WARWICK, Scepter 1274
24	24	<b>BEANS IN MY EARS</b>	SERENDIPITY SINGERS, Phillips 40198
25	27	<b>REMEMBER ME</b>	RITA PAVONE, RCA Victor 8385
71	71	<b>TRY IT BABY</b>	MARVIN GAYE, Tamla 54095
40	40	<b>YOU'RE MY WORLD</b>	CILLA BLACK, Capitol 5196
35	35	<b>ALONE WITH YOU</b>	BRENDA LEE, Decca 31628
37	37	<b>FARMER JOHN</b>	PREMIERES, Warner Bros. 5443
14	14	<b>LOVE ME DO</b>	BEATLES, Tollie 9008

### ACTION RECORDS

This Week	Last Week	Record	Label
54	54	<b>HEY HARMONICA MAN</b>	LITTLE STEVIE WONDER, Tamla 54096
32	41	<b>KEEP ON PUSHING</b>	IMPRESSIONS, ABC Paramount 10554
33	26	<b>LITTLE CHILDREN</b>	BILLY J. KRAMER, Imperial 66027
34	32	<b>YESTERDAY'S GONE</b>	CHAD STUART & JEREMY CLYDE, World Artists 1021
35	31	<b>WHAT'D I SAY</b>	ELVIS PRESLEY, RCA Victor 8360
68	68	<b>NOBODY I KNOW</b>	PETER & GORDON, Capitol 5211
15	15	<b>DIANE</b>	BACHELORS, London 9639
100	100	<b>UNDER THE BOARDWALK</b>	DRIFTERS, Atlantic 2237
39	36	<b>TEARS &amp; ROSES</b>	AL MARTINO, Capitol 5183
64	64	<b>DO I LOVE YOU</b>	RONETTES, Philips 121
67	67	<b>HANDY MAN</b>	DEL SHANNON, Amy 905
23	23	<b>I DON'T WANT BE A LOSER</b>	LESLEY GORE, Mercury 72270
43	49	<b>LOVE IS ALL WE NEED</b>	VIC DANA, Dolton 95
44	47	<b>WHAT'S THE MATTER WITH YOU, BABY</b>	MARVIN GAYE & MARY WELLS, Motown 1057
18	18	<b>MY GUY</b>	MARY WELLS, Motown 1056
48	48	<b>I'LL BE IN TROUBLE</b>	TEMPTATIONS, Gordy 7032
63	63	<b>I STILL GET JEALOUS</b>	LOUIS ARMSTRONG, Kapp 597
25	25	<b>ONCE UPON A TIME</b>	MARY WELLS & MARVIN GAYE, Motown 1057
62	62	<b>MIXED-UP, SHOOK-UP GIRL</b>	PATTY & THE EMBLEMS, Herald 590
50	50	<b>TENNESSEE WALTZ</b>	SAM COOKE, RCA Victor 8388
50	50	<b>EVERYBODY LOVES SOMEBODY</b>	DEAN MARTIN, Reprise 0281
61	61	<b>I WANNA LOVE HIM SO BAD</b>	JELLY BEANS, Red Bird 10-003
52	52	<b>YESTERDAY'S GONE</b>	OVERLANDERS, Hickory 1258

This Week	Last Week	Record	Label
55	55	<b>WHAT HAVE I GOT OF MY OWN</b>	TRINI LOPEZ, Reprise 276
53	53	<b>THE WORLD I USED TO KNOW</b>	JIMMY RODGERS, Dot 18595
92	92	<b>I BELIEVE</b>	BACHELORS, London 9639
28	28	<b>DO YOU LOVE ME</b>	DAVE CLARK FIVE, Epic 9678
82	82	<b>SHE'S MY GIRL</b>	BOBBY SHAFTO, Rust 5082
66	66	<b>STEAL AWAY</b>	JIM HUGHES, Fame 6401
66	66	<b>BEG ME</b>	CHUCK JACKSON, Wand 154
60	60	<b>NOT FADE AWAY</b>	ROLLING STONES, London 9637
60	60	<b>DONNIE</b>	BERMUDAS, Era 3125
98	98	<b>SHE'S THE ONE</b>	CHARTBUSTERS, Mutual 502
98	98	<b>JULIET</b>	FOUR PENNIES, Phillips 40202
65	65	<b>MY DREAMS</b>	BRENDA LEE, Decca 31628
69	69	<b>I'M INTO SOMETHING GOOD</b>	EARL JEAN, Colpix 729
69	69	<b>PARTY GIRL</b>	BERNADETTE CARROLL, Laurie 3238
73	73	<b>ANYONE WHO KNOWS WHAT LOVE IS</b>	IRMA THOMAS, Imperial 66041
33	33	<b>(JUST LIKE) ROMEO AND JULIET</b>	REFLECTIONS, Golden World 6008
73	73	<b>SOMEONE CARES FOR ME</b>	McKINLEYS, Swan 4185
73	73	<b>FIRST NIGHT OF THE FULL MOON</b>	JACK JONES, Kapp 589
75	75	<b>DREAM LOVER</b>	PARIS SISTERS, MGM 13286
77	77	<b>LITTLE TOY BALLOON</b>	DANNY WILLIAMS, United Artists 729
78	78	<b>IT AIN'T NO USE</b>	MAJOR LANCE, Okeh 7197
91	91	<b>LITTLE LATIN LUPE LU</b>	KINGSMEN, Wand 157
89	89	<b>ANGELITO</b>	RENE & RENE, Columbia 43054

This Week	Last Week	Record	Label
83	83	<b>WALK, DON'T RUN '64</b>	VENTURES, Dolton 96
83	83	<b>(YOU DON'T KNOW) HOW GLAD I AM</b>	NANCY WILSON, Capitol 5198
80	80	<b>PEG O' MY HEART</b>	ROBERT MAXWELL, Decca 25637
81	81	<b>I CAN'T HEAR YOU</b>	BETTY EVERETT, Vee-Jay 599
84	84	<b>GIRL'S ALRIGHT WITH ME</b>	TEMPTATIONS, Gordy 7032
87	87	<b>JAMAICA SKA</b>	SKA KINGS, Atlantic 7827
85	85	<b>FERRIS WHEEL</b>	EVERLY BROTHERS, Warner Brothers 5441
88	88	<b>TELL ME</b>	ROLLING STONES, London 9682
88	88	<b>ROCK MY SOUL</b>	PETER, PAUL & MARY, Warner Brothers 5442
93	93	<b>I LIKE IT LIKE THAT</b>	MIRACLES, Tamla 54098
93	93	<b>YOU'RE MY REMEDY</b>	MARVELETTES, Tamla 54097
43	43	<b>BE ANYTHING (BUT BE MINE)</b>	CONNIE FRANCIS, MGM 13237
95	95	<b>IT'S SUMMERTIME U.S.A.</b>	PIXIES THREE, Mercury 72288
96	96	<b>IF I'M A FOOL FOR LOVING YOU</b>	BOBBY WOOD, Joy 285
94	94	<b>ALL GROWN UP</b>	CRYSTALS, Philips 122
94	94	<b>IT'S ALL OVER NOW</b>	VALENTINOS, Sar 152
97	97	<b>ALL MY LOVING</b>	HOLLYRIDGE STRINGS, Capitol 5165
94	94	<b>SUNNY</b>	NEIL SEDAKA, RCA Victor 8382
95	95	<b>MY BABE</b>	CHARLIE McCOY, Monument 842
79	79	<b>FOUR BY THE BEATLES (THE BEATLES L.P.)</b>	Capitol EAP-1-2121
97	97	<b>MARY, OH MARY</b>	FATS DOMINO, ABC Paramount 10507
98	98	<b>VIVA LAS VEGAS E.P.</b>	ELVIS PRESLEY, RCA Victor EPA 4382
99	99	<b>I WANT TO HOLD YOUR HAND</b>	BOSTON POPS ORCHESTRA, RCA Victor 8378
100	100	<b>SUMMER MEANS FUN</b>	BRUCE & TERRY, Columbia 43055

LEIBER



STOLLER



GOLDNER

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**JEFFERSON  
BEANS**

**I WANNA LOVE  
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10-003

Written By Jeff Barry & Ellie Greenwich  
Trio Music Co., Inc.



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In Detroit.

**RED BIRD**

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## Hodges' Slander Suit

A most unusual lawsuit for the record industry was filed by record presser Sam Hodges of Paramount Record Manufacturing Company of Philadelphia last week. The suit was for slander, which in legal terminology means a false report maliciously uttered and tending to injure the reputation of another.

Hodge filed his suit against producer-writer-record label head Jerry Leiber, his production firm Stuyvesant Productions and his record label Daisy Records. Suit, filed in New York Federal Court Friday (19) alleges that Leiber said that Hodge and former Leiber-Stuyvesant-Daisy employee, Norman Rubin "had conspired to secretly press records and sell them for cash. That is untrue and is slanderous," the statement alleges. The suit asks for \$600,000 total damages; \$150,000 to Sam Hodge; \$150,000 to Paramount Record Manufacturing Company; \$150,000 in punitive damages each to Sam Hodge and Paramount.

Back of the lawsuit was this chain of events. Sam Hodge, a Philadelphia record presser since the early 1950's had been pressing records for Jerry Leiber's (and partner Mike Stoller's) Daisy and Tiger labels. Leiber (and Stoller) started the Red Bird label and Hodge was shipped the metal parts (mothers, stampers, etc.) from which to make records. He made a dozen or so test pressings from the metal parts.

Meanwhile, Norman Rubin, a promotion man for the Daisy, Tiger and Red Bird labels, was suddenly fired from his post. According to Rubin he was fired because he was accused of being in a conspiracy with Hodge.

Soon after Hodge heard about the rumored accusations and burned for weeks trying to track the source down. Finally last week he filed the suit. Because of the principals involved, the case is certain to get a lot of attention. Leiber (and Stoller's) Red Bird label has just had a smash hit with "Chapel Of Love," and may soon have another with "I Wanna Love Him So Bad" by the Jellybeans.

## Carnegie Bans Rock

No one now disagrees that the British boom was a tremendous shot in the arm to the record industry. And certainly in the case of the Beatles and Dave Clark Five, very profitable for those promoters fortunate enough to secure concert bookings.

However, the British scare got a little out of hand last weekend when over-excitement broke out among Rolling Stones fans. As a result, Carnegie Hall has now put a ban on all rock shows or acts.

Up until its final date on Saturday, the Stones' tour had bombed miserably. Even the five longhairs were surprised to see an almost full Carnegie Hall for their first performance. But unfortunately, the fans' appreciation of the boys turned into a minor riot when they broke police cordons and rushed the stage (one girl actually climbed on to the platform).

As a result, the management cancelled the second show. Then it rescinded the decision, stating the second show could go on only if the Stones performed first, and were out of the theatre by the time the second show was completed.

However, the damage was done, and the one redeeming factor of the Rolling Stones tour, has turned into problems for other artists—particularly the Dave Clark Five, who were scheduled to play a date at Carnegie on October 31. Carnegie Hall cancelled that booking.

As of press time, promoter Sid Bernstein, who heads Theater Three productions, booking most of the rock packages into Carnegie Hall—including The Beatles and Dave Clark—was looking for an alternative house for the Clark Five. Madison Square Garden is one possibility. Another is the New York Coliseum.

## Decision Delayed

A decision on the Federal Trade Commission complaint against the Columbia Record Club has again been delayed. An extension on the initial decision by examiner Donald Moore was granted last week to July 31. The 30-day postponement is the second. Initial

decision was due June 10, but this in its turn was postponed to June 30.

## 1963 Disc Sales Off

Sales of phonograph records in 1963 were off by 7½ per cent as against the previous year, according to the Record Industry Association of America (RIAA). The American record industry's dollar volume in 1963 was \$252,220,000, compared to \$272,750,000 in 1962, the RIAA said. In terms of retail value, or list price, sales in 1963 came to \$529,660,000, as against \$572,775,000 in 1962, the RIAA reported.

The RIAA obtains its figures from excise taxes paid to the U. S. government on record sales by manufacturers. Assuming everyone pays the government the correct excise taxes, the figures are open to some adjustment due to the fact that no excise tax is paid on what are called "freebie" records in the trade. These are free or "incentive" records given away with large orders by manufacturers. If a wholesaler buys 1000 singles, he can usually get another 3000 for free for a limited time period. On albums he obtains 100 or so free with each 1000 he orders for a limited period. These records are supposed to be used for promotional and juke box purposes, but it is accepted in the trade that they are then sold to dealers and rack jobbers who in turn sell them to consumers.

Thus the RIAA figures may make the amount of product actually moved to the consumer seem less than what it was. As for the retail value of records for 1963, this is almost impossible to estimate closely, since most records are sold at discount and the old list price standards do not apply. Somewhere between 20 per cent and 30 per cent off the list price will give a closer approximation as to the retail value of record merchandise sold in 1963.

The RIAA report did note that LP's continued to account for over 75 per cent of all dollar volume, a situation that has prevailed with some fluctuation for the past several years. Stereo recordings now comprise almost half of all LP sales, and in the classical field sell more than half of all LP's, the RIAA said.

## Lee, Mogull Shift

An unusual shift of executives occurred at Warner Bros. Records and Warner Bros. Music publishing firms (MPHC) last week. George Lee, director of Eastern Operations for Warner Bros. Records, exchanged his job for that of Artie Mogull, key executive in Warner's music publishing firms. Mogull, in turn, took over George Lee's job at WB Records.

Actually, both men are well trained to hold down either slot. George Lee, at one time a vocalist with the Stan Kenton orchestra, has been involved in music publishing firms, including the Bobby Mellin companies and Zodiac Music, the publishing end of Palette Records. He also served in the record end, doing a. & r. work at Palette. Artie Mogull has had experience as a manager, as a publisher with the Kingston Trio's publishing firms, and as an indie producer of singles and albums. He also was responsible for bringing Peter, Paul and Mary to WB Records. Mogull has been anxious to get back into records again, especially to look for new talent for WB Records. Lee's administrative work has been greatly admired at the music publishing wing of Warner's.

In his new slot George Lee will report directly to Herman Starr, the head of Warner's Music Publisher's Holding Corporation. He will assist Starr in all phases of the publishing operation. Although Lee has not been given an official title, his functions are expected to be similar to that of a general manager of the firms.

Artie Mogull will report directly to WB Records chief Mike Maitland. He will handle both creative and administrative direction of WB Records' New York offices. In all probability his main emphasis will be on the former.

## That Soundtrack LP

LONDON

EMI now says that The Beatles' "A Hard Day's Night" soundtrack album will be completed with four new songs instead of having previous hits thrown in as makeweights. But this will only apply to the LP



**Carol Burnett autographing albums at New York's Korvette Department Store on Fifth Avenue last week. Store featured a window display of her original cast LP from her hit Broadway show, "Fade Out-Fade In."**

in Britain. In America where United Artists Records will release the LP (United Artists Pictures is distributing the movie in the U. S.) these four new titles—which are not in the movie—will be replaced by background music from the movie. Reason for this is so that Capitol Records will have the four new tunes on its label in the U. S. to use as singles, LP or EP material. United Artists Records has rights only to the actual movie soundtrack. The song "I'll Cry Instead" has been cut from the movie but will be issued on the British LP. The only already issued title on the LP will be "Can't Buy Me Love."

The Beatles are still so hot that their new EP "Long Tall Sally" had built up advance orders of 300,000 before release here.

The group will be seen on the Ed Sullivan TV show, August 23 and September 20, and they may film spots for screening on the program in the Fall.

## VeeJay-Capitol Hassle

A proposed change of background color on the jacket of a long-playing Beatles record was the subject of a dispute in Santa Monica Superior Court.

Vee-Jay Records, Hollywood, has charged in a suit that Capitol Records Inc., and Trans-Global Music Inc. of New York are threatening to cancel a

Beatles licensing agreement.

The reason for the dispute is that Vee-Jay wants to market its Beatles LP in a new jacket showing the Beatles against a dark background. Till now they have been marketing the LP in a light-colored jacket cover.

Vee-Jay asked the court to rule that no infringement of the license agreement is involved in the projected use of the new record jacket.

According to Vee-Jay spokesmen, Capitol Records has said that use of the new jackets would be considered a violation of the rights of Vee-Jay to make further use of the 12 master recordings which the Beatle record contains.

Jay Lasker, vice president of Vee-Jay, asserted he was notified of the agreement cancellation threat May 22 and June 5 by Robert E. Carp, vice president of Capitol Records.

## Cahn Named V.P.

Al Cahn, who left his sales post at Cameo-Parkway 18 months ago to take on national sales duties at Kapp Records, has been appointed vice president of the Kapp operation, according to executive vice president, Mickey Kapp. Cahn continues to serve as national sales manager and will conduct the forthcoming Kapp sales meeting at Lake Tahoe, Nevada, starting July 23.

## Capitol Pubbery Move

Capitol Records is setting up a joint publishing venture with E. H. Morris. The new firm will be known as Morley Music and will be operated by Morris. This clarifies earlier reports that indicated erroneously that Capitol would make an outright sale of its Ardmere publishing wing to Morris.

Morley Music is a combination of the catalog that used to be in Capitol's Ardmere Music Firm, (ASCAP) and the many standout copyrights from E. H. Morris' Morley firm. They include such standards as "I'll Walk Alone," "Sentimental Journey," "Autumn Leaves," "Vaya Con Dios," "It's Been A Long, Long Time," "Five Minutes More," and many others, for a total of about 2000 copyrights.

Capitol will still retain its Beechwood Music firm, (the BMI affiliate), which will be under the supervision of Tom

Morgan, who is also Business Affairs manager of the label's a. & r. department. Jack Levy, former vice president and general manager of Ardmere and Beechwood, is leaving the firms for a similar position with another publisher.

## Birdland Swings Again

You can take the boy out of the country but you can't take the country out of the boy, is an old American saying. This week, Birdland, the venerable New York jazz club is proving you can't take the jazz out of a jazz club—not for long that is. For this week, after an abortive period of rock and roll and rhythm and blues shows, Birdland is returning to jazz. In fact the club is opening with one of the top names in the world of jazz, Miles Davis and his combo. The jazz return kicks off at the club Tuesday night (30), and the entire jazz segment of the music business, as well as a lot of fans are expected to turn out. After all, Birdland was named for Charlie (Bird) Parker, what else could happen there except jazz? Rock and roll indeed!

## New Loesser Show

Frank Loesser, still represented on Broadway by "How To Succeed In Business Without Really Trying" for which he composed words and music, will be back in the spring of 1965 with a new musical. He will collaborate on the book with Sam Spewack (who with wife Bella has created the book for such hits as "Kiss Me Kate," "Leave It To Me," and "Boy Meets Girl"), and will also contribute music and lyrics. There is no title for the show as yet. Producer will be Allan B. Whitehead in Association with Frank Productions, the Frank Loesser firm.

## Dunn's New Posts

Capitol Records has elected Lloyd W. Dunn President of its International Corporation and Capitol Records of Canada, both subsidiaries of Capitol Records Inc.

Dunn succeeds Alan Livingston as CRIC President, and Glen E. Wallich as President of Capitol of Canada, Geoff Racine remains as executive Vice President, from headquarters in Toronto.

Lloyd Dunn has spent fourteen years with Capitol, during which time he has served as a high level executive in practically every capacity. In addition to his new responsibilities he will continue to run Capitol's Angel label.

## Summer Deals

Many Record companies made good use of the distributors collected at the ARMADA Convention last weekend (see separate story) to hold meetings of their own. They seized upon the opportunity to introduce their summer product and entice their field forces with traditional industry favors—incentive deals.

At press time, the following information was available:

### Atlantic-Atco

At meetings held Friday (26) Atlantic and Atco Records introduced and demonstrated twenty new albums, which together with the entire LP catalog will carry a 12½ percent discount through August 31, plus a special bonus incentive for distributors' salesmen.

### United Artists

United Artists introduced a "Golden Album Showcase" at its two-day distributor sales meeting last Thursday and Friday. A total of 21 new albums was announced in a presentation made by vice president and general manager of the label, Si Mael. David Picker, president of the firm, also addressed the distributors. The meeting was also attended by executive vice president Mike Stewart; Fred Goldberg, vice president in charge of advertising and publicity; Joe Ende, controller; and Gabe Sumner, director of advertising and publicity.

## Operation Rescue

At Capitol Records an unusual event is taking place, that for want of a better name could be called "Operation Rescue." It is concerned with Peter and Gordon, the young English hitmakers, who are now out on their first American tour. Reason for "Operation Rescue" is to make sure that the lads are promoted sufficiently in each town where they are booked, to enable their personal appearances to be successful, Capitol is in the act because the lads' tour was not receiving sufficient promotion in front.



Steve Lawrence and Eydie Gorme pose with organist Joe Mooney at New York's Penthouse Club. Steve and Eydie hosted a party last week for Mooney on the occasion of his becoming a Columbia Records artist.

In many cities and towns Capitol fieldmen are seeing deejays, visiting stores with Peter and Gordon counter cards, talking to people on newspapers, visiting TV shows, and doing whatever else they can to publicize Peter and Gordon p.a.'s. It all adds up to extra work for the already overworked field men, but if the concerts are successful it also adds up to more sales for their new Capitol Record, "Nobody I Know."

Peter and Gordon did so well on their three days at the New York's World's Fair date that they have been booked back for a solid week sometime in July. It appears that all they need is exposure.

**Maharis Returns**

A busy movie career has prevented "Route 66" star George Maharis from making any records of late. However, following a six months absence from the studio, Maharis has now recorded both a new album and single for Epic.

His new single features two

standards — "Tonight You Belong To Me" coupled with "The Object of My Affection". His new album will be re-released in the Fall. Maharis recorded the session with Epic producer Bob Morgan, just prior to Morgan's departure for Europe.

**WNEW Encore**

For the second year in succession, WNEW, New York, threw an all-celebrity Anniversary bash at Madison Square Garden recently, and drew a sellout crowd of approximately 17,000, — which is somewhat less than its daily rating figure, but nonetheless a lot of people. (This is WNEW's 31st Anniversary.)

Music luminaries who were present at the affair, from which all proceeds went to the Greater New York Fund, were Sammy Davis, Jr., Sarah Vaughan, Nina Simone, The Smothers Brothers, The Serendipity Singers, Buddy Greco, Trini Lopez, Eydie Gorme and Steve Lawrence, and Jerry Vale. These were in addition to comedians Buddy Hackett, Dick Shawn and Phil Foster, and NBC's Skitch Henderson, who fronted a 33-piece WNEW 'house band', and the WNEW deejay lineup.

**Johnsons Are Back**

Old Town Records chief, Hy Weiss, has pulled off a coup to gladden the hearts of r. and b. fans. Weiss has brought Buddy and Ella Johnson out of retirement and he plans to record them shortly. Initial release is set for sometime in the next six weeks. The Johnson band was regarded as one of the most swinging in the great r. and b. days of the late '50s. Miss Johnson, as the band's vocalist, had a legion of fans at the time.

**Beatles' Paperbacks**

HOLLYWOOD

Producer Walter Shenson has arranged for a series of paperbacks tying-in with his United Artists feature starring the Beatles, "A Hard Day's Night".

Dell Publications is issuing two books of stills and pictures of the Beatles' movie, and British novelist John Burke converted Alun Owen's screenplay into book form.

**Keely Vs. Dot**

HOLLYWOOD

Songstress Keely Smith is seeking an injunction against the Dot Record Company to prevent the firm from distributing recordings made by her while under contract to the company.

In the suit filed in Superior Court, Miss Smith charges that Dot "repudiated its obligation to assign, transfer and deliver the recording masters to her after the termination of the contract."

The singer's contract with Dot ran from May 1, 1959 to August 31, 1962.

In the suit, Miss Smith is seeking an accounting of all proceeds of the alleged unauthorized use of the masters and for judgment in the amount of such proceeds, together with interest.

Some of the recordings were made jointly with Miss Smith's former husband, Louis Prima.

**New "Poppins" Date**

Release date for Walt Disney's Vista soundtrack recording of "Mary Poppins," has been moved up from August 1 to July 6. Similarly release of all other LP's of music from the film will be moved up. The picture, which stars Julie Andrews, Dick Van Dyke, Glynis Johns, David Tomlin-

son and Ed Wynn, is set to premiere August 27 at Radio City Music Hall in New York and Grauman's Chinese Theater in Los Angeles.

**Astaire Sells Ava**

Fred Astaire has sold Ava Records to two Texans—but he'll retain a 10% interest in the label. The label, originally Choreo Records, was taken over by Astaire in February '63, when he bought a majority of stock control. The new owners are real estate men Glen C. Costin and his associate Frederick Shumacher. The sum they paid was not disclosed.

Ava is nationally distributed by MGM, with whom its contract expires in August. Latest release on the label is Elmer Bernstein's soundtrack from "The Carpetbaggers" which, according to Costin, had sold 19,000 copies last week, and could be Ava's biggest seller to date.

**The Airport Scene**

No British artists arrived last week so there was no need to send anyone from Music Business out to Kennedy International Airport. However, this week MB staffer June Harris' mother, Mrs. Sydney Harris, arrives from London to spend a month with her daughter. June plans to be at Kennedy to welcome her mother to the U.S. Tuesday (30).

**Ric Appoints Novak**

Joe Csida's Ric Records has named George Novak director of marketing. He will establish sales policies and programs along with sales manager Bernie Lawrence. Novak was formerly a regional manager with Capitol Records.

**MUSIC BUSINESS**

Incorporating music reporter

225 West 57 St., New York, N.Y. 10019

Telephone: Area Code 212,

JUdson 2-2616

Cable: MUSICBIZ NEWYORK

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2 bis Ste. Genevieve, Courbevois (Seine)

Subscription Fulfillment

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

Published weekly by Music Business, Inc.,  
225 West 57 St., New York, N.Y. 10019  
Second class postage paid at New York,  
N.Y. and additional mailing office. Single  
copy price 25 cents. Subscription prices:  
U.S. and possessions and Canada, \$2 a  
year; Europe: \$35 per year by air, \$10 by  
surface mail, payable with order in U.S.  
funds. Rates for other countries upon  
request.

JULY 4, 1964



Sales conventions are not all fun as this typical work session indicates.

# The High Cost of Conventions

There will be more of them this year,  
and they will be more lavish than ever.

The record industry sales convention season is here again and despite their mounting costs, there'll be more of them this year, done up in more lavish fashion, than at anytime in the past.

In recent years, this happy time for the "travel tax-freeminded" distributors and sales personnel, has been unofficially signalled by the annual ARMADA Convention in Florida, which has formed a

setting for upwards of half a dozen firms to present fall product lines to distributors "who are there anyhow for their own convention."

But it has been growing to the point where important firms hold conventions both before (RCA Victor recently convened its meeting at New York's Hilton Hotel) and as long as a month after ARMADA at widely separated points like

Las Vegas, Lake Tahoe, Los Angeles, Puerto Rico, and other Island hideaways.

Last year, two companies alone poured close to \$250,000 into the staging of colorful strongly holiday-tinged sales spectacles far from the well-travelled metropolitan expressways of the U. S. Columbia's Puerto Rican safari (a four day affair) cost close to \$150,000, while Capitol's junket to exotic Acapulco (which ran for over a week) came to something



Decca executives travel to Nashville for firm's country conclave. Left to right Syd Goldberg, Marty Salkin, Owen Bradley, Decca-Universal President Milton Rackmil, Leonard Schneider, Mrs. Webb Pierce, Webb Pierce, and Leonard Salidor.

like \$75,000. With other company budgets tossed in, the grand total comes to well over \$500,000 for 1963.

The figure will be higher this year, despite the fact that many distributors have made no bones about the inconvenience and expense of making such trips. The motivation is largely a competitive one, or as one manufacturer, mapping final details on his own showing said, "It's like a fourth speed on a photograph. Nobody really uses it, but you've got to have it because all the other guys have it."

Manufacturer conventions have a tremendously broad spread as to length of time, number of guests, outside activities offered in addition to the business meetings, and the number of planned affairs for wives. They can run in cost anywhere from \$10,000 to \$200,000.

**The granddaddy of all**, and probably still the record holder in most respects, was a massive RCA Victor combined record and sales corporation (equipment division) conclave in Miami in the late '50s. This massive stroke of generosity is believed to have cost RCA about \$1,000,000. It was stressed to all distributor guests that they were to pay for nothing during their stay in the fabled oceanside city, and RCA was true to its word, picking up all tabs. "It was like a Roman orgy," recalled one visitor fondly. "People gorged themselves with food and drink. It was the works."

**There is**, of course, a business side to all this, and the bigger companies put major cost and effort into the "production," that is, the presentation of the new product line. "They can make the worst kind of dog album look like a top 10 item," said one veteran convention-goer. This is the desired effect. Usually, elaborate slide or motion picture presentations are employed, often using an identifiable radio or TV personality as the narrator.

The bigger companies, when they've decided to "go the big route" with a major convention (rather than the alternative regional shirtsleeves sessions on product with distributors), begin planning many months in advance. In fact, it's not un-

common for at least the germ of "next year's" convention theme to be born in the waning late night hours of the wind-up of "this year's convention." Work actually starts on a convention business program and presentation six to eight months in advance.

"It's a little bit like putting on a Broadway musical," says one who has been in on the planning end. "You can believe it, the cost sometimes seems that big. And the planning-out of who is going to say what, and working all the talks in with presenting the product, and synchronizing the sample tracks from the albums with the slide covers, well it's all a big job."

A part of almost every manufacturer sales convention is given over to a hard-hitting, table-pounding speech by a key executive, sometimes the president or the second in command in the executive echelon, who exhorts the distributors to surpass all past efforts. Sometimes this takes the form of a verbal lambasting and bawling-out for not doing the supreme job on the last go-around of product. After a session like this, many distributors are obviously in need of a soothing treatment which comes in the form of dinners, cocktail parties, golf tournaments, deep sea fishing expeditions and in frequent cases, entertainment by a parade of the label's top talent.

Sometimes a company will prefer to absent itself from the bright lights and put the accent on business. So it was last year with Victor, which elected the luxurious Greenbriar Hotel in White Sulphur Springs. "The service was magnificent," a spokesman said, "but there were no outside distractions. The Hotel was it."

This year finds Las Vegas the favorite center of various conventions. The city has a number of well-known distractions including sumptuous night club shows and the renowned gaming tables.

**Kapp Records**, which for years has brought its distributors to New York for meetings normally lasting no more than two days, has selected Lake Tahoe on the California-Nevada border for its clam-bake. The four day (Thursday through Sunday) affair will include only one business meeting on Friday morning. This will include a product presentation through a "new and different" motion picture technique with a prominent New York pop disk jockey handling the commentary (on tape).

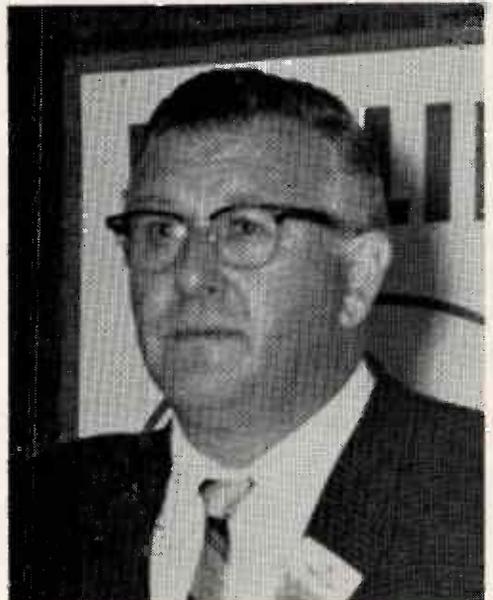
"We've had a good year and we owe it to them (the distributors) to show them that we recognize their efforts. So we're going to focus on some business through out meeting and a lot of fun. It's a big job I can tell you, though, to get all these things lined up," said Macey Lipman, exec of the firm.

"I finally made a deal for a three-hour sail on Lake Tahoe in a paddle-wheel boat. It'll take 50 people, first come, first served. Then we may have a ride available on a spectacular Sierra tramway up to the 11,000 foot level. That's getting things off the ground, right? We also have

a bus ride scheduled to Virginia City, the mining ghost town.

"All these things take planning and phone calls till you're blue in the face. We had a problem in getting some sound equipment shipped in from San Francisco. You know, the problems are endless. But the end, I'm sure, will justify all the work and the hassles."

**On the matter of costs**, the manufacturer, in virtually every case today, picks up the tab for the distributor top man and perhaps one of his colleagues. It is up to the distributor to handle his own transportation, however. In years past, there were variations on this too. In some cases the company's top distributors in terms of sales performance would have their air fare paid. In others, distributors who placed orders either equalling their allocation or a certain percentage over it, during the actual convention, would be reimbursed for their fare. Those days are



Mercury president Irving Green makes product pitch at firm's 1963 meet.

gone. Thus a substantial burden is placed on the distributor in terms of flight fares alone. One prominent Midwest distributor, for example, expects to go—somewhat reluctantly—to a half dozen forthcoming meetings.

**Here's the schedule** on company meetings for the next month: Warner's-Reprise, Las Vegas, July 20; Epic, Las Vegas, July 21; VeeJay, Los Angeles, July 21; Kapp, Lake Tahoe, July 22-25; Columbia, Las Vegas, July 22-24; Capitol, Puerto Rico, July or August.

This week at ARMADA, Atlantic-Atco, United Artists, Colpix, Command, ABC-Paramount and Musicor were all on the ticket. Already concluded were meets for MGM in Las Vegas and RCA Victor, New York.

# Ferrante & Teicher: Million Dollar Duo

**New UA contract, concert success,  
illustrates appeal of movie-show music**



For the past six months Ferrante and Teicher have been negotiating with United Artists Records for a new contract. One will probably be signed between the piano duo and UA sometime in July. It will be a \$1 million deal, guaranteeing the pianists \$100,000 a year for the next 10 years. This million dollar pact illustrates the value of Ferrante and Teicher to a record label, and it is a testimony not only to their remarkable sales in the past but their even greater potential for the future.

Since Ferrante and Teicher are the only pop piano duo of any consequence around today, their value can only be judged by their own successes. And in this regard their record sales have been extraordinary. Over the past four years, since they have been with United Artists, they have had sales of over 10 million records, over seven million of which have been singles and over three million on LP. Two of their singles were million sellers, "Theme from The Apartment," and the "Theme From Exodus."

Ferrante and Teicher are not only one of today's top record acts, they are also a big name on the concert circuit. Last year, between the fall and spring seasons, they gave 92 concerts, on college campuses, in theaters, and in concert halls. (Their agency is William Morris.) Their concerts, unlike their records —

where they are usually backed with a large orchestra—are strictly two man shows. Ferrante and Teicher play their twin pianos, tell gags and put on a two man show. No one seems to mind their not having a big orchestra behind them, in fact says Art Ferrante "Some of our fans come up to us after a concert and say "At last I can hear the pianos."

A Ferrante and Teicher concert, like their recordings, are all in the pop vein. They both gave up the classical field many years ago. They had started in the classics when they were students at Juilliard School of Music in New York. After graduation, when they started as a team, they played only the classics, but they gave it up when they found they weren't getting anywhere in their career.

When they first started to record they came up with a gimmicky piano sound, which got a little attention but not much sales. It was when they went to the United Artists label that they came up with their first smash hit "Theme From The Apartment," which stamped them as the movie theme team. Don Costa, then UA's pop a. & r. head, came up with the idea of putting a full orchestra behind them. It was this combination of twin pianos, a full orchestra, a stylish arrangement and a class tune that put them over. Ferrante and Teicher's current single

for UA is the theme from the movie "The Seventh Dawn." The writer is Riz Ortolani, who wrote "Mondo Cane," and the hit tune "More." ("More" incidentally was turned down by Ferrante and Teicher, who say philosophically "You can't win them all.") It is getting a big push from UA.

They are now also preparing to record a complete album of the music from "My Fair Lady." This will be issued shortly before the picture comes out in October. The "My Fair Lady" LP will be the first on which they have not done the arrangements. The arranger will be Don Costa, with whom they have worked on many sessions.

How come Ferrante and Teicher have been able to do so well on records and in concert during a period of rock and roll, teen stars, The Beatles, etc.? "People always enjoy standards, show tunes, movie tunes and good pop songs," says Lou Teicher. "We not only have the 30 and 40 year old crowd at our concerts, but we also get a lot of young people in their late teens and early twenties. This is one of the reasons we like to play the college circuit. It helps build us our present and future audiences. We think there will always be a place for good material, and we do our best to only record and perform the best of the new and old songs."



After the concert comes autograph time . . .



Backstage with Hank Mancini before last year's concert at the Hollywood Bowl.



## 20 Million Teenagers Can't Be Wrong!

Dick Clark banks his future on the  
growing influence of the youth market

Tours, radio-TV shows, keep Clark  
directly involved with the under-25 set

Lee Iococca, the head man of the Ford Division of the Ford Motor Company, and a recent cover subject in Time Magazine, has noted the impact of the young people, particularly teens, on our society, circa '64. The design of the Mustang, Ford's latest entry into the sports car styling derby, was dictated largely by teen tastes, said Iococca.

Dick Clark, known principally as the inaugurator of the TV teen bandstand format, likes to refer to Iococca's remarks as a sort of frame of reference for his own

outlook. "They used to wonder about the swinging pop records stations with their top audience ratings," said Clark. "The advertising and agency people would question the importance of such a market. But now they're beginning to realize the impact of young people on the whole economy. Companies do sell products over these stations, because teens mold buying habits. They really do."

Because 34-year-old Clark has immersed himself right up to the top of his thick shock of dark, youthful looking hair, in

the world of the teen ager, he finds himself busier in more diverse pursuits relating to teens and what he calls "the young people's world," than he ever was during the peak of the Philadelphia, "American Bandstand" portion of his career.

Last Friday (26), for example, the man who has been called "the Sol Hurok of rock and roll," was in Boston to hit the road on a 74-day, one-nighter tour, with his Caravan of Stars, a troupe consisting of 16 star pop record acts. The package

was put together under the supervision of Ros Ross, head of William Morris' music division. Clark is co-owner of the Morris subsidiary entity which set the tours.

"I'm busy enough to be hard-pressed to find the time to go out with this group," he said last week. "But I find the time because I love it. I feel I'm in touch with what's going on with the young people when I'm out with them. I'll be with the group for at least the first 30 days of the tour. Then Fabian will take over as master of ceremonies.

The tour company includes the Reflections, Gene Pitney, the Shirelles, Major Lance, the Crystals, Brian Hyland, the Coasters, Jean and Dean, the Rip Chords, Round Robin, Brenda Holloway, the Dixie Cups, Mike Clifford, the Supremes, the Liverpools and the Casuals.

"A year and a half ago, I honestly thought the tour formula had had it," Clark continued. "But since then, with several tours last year, we've been hitting for big grosses all the way. The Kennedy assassination made the bottom drop out last fall, of course, but we are expecting a great tour this summer."

Clark is convinced the tour market is now for real and for keeps. He's pinned his whole career in fact on the growing importance of young people in the national culture. "The bandstand show, which we do once a week for an hour (midday Saturday) has a bigger audience now than it ever did in the old days," Clark said. "And my own income this year is the second highest in my career." In 1959, at the peak of the daily bandstand show, it was highest (at the time, Clark also held interests in several record labels, music publishing firms and a pressing plant).

Sometime ago, Clark severed his Philadelphia connections completely and moved his family and staff to Hollywood. Even so, he's on the road much of the time. Two days a week, he briefly relinquishes his pre-occupation with the teen and young adult world long enough to fly to New York where he tapes five half-hour shows for a day time quiz entry for ABC-TV, known as "Missing Links." It's virtually his only concession to the "housewife and older" market.

This will go by the boards for a while however, when Clark hits the road with his Caravan. "But I won't be home long even after Fabian takes over the show," he said. "I'll be going out myself for a different series of dates, while the Caravan is still on the road. For instance, I'll be appearing at the Steel Pier in Atlantic City for the fifth consecutive year on August 28 and 29. The Beatles will be at Convention Hall there a day later on the 30th. But the way were scaled, we may even beat them. I'll also be at the New Jersey State Fair. In both cases, there'll be a number of teen acts involved as well."

As far as the British incursion of American charts is concerned, Clark is a little surprised by it all. "Their stuff is a little more primitive than our's, maybe, but I think the main enthusiasts for what they have to offer are the kids who don't remember the big days of our own rock and roll era. That same thing shows up with Chuck Berry. He wrote a new lyric, 'No Particular Place To Go,'

to his old song, 'School Days' and it's a hit. And look at Terry Stafford, a brand new hitmaker who sounds like Elvis."

Returning to the "young people" theme, on which Clark has banked all his chips, he cited plenty of evidence of the increasing tempo on this front. "Do you know about the newest kick, the teen fair?" he asked. "There are a rash of them this year, eight or nine as far as I know. There is a growing interest in teen-age beauty contests. Already you have events like Miss Teen-Age America, Miss Teen U.S.A., Miss World Teen and Young Miss America. The Miss Teen U.S.A. people are talking with ABC about a network special in which we might be involved.

"Bob Eubanks, a KRLA disk jockey has opened a series of teen night clubs where there's no drinking. He's calling them Cinnamon Cinders and there must be five of them in the Los Angeles area. They've gone over very well. And you have the Whiskey Au Go-Go there too. They serve liquor but the entertainment is not big bands, and it's not typical vocalists. They've switched to teen music by featuring rock and roll combos, and you find that more and more in many night clubs. You've got the discotheque with its juke box dance music, sometimes with a combo too.

"Then you have the example of WMAQ in Chicago. It's an NBC station long associated with what many people call good music—the wall-to-wall idea. Now they've decided to switch for the first time in years and their switch is to 'contemporary music.' That means they'll play a lot more of the kind of thing the teen-agers want.

"All this is understandable and makes a lot of sense, when you consider that next year, according to the figures, more than half of our population in the U.S. will be under 25. Something over 20,000,000 teenagers isn't hay either. They buy a great deal of records and other products and they influence buying too."

Clark, who is also known in some circles as "the teen-agers' philosopher," (he has written several books on teen matters like "Your Happiest Years") has been doing a five-minute radio bit for the American Dairy Association aimed squarely at the teens. It's known as "Dick Clark Reports on the World of Young People."

Now in the works for Clark is a new two-hour weekly Saturday radio show, "Party Time," also to be sponsored by the Dairy group. This would include Clark for two hours, one of which would be the 'oldies but goodies' kind of record, the other what he calls 'contemporary' music.

American Broadcasting, says Clark, is also working on a new half-hour Wednesday night (opposing Beverly Hillbillies) TV outing which carries the tentative title, "Shindig," to offer a host of teen-oriented disk attractions. Reports have it that Clark may well be a part of this scene as well.

In another commercial vein, Clark has his eye on an emerging West Coast phenomenon, Subscription TV. Already the



games of the Los Angeles Dodgers and San Francisco Giants are slated for coverage by the pay-as-you-see outfit this summer. But if Clark has his way the teeners will get plenty for their money too.

"Frankly, as a producer, we've made a proposal to Sylvester Weaver, the head of the company, on putting on a two-hour daily show, slanted to teen-agers and the younger element. We would also think of doing a series of once-a-month specials on the subscription facilities too."

REN GREVATT

## MAN ABOUT MUSIC



### New BMI Plan

By Bob Rolontz

BMI is reportedly preparing to unveil a new policy which will increase the amount of payment to publishers and writers of songs used in motion pictures. Amounts may be double to triple what is now being paid. Since movies these days are eventually sold to TV, the residuals, as far as performances are concerned, will be worth a lot to writers whose songs are in the movies. Reports are that movie songs will receive a special classification. Move, if it is actually made, could interest a lot of movie writers in BMI who do not now belong to the organization.

Paul Wexler, now with ABC Paramount, was offered slots at 20th Fox, Colpix and other labels before deciding to go with Sam Clark & Co. . . . The producer of a recent smash hit

may soon be hit with two lawsuits. One concerns a record man who alleges that he was to be cut in on the profits. The other possible lawsuit is so involved that it will take lawyers to figure it out.

Sammy Wigler, vet music man, has returned to the business after five years of retirement in Miami Beach. Wigler will reactivate his Douglas Music firm, and will have offices in New York's Brill Building. . . . The sales execs of a key diskery were "unavoidably absent" at a recent bash for one of the firm's new artists. Result of a long-time feud. . . . If all the people that Colpix executives have been talking to about joining them were brought together in one room they would form a large club.

Don Costa once a. & r.

head of United Artists Records, is having his new label, DCP Records, distributed by UA. . . . Syd Nathan is very excited over King Records' comedy LP called "The Royal Family." Says it's one of the funniest albums he's ever heard. He has all of his salesmen out on a campaign to make the set a big seller. . . . Bonnie Bourne returned to the U.S. today after a quick trip to London to attend to some Bourne Music business.

The man who helped inspire the current folk movement, Woody Guthrie, will have an album of his own issued by RCA Victor this week. The LP is part of Victor's Vintage series. Twelve of the 14 selections in the LP were originally issued on '78's back in 1940, while two of the selections "Pretty Boy Floyd," and "Dust Bowl Blues" were never issued before. Most of the songs are about the period of the Oklahoma dust storms. "Tom Joad," named after the character in John

Steinbeck's "The Grapes Of Wrath," is considered a masterful example of the narrative song. Guthrie has not recorded for many years. He is in a New Jersey sanatorium, a victim of Huntington's Chorea, for which there is no known cure.

Mini Stein, who made a name for herself in New York doing children's stories, is now also doing folk material, much of it based on South African tribal lore. She's looking for a record label affiliation. . . . Steve Clayton, who has appeared on scores of TV and radio shows, and who hosted his own live vocal show on New York's WINS, has been signed by Epic Records. Latter label also just signed a folk group with the marvelous name, The Back Porch Majority. Group, founded by Randy Sparks, leader of the New Christy Minstrels. Actually, TBPM, was an understudy group for the Christys.

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### HOT SINGLES

"GOOD TIME TONIGHT"  
The Soul Sisters  
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"OUT OF SIGHT"  
Hank Jacobs  
Sue 102

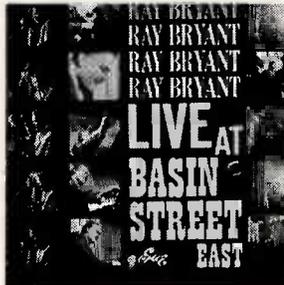
"I FOUND MY PLACE"  
The Johnson Sisters  
Broadway 400

"SPEAK YOUR PIECE"  
Joe Thomas and Bill Elliott  
Symbol 200

"I WISH YOU LOVE"  
Harry "Sweets" Edison  
Sue 101



JIMMY McGRUFF AT THE ORGAN SUE LP 1020



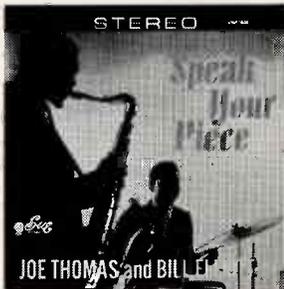
RAY BRYANT LIVE AT BASIN STREET SUE LP 1019



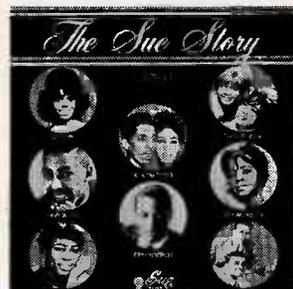
YOURS TRULY JACK AND JULIE SUE LP 1029



LIKE DIXIE, BUT . . . DICK VANCE, SUE LP 1024



SPEAK YOUR PIECE JOE THOMAS AND BILL ELLIOTT SUE LP 1025



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BOSTON Disc	DENVER Pan American	MEMPHIS Music Sales	NEW ORLEANS All South	ST. LOUIS Roberts
BUFFALO Best	DETROIT John Kaplan	MIAMI Tone	NEW YORK Beta	SAN FRANCISCO D. M. Sales
CHARLOTTE Arnold	EAST HARTFORD Trinity	MILWAUKEE O'Brien	OKLAHOMA CITY B & K	SEATTLE Music Dist.
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# Rise Stevens Faces New Challenge

## Met star to head new national company, plans ambitious first year schedule

**ON MONDAY EVENING, JULY 6,** at approximately 8:30 p.m., Rise Stevens will make her entrance onto the stage of the New York State Theater at Lincoln Center. She will be sumptuously, though appropriately costumed as a turn-of-the-century British governess for her role as Anna in a revival of the hit Rodgers and Hammerstein musical, "The King and I."

She'll continue to make her entrances on that stage for five weeks—at the traditional pace of eight performances every seven days—but between performances, our Anna will have something quite different, and possibly more important on her mind than performing in a Broadway revival. For the Metropolitan mezzo has recently taken on a new job, which requires an altogether different face from the one her public has become accustomed to.

**RISE STEVENS** has been appointed general manager of the Metropolitan Opera's new National Company. This is an ambitious post which could not have been placed in more seemingly qualified hands. The challenges and pitfalls of the organization could hardly be better appreciated or understood than by someone of Miss Stevens' background and stature in the operatic community. Together with Michael Manuel, Rise is happily on the verge of correcting an age-old wrong, still existent in this country.

Consider the aphorism: "American singers must gain a reputation in Europe before they are considered successes in their own country." Tired? Of course. But too often still true. Today one can still cite such prominent examples as Anna Moffo, Marilyn Horne, Reri Grist, Teresa Stich-Randall, Jess Thomas, and let's not forget Maria Callas. The list is not a cheery one for a society which is content to "talk" about its "cultural explosion." The truth is that too few communities outside the metropolitan areas are ever witness to first rate performances—and this is particularly true of opera, for obvious economic reasons.

From Miss Stevens' animated conversations, it is evident that she intends to do everything in her power to rectify this situation.

**ON PAPER,** the new National Company sounds like a musical Utopia. It will be a repertory theater in the absolute sense of the word. The company will be comprised of some 150 singers, have its own orchestra, designers, directors, costumes, sets, and repertoire. Young singers will be signed on a 52-week contract basis with a full month's paid vacation. The company

will have a three months pre-tour rehearsal period, and the season of 220 performances will be divided into three sections, to allow for a week-long rehearsal period twice during the season to tidy the productions. They'll offer some six different productions per season, and one of them must contractually be a contemporary work.

The opportunities offered to the company members are obviously endless. In fact, as Miss Stevens pointed out "our big heartache will be that although Rudolf Bing has promised full cooperation, he also warned us that he intends to rob the company of its best singers at the end of each season. But of course that's what we're in existence for—to provide a training ground for what we hope are future operatic greats. We've needed something like this in our country for a long time."

**AFTER WEEKS** of auditions in this country and in Europe Miss Stevens' prognosis is a very encouraging one. "I was amazed at the number of well-trained young singers who have reached that most crucial moment in their careers—deciding whether to continue or to call it quits for lack of opportunities to perform. It would

break my heart if we lost a great voice to the world by not having given it that one big chance. We hope this company provides that chance.

"We've been terribly busy setting up the first season's tour. I never dreamed there could be so many details to clear up. Tentatively, we'll open the first tour ('65-'66) at the University of Indiana, which is now building a superb theater on campus. And we know we'll be doing a two or three week season at the New York State Theater. The rest is still in the planning stage."

**MISS STEVENS,** whose own talents were first developed and appreciated in Europe, is particularly happy to have been named to her new position. "Not as any vendetta, mind you, but because I've seen the need for such a thing first hand."

Lest you question her business acumen, she volunteered that she has already given thought to and taken preliminary steps to signing an exclusive recording contract for the Metropolitan Opera National Company with an as yet unnamed label. "We're doing our best not to overlook any possible means of solvency."

**BARRY KITTLESON**





At Trude Heller's the Ska is for the uninhibited.



Ska experts from Jamaica, Ronnie Nasralla and Janet Phillips, are helping make New York Ska conscious.



Mademoiselle Magazine's guest editors do the Ska at the Village club.

## Ska builds fans—slowly

**The jet set is dancing it in New York clubs. It hasn't reached the teens yet but some of the records are getting action**

The Ska, the Jamaican dance brought to the United States with fanfare and excitement by the Jamaican Government, the Jamaican Tourist Bureau, Transglobal Music head Roland Rennie, and music business attorney Paul Marshall, is happening—but slowly. Actually it has become established as a dance in New York with adults. But it is still touch and go as to whether it will become a teen dance that will rate with such teen classics as the frug, the twist and the monkey.

The clubs where the Ska is creating the most excitement are the New York discotheques, and Trude Heller's establish-

ment in Greenwich Village. At the latter club dancers whip themselves into a fury each evening doing the Ska. At times the dancing assemblage resembles a roomful of ritual dancers, lifting their arms to heaven to pray for rain or what have you. Not since the twist has anything happened like this in New York.

On the other hand there has been no real spread of the dance to the teen set, who over the past few years have been the creators of all the new dances. To break through into the teen market, the Ska—which somewhat resembles the monkey—needs a hit record, and one has not really



Ska exhibitions were presented at New Jersey's Palisades Amusement Park.

happened yet. There is a smash record with a ska beat called "My Boy Lollipop" with Millie Small, but no one is aware that it is the ska beat on the disc.

Record men have not been averse to jump on the Ska, far in advance of any real proof that it might happen. Capitol Records jumped on it first, to be shortly followed by Atlantic, Mercury, Amy-Mala Records and many others. The record that is getting some ska action is "Jamaica Ska" by the Ska Kings, on the Atlantic label. Amy-Mala just issued an album called "Jamaica Ska."

There has been much publicity on the Ska, and it has been exposed, in the New York area at any rate, on TV and in clubs, as well as various amusement areas. There are six professional Ska dancers in this country from Jamaica, who will perform the dance anywhere at the drop of a rhythmic upbeat.

If the Ska does happen as a dance with adults it will be one of the rare times in the last decade when promotion and publicity was enough to put over a dance. Usually it has been the teens who have started a dance, and it has been the adults who picked it up. Many of the most publicized dances, like the pachanga, never took with the kids, mainly because it never really happened on records.

The Ska is a little different than the pachanga however, in that it is really danced in Jamaica, and it is not the creation of some press agent. But it still needs a hit record to ever get out of the dis-cotheques.

BOB ROLONTZ



In Jamaica they start dancing the Ska young.

# MUSIC BUSINESS IN HOLLYWOOD

Capitol Star **Nancy Wilson**, doing S.R.O. business at Chicago's Mr. Kelly, will record live from the Cocoanut Grove during her appearance. July 10 is the date set by Capitol producer **Dave Cavanaugh** . . . **Jackie Vernon**, co-star in Chicago, records his second album for the Jubilee label . . . Vernon may turn thespian if he gets the nod for the "Marty" part of the tv series of the same name.

Songs from Universal's "Bed-time Story" has been recorded by both **Sammy Kaye** for Decca and the new Italian baritone **Gino Tonetti** for Coral. Both disks will be available for distributors to promote engagements.

Jubilee's **Enzo Stuarti** has recorded "Why Is My Heart Such A Fool" . . . it's composed by **Sammy Fain** and **Walter Winchell**. **Jack Jones**, who doesn't need another big hit, may have one in his new Capitol release "Jack Jones In Love." This is a resissue of one made in '58 under the title of "This Love Is Mine."

**Johnny Mercer** has agreed to write the lyrics to **Johnny Mandel's** romantic theme from the "Americanization of Emily"

. . . **James Garner**, **Julie Andrews** and **Melvyn Douglas** co-star . . . and **Buddy Collette** will pen a musical score for the indie production of "A Comedy Tale of Fanny Hill."

Columbia records hired **Sergio Franchi's** sister **Dana Valerio** to run their Johannesburg branch. . . . **Elvis Presley** will sing 11 songs in the new M.G.M. picture "Girl Happy."

**Nelson Riddle** is getting closer to RCA Victor all the time. He just moved his offices into their Hollywood structure on Sunset. On the subject of Victor, they have been romancing **Dorothy Provine** . . . KHJ-TV in Hollywood celebrated its 13th Happy anniversary this week . . . a good indie station.

M.G.M. has cast **Connie Francis** in her fourth film for that studio . . . **Joe Pasternak** retains the producing chore . . . it's tentatively titled "The Girl with The Definite Maybe" . . .

A wee bit late, but congratulations: **Carmen McRae** for a big 10 days at Shelle's Mannehole . . . **Jesse Kaye**, west coast veep of MGM records, married non-pro **Sara Kranzler** in Vegas.

**Sid Feller**, a & r director for ABC-Paramount, visited Hol-

lywood last week to look over some new pacticees. . . . **Bob Thiel** called, he's a & r boss of the subsidiary Impulse label, to tell me I made a boo-boo . . . **Lorez Alexandria's** album will be called "Alexandria the Great." The Impulse people should be congratulated for the most interesting album covers . . . they're groovy!

Storm clouds may be gathering over Columbia . . . **Terry Melcher** has departed, and his mother, **Doris Day**, has resumed her chatter about leaving.

Mercury recording artist **Susan Barrett** will record her first album in three weeks. A suggestion to sell records; place Susan's picture on the front cover . . . wow! . . . **Red Nichols** Quartet opened at the lavish Ship Room in the swank Huntington-Sheraton Hotel in Pasadena . . . **Freddy Martin**, director of entertainment at the Cocoanut Grove, besides supplying the music for most of the performers, gigs the entire summer with his Band at the exclusive Newporter Inn. He'll commute three days a week for his D of E chore.

**Billy Vaughn**, musical director of Dot records, makes his

bow as a film composer in Columbia's "The Wonder of Kentucky," a travel feature. **Turk** (I hate to leave the Golden Gate) **Murphy** has recorded two stylish disks for Motherlode Records. . . . expecting another gold rush?

**Dave Clark Five** are spotlighted in the July issue of "Teen Magazine." . . . **The Beatles** were similarly captured in Shelly Heiman's, "Teen Screen Magazine" . . . now its become the battle of teen publications.

Decca asked **Rick Nelson** to do an album . . . **Paul Peterson** sang for a single on the Colpix brand. . . . **Gogi Grant** has her own label with a new single . . . **Art Pepper** and his Quartet gig out Frisco way at the famed "Jazz Workshop." It's his first appearance in 7 years.

**Stan Pat**, west coast manager of the Purcell office, added two more laurels to his legendary character. He was the only one to speak Italian to **Rita Pavone** at her Hollywood introduction. His prediction about the success of vocalist **Nancy Adams** is coming true. Too bad he missed with **Al Hirt**. He thought Al would be thinner by about 40 pounds when they would meet. Al gained . . . On the topic of weight control, **Sig Sakowicz**, the 278 lb. radio personality out Chicago-way, has a 2,500 member Mother's Fan Club . . . they call him our "boy"!

**Leonard Feather**, the jazz columnist, is fatherly-proud of his daughter **Lorraine** . . . she snared the "Lola" part in a summer musical . . . **Annette Funicello** and agent **Jack Gildardi** may make it official any day. He gave her a ring. **Elke Sommer** will cut an L.P. for United Artist label.

**Neil Hefti** was snared by producer **George Axelrod** to write the original score for "How To Murder Your Wife." **JULIAN PORTMAN**

...That the accused has "HOT" records can no longer be a question. To wit: USE WHAT YOU GOT - Sugar Pie De Santo (CHECKER 1082), LOVER COME BACK TO ME - The Flamingos (CHECKER 1084), HUMPTY DUMPTY - The Fenways (CHESS 1901), - BREAKING POINT & THAT MAN BELONGS BACK HERE WITH ME - Etta James (ARGO 5477)

THEY'RE HERE!  
**NOBODY I KNOW**  
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**PETER and GORDON**

# Neil Sedaka International Star

## His records regularly top charts in nearly every overseas market



Neil and Ed Sullivan are old friends

One of the most prolific songwriting teams to emerge from the mighty rock era, was that of Neil Sedaka and Howie Greenfield. Not only did they write them, but Neil sang them, to the tune of 16 successive disc hits.

It's now about seven years since Sedaka hit the real big time with "The Diary", followed by numbers like "Oh Carol" which sold 3,000,000 "Happy Birthday Sweet Sixteen", "Stairway to Heaven", "Breaking Up Is Hard To Do", and more recently "Bad Girl". Today, as a recording artist he sings in five languages, including Japanese, and regularly tops charts in nearly every major international market.

As a songwriter, Neil still clefs a melodic line with partner Howie Greenfield, and as a performer, in addition to singing his numerous hits, he's also played Chopin on stage at the London Palladium and Paris Olympia.

"I guess I've had a pretty diversified career" he said on one of his infrequent trips to New York. "But without my musical background, it may have been pretty difficult to cross that bridge between the teen and adult markets. Don't forget, I studied for 15 years at Juilliard which, as I look back, may well have been the basis for any success I've had".

Sedaka agrees that his music studies have helped him in gaining an understanding among show business associates in foreign countries such as Italy, France, Japan and South America. For, as he points out, if he can't make himself understood in a native language, he can sing, hum or play a tune, and the language of music is universal.

More so today, than at any other time, Sedaka's international success is reaching its peak. He's had smash after smash in leading international markets, and always follows these up with personal appearances and, whenever possible, recording dates.

"For instance, I've recorded in Italy, Germany, Japan and South America," he says. "Where I've had success, I like to localize my sound. This means that in addition to singing in a native language, I like to get the current native trend into my records.

"Sometimes it works in reverse. For instance, 'Oh Carol' was a hit in Japan, and the Japanese associated themselves with the number because they said it sounded Oriental. They also said that about 'King of Clowns'.

"On the other hand, the Italians went wild over 'One Way Ticket' (the flip of 'Oh Carol'), because they figured it had the current Italian sound. And naturally, anything with a basic Latin beat is usually pretty successful in South America.

"Often, when I record in other countries, I still write my own material, but col-

laborate with a local songwriter. For instance, the guy that wrote 'You're My World' is an Italian with whom I've written some things for Italy in the past. I spend roughly 30 weeks a year working out of America, and often, when I come home, I find it difficult to acclimatize myself again to the new things that are happening here.

"I think the U.S. market might soon be ready for more Italian sounding stuff, even though it's predominantly British at the moment. And despite myself, I think the Beatles brand of music is tremendous. I think they're the most exciting group to happen in years, and if you listen carefully, some of their songs are brilliant, while their harmonizing is very unusual."

At the end of July, Sedaka visits Italy for some more recording sessions, and in September goes to France for another season at the Paris Olympia. Almost without exception, his program includes at least one classical piece on the piano.

"This is so my audiences won't be predominantly young, and also because I still get a kick out of surprising people," he says. "You'd be surprised, but when folks get to know you can do something other than sing beat songs, you get a lot more support".

Sedaka's career has branched out in other directions too. He recently completed a guest spot in the movie "Instant Love", which stars Rossano Brazzi and Rhonda Fleming, and for which he wrote the soundtrack score.

If Sedaka's new single, "Sunny", is a big record, he would be quite happy to go out on the road, even though most of his home dates of late have been on the nitery circuit and television. First places he would hit would be the Mid-West, as he says this is generally the market in which his discs break.

"And without generalizing too much, I don't think the East Coast breaks records any more" he says.



He spends 30 weeks a year working overseas

JUNE HARRIS



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AND  
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LENNY & THE CHIMES**

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AND  
GOOD WILL TO YOU, BABY  
GARY SOMMERS**

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FAME #6402

**CLOSE TO ME  
AND  
LET THEM TALK  
DAN PENN**

## RADIO AND TV

### That "Rotten" TV Sound

By June Bundy



DEAN MARTIN'S snide treatment of the Rolling Stones on the June 13th "Hollywood Palace" TV show—subject of last week's column—was also lamented by the current issue of "Tempo," the newsletter put out by KYA, San Francisco, deejays Tom Donahue and Bob Mitchell. They also had several hundred words to say about the "rotten" sound and presentation of the Dave Clark Five, the Beach Boys and Top 40 acts in general on Ed Sullivan's CBS-TV show and Steve Allen's syndicated Westinghouse TV series.

After castigating Sullivan and Allen for failing to supply whatever new equipment is necessary to reproduce the groups' best-selling records sound, the jocks commented on some of their own problems as producers of live variety shows in San Francisco. "As fast as the price of the Top 40 acts goes up," they wrote, "the quality of the performance goes down. Wait until you have the thrill of paying \$1500 to \$2500 for a current 'star' and have the artist arrive without music and inform you that the only song he knows is the one he recorded—that statement you discover later is untrue—he doesn't even know the one he recorded."

**THE NEWSLETTER CONCLUDED** "I am thinking seriously of creating a Tempo Award for the first Top 40 artist that comes back on a TV set and punches the emcee who sneers at the performance. The promoter who gets a bad performance can legitimately gripe because he buys an unknown quantity. The TV producer has the opportunity to audition in advance and survey his production problems. He has no excuse. Alert management should see that there is no repetition of sad presentations on the Martin, Sullivan and Allen Shows."

**SPEAKING OF NEWSLETTERS,** we neglected to include the new Fenway Reporter in our recent story

on the sheets. The Reporter is published by Nick Cenci and Jack Hakim of Fenway Distributors, Pittsburgh, with an assist from "Judy." The newsletter is loaded with deejay names from all over, and features an interesting "National Screening" poll gimmick on current disk hits.

#### ANIMAL GIMMICKS:

Deejays are on an animal promotion kick this season. Gary Owens, KMPC, Hollywood, is one of the writers on a comedy book "Elephants, Grapes & Pickles," published by Price, Stern, Sloan. Billed as "Friendly Companion to 'The Elephant Book,'" the tome has been sent out to disk jockeys around the country for use on the air. Sample quote: "Why are Elephants so wrinkled? Did you ever try to iron one?—What is green and has sideburns and plays a guitar? Elvis Parsley." Owens, who is currently working on a new comic strip with Allan Sherman worked his way through Wesleyan University by working as a writer and cartoonist for a daily newspaper. He stresses comedy on his radio show and recently pulled 5,465 entries when he offered his fans "A funny looking green thing with a picture of a duck on it." Dick Starr, WFUN, emceed a poodle beauty contest in conjunction with the local opening of a movie, "Wild and Wonderful," featuring a talking poodle. Kupid, the winner, is pictured here with her mistress, Joanne Stewart, Starr and Michael, a black talking poodle with a 15 word vocabulary. Michael pulls down \$1,000 a week doing advance publicity for the film.



# Music Business In London

A **Rolling Stones'** single recorded at the Chess studios in Chicago was rush released by Decca here on Friday (June 26). Titled "It's All Over Now" the single brought advance orders of 150,000 on the day its release was announced.

The single is expected to become No. 1 record on all charts within days. Virtually everybody agrees that the Stones are now second only to the Beatles in popularity in Britain, though not in other countries.

"It's All Over Now" was recorded under the supervision of Andrew Oldham, the group's co-manager. He told Music Business that the Stones also waxed several titles in the U. S. for a new LP at Chess including Chuck Berry's "Reelin' and Rockin'," Tommy Tucker's "Hi Heel Sneakers," "Down The Road Apiece," "Confessin' The Blues," and "2120 Michigan Avenue (And Muddy Came Too)". Latter title refers to the address of Chess and the fact that **Muddy Waters** attended the session. **Willie Dixon** and **Chuck Berry** also looked in, reported Oldham.

He also revealed that the Stones chose to wax "It's All Over Now" after hearing a version by U. S. group the Valentinos on one of **Sam Cooke's** labels. It will be coupled on the single with "Good Times, Bad Times" written by **Keith Richard** and **Mick Jagger** of the group. This flip title was recorded in London just before the boys started their tour of the States.

The **Searchers** went straight to Pye's studios to cut a follow-up to "Don't Throw Your Love Away" after they returned from their American visit. An American number is expected to be selected for the top side.

When the group returns to America with **Dusty Springfield** and another British artist, **Eden Kane**, in August, it is expected to appear in a show with **Murray the K**. The group's British tour itinerary has been set. It opens October 17 with **Dionne Warwick** and **Isley Brothers**. Searchers agent **Tito Burns** plans to bring in **Tommy Tucker** for another tour he is setting in the fall.

EMI follows its first Tamla-Motown hit, **Mary Wells'** "My Guy," with the Mary Wells-Marvin Gaye duet "Once Upon A Time" issued July 10.

Book publishers Faber and Faber are establishing a music publishing offshoot. It will publish two works by **Benjamin Britten**. For 30 years Boosey and Hawkes have published his work exclusively. Britten does not deny a dispute with the latter company, but says they may publish material by him again in the future.

Over 200 music composers and lyric writers from 33 countries attended the five day conference in London of the International Confederation of Authors' and Composers' Societies. Principal topic was copyright arrangements in different nations.

Indie label Ember puts out two early **Roy Orbison** recordings on a single July 10. The titles "You're My Baby" and "Rock House" were acquired from Sun in America. Ember has already issued these

titles on an LP of Sun material. Orbison's current Monument wax is put out on Decca's London label.

**Jimmy Nicol**, who replaced **Ringo Starr** in the Beatles during his recent illness, is now filling in with his group for the Dave Clark Five while Dave is hospitalised with a duodenal ulcer. Jimmy has reformed his group the **Shubdubs** (with whom he waxed "Humpty Dumpty" the single that Mar Mar is pushing in America). They have been signed by agent Harold Davison, who handles Dave Clark. Jimmy and the group are playing at Blackpool holiday resort, where Clark

was due to start a lengthy summer season on June 20.

New EMI singles released July 10 include **Frank Ifield's** "I Should Care" and "Another Cup Of Coffee," **Manfred Mann's** version of the Exciters' "Do Wah Diddy" and a **Peter and Gordon** EP of four songs from a new British movie "Just For You."

**Jimmy Johnson**, President of Disneyland and Buena Vista Records flew in for routine talks. EMI plans a strong yuletide promotion campaign for recordings from the "Mary Poppins" movie. HMV will issue the soundtrack LP.

GRAEME ANDREWS

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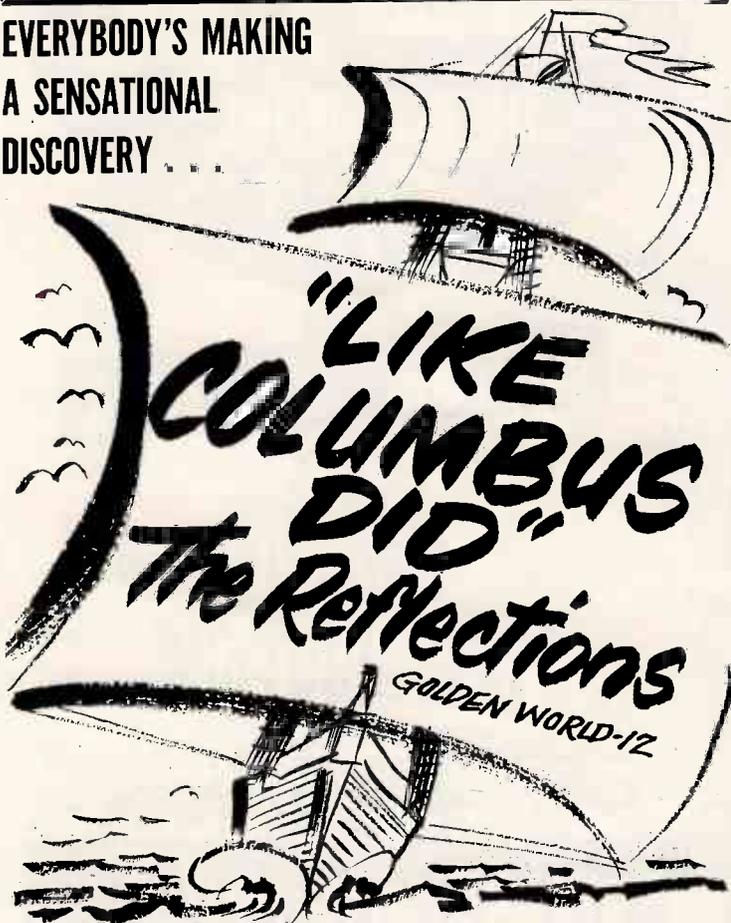
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## Music Business in Canada

Paul White, Capitol Records reports that **Nat King Cole** brought the house down at Montreal's Place des Arts with his "Sights & Sounds of '64 Show". The staff at radio CJ-AD Montreal did much to make the show an even bigger success and public relations-wise they outdid themselves even offering Nat the use of the station helicopter. Needless to say Nat's single "I Don't Want To Be Hurt Anymore" (MB-16) is making great strides as a "Top of the Charts" item. Next Canadian appearance is at The Gardens in London for 3 days starting June 25. Paul also has some news from across the pond (as always): the biggest news is about the **German Beatles** new single "Sie Liebt Dich", CHUM Toronto is one station that has had fantastic response almost the same enthusiasm as the English version "She Loves You". The new **Dave Clark 5** single "Can't You see That She's Mine" a cut from their LP "Session" is beginning to receive much listener response . . . **Manfred Mann** is finally here and his single "Hubble Bubble, Toil and Trouble" looks good as a chart item.

The promoters in Toronto saved themselves an even bigger headache by cancelling out the concert of **The Dave Clark 5**. Reports received on the attendance at stateside concerts were very disappointing. This is no indication though that they are unpopular, on the contrary they would appear to be as popular as **The Beatles** but . . . there is just so much money to go around.

In the midst of all our problems over the bi-lingual situation in Canada along comes an

LP poking fun at the revolutionists called "Folksongs of Life's Quandaries" by **Jim Murray** (Kim International). This is a very funny LP. During her engagement in Toronto **Lucille Starr** ("The French Song") was presented with a gold record by **Lee Farley**, National Sales Manager of Quality Records.

Did you know there was an I.S.G.W. organization in existence? Well there is and it all started in San Diego through a comic strip called "Gordo". CKY Winnipeg was the first radio station in the world to form its own chapter of the International Society of Girl Watchers. Special kits will be issued shortly. Another Western Canadian exclusive for CKY is the special taped reports on The Beatles tour throughout Australia.

**PICKED ACROSS CANADA:**  
CHNS, Halifax: "Little Toy Balloon," Danny Williams. CHSJ, Saint John: "I've Had It," Lonnie Mack. CJMS, Montreal: "Lazy Elsie Molly," Chubby Checker. CKWS, Kingston: "Lonely Girl," The Go-Go's. CKLB, Oshawa: "No Particular Place To Go," Chuck Berry. CKEY, Toronto: "Larry," Allen Sisters. CKCR, Winnipeg: "Dream Lover," Paris Sisters. CKCK, Regina: "Memphis," Johnny Rivers. CKOM, Saskatoon: "True True Lover," Cliff Richard. CJCA, Edmonton: "Lucky Star," Rick Nelson. CFUN, Vancouver: "Can't You See That She's Mine," Dave Clark 5. CHEX, Peterboro: "Bamboo Man/Heartaches," Jayson King.

WALTER GREALIS

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JULY 4, 1964

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>BURNING MEMORIES</b> Ray Price—Columbia 42971	17	5	<b>KEEPING UP WITH THE JONES</b> Singleton-Young—Mercury 72327	33	38	<b>BLUEBIRD LET ME TAG ALONG</b> Rose Maddox—Capitol 4303
2	4	<b>MEMORIES #1</b> Webb Pierce—Decca 31617	18	6	<b>LOVE IS NO EXCUSE</b> Jim Reeves-Dottie West—RCA Victor 7237	34	14	<b>NOT MY KIND OF PEOPLE</b> Stonewall Jackson—Columbia 43011
3	8	<b>CIRCUMSTANCES</b> Billy Walker—Columbia 42010	19	19	<b>ANGEL ON LEAVE</b> Jimmy C. Newman—Decca 81609	35	35	<b>TOGETHER AGAIN</b> Buck Owens—Capitol 5136
4	17	<b>DANG ME</b> Roger Miller—Smash 81891	20	16	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> Johnny Wright—Decca 31563	36	42	<b>COTTON MILL MAN</b> Jim & Jesse—Epic 5-9076
5	15	<b>INVISIBLE TEARS</b> Ned Miller—Fabor 128	21	27	<b>WHERE DOES A TEAR COME FROM</b> George Jones—United Artists UA 724	37	24	<b>BREAKFAST WITH THE BLUES</b> Hank Snow—RCA Victor 8234
6	34	<b>COWBOY IN THE CONTINENTAL SUIT</b> Marty Robbins—Columbia 43049	22	18	<b>UNDERSTAND YOUR MAN</b> Johnny Cash—Columbia 42064	38	39	<b>ASK MARIE</b> Sonny James—Capitol 5197
7	2	<b>WINE, WOMEN AND SONG</b> Loretta Lynn—Decca 31541	23	28	<b>MY BABY WALKS ALL OVER ME</b> Johnny Sea—Phillips 20164	39	41	<b>THE NESTER</b> Lefty Frizzell—Columbia 43051
8	7	<b>MY HEART SKIPS A BEAT</b> Buck Owens—Capitol 5136	24	25	<b>RHINESTONES</b> Faron Young—Mercury 72271	40	40	<b>THE VIOLET AND A ROSE</b> Wanda Jackson—Capitol 5142
9	9	<b>LOOKING FOR MORE IN '64</b> Jim Nesbitt—Chart 1065	25	32	<b>I DON'T LOVE YOU ANYMORE</b> Charlie Louvin—Capitol 5173	41	★	<b>THE GOLD CUP</b> Buddy Cagle—Capitol 5154
10	10	<b>PICK OF THE WEEK</b> Roy Drusky—Mercury 72265	26	21	<b>UNDERSTAND YOUR GAL</b> Margie Bowes—Decca 31541	42	43	<b>THIS WHITE CIRCLE ON MY FINGER</b> Kitty Wells—Decca 31580
11	11	<b>PASS WORD</b> Kitty Wells—Decca 31622	27	33	<b>I LOVE TO DANCE WITH ANNIE</b> Ernest Ashworth—Hickory 1265	43	46	<b>BE QUIET MIND</b> Ott. Stephens—Reprise 0272
12	12	<b>I'M HANGING UP THE PHONE</b> Carl & Pearl Butler—Columbia 43030	28	23	<b>KEEP THOSE CARDS AND LETTERS COMING IN</b> John & Janie Mosby—Columbia 43005	44	★	<b>CITY OF SIN</b> Glen Garrison—Big Kountry 5051
13	26	<b>TAKE MY RING OFF YOUR FINGER</b> Carl Smith—Columbia 43033	29	31	<b>I THOUGHT OF LEAVING YOU</b> Kitty Wells—Decca 31622	45	★	<b>SAM HILL</b> Merle Haggard—Tally 178
14	20	<b>SECOND FIDDLE</b> Jean Shepard—Capitol 5169	30	30	<b>BE BETTER TO YOUR BABY</b> Ernest Tubb—Decca 31614	46	49	<b>I'D RATHER HAVE AMERICA</b> Jimmy Martin—Decca 31629
15	3	<b>SORROW ON THE ROCKS</b> Porter Wagoner—RCA Victor 8304	31	41	<b>BALLAD OF IRA HAYES</b> Johnny Cash—Columbia 43053	47	★	<b>BALLAD OF JOHN F. KENNEDY</b> Austry Inman—Sims
16	13	<b>THEN I'LL STOP LOVING YOU</b> The Browns—RCA Victor 8348	32	22	<b>SLIPPIN' AROUND</b> George Morgan & Marion Worth—Columbia 43020	48	48	<b>I'M A WALKING ADVERTISEMENT</b> Norma Jean—RCA Victor 8328
						49	50	<b>LEFT OUT</b> Ray Pillow—Capitol 5180
						50	47	<b>FAIR AND TENDER LADIES</b> George Hamilton IV—RCA Victor 8304

## BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>MORE HANK SNOW SOUVENIRS</b> Hank Snow—RCA Victor LPM 2819	8	4	<b>LORETTA LYNN SINGS</b> Loretta Lynn—Decca DL 4457	15	15	<b>RING OF FIRE</b> Johnny Cash—Columbia CL 2053
2	2	<b>SAGINAW MICHIGAN</b> Lefty Frizzell—Columbia CLS CS 2169	9	9	<b>THERE STANDS THE GLASS</b> Carl Smith—Columbia CL 2173 (M); CS 8973 (S)	16	18	<b>PORTER WAGONER—IN PERSON</b> Porter Wagoner—RCA Victor LPM 2840 (M); LSP 2840 (S)
3	8	<b>MOONLIGHT AND ROSES</b> Jim Reeves—RCA Victor LPM/LSP 2854	10	11	<b>BLUEGRASS HOOTENANNY</b> George Jones & Melba Montgomery—United Artists UAL 3352; UAS 6352	17	16	<b>I LOVE A SONG</b> Stonewall Jackson—Columbia CL 2059 CS 8859
4	3	<b>GUIAR COUNTRY</b> Chet Atkins—RCA Victor LSP 2783	11	11	<b>THE BEST OF GEORGE JONES</b> George Jones—United Artists UAS 6289	18	14	<b>ESPECIALLY FOR YOU</b> Kitty Wells—Decca DL 4493; DS 74493
5	6	<b>NIGHT LIFE</b> Ray Price—Columbia CL 1971 (M); CS 8771 (S)	12	12	<b>KITTY WELLS STORY</b> Kitty Wells—Decca DSD 174; KXS 7174	19	19	<b>SONGS ABOUT THE WORKING MAN</b> Dave Dudley—Mercury MG 20899; SR 60899
6	5	<b>STORY SONGS FOR COUNTRY FOLKS</b> Faron Young—Mercury MG 20896	13	13	<b>LOVING ARMS</b> Carl & Pearl Butler—Columbia CL 2125; CS 8925	20	17	<b>FLATT &amp; SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY</b> Flatt & Scruggs—Columbia CL 2134; CS 8034
7	7	<b>ON THE BANDSTAND</b> Buck Owens—Capitol T/ST 1879	14	20	<b>RAILROAD MAN</b> RCA Victor LPM 2705 (M); LSP 2705 (S)			

JULY 4, 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.

# Louis' "Dolly" LP Stays on Top

## MONEY ALBUMS

This Week	Last Week	Title	Label
<b>1</b>	<b>1</b>	<b>HELLO DOLLY!</b> LOUIS ARMSTRONG, Kapp KL 1364, KS 3364	Kapp
<b>2</b>	<b>2</b>	<b>FUNNY GIRL</b> ORIGINAL CAST, Capitol SVAS 2059	Capitol
<b>3</b>	<b>3</b>	<b>HELLO DOLLY!</b> ORIGINAL CAST, RCA Victor LOC 1087	RCA Victor
<b>4</b>	<b>4</b>	<b>COTTON CANDY</b> AL HIRT, RCA Victor LPM 2917, LSP 2917	RCA Victor
<b>5</b>	<b>6</b>	<b>GETZ/GILBERTO</b> Verve VLP 8545, V6-8545	Verve
<b>6</b>	<b>7</b>	<b>BARBRA STREISAND/THIRD ALBUM</b> Columbia CL 2154	Columbia
<b>7</b>	<b>5</b>	<b>CALL ME IRRESPONSIBLE</b> ANDY WILLIAMS, Columbia CL 2171, CS 8971	Columbia
<b>8</b>	<b>8</b>	<b>BEATLES SECOND ALBUM</b> Capitol ST 2080	Capitol
<b>9</b>	<b>9</b>	<b>SOMETHING SPECIAL FOR YOUNG LOVERS</b> RAY CHARLES SINGERS, Command RS 866 (SD)	Command
<b>12</b>	<b>12</b>	<b>TODAY, TOMORROW, FOREVER</b> NANCY WILSON, Capitol ST 2082	Capitol

This Week	Last Week	Title	Label
<b>11</b>	<b>11</b>	<b>GLAD ALL OVER</b> DAVE CLARK FIVE, Epic LN 24093	Epic
<b>12</b>	<b>10</b>	<b>HONEY IN THE HORN</b> AL HIRT, RCA Victor LPM 2745, LSP 2733	RCA Victor
<b>13</b>	<b>19</b>	<b>RETURN OF THE DAVE CLARK FIVE</b> Epic LN 24104	Epic
<b>14</b>	<b>14</b>	<b>IT MUST HAVE BEEN SOMETHING I SAID</b> SMOTHERS BROTHERS, Mercury MG 20904, SR 60904	Mercury
<b>15</b>	<b>15</b>	<b>MEET THE BEATLES</b> Capitol T 2047, ST 2027	Capitol
<b>16</b>	<b>16</b>	<b>TODAY &amp; OTHER SONGS</b> NEW CHRISTY MINSTRELS, Columbia CL 2159	Columbia
<b>17</b>	<b>13</b>	<b>WHO'S AFRAID OF VIRGINIA WOOLF</b> JIMMY SMITH, Verve V 8583, V6-8583	Verve
<b>18</b>	<b>21</b>	<b>CALL ME IRRESPONSIBLE</b> JACK JONES, Kapp KL 1328	Kapp
<b>19</b>	<b>20</b>	<b>SECOND BARBRA STREISAND ALBUM</b> Columbia CL 2054, CS 8854	Columbia
<b>27</b>	<b>27</b>	<b>CHUCK BERRY'S GREATEST HITS</b> Chess LP 1485	Chess

This Week	Last Week	Title	Label
<b>28</b>	<b>28</b>	<b>SHUTDOWN, VOL. 2</b> BEACH BOYS, Capitol T 2027	Capitol
<b>30</b>	<b>30</b>	<b>BACK IN TOWN</b> KINGSTON TRIO, Capitol T 2081, ST 2081	Capitol
<b>22</b>	<b>22</b>	<b>I WISH YOU LOVE</b> GLORIA LYNNNE, Everest 5226	Everest
<b>24</b>	<b>24</b>	<b>INTRODUCING THE BEATLES</b> Vee-Jay LP 1062	Vee-Jay
<b>25</b>	<b>26</b>	<b>GREATEST HITS</b> MARY WELLS, Motown 616	Motown
<b>26</b>	<b>23</b>	<b>PINK PANTHER</b> HENRY MANCINI, RCA Victor LPM 2795, LSP 2795	RCA Victor
<b>18</b>	<b>18</b>	<b>SERENDIPITY SINGERS</b> Philips PHM 200-115, PHS 600-115	Philips
<b>38</b>	<b>38</b>	<b>BEWITCHED</b> JACK JONES, Kapp KL 1365	Kapp
<b>29</b>	<b>29</b>	<b>DIMENSION 3</b> ENOCH LIGHT, Command RS 867	Command
<b>25</b>	<b>25</b>	<b>HIGH SPIRITS</b> ORIGINAL CAST, ABC Paramount ABC OC-1	ABC Paramount

## ACTION ALBUMS

This Week	Last Week	Title	Label
<b>31</b>	<b>17</b>	<b>KISSIN' COUSINS</b> ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894	RCA Victor
<b>40</b>	<b>40</b>	<b>FROM RUSSIA WITH LOVE</b> SOUNDTRACK, United Artists UAL 5114	United Artists
<b>33</b>	<b>33</b>	<b>REFLECTIONS</b> PETER NERO, RCA Victor LPM 2853, LSP 2853	RCA Victor
<b>44</b>	<b>44</b>	<b>AT THE WHISKEY A' GO GO</b> JOHNNY RIVERS, Imperial LP 9264	Imperial
<b>34</b>	<b>34</b>	<b>WIVES AND LOVERS</b> JACK JONES, Kapp KL 7352	Kapp
<b>32</b>	<b>32</b>	<b>SHANGRI-LA</b> ROBERT MAXWELL, Decca DL 74421	Decca
<b>45</b>	<b>45</b>	<b>MARY WELLS AND MARVIN GAYE TOGETHER</b> Motown 613	Motown
<b>60</b>	<b>60</b>	<b>THE LETTERMEN LOOK AT LOVE</b> Capitol T 2083, ST 2083	Capitol
<b>31</b>	<b>31</b>	<b>SHOWTIME</b> JAMES BROWN, Smash MGS 27054, SRS 67054	Smash
<b>36</b>	<b>36</b>	<b>GLORIA, MARTY AND STRINGS</b> GLORIA LYNNNE, Everest BR 5226, SDBR 1220	Everest
<b>39</b>	<b>39</b>	<b>COMMAND PERFORMANCES</b> ENOCH LIGHT, Command RS 868 (SD)	Command
<b>35</b>	<b>35</b>	<b>MANHATTAN TOWER</b> ROBERT GOULET, Columbia CL 6050, CS 2450	Columbia
<b>42</b>	<b>42</b>	<b>CHARADE</b> HENRY MANCINI, RCA Victor LPM 8356	RCA Victor
<b>49</b>	<b>49</b>	<b>GREATEST HITS</b> MARVIN GAYE, Tamla 252	Tamla
<b>41</b>	<b>41</b>	<b>MEET THE SEARCHERS/NEEDLES AND PINS</b> Kapp KL 1363	Kapp
<b>56</b>	<b>56</b>	<b>GOING BAROQUE</b> SWINGLE SINGERS, Philips PHM 200-126	Philips
<b>47</b>	<b>47</b>	<b>REFLECTING</b> CHAD MITCHELL TRIO, Mercury MG 20891	Mercury
<b>37</b>	<b>37</b>	<b>BELAFONTE AT THE GREEK THEATRE</b> RCA Victor LOC 6009, LSO 6009	RCA Victor
<b>65</b>	<b>65</b>	<b>DEAD MAN'S CURVE/NEW GIRL IN SCHOOL</b> JAN & DEAN, Liberty LRP 3361	Liberty
<b>46</b>	<b>46</b>	<b>TOM JONES</b> SOUNDTRACK, United Artists UAL 4113, UAS 5113	United Artists
<b>50</b>	<b>50</b>	<b>IN THE WIND</b> PETER, PAUL & MARY, Warner Bros. W 1507	Warner Bros.
<b>98</b>	<b>98</b>	<b>A WORLD WITHOUT LOVE</b> PETER AND GORDON, Capitol T/ST 2155	Capitol
<b>53</b>	<b>53</b>	<b>TODAY'S ROMANTIC HITS—FOR LOVERS ONLY</b> JACKIE GLEASON, Capitol W/SW 2056	Capitol

This Week	Last Week	Title	Label
<b>58</b>	<b>58</b>	<b>BY REQUEST</b> BRENDA LEE, Decca DL 4507	Decca
<b>52</b>	<b>52</b>	<b>FRANK SINATRA SINGS DAYS OF WINE AND ROSES</b> Reprise F/FPS 1011	Reprise
<b>89</b>	<b>89</b>	<b>THE UNSINKABLE MOLLY BROWN</b> SOUNDTRACK, MGM E 4232 ST	MGM
<b>55</b>	<b>55</b>	<b>DAWN (GO AWAY)</b> 4 SEASONS, Philips PHM 200-124	Philips
<b>88</b>	<b>88</b>	<b>THE ROLLING STONES</b> London LL 3375	London
<b>81</b>	<b>81</b>	<b>LITTLE CHILDREN</b> BILLY J. KRAMER & THE DAKOTAS, Imperial LP 9287	Imperial
<b>59</b>	<b>59</b>	<b>JOAN BAEZ IN CONCERT, PT. 2</b> Vanguard VSD 2123	Vanguard
<b>54</b>	<b>54</b>	<b>YESTERDAY'S LOVE SONGS—TODAY'S BLUES</b> NANCY WILSON, Capitol T/ST 2011	Capitol
<b>52</b>	<b>52</b>	<b>I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES</b> AL MARTINO, Capitol T/ST 2107	Capitol
<b>77</b>	<b>77</b>	<b>ON THE MOVE</b> TRINI LOPEZ, Reprise R/RS 6112	Reprise
<b>43</b>	<b>43</b>	<b>BOYS, BOYS, BOYS</b> LESLEY GORE, Mercury MG 20901, SR 60901	Mercury
<b>68</b>	<b>68</b>	<b>SPEAK TO ME OF LOVE</b> RAY CONIFF, Columbia CL 2150	Columbia
<b>48</b>	<b>48</b>	<b>WHEN LIGHTS ARE LOW</b> TONY BENNETT, Columbia CL 2175, CS 8973	Columbia
<b>90</b>	<b>90</b>	<b>GREAT VOICES OF THE CENTURY</b> VARIOUS ARTISTS, Angel NP-4	Angel
<b>75</b>	<b>75</b>	<b>MOONLIGHT AND ROSES</b> JIM REEVES, RCA Victor LPM/LSP 2854	RCA Victor
<b>82</b>	<b>82</b>	<b>RITA PAVONE</b> RCA Victor LPM/LSP 2900	RCA Victor
<b>83</b>	<b>83</b>	<b>REFLECTIONS</b> STAN GETZ, Verve V/V-6 8554	Verve
<b>72</b>	<b>72</b>	<b>NEW ORLEANS AT MIDNIGHT</b> PETE FOUNTAIN, Coral CRL 57429	Coral
<b>61</b>	<b>61</b>	<b>NEW YORK WONDERLAND—WORLD WIDE WONDERLAND</b> ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938	Columbia
<b>73</b>	<b>73</b>	<b>BEATLES' SONG BOOK</b> HOLLYRIDGE STRINGS, Capitol T 2116	Capitol
<b>76</b>	<b>76</b>	<b>BEATLES AMERICAN TOUR</b> WITH ED RUDY Radio News Pulsebeat 1000	Radio News
<b>66</b>	<b>66</b>	<b>MORE THEMES FOR YOUNG LOVERS</b> PERCY FAITH, Columbia CL 2167, CS 8967	Columbia

This Week	Last Week	Title	Label
<b>91</b>	<b>91</b>	<b>MESS OF BLUES</b> JOHNNY HODGES, Verve V/V6-8570	Verve
<b>51</b>	<b>51</b>	<b>EARLY HITS OF 1964</b> LAWRENCE WELK, Dot 8572	Dot
<b>51</b>	<b>51</b>	<b>WISH SOMEONE WOULD CARE</b> IRMA THOMAS, Imperial LP 9266	Imperial
<b>84</b>	<b>84</b>	<b>HAMLET</b> RICHARD BURTON, Columbia DOL 302, DOS 702	Columbia
<b>84</b>	<b>84</b>	<b>HEAR, HEAR</b> SEARCHERS, Mercury SR 60914	Mercury
<b>64</b>	<b>64</b>	<b>LIVING A LIE</b> AL MARTINO, Capitol 1975	Capitol
<b>93</b>	<b>93</b>	<b>THE MANY SIDES OF THE SERENDIPITY SINGERS</b> Philips PHM 200-134	Philips
<b>74</b>	<b>74</b>	<b>I WALK THE LINE</b> JOHNNY CASH, Columbia CL 2190	Columbia
<b>74</b>	<b>74</b>	<b>THERE! I'VE SAID IT AGAIN</b> BOBBY VINTON, Epic LN 24081	Epic
<b>71</b>	<b>71</b>	<b>FOREVER</b> BILLY VAUGHN, Dot DLP 3578	Dot
<b>63</b>	<b>63</b>	<b>HIPPY HIPPI SHAKE</b> SWINGING BLUE JEANS, Imperial LP 9261	Imperial
<b>87</b>	<b>87</b>	<b>COMIN' IN THE BACK DOOR</b> WYNTON KELLY, Verve	Verve
<b>79</b>	<b>79</b>	<b>TENDER IS THE NIGHT</b> JOHNNY MATHIS, Mercury MG 20890	Mercury
<b>86</b>	<b>86</b>	<b>SWEET AND SOUR TEARS</b> RAY CHARLES, ABC Paramount 480	ABC Paramount
<b>62</b>	<b>62</b>	<b>SUSPICION</b> TERRY STAFFORD, Crusader CLP 1011	Crusader
<b>92</b>	<b>92</b>	<b>SHELTER OF YOUR ARMS</b> SAMMY DAVIS, JR., Reprise R 6114	Reprise
<b>67</b>	<b>67</b>	<b>SHANGRI-LA</b> VIC DANA, Dolton DLP 2028	Dolton
<b>70</b>	<b>70</b>	<b>WE SHALL OVERCOME</b> PETE SEEGER, Columbia CL 2101	Columbia
<b>96</b>	<b>96</b>	<b>BACH'S GREATEST HITS</b> SWINGLE SINGERS, Philips PHM 200-097	Philips
<b>99</b>	<b>99</b>	<b>PRESENTING THE BACHELORS</b> London LL 3353	London
<b>76</b>	<b>76</b>	<b>HERE'S GODFREY CAMBRIDGE</b> Epic FILM 13101	Epic
<b>57</b>	<b>57</b>	<b>ALLAN IN WONDERLAND</b> ALLAN SHERMAN, Warner Bros. WB 1539	Warner Bros.
<b>78</b>	<b>78</b>	<b>YAKETY SAX</b> BOOTS RANDOLPH, Monument MLP 8002	Monument
<b>95</b>	<b>95</b>	<b>ENCORE JOHN GARY</b> , RCA Victor LPM 2084	RCA Victor
<b>95</b>	<b>95</b>	<b>DANCE DISCOTHEQUE</b> Various Artists, Decca DL 4556	Decca

Mancini, Mathis, Week's Top Bets

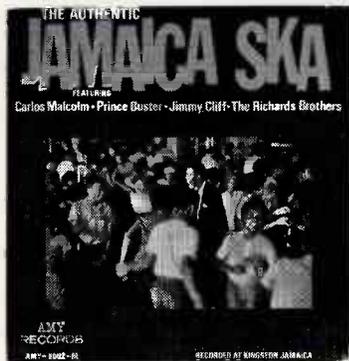
This Week's Block Busters



**THE GREAT YEARS**  
**JOHNNY MATHIS**  
 Columbia C2L 34; C2S 834  
 From Columbia's catalog, here are some of the great recorded moments from the Mathis era. "Small World," "Misty" and "Maria" are all included.



**THE BEST OF MANCINI**  
**HENRY MANCINI**  
 RCA Victor LSP 2693  
 "Peter Gunn," "Moon River," "Mr. Lucky," and "Baby Elephant Walk," among others should make this a smash.



**THE AUTHENTIC JAMAICA**  
**SKA**  
 Amy 8002-M  
 A fine grouping of sides to go with a dance that's coming on strong. Carlos Malcolm, Prince Buster, Jimmy Cliff and the Richards Brothers are all represented from the Kingston set.



**EVERY LITTLE BIT HURTS**  
**BRENDA HOLLOWAY**  
 Tamla 257  
 The gal has a smash in the title tune and there are lots of other goodies here as well, with some good potential singles included.

Chart Picks

**HEY THERE, IT'S YOGI BEAR**  
 ORIGINAL SOUNDTRACK  
 Colpix CP 472  
 A strong package, with a handsome cover. Could sell well enough to hit pop lists. Kiddies are sure to like it.

**AMERICA ON THE MARCH**  
**BOB SHARPLES ORCHESTRA**  
 London SP 44033  
 Stirring renditions of American march favorites in all the glorious sound of Phase 4 stereo.

**THE ART OF TONY HENDRA & NICK ULLETT**  
 London PS 372  
 Sophisticated comedy by two sharp, young English comics.

**JACK ELLIOTT**  
 /anquard VSD 79151  
 In the bluegrass tradition is Jack Elliott who shows off his enthusiastic style on this album of traditional and original folk tunes.

**FILM SPECTACULAR VOL. II**  
**STANLEY BLACK**  
 London SP 44031  
 A true stereo spectacular is this lush Phase Four tour of famous movie themes. Black batons the London Festival Orchestra.

**THE BEST OF THE LIMELITERS**  
 RCA Victor LSP-2889  
 This classy group has enjoyed sustained action and this collection of their most popular ditties should find a brisk market.

**THE BEST OF FLOYD CRAMER**  
 RCA Victor LSP-2888  
 "Last Date" and "On the Rebound" lead off the Cramer hits here in a solid entry in Victor's current "best of" series.

**THE BEST OF JIM REEVES**  
 RCA Victor LSP-2890  
 Reeves continues a strong country-pop stylist and here are his best—"Four Walls," "He'll Have to Go," and others, to titillate fans.

# Dateline Music City



## CHARLIE LAMB

**THIRTEEN LEADERS** in the gospel music field were elected to a steering committee at the organization meeting of the Gospel Music Association here recently. They are: **A. O. Stinson**, representing radio and TV; **J. T. Benson**, publishers; **Don Light**, trade publications; **Brook Speer**, gospel groups; **Cecil Scaife**, record manufacturers; **Roy Drusky**, Sesac; **Big Chief Weatherington**, writers; **J. G. Whitfield**, promoters; **Herschel Lester**, **Jake Hess**, **Larry Scott**, **Ronnie Page** and **Smitty Gatlin**. The committee thereupon elected temporary officers as follows: chairman, Don Light; vice-chairman, Cecil Scaife; treasurer, John T. Benson Jr.; secretary, Ronnie Page. . . . Fan clubs are sort of a continuing convention centering around one artist, but now come plans for a convention of conventions—a fan club convention set for Nov. 4-5 in Nashville during the annual deejay festival. Pushing the projects is **Mrs. Blanche Trinajstick** of the K-Bar-T Country Roundup, 2730 Baltimore Avenue, Pueblo, Colo. . . . **Gus Thomas**, operations manager and personality at WTID, Newport News, Va. has been named general manager of the station. But he'll continue his daily 3 to 6 p.m. air stint. **Bob Koolage**, formerly with WCAC and WITH, Baltimore, rejoins the WTID staff while **John Eustance** becomes PD, music and promotion director. . . . **Smiley Wilson**, Wil-Helm Agency's talent director, reports that **George Riddle**, after a far-flung mid-west tour, has taken off for a trek through the southwest. . . . **Bill Lanouette** is joining the staff of Westchester's WVOK as announcer as **Bill Johnston** leaves for a new job in North Carolina.

### Marijohn Clipped

**Marijohn Wilkin**, award winning songwriter for Cedarwood Music, suffered the loss of two toes of her right foot June 18 when she slipped against the blade of a power mower while mowing the lawn at her new farm at Brentwood, Tenn. The blade cut through her sandals. Her son, Bucky,



Faron Young was a recent guest at the Pearl Brewery in San Antonio where he inspected the Brewery process from start to finish. Faron is shown looking into a brewery kittle along with Bob Brown (center) of Tracy Locke Advertising, Billy Deaton, vice president of Faron Young Productions. Pearl Beer sponsors a live fifteen minute Faron Young show on 29 stations in the Southwest.

heard her call and rushed her to Williamson County Hospital. . . . **Lester Rose**, president of the new Nashville chapter of NARAS, whose eagle eye and sharp ear picks up information that gets by a lot of other folks, sends in a discovery by one of the columnists underlining that "love" is still the most popular word in the songwriter's vocabulary. "If you want to be a success at this business," he underscores, "you begin by building a vocabulary of words that rhyme with 'love.'" Each of the first four tunes in a nation-wide

popularity poll has "love" in the title and lyric. Then he adds a plug for his own Hickory Records' "Yesterday's Gone" by **The Overlanders** where the magic word is skipped in the title. "It's selling more and more every day", he reports. . . . Plans for the release of **Clarence Tudor's** "The King And I" backed with "A Closer Walk With Thee" on Temple Records were outlined at a special meeting recently called by Temple prexy **J. C. Rhoton Jr.** at Madisonville, Ky., Tudor's home town. Among those attending were

**Ken Nash**, head of sales for the Kentucky area. . . . **Walt Breckland** of Houston, Texas, is sure that country music again proved its selling power in the political arena by the election of his friend, **Jake Johnston**, Houston attorney, to the Texas state legislature. Time was bought on Houston's KIKK and taped spots by **Willie Nelson** and **Tiger Myers**, boosting Johnson's candidacy, were run repeatedly before election.

### New Record Label

A new record company—**Tillman Records Inc.**—has just been formed in Shreveport by **Tillman Franks** and **Nelson Haney**, the latter being president of the Louisiana Coin Exchange. It's entirely separate from Willman Franks Enterprises. The owners are now scouting for artists and material. . . . **Ray Winkler** of KZIP, Amarillo, has just opened a new night club in Dallas, called **The Pearly Gates**. The club was opened by **Randy Jena**, managed by the Tillman Franks Enterprises. . . . **Jimmy Dee** of Morrilton, Ark., has a new release on the Nashville label titled "The One I Love". . . . **Charlie Williams** and **Stew Carnall** of Universal Talent Management have just signed C&W artist **Merle Haggard**. "Sam Hill" on the Tally label is reported showing up well. . . . **Jim McConnell**, topper at Acuff Rose Artist Corp., reports all his acts playing heavy schedules with **Bob Luman**, currently on an 18-day tour of the west coast; **Tex Ritter** completing a PA on the "Tonight Show," and **Roy Acuff** just returned from Japan. . . . When **Roy Acuff** was named by Texas Gov. **John Connally** an admiral of the Texas Navy, many wondered how he could be admiral with never a Navy in sight. But the answer is out. **Acuff** lives on the edge of **Old Hickory Lake** where there are plenty of ships—large and small. . . . **Bobby Robinson**, A&R executive for **Fire and Fury Records**, has ankle that post to join **Mercury Records**, now rebuilding its R&B field. . . . **Estel Lee**, long time manager of **Jimmie Skinner's Cincinnati** retail outlet, has left to open his own store at nearby

**RED HOT R&B SELLERS!**

**"CRYIN' BLUES"**  
b/w  
**I TRIED SO HARD**  
by  
**Whispering Smith**  
Excello 2250

---

**"DARK CLOUDS ROLLIN'"**  
b/w  
**"I'M IN LOVE WITH YOU, BABY"**  
by  
**Silas Hogan**  
Excello 2251

**NASHBORO RECORDS**

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

Hamilton, Ohio. **Lou Ukelson**, former owner of Joyce rack jobbers, succeeds him at Skinner's. . . Cotton Town Jubilee Records has released a new single on **Cousin Jake** and **Uncle Josh** of the **Flatt & Scruggs** show. Uncle Josh sings "Cotton Town Jubilee" backed with Cousin Jake's "Big Flop of the Year", a comical tune. . . **Mac Curtis**, PD at KATR, Eugene, Ore., is flipped over a just-released No. 1 rating supplied by an independent rating company—a big boost for a country station. . . Charts Records announces the signing of **Fred Lewis**, country DJ at WSEN, Baldwinville, N. Y., to an exclusive recording contract. . . **Rose Brooks** takes over the 7 to 11 p.m. shift at all-country WDOL at Athens, Ga. . . **Bob Sticht** is back in radio at 50,000 WLAC in Nashville. He was formerly with the Storz stations and WINN at Louisville, Ky. under the name of Bob Robbin. . .

### Loretta Awaits Stork

**Fred Carter**, recently signed as writer by Pamper Music Co., is also Monument Records' newest recording artist. He was sessioned by prexy **Fred Foster** last week and the disc will be released shortly. . . **Loretta Lynn** is waiting for the stork any day. It'll be No. 5 in the household and they're building an addition to the house and sorting suitable names. . . WSM's breezy promotion writer, **Trudy Stamper**, went antique shopping the other day and ran into **Carl** and **Pearl Butler** doing the same. She says the Butlers have a barnful and the surplus flows over into the smokehouse. . . **Ray Baker** reports his "A Million Miles Or More" on United Artists was picked recently at Detroit, San Diego, and San Antonio, Texas. . . Radio personalities from all over north central Texas were among those attending a disc jockey party recently at the Italian Inn Restaurant and Lounge at Ft. Worth honoring **Dave Dudley**, singer of such favorites as "Cowboy Boots" and "Six Days On the Road". Others present included **Russ Johnston** (with wife Alice); **Jerry Lynn Hooser**, PD at KBAN, Bowie; and **Horace Logan**, C&W spinner for KPCN at Grand Prairie and emcee for the "Big D" Jamboree. . . The **Clyde Beavers Show** joined Gov. Frank Clement of Tennessee June 22 in rounding

up votes in the Governor's bid for a U. S. Senate seat. They successfully led the victory parade when Governor Clement was re-elected governor two years ago. . . **Jack Bregman**, vice-president of Bregman, Vocco and Conn Inc., has announced the appointment of **Bernard Prager** to take charge of the business and sales departments. For years Prager was associated with the Robbins group. In his new post Prager will act as Bregman's "right hand man". . . **Big Hugh Baby** (Jarrett) of Atlanta's WPLO has gone on strike against English artists' records. During the first two weeks of the experiment, Jarrett says, the response has been varied — pro and con.

### C & W SINGLES PICKS

#### TONY DOUGLAS

Sims 187b  
YOUR LOVE FOR ME IS LOS-  
ING LIGHT  
(English, BMI)—2:00  
Dub Dickerson  
HEY WAITER  
(English, BMI)—2:08  
Nat Stuckey

#### DEL REEVES

COLUMBIA 43044  
TALKING TO THE NIGHT  
LIGHTS  
(Peach, SESAC)—2:27  
NOT SINCE ADAM  
(Yonah, BMI)—2:08  
D. Reeves-E. Reeves

#### LONNIE DONEGAN

HICKORY 1267  
THERE'S A BIG WHEEL  
(Acuff-Rose, BMI)—1:58  
Don Gibson  
FISHERMAN'S LUCK  
(Acuff-Rose, BMI)—2:40  
Doug Kershaw

#### TOM TALL

CHART 1085  
WALK TALL (WALK STRAIGHT)  
(Honah, BMI)—2:29  
Don Wayne  
EYES LOOK AWAY  
(Yonah, BMI)—2:29  
Liz Anderson

#### HAWKSHAW HAWKINS

KING 5909  
WAITING IN THE SHADOWS  
(Marizona, BMI)—2:27  
Lee Emerson  
THIS PARTICULAR BABY  
(Central Songs, BMI)—2:13  
Harlan Howard

### C & W ALBUM PICKS

FANTASTIC FIDDLIN' & TALL  
TALES  
Jerry Rivers—Starday SLP 281

JIMMIE DAVIS SINGS  
Decca DL 74495

COUNTRY MUSIC'S TWO  
GUITAR GREATS  
Merle Travis & Joe Maphis  
Capitol T/ST 2102



## TALENT BEAT

### A New York Treat

#### BARRY KITTLESON

On Sunday (5), music fans in the greater New York area who own FM sets are in for what promises to be a real treat. On that day, Metropolitan Opera mezzo **Blanche Thebom** will inaugurate her weekly half-hour show over WRFM. From 8 p.m. to 8:30 p.m., for at least 13 consecutive Sunday nights, the diva plans to let down her flowing tresses as well as those of her long-hair guests (some shorter than others) for an informal period of chatter and recorded music. Already scheduled to join her are **Eileen Farrell**, **Robert Merrill**, **Gary Grafman**, **Mischa Elman**, **Richard Tucker**, **Andre Kostelanetz**, **Nicolai Gedda**, **Mitch Miller**, **Alicia Markova**, **Giorgio Tozzi**, **Marian Anderson** and **Skitch Henderson**. Sounds like fun.

Another announcement from a New York FM station happily came to our attention last week as we learned that **John Corigliano**, 26 year old music director of WBAI ("listener sponsored station") won the music competition of the Second Annual Festival-Competition for the Creative Arts, with his violin sonata. The 25 minute work won hands down over 86 other entrants with judges **Walter Piston**, **Samuel Barber** and **Gian-Carlo Menotti**. **Corigliano** will leave for Spoleto next week for the premiere performance there. John is the son of the concertmaster of the New York Philharmonic Orchestra, and a graduate of Columbia University.

**Nelson Riddle** left Hollywood last week for performances in London over BBC. He'll also negotiate on possible film score while there.

For the record, we have a correction to make. We suspected that **Enoch Light** had recorded the famous Wanamaker Organ (in Wanamaker's Dept. Store, Philadelphia) in "chenille bedspreads to dampen the sound," and said so in this column some weeks ago. **Mike Alber**, of

**David Alber**, which handles Enoch's promotion, informs me that chenille bedspreads were on another floor. "He recorded in ladies shoes," says Mike. Now we can't wait to hear the album.

Talkin' About A HIT!

## "TALKING TO THE NIGHT LIGHTS"

by  
**Del Reeves**  
Columbia 43044

PEACH MUSIC  
P.O. Box 425  
Louisville, Ga.



A new single by  
the living legend

## BOB WILLS

His Texas Playboys

## "SOONER OR LATER"

#544

Breaking in Houston,  
Dallas, Eugene Oregon,  
Los Angeles, Salt Lake City,  
and All over Ark.

## LONGHORN RECORDS

Dist. Nationally by  
Sound of Nashville  
160 2nd Ave. So.  
Nashville, Tenn.

JULY 4, 1964

## PICTURE PARADE

You're right, it's Jayne Mansfield posing with Basil Bova of Jason Records at top right. She'll adorn the cover of the Jason Records sound track LP "Panic Button," the picture in which she co-stars with Maurice Chevalier and Eleanor Parker. At middle right RCA Victor's Steve Sholes, Ben Rosner and Joe Rene cluster about their new contract artist, Frankie Randall, a MB "Discovery." At bottom right pert Judy Bright confers with Dot's Jimmy Rodgers about her first Dot folk set. At bottom middle Epic's Bob Morgan poses with Steve Clayton at the latter's signing with the label. And at bottom left Sam Cooke stands in front of his spectacular sign which dominates the Times Square area in New York City. Sign is a \$10,000 advertisement to publicize his current appearance at Gotham's Copacabana.

