

Vol. 20, No. 959

October 23, 1965

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

SINGLE PICKS OF THE WEEK



The four singles above should be clustered in the Top 10 within a few weeks. The Supremes will hear a symphony of coin for "I Hear a Symphony" (Motown 1083). Ronnie Dove switches from singalong to cryalong for his "Kiss Away" (Diamond 191). The Yardbirds bring "I'm a Man" up to date for Epic (5-9857). And last, but never least, the Beatles pull a full-blown rock and roll song from an album for "Boys" (Capitol 6066).

SLEEPERS OF THE WEEK



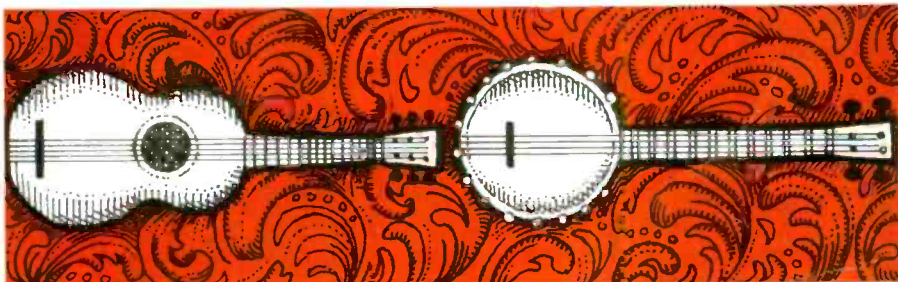
Warren Baker and a string of guitars and strings present a streamlined instrumental, "Crystal Chandelier" (Mira 206), produced by Bob Thompson, that should catch interest from a large market. The teens will be the ones that'll turn out en masse for "(You Got) The Gamma Goochee" by Gamma Goochee (who else?) that's a real dancing ditty (Colpix 786).



anniversary

GRAND OLE

OPRY - WSM



Country Section Starts On Page 20

BERT BERNS - JULIE RIFKIND

SAY...

THE STRANGELOVES

ARE HOT!!!

WITH THEIR FIRST ALBUM AND SMASH NEW SINGLE



**I
WANT
CANDY**



BANG 211 (MONO)

AND HERE'S THE
NEW SINGLE FEATURED
IN THIS ALBUM,
ALREADY HEADING FOR

THE TOP OF THE CHARTS

CARA-LIN

BANG 508

A Feldman, Goldstein, Gottferrer Production

.... "and we're still not tired" the gang at bang

BANG

RECORDS



1650 BROADWAY, NEW YORK, N. Y. 10019 TEL: LT 1-3747

MGM Acquires Erroll Garner Recordings Via Long-Term

MGM Records has acquired exclusive rights to Erroll Garner recordings in a long-term pact with Garner's firm, Octave Records, marking Garner's first world-wide recording tie since 1958, announces MGM Records' President Mort L. Nasatir.

MGM will release the Garner products both in the U.S. and in all foreign markets, effective immediately. Prior to this, Garner had been releasing in the U.S. through American firms, with foreign releases set separately abroad, with Europe-based firms. MGM plans a coordinated world-wide simultaneous push on the Garner product, with more unified international merchandising.

Another feature of the MGM-Garner-Octave pact involves the utilization of Garner's talents as a composer for films and television, with Arnold Maxin of the Big Three in charge of this aspect of the Garner-MGM development.

MGM also is launching an "unprecedented" consumer campaign to debut Garner's first album on the label, which, incidentally, is the pianist's first U.S. release in two years. Titled "Now Playing: Erroll



Mort Nasatir, Erroll Garner

Garner—"A Night at the Movies," the album highlights music of the films of Bogart, Cooper, Tracy, Garland, Brando, Bergman and many others.

Special deluxe packaging of the Garner film album has been designed with four-color covers, both front and back, plus a photo-illustrated booklet insert describing the selections and the films which they represent, and Garner's particular affinity for these choices and his interpretations.

(Continued on page 6)

Davis Named RCA Producer

The appointment of Danny Davis as producer, Popular Artist and Repertoire, RCA Victor Record Division, New York, was announced last week by Steve Sholes, Division VP, Popular Artist and Repertoire. He will report to Donald J. Burkheimer, Manager, Pop A and R, New York.

Davis had been artist and repertoire director of popular albums and singles for MGM Records prior to his appointment to RCA Victor. At MGM he produced recordings for such artists as Connie Francis and David



Danny Davis

Rose, and worked on the production of recordings for Richard Chamberlain and Johnny Tillotson. Davis also produced the product for the "21 Channel Sound" series for MGM.

(Continued on page 6)

WSM Ole Opry 40th Birthday Schedule

Thursday, Oct. 21

Registration, Andrew Jackson Hotel (to accommodate those who have not pre-registered. The registration fee, to be turned over to the Opry Trust Fund, is \$10 per person). Those who have pre-registered will pick up their prepared packets (including identification badge and book of tickets for official events) at the Andrew Jackson lobby. Registration begins at 8 a.m. and continues through the day.

11 p.m. Mercury recording session. State of Tennessee Theater. This is a combination of three labels—Mercury, Smash and Philips. They are bringing in most of their c/w talent for a huge show, to be recorded on albums. From Smash, Kathy and Larry Barnes, Pete Drake, Jerry Lee Lewis and Charlie Rich; from Mercury, Roy Drusky, Priscilla Mitchell, Dave Dudley, Jerry Wallace and Faron Young; from Philips, Johnny Sea.

Friday, Oct. 22

9:30 a.m. Official opening of celebration. WSM Breakfast at Grand Ole Opry House, hosted by John H. DeWitt, Jr., Robert E. Cooper, Ott Devine, Bill Williams. This is a "box-breakfast" which includes a full meal, followed by the "Opry Spectacular," an annual affair in which every Opry performer comes on stage and sings a few bars of his greatest hit.

1:30 p.m. WSM-sponsored panel discussion on new FCC regulations, which every radio station in the country must face December 1st. Moderator: Dave Overton, Assistant Program Manager, WSM; Panelists, Robert J. Rawson, Chief, Renewal and Transfer Division, Broadcast Bureau, FCC; and R. Russell Eagen, attorney with the firm of Kirkland, Ellis, Hodson, Chafetz and Masters, Washington, D.C.

5:30 p.m. Decca Records cocktail party. Hosts: Owen Bradley and Harry Silverstein. Andrew Jackson Hotel. Entertainment, Ernest Tubb and his Texas Troubadours.

6:15 p.m. WSM Friday night Opry. This includes video taping of the National Life and Accident Insurance Company-sponsored television show, preceding the regular Friday Night Opry. Then the 3½ hour long Opry, from 7-to-10 p.m.

10:30 p.m. Starday Records recording session, hosted by Don Pierce, at the Grand Ole Opry House. Performers: Johnny Bond, Willis Brothers, Minnie Pearl, Pee Wee King and other Starday Artists.

Saturday, Oct. 23

8:30 a.m. RCA Victor breakfast. Hosts: Harry Jenkins, Steve Sholes and Chet Atkins, at the Andrew Jackson Hotel. Talent: Archie Campbell (M.C.), Don Gibson, Justin Tubb, Lorene Mann, Waylon Jennings and Willie Nelson.

12 noon—Columbia Records Luncheon. Hosts: Don Law, Frank Jones and Gene Ferguson, at the Grand Ole Opry House (buffet style, Talent: Harold Bradley, Carl and Pearl Butler, Carter Family, June Carter, Johnny Cash, Jimmy Dickens, Johnny Dollar, Buddy Durham, Ray Edenton, Wanda Faye, Lester Flatt and Earl Scruggs, Ray Godfrey, Esko Hankins, Claude Gray, Kirk Hanserd, Harden Trio, Stonewall Jackson, Jordanaires, Claude King, Sleepy La Boff, Gerrie Lynn, George Morgan, Johnny and Joanie Mosley, Ray Price and the Cherokee Cowboys, Bill Pursell, Marty Robbins, Carl Smith, Tommy Collins, Statler Brothers, Tennessee Three, Billy Walker, Rem Wall, Marion Worth and Del Wood.

4 p.m. United Artists show and cocktail party. Hosts: Kelso Herston and Mike Stuart, in the Main Ballroom of the Hermitage Hotel. Performers include Del Reeves, Johnny Darrell, Margie Singleton, Joyce Paul, Marvin Rainwater, Bobby Lewis, Bobby Goldsboro and Lois Lane.

5:30 p.m. Capitol Records cocktail party, hosted by Ken Nelson, at the Andrew Jackson Hotel.

6:30 p.m. WSM Grand Ole Opry. The 40th anniversary celebration of the oldest continuous show in the history of American radio. Six hours. Including: Roy Acuff, Bill Anderson, Ernest Ashworth, Margie Bowes, the Browns, Archie Campbell, the

(Continued on page 12)



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Columbus Ideal To Break Records: Promo Man Segel

BY DOUG McCLELLAND

COLUMBUS, OHIO — Dave Segel, doing indie record promotion here with increasing success for the past seven and a half years, feels this is the ideal location to break records.

"First of all, Columbus is known as the all-American city," Segel said, "where many, many non-music companies test their product—there's a great cross-section here. And the power of radio station WCOL is unbelievable. If Columbus goes on a record, the rest of Ohio will follow suit."

Steve Joos is Program Director at WCOL, Dick Weber Music Director.

Appropos of the current stepped-up interest in country music, Segel added that Columbus was "a tremendous market for breaking country-pop records pop. For example, Ferlin Husky's 'Wings of a Dove' and Faron Young's 'Hello Walls,' Pat Zill's 'Pick Me Up on Your Way Down' showed national action. It took off in Ohio via WCOL, became No. 1 or 2 and indie label in Los Angeles."

Was Fresh From High

Before setting up his one-man promo firm, Segel was a fresh-from-high-school lad who went to work on WLWC-TV where he programmed records for a teen show and got on once in a while himself. He worked for a distributor for a time, then went out on his own.

"For about a year I worked for nothing," Segel recalled. "I got paid off in samples from the manufacturers and distributors. Instead of money they'd say, 'Did you get your samples?'"

"The first guy to really give me a break was the late Ike Klayman of A&I Distributors." Among the radio people, Steve Joos and Maurice Jackson were of the greatest help getting Segel's promoting perkin'.

The first record Segel broke was Conway Twitty's "It's Only Make Believe." Said Segel: "MGM had almost given up on it. They had given it to me along with some other records and I broke it on WCOL."

Another highlight of his career was the Era record, "Mission Bell," by Donnie Brooks, which was big and broke in Columbus through Segel's ef-

forts. Era prexy Herb Newman awarded Segel a gold record for his efforts on behalf of "Mission Bell" and another for breaking Ketty Lester's "Love Letters." They are displayed proudly in Segel's one-man office.

And Then I Worked On . . .

Segel also worked on "Rockin' Little Angel," "Fannie Mae," "Alley Oop," "Peanut Butter," "A Thousand Stars," "Little Star," "Kisses Sweeter Than Wine," "Let's Dance," "I Sold My Heart to the Junkman" and "Image of Love."

Currently, Segel is on the Sunrays' "I Live for the Sun," Tower; "Heartbeat," Gloria Jones, Uptown; "The Spider Song," the Kids Next Door, Congress; "Wait Until Spring," Era; and "Hava Nagilah," Irv Goodman, Capco.

How much of Ohio does Segel take on? "All of it," replied the busy Segel, already champing to get back to work.

Decca's Kiddie LP Program

Decca Records has announced release of nine new Vocalion children's packages to spearhead a promotion on the complete line of Decca, Coral and Vocalion Children's catalog of long play, kiddie sets and packaged children's singles.

The program, now in effect, and to run four weeks, carries with it an incentive program, details of which are available through all Decca branches and distributors.

The new Vocalion kiddie sets are "Let's Visit Great Britain," "Stories And Songs About The Calendar," "Let's Go To The Farm," "Let's Go To The City," "Stories And Songs About Working And Choosing A Job," "Let's Travel 'Round The World," "Stories And Songs About The Holidays," "Let's Build A House" and "Stories And Songs About America."

The promotion makes available, under the terms of the incentive plan, such names as Frank Luther, Danny Kaye, Burl Ives, Big Jon Arthur, the Three Stooges, Bing Crosby and Judy Garland.

A full color litho book has been designed and is now in the hands of the Decca sales force who will begin contacting their trade today with full details of the program.

ABC Gets 'Riding Hood' TV Spec LP

ABC-Paramount has announced acquisition of the original cast album for the TV musical special, "The Dangerous Christmas of Red Riding Hood — or Oh, Wolf, Poor Wolf," with original music by Jule Styne, lyrics by Bob Merrill and script by Robert Emmett, to be aired on Nov. 28 over the ABC Network.

Cast is headed by Cyril Ritchard, Liza Minnelli, Vic Damone and the Animals as the Wolf Pack. The musical, conceived by Jule Styne and Bob Merrill, will be sponsored by the General Electric Company. GE, along with Eritas Productions, Inc., is co-producer of the album. Jule Styne and Bob Merrill are executive producers of the show, Richard Lewine producer and Sid Smith director.

ABC-Paramount will release it well in advance of the TV showing, so that audiences will have a musical preview of the show, according to Larry Newton, President of the label.

Ettis Forms Kismet

PITTSBURGH — Stan Ettis has announced formation of a new label, Kismet Records. He is currently on a cross-country talent and tune tour. Ettis will also visit his former World Artists Records distrib, most of whom will be retained. Temporary location of Kismet is 2828 Saw Mill Run Blvd.

Bourne Assistant

Publisher Mrs. Bonnie Bourne announces the appointment of Louis E. Scharwitz to the newly created post of assistant to the president. His duties will touch upon all major aspects of Bourne business.

Tom on Coast



KFWB-Los Angeles held an open house autograph party for Tom Jones recently when the "Wailer from Wales" arrived for his first visit to the Coast. Jones was greeted by a crowd of 5000 teenage fans who also had the opportunity of meeting the station's new British dj, Lord Tim. Shown autographing pictures, Jones is joined by KFWB's B. Mitch Reed, center, and new deejay Tim.

Mogull VP Music Sales Pubberies

NEW YORK—In a major expansion and re-organization move, Music Sales has appointed Ivan Mogull, owner of Harvard Music Inc. (BMI) and Ivan Mogull Music Corporation (ASCAP), Vice President and General Manager of all Music Sales' publishing firms—Consolidated, Dorsey Brothers, Embassy and Weintraub.

Mogull will activate such standards as "It Started All Over Again," "I Should Care," "Oh! Look At Me Now," "Everything Happens To Me," "Smoke Rings," "Violets for Your Furs," "Why Try to Change Me Now," "The Shrine of St. Cecilia," "There Are Such Things," "Will You Still Be Mine," "Diamonds are a Girl's Best Friend," "The Happy Organ," "Yes Indeed," "Bye Bye Baby," "I Dream of You," "Twilight in Turkey," "Nightmare" and "Anthropology"—published by the Music Sales firms, for recordings, television shows and forthcoming films locally as well as for the foreign market.

Mogull continues to operate his own publishing firms both domestically and internationally.

Currently, in the U.S.A., Mogull is exploiting the international hit, "Il Silenzio" (the silence) recorded by Al Hirt, RCA Victor, Nino Rossi, Columbia, Roy Etzel, MGM, and Heinz Schachtner, 4 Corners. He has added the services of record promoters, George Jay in California, Buzz Curtis in Philadelphia, Pete Wright in Chicago and Ed Penney in Boston. At present, Mogull is in Japan and will continue on one of his global trips.

Prestige's First Xmas Releases

BERGENFIELD, N.J.—Jerry Field, National Promo Director of Prestige, has announced that Prestige is releasing its first Christmas albums in the 16-year history of the company.

The holiday packages feature two of Prestige's newest stars, Bobby Timmons, piano, and Don Patterson, organ. The albums are Timmons' "Holiday Soul" and Patterson's "Holiday Soul." Other albums in the new group are Shirley Scott, "Sweet Soul," Tracy Nelson, "Deep Are The Roots," Andy and the Bey Sisters, "Round About Midnight," and Mose Allison, "Down Home Piano."

Field also reported that September was Prestige's biggest sales month in the past three years.

RONNIE DOVE



DIAMOND 191

DIAMOND
RECORDS INC

Arranged by
RAY STEVENS

Produced by
PHIL KAHL and RAY VERNON

Personal Management
**PHIL KAHL and
JOHN D'DONAHUE**

UA Unveils Magnificent 'Seven' Program In NYC

United Artists Records' "The Magnificent Seven" album program was presented to distributors, distributor salesmen and distributor promo men from New York, Newark, Philadelphia, Boston, Hartford, Pittsburgh, Washington, Syracuse, Canada and Puerto Rico by the label's exec at a full-day conclave held on Friday, Oct. 15, at the Hilton Hotel. Although consisting of only seven collections, "The Magnificent Seven" stresses sales power, and each of the sets involved is a potential best-seller, label opines.

Highlighting the "Seven" is a new soundtrack album, "Thunderball," slated for future release. It is the fourth set of the James Bond film series, and has been the recipient of expansive pre-release publicity and exploitation. Music is by John Barry, responsible for UA's "Goldfinger."

Another top feature of "The Magnificent Seven" is "The Ferrante & Teicher Concert." Jimmy Roselli is spotlighted via "Saloon Songs," a program of standards by the vocalist whose reputation and fandom is growing rapidly. Del Reeves, acknowledged to be the fastest-growing of the newer crop of country and Western chanters, is represented by "Doodle-oo-Doo-Doo." Margie Singleton, long-time favorite C & W singer, debuts on UA with "Crying Time," an anthology of ballads of loneliness, and young Chucho Avellanet, a recent UA pactee who scored heavily with his initial set, presents "Baladas" (Spanish sounds in country music), wherein country standards are vocalized in Spanish.

Rounding out "The Magnificent Seven" is "Tuff Guitar English Style" by one of UA's most consistent platter sellers, Al Caiola. The collection is a follow-up to "Tuff Guitar."

On Oct. 18, UA executives Si Mael and Joe Berger present the program in Chicago to dis-

Form Pubbery, Label

NEW YORK—Lyricist O. C. Francis and composer Charles Fox have formed their own label, Olen Records, and pubbery, Olen-Charles Music Company. First Olen singles are Roberta Sherwood's "My Love" b/w "I'm Gonna Change Everything" and Frank Evans' and the Regents' "What Can I Do" b/w "I've Waited So Long."

tributors, salesmen and promotion men from Chicago, St. Louis, Minneapolis, Milwaukee, Indianapolis, Detroit, Cleveland, Cincinnati and Billings. On the same day, Lloyd Leipzig, Andy Miele and Bernie Lawrence hold forth with the presentation in Atlanta for representatives from Atlanta, Charlotte, Dallas, Houston, Memphis, Miami, Nashville, New Orleans and Shreveport. Mael and Berger then travel to San Francisco for a showing there on Wednesday, Oct. 20 for Denver, Honolulu, Los Angeles, Salt Lake City, Seattle and San Francisco, while Leipzig and Miele go to Nashville to present UA there during the Country Music Week festivities.

The United Artists' teams are emphasizing the saleability of each of the seven new albums. They are also evincing great satisfaction with the results achieved so far in 1965, with current figures surpassing 1964, the most successful 12 months in the label's history.

Davis at RCA

(Continued from page 3)

In 1964, Davis was responsible for MGM's acquisition of the British group, Herman's Hermits.

At MGM, Davis also acted as recording supervisor of a number of original cast albums; most notable "She Loves Me," which won the NARAS Grammy Award as the Best Original Cast Recording of 1963.

Prior to joining MGM in 1959, Davis had been artist and repertoire producer for Joy Records. Earlier he had worked as an independent, free-lance producer for a variety of record labels, including Epic, Columbia and Liberty.

Davis is Boston born, where at age 14 he was trumpet soloist with the All-State Symphony Orchestra. Upon completion of high school, he was awarded a four-year scholarship to the New England Conservatory of Music. After one year at the Conservatory, he moved into the band business with such personalities as Gene Krupa, Bob Crosby, Hal MacIntire, Will Osborne and Jack Jenny. In '46 Davis became a professional singer as well as trumpeter.

At RCA, Davis will produce for a number of the label's established artists.

H-B Releases Prima Wax

HOLLYWOOD — Hanna-Barbera Records, via a negotiation Don Bohannon completed last week with Louis Prima, will release all Prima-Magnagroove product world wide on the HBR label.

In addition to Louis Prima's own work as an artist, Gia Maione and Sam Butera and the Witnesses will become HBR artists produced by Prima-Magnagroove.

Prima, preparing for an increase in activity, is currently enlarging his Nevada-based studios.

Prima's first HBR single, "See That You're Born an Italian," is out this week and he'll intro tune on the Steve Lawrence TVer Nov. 1.

Bohannon is also prepping a "Golden Hits of Louis Prima" album for release shortly.

Recently Prima has been handling his own distribution.

Merc Million

CHICAGO — With their goal as one million dollars in wholesale album sales, Charles Fach, Product Manager of Smash-Fontana Records, Smash National Promo Manager Alan Mink, Lou Dennis, Fontana National Promo Manager and regional manager Romeo Davis hit the road Oct. 14 on behalf of the Smash-Fontana "It's In The Bag" fall album release.

The triumvirate will visit every one of the 26 distributors of Smash-Fontana within 10 days with the definite intention of writing one quarter million dollars in business each. By contrast, Fach pointed out that Smash-Fontana did less than one million dollars in its first full year of business.

Upon his return, Fach will announce a new radio promo program tailored to achieve maximum exposure for the new product.

Epic Inks Band



Epic Records recently signed Chicago-based Goldberg-Miller Blues Band. Barry Goldberg (right), nephew of the United States ambassador to the United Nations, Arthur Goldberg, is the organist and leader. Group also includes (left to right) Roy Ruby, Guitarist; drummer Maurice McKinnley; and Steve Miller, vocalist, lead guitarist and harmonica player. First single will be released shortly.

MGM Gets Garner Wax

(Continued from page 3)

The album was recorded in sessions held over the period of the past 12 months, during Garner stopovers in New York between foreign concert tours, college concerts and other TV, night club and composing activities which are part of the pianist-composer's multi-activities. MGM will release at least two or three albums a year by the pianist, plus some specially created singles.

'The Right Moment'

MGM chief Mort L. Nasatir said: "This is the right moment in time for Erroll Garner and MGM Records to arrive at a joint effort. Garner is undoubtedly at his greatest creative peak. Furthermore, never has MGM Records been in a better position in its history for growth. We expect that Garner, who has been one of the all-time top-selling creative artists in his more than 20 years of recording, will be

a vital part of MGM's continued growth. We plan for MGM to unveil new dimensions of Garner, both in terms of his recording and their merchandising impact."

For the kick-off of the Movies album, MGM has scheduled trade advertising, consumer ads, college programs, contests for radio, retailer tie-ins, plus a series of interviews with Garner on both radio and TV across the country.

Garner's manager, Martha Glaser, together with William Morris Agency personnel, who book Garner in the U.S. and Canada, are concentrating on setting TV appearances and college concerts in key areas, to tie-in with the album campaign.

Garner will tour the Pacific Northwest in concerts during mid-November and swings back to the midwest for concerts in the Michigan area.

**If you play protest music,
give the other side
of the story, too.**

Play

Hallelujah

a song for today.

A 1965 version of The Hallelujah Chorus sung by

The Harry Simeone Chorale.

45 RPM SINGLE K-711



R & B BEAT

WHERE IT'S AT

BY KAL RUDMAN

News From Cleveland: Ken Hawkins and Will Rudd report the Manhattans as No. 2 (it's No. 1 with Ken Reith and Porky at WAMO, Pittsburgh). The O'Jays is No. 4. Picks include: Roscoe Shelton; "Hole In the Wall," Packers; Arthur Prysock; Bobby Harris. Across is the road at WABQ, Ed Wright reports the Impressions; Jackie Lee; Jimmy Smith; Bobby Powell large and the HUGE side on the Temptations is,



Kal Rudman

"Don't Look Back." Sales on: Sonny Stitt; Precisions; Earl Van Dyke (and in Baltimore); Sonny Knight; Leon Hayward. He is joined by Chatty Hatty, Burke Johnson, Jimmy Bishop, etc. in picking, "What's the Use," Delettes, Blue Rock. He is on the Barbara Mason and J. J. Barnes heavy, and feels the Sugar Pie DeSanto and Etta James is a smash . . . Fat Daddy and Burke Johnson feel the new Little Richard on Vee-Jay is the best smash he ever cut. Ed picks the Aretha Franklin.

Imperial is getting a little warm with the O'Jays in Cleveland, and has very strong blues sales on, "Think" by Jimmy McCracklin in quite a few markets . . . Bob King reports a good breakout on "Teen-Age World," Effie Smith, in Washington . . . The Manhattan and Sam and Dave are Top 10 there and good sales are coming in at Quality Music on: "Look Out Mabel," G. L. Crockett; "Beautiful Girl," Joe Graves; Rufus Thomas; "Crazy Baby," Coasters; "I'm Hurt," Little Tommy, Atlantic; and "Keep on Hoping," Carltons, Chess, is starting to sell . . . "Don't Have to Shop Around," Mad Lads, is a giant there and most other places. Jerry Wexler has re-serviced the record because of the big sales in N.Y.; Baltimore; San Francisco; L.A.; Detroit and Cincinnati, as it's going all the way now . . . Sales on "Pygamy," Delegates, and sales in San Francisco and Cleveland on "Let's Get It On," Sonny Knight, both good instrumentals on Aura. That's one company I don't know much about.

Sales coming in on "C. C. Rider, Bobby Powell, Whit, in most R&B markets, though Cleveland and New Orleans are the biggest. Nashville, Albany, Newark, Charlotte, Dallas, Houston, Oklahoma City and Chicago have re-ordered.

Now the big report from E. Rodney Jones, WVON, Chicago so L.A. will know what's happening: The Mad Lad has two BIG Personal Picks that are SMASHES in Detroit: "I Think I Found a Love," J. J. Barnes, Ric-Tic; "I Really Love You," Dee Dee Sharpe, Cameo (which is now the WAMO, Pittsburgh Pick). "Picking up bigger than Carpenter" are the Temptations and the Jerry Butler. Overnight smash: "Now the Hurt's on You," Margie Mendrex, Mercury. BIG RECORDS: Otis Leavill; Supremes; Miracles; Vibrations; Impressions; Jackie Wilson; Andrew Brown; and "Where Will You Be," Beverly Shaffer, Onederful. Sleeper of the Year and No. 1 (over 50,000 sold) is "Cleo's Back," Jr. Walker. Fontella Bass is No. 2 and Marvin Gaye is No. 3. Surprise teen smash thanks to Herb (Cool Gent) Kent is "Michael (the Lover)," C.O.D.'s, Onederful. Jimmy McCracklin is No. 8. Otis Clay is Top 15.

BLUES WINNERS: "Don't Turn Your Back," Don Bryant, Hi (Memphis hit), and Bill Laslie's "My Side of the Tracks" by Tim. Rod loves the new Little Richard, "I Don't Know" and the new Wilson Pickett, "Don't Fight It," and the Sam Hawkins, Top Instrumental: "Hole in the Wall," Packers, Pure Soul.

LeBaron Taylor reports a fast breakout on the J. J. Barnes in Detroit and reports, "I Know It's All Right," Sam Hawkins, Blue Cat, a giant going pop. "The Duck," Jackie Lee, is a "sleeper" but no stock. Randy Wood: Volcanos is starting, and Taylor is playing the Roscoe Shelton, "I Know"; and the new Knight Brothers, "Never Gonna Live It Down." He is keen on the new Dee Dee Warwick, "Got To Get Hold." He agrees with Jimmy Bishop that there is so much GOOD product out now, that it keeps a waiting list of records for station play.

R & B Reports

ED WRIGHT, WABQ, CLEVELAND

HITS
Think—Jimmy McCracklin, Imperial
Let It All Out—O'Jays, Imperial
Follow Your Heart—Manhattans, Carnival
Just One Kiss—Impressions, ABC
My Love Is Gone—Miracles, Tamla
OO Honey Baby—Earl Cosby
C. C. Rider—Bobby Powell, Whit
Organ Grinder Swing—Jimmy Smith, Verve
Duck—Jackie Lee
Don't Look Back—Temptations, Tamla
You're Sweet—Precisions, D Town

PIC & PLAY
Sweet Bitter Love—Aretha Franklin, Columbia
If You Don't—Barbara Mason, Arctic
What's The Use—Delettes, Blue Rock
Make Yourself Clear—Sugar Pie & Etta James

What's Wrong With My Baby—Invitations
Give Her To Me—Jimmy Burns, Tip Top
Help Wanted—Volcanos, Arctic
Please Let Me In—J. J. Barnes, Ric Tic
I Want To Thank Him—Royalettes, MGM
Your Daddy—Derek Martin, Roulette

KEN HAWKINS & WILL RUDD,
WJMO, CLEVELAND
PICS & PLAY
Only A Fool—Arthur Prysock, O Town
Stop Lovin' You—Bobby Harris
Stay Together—Ben Aiken, Roulette
I Know Your Heart—Roscoe Shelton, S. S. 7

JERRY THOMAS,
KNOK, FT. WORTH-DALLAS
SMASHES
She's Better Than You—James Carr, Goldwax
I'm Not Tired—Wilson Pickett, Atlantic
Today—Bobby Bland, Duke
Organ Grinder Swing—Jimmy Smith, Verve
We're Tight—Rufus & Carla, Stax

PICS
Mr. Soul—Bud Harper, Peacock
2 Is A Couple—Ike & Tina, Sue
If You Don't—Barbara Mason, Arctic
Believe In Me—Jerry Butler, VeeJay
Never Never—Vicki Anderson, Fontana
WILLIE, LARRY & BUCKY,
WRBD, FT. LAUDERDALE
PICS

We Must Be—Joan Moody, Sylvia
Mystery Woman—Asters, Stax
In Love—Otis Clay, Onederful
You're Sweet—Precisions, D Town
Believe In Me—Jerry Butler, VeeJay
Better Than You—James Carr, Goldwax
I've Got A Feeling—Diplomats, Scepter
E. RODNEY JONES, WVON, CHICAGO
PICS

Roll Over Casanova—Carl Hall, Mercury
Make Myself Clear—Sugar Pie & Etta, Chess
This Heart Of Mine—Arctics, Okeh
I Know It's All Right—Sam Hawkins, B Cat
Lookie Lookie—Kittens, ABC
She's Better Than You—James Carr, G. Wax
Broken Promise—B. B. King, Kent
Hole In The Wall—Packers, Pure Soul
Don't Fight It—Wilson Pickett, Atlantic
Found A Love—J. J. Barnes, Ric Tic
I Really Love You—D. D. Sharpe, Cameo

ERNIE DURHAM, WJLB, DETROIT
BUSTED
Think—J. McCracklin
My Baby—Temptations (and flip)
WARMING UP
Shop Around—Mad Lads, Volt
You're Sweet—Precisions, D Town
Let Me Know—Esther Phillips, Atlantic
Love Makes Me Do—M. & Vandellas

LeBARON TAYLOR & MARTHA JEAN,
WCHB, DETROIT
PLAY
She's So Good—Steve Mancha, G. Ville
I Know Your Heart—Roscoe Shelton, S.S. 7
Sometimes You Have To Cry—Sam Baker, S.S. 7 (Big blues in the South reports Stan Lewis in Shreveport.)
Note: Both Ernie & LeBaron Pick: "Too Careless With My Love"—Dee Edwards, D Town.

BOB KING, WOOK, WASHINGTON
ACTION
Doing Something Right—Joan Moody, Sylvia
Close Your Eyes—3 Degrees, Swan
Just One Kiss—Impressions, ABC

PICS
Want To Meet Him—Royalettes, MGM
I Want To Tell You—Johnny & Expressions
Twilight Zone—Asters, Stax
Shotgun Wedding—Roy C

ROBERT B. Q., KATZ, ST. LOUIS
PLAY
Stay Together—Ben Aiken, Roulette
Suffer—Tyron, 4 Bros.
Think—J. McCracklin, Imp.
I Can't Change—Yvonne Baker, Junior
SALES: Impressions

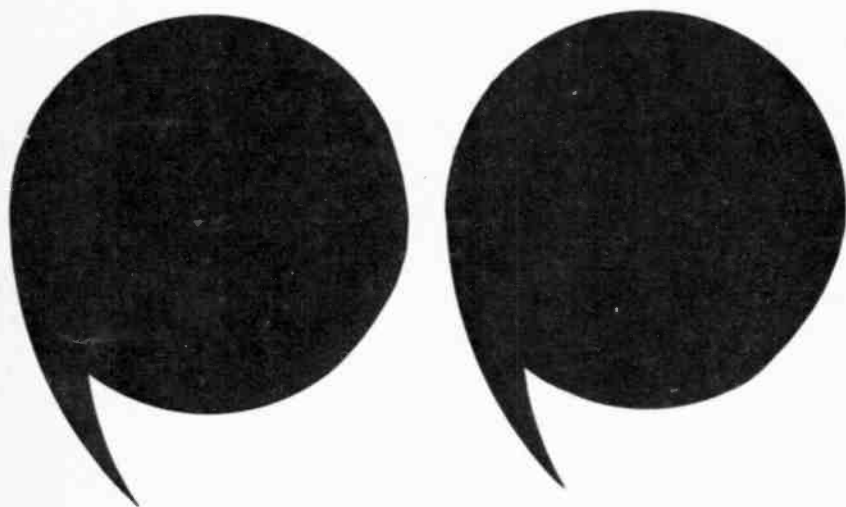
LARRY DEAN, WWIN, BALTIMORE
PLAY
Your Daddy—Derek Martin, Roulette
Bench In Park—Jive S, U.A.
Doing Something—Joan Moody, Sylvia
Stand By Me—Earl Grant, Decca
Hurting Inside—Shep & L.
Beautiful Girl—Joe Graves, Cameo (Top 10)
Shot Gun Wedding—Roy C (Top 10)
#1—Rescue Me—Fontella Bass

TOP 40 R&B



1. RESCUE ME
Fontella Bass—Checker 1120
2. RESPECT
Otis Redding—Volt 128
3. I WANT TO
Joe Tex—Dial 4016
4. TREAT HER RIGHT
Ray Head—Back Beat—546
5. I'M SO THANKFUL
Ikettes—Modern 1011
6. TAKE ME IN YOUR ARMS
Kim Weston—Gordy 7046
7. CLEO'S BACK
Jr. Walker—Soul 35013
8. AIN'T THAT PECULIAR
Marvin Gaye—Tamla 54122
9. LET'S MOVE AND GROVE TOGETHER
Johnny Nash—Joda 102
10. A LOVER'S CONCERTO
The Toys—Dyno Voice 209
11. PAPA'S GOT A BRAND NEW BAG
James Brown—King 5999
12. YOU CAN'T TAKE IT AWAY
Fred Hughes—Vee Jay 703
13. YOU DON'T HAVE TO SHOP AROUND
Mad Lads—Volt 127
14. HUNGRY FOR LOVE
San Remo Strings—Ric Tic 104
15. HERE COMES THE TEARS
Gene Chandler—Constellation 160
16. THINK
Jimmy McCracklin—Imperial 66129
17. LOVE (MAKES ME DO FOLISH THINGS)
Martha & Vandellas—Gordy 7045
18. GOIN' FOR MYSELF
Eddie & Ernie—Eastern 606
19. THE COLOR OF HIS LOVE IS BLUE
Odessa Harris—Uptown 711
20. I TAKE WHAT I WANT
Sam & Dave—Stax 175
21. THESE HANDS
Bobby Bland—Duke 385
22. NEVER HAD IT SO GOOD
Ronnie Milsap—Scepter 12101
23. MY GIRL HAS GONE
Miracles—Tamla 54123
24. I BELIEVE I'LL LOVE ON
Jackie Wilson—Brunswick 55283
25. MAKE ME YOUR BABY
Barbara Lewis—Atlantic 2300
26. SHOTGUN WEDDING
Roy "C"—Black Hawk 12101
27. FOLLOW YOUR HEART
Manhattans—Carnival 512
28. 1-2-3
Len Barry—Decca 31827
29. ORGAN GRINDER SWING
Jimmy Smith—Verve 10363
30. SEESAW
Don Covay—Atlantic 2301
31. BEAUTIFUL GIRL
Joe Graves—Cameo 964
32. HEARTBEAT
Gloria Jones—Uptown 712
33. I REALLY LOVE YOU
Dee Dee Sharpe—Cameo 375
34. MICHAEL THE LOVER
C.O.D.'s—Onderful
35. LOOKING WITH MY EYES
Dionne Warwick—12111
36. YOUR DADDY WANTS HIS BABY BACK
Derek Martin—Roulette 4647
37. TWO IS A COUPLE
Ike & Tina Turner—Sue 135
38. STAY TOGETHER YOUNG LOVERS
Ben Aiken—Roulette 4649
39. FOR YOUR LOVE
Sam & Bill—Joda 100
40. THE WORLD IS ROUND
Rufus Thomas—Stax 178

'nuff said . . .



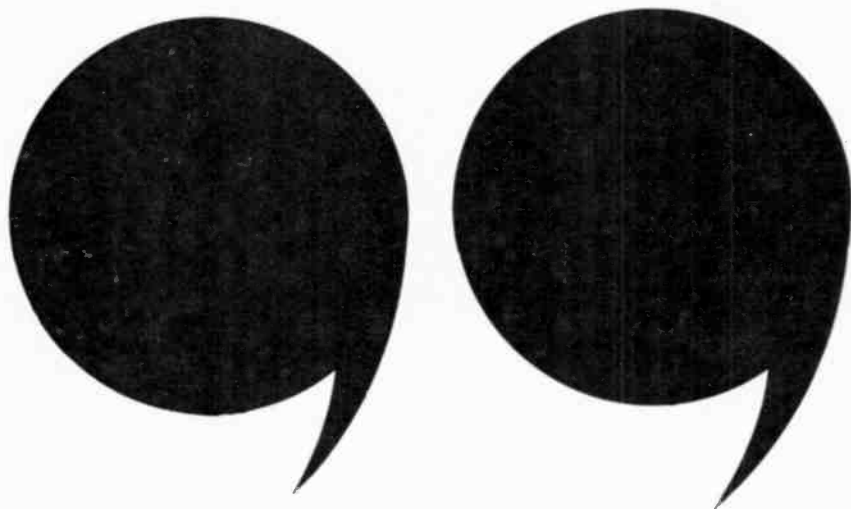
AIN'T THAT PECULIAR

MARVIN GAYE

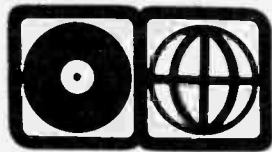
TAMLA 54122

MY BABY

THE TEMPTATIONS
GORDY 7047



TAMLA / MOTOWN / GORDY Record Corp. 2648 W. GRAND BLVD., DETROIT, MICH.



SINGLES REVIEWS

THREE STAR ★★★ PICKS

CHUTE #2 (Hookshot, BMI)
DEVIL'S HAND (Merico, BMI)

MIKE JARRETT AND GENE HERD—
Tower 179.

Something appealing about this organ-paced tune will draw teens. Lyrics are a challenge to figure.

★★★
COME AWAY MELINDA (Appleseed, ASCAP)
I BELONG TO THE WIND (Ponderosa, BMI)

WENDY HUBER—*Philips 40332.*

A new folk gal with a strong and deep voice sings as a survivor of the third world war. ★★★

BLOODSHOT EYES (Lois, BMI)
TONGUE TIED (Gayman, BMI)

MILLIE SMALL—*Atco 6384.*

The British chirpstress' best to date. Has a funny angle and the bounciest of beats. ★★★

BY LOVE (Colfax, BMI)
I'M GONNA CHANGE EVERYTHING
(Tuckahoe, BMI)

ROBERTA SHERWOOD—*Olen 6507.*

Roberta has found herself a new label and new and very relaxed style. Watch it climb. ★★★

THE LITTLE BLACK EGG (Alison, ASCAP)
YOU'RE RUNNING WILD (Sherlyn, BMI)

THE NIGHTCRAWLERS—*Kapp 709.*

This is a novelty lyric with a folk-rock backing that could catch attention. Good for listening and dancing. ★★★

A WORLD WITHOUT YOU (T. M., BMI)
I KNOW (Mayfair, ASCAP)

CAROL FRAN—*Port 3006.*

Here's a real r/b performance that shows what it's all about. Gal pours her soul out with expertise. ★★★

THE BEGINNING OF THE END (Myto, BMI)
ALL I ASK (Myto, BMI)

LITTLE JOHN & TONY—*Volkano 5001.*

Two more guys take a look at the world and see bad, bad things. Could be another protest click. ★★★

DOESN'T ANYBODY KNOW MY NAME
(In, ASCAP)
EVERYTIME A BLUEBIRD CRIES
(Leeds, ASCAP)

TOMMY ROE—*ABC Paramount 10738.*

A lovely reading of the moody Rod McKuen song about traveling and loneliness and far-off train whistles. ★★★

CHERRY BABY (X-cellent, BMI)
I THOUGHT ABOUT YOU (X-cellent, BMI)
THE MILLIONAIRES—*Bunny 506.*

New group and new label seem to know what they're doing. Group blend on moving rockaballad.

FOUR STAR★★★★ PICKS

CRAWLING BACK (Acuff-Rose, BMI)
IF YOU CAN'T SAY SOMETHING NICE
(Acuff-Rose, BMI)

ROY ORBISON—*MGM 13410.*

A sensitive reading of high quality from the top drawer rock artist. Very pretty tune.

★★★★
ENGLAND SWINGS (Tree, BMI)
GOOD OLD DAYS (Tree, BMI)

ROGER MILLER—*Smash 2010.*

Fellow gets happy about the look of the British isles on this whistly, hummable number.

★★★★
I WILL (Camarillo, BMI)
YOU'RE THE REASON I'M IN LOVE
(Beechwood, BMI)

DEAN MARTIN—*Reprise 0415.*

One of the big hits of the new TV season, Dean has a perky song with chorus backing to intone.

★★★★
HEIDE (MRC, BMI)
HAPPY FRANKFURT (MRC, BMI)

HORST JANKOWSKI—*Mercury 72492.*

Tinkly, jovial, carefree ditty by the inventive ivory polisher at Mercury. Another score.

★★★★
LOVE MINUS ZERO (Witmark, ASCAP)
THE WATER IS OVER MY HEAD (Sea-Lark, BMI)
EDDIE HODGES—*Aurora 156.*

Jingle-jangle version of one of Dylan's recent songs. Eddie and cast do neat job.

★★★★
THE CIRCLE OF YOUR ARMS (Morris, ASCAP)
SHORT BUT SWEET (International, ASCAP)

LOUIS ARMSTRONG—*Mercury*

The trumpets wah-wah in Dixie fashion as Satch chants a new old-fashioned Carolyn Leigh - Jack Segal song.

★★★★
FOR MY OWN (Anihanbar, BMI)
DON'T LET THE RAIN GET YOU DOWN
(Anihanbar, BMI)

THE GUILLOTEENS—*HBR 451.*

The kind of group carrying on that is enchanting the teens these days. Guys have a second biggie. Try flip, too.

★★★★
HEY BABY (LeBill, BMI)
WHY (Freeport, BMI)

THE FIVE EMPREES—*Freeport 1002.*

Guys seem to have cheered up their Little Miss Sad, because now she's a swinging baby and prompts hot singing.

★★★★
TOO CARELESS WITH MY LOVE (Mah's, BMI)
HE TOLD ME LIES (Mah's, BMI)
DEE EDWARDS—*D-Town 1024.*

Especially strong new r/b tune with songstress intoning emotionally. A good beat serves as foundation.

DISTANT DRUMS (Combine, BMI)
LET THE GOOD TIMES ROLL
(Travis-Atlantic, BMI)

ROY ORBISON—*Monument 906.*

An emotional song about love and war is coupled here with a spicy reprise of an old fave. Watch.

★★★★
MOTHER NATURE, FATHER TIME
(Benday-Eden, BMI)
YOU'RE MINE (AND I LOVE YOU)
(Benday, BMI)

BROOK BENTON—*RCA Victor 47-8693.*

A pretty song with a philosophical turn of lyric. Brook wrote it with Clyde Otis, who produced, and all's copacetic. ★★★

★★★★
THEME FROM THE SANDPIPER (Miller, ASCAP)
I'LL ONLY MISS HER WHEN I THINK OF HER
(Harms, ASCAP)

TONY BENNETT—*Columbia 4-43431.*

The haunting, sinuous tune from the Burtons' latest film exercise. Cool reading from the crooner-actor.

★★★★
THE OLD RAG MAN (Sea-Lark, BMI)
LET ME SHOW YOU WHERE IT'S AT
(Screen Gems, BMI)

FREDDY CANNON—*Warner Bros. 5666.*

Freddy slows his pace for a haunting ballad fitted with choral effects. A definite click. ★★★

★★★★
NO LOVE BUT YOUR LOVE (Jalynne, BMI)
ENVY (Cameo-Parkway, BMI)

THE ORLONS—*Cameo 384.*

One of the top exponents of rock and roll, this group should score with their latest. ★★★

★★★★
JUST HOLD MY HAND (South Mountain, BMI)
WALKIN' IN THE SHADOW OF LOVE
(Valley, BMI)

WAYNE STORM—*Coral 62468.*

Henry Jerome imparts an attractive quality to this lilting ballad. Wayne sings in the velvet vein.

★★★★
IF YOU DON'T (LOVE ME, TELL ME SO)
Stilran-Dandelion, BMI)
YOU GOT WHAT IT TAKES (Tree, BMI)

BARBARA MASON—*Arctic 112.*

The "I'm Ready" girl does a bang-up job on this intricate ballad. Some dual-tracking boosts sound.

★★★★
YELLOW BIRD (Frank, ASCAP)
FOR ANIMALS ONLY (Almo, ASCAP)
BAJA MARIMBA BAND—*Almo 228.*

Two cute instrumentals here. One is the oldie done in a glowing new light and the flip a newie done for chuckles.

LOVE MINUS ZERO EDDIE HODGES

AURORA 156



BELL
RECORDS
AMY
mal

AURORA
INTERNATIONAL
RECORD CORPORATION

"LOVE MINUS ZERO—Eddie Hodges (Aurora) A Bob Dylan song which is improved because the singer doesn't try to sound like Dylan. Pre-release airplay in L.A. produced calls at the dealer and distributor levels. Should be a big one."

—Bill Gavin's Personal Pick

Distributed By
BELL RECORDS 1776 Broadway, New York, N.Y. 10017

Money Music

The main characteristic of the pop market of late has been its totally fragmented sales profile. It is hard to find 10 upcoming records that are hits everywhere at once. Records that are Top 5 in several markets are either way down on the list or not even being played in many other important areas.

As you read this column you get a fairly complete picture of just where each record is selling, and this information is checked out with the manufacturers. Once record that is Top 30 in one trade chart is selling well only in about four or five areas, whereas the Bobby Goldsboro was in the 70s at a time that it was already Top 5 and busted in a dozen areas and is obviously a winner after all this time that its out. We'll keep telling what is happening where, as you can decide what might go in your own market.

I was talking with Joe Niagara, probably the hardest hitting, most exciting dee jay in the country, and he asked me to pay tribute to his General Manager, Joe Conway of WIBG, Philadelphia. It is now an open secret that the official policy of WIBG is to become more hard-rock and R&B than any R&B station. Conway comes into the studio and "turns himself on" with these wild records, and has a low threshold of tolerance for "soft" sounds and "good music."

So submit your hardest rockers to Dean Tyler at WIBG. I think you'd have to scour the nation to find another G.M. who is so hip, and honestly digs and programs the gut stuff. I personally feel every pop market could quickly be conditioned to want mainly hard rock, if it was played. The boys in San Diego wrote "Behind the Scenes" that that town "doesn't usually go for R&B, but 'Midnite Hour', Wilson Pickett, and 'I Want To', Joe Tex, have set the town on fire." Hey, Johnny Hyde and California Kats, I keep telling you.

The spread and sales indications of some of our "Money Music" this week is great, but some good records are "getting arrested" in only a few markets.

Harold Berkman of MGM has done a good job of filling in for Frank Mancini (who is in Japan with Connie Francis) and the play and spread of, "I Wanna Meet Him," Royalties, (written and produced by Teddy Randazzo) is great. As sales approach 100,000 they have: WAKR, Akron; WCAO & WITH, Baltimore; WLS, Chicago; WKYC, Cleveland; CKLW, Detroit; WMPS; WMCA; WAVZ, New Haven; WMAK, Washington; WIBG; KDKA & KQV, Pittsburgh; WPGC; WWDC (Hi, Cal Hackett, thanks for the mail), WEAM; WVON & WWRL and all the other R&B stations . . . Meanwhile, the Vacels is on: WITH, Baltimore; CKLW; WDRC, Hartford; WPMC; KDKA; WKDA; WPGC, et. The new Johnny Tillotson is "Our World."

The new Roy Orbison is "Crawling Back"; and the new Lou Christie (done by Teddy R.) is "Lightnin' Striker."

"Cara-Lin," Strangeloves, Bang, took a big jump in sales in Philadelphia, and is one of the biggest numbers on the five TV Dance Parties for doing the "Philly Line Dance." This is one record that very quietly has a bigger sales spread than people realize, like: Detroit; N.Y.C.; Boston; Baltimore-Washington; Top 10 in Houston; Columbus; Top 15 in Albany; Memphis; Rochester; Chicago; Norfolk; Hartford; Youngstown; Omaha, etc., etc.

For an even bigger spread, dig "Make Me Your Baby," Barbara Lewis, Atlantic; San Francisco; Pittsburgh; St. Louis; Cleveland; Baltimore-Washington; Top 10 Minnesota-St. Paul; Houston; Top 15 Atlanta; Top 15, Indianapolis; Norfolk; Hartford; Dayton; San Antonio; Columbus; Phoenix; Top 15 Albany; Birmingham; Rochester; Top 5 Sacramento; Omaha; Philadelphia; N.Y.C. etc.

At this point I would have to call Lesley Gore the "Queen of the Secondary Markets" with "My Town, etc." It's a smash in Boston and cookin' in Pittsburgh, Detroit, Dallas, and then there's Indianapolis; San Antonio; Rochester; Top 15 in Norfolk; Syracuse; Akron; Oklahoma City; Youngstown; Ohama. I feel that when this side is over, it will turn over to the even more exciting flip which Lesley wrote, and which Don Costa and Quincy Jones produced and arranged.

(Continued on page 16)

Cap Cutting 'Sky' Before Opening

NEW YORK—Although trouble has been besetting many an out-of-town Broadway musical try-out, Capitol Records, with "Skyscraper" currently experiencing a major cast change, will record the new show before (Oct. 31) its Broadway opening (Nov. 13) and aims to have the disk in stores Nov. 12.

"Skyscraper" postponed its NYC opening last week because of the possibility that the newspaper strike might have continued into November. The postponement will enable Charles Nelson Reilly, replacing Victor Spinetti, to polish his work. Julie Harris stars.

The pre-opening cast recording of "Skyscraper" is an optimistic note for the season's caster recording plans, which have already been altered by the Boston closing last week of "Hot September." The show, which was to have been an RCA Victor release, is figured to be a \$400,000 loss.

Mercury has been holding off its "Pickwick" waxing in a wait for the right recording studios to become available. Parenthetically, the just-opened Lerner-Lane musical, "On a Clear Day You Can See Forever," has had its problems, too: male lead Louis Jourdan was replaced on the road by John Collum—Barbara Harris stays as feminine lead in the show to be recorded by RCA.

Welker RCA Mgr. Tapes Sales

E. O. Welker has been appointed to the new position of Manager Recorded Tape Sales, by the RCA Victor Record Division. Announcement was made by J. Y. Burgess, Jr., Division VP, Commercial Sales.

"Mr. Welker's more than 25 years' experience in all phases of the record industry with RCA makes him ideally qualified for this new position," Burgess said. "Welker's assignment to



this position, with immediate emphasis on the development of the RCA Stereo 8 Tape Cartridge market, reflects the importance the RCA Victor Division is placing on the tremendous potential of Stereo 8 Tapes."

For the past two years, Welker has been Manager, Magnetic Tape Products, and his appointment to the new position is effective immediately. He will report to Burgess and will coordinate sales of Stereo 8 and all other recorded tape products.

Welker joined the RCA Manufacturing Company at Camden, N.J., in December, 1939, as an economist for long-range business projections and economic forecasting.

World Pacific Dealer Program, Pt. II

HOLLYWOOD — A quintet of new albums will be featured as Part II of World Pacific's fall program release with special terms effective on the new albums as well as the entire

back catalog of Pacific Jazz, World Pacific and Aura.

National Sales Manager Jack Pearce said the terms, available from WP distributors, are effective through Oct. 31.

WSM Schedule

(Continued from page 3)

Carlises, Carter Family, June Carter, Wilma Lee and Stoney Cooper, Crook Brothers, Skeeter Davis, Roy Drusky, Flatt and Scruggs, Curly Fox, Fruit Jar Drinkers, Glaser Brothers, Bobby Luman, George Hamilton IV, Sonny James, Jim and Jesse, Cousin Jody, Hank Locklin, Lonzo and Oscar, Bobby Lord, Charlie Louvin, Loretta Lynn, Sam and Kirk McGee, Bill Monroe, Willie Nelson, Jimmy Newman, Norma Jean, Osborne Brothers, Tex Ritter, Marty Robbins, Jean Shepard, Connie Smith, Hank Snow, Stringbean, Ernest Tubb, Leroy Van Dyke, Porter Wagoner, Billy Walker, Dottie West, the Wilburn Brothers, the Willis Brothers, Del Wood and Marion Worth.

10 p.m. Pamper Music company dance. Host: Hal Smith, Municipal Auditorium (Lower Level). Entertainment: Ray Price and his Cherokee Cowboys, Willie Nelson, Hank Cochran, Wade Ray and Bobby Lewis.

Sunday, Oct. 24

7:30 a.m. Columbia coffee clatch. Hosts: Don Law, Frank Jones and Gene Ferguson at the Hermitage Hotel.

The ORIGINAL HARRY SIMEONE "LITTLE DRUMMER BOY" ALBUM

IS ON:



THE BEST SELLING CHRISTMAS ALBUM EVER
11,267,341 SOLD TO DATE



TFM 3100 (mono)
TFS 4100 (stereo)

also available "Little Drummer Boy" single . . . Fox 429

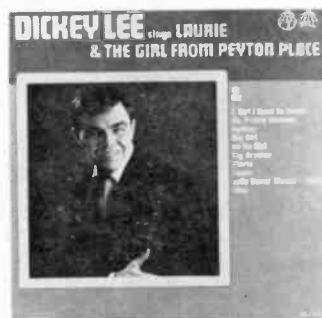
OTHER MUST ALBUMS FOR CHRISTMAS . . .



TFM 3167 (M); TFS 4167 (S)



TFM 3174 (M); TFS 4174 (S)

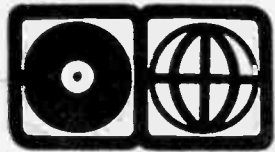


TFM 8001 (M); TFS 9001 (S)



TFM 3178 (M); TFS 4178 (S)

20th CENTURY FOX RECORDS • 444 W. 56th ST., N.Y.C.



ALBUM REVIEWS

PICK HITS

I DON'T WANT TO LOSE YOU BABY

CHAD AND JEREMY—Columbia CL 2398; CS 9198.

The British duo have compiled an especially pretty package here that includes a few of their hits, soft and subtle rendition of other top tunes and a few new items. The boys sing in tandem and step out for solos as well.



JAY AND THE AMERICANS GREATEST HITS

United Artists UAL 3453; UAS 3453.

The title alone, emblazoned in large gold letters on the package, will draw many buyers. It translates into "Some Enchanted Evening," "Come a Little Bit Closer," "Only in America," "Think of the Good Times," "Cara Mia," and "Let's Lock the Door."



YOUNG LOVE FOR SALE

FRANK SINATRA JR.—Reprise R(S) 6178.

Yes, the lad sounds like his father but he also has his own distinctive style and he also has behind him what too many singers don't think they need these days—apprenticeship with a band. Another thing young Frank shares with old Frank is his taste for a good song. "Love for Sale," "Too Close for Comfort," "Who Cares?," more of like.



HELLO VIETNAM

JOHNNY WRIGHT—Decca DL (7)4698.

This country gent is scoring with his tune about the major trouble spot of the world at the present. Along with this single he has placed 11 other c/w songs most buyers will know and love. "Bright Lights and Country Music," "Walkin' Talkin' Cryin' Barely Beatin' Broken Heart." Newie "Pretty Little Vietnamese" introed.



LOVE SONGS MEXICO/S. A.

TONY MOTTOLA—Command 889 SD; RS 889 SD.

The guitarist makes love to his instrument throughout this collection of south of the border songs and that thought will run through the minds of many listeners. An album for lovers. The songs are the pick of the crop espagnol. "Besame Mucho," "Theme from Black Orpheus," others.



THAT NEW COUNTRY FEELING

HENRY JEROME—Decca DL (7)4676.

Jerome reviews a number of recent country hits along with some older Hank Williams tunes and gives them a 1965 sprucing that would be ideal for dancers who aren't primarily interested in the discothèque mood. "King of the Road," "I Walk the Line," "He'll Have to Go," more.



MORE YAKETY SAX

BOOTS RANDOLPH—Monument MLP 80-37; SLP 18037.

One of the men most responsible for the Nashville sound reprises some of the best Nashville sounds of recent years. The wooing Randolph sax waxes white hot and then cool on "Here Comes My Baby," "A Fool Such As I," "Funny How Time Slips Away." Nifty epee for Randolph addicts.



JAMES BLONDE—THE MAN FROM TANTE

MARTY BRILL AND LARRY FOSTER—Colpix CPL 495.

Although not the most original idea this year, the package, a spoof of James Bond in a Jewish idiom, generates a lot of original jokes and situations. The comics presiding (Brill and Foster) use accents deftly and the corn is as high as a helephant's eye.



RAINY RIVER

THE ROOFTOP SINGERS—Vanguard VRS 9190; VSD 79190.

The singers are now Erik Darling, Bill Svano and new gal, Mindy Stuart. Mindy obviously was chosen with great care, because she fits into the scheme of Rooftop things expertly. The music of the songs and the liveliness of every melody is still the concern of this trio, and they impart joy to the likes of "My Bucket's Got a Hole," "Buddy, Won't You Roll," "Alabama Bound" and 10 more.



BROADWAY SPECTACULARS

STANLEY BLACK—London SP 44071.

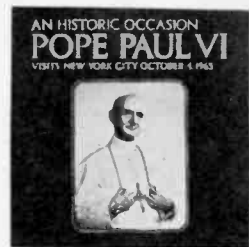
Gorgeous, rich, luxurious treatments of tunes (arranged medley-style) from classic Broadway shows like "Fiddler on the Roof," "Oklahoma," "The Carousel Waltz." Also lush treatments of "Bali Ha'i" "Ol Man River," more. Black has done a superb job of stressing beauty and vitality.



AN HISTORIC OCCASION POPE PAUL VI VISITS NEW YORK CITY

MGM E 4337 D.

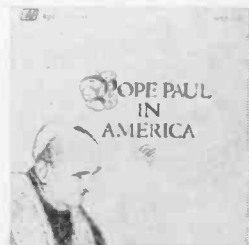
The most part of the Pontiff's recent and historic visit to the United States and the United Nations is recorded with a high degree of adequacy. Needless to say, there will be a large market for this package and the MGM album should do quite well.



POPE PAUL IN AMERICA

Audio Fidelity AFLP 2152.

A well-produced album documenting the Pope's visit to New York City. Radio Pulsebeat News is credited with compilation of the narrative and they've done a straightforward job. The market for the package is sizeable and this package will share in the business.



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with
**THE FUNNIEST.. WILDEST
CRAZIEST.. ZANIEST
COMEDY ALBUM EVER!**

JAMIES BLONDE

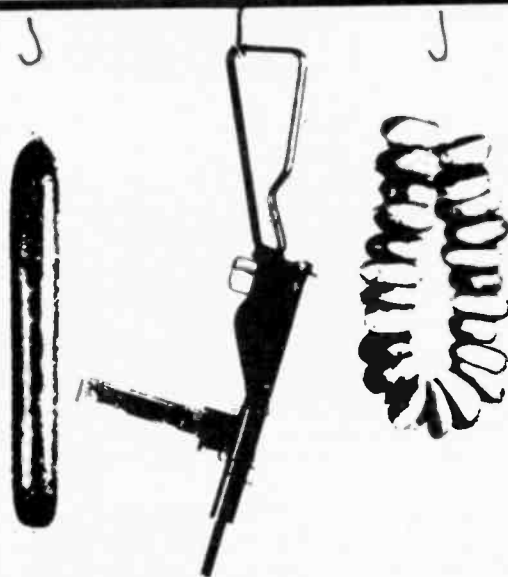
Secret Agent 006.95 (marked down from 007.00)

"THE MAN FROM T.A.N.T.E."

with **DR. NU? & GOLDFLAKER**

Starring

**MARTY BRILL
&
LARRY FOSTER**



CPL-495

and

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DISTRIBUTOR TODAY!**



LONDON LOWDOWN

BY ALAN FREEMAN



Alan Freeman

I was VERY relieved to see on the television newscast that all went according to plan for L.B.J.'s operation, because while I was busy packing my bags, I felt rather put out at the thought of having to run America for five or six weeks while the President convalesced. However, I see that he's on the job almost minutes after the operation, and I can only say that I was able to unpack the bags with a feeling of assured Anglo-American relations!

I feel a little name droppish at the moment, so let me tell you that **Lionel Bart** blitzed through on the phone and whis-

pered (he always whispers on the phone for some strange reason), "Tomorrow night"! Uh-uh! I thought, it's mystery time again . . . tomorrow night he's off to America for a holiday . . . Tomorrow night he's opening his new musical in the West End . . . Tomorrow night it's his birthday . . . OR, I thought to myself, with a great drainage of my incredibly over-worked mental facilities, tomorrow night, he's having a party! You know what? He was!

Bumped Into Sea of Faces

I climbed the huge staircase (had I been leaving, the climb wouldn't have been necessary as you can well imagine) and bumped into a sea of faces. Have you ever bumped into a sea of faces? You haven't? you must try it some time—great fun, chaps! Anyway, there sat **John, George & Ringo** . . . **Andrew Loog Oldham** and his delicious wife **Sheila**, all locked in conversation . . . **Peter Nodde** and his delicious wife **Mary** sat sipping champagne without a worry in the world (I always find someone else's wife quite delicious, you know) . . . **Barbara Windsor** was decked out in some sort of green material . . . **Cilla Black** was all excited about moving into new house in **Regent's Park** . . . **Billy J. Kramer** was there all thinned down and looking a brand new man.

When I didn't climb the staircase because I was leaving, I got out on the pavement to be attacked by a large black automobile where from within a voice said, "and just where do you think you're going? And why haven't you been to my show?" I knew it was no good calling the police, because **Shirley Bassey** would only have had to roll those huge flashing eyes, and I'd have been wasting my time anyway!

And you know, when I got home and drank a final cup of coffee, I thought it all over: throughout the party it had been a battle of jazz from the stereo speakers and loads of jabb (nice jabb) from the guests . . . and I think the jabb won!

This Week's Top 10 in Britain

1. "TEARS"—Ken Dodd.
2. "IF YOU'VE GOTTA GO GO NOW"—Manfred Mann.
3. "ALMOST THERE"—Andy Williams.
4. "EVE OF DESTRUCTION"—Barry McGuire.
5. "MAKE IT EASY ON YOURSELF"—The Walker Brothers.
6. "HANG ON SLOOP"—The McCoys.
7. "LOOK THROUGH ANY WINDOW"—The Hollies.
8. "SATISFACTION"—The Rolling Stones.
9. "MESSAGE UNDERSTOOD"—Sandie Shaw.
10. "IL SILENZIO"—Nino Rossi.

Money Music

(Continued from page 12)

I am amazed that "Take Me in Your Arms," **Kim Weston**, is not an all-out national smash yet. It will be! How do I know? Well, Mitchell knows. It's Top 10 in Detroit, No. 2 Pop in Philadelphia, a hit in Chicago, and listen to it.

"Rescue Me," **Fontella Bass**, Chess, is another gift smash from the R&B world. It's the No. 1 record in Philadelphia, a giant in Detroit; San Francisco; Top 5 St. Louis; Top 10 Cleveland; Baltimore-Washington; Top 10 Houston; Kansas City; Atlanta; Columbus; Top 5 Birmingham; Norfolk; Youngstown; Chicago Top 5; Top 10 New Orleans; Top 10 L.A.; and the only reason I can figure why some stations aren't on it is because the teens in those towns can't dance well.

Another hot record we've been reporting regularly that has gotten much hotter is "Roses and Rainbows," **Danny Hutton**, HBR: A Smash in Detroit, then Washington, Buffalo, Columbus and, of course, big on the West Coast.

"Where Have All the Flowers Gone," **Johnny Rivers**, Imperial, has an excellent spread and is a definite Hit: Milwaukee; large in Seattle; Birmingham; Memphis; Hartford; Oklahoma City and a lot of major markets . . . As we've been telling you for weeks, and as **Bill Gavin** has been telling everyone for even weeks before us, "If You've Got a Heart," **Bobby Goldsboro**, is a smash!

Weeks ago Gavin clued us on "May the Bird of Paradise," **Jimmy Dickens**, Columbia, and those who don't get Gavin and those who didn't listen are late on a hit. The other week, Bill clued his client stations about another country record that has busted the same kind of indicator-barometer markets that started "Bird" (and also Bill's tip on "Flowers on the Wall," **Statler Brothers**, Columbia, which is now a pop hit). The Tip: "Make the World Go Away," **Eddie Arnold**, Victor. You'll have to read the Gavin Report for the markets where it broke pop, because it's Bill's tip, and I heard of it from him.

"Road Runner," **Gants**, Liberty, is selling widely and is Top 10 in Philadelphia; Top 10 in Miami and Top 5 in Kansas City.

"So Long Babe," **Nancy Sinatra**, continues to look good . . . "Let's Hang On," **4 Seasons**: The biggest market is probably Philadelphia where it is a giant Top 5, but it is quite large in N.Y.C.; Detroit; Miami; Chicago; big in Providence; Washington-Baltimore; Hartford; Youngstown and many other markets.

"Make It Easy on Yourself," **Walker Brothers**. Smash—We gave you the first tip on this with our story on it out of England, and it's a solid winner in many markets.

Are you ready for this: The sales in Chicago on "Cleo's Mood," **Jr. Walker**, Soul, are over 50,000. But then, Chicago is a different kind of a market. Meanwhile, "Tune Up," **Jr. Walker**, is pushing 20,000 in Philadelphia . . . "Ain't It Peculiar," **Marvin Gaye**, is a SUPER GIANT in the big rockin' type cities . . . "Where Do You Go," **Cher**, is a SMASH . . . "Chapel in the Moonlight," **Bachelors**, London, is over 10,000 in Philadelphia, and a smash in Boston, Buffalo, Columbus, Memphis, Youngstown and all over.

"Round Every Corner," **Petula Clark**, W.B., is solid in Detroit; Cleveland; Buffalo; Seattle; Denver; Hartford; L.A. It looks like a winner . . . "Steppin' Out," **Paul Revere**, Columbia, has been out a while, and is Top 10 in Detroit; Chicago; San Francisco; Boston; Washington; Seattle; Louisville; San Antonio; Syracuse, etc. It's not a giant everywhere, but a solid record . . . "I Still Love You," **Vejtables**, Autumn, continues to stay alive in regions like Buffalo, Seattle; Columbus; Top 15 at KLIV and Top 5 in Sacramento. Add Top 10 at KYA & KEWB; WLS; WMCA; WWDC; GKLW; WKDA. The bigger record for Autumn is "Dance with Me," **Mojo Men**, which is big in San Francisco; and on WMCA, WHK and WLS . . . The **Beau Brummels** looks very good. Remember, "Mitchell knows!"

There's big WLS reaction to "Please Mr. Sullivan," **Warner Brothers**, Destination, and tremendous play there . . . "I Go Crazy," **Bocky & Visions**, is far from dead.

The biggest Giant in Baltimore (and it started R&B) is "Love Makes Me Do Foolish Things," **Martha & Vandellas**. The sales are so large, it should be tested in other pop areas . . . "My Girl is Gone," **Miracles**, is an AUTOMATIC HIT! . . . "Honky Tonk '65," **Lonnie Mack**, Fraternity, has spread from Cincinnati to other big mid-Western cities . . . "Respect," **Otis Redding**, is Top 15 in L.A. Yehhhh! . . . "Hide Your Love," **Silkie**, a smash.

Decca Has Contest For Twitty's 'Girl'

Decca Records' Dallas branch has teamed up with disk jockeys and merchants in selected cities for a contest centered around the Conway Twitty single, "That Kind of Girl."

A different girl was selected from each school and then the semi-finalist was chosen by a panel of three disk jockeys who judged each girl on poise, beauty, personality and character.

The local winners from each school will receive an autographed photograph of Twitty, a case of Coca-Cola and a personally autographed copy of Twitty's first Decca album when it is available. Along with the other gifts, the semi-final winners will be treated by Decca to dinner with her favorite disk jockey. She also will receive a \$50 Arthur Murray gift certificate and will go to Oklahoma City for the final competition to select "That Kind of Girl." In most cases, the Decca branch has worked out agreements with local Ford dealers in the selected cities for the use of 1966 Mustangs.

All the semi-finalists will stay at the Tivoli Inn in downtown Oklahoma City. They will then meet with Twitty on a Saturday afternoon when he will announce his selection of "That Kind of Girl" as a dinner that night.

The grand prize winner will receive an expense paid trip to Nashville, courtesy of Decca Records to witness a Conway Twitty recording session. She will receive a \$500 finishing and modeling school scholarship from Patricia Stevens College, a \$50 Decca Record library as well as a Decca four speed phonograph. The lucky winner will be the guest of honor at a dance presented at her school by Conway Twitty and His Band.

The schedule of cities where the contest is being held includes Oklahoma City, Tulsa, Albuquerque, Wichita, and possibly Dallas-Ft. Worth and Kansas City.

Joey Joins Teddy

NEW YORK — Joey Powers is the latest artist to join the Teddy Randazzo Productions' talent roster. The artist was recently signed to an exclusive recording contract. His records will be released on MGM.

Powers previously recorded for RCA Victor and Amy-Mala. On the latter label he had a million seller with "Midnight Mary." Powers has his own group, the Vanguard.



Kate Smith
At Carnegie Hall

BY DAVE FINKLE

NEW YORK—Some artists come and go. Some artists endure. Kate Smith, an RCA artist for the third time in her career, endures. How does she do it—continue to record and command top salary on just about every TV variety show going, packing concert halls when she infrequently appears?

The answer couldn't be more apparent once you've talked to her. Although Kate Smith is 56 (and readily admits to it) and has been singing for her supper for almost 40 years, she is still a woman of undiminished dynamism, determination and vocal purity. She knows exactly what she's about.

Ask what her schedule is for the upcoming month and without hesitation she'll reel off all her assignments practically complete with plane time tables to fill in on how and when she'll arrive. Coming up for Miss Smith are an Ed Sullivan show, a Dean Martin show (already taped and to be aired Nov. 11), a Steve Lawrence show, a "Hollywood Palace" and then another "Hollywood Palace" as emcee this time, Ed Sullivan, Dean Martin and Steve Lawrence show.

"And if I have my way," she said, "and I always do, I'll be doing a series of concerts in the winter of '66-'67 similar to my Carnegie Hall concert, the most thrilling evening of my life. I want to go to cities where I've never been."

Kate Smith will also record her fifth album "and make sure you get that right," she said with pride, "my fifth album for RCA in the spring." (Her fourth package, "How Great Thou Art," a collection of inspirational songs, has just been released.) "I have a few ideas for themes for albums, but I'm not going to say what they are," she remarked, punctuating the statement with one of her renowned hearty laughs.

Ask her how she keeps her

Secret Of Kate's Success: Talent

RCA's 40 - Year Vet Of Show Biz In One Of Her Busiest Times

voice in such impeccable shape, and Kate Smith, recently a convert to Catholicism, will say that she has God to thank. "I never vocalize during the week. I sang at the Nat King Cole benefit Sunday and I won't sing again until I tape the Sullivan show next Sunday. I never sing around the house. I whistle a lot."

"But I'm a perfectionist at my work. I have perfect pitch and can always spot a wrong note, but you know who couldn't? Stokowski. I sang with him in 1938 and during rehearsal I had to point out a sharp note in the viola section. And I can't read a note. Wouldn't know one from the other on a piece of paper."

Kate Smith is proud of her recording studio hours. "Name me one other singer," she asked, "who can complete an album in less than eight hours?"

Over the years a phenomenal record seller, and RCA sales records show that Kate is still

an attraction for consumers, Miss Smith is also a record buyer. Who does she like? The contemporaries. "Trini Lopez is my idea of a terrific performer. And I love the piano. Peter Nero. Joey Bushkin. Roger Williams. Henry Mancini is great, too."

In other words Kate Smith is no those-were-the-good-old-days type. She makes sure she hears as many new songs as she possibly can, because she is raring to add them to her repertoire.

"Of course, Ted Collins always used to select all my songs. He also used to keep a leather loose-leaf notebook in which he kept a record of every song I ever sang, what day and where, from the day I started my radio show in 1931. Since his death," Kate said sadly, "I haven't been able to find that book."

Kate Smith endures, and why? "I love my work," she concluded.

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Grammys Due Month Early

The Grammys will be awarded a month earlier than usual next time, and they'll give additional recognition to today's record trends, according to an announcement from Francis M. Scott, the Record Academy's newly-elected president.

Reporting on the recent NARAS National Trustees meeting in Hollywood, Scott notes that the coveted awards for this year will be presented on March 15 at simultaneous affairs in New York, Hollywood, Chicago and Nashville. At the same time the cut-off date for record eligibility has been changed from Nov. 30 to Nov. 1. Members and record companies will soon be contacted by mail—the first step in preparing this year's Eligibility List.

The Academy has added three new categories, all related to the contemporary scene, and specifically designated as "Contemporary Recordings" (with parenthesized R. & R. for rock and roll). In addition to what was once the "Best Rock and Roll" category, now re-titled "Best Contemporary Single," the Trustees added "Best Contemporary Female Vocal Performance," "Best Contemporary Male Vocal Performance" and "Best Contemporary Group Performance—Instrumental or Vocal" to this year's balloting.

The total number of categories remains the same, for the Trustees scratched "Best Instrumental Theme" and "Best Novel Effects Engineering" from the list and combined two chamber music categories into one.

The Academy has also emphasized voting by craft by asking members to select five out of 10 specialized categories in which they feel most qualified to vote.

Schwaid To Fox

Fred Fox, President of Sam Fox Publishing, in keeping with his plans of expansion and increased activity, has announced the addition of Bob Schwaid as General Professional Manager.

Dale Promotions

BOSTON, MASS. — Herb Dale has announced the opening of Herb Dale Promotions at 121 Newbury St. A 12 year record vet, Herb has had a wide variety of experience in the music business.

Lester At MGM As Producer

MGM Records has concluded arrangements with independent record producer Sonny Lester to cut albums and singles for the label. Pact is in keeping with the company's expanded policy of using more indie producers, announces Mort L. Nasatir, President of MGM Records.



Sonny Lester

The MGM project of using independent producers for single records has been in successful operation for the past six months under the supervision of Lenny Scheer, Director of Single Sales and Coordinator of Independent Single Record Productions, which now has Kama-Sutra Productions, Koppelman and Rubin, Don Kirshner (Screen Gems), Teddy Randazzo, Tanridge Productions and Don Costa as outside producers. With the acquisition of Lester, the label is now expanding its outside album production activities.

His first project will be an album for the Metro label, "The Fantabulous Strings Play Sonny and Cher Hits." MGM's Metro label, its low-priced budget line, has been in successful operation for the past year.

Lester is a veteran of 15 years in the creative and producing end of the recording business and was associated with Top Rank Records as Vice President in charge of A & R for a few years. Through the years, he has also held executive positions with Coral Records and Dot Records.

Quality Distributes Claridge In Canada

NEW YORK — Frank Slay and Dennis Ganim announce that Claridge Records has signed a long-term deal with Quality Records of Canada for distribution of Claridge's releases north of the border.

First release on Quality for Claridge will be the current noise maker "Don't Fool with Fu Manchu." Deal was negotiated for Quality by George Struth and the paper work is being handled by Marshall, Vigoda & Bomser.

Claridge's new group, Joey and the Continentals, have their first release out: "Rudy Vadoo."

UP SINGLES COMING

- 1 **FOR YOUR LOVE**
(Beechwood, BMI)
Righteous Bros.—Moonglow 243
- 2 **REMEMBER WHEN**
(Roosevelt, BMI)
Wayne Newton—Capitol 5514
- 3 **STAND BY ME**
(Trio, BMI)
Earl Grant—Decca 25674
- 4 **I HAVE DREAMED**
(Williamson, ASCAP)
Chad & Jeremy—Columbia 43414
- 5 **IL SILENZIO**
(Embassy Music Inc.)
Nino Rossi—Columbia 43363
- 6 **RIGHT NOW AND NOT LATER**
(Trio, Tender Tunes, Best, BMI)
Shangri-Las—Red Bird 036
- 7 **I STILL LOVE YOU**
(Taracrest, BMI)
Vegetables—Autumn 15
- 8 **LET ME BE**
(Trousdale, BMI)
Turtles—White Whale 224
- 9 **SEESAW**
(East, Cotillion, BMI)
Don Covay—Atlantic 2301
- 10 **MISTY**
(Vernon, ASCAP)
Vibrations—Okeh 7230
- 11 **AUTUMN LEAVES '65**
(Morley, ASCAP)
Roger Williams—Kapp 707
- 12 **IF YOU GOTTA GO, GO NOW**
(M. Witmark Sons, ASCAP)
Manfred Mann—Ascot 2194
- 13 **LET ME KNOW WHEN IT'S OVER**
(South Mt., BMI)
Esther Phillips—Atlantic 2304
- 14 **DON'T YOU KNOW WHY**
(Toby, BMI)
Searchers—Kapp 706
- 15 **THE TIMES THEY ARE A CHANGIN'**
(Witmark, ASCAP)
Peter Antell—Bounty 45103
- 16 **SEE MY FRIENDS**
(American Metropolitan, BMI)
Kinks—Reprise 0409
- 17 **THE LETTER**
(Venice, BMI)
Sonny & Cher—Vault 916
- 18 **I HEAR A SYMPHONY**
(Jobete, BMI)
Supremes—Motown 1083
- 19 **THE CINCINNATI KID**
(Hastings, BMI)
Ray Charles—ABC-Paramount 10720
- 20 **COME BACK TO ME MY LOVE**
(Unity, BMI)
Robert Goulet—Columbia 43393
- 21 **LET'S DO IT OVER**
(Fame, BMI)
Joe Simon—Vee Jay 694
- 22 **CHILD OF OUR TIMES**
(Trousdale, BMI)
Barry McGuire—Dunhill 4014
- 23 **TWEETIE PIE**
(Cortez & Banston, BMI)
Dave "Baby" Cortez—Roulette 4628
- 24 **SHE'S WITH HER OTHER LOVE**
(Martin, Rose, BMI)
Leon Hayward—Imperial 66123
- 25 **EVERYBODY HAS THE RIGHT TO BE WRONG**
(Harms, ASCAP)
Frank Sinatra—Reprise 0410
- 26 **SEA CRUISE**
(Ace & Lancer, BMI)
Handells—Mercury 72479
- 27 **DON'T FOOL WITH FU MANCHU**
(Van Cleef & Seven Arts, BMI)
Rockini Ramrods—Claridge 301
- 28 **TROUBLE WITH A WOMAN**
(Breezy Wilson, DeLory, ASCAP)
Kip & Ken—Crusader
- 29 **STAY TOGETHER YOUNG LOVERS**
(Squire, BMI)
Ben Aiken—Roulette 4649
- 30 **TWILIGHT TIME**
(Campbell, ASCAP)
Billy J. Kramer—Imperial 66135
- 31 **A BENCH IN THE PARK**
(Little Rock & Kusade, BMI)
Jive Five—United Artists 936
- 32 **SEND A LETTER TO ME**
(Campbell, Connelly, BMI)
Freddie & Dreamers—Tower 163
- 33 **YOU CAN CRY ON MY SHOULDER**
(Jobete, BMI)
Brenda Holloway—Tamla 54121
- 34 **SHOTGUN WEDDING**
(Johnson, Hammond, Cliff Tone, BMI)
Roy "C"—Jameco 12101
- 35 **THE FIZZ / 18 WHITCOMB STREET**
(Burdette, BMI)
Ian Whitcomb—Tower 176
- 36 **CLOSE YOUR EYES**
(Rush, BMI)
3 Degrees—Swan 4224
- 37 **TWO IS A COUPLE**
(Sagittarius & Placid, BMI)
Ike & Tina Turner—Sue
- 38 **BIG MISTAKE**
(South Mountain, BMI)
Timi Yuro—Liberty 72478
- 39 **HARK**
(Melody Trants, BMI)
Unit Four Plus Two—London 9790
- 40 **I WANT TO MEET HIM**
(South Mountain, BMI)
Royalettes—MGM 13405
- 41 **SUGAR BLUES A GO-GO / HAVAH NIGILAH**
Irving Goodman—Capco 107
- 42 **I NEVER DREAMED I COULD LOVE SOMEONE**
(Mills, ASCAP)
Kay Starr—Capitol 5492
- 43 **(CAN YOU PLEASE) CRAWL OUT THE WINDOW**
(M. Witmark, BMI)
Vocals—Kama-Sutra 204
- 44 **DEEP IN YOUR HEART**
(E. H. Morris, ASCAP)
Jerry Vale—Columbia 43413
- 45 **I'M HURTIN' INSIDE**
(Keel, BMI)
Shep & Limelites—Mull 772
- 46 **MY HEART BELONGS TO ONLY YOU**
(Flomar, BMI)
Shirelles—Scepter 12114
- 47 **WE DIDN'T ASK TO BE BROUGHT HERE**
(T. M., BMI)
Bobby Darin—Atlantic 2305
- 48 **THAT'S WHEN I'LL STOP LOVING YOU**
(Branston, BMI)
Bobby Harris—Turntable 715
- 49 **CHICKEN SCRATCH**
(East, BMI)
Rufus Thomas—Stax 178
- 50 **HAPPY HAPPY BIRTHDAY BABY**
(Donna, ARC, BMI)
Dolly Parton—Monument 897

Stones' 4th Tour Starts Oct. 24

NEW YORK — With more protection provisions than were made for the Beatles and a reservation for two entire penthouse floors of the Warwick Hotel, London Records' Rolling Stones arrive here for their fourth American tour the week of Oct. 24. The six-week string of one nighters and TV appearances, already a complete sell-out, is expected to gross \$1,500,000.

A private plane has been chartered to transport the Stones-headlined package and entourage to 35 U.S. and Canadian bookings. The opening date is Oct. 29 at Montreal's Forum; the concluding engagement Dec. 5 at the Sports Arena, Los Angeles. The group will deliver their throbbing sounds in Manhattan in two consecutive afternoon performances on Nov. 6 at the Academy of Music. Producer Sid Bernstein scheduled the second show when the first quickly sold out and heavy ticket orders indicated the demand for the additional appearance. Because past fan reaction has proved violent, plans for first aid stations at the concert site and the Warwick Hotel are being included in the precautionary measures.

Tour arrangements are being handled through the New York office of the Rolling Stones' business manager, Allen Klein. Andrew Loog Oldham, creative manager and disk producer of the stars, will accompany them on their cross-country jaunt.

Mira - Sparton Deal

Mira Productions, Inc. and Sparton Records of Canada have signed a long-term working agreement whereby Mira Records product will be pressed and distributed in Canada by Sparton.

Deal was announced jointly today by Randall Wood, President of Mira Productions, Inc., and Harold E. Pounds, Manager of Sparton's Record Division.

Cal Ops Banquet

LOS ANGELES — California Music Merchants Association is holding a banquet-show Oct. 23, to be emceed by George Jay.

Ops from north and south California are expected to attend. It's also hoped that performers in town will drop in to participate.



THE WORLD OF JAZZ



BY TED WILLIAMS

ESP-Disk - - On The Move

ESP-Disk, after being around for only a matter of months, is beginning, it seems, to make a sizeable dent in the jazz field.

The company is probably the only label to specialize in recording the "New Thing," or avant-garde school of jazz, and for this reason is in a rather unique position in its field. Followers of the avant-garde, the latest innovations in the music, certainly do not dominate the jazz population; but they are growing in number and are an important influence on the general jazz market.

Bernard Stollman, President of the firm, has surrounded himself with some of the more potent names in the new wave: Ornette Coleman, Albert Ayler, Paul Bley, Sun Ra and lots more. Ornette hasn't had an album released here in a couple of years, so the ESP set, "Town Hall Concert" (1006) should be extremely well received. Among the other LPs in the label's latest releases are "Bells," by saxist Albert Ayler, "The Paul Eley Quintet," "The Heliocentric Worlds Of Sun Ra," and "The New York Art Quartet" featuring Roswell Rudd with readings by Leroi Jones.

Ayler has been popping up at various "in" places in Greenwich Village, the jazz fan's haven, and causing lots of favorable comment; in fact fans and musicians alike quietly went ape over the saxist at Slug's recently. Ayler has another set on ESP soon to be released. The new album "Holy Spiritis" (1020) will present the musician accompanied by Donald Ayler on trumpet, Charles Tyler on alto, bassists Henry Grimes and Gary Peacock and drummer Sonny Murray.

The sometimes violent contradictions between many of the major "voices" in jazz as to the worth of the New School players and their music is unimportant here; the important thing, as far as ESP-Disk is concerned, is the fact that the music's growing legion of followers (possibly due to these very contradictions) are a faithful lot and they can get what they want on ESP.

NEW YORK ART QUARTET



Improvising . . . The Modern Jazz Quartet, having just appeared at the International Jazz Festival in Prague, will continue on to appear at the Berlin Jazz festival on Oct. 29-30 . . . Vocal stylist Chris Connor is back in the grooves. ABC-Paramount has just recorded Miss Connor, with an album to be released this month . . . Bernard Stollman's hot new label, ESP-Disk, notes that arrangements for further distribution in Europe are being completed by ESP Sales Manager Stephen Stollman . . . The Front Room in Newark, N. J., is doing well with its name jazz policy. The club has played host to Shirley Scott (who recorded an album there), Wes Montgomery, Horace Silver and Sonny Stitt, among others . . . Marilyn Maye, delighting the crowd at the Phone Booth in N.Y.C. these nights.

Saxon Joins Sasso

Ziggy Saxon has joined Joey Sasso's Music Makers promo office and will be handling all product that quarter pushes.

Saxon is also going to continue doing recording of his own. He has dates lined up for Tony Chris and the Emotions to wax Saxon tunes "Do You Miss Me," "No, You Cannot Turn Away," "Leona from Arizona" and "Pacific Mood."

Dick Jacobs is arranging.

Distributes Chalon

HOLLYWOOD — John P. Price, President of Impression Records, announces his company will distribute Chalon Records nationally.

Merc Cousins Disk

BRONX, N.Y.—Mercury has bought a master from Lou Chicchetti, owner of the Cousins Record Shop. The disk, "Time to Say Goodbye" by the Elegant Four, is on the Cousins label and Chicchetti said that he has been selling 300 a day merely by playing the deck in his store, his only outlet.

To make sure deejays get the song quickly Chicchetti is mailing copies on the Cousins label while Merc is readying its release.

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Studios, 'Sound,' Stations Big News on Country Scene in 1965

BY ED HAMILTON

NASHVILLE—It may be ungallant to say, "We told you so!" But anything we say at this time of the year is going to sound like that. Last year at this time we stated that we could see no let-down in all the good things that were happening in the world of country and Western music. We predicted that by Festival time '65 we should have twice as much to be thankful for. And we have!

1965 saw studio construction here that would have sounded incredible 10 years ago. RCA Victor completed and opened its big multi-million dollar plant in the early part of the year and it's been busy since. On the 22nd of this month Columbia opens its new one. It, too, is one of the finest anywhere and has already got sessions booked up through next month.

The Fred Foster Sound Studios under the able direction of Bill Porter are kept busy around the clock. Scotty Moore and Bill Connor's Music City Recorders is enjoying a great year. Don Pierce's Starday Studios are going at it day and night. Jack Logan's Nuggett Studios are getting a good share of the sound business. Cinderella, one of the smaller studios, keeps very busy. And now, Neil Wilburn, prexy of Bragg Records, is building a big new studio just up the street from RCA that's going to be in the quarter-million dollar class.

Somebody somewhere foresees a great future in the recording business here. Why? Because there's something here you just don't get elsewhere!

Succeeding With 'Sound'

Perry Como found it when he first came here in early '65 and cut his first hit in many a moon. He's been coming back ever since! Vic Damone found it! Johnny Tillotson found it! Elvis Presley has known it all along.

That "something" is the most undefineable thing around. Some call it a sound . . . credit it to the musicians . . . say it's the relaxed atmosphere that exists on just about every session done. Many of us feel that it's a combination of all those things.

As one visitor from New York put it, "Down there, they

just seem to try a little harder to get the job done right and by doing so they make it look easy."

The arrangers are here, too. We've got Bill Justis, Anita Kerr, Bill McElhinney, Ray Stevens, Jim Hall, Cliff Parman and so on. But even with them, we still have the guys who can come up with great "head" arrangements right on the date. Grady Martin, Jerry Kennedy, Harold Bradley, Chet Atkins, Tommy Jackson, Buddy Emmons, Fred Carter and so many more. These are the guys who are really the backbone of the so-called Nashville Sound. And they never seem to run out of new ideas. So as long as they keep coming up with 'em, artists keep coming back to Music City to make records.

The writers are here too. We'll just mention the five who were nominated as the top writers of this past year: Roger Miller, Hank Cochran, Harlan Howard, Bill Anderson and Buck Owens. Between them, they accounted for a majority of this past year's hit records. And there are a multitude of others with the number growing by leaps and bounds. As long as good material is produced here, record producers and artists from around the world will come after it.

Big for Bookers

There is not a booking agent in Music City who will say that '65 was not a good year for him. In fact, it was one of the biggest years in the history of Nashville. There is a reason for that too . . . in fact several reasons.

One of the biggest of those reasons was the growth of country music radio across the country. Today there are more stations devoted to full-time country music programming than even the most optimistic in our industry ever dreamed of. With WJZZ making the big switch a few weeks ago, there is not a major city in this country that doesn't get some country radio every day. Not only has that been a tremendous boon to the talent agencies it has also increased sales of country and Western records tremendously, which is still one of the most important things to the artist.

Another of those reasons is network television. "The Jimmy

Dean Show" made more progress toward becoming a good show this past year than most of us ever thought possible. It finally got around to becoming what it purported to be at the start: a showcase for top country and Western talent. The Steve Lawrence CBSer saluted the world of country music with a tremendous lineup of talent but got pre-empted by a special event. We are still hoping that particular show will be rescheduled.

Syndicated television from Music City is enjoying fantastic success. "The Bobby Lord Show," "The Porter Wagoner Show," "The Flatt and Scruggs Show" and "The National Life Grand Ole Opry" have done much to show the rest of the country what it can't see in person every Saturday night. And there are more syndicated shows in the making.

CMA Commended

Another great reason for the popularity of the music and the artist is one that many of us don't see immediately because the results are just a bit slower coming but last a lot longer where it really counts. That is the work of the Country Music Association, especially in this past year.

CMA's campaigns to sell the commercial value of country music to the large advertising agencies and sales and marketing executives across this nation is something that should not be taken lightly. Because as the man says, "No sponsor . . . no show." And it's already begun to reap benefits. Everyone connected with the Association is to be commended highly and especially Joe Allison, who wrote and produced each and every one of those spectaculars. They've had a great '65.

They'll have a bigger '66!

SESAC Hosts

SESAC Inc., will host the entertainment portion of the annual dinner meeting of the Tennessee Chapter of the American Women in Radio and Television in Nashville on Tuesday evening, Oct. 19. Mercury artist Roy Drusky, manager of SESAC's Nashville office, will emcee the show which headlines Tom Paul and the Glasper Brothers and Archie Campbell.

O'Gwynn at Hickory; Big C/W Promo On

NASHVILLE—Hickory Records added the fourth new artist to its country roster in as many weeks last week and at the same time announced plans for a major promotion of its entire country catalog.

Newest Hickory pactee is singer James O'Gwynn, who was signed as an artist, a writer for Acuff Rose Publications and for booking through Acuff-Rose Artists Corporation.

Hickory sales manager Lester Rose also announced a special promo program on the entire Hickory catalog which includes albums and singles by such well-known artists as Roy Acuff, Bobby Lord, Bob Luman, Ernest Ashworth and Wilma Lee and Stony Cooper. Special sales incentives are a part of the program.

In addition, a regular series of direct mail efforts to dealers and one-stops specializing in country product was inaugurated in concert with the label's distributors. Samples of new disks as well as informative literature will go out to these levels on a regular basis. Rose will shortly leave on a promo tour of the far West, with visits scheduled in Denver, Seattle, San Francisco and Los Angeles.

'Wall' & Family



Columbia Records' Stonewall Jackson, son Turp and wife Juanita are shown taking off recently for two weeks of engagements in Europe. "The Wall" will be back in time for Nashville's Country Music Week, according to manager Bob Neal.

The widening world of Country and Western on Records



Stan Hitchcock
"Swiss Made
Heart" 5-9854

Jim and Jesse
"Maybellene" c/w
"Memphis" 5-9851



Charlie Walker
"He's a Jolly
Good Fellow" 5-9852

David Houston
"Livin' in a House
Full of Love" 5-9831

Gordon Terry
"The Whipping
Post" 5-9855

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Broader Meaning Of Nashville Sound Indicated By Enlarging Of C/W Orks

BY DAVE FINKLE

NEW YORK—An important trend—and what may ultimately lead to a broader meaning of the term “Nashville sound”—seems to be shaping up in the C/W city, according to Steve Sholes, Division Vice President, Pop A&R, who reported last week to **Record World** on RCA's country/Western activities, “a growing picture of success.”

The trend to which Sholes referred is an enlarging of country / Western orchestras and the acquisition consequently of a more sophisticated background sound what with the use of more strings, cellos and oboes.

Sholes stated that he had observed this change primarily over the past year in the new RCA studios, just about now celebrating their first anniversary, although he isn't sure whether the new studios,



Steve Sholes

to be brought together.

Can Use More People

Which ever way the change came about, Sholes said that

RCA (and other companies as well, he hastened to add), now have the ability to use more people and are doing so.

“Eight or nine years ago,” Sholes recalled, “we wanted to find six or eight violinists for an Eddy Arnold album and it was a real struggle. Today all sorts of musicians are moving in to Nashville. There's even a bassoonist.”

“This doesn't mean that the old country sound is going to be lost. Not at all. It just means that there will be greater variety in the Nashville sound, starting with the old steel guitar and fiddle. Sure, written arrangements are more frequent these days, but there is still freedom for the musicians to do what they want. Guitar parts aren't being written down yet,” stated Sholes.

When Sholes described the RCA country year, he noted that sales are up, despite British influences, and “The most interesting thing is the expansion of markets. All of the records coming out of Nashville have been selling in a much broader field in the last year and a half.”

“Also interesting,” he noted, “is that all of our albums, whether they include hit singles or not, are selling and this isn't normally the case. It isn't normally the case either for country instrumentalists to sell all that well and yet ours are. Chet Atkins, of course, and Floyd Cramer are doing very well.”

“We've been having a lot of success with our young ladies, too,” Sholes said. “Dottie West, Skeeter Davis, Connie Smith, Lorene Mann.” And then for the men? “Bobby Bare has moved to Nashville and he's doing very well. Hank Cochran. Hank Snow always sells well. Willie Nelson. And, of course, Eddie Arnold is having a terrific year. Don Bowman has been writing some funny material for himself.”

European Market Growing

The RCA roster is not only pleasing the home crowds, but, Sholes said, the European market is growing and growing.

“I was at a Scandinavian meeting recently and all they talked about was country music and how they wanted to see the country artists. Porter Wagoner seemed to be a special favorite. Japan is another tremendous market. Chet Atkins is there now.”

Sholes has special praise for the RCA production staff in Nashville. “We're lucky enough to have Chet Atkins,” he said. “And Felton Jervis, Bob Ferguson and Jim Mallory.”



Sonny James

ways—appearances on numerous TV shows (including Ed Sullivan's) and his own nationally televised show which he starred in while on the “Ozark Jubilee.”

A native of Hackleburg, a small town in Alabama, Sonny was headed to a show business career at an early age. By the time he was five, he had a full-time radio contract with a station in Birmingham and at 10, Sonny had mastered the fiddle and won three Tri-Station and two Mid-Southern fiddle championships. He finished high school as a straight A student

Loretta Lynn, Top Songstress

Once in a great while an artist comes along with a combination of looks, personality, voice and a way of delivery of talent that is hard to match.

This unique combination is found in Decca Records' Loretta Lynn and **Record World's** “Top Female Vocalist.”



Loretta Lynn

Loretta started her singing career in Custer, Wash., where she had moved from her home state of Kentucky. While working with her own band in and around

Custer, she received an offer to visit Nashville for an appearance on the WSM Grand Ole Opry. Her Opry appearance brought tremendous response and led to a long term Decca recording contract.

When Loretta was on the West Coast, the Canadian people recorded her on the Zero label. Her recording of “Honky Tonk Girl” came to the attention of the Wilburn Brothers and they brought Loretta to Nashville. Loretta gives full credit to the Wilburn Brothers for her successful rise to stardom. Her husband is still her road manager and travels with her everywhere.

She is a firm believer that a married women belongs with her husband and since her husband is her biggest booster, it works out quite well.

In spite of her career, Loretta is still a “homebody.” She enjoys cooking and canning. She has won 17 first prizes at the State Fair for her canning, as well as 13 second prizes and seven third prizes.

Loretta's latest click is “The Home You're Tearin' Down.”

The “C's” Have It

Bill Seabrook of Jameco Records info's that Black Hawk's “Shotgun Wedding” is “break-in the South like Sherman's March to the Sea,” as rendered by Johnny “C.”

and a star football and basketball player. He was offered a college scholarship but turned it down to continue his singing career. The career lasted only a short time before the Korean War came and a 15-month tour of duty.

Today, Sonny's performances take him to theaters throughout the country.

Sonny James' Top Record

It took almost 20 years before a young man from Alabama finally found his “Young Love.” Singer-guitarist-composer Sonny James made his radio debut at four and two decades later became the most successful singer in the country with a Capitol single that sold over two million copies, “Young Love.”

Now, Sonny has **Record World's** Top Record of '65, “You're the Only World I Know.”

Sonny was by no means unsuccessful before “Young Love.” Several of his previous singles for Capitol had sold well but it was “Young Love” that shot him into national prominence and opened up a new career for the Southerner

who got his first breakthrough his friend Chet Atkins.

“I'd known Chester from before the Korean War,” Sonny recalled, “and we'd even roomed together for a while in Memphis. Well, after the war, I spent a week with him and his wife. I'd written some songs and sung them for him. One day, Ken Nelson of Capitol came round and Chester suggested I go back into the study and sing my songs for Ken. I did, hoping that he might be able to use some of them—instead he asked me to record the songs myself. I was pleased but Ken was frank. He told me it would be a hard pull before I made good.”

Since “Young Love,” Sonny's career has expanded in many

The Hits Are on



Thanks DJs for a great year



Phil Baugh



with vocals by Vern Stovall

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Longhorn 563

Curtis Leach "GOLDEN GUITAR"

b/w

"SLICK SAM THE SALESMAN"

Longhorn 562



Janet McBride

"COMMON LAW WIFE"

b/w

"THE GUY WHO'S HERE WITH ME"

Longhorn 564

Billy Gray

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Country Awards

Top Record



1. You're The Only World I Know
Sonny James
(Capitol)

2. FIRST THING EVERY MORNING
Jimmy Dean (Columbia)
3. KING OF THE ROAD
Roger Miller (Smash)
4. WHAT'S HE DOIN' IN MY WORLD
Eddy Arnold (RCA Victor)
5. TEN LITTLE BOTTLES
Johnny Bond (Starday)

Fastest Climbing Female Vocalist



1. Connie Smith
(RCA)

2. JODY MILLER (Capitol)
3. LORENE MANN (RCA Victor)



Country Artist Comeback

Warner Mack
(Decca)

Top Male Vocalist



1. Buck Owens
(Capitol)

2. SONNY JAMES (Capitol)
3. JIMMY DEAN (Columbia)
4. JIM REEVES (RCA Victor)
5. GEORGE JONES (Musicor)

Top Vocal Group



1. Wilburn Bros.
(Decca)

2. CARL BUTLER & PEARL
(Columbia)
3. BROWNS (RCA Victor)

Top Instrumentalist



1. Chet Atkins
(RCA Victor)

2. FLOYD CRAMER (RCA Victor)
3. PETE DRAKE (Smash)

Top Female Vocalist



1. Kitty Wells
(Decca)

1. Loretta Lynn
(Decca)

2. DOTTIE WEST (RCA Victor)
3. JEAN SHEPARD (Capitol)

Top Album



1. I've Got A Tiger By The Tail
Buck Owens
(Capitol)

2. CONNIE SMITH
(RCA)
3. BITTER TEARS
Johnny Cash (Columbia)
4. I DON'T CARE
Buck Owens (Capitol)
5. THE RETURN OF ROGER MILLER
(Smash)



Fastest Climbing Male Vocalist



1. Del Reeves
(United Artists)

1. Dick Curless
(Tower)

2. BOBBY BARE (RCA Victor)
3. BILLY EDD WHEELER (Kapp)

Fastest Climbing Vocal Group



1. Roy Drusky & Priscilla Mitchell
(Mercury)

2. GEORGE JONES & GENE PITNEY (Musicor)

Fastest Climbing Instrumentalist



1. Phil Baugh
(Longhorn)

2. ROY CLARK (Capitol)

Top Band

1. Hank Thompson
(Capitol)

Top BMI Awards: Tree Pub'ry & Anderson, Miller, Owens

NASHVILLE — Forty-eight writers and 31 publishers are set for BMI Citations of Achievement for the outstanding success of 43 songs in the country music field during the past year. Awards will be made here Oct. 21 by BMI board chairman Sydney M. Kaye and Frances Williams Preston, Vice President of BMI's Nashville office.

The BMI awards are based on trade paper polls of national popularity and public acceptance, reflecting record and sheet music sales, radio and television performances, coin machine plays and other factors.

Bill Anderson, Roger Miller

and Buck Owens were the leading writer-award winners with three BMI citations each, and Tree Publishing Co., Inc. was the top publisher award winner with five citations. Other multiple writer-award winners were Harlan Howard, Sonny James, Don Rollins and Robert F. Tubb, two each. Publishers winning multiple 1965 BMI awards also included Moss Rose Publications, Inc., four; Sure-Fire Music Company, Inc. and Blue Book, three, and Acclaim Music, Inc., Glad Music Company, Marson Music, Newkeys Music, Inc. and Tuckahoe Music, Inc., two each.

Kitty Wells, Queen Again

Few, if any, female singers sell as many records as quiet, amiable Kitty Wells, Record World's "Top Female Vocalist" and a sincere person, dedicated to country music. An active church worker and a true daughter of the South, her lure at the box office genuinely qualifies her as the "Queen of Country Music."



Kitty Wells

Born Muriel Deason in Nashville, she is the daughter of Mr. and Mrs. Charles Deason and the wife of Johnny Wright, also an exclusive Decca artist.

Kitty began to pick a guitar and sing spirituals at the age of 15. Three years later while singing on the radio with Bessie Choate, she met handsome Johnnie from nearby Mt. Juliet, Wilson County, Tenn. Johnnie not only changed her name to Mrs. Wright but later gave her the nom-de-stage name of "Kitty Wells." The name change was inspired by the song "I Could Marry Kitty Wells" sung by the Pickard Family on the Grand Ole Opry in the early '30s.

Governor Frank G. Clement of Tennessee in 1953 presented her a testimonial which included this praise:

"Kitty Wells, in addition to her artistry, demonstrated that she is an outstanding wife and mother in keeping with the finest traditions of Southern womanhood."

Kitty first signed with Decca in May of 1952. Her first wax-

ing for the label was the hit that has turned into an all-time standard, "It Wasn't God Who Made Honky Tonk Angels."

Lifetime Contract

In December of 1959, Kitty Wells signed a "lifetime" contract with Decca. Since her initial release in 1952, Kitty has recorded singles, all appearing in the best-selling C & W charts; EP sets and many outstanding albums. Her appearances in concerts have taken her throughout the United States, Canada and Europe.

Kitty's latest single is the fast-rising "Meanwhile Down at Joe's."

Col Intros Phono For Young Set

Columbia Records' Masterwork products announces the introduction of a new phonograph designed especially for the younger set.

The Masterwork Model 1903 operates on both battery and AC current and is ready for immediate play anywhere. The phonograph is housed in a stitched, vinyl-covered, fitted case of Fiesta Red with Aluminum Trim.

Model 1903, with a suggested list price of \$39.95, features a solid-state amplifier, full transformer power, two sapphire needles, a rubber-matted steel turntable and a three-position switch. In addition, the model includes a safety clip to hold the tone arm and a detachable line cord.

Shipments of Masterwork Model 1903 are now under way to distributors.



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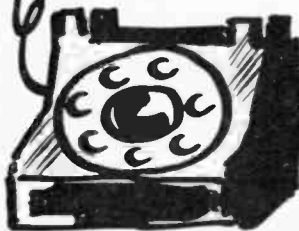
- CARL BELEW — *RCA Victor*
- TOMMY CASH — *Musicor*
- PETE DRAKE — *Smash*
- CONNIE HALL — *Musicor*
- STONEWALL JACKSON — *Columbia*
- SONNY JAMES — *Capitol*
- WARNER MACK — *Decca*
- LORENE MANN — *RCA Victor*
- JIM NESBITT — *Chart*
- JERRY REED — *RCA Victor*
- JOHNNY SEA — *Philips*
- BILLY EDD WHEELER — *Kapp*
- MARION WORTH — *Columbia*

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Epic's Big C/W Year



Billy Sherrill



David Houston

NASHVILLE—"We try to keep the roster down, and build what we've got," said Billy Sherrill, Epic's Nashville A&R Director, last week.

And he—and Epic—must be doing something right, because the past year has seen the label doing its best to date in the realm of Country and Western music.

"Naturally, though," Sherrill went on, "we're always looking for artists—name or unknown—with the right message."

So far, Epic and/or Sherrill have come up with such imposing country names as Charlie ("Wild as a Wildcat") Walker, David ("Living in a House Full of Love") Houston, Merle ("Dig, Dig, Dig") Kilgore, plus formidable Stan Hitchcock, Jim and Jesse, Gordon Terry and Lois Johnson.

Sherrill-Epic policy on albums: "Unless it's a big name artist, you've got to have a record to go with it. That's how we see it."

Previously with the Sam Philips Studios (now the Fred Foster Studios) before joining Epic, Sherrill is looking forward to doing Epic's recording at the new Columbia Studios to open during the Country Music Festival.

"Yes sir, we're building real good," the contented A&R summed up; and the Epic record in the past year backs him up.

Popsters Go Country In '65

A sizeable number of primarily pop artists turned to country music catalogs to produce country albums over the last year, indicating that, although the route is probably not an overwhelming trend, a wide and consistent market for the country sound and aura is expected annually by the trade.

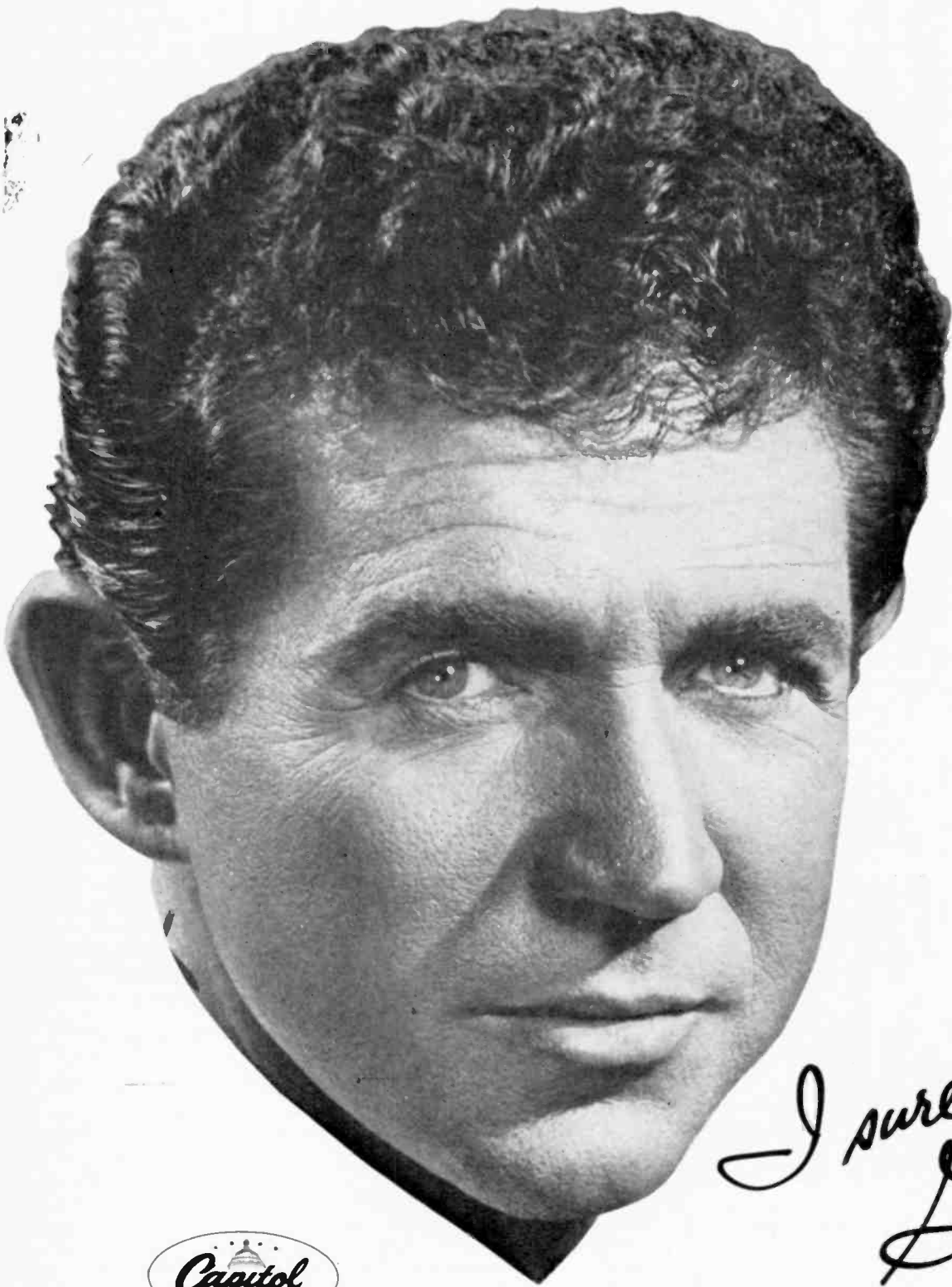
The list included: Perry Como ("The Scene Changes," RCA); Dean Martin ("Country Style," Warner Bros.); Ray Charles ("Country and Western Meets Rhythm and Blues," ABC-Paramount); Connie Francis and Hank Williams Jr. ("Great Country Favorites," MGM); the Supremes ("Sing Country Western and Pop," Motown); the Ventures ("Play Country Classics," Dolton); Big Tiny Little ("Play Me a Country Song," Decca); Vic Damone ("Country Love Songs," Warner Bros.); Henry Jerome ("That New Country Feeling," Decca); the Everly Brothers ("Great Country Hits," Warner Bros.); Spike Jones ("Plays Hank Wil-

liams," Liberty) and "The 50 Guitars Go Country," Liberty.

The Beatles with their current "Act Naturally" (Buck Owens fave) demonstrated an influential interest in the c/w field, which passed onto their listeners and another country tune "Crystal Chandelier," appearing now on the country charts via Carl Belew's RCA deck has just been translated into an instrumental version by Warren Baker for pop consumption. Not to mention Roger Miller's continued presence on the pop scene.

Of course, this list of pop performers doing country material doesn't include the artists who have journeyed to Nashville in increasing number to record there and take advantage of the famous sound imparted by the Nashville-based producers, songwriters, arrangers and musicians.

Dean Martin, incidentally, is a big country fan and often refers to himself as a country/Western singer.



*I sure thank you -
Sonny*



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Merc C/W: A 'King Of The Road' Since 1948

From "Walk On By" to "King of the Road," Mercury Records has been, and confidently expects to remain in, the forefront of country & Western Music, as well as reaping a harvest of spinoff hits in the pop, R&B and other musical idioms influenced by its active Nashville operations.

Mercury first entered the C&W field in 1948 with the Carlises and Jimmy Skinner, two top acts. Leroy Van Dyke's "Walk On By" was the label's first big country hit, establishing it in this field. In the intervening years it has contributed much with the development of several new artists and the prominence of a number of hits.

D. Kilpatrick was Mercury's first Nashville director and later was succeeded by Don Pierce and then Shelby Singleton. Singleton's expanded activities and designation by the Mercury Board of Directors as A&R VP now require making his headquarters in the company's New York offices. Nevertheless, he continues to supervise the Nashville activities of that office's present director, Jerry Kennedy. Kennedy had previously worked as Singleton's assistant while the latter was working out of Nashville. Today, Kennedy is assisted by Roy Dea, who has recorded several sessions on his own recently.

Coincidentally, all three—Singleton, Kennedy and Dea—are from Shreveport, La., as is Faron Young and several other prominent C&W artists, many of whom received their first big time exposure via appearances on radio's "Louisiana Hayride" emanating from there.

Recently, the charts have seen names such as Johnny Sea, Dave Dudley, Pete Drake, Jerry Wallace, Priscilla Mitchell and Roy Drusky whose "Yes Mr. Peters" raced to No. 1 on all country charts.

Smash Developed Miller

Mercury's affiliate Smash Records developed the unique talents of multi-award-winning Roger Miller, who made record industry history with his win of five Grammy awards and double MOA award last year. Miller and fellow Smash artist, Jerry Lee Lewis, have become standard pop artists while retaining a faithful following among country audiences. Lew-

is has made several appearances in Europe to sellout crowds and wild ovations.

The Mercury-Smash-Philips building on 16th Avenue South has been the recording home for many noted pop artists who have been impressed both with the Mercury studio set-up and with the cooperative help given by the home-based musicians and technicians. Joe Dowell's "Wooden Heart" and Clyde McPhatter's "Lover Please" and "Little Bitty Pretty One" were cut in Nashville. Also, all of Ray Stevens' hits, much of Brook Benton's recording activity and several dates with Patti Page, Teresa Brewer and other pop and/or R&B artists have come from Mercury's Nashville studios.

When Mercury affiliated with the world-wide Philips label a few years ago, Nashville played host to several international artists, among them France's Johnny Hallyday and England's Dusty Springfield, along with the Springfields who recorded "Silver Threads and Golden Needles" there.

The company looks forward to continued activity and expansion in the C&W area, to the emergence of important new artists and the ever broadening appeal of music with the now well-known Nashville sound.

New Contributors

Singleton points to several new artists acquired by the company who, in the months ahead, will contribute to this growth. He noted the brother-sister team of Kathy and Larry Barnes, soon to debut individually and as a duo for Smash, Buddy Cagle whose recently released single, "Honky Tonkin' Again," has received widespread play; Charlie Rich, and pointed to the growing stature in the country field of Philips artist Johnny Sea as well as others who continue to grow with each successive release.

With the growth of rack merchandising and extensive discount selling, the company entered the budget-line market with the establishment of the Cumberland label devoted exclusively to country & Western recordings of top quality material at a low-end list price. Its widespread distribution in volume outlets has done much to further the continued growth and broadened appeal of C&W music.



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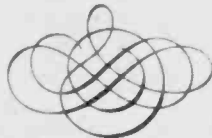
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"SITTIN' ON A ROCK"
(Crying in A Creek")
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current Album — DL4692
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Owens Doubles Our Pleasure Via 2 C/W 1st Place Awards

Capitol star Buck Owens is Record World's only double first place Country/Western music award winner this year, for "Top Male Vocalist" and "Top Album": "I've Got a Tiger by the Tail."

If it wasn't for an ill vocalist, a bashful guitarist would never have had these and many other honors. Guitarist Buck Owens was a young man who had no intention of becoming a vocalist until one night when a singer suddenly took ill. It was then that a frantic band-leader looked around in desperation, spied Buck and pushed him to the microphone despite the guitarist's objections.

That push led to Buck's winning awards as the "Most Promising New Male Artist in Country and Western Music" and appearances on the Grand Ole Opry and Red Foley "Jubilee USA" shows. It also opened up a recording career and started Buck's string of hit Capitol albums ("Buck Owens Sings Harlan Howard," "Buck Owens," "You're For Me," "On the Bandstand," "Buck Owens Sings Tommy Collins," "The Best of Buck Owens," etc.) and singles (including "Love's Gonna Live Here," on best-seller lists for over six months).

Hauled Fruit, Produce

Buck's career, however, didn't always look bright. Born in Sherman, Texas, he had to leave school in his teens to get a job. For several years he hauled fruit and produce between Arizona and California's San Joaquin Valley.

By the time he was 21, Buck had abandoned the produce business for the guitar. His reputation enabled him to get a job with a band in a Bakersfield, Calif., club. Later, he joined Bill Woods' band and appeared on the "Chuck Wagon" TV show. Eventually, he traveled to Hollywood where



NO PIPE DREAM—Big country artists Buck Owens and Tennessee Ernie Ford compare notes between sessions recently at Hollywood's Capitol Tower. Owens is a Record World two-time first-placer in this year's Country Music Awards. See story.

he became an accompanist during recording sessions for artists such as Wanda Jackson, Faron Young and Sonny James.

In 1956, Buck signed a Capitol contract but he had to wait three years before a song he had written, "Under Your Spell Again," became his first hit. Since that time, it's been one hit after another. Buck has also shown that in addition to being a talented singer and guitarist, he's quite a songwriter. He's written "There Goes My Love," "Down on the Corner of Love," "Mommy For a Day" and, in 1960, he received a BMI award for writing "Under Your Spell." The same year he won the Country Music Association's award as the "Most Promising Country and Western Male Artist of the Year."

For almost eight years Buck has lived with his wife and family in Bakersfield. He still commutes between the town and the Capitol Tower for recording but things have changed. Now, instead of just being one of the musicians at the sessions, he's the reason for the session.

Davies Appointed Craig Branch Mgr.

SEATTLE—Lauren Davies, Branch Manager of Craig Corporation has announced that Jerry Dennon, formerly Sales Manager of the Independent Record Sales Division of Craig Corporation, has been appointed director of that division in

charge of merchandising.

Davies also announced that Robert D. Smith has been promoted to aide to Dennon as well as Operations Manager of the division. Dan Niles will continue to function as Promo Manager for the firm. Dennon will have more duties in the overall operation and expansion of Craig into independent distribution according to Davies.



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**Dottie West:
Determination
Helps, Too**

Dottie West, auburn-haired RCA Victor recording star, has faced many problems during her career, and has solved each of them with the same determination that has helped carry her to Record World's list of top female vocalists for 1965.

Born on a small farm near McMinnville, Tenn., Dottie was the oldest of 10 children and learned to accept responsibilities early. She shared the many daily farm chores necessary in order to survive on the meager acreage owned by the family.

Although life was hard, the family often had square dances at the house on weekends when neighbors and relatives brought their fiddles and guitars for what Dottie refers to as "a good old-fashioned hoedown."

The family moved to Cookeville, Tenn., when Dottie was 17 and she entered college at Tennessee Tech where she majored in music. She worked at a local florist shop during the day and worked as a waitress at nights to earn her tuition and expenses.



Dottie West

Collins Honored



Jud Collins, top Nashville TV personality (center), was honored recently during a surprise takeover of his noon show by the arrival of notables from various fields. Above, at left, Bill Turner, producer-director of the noon show, and right, John H. DeWitt, Jr., President of WSM, Inc.

tion and expenses. Seemingly inexhaustible, Dottie still managed to develop herself as a singing artist by performing every other Friday night at the student square dances on campus and was a regular each Saturday morning on a live broadcast on WHUB, a local radio station.

Bill West, who was a student at Tech and also played the steel guitar for the college group with which she sang, married Dottie during her second year in college. (They now have three children.) When Bill graduated with a degree in electrical engineering, they moved to Cleveland, Ohio, where he had accepted a position with Republic Steel.

Interest Never Dimmed

Dottie's interest in music never dimmed and she soon managed to meet a local entertainer who arranged an audition for her for a country music show called "Landmark Jamboree" which was televised every Saturday night on the Ohio Network. Originating at WEWS-TV in Cleveland, the show was also carried by stations in Columbus, Toledo, Dayton and Zanesville. Tommy Edwards, who emceed, was delighted with Dottie and made her a regular.

While on vacation in Nashville, Bill's home town, Dottie dropped by the studio at Starday Records with some of her tapes from the TV show. Tommy Hill, an A/R man at Starday, listened to the tapes and immediately signed her to a recording contract.

The success of her first release prompted Ott Devine, manager of the Grand Ole Opry, to invite her as a guest on the WSM show. She appeared on the Opry many times although she still lived in Cleveland, making the trip by air each Saturday night. With Dottie's popularity growing steadily and as requests for personal appearances increased, the family moved to Nashville in April of 1961.

She contacted W. E. "Lucky" Moeller at the Jim Denny Artist Bureau. She was signed to a management and booking contract by the giant artist bureau, and since that time she has appeared on shows with practically every top country star in cities throughout the world.

The move to RCA was a big one and Dottie hit pay-dirt with her very first release on the new label, "Touch Me." Her latest single is "No Sign of Living," and her new LP is "Here Comes My Baby."



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SESAC Execs CMA: Nashville Bound

Vice President A. H. Prager heads a list of SESAC execs attending WSM's Grand Ole Opry Birthday and Country and Western DJ Festival in Nashville this week. Performing rights organization will host hospitality suites in the Andrew Jackson Hotel in addition to presentation of awards to publishers, artists and writers.

Sal Candilora, Bob Thompson, Charles Scully and Tobias Pieniek will also make the New York to Nashville trip. Mercury Records star Roy Drusky, SESAC's Nashville Manager, and his staff are going all out to make their contribution to this year's activities a success. The SESAC hospitality suite will use "Country Music Around the World," the title of a SESAC licensed composition, as its hospitality theme.

High on the list of SESAC achievement in Nashville is the licensing of "The Bridge Washed Out" by Warner Mack on Decca. This tune reached No. 1 in the country charts and is in its 21st week on the country best seller lists. Written by Jimmy Louis, Sandra Smith and Mart Melshee, "The Bridge Washed Out" is published by Peach Music.

Other current chart records licensed by SESAC include Carl Belew's "Crystal Chandelier" on RCA Victor, published by Harbot Music; the Wilburn Brothers' "It's Another World" from Bronze Music; Cash McCall's "Once In Every Lifetime" on Topic Records, published by Canyon Music and on Chart Records, published by Peach Music; Ginny Wright's "Answer To The Bridge Washed Out" and Jim Nesbitt's "The Friendly Undertaker."

Lynn Show Cancels

NASHVILLE — The Judy Lynn show has announced that due to "circumstances beyond our control" it will not appear at the dance Friday night, Oct. 22, in the ballroom of the Hermitage Hotel.

Yarbrough Book

Glenn Yarbrough's souvenir program has just come off the presses in time for his current concert tour. The first printing of the book was 20,000. Yarbrough has hired a road manager, John Gardner, to manage the sale of the book.

Stations'd Rather Switch To CW In '65 Than Fight

NASHVILLE — As CMA approaches its seventh birthday, the outlook for country music is better than ever, thanks to radio stations that would rather switch to C/W than fight it.

There are 225 radio stations in the United States and Canada programming country and Western music on an exclusive basis. The number of stations playing this type of music has steadily increased each year since this Association was organized in November of 1958.

However, 1965 has been the banner year—not only have a greater number of stations made the Big Switch, but two of our strongest markets have been opened. In February of this year, Chicago was invaded with the "Selling sound" of country music when the 50,000 watter, WJJD, hit the air waves with nothing but country music (and, of course, a million commercials and the news). Sept. 15 saw another major breakthrough when WJRZ of Newark, N.J., blanketed Manhattan with those popular sounds. Norm Roslyn of WJRZ stated that he can sum up the audience response to their programming in one word: "Great." A spokesman for Columbia Records also stated that the effect of WJRZ' conversion "was immediately felt" and sales went up in the New York area. Many other important markets also saw the trend and climbed aboard. The individual cases are too numerous to cite.

Many other things are going for country music, such as 10 successful syndicated television shows and three or four movies, with others in the planning stage. At this time, it appears that another major breakthrough for country music is on the horizon and may possibly be announced by CMA during the upcoming Festival.

As an expanded service to its members, broadcasters in particular, the CMA Board employed Bill Hudson and Associates in '65. Hudson edits Close-Up (CMA's monthly publication) which was doubled in size at the time of his employment. CMA sponsored a meeting of C&W broadcasters in Chicago last June and will sponsor another meeting in Nashville on Oct. 20, co-ordinated by Hudson. The October

meeting will cover both programming and sales.

Supervising Air-Check

Hudson is also supervising a system of air-check rotations. In March Jerry Glaser of WE-NO, Carl Brenner of WBMD and Bill Hudson went to New York for a meeting with Dr. Roslow of Pulse, Inc. to set up a demographic study of country music. The results of this CMA co-ordinated Pulse survey of 24 U. S. markets has been published with results now in the hands of the participating stations. The final results shows the % of C&W penetration ranking as high as 48% in Nashville with the highest number of country music households occurring in Chicago where 25.2% penetration delivers 467,700 households.

Last March, CMA surveyed all radio stations in the United States and Canada to determine the amount of country music programming. The survey revealed 208 stations programming C&W music on an exclusive basis. Since the completion of the survey, 24 stations have switched to full-time programming of country music. An additional 1715 stations programs from a small amount up to 12 hours daily.

From information gathered from the questionnaire, CMA compiles a list of disk jockeys which is one of CMA's most asked-for services to its members. The radio survey is conducted every other year. On alternate years, CMA surveys the television stations.

Last year at the annual meeting of the CMA membership, Frances Preston and Tex Ritter were re-elected as Chairman of the Board of Directors and President, respectively.

Dunhillers Tour

Barry McGuire left for his first European tour as a solo artist last week, accompanied by "Eve of Destruction" composer P. F. Sloan and execs Lou Adler, President of Dunhill Productions and producer of McGuire's dates, and Jay Lasker, Prexy of Dunhill Records.

Adler and Lasker will meet with sub-licensees in Europe.

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Beaumont Moves To Larger Quarters In Marietta, Ga.

MARIETTA, GA. — Hal B. Beacham, President of Beaumont Records, has moved his company into new quarters at Canton Road Plaza to house Beacham's offices and the Johnny Carlton Studio of Guitar, which will be fronted by a complete selection of phonograph records, musical instruments and musical accessories.

Early this year Beacham discharged varied business interests to devote all his efforts to the music world. Beacham says about the only thing he hasn't given up is his favorite hobby, a herd of Tennessee Walking Horses, and a week's trip to Shelbyville, Tenn. every year in August, where the National Tennessee Walking Horse Celebration is annually held. He says he will also maintain his membership in the Nickajack Saddle club in Marietta. "But other than that, I'm going to make, promote and SELL records," he said.

One of Beacham's consuming present interests is Johnny Carlton, whose "Bamboo Baby" is busting in sales and bringing in such loads of mail that Beaumont has found it necessary to hire additional secretarial help.

Beacham was recently asked by a newspaper reporter if he "discovered" Carlton. "No, indeed," he replied, "*Johnny Carlton discovered himself*, and he has been working on and improving his 'discovery' ever since."

Beacham says he started working on a long term contract with Johnny and his parents (Johnny will not be 21 until May 13, 1966) when he saw Johnny in an Atlanta night club.

"This young man," says Beacham, "not only has 'star quality' but he has the kind of determination that would put him on top, even if he had only a minimum of talent."

Beacham goes on to say that Johnny had just about covered everything in the Southeast before he found him. Johnny had started with his own combo (Johnny and the Escorts) during his junior year in high school, and he already had hundreds of appearances behind him when he caught the Beaumont owner's interest.

"At first," Beacham relates, "I would go out to Johnny's home and sit for hours listening to him. He would knock me off

my feet with 'I Got a Woman,' one of his favorite tunes, and then bring me to an awesome stillness with a Johnny Smith arrangement of 'Moonlight in Vermont.'

"I had an uncle in show business who was very successful in his day, and I sent him tapes Johnny had cut in an Atlanta sound studio. The tape included a rock number, a country pop, a beautiful arrangement of 'Summertime' and a swinging instrumental. When the tapes arrived in Michigan, where my uncle now lives, he called upon and we talked two hours, long distance. My uncle told me if I wanted his word, that his word was GO, and you better believe I have been going every day since."

Beacham Fortunate

Beacham considers himself very fortunate that he was able to acquire Hugh Jarrett to produce "Bamboo Baby" and Meurice LeFevre as Studio Engineer.

"Hugh, or Big Hugh Baby, as he is widely known, is Marietta's most popular radio personality, doing a Top 40 show for WFOM, writing, producing and singing on locally-made commercials for both radio and TV, and producing 'Big Hugh Baby Hops' all over the Atlanta Metro area," Beacham stated.

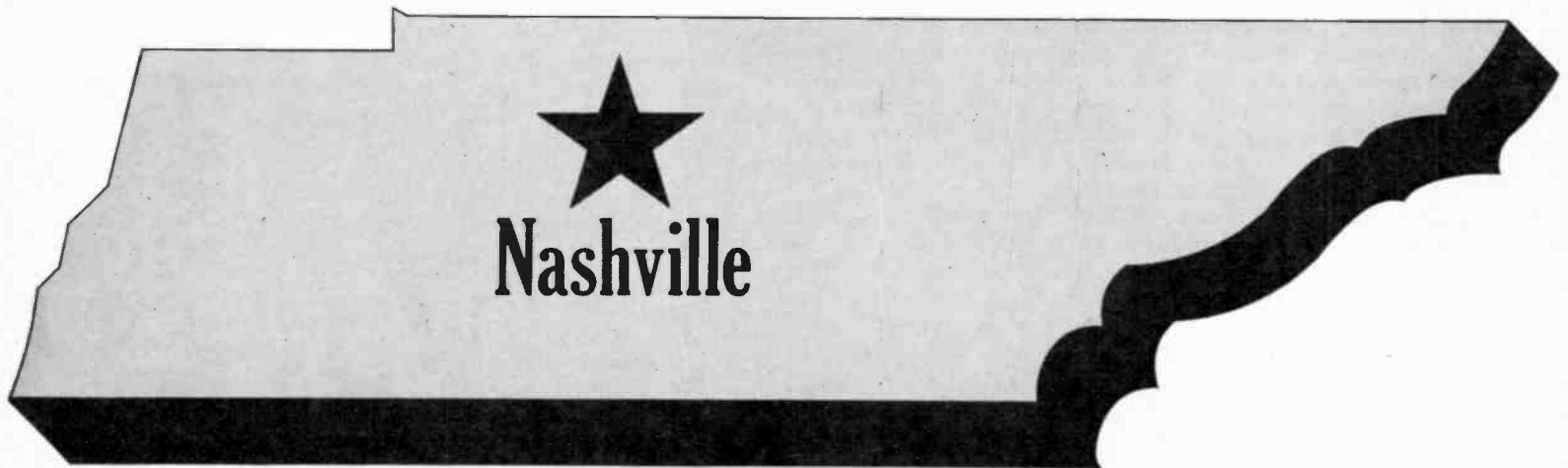
Jarrett will be remembered as a former member of the Jordanaires, having worked with them during their successful association with Elvis Presley.

Johnny has nothing but praise for Beacham and also gives much credit to his sidemen the Escorts for their help and loyalty. Wayne White, Johnny's piano man, has been with the group for three years and is considered by most on-lookers to be the group's strongest member. Wayne not only does a fine piano job, he also alternates on bass and drums. David Carlton, Johnny's brother, is Johnny's No. 1 drummer and constant companion. Larry Roach plays a mean bass for the group. Johnny recently dropped the sax from his outfit because of the demand for the go-go sound around Atlanta.

Johnny says he isn't going to "spread himself thin" by trying to please everybody and compete with every type of mu-

(Continued on page 58)

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72471

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72452

JERRY WALLACE
Life's Gone And Slipped Away
72461

FARON YOUNG
My Dreams
72490

ROY DRUSKY & PRISCILLA MITCHELL
Yes, Mr. Peters
72416



As Opry Grows So Grows Nashville

WSM's Grand Ole Opry, radio's oldest continuous program, not only has been the core of the music industry for many years, but has been the starting point of the evolutionary process of expanding Nashville into its current status of Music City, USA.

In 40 years of broadcasting, the Opry has never been preempted, never had a summer replacement, never had an intermission. Sold out weeks in advance (months in advance in the summertime), it has brought an estimated eight-million people to Nashville, and plays to an estimated audience of 10,000,000 each Saturday night over WSM's 50,000 watt clear channel signal.

Within the past year, the Opry was expanded backward into Friday night, and next summer will be subjected to more growth. Effective in June, four performances of the Grand Ole Opry will be carried out each weekend: Friday night, Saturday matinee, and two Saturday night shows. This, hopefully, will satisfy the demand for tickets for the time being, at least.

Having survived the lean years and made the transition into more prosperous times, the Grand Ole Opry remains the nation's No. 1 country music show. It enjoys full sponsorship (mostly national accounts), some of whom have been regular time-buyers for 20 years or more.

The early Nashville recordings (Francis Craig's "Near You," for example) were taped in the WSM studios. From Beasley Smith (then director of the WSM orchestra) came "The Old Master Painter From the Faraway Hills" and "Lucky Old Sun." Out of the first Nashville recording studio—set up by WSM engineers—came "Peace In the Valley" and "Chattanooga Shoe Shine Boy."

Owen Bradley, then a member of the WSM staff band (now A & R director for Decca Records), established a studio, and the embryo of Music City was hatched. From WSM and the Grand Ole Opry have sprung such luminaries as Chet Atkins (A & R Director, RCA-Victor), Marvin Hughes (A & R, Capitol), Frances Williams Preston (Vice-President BMI), Jack Stapp (Owner, Tree Publishing Company), Hal Smith (President, Pamper Music), Bill Denney (President, Cedarwood Publishing), Roy Acuff

(Acuff-Rose Publishing), The Wilburn Brothers (Sure Fire Music and Wil-Helm Talent Agency); Roy Drusky (SES-AC); Jee Kilpatrick, Mercury Records; Don Light, Billboard Magazine; Bill Graham (President, Noble-Dury Adv. Agency); and scores of others.

Over the years, more than 1200 artists have appeared on the Grand Ole Opry. They range from Uncle Jimmy Thompson, the first performer; to Marguerite Piazza and Helen Traubel of the Metropolitan Opera.

Today, the average person drives 500 miles (each way) on a weekend to see the Opry. The music is more popular today with the new generations than it was a decade or two ago. It has made Nashville the mecca of all that is country, and lately, a great deal that is pop.

Popsters Seek "Sound"

More and more of the pop artists are recording country songs with the "Nashville Sound," which is basically the Grand Ole Opry Sound. It is a sound heard by millions for years on their radios, and only lately (to an appreciable extent) in the recording industry. The Opry artists still represent the heart of the music industry in Nashville, an industry which now grosses some 60-million-dollars annually.

The Grand Ole Opry name is magic in personal appearances throughout the world. An Opry act can be sold out anywhere from Bean Blossom, Ind., to Carnegie Hall. This is why the copyrighted name "Grand Ole Opry" often is pirated by the unscrupulous who present non-Opry shows to the unsuspecting public. However, a new crackdown on this is currently underway. It is periodically necessary, since use of the name of the Grand Ole Opry (limited to the actual members) means additional thousands of dollars each year in personal appearances to the artists. This is why, weekend after weekend, these artists come "home" to the Opry and appear on the show.

Only the top artists in the business are members of the Opry.

Each of these artists has won national awards, and each has had records that have gone all the way to the top of the charts. They are the elite of country music.

Where once they played

mostly county fairs and small auditoriums, Opry artists now play the college campuses, supper clubs, huge stadiums and hallowed halls. And they still play the fairs in between.

Birthday of a Celebration

In the early fall of 1952, officials of WSM decided it was time to have a birthday party. The Grand Ole Opry, having passed its 26th birthday almost uncelebrated, was soon to be 27. On an experimental basis, invitations were sent out to a few dozen disk jockeys who were programming Opry artists on their stations, suggesting that they come to Nashville and help cut the cake. Virtually everyone accepted, and thus the Grand Ole Opry Birth Celebration was born.

In its 14 years it has been called everything from a "disk jockey convention" to a "country music festival," but it was then, and remains, an anniversary celebration.

Like Topsy, it grew in a hurry. Spurred by the success of first year response, the invitational list was extended in 1953. A news release (following the celebration) had this to say:

"Four hundred disk jockeys from 40 states left their turn tables Nov. 20 and 21 and traveled to Nashville, Tenn., for the largest gathering of disk jockeys in the history of radio." It was a two-day affair, with many of the major record labels taking part.

The 1954 release said this: "More than 600 disk jockeys and artists and approximately 200 representatives of music publishing firms, music publications and recording companies participated in this celebration of the 29th anniversary of the Grand Ole Opry Nov. 19 and 20."

All Roads Lead to Opry

There is an old story concerning the New Yorker who has never visited the Statue of Liberty which parallels that of the resident of New Orleans who has never availed himself of Bourbon Street and the San Francisco dweller who has never bothered to ride the cable car. And there is the Nashville resident who has never visited the Grand Ole Opry.

One doubtless could find some substance to these stories, but chances are the cases are becoming more isolated. This

is certainly true in regard to the Opry.

There was a time, certainly, when the cultural Nashvillian visited only the Symphony; the entertainment-seeking Nashvillian attended only the occasional road-versions of Broadway shows; and the general public only went to the baseball games.

Discovered Opry

But just as the New Yorker burrowed out of his borough to see the Lady with the Torch, the New Orleaner at least peeped into the open doors of the French Quarter and the San Franciscan found it easier to ride than walk up those hills, the Nashvillian has "discovered" the Grand Ole Opry.

He may have gazed curiously or just glanced indifferently at the massive crowds assembled on Fourth Avenue (now appropriately named Opry Place) on Saturday, and he might have wondered at the influx of out-of-state license plates bumper-to-bumper on the downtown streets on a weekend. Seldom, though, did he join the happy throng.

Now he does. Reserved seat tickets are now sold to Nashvillians (who get their orders in early enough) as well as to the visitor. Businessmen have discovered that their clients wanted to visit the Opry. They went along, and were enlightened. The same is true of professional people, career military men and social leaders. The Grand Ole Opry is now an "in" thing in Nashville. It is family entertainment, which is fairly hard to come by in this age.

Satisfying Itch

True, some have gone to the Opry merely to satisfy an itch, to see for themselves what magnetic drawing power emanates from within the structure. It has been a revelation to them.

The Opry is part of the brochure package mailed by the Chamber of Commerce. It was added to the literature of George Peabody College. At least one of the local hotels uses it to promote its guest list. American Airlines has prepared a pamphlet extolling its virtues.

It is now a prophet with honor at home as well as abroad.

Roy Drusky, Lloyd Green and Fern McClain are the SESAC people in Nashville. Under Drusky's guidance many new publishers have developed new and exciting writers that are creating chart songs and new country standards for the SESAC repertory.

SESAC is proud of the success story our people have written in just two short years in Music City, U.S.A. Now a prime source of material for recording artists, an enthusiastic and continuing program of expansion is underway.

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Chet Atkins: Quiet Force

Someone once said of Chet Atkins: "For a quiet man, he makes more noise in the music industry than any other person."

The only thing more important than a consistently best-selling artist to a diskery is an artist who is also a consistent "hit-maker" for others. RCA Victor's guitar virtuoso and Manager of Pop Artists and Repertoire Productions in Nashville, and Record World's Top Instrumentalist, Chet Atkins has all of these talents in generous portions.

Chet's popular guitar has created single hits that range in titles from "The Slop" to "Boo-Boo Stick Beat" to his current, "Yakety Axe." For albums, his unusual abilities have created "The Other Chet Atkins" (in which he plays the Spanish guitar); "After the Riot at Newport" (a swingin' jazz collection) "Chet Atkins' Workshop" (an electrifying "home" concert) "Chet Atkins' Teensville" (the hippest, most rocking guitar sounds!) and a number of other LPs, including the newest, "More of that Guitar Country," which record dealers all over the country have classified "must" inventory.

As one of Victor's key A & R men, Chet has recorded many of his label's biggest hits out of their studios in Nashville.

It is typical of gentle, unhurried Chet to have acquired his first guitar by trading an old pistol for it—because the only fireworks Chet wants to produce are musical ones.

Guitar Virtuoso

Billed these days as "Mr. Guitar," Chet is warmly received all over the country as a guitar virtuoso who can play a repertoire ranging from Bach to Spanish music to rock and roll, with every stop in-between.

Among guitar students, Chet is also known as a leading teacher of the instrument, a designer of guitars for other professionals and the author of the Chet Atkins Guitar Methods book.

Chet was born in Luttrell, Tenn., in the Clinch Mountains some 20 miles north of Knoxville, in Union County, on June 20, 1924. He attended schools in many places because his father taught piano and voice and traveled a great deal. After three years in high school, Chet decided to leave classes for the



Chet Atkins

broadcasting studios of WNOX in Knoxville. He played with Bill Carlisle's group at WNOX and doubled with the Dixieland Swingsters at the station. Later, he moved to WLW in Cincinnati, WPTF in Raleigh, N.C., WRVA in Richmond, KOA in Denver and WSM in Nashville.

Chet came to Nashville in 1950, and became a fixture on Grand Ole Opry. He also did a good deal of recording in Nashville, and began to do the record producing work that has won him an important position behind a recording executive's desk as well as in front of a microphone.

Over 25 recording artists depend upon his taste, musical knowledge, imagination and executive ability at RCA Victor's Nashville center. These artists know that they have a tireless worker in their behalf in the control room when they cut a record.

1,000s of P.A.s

Chet has made thousands of personal appearances in a variety of musical settings, but among the most unusual were guest soloist appearances with the Atlanta Symphony and a scheduled jazz set at the 1960 Newport Jazz Festival. The latter never occurred publicly because of the riots at Newport during the festival and the cancellation of the concert in which Chet and the Nashville jazz contingent were to appear, but the musicians gathered on a front porch and played for an appreciative audience of passerby and jazz buffs who had heard they were going to jam. RCA Victor turned on portable recording microphones, and the Newport album was the result.

Atkins, Skeeter Davis and the Browns will return from engagements in Japan in time for the country music festival in Nashville.

Hal Smith, Etc. Succeeds In Many Directions

"Give a man a telephone, road atlas, standard mileage guide, a list of buyers and cross your fingers. If the man proves patient, ethical, even-tempered and loyal, call him a booking agent. If he proves otherwise, call the employment office."

So speaks J. Hal Smith, President, from his Goodlettsville headquarters.

Among the many Nashville-based talent agencies is Nashville's oldest, Hal Smith Artists Productions in Goodlettsville, a suburb of Nashville, with a future location planned for 16th Avenue, South, in Nashville.

Bookings are planned, pursued and pacified by Haze Jones, General Manager of the company, and the newest addition to the staff, Dave White. Dave and family come from Forest City, N. C. He was Station Manager at WAGY.

With an eye to the future, and respect for the past, Hal Smith Artists Productions now represents Hany Cochran, Don Deal, Linda Flanagan, Kirk Hansard, Chuck Howard, Lois Johnson, the Johnson Sisters, Bobby Lewis, Benny Martin, Willie Nelson, Ray Price and the Cherokee Cowboys, Wade Ray, Don Reno, Stringbean, Ernest Tubb and the Texas Troubadors and Bun Wilson.

On TV Scene, Too

Hal Smith TV Programs, Inc.,

is fortunate to have its main office in Nashville, home base for many celebrated acts and professional entertainers. Out of this great pool of talent, Hal Smith TV Programs, Inc., present "The Ernest Tubb Show." What makes the Tubb show succeed?

"The answer is good technique," says Smith, "plus know-how, background, training, talent, experience and association with other professional troupes and acts emanating from Nashville."

The company's President and General Manager is A. O. Stinson—he is producing and syndicating the Ernest Tubb show along with other properties of the corporation. Stinson has a broad experience of 18 years in directing and producing successful shows for television, radio and stage appearances. Additionally, Stinson is an expert in his knowledge of sales and related markets.

Hal Smith Artist Productions and Pamper Music Company, Inc., are kindredly associated with Hal Smith TV Programs, Inc. Heading the aggregation is Smith himself, a native of Alabama, long enthusiastic and successful in the entertainment world. This combo of organizations furnishes the strength and the enterprise successfully projecting the Ernest Tubb show into the "markets" of America.

Pamper Music's Steady Growth

GOODLETTSVILLE, TENN.—Pamper Music Inc., continues to show a steady amount of growth each year under the guidance of its General Manager J. Hal Smith.

The company is staffed with a successful stable of songwriters that includes Willie Nelson, Hank Cochran, Fred Carter, Jr., Don Rollins, Ray Pennington, Dave Kirby and Hal Bynum, Bobby Lewis, Bob Prather, Bob Stroud and Don McKinnon. All are currently active and either have material on records at this time or have it placed with artists to be recorded in the near future.

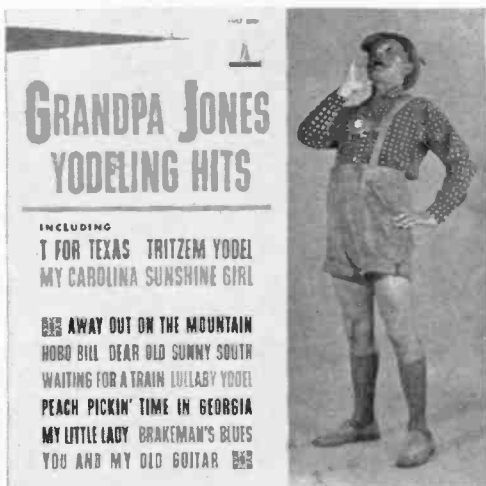
In addition to their activities in the songwriting field, Pennington is also in charge of production and Cochran is National Contact man, traveling to New York and Los Angeles and other music centers. The company also has two full time promotion men, Wayland

Stubblefield and Pat Nelson. Stubblefield works the Western part of the United States and Nelson the Eastern section. All activities are under the supervision of Smith and are closely coordinated.

Active Since '59, Much-Awarded

Pamper Music has been active since 1959 and has received numerous awards from the industry for songs it has published. Some of the award winning songs to their credit are "Heartaches by the Numbers," "A Little Bitty Tear," "Funny How Time Slips Away," "Hello Walls," "Go On Home," "The Other Woman," "Pick Me Up On Your Way Down," "Busted," "Crazy," "Make The World Go Away" and "Second Hand Rose."

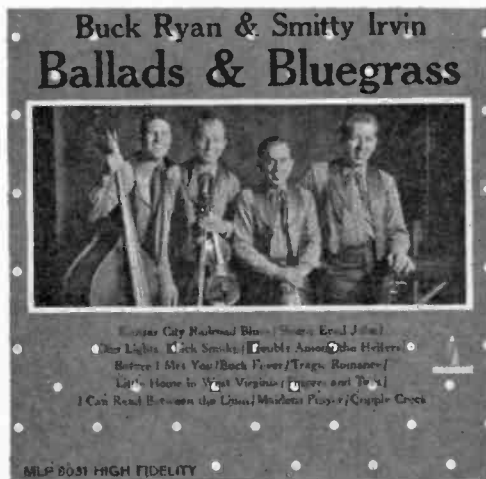
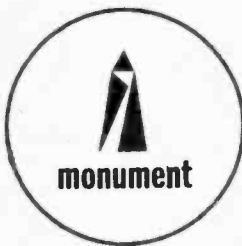
Welcome Country Music D.J.'s from Monument Records, Grandpa Jones, Harlan Howard, Buck Ryan & Smitty Irvin, Jerry Byrd.



Monaural: MLP 8001 Stereo: SLP 18001



Monaural: MLP 8038 Stereo: SLP 18038



Monaural: MLP 8031 Stereo: SLP 18031



Monaural: MLP 8014 Stereo: SLP 18014

Paycheck Gives Hilltop Its First Smash Single, 'A-11'

NEW YORK — Hilltop Records, which from its inception has defied all the traditional rules of the economy-priced country and Western record business, has done it again by coming up with a single by Johnny Paycheck, "A-11," that has made the charts and looks like it will go all the way.

At the same time, the label, which is primarily album-oriented, has sold two million LPs in its 18 months and now contains 40 albums, including several gospel packages, in its catalog.

"A-11," produced in New York by Aubrey Mayhew, is not only racing up the country & Western charts, it gives every indication of picking up a good deal of "pop" action as well. Mayhew has been searching for new artists and material that Hilltop can develop into country & Western "names." Al-

ready released on the label are albums by Bobby Bare, Del Reeves, Melba Montgomery and George Jones.

Hilltop's split personality—merchandising through thousands of national retail outlets the most successful, economy-priced country & Western albums in the industry on one hand and building a hot singles operation on the other — is unique.

Typical of the manner in which Hilltop has been developing its singles is the Paycheck story. Mayhew first caught the country chanter while he was auditioning material and heard Paycheck's voice on a demo. Mayhew immediately asked who was singing and requested an introduction to the artist.

"I hadn't heard a country voice that exciting in years. I immediately signed him to Hilltop," recalls Mayhew.

Paycheck's first two records were the subject of an intensive promotion campaign that pulled out all the stops and resulted in hefty air play and national recognition.

At this point, Mayhew arranged for the singer to appear with George Jones and the Jones Boys as a featured artist. Paycheck traveled all over the United States developing his ability as a performer and building a substantial, loyal following. He has now played in all 50 states, spent twenty days in Europe and done the Jimmy Dean TV show twice with Jones.

Paycheck's third Hilltop single was "A-11." Hilltop General Manager Joe Abend and Promotion Manager Bobby Ragona are now in the midst of their strongest promo effort yet. Plans are being formulated for a personal appearance tour and national television exposure. A major effort on Paycheck will be unfolded at the CMA Convention in Nashville, Oct. 20-25.

Backstage Story



Record World's "Country Comeback Artist" award winner this year, Warner Mack, rehearses backstage at the Ryman Auditorium before one of his appearances on the Grand Ole Opry. With him is steel guitarist Lloyd Green. Mack hit it big in '65 with "Bridge Washed Out" and now has the even bigger "Sittin' on a Rock (Crying in a Creek)" for Decca.

							
WEBB PIERCE	MINNIE PEARL	CARL SMITH	KITTY WELLS	HANK SNOW & Rainbow Ranch Boys	JIMMY DICKENS	FARON YOUNG & Country Deputies	PORTER WAGONER & Wagonmasters
							
GRANDPA JONES	CARL AND PEARL BUTLER	BILLY WALKER	JOHNNY WRIGHT & Tenn. Mt. Boys	LEFTY FRIZZELL	GEORGE MORGAN	DOTTIE WEST	NORMA JEAN
							
MAC WISEMAN	CARL PERKINS	JUSTIN TUBB	BILL PHILLIPS	RUBY WRIGHT	RED SOVINE	WILLIS BROTHERS	ARCHIE CAMPBELL
							
HOMESTEADERS	DUKE OF PADUCAH	DOLORES SMILEY	MAX POWELL	JUANITA ROSE			

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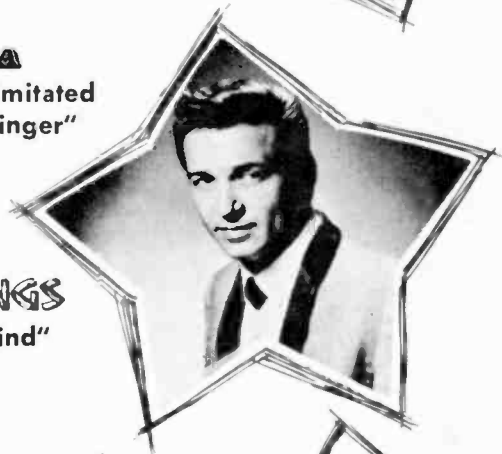
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- * RAY PENNINGTON
- * BOB PRATHER
- * DON RENO
- * DON ROLLINS
- * BOB STROUD
- * GARY VON
- * OTIS WILLIAMS

J. HAL SMITH, Gen. Mgr.

PAMPER MUSIC, INC.

110 TWO MILE PIKE, GOODLETTSVILLE, TENNESSEE



Week of October 23

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Oct 23	Oct 16		Oct 23	Oct 16		Oct 23	Oct 16	
1	1	5	35	46	5	68	53	8
2	2	7	36	21	9	69	70	7
★	11	6	37	22	10	70	71	6
4	4	9	★	49	7	71	52	12
5	7	6	★	51	5	★	61	12
6	9	6	★	50	4	★	98	2
★	16	4	★	41	9	★	94	4
8	3	11	42	14	10	75	78	4
9	10	8	43	26	6	★	(—)	1
10	5	12	★	63	5	77	79	3
11	12	16	45	13	8	78	81	2
★	43	4	46	38	8	★	89	5
★	20	7	★	80	3	★	92	2
14	8	9	★	58	5	81	85	3
15	19	4	★	57	7	82	72	8
★	29	5	★	64	3	83	86	2
★	34	5	★	51	8	84	88	4
★	32	5	★	65	4	★	(—)	1
19	6	17	★	76	4	86	91	2
★	27	9	★	74	3	★	100	2
21	24	5	★	55	12	★	(—)	1
22	25	5	★	40	6	★	(—)	1
★	35	6	★	77	4	★	(—)	1
★	39	3	57	47	12	91	93	2
25	15	9	58	37	10	92	(—)	1
26	18	9	59	36	8	93	96	3
27	17	10	★	75	4	94	(—)	1
28	28	10	★	90	2	95	97	2
★	41	6	★	87	3	96	99	2
30	30	7	★	(—)	1	97	(—)	1
★	42	3	64	66	7	98	(—)	1
★	54	4	★	73	6	99	(—)	1
33	33	6	66	69	5	100	(—)	1
★	44	3	67	67	3			

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSOR

ACT NATURALLY (Bluebook, BMI)	21	HUNGRY FOR LOVE (Myto, BMI)	30	MAKE IT EASY ON YOURSELF (Famous, BMI)	87	SAY SOMETHING FUNNY (Bermoss, BMI)	52
AIN'T IT TRUE (Wemar, Claudine, BMI)	51	I BELIEVE I'LL LOVE ON (BRC, Remi Tari, BMI)	97	MAKE ME YOUR BABY	67	SECRETLY (Planetary, ASCAP)	75
AIN'T THAT PECULIAR (Jobete, BMI)	34	I FOUND A GIRL (Trousedale, BMI)	91	(Screen Gems-Col., BMI)	18	SINNER MAN (Saloon Songs, BMI)	90
BABY DON'T GO (Chris-Mark & Ten East, BMI)	26	IF YOU'VE GOT A HEART (Unart, BMI)	65	MAKE THE WORLD GO AWAY (Pamper, BMI)	85	SO LONG BABE (Criterion, ASCAP)	94
BUT YOU'RE MINE (5 West, Cotillion, BMI)	31	I KNEW YOU WHEN (Lowery, BMI)	16	MAY THE BIRD OF PARADISE FLY UP YOUR		SOME ENCHANTED EVENING	
CARA-LIN (Grand Canyon, BMI)	38	I LIVE FOR THE SUN (Sea of Tunes, BMI)	28	NOSE (Central Songs, BMI)	76	(Williamson, ASCAP)	45
CATCH US IF YOU CAN (Branston, BMI)	25	I'LL MAKE ALL YOUR DREAMS COME TRUE	20	MR. JONES (M. Witmark, ASCAP)	95	STEPPIN' OUT (Daywin, BMI)	48
CHAPEL IN THE MOONLIGHT		(Picturetone, BMI)	36	MOHAIR SAM (BMI)	27	TAKE ME IN YOUR ARMS (Jobete, BMI)	60
(Shapiro, Bernstein, ASCAP)	56	I MISS YOU SO (Leeds, ASCAP)	50	MY BABY (Jobete, BMI)	98	TASTE OF HONEY (Song Fest, ASCAP)	32
CLEO'S BACK (Jobete, BMI)	73	I'M SO THANKFUL (Jobete, BMI)	66	MY GIRL HAS GONE (Jobete, BMI)	63	THERE BUT FOR FORTUNE (Applesseed, ASCAP)	59
DAWN OF CORRECTION		I'M YOURS (Gladys, ASCAP)	9	MY TOWN (Sturress & Catalogue, BMI)	46	THESE HANDS (Don, BMI)	68
(Champion & Double Diamond, BMI)	22	'IN' CROWD (American, BMI)	10	NOT THE LOVIN' KIND (Criterion, ASCAP)	35	THINK (Malone, BMI)	84
DON'T TALK TO STRANGERS (Taracrest, BMI)	62	IN' CROWD (American, BMI)	10	ONE HAS MY NAME (Peer Int'l, BMI)	91	TURN TURN TURN (Melody Trails, BMI)	99
DO YOU BELIEVE IN MAGIC		INKY DINKY SPIDER (Ashland, BMI)	81	1-2-3 (Champion & Double Diamond, BMI)	23	TREAT HER RIGHT (Don, BMI)	2
(Faithful Virtue, BMI)	4	IT AIN'T ME BABE (M. Witmark, ASCAP)	72	ONLY A FOOL BREAKS HIS OWN HEART	20	UNIVERSAL SOLDIER (Southern, ASCAP)	39
EARLY MORNING RAIN (M. Witmark, ASCAP)	96	I WANT TO (Tree, BMI)	78	(Unart, BMI)	100	WE'VE GOT TO GET OUT OF THIS PLACE	
EVE OF DESTRUCTION (Trousedale, BMI)	42	JUST ONE KISS FROM YOU (Chi-Sound, BMI)	78	ORGAN GRINDER SWING		(Screen Gems-Col., BMI)	58
EVERYBODY LOVES A CLOWN (Viva, BMI)	7	JUST YESTERDAY (Ruxton, ASCAP)	77	(Amer. Academy of Arts, ASCAP)	88	WHAT COLOR IS MAN (Screen Gems-Col., BMI)	33
EVERYONE'S GONE TO THE MOON		JUST A LITTLE BIT BETTER (TM, BMI)	6	PIED PIPER (Chardon, BMI)	67	WHERE DO YOU GO (Five West, Cotillion, BMI)	83
(Mainstay, BMI)	29	KANSAS CITY STAR (Tree, BMI)	43	POSITIVELY 4th STREET (M. Witmark, ASCAP)	15	WHERE HAVE ALL THE FLOWERS GONE	
FORGIVE ME (Advance, BMI)	86	KEEP ON DANCING (Arc, Press, BMI)	5	RESCUE ME (Chevis, BMI)	17	(Fall River, BMI)	53
FOR YOUR LOVE (Blackwood, BMI)	55	LAUGH AT ME (Five West, Cotillion, BMI)	37	RESPECT (East Time, Redwall, BMI)	49	WORLD THROUGH A TEAR	
GET OFF MY CLOUD (Gideon, BMI)	12	LET'S HANG ON (Starday, 4 Seasons, BMI)	24	RIOE AWAY (Acuff Rose, BMI)	41	(Bregman, Vocca & Conn, ASCAP)	69
HANG ON SLOOPY (Picturetone, Mellin, BMI)	8	LET'S MOVE & GROOVE (TOGETHER)	64	RING DANG DDO (Vally, Beckie, BMI)	47	YESTERDAY (Maclean, BMI)	1
HEART FULL OF SOUL (Miller, ASCAP)	71	(And, BMI)	64	ROAD RUNNER (Arc, BMI)	79	YOU'RE THE ONE (Leads, ASCAP)	13
HELLO (Maclean, BMI)	93	LIAR LIAR (Celano, BMI)	74	ROUND EVERY CORNER (Leads, ASCAP)	54	YOU WERE ON MY MIND	
HE TOUCHED ME (E. H. Harris, ASCAP)	57	LIFETIME OF LONELINESS (Blue Seas, Jac, BMI)	11	ROSES AND RAINBOWS (Anihambal, BMI)	70	(Witmark & Sons, ASCAP)	19
HOME OF THE BRAVE (Screen Gems-Col., BMI)	82	LOOKING WITH MY EYES (Blue Seas, Jac, BMI)	92	RUN BABY, RUN (Acuff Rose, BMI)	44	YOU'VE GOT TO HIDE YOUR LOVE AWAY	
HONKY TONK '65 (W & K, Islip, BMI)	89	A LOVER'S CONCERTO (Saturday, BMI)	3	RUSTY BELLS (Pincus, ASCAP)	40	(Maclean, BMI)	80

STICKS AND STONES George Jay (U. A.)	50								
SYMPHONY The Supremes (Motown)									
TAKE A HEART The Sorrows (W. B.)	86								
TAKE LOVE Herman's Hermits (MGM)	26								40
TAKE ME IN YOUR ARMS Kim Weston (Gordy)		35							53
THE DRIFTER Ray Poltard (U. A.)			48						
THE HEAVENLY PLACE The Chiffons									
THE LETTER Sonny & Cher (Vault)									
THE SPIDER SONG Kids Next Door (Corners)	56								
THE SA LA LA SONG Marianne Faithful (Parrot)									22
THE SUN AIN'T GONNA SHINE (ANYMORE) Frankie Valli (Smash)	19								
THE TIMES THEY ARE CHANGING Peter Ansell (Bounty)									
THE TWELFTH OF NEVER Cliff Richards (Epic)									7
THE WORLD IS ROUND Rudus Thomas (Stax)	71								
THINK BEFORE YOU ACT Tony Orlando (Atco)	82								
THIS CAN'T BE TRUE Eddie Holman (Par)	81								
TURN TURN TURN Byrds (Columbia)								41	20
WAILING WALTZ Ronny Sinclair (Columbia)									
WE MUST BE DOING SOMETHING RIGHT Joan Moody (Syviva)	79								
WHAT NOW, MY LOVE? Bros. Four (Columbia)									17
WHAT SHE DOES TO ME King Bees	50								
WHERE DO YOU GO Cher (Imperial)	40	45							35
THE WORLD THROUGH A TEAR Neil Sedaka (RCA)								20	28
YOU'LL COME BACK Moon Rakers (Tower)								13	
YOU'RE SO RIGHT Jades									30
YOU'VE GOT TO HIDE YOUR LOVE AWAY Sitkey (Fontana)			36	91					17

Chad & Jeremy (Columbia)									
IL SILENZIO Nino Rossi (Columbia)	19	21	2						
I'LL ONLY MISS HIM WHEN I THINK OF HIM Nancy Wilson (Capitol)									
I JUST CAN'T LET YOU SAY GOODBYE Willie Nelson (RCA)	36								
I WANT TO MEET HIM Royallettes (MGM)									
I'M ALL RIGHT The Jades (Ector)	60								
IN THE DEEP OF NIGHT Dodie West (Checker)									
I STILL LOVE YOU The Veetables (Autumn)									22
IF YOU GOTTA GO, GO NOW Liverpool Five			48						26
IF YOU'VE GOT A HEART Booby Goldsboro (U. A.)	18	44	21	20					36
I'M SO THANKFUL Ikettes (Modern)	31	94							19
JUST LIKE FROM TOM THUMB'S BLUES G. Lightfoot (U. A.)									
JUST ONE KISS FROM YOU The Impressions (ABC)									
JUST YESTERDAY Jack Jones (Mapp)									
L. C. B. Kings (Jox)									
LAPPLAND F. Erikson (Fontana)									
LAST TIME AROUND Deep Six (Soft)									
LET ME BE Turtles (White Whale)									
LET ME KNOW WHEN IT'S OVER Esther Phillips (Atlantic)									
A LIFETIME OF LONELINESS Jackie DeShannon (Imperial)	42	44	63	44					28
LOOKING WITH MY EYES Dionne Warwick (Scepter)									
LOVE MAKES ME DO FOOLISH THINGS Martha & Vandellas (Gordy)									
LOVE MINUS ZERO Eddie Hodges (Aurora)									
MAKE IT EASY ON YOURSELF Walker Brothers (Smash)	30	49	43	28	57				32
MAKE THE WORLD GO AWAY Edy Arnold (RCA)									8
MAY THE BIRD OF PARADISE FLY UP YOUR NOSE Little Jimmy Dickens (RCA)									
MISSING SOMEONE Bobby Chase (Ascot)									



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100 TOP LP'S

record world

TEAR-OUT GUIDE

Week of October 23

This Wk. Oct 23	Last Wk. Oct 16	Wks. on Chart	This Wk. Oct 23	Last Wk. Oct 16	Wks. on Chart	This Wk. Oct 23	Last Wk. Oct 16	Wks. on Chart
1	2	9	★ 43	★ 42	6	67	73	3
2	1	10	★ 44	★ 41	8	68	71	7
★ 11	★ 11	4	36	36	8	69	59	17
4	3	11	37	40	8	70	66	18
5	4	32	38	41	3	71	74	4
6	6	12	39	35	16	★ 84	★ 84	2
7	8	10	★ 48	★ 44	7	★ 83	★ 83	3
8	5	26	41	44	8	★ 86	★ 86	2
9	9	10	42	34	12	75	69	4
10	10	8	43	39	13	76	67	5
11	14	7	44	33	23	77	72	5
12	7	12	45	45	18	78	54	16
13	13	22	46	51	8	79	61	17
★ 22	★ 22	23	★ 57	★ 57	6	★ 80	★ 85	3
15	20	6	48	46	15	★ 91	★ 91	2
16	12	13	★ 58	★ 58	4	★ 92	(-) 92	1
17	16	9	50	49	30	★ 84	60	17
★ 32	★ 32	10	51	47	7	85	89	2
19	19	56	52	37	9	★ 99	★ 99	3
20	21	10	53	50	7	★ 97	(-) 97	3
21	15	21	54	56	7	★ 99	★ 99	2
22	17	14	★ 68	★ 68	3	89	96	2
23	28	8	56	52	8	★ 98	★ 98	4
24	18	19	57	53	11	91	93	5
25	24	52	58	55	16	92	95	5
26	25	21	59	63	8	93	88	6
27	26	18	60	62	18	94	90	9
28	27	30	61	65	10	95	81	31
29	23	55	★ 75	★ 75	3	96	100	4
30	30	8	★ 76	★ 76	3	97	(-) 97	1
31	31	16	★ 77	★ 77	4	98	(-) 98	1
32	29	14	65	64	29	99	(-) 99	1
33	38	6	66	70	6	100	94	6

LP'S COMING UP

1. I WANT CANDY Strangeloves—Bang 211	13. BRAZILIAN BYRD Charlie Byrd—Columbia CL-2337	26. PASTEL BLUES Nina Simone—Philips PHM-200-187	38. ONLY THE BEST Ferrante & Teicher—U. A. UAL-3434
2. SUMMER WIND Wayne Newton—Capitol T-2389	14. SHOUT Vibrations—Okeh OKM-1211	27. THE WORLD'S GREATEST SINGER Petula Clark—Warner Bros. W-1608	39. MEEHAN'S IN Danny Meehan—Mercury MG-21043
3. THE SEARCHERS #4 Kapp LK-1449	15. YES I'M READY Barbara Mason—Arctic M-1000	28. JOHN GARY SINGS YOUR ALL TIME FAVORITES RCA Victor LPM-3411	40. ANATOMY OF LOVE Vikki Carr—Liberty LST-7420
4. AN EVENING AT THE "POPS" Arthur Fiedler & Boston "Pops" Orch.—RCA Victor LM-2827	16. DRUMS A GO-GO Sandy Nelson—Imperial LP-9287	29. SEASIDE SWINGERS Freddie & Dreamers—Mercury MG-21031	41. MY WORLD Eddy Arnold—RCA Victor LPM-3466
5. SENTIMENTAL JOURNEY Doris Day—Columbia CL-2360	17. SHADOW OF YOUR SMILE Astrud Gilberto—Verve V8629	30. BEAT & SOUL Everly Bros.—Warner Bros. W-1605	42. STANDING OVATION AT NEWPORT Herbie Mann—Atlantic 1445
6. THAT'S MY STYLE Johnny Tillotson—MGM E-4302	18. BALLADS OF THE TRUE WEST Johnny Cash—Columbia C2L-28	31. MAGNIFICENT MOVIE THEMES Enoch Light—Command RS-887-SD	43. CAROUSEL Various Artists—RCA Victor L-114
7. THE SWINGLE SINGERS GETTING ROMANTIC Philips—PHM-200-191	19. MOONLIGHT & ROSES Vic Dana—Dolton BLP-2036	32. SEE WHAT TOMORROW BRINGS Peter, Paul & Mary—Warner Bros. W-1615	44. LOVE AT HOME King Family—Capitol T-2353
8. BROADWAY BOUQUET Percy Faith—Columbia CL-2556	20. TRY A LITTLE LOVE Sam Cooke—RCA Victor LPM-335	33. HOW TO BE A JEWISH MOTHER Gertrude Berg—Amy 8007	45. KISMET Lincoln Center Original Cast—RCA Victor LPM-2328
9. CONNIE FRANCIS PLAYS THE ALL TIME INTERNATIONAL HITS MGM E-4298	21. DRIVE-IN MOVIE TIME Bobby Vinton—Epic LN-24170	34. IN THE MIDNIGHT HOUR Wilson Pickett—Atlantic #114	46. BRAVO STUARTI Enzo Stuarti—Epic 25152
10. ESP Miles Davis—Columbia CL-2350	22. COUNTRY LOVE SONGS Vic Damone—Warner Brothers W-1607	35. MAJOR LANCE'S GREATEST HITS Okeh OKM-1211	47. GUITAR FORMS Kenny Burrell—Verve V-8612
11. SONGS OF OUR TIME P. F. Sloan—Dunhill D-5004	23. SOME FOLK, A BIT OF COUNTRY AND A LOT OF DIXIE Village Stompers—Epic LN-24161	36. SAMMY'S BACK ON BROADWAY Reprise R-6169	48. THEY'RE PLAYING OUR SONG Henry Rene—Decca DL-4574
12. MY TOWN, MY GUY & ME Lesley Gore—Mercury 21042	24. THE BOB DYLAN SONG BOOK Golden Gate Strings—Epic LN-24158	37. UP THROUGH THE YEARS Jim Reeves—RCA Victor LPM-3427	49. STRANGERS & COUSINS Pete Seeger—Columbia CL-2334

ASCAP Salutes National Country Music Week!

Country and Western music is a vital part of America's rich heritage; it reflects the pioneer spirit of our heroes and the folklore of our country people.

We are justly proud of the fact that many ASCAP writers have contributed their talents to the typically American sound of Country and Western music.

On behalf of its more than 10,000 members, ASCAP joins its many friends in Nashville in saluting NATIONAL COUNTRY MUSIC WEEK.



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Bob Neal Agency, Inc.: Young and Vigorous Success

NASHVILLE—"If our business in growth is any indication, 1966 should be the biggest year in the history of Nashville artists and music!"

These are the words of Bob Neal, head of the Bob Neal Agency, Inc., one of Nashville's youngest talent agencies but one of the most vigorous operating here. The Neal Agency recently expanded by moving into a new suite of offices, occupying an entire floor of a building at 809 — 18th Ave. South in Nashville.

"The gross bookings of Bob Neal Agency has followed a steady upward curve ever since we opened our doors two and a half years ago," said Neal. He went on to point out that business for 1965 is far ahead of the same levels for 1964. "And never in the history of our business have we booked so many dates for the following year this early in the season."

Growth Reasons

Neal listed as a primary reason for the growth of the Agency the outstanding artists represented by the office. Sonny James, Stonewall Jackson, Warner Mack, Carl Belew, Tommy Cash, Pete Drake, Marion Worth, Connie Hall, Lorene Mann, John & Jonie Mosby, Jim Nesbitt, Johnny Sea and Billy Edd Wheeler are exclusively represented by the Neal office, with a number of other artists receiving partial representation.

Neal also pointed out that a number of fair packages and other big shows were being set regularly by his office, and that the Agency now supplies talent on a 52-week basis at the Edison Hotel in Toronto, Ontario.

Family Operation

The Neal Agency is basically a family operation with Sonny Neal assisting President Bob Neal as booker, Mrs. Bob Neal serving as receptionist and general coordinator. Additionally, a secretary, Bonnie Givens, is employed by the office and there are plans for further expansion in the near future.

"We try to aim at doing a personalized, complete job for our clients," said Neal. "Our aim is to serve smaller number of clients better, and concentrate on happy artists and happy buyers."

Baugh, Stovall Unbeatable Duo From Longhorn

DALLAS, TEXAS—Two artists doing a great deal toward putting Dewey Groom's Longhorn Records on the map in a big way are Phil Baugh, Record World's "Fastest Climbing Instrumentalist," and his partner Vern Stovall.

Baugh was born in Longbeach, Calif., in 1936. When he was four years old his family moved to Olivehurst (close to Sacramento), where his father was employed as a farmer and masonry contractor.

Phil's first musical expositions were delivered in church. His father played the piano and Phil would accompany him on the guitar and banjo. When he graduated from high school he followed his father's trade as a brick layer. However, he remained active with his musical interest and occasionally played before various groups and various clubs.

Phil made his first record with Bill Woods in Bakerfield, Calif. in 1954. Later, he recorded for the Crest label. Two of his outstanding records were "Bumble Twist" and "Moon Magic." He has been making his living as a musician since 1961. His first Longhorn release, "Country Guitar," is among the biggest country records of 1965.

His lightning-fast fingers and authentic renditions of almost any musical instrument with his guitar brings tremendous ovations from every crowd that he performs for. He is truly a "one man band." Which, incidentally, is the title of his new Longhorn release.

Stovall is the other half of this dynamic duo. Vern does the vocals and also plays a fine bass guitar. The career of this personable musician began in Vian, Okla., Oct. 3, 1928.

Vern is also a noted writer. Among his many compositions are "Long, Black Limousine," "Who'll Be the First," "One More Memory" and "We the People." Vern's hobbies include golfing and fishing. His outstanding ambition is to write a million seller.

Phil and Vern have been working together for about six years, and are indeed a team to be reckoned with on the C/W scene.



Dewey Groom of Longhorn Records and top artists Phil Baugh and Vern Stovall.

Decca's Wilburns Top Vocal Group

The Wilburn Brothers, Record World's "Top Vocal Group," come by their talent through a combination of heredity, environment and hard work. Born into a musical family, the boys can remember back to very early years when their daily schedule included hours of practice on instruments their father had managed to purchase for them despite financial hardships.

Doyle and Teddy were both born on a farm in Hardy, Mo. within one year of each other. They have remained that close ever since. The Wilburns were a family act first, with Doyle and Teddy and their sister Jerry doing country and Western shows throughout the midwest. Finally Jerry left the act to be married and soon afterward the original Wilburn Family Group was broken up when Doyle and Teddy went into the Army.

After their stint in the army, Doyle and Teddy, remembering the warm reception they had received two years before on the Grand Ole Opry in Nashville, decided to go right back to singing. The new Wilburn Brothers first joined the Webb Pierce show, then found themselves back on the Grand Ole Opry. Despite heavy radio commitments they found time



The Wilburn Brothers
Togetherness, Country Style

for C/W shows throughout the country, as well as for an extended tour in behalf of the armed forces to entertain the troops abroad. Their popularity has grown until they can now be called "Stars" in the true sense of the word.

As close as the two boys are in age and other respects, they still have preserved their individuality to a great extent. Teddy loves sports and is especially active in both golf and bowling, whereas Doyle prefers to stay at home of an afternoon and work on his already extensive collection of old coins. Neither Doyle nor Teddy is married, but they both express the wish that when the time comes they would like to be "star" husbands and fathers, as well as artists.

"It's Another World" is the Brothers' latest Decca single.

Paycheck Cuts C/W Hits N.Y.

Johnny Paycheck's big Hilltop Records hit, "A-11," was cut in the RCA studios in New York City and engineered by Bob Simpson.

Aubrey Mayhew, the A&R man for the date, says the disk's success proves good C/W sounds do not come only from Nashville.

The sidemen were drawn from George Jones' Jones Boys.

Paycheck was in New York with Aubrey Mayhew last week for new sessions at RCA. He will be the subject of an all-out promotion in Nashville dur-

ing the Country Music Festival, Oct. 21-24, by his label.

The past year has been a long, hard but eventful one for Paycheck who was virtually unknown at the time of the last convention.

Furthermore, Mr. and Mrs. Johnny Paycheck expect their first child sometime in November. It couldn't come at a happier time for these folks.

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BRIGHT LIGHTS AND COUNTRY MUSIC	ONCE A DAY
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GIRL ON THE BILLBOARD	SEND ME NO ROSES
I CAN'T REMEMBER	SUMMER, WINTER, SPRING & FALL
I DON'T HAVE ANYPLACE TO GO	THEN AND ONLY THEN
I'LL GO DOWN SWINGING	THINK I'LL GO SOMEWHERE & CRY MYSELF TO SLEEP
I'M GETTING GRAY FROM BEING BLUE	THREE A. M.
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"WORDLY WOMEN"	— Dave Dudley
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The Versatile Hank Thompson

For more than 10 years now, Hank Thompson and his Brazo Valley Boys, Record World's Top Band, have been one of America's first western recording, dance and show bands. And Hank is not only a leading bandleader, and vocalist—he is also a prolific composer.

Ken Nelson, Thompson's producer at Capitol, sums up Hank's success: "When country music fell into a slump in the late 1940s, many country artists tried to break into the pop field. But not Hank. He remained true to his first love and never changed his authentic, sincere country style."

Today, Hank's singles and albums for Capitol are best-sellers; his band is booked solid, playing many spots that are usually dominated by pop artists; and his many songs have been recorded by almost all other country artists.

Henry William Thompson was born on Sept. 3, 1925, in Waco, Texas. Although he had been singing since he started talking, the first musical instrument he mastered was the harmonica.

After seeing Gene Autry perform, Hank decided to fol-



Hank Thompson

low in his footsteps and set his heart on acquiring a guitar. He eventually received one as a Christmas present from his parents who had purchased it from a second-hand store for four dollars.

His first break came when he got a job at a local theater, performing in a stage show each Saturday morning which featured musically-inclined youngsters. The show was broadcast by radio station WACO and Hank was heard by a local flour company which was impressed with his style and decided to sponsor him on an early morning program over the station. Henry then became "Hank the Hired Hand." The program ran about six months

before he joined the navy.

On Jan. 29, 1943, only seven days after graduating from high school, Hank signed up for what became a 37 month tour of duty in the Navy. He took his boots and guitar right on to the training center in San Diego. They let him keep the guitar, but he had to send the boots back home.

Through 16 states and most of the islands in the Pacific he carried his guitar, a song and a smile. He made the long hours at sea pass more quickly for his ship mates. "Most of the boys from up North had never heard a fellow pick a guitar and sing cowboy songs until they heard me," Hank recalls.

Got Noon-Time Show

He was discharged early in 1946 and auditioned for the manager of a new radio station, KWTX, which had just opened in Waco. The manager was impressed and at once arranged a sponsored noon-time show for Hank.

Soon after, his activities broadened. He gathered a group of musicians, tagged them the "Brazos Valley Boys" and traveled throughout Central Texas.

In the fall of 1946, Hank made his first record. Coupling two numbers he had written in the Navy he recorded "Whoa Sailor!" and "Swing Wide Your Gate of Love." Both sides were hits, and several months later he wrote "A Lonely Heart Knows."

Tex Ritter, a Capitol star, introduced Hank to Capitol's officials and he was immediately signed up for a long-term contract. His first recordings for Capitol were two of his own compositions, "Humpty Dumpty Heart" and "Today."

Hank was married to Dorothy Jean Ray, a Waco girl, April 14, 1948, on Hal Horton's "Cornbread Matinee." The ceremony was on the stage of the Arcadia Theater in Dallas, Texas, and was broadcast over KRLD.

Col Jackets Win

The 1965-66 Graphic Annual has selected 14 Columbia Records jackets for their outstanding design.

The publication, an annual which attempts to present the world's best commercial art to the advertising industry, chose a total of 32 jacket designs from 14 record labels in the U.S. and Europe.

Mad Ave. Wakes Up to Ole Opry And Things Pop

BY LEN HENSEL

Commercial Manager, WSM

While the music of the Grand Ole Opry may not constitute the Lullaby of Broadway, it certainly has a harmonic ring along Madison Avenue.

The economic law of supply and demand applies to any form of entertainment, and the sort provided by the Opry has long been in demand. Nor has there ever been a shortage of supply. Distribution has never been a problem, not with a 50,000 watt, Clear Channel vehicle. Until recently, the only lack has been in the awareness of the sales potential on the part of those who pilot the purse strings of national accounts.

But Madison Avenue, bless its single-breasted heart, is at last crowded with alert young men and women who have discovered that country music lovers (millions of them) eat corn flakes, shave with some regularity, take medicines and have intense sponsor loyalty. Of course, a few have known this for years. And even a dropout can utilize fractions to the extent that he knows the commercial cost per thousands of listeners, and it comes out looking like roses in anyone's budget.

Accounts Predominantly National

So things began popping. The Opry accounts today are predominantly of a national nature, and those which are regional cover a wide-spread, heavily populated region.

In some cases, special accounts have been created just to get in on this good thing. Continued expansion of the Opry (even more expansion due next summer) gives more sponsors the opportunity to reach literally millions at a minimal cost.

Meanwhile, back here west of the Hudson River, mail pours in from everywhere (almost everywhere, including a recent letter from Paramariba, Surinam), the products continue to sell, and 4,000 persons a week visit Nashville just to see this spectacle.

It's a long way from Madison Avenue to Opry Place, but the communications at last are good.

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MR. GUITAR



No. 1

TOP INSTRUMENTALIST OF THE YEAR

(from Annual Record World Poll)

RCA VICTOR

RCA The most trusted name in sound

Tree at Tallest in '65

NASHVILLE—From a seedling to the tallest tree on Nashville's horizon — that's the phenomenal growth record of Tree Publishing Company. It has become a pleasant matter of fact to the top Tree officials, President Jack Stapp and Exec VP Buddy Killen, that it's almost impossible to listen to the radio, watch television or attend a personal appearance without hearing at least one Tree song.

Dean Martin opened his network TV colorcast recently by singing "Here Comes My Baby," a Tree-published song written by Dottie and Bill West and originally recorded by Dottie.

A front page story in the New York Times about a birthday party given aboard a commuter train noted that the band was playing "King of the Road," Roger Miller's Tree hit which sold over a million copies and has been recorded and sung by over a hundred artists.

A national magazine quoted lines from "Hold What You've Got," the Tree-published smash by Joe Tex.

And there was Justin Tubb singing his latest Tree hits on a nationally syndicated television show. Roger Miller, in living color was beamed into millions of living rooms across the country singing his hits on a variety of network shows reading like a Who's Who of the national ratings. Then there was Al Hirt on his "Fanfare" TV show, tearing into "Sugar Lips," written by Tree's Buddy Killen. And several artists rushed to record "The Green Green Grass of Home," written by Tree songsmith Curley Putman. And Tree songs punctuate the popularity charts of the trade magazines with amazing regularity.

Latest Year Best

And the success of Tree Publishing Company shows no sign of tapering off. The latest year has been the best. This year Tree will receive more country and western awards than any other publisher. And next year is expected to be even better.

Tree Publishing began the year with six Grammys under its belt, firmly tucked in with a flock of BMI awards. Tree writers won all of the country and Western Grammy awards and had a total of 13 nominations in the pop and country categories.

As Roger Miller and Joe Tex

continued to become household words, their songs continued to zoom up the charts. Tree Publishing Company on Nashville's Record Row became the scene of mushrooming activity. It became a regular "song factory" with the construction of a new studio for the convenience of writers.

Jack Stapp had to resign from the presidency of WKDA radio to concentrate on the growing business activities of Tree and Dial Records, a record company owned by Stapp and Killen, which is growing the same spectacular speed as the publishing company. Tree is now moving into other areas of the entertainment field, including television, radio, motion pictures, etc., both in the U.S. and internationally.

Stapp and Killen point the financial figures showing that Tree has tripled the previous year's earnings for the last three years. An indication of the firm financial foundation is the fact that the Roger Miller catalogue of songs is labeled as "priceless."

In other activity, Curley Putman was appointed Professional Manager of Tree. Also added to the staff was songwriter John Hurley who has been named Coordinator of Studio Activities for Dial and Tree.

Staff of 30

Tree now boasts a staff of some 30 top well-known writers including Roger Miller, Joe Tex, Justin Tubb, Dottie West, Bobby Marchan, Bill West, Curley Putman, Don Wayne, Larry Barnes, Ronnie Wilkins, John Hurley, Chips Moman, Sandra Rhodes, Jerry Woodard, Kendall Hayes, Jean Chapel, Bobby Bond, Tommy Tucker, John Harvey, Red Lane, Eddie Miller, Larry Butler, Coy Werley—the latest to sign as a Tree writer, and last but certainly not least, Buddy Killen who has penned such hits as "Forever" and "Sugar Lips."

Tree Publishing Company is paramount importance to the record artists. A close, friendly association is maintained with the artists who record Tree songs. Killen says, "We don't call an artist until we feel we really have the perfect song for him. We're very careful about selecting songs. We're not interested in just getting a song recorded, but we're more interested in getting a HIT for the artist, writer and ourselves."

Among the hits produced un-

der the Tree banner are "Cradle of Love," "Billy Bayou," "King of the Road," "When Two Worlds Collide," "A Fallen Star," "Here Comes My Baby," "Heartbreak Hotel," "Dang Me," "This Time," "Saginaw, Michigan," "Mama Sang a Song," "Hold What You've Got," "Take a Letter Miss Gray," "Sugar Lips," "The Tip of My Fingers," "Yonder Comes a Sucker," "Keeping Up With the Joneses," "Chug-a-Lug," "Forever," "You've Got What It Takes," "Be Better To Your Baby," "Do Wacka Do," along with the latest chartbusters, "I Want To Do Everything For You," "The Green Green Grass of Home," "The Belles of Southern Bell," "Wild as a Wildcat," "I Love Country Music," "Kansas City Star," "One Dyin' And a Buryin'," "Engine Engine #9," etc.

Tree has expanded to a Teenage Department, Country and Western Department, Rhythm and Blues Department and Popular Music Department. Meanwhile, Dial Records has fostered hits by Joe Tex, Bobby Marchan, and has broken into the country music field with smashes by Jack Barlow and Wayne Kemp.

Musicor Signs Dio

NEW YORK—Musicor Records has signed trumpeter Andy Dio, leader of a rock group known as the Legends.

Talent, Inc.



Don Light, above in dark suit, has opened Talent, Inc., in the RCA Victor Building, Nashville, for the exclusive booking of gospel groups. Founder and Chairman of the Board of Gospel Music Association and formerly Nashville advertising rep for Billboard, Light is pictured signing the Happy Goodman Family and the Oak Ridge Boys. From left: Smiley Gatlin of the Oak Ridge Boys and Howard Goodman.

Herston's 1st Full UA Year A Smash

The past year has been Kelso Herston's first full year as United Artists' A&R Director—Nashville, and a most successful one, too. One of the main reasons for the bright UA country music year has been the strong emphasis on new(er) talent, such as Del Reeves, voted Record World's "Fastest Climbing Male Vocalist."

Del has had a remarkable click with "The Girl on the Billboard" and appears to be repeating with his current, "Belles of Southern Bell." His "Billboard" LP scored, and UA has high hopes for his new one, "Doodle-Oo-Doo-oo."

Herston also has signed Margie Singleton, Johnny Darrell, Bobby Lewis and Marvin Rainwater.

One of the label's philosophies is that on today's country music scene — with, like many another medium, its accent on youth—it behooves UA to develop new people, and Herston has proved more than up to the task.

UA stresses, however, that it is not neglecting the established, "name" country artists — the label is, in fact, in the process of adding a half-dozen big artists to its roster. Veteran UA C/W artists (many left over from the Pappy Daily A&R regime) Judy Lynn, Melba Montgomery and George Jones (now on Musicor, but UA has a hefty Jones catalog) continue to sell well. Jones' LP, "The Race is On," has been a particularly big seller for the label.

In a policy that extends to all areas of UA, the diskery tries to avoid being top-heavy — they only bring out country records they really believe have a good chance to make it.

UA also has recorded the pop artist Bobby Goldsboro in Nashville with success—retaining his basic pop flavor, but with some C/W meaning. And many of the UA stable of country/Western folks have spilled over into pop with their disks.

United Artists will have a hospitality suite during the Country Music Festival in Nashville, with Lloyd Leipzig, Director of Creative of Services, on hand to represent the label, as well as Andy Miele, UA Singles Sales Manager, and, of course, Kelso Herston.



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Columbia's Flatt & Scruggs: Personal Appearance Kings

Long famous as an act that works more personal appearances each year than any country music stars, Columbia Records' Lester Flatt & Earl Scruggs and their Foggy Mountain Boys are more popular than ever. Scruggs, in fact, is receiving as much national attention as any country music artist since Hank Williams and is credited with creating a veritable "banjo epidemic."

Truly a virtuoso of the five-string banjo, Earl Scruggs has developed a three finger style which is described as "Scruggs-Style Picking" and is noted as being a world banjo authority. Compton's Pictured Encyclopedia lists him in their article on banjo.

Writing in the New York Times, Robert Shelton said, "Earl Scruggs bears about the same relationship to the five-string banjo that Paganini does to the violin." In a later Times article, Shelton spoke of "those superhuman qualities that have produced Djanjo Reinhardt, Earl Scruggs, Charlie Byrd and Andres Segovia." Referring to Flatt & Scruggs, performance at the most recent Newport Folk Festival, Shelton said: "The highest degree of professionalism at Saturday night's concert was shown by a group from Nashville, Tennessee—Lester Flatt and Earl Scruggs and the Foggy Mountain Boys."

Good friends as well as professional partners, Lester and Earl have been together since 1945. Earl is business manager of the team; Lester, a renowned Tennessee guitar picker and singer, is lead singer and emcee of the show. The four Foggy Mountain Boys comprising their musical retinue are exponents of the fiddle, mandolin, bass and guitar. Traveling in a specially fitted motor coach, the group plays an average of over 200 personal appearances per year, in addition to their weekly performance on the Grand Ole Opry, five weekly radio shows on WSM radio the more than 500 radio and television shows they turn out per year.

Their Backgrounds

Born in 1914 near Sparta, White County, Tenn., Flatt has been singing since boyhood and was often called upon as soloist in the neighborhood Baptist church. Beginning his professional career in 1938 on a Roan-



Flatt & Scruggs

oke, Va. radio station, he left there to travel for five years through North Carolina and Kentucky, and finally came to Nashville in 1944. Joining Bill Monroe's Bluegrass Boys, he soon met Earl Scruggs who became a member of Monroe's group.

Scruggs was born in Flint Hill, N. C. in 1924. As he puts it, "I just grew up around a banjo." Scruggs says he discovered the three-fingered "Scruggs picking" technique, for which he is famous, when he was about 12. "I was just sitting around, not especially conscious of what I was doing, when all of a sudden I noticed I was picking with three fingers. My mother encouraged me to go beyond the usual two-finger style."

Flatt and Scruggs log as many miles as any one act in the entertainment field today. They have, on occasion, video taped two and three half-hour shows and then motored some 100 to 200 miles to play a date that same evening, an indication that the group loves to work as much as their audience loves to listen.

Dolly Hellos



Dolly Parton is shown above visiting station WKDA promoting her Monument recording, "Happy, Happy Birthday Baby," with, left, Monument promo man B. J. McElwee and Dick Buckley, WKDA, dee jay.

Chart Combo Climbing

NASHVILLE—Slim Williamson and Ott Stephens have been very successful in 1965. Their new Sesac company, Peach Music, has had a booming year with "The Bridge Washed Out," Warner Mack, reaching No. 1. The company had several other chart records: "Mother-In-Law," "A Tiger In My Tank," "The Friendly Undertaker" "Enough Man For You" and George Morgan's current hit, "A Picture That's New."

Their BMI company, Yonah Music, Inc., had its biggest year to date with "All My Friends Are Gonna Be Strangers," "He Stands Real Tall," "Better Times a Coming," "I Keep Forgetting," "Gravy Train," "Just Between The Two of Us" and several other Top 50 tunes.

Chart Records, Inc., saw its biggest year, too, with hits by Jim Nesbitt, Ott Stephens, Grant Turner, Tom Tall, Ginny Wright, Bill Goodwin and Gene Woods.

Great Records met with good response and had ditto sales with Mac Faircloth, Clyde Owens, Gene Hood and Wayne Cagle.

The team's new booking agency, Country Talent Agency, is off to a flying start.

In radio, WPEH, Louisville, Ga., celebrated its fifth anniversary on the air this year and the two purchased WLOV in Washington, Ga. and it's doing well.

How to Succeed

What do you have to do to make it in this business? Say Williamson and Stephens: "Work Hard . . . Think things out . . . Be honest and fair . . . Pick good, honest, sincere writers and artists . . . Work together with labels and artists to try to get hits when your songs are recorded."

The next step is to see that the djs get the records. Then keep them aware of the record and let them know you appreciate them. "We are a big believer in advertising and promotion. We have about 1,500 djs on our mailing list and are adding more each week. We will send any station large or small records if they want them," they continued.

"From the distribution end we picked the cream of them all as best we could and work closely with them. We send them plenty of samples and call most of them about every 15 days and let 'em know what's happening. Contrary to what



Slim Williamson



Ott Stephens

most folks say, we get paid pretty good."

Williamson has just purchased a home and moved to Nashville to head the operation here. Wayne Cagle will act as assistant to Williamson in a further expansion of the Nashville operation with offices in the RCA Building.

Stephens is managing the radio interests, heading the A & R department, and doing as much road work as he can squeeze in. Stephens will make the move to Nashville as soon as he gets the proper person to handle the radio interests.

Atlantic Inks Group

Levon and the Hawks, new Canadian rock group, have been signed by Atlantic Records, according to a joint announcement by Atlantic's Jerry Wexler and Al Brackman of the Richmond Organization.

The group's first sides, to be released soon, were cut under the supervision of indie producer Eddie Heller on behalf of TRO. Hollis Music, a part of the TRO combine, publishes the group's material.



Warm Congratulations!

To the winners of the 1965 BMI COUNTRY MUSIC ACHIEVEMENT AWARDS!

BEFORE YOU GO

Buck Owens, Don Rich
Blue Book

BLUE KENTUCKY GIRL

Johnny Mullins
Sure-Fire Music Company, Inc.

CHUG-A-LUG

Roger Miller
Tree Publishing Co., Inc.

CROSS THE BRAZOS AT WACO

Kay Arnold
Painted Desert Music Corp.

DO WHAT YOU DO DO WELL

Ned Miller
Central Songs, Inc.

DON'T BE ANGRY

Wade Jackson
Acuff-Rose Publications, Inc.

ENGINE, ENGINE NUMBER NINE

Roger Miller
Tree Publishing Co., Inc.

THE FIRST THING EVERY MORNING

Jimmy Dean, Ruth Roberts
Plainview Music, Inc.

GIRL ON THE BILLBOARD

Walter Haynes, Hank Mills
Moss Rose Publications, Inc.

GIVE ME FORTY ACRES

Earl Greene, John W. Greene
Starday Music

HAPPY BIRTHDAY

Ron Kitson
Sure-Fire Music Company, Inc.

I CAN'T REMEMBER

Bill Anderson, Betty Anderson
Moss Rose Publications, Inc.

I DON'T CARE

(JUST AS LONG AS YOU LOVE ME)

Buck Owens
Blue Book

I THANK MY LUCKY STARS

Wayne P. Walker
Cedarwood Publishing Co., Inc.

I WASHED MY HANDS IN MUDDY WATER

Joseph T. Bobcock
Maricana Music, Inc.

I WON'T FORGET YOU

Harlan Howard
Tuckahoe Music, Inc.

I'LL KEEP HOLDING ON (JUST TO YOUR LOVE)

Robert F. Tubert, Sonny James
Marson Music

I'LL REPOSSESS MY HEART

Paul Yandell
Kitty Wells Publications

I'M GONNA TIE ONE ON TONIGHT

Lee Nicholas
Sure-Fire Music Company, Inc.

IS IT REALLY OVER

Jim Reeves
Tuckahoe Music, Inc.

I'VE GOT A TIGER BY THE TAIL

Buck Owens, Harlan Howard
Blue Book

KING OF THE ROAD

Roger Miller
Tree Publishing Co., Inc.

THE LUMBERJACK

Hal Willis, Ginger Willis
English Music, Inc.

MAD

Thomas Hall
Newkeys Music, Inc.

MY FRIEND ON THE RIGHT

Red Lane
Tree Publishing Co., Inc.

MY FRIENDS ARE GONNA BE STRANGERS

Liz Anderson
Yonal Music, Inc.
and Owen Publications

ONCE A DAY

Bill Anderson
Moss Rose Publications, Inc.

THE OTHER WOMAN

Don Rollins
Pamper Music, Inc.

PLEASE TALK TO MY HEART

Jimmy Fautheree
Glad Music Company

THE RACE IS ON

Don Rollins
Acclaim Music, Inc.
and Glad Music Company

SEE THE BIG MAN CRY

Edwin Bruce, Jr.
Tuneville Music, Inc.
and Lynlou Music, Inc.

SITTIN' IN AN ALL NITE CAFE

James W. Glaser
Glaser Publications

TEN LITTLE BOTTLES

Johnny Bond
Red River Songs, Inc.

THEN AND ONLY THEN

Bill Anderson
Moss Rose Publications, Inc.

THIS IS IT

Cindy Walker
Acclaim Music, Inc.

TIGER WOMAN

Merle Kilgore, Claude King
Al Gallico Music Corporation

A TOMESTONE EVERY MILE

Daniel B. Fulkerson
Aroostook Music, Inc.

TRUCK DRIVIN' SON OF A GUN

Dixie Deen, Ray King
Newkeys Music, Inc.
and Raleigh Music, Inc.

WHAT'S HE DOIN' IN MY WORLD

Carl Belew, Eddie Bush, B. J. Moore
Four Star Sales Company

YAKETY AXE

James Rich, Boots Randolph
Tree Publishing Co., Inc.

YES, MR. PETERS

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Bob Stephens:

Jubilee's Half-Year In C/W Promises Much

Sanders' TVer, Inman Big Aids

BY DOUG McCLELLAND

Jubilee Records, previously an all-pop label of the Cosnat Corp., went into country/Western music last spring and is doing right well, according to Bob Stephens, who runs the C/W division — Steve and Jerry Blaine helm the label, and Jerry the Cosnat Corp. parent.

"Dee jay acceptance has been just great," said Stephens. "Everybody thinks we're turning out great product, quality-wise." (Stephens also does album editing and producing for Cosnat's Jay-Gee label, run by Steve Blaine.)

How did the label come about? Explained Stephens: "Well, country music is growing so tremendously. And after we took Autry Inman's two comedy albums, 'Riscothèque Part I' and 'Part II,' and considered his great acceptance on the country scene, we decided to sign him and go into country music ourselves." Autry's latest single is "The Blue is Next in Line" b/w "Keep Her Out of Sight."

Outstanding artist acquisitions since then include Mark Sanders, of whom Jubilee is especially proud; Jack ("I'd Trade My Gal for a Tiger") Campbell; Dave ("Big Vine-Covered House") Kirby; Curt ("Oooh, How I Love You") Higdon; and Bob ("The House Across the Street") Jennings—latter is the WLAC-Nashville dee jay. Label also has Bill Mack and is planning to sign some gals soon, too.

High Hopes for Mack

Stephens said that they have high hopes for the Sanders connection.

"When he came out of the Army with his pal Autry Inman," Stephens continued, "Sanders didn't have a dime. Now he owns KSIR-Wichita, KOOO-Omaha and is negotiating for other stations. He has his own weekly TV show in Omaha sponsored by Cudahy and will be making six 'specials' for them (to appear in 40 markets) which will utilize all of our artists at one time or another. These will get underway about Nashville convention time this year."

Stephens added that Sanders flies his own plane and flew his band down to Nashville for the four sides Jubilee has out on them. (Sanders' latest: "The World's Saddest Man" b/w "Mirror on the Wall.")

Stephens gets down to Nashville about once a month himself. Meanwhile, Inman, who is a producer and songwriter of renown as well as an artist, keeps tabs on things down there for Jubilee. "He arranges for the choicest songs, gets the musicians together before I go down. Everything is all set up when I get there," stated Stephens, whose sundry C/W duties include not only A&R but promotion, etc.

Furthermore, Inman has been set to guest star in a film, "Music City USA," to be filmed during this year's country festival in Nashville.

Jubilee will be recording Inman and Bob Jennings sessions in Nashville soon. "Our policy right now is to build new talent. Our roster, with the exception of Autry Inman, is all-new."

Albums Soon

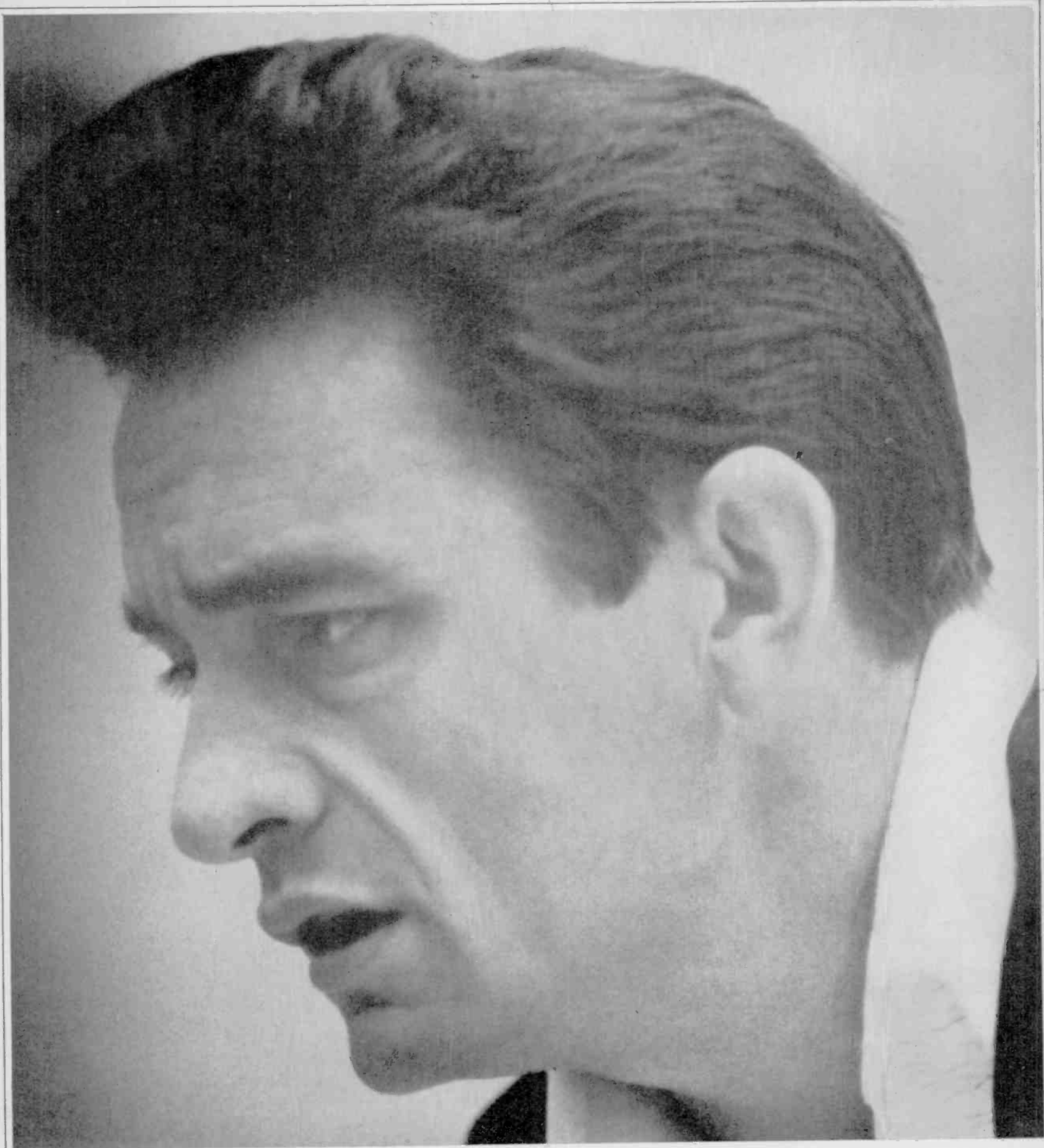
Getting back to Sanders, Stephens reiterated that Mack was a formidable acquisition for Jubilee indeed. "He will soon be President of all the stations in what he calls 'the Breadbasket of America' — the territory from Canada down to the Gulf of Mexico. He also has signed a top gospel group, the Plainsmen, to a personal management contract and we will make an album by this group soon."

Stephens indicated that Jubilee's country department would be bringing out LP product around the first of the year.

"With the Mack Sanders TV shows and our artists going on them, we should have a sensational 1966," Stephens summed up.


Mountain 'Madre'

NEW YORK — Stan Catron, General Manager of South Mountain Music, announces that the firm has acquired the American co-publishing rights of "Mia Madre" with Spanka Music. The song was one of the winners at the San Remo Music Festival in 1963.



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"RING OF FIRE" AND "I WALK THE LINE"...
THE NEW JOHNNY CASH HIT!

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ROULETTE RECORDS

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COUNTRY WESTERN

with these 2 hits!!

1. Linda Manning "SHADE TREE MECHANIC"

Roulette 4638

Thanks for kicking off this Hit . . .

Chris Lane-WJJD-Chicago, Ill.

Don Rhea-KCKN-Kansas City, Mo.

Doug Smith-WKMF-Flint, Mich.

Mike Hoyer-WHO-Des Moines, Iowa

— and —

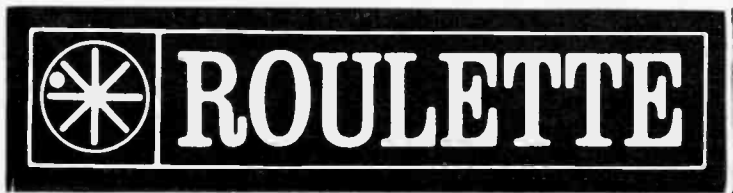
2. David Price "YOU GOTTA GO WHERE IT IS"

Roulette 4639

Produced under the direction of

Jimmy Keys

Nashville, Tenn.



RCA's Connie Smith: Li'l Gal, Big Voice

RCA's Connie June Smith, Record World's award-winning "Fastest Climbing Female Vocalist," is a young country music singer from Warner, Ohio, who one year ago considered herself lucky if she was accepted as a participant in an amateur talent contest. Today, she is being hailed across the country as one of the most refreshingly different vocalists of the decade.

She stands a little over five-foot tall, weighs less than 100-pounds and has a big, booming voice—her friends jokingly tell her she must be at least two thirds lungs.

Connie's story started Aug. 14, 1941, in Elkhart, Ind. One of 14 children, she has loved singing as long as she can remember. Had it not been for a freak accident when Connie was in her teens, however, her talent might well have gone undeveloped and unnoticed.

She was mowing the lawn one day when a rock flew from under the mower and severely cut her leg. The doctors told her she stood a chance of even losing the leg. It was during the long, tiresome weeks in the hospital that Connie taught herself to play the guitar, and made up her mind that music was her life's first love.

Recognized Her Ability

People around Connie's home area were quick to recognize her natural ability with a song, and it wasn't long after she was back on her feet that she was being asked to perform at square dances, picnics, grange meetings and other local gatherings. This led to radio, then to TV and finally to the attention of Grand Ole Opry star Bill Anderson. Bill heard Connie sing at a park near Columbus, Ohio, and was so impressed he asked her to come to Nashville to record some audition tapes on some new girls' songs he had written. This she did. So well, in fact, that Chet Atkins of RCA Victor records heard the tapes and immediately signed Connie to a long-term recording contract.

Her first release for Victor coupled two Bill Anderson songs—"Once a Day" b/w "The Threshold." Her latest single is "If I Talk to Him," and her current album is "Cute 'n' Country."



Connie Smith

Connie is married and she and husband Jerry are the proud parents of young Darren Justin Smith, born March 9, 1963. They still live in Ohio where Jerry is employed as a laboratory technician.

People often compare Connie with other girl singers and try to decide just who she sounds like. She says her greatest compliment comes when they just give up and say, "She sounds like Connie Smith."

Garry's Commercials

Arranger-conductor Garry Sherman has just completed a series of new radio commercials for Coca Cola. Also featured were Jay and The Americans with whom Sherman has recently collaborated on a number of pop singles hits. The new commercials are part of Coca Cola's current policy of creating material that relates to the sound of Top 40 hits.

Tone Sales Mgr.

HIALEAH, FLA.—Dave Benjamin has been appointed sales manager for Tone Distributors, Inc. Dave will coordinate intra department operations with manufacturers and retail outlets. He will also concentrate on direct communication with retail accounts around the state.

Beaumont

(Continued from page 34)

sic that hits the charts, but he will try to please any audience by giving the best he's got to give.

"I just love good sound," says Johnny. "My taste in music ranges from Elvis, who is King of them all, to Johnny Smith, my idol, to Segovia, guitar's greatest."

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(2nd Straight Year)



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b/w

"IF YOU WANT TO LOVE"

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Buck

Current
Hit
Albums



"BEFORE YOU GO" /
"NO ONE BUT YOU"
Capitol T2353: TS2353



"INSTRUMENTAL HITS
OF BUCK OWENS &
HIS BUCKEROOS"
Capitol T2367: TS2367



"CHRISTMAS WITH
BUCK OWENS &
HIS BUCKEROOS"
Capitol T2396: TS2396

personal management:

JACK McFADDEN

1904 Truxton — Suite 7, Bakersfield, California
(805) 327-7201; 327-1000



ANOTHER CHART BREAKING SINGLE!

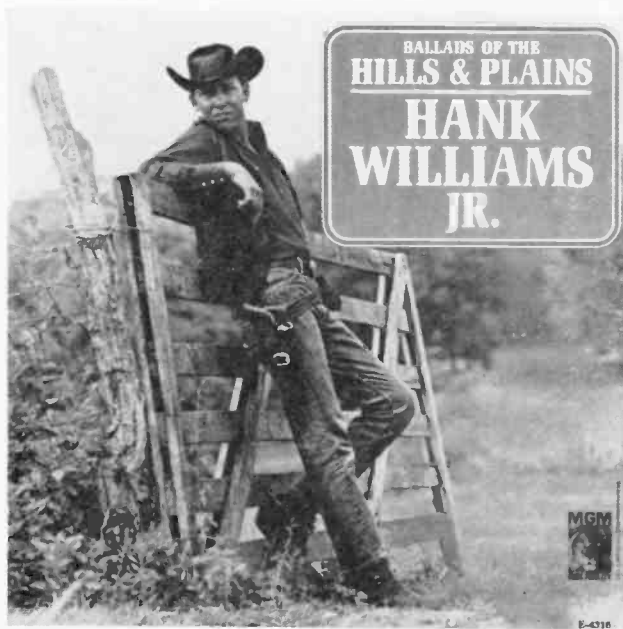
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by

HANK WILLIAMS, JR.

MGM-13392

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E/SE-4316

WATCH FOR HIS NEW MOVIE

PERSONAL MANAGER:

AUDREY WILLIAMS

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(615) 244-2283

Hubert Long Talent Expands To New Bldg.

NASHVILLE—Country music impresario Hubert Long, President of the Hubert Long Talent Agency, 806 16th Avenue, South, heads a roster of some 20-odd artists, Hubert Long Talent. Since its formation in 1952, Hubert has let very little grass grow under his feet. From the early days of operating the agency entirely by himself, with the aid of one secretary, it has now expanded to two associate Vice-Presidents, Shorty Lavender and John Owen, both full-time representatives of the talent firm, who devote 100% of their time to the booking and promotion of the entire talent roster.

"Business is so good," informs Hubert, "that we had to make plans for expansion for a new building to be completed no later than the middle of November, which will allow the Hubert Long Talent Agency to take over twice as much space as they now occupy. Our sister company, Moss Rose Publications, will also enjoy expanded room and activities with double their space."

Greater acceptance of country music in all fields of endeavor around the world is the goal of the Hubert Long Talent Agency.

"Why should Tony Bennett, Connie Francis, Dean Martin and dozens of other pop singers realize the cream from the country field?," says Hubert. "It's high time the country talent was presented, spotlighted, staged and packaged in the manner that will be accepted by all classes of people. After all, isn't this all that Frank Sinatra or Dean Martin does for country music?"

Hubert was instrumental in working with Faron Young in the beginning, Webb Pierce and some of the other bigger names, after being tutored by Col. Tom Parker. Hubert says, "He is one of my best friends and still remains my guiding light. Numerous times the Colonel stops to give me a helping hand, even today, and he'll never know how much I appreciate this."

The roster is headed by Ferlin Husky, Bill Anderson, Roy Drusky, Del Reeves, Leroy VanDyke, Don Bowman, Charlie Walker, Charlie Louvin, Hugh X. Lewis, Mel Tillis and Jim Edward Brown, to mention a few of the male stars, plus a female department headed by Skeeter Davis, Melba Montgomery, Margie Bowes, Jan Howard, and, of course, in the group department, Tompall and the Glaser Brothers, the Carter Family and the Jordanaires.

Most Fruitful Year

1964-65 has proven to be Long's most fruitful year, having doubled business from the proceeding year. Personal appearances were up in every department—from fairs, auditoriums, arena to conventions. The agency booked some 3500 show dates for a gross income of over \$1.5 million dollars.

"Package shows are a great item," informs the president. "We package all the shows for Paul Buck, manager of the Coliseum in Charlotte, N.C., for Phil Simon, Michigan promoter from Grand Rapids, who does some 25 to 30 shows per season. We also work very closely with Marshall Rowland at WQIK radio in Jacksonville, Fla., who has an annual country show which never fails to jam the Jacksonville Coliseum for at least a \$20,000 gross with country talent."

The past couple of years, the Hubert Long Talent Agency has supplied talent for Richard Blake, of Sponsored Events in Indianapolis, Ind., who has been successful with package shows in the Cobo Arena in Detroit, Civic Arena in Pittsburgh, the Coliseum in Indianapolis and the Kiel Auditorium in St. Louis. Last year, one Sunday in April, a Sponsored Events package, put together by Long Talent, grossed \$40,000 in two shows, Indianapolis-Pittsburgh, and St. Louis never fails to gross at least \$25,000 to \$30,000.

Movies are beginning to play a large part in the Country and Western scene. Last year at least two C/W motion pictures were made, "Country Music on Broadway" and "Second Fiddle to a Steel Guitar." 1965 saw "The Forty Acre Feud" starring Ferlin Husky, Minnie Pearl and Del Reeves, produced and directed by Ron Ormond, an independent movie producer from Hollywood who has now moved his operation to Nashville. His plans for the future include at least two movies per year, woven in and around country talent and country music.

UN SOIR D'ÉTÉ (ARE YOU SINCERE)
 Paroles françaises de JEAN LOYER. Paroles anglaises de Stephen S. Wrayn WALKER.
 Moderato

DREAM ON LITTLE DREAMER (DROOM ZACHT)
 Paroles françaises de JEAN LOYER. Paroles anglaises de Stephen S. Wrayn WALKER.
 Moderato

C'EST TOI, BABY (LITTLE BOY SAD)
 Paroles françaises de MARCO DE LA NOE. Paroles anglaises de Stephen S. Wrayn WALKER.
 Moderato

BABY-ROCK (Rock-A-Bye Rock)
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Buddy HOLLY.
 Rapido Rock pop

Nur noch einmal noch Hou'
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Buddy HOLLY.
 Moderato

DRAAI 797204
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Buddy HOLLY.
 Shuffling

Voorbij is m'n droom (Detroit City)
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Buddy HOLLY.
 Moderato

PANNE D'ESSENCE (OUT OF GAS)
 Paroles françaises de GEORGE ABER A. DANIEL FRANE. Paroles anglaises de Stephen S. Wrayn WALKER.
 Moderato

PARTONS, TOI ET MOI (I'M Gonna Set My Foot Down)
 Paroles françaises de ROLF HARBOT. Paroles anglaises de Buddy HOLLY.
 Moderato

FAUT QUE TU Y PENSES (THINK IT OVER)
 Paroles françaises de BRUNO ANTHONY A. JEAN EIGEL. Paroles anglaises de Buddy HOLLY, NORMAN PETTY A. JERRY ALLISON.
 Moderato

DOU-DOU-DOU-DOUX (ANGELA JONES)
 Paroles françaises de FERRÉ COUPE. Paroles anglaises de Stephen S. Wrayn WALKER.
 T. de Fast-Moderato

JE SAIS BIEN (BECAUSE I LOVE YOU)
 Paroles françaises de JEAN EIGEL A. ROLF HARBOT. Paroles anglaises de Buddy HOLLY.
 Moderato

MIRAGE (EMOTIONS)
 Paroles françaises de Jacques MARRÉ. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 T. de Slow

Treu will ich Dir bleiben
 Paroles françaises de Hans BRÄUER. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 Rapido

Emocão (Emotions)
 Paroles françaises de MADDO MISLARENHAS. Paroles anglaises de Milt THILL, Buddy HOLLY V. FRED LOEGE.
 Moderato

Ist es auch wahr? (Are you sincere?)
 Paroles françaises de Hans BRÄUER. Paroles anglaises de Milt THILL, Buddy HOLLY V. FRED LOEGE.
 Moderato

COCODRILLO
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Buddy HOLLY.
 Rapido

JE N'Y COMPRENDS RIEN (I JUST DON'T UNDERSTAND)
 Paroles françaises de MARCO DE LA NOE. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 Moderato

DANS LE PAYS OÙ JE SUIS NE
 Paroles françaises de PIERRE LEHAIRE. Paroles anglaises de MARIJOHN WILKIN.
 T. de Slow

HAMBONE
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 T. de Slow

POURQUOI VEUX-TU QUE ÇA CHANGE? (Changing All Those Changes)
 Paroles françaises de ROLF HARBOT. Paroles anglaises de Buddy HOLLY.
 Moderato

JE SERAIS MIEUX CHEZ MOI (DETROIT CITY)
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 Moderato

À MARIA JAG VILL HEM TILL DEJ... (Mary don't you weep)
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 Moderato

Waterloo
 Paroles françaises de JEAN EIGEL. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 Moderato

TU N'ES PAS VENU (WHIRLPOOL)
 Paroles françaises de YVINE RENOUS. Paroles anglaises de Milt THILL A. PATTY KAARBY.
 Moderato

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• Jailhouse Rock • Love Me Tender • Too Much • Wear My Ring Around Your
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There (If You Ever Want Me) • Let's Say Goodbye Like We Said Hello •
Seaman's Blues • Throw Your Love My Way • Why I'm Walkin'.

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Stripes • What Do I Care • Understand Your Man • The Matador.

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• Candy Kisses • Crying in the Chapel • Cuddle Buggin' Baby • Detour • Don't
Rob Another Man's Castle • Don't Stay Away • The Echo of Your Footsteps
• Folsom Prison Blues • Give Me More, More, More (of Your Kisses) • Go, Boy,
Go • Gone • The Goldrush Is Over • Golden Rocket • Great Balls of Fire • The
Guy Who Invented Kissin' • Headin' Down the Wrong Highway • A Heart Full
of Love • Humpty Dumpty Heart • I Don't Hurt Anymore • I Really Don't Want
to Know • I Walk the Line • I Want to Be With You Always • I Went to Your
Wedding • I'll Wait For You Dear • I'm Biting My Fingernails • I'm Movin'
On • I'm Throwing Rice • I'm Walkin' the Dog • I've Been Everywhere • Is It
Wrong (for Loving You) • Just a Little Lovin' • Just Call Me Lonesome • Let
Forgiveness In • Let Me Go Lover • Lovebug Itch • Missing You • Mom and
Dad's Waltz • More Than Anything Else in the World • My Lips Are Sealed
• My Shoes Keep Walking Back to You • Mystery Train • Never Trust a
Woman • New Pretty Blonde (New Jolie Blon) • One Kiss Too Many • Rag
Mop • (Remember Me) I'm the One Who Loves You • Repenting • Rhumba
Boogie • Searchin' • Shame on You • So Doggone Lonesome • Somebody's Been
Beatin' My Time • Stars and Strips on Iwo Jima • Sugarfoot Rag • Take Me
in Your Arms and Hold Me • Tangled Mind • That's Me Without You • Ten-
nessee Border • Tennessee Polka • Tennessee Saturday Night • That's All
Right • There's Not a Thing I Wouldn't Do • There's Poison in Your Heart
• These Hands • This Is the Thanks I Get • Triflin' Gal • Waiting in the
Lobby of Your Heart • Whole Lotta Shakin' Goin' On • Why Should I Cry
• Whose Shoulder Will You Cry On • Wine, Women and Song • Wondering
• You and Me • You Can't Break My Heart • There Stands the Glass (with
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Take You Back • It's Been So Long Darlin' • Keep My Mem'ry in Your Heart
• Should I Come Back Home to You • Soldier's Last Letter • Texas in My
Soul • There's a Little Bit of Everything in Texas • Tomorrow Never Comes
• Try Me One More Time • Walking the Floor Over You • When a Soldier
Knocks and Finds Nobody Home • When Love Turns to Hate • Yesterday's
Tears • You Nearly Lose Your Mind • You Were Only Teasing Me.

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I'm Counting On You • I Was the One • Please Help Me I'm Falling • You're
Free to Go.

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Blue Prairie • Cool Water • Love Song of the Waterfall • Ne-Hah-Nee (Clear
Water) • The Touch of God's Hand • Way Out There • Sixteen Tons • Nine
Pound Hammer • Dark As a Dungeon.

ABERBACH, INC.

Blue Guitar.



COUNTRY SINGLE
REVIEWS

SLIPPING AROUND (Peer, BMI)
TROUBLE ON OUR LINE (Raleigh, BMI)

ROY DRUSKY AND PRISCILLA—Mercury 72497.

The duo is still keeping Merc in business with another one of
their slipping around singles. Sequel click.

THE WORLD'S SADDEST MAN (Autry Inman, BMI)
MIRROR ON THE WALL (Autry Inman, BMI)

MACK SANDERS—Jubilee 9009.

Mournful song that Mack will woo sympathizers with. Drums get
the C/W dirge going. Will hit.

SWISS MADE HEART (Pacesetter, BMI)
IMITATION OF A MAN (Lowery, BMI)

STAN HITCHCOCK—Epic 5-9854.

Swinging piece of country writing that Stan sings happily. The
lyric angle will please the buyers.

EVER SO OFTEN (Cedarwood, BMI)
I WAS SORTA WONDERING (Lois, BMI)

WAYNE WALKER—Ric 180.

Here's a sentimental country song that will probably enter the
standard annals. About the facts of love life.

HELLO MR. D. J. (Glad, BMI)
ROYALTIES FROM WEDDING BELLS (Glad, BMI)

JUDY LYNN—United Artists 931.

Gal has a cheating fellow and wants to commiserate with a
deejay. Fans will love this Lynn-otching. Surprise ending.

PUTT PUTT TWO (Acuff Rose, BMI)
GERONIMO (Acuff Rose, BMI)

RUBE GALLAGHER—Hickory 1342.

Drawling his way through this 'un, Rube will appeal to a lot of
country men on the loose. Try flip, too.

SHUFFLIN' BACK (Cretta, BMI)
LOVES FADED GRAY (Bragg, BMI)

MACK MAGAHA—Bragg 221.

Fancy fiddle playing from one of Porter Wagoner's crowd of
musicians. Guy steps out a top single artist.

UNLOVED, UNWANTED (Cedarwood, BMI)
DON'T YOU EVER GET TIRED OF HURTING ME (Pamper, BMI)

RAY PRICE—Columbia 4-43427.

Tough going on both of these sides for the smooth country
crooner. Buyers will be magnetized.

IF I'M BLUE (Wei Dee-Starday, BMI)
FLY AWAY MOCKINGBIRD (Starday, BMI)

KENNY ROBERTS—Starday 736.

Ballad services Kenny with good opportunity to work his yodel
out. Slick job.

IT'S FOR GOD, AND COUNTRY AND YOU MOM (Medallion, ASCAP)
AFTER THE BOYS GETS THE GIRL (Cedarwood, BMI)

ERNEST TUBB—Decca 31861.

Teary letter from a soldier in Viet Nam is sung with effect by
the country singer. Topical number.

MR. BLUE (Renegade, BMI)
COTTON FIELDS (P.D.)

CARL ROSE—Cheyenne 5522.

Hard luck story is told here by Carl who seems to know how to
tug at hearts. Will also tug at wallets.

*Greetings
and
Thanks*
**FLOYD
CRAMER**

current album



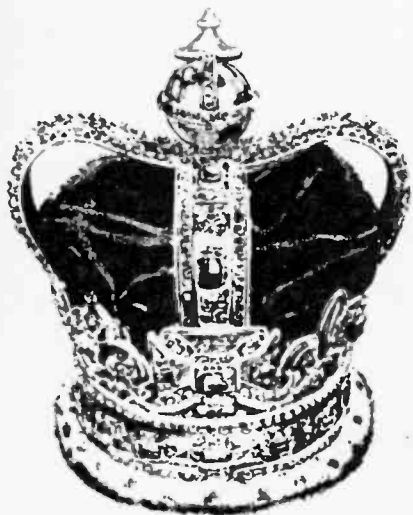
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KITTY WELLS

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(Annual Record World Poll)



*Heartfelt Thanks to all
the DJ's attending
WSM's 40th Anniver-
sary and to those
unable to at home.*

Kitty

current Hit Single
**"MEANWHILE DOWN
AT JOES"**
318176



current Hit Album
**THE KITTY
WELLS FAMILY
GOSPEL SING**
DL 74679

Direction: **MOELLER TALENT** 815—16th Ave. So., Nashville, Tenn. (615) 255-6611

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Celebration*

Heading for #1
"HELLO
VIETNAM"
31816

JOHNNY WRIGHT



Direction: MOELLER TALENT 815 — 16th Ave. So. Nashville, Tenn. (615) 255-6611

Starday Operation Bigger & Better

MADISON, TENN. — Don Pierce and Hal Neely, Starday Records toppers, report another "very rewarding year." Further growth and expansion of Starday is in keeping with the overall growth of country music — world-wide. Neely noted that Starday had increased its total gross from the sale of country and sacred records by at least 30% each year since 1958.

At Starday, country music is the entire operation and almost a way of life. Starday's faith in country music, as evidenced by its exclusively country and sacred product, demonstrates its belief in the future of country music and in the Nashville area which Starday proclaims is the "Musical Heart of America."

Pierce feels that much credit must be given to Neely, former General Manager of the King Record Company of Cincinnati, who took over the duties of General Manager at Starday. Hal brought to Starday over 18 years of professional experience in the record industry

plus many contracts. Another important acquisition for Starday was Col. Jim Wilson who moved to Nashville from Detroit to become VP in charge of Marketing.

Col. Wilson points out that Starday has always been a pacemaker in creating new and unique methods of merchandising country music. Starday's "Country Juke Box Oldies Series" fills the need for country favorites of yesteryear and is now available to juke box operators featuring such stars as Roger Miller, Buck Owens, George Jones, Cowboy Copas, Hank Locklin, Patsy Cline, Dottie West, Johnny Bond, the Willis Brothers and others.

Another breakthrough for Starday is its special "Gift Box Edition" entitled, "The Wonderful World of Country Music." This is a four-record set containing over 60 songs by the greatest stars in country music and it has found a ready market retailing at \$6.79.

Tommy Hill, VP for A&R, pitched in with big singles hits, "Ten Little Bottles" by Johnny Bond, and "Give Me Forty Acres" by the Willis Brothers, plus top albums by Roger Miller, Buck Owens, Dottie West, Pete Drake, Cowboy Copas and the truck driver albums also contributed greatly to Starday's biggest year.

Building for even more growth in the future, Starday has purchased a new brick building at 813 18th Ave., South, in the heart of Nashville's Music Row. Starday's main offices and warehouse are located about eight miles out of downtown Nashville on Dickerson Road. Recognizing the need for music publishing representation in Nashville, Starday's new location will be called "The Starday Town House" and it will be a workshop headed by famed country music composer Joe "Red" Hayes.

Hayes, composer of "Satisfied Mind" and many other country hits, left the Hank Thompson Band to join the Starday organization as Professional Manager for Starday Music, Bayou State, Tronic, Kamar, Golden State and other affiliated music publishing catalogs. Grand opening of Starday's Town House will take place during the 1965 Country Music Convention which celebrates the 40th Anniversary of Radio WSM.

Pierce feels that Starday's success has been achieved through specialization, which means that all of its energies are directed toward the country music field and every legitimate method of promoting and selling country music is utilized.

For example, Starday concluded an agreement with the Capitol Record Club whereby the Capitol Club will be issuing Starday albums on a royalty basis. Over 60 of Starday's albums are being converted for auto tape cartridge use through Muntz Auto Stereo, Musictapes and other firms. Release of Starday's famous country music albums overseas is progressing through an agreement with Decca of London. Pierce visited Tokyo during January, and the release of eight more Starday albums resulted. Starday has long been a leader in promoting international acceptance for American country music.

Mail order sales through the Country Music Record Club, through Wayne Raney Gospel Packages and album premiums furnished to Kroger, Ballard Flour, Gates Tire, Minimax Stores and others, is becoming an increasingly important part of Starday's sales picture.

A national sales plan conducted through Starday's distributors in the fall of 1965 was conducted and was appropriately titled "The Jack Daniels Sweepstakes." Under the plan, the Starday distrib who exceeded his sales quota by the biggest percentage received cases of Jack Daniels Black Label "Good Ole' Tennessee Sippin' Whiskey."

Starday is now in the process of diversifying its holdings for greater strength in the future. Pierce feels that the Nashville area is achieving so much recognition and is growing as a result of the 60 million a year music industry that Starday sees a real opportunity in the field of land development and other Nashville investments.

For several years Starday has operated a company guest cottage on the shores of Old Hickory Lake at Southern Shores Subdivision near Hendersonville. Many of Starday's distributors, salesmen, suppliers and employees use the guest cottage facilities. This has helped to cement Starday's relations with its selling organization while serving the double purpose of showcasing many of Starday's land developments in Sumner County.

Starday believes in the bright future for country music and the Nashville area.

Del Reeves Fast Climber

Del Reeves, United Artists Records' "Fastest Climbing Male Vocalist," was born and raised in Sparta, N. C.

The youngest of 11 children, he began showing a great interest and talent for music at a very early age, in fact he had his own radio show at the early age of 12. He worked hard, played music, finished High School and one year of college before Uncle Sam called for four years in the U.S. Air Force.

After discharge, Del made his home in California where he had a long and successful run on Chester Smith's TV show in Sacramento. From this he earned his own TV show which ran for four years. Del's national recognition began with his recordings of "Be Quiet Mind" and "He Stands Real Tall," then "The Only Girl I



Del Reeves & Kelso Herston

Can't Forget" was a chart rider for almost 20 weeks.

In addition to Del's successful recordings, he is becoming one of the top songwriters in Nashville, with his songs recorded by such as Carl Smith, Sheb Wooley, Rose Maddox and Tom Tall.

After seeing Del's show at a recent engagement at the Golden Nugget, Las Vegas, the M.C. began introducing him as "The Unforgettable Del Reeves." This opinion is pretty much shared by everyone who sees his impersonations, skits, comedy, etc.

Del is married to a California gal, Ellen. They have two girls that Del admits he has spoiled just a little. He admits this is one of his favorite hobbies along with golf when he can sneak away from them.

Del and his family live in a ranch-style home in Madison, Tenn. His latest deck: "Belles of Southern Bell."

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Kapp's Big C/W Plans

Kapp Records has blue-printed a new drive to expand its country catalog, according to Dave Kapp, President of the firm.

Label recently inked Bobby Helms, who owns several country standards in "Fraulein," "My Special Angel" and the Christmas tune, "Jingle Bell Rock"; and only recently signed Freddie Hart, also known in the field and currently represented with "Hank Williams' Guitar." In line for early release is Hart's first LP for the label, "The Hart of Country Music."

Contracts are also expected to be signed shortly which will bring to the label veteran western bandleader-singer Bob Wills and Cal Smith, leader of Ernest Tubb's band, the Texas Troubadours. Also in the new signing category is the entire cast of the WGN Barn Dance Gang from Chicago, recently brought into the fold by the company's Nashville A&R



At left: Dave Kapp; at right, Paul Cohen.

chief, veteran producer Paul Cohen.

Kapp, who announced the firm's new accent on country, feels a powerful new impetus is in store for country music. "It's bound to get bigger and bigger," he said last week, as he prepared to leave New York for the annual WSM Country Music Convention in Nashville, "Because the country songs get down to earth. People are going to return to country music the way they return to fundamentals."

Kapp also noted that in line with the new push in the country field, his label recently included four country albums

in its early fall release of 11 LPs. In its newest release, the Freddie Hart LP is being singled out for an extra special push.

"We're in country for keeps," Kapp emphasized. "And we'll have plenty more good things coming soon."

The good things of which Kapp speaks will come not only from an expected continuing parade of new artists, but from such well-established names as Dick Flood, Glenn Garrison, Buzz Ray Hugh X. Lewis, Bozo Darnell and Donna Darlene, all of whom are now members of the Kapp country roster.

The Bill Phillips Story

Versatile Bill Phillips was born Jan. 28, 1938, in Canton, N.C. He has three brothers and one sister. Bill played with local groups around Canton and Asheville, N. C. until he was sixteen. He went to Miami, Fla. and worked on the Ole South Jamboree, and did TV shows while there. After three years in Miami he moved to Nashville, where he soon had a recording contract with Columbia Records and a song-writers contract with Cedarwood Publishing Co.

Bill's first song to be published was "Falling Back to You," recorded by Webb Pierce. Since then he has had several recorded by top artists.

He has been on the road almost constantly for the past four years, and is currently a part of the Johnnie Wright and Kitty Wells show.

Bill has had several good sellers such as "Sawmill," "Georgia Town Blues," "Lying Lips," "All Nite Long," "Outsider" and "The Blues Are Settin' In." His latest record, on Decca, is "Wanted."



DICK CURLESS'

Latest Single

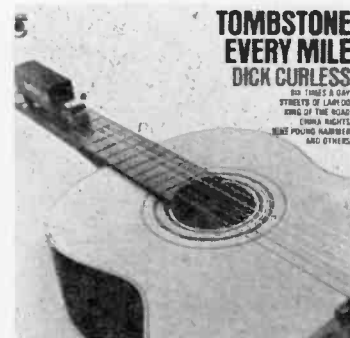
"TATER RAISIN' MAN"

Tower #161

LATEST ALBUM

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Columbia Records

BILLBOARD AWARD NOMINEE
"FAVORITE C & W GROUP"

... 1965—ANOTHER GREAT YEAR

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University of Illinois
University of Mississippi
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University of North Carolina
University of Virginia
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Duke University

Loyola University
East Tennessee State University
Southern Methodist University
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Oberlin College
Western Maryland College
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Emory College
Georgia Tech
Wake Forest College
Kenyon College
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U. S. Naval Academy

AUDITORIUMS

Jordan Hall, Boston
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Hollywood Bowl
Prudential Assembly Hall, Chicago
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Town Hall, Philadelphia
Cobo Hall, Detroit
Convention Center, Camden, N. J.
Ethical Culture Hall, New York
Massey Hall, Toronto
Her Majesty's Theatre, Montreal
Palace Theatre, Hamilton, Ont.
London Arena, London

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Frank McGee's Here and Now
Ernie Ford Show
Jimmy Dean Show
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Tower's Curless 'Tater Raiser From Maine

Tower Records' Dick Curless, Record World's "Fastest Climbing Male Vocalist," proved in '65 that a topflight country/Western artist doesn't *have* to hail from Music City, USA. Dick was born in Ft. Fairfield, Maine.

Strumming a banjo before he was six, by the time he was nine Dick was chording a guitar and singing, and he's been doing it ever since. In 1940, the Curless family moved to Gilbertville, Mass., and stayed there until 1949. Dick took time out to star on the Hardwick High School basketball team in his high school



Dick Curless W A R E, in Ware, Mass. He called himself the Tumbleweed Kid and went on to make his first recording at 18. Coincidentally, Dick's

years, but music and singing were always the most important parts of his life. His first professional work was on radio station

first record success was another song about Maine, "The Coast of Maine."

In 1953, Dick went to Korea and wound up as a soldier entertainer on the Armed Forces Korea Network. His programs were carried throughout the Far East, and servicemen throughout the world will never forget the rice paddy ringer or his recording of the popular Japanese folk song "China Nights."

After service, Dick returned to his present home in Bangor, Maine, and began a series of club engagements throughout New England. A high spot in his career came in 1957 when he won the Arthur Godfrey "Talent Scouts" program with his version of "Nine Pound Hammer." Since then Dick has recorded on a limited scale for a couple of record companies and made several club appearances in Las Vegas, Los Angeles and Quebec, Canada. Dick's permanent home is still in Bangor where he lives with his wife, Pauline, daughter Terry and son Rickey. A major hobby is songwriting.

Dick is a 6 ft., 4-inch, square-shouldered, 200 pounder. Wears out three guitars a year and may have compiled a record of more nightly consecutive appearances than any singer in

Jimmy Finds Key to Success

NASHVILLE—1965 has been a top year for Key Talent, Inc., and Newkeys Music Inc., both companies helmed by Jimmy Key at 812 16th Ave. South.

The talent agency, formed in July, 1963, by Jimmy, did over a quarter of a million dollar gross this year with such artists as Jimmy Newman, Dave Dudley, Bobby Bare, Linda Manning, Billy Walker, David Price, Buddy Meredith, George Kent, Shirlee Hunter, Johnny



Jimmy Key

Darrell and Margie Singleton plus special promotion by the agency staff.

Newkeys Music has enjoyed such hits as "Back In Circulation," "Mad," "Hello Vietnam," "Truck Drivin' Son of a Gun," "Artificial Rose," "What We're Fighting For" and

the business.

His current single on Tower is "'Tater Raisin' Man." Dick will be appearing at New York's City Center Ballroom on Oct. 29-30-31.

"Shade Tree Mechanic," to mention a few.

In the publishing business Key feels they have only scratched the surface, "as we are very fortunate to have some of the finest writers available anywhere with such as Tom T. Hall, Roy Baham, Dewey Stone, Bobby Dyson, Frances Bandy. With a team like this we can get any type of song in a hurry.

"The future looks great for us and we're just happy to be a part of the music industry. 1965 saw us adding a number of artists to our talent roster like Bobby Bare for one, and we intend to grow even bigger in 1966. We believe if you try hard enough and long enough, you can accomplish anything."

North Lake Wax To Viet Nam

OTTER LAKE, MICH.—North Lake Productions' Kay Tolliver, Carl Berth and Jan Eden (the latter also firm's PR Director, as well as a songwriter) donated 200 of their records to Viet Nam troops last week. More presentations will be made after artists' next sessions.

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- ★ BILL & SAM
- ★ JACK CASEY
- ★ GLENN CHILDRESS
- ★ MARCY DEE
- ★ BOBBY DEAN
- ★ JACK DU VALL
- ★ LARRY HEABERLIN
- ★ KITTY LOU
- ★ DON LEWIS
- ★ LYNDA LOU
- ★ ALLEN McCOY
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FREDDIE CLEMONS

★ **"HEY THERE YOU BEAUTIFUL BABY"**

Topic 8011

BILL EMERSON

★ **"BIG OLD TOWN"**

Topic 8014

LARRY McKELLAR

★ **"I'LL HUFF AND I'LL PUFF"**

Topic 8012

BILL BROCK

★ **"HEY YOU"**

Topic 8008

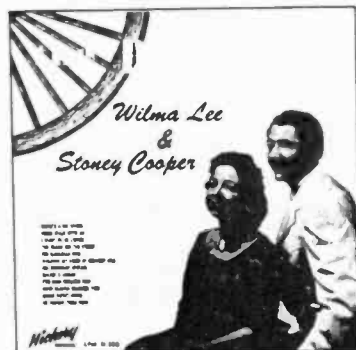
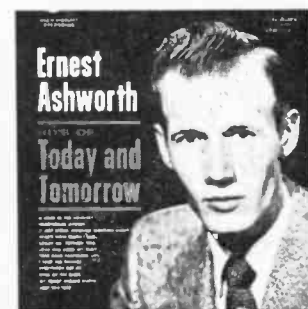
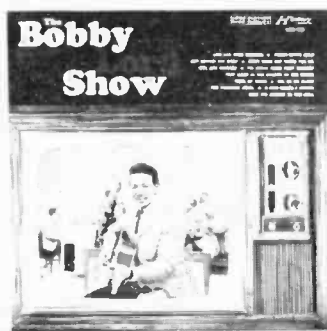
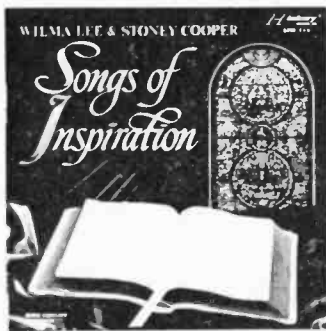
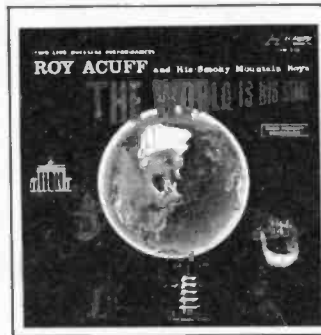
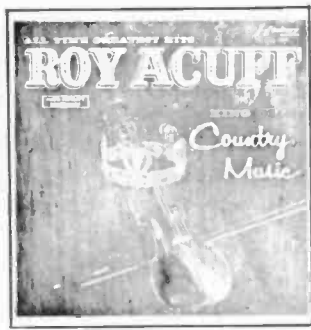
SANDY SLACK

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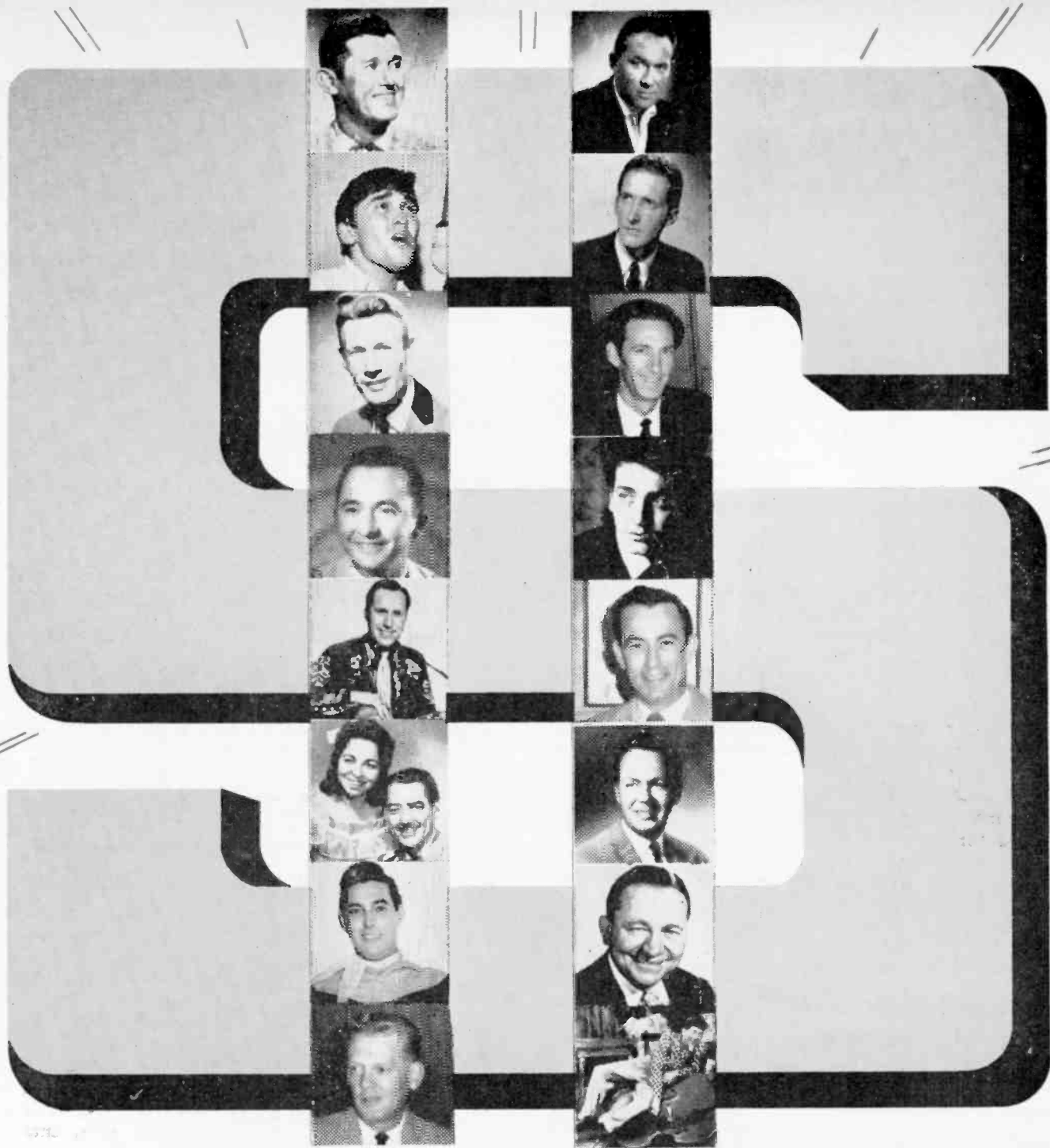
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Starday Presents Live LP Session At C/W Festival

MADISON, TENN.—Starday VP for A&R Tommy Hill has completed details for a live album session to be presented for delegates to the Country Music Festival at WSM'S Opry House, Friday night, Oct. 22, immediately following the filming of the Grand Ole Opry TV show.

Tommy's extra enthusiasm for the event is whetted by the fact that Johnny Bond's "Ten Little Bottles," one of Starday's all-time hits, was recorded live during the 1964 Country Music Festival and it has been felt that the encouragement of a live audience was a strong contributing factor in giving Bond's performance that "special something." Previously held in the WSM Studios, Starday's album recording session has moved to the greater capacity Opry House to accommodate the overflow of interested spectators. An all-star lineup of Starday recording talent has been arranged for a fast-paced hour show, and full studio recording equipment will be used to capture the mood of a typical Opry road show.

Starday artists set for the on-the-scene session: Johnny Bond, the Willis Brothers, Red Sovine, Minnie Pearl, Frankie Miller, Kenny Roberts, Bashful Brother Oswald, Lula Belle & Scotty, June Stearns, the Homesteaders, Larry Kingston, Joe & Rose Lee Maphis, Duke of Paducah, Betty Amos, String Bean, Wilf Carter and Pee Wee King and Redd Stewart.

Ember Action

With the sales of Ember's initial budget line "Famous Artists" releases reaching in excess of 150,000 units since being launched on Sept. 1, the company announces a second release is being prepared for issue at the end of October.

The company also announces the appointment of William Sapsford as Director in Charge of Production of the "Famous Artists" series. He will be responsible for the choice of repertoire and overall control of the series. David Lewis will assist Sapsford in all facets of the budget line.



ONE STOP TOPTEN

SERVICE ONE STOP Newark, N. J.

1. Eve Of Destruction (Barry McGuire)
2. The "In" Crowd (Ramsey Lewis)
3. Yesterday (Beatles)
4. Let's Hang On (4 Seasons)
5. Hungry For Love (San Remo Strings)
6. Get Off My Cloud (Rolling Stones)
7. Positively 4th Street (Bob Dylan)
8. Do You Believe In Magic (Lovin' Spoonful)
9. Treat Her Right (Roy Head)
10. You're The One (Vogues)

STAN'S RECORD SHOP Shreveport, La.

1. Yesterday (Beatles)
2. Hang On Sloopy (McCoys)
3. Treat Her Right (Roy Head)
4. You Were On My Mind (We Five)
5. Respect (Otis Redding)
6. Baby Don't Go (Sonny & Cher)
7. Liar, Liar (Castaways)
8. Do You Believe In Magic (Lovin' Spoonful)
9. Just You (Sonny & Cher)
10. Ladies Man (Uniques)

RADIO DOCTORS Milwaukee, Wis.

1. Yesterday (Beatles)
2. Treat Her Right (Roy Head)
3. Hang On Sloopy (McCoys)
4. Baby Don't Go (Sonny & Cher)
5. We Gotta Get Out Of This Place (Animals)
6. Everybody Loves A Clown (Gary Lewis)
7. Keep On Dancing (Gentrys)
8. Do You Believe In Magic (Lovin' Spoonful)
9. Chapel In The Moonlight (Bachelors)
10. Positively 4th Street (Bob Dylan)

NEW DEAL RECORD SERVICE Baltimore, Md.

1. Yesterday (Beatles)
2. Hang On Sloopy (McCoys)
3. Lover's Concerto (The Toys)
4. Keep On Dancing (The Gentrys)
5. Do You Believe In Magic (Lovin' Spoonful)
6. Get Off My Cloud (Rolling Stones)
7. Let's Hang On (4 Seasons)
8. Treat Her Right (Roy Head)
9. Catch Us If You Can (D.C. 5)
10. Positively 4th Street (Bob Dylan)

MARTIN & SNYDER DIST. Dearborn, Mich.

1. A Lover's Concerto (Toys)
2. Il Silenzio (Nino Rossi)
3. Honky Tonk '65 (Lonnie Mack)
4. Get Off My Cloud (Rolling Stones)
5. Ain't That Peculiar (Marvin Gaye)
6. Let's Hang On (Four Seasons)
7. 1-2-3 (Len Barry)
8. Run Baby Run (Newbeats)
9. Make Me Your Baby (Barbara Lewis)
10. Rescue Me (Fontella Bass)

REGAL RECORDS ONE STOP St. Louis, Mo.

1. You're The One (Vogues)
2. Hang On Sloopy (McCoys)
3. Get Off My Cloud (Rolling Stones)
4. Everybody's Gone To The Moon (Jonathan King)
5. Where Have All The Flowers Gone (Johnny Rivers)
6. Let's Hang On (Four Seasons)
7. Make The World Go Away (Eddy Arnold)
8. Ring Dang Doo (Sam The Sham)
9. Chapel In The Moonlight (Bachelors)
10. Make Me Your Baby (Barbara Lewis)

NY NARAS Picks Five Trustees

NEW YORK—The Board of Governors of the New York Chapter of NARAS have voted in five top recording men to serve two year terms as National Trustees from the gotham branch

Elected to the top policy-making posts were George Avakian, Milt Gabler, David Hall, John Hammond and Steve Sholes. Avakian, now a free-lance producer after stints as head of albums for Columbia and Victor as well as A and R chief for Warner Brothers in New York, and Hammond, for years a mainstay at Columbia as well as one of the country's top talent discoverers, played important parts in the forming of the New York chapter eight years ago. Each has served one

term as local President.

Gabler, the Decca VP in charge of A and R, was active also in the Academy's earlier days and has recently been returned to the Board of Governors. Hall, President of Composers Recordings, Inc. and also a well-known musicologist and editor, has played an important part in the Academy's classical record representation. Sholes, veteran top recording man at RCA Victor, is well versed in NARAS affairs, having served on both the LA and NY Boards of Governors.

The elections bring the number of New York based trustees to eight (Sascha Burland, Father Norman O'Connor and Billy Taylor still have one more year in their terms) and reflects the membership gains affected by the chapter during the past year.

Pickwick 'Secure'

NEW YORK — Pickwick International was the recipient recently of an honor rarely bestowed on a member of the record industry, selection as "The Security I Like Best" in the 126-year-old Commercial & Financial Chronicle. The choice was made by John P. Rosenthal, Partner in Rosenthal & Co., Member of the New York Stock Exchange, Associate Member of

the American Stock Exchange and Member of the National Association of Securities Dealers.

The Commercial and Financial Chronicle annually features 104 corporations in its "Security I Like Best" section, selected by leading members of the financial community. Two are presented each week. The favored company is given a detailed analysis which states the reason for its choice.

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and 'specially to the DJ's for making
these awards possible . . .*



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TOP FEMALE VOCALIST
(in annual Record World Poll)

current single

**"THE HOME YOU'RE
TEARING DOWN"**

31836



WILBURN BROTHERS

"TOP VOCAL GROUP"
(in annual Record World Poll)

current single

**"IT'S ANOTHER
WORLD"**

31819



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244-1403

Smiley Wilson Director of Talent



BY ED HAMILTON

It's Here!

This is it, the week we've been waiting for since last November! The 14th time since 1952 this little gettogether has happened. And I hope you've come prepared to have the biggest time you've ever had, because a lot of people have gone to a lot of trouble to see that you do.

There's going to be so much to do and see and hear that I wouldn't even attempt to list it all. You've probably got your list of events and already checked the ones you want to be sure and not miss. Well, lots of luck! I will say this: if you are going to attend a particular function, make sure you have your proper credentials and invitations which you will receive upon registration. WSM officials have gone to great lengths on disciplinary organization concerning all functions of the festival. They are to be commended highly on this, and all of us here feel that this will be the most organized festivals yet.

There is one particular function that we especially recommend. That is the Country Music Association Banquet to be held in the Municipal Auditorium Friday night at 7 p.m. We got the word last week that this was going to be one of the swingingest banquets the Association has ever staged and a show well worth seeing.

Cocktails will be served at seven sharp with music by RCA's Blue Boys. At eight there will be a seated dinner in the banquet hall to be followed by a one-hour music spectacular like you've never seen before. It will be produced and directed by Gene Nash and will feature LeRoy Van Dyke and his Auctioneers and Auctionettes, the fabulous Chet Atkins, Boots Randolph, Floyd Cramer and a special unannounced guest star. Following that will be the CMA Dance featuring Bob Wills and the Texas Playboys with Leon Rausch by arrangement with Dewey Groom of Longhorn Records. Chorus girls direct from Las Vegas have been brought in for this spectacular.

We are very familiar with all the work and planning that had gone into this particular show. CMA Board Member Jerry Glaser of WENO Radio drew this particular assignment and believe me, he's done a terrific job. A ticket to it will be the greatest \$10 investment you ever made!

We at Record World will be at the Capitol Park and the Downtown and will be looking forward to seeing as many of you as possible during the festival.

And if you're flying in, make sure you confirm your flight back home before you ever leave the airport. It's rough getting out of here Sunday . . . unless you own the airlines!

KBER's Big C/W Show



KBER-San Antonio presented another top country music show Oct. 3 at the Municipal Auditorium, with such stars as Buck Owens, Slim Whitman, Grandpa Jones, Bobby Bare, Charlie Walker, Rusty and Doug and Jerry Lee Lewis aboard. Also shown in picture is Station Manager A. V. "Bam" Bamford and KBER staffers.



Another chart single
from the hit album Love's Eternal Triangle
SR 61035/MG 21035

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 WRIGHT - CONWAY TWITTY - HAROLD MORRISON - MAX T. POWELL - DON BAILEY -
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b/w

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2. new album
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3. new label



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Solly Loft has joined Hill and Range's professional staff. He has been assigned recording men, artists and producers and is already contacting them.

Glenn E. Wallichs, Chairman of the Board and Chief Executive Officer, Capitol Records, is on an extensive six-week business trip through Mexico and Europe.

Len Stogel, who manages Sam the Sham and the Pharaohs and a few others, married Myrna Fox recently.

Ezra Lederman and Morton Gould will discuss symphonic and concert music at the ASCAP symposium Oct. 18.

Lees, Williams To Hollis Music

NEW YORK—Gene Lees and Floyd Williams, new writing team, have been signed by Hollis Music, according to Howard S. Richmond, President of the Richmond Organization, parent firm.

Lees is the former editor of Downbeat Magazine, was a daily newspaper columnist and a lyric writer with top credits. Lees is also the lyric writer for Bill Evans' "Waltz for Debby," a hit by Tony Bennett. Lees is working on a novel on the music business.

Williams has spent the better part of his career as a percussionist and worked for some time with the Lionel Hampton Band. He has also worked with Duke Ellington, Carmen McRae and Della Reese. A native of Boston, he studied at the New England Conservatory of Music and more recently has been a student of composition under Harold Selitzky, New York. Williams is also working on an oratorio.

Powertree Single

NEW YORK — Curtis Lewis, President of Powertree Records, announces the release of a new single by singer-actor Eric Spiros, produced and developed by Summerhouse Productions. Eric's debut: "Shakedown" b/w "Lonely Riverman."

This marks the first single from Powertree for some months because the label has been developing its album catalogue.

DJ Changes

GLEN LEWIS
To: WGH-Newport News, Va.
Deejay

SAM RIDDLE
Curtailing activity: KHJ-Los Angeles, Calif.
For TV work

SCOTTY BRINK
To: KHF-Los Angeles, Calif.
From: KYW-Cleveland, O.
Deejay

BOB MARTZ
To: WTOD-Toledo, O.
From: WIBM-Jackson, Mich.
General Manager

JOHN GARRY
To: WTOD-Toledo, O.
From: WOHO-Toledo
Program Director

DAN CLEMONS
Upped at: KBZY-Salem, Ore.
Music Director

ALAN B. SHAW JR.
To: WPTR-Albany, New York
From: WMAQ-Chicago, Ill.
Deejay

DAVE CUMMINS
Upped at: WGH-Newport News, Va.
Production Director

DEX ALLEN
To: KOL-Sattle, Wash.
From: KQV-Pittsburgh, Pa.
Deejay

RAY FORD
To: WTVB-Battle Creek, Mich.
Deejay

HANK LONG
To: WDAF-FM-Kansas City, Mo.
Account Executive

MEMO

from the
desk of

IVAN MOGULL

TO: C & W MEMBERS:

Sorry I can't be with you.
As you can see, I'm on a
little road trip.

DATE	CITY
Oct. 15-21	TOKYO
Oct. 23-26	WELLINGTON, N.Z.
Oct. 29-Nov. 2	SYDNEY
Nov. 8-10	TEL AVIV
Nov. 11-12	ATHENS
Nov. 12-15	BELGRADE
Nov. 16-17	VIENNA
Nov. 18-19	ZURICH
Nov. 19-24	MILAN
Nov. 25-27	ROME
Nov. 28-29	BARCELONA
Nov. 30-Dec. 2	MADRID
Dec. 3-4	BRUSSELS
Dec. 4-6	AMSTERDAM
Dec. 7-8	HAMBURG
Dec. 8-10	BERLIN
Dec. 11-13	COPENHAGEN
Dec. 14-15	STOCKHOLM
Dec. 16-24	LONDON

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Diamond
- "TAKE A HEART"
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Parrott
- "TIGER WOMAN"
Claude King
Columbia

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"MY LAST TWO TENS"

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FLY UP YOUR NOSE"

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At Moeller Talent: Date Book Bulge

The soaring success of country and Western music in general is specifically reflected in the bulging date books of Music City's talent agencies. The two are indelibly linked, and it follows that one reflects the success, or lack of success, of the other.

Approximately 10 talent agencies, devoted exclusively to the booking of country and Western talent, exist in Nashville today. Without exception, all share one thing in common, i.e., an expanded operation and an optimistic eye to the future.

In this agency grouping, for example, may be found numerous instances of business quick-steps designed to keep apace of progress, many of which would have seemed unfeasible in previous years. Rapid teletype service to buyers, public relations and publicity staffs, and

separate departments for video tape development are but a few examples of adopted innovations. Another significant development would be the formation of the Nashville Talent Directors Association for the purpose of providing a better service to both artists and buyers of talent.

This particular organization, Moeller Talent, Inc., has exhibited a marked increase both in the number of artists booked and the quantity and quality of bookings offered them. The advent of network TV exposure, of course, is primarily responsible for this, since it addresses a much wider audience than was possible heretofore.

Like its brother organizations, Moeller expects this trend to continue and is doing everything possible to promote this end.

Cap A C/W Leader With Owens, James, Thompson

HOLLYWOOD—In less than two years, Capitol has become one of the leading labels in the country and western field. Its roster, second to none, is headed by such names as Buck Owens, Sonny James, Charlie Louvin, Hank Thompson, Bonnie Owens and Merle Haggard.

Actually, the boom started when Capitol C&W-A&R producer Ken Nelson first introduced country-music fans to Buck Owens and his "Under Your Spell Again" in 1956. That was the start, and since that time, it's been one hit after another for Buck (and Capitol) — "Act Naturally," "Love's Gonna Live Here," "I've Got A Tiger By The Tail," "I Don't Care," "No One But You" and his upcoming first Christmas - oriented single, "Santa Looked A Lot Like Daddy (Daddy Looked A Lot Like Him)."

Equally as impressive is "Southern Gentleman" Sonny James, who has, of late, become just as popular as Owens with his "Behind A Tear" and "I'll Keep Holding On." He's also become one of the country's best-known C&W entertainers through his many appearances on such national TV shows as Ed Sullivan and Jimmy Dean.

Capitol's roster also contains a number of other stalwarts including:

Charlie Louvin — since Ken Nelson introduced him as a vocalist he has had two straight hits;

Wanda Jackson—the little lady who is currently becoming the No. 1 C&W artist in Europe;

Ned Miller — songwriter-singer recently signed with Capitol with a hit with "Two Voices, Two Shadows, Two Faces";

Tex Ritter—CMA's president. His latest album, "The Friendly Voice of Tex Ritter," was released last month;

Hank Thompson — and his Brazos Valley Boys have been named America's top western dance and show band for more than 10 years;

Bonnie Owens—her first Capitol recording was her first Capitol C&W hit, "Number One Heel"; and

Merle Haggard—a newcomer to the label and another hit-maker with his "Strangers."

There are also many, many others — Roy Clark, Ferlin Husky, Tennessee Ernie Ford, Rose Maddox, Jean Shepard, Ray Pillow, Merle Travis—all hitmakers and part of a most popular C&W lineup.



Congratulations to WSM on its 40th Anniversary Celebration . . . And, Thanks to all you DJ's for making 1965 a great year for me . . .

Bill Phillips

My latest Decca Record

"FRIENDS TELL FRIENDS"

b/w

"IT HAPPENS EVERYTIME"

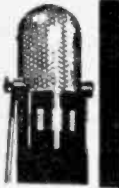
Decca 31848

exclusively





DISK JOCKEY REPORTS



JOHN HODGES
CKKW—Kitchener, Ont., Canada

1. Meanwhile Down At Joe's (Kitty Wells)
2. Behind The Tears (Sonny James)
3. Bright Lights And Country Music (Bill Anderson)
4. Tiger Woman (Claude King)
5. Livin' In A House Full Of Love (David Houston)
6. Queen Of Draw Poker Town (Hank Snow)
7. It's Another World (Wilburn Bros.)
8. Is It Really Over (Jim Reeves)
9. Truck Drivin' Son Of A Gun (Dave Dudley)
10. Only You (Buck Owens)

WKMF—Flint, Mich.

1. May The Bird Of Paradise Fly Up Your Nose ("Little" Jimmy Dickens)
2. More Than Yesterday (Slim Whitman)
3. Ain't That Just Like A Fool (Jerry Reed)
4. Meanwhile, Down At Joe's (Kitty Wells)
5. Bringing Mary Home (The Country Gentlemen)
6. If I Talk To Him (Connie Smith)
7. Watch Where You're Going (Don Gibson)
8. Crystal Chandelier (Carl Belew)
9. I Believe I'm Losing My Mind/It Seems To Me (Dottie Moore)
10. Shade Tree Mechanic (Linda Manning)

JIM COLE
WYCA—Hammond, Ind.

1. Gonna Have Love (Buck Owens)
2. The Home You're Tearing Down (L. Lynn)
3. Bright Lights And Country Music (B. Ander)
4. Last Song (Jimmy Martin)
5. Love Bug (George Jones)
6. Leaving Town Tonight (Kitty Wells)
7. Healing Hands Of Time (Willie Nelson)
8. Yakety Axe (Chet Atkins)
9. Singing Country Music (Bobby Wright)
10. Echoes From The Hills (Jerry Guthrie)

ED MOSLEY
KPEG—Spokane, Wash.

1. Artificial Rose (Jimmy Newman)
2. Big Tennessee (Tex Williams)
3. Living In A House Full Of Love (David Houston)
4. Make The World Go Away (Eddy Arnold)
5. Watch Where You're Going (Don Gibson)
6. A Little Unfair (Lefty Frizzell)
7. Hobo (Bobby Wayne)
8. Behind The Tear (Sonny James)
9. Let's Walk Away Strangers (Carl Smith)
10. Harvest Of Sunshine (Jimmy Dean)

CHUCK BROWN
WJWS—South Hill, Va.

1. I'm Letting You Go (Eddy Arnold)
2. If I Talk To Him (Connie Smith)
3. Golden Guitar (Curtis Leach)
4. Once In Every Lifetime (Cash McCall)
5. One Man Band (Phil Baugh)
6. Think I'll Go Somewhere And Cry Myself To Sleep (Charlie Louvin)
7. Big Tennessee (Tex Williams)
8. Born (Bill Anderson)
9. The D.J. Cried (Ernest Ashworth)
10. It's Another World (Wilburn Brothers)

ACE BALL
KHEM—Big Springs, Texas

1. Crystal Chandelier (Carl Belew)
2. Stop The World And Let Me Off (Wayland Jennings)
3. Only You (Buck Owens)
4. Behind The Tears (Sonny James)
5. Golden Guitar (Curtis Leach)
6. The Biggest Man (Jack Reno)
7. Sun Glasses (Skeeter Davls)
8. Your Stepping Stone (Bozo Darnell)
9. Bright Lights & Country Music (Bill Anderson)
10. Number One Heel (Bonnie Owens)

KOYN—Billings, Mont.

1. Truck Drivin' Son Of A Gun (Dave Dudley)
2. Love Bug (George Jones)
3. The Other Woman (Ray Price)
4. The Belles Of Southern Bell (Del Reeves)
5. Is It Really Over (Jim Reeves)
6. I Wouldn't Buy A Used Car From Him (Norma Jean)
7. Meanwhile Down At Joe's (Kitty Wells)
8. It's Another World (Wilburn Brothers)
9. Honky Tonkin' Again (Buddy Cagle)
10. The Bridge Washed Out (Warner Mack)

BART EVANS
KAWA—Waco, Texas

1. Only You (Can Break My Heart) (Buck Owens)
2. Don't weat Talk Me (Kay Tolliver)
3. Behind The Tear (Sonny James)
4. Your Stepping Stone (Bozo Darnell)
5. The Home You're Tearing Down (Loretta Lynn)
6. The DJ Cried (Ernest Ashworth)
7. Some Day I'll Sober Up (Leon Rausch)
8. I'm Letting You Go (Billy Grammer)
9. One Man Band (Phil Baugh)
10. It's Another World (Wilburn Brothers)

CHUCK BRIGMAN
WDSL—Mocksville, N. C.

1. Only You (Buck Owens)
2. A Taste Of Heaven (Max Powell)
3. Hello Viet Nam (Johnny Wright)
4. Artificial Rose (Jimmy Newman)
5. Gonna Have Love (Buck Owens)
6. I Wouldn't Buy A Used Car From Him (Norma Jean)
7. I'm The Man (Jim Kandy)
8. White Lightnin' Express (Roy Drusky)
9. Truck Driving Son Of A Gun (Dave Dudley)
10. The Home You're Tearing Down (Loretta Lynn)

STEVE STONE
WSLR—Akron, Oo.

1. It's Another World (The Wilburn Bros.)
2. The DJ Cried (Ernest Ashworth)
3. Behind The Tear (Sonny James)
4. Only You (Buck Owens)
5. Queen Of Draw Poker Town (Hank Snow)
6. If It Pleases You (Billy Walker)
7. Truck Drivin' Son Of A Gun (Dave Dudley)
8. Who Do I Think I Am (Webb Pierce)
9. Bright Lights And Country Music (Bill Anderson)
10. Is It Really Over (Jim Reeves)

JAMES MIKESH
KCTI—Gonzales, Texas

1. Trouble And Me (Stonewall Jackson)
2. I'd Rather Fight Than Switch (Clyde Beavers)
3. Loneliest Man In Town (Glenn Barber)
4. Livin' In A House Full Of Love (David Houston)
5. Walking The Floor Over You (George Hamilton 4V)
6. Yes, Mr. Peters (Roy Drusky & Priscilla Mitchell)
7. Only You (Buck Owens)
8. The DJ Cried (Ernest Ashworth)
9. A-11 (Johnny Paycheck)
10. The High Cost Of Loving (Johnny and Jonie Mosby)

MORISS TAYLOR
K-PAY—Chico, California

1. Behind A Tear (Sonny James)
2. Kansas City Star (Roger Miller)
3. Love Bug (George Jones)
4. Bells Of The Southern Belle (Del Reeves)
5. If It Pleases You (Billy Walker)
6. Who Do I Think I Am (Webb Pierce)
7. Living In A House Full Of Love (David Houston)
8. Big Tennessee (Tex Williams)
9. Only You (Buck Owens)
10. Make The World Go Away (Eddy Arnold)

COLEMAN O'NEAL
WKDX—Hamlet, North Carolina

1. Once In Every Lifetime (Cash McCall)
2. Those Old Lonesome Blues (Coleman O'Neal)
3. A Picture That's New (Geo. Morgan)
4. Bright Lights & Country Music (Bill Anderson)
5. Hey You (Bill Brock)
6. The Friendly Undertaker (Jim Nesbitt)
7. Conscience Where Were You (Arnold Bennett)
8. Night World (Gene Woods)
9. Just Look Behind You (Gary Buck)
10. Big Land (Sheb Wooley)

KTW—Seattle, Wash.

1. Paper Doll/You Always Hurt The One You Love (Hank Thompson)
2. Make The World Go Away (Eddie Arnold)
3. May The Bird Of Paradise Fly Up Your Nose (Little Jimmy Dickens)
4. Kansas City Star (Roger Miller)
5. Down The Street (Ned Miller)
6. Sadie Was A Lady/The Great Figure 8 Race (Johnny Bond)
7. Matilda/Big Red (Marty Robbins)
8. Harvest Of Sunshine/Under The Sun (Jimmy Dean)
9. Big Tennessee (Tex Williams)
10. Livin' In A House Full Of Love (David Houston)

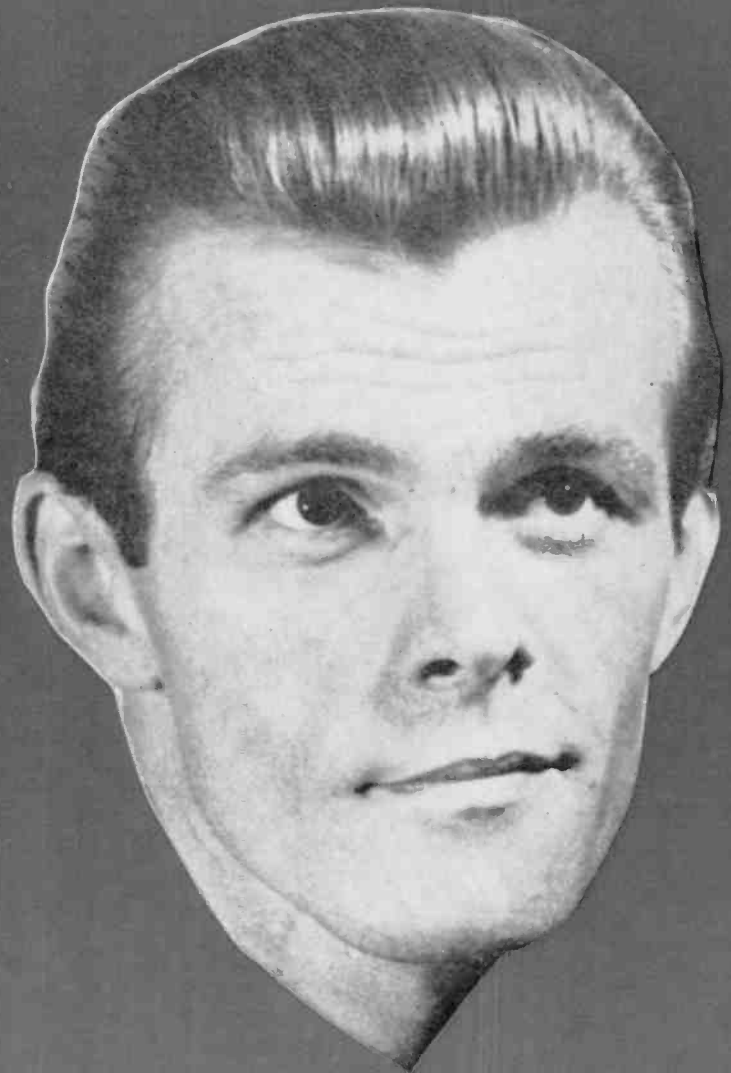
KRZY—Albuquerque, New Mexico

1. Is It Really Over (Jim Reeves)
2. Behind The Tear (Sonny James)
3. Truck Driving Son-O-A-Gun (Dave Dudley)
4. Only You (Buck Owens)
5. Love Bug (George Jones)
6. Crystal Chandelier (Carl Belew)
7. House Full Of Love (David Houston)
8. Just To Satisfy You (Bobby Bare)
9. Green Grass Of Home (Porter Wagoner)
10. Too Many Rivers (Brenda Lee)

RALPH COMPTON
WIXI—Birmingham, Ala.

1. Only You Can Break My Heart (Buck Owens)
2. Things Have Gone To Pieces (George Jones)
3. A Girl Like You (Glaser Brothers)
4. Green, Green Grass Of Home (Porter Waggoner)
5. Bright Lights & Country Music (Bill Anderson)
6. Hello, Viet Nam (Johnny Wright)
7. Yakety Axe (Chet Atkins)
8. Queen Of Draw Poker Town (Hank Snow)
9. It's Another World (Wilburn Brothers)

In The Charts !!! JOHNNY PAYCHECK



"A-11"

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Johnny Paycheck

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Spotlights

Musicor's Gene Pitney, on the eve of one of his most extended overseas tours, has been voted a winner in important popularity polls both here and in England. Last week, upon his return from an Australian tour, Pitney was notified of his designation as "Best Male Singer of the Year" by the readers of 16 Magazine. England's Melody Maker announced that Pitney finished a close second behind Elvis Presley, traditional winner in recent years of the best male singer award in Britain. Finishing after Pitney were Cliff Richard, Bob Dylan, Mick Jagger, Roy Orbison and John Lennon.

Pitney will be in the United States only a few days. On Oct. 25 he leaves for dates in Germany, then goes to England for an appearance on the "Sunday at the Palladium" TV show. Later, he'll make an extended concert tour of the provinces.

The Animals will play the wolfpack when Cyril Ritchard plays the Wolf and Liza Minnelli "Little Red Riding Hood" on TV Nov. 28. The guys tape a "Hullabaloo" before starting rehearsals for the "LRRH." . . . The Supremes were supported by the Soul Brothers when they played the Philharmonic last weekend . . . Dick Clark's Caravan features Donovan, Paul Revere and the Raiders and Danny Hutton in November . . . Johnny Mathis has added a new group of five girls and five boys, Our Young Generation, to his fall and spring tours . . . Gale Garnett has slotted a Down Under appearance for March.

Vic Dana is in for two weeks at Harvey's Wagon Wheel in Lake Tahoe . . . Herb Alpert's Tijuana Brass toot at NYC's Basin Street East Oct. 21 on for awhile . . . Gary Lewis and his Playboys set for one-niters this fall . . . Wayne Newton is having his Cocoanut Grove stint now . . . Trini Lopez is filming his UN special . . . Peter, Paul and Mary readying coast-to-coast tour . . . LeRoy Van Dyke set for "Shindig" . . . David Houston has a Lloyd Thaxton segment in the can . . . Bob Pickett is filming for "Petticoat Junction," "Beverly Hillbillies," "Twelve O'Clock High" and "Long, Hot Summer."

Bobby Darin comes to the Copa in New York June 9, ending a five-year vacation from niteries . . . Eddy Fisher is at Philly's Latin Casino . . . Abercrombie and the Fitches are the group at Trude Heller's in New York City . . . The Highwaymen on Merv Griffin Oct. 25 . . . Vic Fontaine into Izzy's in Vancouver Dec. 6 . . . Timi Yuro hosts "Shivaree" Nov. 25 . . . Paul Anka is back from Berlin and Rome . . . Mel Carter held over at L. A.'s Slate Brothers . . . Tickling the New York Village Vanguard jazz keys now is Bill Evans . . . Brenda Holloway on "Shindig" Oct. 21 . . . Gene Chandler, Tommy Hunt, the King Curtis Band, The Contours and Eddie and Ernie are at the Apollo Oct. 15 on.

Sammy Davis will be honored "Man of the Year" by the B'nai B'rith Nov. 7 . . . Emilio Pericoli chants at the Caribe Hilton Oct. 16-30 . . . Johnny Nash and Sam and Bill have a Bob King TVer coming up for the Wash., D. C., folks and then Philly and New York stop-offs . . . Earl Scott has concluded a tour of the east coast . . . Teddi King is Far Easting it for six months, following Patti Page into Tokyo's Latin ¼ Oct. 18 . . . New Christys TV busy.

The most extensive concert schedule ever booked by the William Morris Agency was set last week by Earl Wrightson and Lois Hunt. Duo will appear in more than 60 cities and 35 states during October, November and December interrupting their tour to appear on a number of TV interview and variety shows, culminating with Earl's "Bell Telephone Hour" special Christmas show, in which he'll host-perform Dec. 19.

Grandson To Marks

NEW YORK — Thomas E. Marks, grandson of the founder of the Edward B. Marks Music Corporation and nephew of the firm's president, Herbert E. Marks and VP Stephen S. Marks, has joined the family organization as general factotum.

Vixen A & Rs End

Vixen Productions, headed by Robert Bateman and Ronald Moseley, have been set to do all A&R for End Records, r&b label. Their first release on End: "Mama's Got a Bag of Her Own," Anna King.

Knowles RCA Mgr. Labor Relations

The RCA Victor Record Division has appointed Glenn R. Knowles Manager, Labor Relations, Compensation and Organization. Announcement was made by C. H. Foulke, Manager, Personnel.

Knowles, who joined the Radio Corporation of America in 1950, has been Manager, Management Development of the Radio Corporation until his new appointment. After Dec. 1, he will reside in North Caldwell, N. J., with his wife and four children. Family currently resides at Cherry Hill, N. J.

PEE WEE KING

"Thanks and Welcome"



Sorry We Can't Be With You
At This Time, But We'll See
You I Hope, During The Next
Year — Somewhere!

Sincerely,

Pee Wee, The Collins
Sisters, Redd Stewart,
and All the New
Golden West Cowboys.

LATEST ALBUM —

"KING OF THE COUNTRY DANCE BANDS"
RCA-CAMDEN # 876

For information — contact

PEE WEE KING ENT., Inc.

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STATION BREAKS



Alaska's C/W Month!

Windy Hill, who claims the title the first c/w deejay in Alaska, proudly wired word that Gov. William A. Egan eagerly proclaimed October "National Country Music Month." . . . Happy 40th birthday to WJBK-Detroit, Mich. . . . KOL-Seattle, Wash., chauffeured winners of a recent contest around in Rolls Royces . . . WDAF-FM/AM-Kansas City, Mo., is inaugurating separate program services between 3 p.m. and midnight . . . Don Sherwood of KSFO-San Francisco, Calif., won the first annual Governor's Conservation Award.

Bob Newhart, Edgar Bergen, Joe Garagiola, Al Capp, the Back Porch Majority, Al Caiola, the Wild Bill Davis Trio and the Art Van Damme Quintet will entertain at the NBC Radio Network affiliates meet in Chicago Oct. 21-2 . . . Bill Dawes of WCPO-TV-Cincinnati, O., and Charlie Murdock of WSAL Cincinnati, O., are giving fellow Kiwanis clubbers news briefs at the weekly luncheons these days.

Paul Ford and J. T. Winchester of WLNO-London, O., are programming c/w on their station which serves central Ohio and need disks . . . George Wood has branched out to TV in Philly—Channel 17, WPHL . . . KHJ-Hollywood will present the Rolling Stones at the L. A. Sports Arena Dec. 5 . . . Ralph W. Beaudin, prexy of WLS-Chicago, has been named president of the Board of Directors of the United Cerebral Palsy of Greater Chicago.

Club Review

Evans Delight at Village Vanguard

WE WOULD LIKE TO SINCERELY
THANK ALL THE DJs WHO
HAVE HELPED PUT
KAY TOLLIVER ON THE CHARTS!

"DON'T SWEET
TALK ME"

b/w

"SOMEONE FINALLY
FOUND ME"

North Lake #2652

by

**KAY
TOLLIVER**

#2 (for 3 WEEKS) KAWA
Waco, Texas

#25 (and climbing) WCNW
Cincinnati, Ohio

AND MANY OTHERS

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NEW YORK—The state of jazz got a big lift last Tuesday (12) when Verve pianist Bill Evans returned to the Village Vanguard. Running through a varied and interesting repertoire that touched on standards ("How Deep Is The Ocean"), not-so-standards ("If You Could See Me Now") and his own compelling originals ("Nardis"), Evans provided the lacy, light-as-a-feather pianistics that set him high among contemporary ivory-ticklers.

Perhaps the high points were an up-tempo (therefore unusual) rendering of "I Should Care" and a properly moody voicing of Thelonious Monk's "Round Midnight." On these numbers and others in the set, Evans gets high-level support from bassist Chuck Israels and drummer Arnie Wise. Israels continues to grow as a soloist and Wise, subbing while Evans regular Larry Bunker sops up some California sun, provides more than routine interest with his tasteful tattooing on the drums.

Evans appears to be more relaxed than in recent engagements, and the Vanguard regulars responded to the change with wildly enthusiastic applause.

Everybody Thinks—

"THE WEAKNESS OF A MAN"

b/w

"MOST MEN"

Is A Hit Record

But Only Two Judges Count— DJ's and The Public

WELCOME TO THE DJ CONVENTION

and

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NASHVILLE, TENN.

Monument 'Bats Up' Big For Country Festival

HENDERSONVILLE, TENN.—Since October is Country Music Month, Monument Records' Fred Foster, Chuck Chellman and Jack Kirby have been burning the midnight oil recording country music and building sales programs to present a powerful array of product, some to be released immediately.

The Monument staff along with many of Music City's top musicians are especially proud to be presenting Harlan Howard's "Billboard Award" album. Harlan sings many of the standards he has written. The "Award" album also contains Harlan's new single release, "Busted" b/w "Everglades," along with "Pick Me Up On Your Way Down," "I Fall to Pieces," "Too Many Rivers," "I've Got a Tiger By the Tail" and several others. The album theme commemorates Harlan's winning of a recent country disk jockey poll naming him "The All Time Favorite Country Songwriter."

Monument looks at the Country Festival as the "batter up" date for several country singles releases. Grandpa Jones offers the old standard, "Are You From Dixie," and Fred Carter, Jr. has a message-type recording of "Love Me Till Then."



Chuck Chellman
VP, Marketing Director Starday

Rounding out the broadside of singles is "Dim Lights and Thick Smoke" b/w "Kansas City Railroad Blues," done up in bluegrass style by Buck Ryan and Smitty Irvin. The Buck Ryan group is sometimes referred to as "permanent fixtures" on "The Jimmy Dean Show." The single has been pulled from Buck and Smitty's new Monument album, "Ballads and Bluegrass."

Chellman's Solid Background

Chellman joined Foster and Kirby May 1 as Vice President and Marketing Director, and

brought with him a solid country music sales and promo background.

The not-to-distant future will show Monument releasing a new Grandpa and Ramona Jones album of hymns with the legendary Brown's Ferry Four.

Following the convention, Monument is expected to announce the exclusive signing of one or major c&w stars. Negotiations have been under way since mid-September. Fred Foster has let it become known that he is giving the "green light" and first priority to the country & Western department of the expanding independent label.

Steps are being made which will show Monument making a strong penetration into the country gospel field, spearheaded by new recordings of several top gospel names. Sales and promo programs are now in the drawing stages.

Foster, who has been a phenomenal success story in the pop field, has as deep an affection for country music as any record executive in the world. One of the first things he did when molding his operation was to hire top country entertainer Jerry Boyd to head his Combine Music Publishing firm. Byrd with his steel guitar has been the magic ingredient on thousands of country hits, both for himself and others.

As head of Combine Music, Jerry combines an instinct for

the good song with the ability to fit it to the right artist. An excellent example of this ability was the placing of Harlan Howard's "Too Many Rivers" with Brenda Lee. Jerry also has the patience to work with the new writer and this has started to pay off, as Bill Owens and Dolly Parton, after a year or two of coaching by Jerry, have tunes starting to show up on the charts. Their latest efforts being the Lois Johnson hit on Epic, "You Really Know How to Hurt a Girl" and Bill Phillips' Decca hit, "Friends Tell Friends."

Started Vintage Music

Foster also started Vintage Music, a new company, this past year and signed up one of the hottest writers in Music City, Bob Tubert, to handle it. Tubert will pick up at least two awards during the 1965 Convention, both from BMI, as writer of "You're the Only World I Know" and "I'll Keep Holding On." Both were No. 1 records by Capitol's Jonny James. Tubert, one of the fastest moving workers on the Music City scene, believes like Foster and Byrd that the song is all important—and the country song is welcome in all kinds of society today.

A third company in the publishing field connected to Monument is Music City Music. While it is the newest link in the chain, it has nonetheless made an immediate impact with current records out by Brenda Lee and Marion Worth. Dana King and his wife, Emma Neal King, both trained musicians, handle the firm.

To sum up the entire Monument enterprise, the open door policy prevails—to the untried writer, aspiring artist, producer, etc. Monument, with Foster, Chellman and Kirby, is dedicated to the world of music not only as a business, but as an integral part of an ever-changing world—and all conditions are "Go."

UA Inks Jay

United Artists Records has announced the signing of Jay Kennedy to an exclusive long-term recording contract. Deal includes both singles and albums with initial product shortly.

UA reportedly has beaten out several other labels to secure the services of Miss Kennedy. Vocalist has achieved quick national fame through a series of appearances on "The Merv Griffin Show," syndicated television program is slated for 10 more guest shots in the weeks to come. Jay Kennedy is now 22 years old.



1965 has been one of the happiest years of my life . . . All of you wonderful disc jockeys made it possible . . . I'll cherish that Grammy Award forever . . .

Love all of you,

DOTTIE WEST

ps. hope you like my new one:

"BEFORE THE RING ON HER FINGER TURNS GREEN"

b/w
"WEAR AWAY"
47/4702

current album:
"HERE COMES MY BABY"
LPM-LSP-3368

RCA Victor

THE MOST TRUSTED NAME IN SOUND

Wright Formula For Success

GOODLETTSVILLE, TENN.—If you are new to the country and Western music business, been stationed on Mars or just haven't kept up with the music scene in general for the past few years, you may not know who Joe Wright is. Well, he is President of Wright Talent Agency, Topic Records, Vanjo Music and Canyon Music. He is manager of big name country artists such as Sheb Wooley, Claude Gray, and Hal Willis. In the past, some of his clients have included Leroy Van Dyke and Roger Miller.

Wright Talent Agency now represents Sheb Wooley, Claude Gray, Hal Willis, Bill Carlisle, Cash McCall, Bill Wilbourn and Kathy Morrison, Bobby Sykes, Bill Brock and Jack Eubanks. The Agency arranged over 1,000 show dates for its artists this past year.

Wright stated, "Our artists worked every type show date imaginable this past year, network TV shows in Hollywood and New York, clubs in Europe, even a few schoolhouses around the country."

When asked to comment about business in the past year, Joe said, "I believe it has been a good year for everyone in the country music business, I know it has been my biggest. We added a couple of names to the roster this year that have done well for us. Hal Willis had 'Lumberjack' and 'Klondike Mike' going for him back early in the year and is currently going strong with 'Creole Rose.' He has developed into one of the best drawing artists in the Canadian market. We just signed Cash McCall. He is going strong with 'Once In Every Lifetime.' He's a very talented boy and I predict a great future for him. CBS wanted Sheb Wooley for nine 'Rawhide' shows this year. We wound up doing 11. Sheb left to prepare 'The Sheb Wooley Show' for syndication on TV early next year. Claude Gray had his biggest year to date—he is the artist to watch this coming year.



Joe Wright

In the publishing field, Wright heads two up-and-coming firms, Vanjo Music and Canyon Music. They have had songs recorded by Sheb Wooley, Leroy Van Dyke, Claude Gray, Ernest Tubb, Loretta Lynn and Buck Ryan, just to name a few. They cur-

rently have "Once In Every Life time" in the Top 50 in the country charts. Wright says that the credit for any success he has had with his publishing firms should go to Bill Brock.

"Brock is one of the top writers in the music business today, a great recording artist. His knowledge of the recording business is fantastic. That's the reason I consider myself lucky to have him running the publishing companies. He also does the A & R work for Topic Records. I accept his decisions without question."

Topic Latest Venture

Joe's latest venture is Topic Records, currently going strong with "Once In Every Lifetime" by Cash McCall. We asked Joe how and why he got into the record business, expecting a standard answer such as "I thought it would make money" or something along this line. Instead: "You might say it was to prove something to myself. I had thought for several years that I could make a record company pay its own way, but I had never let myself think about starting my own record company. One day Sheb Wooley and I were discussing the record business. He brought out the fact that several

years ago he had started a record company but after a couple of releases, he decided it was more trouble than it was worth. There hadn't been anything released on Topic in about five years.

"I bought half the company and Sheb and I were in the record business together. I made Bill Brock our A&R man because he is commercial-minded and has the ability to get a good performance out of young artists. That was a year and a half ago. The first six months were touch and go, but we still showed a small profit. Since then, the profit has been healthier and right now we have our first record in the charts. Any success I have had and will have with Topic is due to the djs that play the records I send. I appreciate the help they have given me, so when you write this up, be sure and mention it."

Joe started in the music business as a lead guitar player with Marty Robbins. He said, "I still do some session work, mostly the Topic sessions. You know, I worked the Opry a month or so ago when Sheb did a guest shot on it. First time I've done that in over six years, I believe I had the jitters worse that night than I did the first time I walked out there with Robbins."

Long Session at New Columbia Studios



Pictured above at the first recording session (demos) at the new Columbia Recording Studios, Nashville (as set by Hubert Long) are technicians and members of the Long stable, including left to right: Donna Hay, Del Reeves, Ellen Reeves, Mort Thomasson, Sammy Pruitt, Buddy Emmons, Hank Mills (they were his tunes), Audie Ashworth, Jim Williamson, David Wilkins, David Briggs, Studio Manager Harold Hitt, Willie Ackerman and Norbert Putnam. Studio opens officially during Country Music Week.

Thanks DJs

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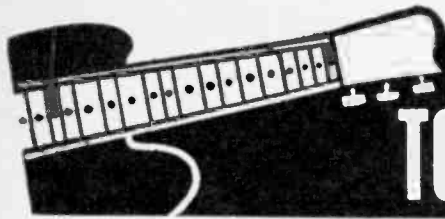
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TOP COUNTRY SINGLES

TOP COUNTRY LP'S



This Wk. Oct. 23	Last Wk. Oct. 16		Wks. on Chart	This Wk. Oct. 23	Last Wk. Oct. 16		Wks. on Chart	This Wk. Oct. 23	Last Wk. Oct. 16		Wks. on Chart
1	1	BEHIND THE TEARS Sonny James—Capitol 54546	11	26	29	IT'S ANOTHER WORLD Wilburn Bros.—Decca 31819	5	1	1	BEFORE YOU GO/NO ONE BUT YOU Buck Owens—Capitol T-2353	9
2	3	HELLO VIETNAM Johnny Wright—Decca 31816	11	27	33	OLD RED Marty Robbins—Columbia 43377	3	2	2	UP THROUGH THE YEARS Jim Reeves—RCA Victor LPM-3427; LSP-3427	7
3	2	IS IT REALLY OVER Jim Reeves—RCA Victor 8625	21	28	31	BIG TENNESSEE Tex Williams—Boone 1032	5	★3	5	FIRST THING EVERY MORNING Jimmy Dean—Columbia CL-2401; CS-9201	6
4	4	ONLY YOU (CAN BREAK MY HEART) Buck Owens—Capitol 5465	13	29	32	HURRY MR. PETERS Justin Tubb & Lorene Mann	3	★4	9	TRUCK DRIVIN' SON OF A GUN Dave Dudley—Mercury SR-61028; MG-21028	6
5	5	BELLES OF SOUTHERN BELL Del Reeves—United Artists 824	11	30	20	I WOULDN'T BUY A USED CAR FROM HIM Norma Jean—RCA Victor 8625	12	5	3	CONNIE SMITH RCA Victor LPM-3341	26
6	6	TRUCK DRIVIN' SON OF A GUN Dave Dudley—Mercury 72442	17	★31	37	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE Little Jimmy Dickens—RCA Victor 8679	2	6	4	BALLADS OF THE WEST Johnny Cash—Columbia C2L-38	10
7	9	KANSAS CITY STAR Roger Miller—Smash 1998	5	32	21	THE FRIENDLY UNDERTAKER Jim Nesbitt—Chart 1240	11	7	8	GIRL ON THE BILLBOARD Del Reeves—U.A. UAL-3341; USL-6441	7
8	8	GREEN GREEN GRASS OF HOME *Porter Wagoner—RCA Victor 8623 Johnny Darrell—United Artists 869	12	★33	42	MAKE THE WORLD GO AWAY Eddy Arnold—RCA Victor 8679	2	8	6	THIRD TIME AROUND Roger Miller—Smash MGS-27968	15
9	11	I'M LETTING YOU GO Eddy Arnold—RCA 8642	5	34	19	SUNGLASSES Skeeter Davis—RCA Victor 8642	9	★9	19	MORE OF THAT COUNTRY GUITAR Chet Atkins—RCA Vic. LPM-2439; LSP-3429	3
10	12	THE D. J. CRIED Ernest Ashworth—Hickory 1325	10	35	40	TATER RAISIN' MAN Dick Curless—Tower 161	2	10	11	INSTRUMENTAL HITS OF BUCK OWENS & THE BUCKAROONS 4 Capitol T-2367; ST-2367	4
11	7	MEANWHILE DOWN AT JOE'S Kitty Wells—Decca 318176	16	36	36	ANSWER TO THE BRIDGE WASHED OUT Ginny Wright—Chart 1250	3	11	12	LONESOME, SAD AND BLUE Kitty Wells—Decca DL-74658	16
12	10	THE SONS OF KATIE ELDER Johnny Cash—Columbia 43342	10	37	24	THE BRIDGE WASHED OUT Warner Mack—Decca 31774	22	12	16	THE BRIDGE WASHED OUT Warner Mack—Decca DL-4692; DL-74692	4
13	13	LOVE BUG George Jones—Musicor 1098	9	38	23	WINE Mel Tillis—Ric 158	22	★13	24	MY WORLD Eddy Arnold—RCA Vic. LPM-3466; LSP-3466	2
14	16	CRYSTAL CHANDELIER Carl Belew—RCA Victor 8633	9	39	26	I'M THE MAN Jim Kandy—K-Ark 647	1	14	15	COUNTRY GUITAR Phil Baugh—Langhorn LP-W02	11
15	18	LIVIN' IN A HOUSE FULL OF LOVE David Houston—Epic 9831	6	40	39	ARTIFICIAL ROSE Jimmy Newman—Decca 31841	4	15	13	I'VE GOT A TIGER BY THE TAIL 32 Buck Owens—Capitol T-2283; ST-2283	32
16	15	YAKETY AXE Chet Atkins—RCA Victor 8590	17	41	38	HONKY TONKIN' AGAIN Buddy Cagle—Mercury 72452	11	★16	29	NEW COUNTRY HITS George Jones & Jones Boys—Musicor MM-2060; MS-3060	2
17	14	YES, MR. PETERS Roy Drusky & Priscilla Mitchell—Mercury 72416	21	42	41	JUST TO SATISFY YOU Bobby Bare—RCA 8654	5	17	10	THE BEST OF SKEETER DAVIS RCA Victor LPM-3374; LSP-374	11
18	17	THE HOME YOU'RE TEARIN' DOWN Loretta Lynn—Decca 31836	8	43	47	I THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP Charlie Louvin—Capitol 5475	2	18	7	EASY WAY Eddie Arnold—RCA Victor LPM-3361	21
★19	25	IF IT PLEASURES YOU Billy Walker—Columbia 43327	5	44	43	ONCE IN EVERY LIFETIME Cash McCall—Topic 8010	5	19	20	THE OTHER WOMAN Ray Price—Columbia CL-2382; CS-9182	4
★20	27	IF I TALK TO HIM Connie Smith—RCA Victor 8663	4	45	46	WHAT'S MONEY George Jones—United Artists 901	2	20	23	IT'S COUNTRY TIME AGAIN George Jones & Gene Pitney—Musicor MM-2065; MS-3065	2
21	26	WHITE LIGHTNIN' EXPRESS Roy Drusky—Mercury 72471	4	46	45	STOP THE WORLD (AND LET ME OFF) Waylon Jennings—RCA 8654	5	21	26	MR. & MRS. USED TO BE Loretta Lynn & Ernest Tubb—Decca DL-4639; DL-74639	9
★22	30	HARVEST OF SUNSHINE Jimmy Dean—Columbia 43382	3	47	50	WATCH WHERE YOU'RE GOIN' Don Gibson—RCA Victor 8678	2	22	(—)	CONSTANT SORROW Bobby Bare—RCA Victor LPM-3395; LSP-3395	1
23	22	BRIGHT LIGHTS AND COUNTRY MUSIC Bill Anderson—Decca 31825	5	48	50	BENEATH (THE GREEN, GREEN GRASS OF HOME) Gwen Collins—Bragg 218	2	23	14	THE JIM REEVES WAY RCA Victor LPM-2968; LSP-2968	35
24	28	A-11 Johnny Paycheck—Hilltop 3007	3	49	(—)	LET'S WALK AWAY STRANGERS Carl Smith—Columbia 43361	1	24	17	LOVES ETERNAL TRIANGLE Roy Drusky & Priscilla Mitchell—Mercury MG-21035	5
★25	35	LIFE'S GONE AND SLIPPED AWAY Jerry Wallace—Mercury 72461	4	50	(—)	A LITTLE UNFAIR Lefty Frizzell—Columbia 43364	1	25	18	STONEWALL JACKSON'S GREATEST HITS Columbia CL-2377; CS-9177	5
				50	(—)	ONE MAN BAND Phil Baugh—Langhorn 563	1	26	28	FROM THIS PEN Bill Anderson—Decca DL-4646	14
								27	25	THE RETURN OF ROGER MILER Smash MG-27601; MGS-67601	37
								28	21	MEMORY #1 Webb Pierce—Decca DL-44604; DL-74604	10
								29	22	QUEEN OF THE HOUSE Jody Miller—Capitol T-2249; ST-2349	17
								30	30	THE WORLD OF COUNTRY MUSIC Various Artists—Capitol NPB-5; SNPB-5	18

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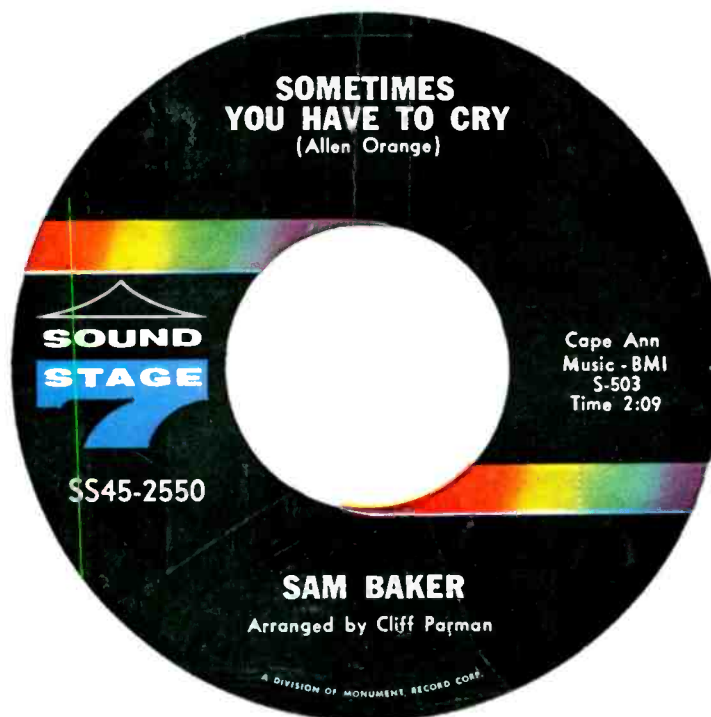
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