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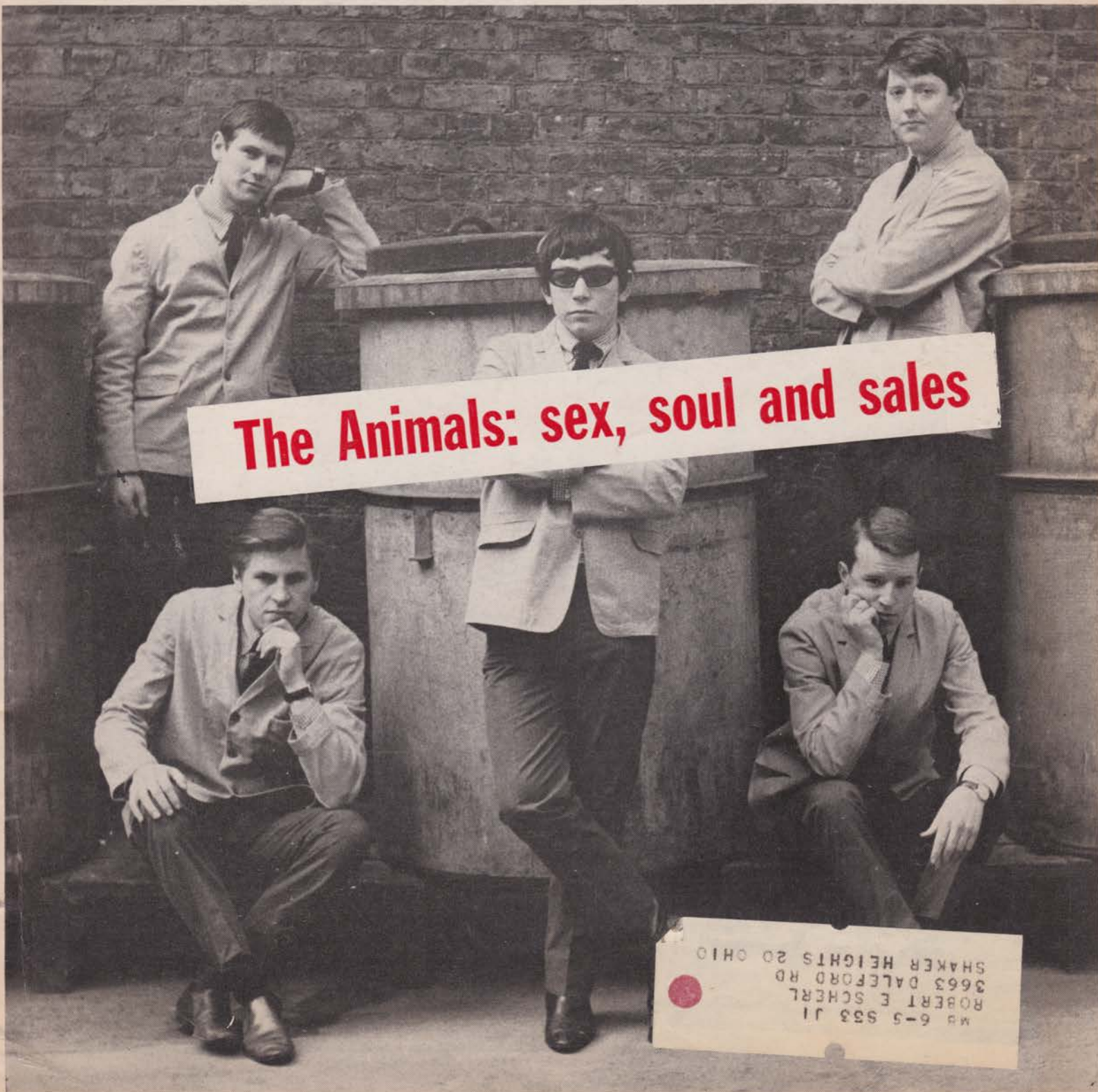
Incorporating music reporter

Vol. IX, No. 5

**The Beatles Tour**  

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**NY's Battle of Rock**



**The Animals: sex, soul and sales**

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**YES YES YES YES YES YES  
YES YES YES YES YES YES  
YES YES YES IT'S A HIT!!!!**



**OH NO!**

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*b/w*

**IF YOU WERE HERE**



*by* **RAY PETERSON**  
*Now on* **MGM RECORDS**

# Beatles Tour: The Inside Story

**LOS ANGELES**  
**Frantic first week.** The Beatles got more protection last week than most leaders of state do when they visit Washington, and not unlike a foreign UN delegation, which might choose a suburban refuge to a big city hotel, the shaggy Britishers holed themselves up here Tuesday in a private West Los Angeles residence and took a rest after the first frantic week of their U.S. concert tour.

Everywhere they went, the matter of security, both to the Beatles and to their raving public, was the key word. It has made the Beatles prisoners in black limousines, upper floor hotel rooms and fast-flying airplanes. "What kind of life is this?" Ringo Starr commented at one point during a brief stay in Las Vegas.

**Ringo speaks up.** But on another occasion, he told Jim Stagg, man on the Beatles scene for Westinghouse Radio, "I don't really care about seeing the cities and the country now. Someday this will all be over and we'll be able to see the world like everybody else. I'm salting the money away now so I can do that then."

## Fantastic Grosses

The first week of the tour, which culminated in a two-day stop-over here, was highlighted by fantastic concert grosses, difficulty in acquiring living and transportation accommodations at all stops, and a magnificent garden cocktail soiree in a fashionable Los Angeles backyard—owned by relatives of Capitol Records president, Alan Livingston.

**Smash bash.** The party, given by Livingston as a benefit for the Southern California Hemophilia Foundation, brought forth an array of Hollywood's more colorful personalities (with their children) including Los Angeles Mayor Sam Yorty, Lloyd Bridges, Edward G. Robinson,



**ANOTHER BEATLES GOLDIE:** Randy Wood, president of Vee-Jay Records, presents five gold platters earned by the Beatles on his label to John Lennon at the press conference preceding the group's Hollywood Bowl appearance in Los Angeles Aug. 23. The five top sellers include "Twist and Shout," "Love Me Do," "Tell Me Why," "Please Please Me" and "Do You Want to Know a Secret."

Hugh O'Brien, John Forsythe, Mrs. Donald O'Connor (without Donald); the family of Dean Martin (without Dino); the family of Bing Crosby (without Bing) and Hedda Hopper. The latter, whose view of the Beatles became obscured because of the kids pushing in

front of her, jumped up on a chair, long white dress, white floppy hat and all, to get a better look.

Every guest, adult and child alike, paid a \$25 tab to get in, and this was turned over to the Foundation. In all, close to \$10,000 was realized on the three-hour affair.

some diverse activities, but the lads decided to stay put.

Earlier, during the second stop on the tour in Las Vegas, Pat Boone also failed to budge the Beatles into partying a bit. A few weeks ago, Boone, subbing for the vacationing Johnny Carson, told a national "Tonight" TV show audience all about his new deal with Beatles paintings, in association with an artist friend of his. "We'll be having a big party for the boys when they come to Las Vegas," Boone told the audience hopefully, but it wasn't to be. The singer and his friends, Connie Stevens and Edd (Kookie) Burns who had flown over from Los Angeles, cooled their heels in the Sahara's Don the Beachcomber Bar. "I never heard anything about it in the first place," said manager, Brian Epstein, and the boys never showed.

**Adults scream too.** Las Vegas was given two sellout performances, with some 8,000 at each, "a much bigger portion of adults than usual but still a lot of screaming," remarked newsmen Stagg. It was also a fact that prior to last week, the giant Sahara had never had a full house. Thanks to the Beatles and their influence, it happened while they were there.

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**Boys stay put.** It was the only party along the route the boys attended. There was an attempt here to get them across town to the now famous Whisk Au Go Go club Monday night, but no go. On another occasion, British producer Jack Goode also tried to line up

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**THE BEACH BOYS**  
**SHE KNOWS ME TOO WELL**  
**WHEN I GROW UP (to be a man)**



**This is it. Get it.  
What else can we say?\***

\* Just that it's from their new smash album, "All Summer Long." And a follow-up to their MILLION selling "I Get Around/Don't Worry, Baby" single.



**5245**

SEPTEMBER 5, 1964

# Animalism:

## the new symbol of revolt for the youth of Britain — and it could happen here

***"People must have thought we were laborers . . . we couldn't afford smart mohair suits and we dressed in denim jerkins and trousers . . . now we're making more money, we've moved up the scale to denim jackets . . ."***

This is the Animals (singular) not the first, but among the leaders of the 'nouvelle vogue' in the great unwashed sweep of British groups who are currently making the scene, here, there and everywhere. They look like (or try to look like) they were raised in the mud, and they sound (perhaps on purpose) as if they gargle with gravel. Mention daylight and they seize on the first available pair of dark

glasses; give them night lights and they spring to life in the dark humidity of Soho clubs, where there's sweat pouring off the walls, not water.

The Animals are not part of the cool wave that makes it and become sophisticated and manageable as a result. They're people. Basic, outspoken, somewhat primitive and completely uninhibited on stage. Their music is earthy and gutty,

with a sort of animal sound. It doesn't come from contraband American rhythm and blues discs stolen off the boats from Liverpool, and it doesn't come from the skilled combination of musical instruments plus experience. To the Animals and groups like them, it comes from their own environment—a kind of British version of 'soul.'

CONTINUED ON NEXT PAGE



Success came when the name changed

**"The Animals spell out sex . . . but they are not obscene—just wild and offbeat, young and enthusiastic. They represent the young set of today . . ."**



and nothing will stop them

## Signs of Success

Now there's an Animals' fan club—which is only to be expected in the light of their success in this country.

Fan club president, Diane Maraia, whose operational headquarters are centered at 94 Bay 11th Street, Brooklyn 28, refers to the combo as England's "most Phenomenal Pop Group" in a recent letter to Music Business.

To prove her point, with members of the fan club Diane staged an "Animals Is Coming" parade outside the New York Paramount recently, when she and the group invaded the crowds waiting to see "A Hard Day's Night" with banners and blowups of newspaper features on the group in an attempt to promote fan club membership.

But judging by the general response to the Animals it could be that Diane's only problem will be dealing with a load of new fans that she didn't expect!

**New kind of soul.** It's soul with a different meaning. It's soul which comes from their very surroundings and interpretation of life. Their translation—in their music—is exciting and vital, as if they're desperately seeking the chance to be themselves in a world full of inhibited rules and convention.

The Animals dig the earthy because they believe that all that is dirty isn't necessarily bad.

They're successful because all young England is in revolt against 'the clean look!' 'The natural look' is in. And you've got to be 'in' to be part of the scene.

Parents don't agree with it. They didn't like the Rolling Stones either, for the same reasons. But the teenagers want to be themselves, and they can do this by watching their idols at work. Economically speaking, it costs less to dress like a laborer, than like The Beatles, for instance.

**Where and why.** Where do the Animals come from? Why are they so different, and now that they've achieved a standing with the young set, where do they go from here?

They come from in and around Newcastle in County Durham in the North of England. This is an area of mining and heavy industry, and gives the boys the background which can be associated with

their success. Their names are John Steel, Eric Burdon, Bryan Chandler, Alan Price and Hilton Valentine, and the one thing they have in common is that they detest bigoted and superficial people—another clue to their success with youngsters. Chandler is the oldest of the group, having celebrated his 25th birthday last December.

Their tastes in music are completely blues oriented from r & b to folk, and they dig the work of Chuck Berry, John Lee Hooker and the likes. The Animals feel their greatest break was being selected for Chuck's British tour last Spring—before they made it with "House of the Rising Sun."

**Their greatest thrill.** Ask them about any of their thrilling moments since it all began happening, and they'll maintain that meeting and working with Chuck Berry was the greatest thing that ever happened in any of their lives, other than their reception when they returned to Newcastle on the strength of their first hit disc.

**Created a cult.** The Animals kicked off their career in show business as The Alan Price Combo, playing rhythm and blues in the Newcastle clubs. Such was their appearance that they were referred to as The Animals. The name stuck—so they became The Animals, and created a

distinctive cult in that city. Their followers wore jackets with the name emblazoned across the back, while the girls carried large straw bags with the word 'Animals' scrawled across the front.

They made a four track demo disc for private use, and fans bought up 500 copies at \$4 a throw! When that same demo was taken to London by their manager, the Animals were snapped up for a recording contract and dates in the South. Their first record, waxed by independent producer Mickie Most, who is also an r & b singer, was "Baby Let Me Take You Home," currently on release here. Their first important date was a TV spectacular with Jerry Lee Lewis.

With "House of the Rising Sun," the Animals threw a different light on the rhythm and blues scene in England, and made an authentic form of this music acceptable in that market. The fact that they've cracked the American market is illustrated by their presence in the U.S. charts.

**Constant controversy.** Back in the United Kingdom, the Animals—with the Rolling Stones—are a consistent topic of controversial discussion. Parents shudder at what they think the group represents, and in direct contrast, teenagers pack dance halls and theaters to experience this group.

The Animals spell out sex, but not in the form of tight pants, sensuous movements and long sideburns. Their physical interpretation of sex is earthy and animalistic and comes through in the way they sing. They're not obscene—just wild and offbeat, young and enthusiastic. They represent the young set of today, and the young set likes it like that.

JUNE HARRIS



it's the parents who shudder

# The Biggest campaign since The Beatles

**The Animals arrive.** Britain's newest gift to America, five shaggy cats known as the Animals, will arrive at New York's Kennedy Airport Tuesday (1). When they step off TWA flight 705 at approximately 1:20 p.m., they'll walk into the most intensive, well-planned campaign of Ballyhoo since the Beatles first visit here last February.

Under the sure and experienced hand of MGM Records' veteran exploitation chief, Sol Handwerker, the campaign will be a saturation affair, leading up to the group's 10-day stint as the headliners of the annual Labor Day rock stage show at the Paramount Theater. This outing kicks off Friday, September 4 and runs through Sunday (13).

**Every detail planned.** The campaign, which involves MGM Records and a flock of the reps for the Paramount stage show, starts with presentation to the group by 12 organizers of American fan clubs of stuffed animals in the International Arrivals Building VIP room. Two buses will carry 120 charter fan club members from MGM's headquarters on Broadway out to the airport. All members will have signs and stuffed animals. Also at the airport, 20 key jocks will get a chance to tape interviews with the group.

Next, a task force of 10 British cars—MG's, Jags and Rolls's—are to pull up to the departure ramp for the trip to the Hotel Manhattan, with the route freely publicized in hopes that fans will line the

streets along the way. Each member is to be placed in a separate car, with the drivers to be garbed in animal trainer get-ups.

**Night club tour.** Fan club members are due to be gathered at the Hotel for the late afternoon arrival and three hours of interviews are planned going through until 9:00 p.m. Winding up the tight first day's schedule, publicist Mal Braveman will take the group and its entourage on a tour of night clubs including the Peppermint Lounge, and the latest "in" spot, Trude Heller's. The boys are expected to be quite hungry by this time since no earlier provision has been made for dining.

Every effort was being made to bring off the biggest airport arrival scene yet. Paramount theater show producer, Sid Bernstein, got a platoon of boys together last Sunday (23) into two cars and visited the Coney and Rockaway Beach areas distributing flyers about the Animals, their arrival and their show. "We got 25,000 of them distributed that day," he said. "And we're getting them all over the city. School will be out and if the weather gives us a break, it'll be tremendous."

**Still more interviews.** Wednesday will be turned over to a three-hour buffet bash at Toots Shor's Restaurant to introduce the lads to the American press and deejay corps, more interviews in the afternoon, a cocktail session with dealers and a visit to another British gift to New York, the musical, "Oliver." On Thursday, things start with rehearsals for the Paramount show and an afternoon of interviews—the whole afternoon. If they don't get press coverage it won't be for the lack of trying.

On Thursday night, the boys will be the guests of authoress Doris Lilly ("How to Make Love in Five Different Languages," "How to Marry a Millionaire" etc.) at an "in" party at Delmonico's Crystal Room. Guest list for the black tie affair will include prominent members of the jet set.

**Covering the beaches.** Other miscellaneous bits and pieces of promotion include: planes flying over New York's beaches last Saturday and Sunday (28 and 29) advising bathers of the Animals-at-the-Paramount show; Huge signs and banners at the corner of Continental Avenue and Yellowstone Boulevard, in Forest Hills, Queens, last week on the nights of the Beatles concerts in the Forest Hills Tennis Stadium; and a possible farewell-to-New York party aboard the HMS Bounty at the Worlds Fair.

Following their appearance for 10 days at the Paramount, the Animals embark on a 10-day cross-country tour booked by William Morris, culminating in their arrival in Hollywood to star in a new film for MGM, "The Go Go Set."

# New York's second battle of the rock

**Murray "The K" of WINS, and the Good Guys of WMCA, square off again with opposing live rock shows, both featuring top British acts.**

**Battle of titans.** The 1964 battle of the titans, round two. That's the way the scene shaped up at week's end, as the rematch of last Easter week's New York skirmish of live rock shows was set to open Friday (4). The opponents as before: In the Manhattan corner, WMCA's "Good Guy" disk jockey corps in a show put together by Theater Three Productions promoters Sid Bernstein and Marty Kummer; in the Brooklyn corner, WINS kingpin deejay, Murray "The K" Kaufman, putting on a show booked by Jay Fontana.

As in numerous previous matches, the venues were the historic and soon to be dismembered New York Paramount for the Good Guys, and the Brooklyn Fox for Kaufman. Adding zest to the engagement was the fact that both shows, for the first time, were to be headlined by top British acts. For the Good Guys, the now fabled Animals. For Kaufman a triple-threat British line-up, including the Searchers, Dusty Springfield and Millie Small.

**Murray won it.** On the eve of the opening blasts (both shows start Friday, September 4) Bernstein sounded a keynote for the proceedings: "Murray beat our pants off last Easter—all by himself. Here we were, four or five great minds at work and we blew it. But this time I think it's going to be different. We feel the Animals can have a great impact. We think they may be a real winner for us."

So firm was this conviction that Bernstein and Kummer were shelling out about \$25,000 to get the Animals for the 10-day stint, not to mention the many hundreds of dollars poured into local promotions, stunts and publicity of all kinds designed to get the Animals really flying here (see separate story).

**Over in Brooklyn.** Across the river

in Brooklyn, Kaufman planned to counter the Animals threat with his own group of Britishers. Kaufman's group, The Searchers, will be coming in with the advantage of having been to America twice before for tours and TV, which puts them two up on the Animals. On the other hand, the Searchers, though they've often been called the most musical of all the British groups, have never yet achieved the measure of excitement here that has been attendant on some of the others. In addition, one of the charter members, Tony Jackson, recently left the group, and they are just now breaking their new man in.

Kaufman also has two hot female artists, who might well help the appeal as much as the Searchers. Dusty Springfield has achieved a sustained following through a series of hits here, and Millie Small, one of the newer entries, is working on her second right now.

**More than British.** There's more to both shows than the British. Both are backed up with solidly established American acts and both feel they've got the strongest line-up ever. In addition to a number of separate entries, Kaufman had what amounts to blanket representation from Hitsville U.S.A., the talent management wing of Tamla-Motown in Detroit, with such acts as Marvin Gaye, the Miracles, Martha and the Vandellas, the Supremes, the Contours and the Temptations. Beyond this, he'll also offer Jay and the Americans, the Dovells, Little Anthony and the Imperials and the Shangri-La's.

Countering this, the Paramount will have (in addition to the Animals) Del Shannon, Ronnie and the Daytonas, Bobby Rydell, the Ronettes, the Chartbusters, the Dixie Cups, Dee Dee Sharp, Carol Quinn (a new but untested talent on MGM), Elkie Brooks (a British thrush

billed as a protege of The Animals) and Sam the Man Taylor and his big band.

**The last battle.** The latest chapter in the continuing battle is likely to be the last, at least in its present form. The venerable Paramount is scheduled to be closed for keeps toward the end of the year, providing plans now on the books of Webb and Knapp to convert the theater area to office spaces are consummated. Bernstein has, in the past, worked with Kaufman on some of the jock's earlier shows, before he moved over to Brooklyn. It is believed possible that once the Paramount has closed for good, they may tie up again.

That, however, is all in the future. For the present, it's a battle and at least on the part of Bernstein, it's a move to become one of the main stem's key pop, jazz, and concert promoters. Bernstein has an option for the October 31 date (opening date) on the forthcoming seven-week Dave Clark Five tour here. He said last week, "It now looks like the Paramount for Dave Clark." In addition, Bernstein still hopes the wrecking crews will stay away until at least the first of the year, which would permit the staging of an auld lang syne Christmas week rock and roll show.

**Upcoming concerts.** Bernstein, who staged the Beatles first Carnegie Hall concert in New York last winter, and who also brought Dave Clark and the Rolling Stones to Carnegie, has a number of upcoming Carnegie affairs on the docket. He has a Harry James, Nina Simone scene lined up for September 30; the Sam Cooke revue shortly thereafter; Stan Getz and Astrud Gilberto for October 9 ("They should fill two houses easily," he noted); the Swingle Singers and the Oscar Peterson Trio, October 24; and an Evening with the Serendipity Singers, November 26.

R.G.



**THE ANIMALS  
IS COMING TO  
NEW YORK'S  
PARAMOUNT  
THEATRE  
FOR 10 DAYS  
STARTING  
FRIDAY,  
SEPT. 4TH!!**



# Roger Miller heads for the top

*Oklahoma boy knows what he wants and where he is going, and dern ya, he's on his way*

His appearance on the "Tonight" show, and the arc lights in the NBC studio succeeded in putting Roger Miller in quite a philosophical frame of mind—which is exactly the mood he likes to be in.

He's not exactly a zippy get-up-and-go type of person, yet he knows exactly what he wants and where he would like to go. And if anyone tries to interrupt his train of thought, or suggest a few helpful hints on how he should make a decision, his six foot shoulders toss away the words like water off a duck's back.

"I guess I'm quite an emphatic person when it comes to thinking for myself," Miller said in a slow, thoughtful voice. "I know what I want. I don't know how I'm going to get it, but I'm going to work until it's mine."

## To The Top

"I want to get to the very top of my profession as an entertainer. I don't want to take any short cuts because I don't want to be the subject of any controversial discussions. I'm going to work very hard, even if it breaks me. But I'll make it on my own."

"When I've reached the top—and what's more important, if I do—I can look back with satisfaction and say 'dern ya, Roger Miller, you made it all on your own'."

"Sure I need help, like a hit record, but that's the kind of thing which everyone relies on to a great extent."

"But I have to feel confidence around me. Like when I did the last "Tonight" show, I looked around for some friendly

faces in the audience. I didn't see any, so I reckoned I'd done a bad job. Like out there among all that crowd there wasn't one person who looked as if he was on my side. Doesn't seem possible, does it, but it's true. Yet I dig television.

## Slow Speaker

"People think I speak slowly because I come from Oklahoma. I do it because I like to think about what I'm saying. I have to be aware—that's very important. I mean, what's the point of saying something if you don't mean it, or answering a question without considering it first."

Miller added that despite the obvious thought he gives to so many things, he can still be aware of three different conversations at once, even though his direct comments will only be to the person he is conversing with.

He also studies philosophy to a great extent, and has a yen for quoting famous lines out of the classics like Shakespeare's "Caesar," which he finds suitable to his train of thought at the time.

## Time to Think

"I like to think about things" says Miller. "Anything. When I was young. I had plenty of time to think. I used to work as a cowhand on my dad's farm. I thought then. And I thought a lot about war when I was out in Korea. I don't like to be away from America—I don't think I have any friends outside the country. Even when I went to South America and Canada I felt kind of strange."

"Mostly, I can adapt myself to any place I go. Some people still think that I must be overwhelmed by city life. I'm not—I take it as it comes."

"But I like the open air. I love to sit on top of a cliff and listen to the birds, or watch the sea break against the beach. I love to go riding on my motor bike—gives me a feeling of freedom. Course I drive a car too."

"I sleep when I feel the need, and sometimes I have to take pills to stay awake. Often when I've appeared on television I've felt like sleeping, and I may look like I am, but really I'm quite awake."

## His Dad's Expression

"'Dang Me' is an expression my dad used to use. It's really one step up from cursing, and there are many more expressions like it. I tell people I wrote the song because I got drunk one night and felt I should be punished. That's not true—I don't drink, but I figure it's a good enough excuse."

"I base my songs on everyday happenings, and write when the mood takes me. My material is not really country or folk, it's just—well, everyday kind of singing."

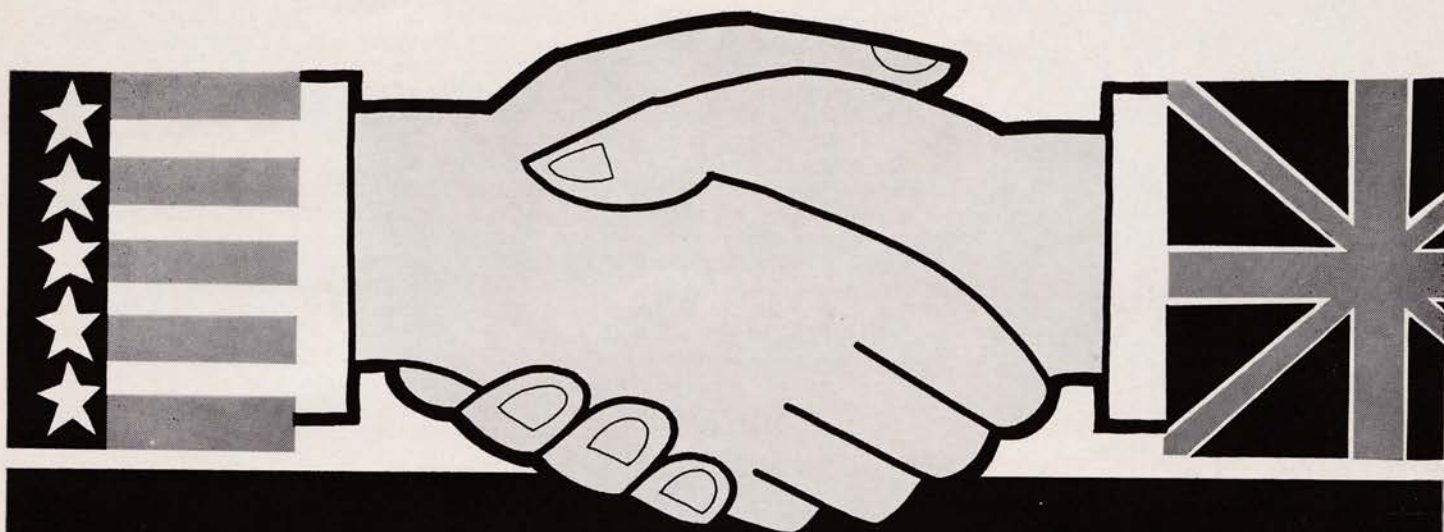
"I've just cut another album of material like "Dang Me" with Shelby Singleton. It was a good session. We did one number called "You Can't Roller Skate Into a Buffalo Herd" which might be a future single."

"Wonder if I'll have another hit?" Chances are, with his philosophy, he probably will.

J.H.

# WELCOME ANIMALS TO THE U.S.A.!

THE ANIMALS ARRIVE IN THE U.S. SEPTEMBER 1. FIRST U.S. ENGAGEMENT AT THE PARAMOUNT THEATER, N.Y.C. SEPTEMBER 4



MGM Records celebrates  
the arrival of England's  
No. 1 Group with the  
release of their  
**FIRST ALBUM** E/SE 4264



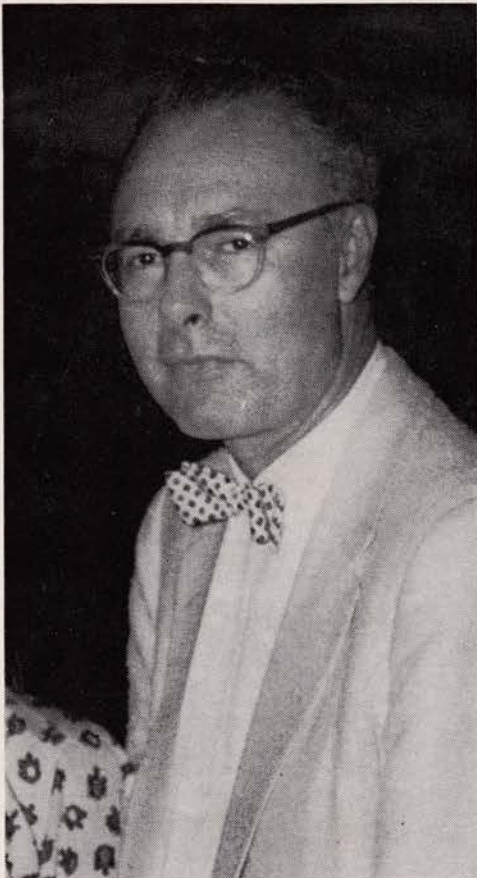
*includes America's  
hottest single....*

**THE HOUSE OF THE RISING SUN**

## THE animals

Includes their hit single "House Of The Rising Sun"





# Cadence Records ends its run

**"Fun is all gone," says Archie Bleyer as he prepares to take long rest. Masters to be sold; label name retired**

**Changing distributors.** "That's one factor today. Another is the changing face of the independent distributor. These fellows were once a great force. When a lot of them were brand new, the boss was also the fellow who went out and did the promotion with the stations. But they got very successful, added a lot of lines, and finally somebody else handled the promotion. It's never been the same. But that indie distributor made it possible for companies like ours to make it.

"The profits in the business today are way down. And the fun of it all for me is gone. Another problem that I've found is that a sort of creative stagnation has set in. It's more difficult than ever to find a good song today. I have publishers come in and ask me what kind of a song I want. I tell them I want a hit song. Simple as that.

**Like finding a wife.** "In a way, finding a good song is like finding a good girl for a wife. You can't say she's got to be five foot two with blue eyes and blonde hair. You could meet two girls with exactly the same specifications and mentality. One would light a spark and the other wouldn't. Same with a song. You hear it and you know. But the trouble today is you don't really hear that many good ones. I think the British success has been partly due to the fact that the creative cycle here is on the down swing right now."

The Cadence label, to put it in Bleyer's terminology, has had its colorful moments. Even its start had its dramatic aspects. Late in 1952, Bleyer was a very successful conductor on the Arthur Godfrey radio and TV shows. While he was still associated with Godfrey, he started the company—the date was December 18, 1952—and brought out a record at that time by Julius LaRosa, "Anywhere I Wonder." Later LaRosa had a smash with "Eh Cumpare."

**Godfrey did it.** "Even then I knew I'd have to make a decision soon on which way I wanted to go," Bleyer recalled. "But the decision was made for me when Arthur fired me. Who can ever tell the real reason for that? I do know that I recorded Don McNeill of the Breakfast Club show. Arthur asked me why and I told him I thought it might be a hit. Then Arthur said that my recording McNeill was to him like coming home at night and finding a cigar butt in the ashtray. That was it."

Later, LaRosa, who was the romantic baritone singing star of the show at the time, was also fired, because in Godfrey's words, "He lacked humility" (and got an agent and manager for himself).

**Many hits.** Over the years, Bleyer achieved a series of smash single hits. The Chordettes, a girl quartet which included his wife, Janet, had "Mister Sandman," "Lollipop" and more recently, "Never on Sunday." It was Bleyer too, who made the Everly Brothers into one of the great disc acts with a string of hits, most of them written by Boudleaux and Felice Bryant of Nashville, including "Bye Bye Love," "Wake Up Little Susie," "Bird Dog" and numerous others.

Andy Williams cut his disc eye teeth at Cadence and enjoyed a number of hits. The same is true, more recently of Johnny Tillotson. It may well be said that Bleyer was a builder of talent. In every case he took the raw, previously unrecorded talent and made an artist, with his careful selection of songs and his musician's ear for arrangements. He did this too for Lenny Welch, the only artist currently under contract to the label.

**"First Family" story.** He did the same thing as well late in 1962, when he took a chance with an album master known as "The First Family," which was brought to him by its producers after being turned down by a number of other firms. Cadence rushed out the album, which contained a hilarious parody of the life of the late President Kennedy and his family in the White House, and sold 4,000,000 copies in little over two months. This too established a new artist on the scene, Vaughn Meader. And as it turned out, it was the last and biggest thing to happen with Cadence.

Bleyer stopped shipments of product as of Tuesday (25) and is currently negotiating for the sale of the company's masters. What inventory remains, he expects will probably be sold to various distributors. "There isn't much product out with the distributors," Bleyer added, "because we never loaded them up. If they're loaded, it's their own fault. For myself, I'm going to sit back and rest for awhile and just look at the whole entertainment business. I don't expect to retire. But other than that, I have no plans at the moment. I'm glad I had my chance in the record business. It's been very good to me over the years.

**Archie exits.** New York's West 57th Street record row won't be quite the same after September 25. That's the date that Archie Bleyer, tall, bespectacled, soft-spoken head of Cadence Records will close his company for keeps. The announcement brings to an end rumors that have circulated for months about the company. "I made my mind up about this months ago," Bleyer said, "It was just a question of when and how."

What happened at Cadence? "It was quite a few things really," Bleyer continued, as he sat back in his big swivel chair, hands folded and looking at the ceiling. "But maybe you can just say that the beginning of anything good is always the most exciting time. When I started the company at the end of 1952, the prospects were really exciting for me.

**Rise of independents.** "You had three interesting things happening then that were really all tied in with the promise for the record business. There was the arrival of the LP, certainly a great stimulus. There was the rebirth of radio and there was the rise of independent people in the record business. They all sort of went hand in hand, and the fact that they happened at almost the same time was amazing when you think about it.

"But now, many things have changed. The radio picture is completely different. When we were first in business, you could go to a market and visit five or six stations and each one would have maybe five disc jockeys who could break your record if they liked it. Today, there may be two stations in a market where you have even a chance of getting a record on the air. But most of them don't even play new records.

the **INTERNATIONAL HIT MAKER!**



# ROY ORBISON

AND THE CANDY MEN

# OH, PRETTY WOMAN

C/W  
YO TE AMO MARIA

MONUMENT 851



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Monument Record Corporation

The Week That Was For Group Sound

**Chart Picks**

**THE IMPRESSIONS**

ABC-Paramount 10581

YOU MUST BELIEVE ME (Curtom, BMI) (2:30)—Mayfield

Flip is "See the Real Me," (Curtom, BMI) (2:24)—Mayfield

The group has a solid track record now and this stylish effort will keep things going.

**THE TEMPTATIONS**

Gordy 7035

WHY YOU WANNA MAKE ME FEEL BLUE (Jobete, BMI) (2:10)—Holland, Whitfield

Flip is "Baby, Baby I Need You," (Jobete, BMI) (2:53)—Robinson

Strong new wax by this fine group, with plenty of that big Detroit sound.

**THE BACHELORS**

London 9693

I WOULDN'T TRADE YOU FOR THE WORLD (Le Bill, BMI) (2:35)—Taylor, Kirk, Smith

Flip is "Beneath the Willow Tree," (Burlington, ASCAP) (3:00)—Scott, Martin

The Irish lads will be in America soon and this should be a solid hit when they reach here.

**JAY AND THE AMERICANS**

United Artists 759

COME A LITTLE BIT CLOSER (Picturetone, BMI) (2:30)—Boyce, Hart, Farrell

Flip is "Goodbye Boys Goodbye," (Leeds, ASCAP) (2:00)—Tepper, Bennett, Mogul, DelPrete, Celentano

The group has been absent for awhile but this solid "La Bomba" style side could be a smash.

**BEN E. KING**

Atco 6315

LET THE WATER RUN DOWN (Keetch, Caesar and Dino, BMI) (2:29)—Russell

IT'S ALL OVER (Keetch, Caesar and Dino, BMI) (3:14)—Russell, Leander

Here's Ben's finest coupling in a long time. First up is a rousing, gospel-based rocker. The flip is a slow, stylish ballad performance.

**ROGER MILLER**

Smash 1926

CHUG-A-LUG (Tree, BMI)—Miller

Flip is "Reincarnation," (Tree, BMI) (1:58)—Miller

Here's a bright release from Roger's new "Roger and Out" album and it could go even bigger than "Dang Me."

**ANDY WILLIAMS**

Columbia 43128

ON THE STREET WHERE YOU LIVE (Chappell, ASCAP) (3:10)—Lerner, Loewe

Flip is "Almost There," (Northern/Barnaby, ASCAP) (2:57)—Keller, Shayne

Here's the great "My Fair Lady" hit cut by Williams to tie-in with the picture's release. Song, with this reading, can be a hit all over again.

**RAY PETERSON**

MGM 13269

OH NO! (Shapiro, Bernstein, ASCAP) (2:20)—Ballard Jr., Riela

IF YOU WERE HERE (Don Robertson, ASCAP) (2:55)—Robertson

A pair of fine sides, done with a Nashville touch (arrangements by Bill McElhiney) and sung with taste and style. Either could go.

**MUSIC BUSINESS DISCOVERIES**

**THE FLEETS**

Volt 120

PLEASE RETURN TO ME (East/Group One, BMI) (2:20)—Doyle, MacCaskill, Kelly Gallacher

Flip is "Go Away," (East/Group One, BMI) (2:09)—Doyle, MacCaskill, Kelly, Gallacher

A slick new rock-styled group with a definite down-to-earth sound.

**THE UNDERBEATS**

Bangor 00632

SWEET WORDS OF LOVE (Willing, BMI) (2:28)—Johnson

Flip is "Annie Do the Dog," (Willing, BMI) (2:10)—Johnson

A pleasant, soft, folkish harmony sound here on a side that's getting good radio action in the twin cities area.

**TOMMY SCOTT**

London 9694

WRAP YOUR TROUBLES IN DREAMS (Shapiro, Bernstein, ASCAP) (2:30)—Barris, Koehler, Moll

Flip is "Blueberry Hill," (Chappell, ASCAP) (2:30)—Lewis, Stock, Rose

A British chanter with much of the current British reverb sound

and instrumentation. Good touch with the oldie.

**LITTLE ROBBIE**

RSVP 1103

LET ME OUT OF THE DOGHOUSE (Tash, BMI) (2:12)—Howard, Kenton

Flip is "I've Got Troubles of My Own," (Tash, BMI) (2:00)—Howard, Weston

Lots of earthy, rocking blues sound here. Lad has the stuff to make it.

**PEPINO AND JOHNNY**

Valiant 6051

SABATA SERA (Southern, ASCAP) (1:53)—Pallesi, Malgoni

Flip is "La Prima Che Incontro," (Southern, ASCAP) (2:38)—Pallavicini, Kramer

A smart-sounding Italian duo with a cute side that's definitely hip. Could happen.

**WENDY RENE**

Stax 154

AFTER LAUGHTER (East, BMI) (2:53)—Frierson, Frierson

Flip is "What Will Tomorrow Bring," (East, BMI) (2:37)—Frierson, Brittenum, Jackson, Cropper

Miss Rene wails on this good side and she could be a real find.

**GARY BRYANT**

4 Corners 109

SHE WAS YOU AGAIN (Burdette, BMI) (2:32)—Bryant, Hollowell

Flip is "Crystal Anne," (Burdette, BMI) (2:07)—Bryant

Another fine single for the new label. Strong ballad is convincingly done.

**KETTY LESTER**

RCA Victor 8424

I TRUST YOU BABY (T. M., BMI) (2:20)—Resnick, Williams

Flip is "Theme from 'The Luck of Ginger Coffey,'" (Walter Reade/Sterling, ASCAP)—Segall, Holt

The thrush has an attractive ballad side with a clever lyric.

**BOBBY DARIN**

Atco 6316

SIMILAU (Cherio, BMI) (2:00)—Clar, Coleman

Flip is "Swing Low Sweet Chariot," (T. M., BMI) (2:36)—Arr: Darin

Atco still has good Darin wax in the can and this swinger is one of them. Watch it.



**GALE GARNETT**

**A great  
singer  
with a great  
single...**

**"WE'LL SING  
IN THE  
SUNSHINE"**

**c/w "Prism Song"**

**#8388**



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**"MY KIND  
OF FOLK SONGS"**

**LPM/LSP-2833**

**RCA VICTOR**

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SEPTEMBER 5, 1964

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

## Animals Take Over Top Slot...

### THE MONEY RECORDS

This Week	Last Week	Record
2	1	<b>HOUSE OF THE RISING SUN</b> ANIMALS, MGM E 13264
2	1	WHERE DID OUR LOVE GO SUPREMES, Motown 1060
3	3	C'MON AND SWIM BOBBY FREEMAN, Autumn 2
4	4	A HARD DAY'S NIGHT BEATLES, Capitol 5422
6	6	<b>BECAUSE</b> DAVE CLARK FIVE, Epic 5-9704
16	16	<b>BREAD AND BUTTER</b> NEWBEATS, Hickory 1269
7	5	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise 0281
8	7	HOW DO YOU DO IT GERRY AND THE PACEMAKERS, Laurie 3261
10	10	<b>WALK, DON'T RUN '64</b> VENTURES, Dolton 96
10	8	UNDER THE BOARDWALK DRIFTERS, Atlantic 2237

### SALE BLAZERS

This Week	Last Week	Record
20	20	<b>SELFISH ONE</b> JACKIE ROSS, Chess 1903
12	14	YOU NEVER CAN TELL CHUCK BERRY, Chess 12908
13	15	MAYBE I KNOW LESLEY GORE, Mercury 72309
14	13	SUCH A NIGHT ELVIS PRESLEY, RCA Victor 8400
15	17	AND I LOVE HER BEATLES, Capitol 5235
19	19	<b>MAYBELLINE</b> JOHNNY RIVERS, Imperial 66056
24	24	<b>G.T.O.</b> RONNY AND THE DAYTONAS, Mala 481
22	22	<b>CLINGING VINE</b> BOBBY VINTON, Epic 9705
9	9	PEOPLE SAY DIXIE CUPS, Red Bird 10-006
40	40	<b>SAVE IT FOR ME</b> FOUR SEASONS, Philips 40225

This Week	Last Week	Record
53	53	<b>BABY, I NEED YOUR LOVING</b> FOUR TOPS, Motown 1062
12	12	I'LL CRY INSTEAD BEATLES, Capitol 5234
42	42	<b>OH, PRETTY WOMAN</b> ROY ORBISON, Monument 851
35	35	<b>IT HURTS TO BE IN LOVE</b> GENE PITNEY, Musicor 1040
38	38	<b>HAUNTED HOUSE</b> GENE SIMMONS, Hi 2076
11	11	WISHIN' AND HOPIN' DUSTY SPRINGFIELD, Philips 40207
33	33	<b>IN THE MISTY MOONLIGHT</b> JERRY WALLACE, Challenge 59246
34	34	<b>IT'S ALL OVER NOW</b> ROLLING STONES, London 9687
36	36	<b>IF I FELL</b> BEATLES, Capitol 5235
52	52	<b>REMEMBER (WALKIN' IN THE SAND)</b> SHANGRI-LA'S, Red Bird 10-008

### ACTION RECORDS

31	32	HEY GIRL, DON'T BOTHER ME TAMS, ABC Paramount 10573
32	21	JUST BE TRUE GENE CHANDLER, Constellation 130
44	44	<b>I'M ON THE OUTSIDE LOOKING IN</b> LITTLE ANTHONY & THE IMPERIALS, DCP 1104
23	23	AIN'T SHE SWEET BEATLES, Atoe 6308
47	47	<b>SOMEDAY WE'RE GONNA LOVE AGAIN</b> SEARCHERS, Kapp 609
30	30	I WANT YOU TO MEET MY BABY EYDIE GORME, Columbia 43082
18	18	I WANNA LOVE HIM SO BAD JELLY BEANS, Red Bird 10-003
39	39	RINGO'S THEME GEORGE MARTIN, United Artists 745
26	26	RAG DOLL FOUR SEASONS, Philips 40211
41	41	SWEET WILLIAM MILLIE SMALL, Smash 1920
58	58	<b>YOU'LL NEVER GET TO HEAVEN</b> DIONNE WARWICK, Scepter 1282
49	49	<b>(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME</b> LOU JOHNSON, Big Hill 552
61	61	FUNNY JOE HINTON, Back Beat 541
55	55	<b>WE'LL SING IN THE SUNSHINE</b> GALE GARNET, RCA Victor 8388
60	60	<b>OUT OF SIGHT</b> JAMES BROWN, Smash 1919
29	29	(YOU DON'T KNOW) HOW GLAD I AM NANCY WILSON, Capitol 5198
54	54	<b>HE'S IN TOWN</b> TOKENS, B.T., Puppy 502
27	27	STEAL AWAY JIM HUGHES, Fame 6401
57	57	<b>WHEN YOU LOVED ME</b> BRENDA LEE, Decca 31654
48	48	WORRY JOHNNY TILLOTSON, MGM 13255
88	88	<b>DO WAH DIDDY DIDDY</b> MANFRED MANN, Ascot 2137
63	63	<b>NO TIME TO LOSE</b> CARLA THOMAS, Atlantic 2238
25	25	I'LL KEEP YOU SATISFIED BILLY J. KRAMER & THE DAKOTAS, Imperial 66048

46	46	A HOUSE IS NOT A HOME DIONNE WARWICK, Scepter 1282
64	64	ALWAYS TOGETHER AL MARTINO, Capitol 5239
70	70	<b>DANCING IN THE STREET</b> MARTHA AND THE VANDELLAS, Gordy 7033
28	28	SHE'S THE ONE CHARTBUSTERS, Mutual 502
98	98	<b>FROM A WINDOW</b> BILLY J. KRAMER, Imperial 66051
31	31	LITTLE OLD LADY FROM PASADENA JAN & DEAN, Liberty 55714
62	62	MATCHBOX BEATLES, Capitol 5255
65	65	SAY YOU RONNIE DOVE, Diamond 167
82	82	<b>MICHAEL</b> TRINI LOPEZ, Reprise 0300
43	43	INVISIBLE TEARS RAY CONNIFF SINGERS, Columbia 43061
71	71	THERE'S NOTHING I CAN SAY RICK NELSON, Decca 31656
66	66	SLOW DOWN BEATLES, Capitol 5255
75	75	JOHNNY B. GOODE DION DI MUCCI, Columbia 43096
37	37	HANDY MAN DEL SHANNON, Amy 905
✓	✓	<b>RHYTHM</b> MAJOR LANCE, Okeh 7203
85	85	<b>KNOCK, KNOCK</b> ORLONS, Cameo 332
✓	✓	<b>IT'S FOR YOU</b> CILLA BLACK, Capitol 5258
74	74	WHERE LOVE HAS GONE JACK JONES, Kapp 608
83	83	<b>I STAND ACCUSED</b> JERRY BUTLER, Vee Jay 598
86	86	<b>GOOD NIGHT BABY</b> BUTTERFLYS, Red Bird 10-009
69	69	EVERYBODY NEEDS SOMEBODY TO LOVE SOLOMON BURKE, Atlantic 2241
79	79	SOCIETY GIRL RAG DOLLS, Parkway 921
73	73	ME JAPANESE BOY BOBBY GOLDSBORO, United Artists 742

81	81	LET ME GET CLOSE TO YOU SKEETER DAVIS, RCA Victor 8397
95	95	<b>20-75</b> WILLIE MITCHELL, Hi 2075
99	99	<b>LOVERS ALWAYS FORGIVE</b> GLADYS KNIGHT, Maxx 329
80	80	A QUIET PLACE GARNETT MIMMS, United Artists 715
90	90	YET I KNOW STEVE LAWRENCE, Columbia 43095
✓	✓	<b>I'LL ALWAYS LOVE YOU</b> BRENDA HOLLOWAY, Tamla 54099
✓	✓	<b>GATOR TAILS AND MONKEY RIBS</b> SPATS, ABC Paramount 10585
92	92	LAST KISS J. FRANK WILSON, Josie 923
78	78	A HOUSE IS NOT A HOME BROOK BENTON, Mercury 72303
89	89	SUMMER SONG CHAD STUART & JEREMY CLYDE, World Artists 1027
93	93	HOLD ME P. J. PROBY, London 9688
94	94	I'LL FOLLOW THE RAINBOW TERRY STAFFORD, Crusader 109
50	50	A TEAR FELL RAY CHARLES, ABC Paramount 10571
✓	✓	<b>TOBACCO ROAD</b> NASHVILLE TEENS, London 9689
84	84	SINCERELY FOUR SEASONS, Vee Jay 608
100	100	JAMES BOND THEME BILLY STRANGE, Crescendo 320
✓	✓	<b>MERCY, MERCY</b> DON COVAY & GOODTIMERS, Rosemart 801
✓	✓	<b>GUITARS AND BONGOS</b> LOU CHRISTIE, Colpix 735
97	97	SHE WANTS TO SWIM CHUBBY CHECKER, Parkway 922
✓	✓	<b>LET IT BE ME</b> BETTY EVERETT & JERRY BUTLER, Vee Jay 613
✓	✓	<b>CHUG A LUG</b> ROGER MILLER, Smash 1926
✓	✓	<b>LITTLE HONDA</b> HONDELLS, Mercury 72324
✓	✓	<b>YOU MUST BELIEVE IN ME</b> IMPRESSIONS, ABC Paramount 10581
87	87	PUT AWAY YOUR TEARDROPS STEVE LAWRENCE, Columbia 43095



Brenda Lee was due to wax three British songs at Decca's London studios last week under the direction of **Mickie Most**. This is the latest tribute to the young producer, who turned out the Animals and the **Nashville Teens'** chart hits here. Decca will rush release two of the numbers on the Brunswick label here. Topside is expected to be "You Can't Catch Me." The song will get extensive radio and TV plays, recorded by Brenda during her short visit here. She returns again in September for a full length tour for promoter **Don Arden** and will record a spectacular for Granada TV. Most has also waxed titles for the Animals' follow-up. Top side of this single is expected to be a revival of the **Coasters'** recording "The Story of Rock'n' Roll."

Breakaway Searcher **Tony Jackson** is still searching for musicians to form his new group, which will be dubbed **Tony Jackson and the Vibrations**.

**Manfred Mann** (a five-man group) has succeeded the **Beattles** at the chart top with "Do Wah Diddy Diddy," a cover of the **Exciters'** American single. Disc will be issued in America by **United Artists**. Popular British artist **Mark Wynter** has revived "Love Hurts," the **Boudleaux Bryant** tune previously waxed by **Roy Orbison**.

"Maggie May"

Decca will issue the original cast album of a new **Lionel Bart** musical "Maggie May" here in September, when the show opens in London after its Northern trial run. **Bernard Delfont** is presenting the 20-song show at an estimated cost of nearly \$250,000.

At Philips' annual sales conference in London, sales manager **Darcy Glover** said the next 12 months would feature Philips' "greatest release of records ever." He told the 65 delegates present that 60 "knockout big name" albums were planned by artists including **Dusty Springfield**, **Les Swingle Singers**, **Andy Williams**, **Barbra Streisand**, **Sir Thomas Beecham**, **Cannonball Adderley** and **Tony Bennett**.

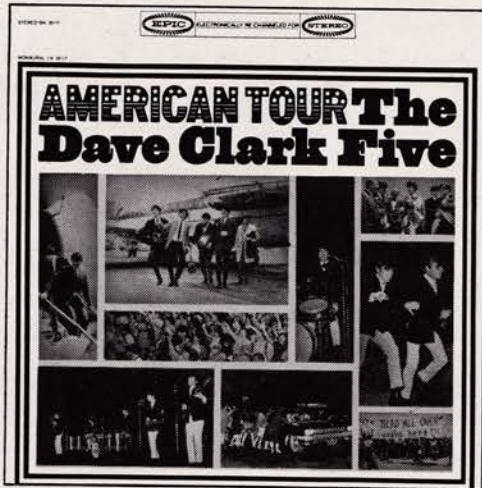
"She Loves Me" which opened at London's Lyric theatre on April 29 closed on Saturday (August 22).



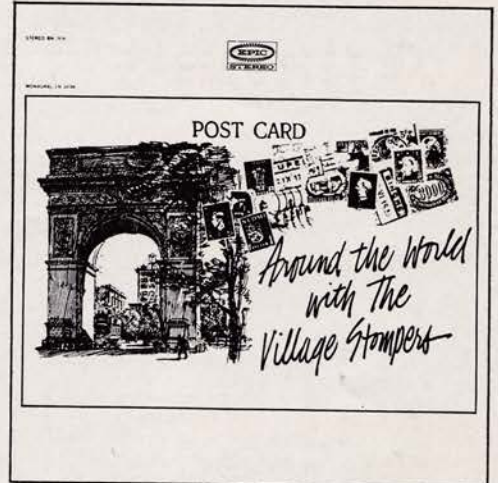
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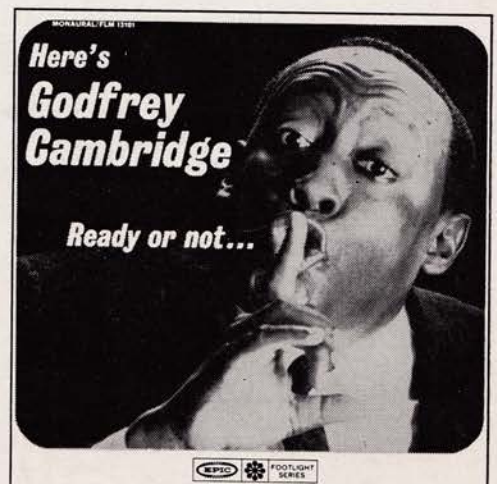
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LN 24114 / BN 26114\*



LN 24115 / BN 26115\*



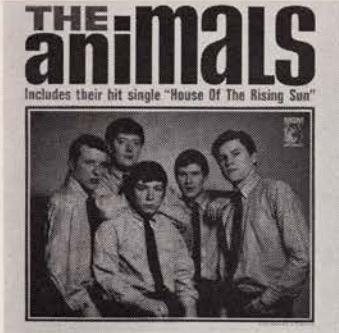
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## Top New LP's for Animals, Wilson, Lee

### This Week's Block Busters



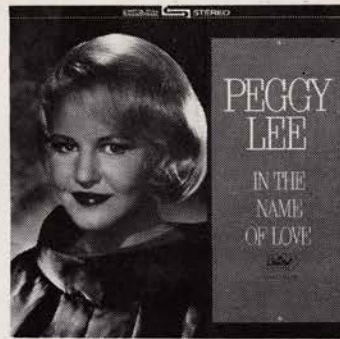
**THE ANIMALS**  
MGM

The boys' smash "House of the Rising Sun" is packaged here with a flock of other standout sides. Blues and pop fans will dig this one.



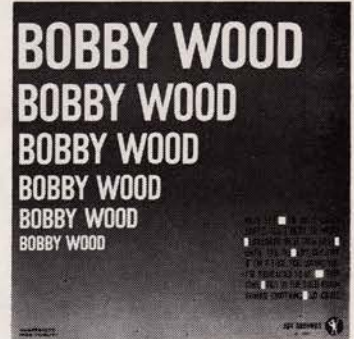
**HOW GLAD I AM**  
NANCY WILSON

Capitol ST 2155  
Gal has had two albums on the charts consistently and now owns a solid single hit with the title tune. What more need be said?



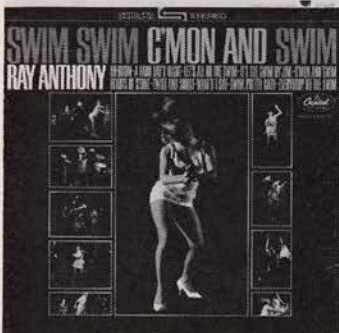
**IN THE NAME OF LOVE**  
PEGGY LEE

Capitol ST-2096  
This could be a big one for Peggy. It has slick singing against varying ensembles from combo to lush ork to big band. Both recent single tracks are here, including the title song and "My Sin."



**BOBBY WOOD**  
Joy JL 1001

Young singer-composer-pianist Wood flashes a commercial sound with items like "Lavender Blue," "Miss You," and current single, "If I'm a Fool for Loving You."



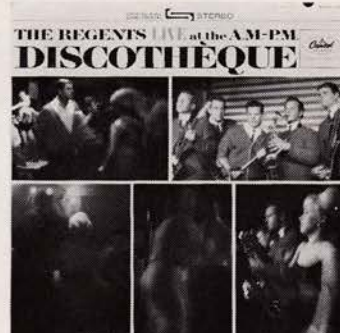
**SWIM SWIM C'MON AND SWIM**  
RAY ANTHONY ORK  
Capitol ST-2188

Another big, new dance set, with a proven album hitmaker. The band sounds fine and dancers will want this set.



**A JAZZ PORTRAIT**  
JACK LAFORGE  
Regina R-314

Pianist LaForge has a good record with recent albums and this jazz-oriented hunk of keyboarding should have a strong sales reaction.



**LIVE AT THE A.M.-P.M. DISCOTHEQUE**  
THE REGENTS

Capitol SKAO 2153  
Here's a real live one, with fine packaging, good "atmosphere" photos of the Discotheque scene, and a romping band for dancing.



**'TEEN LOVE THEMES**  
JIMMY HASKELL and ORK  
Capitol ST-2151

Could be a natural here, with the album given an extra merchandising push by the big circulation, Teen Magazine. Haskell Ork (30 pieces) does nice readings of a flock of recent hits.

### Chart Picks

**GO TEAM GO**

NORMAN LUBOFF CHOIR  
RCA Victor LSP 2924

A good seasonal item that can click for solid sales for the next three months, this contains well-arranged choral and band versions of 20 college songs.

**GILBERTO AND JOBIM**

Capitol ST-2160

Two of the names that helped spread the bossa nova gospel are heard with ork in such favorites as "One Note Samba," "Corcovado" and "Meditacao."

**THE SOUL OF BIG MAYBELLE**

Scepter 522

A revival for one of the great r. and b. stylists here with such offerings as "Oh Lord, What Are You Doing to Me" and "I Won't Cry Anymore."

**MELLOW GUITAR MOODS**

LOS INDIOS TABAJARAS  
RCA Victor LSP-2959

These two Brazilian guitarists enjoyed several singles of note a year or so ago, and one of them, "Marta," is included in this versatile performance of both American and Latin-based standards.

**JAZZ PICKS**

**NOW'S THE TIME**

SONNY ROLLINS  
RCA Victor LSP-2927

An impressive, driving concert with Rollins and combo doing a group of jazz standards like "I Remember Clifford," "Round Midnight" and "Four."

## TALENT BEAT

### We Dig Mugwumps!

by Barry Kittleston



It's confession time. For some time we've harbored a not-so-secret prejudice for a particular vocal group, shamelessly voicing it here and there with sheer abandon. Until now, however, we've been able to curb a compulsion to commit ourselves in print, but here it goes for broke: consider our total commitment to the **Mugwumps**. There, it's out!



In the next few weeks you'll be able to make your own judgment as to whether or not the **Mugwumps** are deserving of our ardor, for Warner Bros. is releasing their first single entitled "I'll Remember Tonight," b.w. "I Don't Wanna Know." While we've taken a blood oath not to reveal their identity and background just yet, some clues were allowed. Some industry hippies may recognize them, for instance, from their photo ("don't they look clean, though?"). Hopefully they'll keep the secret in the proper spirit of fun. After all, weren't similar courtesies extended to **Jo Stafford** on a couple of occasions (e.g. **Cinderella Sue Stump** and **Darlene Edwards**)?

#### Writers' Cramp

Beatle **John Lennon**, author of the deliciously zany tome "In His Own Write," has a musical colleague equally notable in the field of letters. And it could start a trend. Last week (24), **Barbra Streisand** guested as

columnist in the New York Journal-American, for vacationing **Dorothy Kilgallen**, and she's somethin' else again. Consider, for instance, this entry: "I hate diamonds. I like garnets, jade, emeralds and rubies in old settings. Interviews are weird. By the time they appear in print they look funny to me, because my attitude changes from week to week. In fact, now I love diamonds." Or: "Once I was real strong for Zen Buddhism, but I lost the book." Or her clincher: "Success is nice in many ways, "but there's one thing I don't like about it. People recognize me now. It's hard to steal." Poor kid. That's enough to send anyone back to the psychiatrist's couch. It takes little imagination to predict that Barbra will be deluged with offers from book publishers after this first outing. And lucky publisher—she's bound to out-do any prospective ghost writer they might otherwise have considered. And it's not out of the realm of reason to assume that one day Streisand could be the simultaneous artist behind the No. 1 record album and No. 1 best selling book. That would buy an awful lot of potatoes. "In some nightclubs, when people offered to buy me a drink, I'd ask for potatoes," reminisced our authoress.

Speaking of senses of humor, **Ivan Black**, who handles the press relations for the Village Gate, is rarely lost for words in describing the acts as they are booked in. He refers to **Odetta**, for instance as the Mt. Rushmore of folksingers. His classic, however, read: "Gerry Mulligan, that artful albino . . ." Gerry wasn't sure he liked it.

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SEPTEMBER 5, 1964

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

Top Ten Scene For Dean

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	<b>SOMETHING NEW</b>	BEATLES, Capitol T/ST 2108
2	2	<b>A HARD DAY'S NIGHT</b>	BEATLES, United Artists UAL 3366
3	3	<b>ALL SUMMER LONG</b>	BEACH BOYS, Capitol T/ST 2110
▲	14	<b>EVERYBODY LOVES SOMEBODY</b>	DEAN MARTIN, Reprise RS 6130
5	4	<b>GETZ/GILBERTO</b>	Verve V, V6-8545
▲	8	<b>RAG DOLL</b>	4 SEASONS, Philips, PHM 200-146, PHS 600-146
7	6	<b>HELLO, DOLLY!</b>	ORIGINAL CAST, RCA Victor LOC 1087
8	5	<b>HELLO, DOLLY!</b>	LOUIS ARMSTRONG, Kapp KL 1364, KS 3364
▲	10	<b>PETER, PAUL AND MARY IN CONCERT</b>	Warner Bros. 2W 1555
10	9	<b>FUNNY GIRL</b>	ORIGINAL CAST, Capitol SVAS 2059
11	7	<b>THE ROLLING STONES</b>	London LL 3375

This Week	Last Week	Album	Label
12	12	<b>THE UNSINKABLE MOLLY BROWN</b>	ORIGINAL CAST, MGM E 4232 (ST)
▲	21	<b>IT MIGHT AS WELL BE SWING</b>	SINATRA & BASIE, Reprise FS 1012
14	13	<b>BARBRA STREISAND/THIRD ALBUM</b>	Columbia CL 2154
▲	19	<b>BEST OF HENRY MANCINI</b>	RCA Victor LPM/LSP 2693
16	15	<b>PINK PANTHER</b>	HENRY MANCINI, RCA Victor LPM/LSP 2795
17	16	<b>COTTON CANDY</b>	AL HIRT, RCA Victor LPM/LSP 2917
18	20	<b>TELL ME WHY</b>	BOBBY VINTON, Epic LN 24113, BN 26113
19	18	<b>HONEY IN THE HORN</b>	AL HIRT, RCA Victor LPM/LSP 2745
▲	37	<b>DAVE CLARK FIVE—AMERICAN TOUR</b>	Epic LN 24117
21	11	<b>BEATLES' SONGBOOK</b>	HOLLYRIDGE STRINGS, Capitol T/ST 2116

This Week	Last Week	Album	Label
▲	28	<b>I DON'T WANT TO BE HURT ANYMORE</b>	NAT KING COLE, Capitol T/ST 2118
23	23	<b>CONCERT SOUNDS OF MANCINI</b>	ANDY WILLIAMS, Columbia CL 2171, CS 8971
24	17	<b>DON'T LET THE SUN CATCH YOU CRYING</b>	GERRY & THE PACEMAKERS, Laurie LLP 2024
▲	30	<b>HERE'S GODFREY CAMBRIDGE</b>	Epic FLM 13101
26	22	<b>BEATLES' SECOND ALBUM</b>	Capitol T/ST 2080
27	27	<b>CALL ME IRRESPONSIBLE</b>	ANDY WILLIAMS, Columbia CL 2171, CS 8971
▲	44	<b>KEEP ON PUSHING</b>	IMPRESSIONS, ABC Paramount ABC 493
29	25	<b>THE RETURN OF THE DAVE CLARK FIVE</b>	Epic LN 24101
▲	66	<b>MORE OF ROY ORBISON'S GREATEST HITS</b>	Monument MLP 8024

ACTION ALBUMS

This Week	Last Week	Album	Label
31	29	<b>AT THE WHISKEY A' GO GO</b>	JOHNNY RIVERS, Imperial LP 9264
32	24	<b>TODAY, TOMORROW, FOREVER</b>	NANCY WILSON, Capitol T/ST 2082
▲	80	<b>SUGAR LIPS</b>	AL HIRT, RCA Victor LPM/LSP 2965
34	31	<b>THE GREAT YEARS</b>	JOHNNY MATHIS, Columbia C2L 34
35	36	<b>CHUCK BERRY'S GREATEST HITS</b>	Chess LP 1485
36	35	<b>MEET THE BEATLES</b>	Capitol T/ST 2047
37	40	<b>DANG ME—ROGER AND OUT</b>	ROGER MILLER, Smash MGS 27049
38	34	<b>SHUTDOWN, VOL. 2</b>	BEACH BOYS, Capitol T/ST 2027
39	32	<b>TEARS &amp; ROSES/I LOVE YOU MORE AND MORE EVERY DAY</b>	AL MARTINO, Capitol T/ST 2011
40	38	<b>BEWITCHED</b>	JACK JONES, Kapp KL 1365
41	46	<b>SECOND BARBRA STREISAND ALBUM</b>	Columbia CL 2054, CS 8854
42	45	<b>THE FIRST NINE MONTHS ARE THE HARDEST</b>	WEINRIB & JAMESON, Capitol T/ST 2034
43	26	<b>WONDERFUL WORLD OF MAKE BELIEVE</b>	JOHNNY MATHIS, Mercury MG 20913
44	33	<b>FABULOUS VENTURES</b>	Dolton BSPJ 2029
45	39	<b>GLAD ALL OVER</b>	DAVE CLARK FIVE, Epic LN 24117
▲	60	<b>LATIN ALBUM</b>	TRINI LOPEZ, Reprise R 6125
47	42	<b>SOMETHING SPECIAL FOR YOUNG LOVERS</b>	RAY CHARLES SINGERS, Command RS 806 (SD)
48	43	<b>LITTLE CHILDREN</b>	BILLY J. KRAMER, Imperial LP 9267
▲	57	<b>UNDER THE BOARDWALK</b>	DRIFTERS, Atlantic 8099
50	48	<b>INTRODUCING THE BEATLES</b>	Vee Jay LP 1062
▲	62	<b>THE BEST OF JIM REEVES</b>	RCA Victor LPM 2890, LSP 2890
52	51	<b>THE DIXIE CUPS—CHAPEL OF LOVE</b>	Red Bird RB 20-001
53	56	<b>BEST OF BUCK OWENS</b>	RCA Victor T2105, ST 2105

This Week	Last Week	Album	Label
54	55	<b>WOODY ALLEN</b>	Colpix 518
55	50	<b>WHO'S AFRAID OF VIRGINIA WOOLF?</b>	JIMMY SMITH, Verve V 8583, V6-8583
▲	75	<b>CHIPMUNKS SING THE BEATLES HITS</b>	Liberty LRP 3388, LST 7388
57	41	<b>FROM RUSSIA WITH LOVE</b>	Soundtrack United Artists UAL 5114
▲	86	<b>HOW GLAD I AM</b>	NANCY WILSON, Capitol T 2155, ST 2155
59	64	<b>WHERE LOVE HAS GONE</b>	JACK JONES, Kapp KL 1396
60	52	<b>WORLD WITHOUT LOVE</b>	PETER AND GORDON, Capitol T 2155, ST 2155
▲	77	<b>DREAM WITH DEAN</b>	DEAN MARTIN, Reprise R 6123, RS 6123
62	47	<b>ROBIN AND THE SEVEN HOODS</b>	SOUNDTRACK, Reprise F 2021
▲	82	<b>SO TENDERLY</b>	JOHN GARY, RCA Victor LPM 2022, LSP 2022
64	69	<b>PRESENTING THE BACHELORS</b>	London PS 353
65	54	<b>IT MUST HAVE BEEN SOMETHING I SAID</b>	SMOTHERS BROTHERS, Mercury MG 20904
66	71	<b>BILL COSBY IS A VERY FUNNY FELLOW</b>	Warner Brothers W 1518
▲	95	<b>LAND OF GIANTS</b>	NEW CHRISTY MINSTRELS, Columbia CL 2187
68	74	<b>DUSTY SPRINGFIELD ALBUM</b>	Philips PHM 200-133
69	65	<b>CHARADE</b>	HENRY MANCINI, RCA Victor LPM 8356
70	78	<b>LITTLE OLD LADY FROM PASADENA</b>	JAN & DEAN, Liberty LRP 3377, LST 7377
71	53	<b>GREATEST HITS</b>	MARY WELLS, Motown 616
▲	72	<b>MORE GOLDEN HITS OF THE FOUR SEASONS</b>	Vee Jay
73	68	<b>I WALK THE LINE</b>	JOHNNY CASH, Columbia CL 2190
74	58	<b>CALL ME IRRESPONSIBLE</b>	JACK JONES, Kapp KL 1328
75	84	<b>TASTE OF HONEY</b>	MORGANA KING, Mainstream 56015
76	73	<b>YESTERDAY'S LOVE SONGS—TODAY'S BLUES</b>	NANCY WILSON, Capitol T 2011, ST 2011

This Week	Last Week	Album	Label
77	85	<b>PRAYER MEETING</b>	JIMMY SMITH, Blue Note 4164
78	81	<b>VERY THOUGHT OF YOU</b>	RICK NELSON, Decca DL 74559
▲	89	<b>HAVE A SMILE WITH ME</b>	RAY CHARLES, ABC Paramount ABC 495
80	76	<b>MANY SIDES OF THE SERENDIPITY SINGERS</b>	Philips PHM 200-115
81	88	<b>OFF THE BEATLE TRACK</b>	GEORGE MARTIN ORCHESTRA, United Artists UAS 6377
▲	✓	<b>LICORICE STICK</b>	PETE FOUNTAIN, Coral CRL 57460
83	83	<b>THIS IS US</b>	SEARCHERS, Kapp KL 1409
84	93	<b>SEX LIFE OF THE PRIMATE</b>	SHELLEY BERMAN, Verve V 15043
85	91	<b>SENSATIONAL JOHNNY RIVERS</b>	Capitol T 2161, ST 2161
86	72	<b>WIVES AND LOVERS</b>	JACK JONES, Kapp KL 7352
87	79	<b>IN THE WIND</b>	PETER, PAUL AND MARY, Warner Bros. W 1507
▲	100	<b>BE MY LOVE</b>	JERRY VALE, Columbia CL 2181, CS 8981
89	87	<b>BACK IN TOWN</b>	KINGSTON TRIO, Capitol T 2081, ST 2081
▲	✓	<b>KILIMANJARO</b>	QUARTETTO TRES BIEN, Decca
91	92	<b>TODAY AND OTHER SONGS</b>	NEW CHRISTY MINSTRELS, Columbia CL 2159
92	96	<b>WITHOUT YOU</b>	ROBERT GOULET, Columbia CL 2200
93	70	<b>FADE OUT, FADE IN</b>	ORIGINAL CAST, ABC Paramount ABC OC 3
94	✓	<b>GILBERTO &amp; JOBIN</b>	Capitol T 2160, ST 2160
95	94	<b>MY GUY</b>	MARY WELLS, Motown 617
96	✓	<b>CARMEN</b>	LEONTYNE PRICE, RCA Victor LDS 6164
97	97	<b>EVERLASTING SONGS FOR EVERLASTING LOVERS</b>	ARTHUR PRY SOCK, Old Town 2007
98	90	<b>REFLECTIONS</b>	PETER NERO, RCA Victor LPM 2853, LSP 2853
99	✓	<b>ACADEMY AWARD WINNERS</b>	ROGER WILLIAMS, Kapp KL 1406
100	✓	<b>ANOTHER SIDE OF BOB DYLAN</b>	Columbia CL 2193, CS 8993

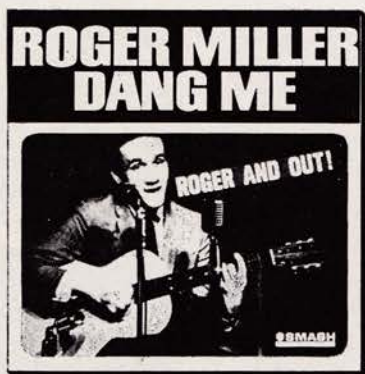
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RECORDS

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# REVIEW OF THE WEEK

CONTINUED FROM PAGE 3

## \$92,000 Gross

In San Francisco, first stop on the tour, the new Cow Palace record gross, of \$92,000 set by the Beatles, beat Chubby Checker's old record by \$40,000. It was much the same story along the route, thanks to complete advance sell-outs and an unusually high scale on the ticket prices.



**FEVER:** Peter, of Peter and Gordon, wound up in bed with a mild form of glandular fever after the duo's recent American tour. When Peter kicks his illness he and partner Gordon will record a new single for release here. Gordon apparently is already going over the arrangements.

**Hotel-limo problem.** The hotel problem started in San Francisco, spread to Denver and Los Angeles and even hit New York. On the first stop, the Fairmount Hotel cancelled out and the Hilton took the party. In Los Angeles, the Ambassador cancelled out and nobody would have them—hence the brainstorm of Capitol's Brown Meggs, to get hold of a private residence. "That was quite a job in itself," said Meggs. "But nothing compared to the limousine problem. I had a terrible time with that, even got turned down by the Brinks Armored Car people here. We finally got two limousines to use in Los Angeles after we guaranteed to underwrite any and all damage that might come to the cars."

It was understood that although one Denver Hotel had reportedly cancelled out, another had taken over. In New York, the International Hotel at Kennedy Airport also cancelled the boys out, and the Lincoln Square Motor Inn agreed to take them. The Inn is in the Lincoln Center area, about as inconvenient as it could possibly be in terms of getting to and from the concert locale of the Forest Hills Tennis Stadium, but it works out fine for radio's WABC in New York City. The station's

main studios are practically across the street, which has led to a temporary change in call letters to "W A Beatles C."

**Dramatic rescue.** On the concert trek itself, there was a Seattle sellout of 20,000 at Municipal Auditorium, after which the lads became trapped in their dressing rooms by the howling mobs. They were eventually rescued when an ambulance was backed through an alley to the stage door. In Vancouver, a number of children were hurt trying to climb through and over a series of fences to get closer to the performance. Outside, an angry, ticketless mob bashed down a protective fence and following the concert a screaming motorcycle brigade of Royal Canadian Mounted Police escorted the limousines direct to the airport.

## Live at the Bowl

The Hollywood Bowl concert, on Sunday night, was taped for a live Beatles concert album. The bowl, early in the afternoon, looked like an occupied city. It was literally crawling with police. In order to be sure they'd be on the spot for the recording,

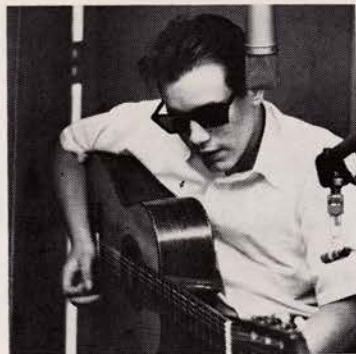


**ENGLISH VISITORS:** Folk singers Ewan MacColl and Peggy Seegar, who haven't been in the U.S. for three years, will visit this country on a month long concert tour starting in October.

Capitol a. & r. vice president, Voyle Gilmore, and Beatles music director, George Martin, were taken there in the afternoon, four hours before concert time.

The decibels were as wild as ever at the Bowl, but Capitol thinks the tape will turn out fine because of the highly directionalized mikes used for the taping.

**Other developments.** There were these other Beatle developments during the week: 1. ABC-TV reportedly has acquired the American video rights to the Beatles one-hour taped show, made last April



**NEWPORT STAR:** Jose Feliciano, a solid click at the Newport Folk Festival, has been signed to an exclusive pact by RCA Victor. His first single, issued this week, is called "Everybody Do The Click."

in London with the presence of American deejay, Murray Kaufman and assorted other performers. 2. One previous "off" date has been filled. Kansas City Athletics baseball magnate, Charlie Finley, has signed the Beatles for a one-nighter September 17 in the Kansas City ballpark. It's a charity affair, with a \$150,000 gross expected. 3. Personal manager, Brian Epstein, is reportedly facing a West Coast lawsuit from an irate businessman, Robert Thorn, who claims he had an exclusive contract with Epstein for sale here of Beatles paintings. 4. Capitol reports RIAA certification on three gold (million-seller) records for the Beatles—a new record for one artist in a single year. 5. Louise Harrison Caldwell, George Harrison's American-ized sister, is doing a series of spots on the group for Westinghouse radio.

REN GREVATT

## Politics and Records

The record industry sort of indicated last week that it had no intention of not covering the political campaigns in one way or another. Until just a fortnight ago only Art D'Lugoff's Divine Right label had put out any material dealing with the Goldwater-Johnson campaign. His, called "I'd Rather Be Far Right Than President" is an anti-Goldwater item, and has been banned by some stations.

A single on the Records Affiliated label, called "Hot And Cold Running Goldwater" came out last week. It's a spoof of the Senator, and free copies were being distributed last

week at the Democratic National Convention in Atlantic City. (Records Affiliated is located in New York at 20 West 51st Street.)

Meanwhile, late last week, it was reported that a spoof on Lyndon Johnson was being rushed out on the West Coast and would be made available to distributors and dealers sometime this week. Story was that it was an LP with skits, songs and gags. There were also reports that more companies were throwing their hats (or masters) into the presidential campaign record sweepstakes.

## Clark Tour Booming

Dick Clark, now approaching the wind-up of his 75 day, one-nighter Caravan of Stars tour, has already scheduled a new three-week outing to run November 13 to December 6. Clark said the current tour is now racking up the biggest grosses in the five-year history of his caravans.

The new tour will cover primarily the eastern sector of the nation, with such stars as Johnny Tillotson, the Drifters, Bobby Freeman, Brian Hyland and the Crystals already signed. Dates for the tour are more than 50 percent booked.

Clark returned to his Hollywood headquarters last week after a whirlwind five days of action, during which he traveled 12,500 miles. The Caravan did two dates in California and three in Hawaii and Clark made all of them, in addition to taping eight separate TV shows during the period.



**TWO STARS MEET:** London artists Caterina Valente and Joan Sutherland meet backstage at La Scala after a performance by Miss Sutherland. She is coming to the U.S. for starring roles at the Met, and Miss Valente is set for a string of night club dates this fall.



## MAN ABOUT MUSIC

### Those Movie Firms

By Bob Rolontz

If you think about it there have been a lot of changes at the high executive level of the movie company record labels so far this year. United Artists Records, 20th Century Fox Records, and Colpix Records, have experienced or are experiencing great change. UA's changes occurred early this year when **Si Mael** succeeded **Art Talmadge**; and 20th made its change two months ago when **Morty Craft** took over from **Norm Weiser**. At Colpix, two candidates are still under discussion to take over the record realm when **Donnie Kirshner** moves to work only on the publishing. (We still predict that **Bob Yorke** will get the slot). The movie company that has not made any changes is **MGM Records** and President **Arnie Maxin** assured us (only last week) that there are no changes of any sort contemplated there.

Billboard publisher **Hal Cook** and his gracious and charming secretary of many years, **Caroline Colette**, will be married the end of this month. We wish them much happiness . . . **Paul Evans** and wife **Mimi** have been signed by Epic Records to record both alone and together. Paul is a hot songwriter ("Roses Are Red" and many more), and a performer (remember "Seven Little Girls Sitting In The Back Seat"?), and his wife toured the U.S. with the Philip Morris Music Show . . . **Judd Hamilton** and **Bill Shaw** have left Dalton Records to join Regency Records as the coast label's a. & r. execs . . . **The Four Seasons** "Rag Doll" has sold a million singles. It is their third million-seller, and their first on Philips. Others were "Sherry" and "Big Girls Don't Cry" on VeeJay.

#### Oops—We're Sorry

To those who wrote in—**Tessie O'Shea's** big break on Broadway came in "The

Girl Who Came To Supper," not that other musical we erroneously said a few weeks ago (from now on we'll check more thoroughly) . . . **Regina Records** has signed **Frances Faye** . . . **Colpix** has signed **Bernadette Castro** . . . **Johnny Cole** and **George Tipton** have started the Parade label . . . **Reprise Records** has rushed out a release with **The Kinks**, a hot British group.

A lot of New York sophisticates are spreading the word about **The Southampton Dixie, Racing & Clambake Society Jazz Band**. The Dixieland group has been pulling them in at New York's younger set night haunt, **Charlie Bates Tiana Club**. **Combo** also has picked up a lot of followers from its weekend gigs at **Southampton** . . . **Jerry Field** has been named National Promotion Director for **Prestige Records** . . . **Bill De Lucca** has joined **Sal Salvador's** music and publishing firms . . . **Liberty Records** will issue a sound track album of the music from "Burke's Law" **Snuffy Garrett** okayed the deal with **Ivan Mogull** of **Four Star Television Music** . . . **Roy Batachio** is the new National Singles Promotion Manager for **Capitol Records Distributing Corp.**

#### Our man's daughter

**Lynne Carol**, attractive 17 year old daughter of our Music Business ad director, **Walter Blumberg**, is set to show off her vocal talents on the **Vincent Lopez** national radio show shortly. **Lynne** placed third in the recent **Miss High School Of America** Contest in **Asbury Park, N.J.** at which **May Singhi Breen De Rose** was one of the judges. **Lynne's** aunt, **Patsy Garrett**, was the lead singer with **Fred Waring's** crew for many years. . . . **Dot Records** picked up the **Norman** disk of "Gale Winds" by the **Egyptian Combo** for national distribution . . .

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(TO ROGER MILLER'S DANG ME)

Ruby Wright

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- I DON'T WANT TO PLAY IN YOUR BAND  
DIANE MINOR S122
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LINDA MASON SINGS BOB DYLAN ST/M 1005
- FUN—THE CATALINAS ST/M 1006
- THE FOUR AMIGOS "LIVE" AT  
THE HUNGRY "i" ST/M 1007
- SOUL CITY—ROOSEVELT GRIER ST/M 1008
- PAT O'BRIEN M 1003
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SEPTEMBER 5, 1964

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	I GUESS I'M CRAZY Jim Reeves—RCA Victor 8383	17	17	ME Bill Anderson—Decca 31630	33	34	THE HOUSE AT 103 Bill Goodwin—Vee-Jay 602
2	2	PASSWORD Kitty Wells—Decca 31622	18	21	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643	34	★	FINALLY Kitty Wells & Webb Pierce—Decca 31663
3	4	HERE COMES MY BABY Dottie West—RCA Victor 8374	19	19	ONE IF FOR HIM, TWO IF FOR ME David Houston—Epic 9690	35	35	OVERNIGHT Margie Bowes—Decca 31644
4	3	COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049	20	23	I DON'T CARE Buck Owens—Capitol 5240	36	36	PLEASE TALK TO MY HEART Ray Price—Columbia 43086
5	12	BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	21	24	FT. WORTH, DALLAS OR HOUSTON George Hamilton IV—RCA Victor 8392	37	37	INVISIBLE TEARS Ned Miller—Fabor 128
6	6	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	22	22	CHIT ATKINS, MAKE ME A STAR Don Bowman—RCA Victor 8384	38	28	I'M HANGING UP THE PHONE Carl & Pearl Butler—Columbia 43030
7	7	MEMORY #1 Webb Pierce—Decca 31617	23	27	TH' WIFE John D. Loudermilk—RCA Victor 8389	39	★	DON'T BE ANGRY Stonewall Jackson—Columbia 43076
8	8	TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033	24	25	TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43044	40	★	STEPPING OUT Bill Phillips—Decca 31648
9	9	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265	25	26	SAM HILL Claude King—Columbia 43083	41	41	THEN I'LL STOP LOVING YOU The Wilburn Bros.—Decca 31625
10	10	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	26	20	RHINESTONES Faron Young—Mercury 72271	42	50	JUST BETWEEN THE TWO OF US Merle Haggard and Bonnie Owens—Talley T-181A
11	11	SECOND FIDDLE Jean Shepard—Capitol 5169	27	29	DERN YA Ruby Wright—Ric S-126-64	43	42	MY HEART SKIPS A BEAT Buck Owens—Capitol 5136
12	5	DANG ME Roger Miller—Smash 81881	28	31	WORKIN' IT OUT Lester Flatt & Earl Scruggs—Columbia 43080	44	★	YOU'RE NOT HOME YET George Morgan—Columbia 43098
13	13	BAD NEWS Johnny Cash—Columbia 43053	29	18	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541	45	43	LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065
14	14	THE NESTER Lefty Frizzell—Columbia 43051	30	30	COTTON MILL MAN Jim and Jess—Epic 9676	46	44	BE QUIET MIND Ott Stephens—Reprise 0272
15	16	CIRCUMSTANCES Billy Walker—Columbia 43010	31	33	GIVE ME FORTY ACRES Willis Bros.—Starday 681	47	49	MOTHER-IN-LAW Jim Nesbitt—Chart 1100
16	15	WHERE DOES A LITTLE TEAR COME FROM George Jones—United Artist UA 724	32	32	ASK MARIE Sonny James—Capitol 5197	48	40	BURNING MEMORIES Ray Price—Columbia 42971
						49	39	GUESS WHAT, THAT'S RIGHT, SHE'S GONE Hank Williams, Jr.—MGM 13253
						50	★	RAINING ON MY PILLOW Wilma Burgess—Decca 31653

## BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854	8	11	GOLDEN COUNTRY HITS Hank Thompson—Capitol T-2089 (M); St 2089 (S)	15	15	FOLK SONG BOOK Eddy Arnold—RCA Victor LPM 2811 (M); LSP 2811 (S)
2	2	I WALK THE LINE Johnny Cash—Columbia CL 2169 (M); CS 8990 (S)	9	9	KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174	16	16	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896
3	3	THERE STANDS THE GLASS Carl Smith—Columbia CL2173 (M); CS 8973 (S)	10	10	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2782	17	17	RING OF FIRE Johnny Cash—Columbia CL 2053
4	5	DANG ME Roger Miller—Smash MPS 27049/FRS 67049	11	4	PORTER WAGONER IN PERSON RCA Victor LPM 2840 (M); LSP 2840 (S)	18	14	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879
5	8	THE BEST OF JIM REEVES RCA Victor LPM 2840 (M); LSP 2890 (S)	12	★	WEBB PIERCE STORY Decca DXB 181 (M); DXSB 7181 (S)	19	19	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Flatt & Scruggs—Columbia CL 2134; CS 8034
6	6	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	13	13	THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 74514 (S)	20	★	R. F. D. Marty Robbins—Columbia CL 22220/CS 9020
7	7	LORETTA LYNN SINGS Decca DL 4499 (M); DL 74499 (S)	14	★	BEFORE I'M OVER YOU Loretta Lynn—Decca DL 4541/DL 74541			





**SEPTEMBER DEBUT:** These folk singers were originally understudies to The New Christy Minstrels but they became so proficient that Randy Sparks launched them as a separate group called The Back Porch Majority. Epic releases their first LP in September.

### Burns-Epstein Deal

Tito Burns, agent for the Searchers and Dusty Springfield, has denied headline stories here that Beatles' boss Brian Epstein will buy him out. Epstein himself has refused to comment on the story but says a statement may be issued after he returns to London at the end of the Beatles' U.S. tour. Despite Burns' denials many people feel there may be something in the take-over talk. The day before Tony Jackson left the Searchers, Burns categorically denied that he was about to leave the group.

The stories suggest ex-band-leader Burns would receive an immediate payment of \$300,000 for his agency and would join Epstein's NEMS organisation as assistant managing director.

A take-over would consolidate NEMS control of Britain's top record stars. It would control the two top girl singers Cilla Black and Dusty Springfield. The Searchers would be a valuable addition to NEMS other groups, the Beatles, Gerry and the Pacesetters, Billy J. Kramer and the Dakotas, and the Fourmost. NEMS would presumably take over other artists in whom Burns has an interest, including Eden Kane and Tony Jackson and the Vibrations.

Recently NEMS' rival, the Grade Organisation, took over the Harold Davison Agency. Epstein has denied that he is bidding for the Rolling Stones, who are handled by indie agent Eric Easton.

### Canada's New Weekly

Walter Grealis, Music Business correspondent from Toronto, is expanding his music industry weekly R.P.M. starting next week. It will be 8½x11 (the size of MB), will

contain feature stories and ads in addition to news and pictures of the men and women in the Canadian disc industry.

Grealis has been running R.P.M. for many months now and appears to be getting a strong response from the Canadian disc brass. Canada, like all other countries throughout the world, has developed its own stars many of whom compete successfully with American and British disc acts.

### The Kinks Is Here?

Reprise Records is rushing a record to market this week as fast as the hands and feet of its various promotion men can carry and move them to the nation's deejays and stores. The record features The Kinks, the latest in a long, long line of male English groups.

The Kinks of course have a gimmick, besides their name and their vocal style. Their hair is lengthy (though there are other groups with longer tresses), but it's really the clothes that count. They dress in Victorian style, somewhat like characters in a Dickens novel (like older David Copperfields), with ruffled shirts and Edwardian jackets and capes that they design themselves.



**HOT IN CANADA:** The hair fad has hit Canada as this picture of the Canadian Beavers attests. The boys may have a gimmicky haircut but they also sell records, as indicated by their recent disc "Chantilly Lace" on London Records.

According to their press puffs, they are all art students from London's Croydon School of Art. They have played and sung for the past three years in the Muswell Hill section of London. They made their impact playing at deb and society parties. Their current Pye record, "You Really Got Me," hit the English charts and Reprise Records is hoping it will do the same here. The names of the Kinks are: Ray Davies, Dave Davies, Mick Avery and Pete Quaife.

The group was discovered a little less than a year ago, by

leading British promoter, Arthur Howes (he is responsible for most of the Epstein package shows), playing in "The Lotus House," London's top Chinese Restaurant. Howes now has them signed both to a personal management and agency contract.

As of presstime, it was understood that several American agents are bidding to bring The Kinks to the U.S. for a fall tour.

The record deal was made between Irv Chezzar, representing Pye Records in the U.S., and Mo Ostin, boss of Reprise here.

### Buddy Deane Retires

Buddy Deane is retiring in October from his deejay post at WITH in Baltimore. He is leaving to manage his own pair of radio stations, located in Texas and Arkansas. Deane, a veteran deejay, was a pioneer with Top 40 radio shows, and also pioneered with TV bandstand shows. His radio and TV segs were always musts for artists, promotion men and publishers to visit when they were down Baltimore way.

### Mills Close to Sale

Mills Music may really do it this time. At press time, there were strong indications that the forty year old firm would be sold to Utilities and Industries, a large western-based firm with diversified holdings. Reported price was \$5,000,000, same as that asked by the Mills Brothers of Jack Wrather several years ago. Deal, it's understood, would also involve the continued executive participation of the brothers, Irving and Jack Mills. The U and I firm has holdings approaching \$4,000,000 and its stock is traded over the counter.

### Not For Air Play

Belle Barth, queen of the double entendre and the not-so-subtle-comedy, is back with a new album, "Belle Barth's Wild Wild Wild World." Album is being issued by Record Productions of Mount Vernon, N. Y.

Said a spokesman: "Her wild comments on some topical material will leave you rolling on the floor and she does some fabulous singing on this one too." Set was produced by Bennie Halickman and George Alpert.

## PETE SEEGER AT HIS BEST ON FOLKWAYS RECORDS



- FA 2320 American Favorite Ballads, Vol. 1
  - FA 2412 Pete Seeger at Carnegie Hall
  - FN 2501 Gazette
  - FN 2502 Gazette, Vol. 2
  - FC 7001 American Folk Songs for Children
  - FC 7525 Sleep-Time Songs and Stories
  - FC 7526 Songs and Play-Time with Pete Seeger
  - FI 8303 5-String Banjo Instructor
  - FI 8354 The Folksinger's Guitar Guide
  - BR 302 Broadside, Vol. 2
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# Dateline Music City



Music Business in Nashville  
**CHARLIE LAMB**

**Judy Lishinsky** who runs Epic Records' promotion department with the cool efficiency of a dozen computers working in unison helped clear Music City's decks for the arrival of **Cliff Richard** British singing sensation, last week end. Richard recorded for Epic at **Bradley's studio** on Monday and Tuesday after two sessions in New York.

**Hank Snow** is happy over the somewhat delayed maturing of his "I Stepped Over the Line" on RCA, into top sales category. It was released last March but the flip, "Breakfast With The Blues," took off and Snow rather forgot about the "Line" side until it began getting the rush. Snow is also excited about his current album, "More Hank Snow Souvenirs" which is tops in a lot of charts. Snow and the **Rainbow Ranch Boys** have been on the road almost constantly during early summer which required him to stay home lately to catch up on recording sessions. **Gov. Frank Clement** of Tennessee has given Snow an honorary colonel's commission while Nashville's fire marshal has renewed his honorary fire-marshall's card for the fourteenth consecutive year. . . . **Troy L. Martin** has taken over the reins of Snow's Silver Star pubbery. . . . **LeRoy Van Dyke** starred on the Louisiana Hayride Aug. 29, heading his group, "The Auctioneers". . . **Rex Allen** headed the stage show for the West Texas Rehabilitation Center, Abilene, Sept. 1. One TV and five radio stations were sponsors.

## Marries on The Air

**Dale Williams**, deejay with WJLE, Smithville, Tenn., was a recent victim of the marriage "love bug." But he did it in a different way—he stopped in the middle of a Saturday afternoon country show and was married on the air. Williams remarked, "Pilots are married on planes, sailors on ships, so why not a deejay on the radio?"—Question—What about the honeymoon? Will that be on the air too? If so there are a lot of folks who'd like to tune in. . . . A new rocker which hit the market last week on Re-Von Records, titled "I Wanna Know" was giving deejays the itchy feeling of "How Can I get it fastest?" It's written by **Lorene Mann** who wrote "Don't Go Near the Indians" which roared to hit status with **Rex Allen**. Artist is **Gary Von** who with **Marie Wilson** produced the disc. Publisher is Novachaminjo Music. . . . Word from Salt Lake City's KSOP is that **Johnny Cash** played to bursting house recently at Lagoon. Cash and his accompanying group, **The Statler Brothers**, got on ovation. KSOP deejays are also enthused over the new **Webb Pierce-Kitty Wells** duets, over **Ray Price's** new album, and over **Faron Young's** album, "Country Dance Favorites."

## New L.B.J. Song

**Jack Howard's** Arcade Music Co. has been awarded publishing rights to a campaign song for President Johnson, "All the Way With L.B.J.," released

for the Democratic National convention and also receiving a national build-up. It was written by ASCAP writers **Billy Hays** and **Eddie Bonnelly**. The vocal arrangement by a group known as **The Highlights** has an instrumental flip "For L.B.J. We're Hot to Trot" written by **Billy Williamson** and **Franny Beecher**. . . . Chart Records prexy **Ott Stephens** reports that the new **Jim Nesbitt** record, "Looking For More in '64" sold 37,000 to date while the new single "Mother-In-Law" has been selling at the rate of 1,000 a day during the first two weeks since release. The label is also rushing a new album for release about Sept. 15. Nesbitt, now working in Florida, is booked by the **Bob Neal** Agency of Nashville, and has just signed an exclusive writer contract with Peach Music.

## 5 NEW SPIRITUALS

IN THE PRAYER ROOM

b/w

I WAITED FOR A LONG TIME

Emma Tucker — Nashboro #829

I'VE FIXED IT WITH JESUS

b/w

MY HOME SWEET HOME

Prof. Harold Boggs —

Nashboro #832

TAKEN FROM THE LP "JOY IN THE MORNING"

AROUND GOD'S THRONE

b/w

DON'T WANT TO BE LOST

The Consolers — Nashboro #833

MY LORD! HE'S THE MAN

b/w

JESUS! MY FRIEND

Gospel Clouds of Joy—

Nashboro #831

LORD I'M ALRIGHT

b/w

JESUS SOOTHES ME

Supreme Angels — Nashboro #830

**NASHBORO Records** 177 Third Avenue, No.  
Nashville, Tennessee  
CH 2-2215



LIFE TIME CMA MEMBERS: Hank Thompson, Capitol recording artist, hands Jo Walker, Executive Director of CMA, checks for his and wife, Dorothy's, Lifetime memberships in CMA and Organizational memberships for Texoma Music Corp. and Brazos Valley Music, Inc. Hank, long time member of CMA and one of its strongest supporters, has contributed his services to the Association on many occasions.

## WGYW Is Full C&W

It's full time country from here on out for Knoxville's WGYW which effected a complete change in programming format July 27. **Dale Hawkins**, general manager, said, "We switched to C&W because we felt there was a distinct need for a fulltime country station here. This also brings WGYW in line with the other TICO Enterprise stations, WKTC, Charlotte; WCAY, Columbia, S. C.; and WBER, Charleston, S. C. Many C&W stars live in Knoxville. Many special events will serve to revive C&W here including the Friday night barn dance which had its initial airing Aug. 28. . . . Grand Ole Opry performer **Jimmy Martin** assisted in the rescue of three girls from a burning car after it was struck by a dump truck near here. Martin was a customer at a nearby service station when the crash occurred. With the station attendant he ran to the burning car and pulled the girls from the rear seat. One girl, age four, remained unconscious several hours after the accident. . . .

## Clark's Biggest Tour

The current **Dick Clark** Caravan tour which played Music City recently is proving phenomenally successful — "the biggest tour yet," writes Clark. The new label, Chevell Recording and Publishing Co. of Ft. Worth, Texas, headed by **Bill Temple** and **Dave Parker**, has just released the title song from The Beatles' new movie, "A Hard Day's Night," country version. Artist is **Jonny Littrell**. The disc has already been awarded "Pick of the week" status by Bill Mack at Ft. Worth's KCUL. The flip is a new **Leon Payne** tune, "The Cross I'll Have To Bear". Deejays wanting a copy should write Chevell, P. O. Box 2081, Ft. Worth. . . . **Wade Curtiss** at Terock Records, Buffalo, says the label is coming out with a lot of new releases in the R&R, R&B, and C&W fields, and he'd like to hear from some distributors interested in handling the label who should write to him at 376 Hinman Ave., Buffalo, N. Y. 23. Also deejays who would like to be

on the regular mailing list should write. First release will be by **The Rhythm Rockers**. . . . Columbia's **Billy Walker** got a big hand when he sang selections from his new LP, "Billy Walker's Greatest Hits" at the Grand Ole Opry recently. . . .

Yonah Music Co. writer **Don Carter** is promoting five new releases, "Fighting Fire With Fire" by **Fred Lewis** on Chart, "That's What Tears Me Up" by **Carl Davis** on Chart, "When I'm Loving You" by **Eddie McCall** on Night, "This Kind of Hurt" by **Gene Boden** on Do-Ra-Me, and "Footsteps of a Fool" by **Jack Starr** on the "D" label. . . . **Elsie Childers**, owner of Trusty Publications, Nebo, Ky., has five co-written tunes released on the Blue J Label. Three are on an LP, "A Kiss Can Tell", R&B; "Swæter Than Sweet" and "I Don't Want a Bracelet or Diamond", R&R; plus two singles, "Please Try" and "Marble Casket", C'W'ers. . . . **Little Richie Johnson**, C&W promoter, has just released a record he cut for Red Feather, titled "Grand Ole Opry In the Sky", coupled with "Hillybilly Heaven". As the record wasn't cut for commercial purposes, Johnson is donating any of his share to the Country Music Association. Jocks needing a copy should write to Johnson, Box 3, Belen, N. M.



The fact that Detroit newspapers were shut down by a strike, thus eliminating this type of promotion, didn't prevent a huge turnout of fans to greet Columbia artist Robert Horton at the E. J. Korvette store in Roseville recently. His appearance was arranged by Detroit promotion manager Russ Yerge, using store flyers, in-store and window displays and Radio WBRB spots. Left to right are Columbia salesman Ben Caruso; Columbia promo manager Russ Yerge; Horton; Korvette record manager Dave French and field promo manager Hugh Dallas.

Better watch these Longhorns

Sorry but we have been on the wrong side of this record. Its—

**"I'M CHANGING THE NUMBERS ON MY TELEPHONE"**

**CLAY ALLEN**

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### C & W Singles Picks

DAVE DUDLEY

Mercury 72308

MAD

(Newkeys Music BMI) (2:39)—Tom Hall

Flip is "Don't Be Surprised"

(Raleigh Music, Inc. BMI) (2:30)—Singleton—Kennedy

FARON YOUNG

Mercury 72313

MY FRIEND ON THE RIGHT

(Tree Publishing Co., Inc. BMI) (2:29)

—Lane—Young

Flip is "The World's Greatest Love"

(Blackwood Music, Inc. BMI) (2:16)

—Sykes

THE BROWNS

RCA Victor 8423

EVERYBODY'S DARLIN', PLUS MINE

(Maricopa Music, Inc. SESAC) (2:20)

—Frances Hur

Flip is "The Outskirts of Town"

(Don Robertson Music, Corp. ASCAP)

(2:22)—Robertson—Blair

ARCHIE CAMPBELL

RCA Victor 8422

MOST RICHLY BLESSED

(Peer Intl. Corp. BMI) (2:32)—Campbell—Brandon

Flip is "Do Lord"

(Public Domain) (2:30)

### C & W Album Picks

C & W ALBUMS PICKS

ALEX ZANETIS

Ric M 1001

THE OIL FIELDS

ORVILLE COUCH

Vee-Jay Records 1087

HELLO TROUBLE

JIMMIE DAVIS SINGS

Decca DL-4495

GOSPEL ALBUM PICKS

EDNA GALLMON COOKE

Nashboro Records LP 7020

SONGS OF COMFORT



Hank Cochran, Pamper Music songwriter, recently completed his first RCA Victor album in sessions at RCA's Nashville studio. The album consists of all hit songs originally recorded by other artists but all written by Cochran.

### HITS from the pen of LIZ ANDERSON

JUST BETWEEN THE TWO OF US

M. Haggard & Bonnie Owens—Talley

PICK OF THE WEEK

Roy Drusky—Mercury

BE QUIET MIND

Ott Stephens—Reprise

THE WORST IS YET TO COME

Lewis Pruitt—Vee-Jay

EYES LOOK AWAY

Tom Talt—Chart

LIE A LITTLE

Bonnie Owens—Talley

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# RADIO EXPOSURE CHART

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

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

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

TITLES	EAST							SOUTH					MIDWEST					WEST				
	BALTIMORE WITH	BUFFALO WKBW	NEW YORK WABC	NEW YORK WMDA	PHILADELPHIA WIBG	TORONTO CKEY	WASHINGTON WPGC	WORCESTER WORC	ATLANTA WQXI	HOUSTON KILT	MIAMI WQAM	NASHVILLE WYOL	NORFOLK WRAP	CINCINNATI WCIN	CLEVELAND WHK	DETROIT CMLW	PITTSBURGH KQV	ST. LOUIS KXOK	DENVER KIMN	LOS ANGELES KFWE	SAN FRANCISCO KYA	
AFTER THE LAUGHTER...Wendy Rene (Stax).....												29										
AGAIN I'M IN LOVE...Johnny Marino.....																						
AIN'T SHE SWEET...Beatles (Atco).....				15		37																
(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME Lou Johnson (Big Hill).....																						
ALWAYS TOGETHER...Al Martino (Capitol).....	27	28			17																	
AND I LOVE HER...Beatles (Capitol).....	29	18			32		15															
ANGELITO...Rene & Rene (Columbia).....			14	14	5	12	12	16		24	53	24		34	33							
ANNIE OAKLEY...Premiers (Warner Bros.).....					79						47											
ANY TIME AT ALL...Beatles (Capitol).....											16											
APPLESAUCE...Checkers (Mickay's).....											38											
AROUND & AROUND...Astronauts (RCA Victor).....															X							P
BABY BABY ALL THE TIME...Supers.....		68																				
BABY BE MINE...Gino Washington (Wand).....																						
BABY I MISS YOU...Tommy Good (Gordy).....																						
BABY I NEED YOUR LOVING...Four Tops (Motown).....			31	24	21		26	X														
BABY I'M SATISFIED...Bob & Earl (Chene).....																						
BABY LET ME TAKE YOU HOME...Animals (MGM).....																						
BACHELOR BOY...Cliff Richard (Epic).....																						
BECAUSE...Dave Clark Five (Epic).....																						
BONGO BLUE BEAT...Rockin' Rebel (Stax).....	11	5	5	5	2	8	4	4	12	20	35											
BREAD & BUTTER...Newbeats (Hickory).....																						
BREAKING HEARTS TO HIM IS JUST A GAME...Delights (Arlen).....	24	23	7	31	6	29	8	5	15	16	27	X	13	25	13	1	15	9	4	2		
BREAKING POINT...Erio James (Argo).....																						
BREAKS OF LIFE...Lee Maye.....										65												
BUBBLE GUM THE BUBBLE DANCER...Roy Stevens (Mercury).....										28												
CANDY TO ME...Eddie Holland (Motown).....							44															
CAN'T YOU SEE SHE'S MINE...Dave Clark Five (Epic).....																						
THE CAT...Jimmy Smith (Verve).....																						
CHUG A LUG...Roger Miller (Smash).....																						
CLINGING VINE...Bobby Vinton (Epic).....	30	17	26	28	10	34	10	17		33	7											
THE CLOCK...Baby Washington (Sue).....																						
COME HOME...Bobby Curtola (Spartan).....																						
C'MON AND SWIM...Bobby Freeman (Autumn).....			8	9			33															
C'MON EVERYBODY...Elvis Presley (RCA).....							5															
COME ON OVER...Dave Clark Five (Epic L.P.).....																						
DANCING IN THE STREET...Martha & Vandellas (Gordy).....	25		P		25																	
DANG ME...Roger Miller (Smash).....																						
DARTELL STOMP...Mustangs (Providence).....																						
DAVID'S MOOD...Kingsmen (Wand).....																						
DEVOTED TO YOU...Brian Hyland (Philips).....																						
DO I LOVE YOU...Ronettes (Philips).....																						
DO WAH DIDDY DIDDY...Manfred Mann (Ascot).....																						
DON'T WORRY BABY...Beach Boys (Capitol).....	P		22		95		P	P		50												
DON'T YOU FEEL IT...Bobby Adams.....																						
ETERNALLY...Johnny Winters.....																						
EVERY LITTLE BIT HURTS...Brenda Holloway (Tamla).....																						
EVERYBODY LOVES SOMEBODY...Dean Martin (Reprise).....	2		3	2		4	21		4	2	10											
EVERYBODY NEEDS SOMEBODY TO LOVE...Soloman Burke (Atlantic).....																						
FANNY MAE...Robbie Lane & Disciples (Hawk).....																						
FATHER SEBASTIAN...Ramblers (Almont).....																						
FINGERPOPPIN'...Ike & Tina Turner (Sue).....																						
(I'll) FOLLOW THE RAINBOW...Terry Stafford (Crusader).....																						
FORT WORTH DALLAS OR HOUSTON...George Hamilton IV (RCA).....																						
FRANKIE & JOHNNY...Greenwood County Singers (Kapp).....																						
FROM A WINDOW...Billy J. Kramer (Imperial).....																						
FUNNY...Joe Hinton (Back Beat).....																						
G.T.O...Ronny & Daytonas (Mala).....	10	69	23	33	14	11	7	12														
GALE WINDS...Egyptian Combo (Norman).....																						
GATOR TAILS AND MONKEY RIBS...Spats (ABC Paramount).....																						
GIMME SOME...Tex Ritter.....																						
GIRL FROM IPANEMA...Getz & Gilberto (Verve).....																						
GIRL'S ALRIGHT WITH ME...Temptations (Gordy).....																						
GIVE ME BACK MY HEART...Jackie Wilson (Brunswick).....																						
GIVE ME FORTY ACRES...Willis Brothers.....																						
GO BACK LITTLE TEAR...Barry Gordon (United Artists).....																						
GOIN' PLACES...Orlans (Cameo).....																						
GOODNIGHT BABY...Butterflys (Red Bird).....																						
GOODNIGHT IRENE...Little Richard (Vee Jay).....																						
GOOD TIMES...Sam Cooke (RCA).....																						
GUITARS AND BONGOS...Lou Christie (Colpix).....																						
H.U.R.T...Denny & Jay (Capitol).....																						
HANDY MAN...Del Shannon (Amy).....																						
(THE) HAPPIEST BIRTHDAY PARTY...Lolly Pops (Jamie).....																						
HARD DAY'S NIGHT...Beatles (Capitol).....																						
HAUNTED HOUSE...Gene Simmons (Hi).....																						
HAUNTED HOUSE...Sam the Sham (Dinop).....																						
HEARTBREAK...Dee Clark (Constellation).....																						
HE'LL ONLY HURT YOU...C. & L. Pictures.....																						
HELLO DOLLY POLKA...New Yorkers (Pan).....																						
HELLO MUDDAH, HELLO FADDAH...Allen Sherman (Warner Bros.).....																						





# IN THE TRADE

## New Handleman Depot

The Handleman Company, which recently took over the servicing of phonograph records for the entire Montgomery Ward chain, is expanding again. Firm, nation's largest record rack jobber, is opening a new record distribution center in Dallas. This will be the pioneering organization's first major service operation in the Southwest.

The Handleman firm is important in both the record and the drug field. Its total sales volume in 1963 amounted to over \$28 million. First quarter sales for 1964, according to Joe Handleman, should rise to about \$6 million from \$5.6 million in the same quarter in 1963. He forecast an increase in net earnings for the same



Droz      Kaplan      Strome

period of from 25 to 33 per cent.

The Handleman Company recently named three new vice presidents of the firm. They are Henry Droz, former general manager of Arc Distributors, Johnny Kaplan, former general manager of Jay Kay Distributors, and David Strome, former assistant to Dave Handleman, secretary, treasurer and director of the phonograph division.

## Business Up

The year 1964 could be the biggest in the history of the record business. Sales are up on all fronts, chains, mom and pop stores, concessions and racks. Capitol is having its best year ever, Victor is not far behind, and CBS's most recent stockholders' meeting indicated that Columbia Records was doing better this year than last, and 1963 was its best to date. Decca Records, which had a great year in 1963, is up slightly so far in 1964.

Liberty Records has made a smashing comeback with both the Liberty and Imperial label; Kapp's sales are running higher than ever; Mercury's success with its three labels: Mercury, Smash and Philips, is noteworthy; MGM is having its best year in the last three or

four; United Artists Records is having a sensational year; Epic's sales are up almost 200 per cent over two years ago; ABC-Paramount's Broadway show albums have both turned into smash sellers; Atlantic Records is constantly expanding the number of single hits it has out at a time; Warner Bros. Records has equaled its 1963 success during 1964, and many other labels have found that 1964 is a mighty good year.

At the moment there are few clouds on the horizon. The September through December period is traditionally the peak of the disc business, with 40 per cent of all product sold in that four month period. If things continue to go well, it is probable that the disc industry will pass the \$700,000,000 mark in 1964 (at list price) and with luck or a smash hit or two, could touch the \$750,000,000 milestone.

Interest in records has never been greater. The success of the British disc acts, from The Beatles to The Animals, has focused attention on records like never before. The national tours of these acts has helped exploit record sales. There has also been a great revival of interest in old fashioned rock and roll songs, brought up to date by smart arrangements and clever production. There are probably more record buyers today with more money to spend on records than the most idealistic record executive dreamed possible a decade ago.

The cutting down on special giveaway programs, extra discounts, massive allocations and massive returns has also helped record sales since it has brought a degree of stability to what was probably the most unstable area of the entire entertainment business.

## Master Buying

More and more burgeoning masters are being bought by alert companies these days. Reason is it is easier to make money on a hot record if it is handled by a large firm than if you try to do it yourself. Problems of shipping, billing and collections are almost insuperable for an indie producer or small label without much experience in handling a hit. Some of the masters recently purchased by large firms: Atlantic label just picked up for national distribution the ARA record of

"Scratchy" with Travis Wammack. Deal was made by Atlantic with Wayne Todd, head of ARA. Disc is reportedly breaking in the South, the deep South and the Southwest. Four Corners: Firm has purchased a flock of masters. One, produced by Hoss Allen, is called "Oh My Heartache," and features Art Grayson. Another originally issued on the Jerden label is called "She Was You Again" and is sung by Gary Bryant. The third Four Corners acquisition is "Tip" by the Clingman Clan, produced in Phoenix by Loy Clingman

## Tower Names Four

Tower Records, the Capitol subsidiary which will soon start to issue its first singles product, has set its complete field force. Label, which will be run separately from Capitol, will have four regional sales and promotion managers covering the country. They are Manny Kellem, who will cover the east coast from New York, John Douminian, who will cover the mid-west out of Chicago, Lee Trimble, sharing the Mid-west duties out of Cleveland, and George Sherlock, the label's West coast representative working out of Hollywood. All four will report directly to Vito Samela, sales topper for the Tower label.

Tower also has set 19 distributors to handle the label. More are expected to be added in the near future. They include; New Deal, N.Y.; Pep, L.A.; MS, Chicago; Marnel, Philadelphia; Mutual, Boston; Stone, San Francisco; Jay Kay, Detroit; Roberts, St. Louis; Cleve-Disc, Cleveland; Four State, Cincinnati; Musical Sales, Baltimore-Washington; Lieberman, Minneapolis; United, Houston; C. & C., Seattle; Dixie, Atlanta; Davis, Denver; All South, New Orleans; Essex, Newark; Seaboard, Hartford; Microphone, Honolulu.

## Schmidt Starts Danco

Carl Schmidt, long active in the Canadian record business, has started a U.S. label, called Danco. Label will endeavor to introduce Canadian talent to the U.S. market, and also to sign American talent. Among the acts now with Danco are Danny Villa, Carl Danco, Heather Waugh and Dean Cooper. Schmidt was the record specialist with RCA Vic-



EPIC SIGNS DUO: Paul Evans, the songwriter and singer, and his wife Mimi, were signed as a husband-wife team by the Epic label. Shown with Paul and Mimi are Epic chief Len Levy, and a. & r. director Bob Morgan, who will record the pair together and separately.

tor of Canada from 1950 to 1958. In 1958 he started a successful rack jobbing firm, and in 1962 he started his own label in Canada, Fonorama. His new label, Danco, is located at 1650 Broadway in New York.

## Movie Sound Tracks

There was concern among many record companies when, just a few years ago, movie companies in mass decided to enter the record business, and labels such as Warner Bros., United Artists, 20th Century-Fox, Disneyland-Buena Vista and Colpix were born. (MGM had started in 1945, RKO entered and left the business quickly, and Paramount bought Dot, a well established label, in the 1950's.) The concern was that these new movie subsidiaries would grab many of the sound tracks that had formerly gone to such labels as RCA Victor, Columbia, Capitol, and Decca.

This is happening. Just this week Colpix announced that it was issuing a late summer release of three sound tracks from major motion pictures. They are "Behold A Pale Horse," "Nothing But The Best," and "Lilith." Disneyland is issuing the track from the flick "Mary Poppins" on its label, and MGM has one of the biggest sound tracks in years with "The Unsinkable Molly Brown." Twentieth Century-Fox, UA, and Warner Bros. have many big tracks coming up.

The plum track of the year however, at least at this writing, appears to be the film track to "My Fair Lady" due out in October. Columbia, which had the stage cast LP, (in many languages) was able to hold on to that one.

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SINGS

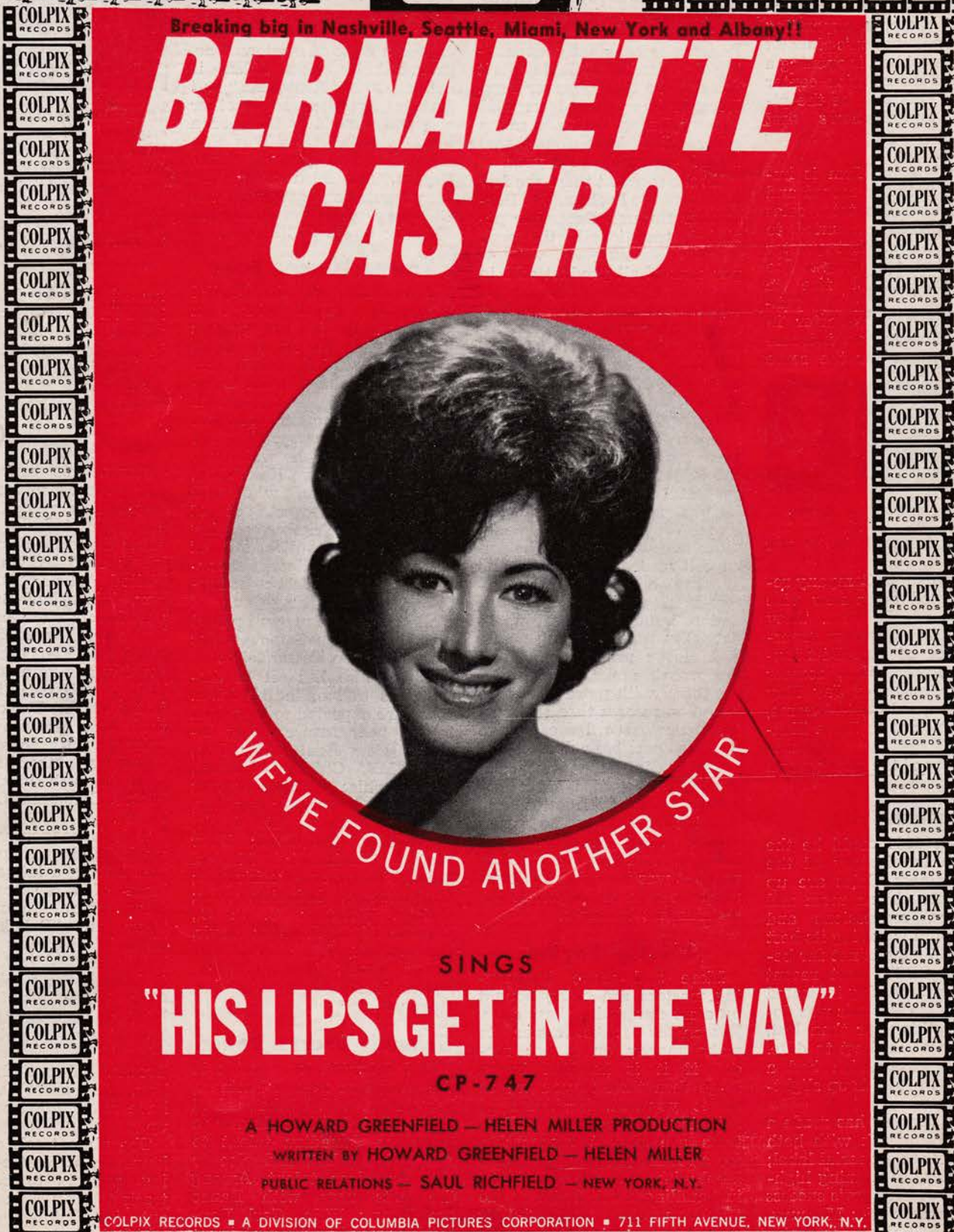
## "HIS LIPS GET IN THE WAY"

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