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MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 14

The Dave Clark Five Kicks Off Biggest U.S. Tour

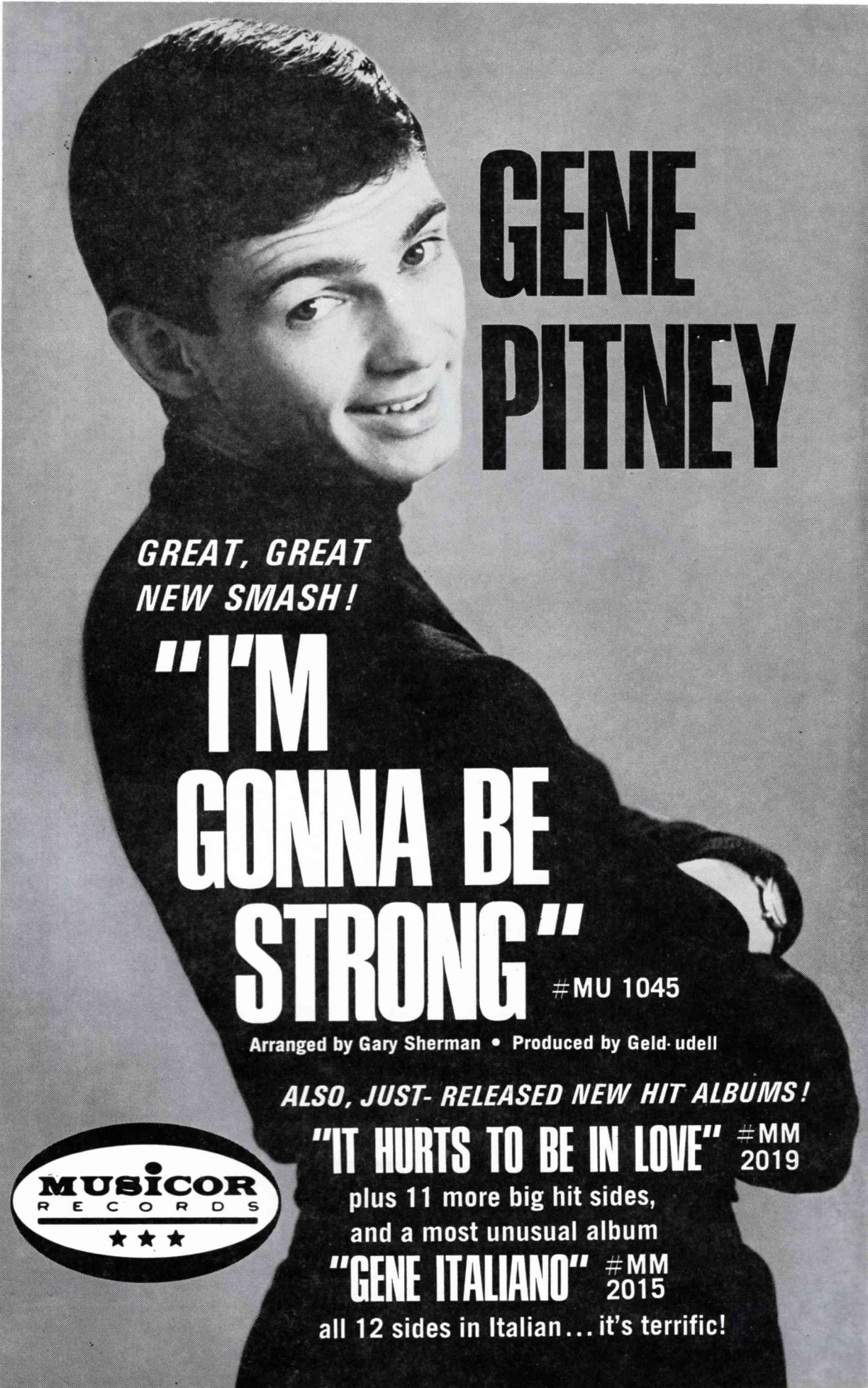


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Roy Orbison's Goldie

Roy Orbison's recording of "Oh, Pretty Woman" has sold over a million copies, according to the latest word from Monument Records. Actually the disc cracked the mark on October 16, and since then has gone well over a million.

CBS In Israel

Columbia Records President Goddard Lieberson was in Israel last week to officially open the newly formed Columbia Records subsidiary, CBS Records of Israel, Ltd. Firm is a wholly owned subsidiary, and has the largest and most modern manufacturing plant in the Middle East. Plant is located outside of Tel Aviv. Manager of the new company is Simon Schmidt. The Israeli plant forms the final link in CBS's network of overseas affiliates.

Sinatra's Repertory

Reprise Records has started the Reprise Repertory Theater on disc. First releases will spotlight four shows, "Finian's Rainbow," "Guys and Dolls," "Kiss Me Kate," and "South Pacific." The project was conceived and produced by Frank Sinatra, and stars such names as Rosie Clooney, Bing Crosby, Sammy Davis, The Hi-Lo's, Dean Martin, Lou Monte, Allan Sherman, Dinah Shore, Jo Stafford, Keely Smith and the old master himself, Frank Sinatra.

New Books

Two new and important music books came off the presses last week. One is called "The Joan Baez Songbook." It is published by Ryerson Music, a division of Vanguard Records. Book, which has been in preparation for a year, contains 66 folk songs that Miss Baez features in her repertoire. There are musical arrangements for voice and piano by Elie Siegmeister, and complete chord progression for the guitarist, enabling even the beginner to play along with Baez recordings.

The book, also has sixty-eight illustrations in color by Eric Von Schmidt. The Joan Baez Songbook is available softcover for \$3.95 and cloth cover at \$5.95.

The other music book published last week is "Max Morath's Guide To Ragtime." It contains many original compositions by Morath, several works by Scott Joplin (one of the masters of ragtime), and ragtime pieces by Peter Lundberg, Teddie Beth Hardy, and Thomas Shea, as well as many old favorites. It is published by the Howard Richmond organization.

BMI Award Winner

A satirical musical, "The Man In The Green Flannel Suit," penned by David Mayerovitch and Michael Blumenstein, won the BMI Varsity Show Competition for 1964. Show was presented by the

Red & White Revue of McGill University in Montreal. Mayerovitch received a check for \$500; Blumenstein was not eligible for an award because he was a graduate student at the time of the production.

Righteous Bros. Pact

Phil Spector's Philles label has signed the Righteous Bros., the lads who have had hits with "Little Latin Lupe Lu," and "Koko Jo." They have been getting steady exposure on the weekly "Shindig" TV show, and they have just completed national tour with the Beatles. Spector, of course, is the industry genius who has had a string of hits on the Philles label and currently has a hit with the Ronettes, "Walkin' In The Rain."

"Live" Anderson LP

Marion Anderson's opening concert of her Farewell Recital Tour, which took place at Constitution Hall in Washington last week (24) was recorded live by RCA Victor. It will be released by Victor Red Seal in January, 1965. Miss Anderson is now on a 51 one concert tour that includes Atlanta, Boston, Buffalo, Chicago, Montreal, Philadelphia, Cleveland and San Francisco. The final concert, scheduled for April 18, Easter Sunday, will be held in New York's Carnegie Hall.

Art Buchwald Writes

Art Buchwald, the syndicated columnist who is usually very funny, has written the liner notes to a new album by Allan Sherman who is also usually very funny. The Sherman LP, which is on Warner Bros., is called "For Swingin' Livers Only!" Buchwald's liner notes are not called anything. However they are funny.

Columbia "Sophia" LP

Columbia Records will issue the sound track from the TV show "Sophia Loren In Rome," which will be shown over the ABC-TV network on November 12. John Barry, who wrote the music for "Dr. No," and "From Russia With Love," has written the score.



BACK FROM EUROPE: Philadelphia-born singer Joey Paige with Steve Clark of Tollie records, the singer's new label. Paige has been in Europe for three years and has toured with top British acts, including the Rolling Stones.

ARMADA Meet

The attendance was good but little was clarified at the ARMADA meet in Chicago last Friday (23) re the FTC Trade Regulations. Session at the Edgewater Beach Hotel in the Windy City was conceived with the idea of clearing up some of the ambiguities contained in the FTC rules issued two weeks ago (MB, Oct. 24). But even FTC Commissioner John Reilly admitted that the rules were not as comprehensive nor specific as the ARMADA members might desire.

With ARMADA legal counsel Earl Kintner serving as interlocutor, ARMADA members shot out continual questions about the rules, mainly about how they will apply to dual distribution outfits (a rack jobber who also has retail outlets, a one-stop who also sells retail, or distributor who has retail outlets. FTC attorneys John Benton and Eugene Baker, did their best in answering the questions but noted that their answers were only their opinion and specific cases would have to be decided by the FTC when they arose.

What the meet seemed to indicate was that manufacturers and distributors are concerned about the new regulations, want to observe them, but need clarification. The way they will get clarification will be to file complaints and thus get a ruling from the FTC itself when needed

Disc-Schticks

by Ed Sherman



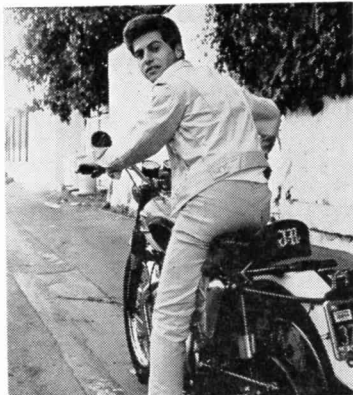
"Will you get that nutty chick out of here and tell her my name isn't Michael and I am trying to 'row the boat ashore!'"

REVIEW OF THE WEEK

Joe Henderson Dies

Singer Joe Henderson, who once had a million seller single in "Snap Your Fingers," died last week. Henderson a heart attack victim, was 27.

Born in Como, Miss., Henderson started as a spiritual singer and later become strongly identified with the r. and b. field, before going pop. He had been with Vee Jay and Todd Records and only last month had signed with Ric Records. He had cut 12 sides for Ric and his first single was due for release this week. Henderson is survived by his wife, the former Mamie McClain.



ON HIS WAY: Johnny Rivers, Imperial hitmaker, digs the Honda scene on his off-duty hours from Hollywood's Whisk-A-Gogo.

Grand Ole Opry. The writers who will visit Music City include Charles Tobias, Vaughn Horton, Paul Evans, Mimi Evans, and Don Robertson. ASCAP director Irving Caesar will precede the rest of the group to appear before the Career Women of Radio and Television in Nashville on Wednesday (4). ASCAP'S Nashville representative Juanita Jones, will host a cocktail party given by ASCAP at the Capitol Park Motor Inn on November 6 in honor of the guests attending the week's festivities. Assisting her will be George Hoffman, assistant to ASCAP president, Stanley Adams, Paul Marks, director of distribution, Dick Frohlich, head of public relations, and Clarence Rubin, assistant sales manager. During the party ASCAP will give awards to writers Don Robertson and Hal Blair for "Ninety Miles An Hour," Milton Kellm for "Gonna Get Along Without Ya Now," Fred Tobias and Paul Evans for "Followed Closely By My Teardrops," Don Robertson for "I Stepped Over The Line," and Garry Geld and Peter Udell for "He Says The Same Things To Me."

Schuster's New Post

Wally Schuster was appointed last week by Don Kirshner, president of the music division of Columbia Pictures - Screen Gems TV, as professional manager of the firm's Screen Gems-Columbia Music, Colgems Music Corp., and Gower Music subsidiaries. Schuster was formerly with Planetary Music as professional manager, and before that with George Paxton's music publishing operation for five years.

ASCAP N'ville Party

ASCAP is sending a contingent of writers to Nashville this week to help celebrate the 39th Anniversary of WSM's

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Letters to the Editor

Re: Bobby Vinton

Dear Bob:

I just finished reading the Bobby Vinton story in the October 24th issue of Music Business . . . and want to comment on it.

As somebody who was responsible for creating much of the publicity around Bobby Darin when he first hit it big on records, I can say that the important thing is "building the image". By the time Bobby's record of "Mack The Knife" was No. 1, he was already one of the most "talked up" performers (and I mean performers, not singers) in the business.

Bobby's personality made him easy to write about. This added to the fact that there was an uncanny professionalism about everything he did, made him the talk of the entertainment world. Bobby Vinton is obviously aware of the fact that hit records do not make a "star". However, hit records, talent and the right publicity does.

Sincerely,
Harriet Wasser

Ed. Note: Miss Wasser's words are worth noting by any young record artist. She knows whereof she speaks.

Back Issues

Dear Music Business:

I just received my first issue of Music Business and it's great! I wish I had heard about it before but since I didn't is there any way I could get back issues? How long has Music Business been out? Could you have more articles on the Beatles?

Sincerely,
Patti DeLynn
Brooklyn, New York

Ed. Note: All of you fab youngsters who would like to receive back issues can obtain them from MB in New York at 25 cents each. MB has been published since March, 1964. And you can bet we will have more stories on the Beatles, Patti.

New Fan Clubs:

Official Rolling Stones Fan Club

c/o Miss Ginny Cerrella
12 Westchester Avenue,
White Plains, New York.



CUTS FILM TUNE: Ken Coleman, new Epic singles artist, at recent recording session for new single "Funny World" from Italian film "Malamondo."

Prestige-Status Line

Prestige Records has started a new low-price LP line (\$1.98 mono and stereo) for jazz, blues, folk and international releases. Mainly it will be a jazz line, however, and first issues will spotlight Red Garland, John Coltrane, Ray Bryant, Lem Winchester, Jackie McLean, Art Farmer, Sonny Rollins, Gene Ammons, and Zoot Sims. A total of 12 LPs are in the first release.

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RECORDS

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(Quando Calienta El Sol)
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I WISH YOU LOVE
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LOVE WITH A PROPER STRANGER**

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**(CUANDO CALIENTA EL SOL)
I CAN'T STOP LOVING YOU
I WISH YOU LOVE
BLUSETTE
LOVE WITH A PROPER STRANGER**

Series 2000

TIME
RECORDS

NOVEMBER 7, 1964

Dave Clark Five



kicks off biggest U.S. tour

The 55 day swing will take the boys to cities throughout the States and Canada in their chartered Martin 404. Junket could gross over \$500,000

Most ambitious ever. The biggest, swaggiest and most ambitious tour ever to be taken by a British act got underway last week with the arrival of the Dave Clark Five in New York in the early hours of Friday morning (29).

Flying directly in from Montreal in their privately chartered Martin 404 (specially equipped for the needs of the Five and their resident entourage of another ten), the boys kicked off a 55 day swing across the States and Canada when they left Monday morning (2) for a date at the Toronto Maple Leaf Gardens, having already given two SRO performances at the New York Paramount Theater (Saturday), and appeared on the Ed Sullivan Show last night (Sunday) for the third time.

Last tour rough. The Clark Five's last tour here in May was hectic and chaotic, with bruises, cuts, bashes and other injuries by an enthusiastic American following marring several of their dates. But the tour was spectacular, and hit a box office percentage on every date except two.

On their current junket, the Clark Five will pick up a minimum fee of \$10,000 a night—this ranges to \$15,000 on some dates—as against 50 to 60% of the gate. In any event, Clark's American agent, Jack Green, says the tour will pick up between \$500,000 and \$750,000, which is not to be sneezed at.

Chief problem: security. Logistics involved in a tour this size, and with a group who are second only to the Beatles, are many, and planning for the swing went into its early stages immediately after the last one was completed in June.

Chief problem was a travel link-up between dates, and security, which has to be particularly tight in view of the boys' popularity here, and the fact that all were seriously injured during wild breakout scenes on their last trip.

The D.C. 5. The obvious answer to the first problem was the chartering of a private plane, complete with full staff, and at a cost of over \$30,000 for the junket. Their special Martin 404 Exec, which is now being fondly referred to as the D. C. 5, has built-in bedrooms, lounges, a kitchen and a stereo tape recorder. It is manned by a resident staff of pilot, navigator and hostess, who are following a tight schedule of arrival and departure times.

Each promoter has a security clause in his contract stating that he must provide 100 security guards, and call on local police to re-inforce if necessary. All security arrangements are being handled by Jimmy James of the National Detective Bureau who is on the road with the group.

Other members of the travelling party include Howard Koch Jr., son of the Hollywood movie mogul, who is acting as

their official road photographer. Others are Mike Hewitson and John Burgess, handling equipment, an Epic representative, and road manager Rick Picone, who was with them on their last hair raising trip.

Giant promotion plan. Prior to their arrival here, a giant promotion plan between Epic Records and the Merrick-Shefrin publicity organization swung into operation. Representatives from both companies hit all dates listed on the itinerary, tying up radio, television and newsreel coverage, in addition to personal interviews and press receptions. Newspapers and magazines throughout the country had, as of their arrival date, run a series of items and features, from mentions in the Walter Winchell and Louella Parsons column through to most of the teen tabloids.

Not a stone was left unturned in logistics. All dates were mapped out in areas where much overnight cross country hopping has been alleviated. For instance, from November 14 through 23, the group plays dates only on the West Coast, which gives them time off during the day for meetings with movie and television execs, who have shown a great interest in the group.

Sinatra's bash. A particularly important West Coast date for the Dave Clark Five will be a private party to be thrown under the aegis of Frank Sinatra and his lawyer Micky Rudin in Hollywood. Reason for the event is for Dave to meet with chiefs of Warner Bros. Pictures, with whom he has a pending movie contract. If the initial meeting is successful, Dave Clark will return to Hollywood in January to shoot his first film for the company.

In the can and ready to be released is the completed "Swinging Weekend" for Sam Katzman and MGM. Dave Clark and Mike Smith wrote some of the soundtrack score, and also appear in the movie, which might be issued while they are here.

Advance sales heavy. Advance box office on the Clark swing has been tremendous, with SRO's on most of the dates and a near sellout on others. In several places, Clark will pick up a percentage against his original fee, and there are still a few booking weeks left for others. Two recent changes on itinerary mean that Clark will now play the Las Vegas Convention Hall on November 20, and Passaic Central Theatre on December 21—a charity performance.

Out now and climbing the charts, is the D. C. Five recording of "Everybody Knows". Station WFUN in Florida has picked up Clark's new British release, "Anyway You Want It," but at presstime, it was not thought this will be his next single issue here.

Dave brought in new tapes from sessions he cut immediately prior to his departure from England. As of presstime, he had no plans for recording at the Epic studios here owing to his full schedule.

A tight schedule. There will be very little time off. The days the Clark Five has when they're not working will be spent on promotional visits to deejay's, photo sessions and interviews. Dave will personally be busy completing a diary which is being sent to England for publication in the British press.

The tour is tight, and the schedule is hectic, but with the planning that went into it and 4,000 security men at his disposal, Dave Clark and the four should come through with less bruises and a lot more triumphs than last Spring.

JUNE HARRIS



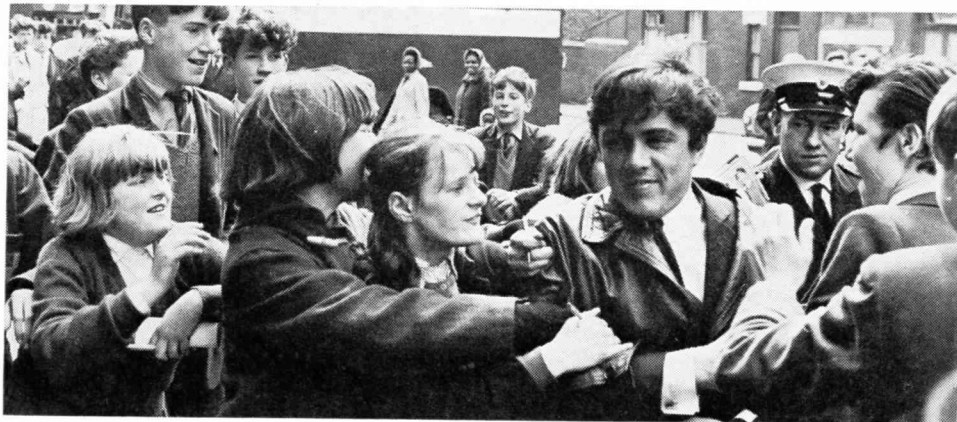
The Dave Clark Five. Left to right: Lenny Davison, Mike Smith, Rick Huxley, Dave Clark and Dennis Payton.



Dave Clark is mobbed by British fans as he leaves the theatre after a date.



Dave leaves a London hospital in his new Jaguar after a rest following his last American tour.



Some fans of the Dave Clark Five are very young, and they're not all girls.



Dave will be signing autographs like he is doing here on his current U.S. swing.



Wearing outfits which created a fashion trend in England, the Five pose for some still life shots.

Boom in big ensemble groups

The New Christy Minstrels started the trend and now there are a dozen other vocal groups, from the Back Porch Majority to America's Children

Ensemble groups boom.

Group singing, a grand old American custom, may have lost at least a round or two upon the loss from TV of Mitch Miller's sing-along gang, but the big ensemble singing kick is gaining at the disk level, in terms of newly found and recorded talents, on literally a week to week basis.

The big groups — (more than six for the sake of an arbitrary dividing point) — haven't taken over the album charts by a long shot. However the releases of new groups on LP are cascading onto the market. The obvious feeling among disc men is that choruses, or big vocal ensembles, or choirs—call them what you will — are on their way to being the big new "in" thing in records.

Conniff, Charles, success. Such big ensembles as the Ray Charles Singers and the Ray Conniff group have both enjoyed substantial success recently on both singles and album charts. Conniff took a recent country hit, "Invisible Tears," gave it a big choral treatment and soon had a hit single. The album based on the single was just as big and a longer seller. Meanwhile, at roughly the same time, the Johnny Mann

Singers, a Liberty Records vocal chorus, made an album of choral interpretations of recent pop hits, including "Invisible Tears," which title was also used for the album itself. This produced a major album hit and established the vocal ensemble as one to watch from now on.

The New Christy Minstrels, who continue to blaze their own success trail through the world of personal appearances and discs, maintain their hold on the album charts with "Land of Giants" at the moment, but of perhaps equal importance is their success on the personal appearance trail, particularly on the college and concert circuit.

Randy Sparks creation.

Singer - arranger - songwriter, Randy Sparks, started the Christys about three years ago on the West Coast. It wasn't too long before the group came East to make successful debuts at such spots as New York's Latin Quarter and other top clubs. Of interest now is the sale of the New Christys by Sparks to the group's long time personal managers, Sid Garris and George Greif, for a sum well into the six-figure level.

Sparks has now formed a new big-sound vocal group, mainly from the New Christy farm team of singers. He's given the new outfit the picturesque title, The Back Porch Majority. The group has been signed by Epic Records which rushed out a first album only three weeks ago. The BPM consists of three girls and four boys and they've already struck out on their own, having played at such diverse locations as Harvey's at Lake Tahoe, and the White House, Washington.

Variations in makeup.

The BPM have varied a pattern which seemed to have become tradition for a time in terms of the composition of the groups. Most of them seemed to have anywhere from six to nine men with two girls. This was the Christys makeup and it later was followed by the highly successful Serendipity Singers.

Following the tradition was the group known as the Greenwood County Singers, also from the Los Angeles area and also featuring two girls and seven men. They've been successful in their own bailiwick and have an album out on Kapp.

Good Time Singers.

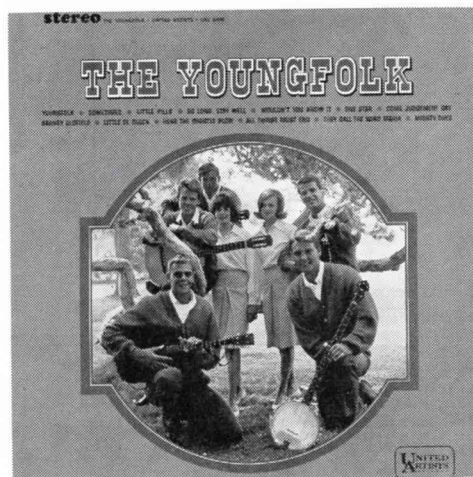
Similar to the New Christys are the Good Time Singers. They too feature the two girl-seven boy complement and they too (as the Christy's used to be) are regulars on the Andy Williams TV show. They're hoping to follow in the Christy's success mold.

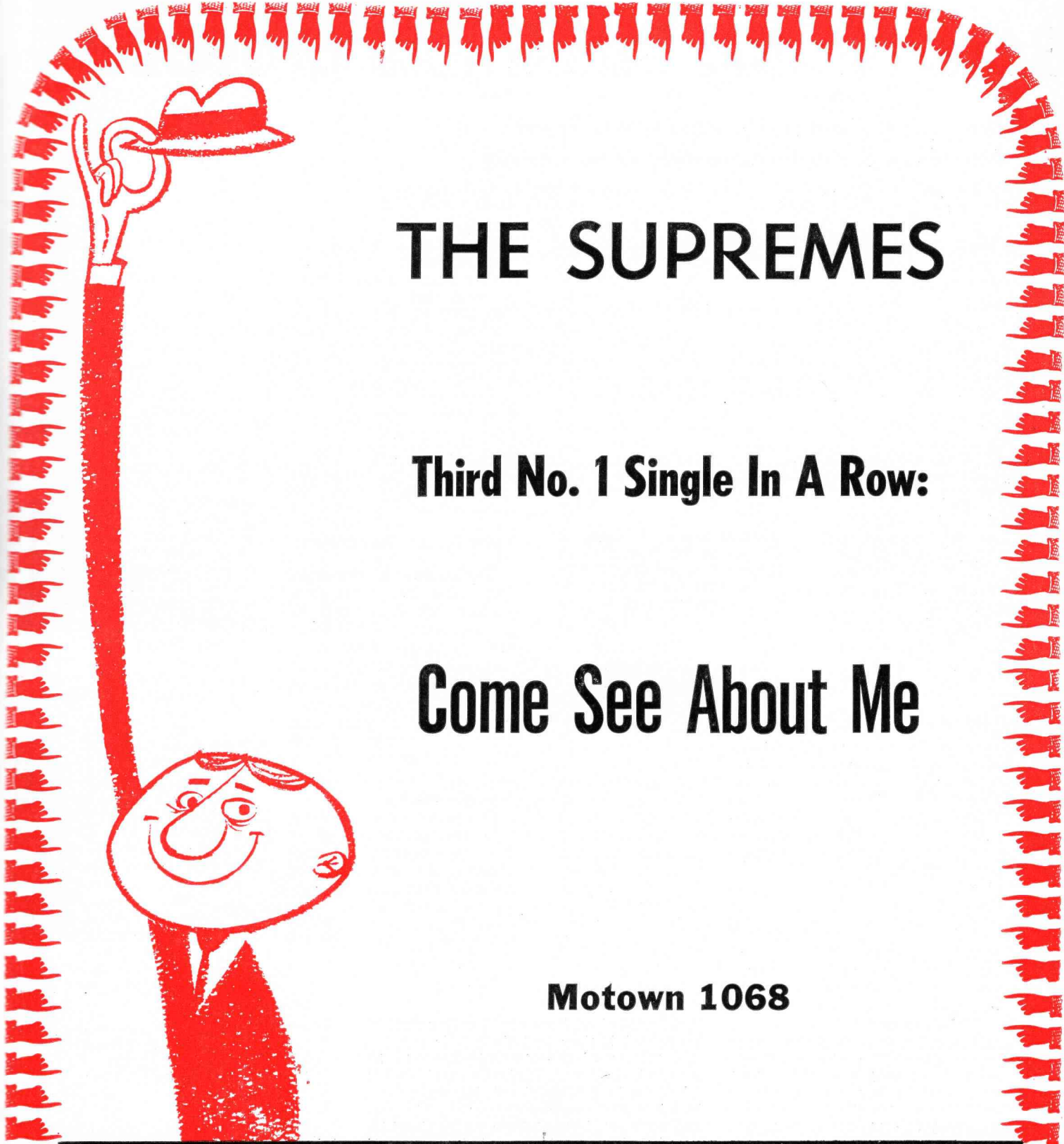
Perhaps the newest folk-pop ensemble on the scene is the Youngfolk, a group consisting of a pair of sisters and five boys. They are all between 18 and 20 years old and they started in the key spawning ground for big singing groups, Los Angeles. The septet has recently had its first album released on United Artists.

America's Children.

America's Children, a slightly older group — by a few months at most — than the Youngfolk and the Back Porch Majority, have varied the complement pattern to include five boys with five girls, with practically every racial and ethnic background imaginable represented. This group got its start earlier this year in upstate New York and played one of its first engagements at Greenwich Village's well-known Village Gate. Their first album was released on Warner Brothers several months ago.

CONTINUED ON PAGE 92





THE SUPREMES

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The GONKS are here

British cuddly toy is making an impact in the States, and fathering a host of merchandising items, including a vocal group called the Gonks with a record of "The Gonk Song"

The British Schmoos. The Gonk is a British cousin to Al Capp's Schmoos, and if the Gonk's U. S. licensor, the Bartra Corporation, has its way, the cuddly toys will be the biggest merchandising fad in America since the Hula Hoop and Beatlemania.

It's too early to tell if the Gonk craze will catch on here as it has in England, but Gonk creator Robert Benson was Gonking all over New York City last month giving it the old Oxford try.

The Gonks have a good thing going for them messagewise. It's an old American truism—well known to politicians and Dale Carnegie disciples—that everybody wants to be loved.

According to Bartra exec Don Traub, the Gonks are just what the analyst ordered. "The Gonks," says Traub, "convey a mute message of love for everyone they meet. The Gonks purpose is to make everyone in this mad, mad world a happy Gonk."

Doesn't come cheap. The American dream doesn't come cheap. The Gonks retail at \$5 and are designed in a variety of comforting Gonk philosophies. These include Fred Gonk, the People's Gonk; Upside Down Gonk, the I-Couldn't-Care-Less Gonk; Eskimo Gonk, the Cool Gonk; Kookie Gonk the Clown Gonk; MacGonk, the Bag Pipe Playing Gonk; and Gone Gonk, the Hep Gonk.

(The first five are alright, but if Bartra doesn't change Gone Gonk's square billing he may be the last to go over in the "hip" States.)

The Gonks have fathered (all Gonks are male) a flock of side-issues, including Gonk dresses, Gonk shirts, Gonk candy, Gonk caps, Gonk ashtrays, a Gonk dance (Britain's Blue-beat updated), and a London Records vocal group called the Gonks.

Gonks on disc. The singing Gonks kicked off their recording of "The Gonk Song" appropriately last month with a promotional tieup with the happy-happy "Good Guys" at WMCA, New York. The Good Guys gave away Gonks to listeners as prizes, played the record on "an exclusive basis," and whipped up considerable interest in Benson's arrival at Kennedy Airport.

Gonk give-aways contests are also being conducted by KDWB, Minneapolis, Minnesota, and Dick Biondi on his 60-station Mutual Network show.

Trying their luck. The Gonks, who may visit the U. S. this Christmas if their

record clicks, are obviously willing lads with a sense of expediency. They started out as the Wood Chucks, then became the Four Specs and now are trying their luck with the Gonk moniker. Ranging in age from 18 to 21 they are Geoff Bray, Michael Price, Paul "Basil" Bird, and Trevor Lawes.

The Gonks were carefully screened before they were granted permission to use the name, and admonished to "remember the image." Presumably Bray had this in mind when he told a reporter "Gonk is a cuddly way of life."

Up with Gonks. Benson, 24, who wears Mod suits and a Beatle-like haircut, is his own best press agent. His Gonk quotes, told to interviewers with straight-faced sincerity, include such gems as "There's a real motive behind each Gonk. They're an art form, a three dimensional abstract realisation." . . . "Gonks are quite useless. That's why people like them. I like making things that are useless."

Perhaps Benson's most heartfelt statement was his description of the Ape Gonk, which he created especially for himself. "It's me," says Benson with understandable feeling. "I often feel ape!"

Down with Gonks. Not all of the British press are wholeheartedly in favor of Gonkdom. One English reporter wrote "The Americans have given us numerous crazes, including hula hoops and Yogi Bear. Now we have gained ample revenge by giving them Gonks—those nasty, expensive balls of felt and rag that are squatting all over our houses and top shops."

The craze also enraged a British college principal, John McIntyre of Peterborough Technical College, who had an edict passed that long-haired boys could only enroll at his school if they had their hair cut. He said "Some of these people have to be seen to be believed. We had one with what I believe is a "Gonk" cut. His ears were invisible and you could just see his eyes and nose peeping out from under shoulder length hair. I didn't know if he was male or female."

Too much Gonk. Another anti-Gonk note was sounded by British newswoman Margaret Jones who sighed "Personally I would like to add a new phrase to the book of Gonk phrases. A little Gonk goes a long way."

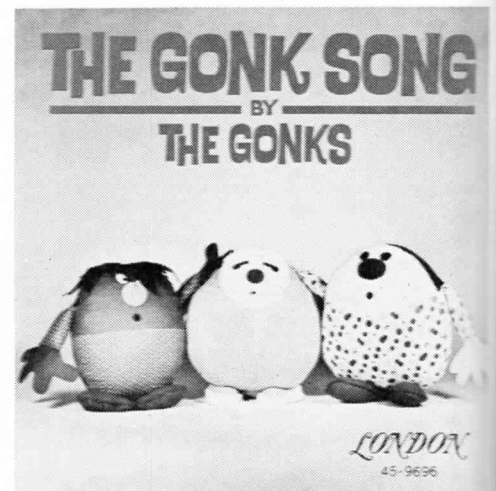
However, as Frank Gonk, the Swinging Gonk, might say: "If you haven't tried it, baby, don't Gonk it." **JUNE BUNDY**



Girls go gonk



The Singing Gonks



Regina Coast Office

Regina Records will soon open West Coast offices with jazz composer-artist, Shorty Rogers, signed as West Coast a. and r. chief. Rogers will record, arrange and conduct for the label and will compose material for its artists. Label president, pianist, Jack La-Forge, also announced a four-LP November release featuring Frances Faye, Charlie Mariano and Toshiko, Shorty Rogers and the Frederick Williams chorale.

New Honeycomb LP

Vee Jay Records' Interphon subsidiary, now scoring big with the Honeycombs' "Have I the Right," is rushing out the British group's first album. Set, to carry the same title as the single, heads a list of eight new packages on the firm's three labels, Vee Jay, Tollie and Interphon.

VeeJay product includes LP's by Georgia Carr, Bill Marx, Harry "Sweets" Edison, Ray Walston, Little Richard and Mango Jones. Tollie packages are by Don and Alleyn e Cole and Alberto Cortez.

THE DAVE CLARK FIVE



A Great New One

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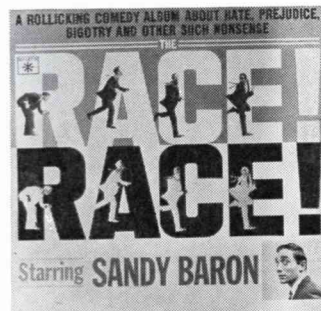


MY FAIR LADY—MY WAY—Johnny Richards—A big band jazz version—only one of its kind on the market. (S)R-52114

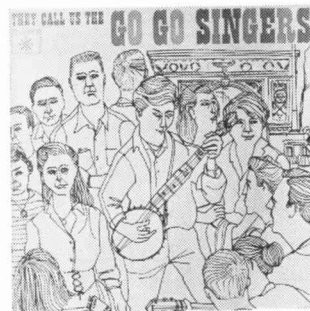
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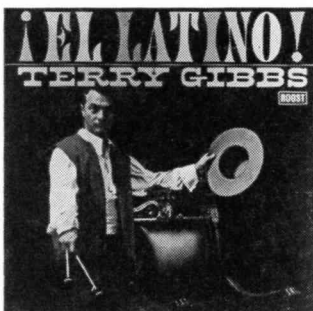


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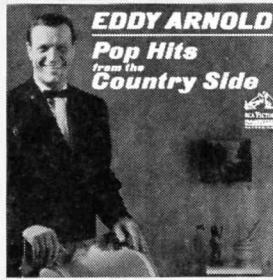


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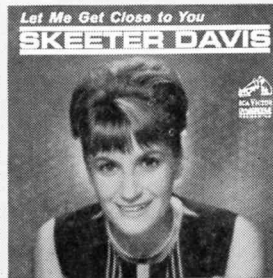
Eddy sings songs that were favorites with country music fans before becoming national pop hits. You'll hear some fine vocalizing as Eddy does "I Can't Help It (If I'm Still in Love with You)," "Faded Love," "Oh, Lonesome Me," "Half As Much," "Your Cheatin' Heart," 7 others. LPM/LSP-2951.



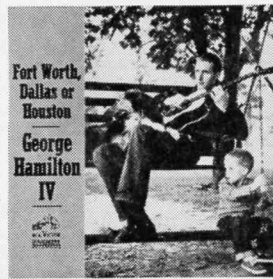
Hank doesn't sing on this one, but joins Chet on guitar as they both play some favorite country tunes. They do "Indian Love Call," "Beautiful Dreamer," "Sonny Boy," "Vaya con Dios," "In an Old Dutch Garden (By an Old Dutch Mill)," 7 others. LPM/LSP-2952.



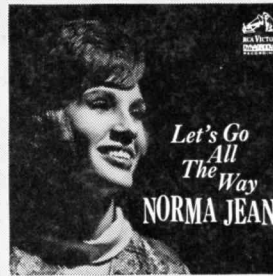
Top-notch material by one of the best gal singers in the business, some of it familiar, all of it sure to click with Skeeter's fans. The tunes include "Let Me Get Close to You," "My Happiness," "Gonna Get Along Without You Now," "Ladder of Success," 8 others. LPM/LSP-2980.



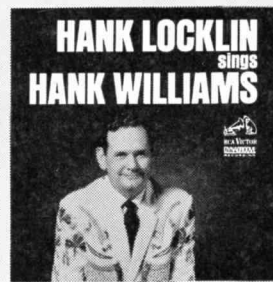
This album is one of George's best to date. It's geared for teens but should make it big with the older set too. The title tune made the country charts and is accompanied by the hit, "A Rose and a Baby Ruth," plus "If You Want Me To," "Candy Apple Red," and 9 others. LPM/LSP-2972.



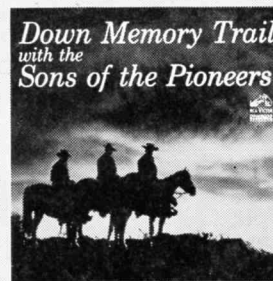
An exciting new first album by a young singer who's really going places — and fast. Contains many of Norma Jean's biggest hits: the provocative title tune plus "Unloved, Unwanted," "Lonesome Number One," "Why?" and nine more. LPM/LSP-2961.



This album of songs made famous by Hank Williams is timed just right to tie in with the release of his film biography. Hank Locklin does a fine job on "Your Cheatin' Heart," "Hey, Good Lookin'," "Jambalaya," "Cold, Cold Heart," "You Win Again," 7 others. LPM/LSP-2997.



Here's a real money-maker — an unbeatable combination of two favorites! The Sons of the Pioneers plus a collection of well-remembered tunes. Includes "Memories," "Bonaparte's Retreat," "Gone," "Sleepy Rio Grande," "Born to Lose," "Vaya con Dios," 6 others. LPM/LSP-2957.



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*On the crude stage of worn oak wood...
In gingham shirt, with buttons pearled,
A fiddler by his lonesome stood
And stroked*

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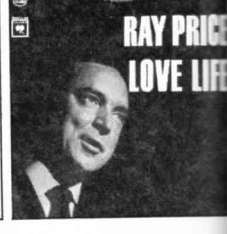
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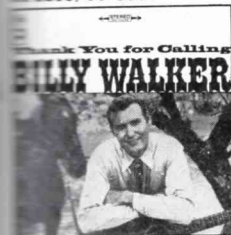
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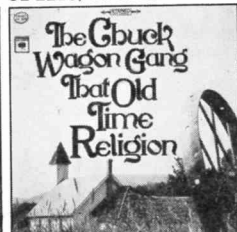
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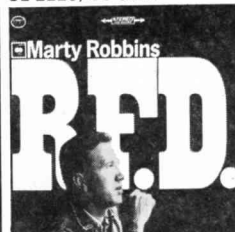
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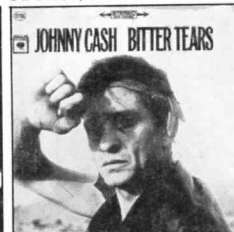
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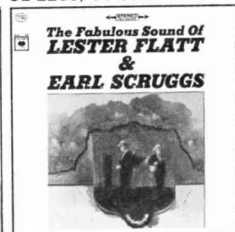
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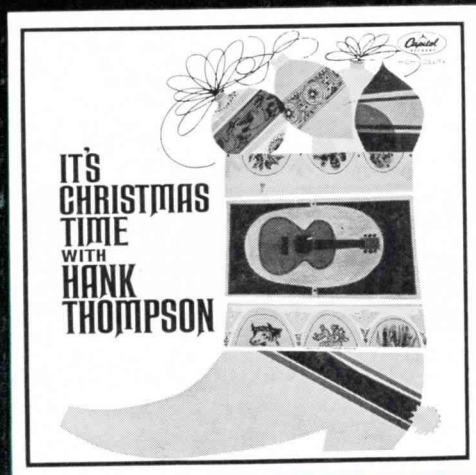
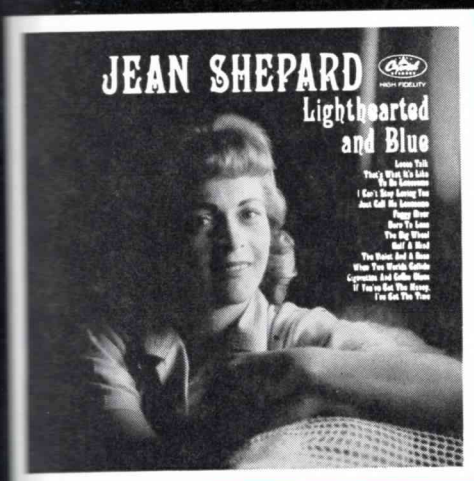



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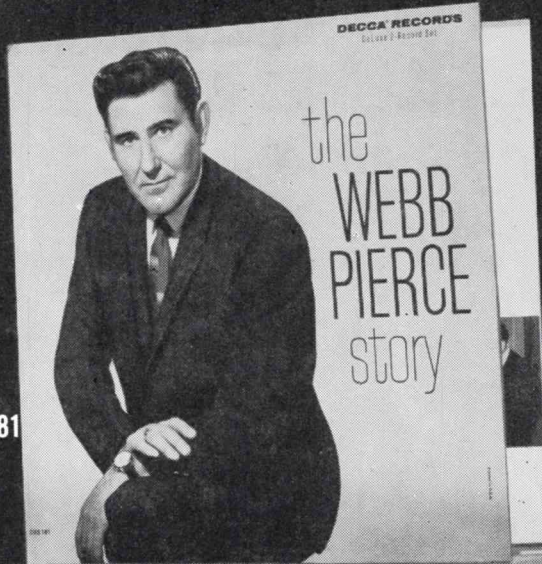
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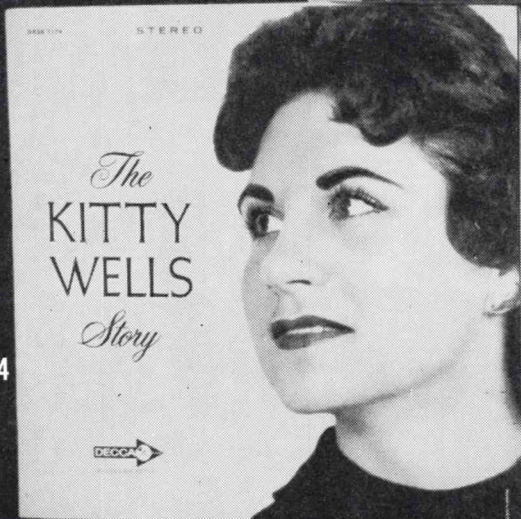
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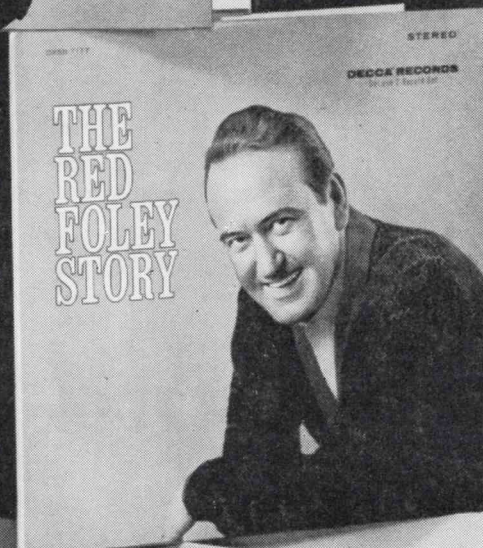
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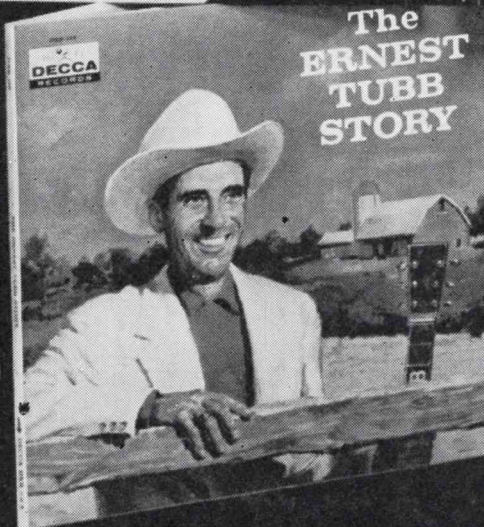
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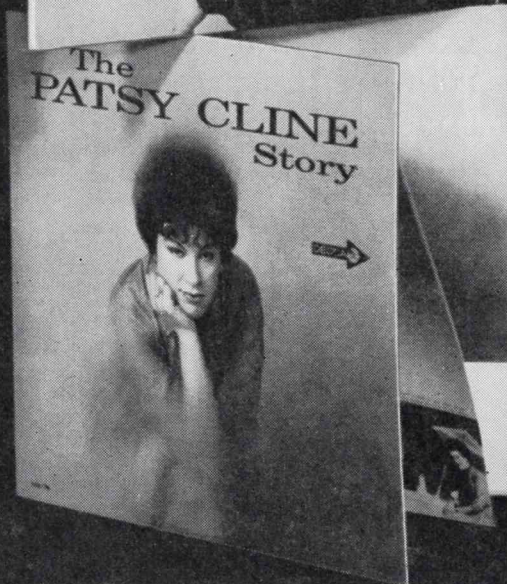
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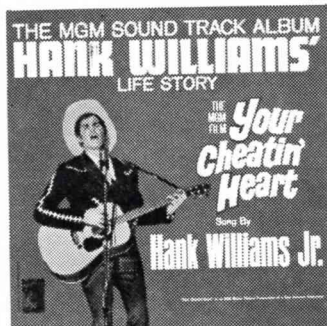
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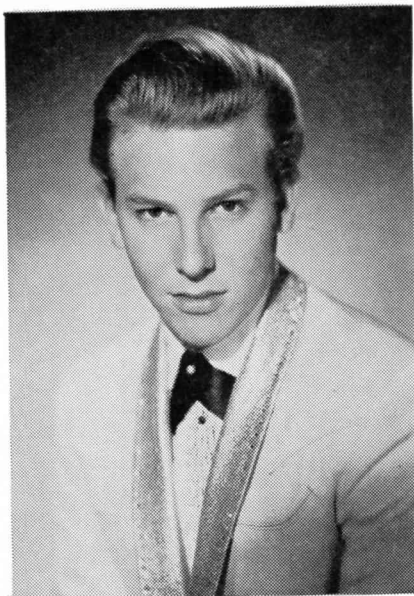


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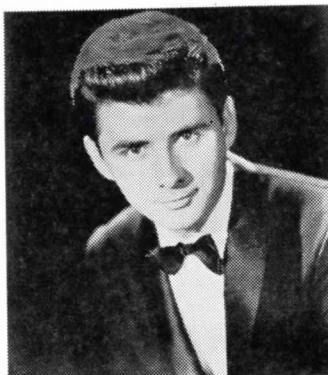
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The Very Best of Hank Williams
E/SE-4168

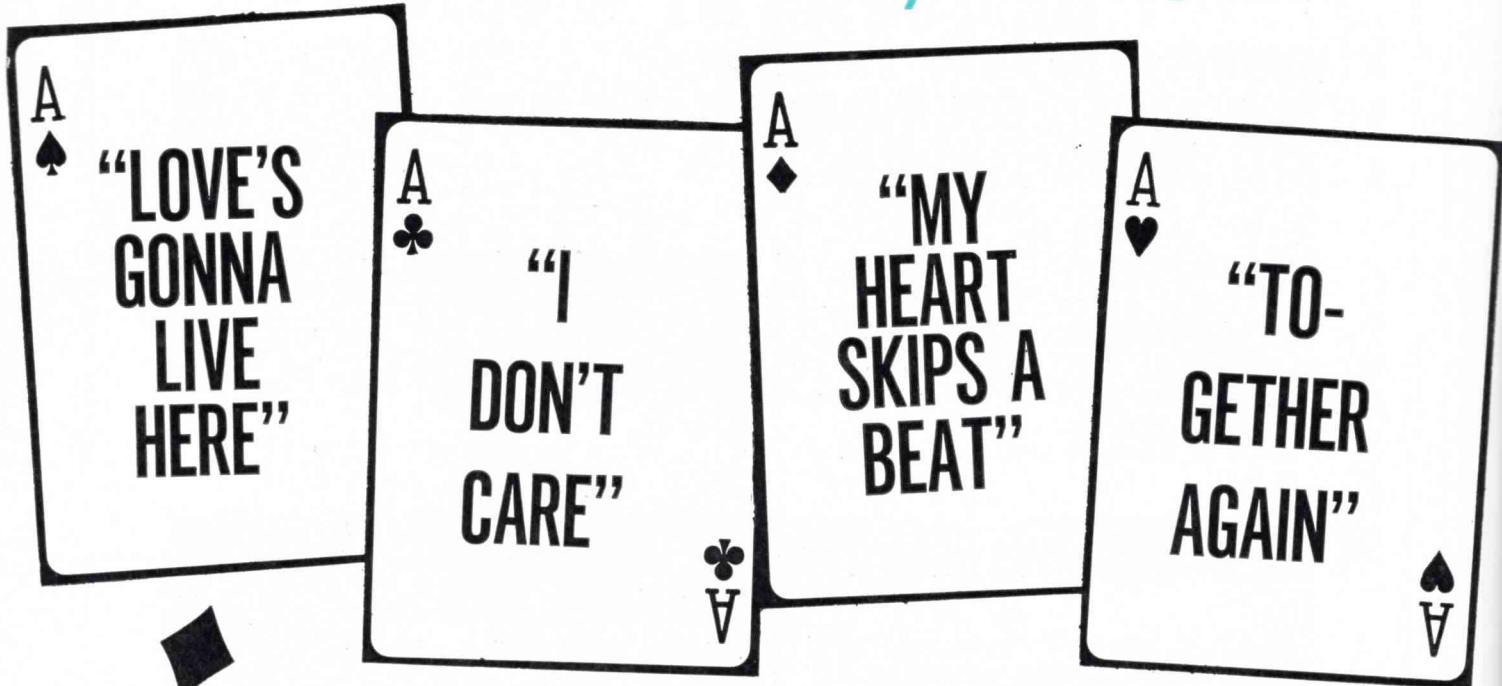
Coming Soon... The Hank Williams Story—a deluxe
4 record set
E/SE-4267-4

More Winners
Ben Colder
Songs Are Funnier The Second Time Around
E/SE-4173 Glenn Sutton, Karate Sam K-13273
Merle Kilgore, The Bell Witch K-13277

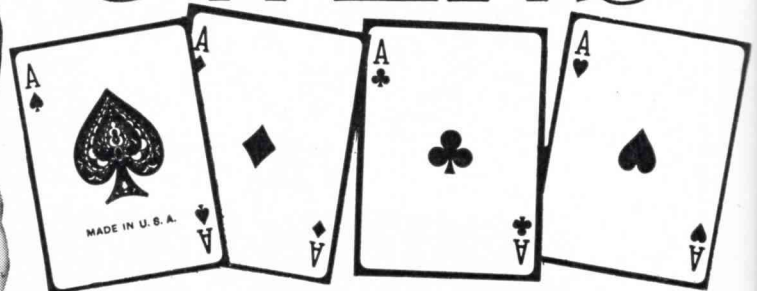


RECORDS MGM Records is a division of Metro-Goldwyn-Mayer, Inc.

THANKS FOR THE WINNING HAND, JOCKS!!



♣ **BUCK OWENS**



ALBUMS

- "ON THE BANDSTAND"
- "THE BEST OF BUCK OWENS"
- "MY HEART SKIPS A BEAT TOGETHER"
- "BUCK OWENS ON STAGE"



Personal Management and Bookings
JACK McFADDEN
P.O. Box 861
Bakersfield, California FA 7-7201

Happy 39th Birthday
Grand Ole Opry—WSM



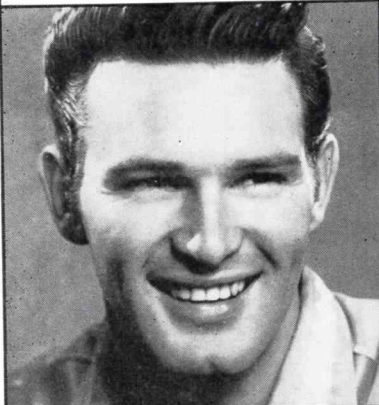
IN COUNTRY MUSIC



JIM & JESSE

SINGLE: "WILD GEORGIA BOYS" C/W
"BETTER TIMES ARE A'COMIN'"
5-9716

LP's: "THE OLD COUNTRY CHURCH" LN 24107/BN 26107
"BLUEGRASS CLASSICS" LN 24074/BN 26074
"BLUEGRASS SPECIAL" LN 24031/BN 26031



DAVID HOUSTON

SINGLE: "LOVE LOOKS GOOD ON YOU" 5-9720
LP: "NEW VOICE FROM NASHVILLE"
LN 24112/BN 26112



SCOTTY MOORE

LP: "THE GUITAR THAT
CHANGED THE WORLD"
LN 24103/BN 26103



CHARLIE WALKER

SINGLE: "CLOSE ALL THE HONKY TONKS"
"TRUCK DRIVING MAN"
5-9727

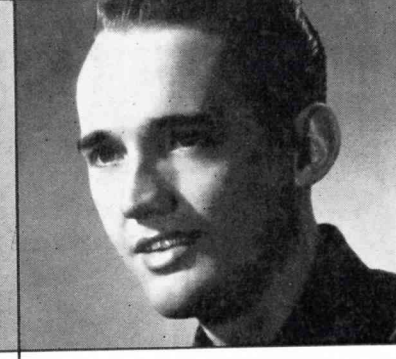
OTHER LEADING EPIC COUNTRY ARTISTS



LINDA BRANNON



SHIRLEY RAY



STAN HITCHCOCK



during

1964...

These and other top country stars recorded songs from the SESAC repertory

Margie Bowes
The Browns
Jenny Clay
Lynn Cramer
Carl Davis
Flatt & Scruggs
Bill Goodwin
Mike Hight
Ferlin Husky
Jim & Jesse and the
Virginia Boys
Fred Lewis
Loretta Lynn
Leon McAuliff
George Morgan
Jim Nesbitt
Coleman O'Neal
Lewis Pruitt
Del Reeves
Marty Robbins
Earl Scott
Charlie Smith
Frank Taylor
Bill Wesley
The Wilburn Brothers
Marion Worth

our sincerest thanks

To all of these great artists, the writers and publishers, Music City personnel and especially to the nation's deejays who have made this first year in our Nashville office such a huge success.

Roy Drusky

SESAC INC.

NEW YORK: 10 COLUMBUS CIRCLE • NEW YORK, NEW YORK 10019 • PHONE: 212 JU 6-3450
NASHVILLE: 806 16th AVENUE, SOUTH • NASHVILLE, TENNESSEE • PHONE: 615-254-5703



TENNESSEE
EXECUTIVE CHAMBER

NASHVILLE
October 12, 1964

FRANK G. CLEMENT
GOVERNOR

WSM Country Music Disc Jockey Festival:

A little neighbor of mine went to Sunday School not long ago, and the lesson was all about Heaven. The teacher told all about Heaven, and how wonderful it was.

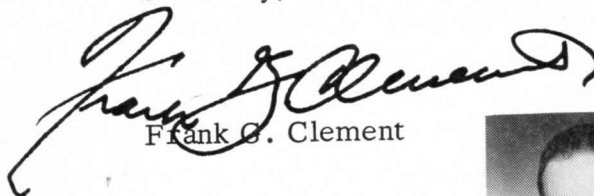
Finally, he asked: "Who would like to go to Heaven? Hold up your hands!" And one by one the little boys held up their hands, until only Johnny's was left.

The teacher said: "Johnny---Johnny Smith---you don't want to go to Heaven? Why not?" And little Johnny said: "Sure I want to go to Heaven but, (and he pointed to the rest of the boys in the room), but not with that bunch."

Well you're here because "we want to be with this bunch!" And for no other reason.

I'm tickled to death that you're with us and I hope every one of you has the best time he's had since the disc jockey convention last year

Sincerely,



Frank G. Clement

FGC:jds





A Message from the Mayor . . .

It is our pleasure to welcome literally thousands of visitors to Metropolitan Nashville and Davidson County annually. We are tremendously pleased when our community is selected as the site of conventions and tours by just about every conceivable type of organization.

We recognize the economic potential of the so-called tourist trade and so our tendency toward traditional southern hospitality is reenforced by sound business principles. However, we do not feel this way about the estimated three thousand country music adherents who make an annual trek to our community.

You are not visitors. You are not tourist trade. We feel, as we hope you feel, that you are coming home to "Music City, U. S. A.," where at least the spirit of the music that is basic in all of your hearts was born so many years ago.

Enjoy your celebration and welcome home.

Sincerely,

Beverly Briley

MAYOR

Nashville and Davidson County

Music City Artists, Writers Score The World Around

British phenomenon. The most overwhelming foreign talent invasion in the history of the record business took place this past year. The so-called British phenomenon rocked the pop world of America back on its heels for a spell, taking with it a great deal of the initiative in the single record business. Fewer new artists from America appeared as the deluge from Liverpool, Birmingham and the Tottenham district of London seemed to take over.

America's country field is the single area that held fast in the teeth of the onslaught. In fact, with British artists virtually taking over their own charts back in London, after years of American domination, it remained for the late great Jim Reeves to be the one American artist to continue a foothold in the British top 10 during the earlier part of this year.

One of the very few others to make the grade into that difficult top 10, and the only one for months, aside from Reeves, to hit the top rung, was another Nashvillean, Roy Orbison. It marks a fitting tribute to the art and creativity of the talent and imagination of Music City.

On the eve of the invasion, just about a year ago now, Nashville was represented on the nation's pop charts with such items as the Dixie Bells' "Down at Papa Joe's," a creation of arranger Bill Justis; by Bobby Bare with "500 Miles Away from Home," Johnny Cash's "The Matador," and the smash hit tune "Talk Back Tremblin' Lips," big enough as a song to support a pair of hit versions by Ernest Ashworth and Johnny Tillotson.

After the shock. Following the first shock wave of British chart action, Nashville continued to produce its share of records with both the expected strong country market appeal as well as a broader impact in the foreign-dominated pop areas.

Even during the height of the overseas wave, Lefty Frizzell succeeded with "Saginaw, Michigan," guitarist Pete Drake enjoyed his first pop hit with his talking

guitar arrangement of "Forever," and Hank Williams Jr., made a solid first impact with his father's famous tune, "Long Gone Lonesome Blues." Such stars as Bobby Bare, Johnny Cash, Skeeter Davis and of course, Jim Reeves, continued as virtually automatic regular entries on pop charts.

Chartoppers here and in Britain



Jim Reeves



Roy Orbison

But if Nashville continued to dramatize its own special identity with its own kind of hit, there was, by the same token, no law against fraternization with the competition. As a matter of fact, the very dealings that did take place with overseas entities, highlight the fact that Nashville music men tend now to think worldwide in all their business dealings.

Pool deal. Fred Foster at Monument Records, for instance, concluded agreements to release the hit British group, Brian Poole and the Tremelos, here in the States, and enjoyed a modest success with that group's recording of "Candy Man," an earlier Orbison hit.

Similarly, Wesley Rose of Hickory, obtained exclusive American rights to a new British group, the Overlanders, from Pye Records, and immediately enjoyed a hit with "Yesterday's Gone," despite the release of another version of the same song, and a successful one, by Chad Stewart and Jeremy Clyde, on the World Artists label. Rose also acquired exclusive American release rights on Lonnie Donegan from Pye.

In an equally interesting deal, again highlighting the international thinking that now goes on on the Nashville front, Dub Allbritten, who heads up the booking firm known as One Nighters Inc., concluded an agreement with British promoter, Don Arden, head of London's Don Arden Enterprises Ltd., to mutually represent each other's talent during engagements in each other's country. The combined firm formed to fulfill the deal is known as Anglo-American Artists.

Miller scores. There was a whole series of other developments, all tending to focus a sustained spotlight of interest on the Music City scene. Again during the height of national acceptance of the British sound as the "in" thing in records, Roger Miller, a clever writer-performer identified with the country scene, suddenly made it big in the pop world with his Tree Music tune "Dang Me."

The ditty was the inspiration for an answer song (the emergence of which is

Among the year's big successes



Lefty Frizzell



Pete Drake



Ernest Ashworth

sometimes regarded as the real test of a hit). The song "Dern Ya," proved the vehicle for the first hit for Ruby Wright, daughter of Johnny and Kitty (Wells) Wright on the Ric label.

The past year has seen the arrival of two of Nashville's most popular record-

ing figures, Buck Owens and Dottie West, as stars with powerful pop impact. Both have scored during 1964 with their first hits that went pop and Owens' album "The Best of Buck Owens," has been riding the Pop LP charts for a number of weeks.

Hickory, showing the competitive spirit which earlier saw the launching of Sue Thompson into an established pop name, did it again with a brand new group, The Newbeats, for a time the hottest artists on singles with their fast-moving "Bread and Butter."

Ready acceptance. But getting back to the strictly country area, it must be noted that in addition to the proven ability of country talent to hold their own against foreigners in the American music marketplace, the country ambassadors have continued to find ready acceptance in various overseas markets, notably, South Africa, Western Europe and Japan.

Over a year ago, Floyd Cramer, Chet Atkins and the late Jim Reeves, made their first foray into the South African territory, with extremely favorable results. Reeves later made a motion picture there, "Kimberly Jim," his first, and at the time of his death last July was on the point of signing to do another.

Last April, a group of RCA Victor's country clique, including Reeves, Bobby Bare, Anita Kerr and Chet Atkins, made a highly successful series of concerts and promotional visits to Western European cities.

Cash tour. At the close of last year, Johnny Cash led a delegation of artists to Japan and this proved to be the first of a series of Japanese tours by American country record artists during 1964. More, incidentally, are already contemplated for the near future.

Artists' names, obviously, make the most interesting reading in any round-up story. And the country field has plenty, in addition to the established ones, worthy of mention. Such relatively new names as Dave Dudley, Gary Buck and Buddy Cagle all will have to be watched from here on in. So will Joyce Paul and Linda Brannon, both of whom made good records in Music City this past year.

Vocal duos have always been important on the country lists and a review of this year's action shows a number of them. These would include George Jones and Melba Montgomery, Carl Butler and Pearl, Johnny and Jonie Mosby, Wilma Lee and Stony Cooper, Joe and Rose Lee Maphis, Marion Worth and George Morgan, a relatively new entry in Merle Haggard and Bonnie Owens, Ernest Tubb and Loretta Lynn, and the great Kitty Wells who scored in duets with both Roy Drusky (he later signed with Mercury) and Webb Pierce. One of the "Queen's" greatest in recent years was a duet with Roy Acuff, "Goodbye Mr. Brown."

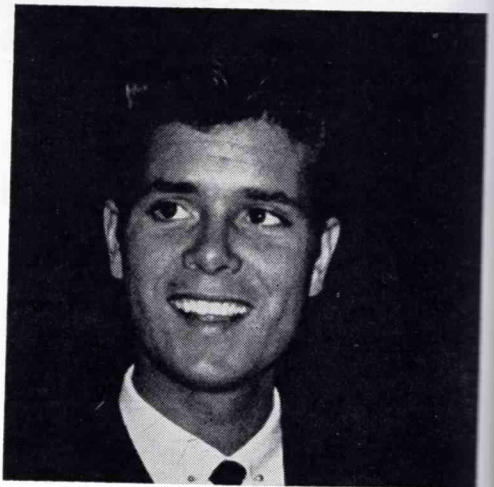
The newsmakers. Artists not usually associated with Nashville have also made news—just by coming there for recording dates. Many have done so this past year,

putting to the lie that sometimes heard statement that the Nashville sound isn't still sought after. Such diverse artists as Fats Domino, Teresa Brewer, Lloyd Price and foreigners Cliff Richard and Germany's Freddie, have all cut there during the year.

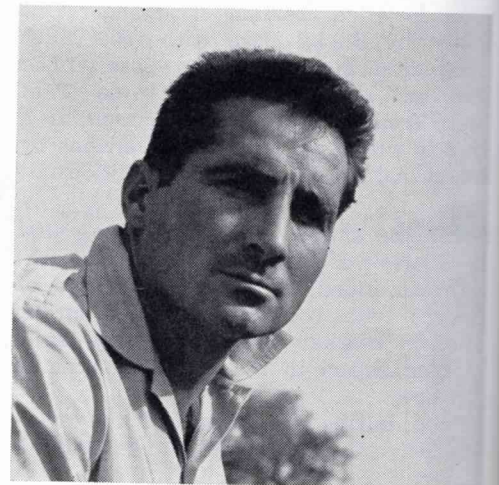
Nashville is also a story of labels and it must be noted that in addition to the majors, all of whom have expanded their Nashville facilities in recent months, such firms as Hickory, Monument, Starday, Dial, Sims and Capa have made it a good year for themselves and for Music City. In addition, Recording Industries Corporation (Ric Records), was formed by Nashville's Lester Vanadore and New York's Joe Csida this year, with writer Alex Zanetis active in the publishing wing of the firm.

Increasing interest in economy and budget-priced country product has focused on both established lines like Camden, Harmony, Mercury/Wing, and several new low-price entries. These include Hilltop (owned by Pickwick International); Cumberland (owned by Smash) and Nashville Records (a product of Starday.)

From overseas to Music City studios

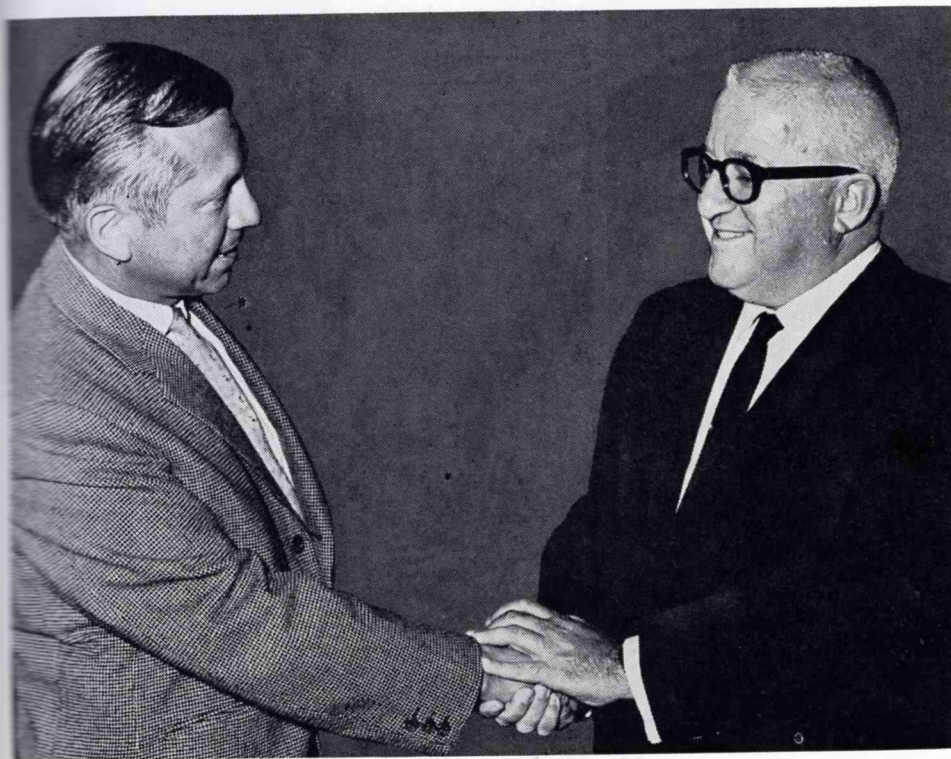


Cliff Richard



Freddie

CMA Marks Successful Year; Fine Start for Building Fund Drive



DON PIERCE, President of Starday Recording and Publishing Company of Nashville, receives a warm handclasp of thanks and appreciation from Robert J. Burton. The occasion—Don has just signed a pledge of \$10,000 to the Country Music Hall of Fame and Museum Building Fund of which Mr. Burton is Chairman. Don Pierce and Starday records have played a major role in making Nashville known the world-over as Music City, USA. He is perhaps the best known record executive in the industry in overseas markets.

It was a year of growing maturity and effectiveness for the Country Music Association. Now in its sixth year, CMA moved on many fronts to promote the acceptance of country music throughout the nation and internationally as well.

A highlight of the year came with the announcement by Nashville and Davidson County Mayor, Beverly Briley, of the donation by the city to the CMA of a tract of land at 16th Avenue South and Division Street for the purpose of the CMA-sponsored and promoted Country Music Hall of Fame and Museum Building.

A charter was granted during the year for the Country Music Foundation Inc., with an initial campaign fund goal of \$300,000. Of this goal, \$160,000 had already been subscribed in the form of \$10,000 pledges from Acuff-Rose Publications, BMI, BMI Canada Ltd., Central Songs, Columbia Records, Decca Records, Denny-Moeller Talent Agency, Connie B. Gay, Hill and Range Songs, Hubert Long, Mercury Records, Painted Desert Music, Pamper Music, Peer International, RCA Vic-

tor Records, Tree Music and Starday Records.

The Association also moved out of town again to carry its campaign for the acceptance of country music to the advertiser as well as the listener. A presentation, "The Sounds of Country Music" was made to the Adcraft Club of Detroit, with the obvious intent of acquiring auto manufacturers as country music users in their radio and television advertising.

Basically the same presentation was again made to the Canadian Radio and Television Executives Club in Toronto, in conjunction with one of the CMA's regular board meetings there. (One of the more successful Canadian AM stations, incidentally, is CFGM, which has been giving Toronto-area listeners a 100 percent country music diet for over a year.)

CMA was also instrumental, during the year, in helping form a Nashville chapter of the National Academy of Recording Arts and Sciences. The aim of this is to further spotlight the impact of country music on the American musical culture.

President, Tex Ritter, met during the year in Las Vegas with board member Roy Acuff and member, Joe Allison. The trio taped a "fireside" chat about country music and the CMA and disk copies of the conversation have gone out to 1,100 disk jockeys across the land.

The Association has also arranged for three separate premiers of the MGM Hank Williams motion picture, "Your Cheatin' Heart," in Montgomery, Ala., Nashville and Atlanta, proceeds of which will go to the Country Music Hall of Fame Building fund.

CMA has also done much to focus attention on the contributions to the advancement of country music of the Jimmy Dean Show, now in its second year on the ABC-TV network. The association has arranged now that the show will have at least one and possibly two originations in Nashville as a part of the CMA-promoted national country music month in November. The latter, incidentally, has become an annual affair, through Congressional resolutions. This year, a hoped for Presidential proclamation was anticipated at press time.

The Country Music Hall of Fame, another project instigated by the CMA, will receive into its hallowed halls another name this year, the identity of which will remain a secret until the actual announcement time Friday evening November 6. The announcement will come immediately prior to the benefit showing of "Your Cheatin' Heart" on stage of the Nashville Loew's Theater. The showing will be followed by a dinner dance at the Municipal Auditorium.

Already members of the Hall of Fame are Roy Acuff, and the late Jimmie Rodgers, Hank Williams and Fred Rose. There was no selection made to the Hall last year.



Mrs. Jo Walker, executive secretary, CMA.



WSM '64

America's Top Country Music Voice Enjoys Audience, Sales Growth

It was one of the most exciting years in the whole history of WSM and the Grand Ole Opry, with new attractions added to the already star-studded Friday and Saturday night Opry cast, new stations buying the syndicated delayed Opry radio broadcasts and new national sponsors "seeing the light" and buying time on the Grand Ole Opry shows.

More than 400 markets are now getting the delayed Opry broadcasts through exclusive airing (one station to a market only) of the shows. It's a 55-minute five days a week outing, produced by Opry chief, Ott Devine, on the Opry House stage in Nashville. WSM's national sales manager, Lee Hensel, has handled this nationwide spread of the Opry.

WSM-TV has expanded its Opry coverage too, with its daily 6:00 to 7:00 A.M. Opry Almanac show, Bobby Lord's live

show daily at 4:30 to 5:30 P.M. and a two-and-a-half hour Opry show each Saturday afternoon.

Not only has the Opry's time been expanded; the Opry's cast has grown too. Now appearing as regulars are Dottie West, Ernest Ashworth, Jim and Jesse, and the Osborne Brothers.

Such traditional Opry sponsors as Prince Albert pipe tobacco and Martha White flour have been joined by an impressive group of new national advertisers. Proctor and Gamble and Newport cigarettes have joined such other regulars as Kellogg cereals, Pet Milk, Schick razors and blades and Mary Carter paints. The Pet Milk people undertook a survey which showed that Saturday night Opry listenership has now grown to a whopping 4,000,000.

There've been staff changes too, in-

cluding that of country music veteran Bill Claiborne, who takes over the all-night Opry spotlight show from Ralph Emery. Dave Overton has become assistant program manager enabling Ott Devine to concentrate his attention more directly on country music.

Robert E. (Bob) Cooper, general manager of WSM, has been named to the station's board of directors, thus giving a great representative for the Opry performers an additional voice in the overall station operation.

Things look so bright at WSM, in fact, that the station has applied to the Federal Communications Commission for permission to increase power, so that a greater night-time audience (still without effective radio coverage) will now receive the Grand Ole Opry.

WSM GRAND OLE OPRY'S 39th BIRTHDAY CELEBRATION

November 5-6-7, 1964

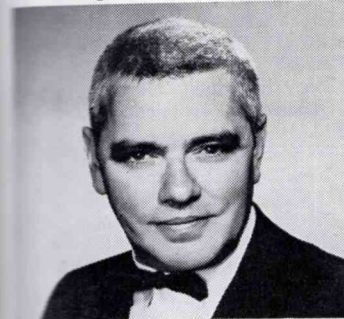
SCHEDULE OF EVENTS



JOHN H. DeWITT
President, WSM



OTT DEVINE
Program Director and
Manager, Grand Ole Opry



ROBERT E. COOPER
General Manager, WSM



BILL WILLIAMS
News Director, WSM



DAVE OVERTON
Assistant Program Director,

Thursday, November 5th

9:00 a.m.—10:00 p.m. REGISTRATION — Andrew Jackson Hotel Lobby
8:00 p.m. STARDAY RECORDS RECORDING SESSION Studio C
10:15 p.m.—4:45 a.m. OPRY STAR SPOTLIGHT WITH BILL CLAIRBORNE AND VISITING DJ'S
Andrew Jackson Hotel

Friday, November 6th

8:00 a.m. REGISTRATION — Andrew Jackson Hotel Lobby
10:00 a.m. OPENING OF CELEBRATION . . . WSM BREAKFAST
(at Nashville Municipal Auditorium)
GRAND OLE OPRY SPECTACULAR
MR. OPRY DJ '64 PRESENTATION
DIZZY DEAN . . . OPRY No. 1 FAN AWARD
2:00 p.m. SALES, PROGRAMMING AND ARTIST ROUND TABLE DISCUSSION
Studio C, WSM
5:30 p.m. DECCA RECORDS RECEPTION Andrew Jackson Hotel
7:00 p.m. FRIDAY NIGHT OPRY . . . GRAND OLE OPRY HOUSE
9:30 p.m. MR. D.J. USA
10:15 p.m.—4:45 a.m. OPRY STAR SPOTLIGHT Andrew Jackson Hotel
10:30 p.m. DANCE — MUSICOR Records — Andrew Jackson Hotel

Saturday, November 7th

8:30 a.m. RCA VICTOR RECORDS BREAKFAST
12:00 noon COLUMBIA RECORDS LUNCHEON Grand Ole Opry House
7:00-12:00 p.m. GRAND OLE OPRY 39th BIRTHDAY . . . GRAND OLE OPRY HOUSE
10:00 p.m. PAMPER MUSIC COMPANY DANCE Municipal Auditorium

Sunday, November 8th

8:00 a.m. COLUMBIA RECORDS COFFEE CLATCH Hermitage Hotel Ballroom

Cedarwood, Tree Share BMI Honors; Anderson takes top writer tally



This typical award-giving scene will be re-enacted again Thursday evening (5) as BMI officials make their 11th annual country award presentations at a dinner dance at the Belle Mead Country Club in Nashville. Shown above at an awards presentation of the recent past are (l. to r.) award winner Johnny Cash; Frances Preston, BMI Nashville vice president; Bob Sour, vice president in charge of writer administration; and BMI president, Judge Robert Burton.

Fifty-one writers and 33 publishers will share the annual Broadcast Music Inc., country music awards for 56 different songs, at BMI's annual awards dinner dance at Nashville's smart Belle Mead Country Club, Thursday evening (5).

Cedarwood and Tree Music will share top honors with six awards each, while Moss-Rose will take down four citations. Sure-Fire and Acuff-Rose will receive three awards each, and on the list for two awards each are Blue Book, Cash, Central Songs, Four-Star Sales, Al Gallico, Newkeys and Screen Gems-Columbia.

Among the writers, Bill Anderson leads the group with four award-winning songs, while Buck Owens and Justin Tubb will receive three each. Two awards each will go to Boudleaux Bryant, Johnny Cash, Baker Knight, Hugh X. Lewis, Betty Sue Perry, Marty Robbins and Wayne P. Walker. Of interest is the fact that of the 51 writer award winners, 14 are women.

As BMI readies its 11th annual awards-giving ceremony, a tabulation shows that since the first presentations in 1954, the all-time writer winner is Bill Anderson with 20 awards, followed by Harlan Howard with 18, Webb Pierce with 15, Don Gibson with 14, Johnny Cash with 13, Mel Tillis with 12, Wayne Walker with 10 and

Marty Robbins with 9.

On the publisher front, the cumulative figures show Acuff-Rose on top with 57 awards, Cedarwood a close second with 54, and Tree in third place with 32. Hill and Range and its subsidiaries have won 28 awards, followed by Central Songs with 23 and Pamper with 22.

BMI '64 COUNTRY MUSIC AWARDS

BAD NEWS

John D. Loudermilk
Acuff-Rose Publications Inc.

BALTIMORE

Boudleaux & Felice Bryant
Acuff-Rose Publications Inc.

THE BALLAD OF IRA HAYES

Peter La Farge
E. B. Marks Music Corporation

BE BETTER TO YOUR BABY

Justin Tubb
Tree Publishing Co. Inc.

BEFORE I'M OVER YOU

Betty Sue Perry
Sure-Fire Music Company Inc.

BEGGING TO YOU

Marty Robbins
Marty's Music Corp.

B.J. THE D.J.

Hugh X. Lewis
Cedarwood Publishing Co. Inc.

BURNING MEMORIES

Mel Tillis, Wayne Walker
Cedarwood Publishing Co., Inc.

COWBOY BOOTS

Baker Knight
Four Star Sales Company, Inc.

COWBOY IN THE CONTINENTAL SUIT

Marty Robbins
Marizona Music

DANG ME

Roger Miller
Tree Publishing Co., Inc.

D.J. FOR A DAY

Tom Hall
Newkeys Music, Inc.

EIGHT BY TEN

Bill Anderson, Walter Haynes
Moss Rose Publications, Inc.

FADED LOVE

John & Bob Wills
Hill and Range Songs, Inc.

FIVE LITTLE FINGERS

Bill Anderson
Moss Rose Publications, Inc.

FIVE HUNDRED MILES AWAY FROM HOME

Hedy West, Bobby Bare,
Charlie Williams
Friendship Music, Inc. and
Central Songs Inc.

HEART BE CAREFUL

Billy Walker, Jay Bovington
Cedarwood Publishing Co., Inc.

HERE COMES MY BABY

Dottie & Bill West
Tree Publishing Co., Inc.

I DON'T LOVE YOU ANYMORE

Bill Anderson
Moss Rose Publications, Inc.

I GUESS I'M CRAZY

Werly Fairburn
Mallory Music

I LOVE TO DANCE WITH ANNIE

Boudleaux & Felice Bryant
Acuff-Rose Publications, Inc.

IF THE BACK DOOR COULD TALK

Alex Zanetis, Grady Martin
Vanadore/Cramart Music, Inc.

INVISIBLE TEARS

Ned & Sue Miller
Central Songs, Inc.

KEEPING UP WITH THE JONESES

Justin Tubb
Tree Publishing Co., Inc.

LAST DAY IN THE MINES

Jimmy Key
Newkeys Music, Inc.

LOVE IS NO EXCUSE

Justin Tubb
Tree Publishing Co. Inc.

LONG GONE LONESOME BLUES

Hank Williams
Fred Rose Music, Inc.

LOVE'S GONNA LIVE HERE

Buck Owens
Blue Book

THE MATADOR

Johnny Cash, June Carter
Johnny Cash Music, Inc.

MEMORY #1

Wayne Walker Max Powell
Cedarwood Publishing Co. Inc.

MILLER'S CAVE

Jack Clement
Jack Music, Inc.

MOLLY

Steve Karliski
Screen Gems—Columbia Music Inc.

MY HEART SKIPS A BEAT

Buck Owens
Blue Book

MOUNTAIN OF LOVE

Laura Martin, Venita Del Rio
Al Gallico Music Corporation

OLD RECORDS

Merle Kilgore, Arthur Thomas
Al Gallico Music Corporation

PASSWORD

Herman Phillips
Kitty Wells Publications

PEEL ME A NANNER

Bill Anderson
Moss Rose Publications, Inc.

PICK OF THE WEEK

Liz Anderson
Yonah Music, Inc.

SAGINAW, MICHIGAN

Don Wayne
Tree Publishing Co., Inc.

SECOND FIDDLE

Betty Amos
Starday Music

SORROW ON THE ROCKS

Tony Moon
Screen Gems—Columbia Music Inc.

TAKE MY RING OFF YOUR FINGER

Benny Joy, Hugh X. Lewis
Cedarwood Publishing Co., Inc.

TELL HER SO

Glen Douglas Tubb
Combine Music Corp.

THANKS A LOT

Don Sess ons, Eddie Miller
Hotpoint Music

THOSE WONDERFUL YEARS

Webb Pierce, Don Schroeder
Cedarwood Publishing Co., Inc.

TIMBER I'M FALLING

Dallas Frazier, Ferlin Husky
Husky Music Co., Inc.

TOGETHER AGAIN

Buck Owens
Central Songs, Inc.

TRIANGLE

Jean Chapel
Regent Music Corp.

UNDERSTAND YOUR MAN

Johnny Cash
Johnny Cash Music Inc.,

A WEEK IN THE COUNTRY

Baker Knight
Four Star Sales Company, Inc.

WELCOME TO MY WORLD

Ray Winkler, John Hathcock
Tuckahoe Music, Inc. & Neillrae
Music

WHERE DOES A LITTLE TEAR COME FROM

John Macrae, Marge Barton
Mimosa Publishing Company

WHITE CIRCLE ON MY FINGER

Margie Bainbridge, Dorothy Lewis
Sure-Fire Music Company, Inc.

WINE, WOMEN & SONG

Betty Sue Perry
Sure-Fire Music Company Inc.

WIDOW MAKER

Penny Jay, Robert Wilson
Troy Martin Music, Inc.

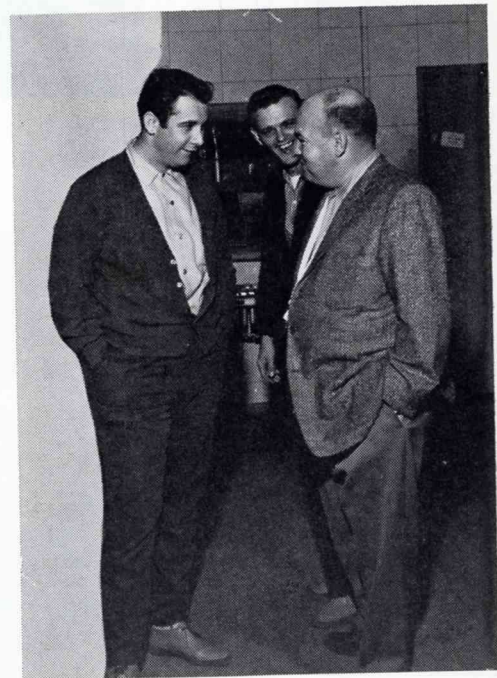
YOUR HEART TURNED LEFT

Harlan Howard
Glad Music Company



COUNTRY PLAYBACK

Politics on the Nashville front. Mrs. Ronnie Shacklett (Brenda Lee) is shown here at left during a recent political rally in Music City, with guest speaker Linda Bird Johnson and Music City mayor, Beverly Briley.



Smash Records made big country music news this year with Roger Miller, the clever Nashville writer-singer who scored big with "Dang Me." Peter Drake, the man with the talking guitar, had a big one too with "Forever." Meanwhile, a. and r. man, Jerry Kennedy; arranger, Bill Justis; and such artists as Jerry Lee Lewis, and Mother Maybelle Carter stayed busy turning out the hits. Shown here are Shelby Singleton, Jerry Kennedy and Bill Justis discussing a playback they've just heard. Ditto Roger Miller as he closes his eyes to take a brief respite with Jerry Kennedy during an album session.



The film story of Hank Williams' life, "Your Cheatin' Heart," has its premiere Friday evening (6) at Nashville's Loew's Theater. The scene from the picture (above) shows Arthur O'Connell (Fred Rose) with Susan Oliver (Audrey Williams) and George Hamilton (Hank Williams). Other premieres are scheduled for Montgomery, Alabama and Atlanta, Georgia.



COUNTRY PLAYBACK



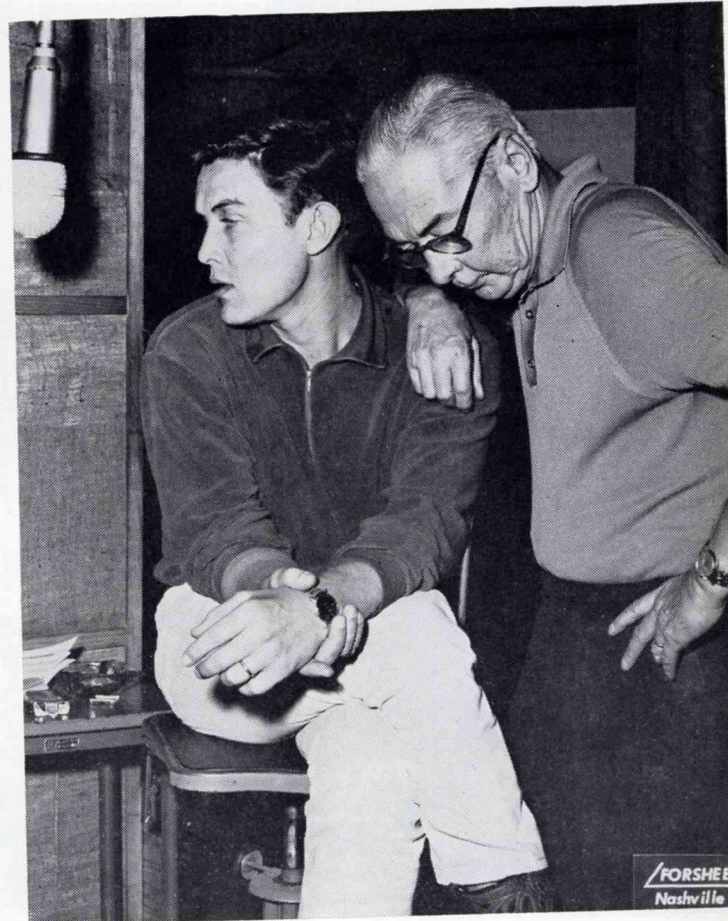
"Look at how many of our artists cross over to the pop charts," said Mercury vice president Shelby Singleton recently. Shelby was talking about his firm's great roster of country artists like Faron Young, Leroy Van Dyke and Dave Dudley, all of whom have done just that. And the same can be expected practically anytime with such talents as Anita Carter, Del Wood, Margie Singleton, Roy Drusky and Ralph Emery. Pictured here are Dave Dudley, Leroy Van Dyke (on the Grand Ole Opry stage) and beautiful Anita Carter.

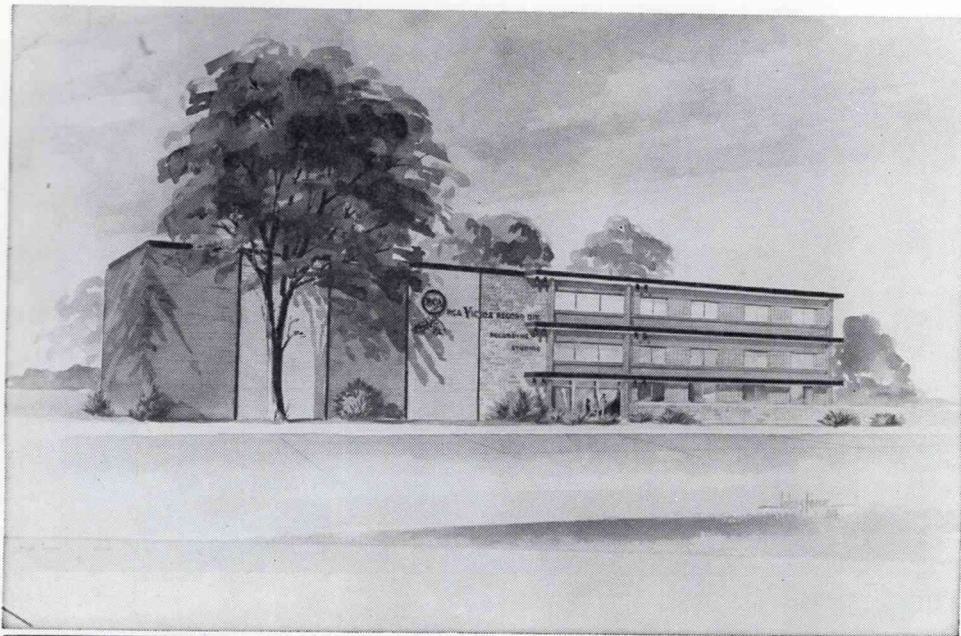
Webb Pierce, left, congratulates Starday's Glenn Barber, right, on the big sales and airplay won by Barber's "Stronger Than Dirt" backed with "If Anyone Can Show Cause," as Slick Norris, Glenn's manager, looks on. Norris says strength of the topside title has earned for Barber the nickname "The A-Jax Kid." Deejay copies can be obtained by writing to Norris, Box 653, Highlands, Texas. Also available are copies of Johnny & Jonie's "How The Other Half Lives," Ernest Ashworth's "Pushed In The Corner" and Billy Walker's "Cross the Brazos at Waco."



Columbia's Music City studios were operating on a double-time basis one evening recently. In studio A were Johnnie Cash and a. and r. man, Frank Jones. Down the hall in studio B were Jimmy Dean and a. and r. chief, Don Law.

COUNTRY PLAYBACK





RCA Victor showed its faith in the future of country music this year by announcing plans for its handsome new headquarters building in Music City. This artist's drawing shows how it will look when it opens next January. Located in the heart of the Record Row area on 17th Avenue South, the building houses a. and r., commercial sales, engineers, technicians, recording studio, tape mastering and editing rooms, facilities for two lacquer cutting machines and tape storage room with "controlled environment." The studio was designed by Alan Stevens, Victor's general plant engineer, in collaboration with John Volkmann of the RCA Labs, at the David Sarnoff Research Center, Princeton, N. J.



COUNTRY PLAYBACK

Seven years ago, Don Pierce moved his family and the Starday record label from the West Coast to Music City. Since then the company has grown from Pierce's one assistant and himself to the point where 22 Tennessee families have one or more members in the Starday operation. Starday now includes record producing and manufacturing, sales and promotion, publishing, custom pressing, radio jingles, complete stereo recording facilities and a country and sacred music record club. A recent major addition to the staff of Starday is that of Hal Neely, formerly of King Records, Cincinnati. Hal, as a vice president, takes over the general management of the firm and with other veepees, Tommy Hill and Chuck Chellman, becomes a member of the board with Don Pierce. Some of the Starday staff shown here include receptionist Sara Yunker; a. and r. vice president, Tommy Hill; and Cindy Lou Paradise, who heads up the record club staff. Cindy is shown "sharecropping" in the potato patch at the Starday ranch on Old Hickory Lake, near Nashville.



COUNTRY PLAYBACK

Nashville's Key Talent, less than 18 months old, is having a banner year with such artists as Jimmy "C." Newman (shown right), Dave Dudley, Billy Walker and Ralph Emery already in the fold. Jimmy Key is head of the operation, which also includes Newkeys Music, publisher of a number of hits, including "Six Days on the Road," "Last Day in the Mines" and "D. J. for a Day."



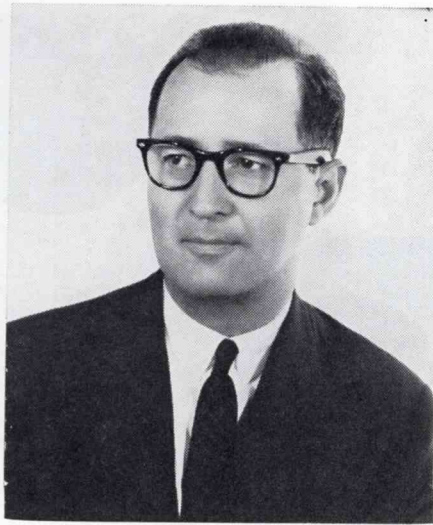
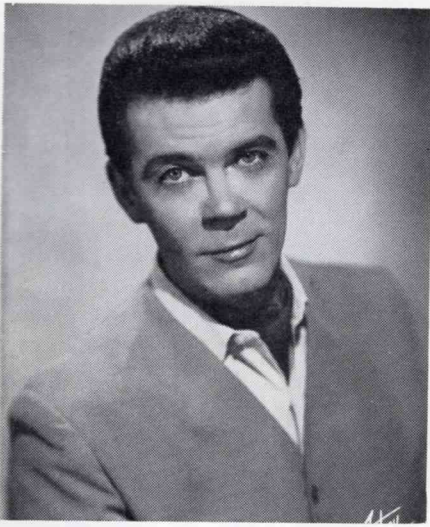
Murray Nash smiles broadly as he notes success of his firm's (Ashna Music) hit song, "Candy Apple Red," by writer, Houston Turner. Tune was a hit first for Turner on the Do-Ra-Me label, with other following versions by Bill Anderson, George Hamilton IV and Stan Hitchcock. Firm is also excited about its new LP, "The Soul of a Child," an educational package with understandable answers to questions kids ask everyday.



Hal Willis, whose "Lumberjack," side on the Sims label, has caused a lot of excitement, has just signed an agency pact with Bob Neal. Here, Willis and Neal celebrate the occasion with cigars and a look at Music Business to catch up on all the inside scoop.



Country singer Jimmy Martin played a hero's role recently in Nashville, when he rescued a woman and her three children from a burning car. Later, mayor Beverly Briley presented Jimmy with a plaque and pin for his outstanding bravery, making Martin "Nashville's Country Music Hero." The Mayor is shown (above) making the presentation.



Tree Music has had one of its most successful years in 1964, according to president, Jack Stapp, and executive vice president, Buddy Killen. Exclusive writers include Bill and Dottie West, Curly Putman, Don Wayne, Larry Barnes, John Hurley, Chips Moman, Roger Miller, Wayne Phillips, Jerry Woodard, Joe Tex, Justin Tubb, Ronnie Wilkins, Bobby Marchan, Tommy Tucker, John Harvey, Sandra Rhodes, Jean Chapel, Bobby Bond, Kendall Hayes and of course, Buddy Killen himself. In addition, the firm is doing just fine with its Dial Records label, with solid action indicated for diskings by Joe Tex and others. Shown here are head man Stapp, (right) and writer, Justin Tubb.

COUNTRY PLAYBACK



Goodlettsville, Tenn., is a suburb of Nashville. It's also the home of Pamper Music and Hal Smith Artists Productions (formerly known as Curtis Artists). The two-pronged operation has been swinging this year. Pamper under head man, Hal Smith, has pulled down its usual quota of hit songs (and that means lots of them) while the agency, under general manager, Haze Jones, has been doing great business too. Ernest Tubb is one of the charter clients and others on the current roster include Willie Nelson, Hank Cochran, Bobby Lewis, Kirk Hansard, Chuck Howard, Don Deal, Don McKinnon and Linda Flanagan. The photos show Hal Smith discussing a piece of song material with Pamper contract writer Gary Von; while Haze Jones (in top photo) is seen with Hal Smith Artists Productions pactee, Chuck Howard, outside the Goodlettsville offices.

COUNTRY PLAYBACK

Sound of Nashville, a custom pressing plant designed to serve smaller labels with limited orders for records, first open its doors last March. Since then, the founders, Bob Nelson (l.) and Joe Talbot (r.) found business so good that they expanded into the distribution business and now offer their clients a national distribution service. The firm is distributing 19 labels now and the path to hitdom has been found with Jim Nesbitt's "Looking for More in '64" and his follow-up hit, "Mother-in-Law."



Lester Flatt and Earl Scruggs have helped boost banjo sales in America 300 percent in the past two years. A number of banjo clubs have also sprung up, taking their inspiration from the duo's great hill sound, which focuses on the banjo. The lads and their combo are respected country music ambassadors, having become major favorites on the college and university circuit, and having played more than 20 performances in New York, including Carnegie Hall and in such locales as the Hollywood Bowl, Jordan Hall, Boston and Massey Hall, Toronto.



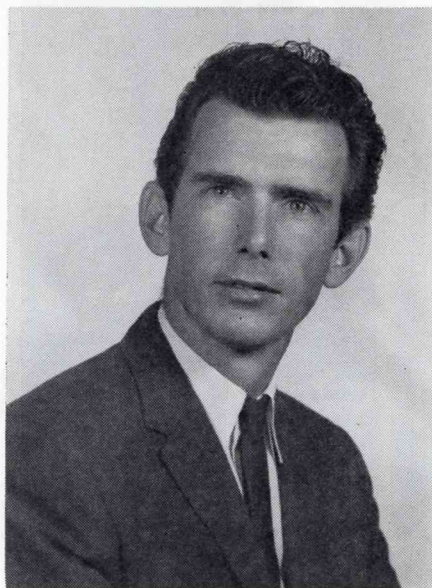
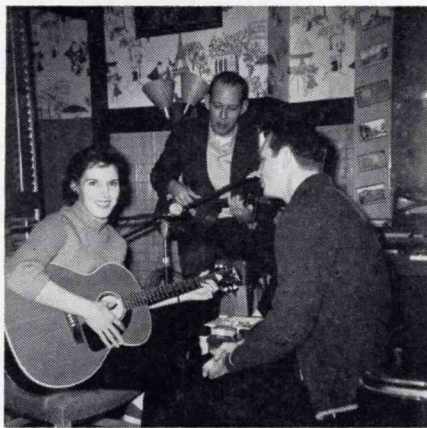
Gene Ferguson is Columbia Records' southeast promotion man which means that though headquartered in Music City, he's got a territory covering nine states. This involves 1,000 commercial airline flights during the last three years, plus "office hours" of 24 hours a day because he welcomes artists to phone him day or night.

Veteran personal manager, Jim Small, of Wheeling, W. Va., has just signed singer Coleman O'Neal, whose disks include "Mr. Heartache Move On," and "Roll Up the Streets." Neal, from North Carolina, has become a regular on the WWVA Wheeling Jamboree. Small, who also manages Jim Stephens of WWVA's "Jimmy Stephens Show," predicts that Neal is going places fast!

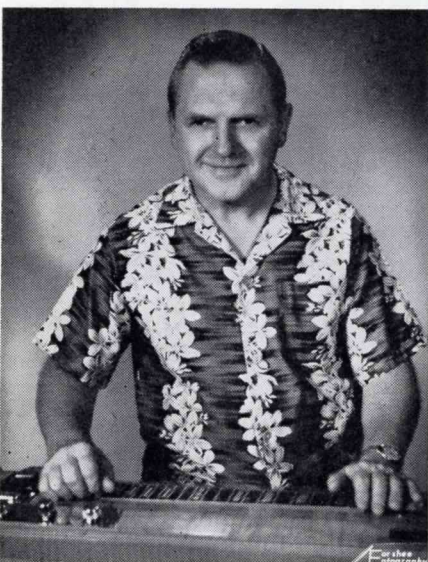


Since ASCAP opened its Nashville office in mid-1963, the Society has enjoyed increasing activity on the country charts. Part of the reason is ASCAP Nashville office head, Juanita Jones, who's shown here with visiting Roy Berry of Campbell-Connelly Music, London, England.

Capa Records moved into the Nashville scene this year, where it will maintain a recording and management office from now on. The label is featuring such artists as Kitty Hawkins, Johnny Foster, Boots Till and Shelton Davis. Shown in these photos are a group of Capa artists rehearsing for a session, and Capa executive secretary, Ann Johns.



COUNTRY PLAYBACK



For Monument Records, owning one of the hottest pop artists in the world, in Roy Orbison, is not enough. The firm is now actively expanding into the country field, with artists such as Grandpa and Ramona Jones, Lon Collins, Jerry Byrd, Don McKennon, Jimmy Driftwood and writers Harlan Howard and Willie Nelson already assigned to Monument. Meanwhile, the Sound Stage 7 subsidiary label will be made available for leased country masters. Shown here are Jimmie Driftwood, Don McKinnon, Jerry Byrd and Ramona Jones.

Denny-Moeller TALENT

**BOOKING SUCCESS HERE AND
ABROAD MAKE 1964 A BANNER
YEAR**

The country talent booking business hit new peaks during 1964 and sitting astride the top of the heap in terms of bookings is Denny-Moeller Talent Inc. The agency filled more than 3,500 dates for its artists throughout the world during the year, according to W. E. (Lucky) Moeller, president.

The year was full of highlights. One was the packaging of an 18-act show which did a two week turn in Amsterdam, Holland. The firm also produced, for the eighth straight year, the Philip Morris pre-Kentucky Derby country music festival show at Louisville, Ky.; produced for the fifth year in a row the Houston Firemen's Benefit Show and directed a series of the highest-priced country spectaculars ever staged in the Northwest.

The Amsterdam show, produced for the U. S. Food and Agriculture Exhibition there, performed for Queen Juliana and Prince Bernhard and was seen and heard simultaneously on Voice of America, Dutch TV, Eurovision TV, Radio Free Europe and the Armed Forces Network.

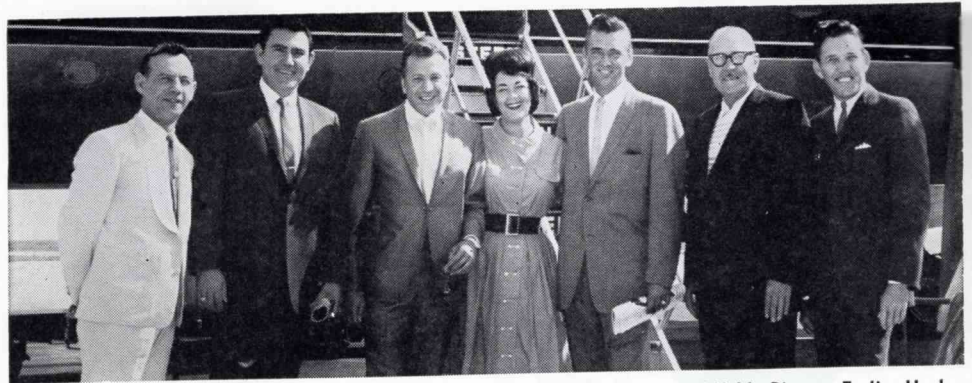
Throughout the year, Denny-Moeller artists set a brisk international pace. Hank Snow did a 12-day tour of Japan. Jimmy Dickens did an 80-day around-the-world trip; Red Sovine toured Germany; George Morgan made the European scene; Carl Perkins visited England and Ireland; and a package consisting of Kitty Wells, Johnny Wright and the Tennessee Mountain Boys and Bill Phillips, toured Hawaii.

Moeller said the TV operations of the firm were especially productive with many major bookings on the Jimmy Dean ABC-TV show and the establishment of a 39-week half-hour series known as "The Carl Smith Music Hall," to be sponsored by Lever Brothers. Show was a first on Canadian TV to feature an American star. Another Canadian first was the one-shot "Hank Snow Country Music Spectacular."

The agency has also slotted artists in radio and TV commercials, with Minnie Pearl already re-signed by Dulaney Foods Inc. and Carl Smith and George Morgan operating for Busch Bavarian Beer.

Among the artists most active on the Denny-Moeller roster are Webb Pierce, Stonewall Jackson, Carl Butler and Pearl, Grandpa Jones, the Willis Brothers, Dottie West, the Duke of Paducah, Lefty Frizzell and Justin Tubb, plus such new pantees as Faron Young, Porter Wagoner, Norma Jean and Margie Singleton.

Working with Moeller on the staff are his son, Larry, vice president; agent Jack Andrews and June Hazlewood, girl Friday for the staff.



The start of a big Denny-Moeller Inc. tour. Left to right: Hank Snow, Webb Pierce, Ferlin Husky, Pearl Butler, Carl Smith, Prexy Lucky Moeller, and Carl Butler.



Perry Mason of the popular TV show, left, gets a broad smile from fellow-performer Cousin Minnie Pearl, as W. E. (Lucky) Moeller, right, prexy of Denny-Moeller Talent Inc. looks on.



Here are the big wheels behind the CBS Hank Snow Music spectacular which proved a big thing for Denny-Moeller Talent this year. Left to right, president Lucky Moeller, Hank Snow, Les Pouliot, writer; and Stan Jacobson, producer.



Jimmy Dickens throws up his hands in anticipation of the 80-day world-girdling tour he made for Denny-Moeller Talent Inc. this year. Left is vice-prexy Larry Moeller, and right is Prexy Lucky Moeller, both pointing to the vast itinerary which Dickens followed. Far right is Agent Jack Andrews.



Faron Young, seated, signs for bookings by Denny-Moeller Talent Inc. Watching, left to right, are Agent Jack Andrews, vice-president Larry Moeller, and President Lucky Moeller.



W. E. (Lucky) Moeller, seated, president of Denny-Moeller Talent Inc., hands a check for \$10,000 to Tex Ritter, right, president of CMA. Left is Agent Jack Andrews and center is Larry Moeller, Denny-Moeller vice-president.



The WSM Saga

Station Alumni List Reads Like All-Time Hit Parade

Millions of Fans

Nashville, Tenn., is known in the music trade as "the city that WSM built," and deservedly so. More than 7,000,000 people have trekked to Nashville over the years to see and hear WSM's "Grand Ole Opry," which is also carried in a capsule hour version by more than 400 stations in the U.S. and Canada.

The "Opry" was launched by WSM November 28, 1925, eight weeks after the radio station first went on the air. An 80 year old fiddler, Uncle Jimmy Thompson, who boasted that he could "fiddle the bugs off a sweet potato vine," was the sole act on the bill.

Today the Opry has 200 performers and is acknowledged by the entire entertainment world to be the most powerful influence in country music.

The integration of pop and country music over the past 10 years has also resulted in Nashville and the "Opry" being a potent force in the pop record market as well as the country field.

All-Time Hit Parade

The list of recording stars who started their careers on the "Grand Ole Opry" reads like an all-time hit parade. They include Dinah Shore (billed as Fannie Rose Shore), Elvis Presley, Pat Boone, the Everly Brothers, the late Jim Reeves, Kitty Wells, the late Hank Williams, Red Foley, Tennessee Ernie Ford, Carl Smith, Faron Young, Kay Armen, Snooky Lanson, Kitty Kallen, Roy Acuff, Phil Harris, James Melton, Hank Snow and an overwhelming majority of today's top-selling country stars.

Station WSM is so closely identified with country music because of the "Opry," that the trade sometimes overlooks the unique diversification of WSM's music programming, both recorded and live.

The outlet employs more than 200 live musicians and is the only station in its area—and one of the few in the country—that still programs live music with a full orchestra.

Marvin Hughes directs WSM's live

studio orchestra, which includes musicians who also perform with the Nashville Symphony. Hughes himself is Capitol Records' country and western artist and repertoire man in Nashville. The WSM orchestra had such former conductors as Beasley Smith, writer of "Lucky Old Sun," the late Francis Craig, and Owen Bradley, Decca Records Nashville topper.

"The Walking Crew"

Hughes and the orchestra accompany performers on the "Opry" Friday and Saturday nights and are also featured on a daily 75-minute program, "The Walking Crew."

Live music (as well as recorded) is also utilized in the afternoon on a daily six hour show, "This Is WSM," featuring Bill Williams, David Cobb, Bill Randall, Teddy Bart, Larry Munson, Bill Brittain, Houston Roberts and Dave White. Each show carries a central theme—Tennessee history, bootlegging, mythology—and the music is built around it.

The man behind the music on WSM is program manager Ott Devine, who also manages "Grand Ole Opry." In his latter job, he auditions thousands of aspiring musicians and singers for whom the "Opry" represents what the Palace Theater did for performers in the heyday of vaudeville.

In comparison to the rigid programming rules adhered to by local Nashville "Top 40" stations, WSM disk jockeys, are permitted (by general manager Robert E. Cooper) to "select their music autonomously and with a purpose."

Bluegrass to Bach

David Cobb, WSM's, oldest deejay in terms of service, has won several awards for his programming (6-10 p.m., Monday through Friday) which features everything from Bluegrass and Bach to Richard Rodgers and rhythm and blues. It was Cobb who dubbed Nashville, "Music City U.S.A." back in the forties.

WSM lost two of its best known disk jockeys this year. T. Tommy Cutrer left in August, after nine years with the station, to become part owner and on-the-air personality of WJQS, in Mississippi.

Ralph Emery resigned in September to devote full time to his WSM-TV show "Opry Almanac," a live music program. Live music is also spotlighted on another daily WSM telecast, "The Bobby Lord Show." In addition WSM-TV originates the syndicated TV film series of Porter Wagoner and Flatt and Scruggs.

Bill Claiborne has taken over Emery's chores on WSM's "All Night Opry Star Spotlight" (10:15 p.m.-5 a.m., across the board) which features interviews with country stars.

Dave Overton, WSM's assistant program manager and emcee of "The Walking Crew," pilots two morning disk shows. Live variety features are also utilized on the latter programs "to get away from the canned sound."

Staff Changes

Still another WSM staffer, public relations director Trudy Stamper, is leaving WSM this year. Trudy, one of the most popular WSM employees with the trade press, is retiring because "My husband and I made an agreement long ago that we would both retire at the same time." Bill Williams, WSM news director, is taking over her chores.

This week WSM is celebrating the 39th birthday of the "Opry" by inviting its "No. 1 fan," Jerome Hanna "Dizzy" Dean as its honored guest, along with some 3000 other guests from the record business and radio, at its annual Country Music Festival.

The end result and happy irony of the WSM story is that the station—a strong advocate of live music programming and a staunch holdout against the inroads of Top 40—has done more for the record industry in general—and Nashville-centered recording in particular—than any other radio station in the country.

JUNE BUNDY



Dinah Shore once was an active Opry performer. Here she is with conductor Beasley Smith.



WSM is an active live music user. Here's one of these shows, "The Walking Crew," aired each morning.



WSM-TV features country performers too. Here's a scene from the Bobby Lord Show, showing Lord and guest, Porter Wagoner.



The Grand Ole Opry in action today. Up front are Ernest Tubb and the Texas Troubadors.

MUSIC BUSINESS



Country Music Achievement Award

1964

FRANCES PRESTON

Frances Williams Preston, winner of MB's first "Country Music Achievement Award" is BMI's best "man" down South.

As vice president in charge of BMI's southern writer and publisher relations, Frances is the only woman in the South who is an active veepee of a \$20,000,000 industry. Her office, headquartered in Nashville, services 3000 writers and 1200 music publishers in 16 states.

Frances Preston is a deceptive dynamo. The attractive brunette has a warmly feminine personality and an air of relaxed affability, but Frances' proven ability to "get things done" belies her seeming placidity.

"A woman has to work twice as hard as a man to be accepted," says Frances and her staggering schedule bears this out. In addition to her demanding BMI position, which necessitates frequent business trips, Frances is an integral part of Music City's cultural and civic life.

She is Chairman of the Board of the Country Music Association, National Board Member of American Women in Radio and Television, Executive Vice President of the Nashville NARAS Chapter, a Member of the American Symphony Orchestra League, The Nashville Symphony Association, and the Nashville Sym-

phony Guild, Member of the Nashville Chamber of Commerce, a past officer of the Nashville Advertising Federation, Colonel on the Tennessee Governor's staff, a P.T.A. member, and a regular speaker at local civic clubs.

Last year she was cited by the Business and Professional Women's Foundation as "one of Nashville's outstanding executives" and was appointed to serve on the Tourist and Travel Bureau by Governor Clement.

At home, the peripatetic Frances is Mrs. E. J. Preston, mother of three small sons—Kirk, David and Donnie. Home is a 14 room house decorated by Frances herself. In her "spare time" her hobby is interior decorating. She personally decorated BMI's plush new Nashville offices picking up several interesting items in Mexico (including hand carved doors) during a stop-over in El Paso, Tex., a business trip of course.

Frances has only had two jobs in her life. She started at Nashville's famed radio station WSM, where she worked in public relations for 10 years. It was at WSM that Frances, a classical music fan, (her brother Douglas Williams is a concert marimba-ist) learned to understand and appreciate country music.

Then BMI president, Bob Burton, "a man who has faith in women as executives," asked her to take over BMI's office in Nashville. She is now in her seventh year as head of BMI's Southern operation, and is planning an expansion of her staff shortly.

Eddy Arnold, one of Nashville's most famous recording stars, points out that Frances is not only knowledgeable and a conscientious hard worker, but she has the additional strength of being a friend as well as a business associate of many country writers.

Frances has two major secrets of success. The first, and to her the most important reason, is "an understanding husband." Preston, the local Lincoln Mercury Dealer, has "learned to love the music business," Frances says, and she in turn has "learned to love automobiles."

The second secret—and herein lies the rub for aspiring fem executives—is that she regularly retires at 3 a.m. and is up at 6:30 a.m. However, Frances thrives on this schedule (she happily reports a recent weight loss of 20 pounds) and confides perhaps the real secret is "I love my work."

MUSIC BUSINESS



All-Time Queen of Country Music

1964

KITTY WELLS

Kitty Wells, MB's "All-Time Queen of Country Music," has held that title for more than 10 years. Queen Kitty has been a consistent chart topper and trade paper award winner since she recorded her first smash hit "It Wasn't God Who Made Honky Tonk Angels" in 1952.

The Decca recording star's lengthy reign is even more remarkable considering the fact that the country music record field was—and still is—traditionally dominated by male stars.

Ironically, Kitty won her royal crown because of her total lack of affectation. She sings with such sincerity and genuine feeling that the most maudlin lyric becomes a moving experience for the listener.

In her trade-mark garb of ruffles and aprons Kitty has a girlish, ageless quality that belies her status as a grandmother. However she and her husband Johnny Wright are proud of that status—as witness their answer to a recent questionnaire—"Our main hobbies right now" wrote Kitty "are grandchildren."

Cooking is also one of Kitty's hobbies. She recently authored "The Kitty Wells Country Kitchen Cook Book," a combination recipe book and photo album with stories and pictures of Kitty, Johnny and their three grown children.

Born in Madison, Tenn., Kitty got her start in show business by working on local radio stations "for practically nothing." Originally she sang as Mureal in the "sister" team of Mureal and Bessie Deason. The team broke up when Bessie decided to get married, and shortly thereafter Kitty herself married Johnny Wright, a member of the best selling Decca team of Johnny and Jack. His partner, Jack Anglin was killed in an auto crash last year, and Johnny now records alone or with the Kitty Wells Singers.

Kitty and Johnny became a traveling show business family, and as soon as their three children were old enough they too became members of the troupe. One of the Wright family's most exciting memories is the time they played to standing room only at New York's Palace Theater in 1955. Kitty was the first female country singer to play that one-time high court of the entertainment world.

Kitty followed her million-seller "It Wasn't God Who Made Honky Tonk Angels" with a succession of hit disks. Her chart platters this year include "Password," "This White Circle On My Finger," "I've Thought of Leaving You," "I Gave My Wedding Dress Away" and "Finally" with Webb Pierce. At the same time she has been high on the album

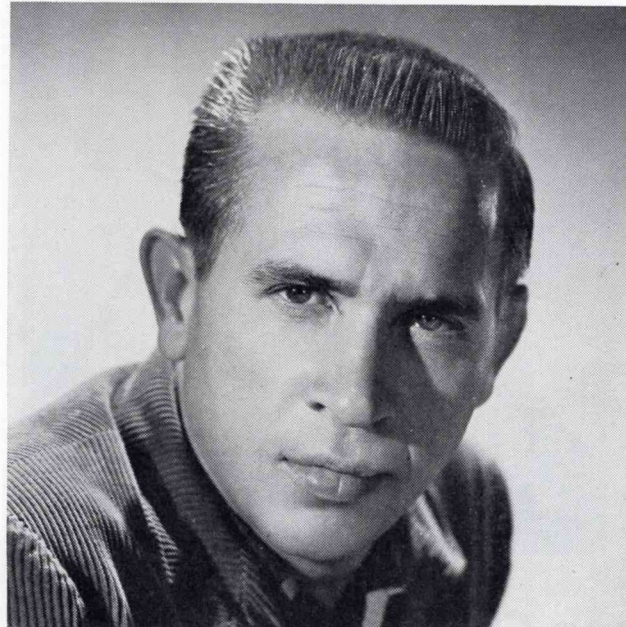
charts with "The Kitty Wells Story" and "Especially For You."

Among the many other best-selling disks recorded by Kitty Wells over the past 10 years were "Searching," "Making Believe," "One By One" (with Red Foley,) "Hey Joe," "Lonely Side of Town," "I'll Always Be Your Fraulein," "Repeating," "I Can't Stop Loving You," "My World's Losing You" (with Roy Drusky,) "Mommy For a Day," "Left to Right," "Heartbreak U.S.A.," "Day Into Night," "Unloved, Unwanted," "We Missed You," and "Will Your Lawyer Talk to God?"

Kitty has been a regular on WSM's "Grand Ole Opry" since 1952. Opry veterans opine she has the sock audience impact of a female Hank Williams. She is also one of the most in-demand performers on the personal appearance circuit both in the U.S. and Canada.

However, in spite of all the honors accorded her over the years, Kitty Wells' biggest thrill occurred this year when her daughter, Ruby Wright, moved into the Top 10 country chart for the first time with her RIC recording "Dern Ya." Now there are three members of the Wright family on the charts, and undoubtedly the grandchildren are warming up in the wings.

MUSIC BUSINESS



Male Country Singer of the Year

1964

BUCK OWENS

Buck Owens, winner of MB's "Best Male Singer of the Year" award, is a triple threat performer in the best tradition of multi-talented country stars. Singer, songwriter, musician—Buck excels in all three fields, and each talent contributes to his over-all "star" quality, both as a recording artist and on personal appearance tours.

Born in Sherman, Tex., Buck had to leave school in his early teens to get a job. Until he was 21 he hauled fruit and produce between Arizona and California's San Joaquin Valley. However, by the time he was 21, his hobby—the guitar—became his profession, and he joined a band in a Bakersfield, Calif., night club.

That job led to another with Bill Woods' band, appearances on the Chuck Wagon TV show, and eventually to lucrative engagements as an accompanist on recording sessions in Hollywood for such famed country stars as Wanda Jackson, Faron Young and Sonny James.

If a vocalist hadn't suddenly become ill one night during a dance, it is quite possible that Buck Owens might still be playing guitar. Although he likes to sing in

private, he was too shy at first to vocalize in public.

The bandleader on the date that night was aware of Buck's hidden vocal talent, so—despite Buck's objections—he pushed him up to the mike and on to solo stardom.

Although Buck signed a recording contract with Capitol Records in 1956, he didn't have his first hit until 1959. It was "Under Your Spell Again," his own song, for which he received a BMI award in 1960. That was also the year he won the Country Music Association's award as "The Most Promising Country and Western Male Artist of the Year."

Buck's reputation as a hit songwriter almost equals his fame as a recording star. His hit songs include "There Goes My Love," "Down On the Corner of Love," and Kitty Wells' big seller "Mommy For a Day."

Buck Owens is a prolific hitmaker both in the singles and the album field. His album sales in particular are remarkable. He appears regularly on the pop charts as well as the c. & w. lists.

His best selling albums this year were

"Together Again/My Heart Skips a Beat" (two of his hit singles titles), "The Best of Buck Owens," "Buck Owens Sings Tommy Collins," and "On the Bandstand," which has been on the charts more than 40 weeks.

Buck's 1964 singles hits include the No. 1 seller "I Don't Care," "Don't Let Her Know," "My Heart Skips a Beat," "Together Again," and "Love's Gonna Live Here," another No. 1 hit for Owens.

Among his best sellers of previous years were two duet sides with Rose Maddox—"Sweethearts In Heaven," and "We're the Talk of the Town," and Act Naturally."

Buck Owens and his Buckeroos are sure-fire draws around the U.S. on personal appearance tours and his manager, Jack McFadden, recently booked Owens for a series of personal appearances and TV guest spots on the Continent.

McFadden predicts that Europe will shortly become a major market for c. & w. talent and that Owens' tour will shortly put his disks on Europe's best-selling record charts.

MUSIC BUSINESS



Female Country Singer of the Year

1964

LORETTA LYNN

Loretta Lynn, MB's "Female Country Singer of the Year," is considered by many country music fans to be the most likely successor to the long-time "Queen of Country Music," Kitty Wells.

Petite Loretta records for Decca, which is also Kitty's label, and her feelingful delivery and heartfelt sincerity are strongly reminiscent of Queen Kitty in her finest moods on wax.

Pretty, blue-eyed, dark-haired Loretta also resembles Kitty in a most important area—that of sales. She is one of the few female country artists consistently on the best-selling singles and LP charts.

This year Loretta was represented on the singles charts with "Before I'm Over You," "Wine Women and Song," and "Mr. and Mrs. Used to Be" (with Ernest Tubb).

At the same time she was high on the album charts with "Before I'm Over You," (titled after her hit single), and "Loretta Lynn Sings," which was on the LP listings for more than 35 weeks.

Among her other best-selling singles were "Success," "I Walked Away From the Wreck," "The Other Woman," "World of Forgotten People," and "I'm A Honkey-Tonk Girl."

Born in Paintsville, Ky., Loretta later moved to Custer, Wash., where she

launched her career singing in local night clubs. During that period she signed with a small label, Zero Records.

Her first Zero disk, "I'm A Honkey-Tonk Girl" made the trade paper best-selling country charts, and her next platter, "Darkest Day" backed by "Gonna Pack My Troubles," scored a similar success.

As a result of her click debut on Zero, Loretta was signed by a major label with a strong reputation in the country field, Decca Records.

Again her first disk for the label ("I Walked Away From the Wreck") made the country charts and Loretta was on her way to a big time recording career.

Today—under the guidance of the Wilburn Brothers' Wil-Helm Agency—she has more than fulfilled the predictions of trade papers which lauded her as "The Most Promising Female Country Artist" in 1961, both as a recording star and in the personal appearance field.

Like Kitty, Loretta is one of the most popular stars who ever played the WSM "Grand Ole Opry." Music Business confidently predicts that—also like Kitty—Loretta Lynn will still be on the best-selling charts 10 years from now.

MUSIC BUSINESS



Best New Male Country Singer

1964

Hank Williams Jr.

The late, great Hank Williams must be the proudest man in "Hillbilly Heaven" this year. His son, Hank Williams, Jr. (only four and half when his father died in 1953) is MB's "Best New Male Country Singer."

The handsome young teenager has obviously inherited much of his father's stand-out vocal talent. He resembles his glamorous blonde mother, Audrey, more, but his singing voice is strongly reminiscent of his dad's. When veteran country star, Red Foley, first heard Hank Jr. sing, he was so startled he said "I thought I heard a ghost."

There is a predestined quality about Hank Williams, Jr.'s rise to stardom in the country field at the tender age of 16.

Hank Williams Sr.'s career was launched and largely guided by his wife, Audrey, just as Hank Jr.'s career has been carefully fostered by his mother, the same Audrey Williams. Hank Jr. even records for his father's old label, MGM, and he is managed by Oscar Davis, Hank Sr.'s one-time mentor.

Although Hank Jr. is relatively shy off stage, he displays the poise, personality and vocal know-how of performers twice his age when he appears before the public. He is less over powering than his father, but in his singing—according to an MGM Records exec—"is that same grey-voiced sadness that trademarked his father's greatness."

Hank, Jr. scored his first big audience impact at a country concert in Detroit's huge Cobo Hall, late in the fall of 1963. Although he didn't have a hit record to his credit, the 15-year-old was the hit of the show, and 14 other veteran acts on the bill didn't mind a bit.

Every time the blonde teenager took an encore (three in all) the veterans applauded in memory of his legendary father and in tribute to Hank Jr.'s courage in making a personal appearance without benefit of a previous hit disk.

Since that date, Hank, Jr., has scored in network TV guest shots—registering particularly well on Jimmy Dean's ABC-TV show—and in numerous personal appearances.

His "Guess What, That's Right, She's Gone" and "Long Gone Lonesome Blues," one of his father's best-selling disk-compositions in 1950, were high on both the pop and country charts this year, and his album, "Hank Williams Jr. Sings the Songs of Hank Williams," was prominent on the best-selling LP lists.

Hank Jr. can't remember the days when his father fondly called him "my Bocephus" and entertained him with sing-alongs at the piano with Audrey and his sister Lyrencia. However, judging by his performances, his subconscious must have registered and remembered the emotional impact and unique style of Hank Williams, Sr.

One of the men who worked with Hank Sr. (as one of Hank's Drifting Cowboys) summed up the country music world's attitude towards Hank, Jr., when he said—following Hank Jr.'s Detroit performance—"It makes you wonder if Hank (Sr.) had sort of a feeling or premonition that 'Bocephus' had a destiny with stardom—even bigger than the stardom and greatness he knew in his lifetime."

MUSIC BUSINESS



Best New Female Country Singer

1964

DOTTIE WEST

Hard work and determination put that distinctive "heartbreak" quality into Dottie West's best-selling RCA Victor Records. The winner of MB's "Best New Female Singer" award, was born on a small farm near McMinnville, Tenn., where hard work was not only a way of life but literally a matter of survival.

As the oldest of 10 children, Dottie handled her share of the family chores from the time she could walk—picking cotton, cutting sugar cane and making interminable trips to the spring each day for drinking water.

On weekends, neighbors and relatives brought out old fiddles and guitars for spirit-reviving "hoedowns." Little Dottie joined right in and learned to play a guitar when her hands were so small she could hardly complete the chords.

In those days, music was her only solace and source of relaxation. Consequently Dottie looks upon her career today as essentially a breeze. She manages an extensive personal appearance schedule, "Grand Ole Opry" bookings and recording dates with ease. Her "real work" is keeping house for her husband Bill West and their three children.

Dottie met Bill when they were both

students at Tennessee Tech. Determined to get an education, Dottie worked at a local florist shop during the day and as a waitress at night to earn her tuition.

For "fun" she sang at student square dances on weekends, played (of all things) drums in the marching school band, and was a regular each Saturday morning on WHUB, a Cookeville, Tenn., radio station. Bill played steel guitar at the campus square dances. They were married during Dottie's sophomore year and moved to Cleveland, Ohio after Bill graduated with a degree in electrical engineering.

In Cleveland Dottie appeared on a Saturday night TV show, "Landmark Jamboree," emceed by Tommy Edwards on the five station Ohio Network. The show brought Dottie her first recording contract with Starday Records.

During a brief vacation in Bill's hometown, Nashville, enterprising Dottie asked Starday artist and repertoire man Tommy Hill to listen to some tapes from the show. Hill was so impressed he signed her immediately and Dottie cut her first Starday disk—"Angel On Paper" backed by "No Time Will I Ever"—the following week.

Then Ott Devine, manager of the "Grand Ole Opry" asked her to guest on

the famed WSM show. Dottie was living in Cleveland at that time, but—still indefatigable—she made numerous appearances on the "Opry," commuting from Cleveland to Nashville by plane each Saturday night.

Her commuting problems were finally solved when the West family moved to Nashville in April, 1961, and Dottie was signed to a management-booking contract by W. E. "Lucky" Moeller at the Jim Denny Artist Bureau.

Shortly thereafter Dottie switched from Starday to the Atlantic label and recorded one of her biggest hits, "I'll Pick Up My Heart and Go Home."

Then her dream of recording for a major label came true and she was signed by RCA Victor. Dottie waxed a winner with her first Victor platter, the best selling "Touch Me."

Today, Dottie West is riding high on the country charts with "Here Comes My Baby" and a duet-disk with the late Jim Reeves "Love Is No Excuse." The vivacious, auburn-haired singer is vivid proof of the old adage "hard work never hurt anybody." In Dottie's case it made her a star.

MUSIC BUSINESS



Country Single of the Year "UNDERSTAND YOUR MAN" 1964 JOHNNY CASH

Johnny Cash—whose "Understand Your Man" is Music Business' "Country Single of the Year"—has a singularly appropriate last name. His records have been a steady source of the "long green" for Columbia since he joined that label in 1958.

In addition to turning out consistent best-sellers—both pop and country—in the singles market, Johnny has an enviable sales record in the album field. His first Columbia album, "The Fabulous Johnny Cash," was a smash 400,000 seller, and each of his successive LPs has sold 100,000 copies or more.

In some ways Johnny's career closely parallels that of Elvis Presley. Johnny cut his first hit single for Sam Phillips' Sun Records, the Memphis indie label that introduced Presley. Then he moved on to even greater success with a major company, just as Presley moved on to RCA Victor.

Johnny also emulates Presley in his ability to please all types of audiences from Carnegie Hall to the tiniest towns down south or up in Canada. In fact, he has drawn standing-room-only houses with concerts at New York's Carnegie Hall and the massive Hollywood Bowl on the West Coast.

Singing has been a way of life for Johnny since he was born on a Kingsland, Ark., farm, which he describes with wry affection as "just a wide place in the road." Instead of whistling while they

worked, his family sang hymns to lighten their farm chores.

By the time he was 12, Johnny was writing his own songs, and his career as a songwriter today rivals his fame as an artist. Johnny's songs (including those he has recorded himself and those waxed by others) have sold nearly 10,000,000 records.

"I write songs anywhere—in the back of the car, in hotel rooms, on planes," says Johnny, who doesn't need a piano because he can't read a note of music. He just plays them over and over until the boys he works with (guitarist Luther Perkins and bass player Marshall Grant) learn them.

Johnny's lengthy list of Top 10 country song hits includes "I Walk the Line," "Don't Take Your Guns to Town," "I Got Stripes," "What Do I Care," and "Next in Line."

Cash's professional singing career started during his high school days when he sang on radio station KLCN, Blythesville, Ark. After graduation, Johnny served with the Air Force, and then went to Memphis, where he met Perkins and Grant. They formed a group (Johnny Cash and his Tennessee Two) and asked Sam Phillips for an audition.

During the audition, Phillips was impressed by one of Johnny's tunes, "Hey Porter." Then and there he turned on the recording equipment and Johnny Cash

cut his very first record in one take.

That night Johnny wrote a new song, "Cry, Cry, Cry," and recorded it as the flip side for Phillips the next day.

"Cry" was a hit on Sun (sold over 100,000 copies in the South alone) and Cash's subsequent Sun platters were even bigger—"I Walk the Line," "Folsom Prison Blues," "Ballad of a Teen Age Queen," etc.

In the fall of 1958 Johnny joined Columbia Records and continued his string of hit singles—"Don't Take Your Guns to Town," "All Over Again," "I Got Stripes," and "Ring of Fire."

Cash is currently represented on the best-selling charts by two singles ("Ballad of Ira Hayes" and "Bad News") and one album "I Walk the Line."

He lives in Ventura, Calif., with his wife Vivian and four small daughters—Rosanne, Kathy, Cindy, and Tara. And he has made several TV westerns and one film, "Five Minutes to Live," on the West Coast. However, Johnny still likes to get out on the road and meet the people, and he makes several extensive p.a. tours around this country and Canada each year.

After the Nashville festival, Johnny is set for a series of dates in New York State and a guest shot on Jimmy Dean's ABC-TV show, November 26.

MUSIC BUSINESS



Country Album of the Year "MOONLIGHT AND ROSES"

1964

JIM REEVES

The whole world mourned the death of Jim Reeves last summer. Reeves, whose RCA Victor LP, "Moonlight and Roses," is MB's "Country Album of the Year," was truly an international star—as popular in South Africa, Great Britain and Norway as he was in the United States.

Jim did more for country music on a global basis than any other recording star. Today his records still dominate the best selling charts—both here and abroad—a living testimonial to the lasting place he holds in the hearts of country fans all over the world—along with such legendary greats as the late Hank Williams and Jimmie Rodgers.

If he hadn't received an injury while sliding into second base, Jim might have been playing in the World Series this year. It was that injury (received when he was a member of the St. Louis Cardinals) that brought the decision to give up professional baseball and become a singer.

Jim's first hit was "Mexican Joe" on Fabor Robinson's Abbott label in 1953. Then RCA Victor signed him (acquiring Abbott's Reeves catalog) and the rest is best-seller history.

His first RCA Victor hit, "Yonder Comes a Sucker," was followed by such smash disks as "Four Walls," "He'll Have To Go," "Billy Bayou" and "Bimbo." Still on the best-selling charts are his most recent hits "I Guess I'm Crazy," and "Love Is No Excuse" (with Dottie West.)

"The Best of Jim Reeves" LP has been a country chart topper for several weeks and his award winning album, "Moonlight and Roses," has been on both the pop and country charts for the past few months.

Born in Panola County, Texas, Jim loved music from the time he was 10 and exchanged a basket of pears for a beat-up guitar. He was a top pitcher on the University of Texas baseball team when he was signed by the St. Louis Cardinals.

Jim was a multi-faceted talent with many different show business interests. Operating out of his home base, Nashville, he ran his own music publishing firms (Acclaim, Open Road and Tuckahoe) and his own label (Shannon Records,) in addition to putting in a busy recording schedule as an RCA Victor artist.

Recently he launched a new career as

a motion picture actor. His first picture, "Kimberly Jim" was filmed in South Africa where his records were—and still are—top sellers.

Mary Reeves, Jim's widow, has announced that she is remaining in Nashville and will continue to operate the publishing firms and the record label.

In spite of his busy Nashville schedule, Jim insisted on doing as many personal appearances as possible—playing about 100 dates each year. He and his pianist-road manager Dean Manuel were returning from one of those p.a.s (in Batesville, Ark.) when they were killed in a crash of their private plane July 31 a few miles out of the Nashville airport.

Ironically, it was only last June (see MB, June 20, Music City, Special) that Jim told an MB reporter that he planned to continue his heavy schedule of personal appearances despite the pressure of his other enterprises.

"It is the aspect of the profession that I most enjoy," said Jim. "I like to perform. I'm just a ham. The main trouble with tours though is getting there and then getting back."

MUSIC BUSINESS



Country Writer of the Year

1964

BILL ANDERSON

Bill Anderson, MB's "Country Writer of the Year," has consistently been represented on the Top 10 best selling country record charts—both as a writer and a Decca artist—since 1958. That's quite an achievement for a young man still in his twenties.

Last year Anderson tied with Harlan Howard as BMI's leading writer award winner with four country citations. This year Anderson has already qualified for three BMI citations and a couple of additional possibilities loomed at press time.

His 1964 hits were Roy Drusky's "Peel Me a Nanner" and his own recordings of "8 x 10" and "Five Little Fingers." Although some were issued in late 1963 they carried over to the early 1964 charts.

Anderson's 1964 citation winners were Kitty Wells' "We Missed You," "I've Enjoyed As Much of This As I Can Stand," by Porter Wagoner, and two of his own disks—"Tips of My Fingers" and the smash hit "Still." Bill won most of the trade polls last year with "Still" both as a writer and a recording artist.

Other Anderson platters high on the country charts this year were "Easy Come—Easy Go" and "Me," the Alex Zanetis

tune. Bill's most recent single is "Three A.M." backed by "In Case You Ever Change Your Mind."

If Bill Anderson hadn't become a best selling song-writer and singer he might very well have been a newspaper man. Born in Columbia, S.C., and raised in Decatur, Ga., he received a Bachelor of Arts Degree in Journalism from the University of Georgia. At one time he was a working newsman as sports writer for the De Kalb New Era in Decatur, Ga. and the Atlanta Constitution in Atlanta, Ga.

However, Bill was interested in music from the time he started school. When he was in high school he won the Avondale High School Talent Show as leader of a high school student band. The group, of course, played an original Anderson composition.

Bill has a unique rapport with disk jockeys cross the country because he was a deejay himself before he became a full time writer and recording star. His station credits include WBGE, Atlanta; WEAS, Decatur, and WQXI-TV, Atlanta.

Anderson's first Top 10 tune was "City Lights," BMI's award winning best country song for 1958. "That's What It's Like To Be Lonesome" was his second big hit

in 1959. The following year he made the Top 10 country record chart both as an artist and a writer with Jim Reeves' "I Missed Me" and his own Decca waxing of "Tips of My Fingers," which made the Top 10 again this year.

In 1961 he had four tunes on the Top 10—Hank Locklin's "Happy Birthday to Me," Roger Miller's "When Two Worlds Collide" and two of his own platters—"Po' Folks" and "Walk Out Backward." His 1962 Top 10 output included James O'Gwynn's "My Name is Mud" and another Anderson dual-disk "Mama Sang a Song," which hit the No. 1 slot in the country charts.

Prior to 1963, Anderson's songs were mainly co-published by Tree and Champion. Last year though "Still" and "I've Enjoyed As Much of This As I Can Stand" were published by Hubert Long's BMI firm Moss-Rose. Long, Anderson's booker and manager, also published his 1964 Top 10 tunes including "8 x 10," "Peel Me A Nanner" and "Five Little Fingers."

Anderson is as handsome and personable as he is talented, so it shouldn't be too long before he expands his activities to motion pictures and/or a network TV series.

MUSIC BUSINESS



Country Publisher of the Year 1964 CEDARWOOD MUSIC (Bill Denny, pres.)

Cedarwood Music, founded 10 years ago by one of the truly beloved men of the country music business, the late Jim Denny, has made a habit of winning awards and carrying off the spoils. This year is no exception as the firm becomes MB's "Country Publisher of the Year." At the same time, Cedarwood takes down six of the coveted BMI country awards for songs hitting the top ten in this year's country trade charts.

In its vast catalog of great country song material, there are more than 1,000 money-making country songs, by the latest count, by such fine writers as Wayne P. Walker, Mel Tillis, Hugh X. Lewis, Fred Burch, Benny Joy, Danny Dill, Max Powell, Irene Stanton, Kent Westberry, Carl Perkins, Bill Phillips, Webb Pierce, Jay Bovington, Billy Walker and Marijohn Wilkin.

When the veteran Jim Denny passed away a little over two years ago, his son, Bill, 27 at the time, left his executive post with the Columbia Nashville studio

to take over the active management of the Cedarwood firm. Bill has done a standout job in following in the footsteps of his talented father, in keeping the firm right up at the top of the heap.

Bill had gotten his feet wet in the music business as manager of the travelling Philip Morris country music show. He had made other worthwhile preparations too. Young Bill is one of relatively few men in the country music scene today with a college education. He first put this to work in a job with a bank. In fact, friends say, his habit of picking up stray paper clips from the floor, stems from the days he kept his eye on fallen pennies in his bank cashier's cage.

One of Bill's innovations at Cedarwood has been the installation of IBM data processing equipment. It's the first publisher application of its kind on the Nashville front. Among other things, it makes for a fast and accurate count on artists' royalties.

Another important step was the appointment of Jan Crutchfield as professional manager. At almost the same time,

Denny named Hugh Cherry, well known West Coast disk jockey, as his firm's Los Angeles representative.

Other developments at this wide-awake operation include a new bi-monthly newsletter (the brainchild of Curley Rhodes, national promotion man) which is mailed to a select list of a. and r. men and deejays. Jack Johnson, incidentally, has been named publicity director, to work under Rhodes.

Denny and his colleagues are particularly excited right now about a red hot British-made record, of a Cedarwood song, "Tobacco Road." The tune, was recorded by a British group, known, interestingly enough, as the Nashville Teens, and it has been a top entry in England and grabbed pretty much the same action in America. It's another example of the strong international aspects of the Cedarwood operation, which produced a number of hits in England and Australia among other overseas territories.

MUSIC BUSINESS



Special Country Talent Award

1964

The Stoney Mountain Cloggers

The Stoney Mountain Cloggers, winners of MB's "Special Country Talent Award," are to country music choreography what Agnes DeMille is to the Broadway musical.

A square dance team reared in the true folk dance tradition of the great Smokey Mountains, the Stoney Mountain Cloggers are one of the outstanding features of the WSM "Grand Ole Opry."

Although they have only been with the "Opry" since July, 1958, it's difficult to imagine the "Opry" without them. As one Opry fan said, "The Stoney Mountain Cloggers are as necessary to a good country show as a fiddle or a guitar."

The Cloggers set a joyful, brisk pace for the entire Opry with their swirling petticoats, colorful costumes and intricate clog steps.

Clogging, or buck dancing, was originally brought to the North Carolina Mountains by early Irish, German and Dutch

settlers. The complicated figures and clog steps were handed down from generation to generation. However, until the Stoney Mountain group attained national fame with the Opry, clogging was seldom seen outside the mountain regions.

Perhaps the most famous one-time clog dancer of our era is Charlie Chaplin. In his current autobiography, Chaplin says he started in show business in London at the age of nine when he joined a troupe of clog dancers, the Eight Lancashire Lads.

Since the day Ben Smathers led them on stage at the Grand Ole Opry House, the Stoney Mountain Cloggers have fascinated audiences in 37 states and Canada with their spirited dancing.

The group has also been featured on Meredith Wilson's TV Spectacular and Jimmy Dean's ABC-TV show; and their verveful routines were a high spot in the film "Country Music On Broadway."

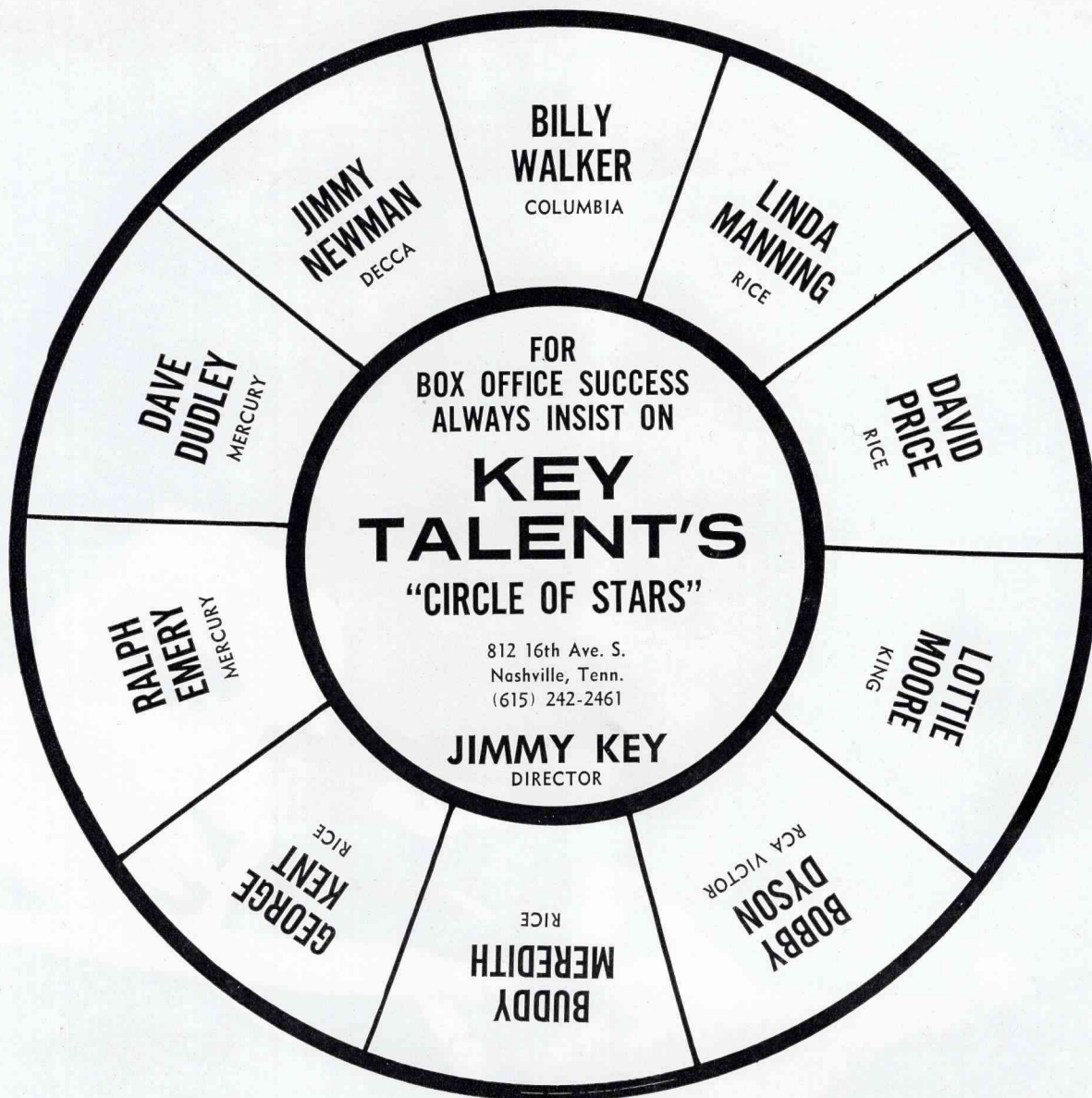
This week they will emulate Kathryn

Murray and "put a little fun" in the Festival by dancing at the Columbia Records luncheon.

Although they don't sing or play instruments, the Stoney Mountain Cloggers are also recording artists, featured on the Columbia album "Square Dance Hootenanny."

The Stoney Mountain Cloggers have the unique distinction of being the only square dance group ever to play Carnegie Hall in New York.

As part of the "Grand Ole Opry" troupe in the Carnegie Hall appearance, the Cloggers drew some of the best notices from New York critics. The usually staid New York Times reviewers called them "The most startling sight ever to appear on the long hair stage. They are billed as square dancers, but there is nothing very square about them. Whatever the Cloggers do, it's wonderful."



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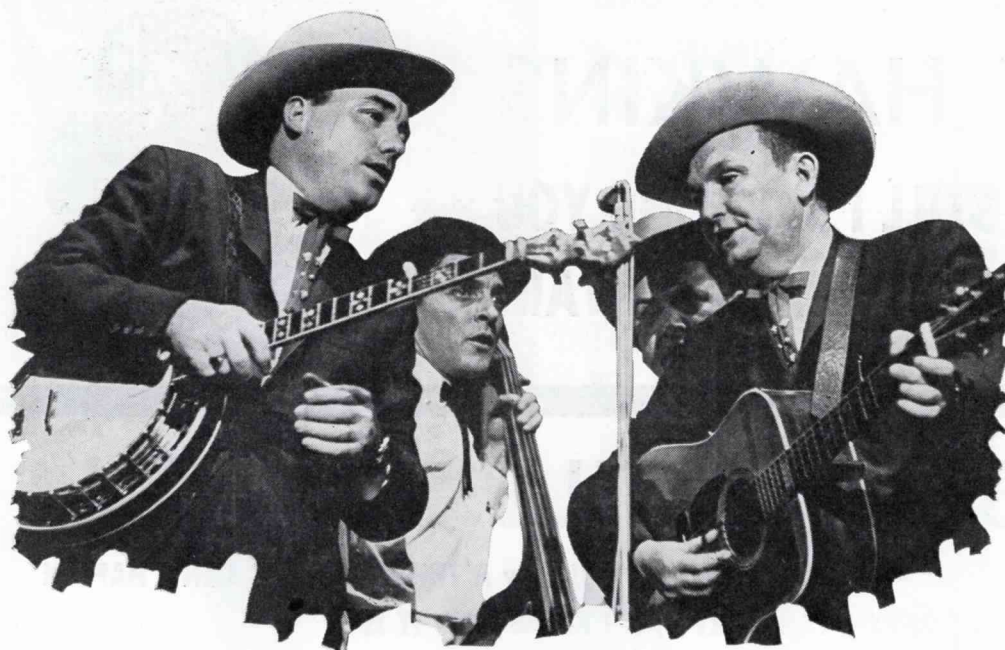
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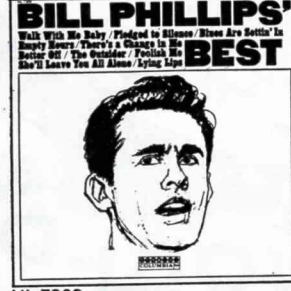
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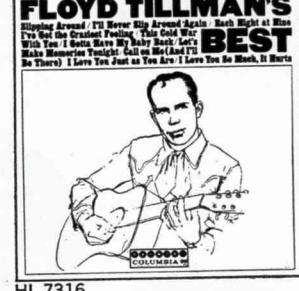
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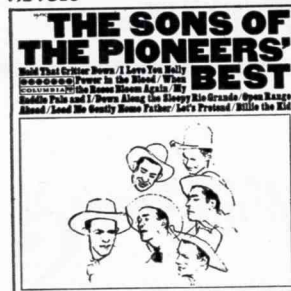
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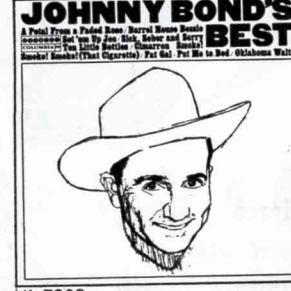
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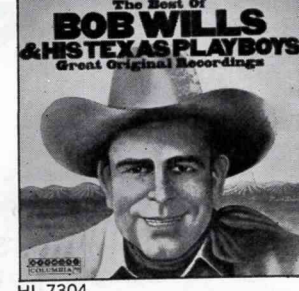
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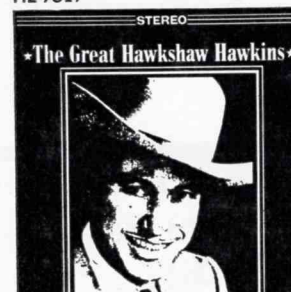
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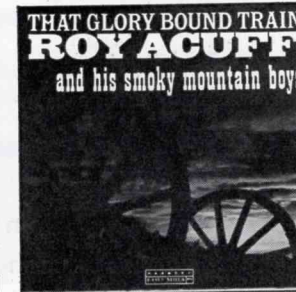
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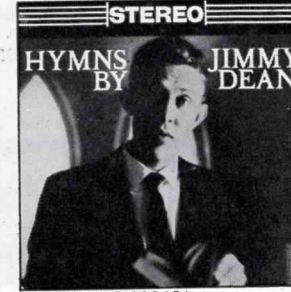
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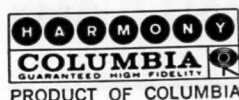
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- # 1008—Howard Rhoton
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- # 122—Johnny Foster
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- # 123—Big John Watson
"Girls, Girls, Girls, Girls" b/w "Come Back Rosalee"

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- # CH-1002—Jonny Littrell
"A Hard Days Night" b/w "The Cross I'll Have To Bear"
- # CH-1003—Allen Roberts
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- # CH-1004—Rita Gayle
"Doubts And Fears" b/w "Your Side of Town"

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- # 5708—Jim Morrison
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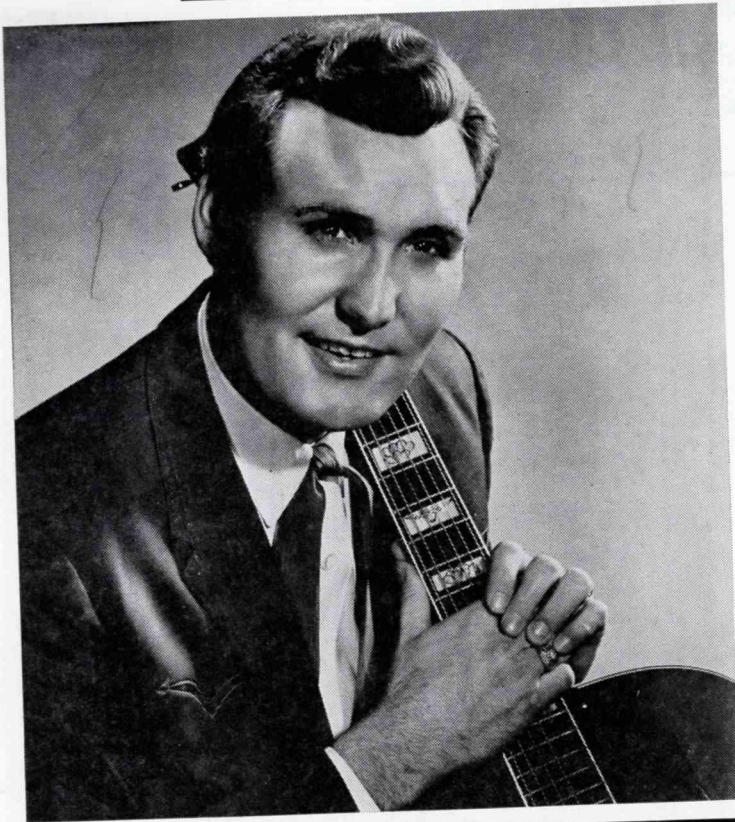
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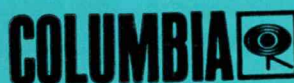
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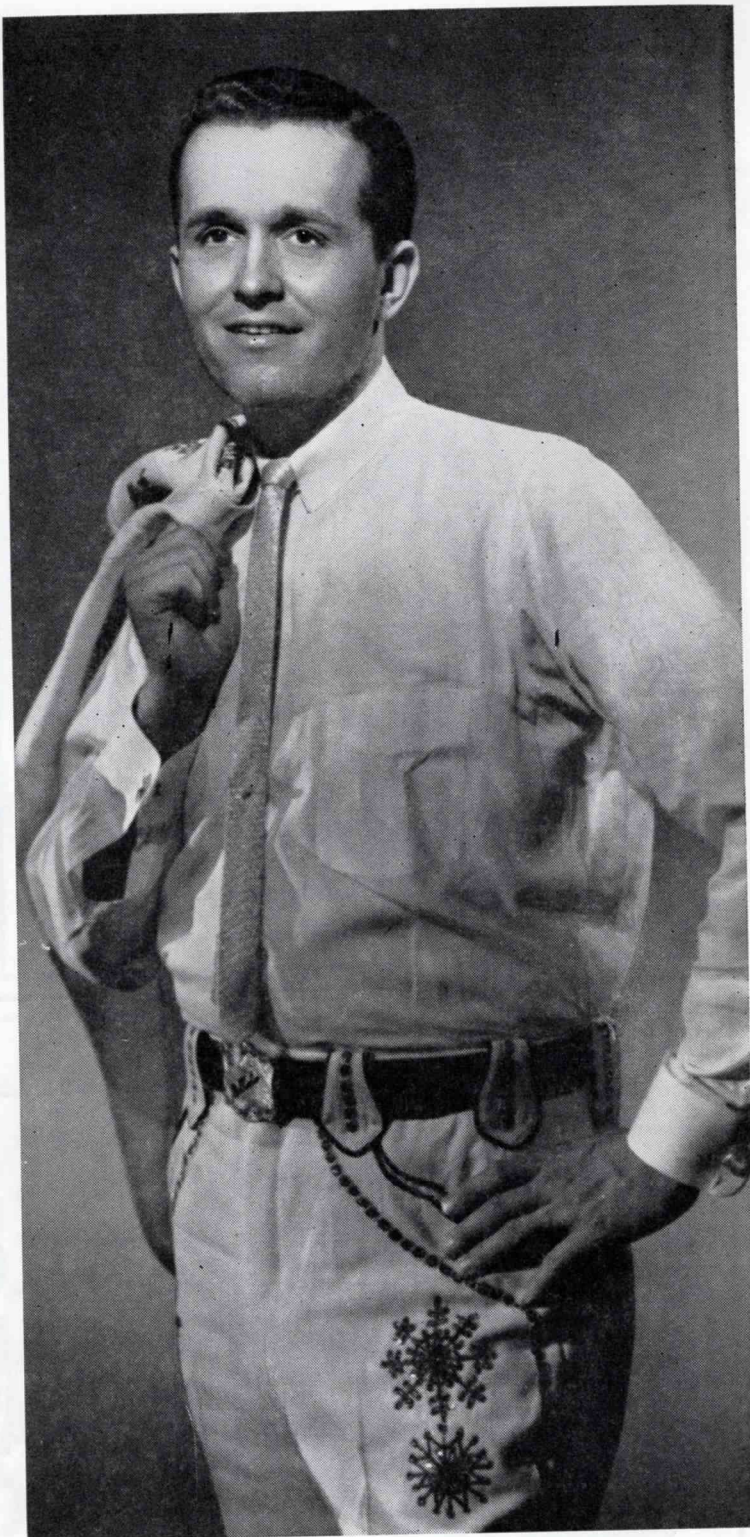


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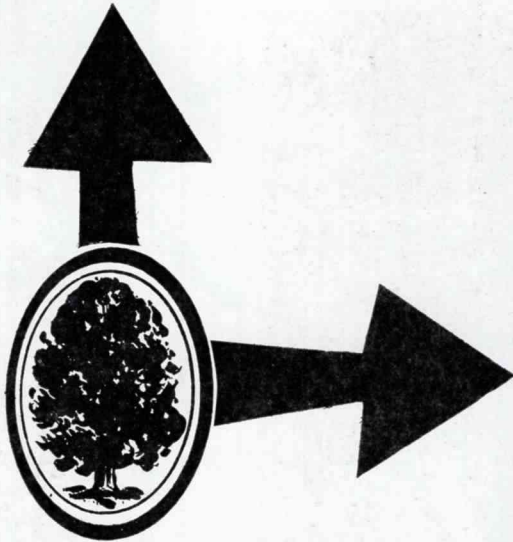
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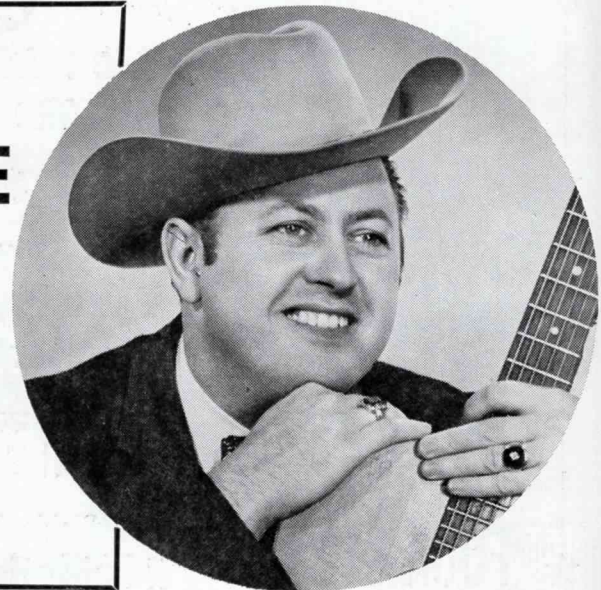
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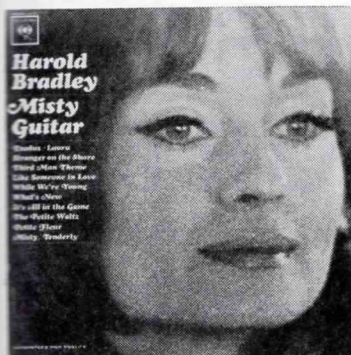
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fellows

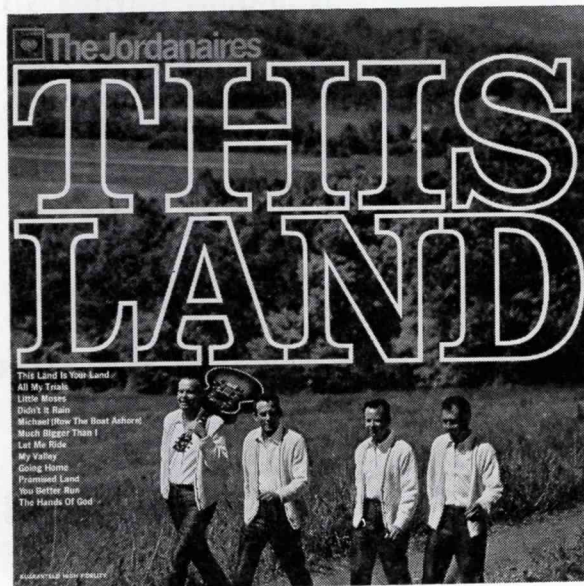
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NOVEMBER 7, 1964

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	Label
1	5	ONCE A DAY Connie Smith—RCA Victor 8416	RCA Victor 8416
2	4	CHUG-A-LUG Roger Miller—Smash S-1926	Smash S-1926
3	3	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643	Decca 31643
4	1	I DON'T CARE Buck Owens—Capitol 5240	Capitol 5240
5	7	THE RACE IS ON George Jones—United Artist 751	United Artist 751
6	6	GIVE ME FORTY ACRES Willis Bros.—Starday 681	Starday 681
7	9	MAD Dave Dudley—Mercury 72308	Mercury 72308
8	8	CROSS THE BRAZOS AT WACO Billy Walker—Columbia 43120	Columbia 43120
9	2	DON'T BE ANGRY Stonewall Jackson—Columbia 43076	Columbia 43076
10	13	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313	Mercury 72313
11	12	FORBIDDEN STREET Carl & Pearl Butler—Columbia 43102	Columbia 43102
12	15	LONELY GIRL Carl Smith—Columbia 43124	Columbia 43124
13	14	JUST BETWEEN THE TWO OF US Merle Haggard & Bonnie Owens—Talley T-181	Talley T-181
14	11	DERN YA Ruby Wright—Ric S-126	Ric S-126
15	18	I'M GONNA TIE ONE ON TONIGHT The Wilburn Bros.—Decca 31617	Decca 31617
16	16	TIA LISA LYNN Rose Maddox—Capitol 5263	Capitol 5263

This Week	Last Week	Record	Label
17	17	MOTHER-IN-LAW Jim Nesbitt—Chart 1100	Chart 1100
18	10	I GUESS I'M CRAZY Jim Reeves—RCA Victor 5383	RCA Victor 5383
19	21	THE LUMBERJACK Hal Willis—Sims 207	Sims 207
20	20	IN THE MIDDLE OF A MEMORY Carl Belew—RCA Victor 8406	RCA Victor 8406
21	22	I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432	RCA Victor 8432
22	★	IT AIN'T ME BABE Johnny Cash—Columbia 43145	Columbia 43145
23	35	ONE OF THESE DAYS Marty Robbins—Columbia 43134	Columbia 43134
24	24	PLEASE TALK TO MY HEART Ray Price—Columbia 43086	Columbia 43086
25	26	DON'T GIVE UP THE SHIP Johnny Wright—Decca 31674	Decca 31674
26	28	YOU'RE STILL ON MY MIND/ SUE MAE SAN Jimmy C. Newman—Decca 31677	Decca 31677
27	27	HERE COMES MY BABY Dottie West—RCA Victor 8374	RCA Victor 8374
28	34	HE CALLED ME BABY Patsy Cline—Decca 31671	Decca 31671
29	29	HOW THE OTHER HALF LIVES Johnny & Jonie Mosby—Columbia 43100	Columbia 43100
30	30	MY OWN Johnny Foster—Capa 122	Capa 122
31	33	MY MEMORIES OF YOU Hank Snow—RCA Victor 8437	RCA Victor 8437
32	38	LOVE LOOKS GOOD ON YOU David Houston—Epic 9720	Epic 9720

This Week	Last Week	Record	Label
33	39	GOODER THAN GOOD/ PUSHED IN A CORNER Ernest Ashworth—Hickory 45-1281	Hickory 45-1281
34	36	I COULDN'T CARE LESS Wilma Lee & Stony Cooper—Hickory 1229	Hickory 1229
35	40	MISMATCH Bobby Barnett—Sims 198A	Sims 198A
36	41	HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271	Capitol 5271
37	37	FINALLY Kitty Wells & Webb Pierce—Decca 31663	Decca 31663
38	42	SITTIN' IN AN ALL NITE CAFE Warner Mack—Decca 31684	Decca 31684
39	★	YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol 5280	Capitol 5280
40	43	A GIRL LIKE YOU Tompall & The Glazer Bros.—Decca 31632	Decca 31632
41	23	THE BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	Columbia 43053
42	★	DON'T LET HER KNOW Buck Owens—Capitol 5240	Capitol 5240
43	★	THREE A. M. Bill Anderson—Decca 31681	Decca 31681
44	44	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	Capitol 5173
45	★	I THANK MY LUCKY STARS Eddie Arnold—RCA Victor 8445	RCA Victor 8445
46	49	THE TOWN CRIER Lee Ross—Sims 197	Sims 197
47	★	FOUR STRONG WINDS Bobby Bare—RCA Victor 8443	RCA Victor 8443
48	★	I'LL SIT THIS ONE OUT Jimmy Dickens—Columbia 43123	Columbia 43123
49	50	HEART STORM James O'Gwynn—United Artist UA 755	United Artist UA 755
50	★	WHAT I NEED MOST Hugh X. Lewis—Kapp K-622	Kapp K-622

BIG C&W ALBUMS

This Week	Last Week	Record	Label
1	1	THE BEST OF JIM REEVES Jim Reeves—RCA Victor LPM 2840 (M); LSP 2890 (S)	RCA Victor LPM 2840 (M); LSP 2890 (S)
2	2	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos—Capitol T 2135 (M)	Capitol T 2135 (M)
3	3	LOVE LIFE Ray Price—Columbia CL 2189	Columbia CL 2189
4	7	TRAVELING WITH DAVE DUDLEY Mercury MG 20806/SR 8989	Mercury MG 20806/SR 8989
5	5	GEORGE JONES SINGS LIKE THE DICKENS United Artist UAL 3364 (M); UAS 6364 (S)	United Artist UAL 3364 (M); UAS 6364 (S)
6	6	RFD Marty Robbins—Columbia CL 2220/CS 9020	Columbia CL 2220/CS 9020
7	11	THANKS A LOT Ernest Tubb—Decca DL 4514 (M); DL 7514 (S)	Decca DL 4514 (M); DL 7514 (S)

This Week	Last Week	Record	Label
8	8	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	RCA Victor LPM 2819
9	4	MOONLIGHT & ROSES Jim Reeves—RCA Victor LMP/LSP 2854	RCA Victor LMP/LSP 2854
10	10	SLIPPIN' AROUND George Morgan & Marion Worth—Columbia CL 2197 (M); CS 8997 (S)	Columbia CL 2197 (M); CS 8997 (S)
11	14	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/LSP 2901	RCA Victor LPM/LSP 2901
12	13	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M)/CS 8973 (S)	Columbia CL 2173 (M)/CS 8973 (S)
13	15	BITTER TEARS Johnny Cash—Columbia CL 248/CS 9048	Columbia CL 248/CS 9048
14	12	DANG ME Roger Miller—Smash MPS 27049/FRS 67049	Smash MPS 27049/FRS 67049

This Week	Last Week	Record	Label
15	9	I WALK THE LINE Johnny Cash—Columbia CK-2190; CS-8990	Columbia CK-2190; CS-8990
16	16	GOLDEN COUNTRY HITS Hank Thompson—Capitol T 2089 (M); ST 2989	Capitol T 2089 (M); ST 2989
17	★	YESTER'S GONE Roy Drusky—Mercury MG-20919; SR-60919	Mercury MG-20919; SR-60919
18	18	WEBB PIERCE STORY Webb Pierce—Decca DXB 181 (M); DXSB 7181 (S)	Decca DXB 181 (M); DXSB 7181 (S)
19	★	HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842	Camden 842
20	★	SING A SONG Hank Williams, Jr.—MGM 4213	MGM 4213



RADIO AND TV

Stones And The Critics

by June Bundy

Now that it is suddenly chic to dig the Beatles, the Rolling Stones have become the main targets for those abusive critiques formerly hurled at the Liverpoolians. The poor Stones apparently bring out the beast in the mildest of critics.

Last summer deejay Scott Muni, WABC, New York, described them as "disgusting." Dean Martin gave them a hard time when they guested on ABC-TV's "Hollywood Palace" in June, and last week New York Journal American columnist Jack O'Brien thoroughly lambasted their appearance on Ed Sullivan's CBS-TV show Sunday (25) night.

"The Slobs"

In his October 26th column, tastefully headed "The Slobs," O'Brien labeled the Stones "one more British good-riddance export to our Sunday evening repose" and characterized their act as a "pigsty performance."

O'Brien, an avid admirer of the Fred Astaire-Andy Williams sartorial school, was particularly annoyed by Stones the leader whom he described as "a sweatshirted shambles of haberdashery."

Winding up his diatribe, O'Brien ranted "These trashy, begrimed, ridiculous status-contaminations are funny once; when they invade many programs not for entertainment's sake but only for Nielsen's the perpetrators are giving the public the benefit of their slovenly, intellectually insanitary dregs of desperation."

We don't agree with O'Brien's savage assessment of the Rolling Stones. The group — when presented correctly — is one of the best — and certainly most authentic sounding Deep South blues quintets of all the British acts.

Sullivan's Dilemma

However, O'Brien does have a point about Sullivan and Nielsen. Sullivan is a man with a large-sized dilemma. He naturally wants

to attract the hefty ratings generated by the Beatles and other rock and roll idols, but, by doing so, he is plainly running the risk of alienating his faithful long-time fans.

Sullivan's usually impassive face mirrored his awareness of this dilemma last Sunday night. The studio audience was packed with noisy, semi-hysterical young exhibitionists who shrieked constantly on and off cue throughout the entire hour.

Sullivan barely managed to keep them in control between the two Rolling Stones appearances by clucking "quiet, quiet my little chickadees" at them in a fatherly fashion. However, his veneer of tolerance scarcely hid the obvious resentment he felt toward the little monsters for their rudeness to the other acts on the bill, not to mention their possible effect on the square-but-solid-citizen segment of his TV audience.

The "terrible-tempered" Mr. O'Brien is a first-rate writer who unfortunately is at his brilliant best when he's panning someone. His wrath should rightly have been vented on the rude and unruly teenagers in the studio.

Beatles Flip Middlebrows.

Meanwhile, the Beatles have become the darlings of the intelligensia. Their movie has been acclaimed as art by top-flight film critics and their music has been accorded richly deserved praise from such unlikely sources as Arthur Fiedler and Leonard Bernstein.

Bernstein will kick off his "Philharmonic Young People's Concert" series on CBS-TV November 6 by warbling "A Hard Day's Night" to show "it has part of the same classical form as the sonata."

The marvelous thing about the Beatles is that they are obviously putting on the whole world — press, public and art pundits alike

More and more people are flipping to 'I Don't Want It.'

Charlie Louvin on Capitol 5296

Combine Music Corp. The Workin' Publisher

Country Album Picks

TOP COUNTRY ARTISTS

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Chart CLP 6500
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Columbia CS 9031

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GRASSROOTS REAL OLD TIME
COUNTRY MUSIC

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United Artists UAS 6390
THE JUDY LYNN SHOW

JOHNNY CASH

Columbia CL 2248; CS 9048
BITTER TEARS

ERNEST TUBB

Decca DL 74518
BLUE CHRISTMAS

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All the best*

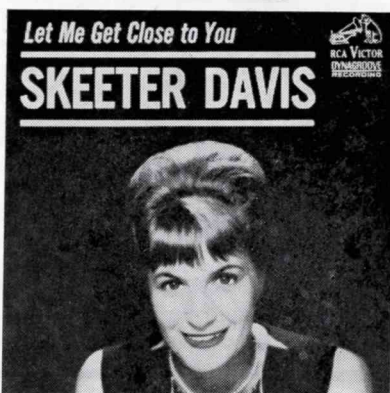
*Jimmy
Jean*

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Skeeter Davis

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LM/LSP-2980

New Smash Single

WHAT AM I GONNA DO WITH YOU

c/w

DON'T LET ME GET IN YOUR WAY

RCA Victor 47-8450

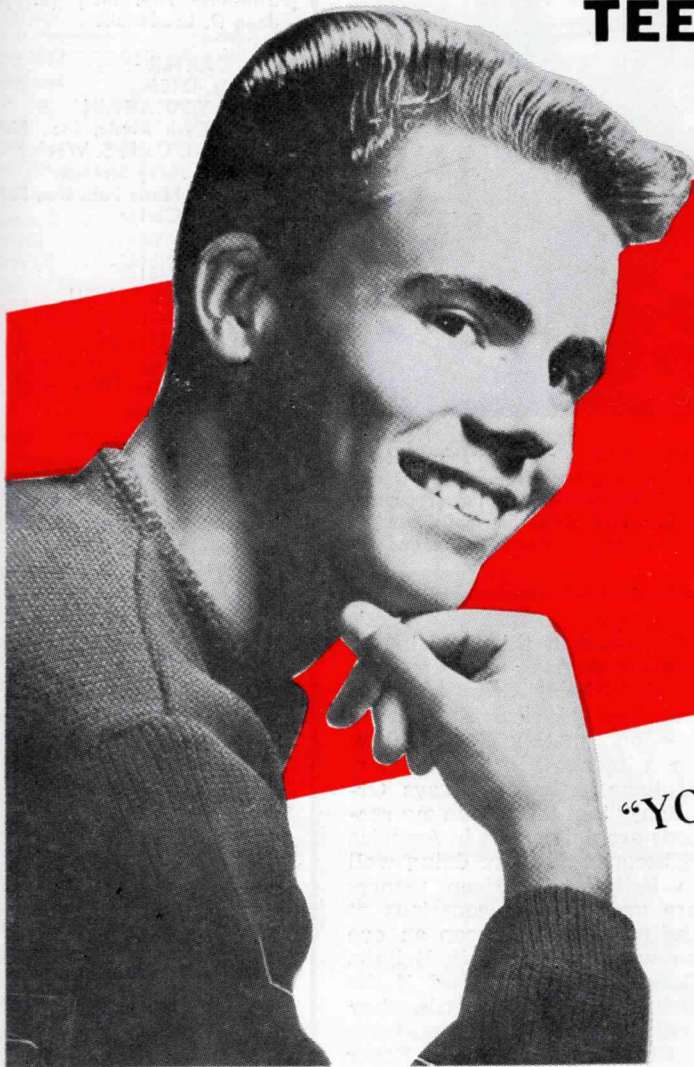
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SIMS 203

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Dateline Music City



Music Business in Nashville
CHARLIE LAMB

San Diego's KSON celebrated its first anniversary of C&W programming during October with promotions aimed at both listeners and advertisers. "With its new fare of modern, highly formatted C&W music, the station's popularity increased 300 pct. and rating surveys showed an audience increase from seventh place to second and third place almost overnight," says **Dan McKinnon**, prexy-general manager. Listeners were invited to visit the station's new ground level picture window studio where a nine-foot stack of records stood. The one who came closest to guessing the number of records won the entire stack valued at \$1,000. Advertisers and agencies were asked to guess the number of records by means of a station mailer, winners receiving country guitars. Meanwhile station salesmen delivered small decorated cakes with a single candle to agencies and clients. The cast in a Grand Ole Opry type show Oct. 23 staged by KSON included **Ray Price, Porter Wagoner, Stonewall Jackson, Jimmy Dean, Dickson Norma Jean, Billy Walker, Red Sovine, Rex Reinhardt** and **Shirley Ray**.

San Antonio's K-BER has scheduled its third annual South Texas talent discovery contest, giving aspirants a chance to display their talents with eight prizes to top winners. The contest is co-sponsored by San Antonio Music Co. Finalists appear on stage with the Grand Ole Opry show Sunday, Nov. 15, which will spotlight **Hank Snow, Skeeter Davis, Buck Owens, Jimmy Dickens, Slim Whitman** and **Connie Smith**.

N'ville Tapes Dean Show

Famed Columbia artist **Jimmy Dean** taped his "Jimmy Dean Show" for the ABC-TV network in Music City Oct. 29, realizing a long time desire to



Nashville

A happy man: This aristocrat of the bluegrass showing such supreme contentment is "Old Man Shultz" who in private life is **Claude Tomlinson, PD** and deejay at Knoxville's WIVK. Tomlinson is video taping a series of country music shows which will start over 20 southeastern states in mid-December. Title: "The Shultz Show". That shack in the back is where Shultz and his hound dog live.

use Nashville performers. Music greats featured included **Eddy Arnold, Ernest Tubb, Chet Atkins, Grady Martin, Floyd Cramer** and **Dottie West**. Dean called it a "musical documentary" on the Nashville sound, emphasizing how Nashville has been the hub of country music for 30 years. . . . WTID in Newport News, Va. which is exclusively country, folk and gospel, has inaugurated what PD **John Eustace** believes is a "first" for country music. At conclusion of each hourly broadcast, WTID inserts a Music City news item concerning activities of country music stars. Eustace says that "Audience reaction to this new feature has been excellent and we'd like to invite artists and managers to send us news of their doings for airing. We strongly believe that country music fans as well as those in

the trade like to know what's happening in this field."

From England came a statement by **Andy Gray**, editor of the New Musical Express in London, quoting **Roy Orbison** on a recent visit in London. "I have a theory," (says Orbison) "that the reason my records are doing well in America is because they are doing well in Britain. American teenagers are very British conscious at the moment and keep an eye on what is selling in Britain. Consequently they feel if the British like my records, they will too." Any arguments?

Clyde Beavers and his **Eager Beavers** hit the campaign trail Oct. 26 with Congressman **Garland Byrd** in George, hoping to make folks eager to elect him . . . **Sudie Callaway** who works the show has a new record, "Isn't There Somewhere" released on Re-Von Records.

GEORGE HAMILTON IV

RCA Victor 8462
TRUCKDRIVING MAN
(American Mus. Inc., BMI)
(2:25)—Terry Fell
Flip is "The Little Grave"
(Acutf-Rose Pub. Inc.) (2:17)—
John D. Loudermilk

JUNE CARTER

Columbia 43156
I WANT YOU AGAIN
(Johnny Cash Music, Inc., BMI)
(2:24)—J. Cash, S. Wooley
Flip is "Go Away Stranger"
(Wilderness Music Pub. Co., BMI)
(2:31)—J. Carter

JIM REEVES

RCA Victor 8461
I WON'T FORGET YOU
(Tuckahoe Music, Inc., BMI)
(1:59)—H. Howard
Flip is "Highway to Nowhere"
(Valley Pub. Inc., BMI) (2:34)—
J. Hess

CLAUDE GRAY

Columbia 43150
TOO MANY RIVERS
(Combine Music Corp., BMI)
(2:27)—H. Howard
Llorando"
Flip is "House of Tears (Casa de
Four Star Sales Co., BMI) (2:36)
—J. Fuller, W. Rogers

SKETS McDONALD

Columbia 43152
DOWN IN MEXICO
(Pamper Music, Inc., BMI) (2:49)
—S. McDonald
Flip is "Teardrop Inn"
(Bootel Music, BMI) (2:26)—S.
S. McDonald, E. Miller

MERLE HAGGARD

Tally T-179-B
PLEASE MR. D.J.
(Owen Publ., BMI) (2:28)—
Merle Haggard
Flip is "(My Friends Are Gonna
Be) STRANGERS"
(Yonah Music, Owen Publ.)
(2:20)—L. Anderson

BARBARA DALE

Canary 2001
THERE STANDS MY WORLD
(J. C. Rhoton Music Co., BMI)
(2:45)—C. Arnold
Flip is "Winner Take All"
(Lowery Music, BMI) (2:28)—
J. South

House at 103

Talking to the Night Lights

Be Quiet Mind

I'm Hanging Up the Phone

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Just Between the Two of Us

Mother-in-Law

Pick of the Week

Lookin' for More in '64

Supremes, Sandie Have Top Sides

Chart Picks

THE SUPREMES

Wotown 1068
COME SEE ABOUT ME (Jobete, BMI) (2:39) — Holland, Dozier, Holland
 Flip is "Always In My Heart," (Jobete, BMI) (2:26)—Holland, Dozier, Holland
 With two number one hits immediately behind them, the gals move fast here to hit far up the chart again. A solid entry.

SANDIE SHAW

Reprise 0320
(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME (Jungnickel/Blue Seas/Jac, ASCAP) (2:42)—Bacharach, David
 Flip is "Don't You Know," (Glissando, BMI) (2:08)—Andrews
 A powerful side and number two in Britain. Tune, recently a modest hit for Lou Johnson, can be even bigger this time.

THE KINGSTON TRIO

Decca 31702
MY RAMBLIN' BOY (Cherry Lane, ASCAP) (2:40)—Paxton
HOPE YOU UNDERSTAND (Treaty, BMI), (2:20)—Stewart
 Here are the Kingstons with their first release on Decca and it's a good one, with two cleverly done sides in the folk-pop vein. Either could go.

THE FOUR SEASONS

Philips 40238
BIG MAN IN TOWN (Saturday/Gavadima, ASCAP) (2:40) — Gaudio
 Flip is "Little Angel," (Saturday/Gavadima, ASCAP) (2:31) — Gaudio, Crewe
 Yet another hit is added to the boys' long line of smashes. Has all the sound trademarks and it should move out fast.

THE TAMS

General American 714
FIND ANOTHER LOVE (Low-Ab, BMI) (1:50)—C. and E. Thomas
 Flip is "My Baby Loves Me," (Lowery, BMI) (1:43)—Lewis
 The Tams are always a group to be reckoned with, no matter what the label, and this new outing is well-arranged and well-sung. Could be big.

RICHARD CHAMBERLAIN

MGM 13285
ROME WILL NEVER LEAVE YOU (Miller, ASCAP) (2:35)—David, Bacharach
 Flip is "You Always Hurt the One You Love," (Pickwick, ASCAP) (2:02)—Fisher, Roberts
 Dr. Kildare goes on a three week TV outing to Rome (Nov. 12, 19, 26) and this is a specially written theme for this series. Highly promoted all the way and the Bacharach-David song could just make it.

SINGLE (DISCOVERY) PICKS

BECKY AND THE LOLLIPOPS

Epic 9736
I DON'T CARE (WHAT THEY SAY) (Al Gallico, BMI)
 Motola, Page
 (Al Gallico, BMI) (2:02) — Page
 Flip is "My Boyfriend," (Al Gallico, BMI) (1:53) — Motola, Page
 Here's a cute new girl group sound that's been getting some good play in the West Coast area. Clever material, well handled.

THE DALYS

Bigtop 520
WITHOUT YOU (Hill and Range, BMI) (2:14)—Lynch, Westlake
 Flip is "Winter Rushes On," (Progressive, BMI) (2:15) — Daly, Carroll
 These lads have something of the soft harmony style of Chad and Jeremy and they could easily click with this new balled ditty.

THE TRAVELERS 3

Capitol 5301
SAN FRANCISCO BAY BLUES (Hollis, BMI) (2:21) — Fuller
 Flip is "Deacon Johnson," (Four Point, BMI) (2:07) — Apo, Oyama, Shirley
 The tune is an off-cut ditty in the folk vein but this version, with a strong harmony approach, done with verve, could be the one to watch.

KELLY BROTHERS

Sims 210
COUNTING ON YOU (Cape Ann, BMI) (2:05) Kelly
 Flip is "Time Has Made Me Change" (Hotpoint, BMI) (2:15)—Lee
 Here's a well-made, heartfelt reading r. and b. rocker which could well go pop.

JIM REEVES

RCA Victor 47-8461
I WON'T FORGET YOU (Tuckahoe, BMI) (1:59)—Howard
 Flip is "Highway to Nowhere" (Valley, BMI) (2:34)—Hess
 A nostalgic, waltz-tempo'd ballad, simply backed and tenderly read by the late, great Jim Reeves.

THE COASTERS

Atco 6321
I MUST BE DREAMING (Quintet, BMI) (2:35)—Lieber-Stoller
 Flip is "Wild One," (Sewilla/Cotillion, BMI) (2:07)—Guy
 The boys have been looking for a hit for a spell and this solid Lieber-Stoller tune might just be it. Good sound, and good lyrics.

BUDDY BUIE

United Artists 706
THREE COINS IN A FOUNTAIN (Robbins/Stein and Cahn, ASCAP) (2:08)—Styne, Rouzaud, Kahn
 Flip is "Miami Bound," (Unart, BMI) (2:10)—Buie, Gilmore
 Here's an interesting modern rock interpretation of a familiar standard. Buie has a touch and is also known as a songwriter.

BILLY BUTLER AND THE CHANTERS

Okeh 7207
NEVERTHELESS (Camad/Chi Sound, BMI) (2:04)—Mayfield
 Flip is "My Sweet Woman," (Curton/Jalynne, BMI) (2:29) —Butler
 A good rocking r. and b. kind of group with much of the excitement of Major Lance. A side that could easily grab off a lot of play.

AUDREY FREEMAN

Musicor 1043
LOOKING FOR ME (Pitfield, BMI) (2:27)—Freeman
 Flip is "Three Rooms," (January, BMI) (2:18)—Radcliffe, Halley
 The thrush is a student at Syracuse University and a discovery of Gene Pitney. In addition, she has a strong r. and b. sound that could catch on.

TOMMY ROE

ABC-Paramount 10604
PARTY GIRL (Unart, BMI) (2:36)—Buie, Gilmore
 Flip is "Oh How I Could Love You," (Low-Twi, BMI) (2:28)—Roe
 Tommy's first disc since returning from the Service and it's one of his very best. A clever lyric handled in great style.

THE CASUALS

Sound Stage 7, 45-2354
MUSTANG 2 + 2 (Ronbre-Coach & Four, BMI) (2:20)—Nelson, Taylor
 Flip is "Play Me a Sad Song" (Ronbre, BMI) (1:48)—Nelson
 A hard-driving hot-rod sound which has all the ingredients of a hard-hitting smash.

PEGGY MARCH

RCA Victor 47-8460
WATCH WHAT YOU DO WITH MY BABY (Aberbach, BMI) (2:30) —Giant, Baum, Kaye
 Flip is "Can't Stop Thinking' About Him" (Merjoda, BMI) (2:12)—Huff
 Peggy's strongest, most adult side to date. Seems headed for the top.

CLARENCE "FROGMAN" HENRY

Parrot 45004V
HAVE YOU EVER BEEN LONELY (Shapiro, Bernstein, ASCAP) (2:03) —Brown, De Rose
 Flip is "Little Green Frog" (Sark, BMI) (2:12)—Taylor
 Another solid standard given the same orchestral treatment which made "But I Do" such a big one for Henry. Could easily repeat success.

BARRY MANN

Red Bird 10-015
TALK TO ME BABY (Screen Gems-Columbia, BMI) (2:25) — Mann, Weil
 Flip is "Amy," (Screen Gems-Columbia, BMI) (2:00)—Mann, Weil
 Barry's first for the hot indie Red Bird operation and easily his best in a long spell. He's co-writer of the tune with wife, Cynthia Weil.

CHAD AND JEREMY

World Artists 1034
WILLOW WEEP FOR ME (Francis Day & Hunter Ltd., ASCAP) (2:33)—Ronell
 Flip is "If She Was Mine," (United Artists, ASCAP) (2:03) —Goldsboro., Buie
 The boys make a switch from new British-based material (as in their last hit) to a pleasant, soft-harmony revival of a favorite oldie.

JERRY JACKSON

Columbia 4-43158
TELL HER JOHNNY SAID GOOD-BYE (Valley, BMI) (3:04)—Byers
 Flip is "Are You Glad When We're Apart" (Blackwood, BMI) (2:38) —Jackson
 A haunting ballad on the r. and b. side, with a lush backing by Bert Keyes, this one should go a long, long way. Jackson is wearing his soul on the outside this trip.

JIMMY RADCLIFFE

Musicor 1042
LONG AFTER TONIGHT IS OVER (Arch, ASCAP) (2:35)—Bacharach, David
 Flip is "What I Want I Can Never Have," (Sea Lark, BMI) (2:27)—Shayne
 Here's Musicor's talented a. & r. man who turns to the singing side with admirable results on another great David-Bacharach cleffing.

SAMMY KAYE AND HIS ORK

Decca 31700
THEME FROM 'GOLDEN BOY' (Night Song) (Morley, ASCAP) (2:46)—Strouse, Adams
 Flip is "The House of the Rising Sun," (Al Gallico, BMI) (2:14)—Price
 A warmly appealing piece of theme material from Sammy Davis' new hit Broadway musical. Sammy Kaye could have a hit here. Most spinnable.

NOVEMBER 7, 1964

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

Leader Heads For Top Of The Pack!

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week	Record	Label
1	1	BABY LOVE	SUPREMES, Motown 1066
2	2	LAST KISS	J. FRANK WILSON, Josie 923
3	10	LEADER OF THE PACK	SHANGRI LA'S, Red Bird 10-014
4	4	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor 8388
5	5	DO WAH DIDDY DIDDY	MANFRED MANN, Ascot 2157
6	7	LET IT BE ME	EVERETT & BUTLER, Vee Jay 613
7	16	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists 759
8	8	HAVE I THE RIGHT	HONEYCOMBS, Interphon 7707
9	14	THE DOOR IS STILL OPEN TO MY HEART	DEAN MARTIN, Reprise 0307
10	3	DANCING IN THE STREET	MARTHA & THE VANDELLAS, Gordy 7033

This Week	Last Week	Record	Label
11	18	AIN'T THAT LOVING YOU BABY	ELVIS PRESLEY, RCA Victor 8440
12	11	TOBACCO ROAD	NASHVILLE TEENS, London 9639
13	15	EVERYBODY KNOWS	DAVE CLARK FIVE, Epic 9722
14	6	OH PRETTY WOMAN	ROY ORBISON, Monument 851
15	27	I DON'T WANT TO SEE YOU AGAIN	PETER AND GORDON, Capitol 5272
16	12	LITTLE HONDA	HONDELLS, Mercury 72324
17	29	SHE'S NOT THERE	ZOMBIES, Parrot 9695
18	20	I'M CRYING	ANIMALS, MGM 13274
19	21	IS IT TRUE	BRENDA LEE, Decca 31960
20	19	CHUG-A-LUG	ROGER MILLER, Smash 1926

This Week	Last Week	Record	Label
21	23	YOU REALLY GOT ME	KINKS, Reprise 0306
22	25	I LIKE IT	GERRY AND THE PACEMAKERS, Laurie 3271
23	39	I'M GONNA BE STRONG	GENE PITNEY, Musicor 1045
24	9	SUMMER SONG	CHAD & JEREMY, World Artists 1027
25	13	WHEN I GROW UP TO BE A MAN	BEACH BOYS, Capitol 5245
26	35	TIME IS ON MY SIDE	ROLLING STONES, London 9708
27	17	RIDE THE WILD SURF	JAN & DEAN, Liberty 55742
28	24	ALL CRIED OUT	DUSTY SPRINGFIELD, Philips 40229
29	37	ASK ME	ELVIS PRESLEY, RCA Victor 8440
30	34	WHEN YOU WALK IN THE ROOM	SEARCHERS, Kapp 618

ACTION RECORDS

41	46	REACH OUT FOR ME	DIONNE WARWICK, Scepter 1285
32	33	TEEN BEAT '65	SANDY NELSON, Imperial 66060
33	31	I DON'T WANT TO SEE TOMORROW	NAT KING COLE, Capitol 5261
34	41	I'M INTO SOMETHING GOOD	HERMAN'S HERMITS, MGM 13280
35	30	BABY DON'T YOU DO IT	MARVIN GAYE, Tamla 54101
36	22	I'VE GOT SAND IN MY SHOES	DRIFTERS, Atlantic 2253
37	32	COUSIN OF MINE	SAM COOKE, RCA Victor 8426
38	76	RINGO	LORNE GREENE, RCA Victor 8444
39	36	YOU MUST BELIEVE ME	IMPRESSIONS, ABC Paramount 10581
40	51	HEY NOW	LESLEY GORE, Mercury 72352
41	57	MR. LONELY	BOBBY VINTON, Epic 9730
42	44	NEEDLE IN A HAYSTACK	VELVELETTES, VIP 25007
43	49	WHO CAN I TURN TO	TONY BENNETT, Columbia 43141
44	26	REMEMBER (WALKIN' IN THE SAND)	SHANGRI LA'S, Red Bird 10-008
45	48	WENDY (E.P.)	BEACH BOYS, Capitol R 5267
46	47	WHEN YOU'RE YOUNG AND IN LOVE	RUBY AND THE ROMANTICS, Kapp 615
47	80	EVERYTHING'S ALRIGHT	NEWBEATS, Hickory 1282
48	28	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor 1040
49	40	FUNNY GIRL	BARBRA STREISAND, Columbia 43127
50	43	MERCY, MERCY	DON COVAY & GOODTIMERS, Rosemart 801
51	86	MOUNTAIN OF LOVE	JOHNNY RIVERS, Imperial 66075
52	55	BLESS OUR LOVE	GENE CHANDLER, Constellation 136
53	38	ON THE STREET WHERE YOU LIVE	ANDY WILLIAMS, Columbia 43128

54	72	SIDEWALK SURFIN'	JAN & DEAN, Liberty 55727
55	52	DEATH OF AN ANGEL	KINGSMEN, Wand 164
56	42	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 0301
57	82	LITTLE MARIE	CHUCK BERRY, Chess 1345
58	77	YOU SHOULD HAVE SEEN THE WAY HE LOOKED AT ME	DIXIE CUPS, Red Bird 10-012
59	69	RIGHT OR WRONG	RONNIE DOVE, Diamond 173
60	60	I HAD A TALK WITH MY MAN	MITTY COLLIER, Chess 1907
61	75	GONE, GONE, GONE	EVERLY BROTHERS, Warner Bros. 5478
62	64	SHAGGY DOG	MICKEY L. LANE, Swan 4183
63	89	BIG MAN IN TOWN	4 SEASONS, Philips 40238
64	45	BABY I NEED YOUR LOVING	FOUR TOPS, Motown 1062
65	63	UNLESS YOU CARE	TERRY BLACK, Tollie 9026
66	70	WALKING IN THE RAIN	RONETTES, Philips 123
67	81	SLAUGHTER ON 10TH AVENUE	VENTURES, Dolton 300
68	78	DON'T EVER LEAVE ME	CONNIE FRANCIS, MGM 13287
69	60	RUNNING OUT OF FOOLS	ARETHA FRANKLIN, Columbia 43113
70	66	WHY	CHARTBUSTERS, Mutual 508
71	74	JUMP BACK	RUFUS THOMAS, Stax 157
72	✓	DANCE, DANCE, DANCE	BEACH BOYS, Capitol 5306
73	83	AIN'T DOING TOO BAD	BOBBY BLAND, Duke 383
74	67	SMACK DAB IN THE MIDDLE	RAY CHARLES, ABC Paramount 10588
75	84	AIN'T IT THE TRUTH	MARY WELLS, 20th Fox 544
76	✓	COME SEE ABOUT ME	SUPREMES, Motown 1068
77	92	SHE UNDERSTANDS ME	JOHNNY TILLOTSON, MGM 13284

78	79	LOOK AWAY	GARNETT MIMMS, United Artists 773
79	71	LUMBERJACK	BROOK BENTON, Mercury 72333
80	88	SOMETHING YOU GOT	RAMSEY LEWIS, Argo 5481
81	95	TOO MANY FISH IN THE SEA	MARVELETTES, Tamla 54105
82	✓	SHA LA LA	MANFRED MANN, Ascot
83	87	LISTEN LONELY GIRL	JOHNNY MATHIS, Mercury 72339
84	✓	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & IMPERIALS, D.C.P. 1119
85	90	WHAT GOOD AM I WITHOUT YOU	MARVIN GAYE & KIM WESTON, Tamla 54104
86	91	MAYBE TONIGHT	SHIRELLES, Scepter 1284
87	92	WE COULD	AL MARTINO, Capitol 5293
88	94	CALIFORNIA BOUND	RONNY & DAYTONAS, Mala 490
89	96	KENTUCKY BLUEBIRD	LOU JOHNSON, Big Hill 553
90	85	OPPORTUNITY	JEWELS, Dimension 1034
91	99	CHAINED AND BOUND	OTIS REDDING, Volt 121
92	✓	THE WEDDING	JULIE ROGERS, Mercury 72332
93	98	MY LOVE, FORGIVE ME	ROBERT GOULET, Columbia 43131
94	—	FOUR STRONG WINDS	BOBBY BARE, RCA Victor 8443
95	✓	OH NO, NOT MY BABY	MAXINE BROWN, Wand 162
96	97	SAME OLD REASON	SERENDIPITY SINGERS, Philips 40236
97	✓	SOMETIMES I WISH I WERE A BOY	LESLEY GORE, Mercury 72352
98	100	SLOOP DANCE	VIBRATIONS, Okeh 7205
99	✓	I'VE GOT THE SKILL	JACKIE ROSS, Chess 1913
100	✓	AS TEARS GO BY	MARIANNE FAITHFUL, London 0697

NOVEMBER 7, 1964

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

One 'Fair Lady' in 10—Two in 20!

MONEY ALBUMS

This Week	Last Week	Album	Artist	This Week	Last Week	Album	Artist
1	1	PEOPLE	BARBRA STREISAND, Columbia CL 2215, CS 9015	11	5	PETER, PAUL AND MARY IN CONCERT	Warner Bros. 2W 1555
2	2	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613	12	14	THE ANIMALS	MGM E 4264
3	3	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366	13	20	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
4	4	GETZ/GILBERTO	Verve V-V6 8545	14	13	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965
5	6	SOMETHING NEW	BEATLES, Capitol T/ST 2108	15	31	MY FAIR LADY	ORIGINAL SOUNDTRACK, Columbia KOL 8000
6	10	POP GOES THE TRUMPET	AL HIRT & THE BOSTON POPS, RCA Victor LM/LSC 2721	16	11	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise FS 1012
7	7	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110	17	15	FUNNY GIRL	ORIGINAL CAST, Capitol SVAS 2059
8	8	MORE OF ROY ORBISON'S HITS	Monument MLP 8024	18	17	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136, KS 3364
9	12	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005	19	16	HOW GLAD I AM	NANCY WILSON, Capitol T/ST 2155
10	9	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087	20	36	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
21	27	THE CAT	JIMMY SMITH, Verve V-V6 8587	22	18	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
23	21	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154	23	19	BEST OF JIM REEVES	RCA Victor LPM 2890
24	28	BEACH BOYS SONG BOOK	HOLLYRIDGE STRINGS, Capitol T/ST 2156	25	25	PINK PANTHER	HENRY MANCINI, RCA Victor LPM/LSP 2795
26	30	BOBBY VINTON'S GREATEST HITS	Epic LN 24098	27	24	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193, CS 8993
28	38	INVISIBLE TEARS	RAY CONNIFF, Columbia CL 2264	29	40	MARY POPPINS	SOUNDTRACK, Vista BV 4026

ACTION ALBUMS

31	23	CHIPMUNKS SING THE BEATLES HITS	Liberty LRP 3388	54	62	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
32	44	WALK, DON'T RUN, VOL. 2	VENTURES, Dolton BLP 2031	55	53	CALL ME IRRESPONSIBLE	ANDY WILLIAMS, Columbia CL 2171
33	22	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123	56	84	SIDEWINDER	LEE MORGAN, Blue Note 4157
34	34	AL DI LA	RAY CHARLES SINGERS, Command RS 870	57	48	DAVE CLARK FIVE—AMERICAN TOUR	Epic LN 24117
35	26	UNDER THE BOARDWALK	DRIFTERS, Atlantic 8099	58	57	LICORICE STICK	PETE FOUNTAIN, Coral CRL 57460
36	37	MAKE WAY FOR DIONNE WARWICK	Scepter 523	59	55	WITH A TASTE OF HONEY	MORGANA KING, Mainstream 56015
37	42	THE KINGSMEN, VOL. 2	Wand 659	60	61	BALLADS, BLUES AND BOASTERS	HARRY BELAFONTE, RCA Victor LPM/LSP 2935
38	29	BE MY LOVE	JERRY VALE, Columbia CL 2181, CS 8981	61	73	HERE WE GO GO AGAIN	JOHNNY RIVERS, Imperial LP 9274
39	49	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368	62	54	EVERYBODY KNOWS	STEVE LAWRENCE, Columbia CL 2227
40	41	AMOR	EYDIE GORMIE & TRIO LOS PANCHOS, Columbia CL 2203	63	70	THIS IS LOVE	JOHNNY MATHIS, Mercury MG 20942
41	32	LAND OF GIANTS	NEW CHRISTY MINSTRELS, Columbia CL 2187	64	66	YESTERDAY'S GONE	CHAD STUART & JEREMY CLYDE, World Artists WAM 2000
42	33	COTTON CANDY	AL HIRT, RCA Victor LPM/LSP 2917	65	56	BEATLES SECOND ALBUM	Capitol T/ST 2080
43	51	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty LRP 3377	66	59	RAG DOLL	4 SEASONS, Phillips PHM 200-146
44	43	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493	67	79	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
45	50	BEACH BOYS CONCERT	Capitol TAO/STAO 2198	68	67	AT THE WHISKEY A' GO GO	JOHNNY RIVERS, Imperial LP 9264
46	35	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232	69	46	SEX LIFE OF THE PRIMATE	SHELLEY, BERMAN, Verve V 15043
47	45	HONEY IN THE HORN	AL HIRT, RCA Victor LPM/LSP 2745	70	63	BEST OF HENRY MANCINI	RCA Victor LPM/LSP 2693
48	60	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833	71	72	MORE BIG FOLK HITS	BROTHERS FOUR, Columbia CL 2213
49	39	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2022	72	82	SLIGHTLY IRREVERENT MITCHELL TRIO	Mercury MG 20944
50	64	TRINI LOPEZ LIVE AT BASIN STREET EAST	Reprise RS 6134	73	58	BIZET: CARMEN	LEONTYNE PRICE, RCA Victor LDS 6164
51	52	EARLY ORBISON	ROY ORBISON, Monument MLP 8023	74	✓	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LPM/LSP 2999
52	74	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM/LSP 2935	75	69	SHUTDOWN, VOL. 2	BEACH BOYS, Capitol T/ST 2027
53	47	NAT KING COLE SINGS MY FAIR LADY	Capitol SW 2117	76	85	BREAD AND BUTTER	NEWBEATS, Hickory 120
78	65	WHERE LOVE HAS GONE	JACK JONES, Kapp KL 1396	77	68	BEATLES SONGBOOK	HOLLYRIDGE STRINGS, Capitol T/ST 2116
79	94	RAMSEY LEWIS TRIO AT BOHEMIAN CAVERNS	Argo 741	80	89	DISCOTHEQUE	ENOCH LIGHT, Command RS 873
81	75	CONCERT SOUNDS OF MANCINI	RCA Victor LPM/LSP 2897	81	87	SANDY NELSON LIVE—IN LAS VEGAS	Imperial LP 9272
82	88	A NEW KIND OF CONNIE	CONNIE FRANCIS, MGM SE 4253	83	71	NORTHERN JOURNEY	IAN & SYLVIA, Vanguard VRS 9154
83	78	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054	84	76	DELICIOUS TOGETHER	BETTY EVERETT & JERRY BUTLER, Vee Jay LP 1099
84	83	ROLLING STONES	London LL 3375	85	77	JUDY COLLINS CONCERT	Elektra EK 280
85	97	BALLADS OF BROADWAY	JOHNNY MATHIS, Columbia CL 2223	86	81	DANG ME	ROGER MILLER, Smash MGS 27049
87	96	LITTLE HONDA	HONDELLES, Mercury MG 20940	88	99	SAMMY DAVIS SINGS THE BIG ONES FOR YOUNG LOVERS	Reprise RS 6131
88	95	FOUR SEASONS' HITS	HOLLYRIDGE STRINGS, Capitol T/ST 2199	89	95	12 X 5	ROLLING STONES, London LL 43402
89	86	MEET THE BEATLES	Capitol T/ST 2047	90	86	GERRY AND THE PACEMAKERS/SECOND ALBUM	Laurie LLP 2027
90	97	FIVE FACES OF MANFRED MANN	Capitol T/ST 6093	91	98	HEY GIRL DON'T BOTHER ME	TAMS, ABC Paramount ABC 499
91	98	JAZZ IMPRESSIONS OF JAPAN	DAVE BRUBECK, Columbia CS 9012	92	91	HANDY MAN	DEL SHANNON, Amy 8003PM



CERULEAN BLUES

WHAT A BUSINESS

by Dom Cerulli

The Record Business is just too much.

I had a call recently from a friend who's with a major record company. We chatted about new releases for a few minutes, then he got down to the point of his call.

"I picked up a copy of Gene Krupa's 'Green Eyes,' he exulted. 'You were right. Roy (Eldridge) is tremendous on it. I wonder how it ever got by me when it was first issued.'"

The rest of the call dealt with my friend's tale of discovery of a record shop where he was able to secure some long-sought 78s! He's been going back to the shop and fleshing out his collection. He reasons, and justly so, that the major companies can't re-issue everything he wants, so he picks up on things they don't re-issue.

But the very idea that someone working for a big record company is actually out there spending money for records really gasses me. And, best of all, for 78s!

Chet Baker Re-Issue

Next we have Columbia Records. With the renewal of interest in trumpeter Chet Baker, Columbia went into the files, pulled out the old "Chet Baker And Strings" album . . . and re-issued it on the low-price Harmony label!

And Decca . . . they've got an album with more mileage than those old Muscraft masters. It's Manny Albam's "West Side Story" set. It was originally released on Coral, then re-issued on the low-price Vocalion label. A week or so ago, it was re-issued again . . . on the Decca label!

I don't know . . .

Recent Jazz Releases

Here are a few notes on some recent releases:

JAZZ JOURNEY, Orchestra U.S.A. (Columbia) — Five selections by the Orchestra are presented, longest "Journey Into Jazz," composed by Gunther Schuller with text by Nat Hentoff and narration by Skitch Henderson. A hip "Tubby The Tuba," Journey recounts in agonizing detail how young Eddie Jackson learned to play jazz by listening to records. A few lively moments occur when the late Nick Travis plays, or when Benny Golson rolls off a husky-toned tenor solo. The other tracks include a longish "Portrait of Coleman Hawkins," and Arif Mardin's "Duke Bey," a Kentonish piece that captures some of the flavor of the Swing Bands of the 40s. All in all, pretty tame stuff for the Orchestra . . . or any orchestra.



TALENT BEAT

A NATURAL TALENT

by Barry Kittleson

The scene at the Gaslight a couple of weeks back was like Greenwich Village of yesterday. The atmosphere was uncalculated and casual. Table hopping was in order; but it was just as in order to project your greeting across the room. The attraction was Carolyn Hester, who was making her first New York club appearance in nearly two years. With Bob Dylan and Tom Paxton popping in and out, and guitar-backed hopefuls maneuvering for good seats, MacDougal Street would let you know that the folk movement is still very much alive, and Greenwich Village is still the nation's folk music workshop.

Everything about Carolyn Hester is alive with warmth. Eyes, hair, skin, voice; all shimmer with a vital luster. And she has the ability to identify with what she does without becoming maudlin, because she identifies so naturally. In truth, she is a "natural." Performance to her is simply an open exchange of ideas and feelings.

Liberal In Deed

While no newcomer to the folk world, Carolyn is as enthusiastic about good music "with meaty lyrics," as if she were a recent convert. In discussion, she will insist that folk music and folk singers are bigger than ever today, especially on college campuses and among the late teenagers. She finds it exciting that while the Beatles and other groups are as big as they are, audi-

ences are just as susceptible to music with "a little more substance" than "just a beat." (She does, however, "dig" the Beatles, their sound and particularly their "style" as people).



Carolyn Hester

Carolyn is as guided by uncomplicated instinct as any intuitively gifted woman can be. She is not a fanatic, but readily accepts responsibility. In August, last, she spent some weeks in Mississippi at the request of COFO. "They asked several of us to come down and help," she reminisced. "Of course I was a little scared at first. After all, they might discover I was a white 'Southern' liberal (she was born and reared in Austin, Texas). But, when I thought of those three murdered civil rights workers, I had to go. I just had to go, that's all. And I expect I'll be going back some time soon. It doesn't seem like much, but I really learned how music can hold people together. It's very thrilling. You know you are alive."

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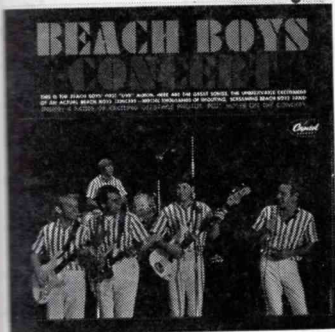
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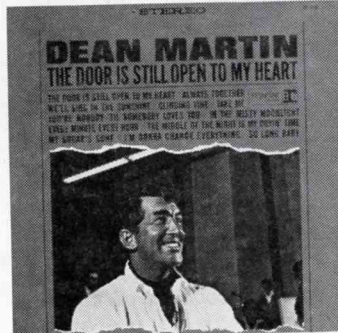
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Beach Boys Have First "Live" LP

This Week's Block Busters



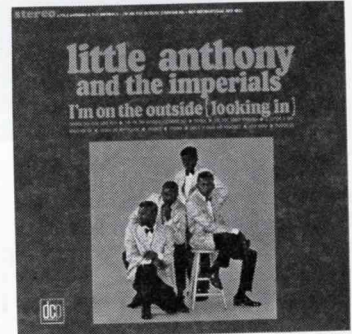
BEACH BOYS CONCERT
Capitol TAO 2198
A wild album for fans cut live at a West Coast concert, and including four bound-in photo pages. Should be a natural winner.



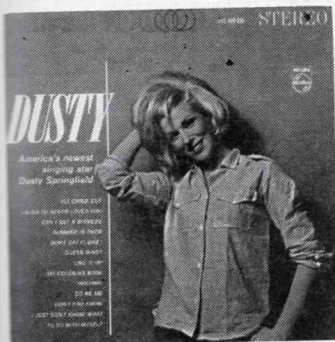
THE DOOR IS STILL OPEN TO MY HEART
DEAN MARTIN
Reprise RS 6140
Martin's just about the hottest thing on wax these days and here's the album that goes with his latest single smash. An action set.



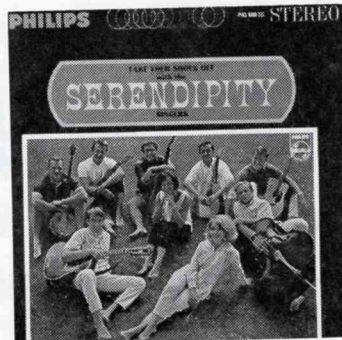
THE MANFRED MANN ALBUM
Ascot ALS 16015
The Manfreds are among the hottest of the latter day British groups and this one with their "Do Wah Diddy Diddy," looks like a sure thing.



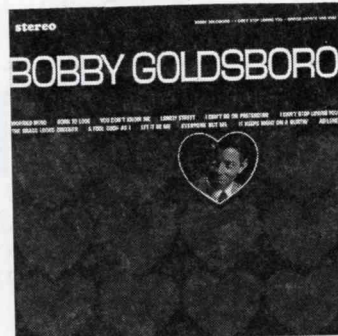
I'M ON THE OUTSIDE (LOOKING IN)
LITTLE ANTHONY AND THE IMPERIALS
DCP 6801
The group has had a powerful revival with their long-building singles hit and they're really up there now. A solid LP bet here.



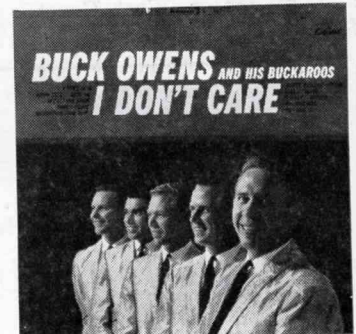
DUSTY, AMERICA'S NEWEST SINGING STAR
DUSTY SPRINGFIELD
Philips PHS 600-156
Britain's thrush turns in her recent singles hit, "All Cried Out," plus a flock of other goodies. A hot set.



TAKE YOUR SHOES OFF THE SERENDIPITY SINGERS
Philips PHS 600-151
This fine pop-folk group is a solid album bet anytime and this latest package is just as strong as their earlier two. Must wax for fans.



I CAN'T STOP LOVING YOU
BOBBY GOLDSBORO
United Artists UAS 6381
Bobby turns to the typical pop-country repertoire here, like "Abilene," "Worried Mind" and the title tune with admirable results.



I DON'T CARE
BUCK OWENS AND HIS BUCKAROOS
Capitol ST 2186
Owens has been enlarging his beach-head on the pop front with his "Greatest Hits" album and this fine set will make his pop acceptance bigger yet.

Chart Picks

A HARD DAY'S NIGHT
GEORGE MARTIN ORCHESTRA
United Artists UAS 6383
Warm instrumental versions of the songs from the Beatles picture, by their recording chief George Martin. Some of the sides are actual tracks from the film.

12 OTHER INSTRUMENTAL HITS
BILL JUSTIS ORCHESTRA
Smash SRS 67043
The swinging band comes through with sock instrumental readings of such recent hits as "Cotton Candy," "Charade," and "The Pink Panther."

SECOND TO NONE
CARMEN McRAE
Mainstream S 6028
This is the best album the thrush has cut in years. It contains fine interpretations of such warm ballads as "The Night Has A Thousand Eyes," "My Reverie," and "Winter In May."

BORDERTOWN BANDIDO
50 GUITARS OF TOMMY GARRETT
Liberty LMM 13031
The 50 guitars go south of the border for exciting renditions of "Love Me With All Your Heart," "The Comancheros," "El Paso," and "Mexico."

JUST ONE MORE TIME
EARL GRANT
Decca DL 74576
On piano and on organ Earl Grant comes through with wonderfully bright and lively performances of items ranging from "Tuxedo Junction," to "George On My Mind."

THE SWINGING HERMAN HERD RECORDED LIVE
WOODY HERMAN ORK
Philips PHS 600-131
Woody has done fine on previous Philips fare and this first live excursion, cut at Harrah's Club, Lake Tahoe, could do even better for him.

AS LONG AS I HAVE YOU
GARNETT MIMMS
United Artists UAS 6396
Young Mimms has found good success on the singles route (as soloist and with the Enchanters) and this new album can find similar favor.

CHRISTMAS WITH THE MORMON TABERNACLE CHOIR
Columbia ML 6037
With organ and chimes, the renowned ensemble sings a collection of favorite hymns in the expansive vocal style for which the group is so famous.



Perhaps a bit more in the authentic and traditional mountain-sound groove, but nevertheless highly commercial, are the Stoneman Family Singers. This group is in the great tradition of the hill groups with the emphasis on the string band sound and roots of gospel singing strongly in evidence. They've got an album on World Pacific and they've done well on Steve Allen TV show appearances and at major West Coast folk bashes.

Cliffie Stone Singers.

More in the country, rather than the folk groove, are the Cliffie Stone Singers, who were put together by the country music veteran to record a group of great Hank Williams songs. The group has good, old-fashioned flavor and it's timely indeed to tie in with the Williams catalog, in view of the imminent national release of the Williams movie, "Your Cheatin' Heart." The Stone album is on Capitol.

A similar album is now

in the works by a new group, known as the Tillman Franks Singers. The mixed ensemble, put together by veteran country music personal manager, Tillman Franks of Shreveport, La., sings a batch of the great Hank Williams tunes on its first album release on the Hilltop label.

Hilltop is in the low-priced level (with a suggested list of \$1.98). Another in the low-price area is the Cumberland country album line (put out by Smash Records) and also featuring its own version of a fine, big-sound, mixed chorus, the recently released, Rock City Singers, singing a program of country classics.

Two more of the larger vocal combines are also worthy of mention. Both are all girl groups. They are the Womenfolk on RCA Victor and the Sawbuck Singers, an attractive 10-girl group on the Colpix label.

REN GREVATT

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 OH, PRETTY WOMAN
Roy Orbison—London
- 2 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
Sandie Shaw—Pye
- 3 WHERE DID OUR LOVE GO?
Supremes—Stateside
- 4 THE WEDDING
Julie Rogers—Mercury
- 5 I'M INTO SOMETHING GOOD
Herman's Hermits—Columbia
- 6 WHEN YOU WALK IN THE ROOM
Searchers—Pye
- 7 WALK AWAY
Matt Monro—Parlophone
- 8 WE'RE THROUGH
The Hollies—Parlophone
- 9 HOW SOON
Henry Mancini—RCA
- 10 I'M CRYING
Animals—Columbia
- 11 RAG DOLL
Four Seasons—Phillips
- 12 I WOULDN'T TRADE YOU FOR THE WORLD
Bachelors—Decca
- 13 THE TWELFTH OF NEVER
Cliff Richard—Columbia
- 14 I WON'T FORGET YOU
Jim Reeves—RCA
- 15 EVERYBODY LOVES SOMEBODY
Dean Martin—Reprise
- 16 ONE WAY LOVE
Cliff Bennett and the Rebel Rousers—Parlophone
- 17 TOGETHER
P. J. Proby—Decca
- 18 SHA LA LA
Manfred Mann—HMV
- 19 AS TEARS GO BY
Marianne Faithfull—Decca
- 20 BREAD AND BUTTER
Newbeats—Hickory

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RADIO EXPOSURE CHART

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

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

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

STATIONS USED THIS WEEK

- EAST:** CHUM – Toronto; WITH – Baltimore; WMCA – New York; WORC – Worcester; WPGC – Washington; WWDC – Washington
- SOUTH:** KILT – Houston; WFUN – Miami; WQAM – Maimi; WQXI – Atlanta; WRAP – Norfolk; WYLD – New Orleans
- MIDWEST:** KQV – Pittsburgh; KXOK – St. Louis; WING – Dayton; WKNR – Detroit; WLS – Chicago; WRIT – Milwaukee
- WEST:** KEWB – Oakland; KFWB – Los Angeles; KIMN – Denver; KJR – Seattle; KYA – San Francisco

AIN'T THAT LOVING YOU BABY. Everett/Butler (V-J)... WRAP 23
 ALMOST THERE. Andy Williams (Columbia)... WWDC 34; WORC 14
 ANYWAY YOU WANT IT. Dave Clark Five WQAM -P
 APPLE OF MY EYE. 4 Seasons (Vee Jay) WPGC 37
 AUTOMATIC REACTION. Nino & Ebb Tides..... KYA 33

BABY BABY ALL THE TIME. Superbs
 (Dore) KEWB 32; KYA 43; KJR 14
 BABY I MISS YOU. Tommy Good (Gordy) WYLD 16
 BABY LET ME TAKE YOU HOME. Animals
 (MGM) WFUN 31; WQAM 20
 BEAUTICIAN BLUES. B.B. King (Kent)..... WLS -X
 BIG BROTHER. Dickey Lee (Smash)..... WORC 42; KILT 34
 BLUE SUEDE SHOES. Birdwatchers WQAM 31
 BOY FROM CROSSTOWN. Angels (Smash)..... WQAM 41
 BOYS. Beatles (V-J)..... KXOK 11; KJR 10

CAN'T EVER FREE MY MIND. Dale McBride (Teardrop) .. KILT 14
 CAR HOP. Exports (King) WKNR 20
 CHITLINS. Gus Jenkins WYLD -P
 CRAZY. Emmanuel Laskey (Thelma) WKNR 22

DARTELL STOMP. Mustangs (Providence) KYA 24
 DO ANYTHING YOU WANNA. Harold Bettors (Gateway)... WWDC 39
 DO YOU WANTA GO. Andy Mack WRAP -P
 (THE) DOG. Junior & Classics (Groove)..... WRIT 15
 DON'T FORGET. Nick Noble (Chess)..... KXOK -X
 DON'T FORGET I STILL LOVE YOU. Bobbi Martin
 (Coral)..... WORC 48; KQV 15
 DON'T IT MAKE YOU FEEL GOOD. Overlanders
 (Hickory)..... KILT 28; WLS 28
 DON'T LET ME BE MISUNDERSTOOD. Nina Simone
 (Philips)..... WYLD 40
 DON'T MAKE MY BABY BLUE. Lonnie Mack (Fraternity) . KXOK -P
 DON'T WANT TO WALK WITHOUT YOU. Phillis McGuire
 (Reprise)..... WORC 46
 DOWN HOME GIRL. Alvin Robinson (Red Bird)..... WYLD 29

EITHER WAY I LOSE. Gladys Knight & Pipps (Maxx)..... WYLD -X
 ENDLESS SLEEP. Hank Williams Jr. (MGM) WING 33
 EVERYBODY WANTS TO FALL IN LOVE. Valentinos
 (Stax)..... WYLD -X

FIND OUT WHAT'S HAPPENING. Spidells (Monza)..... KILT 57

FIRST LOVE. Mustangs (Sure-Shot)..... WYLD 38
 5-4-3-2-1. Manfred Mann (Prestige)..... CHUM 43
 FOLLOW THE SUN. Jimmy Clanton (Philips) KILT 38
 FORBIDDEN. Bob Moline (Imperial) WORC 18; KJR 36
 FORGET HER, FORGET HER. Danny Williams (U-A)..... WORC -X

GHOUL DAYS. Gene Moss KYA 45
 GO BOBBY SOXER. Chuck Berry (Chess) KILT 61
 GOOD. Dee Dee Sharp (Cameo) WWDC 42
 GOODBYE GIRL. Ritchie Dean (Tower) WQAM 22
 GOTTA HAVE MORE. Eddie Bo (Blue Jay) WYLD 5
 GUITAR SHUFFLE '65. Virtues (Fayette) WORC -X
 (THE) GYPSY. Robert Davie (Congress) WORC -X

HERE SHE COMES. Tymes (Parkway)..... WKNR 23
 HIGH HEEL SNEAKERS. Jerry Lee Lewis (Smash) KJR 25
 HOLD ME. P.J. Proby (London) CHUM 13
 HURTIN' INSIDE. Barbara & Brenda (Heidi) WYLD 28

I CAN'T BELIEVE WHAT YOU SAY. Ike & Tina Turner
 (Kent) WRAP -P
 I DON'T WANNA FUSS. Sugar Pie DeSanto (Checker) WYLD 14
 I HOPE HE BREAKS YOUR HEART. Neil Sedaka
 (RCA) WPGC 32; WWDC 57; WORC 38
 I HOPE I DON'T CRY. B.B. Butler (Barry) WYLD 27
 I JUST DON'T UNDERSTAND. Tommy Adderley. (Mar-Mar) WPGC 36
 I NEVER CARED FOR YOU. Willie Nelson KILT 20
 I SMELL TROUBLE. Little Johnny Taylor (Galaxy) WRAP 9
 I WANT YOU TO HAVE. Lee Rogers (D-Town)..... WKNR 31
 I WOKE UP. Eskew Reeder Jr. (Instant) WYLD 25
 I'LL BE BACK. Beatles
 (Parlophone LP) WPGC 1; WORC 11; KQV 16
 I'LL BE STANDING BY. Harrison Bros. (ABC)..... WYLD 39
 I'M A LOSER. Beatles (Capitol LP) WPGC 2
 I'M GONNA LEAVE YOU. Five Americans KILT 63
 I'M GONNA SEND MY LOVE. Applejacks (London) WFUN -P
 I'M GOING UPSIDE YOUR HEAD. Jimmy Reed (V-J)..... KILT 62
 I'M THE LOVER MAN. Jerry Williams
 (Southern Sound) WPGC 40; WRAP 25; KXOK -X
 IN A LITTLE WHILE. "Poison" Ivey WRAP -P
 IT AIN'T ME BABE. Johnny Cash (Columbia)..... KEWB 30; KYA 36
 IT'LL NEVER BE OVER FOR ME. Baby Washington (Sue). WRAP -P
 IT'S ALL OVER. Walter Jackson (Okeh)..... WYLD -P
 IT'S ALRIGHT. Adam Faith (Amy)..... WORC -X

Radio Exposure Chart (continued)

I'VE GOT BETTER THINGS TO DO. Accents (Challenge).....	WORC -X; KJR 30
(THE) JERK. Larks (Money).....	WKNR 24; KFWB 33
JULIE KNOWS. Randy Sparks (Columbia).....	WWDC 56
KANSAS CITY. Beatles (Capitol LP).....	WPGC 3
LOST WITHOUT YOU. Teddy Randazzo (DCP).....	WING 40; WKNR 12
LOVE IS A WAY OF LIFE. Danny White (ABC).....	WYLD 42
LOVE LOVE. Strange Loves (Swan).....	WORC 9
LOVIN' FROM MY BABY. True Tones (Spot).....	WITH 29
(THE) LUMBERJACK. Hal Willis (Sims).....	WITH 28; CHUM 32; WRIT -P
MAKE UP YOUR MIND. Anna King (Smash).....	WRAP 20
MOJO WORKOUT. Bobby Long.....	WRAP 27
MOVE IT BABY. Simon Scott (Imperial).....	KQV 20; KEWB 3; KYA 2
MY ADORABLE ONE. Joe Simon (Gee Bee).....	WQXI 18
NEVER GET ENOUGH OF LOVE. Eddie Floyd (Safice)...	WYLD 1
NOBODY LOVES ME. Anna Craig (20th).....	WYLD -X
ON THE BEACH. Cliff Richard (Cap. of Canada).....	CHUM 47
ONE LAST KISS CHERIE. Dale Ward (Dot).....	WORC 47
ONE MORE TIME. Ray Charles Singers (Command).....	WITH -P
ONE STEP FORWARD. Brian Hyland (Philips).....	WORC 39; WFUN 9; WQAM 18
ONE WOMAN MAN. Garnett Mimms (U-A).....	WRAP 30
OUT OF MY LIFE. Expressions (Federal).....	WYLD 36
OVER YOU. Paul Revere & Raiders.....	WQAM 46; KYA 26
PEARLY SHEELS. Burl Ives (Decca).....	WITH 16; WLS 23
PLAYBOY. Drifters (Atlantic).....	WWDC 22
RANDY. Earl-Jean (Colpix).....	WITH 24
RAP CITY. Ventures (Dolton).....	WWDC 48
RED SAILS. Bobby Powell (Whit).....	WYLD 24
ROME WASN'T BUILT IN A DAY. Maxine Thomas (Bo-Bo).....	WYLD 33
ROSES ARE RED. You Know Who Gr. (4 Corners).....	WPGC 12
ROUNDEST OF THEM ALL. Round Robin (Domain).....	WING 38
RUN, RUN, RUN. Gestures (Soma).....	WWDC 60; KEWB 34; KYA 44

SAN FRANCISCO D'ASSISI. Jerry Wallace (Challenge).....	KILT 56
SCHOOL IS A GAS. Wheelmen (Warner Bros.).....	WORC 31
SCRATCHY. Travis Wammack (Ara).....	WKNR 8
SHAKE A LADY. Ray Bryant (Sue).....	WWDC 19
SHE KNOWS ME TOO WELL. Beach Boys (Capitol).....	KYA 18
SHE'S ALRIGHT. Jackie Wilson (Brunswick).....	WRAP -P
SILLY LITTLE GIRL. Tams (ABC).....	WWDC 61
SOMETIME. Sandra Lynn (Constellation).....	WYLD -X
SOUL TRAIN. Curley Moore (Nola).....	WYLD 20
STICKS AND STONES. Jean & Dean (Rust).....	WORC -X
STRUNG OUT. James Crewford (Mercury).....	WYLD 19
S-W-I-M. Bobby Freeman (Autumn).....	KEWB 38; KYA 28

TELL HER JOHNNY SAID GOODBYE. Jerry Jackson (Columbia).....	WYLD 34
THAT'S HOW STRONG MY LOVE IS. O.V. Wright (Goldwax).....	WLS -X
THE 81. Candy & Kisses (Cameo).....	WWDC 44
THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo).....	KILT 53
THINGS WE SAID TODAY. Beatles (Capitol LP).....	KXOK 18
THIRTY DAYS. Buddy & Hearts (Landa).....	WORC 33
THOU SHALT NOT STEAL. Dick & Deedee (Warner Bros.).....	KILT 59; KEWB 37; KYA 38
A THOUSAND CUPS OF HAPPINESS. Joe Hinton (Back Beat).....	WYLD 23
TIME AND TIME AGAIN. Johnny Cash (Columbia).....	KILT 55
TIMES HAVE CHANGED. Irma Thomas (Imperial).....	WYLD 2
TONIGHT'S THE NIGHT. Headliners (VIP).....	WWDC 63
TORTURE. Everly Brothers (Warner Bros.).....	WKNR 15; KJR 48
TRY ME. Jimmy Hughes (Fame).....	WRAP 1
TURN ON. Don & Goodtimers (Wand).....	WORC -X
TWO OF A KIND. Jack & Jill (Maxx).....	WYLD 41

WATCH OUT. Jackie Wilson (Brunswick).....	WYLD 13
WE'RE THROUGH. Hollies (Imperial).....	WPGC 27
WHEN YOU WALK IN THE ROOM. Jackie de Shannon (Liberty).....	WQAM 48; KXOK -P
YES I DO. Solomon Burke (Atlantic).....	WYLD 29
YOU CAN COUNT ON ME. Roy Hamilton (MGM).....	WYLD 35
YOU MAKE MY HAPPY. Bobby Sherman (Decca).....	WORC -P
YOUR ONE AND ONLY LOVE. Garnett Mimms (U-A).....	WRAP 24
YOUR ONE AND ONLY MAN. Otis Redding (Volt).....	WRAP 10
YOUR WELL RAN DRY. Carol Lois (Federal).....	WYLD -X

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Victor Assumes Full Club Responsibility

RCA Victor Records assumed the full responsibility for the operation of the RCA Victor Record Club last week. This meant, according to Victor Records Vice President and General Manager George Marek, that Victor would now handle all functions of the club, and that the Reader's Digest, which had been RCA's agent for the club for the past years, would relinquish that function.

For an interim period the Reader's Digest will continue the advertising, promotion and fulfillment functions, under the direction of RCA Victor Records, but this was expected to terminate in a relatively short time.

This marks the first time that RCA Victor Records will be handling all operations of its club. When the club first started, the Book-Of-The-Month club handled the administrative work, and in recent years the Reader's Digest has been handling the same functions. Direction of the club was always in Victor's hands, however.

No one in the trade was exactly sure why Victor made the move to take over all club operations. It was assumed that Victor had been happy with the Digest's handling of club administrative functions. Victor presses all of the Reader's Digest recorded music packages and will continue to do so, even though the Digest will no longer service the Victor Club.



NEW AWARD: Nippon Columbia presented the Village Stompers with an award for exceptional sales in Japan of their hit single "Washington Square." Accepting the award for the group are Duke Niles, manager of the Village Stompers and publisher of "Washington Square," Len Levy, vice president and general manager of Epic Records, and Joe Sherman, arranger of the song and the producer of the single.

West's Oriole Slot

Stan West, vice president of Columbia Records International, has been transferred to Oriole Records, Ltd. as manager of the CBS label. Oriole is the English firm just acquired by Columbia Records to handle its CBS label in Britain. West will assume responsibilities concerning the take-over of the CBS label next March. He will be responsible for the release of CBS product by Oriole, and will report to Peter de Rouge-mont, vice president of European operations for CRI International.

Meanwhile Mordechai Even-Saphir has joined CBS Records as assistant to de Rouge-mont. He will be in charge of the direction of CBS Records Economy Line, pre-recorded tape, premium records, special records and accessories for the record line.

"Dr. Kildare" Plug

The song "Rome Will Never Leave You," penned by Bert Bacharach and Hal David, and published by Miller Music (Big 3) will be plugged on three "Dr. Kildare" Shows. To tie it up even tighter, the "Dr. Kildare" show the weeks of Nov. 12, 19 and 26 is called "Rome Will Never Leave You," and Richard Chamberlain has recorded the song for MGM Records. This is exposure!

Alexander To Mayday

Bill Alexander, former Victor ad chief is now heading Mayday Inc., a patent holding corporation. The firm holds two U. S. patents for the manufacture of a jukebox that stamps out records instantly. Alexander believes that the new jukebox is a way of enlarging the singles market, since it makes discs available to the impulse buyer. The machine presses vinyl blanks to order, and the fidelity is reported to be satisfactory.

The metal stampers in the machine would be purchased from the record manufacturers. No actual machine has been fabricated as yet, but Alexander claims that tests indicate it can work.

Changes At Epic

Epic Records made a number of changes on the administrative, sales and a. & r. levels last week. On the administrative level Victor Linn was named director of administration, and will be in charge of preparing and administering sales and artists and repertoire budgets. He will be responsible to Epic Vice President Leonard Levy.

Sol Rabinowitz has been upped to the post of director of merchandizing. Also reporting to Levy, Rabinowitz will plan, develop and direct all Epic and Okeh product and artist promotion activities, and will also create new merchandising concepts for Epic and Okeh.

Mort Hoffman has been named Epic's director of sales by Levy, and he will be in charge of Epic and Okeh sales through Epic distributors as well as overseeing the sales staff. John Mahan is the firm's new western promotion manager, Nick Albarano is the Eastern sales and promotion head. Marty Hirsch is the new Midwest region promotion manager, out of Chicago. Fred Frank maintains his post as sales and promotion manager for the Southern region.

On the recording front, Bob Morgan is now the director of recording for Epic, promoted from his old post as executive producer. He will oversee other Epic-Okeh producers, Billy Sherrill in Nashville, Carl Davis in Chicago and Curtis Mayfield in Chicago, and the firm's new executive record producer in New York, Manny Kelllem, who joined the firm last week. Kelllem was with Capitol for the past 11 years, as sales and promotion director and record producer.

William Morris Move

The William Morris Agency will move to new quarters in New York about a year and a half from now, in early 1966. Firm will move to tower quarters at 1350 Sixth Avenue in New York, on the same street with the new buildings of CBS (soon to be completed) and ABC-TV (in 1965). NBC of course, has been in the area for years. Nat Lefkowitz, senior executive officer of WM, said the move is necessitated by the increasing activity of the agency.



EDITING A HOT ONE: Bob Crewe is at the controls editing his version of "Maggie May" from the current hit show in England. With Bob is English producer Andy Oldham, who digs the Yank sound.

Columbia Ad Chief

Columbia Records has named Alvin Goldstein director of advertising and sales promotion for the label. He was a senior account executive at West, Weir and Bartel, and will report to Leonard Burkat, Columbia v.p. of creative services.

Also, at Columbia Records Sales Corp., Sal Forlenza has been upped to manager of national promotion for albums, while Dick Gassen has been named manager of singles promotion. Another promotion at Columbia has gone to Don Doughty, who is now the manager of field sales communication in merchandising.

Columbia Supplement

Columbia Records, which had much success with a 16 page color supplement advertising its whole record catalog last year in three newspapers, is enlarging the program this year to include 22 newspapers. Last year the supplement appeared in the New York Times, The Chicago Tribune, and the Los Angeles Times. This year it will appear in 22 major Sunday newspapers.

A total of 15 million supplements will be distributed in the 22 papers, and an additional 5 million supplements will be made available to Columbia distributors for dealer counter giveaways. Columbia's investment in the four color supplements is estimated to be about \$500,000. Issue date will be Sunday, November 29. Records advertised will include Broadway show music, Hollywood movie music, pop music, Latin - American, classical, country, folk, jazz and Christmas.

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