



record world

Formerly
**MUSIC
VENDOR**

Vol. 18, No. 916

Dec. 26, 1964



Season's
Greetings

from the entire staff of
record world

In the opinion of the editors, this week the following records are the

**record
world**



SINGLE PICK OF THE WEEK

The Bachelors send out the last best single of the week for this year. It's a satiny rendition of the standard. The boys have an obvious affinity for a vintage tune and show knowhow throughout. (London 9724)



LONGSHOT OF THE WEEK

A group of exciting people have huddled to put out the longshot this week. Hugo and Luigi and The Exciters are the participants and they have all done their work with verve. Tune is for teens and should have an easy time getting that audience. Fast, furious. (Roulette 4591)



ALBUM OF THE WEEK

The young crooner gets better all the time as his recent reviews at New York's Persian Room attest loudly. The new package is tagged after Jack's snappy version of "Dear Heart" now on the singles charts. Also included are "I'll Get By," "You're Sensational" and "All The Things You Are." Kapp has the bit of class. (KL 1415; KS 3415)



Hi... a swingin'
Christmas and New Year...
 from the TOP Instrumental groups in the Nation...

The Untouchable Sound
BILL BLACK'S COMBO

LATEST
 LP
 HIT . . .



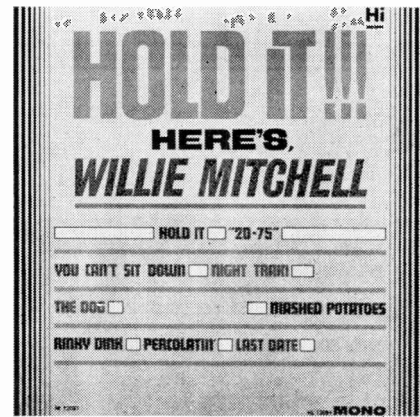
Stereo SHL 32020 Mono HL 12020

Bookings: CONTINENTAL BOOKING
 1270 6th Ave., N. Y.

Personal Mgt.: PETER PAUL
 1270 6th Ave., N. Y.

WILLIE MITCHELL

LATEST
 LP
 HIT . . .

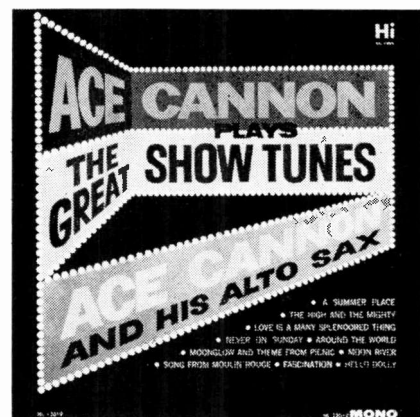


Stereo SHL 32021 Mono HL 12021

Bookings: NATIONAL ARTISTS ATTRACTIONS
 Memphis, Tenn.

ACE CANNON

LATEST
 LP
 HIT . . .



Stereo SHL 32019 Mono HL 12019

Bookings: NATIONAL ARTISTS ATTRACTIONS
 Memphis, Tenn.



THE AMERICAN LONDON GROUP

English Invasion To Be Halted?

NEW YORK—Three British rock and roll groups got into a jam last week with the Immigration Service and, if things work out to one not improbable conclusion, it could mean the end of something big—English rock acts visiting America.

The personalities involved were Roulette's Hullabaloo's, Parrot's Zombies and London's Nashville Teens, and what happened was that they were denied temporary US work visas given to artists "of distinguished merit and unique ability."

The visas refused are known as H-I visas, which P. A. Esperdy, Director of the New York Immigration District, said were intended for "real high type artists. We have found that these three groups do not fall within that classification."

Whether or not the three groups would be able to get into the country to fulfill recording dates and obligations to appear in Murray the K's annual Christmas show at the Brooklyn Fox was up in the air for a couple of days until all three cleans were given H-II visas Thursday (Dec. 17). This classification is granted to performers on the condition that there are no unemployed persons in the United States capable of doing the same work.

So after a few days of worry the boys got in the gate, but tradesters have been wondering whether other British acts headed this way will have the same luck. When Esperdy announced the refusal of the

H-I visas last week, he said, "We decided it was time to call a halt to these second-class acts. They're really not permissible under the correct interpretation of the law."

H-I visas, granted without too much question to the likes of The Beatles, The Rolling Stones, The Searchers, The Animals, Herman's Hermits, would seem to be out.

The H-II visas will probably be scarce also, because, as Esperdy pointed out, it's very difficult for any group to prove that absolutely *no one* in the States who is presently unemployed can do what they do.

(There is an H-III visa, but that one is for visiting, not working.)

Some folks in the trade, who've been close to a number of the in-coming English acts and have been observing Immigration procedure, said they had expected this clamp down, predicted it will get tighter.

Also music world factions felt that when the Hullabaloo's, Nashville Teens and Zombies got their H-II visas, it was only because a lot of box office money in the states was at stake if the acts failed to appear. The groups had applied for their visas after they had already made their US commitments.

In the future that is not likely to happen. Booking agents and theatrical managements will probably make sure to cover themselves by having the groups apply for visas *before* contracts are signed.

Letter From BMI Prexy Tells Side in Suit

NEW YORK — BMI Prexy Robert J. Burton sent a letter to all broadcasting stations last week stating the royalty society's position concerning the suit brought against it and stockholder RKO by the Justice Department.

The suit, which was filed two weeks ago, alleged that BMI and its stockholders "have combined to favor and promote BMI music to the exclusion of all other music, to depress royalties paid to authors, composers and publishers and to operate BMI as a bargaining weapon, depress and control the license rates of BMI competitors."

Burton's letter, which included several swipes at ASCAP, was an expansion of the statement he issued to the press immediately after the suit was lodged. He said that he felt broadcasters would "be quick to recognize the absurdity of these charges" and went on to say BMI has "not combined with any broadcasters" as the charge had said.

He also wrote, "This charge by ASCAP's writer-members was the subject of weeks of hearing before Senator Pastore's subcommittee of the Senate Commerce Committee. Not one vestige of evidence to support the charge was introduced and at the end of the hearings the Chairman pointed to all of the evidence that had been adduced against the charge and said that he had nothing supporting the charge but 'speculation.'"

Contradicts Charges

Burton went on to contradict the other charges, pointing out that "BMI was formed 25 years ago with the complete approval of the Department of Justice. At that time ASCAP was a complete monopoly. It's membership was limited to about 100 publishers and 1,000 writers who

shared all of the money that ASCAP collected between them and failed to pay any of it to non-members. Both at the time of BMI's formation and subsequently ASCAP had been adjudicated by the courts to be acting in violation of the anti-trust laws. ASCAP has never lost its thirst for the restoration of its monopoly position."

Burton concluded his letter by saying, "The contentions made by the Antitrust Division have no basis in fact. BMI will vigorously defend this case. It will win the case. While BMI will seek a speedy trial, we cannot, of course, know how long it will take before the case can be tried.

"Meanwhile, we pledge you that the honest competition which BMI has created in the field of music licensing will continue. We pledge to all of our licensees that BMI will continue faithfully to serve the creators of music, the users of music and the public interest."



Formerly Music Vendor

18th Year of Publication

200 W. 57th St., New York 19, N. Y.
Area Code 212 CI 7-6250

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SUBSCRIPTIONS: One year (52 issues) U.S. and Canada—\$5; Air Mail—\$20; Foreign—Air Mail \$35. Second class postage paid at New York, New York. DEADLINE: Plates and copy must be in New York by 12 noon Friday.

Published Weekly by

INTRO PUBLISHING CO., INC.

Early Closing Date This Week!

Due to the holidays, RECORD WORLD Must Go To Press On Thursday, Dec. 24, And Therefore Must Have All Editorial Matter On Wednesday, Dec. 23, And Advertising Plates No Later Than Thursday Noon, Dec. 24, In New York Offices.

Nat Cole Ill

SANTA MONICA, CALIF.—Capitol's Nat King Cole was in and out of St. John's Hospital here last week for cobalt treatment of a lung tumor said to be cancerous.

Things were tense for a few days, but, when Cole was released, doctors were optimistic that the treatment would reduce the size of the tumor. Cole will be convalescing for a few months, however, and has cancelled all his engagements.

Trends a-Plenty In Record Year

BY DAVE FINKLE

Every year in the record industry yields new ideas, new personalities, new fads, new trends. And thank the gods for that. It makes the business the exciting, magnetic milieu it is.

But few years yield trends of such magnitude that they practically constitute complete revolutions.

1964 *did*.

When strong trends come up for discussion in the future, only reminiscers with outlandishly bad memories will fail to mention 1964—the year of the English invasion, the year of The Beatles, The Rolling Stones, The Dave Clark Five, The Animals, The Searchers, The Manfred Mann, Herman's Hermits, Chad and Jeremy, Peter and Gordon, Dusty Springfield, Cilla Black, The Merseybeats, Millie Small, Gerry and The Pacemakers, Brian Poole and The Tremeloes, the year it seemed that anything with an English accent went, the year the term "longhair" became synonymous with, of all things, rock and roll performers (!).

1964 was the year that the American public — and more specifically the American teenager — decided, for reasons known only to it, that it was ready to accept English recording artists in large doses. Before 1964 a top English-bred record was a rare exception; in 1964 such a disk was almost the rule.

The Beatles were the first. The lads, with their good-naturedly irreverent attitudes, tousled hair and breezy music, caught the public whim and all of a sudden everybody discovered that there was more in the English music world than Benjamin Britten and Thomas Beecham. There was Liverpool; there was the Mersey; there was Tottenham; and everybody wanted more. And got more.

But right now, no one has to be reminded of the British rule. What perhaps *does* need to be pointed out is that, despite the severe U.S. case of Anglophilia, record buyers and record companies managed to contact a number of other trends as well. By no means was 1964 strictly English. People found time to do other things.

First of all, they found time

to buy and sell more singles than they had in 1963 as indicated by the RIAA list of gold record winners. Only two singles were accredited gold nods in '63. There were six this past year—three of them thanks to The Beatles and three not thanks to The Beatles. These were The Four Seasons' "Rag Doll" (Philips), Dean Martin's "Everybody Needs Somebody Sometime" (Reprise) and Roy Orbison's "Oh, Pretty Woman" (Monument).

The Dean Martin tune, a mellow singalong, was one of a number of vintage tunes (new and old) that the public took to its heart. The likes of Al Martino's "Tears and Roses" (Capitol), Bobby Vinton's "There I've Said It Again" and "Tell Me Why" (Epic), The Bachelors' "Diane" (London) and the Ray Charles Singers' "Cuando Caliente El Sol" (Command) were constantly scoring heavily on the charts and suggesting that the song with a touch of old-time sentiment was a mild vogue.

The surfing trend, a hold-over from recent years bore variations in subject matter although The Beach Boys Jan and Dean surf sound remained about the same. Hot rods, motorcycles and, to some extent, skateboards were the new attention-getters. The Hondells and Ronnie and The Daytonas, along with The Beach Boys and Jan and Dean and a number of others, drove this trend to the fore.

And the speed and excitement of hot-rodding led to disk exploration of another driving factor—the death risk involved. J. Frank Wilson scored with a song about accidental car death, "Last Kiss" (Josie) and The Shangri-las sang "Leader of the Pack," (Red Bird) about a deceased motorcyclist.

The Shangri-las spent a good deal of time on their "Leader" deck chatting rather than singing and seem to have prompted another trend—the conversation disk. But more of that in '65.

Of course, teens continued to dance in 1964. But they were tired of the twist and its immediate successors. So the record industry offered other sug-

(Continued on page 43)

It Happened This Week

BY SID PARNES

I notice several English groups had problems this week in getting visas to work in this country. It was claimed by government authorities that their talents weren't unique enough. However, the visas were duly issued when their agents showed pictures of them to immigration officials. You could hardly scan their hairdoes without confirming some kind of uniqueness. Unique or not, should the attitude of the Immigration Department remain firm in this matter, it will have serious repercussions on such TV shows as the forthcoming Hullabaloo and the current Shindig which has been featuring to a large extent this type of talent.

* * *

Anyone working on a day-to-day basis in trying to get plugs from radio stations knows first-hand that the claim of the Justice Department against BMI—that radio stations favor BMI music because they own the stock in BMI—just doesn't hold water. Radio stations, for the most part, are interested in swelling their audiences and consequently getting larger fees for selling more product. If playing currently popular music swells that audience, that is what they're going to play. And if conducting poetry readings were to swell that audience, that is what they would do. Only someone unaware of today's record business or who didn't care to become aware of it would make such a claim.

* * *

As we approach the coming of a new year, it's natural that people in our business might start thinking about what next year will bring. Two who have been thinking about it quite thoroughly are STEVE and JERRY BLAINE who have had a highly successful year with Jay Gee Records. Both Steve and Jerry feel very strongly that the nature of distribution is going to change in the near future. They believe that their work will be a consolidation of territories, with the nation divided up into about six sections. For instance, a NYC distribution point would cover New York, Philadelphia, Boston, upstate New York and possibly a few other points; a Los Angeles distribution center would cover the entire West Coast. Under such a set-up there would be three or four warehouses to which orders would be directed by teletype and from which they would be shipped the same day. The savings of distribution costs in such a set-up might be quite striking. Such a development, moreover, might lead to an amalgamation of several independent companies or the absorption of some of the independents by majors to be run as self-sustaining subsidiaries, but offering the differentiation in product to round out the major's catalogue. These are all fascinating possibilities to speculate about and if Steve and Jerry Blaine are right, we'll have plenty of changes to write about by this time next year.

* * *

The thought occurs to me that with all the furor that was caused when the FTC issued its new regulation, what has changed? Isn't everyone doing business pretty much as usual?

* * *

To close out the year, all of us here at Record World want to wish all of you a happy holiday season. We hope you've found the magazine useful and informative during our first 10 months in operation; we plan many more innovations for 1965.



UP SINGLES COMING

- 1 I WANT YOU TO HAVE EVERYTHING
Lee Rogers—D-Town 1035
- 2 ALL DAY AND ALL OF THE NIGHT
Kinks—Reprise 0334
- 3 LOVELY LOVELY
Shubby Checker—Parkway 936
- 4 VOICE YOUR CHOICE
Radiants—Chess 1904
- 5 BUCKET "T"
Ronnie & Daytonas—Mala 492
- 6 GOOGLE EYE
Nashville Teens—London 9712
- 7 ANEMA E CORE
Jimmy Roselli—Ric 138
- 8 DO WHAT YOU DO, DO WELL
Ned Miller—Fabor 137
- 9 I FOUND A LOVE, OH WHAT A LOVE
JoAnne & Troy—Atlantic 2256
- 10 TALK TO ME, BABY
Barry Mann—Red Bird 10-015
- 11 DANNY BOY
Patti LaBelle — Bluebells—Parkway 935
- 12 TAKE THIS HURT OFF ME
Con Covay—Rosemart 802
- 13 BLUE CHRISTMAS
Elvis Presley—RCA Victor 0720
- 14 NO FAITH, NO LOVE
Mitty Collier—Chess 1918
- 15 NO ARMS CAN EVER HOLD YOU
Bachelors—London 9724
- 16 ROME WILL NEVER LEAVE YOU
Richard Chamberlain—MGM 13285
- 17 I'M THE LOVER MAN
Little Jerry Williams—Loma 2005
- 18 TIGER IN THE TANK
Chariots—RSVP 1105
- 19 LITTLE BELL
Dixie Cups—Red Bird 10-017
- 20 LOVE LOVE
Strange Loves—Swan 4192
- 21 LONG, LONG WINTER
Impressions—ABC Paramount 10602
- 22 PERCOLATIN'
Willie Mitchell—Hi 2083
- 23 BLIND MAN
Little Milton—Checker 1096
- 24 AND SATISFY
Nancy Wilson—Capitol 5319
- 25 I GO TO PIECES
Peter & Gordon—Capitol 5335
- 26 I JUST CAN'T SAY GOODBYE
Bobby Rydell—Capitol 5305
- 27 GUESS WHO
Dusty Springfield—Philips 40245
- 28 ODE TO THE LITTLE BROWN SHACK OUT BACK
Billy Ed Wheeler—Kapp 617
- 29 LITTLE DRUMMER BOY
Harry Simone Chorale—20th Century Fox 429
- 30 TWINE TIME
Alvin Cash & Crawlers—Mar-V-Lus 3094
- 31 GOTTA GET A' GOIN'
New Christy Minstrels—Columbia 43178
- 32 ONE WAY AFFAIR
Wallace Bros.—Sims 220
- 33 IT'S ALRIGHT
Adam Faith—Amy 913
- 34 THE "IN" CROWD
Dobie Gray—Charger 105
- 35 HE'S MY GUY
Irma Thomas—Imperial 66080
- 36 SHABBY LITTLE HUT
Reflections—Golden World 19
- 37 FAITH
Louis Armstrong—Mercury 72371
- 38 HASTE MAKES WASTE
Jackie Ross—Chess 1915
- 39 A GIRL IN LOVE FORGIVES
Bernadette Castro—Colpix 759
- 40 THE JOLLY GREEN GIANT
Kingsmen—Wand 172
- 41 DON'T BRING ME DOWN
Pretty Things—Fontana 1941
- 42 KISS AND RUN
Bobby Skel—Soft 826
- 43 THE MAN WITH ALL THE TOYS
Beach Boys—Capitol 5312
- 44 YOU'LL NEVER BE MINE
Royal Jacks—Danco 503
- 45 MAYBE
Shangri-Las—Red Bird 10-019
- 46 GUADALAJARA
Dick Dia—Audio Fidelity 45102
- 47 EL PUSSYCAT
Mongo Santamaria—Columbia 43171
- 48 CRUSHER
Novas—Parrott 45005
- 49 IT'S BETTER TO HAVE IT
Barbara Lynn—Jamie 1292
- 50 GOLDFINGER
Billy Strange—Crescendo 334



UP LP'S COMING

- 1 BEN FRANKLIN IN PARIS
Original Cast—Capitol (S) VAS 2197
- 2 ST. LOUIS TO LIVERPOOL
Chuck Berry—Chess LP-1487
- 3 FROM HELLO DOLLY TO GOODBYE CHARLIE
Bobby Darin—Capitol T-2194
- 4 HERE ARE THE HONEYCOMBS
Interphon 88001
- 5 DUSTY
Dusty Springfield—Philips PHM-200-151
- 6 LIZA LIZA
Liza Minelli—Capitol T-2174
- 7 OLE
Johnny Mathis—Mercury MG-20988: SR-60988
- 8 A MERRY CHRISTMAS
Al Martino—Capitol T-2164
- 9 FULL BLOOM
Jackie Ross—Chess 1489
- 10 MY FAIR LADY
Original Cast—Columbia CL-5090
- 11 THE KENNEDY WIT
RCA Victor VDM-101
- 12 BURL IVES SINGS PEARLY SHELLS AND OTHER FAVORITES
Decca DL-74578
- 13 I'M ON THE OUTSIDE (LOOKING IN)
Little Anthony & Imperials—DCP-6801
- 14 TAKE YOUR SHOES OFF WITH THE SERENDIPITY SINGERS
Philips PHM-200-151: PHS-600-151
- 15 TRINI LOPEZ AT P.J.'S
Reprise R-6093
- 16 JUST BE TRUE
Gene Chandler—Constellation LP-1433
- 17 SPOTLIGHT ON DICK
Rick Nelson—Decca DL-4608
- 18 COLOR HIM WILD
Maynard Ferguson—Mainstream 56031
- 19 FANTASTICKS
Original Cast—MGM E-38720
- 20 NIRVANA
Herbie Mann & Bill Evans Trio—Atlantic 1426
- 21 MALAMONDO
Soundtrack—Epic LN-24126
- 22 LITTLE DRUMMER BOY
Harry Simone Chorale—20th Century Fox 3100
- 23 LOUIE LOUIE
Kingsmen—Wand 657
- 24 SAMMY DAVIS SINGS THE BIG ONES FOR YOUNG LOVERS
Reprise RS-6131
- 25 NEW ORLEANS WONDERLAND
Andre Kostelanetz—Columbia CL-2250
- 26 GOLDEN MILLION SELLERS
Lawrence Welk—Dot 3611
- 27 DISCOVERY II
Vicki Carr—Liberty LRP-3383
- 28 RIGHT OR WRONG
Ronnie Dove—Diamond D-5002
- 29 WHISTLE STOPPING
Jonathan Winters—Verve V 1-5037
- 30 YOUR CHEATIN' HEART
Soundtrack—MGM E-4260: SE-4260
- 31 SECOND TO NONE
Carmen McRae—Mainstream S-6028
- 32 BORDER BANDITO
Tommy Garrett—Liberty LMM-13031
- 33 HOLD IT—HERE'S WILLIE MITCHELL
Hi 32021
- 34 HOW SWEET IT IS
Marvin Gaye—Tamla 258
- 35 PEARLY SHELLS
Billy Vaughn—Dot 3605
- 36 SHE UNDERSTANDS ME
Johnny Tillotson—MGM 4270
- 37 MERRY CHRISTMAS
Bing Crosby—Decca 8128
- 38 DEEP VELVET
George Shearing—Capitol T-2143: ST-2143
- 39 ELVIS' CHRISTMAS ALBUM
Elvis Presley—RCA Victor LPM-1951: LSP-1951
- 40 MY FAIR LADY
Andre Previn Quartet—Columbia CL-2195: CS-8995
- 41 JUMP AROUND
James Brown—King 771
- 42 GREATEST LIVE SHOW ON EARTH
Jerry Lee Lewis—Smash 27056
- 43 HEY GIRL DON'T BOTHER ME
Tams—ABC-Paramount ABC-499
- 44 A HARD DAY'S NIGHT
George Martin—United Artists UAS-6383
- 45 PRESENTING THE FABULOUS RONETTES
Phillys 4006
- 46 SMALL WONDER
Rita Pavone—RCA Victor LPM-2996
- 47 SOME BLUE-EYED SOUL
Righteous Bros.—Moonglow MLP-1002
- 48 THE KINGSTON TRIO
Decca DL-74613
- 49 JUST ONE MORE TIME
Earl Grant—Decca DL-4576
- 50 BILL BLACK'S COMBO GOES BIG BAND
Hi HL-12020: SHL-32020



Special Thanks
to
Randy Wood

*Best Wishes of the Season
and thanks to All*

BILLY VAUGHN



" THE NATION'S BEST SELLING RECORDS "

Righteous Lads Hot!

NEW YORK—According to Len Sachs, Atlantic/Atco Records' Director of LP Sales and Merchandising, Moonglow Records' The Righteous Brothers are proving a boon to Atco, which is distributing the Brothers' LPs. (The boys are also released as singles artists on Philles, have the current Philles click, "You've Lost That Lovin' Feelin'," along with several Moonglow singles.)

Much of the increased interest in the boys, Sachs feels, can be traced to their much talked-about appearances on the "Shindig" TVer. Their album "Right Now" got a shot in the arm after their video exposure, and their latest Moonglow recorded-Atco distributed package, "Some Blue-Eyed Soul," looks even bigger.

"In the last week or so we've had orders on this one for \$25,000," said Sachs. "We've been driving them crazy at our three factories producing this LP. To expedite matters and meet the demands of our distributor orders, we're rushing it from the Coast initially, followed quickly by delivery in the East.

"Bob Ellis of Eric, our San Francisco distributor, told me that the 'Some Blue-Eyed Soul' LP would be the biggest album he'd have during the holidays. We're also experiencing a revival of interest in the Moonglow singles by The Righteous Brothers, 'My Babe' and 'Koko Joe,' and we're re-servicing them."

Those wanting to see what all the shouting's about can tune in "Shindig" Dec. 23 and catch The Righteous Brothers doing "The Jerk."

Album Sales Up

Sachs added that there has been a big LP sales upswing for Atlantic/Atco this year in general, the diskery also enjoying hefty sales on "Collaboration," by the Modern Jazz Quartet, Laurindo Almeida; "Nirvana," Herbie Mann and Bill Evans; plus the hot Drifters, Solomon Burke and Ben E. King albums.

Sachs has his formula for LP success: "Good product in the grooves, with merchandising a very vital factor."

MacLaine & Goldfarb

Shirley MacLaine has just recorded her first record for 20th Century Fox, "John Goldfarb, Please Come Home," from her motion picture of the same name.



Claus Capers

BY TED RANDAL

TWAS the night before Christmas; my friends laughed with glee,

for no one was working, 'cept little ole me.

The records were now silent; each one had been bought, or else they were scrapped, 'cause their chances were naught.

I thought of **Sid Parnes** (that jolly **Saint Nick**), and **Bob Austin**, too, his smiling side-kick.

Of the toast they'd be drinking to their own special **World**, and how funny they'd look when their toes had all curled.

Then in bounced **Lou Adler** with **Shelley** so fair;

Johnny Rivers from Memphis and **Dean** and **Jan Ber'**.

They told me that surfin's real great on the snow, and to drop all my work and get ready to go.

I thought of how much I still had not done.

Why couldn't my name be **Doug McClelland**?

So off with a roar they went out that night, shouting "**Elvis** and **Ann-Margret** will be clear out of sight."

Back to my typing I thought of more names . . .

like "**Shindig**" and **Dick Clark** and those great **Brothers Ames**.

Then into my mind popped **Ringo** and **Paul**.

Those **Beatles** are great; they sure topped them all.

And then there was **Bobby**, that **Vinton's** too much.

And both of my readers, I should keep in touch.

Goulet and his voice I heard once again, and then **The Impressions** with a pretty "**Amen**."

Ronnie Dove and **The Newbeats** walked in at that time;

Brenda Lee and **The Beach Boys** in a chorus sublime.

They sang of how Christmas was fun and all that, then down on my window ledge promptly they sat, while **The Zombies** and **Animals**, **The Hermits** and **Kinks**, tried to explain how **Rudolph's** nose blinks.

The Honeycombs questioned **The Searchers** and **Chad**, while **Jeremy** blinked and looked terribly sad.

The party was growing; **Ray Charles** came next;

The Shangri-Las' hits had everyone vexed.

Frank Wilson was happy, **Lorne** talked quite a bit;

Berry Gordy was missing (home making a hit).

Betty Everett and **Jerry** had smiles for us all;

and **The Four Seasons** sang (but out in the hall).

Julie Rogers was crying but happy to see,

that she had a hit as did **Dick** and **Dee Dee**.

Candy and **Andy** and **Maxine** and **Roy**,

were watching **Dean Martin** walk like a toy.

The Larks jerked a bit but grinned all the while,

and **The Rolling Stones** thought **The Supremes** were in style.

Many others were there, **Rick Nelson** and **Al**,

Marianne Faithful who's some kind of a gal.

Then all at once the lights dimmed a bit,

and out of the night came the strains of a hit.

A touch of **Sinatra**, **Bing Crosby** and **Cole**,

Chuck Berry and **England** and even **North Pole**.

The notes reached us all, a smash we could tell.

"It sounds just like Christmas," I heard someone yell.

Then up on the roof came a clatter of noise.

Phil Spector you s'pose, with a bag full of toys?

Not **Phil**, but another with a grin on his face,

and love in his heart for the whole human race.

He gave us our goodies, a handful of singles,

then back up the chimney with his bells making jingles.

Those jingles kept jangling, I woke with a start;

my party was over; a phone has no heart.

And then as I sat, all ready to work,

I thought to myself you're really a jerk.

You can finish it now by starting to write . . .

MERRY CHRISTMAS TO ALL, AND TO ALL A GOOD NIGHT.

ALL THE NEWS

in the

WORLD of RECORDS



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Address Distrib

City Zone State Rack Jobber

Coin Firm
Other

Greetings



Connie Francis

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161 W. 54th St., New York, N. Y.

JUdson 6-6767

Drifters Enjoy Record Lives On Records

Despite their name, and the fact that singing groups in the recording industry frequently drift apart after a while as well as drift into obscurity, Atlantic Records' The Drifters are exceptional in more ways than one.

Currently led by Johnny Moore, The Drifters also features John Terry, Gene Pearson, Charles Thomas and Billy Davis. They have been singing at Atlantic for over 10 years where they have perfected a universally appealing pop-r&b sound that has managed to withstand the changing styles of group singing over the years, an area notable for its lack of consistency. Somehow the group has managed to retain its individuality and, most important, its popularity, as evidenced by its current single hit, "Saturday Night at The Movies." The Drifters will also have a new LP in January, a collection of hits popularized by other performers through the years. Their latest album: "Under the Boardwalk."

The boys are responsible, too, for some innovations in arrangement — "There Goes My Baby" uses strings, something of a breakthrough for rock-type recordings.

While their popularity remains intact, the group itself has not. Its early lead, Clyde McPhatter, struck out on his own, as did later lead Ben E. King; but, miraculously, The Drifters have maintained their sound when history has more



The Drifters

than once proved that a departing lead vocalist usually exits with the group's identity.

Much of The Drifters' current hotter-than-hot status can be traced to the immense popularity today of rhythm and blues-oriented pop music, brought about by the success of the English groups who admit their inspiration has been our American r&b artists and music. Topicality is also important to The Drifters' longevity—they sing about things the teen buyers can identify with. The Drifters have also gone Christmas in a big way with "White Christmas" and "The Christmas Song." Indie Bert Berns produces their disks with Jerry Wexler, Executive VP of Atlantic.

The Drifters are very active in clubs around the country, and are currently on Dick Clark's "Caravan of Stars." The group is also thinking about a tour of Europe, where they are also big.

Among The Drifters' big sellers are "There Goes My Baby," "Save The Last Dance for Me," "Up on The Roof," "On Broadway," "Under The Boardwalk" and "I've Got Sand in My Shoes." A trade wag noted that the hot "Saturday Night at the Movies" finally got The Drifters back indoors for a song setting.



LONDON LOWDOWN



Yule Britannia!

BY ALAN FREEMAN

'Tis the season of Yuletide—the time for reflection, when one looks back over the year that's about to depart, the time for respite from everyday worries, for comradeship and goodwill towards our fellow man. And with that in mind, let me tell you that . . . I'M IN THE MIDDLE OF THE BIGGEST HATE CAMPAIGN OF ALL TIME! I SAY, DOWN WITH MAGAZINE EDITORS, AND MAY THEIR TURKEY AND XMAS PUDGING BE GARNISHED WITH A LIBERAL SPRINKLING OF CYANIDE!



Alan Freeman

Memo to Record World Editor-in-Chief Sid Parnes: This is all because of you!

NOW you tell me that you want a column of all the year's record happenings in Great Britain. NOW you want me to hunt through papers and charts and dig out all this information! As I read your request over and over, and get madder and madder, my secretary Cynthia (lovely gal, Cynthia) keeps shouting at me, "You've only got 15 days left." And to top it all, this morning I received my electricity account, and my next-door neighbor was right—we're BOTH paying for all of the electricity in the whole of Great Britain! Well now, having got all that off my magnificent 44" (expanded) chest, let me see . . .

Well, approximately, the Number Ones over here this year were: The Beatles (9); The Dave Clark Five (3); The Searchers (5); Cilla Black (9); Billy J. Kramer and the Dakotas (1); Peter and Gordon (2); The Four Pennies (2); Roy Orbison (5); The Animals (3); Manfred Mann (2); The Honeycombs (3); The Kinks (1); Herman's Hermits (2); Sandie Shaw (2); and The Supremes (3). These are only "approximately" because one or two of my charts are missing; but as you can see, the No. 1 spots were kept mainly by British artists.

One thing that saddened me a little throughout the year was the neglect of many tremendous American and British records that by Hit Parade standards didn't make the grade. It was sad because in their place went records that did make the grade, and were, without doubt, inferior! Do you agree with me when I say that a record should make the charts, not because of a previous image, but because of its own merits? Your Burt Bacharach and the artists from the Tamla-Motown stable hit here very late this year, and indeed influenced several of our stars, and I hope it lasts longer than I feel it might—it's added a quality to the British charts, and I think, made recording stars think THRICE before recording any old song that happens to be around. Memo to Burt: "Write me a song and I'll make you a rich man!"

Let me say, too, that our Beatles, Searchers, Manfred Manns, Dave Clarks, etc., came over to you and gave you a welcome breath of pop fresh air when perhaps you had reached the stage of quality saturation. We've been good for each other, haven't we?

The New Craze for 1965? I wish I knew—I need the money badly. I think the group craze is about to level out. The good ones will survive—only the good ones should, because my big hope in 1965 is that quality will abound in abundance to such an extent, that we who fill our lives with "Pop," will have even greater cause to laugh at the pomposity of those who keep insisting that they're "above all this."

To all my buddies in America, I say, KEEP AT IT CHAPS—YOU'RE DOING A FRIGHTFULLY SPLENDID JOB, AND MAY IT BE A SIMPLY RIPPING 1965 FOR YOU ALL.

P.S. A MERRY XMAS TO SID PARNES, TOO!



Kapp Records hits the Jonespot with Jack!

Jack Jones' smash single
becomes a big jackpot album.

JACK JONES DEAR HEART

AND OTHER GREAT
SONGS OF LOVE

I'LL GET BY
ALL THE THINGS YOU ARE
I'M GLAD THERE IS YOU
LOVE IS HERE TO STAY
YOU'RE SENSATIONAL
YOU'D BETTER LOVE ME
THANK HEAVEN FOR LITTLE GIRLS
YOU'RE MY GIRL
WHEN SHE MAKES MUSIC
EMILY
SOMETHING'S GOTTA GIVE



MONO
KL-3415

KL-1415 KS-3415

Jack Jones records exclusively for Kapp Records.



The Many Sides Of RCA Red Seal

Classical Div. Swings Under Hall, A&R Mgr. Winding 1st Year There

BY DOUG McCLELLAND

NEW YORK — Roger Hall, who became RCA Victor Records' Manager, Red Seal Artists and Repertoire, a little over a year ago, has had a very busy—and productive—first year with the label. And '65 looks even livelier.

Previously manager of the Philadelphia Orchestra, Hall said last week that one of the biggest things that's happened during his RCA regime thus far is the company's re-entry recently into the spoken word field with the London-produced four-disk recording of Laurence Olivier's highly praised performance of "Othello." It was produced for wax by Victor's VP-General Manager George R. Marek and Charles Gerhardt.

"Spoken word is basically divided into two sections, Pop and Red Seal (classics)," Hall explained. "It is simply a matter of deciding where the work fits—is it more of a Broadway show nature, or is it a work of long established value? Our next Red Seal spoken word package will be out this January, and we're very proud of it. It's Sir Alec Guinness reading a variety of poetry which he personally admires and is called, appropriately, 'A Personal Choice.' It's on one disk and was recorded downstairs right here at RCA, just Sir Alec and a mike."

Hall continued, "All the record companies seem to be going into spoken word recording more deeply: it represents a growing entertainment need on the part of the public and record consumer to enjoy dramatic works at their leisure in their homes. People in the mid-West, say, may never get to England

to see 'Othello' but they have a chance to hear it all on our records. Mail orders are getting bigger, too, people are buying much more through the mails.

Magnificent Obsession

Hall says he has an "obsession" which guides him.

"To create leadership in the industry, a record company has to feed all markets," he avers, "regardless of the size of the market. Take Baroque music—we know it will enjoy some sales around the country, and I feel RCA should be represented. Regardless of the purchaser's taste, I think he should be able to turn to RCA Victor to satisfy his need.

"I've tried to carry on a great tradition here, but we must be bold, strike out in many fields. The slogan for a company like ours should not be, will it sell, but does it have a market? If you say will it sell, and only will it sell, you can go home tomorrow. Presley sells. Hirt sells.

"The greatness of a record company is in the variety and completeness of its catalog."

RCA Victor's Red Seal label is also currently scoring with the "Mahler 5th," Erich Leinsdorf conducting the Boston Symphony; and Leontyne Price's "Carmen," which, according to Hall, 25 or 30 newspaper critics around the country have chosen as Opera Recording of the Year.

Coming up for early 1965 are Joan Sutherland's historic "Norma" and Leontyne Price's "Forza del Destino." Plus a continuance of the Boston Symphony-Leinsdorf Prokofiev series and a new Julian Bream recording teaming him with Peter Pears, tenor, and called "Music for Voice and Guitar." (Said Hall: "Bream is getting bigger and bigger, especially in the college circuit. The strong classical dealers I've talked to feel Bream has the most promise of our relatively new artists.") There will also be a complete "Meistersinger," recorded live at the opening of the new Munich Opera House.

Plus, the label's first solo recording of Shirley Verrett in



Sir Alec Guinness and Roger Hall.

a collection of Spanish songs. Also, Morton Gould's "World War I Suite" from the TV series, and Rachmaninoff's First and Fourth Concerti, with the Royal Philharmonic, Pennario at the piano and André Previn conducting.

Hall is also planning more entries in the Treasury of Immortal Performances Series, which already includes the Toscanini Overtures LP of NBC Symphony broadcasts never before released; Caruso, John McCormack, Virgil Thompson's "Four Saints in Three Acts," Melchior and Flagstad and Leinsdorf and Farrell in "Siegfried" excerpts.

Busy Victrola

"Don't forget Victrola," Hall cautioned, "our answer to the book publishing industry which has been successful with paperbacks. Victrola offers supreme re-issue performances which differ from our Treasury series because they are newer, stereo recordings, most of them done in the last five or six years.

Operas, particularly, have been very successful on Victrola. It's the only quality packaging of a low-price line in the industry."

Coming, too, are more Red Seal efforts in the pop field, with the Boston Pops and Arthur Fiedler on "More Music From The Movies." As a result of the Al Hirt-Boston Pops hit, "Pops Goes The Trumpet," there's a definite concentration of activity in this area, Hall informed. "I don't believe in compromising the Red Seal label, but where valid, I do believe in pairing classical artists with pop artists. Coming up in 1965 are two big surprises for fans of the classical-pop pairings."

Hall wouldn't say just which RCA Victor pop people would be joining what Red Seal artists for recordings; but when the interviewer asked if Elvis Presley would be involved in one of the two promised surprises, Hall said no. "Not yet, anyway."

Many 'Umbrellas' Unfolding

NEW YORK—Stan Catron, General Professional Manager of South Mountain Music Corp., publisher of "The Umbrellas of Cherbourg," announces that the title song from award-winning film is becoming one of the most-recorded songs of the year. Several top artists have already released versions of the tune.

The song, composed by Michel Legrand with an English lyric by Norman Gimbell, has been waxed by Don Costa, DCP; Steve Lawrence, Columbia; Michel Legrand, Philips; Russ Morgan, Vee Jay and Nana Mouskouri on Philips. Other leading disk artists including Montovani are also scheduled to record "Umbrellas."

**TWO
BIG
ONES**

R

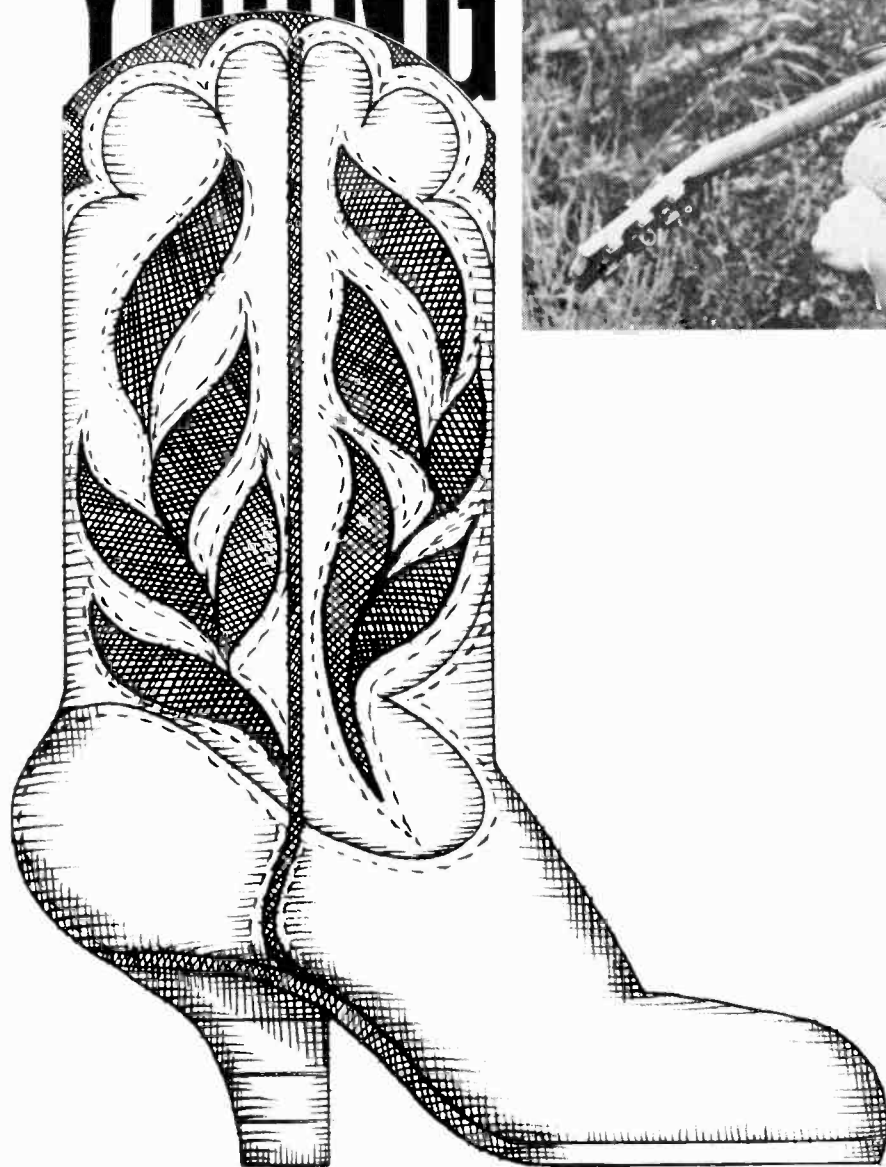
Larry Finnegan sings
THE OTHER RINGO
RIC S-146

Jimmy Roselli sings
ANEMA E CORE
RIC S-138

CALL YOUR RIC DISTRIBUTOR NOW

FARON YOUNG IS FILLING THE SHOES OF A NUMBER ONE COUNTRY & WESTERN HIT

FARON YOUNG



WALK TALL

b/w

THE WEAKNESS
OF A MAN

MERCURY SINGLE NO.

72375



Our Man in Milan

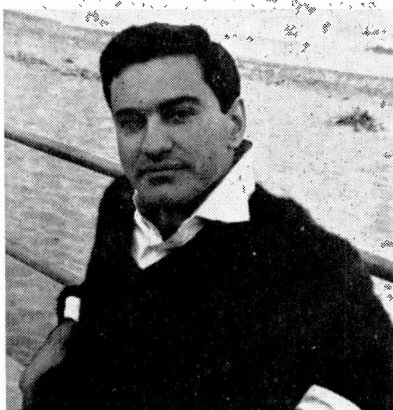
BY GERMANO RUSCITTO

1964's Events In Italy

January—Curci, one of the leading Italian publishers and **Adriano Celentano**, Italian singer - composer - author - record producer - publisher - manager, set up their own record distribution net as "C. & C."

February—The Sanremo Festival, after the slow-down of previous years, presents all the Italian big names plus big foreign names, too, for the first time, such as **Gene Pitney**, **Paul Anka**, **Nino & Tempo**, **Ben E. King**, **Frankie Laine**, **Bobby Rydell**. The European music business feels it will be a great San Remo Festival and music publishers and record producers have come from all over Europe in great number. Sixteen-year-old **Gigliola Cinquetti** wins the prize, and all of a sudden she is a star! Besides "Non ho l'Eta'" by **Gigliola**, three more songs look like big hits; they are "Una Lacrima sul Viso" by eighteen-year-old new star **Bobby Solo**, "Ogni Volta" by **Paul Anka** and "Quando Vedrai La Mia Ragazza" both in the versions of **Gene Pitney** and **Little Tony** (every song was performed by an Italian singer and by a foreign singer). After three weeks, more than two million records embodying the songs from Sanremo have been sold. It is a record!

Two weeks after Sanremo, **The Beatles** appeared in the Italian hit chart at around 15th position. They do not go on, even if they are selling for interesting figures. Their first records released in



Germano Ruscitto

Italy are "Please Please Me" and "She Loves You." Only **Mina** with her first record released on her new label, Rifi, titled "La Città Vuota," and **Adriano Celentano** with his "Ciao Ragazzi," are resting with honor the Sanremo storm.

RCA Italiana opens a label for young talents: ARC.

March—It has become official that **Gigliola Cinquetti** will represent Italy in the Eurovision Song Contest to be held the end of March in Holland, with the participation of top European artists. She will perform "Non ho l'Eta," the winner at Sanremo.

Rifi is presenting the new record by **Mina**, "E' L'Uomo Per Me," which zooms up the charts. After a difficult year, due to private problems, **Mina** returned to the song world and she is now on top of charts with two songs at positions one and two!

Jaguar Records, **Ricky Gianco's** record company, signs a contract for distribution with **Phonogram**, a new company owned by **Philips** and **Polydor** at 50/50.

Holland: **Gigliola Cinquetti** also wins the Eurovision Song Contest! Now she is a European star. It is the first time an Italian artist wins this contest.

March 21 and 22: Sanremo again. Jazz Festival. **Max Roach**, **Duke Ellington**, **Thelonious Monk** and the **Modern Jazz Quartet** are representing the States.

Publisher **Piero Rolla** starts his own record company: **Surf Records**.

April—Eight weeks after the Sanremo Festival, **Bobby Solo** with his "Una Lacrima Sul Viso" is surpassing the million mark sales. Never happened before.

Alfredo Rossi, leading music publisher, opens his record company under the name of **Ariston Records**.

Sanremo's songs dominate the charts.

May—French singers **Richard Anthony** and **Marie Laforet** enter the charts with "Cin Cin" and "La Vendemmia dell' Amore," which will become strong hits and will remain in the chart for a long period. Particularly "Cin Cin" will reach the No. 1 position and will be one of the most sold records of the year. This paves the way for other French singers and songs.

Finally, Sanremo's songs are losing their prominent positions; but in the meantime they have sold some five million records! Records sold in 1963 total some 20 million.

Bobby Solo is awarded a gold disk for his "Una Lacrima Sul Viso," which in the meantime has passed the 1,300,000 mark.

The first Italian folk song with a national character, recorded by **Los Marcellos Ferial**, is a big success. It is "Angelita di Anzio" which will be on charts up to November.

Record companies are working for the summer season. They are relying on the radio contest "Un Disco Per l'Estate," on other records prepared for the various summer festivals which are held during the summer in Italy, on the records bearing the song participating in the **Cantagiuro** (another contest which is held on stages of several towns, for three weeks, thus touring Italy) plus on the records participating in the special summer operation which every company organizes by itself. Too many records, too much confusion, too much money spent by the record companies.

June—The song, "Amore Scusami," by **John Foster** is getting big sales. It reaches No. 1. Later on it will become an international hit. It is the first time **Foster** makes No. 1.

Also, "Con Te Sulla Spiaggia" is climbing as performed by **Nico Fidenco**.

Los Marcellos Ferial, too, are clicking with "Sei Diventata Nera."

Rifi Records launches **Iva Zanicchi**. She looks like a possible new star. Her records enter the chart and in January, 1965, she will participate in Sanremo Contest.

Adriano Celentano presents his summer record "Il Problema Più Importante," which is an Italian version of the English tune, "If You Gotta Fool Somebody."

Mina and **Richard Anthony** (with their "E' L'Uomo Per Me" and "Cin Cin") are always on top.

Gianni Morandi is enjoying great success at the **Cantagiuro** with the song "In Ginocchio da Te."

July—**Bruno Lauzi**, new singer of **CGD**, is getting strong reaction to his first record "Ritornerei." He also penned music and lyrics of this song.

Italy is suffering a general economic recession. This recession begins to have effect on the record business. There is a crisis. Hit records are selling half what they were supposed to sell. Customers have less money to spend and are buying hits or good sellers only.

Gianni Morandi wins the **Cantagiuro**.

(Continued on page 34)

*Season's Greetings
and
Best Wishes To All
for*

*A Merry Christmas
and*

A New Year

Full of Happiness

Good Health and Prosperity

from all at

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"I'M GONNA LOVE YOU TOO" * R-4587

Then, **THE DETERGENTS**

"LEADER OF THE LAUNDROMAT" * R-4590

And Now

THE EXCITERS

**I WANT YOU
TO BE MY BOY**



THE EXCITERS



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*** Just check the Charts!**



STATION BREAKS



Joseph C. Drilling, President of Crowell Collier Broadcasting Corporation, has been named Vice President of Crowell Collier Publishing Corporation . . . Art Roberts of WLS-Chicago recently greeted Buena Gamon who was up from Nashville doing promo work . . . Bob O'Toole wants to alert all that his WNWN—Arlington Heights—Ill. station is not getting complete record service. He stresses they've the only all night c/w station in the area.

WPIX/FM-New York is crowing because they've just received 52-week contracts from three major advertisers—P. Lorillard and Sons, Delta Airlines and Arnold Bakeries . . . Ron Toller has rejoined WFFG-Marathon, Fla. and can use disks . . . Sandy Nelson is doing so well with his KJYM-Los Angeles show that the execs there are looking for more time for him.

Dean Anthony is the latest addition in the WMCA-New York roster lineup . . . William "Bill" Powell is the new Director of Public Relations at WAMO-Pittsburgh . . . Wm. E. Powley writes that for the first time in his years at WWHG-Hornell, N.Y., he has been prompted by listener reaction to tout a record. It's "Singing Lawman" Bob Flowers' "Let's Go to Church" on Stardust.

Johnny Hayes has been appointed Music Director at KGB-San Diego . . . Larry James has shifted from the KEWI-Topeka, Kansas, 2-6 slot to the noon-4 hours.

The Italian Year

(Continued from page 32)

Gaetano Pulvirenti, former sales manager of RCA Italiana, leaves the company and establishes his own distribution company under the name of Pulvirenti Spa (stock company).

Dot Records does not review its contract with Decca, after several years' association, and signs with Saar.

August—New talents are discovered: Paolo Mosca (Lord), Dino (Arc), Nicola di Bari (Saar), Franco Talo (Meazzi). Also we have a great side by young Michele (RCA) with his new hit, "Ti Rinrazio Perché."

Dionne Warwick hits for the first time on the Italian scene with the great tune, "Anyone Who Had A Heart." Mina is recording her first LP with Rifi; later on, in November, she is assigned the Oscar from the Italian Press as best singer of the year for that LP.

September—Saar produces a song show for our Governative Television.

The French group Les Surfs launch "E Adesso Te Ne Puoi Andare," their first Italian hit. For the first time a group of Italian artists, 12 singers of RCA Italiana, leaves for Japan, where they will hold theater appearances during a 25-day tournée.

Domenico Modugno wins the Neapolitan Song Festival with his tune "Tu Si Na Cosa Grande" and signs a new recording contract with Carosello, after several years cooperation with Fonit.

October—We have the figures of the international hits "Non Ho L' Eta" and "Una Lacrima Sul Viso" by Gigliola Cinquetti and Bobby Solo, both from the 1964 Sanremo Festival. It looks like the two guys have sold several million records—something like 5 millions—all around the world. It is a tremendous push for Italian music. New talent Peppino Galgiardi confirms he is star material.

November—Vittorio Inzaia and Franco Tozzi are the winners of Castrocaro Festival. Automatically they are admitted to participate in 1965's Sanremo Festival. They sign a contract with CGD and Fonit, respectively.

December—Everybody is busy with preparations for next year's Sanremo Festival. Some 242 songs were presented and, up to now, 36 tunes have been selected. Twenty-four songs out of these 36 will take part.

In Loving Memory of

Peter DeRose

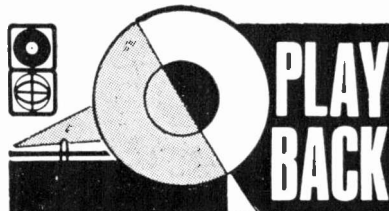
composer of

"DEEP PURPLE"

Merry Monsters



Lenny Maxwell recently visited Dick Biondi's Mutual Network show to plug his 20th Century Fox LP, "A Merry Monster Christmas," also the basis for a contest Biondi ran. Maxwell does all the voices on the album, and audiences were asked to send in their conception of what Lenny really looks like. Winners received the Frankenstein head shown above (in the middle).



TOP POP—5 YEARS AGO

DECEMBER 28, 1959

1. WHY
F. Avalon—Chancellor
2. EL PASO
M. Robbins—Columbia
3. THE BIG HURT
T. Fisher—Signet
4. HEARTACHES BY THE NUMBER
G. Mitchell—Columbia
5. IT'S TIME TO CRY
P. Anka—RCA Victor
6. WAY DOWN YONDER IN NEW ORLEANS
F. Cannon—Swan
7. AMONG MY SOUVENIRS
C. Francis—MGM
8. RUNNING BEAR
J. Preston—Mercury
9. WE GOT LOVE
B. Rydell—Cameo
10. UH OH
Nutty Squirrels—Hanover

TOP R&B—5 YEARS AGO

DECEMBER 28, 1959

1. SO MANY WAYS
B. Benton—Mercury
2. TALK THAT TALK
J. Wilson—Brunswick
3. I'LL TAKE CARE OF YOU
B. B. Bland—Duke
4. SMOKIE
B. Black—Hi
5. THE CLOUDS
Spacemen—Altone
6. YOU GOT WHAT IT TAKES
M. Johnson—United Artists
7. DANCE WITH ME
Drifters—Atlantic
8. BE MY GUEST
F. Domino—Imperial
9. COME INTO MY HEART
L. Price—ABC-Paramount
10. ALWAYS
S. Turner—Big Top

TOP 40 R&B



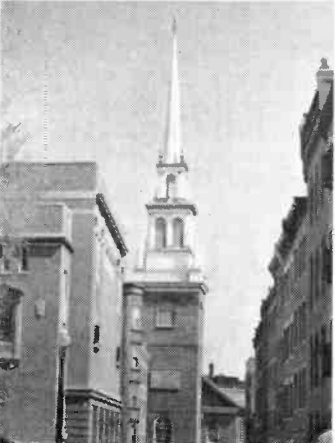
1. AMEN
Impressions—ABC-Paramount 10602
2. COME SEE ABOUT ME
Supremes—Motown 1068
3. OH NO, NOT MY BABY
Maxine Brown—Wand 162
4. GOIN' OUT OF MY HEAD
Little Anthony & Imperials—DCP 1119
5. REACH OUT FOR ME
Dionne Warwick—Scepter 1285
6. SATURDAY NIGHT AT THE MOVIES
Drifters—Atlantic 2260
7. WALKIN' IN THE RAIN
Ronettes—Philles 123
8. HOW SWEET IT IS
Marvin Gaye—Tamla 54107
9. RIGHT OR WRONG
Ronnie Dove—Diamond 173
10. IT'S ALL OVER
Walter Jackson—Okeh 7204
11. THE PRICE
So'omon Burke—Atlantic 2259
12. TOO MANY FISH IN THE SEA
Marvelettes—Tamla 54105
13. AIN'T IT THE TRUTH
Mary Wells—20th Century Fox 544
14. THE JERK
Larks—Money 106
15. WILD ONE
Martha & Vandellas—Gordy 7036
16. BABY LOVE
Supremes—Motown 1066
17. WHAT NOW
Gene Chandler—Constellation 141
18. SINCE I DON'T HAVE YOU
Chuck Jackson—Wand 169
19. THE 81
Candy & Kisses—Cameo 336
20. A WOMAN'S LOVE
Carla Thomas—Atlantic 2258
21. IT'LL NEVER BE OVER FOR ME
Baby Washington—Sue 114
22. GETTING MIGHTY CROWDED
Betty Everett—Vee Jay 628
23. THE NAME GAME
Shirley Ellis—Congress 230
24. SMILE
Betty Everett & Jerry Butler—Vee Jay 137
25. WITHOUT THE ONE YOU LOVE
Four Tops—Motown 1069
26. CHAINED AND BOUND
Otis Redding—Volt 121
27. HOLD WHAT YOU GOT
Joe Tex—Dial 4001
28. PROMISED LAND
Chuck Berry—Chess 1916
29. SEVEN LETTERS
Ben E. King—Atco 6328
30. SOMETIMES I WONDER
Major Lance—Okeh 7209
31. MAKIN' WHOPEE
Ray Charles—ABC-Paramount 10609
32. CHITTLINS
Gus Jenkins—Tower 107
33. TWINE TIME
Alvin Cash & Crawlers—Mar-V-Lus 6002
34. TAKE THIS HURT OFF ME
Don Covay—Rosemart 802
35. YOU'VE LOST THAT LOVIN' FEELIN'
Righteous Bros.—Philles 124
36. CAN YOU JERK LIKE ME
Contours—Gordy 7037
37. SHE'S ALRIGHT
Jackie Wilson—Brunswick 55273
38. COME ON DO THE JERK
Miracles—Tamla 54109
39. DO IT RIGHT
Brook Benton—Mercury 72635
40. ARE YOU STILL MY BABY
Shirelles—Scepter 1292



DETROIT



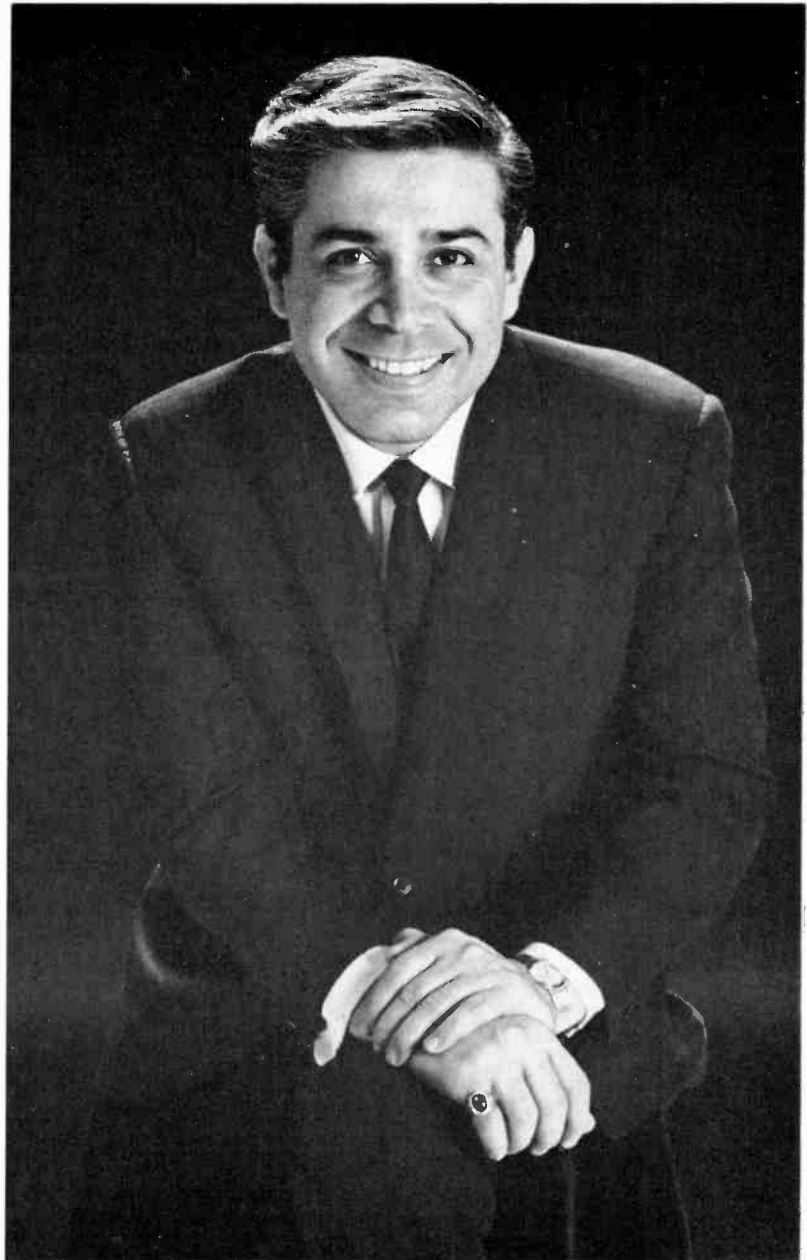
NEW YORK




BOSTON



CHICAGO



A WINNER ALL OVER THE U.S.A.
“HAVE YOU LOOKED INTO YOUR HEART”
 A SMASH HIT SINGLE BY ⁴⁻⁴³¹⁸¹
JERRY VALE
 on COLUMBIA RECORDS 

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MGM's Regional Distrib Meets

NEW YORK — MGM/Verve Records is holding a series of regional distributor meetings to outline New Year product — LPs and singles. First meet will be Dec. 28 at the Crystal Room, Hotel Plaza, 11 a.m. Next, at the Ambassador Hotel, Chicago, 9 a.m. Dec. 30; and the Fairmont Hotel, San Francisco, 11 a.m., Jan. 4.

Attending all meets will be MGM brass, led by Arnold Maxin, President; Tom White, Director of Administration; and Morrie Price, Director of Sales, who will be keynote speakers. Home office personnel attending will include Sol Greenberg, LP Sales Manager; Lenny Scheer, Singles Sales Manager; Frank Mancini, Promotion Manager; George Figler, Credit Manager; Val Valentine, Engineering Chief; and Sol Handwerker, Publicity and Press Info Manager.

To Amy-Mala

Larry Uttal, head of Amy-Mala Records, announced last week that Beverly Weinstein has joined the firm in the capacity of production coordinator.

Cook to Costa

NEW YORK—Howard Cook has joined Don Costa Productions as Director of Publicity and will be handling public relation chores for all the DCP concerns.

Right now he's involved in hyping the score to the new all French and all sung flick, "The Umbrellas of Cherbourg." Costa's South Mountain pub-bery holds the music copy-rights to the film.

Cook was formerly in charge of publicity matters at Colpix.

Richard Burton Sings!

Richard Burton, stage, screen and musical-comedy star, tells of the joy of being "A Married Man" in his new MGM recording of a song of the same title from Alexander H. Cohen's upcoming Broadway production of "Baker Street."

To White House

Cynthia Wilson, Secretary to Sal Forlenza, Manager, National Promotion, Singles Product for Columbia Records, has been appointed to Mrs. Lyndon B. Johnson's personal staff as Correspondence Secretary at the White House.

Gold Flow at Cap

HOLLYWOOD — Capitol has requested RIAA certification of gold record status for three Beatles releases—"Beatles '65," "The Beatles' Story" and the group's current single, "I Feel Fine"/"She's a Woman."

DeRose Glows



Mrs. Peter DeRose, left, is pictured with Yvonne of "Yvonne's Radio Show," WJLK-Asbury Park, N.J., and Frank Byran, director of the Asbury High Marching Band, during an air interview recently just before a local football game in which the music of Mrs. DeRose's late husband, composer of "Deep Purple" and "Wagon Wheels," figured prominently.

Greetings... and Thanks To All For A Great Year



Jimmy Hughes

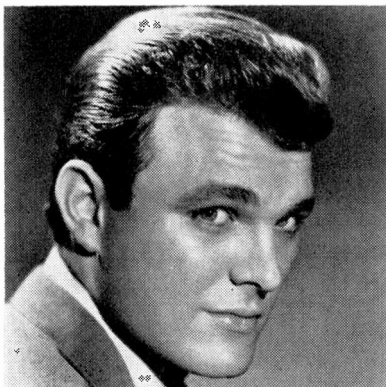
current hit

"I WANT JUSTICE"

b/w

"I'M GETTING BETTER"

FAME 6404



Tommy Roe

a chartbreaker

"PARTY GIRL"

ABC-PAR 10604



The Tams

Watch for Great New Single (soon to be released)

"THE TRUTH HURTS"

b/w

"WHY DID MY LITTLE GIRL CRY"

ABC-PAR 10614

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BROADCAST MUSIC, INC.

Country Awards

Top Record

1. "My Heart Skips A Beat"
Buck Owens
(Capitol)
2. "UNDERSTAND YOUR MAN"
Johnny Cash (Columbia)
3. "SAGINAW, MICHIGAN"
Lefty Frizzell (Columbia)
4. "BEGGING TO YOU"
Marty Robbins (Columbia)
5. "90 MILES AN HOUR"
Hank Snow (RCA Victor)

Top Male Vocalist

1. Buck Owens
(Capitol)
2. JOHNNY CASH (Columbia)
3. JIM REEVES (RCA Victor)
4. MARTY ROBBINS (Columbia)
5. GEORGE JONES (United Artists)

Top Vocal Group

1. Flatt And Scruggs
(Columbia)
1. Carl Butler And Pearl
(Columbia)
2. WILBURN BROTHERS
(Decca)
3. FARON YOUNG & MARGIE SINGLETON
(Mercury)

Fastest Climbing Female Vocalist

1. Dottie West (RCA Victor)
2. MARGIE SINGLETON (Mercury)
3. NORMA JEAN (RCA Victor)
4. MELBA MONTGOMERY (United Artists)
5. JUDY LYNN (United Artists)

Top Female Vocalist

1. KITTY WELLS
(Decca)
1. LORETTA LYNN
(Decca)
2. SKEETER DAVIS (RCA Victor)
3. PATSY CLINE (Decca)
4. ROSE MADDOX (Capitol)

Top Album

1. "Ring Of Fire
The Best Of Johnny Cash"
(Columbia)
2. "ON THE BANDSTAND"
Buck Owens (Capitol)
3. "GUITAR COUNTRY"
Chet Atkins (RCA Victor)
4. "NIGHT LIFE"
Ray Price (Columbia)
5. "THE BEST OF GEORGE JONES"
(United Artists)

Top Instrumentalist

1. Chet Atkins (RCA Victor)
2. FLOYD CRAMER (RCA Victor)
3. FLATT AND SCRUGGS (Columbia)

Fastest Climbing Male Vocalist

1. Ernest Ashworth
(Hickory)
1. Roger Miller
(Smash)
2. HANK WILLIAMS Jr. (MGM)
3. DAVID HOUSTON (Epic)
4. BOBBY BARE (RCA Victor)

Top Band

1. Hank Thompson (Capitol)

Fastest Climbing Instrumentalist

1. Pete Drake (Smash)

SPECIAL AWARDS KITTY WELLS

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TRUDY STAMPER

For 23 Years of Devoted Service at WSM in the Cause of Country Music, Helping to Bring It to Its Present State of International Renown



BY ED HAMILTON

The National Guard Armory in Florence, Ala., will be about the swingiest place in that state come Thursday night, Dec. 31. Jimmy Key of the Newkey Talent agency has really set a jumping show for that New Year's Eve blast. Headlining will be Jimmy Newman, Dave Dudley and Billy Walker along with Ralph Emery, Linda Manning and many others.

I've heard about breaking records, but this is ridiculous! Tommy Cash. Musicor artist and manager of the Nashville office of Johnny Cash Enterprises and Southwind Music, did it! He had stopped for breakfast at the local Holiday Inn and as he was leaving the dining room he failed to see a plate glass partition dividing the entrance way and the swimming pool and walked right through it. A guy with my kind of luck would have got sliced in half . . . but Tommy got off with just a few minor cuts and scratches! Tommy is set to work two weeks in Germany beginning the first part of January. Dates were set by the Bob Neal Agency of Music City. Incidentally, his first release on Musicor should be out around the first. We've heard it . . . and believe me, it's different!

Nashvillers on Tour



Headed for the Far East to entertain American troops during the holidays is this impressive group of Nashville personalities. Tour was organized and sponsored by Bill Justis, Nashville record producer and artist. Leaving for the 18-day tour are, Jack Johnson, tour director and emcee; Ronny Dayton, leader of Ronny and The Daytonas; Marijohn Wilkin, songwriter and leader of the Marijohn Singers; Ronald Peterson, rhythm guitarist for The Daytonas; Karen Kelley, Monument Records artist; Lynn Williams, drummer for The Daytonas; and Sue York, Mercury recording artist. Don Henderson, the fourth member of The Daytonas, joined the group in San Francisco.

Writer Kay Arnold who penned Billy Walker's big Columbia hit "Cross The Brazos At Waco" is really getting excited about the pop action the song is getting now. Gary Walker, head of the Music City office of Painted Desert Music who published the tune, says that the tremendous impact of the song in the country field has brought some automatic spill-over in the pop field and that they are now pushing for more pop plays with a new mailing to key jocks around the country.

Dave Akeman, known to most everybody as Stringbean, has just signed a personal appearance contract with the Bob Neal Agency here. String has been a regular member of The Grand Ole Opry for the past 25 years. He owns and plays the banjo given him by the late Uncle Dave Macon.

Attention, all you New York gourmets and cats who dig fine

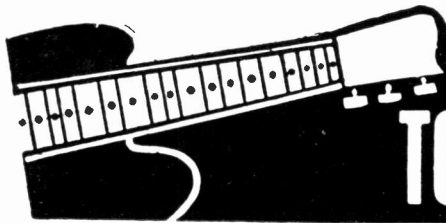
Italian cooking! We have found your man. He's none other than Al Gallico, prez of the same-named music company. Al prepared a big Italian feast at Merle Kilgore's new home here in Music City and believe me the freeloaders fell in! Let's see, there was Mercury's Jerry Kennedy and wife Linda; Epic's Billy Sherrill and his lovely wife Charlotte; Hank Cochran and Shirley; Mercury's Dallas Frazier; Pamper's Don Rollins; Mercury's Margie Singleton and many more. The food was the greatest. Like I said Al . . . if you were just a her instead of a him! As Hank Cochran put it, "now I know how he gets all those songs cut!"

One of the highlights of the Christmas Season here is the annual Christmas Show staged at the Tennessee State Prison. It's a product of the hard work of Bill Morgan who rounds up the talent each year and gets things rolling for the big show. This year I was very fortunate in being able to emcee the show. Aside from Bill who was there to see that everything went as planned there were Capitol's Charlie Louvin, RCA Victor's Justin Tubb, Mercury's LeRoy Van Dyke, comedian Red Murphy and Mercury's Jerry Shook and his band. Believe me, if you've never worked a show like it you're certainly missing something. These guys make the greatest audience in the world!

January is shaping up to be one of the biggest months in the history of Music City's recording business. At the present time the studio bookings are heavier than they have ever been for any January!

Musicor's George Jones and Gene Pitney are set for the early part of the month to do an album together! That's right . . . together! That's the latest out of the rumor-mill around here. Bobby Bare, Skeeter Davis and Eddy Arnold getting ready for sessions at Victor. Paul Evans and Mimi set by Epic around the first of the month. Coral's Bobbi Martin sessioned last week under the direction of Henry Jerome.

Looks like Mercury is making an all-out assault on the charts with Music City artists. Faron Young is getting country and pop picks on his latest, "Walk Tall" . . . Roy Drusky doing the same with "Strangers," a cover on the Merle Haggard record . . . Margie Singleton moving up with "Don't Be Good To Me" . . . and LeRoy Van Dyke is really going with "Anne Of A Thousand Days."



TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk. Dec. 26	Last Wk. Dec. 19		Wks. on Chart
1	2	ONCE A DAY Connie Smith—RCA Victor 8416	12
2	1	THE RACE IS ON George Jones—U. A. 751	14
3	3	THE LUMBERJACK Hal Willis—Sims 207	12
4	5	FOUR STRONG WINDS Bobby Bare—RCA Victor 8443	10
★5	8	IT AIN'T ME BABE Johnny Cash—Columbia 43145	12
6	7	YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol 5280	7
★7	10	I THANK MY LUCKY STARS Eddy Arnold—RCA Victor 8445	8
8	4	CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43120	11
9	6	I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432	13
10	13	THREE A. M. Bill Anderson—Decca 34134	8
11	9	I DON'T CARE Buck Owens—Capitol 5240	20
12	11	ONE OF THESE DAYS Marty Robbins—Columbia 43134	13
13	14	CLOSE ALL THE HONKY TONKS Charlie Walker—Epic 9727	6
14	18	I WON'T FORGET YOU Jim Reeves—RCA Victor 8383	4
15	12	MAD Dave Dudley—Mercury 72308	15
★16	22	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Ed Wheeler—Kapp 617	5
17	21	I'LL REPOSSESS MY HEART Kitty Wells—Decca 31705	5
18	17	EVERYBODY'S DARLIN' PLUS MINE Browns—RCA Victor 8423	6
19	23	WHEN IT'S OVER Carl Smith—Columbia 43124	10
20	20	PUSHED IN A CORNER Ernest Ashworth—Hickory 1281	9
21	16	GIVE ME FORTY ACRES (TO TURN THIS RIG AROUND) Willis Bros.—Starday 681	16
★22	29	HAPPY BIRTHDAY Loretta Lynn—Decca 31707	4
23	22	HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271	7
24	15	HE CALLED ME BABY Patsy Cline—Decca 31671	11
★25	34	RINGO Lorne Greene—RCA Victor 8444	8

This Wk. Dec. 26	Last Wk. Dec. 19		Wks. on Chart
26	19	LONELY GIRL Carl Smith—Columbia 43124	12
27	24	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313	17
28	32	WHAT AM I GONNA DO WITH YOU Skeeter Davis—RCA Victor 8450	5
29	31	MISMATCH Bobby Barnett—Sims 198	7
30	33	CAUSE I BELIEVE IN YOU Don Gibson—RCA Victor 8456	3
31	35	DO-WACKA-DO Roger Miller—Smash 1947	5
★32	38	I'M GONNA TIE ONE ON TONIGHT Wilburn Bros.—Decca 31674	11
33	36	PASS THE BOOZE Ernest Tubb—Decca 31706	6
★34	40	SITTIN' IN AN ALL NIGHT CAFE Warner Mack—Decca 31684	4
35	26	CHUG-A-LUG Roger Miller—Smash 1926	16
36	41	TRUCK DRIVING MAN George Hamilton IV—RCA Victor 8462	3
37	25	FORBIDDEN STREET Carl Butler & Pearl—Columbia 43102	17
38	43	A TEAR DROPPED BY Jean Shepard—Capitol 15304	2
★39	48	ANOTHER WOMAN'S MAN—ANOTHER MAN'S WOMAN Margie Singleton & Faron Young—Mercury 72312	2
40	42	DON'T GIVE UP THE SHIP Johnny Wright—Decca 31674	3
41	27	I GUESS I'M CRAZY Jim Reeves—RCA Victor 8383	25
42	44	BROKEN ENGAGEMENT Webb Pierce—Decca 31704	3
43	45	WHAT I NEED MOST Hugh X. Lewis—Kapp 622	3
44	28	NINETY DAYS Hank Snow, Jr.—RCA Victor 8437	5
45	37	LEAVE A LITTLE PLAY (IN THE ROPE OF LOVE) Bob Jennings—Sims 202	6
46	50	LESS AND LESS Charlie Louvin—Capitol 5271	2
47	(—)	I'VE GOT A TIGER BY THE TAIL Buck Owens—Capitol 5336	1
48	(—)	WHIRLPOOL (OF YOUR LOVE) Claude Gray—Columbia 43157	1
49	(—)	I SPELL LOVE Y-O-U Ott Stephens—Chart 6500	1
50	(—)	IN ITS OWN LITTLE WAY Dottie West—RCA Victor 8467	1

This Wk. Dec. 26	Last Wk. Dec. 19		Wks. on Chart
1	1	BITTER TEARS Johnny Cash—Columbia CL-2284: CS-9048	9
2	3	THE BEST OF JIM REEVES RCA Victor LPM-2890: LSP-2890	19
3	6	I DON'T CARE Buck Owens—Capitol T-2186: ST-2186	7
4	4	THE TRAVELIN' BARE Bobby Bare—RCA Victor LPM-2955: LSP-2955	6
5	2	TOGETHER AGAIN/ MY HEART SKIPS A BEAT Buck Owens—Capitol T-2135: ST-2135	19
★6	11	I GET LONELY IN A HURRY George Jones—United Artists UAL-3388: UAS-6388	4
7	9	THE FABULOUS SOUND OF FLATT & SCRUGGS Columbia CL-2255	4
8	7	THE BEST OF BUCK OWENS Capitol T-2105: ST-2105	24
9	8	GEORGE JONES SINGS LIKE DICKENS United Artists UAL-3364: UAS-6364	17
10	5	YESTERDAY'S GONE Roy Drusky—Mercury MG-20919: SR-60919	9
11	10	COUNTRY DANCE FAVORITES Faron Young—Mercury MG-20931: SR-60931	12
12	16	A KING AND TWO QUEENS George Jones—United Artists UAL-3367: UAS-6367	4
13	12	R. F. D. Marty Robbins—Columbia CL-2220: CS-9020	17
14	14	COUNTRY MUSIC TIME Kitty Wells—Decca DL-4554: DL-74554	11
15	20	YOUR CHEATIN' HEART Soundtrack—MGM E-4260: SE-4260	3
16	15	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM-2901: LSP-2901	17
17	21	HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842	7
18	13	THANKS A LOT Ernest Tubb—Decca DL-4514: DL-74514	25
19	18	SING-A-LONG Hank Williams, Jr.—MGM E-4213	7
★20	26	THANK YOU FOR CALLING Billy Walker—Columbia CL-2206: CS-9006	3
21	17	THERE STANDS THE GLASS Carl Smith—Columbia CL-2173: CS-8973	32
22	23	FAITHFULLY YOURS Eddie Arnold—RCA Victor LPM-2969: LSP-2969	7
★23	28	JOHNNY HORTON'S GREATEST HITS Columbia CL-1596: CS-8396	2
24	30	LIGHTHEARTED AND BLUE Jean Shepard—Capitol T-2187: ST-2187	2
25	22	BLUE AND LONESOME George Jones—Mercury MG-20906	13
26	19	BY REQUEST Ferlin Husky—Capitol T-2101: ST-2101	8
27	24	GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089: ST-2089	18
28	(—)	WAY OF LIFE Hank Locklin—RCA Victor LPM-2680: LSP-2680	1
29	25	LOVE LIFE Ray Price—Columbia CL-2189: CS-8989	16
30	27	MORE HANK SNOW SOUVENIRS RCA Victor LPM-2813: LSP-2813	36

Both going right to the top!!

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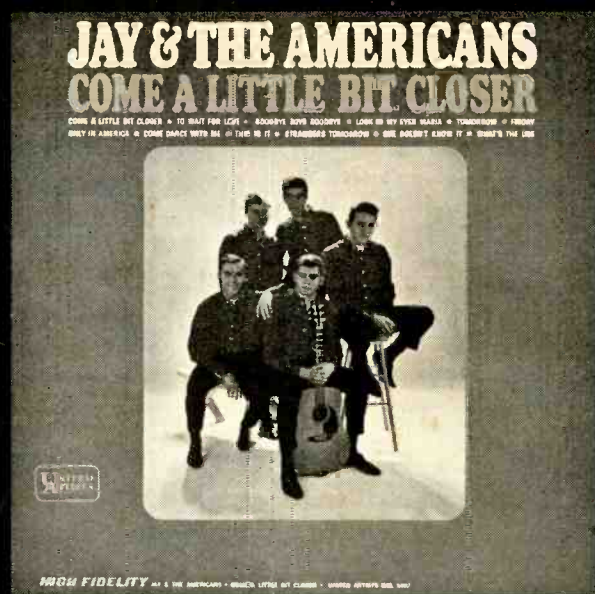
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