

Cash Box

December 26, 1964

MUSIC
& RECORDS
INTERNATIONAL

PART
TWO

MUSIC
& RECORDS

PART
ONE

COIN
MACHINES
& VENDING

PART THREE

1964 IN REVIEW

INTERNATIONAL SECTION—PART 2



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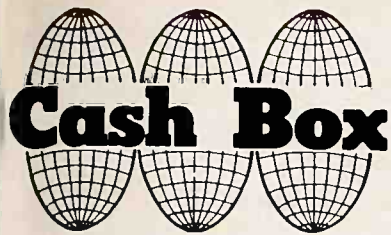
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MERRY CHRISTMAS AND A



HAPPY NEW YEAR



Cash Box TOP 100



DECEMBER 26, 1964

	12/19	12/12
1 COME SEE ABOUT ME	3	6
2 I FEEL FINE	1	8
3 MR. LONELY	2	2
4 SHE'S NOT THERE	5	3
5 GOIN' OUT OF MY HEAD	8	10
6 RINGO	4	1
7 THE JERK	9	16
8 AMEN	15	25
9 ANYWAY YOU WANT IT	12	15
10 MOUNTAIN OF LOVE	11	13
11 SHE'S A WOMAN	16	29
12 TIME IS ON MY SIDE	6	7
13 LOVE POTION #9	21	36
14 I'M INTO SOMETHING GOOD	7	9
15 THE WEDDING	22	30
16 MY LOVE FORGIVE ME (Mi Amore Scusami)	19	22
17 DANCE, DANCE, DANCE	10	12
18 SHA LA LA	20	26
19 LEADER OF THE LAUNDROMAT	33	72
20 HOW SWEET IT IS	28	38
21 DEAR HEART	30	39
22 OH NO, NOT MY BABY	23	24
23 YOU REALLY GOT ME	13	5
24 TOO MANY FISH IN THE SEA	32	34
25 I'M GONNA BE STRONG	17	11
26 WILLOW WEEP FOR ME	34	44
27 KEEP SEARCHIN'	36	47
28 SATURDAY NIGHT AT THE MOVIES	24	27
29 WALK AWAY	39	55
30 SHE UNDERSTANDS ME	31	32
31 THOU SHALT NOT STEAL	41	67
32 BIG MAN IN TOWN	18	14
33 ASK ME	27	18
34 LEADER OF THE PACK	14	4

	12/19	12/12
35 AS TEARS GO BY	37	43
36 ONE MORE TIME	40	51
37 DON'T FORGET I STILL LOVE YOU	47	61
38 WILD ONE	45	62
39 YOU'VE LOST THAT LOVIN' FEELING	72	—
40 DO-WACKA-DO	43	58
41 THE 81	44	54
42 SINCE I DON'T HAVE YOU	48	50
43 BABY LOVE	29	19
44 HOLD WHAT YOU'VE GOT	73	—
45 BOOM BOOM	55	68
46 LOVIN' PLACE	52	66
47 WHAT NOW	57	73
48 RUN, RUN, RUN	51	56
49 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME	54	64
50 PROMISED LAND	61	78
51 I'LL BE THERE	71	90
52 MY LOVE (ROSES ARE RED)	62	70
53 HAWAII TATTOO	63	81
54 WALKIN' IN THE RAIN	25	20
55 IT AIN'T ME BABE	49	52
56 YOU'RE NOBODY TILL SOMEBODY LOVES YOU	89	—
57 EVERYTHING'S ALRIGHT	26	17
58 SMILE	70	80
59 WITHOUT THE ONE YOU LOVE	58	63
60 I'M GONNA LOVE YOU TOO	77	79
61 DOWNTOWN	98	—
62 COME A LITTLE BIT CLOSER	35	23
63 THE PRICE	56	57
64 HAVE YOU LOOKED INTO YOUR HEART	76	95
65 RIGHT OR WRONG	38	21
66 SOMETIMES I WONDER	74	82
67 MAKIN' WHOOPEE	78	84

	12/19	12/12
68 DO IT RIGHT	75	83
69 THE NAME GAME	92	—
70 SCRATCHY	69	77
71 I CAN'T STOP	84	—
72 GIVE HIM A GREAT BIG KISS	—	—
73 IT'S ALL OVER	66	60
74 SEVEN LETTERS	82	89
75 LET'S LOCK THE DOOR	—	—
76 COME ON, DO THE JERK	87	—
77 MY BUDDY SEAT	88	—
78 SOMEWHERE IN YOUR HEART	—	—
79 GETTING MIGHTY CROWDED	86	91
80 LOOK OF LOVE	—	—
81 BLIND MAN	—	—
82 PRETEND YOU DON'T SEE HER	80	88
83 BUCKET "T"	—	—
84 HEY DA DA DOW	90	99
85 ODE TO THE LITTLE BROWN SHACK OUT BACK	—	—
86 A WOMAN'S LOVE	93	97
87 A HAPPY GUY	83	86
88 CAN YOU JERK LIKE ME	95	100
89 I DON'T WANT TO WALK WITHOUT YOU	85	92
90 EVERY LITTLE BIT HURTS	94	96
91 VOICE YOUR CHOICE	—	—
92 LIVE IT UP	—	—
93 DO WHAT YOU DO DO WELL	—	—
94 PAPER TIGER	—	—
95 YOU'LL ALWAYS BE THE ONE I LOVE	91	—
96 FIDDLER ON THE ROOF	99	—
97 LITTLE BELL	—	—
98 GUESS WHO	—	—
99 I WANT YOU TO HAVE EVERYTHING	97	87
100 BIG BROTHER	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Happy Guy (Blackwood BMI)	87	Every Little Bit Hurts (Blene, Shelby ASCAP)	90	Leader Of The Pack (Tender Tune-Trio BMI)	34	Scratchy (Rolando BMI)	—
A Woman's Love (East BMI)	86	Everything's Alright (Acuff-Rose BMI)	57	Let's Lock The Door (Picturetone BMI)	75	Seven Letters (Milky Way BMI)	—
Always Something There To Remind Me (Jungnickel-Blue Seas-Jac BMI)	49	Fiddler On The Roof (Sunbeam BMI)	96	Live It Up (Merjoda BMI)	92	Sho La Lo (Ludix, Flomarlou BMI)	—
Amen (Pamco BMI)	9	Getting Mighty Crowded (Blackwood BMI)	79	Little Bell (Trio BMI)	97	She Understands Me (Al Gallico BMI)	—
Anyway You Want It (Bronston BMI)	8	Give Him A Great Big Kiss (Trio, Tender Tunes BMI)	72	Look Of Love (Trio BMI)	80	She's A Woman (Maclean BMI)	—
As Tears Go By (Essex ASCAP)	35	Goin' Out Of My Head (South Mountain BMI)	5	Love Potion No. 9 (Quintet BMI)	13	She's Not There (Al Gallico BMI)	—
Ask Me (Elvis Presley BMI)	33	Guess Who (Big Seven BMI)	98	Lovin' Place (Leprechaun BMI)	46	Since I Don't Have You (Bonnieview South ASCAP)	—
Baby Love (Jobete BMI)	43	Have You Looked Into Your Heart (South Mountain BMI)	64	Makin' Whoopee (Bregman, Vocco & Conn ASCAP)	67	Smile (Bourne ASCAP)	—
Big Brother (Jack BMI)	100	Hawaii Tattoo (Zodiac BMI)	53	Mountain Of Love (Vaughn Trousdale BMI)	10	Sometimes I Wonder (Camad Chi Sound BMI)	—
Big Man In Town (Saturday, Gavodima ASCAP)	32	Hey Da Da Dow (Edwood BMI)	84	Mr. Lonely (Ripley BMI)	7	Somewhere In Your Heart (Leeds ASCAP)	—
Blind Man (Con BMI)	81	Hold On To What You Got (Tree BMI)	44	My Buddy Seat (New Executive, Beechwood BMI)	37	Thou Shalt Not Steal (Acuff-Rose BMI)	—
Boom Boom (Conrad BMI)	17	How Sweet It Is (Jobete BMI)	20	My Love (Roses Are Red) (Tiffany BMI)	52	Time Is On My Side (Rittenhouse-Maygar BMI)	—
Bucket "T" (Screen Gems, Col. BMI)	83	I Can't Stop (Ivy ASCAP)	71	My Love (Roses Are Red) (Gil BMI)	52	Too Many Fish In The Sea (Jobete BMI)	—
Can You Jerk Like Me (Jobete BMI)	88	I Don't Want To Walk Without You (Famous, Paramount ASCAP)	89	Name Game (Al Gallico BMI)	69	Voice Your Choice (Chevis BMI)	—
Come A Little Bit Closer (Picturetone BMI)	62	I Feel Fine (Macten BMI)	2	Ode To The Little Brown Shack Out Back (Sleep Hollow ASCAP)	85	Walk Away (Ardmore & Beechwood BMI)	—
Come On Do The Jerk (Jobete BMI)	76	I Want You To Have Everything (Mah's BMI)	99	Oh No, Not My Baby (Screen Gems, Col. BMI)	22	Walking In The Rain (Screen Gems, Col. BMI)	—
Come See About Me (Jobete BMI)	17	I'll Be There (T.M. BMI)	2	One More Time (January BMI)	36	Wedding (Bendig-Regent BMI)	—
Dance, Dance, Dance (Sea Of Tunes BMI)	21	I'm Gonna Be Strong (Screen Gems-Col. BMI)	25	Paper Tiger (Acuff-Rose BMI)	94	What Now (Camad Chi-Sound-Corad BMI)	—
Dear Heart (Northridge-Witmark ASCAP)	21	I'm Gonna Love You Too (Nor-Va-Jac BMI)	60	Pretend You Don't See Her (Rosemeadow ASCAP)	62	Wild One (Jobete BMI)	—
Do It Right (T.M. BMI)	68	It Ain't Me Babe (M. Witmark & Sons ASCAP)	55	The Price (Cotillion BMI)	83	Willow Weep For Me (Bourne ASCAP)	—
Do-Wacka-Do (Tree BMI)	40	It's All Over (Curtom, Joyce BMI)	73	Promised Land (Arc BMI)	63	Without The One You Love (Jobete BMI)	—
Do What You Do, Do Well (Central Songs BMI)	93	Jerk (Cash BMI)	7	Run, Run, Run (Rinneck BMI)	4	You Really Got Me (Jay Boy BMI)	—
Don't Forget I Still Love You (South Mountain BMI)	37	Keep Searchin' (Vicki, McLoughlin BMI)	27	Saturday Night At The Movies (Screen Gems-Col. BMI)	28	You'll Always Be The One I Love (Sands ASCAP)	—
Downtown (Leeds ASCAP)	61					You're Nobody Till Somebody Loves You (Southern ASCAP)	—
81 (Mill & Range BMI)	41					You've Lost That Lovin' Feelin' (Screen Gems, Col. BMI)	—

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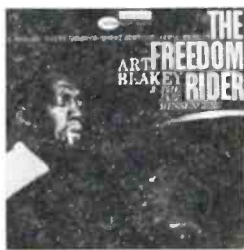
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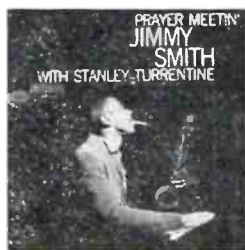
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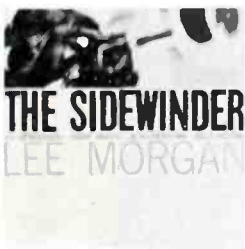
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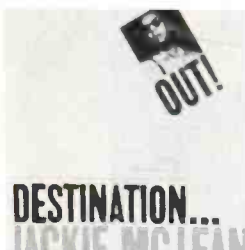
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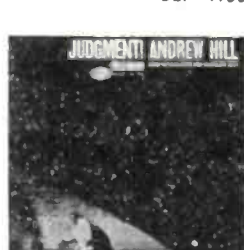
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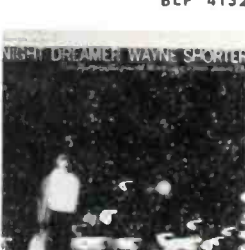
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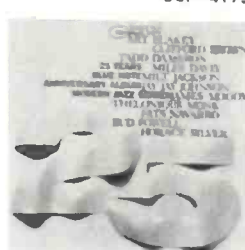
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BEST NEW INSTRUMENTALISTS
VILLAGE STOMPERS



BEST NEW C&W MALE VOCALIST
DAVID HOUSTON



ONE OF THE TOP NEW GROUPS
IN ALBUMS AND SINGLES
DAVE CLARK FIVE



ONE OF THE TOP 5
MALE R&B VOCALISTS
MAJOR LANCE



MORE SALES IN '65

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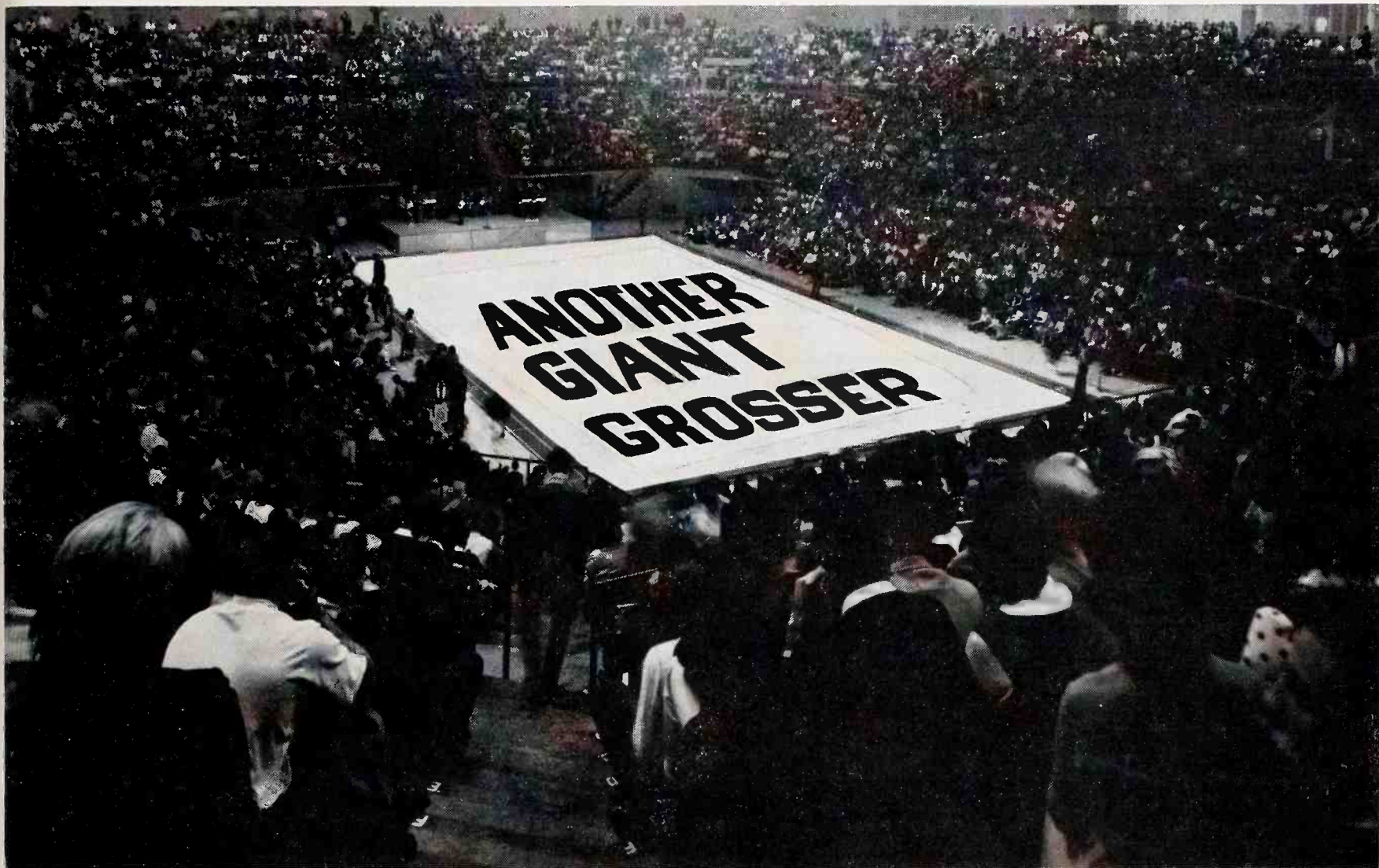
TOP 100

CHART HITS OF 1964

A TABULATION OF THE RECORDS WHICH ACHIEVED GREATEST SUCCESS ON THE WEEKLY CASH BOX TOP 100 BEST SELLER LIST. THE RECORDS LISTED BELOW ARE IN ORDER OF STRENGTH BASED ON A WEIGHTED POINT SYSTEM WHICH GIVES CREDIT OR LONGEVITY ON THE TOP 100 AS WELL AS HEIGHT ATTAINED ON THE CHART. ALL SONGS WHICH WERE ON THE TOP 100 WERE INCLUDED AND SURVEY COVERS TWELVE MONTH PERIOD ENDING DECEMBER 1.

1. I WANT TO HOLD YOUR HAND—BEATLES (CAPITOL) DUCHESS—BMI—LENNON, McCARTNEY
2. SHE LOVES YOU—BEATLES (SWAN) GIL—BMI—LENNON, McCARTNEY
3. HELLO, DOLLY—LOUIS ARMSTRONG (KAPP) E. H. MORRIS—ASCAP—HERMAN
4. Oh, Pretty Woman—Roy Orbison (Monument) Acuff-Rose—BMI—Orbison, Dees
5. I Get Around—Beach Boys (Capitol) Sea Of Tunes—BMI—Wilson
6. Louie, Louie—Kingsmen (Wand) Limax—BMI—Berrey
7. My Guy—Mary Wells (Motown) Jobete—BMI—Robinson
8. Blue Velvet—Bobby Vinton (Epic) Vogue—BMI—Wayne, Morris
9. Glad All Over—Dave Clark Five (Epic) Ivy—ASCAP—Clark, Smith
10. Everybody Loves Somebody—Dean Martin (Reprise) Sands—ASCAP—Lane, Taylor
11. Dominique—Singing Nun (Philips) General ASCAP—Sourire
12. There I've Said It Again—Bobby Vinton (Epic) Valiant ASCAP—Evans, Mann
13. Love Me Do—Beatles (Capitol) Beechwood—BMI—Lennon McCartney
14. She's A Fool—Lesley Gore (Mercury) Helios, MRC—BMI—Barkman, Raleigh
15. Where Did Our Love Go—Supremes (Motown)—Jobete—BMI—Holland, Dozier, Holland
16. Java—Al Hirt (RCA Victor) Tideland—BMI—Toussiant, Tyler, Friday
17. People—Barbra Streisand (Columbia) Chappell—ASCAP—Styne, Merrill
18. A Hard Day's Night—Beatles (Capitol) Unart, Maclen BMI—Lennon, McCartney
19. Since I Fell For You—Lenny Welch (Cadence) Advanced—ASCAP—Johnson
20. Forget Him—Bobby Rydell (Cameo) Leeds—ASCAP—Anthony
21. Under The Boardwalk—Drifters (Atlantic) TM—BMI—Resnick, Young
22. It's All Right—Impressions (ABC-Paramount) Curtom—BMI—Mayfield
23. Love Me With All Of Your Heart—Ray Charles Singers (Command) Peer Int'l—BMI—Vaughan, Rigual
24. Chapel Of Love—Dixiecup (Red Bird) Trio—BMI—Barry, Greenwich, Spector
25. Little Children—Billy J. Kramer & Dakotas (Imperial) Rumbalero—BMI—Shuman, McFarland
26. Bread And Butter—Newbeats (Hickory) Acuff-Rose—BMI—Parks, Turnbow
27. I'm Leaving It Up To You—Dale & Grace (Montel) Venice—BMI—Terry, Harris
28. Dawn (Go Away)—Four Seasons (Philips) Saturday, Gavadima—ASCAP—Gaudio, Linzer
29. Rag Doll—Four Seasons (Philips) Saturday, Gavadima—ASCAP—Crewe, Gaudio
30. Suspicion—Terry Stafford (Crusader) Elvis Presley BMI—Pomus, Shuman
31. Popsicles & Icicles—Murmaids (Chattahoochee) Dragonwyck—BMI—Gures
32. Washington Square—Village Stompers (Epic) Rayven—BMI—Goldstein
33. A World Without Love—Peter & Gordon (Capitol) Northern, Ltd.—ASCAP—Lennon, McCartney
34. Can I Get A Witness—Marvin Gaye (Tamla) Jobete—BMI—Holland, Dozier, Holland
35. I Can't Stay Mad At You—Skeeter Davis—(RCA Victor) Screen Gems Col—BMI—Goffin, King
36. Wishin' And Hopin'—Dusty Springfield (Philips) Jonathon—BMI—Bacharach, David
37. Please, Please Me—Beatles (Capitol) Concertone—BMI—Lennon, McCartney
38. You Don't Have To Be A Baby To Cry—Caravelles (Smash) Frank—ASCAP—Merrill, Shand
39. Sugar Shack—Jimmy Gilmer (Dot) Dundee—BMI
40. Busted—Ray Charles (ABC Paramount) Pamper—BMI—Howard
41. Walkin' The Dog—Rufus Thomas (Stax) East—BMI—Thomas
42. You Don't Own Me—Lesley Gore (Mercury) Merjoda—BMI—Madera, White
43. Hey Little Cobra—Rip Chords (Columbia) Vadim, Daywin—BMI—Connors
44. Deep Purple—Nino Tempo & April Stevens (Atco) Robbins—ASCAP—Parrish, Rose
45. Fools Rush In—Rick Nelson (Decca) Bregman, Vocco, Conn—ASCAP—Bloom, Mercer
46. Don't Let The Rain Come Down—Serendipity Singers (Philips)—Serendipity—BMI—Bowers, Sennett, Madden
47. Out Of Limits—Marketts (Warner Bros.) Wrist—BMI—Gordon
48. Walk On By—Dionne Warwick (Scepter) Blues Seas, Jac—ASCAP—Bacharach, David
49. Nitty Gritty—Shirley Ellis (Congress) Al Gallico—BMI—Chase
50. Cry Baby—Garnett Mimms & Enchanters (United Artists) Rittenhouse, Mellin—BMI—Russell, Meade
51. Shoop Shoop Song (It's In His Kiss)—Betty Everett (Vee Jay) TM—BMI—Clark
52. Talk Back Trembling Lips—Johnny Tillotson (MGM) Acuff-Rose—BMI—Loudermilk
53. House Of The Rising Sun—The Animals (MGM) Al Gallico—BMI—Price
54. Mean Woman Blues—Roy Orbison (Monument) Gladys—ASCAP—Demetrius
55. Twist And Shout—Beatles (Tollie) Mellin, Progressive—BMI—Medley, Russell
56. Maria Elena—Los Indios Tabajaras (RCA Victor) Peer—BMI—Russell, Barcelata
57. Memphis—Johnny Rivers (Imperial) Arc—BMI—Berry
58. Everybody—Tommy Roe (ABC Paramount) Low-Twi—BMI—Roe
59. Shangri-La—Robert Maxwell (Decca) Robbins—ASCAP—Sigman, Malneck, Maxwell
60. (Just Like) Romeo & Juliet—Reflections (Golden World)—Myto BMI—Hamilton, Gorman

(#61 through #100 cont'd on page 14)



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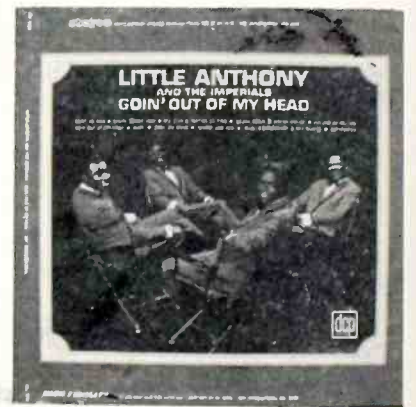
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TOP 100 CHART HITS OF 1964

Continued from page 12

61. Do You Want To Know A Secret—Beatles (Capitol)—Metric BMI—Lennon, McCartney
62. Surfin' Bird—Trashmen (Soma)—Long BMI—Wahner
63. Tell Me Why—Bobby Vinton (Epic)—Signet BMI—Alberts, Geld
64. Dancin' In The Streets—Martha & Vandellas (Gordy) Jobete BMI—Stevenson, Gaye
65. It Hurts To Be In Love—Gene Pitney (Musicor)—Screen Gems—Columbia BMI—Greenfield, Miller
66. Wives & Lovers—Jack Jones (Kapp)—Paramount ASCAP—David, Bacharach
67. Remember (Walkin' In The Rain)—Shangri-Las (Red Bird) Tender Tune—Trio BMI—Morton
68. Can't Buy Me Love—Beatles—(Capitol)—Northern, Ltd. ASCAP—Lennon, McCartney
69. Be True To Your School—Beach Boys (Capitol)—Sea of Tunes BMI—Wilson
70. Dead Man's Curve—Jan & Dean (Liberty) Screen Gems, Columbia—Wilson, Berry, Christian, Norman
71. My Boy Lollipop—Millie Small (Smash)—Nom BMI—Roberts, Spencer
72. Um, Um, Um, Um, Um, Um, Um—Major Lance (Epic)—Curtom, Jalyne BMI—Mayfield
73. Bits & Pieces—Dave Clark Five (Epic)—Beechwood BMI—Clark, Smith
74. Keep On Pushing—Impressions (ABC-Paramount)—Curtom BMI—Mayfield
75. Midnight Mary—Joey Powers (Amy)—Jimskip BMI—Wayne, Raleigh
76. For You—Rick Nelson (Decca)—M. Witmark ASCAP—Burke, Dubin
77. Girl From Ipanema—Getz/Gilberto (Verve)—Duchess BMI—Gimbel-Jobim
78. Funny—Joe Hinton (Back Beat)—Pamper BMI—Nelson
79. Steal Away—Jimmy Hughes (Fame)—Fame BMI—Hughes
80. GTO—Ronny & The Daytonas (Mala)—Buckhorn BMI—Wilkin
81. The Way You Do the Things You Do—Temptations (Gordy) Jobete BMI—Robinson, Rogers
82. Drip Drop—Dion (Columbia) Quintet BMI—Leiber, Stoller
83. Diane—Bachelors (London)—Miller ASCAP—Rapee, Pollack
84. Do Wah Diddy Diddy—Manfred Mann (Ascot)—Trio BMI—Barry, Greenwich
85. Shelter Of Your Arms—Sammy Davis (Reprise)—Pride ASCAP—Samuels
86. Navy Blue—Diane Renay (20th Century-Fox)—Saturday BMI—Crewe, Rambeau, Rehak
87. Loddy Lo—Chubby Checker (Parkway)—Kalmann ASCAP—Mann, Appell
88. California Sun—Rivieras (Riviera)—Lloyd & Logan BMI—Glover
89. Don't Let The Sun Catch You Crying—Gerry & The Pacemakers (Laurie)—Pacemaker BMI—Marsden
90. See The Funny Little Clown—Bobby Goldsboro (United Artists) Unart—BMI—Goldsboro
91. Baby I Need Your Lovin'—4 Tops (Motown) Jobete—BMI—Holland, Dozier, Holland
92. White On White—Danny Williams—(United Artists) Painted Desert—BMI—Crane
93. Dang Me—Roger Miller (Smash)—Tree—BMI—Miller
94. (Down At) Papa Joe's—Dixiebelles (Soundstage 7) Tuneville—BMI—Smith
95. Needles And Pins—Searchers (Kapp) Metric—BMI—Nitzche, Bono
96. C'mon And Swim—Bobby Freeman (Autumn) Taracrest—BMI—Stewart—Coman
97. Little Red Rooster—Sam Cooke (RCA Victor) Arc—BMI—Dixon
98. You Don't Know (How Glad I Am)—Nancy Wilson (Capitol) Roosevelt—BMI—Williams, Harrison
99. What Kind Of Fool (Do You Think I Am)—Tams (ABC Paramount)—Low-Twi—BMI—Whitley
100. Haunted House—Gene Simmons (Hi)—Venice, B Flat—BMI—Geddins

Our sincerest thanks to all those who made our return to success possible this year.



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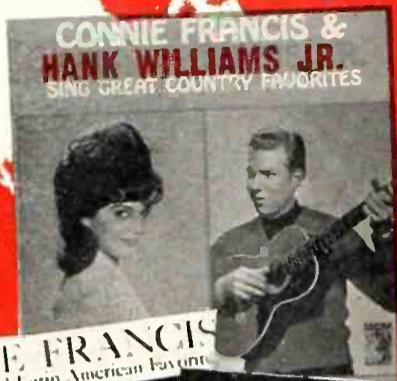


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BEST ARTISTS OF 1964 on SINGLES

A TABULATION OF ARTISTS WHO ACHIEVED GREATEST SUCCESS IN THE FIELD OF SINGLE RECORDS ACCORDING TO THE WEEKLY CASH BOX TOP 100 BEST SELLER LIST. NAMES LISTED BELOW ARE IN ORDER OF STRENGTH IN THEIR VARIOUS CATEGORIES BASED ON A WEIGHTED POINT SYSTEM WHICH GIVES CREDIT FOR LONGEVITY ON TOP 100 AS WELL AS HEIGHT ATTAINED ON CHART. ALL TITLES WHICH APPEARED ON THE TOP 100 WERE USED FOR AN ARTIST'S TOTAL. THE SUM TOTAL OF ALL OF AN ARTIST'S HITS RESULTED IN THE POSITIONING OF A NAME. SURVEY COVERS 12 MOS. ENDING DEC. 1, 1964

BEST MALE VOCALISTS

1. BOBBY VINTON
2. ELVIS PRESLEY
3. ROY ORBISON
4. Marvin Gaye
5. Sam Cooke
6. Chubby Checker
7. Al Martino
8. Major Lance
9. Trini Lopez
10. Jimmy Gilmer
11. Gene Pitney
12. Lenny Welch
13. Johnny Tillotson
14. Dion DiMucci
15. Dean Martin
16. Ray Charles
17. Rufus Thomas
18. Louis Armstrong
19. Tommy Roe
20. Nat King Cole
21. Andy Williams
22. Bobby Bland
23. James Brown
24. Chuck Berry
25. Bobby Rydell
26. Jack Jones
27. Gene Chandler
28. Bobby Freeman
29. Sammy Davis, Jr.
30. Brook Benton
31. Solomon Burke
32. Steve Lawrence
33. Del Shannon
34. Lloyd Price
35. Jerry Wallace
36. Cliff Richard
37. Jerry Butler
38. Freddy Cannon
39. Don Covay
40. B. B. King
41. Otis Redding
42. Stevie Wonder
43. Jimmie Rodgers
44. Johnny Cash
45. Richard Chamberlain
46. Bobby Darin
47. Frank Sinatra
48. Neil Sedaka
49. Bobby Vee
50. Tony Bennett
51. Robert Goulet

BEST FEMALE VOCALISTS

1. LESLEY GORE
2. MARY WELLS
3. CONNIE FRANCIS
4. Brenda Lee
5. Dionne Warwick
6. Barbra Streisand
7. Betty Everett
8. Skeeter Davis
9. Singing Nun
10. Irma Thomas
11. Nancy Wilson
12. Gloria Lynn
13. Betty Harris
14. Dee Dee Sharp
15. Carla Thomas
16. Anita Bryant
17. Aretha Franklin
18. Baby Washington

BEST NEWCOMERS FEMALE VOCALISTS

1. DUSTY SPRINGFIELD
2. DIANE RENAY
3. MILLIE SMALL
4. Shirley Ellis
5. Gale Garnett
6. Astrud Gilberto
7. Brenda Holloway
8. Jackie Ross
9. Cilla Black
10. Rita Pavone
11. Tracey Dey
12. Earl-Jean
13. Mitty Collier
14. Marianne Faithful

BEST ORCHESTRAS

1. HENRY MANCINI
2. RAY CONNIFF

BEST VOCAL GROUPS

1. BEACH BOYS
1. FOUR SEASONS
2. IMPRESSIONS
3. JAN & DEAN
4. Supremes
5. Ray Charles Singers
6. Kingsmen
7. Nino Tempo & April Stevens
8. Martha & Vandellas
9. Garnet Mimms & Enchanters
10. Drifters
11. Temptations
12. Dale And Grace
13. Ronettes
14. Peter, Paul & Mary
15. Tams
16. Miracles
17. Los Indios Tabajaros
18. Ruby & Romantics
19. Patti LaBelle & Bluebelles
20. Little Anthony & Imperials
21. Dixie Belles
22. Tymes
23. Duprees
24. New Christy Minstrels
25. Sapphires
26. Angels
27. Vibrations
28. Orlons
29. Jay & Americans
30. Dick & Deedee
31. Gladys Knight & Pips
32. Chiffons
33. Cookies
34. Mitchell Trio
35. Marvelettes

BEST NEWCOMERS MALE VOCALISTS

1. ROGER MILLER
1. JOHNNY RIVERS } TIE
2. TERRY STAFFORD
3. BOBBY GOLDSBORO
4. Ronnie Dove
5. Joey Powers
6. Jimmy Hughes
7. Danny Williams
8. Tommy Tucker
9. Gene Simmons
10. Bobby Bare
11. Robin Ward
12. J. Frank Wilson
13. Joe Hinton
14. Dale Ward
15. Timmy Shaw
16. Alvin Robinson
17. Murray Kellum
18. Z. Z. Hill
19. Chris Crosby
20. Ernest Ashworth
21. Mickey Lee
22. Lorne Greene
23. Tony Clark
24. Sonny Knight
25. Travis Wammack
26. Hank Williams, Jr.

BEST NEWCOMERS VOCAL GROUPS

1. BEATLES
2. DAVE CLARK FIVE
3. BILLY J. KRAMER & DAKOTA
4. Peter & Gordon
5. Searchers
6. Gerry & Pacemakers
7. Shangri-Las
8. Rolling Stones
9. Animals
10. Dixie Cups
11. Chad & Jeremy
12. Serendipity Singers
13. Newbeats
14. Trashmen
15. J. Frank Wilson & Cavaliers
16. Manfred Mann
17. Bachelors
18. Rip Chords
19. Caravelles
20. Murmaids
21. Reflections
22. Jelly Beans
23. Four Tops
24. Ronnie & Daytonas
25. Honeycombs
26. Nashville Teens
27. Rivas
28. Hondells
29. Betty Everett & Jerry Butler
30. Swinging Blue Jeans
31. Dean & Jean
32. Marvin Gaye & Mary Wells
33. Zombies
34. Kinks
35. Premiers
36. Chartbusters
37. Devotions
38. Herman's Hermits
39. Barry & Tamerlanes
40. Secrets

BEST INSTRUMENTALISTS AND COMBOS

1. AL HIRT
2. MARKETS
3. ROBERT MAXWELL
4. Ventures
5. Sandy Nelson
6. Stan Getz
7. Ramsey Lewis

BEST NEWCOMERS INSTRUMENTALISTS & COMBOS

1. VILLAGE STOMPERS
2. PETE DRAKE
3. WILLIE MITCHELL
4. Pyramids
5. Wailers
6. Dynamics

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BEST ALBUMS OF 1964

A TABULATION OF ALBUMS WHICH ACHIEVED GREATEST SUCCESS ON THE CHARTS ACCORDING TO THE WEEKLY CASH BOX TOP 100 LP BEST SELLER LIST. TITLES LISTED BELOW ARE IN ORDER OF STRENGTH BASED ON A WEIGHTED POINT SYSTEM WHICH GIVES CREDIT FOR LONGEVITY ON TOP 100 AS WELL AS HEIGHT ATTAINED ON CHART. ALL TITLES WHICH APPEARED ON THE TOP 100 WERE USED FOR THIS SURVEY. THE SUM TOTAL OF EACH TITLE RESULTED IN THE POSITIONING OF THE ALBUM. SURVEY COVERS 12 MOS. ENDING DEC. 1, 1964

1. MEET THE BEATLES—CAPITOL
2. HONEY IN THE HORN—AL HIRT—RCA VICTOR
3. WEST SIDE STORY—SOUNDTRACK—COLUMBIA
4. The Second Barbra Streisand Album—Columbia
5. In The Wind—Peter, Paul & Mary—Warner Bros.
6. Hello Dolly—Original Cast—RCA Victor
7. The Barbra Streisand Album—Columbia
8. Peter, Paul And Mary—Warner Bros.
9. Louie, Louie—Kingsmen—Wand
10. Catch A Rising Star—John Gary—RCA Victor
11. Movin'—Peter, Paul, Mary—Warner Bros.
12. Pink Panther—Henry Mancini—RCA Victor
13. Charade—Henri Mancini—RCA Victor
14. Funny Girl—Original Cast—Capitol
15. Hello Dolly—Louis Armstrong—Kapp
16. Introducing The Beatles—Vee Jay
17. Days Of Wine And Roses—Andy Williams—Columbia
18. Ramblin'—New Christy Minstrels—Columbia
19. Shut Down Vol. II—Beach Boys—Capitol
20. Cotton Candy—Al Hirt—RCA Victor
21. Today—New Christy Minstrels—Columbia
22. Joan Baez In Concert—Vanguard
23. The Beatles Second Album—Capitol
24. Getz/Gilberto—Stan Getz & Joao Gilberto—Verve
25. The Singing Nun—Soeur Souire—Philips
26. Call Me Irresponsible And Other Academy Award Winners—Andy Williams—Columbia
27. Glad All Over—Dave Clark Five—Epic
28. Trini Lopez At P.J.'s—Reprise
29. Wives And Lovers—Jack Jones—Kapp
30. Little Deuce Coupe—Beach Boys—Capitol
31. Roy Orbison's Greatest Hits—Monument
32. Hard Day's Night—Beatles—United Artists
33. Bye Bye Birdie—Soundtrack—RCA Victor
34. Bach's Greatest Hits—Swingle Singers—Philips
35. Something Special For Young Lovers—Ray Charles Singers—Command
36. Lawrence Of Arabia—Soundtrack—Colpix
37. How The West Was Won—Soundtrack—MGM
38. I Left My Heart In San Francisco—Tony Bennett—Columbia
39. Blue Velvet—Bobby Vinton—Epic
40. All Summer Long—Beach Boys—Capitol
41. Washington Square—Village Stompers—Epic
42. Curb Your Tongue, Knave—Smothers Bros.
43. Fun In Acapulco—Elvis Presley—RCA Victor
44. Painted Tainted Rose—Al Martino—Capitol
45. Think Ethnic—Smothers Bros.—Mercury
46. Sinatra's Sinatra—Reprise
47. Beatles' Song Book—The Hollyridge Strings—Capitol
48. Ingredients In A Recipe For Soul—Ray Charles—ABC Paramount
49. Tender Is The Night—Johnny Mathis—Mercury
50. Something New—The Beatles—Capitol
51. The Rolling Stones—London
52. Maria Elena—Los Indios Tabajaras—RCA Victor
53. Unsinkable Molly Brown—Soundtrack—MGM
54. Yesterday's Love Songs Today's Blues—Nancy Wilson—Capitol
55. Elvis Golden Records—Vol. III—RCA Victor
56. Shut Down—Beach Boys—Capitol
57. Johnny Rivers At The Whiskey A Go Go—Imperial
58. The Serendipity Singers—Philips
59. Return Of The Dave Clark Five—Epic
60. Who's Afraid Of Virginia Woolf—Jimmy Smith—Verve
61. Today Tomorrow Forever—Nancy Wilson—Capitol
62. Wonderful World Of Andy Williams—Columbia
63. Everybody Loves Somebody—Dean Martin—Reprise
64. Rick Nelson Sings For You—Decca
65. John Gary Encore—RCA Victor
66. There I've Said It Again—Bobby Vinton—Epic
67. Hollywood—My Way—Nancy Wilson—Capitol
68. The Freewheelin' Bob Dylan—Columbia
69. From Russia With Love—Soundtrack—United Artists
70. Peter, Paul And Mary In Concert—Warner Bros.
71. Chad Mitchell Trio Singin' Our Mind—Mercury
72. Kissin' Cousins—Elvis Presley—RCA Victor
73. Living A Lie—Al Martino—Capitol
74. Chuck Berry's Greatest Hits—Chess
75. Mary Wells Greatest Hits—Tamla
76. Rag Doll—Four Seasons—Philips
77. Dawn (Go Away)—Four Seasons—Philips
78. Pure Dynamite—James Brown—King
79. Language Of Love—Jerry Valve—Columbia
80. Wonderful, Wonderful—Lawrence Welk—Dot
81. Surfer Girl—Beach Boys—Capitol
82. Sugar Lips—Al Hirt—RCA Victor
83. Concert Sound Of Henry Mancini—RCA Victor
84. Mantovani Manhattan—London
85. Reflections—Chad Mitchell Trio—Mercury
86. Moon River—Andy Williams—Columbia
87. Time To Think—The Kingston Trio—Capitol
88. Any Number Can Win—Jimmy Smith—Verve
89. It Might As Well Be Swing—Frank Sinatra And Count Basie—Reprise
90. James Brown At The Apollo—King
91. Tom Jones—Soundtrack—United Artists
92. Romantically—Johnny Mathis—Columbia
93. Shangri-La—Robert Maxwell—Decca
94. More Of Roy Orbison's Greatest Hits—Monument
95. The Ventures In Space—Dolton
96. Mondo Cane—Soundtrack
97. Keep On Pushing—Impressions—ABC Paramount
98. Drag City—Jan & Dean—Liberty
99. Best Of Jim Reeves—RCA Victor
100. Early Hits Of 1964—Lawrence Welk—Dot

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BEST ARTISTS of 1964 on ALBUMS

BEST MALE VOCALISTS

1. ANDY WILLIAMS
2. JOHNNY MATHIS
3. JOHN GARY
4. Trini Lopez
5. Elvis Presley
6. Al Martino
7. Roy Orbison
8. Tony Bennett
9. Jack Jones
10. Arthur Prysock
11. Ray Charles
12. Louis Armstrong
13. Jerry Vale
14. Frank Sinatra
15. Dean Martin
16. Bob Dylan
17. Johnny Cash
18. James Brown
19. Robert Goulet
20. Rick Nelson
21. Lenny Welch
22. Buck Owens
23. Jim Reeves
24. Gene Pitney
25. Nat Cole
26. Harry Belafonte
27. Vic Dana
28. Jimmy Durante
29. Johnny Tillotson
30. Jimmy Gilmer
31. Sammy Davis, Jr.
32. Pete Seeger
33. Sam Cooke
34. Steve Lawrence
35. Little Stevie Wonder
36. Bobby Vee
37. Frank Fontaine
38. Perry Como
39. Chuck Berry
40. Marvin Gaye
41. Dion
42. Bobby Rydell
43. Major Lance
44. Jerry Wallace

BEST VOCAL GROUPS

1. PETER, PAUL & MARY
2. BEACH BOYS
3. NEW CHRISTY MINSTRELS
4. Four Seasons
5. Chad Mitchell Trio
6. Smothers Brothers
7. Kingsmen
8. Ray Charles Singers
9. Swingle Singers
10. Jan & Dean
11. Lettermen
12. Impressions
13. Los Indios Tabajaros
14. Drifters
15. Supremes
16. David Seville & Chipmunks
17. Trashmen
18. Limelighters
19. Ian & Sylvia
20. Tempo & Steven
21. Angels
22. Highwaymen
23. Brothers Four
24. Tymes
25. Clancy Bros. & Tommy Maken
26. Johnny Mann Singers
27. Harry Simone Chorale
28. Martha & Vandellas
29. Temptations
30. Everly Bros.
31. Dixie Belles

BEST FEMALE VOCALISTS

1. BARBRA STREISAND
2. JOAN BAEZ
3. NANCY WILSON
4. Singing Nun
5. Annette
6. Brenda Lee
7. Gloria Lynn
8. Connie Francis
9. Doris Day
10. Lesley Gore
11. Ann Margaret
12. Ella Fitzgerald
13. Morgana King
14. Eydie Gorme
15. Skeeter Davis

BEST NEWCOMERS VOCAL GROUPS

1. BEATLES
2. DAVE CLARK FIVE
3. SERENDIPITY SINGERS
4. Rolling Stones
5. Searchers
6. Animals
7. Billy J. Kramer & Dakotas
8. Peter & Gordon
9. Gerry & Pacemakers
10. Chad & Jeremy
11. Rivieras
12. Bachelors
13. Joe & Eddie
14. Butler & Everett
15. Moffo & Franchi
16. Newbeats
17. Dixie Cups
18. Womenfolk
19. Rip Chords
20. Manfred Mann

BEST NEWCOMERS MALE VOCALISTS

1. JOHNNY RIVERS
2. ROGER MILLER
3. TERRY STAFFORD
4. Wayne Newton
5. Bobby Bare
6. Dick Dale

BEST NEWCOMERS FEMALE VOCALISTS

1. DIANE RENAY
2. DIONNE WARWICK
3. RITA PAVONE
4. VIKKI CARR
4. Dusty Springfield
5. Gale Garnett
6. Millie Small
7. Nancy Ames

BEST ORCHESTRAS

1. HENRY MANCINI
2. LAWRENCE WELK
3. PERCY FAITH
4. Mantovani
5. Hollyridge Strings
6. Ray Conniff
7. Billy Vaughn
8. Andre Kostelanetz
9. Bert Kaempfert
10. Enoch Light
11. Boston Pops
12. Sammy Kaye
13. Count Basie
14. Woody Herman
15. Jackie Gleason
16. George Martin
17. N.Y. Philharmonic—
Leonard Bernstein
18. Stanley Black
19. Melachrino Strings
20. Boston Symphony
21. Baja Marimba Band
22. Frank Chacksfield

BEST INSTRUMENTALISTS AND COMBOS

1. AL HIRT
2. JIMMY SMITH
3. THE VENTURES
4. Peter Nero
5. Stan Getz—Joao Gilberto
6. The Village Stompers
7. Roger Williams
8. Robert Maxwell
9. Pete Fountain
10. The Surfaris
11. Astronauts
12. Pete Drake
13. The Marketts
14. Ferrante & Teicher
15. Lonnie Mack
16. Floyd Cramer
17. Lee Morgan
18. Sandy Nelson
19. Miles Davis
20. Duane Eddy
21. Ramsey Lewis
22. Andre Previn
23. Al Caiola
24. Willie Mitchell

BEST COMEDY ARTISTS

1. SMOTHERS BROTHERS
2. ALLEN SHERMAN
3. RUSTY WARREN
4. Godfrey Cambridge
5. Moms Mabley
6. Cassius Clay
7. Len Weinrib & Joyce Jameson
8. Shelly Berman
9. Bob Newhart
10. Jose Jimenez (Bill Dana)
11. Bill Cosby
12. Woody Allen

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and

A HAPPY NEW YEAR



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1964 WAS A SERENDIPITY YEAR



CONCERTS: U. S. Military Academy, West Point/Becker Junior College/Joliet Junior College/University of Ottawa/Hoboken High School/Newark State College/Saratoga Springs/Cornell University/Danbury State College/C. W. Post College/Wells College/St. Bonaventure University/Bowling Green State University/Davidson College/Duke University/University of North Carolina/University of Buffalo/Nantasket, Massachusetts/St. Anselm's College/University of New Hampshire/Portland, Maine/Seton Hall University/Pittsfield, Massachusetts/Broome Technical College/New York University/Rochester Institute of Technology/Union College/Auburndale, Massachusetts/Brooklyn College/Washington & Lee University/Boston College/Dallas, Texas/Fort Worth, Texas/Austin, Texas/Parsons College/Ohio University/Monticello, Indiana/Virginia Beach, Virginia/Muskegon, Michigan/Mayo Theatre Auditorium/Chautauqua Institute Amphitheatre/Asbury Park, New Jersey/Pittsburgh, Pennsylvania/Lakewood, Ohio/Detroit, Michigan/Northern Illinois University/Northeastern University/Buffalo, New York/Grand Rapids, Michigan/Otterbein College/LaCrosse, Wisconsin/University of Dayton/Kent State University/Milwaukee Institute of Technology/Geneva, Illinois/North Carolina State College/Carnegie Hall/American University/University of Alabama/Sacramento, California/Upsala College/University of Delaware/Moravian College/Rutgers University/Stevens Institute of Technology/Montclair State College/Villanova, Pennsylvania/Drexel Institute of Technology/Adelphi College/University of Connecticut/U. S. Merchant Marine Academy/Princeton University/Glassboro State College/George Washington University/Westminster College/West Virginia Institute of Technology/University of West Virginia/Ohio Northern University/Western Michigan University/Ohio Wesleyan University/Highland Park College/Dayton, Ohio/Indianapolis, Indiana/Hanover College/Xavier University/Earlham College/De Pauw University/Boston University/St. Joseph's College/Lincoln University/North West Missouri State/Municipal University of Omaha/St. Louis University/Kansas State College of Pittsburgh/University of Oklahoma/Kansas State University/University of Missouri/KRNT Theatre, Des Moines/Wisconsin State University/State University of Iowa/Washburn University/University of Wisconsin/University of Illinois/Purdue University/Nassau Community College/Columbus, Ohio/**TELEVISION and RADIO:** ABC-TV: "HOOTENANNY"—8 times/NBC-TV: JACK PAAR SHOW/NBC-TV: THE BELL TELEPHONE HOUR/CBS-TV: THE ED SULLIVAN SHOW/NBC-TV: THE BEAN SHOW/CBS-Radio: THE ARTHUR GODFREY SHOW/**NIGHT CLUBS and HOTELS:** Mr. Kelly's, Chicago, Illinois/Three Rivers Inn, Syracuse, New York/The Steel Pier, Atlantic City, New Jersey/The Casino Royal, Washington, D.C./The Broadmore Hotel, Colorado Springs, Colorado/Freedomland, New York, N.Y./**FAIRS:** Delaware State Fair, Harrington, Delaware/Chemung County Fair, Elmira, New York/Vermont State Fair, Rutland, Vermont/Los Angeles County Fair, Pomona, California/**PARKS:** Freedomland/Hershey Park/Elitch Gardens/Bay City, Michigan/Hampton Beach Casino/Riverside Park/New York World's Fair/Canadian National Exhibition/**HEADLINING:** THE FORD CARAVAN OF MUSIC, presented by Ford Motor Company October 5 through November 21, and February 1 through 27/**RECORDINGS:** PHILIPS RECORDS: ALBUMS/"The Serendipity Singers"/"The Many Sides of The Serendipity Singers"/SINGLES/"Don't Let The Rains Come Down"/"Beans In My Ears"/"Chilly Winds"/b/w "The New Frankie & Johnny Song"/**YES! 1964 CERTAINLY WAS A SERENDIPITY YEAR!**

THE SERENDIPITY SINGERS

LOOKING FORWARD TO A
BIGGER 1965

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MILLION-SELLERS

A LIST OF MOST OF THE RECORDS WHICH HAVE TOPPED THE MILLION MARK

Ames Brothers	Sentimental Me (Rag Mop) You You You	Coral 1950 Victor 1953	Britt, Elton	There's A Star-Spangled Banner Waving Somewhere	Victor 1942 Columbia 1945
Anderson, Leroy	Blue Tango	Decca 1951	Brown, Les	Sentimental Journey	Victor 1959
Andrews Sisters	Rum And Coca-Cola I Can Dream, Can't I	Decca 1944 Decca 1949	Browns	Three Bells	Luniverse 1956
Anka, Paul	Diana Lonely Boy	ABC Par 1957 ABC Par 1960	Buchanan & Goodman	Flying Saucer	Warner Bros. 1956
Austin, Gene	Ramona	Victor 1928	Byrnes, Edd	Kookie Lend Me Your Comb	
Autry, Gene	Silver Haired Daddy Rudolph The Red-Nosed Reindeer	Columbia 1939 Columbia 1950	Calloway, Cab	Jumpin' Jive	Columbia 1939
Avalon, Frankie	Venus	Chancellor 1958	Channel, Bruce	Hey Baby	Smash 1962
Baker, LaVern	I Cried A Tear	Atlantic 1959	Cannon, Freddie	Way Down Yonder In New Orleans	Swan 1959
Barber, Chris	Petite Fleur	Laurie 1959	Cavallaro, Carmen	Polonaise (by Chopin)	Decca 1945
Barron, Blue	Cruising Down The River	MGM 1949	Champs	Tequila	Challenge 1958
Barton, Eileen	If I Knew You Were Comin' I'd Of Baked A Cake	National 1950	Charles, Ray	I Can't Stop Loving You	ABC Par 1962
Baxter, Les	Poor People Of Paris	Capitol 1956	Checker, Chubby	The Twist	Parkway 1960
Beatles	I Want To Hold Your Hand Can't Buy Me Love	Capitol 1964 Capitol 1964	Chordettes	Let's Twist Again	Parkway 1961
Bennett, Tony	She Loves You A Hard Day's Night	Swan 1964 Capitol 1964	Clooney, Rosemary	Limbo Rock/Popeye	Parkway 1962
Benton, Brook	Because Of You	Columbia 1952	Coasters	Mr. Sandman	Cadence 1954
Bilk, Mr. Acker	Cold Cold Heart	Columbia 1952	Cole, Cozy	Come On-A My House	Columbia 1951
Black's Combo, Bill	Rags To Riches Stranger In Paradise	Columbia 1953 Columbia 1954	Cole, Nat "King"	Hey There	Columbia 1954
Black, Jeanne	Stranger On The Shore	Mercury 1959	Como, Perry	Searchin'	Atco 1957
Bonds, Gary U. S.	Smokie	Atco 1962		Yakety Yak	Atco 1958
Booker T & MG's	White Silver Sands	Hi 1959		Charlie Brown	Atco 1959
Boone, Pat	Josephine	Hi 1960		Poison Ivy	Atco 1959
	He'll Have To Stay	Hi 1960		Topsy (Part II)	Love 1958
	Quarter To Three	Capitol 1960		Nature Boy	Capitol 1948
	Green Onions	Legrand 1962		Mona Lisa	Capitol 1949
	Ain't That A Shame	Stax 1962		Too Young	Capitol 1951
	I'll Be Home	Dot 1955		Ramblin' Rose	Capitol 1962
	Friendly Persuasion	Dot		Temptation	Victor 1945
	Remember You're Mine	Dot		Hubba Hubba	Victor 1945
	I Almost Lost My Mind	Dot		Till The End Of Time	Victor 1945
	Love Letters In The Sand	Dot 1956		Prisoner Of Love	Victor 1946
	Don't Forbid Me	Dot 1957		When You Were Sweet Sixteen	Victor 1947
	Why, Baby, Why	Dot 1957		Because	Victor 1948
	April Love	Dot 1958		Don't Let The Stars Get In	
Boyd, Jimmy	I Saw Mommy Kissing Santa Claus	Columbia 1952		Your Eyes	Victor 1952
Brewer, Teresa	Till I Waltz Again With You	Coral 1952		Wanted	Victor 1954
	Ricochet	Coral 1953		Hot Diggity	Victor 1956
				Papa Loves Mambo	Victor 1956
				Round And Round	Victor 1957
				Catch A Falling Star	Victor 1958
				Do You Love Me	Gordy 1962
				You Send Me	Keen 1958
				Tea For Two Cha Cha	Decca 1958
				Last Date	1961
				Sh-Boom	Mercury 1954
				That'll Be The Day	Brunswick 1957
				Silent Night	Decca 1942
				Sunday, Monday, Or Always	Decca 1943
				I'll Be Home For Christmas	Decca 1943
				Swinging On A Star	Decca 1944
				Too-Ra-Loo-Ra-Loo-Ral	Decca 1944
				I Can't Begin To Tell You	Decca 1945
				Dear Hearts And Gentle People	Decca 1946
				New San Antonio Rose	Decca 1946

(Continued on page 26)



Seasons Greetings
Bill Lowery

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A BOY TEN FEET TALL

Starring Edward G. Robinson

THE FOOL KILLER

Starring Tony Perkins

A COMEDY TALE OF FANNY HILL

THREE NUTS IN SEARCH OF A BOLT

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JIMMY JOE JOHNSON

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Punch and Judy	James Darren
One More Time	The Ray Charles Singers
Across the Street	Ray Peterson
Aladdin's Lamp	Gene Pitney
The Forgotten Man	Gene McDaniels
Long After Tonight	Jimmy Radcliffe
Candy Man	Wanda Jackson
Here Come the Heartaches	Mary Miller
Quit While I'm Ahead	Lonzine Cannon
The Diamond Ring	Gary Lewis
A Little Bit Later Down the Line	Carl Dobkins Jr.

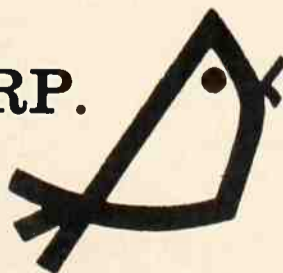


With a year like we're gonna have ... I should be Blue??

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MILLION-SELLERS

A LIST OF MOST OF THE RECORDS WHICH HAVE TOPPED THE MILLION MARK

(Continued from page 24)

Crosby, Bing (Cont'd)	MacNamara's Band	Decca 1946
	Sweet Leilani	Decca 1946
	White Christmas	Decca 1946
	Now Is The Hour	Decca 1948
	Galway Bay	Decca 1948
with Andrews Sisters	Pistol Packin' Mama	Decca 1943
	Jingle Bells	Decca 1943
	Don't Fence Me In	Decca 1944
	South America, Take It Away	Decca 1946
with Gary Crosby	Play A Simple Melody	Decca 1950
with Grace Kelly	True Love	Capitol 1957
with Fred Waring	Whiffenpoof Song	Decca 1950
Dalhart, Vernon	Prisoner's Song	Victor 1924
Damone, Vic	You're Breaking My Heart	Mercury 1949
Danny & Juniors	At The Hop	ABC-Par 1958
Darin, Bobby	Splish Splash	Atco 1958
	Dream Lover	Atco 1959
	Queen Of The Hop	Atco 1959
	Mack The Knife	Atco 1960
Day, Bobby	Rockin' Robin	Class 1958
Day, Doris	Secret Love	Columbia 1954
	Whatever Will Be, Will Be	Columbia 1956
	Big Bad John	Columbia 1961
Dean, Jimmy	The Peppermint Twist	Roulette 1961
Dee, Joey & Starlites	Come Go With Me	Dot 1957
Del-Vikings	Quiet Village	Liberty 1959
Denny, Martin	Little Darlin'	Mercury 1957
Diamonds	The Stroll	Mercury 1958
Dinning, Mark	Teen Angel	MGM 1960
Dion	Runaround Sue	Laurie 1961
Doggett, Bill	Honky Tonk	King 1956
Domino, Fats	The Fat Man	Imperial 1948
	Goin' Home	Imperial 1952
	You Said You Loved Me	Imperial 1953
	Please Don't Leave Me	Imperial 1953
	Going To The River	Imperial 1953
	Love Me	Imperial 1954
	All By Myself	Imperial 1955
	I Can't Go On	Imperial 1955
	Ain't That A Shame	Imperial 1955
	I'm In Love Again	Imperial 1956
	Bo Weevil	Imperial 1956
	Blue Monday	Imperial 1956
	Blueberry Hill	Imperial 1956
	It's You I Love	Imperial 1957
	I'm Walkin'	Imperial 1957
	I Still Love You	Imperial 1957
	Whole Lotta Lovin'	Imperial 1960
Dorsey, Jimmy	Maria Elena	Decca 1946
	Green Eyes	Decca 1946
	So Rare	Fraternity 1957
Dorsey, Tommy	Marie	Victor 1937
	Boogie Woogie	Victor 1938
	There Are Such Things	Victor 1942
Draper, Rusty	Gambler's Guitar	Mercury 1953
Drifters	There Goes My Baby	Atlantic 1960
	True Love, True Love/Dance	Atlantic 1960
	With Me	
	Save The Last Dance For Me	Atlantic 1961
Duke Of Earl	Duke Of Earl	Vee Jay 1962
Eckstine, Billy	I Apologize	MGM 1951
Edwards, Tommy	It's All In The Game	MGM 1958
Elegants	Little Star	APT 1958
Eva, Little	The Loco-Motion	Dimension 1962
Everly Bros.	Bye Bye Love	Cadence 1957
	Wake Up Little Susie	Cadence 1957
	All I Have To Do Is Dream	Cadence 1958
	Bird Dog/Devoted To You	Cadence 1958
	Cathy's Clown	Warner Bros. 196
Fabric, Bent	Alley Cat	Atco 1962
Faith, Percy	The Song From Moulin Rouge	Columbia 1953
	Theme From A Summer Place	Columbia 1960
Ferrante & Teicher	Exodus	Un. Artists 1961
Fiedler, Arthur	Jalousie	Victor 1938
Fisher, Eddie	Anytime	Victor 1951
	I'm Walking Behind You	Victor 1953
	Oh My Pappa	Victor 1953
	I Need You Now	Victor 1954
Fitzgerald, Ella	Into Each Life Some Rain Must	
& Ink Spots	Fall	Decca 1944
Fleetwoods	Come Softly To Me	Dolton 1959
	Mr. Blue	Dolton 1959
Fontane Sisters	Hearts of Stone	Dot
Ford, Tennessee Ernie	Sixteen Tons	Capitol 1955
Four Aces	Tell Me Why	Decca 1951
	Love Is A Many-Splendored Thing	Decca 1955
Four Lads	Moments To Remember	Columbia 1955
	No Not Much	Columbia 1956
Four Seasons	Sherry	VeeJay 1962
	Big Girls Don't Cry	VeeJay 1962
Francis, Connie	Who's Sorry Now	MGM 1958
	My Happiness	MGM 1959
	Among My Souvenirs	MGM 1959
	Mama/Teddy	MGM 1960

(Continued on page 28)

Many

Thanks

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MANCINI**

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MILLION-SELLERS

A LIST OF MOST OF THE RECORDS WHICH HAVE TOPPED THE MILLION MARK

(Continued from page 26)

Connie Francis (Cont'd)	Everybody's Somebody's Fool/ Jealous Of You Together Many Tears Ago Where The Boys Are	MGM 1960 MGM 1961 MGM 1961 MGM 1961	Impalas Ink Spots	Sorry (I Ran All The Way Home) To Each His Own The Gypsy	Cub 1959 Decca 1946 Decca 1946
Freberg, Stan Four Seasons	St. George And The Dragonet Sherry Big Girls Don't Cry Rag Doll	Capitol 1953 VeeJay 1962 VeeJay 1962 Philips 1964	James, Harry	Ciribiribin One O'Clock Jump You Made Me Love You Why Don't You Believe Me Your Cheating Heart Have You Heard	Columbia 1939 Columbia 1941 Columbia 1946 MGM 1953 MGM 1953
Gibbs, Georgia	Kiss Of Fire Tweedle Dee Dance With Me Henry Sugar Shack	Mercury 1952 Mercury 1955 Mercury 1955 Dot 1963	James, Sonny Jenkins, Gordon with The Weavers	Young Love Maybe You'll Be There Goodnight, Irene	Capitol 1957 Decca 1947 Decca 1950
Gilmer, Jimmy & Fireballs	Beer Barrel Polka Melancholy Serenade Too Fat Polka Suddenly There's A Valley Wayward Wind	Victor 1938 Capitol 1953 Columbia 1947 Era 1955 Era 1956	Jolson, Al	April Showers b/w Swanee California Here I Come b/w Rockabye Your Baby You Made Me Love You b/w Ma Blushin' Rosie Sonny Boy b/w My Mammy Anniversary Song	Decca 1945 Decca 1946 Decca 1946 Decca 1946 Decca 1946 Decca 1946
Glahe, Will Gleason, Jackie Godfrey, Arthur Grant, Gogi	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies Deep In The Heart Of Texas My Special Angel	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Columbia 1941 Decca 1957	Jones, Al Jones, Spike	Handy Man Good Timin' Cocktails For Two All I Want For Christmas Choo Cho Ch'Boogie Raunchy	Cub 1960 Cub 1960 Victor 1944 Victor 1948 Decca 1946 Phillips Int 1958
Haley, Bill	Laura Woodchooper's Ball Michael P.S. I Love You Paggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Columbia 1945 Decca 1947 United Artists 1961 Dot Coral 1958 Lute 1960 Columbia 1959 Mercury 1946 Capital 1951 Capitol 1953 Dot 1957 Kapp 1960	Jordan, Louis Justis, Bill	Wonderland By Night When Little Things Mean A Lot Wolverton Mountain Slow Poke Tom Dooley A Little Bird Told Me	Decca 1961 Decca 1958 Decca 1954 Columbia 1962 Victor 1951 Capitol 1958 Decca 1948
Hamilton IV, George Harris, Phil Harrison, Wilbert Hayes, Bill Haymes, Dick	Three Little Fishes Jingle Jangle Jingle Praise The Lord Strip Polka Who Wouldn't Love You Woody Woodpecker	Columbia 1941 Columbia 1942 Columbia 1942 Columbia 1942 Columbia 1942 Columbia 1948	Kaempfert, Bert Kalin Twins Kallen, Kitty King, Claude King, Pee Wee Kingston Trio Knight, Evelyn	That's My Desire Shine Mule Train Lucky Ol' Sun Jezebel I Believe Moonlight Gambler	Mercury 1947 Mercury 1948 Mercury 1949 Mercury 1949 Columbia 1951 Columbia 1953 Columbia 1957
Heidt, Horace Helms, Bobby	Eh Cumpari Be My Love Loveliest Night of the Year Go Away Little Girl	Cadence 1953 Victor 1950 Victor 1951 Columbia 1963	Kyser, Kay		
Herman, Woody			Laine, Frankie		
Highwaymen Hilltoppers Holly, Buddy Hollywood Argyles Horton, Johnny Howard, Eddy Hunt, Pee Wee			La Rosa, Julius Lanza, Mario		
Hunter, Tab Hyland, Brian			Lawrence, Steve		

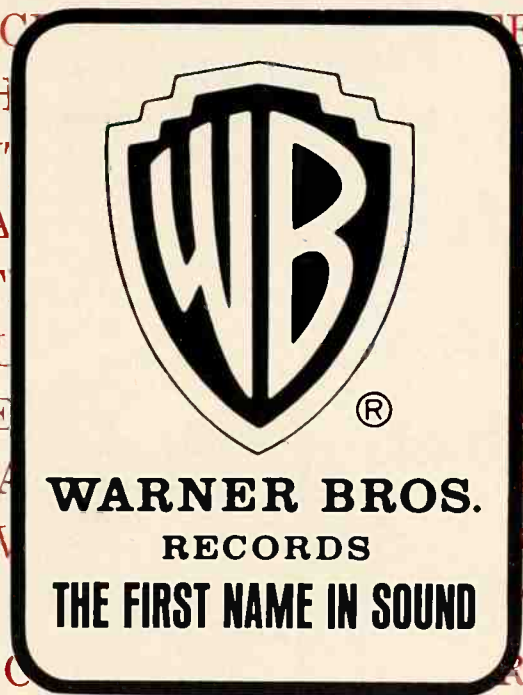
(Continued on page 30)



Sole agents: Tito Burns International, 3 Vere Street, London, W.1.
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 PHILIPS

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MILLION-SELLERS

A LIST OF MOST OF THE RECORDS WHICH HAVE TOPPED THE MILLION MARK

(Continued from page 28)

Lee, Brenda	I'm Sorry/That's All You Gotta Do	Decca 1960
Lee, Peggy	Manana	Capitol 1948
Lewis, Jerry	Rock-A-Bye Your Baby With A Dixie Melody	Decca 1956
Lewis, Jerry Lee	Great Balls Of Fire	Sun 1957
	Whole Lot of Shakin' Going On	Sun 1958
Lombardo, Guy	Third Man Theme	Decca 1944
	Humoresque	Decca 1946
	Easter Parade	Decca 1947
with Andrews Sisters	Christmas Island	Decca 1946
London, Julie	Cry Me A River	Liberty 1955
London, Laurie	He's Got The Whole World	Capitol 1958
Long, Johnny	Shanty Town	Decca 1940
Lowe, Jim	Green Door	Dot 1957
Luke, Robin	Susie Darlin'	Dot 1958
Lund, Art	Mam'selle	MGM 1947
Lynn, Vera	Auf Weidersehn	London 1955
Maddox, Johnny	Crazy Otto	Dot
Mangano, Sylvana	Anna	MGM 1953
Marterie, Ralph	Caravan	Mercury 1952
	Pretend	Mercury 1953
Martin, Dean	That's Amore	Capitol 1953
	Memories Are Made Of This	Capitol 1955
Martin, Freddy	Everybody Loves Somebody	Reprise 1964
	Piano Concerto in B Flat	Victor 1941
	White Christmas	Victor 1942
Martindale, Wink	Deck Of Cards	Dot 1960
Marvelettes	Please Mr. Postman	Tamla 1960
Mathis, Johnny	Chances Are	Columbia 1957
	It's Not For Me To Say	Columbia 1957
McGuire, Sisters	Sincerely	Coral 1955
	Sugartime	Coral 1958
McPhatter, Clyde	A Lover's Question	Atlantic 1958
Miller, Glenn	American Patrol	Victor 1939
	In The Mood	Victor 1939
	Little Brown Jug	Victor 1939
	Sunrise Serenade	Victor 1939
	Pennsylvania 6-5000	Victor 1940
	Tuxedo Junction	Victor 1940
	Chattanooga Choo Choo	Victor 1941
	Kalamazoo	Victor 1942
Miller, Mitch	Yellow Rose Of Texas	Columbia 1955
Mills Brothers	You Always Hurt The One You Love	Decca 1944
	Paper Doll	Decca 1948
	The Glow-Worm	Decca 1952
Mitchell, Guy	My Heart Cries For You	Columbia 1950
	Singing The Blues	Columbia 1957
Modugno, Domenico	Nel Blu Dipinto Di Blu (Volare)	Decca 1958
Monroe, Vaughn	Racing With the Moon	Victor 1941
	There I've Said It Again	Victor 1945
	Ballerina	Victor 1947
	Riders In The Sky	Victor 1949
	Pepino	Reprise 1963
Monte, Lou	Four Leaf Clover	MGM 1948
Mooney, Art	Cruising Down The River	Decca 1949
Morgan, Russ	Blacksmith Blues	Capitol 1952
Morse, Ella Mae	Sugar Blues	Decca 1946
McCoy, Clyde		
Nelson, Ricky	Teenager's Romance	Verve 1957
	Stood Up	Imperial 1957
	Be Bop Baby	Imperial 1958
	Poor Little Fool/Lonesome Town	Imperial 1958
	Believe What I Say	Imperial 1958
	It's Late/Never Be Anyone Else But You	Imperial 1959
	Travelin' Man/Hello Mary Lou	Imperial 1961
Orbison, Roy	Only The Lonely	Monument 1960
	Oh, Pretty Woman	Monument 1964
Page, Patti	Tennessee Waltz	Mercury 1950
	Mockingbird Hill	Mercury 1950
	I Went To Your Wedding	Mercury 1952
	Doggie in the Window	Mercury 1952
	Changing Partners	Mercury 1953
	Cross Over the Bridge	Mercury 1954
	Allegheny Moon	Mercury 1956
Patience & Prudence	Tonight You Belong To Me	Liberty 1956
Paul & Paula	Hey Paula	Philips 1960
Paul, Les & Mary Ford	How High The Moon	Capitol 1947
	Mockin' Bird Hill	Capitol 1949
	The World Is Waiting For the Sunrise	Capitol 1949
	Vaya Con Dios	Capitol 1953
Penguins	Earth Angel	Dooto 1957
Phillips, Phil	Sea Of Love	Mercury 1959
Pickett, Bobby	Monster Mash	Garpax 1962
Platters	Only You	Mercury 1955
	The Great Pretender	Mercury 1955
	My Prayer	Mercury 1956
	Twilight Time	Mercury 1956
	Smoke Gets In Your Eyes	Mercury 1958
Playmates	Beep Beep	Mercury 1959
Prado, Perez	Cherry Pink And Apple Blossom White	Roulette 1958
	Patricia	Victor 1955
		Victor 1958

(Continued on page 32)

#1 NEW VOCAL GROUP 1964

(Cash Box Year End R&B Survey)

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MILLION-SELLERS

A LIST OF MOST OF THE RECORDS WHICH HAVE TOPPED THE MILLION MARK

(Continued from page 30)

Presley, Elvis	Heartbreak Hotel	Victor 1956
	I Want You, I Need You, I Love You	Victor 1956
	Love Me Tender	Victor 1956
	All Shook Up	Victor 1957
	Don't Be Cruel/Hound Dog	Victor 1957
	Too Much	Victor 1957
	Teddy Bear/Loving You	Victor 1957
	Jailhouse Rock	Victor 1957
	Wear My Ring Around Your Neck	Victor 1958
	Don't	Victor 1958
	I Got Stung	Victor 1958
	Hard Headed Woman	Victor 1958
	A Fool Such As I	Victor 1959
	Stuck On You	Victor 1959
	It's Now Or Never	Victor 1960
	Are You Lonesome Tonight	Victor 1960
	Surrender	Victor 1961
	Can't Help Falling In Love	Victor 1961
	Little Sister/His Latest Flame	Victor 1961
	Good Luck Charm	Victor 1962
	Return To Sender	Victor 1962
Preston, Johnny	Running Bear	Mercury 1960
Price, Lloyd	Stagger Lee	ABC Par 1959
	Personality	ABC Par 1959
Ray, Johnnie	Cry	Columbia 1951
Rays	Silhouettes	Cameo 1958
Reeves, Jim	He'll Have To Go	Victor 1960
Reynolds, Debbie	Tammy	Coral 1957
Riddle, Nelson	Lisbon Antigua	Capitol 1955
Rodgers, Jimmie	Honeycomb	Roulette 1957
	Kisses Sweeter Than Wine	Roulette 1958
	Secretly	Roulette 1958
	Oh-Oh I'm Falling In Love Again	Roulette 1958
Rooftop Singers	Walk Right In	Vanguard 1963
Rose, David	The Stripper	MGM 1962
Rydell, Bobby	Wild One/Little Bitty Girl	Cameo 1959
Sakamoto, Kyu	Sukiyaki	Capitol 1963
Sands, Tommy	Teen Age Crush	Capitol 1957
Santo & Johnny	Sleepwalk	Can-Am 1959
Scott, Jack	My True Love/Leroy	Carlton 1958
	What In The World's Come Over You	Top Rank 1960
Seville, David	Witch Doctor	Liberty 1958
	Chipmunk Song	Liberty 1958
	Alvin's Harmonica	Liberty 1959
	Runaway	Bigtop 1961
Shannon, Del	Mashed Potato Time	Cameo 1962
Sharp, Dee Dee	Begin The Beguine	Victor 1938
Shaw, Artie	Star Dust	Victor 1940
	Summit Ridge Drive	Victor 1940
Shirelles	Soldier Boy	Scepter 1962
Shore, Dinah	Buttons And Bows	Columbia 1948
Silhouettes	Get A Job	Ember 1958
Sinatra, Frank	Young At Heart	Capitol 1954
Smith, Kate	Rose O'Day	Columbia 1941
Stafford, Jo	Temptation	Capitol 1948
	Make Love To Me	Columbia 1954
Standley, Johnny	It's In The Book	Capitol
Starr, Kay	Wheel Of Fortune	Capitol 1952
	Rock And Roll Waltz	RCA Victor 1955
Stevens, Dodie	Pink Shoelaces	Crystalette 1958
Stoloff, Morris	Moonglow & Picnic Theme	Decca 1956
Storm, Gale	I Hear You Knockin'	Dot
	To Know Him Is To Love Him	Dore 1958
Todd, Art & Dotty	Chanson D'Amour	Era 1957
Tokens	The Lion Sleeps Tonight	Victor 1961
Tucker, Orrin	Oh, Johnny	Columbia 1939
Twitty, Conway	It's Only Make Believe	MGM 1958
	Lonely Blue Boy	MGM 1960
Valens, Ritchie	Donna	Del-Fi 1958
Vaughn, Billy	Melody Of Love	Dot 1956
	Sail Along Silv'ry Moon	Dot 1957
Vaughan, Sarah	Broken Hearted Melody	Mercury 1959
Vee, Bobby	Take Good Care Of My Baby	Liberty 1961
Vinton, Bobby	Roses Are Red	Epic 1962
Wallace, Jerry	Primrose Lane	Challenge 1960
Ward, Billy	Stardust	Liberty 1957
Waring, Fred	'Twas The Night Before Christmas	Decca 1942
Washington, Dinah & Benton, Brook	Baby (You Got What It Takes)	Mercury 1960
Weavers, The	On Top Of Old Smoky	Decca 1951
Weber, Joan	Let Me Go Lover	Columbia 1954
Weems, Ted	Heartaches	Decca 1950
Welk, Lawrence	Calcutta	Dot 1961
Whiteman, Paul	Whispering	Victor 1920
	Three O'Clock In The Morning	Victor 1922
Whitfield, David	Cara Mia	London 1956
Whiting, Maggie	The Tree In The Meadow	Capitol 1948
with Jimmy Wakely	Slipping Around	Capitol 1949
Whitman, Slim	Indian Love Call	Imperial 1951
	Secret Love	Imperial 1953
	Rose Marie	Imperial 1954
Williams, Billy	I'm Gonna Sit Right Down	Coral 1957
Williams, Roger	Autumn Leaves	Kapp 1955
Williams, Tex	Smoke, Smoke, Smoke	Capitol
Willis, Chuck	What Am I Living For	Atlantic 1958
Wilson, Jackie	Night/Doggin' Around	Brunswick 1960
Winterhalter, Hugo	Canadian Sunset	Victor 1956
Woolley, Sheb	Purple People Eater	MGM 1958

THE ALL NIGHT SINGERS □ THE BLENDILLS □ JIMMY BOWEN □ DONNIE
 BROOKS □ SONNY BURKE □ JOE BUSHKIN □ CAESAR & CLEO □ EDDIE
 CANO □ ROSEMARY CLOONEY □ BING CROSBY □ THE ALLAN DAVIES
 SINGERS □ SAMMY DAVIS, JR. □ DINO, DESI & BILLY □ DUKE ELLINGTON
 BARBARA ENGLISH □ BILLY FORD □ JIMMY GRIFFIN □ LEE HAZLEWOOD
 THE IMPOSSIBLES □ JILL JACKSON □ BARNEY KESSEL □ THE KINKS
 TRINI LOPEZ □ DEAN MARTIN □ THE McGUIRE SISTERS □ LOU MONTE
 JACK NITZSCHE □ NELSON RIDDLE □ THE ROCKIN' BERRIES □ ARTURO
 ROMERO □ SANDIE SHAW □ DINAH SHORE □ FRANK SINATRA □ NANCY
 SINATRA □ KEELY SMITH □ SONNY & CHER □ MIKE ST. SHAW □ CATHIE
 TAYLOR □ FRED WARING □ THE ALL NIGHT SINGERS □ THE BLENDILLS
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GOLDEN ALBUMS

THE LIST OF ALBUMS BELOW REPRESENTS THOSE RELEASES THAT THE RECORD INDUSTRY ASSOCIATION OF AMERICA (RIAA) HAS CERTIFIED AND AUDITED AS HAVING EACH SOLD AN AMOUNT WORTH AT LEAST \$1 MILLION AT FACTORY PRICES. THEY CONSTITUTE, NEED LESS TO SAY, THE EVERGREEN CATALOG OF LP MERCHANDISE—IN ALL PHASES OF MUSIC—CURRENTLY AVAILABLE. THERE IS ALWAYS CONSUMER INTEREST IN THEM, AND WISE IS THE DEALER WHO CAN IMMEDIATELY FULFILL THE REQUEST FOR MOST, IF NOT ALL OF THE GOLD-DISK ALBUMS. DISPLAY OF THIS SHEET ALONG SIDE A BROWSER CALLED "GOLDEN ALBUMS" COULD UP SALES.

1958

OKLAHOMA—Gordon MacRae—Capitol WAO-595

1959

HYMNS—Ernie Ford—Capitol T-256
 JOHNNY'S GREATEST HITS—Johnny Mathis—Columbia CL-1133
 MUSIC MAN—Original Cast—Capitol WAO/SWAO-990
 SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1160/CS-8004
 SOUTH PACIFIC—Rodgers & Hammerstein—RCA Victor LOC/LSO 1032
 PETER GUNN—Henry Mancini—RCA Victor LPM/LSP 1956

1960

STUDENT PRINCE—Mario Lanza—RCA Victor LM-1837
 60 YEARS OF MUSIC—Honoring 30 Great Artists—RCA Victor LM-6074
 ELVIS—Elvis Presley—RCA Victor LPM-1382
 PAT'S GREAT HITS—Pat Boone—Dot 3071/25071
 KINGSTON TRIO AT LARGE—Kingston Trio—Capitol T-1199
 KINGSTON TRIO—Kingston Trio—Capitol T-996
 MORE SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1243/CS-8043
 HEAVENLY—Johnny Mathis—Columbia CL-1351/CS-8152
 WARM—Johnny Mathis—Columbia CL-1078/CS-8039
 LOVE IS THE THING—Nat King Cole—Capitol W-824
 HERE WE GO AGAIN—Kingston Trio—Capitol T-1258
 FROM THE HUNGRY I—Kingston Trio—Capitol T-1107
 SOUND OF MUSIC—Original Cast—Columbia KOL-5450/KOS-2020
 MERRY CHRISTMAS—Johnny Mathis—Columbia CL-1195/CS-8021
 CHRISTMAS SING ALONG—Mitch Miller—Columbia CL-1205/CS-8027
 STILL MORE! SING ALONG—Mitch Miller—Columbia CL-1283/CS-8099

1961

CALCUTTA—Lawrence Welk—Dot DLP-3359/ST-25359
 COME DANCE WITH ME—Frank Sinatra—Capitol W-1069/WS-1069
 SOLD OUT—Kingston Trio—Capitol T-1352/ST-6352
 GLENN MILLER STORY—Glenn Miller Orchestra—RCA Victor LPM-1192
 CHRISTMAS CAROLS—Mantovani—London LL-913/PS-142
 THEATRE LAND—Mantovani—London LL-1219/PS-125
 FILM ENCORES VOL. 1—Mantovani—London LL-1700/PS-124
 GEMS FOREVER—Mantovani—London LL-3032/PS-106
 STRAUSS WALTZES—Mantovani—London LL-685/PS-118
 SPIRITUALS—Ernie Ford—Capitol T-818
 ELVIS' GOLDEN RECORDS—Elvis Presley—RCA Victor LPM-1707
 BELAFONTE AT CARNEGIE HALL—Harry Belafonte—RCA Victor LOC-6006/LSO-6006
 TCHAIKOVSKY CONCERTO—Van Cliburn—RCA Victor LM-2252/LSC-2252
 ENCORE-GOLDEN HITS—The Platters—Mercury MG-20472/SR-60243
 BLUE HAWAII—Elvis Presley—RCA Victor LPM-2426/LSP-2426
 HOLIDAY SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1701/LS-8501

1962

PARTY SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1331/LS-8138
 MORE JOHNNY'S GREATEST HITS—Johnny Mathis—Columbia CL-1344/LS-8150
 WEST SIDE STORY—Original Cast—Columbia OL-5230/OS-2001
 CAMELOT—Original Cast—Columbia KOL-5620/KOS-2031
 FLOWER DRUM SONG—Original Cast—Columbia OL-5350/OS-2009
 THEME FROM A SUMMER PLACE—Billy Vaughn—Dot 3276/25276
 BLUE HAWAII—Billy Vaughn—Dot 3165/25165
 SAIL ALONG SILVERY MOON—Billy Vaughn—Dot 3100/25100
 BOB NEWHART BUTTON DOWN MIND—Bob Newhart—Warner Bros. W-1379/WS-1379
 SATURDAY NIGHT SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1414/CS-8211
 MEMORIES SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1542/LS-8342
 SENTIMENTAL SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1457/LS-8251
 STAR CAROL—Ernie Ford—Capitol T-1071/ST-1071
 NEARER THE CROSS—Ernie Ford—Capitol T-1005/ST-1005
 FRANK SINATRA SINGS FOR ONLY THE LONELY—Frank Sinatra—Capitol W-1053
 NICE 'N' EASY—Frank Sinatra—Capitol W-1417
 SONGS FOR SWINGIN' LOVERS—Frank Sinatra—Capitol W-653
 STRING ALONG—Kingston Trio—Capitol T-1407
 MUSIC, MARTINIS AND MEMORIES—Jackie Gleason—Capitol W-509
 MUSIC FOR LOVERS ONLY—Jackie Gleason—Capitol W-352
 JUDY AT CARNEGIE HALL—Judy Garland—Capitol WBO-1568
 HAPPY TIMES SING ALONG—Mitch Miller—Columbia CL-1568/CS-8368
 MEMORIES ARE MADE OF THIS—Ray Conniff—Columbia CL-1574/CS-8374
 CONCERT IN RHYTHM—Ray Conniff—Columbia CL-1163/CS-8022
 'S MARVELOUS—Ray Conniff—Columbia CL-1074/CS-8037
 MODERN SOUNDS IN COUNTRY & WESTERN MUSIC—Ray Charles—ABC Paramount ABC-410/ABCS-410
 BREAKFAST AT TIFFANY'S—Henry Mancini—RCA Victor LPM-2362/LSP-2362
 THIS IS SINATRA—Frank Sinatra—Capitol T-768
 BOUQUET—Percy Faith Strings—Columbia CL-1322/CS-8124
 SO MUCH IN LOVE—Ray Conniff—Columbia CL-1720/CS-8520
 FAITHFULLY—Johnny Mathis—Columbia CL-1422/CS-8219
 SWING SOFTLY—Johnny Mathis—Columbia CL-1165/CS-8023
 OPEN FIRE, TWO GUITARS—Johnny Mathis—Columbia CL-1270/CS-8056
 PETER, PAUL AND MARY—Peter, Paul and Mary—Warner Bros. W-1449/WS-1449
 MY SON THE FOLK SINGER—Allan Sherman—Warner Bros. W-1475/WS-1475
 THE FIRST FAMILY—Vaughn Meader—Cadence CLP-3060

1963

WEST SIDE STORY—Original Soundtrack—Columbia OL-5670/OS-2070
 GLORIOUS SOUND OF CHRISTMAS—Eugene Ormandy—Philadelphia Orchestra—Columbia ML-5769/MS-6369
 1812 OVERTURE-TSCHAIKOVSKY—Antal Dorati and The Minneapolis Symphony—Mercury MG-50054/SR-90054
 EXODUS—Original Soundtrack—RCA Victor LPM-1058/LSO-1058
 CALYPSO—Harry Belafonte—RCA Victor LPM-1248/LSP-1248
 G. I. BLUES—Elvis Presley—RCA Victor LPM-2256/LSP-2256
 SEASON'S GREETINGS FROM PERRY COMO—Perry Como—RCA Victor LPM-2066/LSP-2066
 VIVA—Percy Faith—Columbia CL-1075/CS-8038
 THE MUSIC MAN—Soundtrack—Warner Bros. B-1459/BS-1459
 TIME OUT—Dave Brubeck Quartet—Columbia CL-1397/CS-8192
 I LEFT MY HEART IN SAN FRANCISCO—Tony Bennett—Columbia CL-1869/CS-8669
 ELVIS' CHRISTMAS ALBUM—Elvis Presley—RCA Victor LOC-1035/LPH-1951
 GIRLS, GIRLS, GIRLS—Elvis Presley—RCA Victor LPM-2621/LSP-2621
 BELAFONTE RETURNS TO CARNEGIE HALL—Harry Belafonte—RCA Victor LOC-6007/LSO-6007
 BELAFONTE—Harry Belafonte—RCA Victor LPM-1150
 JUMP-UP-CALYPSO—Harry Belafonte—RCA Victor LPM-2388/LSP-2388
 MOVIN'—Peter, Paul & Mary—Warner W/WS 1473
 EXODUS—Mantovani—London LL-3231/PS-224
 DAYS OF WINE & ROSES—Andy Williams—Columbia CL-2015/CS-8815
 MOON RIVER & OTHER GREAT MOVIE THEMES—Andy Williams—Columbia CL 1809/CS 8609
 HANDEL'S MESSIAH—Eugene Ormandy & Philadelphia Orch.—Columbia M2L 263/M2S 607
 CHRISTMAS WITH CONNIFF—Ray Conniff—Columbia CL 1390/CS 8185
 THE LORD'S PRAYER—Mormon Tabernacle Choir—Columbia ML 5386/MS 6068
 PORGY AND BESS—Original Sound Track—Columbia OL 5410/OS 2016
 FOLK SONG SING ALONG—Mitch Miller—Columbia CL 1316/CS 8118
 IN THE WIND—Peter, Paul & Mary—Warner Bros. WB 1507/WS 1507
 SINGING NUN—Soeur Sourire—Philips PCC 203/PCC 603

1964

MY FAIR LADY—Original Cast—Columbia OL 5090/OS 2015
 JOHN FITZGERALD KENNEDY—A MEMORIAL ALBUM—Premier CFX 402099
 CAROUSEL—Film Soundtrack—Capitol W 694/SW 694
 THE KING AND I—Film Soundtrack—Capitol—W 74/SW 740
 RAMBLIN' ROSE—Nat "King" Cole—Capitol T 1793/ST 1793
 MEET THE BEATLES—The Beatles—Capitol T 2047/ST 2047
 HONEY IN THE HORN—Al Hirt—RCA Victor LPM 2733/LSD 2733
 THE BEATLES' SECOND ALBUM—The Beatles—Capitol T 2080/ST 2080
 THE SECOND BARBRA STREISAND ALBUM—Barbra Streisand—Columbia CL 2045/CS 8854
 HELLO, DOLLY!—Original Cast—RCA Victor LCO 1087/LSO 1087
 HELLO, DOLLY!—Louis Armstrong—Kopp KL-1364, KS 3364
 THE WONDERFUL WORLD OF ANDY WILLIAMS—Andy Williams—Columbia CL 2137/CS 8037
 CHRISTMAS HYMNS AND CAROLS—Robert Shaw Chorale—RCA Victor LM/LSC 2139
 VICTORY AT SEA, VOLUME 1—Robert Russell Bennett—RCA Victor LM/LSC 2335
 SOMETHING NEW—The Beatles—Capitol T 2108/ST 2108
 THE BEST OF THE KINGSTON TRIO—Capitol T 1705/ST 1705
 UNFORGETTABLE—Nat King Cole—Capitol T 357
 RAMBLIN'—New Christy Minstrels—Columbia CL 2055/CS 2055
 THE BARBRA STREISAND ALBUM—Barbra Streisand—Columbia CL 2007/CS 8807
 FUNNY GIRL—Original Cast—Capitol VAS/SVAS 2059
 JOHNNY HORTON'S GREATEST HITS—Johnny Horton—Columbia CL 1596/CS 8596



**Best Season's Greetings
TO ALL!**

from

MAHALIA JACKSON



Current Xmas Hits!

"SWEET LITTLE JESUS BOY"

and

"WHAT CAN I GIVE HIM"

COLUMBIA RECORDS

SEASON'S GREETINGS

To All Our Friends who helped make 1964
fifty-two weeks of Christmas — A Sincere "Thank You" —

THE LETTERMEN

(Jim, Bob, & Tony)



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Personal Management
Jess Rand
Beverly Hills

Public Relations
Freeman-Sutton
Hollywood

BEST R&B RECORDS & ARTISTS of 1964

A TABULATION OF RHYTHM & BLUES RECORDS & R&B ARTISTS WHO ACHIEVED GREATEST SUCCESS IN THEIR FIELD ACCORDING TO THE WEEKLY CASH BOX TOP 50 R&B CHART. NAMES LISTED BELOW ARE IN ORDER OF STRENGTH IN THEIR VARIOUS CATEGORIES BASED ON A WEIGHTED POINT SYSTEM WHICH GIVES CREDIT FOR LONGEVITY ON THE CHART AS WELL AS HEIGHT ATTAINED ON CHART. ALL TITLES WHICH WERE IN THE TOP 50 WERE USED FOR AN ARTIST TOTAL. SURVEY COVERS 12 MOS. ENDING DEC. 1, 1964.

BEST R&B RECORDS OF 1964

1. MY GUY—MARY WELLS—MOTOWN } TIE
1. LOUIE LOUIE—KINGSMEN—WAND }
2. STEAL AWAY—JIMMY HUGHES—FAME
3. UNDER THE BOARDWALK—DRIFTERS—ATLANTIC
4. Walk On By—Dionne Warwick—Scepter
5. Shoop Shoop Song—Betty Everett—Vee Jay
6. The Way You Do The Things You Do—Temptations—Gordy
7. Funny—Joe Hinton—Back Beat
8. Walkin' The Dog—Rufus Thomas—Stax
9. Can I Get A Witness—Marvin Gaye—Tamla
10. Need To Belong—Jerry Butler—Vee Jay
11. I Stand Accused—Jerry Butler—Vee Jay
12. Keep On Pushin'—Impressions—ABC-Paramount
13. Nadine—Chuck Berry—Chess
14. Once Upon A Time—Marvin Gaye/Mary Wells—Motown
15. Busted—Ray Charles—ABC-Paramount
16. Little Red Rooster—Sam Cooke—RCA Victor
17. You're A Wonderful One—Marvin Gaye—Tamla
18. Loddy Lo—Chubby Checker—Parkway
19. I'm So Proud—Impressions—ABC-Paramount
20. Just Be True—Gene Chandler—Constellation
21. What Kind Of Fool Do You Think I Am—Tams—ABC-Paramount
22. I Don't Want To Be Hurt Anymore—Nat Cole—Capitol
23. High Heel Sneakers—Tommy Tucker—Checker
24. When The Lovelight Starts Shining Through Your Eyes—Supremes—Motown
25. What's The Matter With You Baby—Marvin Gaye/Mary Wells—Motown
26. Shelter Of Your Arms—Sammy Davis, Jr.—Reprise
27. As Long As I Know He's Mine—Marvelettes—Tamla
28. Um, Um, Um, Um, Um, Um—Major Lance—Okeh
29. Where Did Our Love Go—Supremes—Motown
30. Anyone Who Had A Heart—Dionne Warwick—Scepter
31. Good News—Sam Cooke—RCA Victor
32. Wish Someone Would Care—Irma Thomas—Imperial
33. Baby I Need Your Loving—Four Tops—Motown
34. You're Good For Me—Solomon Burke—Atlantic
35. Mercy, Mercy—Don Covay—Rosemart
36. Ain't Nothin' You Can Do—Bobby Bland—Duke
37. You're No Good—Betty Everett—Vee Jay
38. Oh Baby Don't You Weep—James Brown—King
39. Good Times—Sam Cooke—RCA Victor
40. Down The Aisle—Patti LaBelle & Bluebells—Parkway
41. Rhythm—Major Lance—Okeh
42. No Particular Place To Go—Chuck Berry—Chess
43. Cry Baby—Garnett Mimms & Enchanters—United Artists
44. You Must Believe Me—Impressions—ABC-Paramount
45. I Wish You Love—Gloria Lynne—Everest
46. Let It Be Me—Betty Everett/Jerry Butler—Vee Jay
47. Tennessee Waltz—Sam Cooke—RCA Victor
48. Quicksand—Martha & Vandellas—Gordy
49. Talk To Me—Sunny & Sunglows—Tear Drop
50. Share Your Love—Bobby Bland—Duke

BEST NEWCOMERS MALE VOCALISTS

1. JIMMY HUGHES
2. TOMMY TUCKER
3. ALVIN ROBINSON
4. Timmy Shaw
5. Joe Simon
6. Walter Jackson
7. Brooks O'Dell
8. Nathan McKinley
9. Z. Z. Hill
10. Ronnie Dove
11. Clarence Asche
12. Danny Williams
13. Gino Washington
14. Cassius Clay
15. Gene Simmons

BEST NEWCOMERS VOCAL GROUPS

1. SHANGRI-LA'S } TIE
1. FOUR TOPS }
2. REFLECTIONS
3. JELLY BEANS
4. Dixie Cups
5. Soul Sisters
6. Bob & Earl
7. Patti & Emblems
8. Charmettes
9. Anna King & Bobby Byrd
10. Wallace Bros.
11. Velvettes
12. Jewels
13. VIP'S
14. Barbara & Browns
15. Billy Butler & Chanters
16. Artistics
17. Barbara & Brenda

BEST MALE VOCALISTS

1. SAM COOKE
2. RAY CHARLES
3. BROOK BENTON
4. Major Lance
5. Marvin Gaye
6. Jerry Butler
7. Solomon Burke
8. Bobby Bland
9. Chuck Berry
10. Gene Chandler
11. James Brown
12. Rufus Thomas
13. Little Stevie Wonder
14. B. B. King
15. Otis Redding
16. Chuck Jackson
17. Joe Hinton
18. Sammy Davis, Jr.
19. Nat Cole
20. Lou Johnson
21. Don Covay
22. Lloyd Price
23. Lenny Welch
24. Ben E. King
25. Fats Domino
26. Tommy Hunt
27. Eddie Holland
28. Clyde McPhatter
29. Jackie Wilson
30. Little Johnny Taylor
31. Johnny Mathis
32. Hank Jacobs
33. Freddie Scott
34. Shorty Long
35. Bobby Marchand
36. Little Junior Parker
37. Louisiana Red
38. Wilson Pickett
39. Dee Clark
40. James Davis
41. Little Milton
42. Wilbert Harrison
43. Little Richard
44. Joe Tex

BEST NEWCOMERS FEMALE VOCALISTS

1. IRMA THOMAS
2. JACKIE ROSS
3. SHIRLEY ELLIS
4. Brenda Holloway
5. Anna King
6. Mitty Collier
7. Betty Harris
8. Bessie Banks

BEST INSTRUM. & COMBOS

1. JIMMY SMITH
2. KING CURTIS
3. JIMMY McGRIFF
4. Hank Marr
5. Ramsey Lewis
6. Willie Mitchell
7. Booker T & MG's
8. Wynton Kelly
9. Royaltones

BEST FEMALE VOCALISTS

1. DIONNE WARWICK
2. MARY WELLS
3. BETTY EVERETT
4. Gloria Lynne
5. Sugar Pie DeSanto
6. Barbara Lewis
7. Etta James
8. Inez Foxx
9. Carla Thomas
10. Maxine Brown
11. Barbara Lynn
12. Baby Washington
13. Darlene Love
14. Lena Horne
15. Doris Troy
16. Aretha Franklin
17. Lavern Baker
18. Little Esther
19. Deedee Sharp
20. Nancy Wilson

BEST VOCAL GROUPS

1. IMPRESSIONS
2. GARNETT MIMMS & ENCHANTERS
3. SUPREMES
4. Martha & Vandellas
5. Drifters
6. Kingmen
7. Temptations
8. Tams
9. Ronettes
10. Miracles
11. Marvin Gaye & Mary Wells
12. Chiffons
13. Shirelles
14. Ruby & Romantics
15. Little Anthony & Imperials
16. Betty Everett & Jerry Butler
17. Orlons
18. Patti LaBelle & Bluebelles
19. Marvelettes
20. Sunny & Sunliners
21. Vibrations
22. Gladys Knight & Pips
23. Coasters
24. Jaynettes
25. Sapphires
26. Contours
27. Raindrops
28. Angels
29. Four Seasons
30. Valentinos
31. Crystals
32. Cookies
33. Ike & Tina Turner
34. Rufus & Carla Thomas
35. Marvin Gaye & Kim Weston
36. Dovelles
37. Tymes
38. Exciters
39. Majors

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CURTIS MAYFIELD

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JALYNNE CORP.



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and
THE CHANTERS**

GOTTA GET AWAY
NEVERTHELESS
OKEH



JERRY BUTLER

NEED TO BELONG
I STAND ACCUSED
VEE JAY



GENE CHANDLER

JUST BE TRUE
BLESS OUR LOVE
WHAT NOW
CONSTELLATION



IMPRESSIONS

IT'S ALL RIGHT
KEEP ON PUSHING
I'M SO PROUD
ABC PARAMOUNT



WALTER JACKSON

THAT'S WHAT MAMA SAY
IT'S ALL OVER
OKEH



MAJOR LANCE

MONKEYTIME
UM, UM, UM, UM, UM, UM
SOMETIMES I WONDER
OKEH



VIBRATIONS

WATUSI TIME
KEEP ON KEEPING ON
OKEH

TOP RECORDS OF THE PAST 18 YEARS*

*The Top 10 Records of 1947 thru 1964 As Compiled by CASH BOX in its Annual Year-End Survey

1947

1. Peg O' My Heart—The Harmonicats
2. Near You—Francis Craig
3. Heartaches—Ted Weems
4. Anniversary Song—Al Jolson
5. That's My Desire—Frankie Laine
6. Mamselle—Art Lund
7. Linda—Charlie Spivak
8. I Wonder Who's Kissing Her Now—Perry Como
9. Anniversary Song—Guy Lombardo
10. That's My Desire—Sammy Kaye

1948

1. My Happiness—Jon & Sondra Steel
2. Manana—Peggy Lee
3. Ballerina—Vaughn Monroe
4. Four Leaf Clover—Art Mooney
5. You Can't Be True, Dear—Ken Griffin—Jerry Wayne
6. Nature Boy—King Cole
7. Little White Lies—Dick Haymes
8. It's Magic—Doris Day
9. You Call Everybody Darling—Al Trace
10. Mickey—Ted Weems

1949

1. Forever And Ever—Russ Morgan Orch.
2. Riders In The Sky—Vaughn Monroe
3. Again—Gordon Jenkins Orch.
4. Forever And Ever—Perry Como
5. Cruising Down The River—Blue Barron Orch.
6. Cruising Down The River—Russ Morgan Orch.
7. Again—Vic Damone
8. So Tired—Russ Morgan Orch.
9. Lavender Blue—Dinah Shore
10. Buttons And Bows—Dinah Shore

1950

1. Goodnight Irene—Gordon Jenkins & The Weavers
2. It Isn't Fair—Sammy Kaye
3. Third Man Theme—Anton Karas
4. Mule Train—Frankie Laine
5. Mona Lisa—King Cole
6. Music, Music, Music—Teresa Brewer
7. I Wanna Be Loved—Andrews Sisters
8. I'd've Baked A Cake—Eileen Barton
9. I Can Dream Can't I—Andrews Sisters
10. That Lucky Old Sun—Frankie Laine

1951

1. Tennessee Waltz—Patti Page
2. How High The Moon—Les Paul & Mary Ford
3. Too Young—Nat "King" Cole
4. Be My Love—Mario Lanza
5. Because Of You—Tony Bennett
6. On Top Of Old Smokey—Weavers & Terry Gilkyson
7. If—Perry Como
8. Sin—Four Aces
9. Come On—A My House—Rosemary Clooney
10. Mockin' Bird Hill—Les Paul & Mary Ford

1952

1. Cry—Johnnie Ray
2. Blue Tango—Leroy Anderson
3. Anytime—Eddie Fisher
4. Delicado—Percy Faith
5. Kiss Of Fire—Georgia Gibbs
6. Wheel Of Fortune—Kay Starr
7. Tell Me Why—Four Aces
8. I'm Yours—Don Cornell
9. Here In My Heart—Al Martino
10. Auf Wiedersehn Sweetheart—Vera Lynn

1953

1. Song From Moulin Rouge—Percy Faith
2. Till I Waltz Again With You—Teresa Brewer
3. April In Portugal—Les Baxter
4. Vaya Con Dios—Les Paul & Mary Ford
5. I'm Walking Behind You—Eddie Fisher
6. I Believe—Frankie Laine
7. You, You, You—Ames Bros.
8. Doggie In The Window—Patti Page
9. Why Don't You Believe Me—Joni James
10. Pretend—Nat "King" Cole

Tie

1954

1. Little Things Mean A Lot—Kitty Kallen
2. Hey There—Rosemary Clooney
3. Wanted—Perry Como
4. Young At Heart—Frank Sinatra
5. Sh-Boom—Crewcuts
6. Three Coins In The Fountain—Four Aces
7. Little Shoemaker—Gaylords
8. Oh, My Papa—Eddie Fisher
9. Secret Love—Doris Day
10. Happy Wanderer—Frank Weir

1955

1. Rock Around The Clock—Bill Haley & Comets
2. Davy Crockett—Bill Hayes
3. Cherry Pink And Apple Blossom White—Perez Prado
4. Melody Of Love—Billy Vaughn
5. Yellow Rose Of Texas—Mitch Miller
6. Ain't That A Shame—Pat Boone
7. Sincerely—McGuire Sisters
8. Unchained Melody—Al Hibbler
9. Crazy Otto—Johnny Maddox
10. Mr. Sandman—Chordettes

1956

1. Don't Be Cruel—Elvis Presley
2. The Great Pretender—Platters
3. My Prayer—Platters
4. The Wayward Wind—Gogi Grant
5. Whatever Will Be, Will Be—Doris Day
6. Heartbreak Hotel—Elvis Presley
7. Lisbon Antigua—Nelson Riddle
8. Canadian Sunset—Hugo Winterhalter
9. Moonglow & Picnic—Morris Stoloff
10. Honky Tonk—Bill Daggert

1957

1. Tammy—Debbie Reynolds
2. Love Letters In The Sand—Pat Boone
3. Bye Bye Love—Everly Brothers
4. It's Not For Me To Say—Johnny Mathis
5. Young Love—Sonny James—Tab Hunter
6. All Shook Up—Elvis Presley
7. So Rare—Jimmy Dorsey
8. Little Darlin'—Diamonds
9. Round And Round—Perry Como
10. Diana—Paul Anka

1958

1. Nel Blue Dipinto Di Blu (Volare)—Domenico Modugno
2. It's All In The Game—Tommy Edwards
3. Patricia—Perez Prado
4. All I Have To Do Is Dream—Everly Brothers
5. Bird Dog/Devoted To You—Everly Brothers
6. Little Star—Elegants
7. Witch Doctor—David Seville
8. Twilight Time—Platters
9. Tequila—Champs
10. At The Hop—Danny & The Juniors

1959

1. Mack The Knife—Bobby Darin
2. Battle Of New Orleans—Johnny Horton
3. There Goes My Baby—Drifters
4. Venus—Frankie Avalon
5. Lonely Boy—Paul Anka
6. Personality—Lloyd Price
7. Three Bells—Browns
8. Put Your Head On My Shoulder—Paul Anka
9. Sleepwalk—Santo & Johnny
10. Come Softly To Me—Fleetwoods

1960

1. Theme From A Summer Place—Percy Faith
2. It's Now Or Never—Elvis Presley
3. Save The Last Dance For Me—Drifters
4. The Twist—Chubby Checker
5. Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini—Brian Hyland
6. I'm Sorry—Brenda Lee
7. Stuck On You—Elvis Presley
8. He'll Have To Go—Jim Reeves
9. Cathy's Clown—Everly Brothers
10. Running Bear—Johnny Preston

1961

1. Exodus—Ferrante & Teicher
2. Calcutta—Lawrence Welk
3. Will You Love Me Tomorrow—Shirelles
4. Tossin' And Turnin'—Bobby Lewis
5. Wonderland By Night—Bert Kaempfert
6. Are You Lonesome Tonight—Elvis Presley
7. Travelin' Man—Ricky Nelson
8. Michael—Highwaymen
9. Runaway—Del Shannon
10. Last Date—Floyd Cramer

1962

1. Twist—Chubby Checker
2. Stranger On The Shore—Acker Bilk
3. Peppermint Twist—Joey Dee & Starlites
4. Mashed Potato Time—Dee Dee Sharp
5. Moon River—Henry Mancini—Jerry Butler
6. I Can't Stop Loving You—Ray Charles
7. You'll Lose A Good Thing—Barbara Lynn
8. The Stripper—David Rose
9. The Wanderer—Dion
10. The Lion Sleeps Tonight—Tokens

1963

1. Limbo Rock—Chubby Checker
2. Go Away Little Girl—Steve Lawrence
3. End Of The World—Skeeter Davis
4. Blue Velvet—Bobby Vinton
5. Telstar—Tornadoes
6. I Will Follow Him—Little Peggy March
7. Rhythm Of The Rain—Cascades
8. Can't Get Used To Losing You—Andy Williams
9. Fingertips—Little Stevie Wonder
10. Return To Sender—Elvis Presley

1964

1. I Want To Hold Your Hand—Beatles
2. She Loves You—Beatles
3. Hello Dolly—Louis Armstrong
4. Oh, Pretty Woman—Roy Orbison
5. I Get Around—Beach Boys
6. Louie, Louie—Kingsmen
7. My Guy—Mary Wells
8. Blue Velvet—Bobby Vinton
9. Glad All Over—Dave Clark Five
10. Everybody Loves Somebody—Dean Martin

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BROADCAST MUSIC, INC.

1964 — Record Industry Year In Review

JANUARY

MGM signs Hank Williams, Jr. . . . London flies U.S. distribs to England for new product sales meet. . . . Cash Box names Federico Spain rep. . . . Mercury pacts Jerry Wallace. . . . Decca opens own Memphis branch. . . . Motown's '64 expansion plans include c&w and comedy disks. . . . Disque clubs budding in U.S. . . . Epic releasing disks by Dave Clark Five. . . . Philips inks Serendipity Singers. . . . Jerry Shifrin named CB national dir. of music advertising. . . . Warren Ling joins Kapp as VP and general mgr. . . . Brian Hyland to Philips. . . . Mercury inks Geld-Udell to indie producing deal. . . . Colpix inks Guy Mitchell. . . . Epic ups Victor Linn to post of merchandising and administration mgr. . . . Dolton's Bob Reisdorff leaves disk business. . . . Capitol elects Jack Wrather to board of directors. . . . Columbia ups John Simon to associate producer in Masterworks A&R. . . . U.S. teenagers welcome the Beatles. . . . Capitol single a smash, rush LP. . . . "High Spirits" cast'er to ABC-Paramount. . . . Colpix' JFK album tribute: "Four Days That Shook The World." . . . ABC to distrib Big Top. . . . Columbia names Kenneth Raine to VP of recording operations. . . . London convention termed overwhelming success. . . . Johnny Tillotson cuts initial MGM LP. . . . Motown pacts Bruce Chamel. . . . Roy Drusky heads SESAC's new Nashville office. . . . Atco inks Carl Dobkins, Jr. . . . Kapp salutes Roger Williams' 10th ann'y with the label. . . . Mercury's Wing label enters country area. . . . Legalmania over Beatlemania begins. . . . ABC inks Steve Alaimo. . . . Screen-Gems, Columbia tops BMI Award winners (12) for 3rd year-in-row.

FEBRUARY

Beatles, swarming all over charts, into Carnegie Hall for 2/12 concert. . . . Philips celebrates 2nd ann'y. . . . RCA expects 3rd straight year of record earnings. . . . Dave Axelrod to Capitol for LP, singles A&R. . . . Cameo-Parkway bows Wyncote budget label. . . . Goddard Lieberston elected new president of RIAA. . . . APM musicians ratify new disk industry pact. . . . Smash's Caravelles in U.S. for one-niter tour. . . . Atlantic inks Little Ester. . . . BMI Citation of Achievement to E.B. Marks honors pubberly's 70th ann'y. . . . Arthur Rubenstein, on Victor for 25 years, inks new pact with label. . . . Epic ups Jan. sales 125%. . . . Jobete pubberly forms BMI label. . . . Columbia realigns executive functions, Irv Townsend adding west coast VP responsibilities, Bob Mersey named director of pop A&R and Dave Kapralik appointed general manager of label's April-Blackwood pubberies. . . . Bob Skaff appointed VP of Imperial Records, Ken Revercomb named national sales mgr., Eddie Ray-A&R coordinator and Renny Roker promo director. . . . Lou Krefetz heads Sue's sales-promo dept. . . . RIAA petitions for repeal of federal excise tax on disks, House Com'n. plans hearings. . . . Victor skeds big Feb. push for Eddy Arnold's 20th ann'y with label. . . . UA markets soundtrack of "Making Of The President". . . . Beatles to make flick, "Hard Day's Night," to be released thru UA. . . . Coral inks Jay of Jay & Americans. . . . WMCA teen show drops ads for cigarettes. . . . Columbia cuts "Dylan." . . . Decca gets "Becket" track. . . . NARM plans invites to non-members for its '64 Florida conclave. . . . ARMADA's 6th Annual confab set for Miami Beach, 6/24-7/1. . . . R. F. Cooke named to new post at RCA Int'l. . . . VeeJay moves main offices to H'wood. . . . Art Talmadge exits UA-to form own label in N.Y. Dave

Picker becomes label's prexy; Mike Stewart appointed exec VP of label in addition to exec VP of pubberies and Si Mael named general mgr. and dir. of business affairs. . . . Jay Jacobs leaves UA for D.C. distrib post. . . . Peacock inks Ernie K-Doe. . . . Hickory pacts Lonnie Donegan. . . . Lawrence Welk signs up for 10th year on TV. . . . Tennessee Gov. Clement proclaims Feb. "Eddy Arnold Month." . . . Beatles win over America. . . . FTC hearings set for 3/13 in D.C. . . . Ruth Brown to Decca. . . . Nina Simone to Philips. . . . Murray Cohen exits Everest VP post. . . . Jim Fogel-

song joins Victor's A&R staff. . . . Decca pacts Robert Maxwell. . . . RIAA lists 27 gold LP disks for '63, 2 singles ("Hey Paula" and "Sugar Shack"). . . . Vincent Younan's manuscripts given to Library Of Congress. . . . Mrs. Ralph Peer marries David Henry Morris. . . . Dave Kleger to MGM as classical promo head. . . . Joe Csida heads new label, Ric, formed by \$1 million stock issue. . . . Columbia to cut "Anyone Can Whistle." . . . Stu Phillips joins Capitol's A&R staff. . . . Harry James celebrates 25th year as bandleader. . . . London ups Morris Shulman to national

promo mgr. . . . Decca re-pacts Lenny Dee.

MARCH

Capitol bows new 1-price-for-all LP policy; abandons 'buy-in' programs in 'Stand for Stability' move. . . . George Goldner is partner, general mgr. of Leiber & Stoller firm. . . . Chet Woods to head sales at Joy. . . . Capitol's new Beatles single, "Can't Buy Me Love," passes million mark prior to release. . . . Capitol policy has dramatic effect on industry. . . . RCA Victor bows "Vintage"

GREAT TEAMS



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DAVE RICHARDS
WATCH FOR HIS NEW LP



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HIS CELESTE
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"EMOTIONS"
RELEASED SOON
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WITH BARRY YOUNG
"COME ON PRETTY BABY"



FRANKIE STARR
AND THE
BLUE NOTES



PETE MARTIN
AND THE FEATURES
WITH LIBBY LORRAINE
CURRENT HIT-"SNEAKY PETE"



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"SIR MICHAEL"
S/W
"LOOK WHAT HAPPENED TO ME"



CLU GULAGER
(STAR OF THE VIRGINIAN)
SINGING
"TENNESSEE WALTZ"
S/W
"BILLY THE KID"



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SINGING
COMEDIAN
LOOK FOR HIS NEW LP



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EMPALA RECORDS

1964 - Record Industry Year In Review

MARCH (Continued)

series. . . . Ivan Mogul marries Marcia Ghosland. . . . Smash inks Roger Miller. . . . Bobby Darin and Capitol split. . . . Decca's consolidated net for '63 sets high mark. . . . Ray Lawrence new Colpix general sales mgr. . . . Walt McGuire re-joins London as pop singles A&R director. . . . Murray Deutch named VP of United Artists music. . . . Strong industry turnout at FTC conference in D.C. . . . Epic releases "Lilies Of The Field" soundtrack. . . . Warner Bros. pacts Ike & Tina Turner and

Rocky Fellers. . . . Excise taxes show disk industry sales off during '63. . . . Decca and Jimmie Davis in life-time pact. . . . Leonard Burkat named Columbia's VP of creative services. . . . John McClure upped to head of Masterworks A&R at the label. . . . Coral inks the Crests. . . . Clyde Otis to Columbia as pop A&R producer.

Bobby Shad's new label bows with LP musical of "Tom Jones". . . . Victor completes new A&R look; Joe Rene joins A&R dept. in N.Y. . . . Elvis 100 million disk seller, gets huge April-May Victor push. . . . Capitol to debut new indie Tower label in Sept. . . . NARM meet display area a sell-out, more details on business activity. . . . Capitol & Vee Jay settle suits on Beatles product. . . . Expect Capitol of Canada to stop producing Beatles singles not in U.S. . . . The CBS label: one big year later. . . . NARM convention begins. . . . Latin American Music Meet in Mexico

City a complete success. . . . Victor signs Nero to new long-term pact. . . . Decca sets push on its Latin LP's. . . . Gov't drops contempt charges against ASCAP, Adams. . . . Hickory pacts Bill Carlisle. . . . Command prepares bows of New Advance LP sound. . . . Temp. restraining order stops sales of Fontana's single by Gloria Lynne. . . . Mainstream to re-release classics from Commodore. . . . Col. LP's tip hats to World's Fair. . . . Capitol Inks Ernie Fields. . . . Jay-Gee realigns Foreign distrib set-up. . . . Green composing the score for Chrysler Fair musical. . . . Franco Colombo forms DFD label in N.Y.C. . . . Foremost is new label. . . . Columbia sales shifts functions of Weiss, Hoffman and Farr. . . . RCA Victor disk artists take Nashville to Europe. . . . Capitol Requests RIAA OK 3rd Beatles Gold Disk prior to release. . . . Caiola re-linked to UA. . . . Irwin Schuster joins Darin's T.M. firm. . . . Shapiro Bernstein forms new ASCAP pubbery. . . . "Around The World" disks pass 20 million sales mark. . . . Pricing chaos makes today's disk pacts obsolete, lawyer says. . . . Cy Coleman forms NY pubbery. . . . Carr & Shuman to pen score for musical "Mitty." . . . Killough upped in Col's Masterworks a&r dept. . . . T.M. microfilms lead sheets. . . . Jameco-Hawk label bows. . . . UA brings action against Bobby Shad's Tom Jones LP. . . . Jimmy Mac joins Liberty A&R staff. . . . NARM adds 3 labels to membership rolls. . . . Mel Price forms distrib in L.A. . . . FTC extends written comment filing on Trade Practice Rules to Apr. 22nd. . . . Pepper to succeed Samela as Capitol singles chief. . . . Mikels to be Capitol's new global sales head. . . . RIAA to NAB: Let's form a joint committee. . . . MOA Meet gets early OK of all 4 juke box firms, stronger label bid. . . . Big Kapp promo tells story of Jones' TV-disk exposure. . . . Command's Dimension 3 gives stereo sound middle speaker. . . . RIC bows with 4 singles. . . . London starts drive to put Caterina Valente on the pop singles map. . . . Singing Nun, Streisand, Mancini lead among NARAS' Grammy finalists. . . . Record companies rush General MacArthur album tributes. . . . Mogull joins Dorsey. . . . A. Schroeder Music sets sights on '64 expansion. . . . Irwin Robison named Colpix legal counsel. . . . 1 Day out, 2nd Beatles LP sells one million. . . . UA inks Frankie Avalon. . . . Sam Weiss buys into Steadman's. . . . Victor LP debuts folk-lark-writer Gale Garnett. . . . Zodiac is new label. . . . Al Perry named 4-Star Music director. . . . RIAA to congress: recognize disks as major art form. . . . Cahn & Van Heusen "Oscar" came from left field—even with six going for them. . . . Starday expands in C&W budget field with economy series and new Nashville line. . . . Pickwick's \$1.98 C&W line bows with 12 LP's. . . . Prestige into new musical horizons, names Chirumbolo, Herlich to key posts. . . . NARAS Awards point to Philips Growth. . . . Vanguard bows Everyman line; Barbirollo sets. . . . ABC-Par acquires "Cindy" cast LP. . . . CMS label returns with MacArthur LP. . . . Epic inks Godfrey Cambridge. . . . Dave Rosner to Col's April-Blackwood Music. . . . Saner to Colpix in Distrib-rack sales. . . . Colpix inks Woody Allen. . . . Phil Terry and Bobby Martin open indie diskery in Philly. . . . Indie producers form Radiant label.

APRIL

Eurovision Song Contest won by San Remo hit, "Non Ho L'Eta." . . . Victor, Hugo and Luigi end ties. . . .

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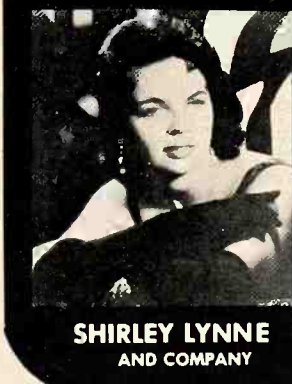
OTHER GREAT
HIT TALENTS
ATTRactions ON DE VILLE AND CELESTIAL RECORDS
CORKY CORCORAN
GAY JONES
MARGE WHALEY
BENSON COREY
LITTLE DAVEY AND THE CHARMERS
DOTTIE BRISCO
FLO BENNETT
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JOAN FISHER
COMPOSER OF
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IMPROMPTU MUSIC (BMI)

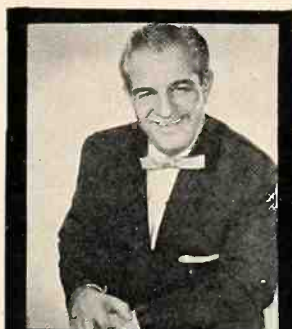


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De Ville Records



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AND HIS ORCHESTRA
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NEW
"TAG-ALONG"

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MAY

Victor officially opens new West Coast studios, doubles recording space. . . . Latin label convention sets trends in Latin America. . . . NARM-sters close convention with resolutions to investigate Capitol's cut-off move against three members. . . . Peaceful NARM convention achieves its purposes. . . . NARM jobbers mum on Capitol one-price-for-all policy. . . .
(Continued on page 42)

1964 — Record Industry Year In Review

(continued from page 41)

MAY (continued)

U.S. disk industry—the first 4 months: British artists remain on top. . . . Depot concept gaining in majors' distribution set-up. . . . RCA debuts Int'l line in U.S., LP's EP's and singles involved. . . . Art Talmadge buys Musicor; starts operation rolling. . . . RCA Victor and Columbia Top label grammy winners; NARAS fete crowds them in. . . . Dick Bruce heads Limelight as Mercury Eyes Full line. . . . Discotheques Gaining in U.S.; labels start tie-ins. . . . Pickwick adds producing division under Terry Philips, steps-up operation in publishing. . . . Malamud confident

NARM's guests will join association. . . . Merek predicts industry future in the form of ten wishes. . . . Gallagher! industry problem not overproduction, but underdemand. . . . NARM attorney Carretta: how to make Trade Practice Rules effective. . . . Hi pacts Gene Simmons. . . . Coral inks Joe Turner. . . . Hall brings 2 labels under single roof. . . . Victor C&W artists hailed by SRO crowds in Europe. . . . Mayfield is Okeh's A&R man in Chi. . . . Shapiro, Bernstein sets up indie producing firm. . . . Beauchamp exits Garmisa to open New Chi distrib. . . . FTC Decision on Columbia disk club expected next month. . . . Al Stanton leaves Kapp to join Columbia on Coast. . . . Charlie

Gray buys Cosnat of Detroit. . . . NY Drama Critics name "Dolly" best new musical. . . . Columbia to exhibit at MOA convention, other labels to decide. . . . Cameo-Parkway's sales earnings in 1st qtr. dip from '63 period. . . . SESAC inks 10 country pubberies. . . . Palette leases disks to labels. . . . Abner Levin joins Folkways as gen. mgr. . . . Premiere ups Kurtz, Pasin as Milt Ross leaves firm. . . . Frank Gari to Epic. . . . RIC names 25 U.S. distribs. . . . Sarnoff predicts RCA's top sales year in '64. . . . UA & Capitol to share Beatles' flick date. . . . Columbia confirms Stanton Post as A&R head. . . . Avalon to do UA flick. . . . Colpix JFK LP contains pulitzer prize winners. . . . Star, Swingline labels bow. . . . Townsend, Kilgore form new labels in H'wood. . . . Premier's Profits dropped in '63. . . . Wolfson heads sales, promo at Golden Crest. . . . Chartbuster Records is new label. . . . Victor's Bob Jones heads N.Y. Art Directors' conference. . . . Greenfield elected VP of EMC Corp. . . . Columbia plans international build-up for vocalist Kenny Rankin. . . . Gale Garnett to wed. . . . UA Inks Mark Thatcher. . . . Fire destroys Chappell bldg. in London. . . . ABC-Par ups Berger to Clark's ass't. . . . Berniker, Weiser expected to join Kapp family. . . . Joey Dee opening nitery in NY. . . . New Phil Terry label bows with Blue Belles, settle legal hassle. . . . Lou Adler partner-prexy in new producing pubbery firms. . . . Teifer to April-Blackwood as professional manager.

JUNE

Kapp reactivates Four Corners label—Norm Weiser to head Int'l diskery; Moe Preskell named marketing director. . . . Judy Garland suffers stroke in Hong Kong. . . . Enter into stipulation in Capitol vs. greatest rec. . . . "Dolly" wins 10 Tonys. . . . BMI attractions rate is increased to 1% of gross receipts. . . . Appointment of Berniker confirmed by Kapp. . . . Regina expansion brings in Mort Hillman as sales-promo head. . . . Reprise moves for expanded singles biz. . . . Silverman to post at Col special projects. . . . Britain's Rolling Stones embark on U.S. tour. . . . BMI renews sponsorship of composers conf. . . . Marty Thau forms management firm. . . . Gortikov elected CRDC president. . . . Victor's U.N. label's licensees & distribs meet in New York. . . . Celler Bill hearings set by rules committee. . . . Philips inks Lester Lanin. . . . ARMADA convention shaping up as biggest ever; Gallagher to address confab; FTC rules may bow at conv. . . . Perry Mayer heads Tower merchandising. . . . Weltner named prexy of Paramount pics. . . . Frey charges PX's

abroad don't buy American, including records. . . . New RCA Victor outlets for Calif. open shop. . . . Monumental is new Baltimore label. . . . Kennedy Memorial gets 20 g's from RCA, Boston Symp and artists. . . . Epstein opens PR firm here for his hot English acts. . . . Ruffino label now called Ron. . . . Vee Jay buys Infinity label. . . . Lee Magid forms indie producing firm. . . . RIAA to sponsor disk month in Sept. . . . Talmadge names Spinosa national sales manager. Raker heads new disk "package" service at GAC. . . . Jamieson gives lowdown on Canadian Disk biz—it not quite mirrors our own. . . . Celler bill hearings cut short, plan new one. . . . Capitol to exhibit at MOA. . . . Atlantic dancing to Ska, hopes everyone will follow. . . . Galaxy One-stop moves, new home of ROSA. . . . ASCAP support music conference. . . . Coral inks Joey Heatherton. . . . WWRL names new program director. . . . Pete Seger back in U.S. . . . Peter and Gordon on U.S. tour. . . . Dom Cerulli joins GB&B. . . . Prestige names Ron Eyre sales VP and Cal Lampley new A&R director. . . . Phono sales decline in 1st 4 months. . . . It's all over for the NY Paramount this Fall. . . . Victor gets 8-year options on Lincoln Center Musicals. . . . 1963 disk sales fell 7½% from '62 figures, RIAA reports. . . . CRDC finalizes field shifts. . . . ABC-Paramount names Paul Wexler to head diversification program. . . . Costa & UA re-united; label distributes DCP line. . . . Industry migrates to Miami for 6th annual ARMADA convention; '64 turnout expected to be biggest ever. . . . German pop music festival ends with run away victory for "Liebeskummer Lohnt Sich Nicht." . . . Mancini new MGM/Verve nat'l promo head. . . . Hoffman heads sales promo at Fidelity. . . . Pye's Benjamin deals for Stuyvesant prod disks for England. . . . Col. pics declares dividend.

JULY

Lloyd Dunn elected president of Capitol Int'l. . . . Barbra Streisand inks \$1 million TV deal. . . . Capitol & E.H. form new music firm. . . . Peter and Gordon get CB's Int'l Gold Award. . . . Columbia inks Freddie Scott. . . . Vee Jay inks Barrett Strong. . . . Philips signs Marilyn Burroughs. . . . Jack Loetz Named Columbia vice-president. . . . Liberty opens distrib brance in L.A. . . . ARMADA re-elects Heilicher as president. . . . UA re-pacts Ferrante & Teicher. . . . Capitol Int'l names Bill Mikels veep and director. . . . Vee Jay creates Interphon label for foreign masters. . . . Screen Gems-Columbia sues Lou Adler for \$2,250,000. . . . RCA profits set new first half high.

(continued on page 43)

Season's Greetings

and

Thanks

to ALL

Special Thanks To

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BILLY VAUGHN



"The Nation's Best Selling Records"

BEST NEW INSTRUMENTALISTS/COMBO 1964*

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1964 — Record Industry Year In Review

JULY (continued)

SESAC recording sales hit 6 months high. . . . Command inks Carol Channing. . . . Court says Vee Jay can retitle and package its "Introducing Beatles" LP. . . . Jay-Gee forms international branch for foreign masters. . . . Bert Bachrach and Hal David form U.S. Songs label. . . . Cosnat starts TV production firm. . . . Vee Jay inks Clinger Sisters. . . . Willie Nelson joins Monument. . . . Chi Nat'l Association of Music Merchants show sets new attendance record.

AUGUST

Columbia expands "Age Of Reason"; offers new dated billing and 5% year-round ad allowances. . . . Brown Meggs named Capitol veep. . . . Morty Croft named creative director at 20th Century-Fox. . . . Tony Bennett named AGVA's performer of the year. . . . Joe and Eddie re-ink long-term Crescendo pact. . . . Capitol signs Travelers 3. . . . Howie Richmond pubberies form musical comedy unit. . . . Jay-Gee gets injunction in "Last Kiss" suit. . . . Columbia markets

cast tapes of Broadway dramas. . . . RIAA testimony calls for repeal of disk excise tax. . . . Hugo & Luigi return to Roulette in partnership with Morris Levy. . . . NARM mid-year Chi meet breaks attendance mark. . . . Vee Jay makes Tollie separate label. . . . Victor inks Si Zentner. . . . 4-Star reopens N.Y. office under Jerry Fuller. . . . MGM pacts Ray Peterson. . . . "Hello, Dolly" gets gold disk. . . . Mike Gould named Metric Music head. . . . George Shearing renews contract with Capitol. . . . Columbia inks Jean-Paul Vignon. . . . DGG sets

up Chi depot. . . . Bobby Darin returns to Capitol. . . . Cameo-Parkway shows loss in 1st half of '64. . . . Monument inks Lloyd Price. . . . Nat'l Country Music Bill introduced in Congress. . . . Sears, Montgomery-Ward named disk buying agents for four rack jobbers. . . . Command Signs Tessie O'Shea. . . . Mormon Tabernacle Choir gets 2 gold disks. . . . Louis Dreyfus named head of Chappell's U.S. office. . . . Decca ups 6 mos. net. . . . Warner Bros. forms new subsid called Loma. . . . CBS' 1st half figures set new income highs. . . . Randy Sparks sells controlling interest in the New Christy Minstrels for \$2.6 mil. . . . Monument forms international division. . . . Pickwick Int'l sales and earnings up 17% for fiscal '64. . . . Vee Jay pacts Little Richard. . . . Enoch Light and Guy Lombardo named among ten best dressed men in America. . . . Mary Reeves takes over husband's enterprises. . . . UA inks Prez Prado. . . . Warner Bros pacts Mugwumps. . . . Mort Hillman named Regina veep. . . . Music Makers opens Nashville office. . . . Columbia inks Chuck Rondell. . . . Strauss Broadcasting buys WALL-Middletown, N. Y. . . . Pete King named president of NARAS' L.A. chapter. . . . Columbia pacts Lyn Roman. . . . Presley gets gold disk for South African sales. . . . Storytime label bows. . . . Colpix signs Bernadette Castro. . . . Epic inks Eddie Layton. . . . Victor signs Connie Smith. . . . Frankie Laine and Julian "Cannonball" Adderley pacted by Capitol. . . . Epic signs Paul and Mini Evans. . . . Hilltop expands country music line. . . . Paramount Pics' net up in first six months of '64. . . . Parade Records bows in Hollywood. . . . Columbia issues CBS test record. . . . Regina pacts Frances Faye. . . . Victor inks Jose Feliciano. . . . Atlantic-distributed Heidi Records bows. . . . Dottie West joins Grand Ole Opry. . . . Four Seasons get gold disk. . . . Detroit Records bows.

SEPTEMBER

Harstones merge with C&C Dist. in San Francisco. . . . Columbia plans new Nashville studios. . . . 20th Century-Fox earnings in 2nd quarter, 1st half. . . . Handleman Co. opens distrib in Dallas. . . . MGM snares "Baker Street" cast rights. . . . Cadence label folds. . . . Capitol to build third plant in Jacksonville, Ill. . . . Vee Jay awards Beatles five gold LP's. . . . Okeh signs Vibrations. . . . Hollis Music buys more than 20 Jobim tunes. . . . Danco Records bows. . . . Victor signs Gregor Piatigorsky. . . . Big Wilson inks 1/2 million deal with WNBC-New York. . . . Don Kirschner named president of Columbia Pictures music division. . . . President Johnson signs Arts Council Bill. . . . Decca declares 30 cent dividend. . . . Utilies & Industries buys Mills Music. . . . Amos Heilcher buys Stereoditties; inks deal with Woody Woodbury. . . . Joseph Levine plans record label. . . . MGM and Ava end national distribution tie-in. . . . Handelman Co. doubles earnings for three month period. . . . Capitol re-pacts Buck Owens. . . . Roulette's pubberies reorganized under Big Seven banner. . . . Ama-Mala's sales reach all-time high. . . . Hickory signs Eddie Albert. . . . Columbia gets "Bajour" caster rights. . . . Hitachi unveils new phono line. . . . Mills Music named agent-distributor for Novello ork catalog. . . . Groove inks Johnny Ray. . . . Buddy Deane exits WITH-Baltimore. . . . Len Levy named Epic veep. . . . Reprise registers top monthly sales in Aug. . . . Goldie Goldmark named head of ABC-Paramount's publishing firms. . . . Larry Taylor exits Bourne Music. . . . Columbia unveils 360 stereo system. . . . Dick Contino signs producing deal with Dot. . . . July phono figures slip; radio (Continued on page 44)

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JAMIES CARONE

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1964—Record Industry Year In Review

(Continued from page 43)
SEPTEMBER (continued)

figures up. . . . B'nai B'rith lodge for music and performing arts formed. . . . Sanford Clark re-inked by Warner Bros. . . . Jo-Bar pubbery bows. . . . Caedmon starts stage drama series. . . . Al Shulman named Columbia VP. . . . Bobby Vinton signs new long term Epic pact. . . . Mercury backs first Broadway production: "I Had A Ball." . . . Cosnat enters legit field. . . . Bob Yorke named topper of Colpix-Dimension Records. . . . Murray Kaufman grosses \$204,000 in ten-day N. Y. stage stint. . . . Hi-London co-host distrib meet in Memphis. . . . Jamie/Guyden, Universal Dist. offices destroyed by fire. . . . Miriam Bienstock exits Atlantic vice-president post. . . . Colpix signs John Davidson. . . . ASCAP publishes collection of best tunes, 1914-64. . . . Freedomland asks court protection from creditors. . . . Ava pacts Choo Choo Collins. . . . Eddie "Lockjaw" pacted by Glover. . . . Orange-Empire signs Mickey Rooney, Jr. . . . Bob Thompson exits Columbia. . . . Animals get gold disk.

OCTOBER

Federal Trade Commission finalizes its trade practices rules, become effective as of Nov. 9. . . . Columbia wins decision from FTC examiner in agency's anti-trust suit against label's record club. . . . The industry, under the sponsorship of the Record Industry Association of America (RIAA), calls Oct. "National Record Month," a first for the business. . . . "Fiddler on the Roof" opens to smash reviews. Victor has the cast LP. . . . Capitol boasts its best year in history during fiscal 1963-64. . . . Bob Skaff named a vp at Liberty, already directs the label's affiliate, Imperial. . . . UA buys flick rights to Lionel Bart's new musical, "Maggie May." Deal is in conjunction with Brookfield Productions, owned by Peter Sellers and John Brian. . . . Epic inks Charlie Walker.

Senator Hartke (Indiana) tells Senate that educational nature of disks should prevent rise in their mailing rates. . . . CBS becomes initial American firm to enter English disk market via purchase of Oriole label. . . . Bob Yorke takes over direction of Colpix Records. . . . Mercury backs first Broadway musical, "I Had a Ball." Gets cast LP, of course, in \$150,000 investment. . . . London offers series of foreign disks for the "disk gourmet." . . . Cash Box editorial notes that Hollywood words-and-music soundtracks making comeback. . . . George Parkhill named ad manager at RCA Victor Records. . . . Strongest turnout yet at revitalized Music Operators of America confab in Chicago. . . . Cash Box debuts international covers. . . . 20th Century Fox inks hot R&B-pop songstress, Mary Wells. . . . Epic signs Damita Jo. . . . Frederick Loewe, melody man for "My Fair Lady," "Brigadoon" and other shows, says he's ended his writing career. . . . Hal Neeley, ex-King Records' man, becomes general manager of Starday. . . . CBS Israel label bows. . . . Dot starts record club. . . . NYU Hall of Fame names Edward MacDowell, second American composer so honored (first was Stephen Foster).

NOVEMBER

Columbia re-states its "Age of Reason" policy. Part of massive publicity-ad campaign includes a Sunday supplement that's expected to reach 80 million potential disk buyers. . . . Larry Newton named head of ABC-Paramount Records as Sam Clark moves into theater operation. Country Music Week is its usual high-spirited self. At the Nashville gathering, the Country Music Association re-elects Tex Ritter as its prexy, and names him to its Hall of Fame. . . . London Records prepares \$100 set of Churchill speeches (the great man is 90 on Nov. 30, the release date of the set). . . . Victor's "Lend an Ear to Greatness"

brochure—spotlighting 11 new Red Seal albums—is issued, with about 1 million earmarked for consumer use. . . . Reprise puts mail-order Theatre series on retail level. Sets, each featuring top disk stars, are "Finian's Rainbow," "Kiss Me, Kate," "South Pacific" and "Guys and Dolls." . . . MGM Records buys Malverne Distributors, re-names it Metro. . . . RCA Camden sales 35% ahead of total of 1963. Increase is due mainly to label's self-created product. . . . Manny Kelllem joins Epic in exec A&R, as Bob Morgan is promoted to director of A&R. . . . Mort Hoffman named Epic's director of sales, label's Victor Linn and Sol Rabinowitz. . . . Victor to take over operation of its disk club from Reader's Digest. . . . Fred Fox becomes president of Sam Fox Music. His dad, longtime head, moves up as chairman. . . . Kapp offers a gift idea for all occasions by packaging three LP's in a ready-to-give box. . . . Mercury to issue legit casters of plays presented at New York's Lincoln Center. . . . King starts selling disks on a consignment basis. . . . Impulse! signs the two Soviet jazzists, Boris Midney and Igor Barukshtis, who defected to the west. . . . Electronovision's second production—first was Richard Burton's portrayal of "Hamlet"—is a teen talent affair. Reports from England state that teen talent p.a.'s are showing a decline in attendance, while record sales still soar. . . . Colpix/Dimension and most of its major execs announce shift to coast, effective Dec. 1. . . . Talent manager Lee Magid forms own label, LMI Records.

DECEMBER

FCC announced new probe into payola and plugola, does not cite specific charges or expected starting date of hearings. . . . MCA buys Leeds Music. President Lou Levy and vp Sal Chianti remain in new set-up. Justice Dept. files anti-trust suit against BMI, wants broadcaster shareholders to give up their interests

in the clearing house. . . . Columbia names Stan Kavan vp and general manager of sales, Joe Norton tagged director of sales promo material and pop LP merchandising, while Gene Weiss named national promo director. . . . Marvin Cane to Howie Richmond Music, brings in his Norwich Music. . . . FTC's Reilly offers official clarification to rack-jobbers of trade rule dealing with functions, says a rack functional is acceptable when they are functioning as rack-jobbers. . . . UA's Beatle pic soundtrack, "A Hard Day's Night," nears 2 million sales mark. . . . England's Ember label out for U.S. market via distrib deal with UA, New York office, legal rep. . . . Vic Damone to Warner Bros. Records. . . . Quincy Jones named a vp at Mercury. . . . RIAA plans color pic or record industry for TV and educational outlets. . . . Vee Jay signs Russ Morgan.

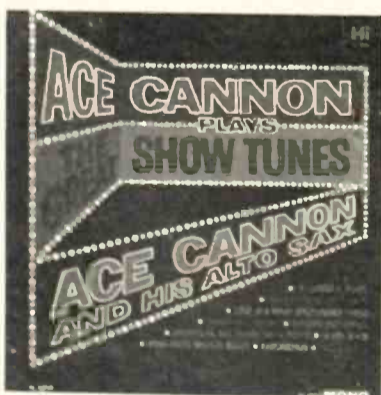
Mercury Records establishes label outlets for R&B and jazz diskings. R&B label is called Blue Rock, headed by Dick Bruce, and jazz line is Lime-light, directed by Dick Sherman. Also at Mercury, Johnny Sippel joins the label to handle publicity for the firm. . . . Vee Jay Records completes worldwide distribution deal with Philips. . . . Bob Crewe, hot indie producer starts new label, DynoVox, to be handled through Bell Records, owners of Amy-Mala. . . . Ray Gordy ends ties with Berry Gordy, Jr. operation and forms new music operation, including Ramitary Music, Red Carpet Management and Shrine Records, with Stanley "Mike" Ossman, former professional manager of Jobete Music. . . . Nesuhi Ertegun elected president of NARAS, the disk awards society. . . . Stan Kenton to direct new modern-music orchestra, the Los Angeles Neophonic. . . . Gary Usher joins Decca A&R dept. on west coast. . . . FM broadcasting study shows it's opening up programming to include more pop music, including rock 'n roll, to increase audience and ad dollar.

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SHL 32020

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WILLIE MITCHELL

LATEST SINGLE: "PERCOLATIN"
HI 2083



CURRENT ALBUM:

"HOLD IT!!! HERE'S WILLIE MITCHELL"

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and

a happy new year

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LA PLAYA Los Maya's
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and many more hits to come . . .

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NARAS GRAMMY AWARD WINNERS

National Academy of Recording Arts & Sciences—Winners of the 1963 Achievement Awards

- Record Of The Year: The Days Of Wine And Roses—Henry Mancini—A&R Producer, Steve Sholes (RCA Victor)
- Album Of The Year (other than classical): The Barbra Streisand Album—Barbra Streisand—A&R Producer, Mike Berniker (Columbia)
- Album Of The Year—Classical: Britten: War Requiem—Benjamin Britten conductor London Symphony Orchestra & Chorus. Vocal soloists: Galina Vishnevskaya, Peter Pears, Dietrich Fischer-Dieskau. Bach Choir, David Willcocks, director. Highgate School Choir, Edward Chapman, director.—A&R Producer, John Culshaw (London)
- Song Of The Year: The Days Of Wine And Roses — Composers, Henry Mancini, Johnny Mercer
- Best Instrumental Theme: More (Theme From "Mondo Cane")—Norman Newell, Nino Oliviero, Riz Ortolani, Composers
- Best Vocal Performance—Female: The Barbra Streisand Album—Barbra Streisand (Columbia)
- Best Vocal Performance—Male: Wives And Lovers—Jack Jones (Kapp)
- Best Instrumental Jazz Performance—Soloist Or Small Group: Conversations With Myself—Bill Evans, soloist (Verve)
- Best Instrumental Jazz Performance — Large Group: Encore: Woody Herman, 1963 — Woody Herman (Philips)
- Best Original Jazz Composition: Gravy Waltz—Composers, Steve Allen, Ray Brown
- Best Performance By An Orchestra—For Dancing: This Time By Basie! Hits Of The 50's And 60's —Count Basie (Reprise)
- Best Performance By An Orchestra Or Instrumentalist With Orchestra—Primarily Not Jazz Or For Dancing: Java—Al Hirt (RCA Victor)
- Best Instrumental Arrangement: I Can't Stop Loving You—Count Basie—Arranger, Quincy Jones (Reprise)
- Best Background Arrangement: The Days Of Wine And Roses—Henry Mancini—Arranger, Henry Mancini (RCA Victor)
- Best Performance By A Vocal Group: Blowin' In The Wind—Peter, Paul and Mary (Warner Bros.)
- Best Performance By A Chorus: Bach's Greatest Hits—The Swingle Singers (Philips)
- Best Original Score From A Motion Picture Or Television Show: Tom Jones—Composer, John Addison
- Best Score From An Original Cast Show Album: She Loves Me—Composers, Jerry Bock and Sheldon Harnick—A&R Producer—Arnold Maxin (MGM)
- Best Classical Performance—Orchestra: Bartok: Concerto For Orchestra—Erich Leinsdorf conducting the Boston Symphony Orchestra (RCA Victor)
- Best Classical Performance — Chamber Music: Evening Of Elizabethan Music—Julian Bream Consort (RCA Victor)
- Best Classical Performance—Instrumental Soloist Or Soloists (With Orchestra): Tchaikovsky: Concerto No. 1 In B-Flat Minor For Piano & Orchestra—Arthur Rubinstein (RCA Victor)
- Best Classical Performance—Instrumental Soloist Or Duo (Without Orchestra): The Sound Of Horowitz—(Works of Schumann, Scarlatti, Schubert, Scriabin)—Vladimir Horowitz (Columbia)
- Best Opera Recording: Puccini: Madama Butterfly—Erich Leinsdorf conducting the RCA Italiana Orchestra & Chorus. Principal soloists, Leontyne Price, Richard Tucker, Rosalind Elias — A&R Producer, Richard Mohr (RCA Victor)
- Best Classical Performance — Choral (Other Than Opera): Britten: War Requiem—Bach Choir David Willcocks, Director. Highgate School Choir, Edward Chapman, Director. Benjamin Britten conducting the London Symphony Orchestra and Chorus (London)
- Best Classical Performance — Vocal Soloist (With Or Without Orchestra): Great Scenes From Gershwin's Porgy & Bess—Leontyne Price (RCA Victor)
- Best Classical Composition By Contemporary Composer: War Requiem — Composer, Benjamin Britten (London)
- Best Engineered Recording—Classical: Puccini: Madama Butterfly—Erich Leinsdorf conducting the RCA Italiana Orchestra & Chorus. Principal soloists, Leontyne Price, Richard Tucker, Rosalind Elias.—Engineer, Lewis Layton (RCA Victor)
- Best Album Cover — Classical: Puccini: Madama Butterfly—Erich Leinsdorf conducting the RCA Italiana Orchestra & Chorus. Principal soloists, Leontyne Price, Richard Tucker, Rosalind Elias.—Art Director, Robert Jones (RCA Victor)
- Most Promising New Classical Recording Artist: Andre Watts (Pianist) (Columbia)
- Best Comedy Performance: Hello Mudduh, Hello Faddah — Allan Sherman (Warner Bros.)
- Best Documentary, Spoken Word Or Drama Recording (Other Than Comedy): Who's Afraid Of Virginia Woolf?—Original cast, Uta Hagen, Arthur Hill, George Grizzard with Melinda Dillon—Winner, Edward Albee (Columbia)
- Best Engineered Recording — Other Than Classical: Charade—Henry Mancini Orchestra and Chorus—Engineer, James Malloy (RCA Victor)
- Best Engineered Recording—Special Or Novel Effects: Civil War Vol. II—Frederick Fennell—Engineer, Robert Fine (Mercury)
- Best Album Cover — Other Than Classical: The Barbra Streisand Album — Barbra Streisand — Art Director, John Berg (Columbia)
- Best Album Notes: The Ellington Era — Duke Ellington — Stanley Dance, Leonard Feather, Annotators (Columbia)
- Best Recording For Children: Bernstein Conducts For Young People—Leonard Bernstein, conductor New York Philharmonic (Columbia)
- Best Rock And Roll Recording: Deep Purple—Nino Tempo & April Stevens (Atco)
- Best Country And Western Recording: Detroit City — Bobby Bare (RCA Victor)
- Best Rhythm And Blues Recording: Busted—Ray Charles (ABC Paramount)
- Best Folk Recording: Blowin' In The Wind—Peter, Paul and Mary (Warner Bros.)
- Best Gospel Or Other Religious Recording (Musical): Dominique —Soeur Sourire (The Singing Nun) (Philips)
- Best New Artist Of 1963: Swingle Singers (Philips)

Cash Box—December 26, 1964

#1 BEST NEW MALE VOCALIST 1964

(CASH BOX YEAR END SURVEY)

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HITS OF 1964

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"CHUG-A-LUG"

and

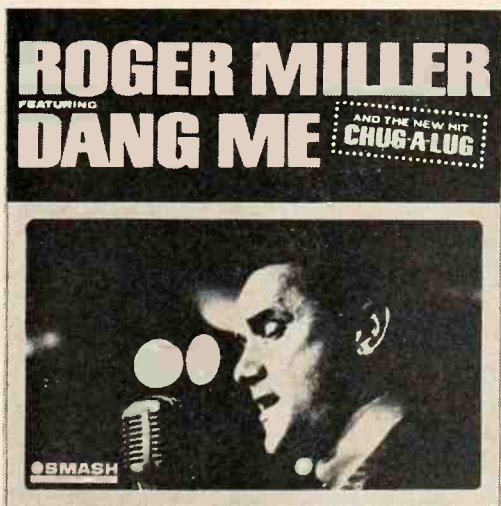
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BIOS OF 1964's LEADING ARTISTS

Little Anthony & Imperials—DCP

Proof-positive that real professionals never fade away are Little Anthony And The Imperials. This pop-r&b vocal group, who hit years back with such triumphs as "Tears On My Pillow" and "Just Two People In The World," hit Top 100 again this year after a hiatus with "I'm On The Outside Looking In" and "Goin' Out Of My Head" on the United Artists-distributed DCP label.

The group consists of four twenty-three year olds: Anthony Careline, Ernest Wright, Clarence Collins, and Samuel Strain, Jr. All the boys come from Brooklyn, New York, and they organized seven years ago while they all were attending the same high school. After deciding on show biz careers, the chanters began playing school hops and local clubs in and around Gotham. Their initial recordings on the Gone label gave them immediate national reputations.

Over the years Little Anthony And The Imperials have played all the top theatres in the U.S. and made an extensive world tour.

Eddy Arnold—RCA Victor

The path that Eddy Arnold followed during his sensational rise from the soil to stardom is typically and thoroughly American. Its source lies at the very heartland of this country's folk music, the Tennessee hills, and from the spreads to the farthest coasts and plains. An exclusive RCA Victor recording artist for the past twenty years, Eddy's records have helped blaze this sky-rocketing path.

Richard Edward Arnold was born on a farm near Henderson, a small town in western Tennessee, the youngest of four children. With instruction from his mother and four seventy-five cent lessons from a traveling musician, Eddy learned the guitar, and when he was nineteen joined a small band performing in Jackson, Tenn. From there he went to St. Louis where he joined forces with a young fiddler player named Howard McNat. They opened at station KWK and Eddy Arnold's phenomenal career had begun in earnest. Over the years the songster has had a number of huge hits including "Bouquet Of Roses" and "Anytime." Currently, Eddy is riding high on the country charts with "I Thank My Lucky Stars."

Chet Atkins—RCA Victor

Record dealers, pop and country-wise, all across the country classify the albums of "Mr. Guitar"—Chet Atkins—as "must in inventory." The gentle, unhurried Atkins continues to be one of Victor's most consistent LP chart-makers (as well as scoring big in the singles dept.) and has once again captured top honors as the most played country instrumentalist.

As one of RCA's key A&R men, operating out of their Nashville studios, the amazing talent has turned out dozens of outstanding singles—including Jim Reeves' "He'll Have To Go," the Browns' "The Three Bells" and Floyd Cramer's "Last Date." As a guitarist his repertoire ranges from jazz to rock 'n roll. Among guitar students he's a leading teacher of the instrument, a designer of guitars and author of his own "Methods" book.

Born in Luttrell, Tenn., June 20th, 1924, the son of a piano and voice teacher, Chet left high school to appear on a host of stations—including KNOX-Knoxville, WLW-Cincinnati, WPTF-Raleigh, WRVA-Richmond and in '50 became a fixture with the Opry.

Joan Baez—Vanguard

Joan Baez, at one time in 1964 had all three of her albums in the Top 20 of the LP chart, calls Boston home despite the fact that her father, a professor of physics, has served in appointments in many different countries.

The youthful folk singer has had no formal musical education or training but is recognized as one of the most competent folk singers in the business. Her strong soprano voice coupled with an almost innate feeling for the folk idiom brought her favorable reviews at her first appearance with the Newport Folk Festival in 1959.

Personal appearances at colleges, concert halls and on TV brought her to the attention of Vanguard Records who signed her to an exclusive contract. Her very first LP was an immediate best-seller as have been her other Vanguard albums.

The vocalist currently lives in California near Carmel.

Beach Boys—Capitol

Surfing is a comparatively recent phenomenon on the West Coast. Yet the sport has become so popular that the coast line where intrepid youths hitch hair-raising rides on high rolling waves is beginning to take on the look of a Los Angeles freeway during rush hour.

Soaring with these sturdy lads among the white caps was one Dennis Wilson, 18, who decided that it was high time somebody lionized the sport in song.

Dennis took a song idea to his musically talented and versatile family. His cousin, Mike Love, wrote "Surfin'." His brother Brian got together a vocal group consisting of cousin Mike, Dennis, and a third brother Carl. Dad Murray Wilson, a long-time songwriter, ram-rodded a recording session. The song clicked immediately.

With an ear ever to the ground to detect the slightest vibration of a new musical trend, young Capitol producer Nick Venet heard the roar of the Beach Boys' first hit and snagged them for an exclusive Capitol contract.

Their first Capitol disk was "Surfin' Safari," a sequel to "Surfin'" and a bona fide nationwide

smash in the fall of 1962. They followed with a host of two-sided smashes that included "Surfin' U.S.A." and "Shut Down," "Little Deuce Coupe" and "Surfer Girl" and "Be True To Your School" and "In My Room."

'64's been a banner year for the boys who reached the top in the singles dept. with "I Get Around" and a 2-pocket LP, "The Beach Boys In Concert."

Beatles—Capitol

Phenomenologists will have a ball in 1964 and beyond with Beatlemania, a generally harmless form of madness which deluged Great Britain first and then the rest of the world. The group established themselves in 1964 as the world's most popular recording group via an impressive series of chart-topping hits.

To kick off the foursome in the U.S. Capitol launched a tremendous promotion campaign which resulted in a fantastic number one disk, "I Want To Hold Your Hand." It still seems that the American teens like their English cousins can't get enough of the Beatles.

The Beatles' (George Harrison, John Lennon, Paul McCartney and Ringo Starr) popularity reached a pinnacle in Britain when, in Nov., at the request of the Royal family, they headlined the annual command performance at the Prince of Wales theatre. In Feb. the boys are coming to the States for three Ed Sullivan CBS-TV spots and some Carnegie Hall appearances.

Tony Bennett—Columbia

Tony Bennett was born in Astoria, New York and began his meteoric rise to stardom as a contestant on Arthur Godfrey's "Talent Scouts" TV'er.

Coming in as a runner-up to Rosemary Clooney, Tony was immediately signed to appear on Jan Murray's "Songs For Sale" show. A few months later he appeared in a Greenwich Village nitery upon the insistence of Pearl Bailey who was headlining the show. Bob Hope wandered in one night and invited the young crooner to join him the next day on the stage of the Paramount Theatre where the laughman was appearing. The young performer sang a few songs and the audience roared its approval. Four encores later, Hope announced that Tony would be joining him on a national tour. The rest is history. Mitch Miller inked the artist to a Columbia recording contract and his initial sides developed into best-sellers. The chanter has been responsible for such hits as "Boulevard Of Broken Dreams," "I Won't Cry Anymore," "Stranger In Paradise," "Because Of You," "Rags To Riches," "I Left My Heart In San Francisco" and "Who Can I Turn To."

When he is not on tour Tony usually devotes his time to painting and high fidelity.

On the LP charts he has clicked with "I Left My Heart In San Francisco," "Tony Bennett At Carnegie Hall," "I Wanna Be Around" and "This Is All I Ask."

Carl Butler—Columbia

One of C&W music's brightest singing stars is Columbia's rugged-looking, personable Carl Butler who is a native of Knoxville, Tennessee, which lies near the foot of the Great Smoky Mountains. Carl was naturally exposed to Country singing and guitar playing in his earliest years, and by age twelve, he was entertaining at local festivals and dances. His first radio appearance, over station WROL, Knoxville, came after he won first place in an amateur contest held in a neighborhood theater. Only sixteen at the time, Carl had no thoughts of a musical career and played informally only for his own pleasure and the enjoyment of his friends in the community. He now feels that it was listening to the records of the late Jimmie Rogers that inspired him to a serious consideration of a future in music.

His plans were interrupted by the war and for three years Carl served with the 35th Field Hospital in Africa, Italy and Germany. Upon returning to Nashville, he entered the folk music field wholeheartedly, organizing his own group, The Lonesome Pine Boys. Today he is a starring member of Nashville's "Grand Ole Opry" and makes appearances throughout the country. Carl is married to his high-school sweetheart, Pearl Jones, with whom he now records. Among the duo's 1964 successes were "Too Late To Try Again" and "I'm Hanging Up The Phone."

Johnny Cash—Columbia

Johnny Cash has been for the past several years one of the most consistent chart-riders in both the pop and country fields. He's also a writer of more than passing note. To date, the recorded versions of his songs have reached the 10,000,000 sales mark.

He started singing with his family on their Kingsland, Ark. farm to lighten their chores. Professionally, his career began during his high school days when he received radio exposure on KLCN-Blythesville, Ark. During his hitch with the Air Force, Cash teamed with his guitarist, Luther Perkins, and boss man Marshall Grant.

They met with immediate success on the Sun label, where he scored such triumphs as "Cry," "Walk The Line." In 1958 Cash moved to Columbia, where he continued his phenomenal string of hits. This year alone he has cashed-in with "Understand Your Man," "The Matador," and "It Ain't Me Babe," etc.

Cash presently lives in Ventura, Calif., with his wife and their four daughters. He does a good deal of travelling, though, and guests frequently through the south.

To round out his career he has done some TV shows, westerns, and even a movie, "Five Minutes To Live."

Ray Charles—ABC-Paramount

Dividing his dates between ABC-Paramount and Impulse, Am-Par's subsid jazz label, Ray Charles enjoys a big following in the field of pop, blues and jazz, even more since his "Modern Sounds in Country and Western Music" LP's in 1962.

After a tragedy-ridden childhood (he was blinded at 6, orphaned at 15), Charles giggered around Florida, earning a big reputation as a combo sideman. At 17 he formed his own trio and toured the country, settling for a while in Seattle where he had his own sponsored TV show. His big disk break came when he was signed by Atlantic Records, for which he produced several smash hit singles and albums. A year-and-a-half ago he switched to Am-Par and continued his hit string with "Georgia On My Mind," "One Mint Julep" and "Outskirts Of Town," and "Hit The Road Jack," "Makin' Whoopee" and "Unchain My Heart," and such LP's as "Genius+Soul+Jazz" (Impulse) and "Ray Charles and Betty Carter" (Am-Par.).

Chubby Checker—Parkway

When adults in New York and other major east coast cities became aware of the twist dance the also "discovered" a talent whom their children had been listening to for a couple of years Chubby's "Twistin'" career began professionally when, at the age of 19, his employer was able to set up an audition with Cameo Records head Bernie Lowe. Chubby was signed and elected by Lowe to spearhead the Cameo affiliate label Parkway. His first record was "The Class" but was "The Twist" that started the chain reaction that led to a string of hit singles and albums. Currently, Chubby scored with "The Fly" and LP and a host of other albums. The artist has now been credited with the fantastic rise in the limbo dance craze—as a result of his "Limbo Rock" (which had the "Popeye" hit coupling. Among his '64 chart triumphs were "Laddy La," "Lazy Elsie Molly," "Hey Bobba Needle" and "Hoaka Taoka."

Chubby Checker was born Oct. 3, 1941 in Philadelphia, where he still lives with his parents and two brothers. He was graduated from South Philadelphia High School (one of his classmates was Fabian), where he had entertained fellow students on special school events.

Dave Clark Five—Epic

When the Dave Clark Five toppled the Beatles from the number one spot on the English best selling charts with their single, "Glad All Over," the event caused such a sensation throughout England that the story was run on the front page both the Daily Mail and the Daily Mirror. The disk, released by Epic Records in the U.S., soared all the way up the charts. It was followed by as smash (LP and single) after another. Included a "Bits And Pieces," "Because," "Everybody Knows," "Anyway You Want It" and "On Tour."

Prior to last Dec. 15 when Dave Clark celebrated his twenty-first birthday by signing the contract that gave him professional status, he was the lead of a group of young men whose musical activities were restricted to playing three nights a week at a Tottenham (a local London district) ballroom pl making an occasional recording.

Shortly thereafter a Dave Clark business was found its way into Buckingham Palace and Dave received an invitation to play at the annual ball. That was the beginning of a popularity that gradually increased until expected appearances in London produced near pandemonium among you female fans.

All this commotion is caused mainly by drummer Dave Clark heading a group consisting of MI Smith who handles most of the vocals in addition to playing organ and piano; Ric Huxley on baritone harmonica and guitar; Lenny Davidson, guitarist and Denny Payton, saxophonist.

Sam Cooke—RCA Victor

It was as a gospel singer with The Soul Stirrings during a concert in Los Angeles Shrine Auditorium that the late Sam Cooke first came to the attention of the record company executive that asked him record some popular songs. With the permission of his father, the Reverend Charles Cooke, Sam obliged the exec and began a career that has since produced "You Send Me" (his first hit), "Sentimental Reasons," "Win Your Love For Me," "Only 16," "There I've Said It Again," "Wonderful World," "Everybody Loves To Cha Cha," "Chain Gang," "Sad Mood," "Twistin' Night Away," "Nothing Can Change This Lovin'," "Another Saturday Night," "Little Red Rooster," "Tennessee Waltz" and "Good News."

The son of a Chicago minister, the Victor recording artist was a deeply religious youth. He was also a serious musician, writing much of his material and playing the guitar as well.

Skeeter Davis—RCA Victor

Originally, best known for the RCA Victor LP she recorded with her late sister, Bee Jay, "Forget More Than You'll Ever Know," it was a tremendous hit and firmly established the Davis Sisters, as they were then known, as record personalities. For this record the girls received the Cash Box Award in 1953 for "The Most Grammed Record of the Year." Tragedy entered their brief joint success when an automobile accident took Bee Jay's life.

In 1957 Steve Sholes, Victor's A&R chief, persuaded Skeeter to do a solo session, an important turning point in the young singer's career. In 1958 she received the annual Cash Box award as "The Most Promising Female Country Vocalist."

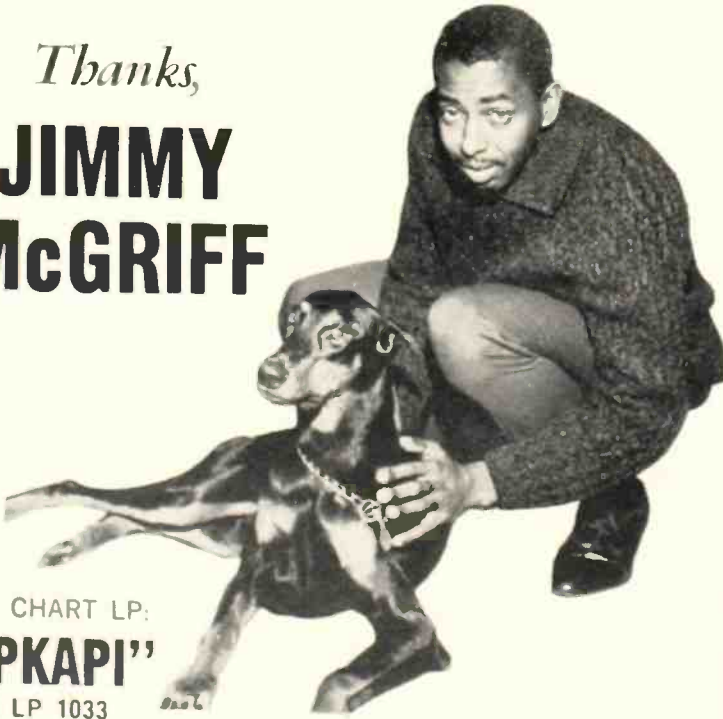
Skeeter was born Mary Frances Penick, December 30, 1931 in Sparta, Kentucky, the oldest of six children. Neither her father, nor her mother had been professional performers, but they encouraged their talented daughter. In Dixie High School, which she attended from 1945-1949, she sang with pop bands, but country music was her real love. She won amateur contests radio and TV shows and became a featured star for two years on a TV show in her area. Last she appeared on Nashville's Grand Ole Opry.

Recently, the lark has had several dual-musical hits including "The End Of The World" and "Can't Stay Mad."

(Continued on page 50)

ONE OF THE
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 (Cash Box Year End R n' B Survey)

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BIOS OF 1964's LEADING ARTISTS

(Continued from page 48)

Ronny Dayton—Mala

Ronny Dayton, leader of the group, was born in Tulsa, Oklahoma on April 26, 1946. By the time he was eleven years old, his family had settled in Nashville, where they still reside. Ronny began taking guitar lessons at the age of eight and his early teens entered local talent shows. As a result of the successful outcomes of these shows, he decided to pursue a career in music and formed his own group called the Daytonas.

The Daytonas consist of close musical friends from Nashville. They are Lynn Williams, 17, (drums); Johnny Johnson, 18, (guitar); and Van Evans, 18, (bass). Ronny also plays guitar with the group.

Ronny and the Daytonas are all avid fans of surf-in' and hot-rod music, which led them to the recording of their reputation-establishing Mala hit, "G.T.O."

Dixie Cups—Red Bird

The Dixie Cups are proof-positive that the overnight success does not exist in fairy tales. The trio's first recorded effort, "Chapel Of Love" on the Red Bird label, zoomed up the charts to the number one slot on the Top 100. This was followed-up by "You Should Have Seen The Way He Looked At Me" and "People Say."

The group consists of Barbara Ann Hawkins, 21, Joan Marie Johnson, 19, and Rosa Lee Hawkins, 18. Both Barbara and Rosa Lee attend Southern University in New Orleans while Joan still goes to high school.

The girls' musical career started in elementary school, singing in their school chorus. About a year ago they decided they were interested in show biz careers and organized as a group.

The trio was discovered at a talent show in New Orleans by Joe "You Talk Too Much" Jones, now their manager. Jones rehearsed them for four months before he brought them to Gotham to cut their present smasher. The rest is disk history.

Pete Drake—Smash

Pete Drake, who jumped into the national limelight in both the pop & country fields with "Forever" on the Smash label, was born thirty-one years ago in Augusta, Ga. His first job, a clerk in a grocery store provided enough money to buy his first guitar. His introduction to music was not necessarily on a cheaply-made mail order instrument, so Pete saved for the next two years until he was able to buy the steel guitar he dreamed about.

Encouraged by his two brothers, both musicians, Pete won his first professional job as a musician on WJMA-Atlanta while still a teenager. In 1959, his talent recognized throughout the south, he decided

to move to Nashville, to work with the recording artist who came to the Music City to wax their recordings. Soon he was playing one-shot dates on the Grand Ol Opry. With appearance on the Opry his popularity grew until the management tabbed him for regular Saturday night dates with the show. The rest is history.

The Drifters—Atlantic

The Drifters were formed in the latter part of 1953, with Clyde McPhatter as the lead singer. Their first record, "Money Honey," for Atlantic Records, was a tremendous success, proving that they had that "special something" from the beginning.

In 1955, McPhatter went into the Army, and the remaining Drifters continued to record for Atlantic and to appear in theaters around the country. Their first record "on their own," was a double-sided hit, "Adorable" and "Steamboat."

On tour, the group has always been a big favorite. Their appearance in "The Biggest Stars of 1957-1958" show made them many new fans and friends. The year 1959 they were a part of the Dick Clark Caravan that was criss-crossing the country.

Their record, "There Goes My Baby" was the record of the summer of 1959, going all the way to No. 1 on the pop best-seller charts, and remaining there for some weeks. They followed it with another two-sided hit, "Dance With Me" and "True Love, True Love." Among their successes are "Up On The Roof," "On Broadway," "I'll Take You Home," "Under The Boardwalk" and "Another Saturday Night."

The Drifters are often asked the reason for their odd name. Because each of them had drifted from one singing group to another before they formed a team, that, to their estimation, was the ideal name for a group of singers.

Another one of their 'lead' singers, Ben E. King has gone on to his own solo success.

Ethel Ennis—RCA Victor

Ethel Ennis was born in Baltimore on Nov. 28, 1932. She studied piano from early childhood and began her professional career as a member of an otherwise all-male act, when she was just thirteen. Two years later she started to sing at the insistence of a club patron. Bookings followed as a pianist-singer, and eventually she formed her own quartet to provide mood background for her vocalizing. In 1958 Ethel toured Europe as a band singer with Benny Goodman. The high spot of the trek was a stint at the Brussels World's Fair. The Goodman tour set her career going and when she returned to the U.S. she had extensive club bookings and was featured in concerts with many jazz vets including Louis Armstrong. An RCA Victor recording contract quickly followed.

Percy Faith—Columbia

The sound of Percy Faith's orchestra for Columbia Records is an old and respected one. He has had numerous solid-selling albums for the label, including a big 1964 item, "Theme for Young Lovers." In the singles field, he has scored with "Song from Moulin Rouge" and "Theme from a Summer Place." In addition, he's arranged a number of million-selling discs, among them Tony Bennett's "Because Of You," the songster's first hit, "Cold, Cold Heart," "Rags To Riches." His scoring of "Love Me Or Leave Me" won him an Oscar nomination in 1955. His clefing efforts include Guy Mitchell's first big hit, "My Heart Cries For You." He's also arranged dates for Doris Day, Johnny Mathis, Rosemary Clooney, among others.

Lester Flatt & Earl Scruggs—Columbia

Having never swayed from their traditional style, Lester Flatt and Earl Scruggs are two of the best known exponents of bluegrass music in the entire country field.

The boys have never drifted towards a "pop" sound as so many other country musicians have. Their group consists of Scruggs on the five-string banjo (playing the three-finger style he virtually invented) and Flatt on guitar, and a fiddle, a mandolin, a bass and a second guitar. Their most distinctive sound comes from the fact that none of their instruments are electrified. The boys often add wild soaring vocals of old folk songs, usually dealing with unhappy love.

The boys' first big pop-country hit came about when they scored with "Ballad Of Jed Clampett."

4 Seasons—Philips

The 4 Seasons, who skyrocketed to the pinnacle of the charts with "Sherry" and "Big Girls Don't Cry," were unknown just days before "Sherry" was released. Proof-positive of the show biz dream of the "overnight success" is the fact that the boys are now a household name among record buyers across the nation.

All four boys hail from New Jersey. They are Frankie Valli, Bob Gaudio, Nick Massi and Tommy DeVito. Except for Bob Gaudio, who joined the group after leaving the Royal Teens, the other boys have been working together for about six years as the Four Lovers.

Prior to their initial smashes, everything seemed to be going wrong for the group. However, on a chance visit to Gotham, Frankie met independent record producer Bob Crewe. Crewe decided the group could still make it if they were given the proper material and took the artists under his wing. The second record they came up with was "Sherry." Smashes that followed included "Walk Like A Man," "Candy Girl," "Ain't That A Shame" and "Now Mexican Rose."

In '64 the group joined the Philips roster and smashed thru with one top-ten giant after another. Included are "Rag Doll," "Dawn," "Ronnie," "Save It For Me" and "Big Man In Town."

Connie Francis—MGM

Connie Francis is undoubtedly one of the most successful female voices on the disk scene today.

The U.S. market is only part of her domain as a lark Queen, for she has also made most of the other parts of world her own—and in a unique manner.

In non-English speaking countries, the performer cuts her hit recordings in the native tongue, including French, German, Spanish, Italian and Japanese.

In the 6 years she has been recording for MGM Records, Connie has sold over 23 million disks and has been awarded eight gold platters by the label for sessions that have sold at least 1 million each.

The 22-year-old artist, born in Newark, N.J., (real name: Constance Franconero), first made her mark in show business at the age of 11, when she was heard as a singer and accordionist on the early juvenile-performer TV'er, "Startime," presented by George Sheck, now her manager. A year later she was a winner on Arthur Godfrey's "Talent Scout" show.

She was signed to MGM Records when she was 17, and nothing too noteworthy happened for seven or eight records and soundtrack chores for rock 'n roll flicks. But her father, who plays the concertina as a hobby, suggested that she record a triple-backed reading of the oldie, "Who's Sorry Now"; she did and soon had her first million-selling single.

Apart from singles, Connie has cut a host of varied-themed LP's, and has done major nitery-TV stints all over the world. The chirp recently appeared on the charts with "Don't Ever Leave Me."

In '64 Connie became Mrs. Richard Konellis.

Lefty Frizzel—Columbia

Lefty Frizzel is one of those multi-singers who also compose. Lefty began writing songs to amuse himself when he was only fifteen. After finishing up his high school studies he decided that he wanted to be a country singer. However, in the beginning, he found it somewhat tough to break into the field. He played parks, auditoriums, and even tobacco warehouses perfecting his craft. As his popularity spread, so did his bookings and soon he was working night clubs and doing TV spots.

During 1964 this Columbia mainstay had his biggest single to date with the runaway best-selling "Saginaw, Michigan." Among his other hits are "Black," "Forbidden Lovers" and "The Nestler."

When he is not on the road or recording, Lefty spends his spare time designing his own boots, suede jackets and fringed shirts.

Gale Garnett—RCA Victor

Gale Garnett, who scored in '64 with her RCA Victor recording of "We'll Sing In The Sunshine," and "Lovin' Place," was born in Auckland, New Zealand, the eldest daughter of an English carnival pitchman and a Russian emigre. When Gale was nine, the family left the South Pacific for America. They travelled throughout the nation before eventually coming to New York.

A few years later Gale's father died and she took her own apartment on Gotham's lower East Side and she opted for a career in show business. Gale made her professional debut as an actress when she was fifteen. Three years afterwards her high school career ended when she landed a role in the touring company of "The Drunkard." As a thespian she proceeded to be featured in no less than forty-five TV shows. In 1960 a flick part brought her to Paris where she remained for a while after its completion soaking up Gallic culture.

When she returned to the U. S. she made her singing debut at Los Angeles' Garret. The debut was successful and was soon followed by club dates in key spots across the country and her first Victor LP, "My Kind of Folk Songs." She's been a full-time singer ever since.

John Gary—RCA Victor

John Gary, who jumped into the national limelight with his premiere RCA Victor LP, of "Catch A Rising Star" which was followed-up by such album hits as "Encore" and "So Tenderly," was born in New Orleans of musically-oriented parents. His mother, a concert violinist, taught him to sing, using her violin to demonstrate the scale. John's career began in earnest when—as a nine year old boy soprano—he won a three year scholarship to the renowned Cathedral of St. John the Divine in New York City. By the time he was twelve, John was appearing regularly on U. S. O. shows.

In Hollywood, John's talent came to the attention of the famed film columnist Hedda Hopper, and it was at her suggestion that he was given several flick roles (including a singing newsway stint in James Cagney's "Time Of Your Life,") and a solo spot in Ken Murray's "Blackouts" revue.

After service in the Marine Corps and several years of p.a.'s around the country, the chanter was spotted singing at a party attended by attorney Richard Jablow and vet publicist Constance Hope. Both were more than impressed; each—separately and unbeknownst to the other—decided to do something about it. They both arranged an audition for John with RCA Victor. The rest is history.

Marvin Gaye—Tamla

Marvin Gaye began singing at the tender age of three, when he was a soloist in his father's church in Washington, D.C.

Like many of today's popular young singers, Marv continued his religious singing until his early teens when he launched his career in the popular field, singing locally around his home town. It is interesting to note that the artist, who could belt out a rocking good gospel song in his teens, today sings in a soulful style.

The multi-talented Marv (he sings, composes, arranges, plays the drums and piano) received his first big break a short while ago when he snared a Tamla Records recording contract. In brief period, he clicked with "Stubburn Kind Of Fellow" and "Hitch Hike." His 1963 hits included "Pride & Joy" and "Can I Get A Witness." In '64 it was "Try It Baby," "You're A Wonderful One," "Baby Don't You You Do It" and "How Sweet It Is."

Bobby Goldsboro—United Artists

Bobby Goldsboro, who made a smash chart bow with the United Artists' release of "See The Funny Little Clown," was born January 15, 1941 in Maryanna, Florida and attended school there through the ninth grade. His family moved to Dothan, Alabama and he was graduated from Dothan High School, then studied at Auburn University for two years before succumbing to his one and only love, music.

After a brief period of free lance work, Goldsboro joined Roy Orbison as a guitarist in January of 1962, and at the present time is still working with Roy and his highly popular aggregation.

Some months ago, a friend of Bobby's traveled to New York and played a recording of his voice for Jack Gold, and A&R director at United Artists Records. Gold immediately hopped on the first plane to Dothan and signed the chanter to exclusive wax contract. Bobby's initial UA release is his present chart-rider.

Lesley Gore—Mercury

Lesley Gore, who had had a runaway best-selling single in "It's My Party" on Mercury never performed commercially before the release of her hit.

The 16 year-old strawberry blond from Tenafly, New Jersey, was completely unknown before she cut the disk.

The lark's cousin, Howard Albert, really gets the credit for launching her career. Impressed with her abilities, he took an audition record to Joe Glaser, president of Associated Booking Corporation, who quickly sent it to Irving Green, Mercury tapper. Lesley's unusual abilities were apparent even on the audition disk, and the label immediately rushed her into a recording session with Quincy Jones. Performing like a pro, the artist cut the final record on the first take. The rest is history.

Today, Lesley's career has become a family activity; wherever she goes, so goes the family, and Lesley's arrival in limousine complete with mother, father and brother has become an accustomed sight.

Her follow-up smashes to "Party" included "Judy's Turn To Cry" and "She's A Fool." "That's The Way Boys Are," "Maybe I Know" and "You Don't Know Me."

Al Hirt—RCA Victor

1964 brought into full-blown prominence the career of Al Hirt. His single effort, "Java," was a million-seller and gained for the trumpeter a NARAS "Grammy" as the best performance by an instrumentalist. He also got his first gold disk for an album, "Honey In The Horn." His other achievements during the course of the year included an LP pairing with Arthur Fiedler and his Boston Pops, a solid chart item called "Pops' Goes The Trumpet." And a non-disk highlight of the year for Hirt was a dream-come-true: his own nitery on New Orleans' Bourbon Street, called simply "Al Hirt." Before striking out on his own, Hirt occupied chairs in the bands of Tommy and Jimmy Dorsey and Ray McKinley and toured with Horace Heidt.

(Continued on page 52)

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BIOS OF 1964's LEADING ARTISTS

(Continued from page 50)

Impressions—ABC-Paramount

Collectively, Curtis Mayfield, Samuel Gooden and Fred Cash, constitute the Impressions. Singing together since 1958, the vocal trio is responsible for such hits as "For Your Precious Love," "Gypsy Woman," "Amen," etc.

Gooden and Cash both from Chattanooga, began their singing in the southern city with a vocal group. Breaking away from the group, the two decided that Chicago could offer them the opportunity they needed to firmly establish a show business career, so they headed north. They hadn't been in Chicago long when they met Curtis Mayfield and the well-known, Jerry Butler. Curtis and Jerry were also singing veterans, having performed for years in their local church. The move to the Windy City took place in 1957. The following year, the group was introduced to Eddie Thomas who immediately signed them to a management contract. Thomas arranged for a recording session which resulted in "For Your Precious Love." After the record became a hit Butler left the group and Mayfield took over as lead singer.

Jan & Dean—Liberty

It was in 1958 when two six feet tall Los Angeles born guys sat down at the piano and self-built tape recorder in a Bel Air garage owned by the parents of Jan Berry. It was just three weeks later that the result of this impromptu recording session was heading for the top charts. The record was "Jennifer Lee."

As fate would have it, the shorter of the team, (six-one) Dean Torrence was called to the Army to serve six months duty. In his absence a friend of the boys from University High School where they graduated from was asked to sit in. Arnie did a more than able job until the return of Dean. Then came Dean's discharge from the service and back to the garage they went.

Taking time out from their sailing and surfing, the boys put their heads together with manager and producer, Lou Adler, and came up with another golden one, "Babytalk." The rest is history.

Currently pacted to Liberty, the boys have had a number of big hits, including "Linda" and "Little Old Lady From Pasadena."

Norma Jean—RCA Victor

Born on a farm near Wellston, Okla., Norma Jean grew up in Oklahoma City. A childhood interest in music flowered when she was twelve, and the youngster learned to play the guitar. After graduation from high school she opted for a show biz career and secured work on KLPR-Oklahoma City. After three years of radio and TV experience in and around her hometown she made her first personal appearance with the Meryl Lindsay Band.

The lark began to perfect her singing style and was hired by Leon McAuliffe. Later, she served a two-year stint as the featured vocalist with the Billy Gray Band. Her big break came when she landed a regular niche on Red Foley's Ozark Jubilee on the ABC-TV. She moved to Nashville in 1960 and started with the Porter Wagoner Show a year later. A RCA Victor recording contract quickly followed and last summer she gained national recognition with her "Put Your Arms Around Me" smash. The songstress hit big in 1964 with "Go Cat Go."

Jelly Beans—Red Bird

The Jelly Beans, who hit during 1964 with "I Wanna Love Him So Bad" on the Red Bird label, consist of four girls and a guy from Jersey City.

All high school students, the members of the group had always expressed an interest in music. A few years ago they banded together and began perfecting a singing style all their own. Two months ago Bill Downs spotted the crew working a Jersey City hop. He was so impressed with them that he immediately signed them to a personal management contract. Downs then contacted indie A&R producer Steve Venet who arranged for audition with Leiber and Stoller. The vet hit-makers liked what they heard and made plans to record the artists. The result of that initial session is the group's present giant chart-rider.

Key events coming up for the performers this summer include the recording of an LP and a follow-up single, and a six-week trek with the Dick Clark Caravan.

George Jones—United Artists

Over the past several years, George Jones has earned so many laurels for his distinctive country stylings, that this songster must rank among the biggest c&w artists around today.

Jones was born on Sept. 12, 1931, in Sarasota, Texas. At the age of nine he began playing the guitar and at 12 wrote his first song. Uncle Sam beckoned in '51 and in '53, after his discharge from the Marines, he returned to Beaumont, Texas. In '54 he joined the Houston Jamboree, followed this as a regular with Shreveport's Louisiana Hayride and an appearance on the trade charts with his Starday original, "Why Baby Why." He then became a favorite with Opry fans in '56, joined the Mercury roster, and smashed thru with "White Lightning" and "Who Shot Sam" among others.

George is now with UA where, during '64, his big hits included "My Tears Are Overdue," "Where Does A Tear Come From" and "The Race Is On."

Kingston Trio—Decca

When San Francisco publicist Frank Werber heard three collegians singing at The Cracked Pot in town he knew he heard a good thing. Immediately he signed Dick Reynolds, Bob Shane and Dave Guard

to a personal mgmt. pact. Because calypso music was in vogue at that time, '57, they chose the name Kingston Trio. They were brought to vocal coach Judy Davis and practiced in a loft above Frisco's "discovery club"—The Purple Onion. They were booked there for a week and were so successful that their try-out was extended to a month-run. Later on, while playing at the Hungry I, they recorded an LP for Capitol. A single, "Tom Dooley," was culled from the successful LP and the meteoric rise followed. Their hit singles now include "Tijuana Jail," "M.T.A.," etc. and in the LP dept. it's "Close-Up" and "Something Special" among others.

The trio is made up of Bob Shane, born in Milo, Hawaii, Nick Reynolds, from Coronado, Calif., and John Stewart (formerly of the Cumberland Trio), who replaced Dave Guard—when he went on to form the Whiskeyhill Singers. John was born in San Diego.

In 1964 the group's Trident Productions inked a producing deal with Decca where they now record.

Billy J. Kramer—Imperial

Billy J. Kramer was born in Baarle, just outside Liverpool, on August 19, 1943. The youngest member of a seven-children (three brothers, three sisters) family, Billy left school as a teenager to take up an engineering apprenticeship with British Railways in Liverpool.

The artist started out as a spare-time rhythm guitar player with his self-formed local group but switched to vocal work some eighteen months ago. Billy was discovered in Liverpool by Brian Epstein, the manager of the Beatles, who signed him to an exclusive management direction contract at the beginning of 1963, at which time he left the British Railways to become fully professional.

Billy was teamed up with the Dakotas about a year ago, immediately prior to a one month session in Germany at Hamburg's famous Star Club. And, with the backing of the group, he returned to Britain to make his first E.M.I. chart-topping disk, "Do You Want To Know A Secret." Since then he has remained with the boys and has had a slew of hits across the foam. "Little Children" and "From A Window" were his big U.S. hits in 1964.

Major Lance—Okeh

Major Lance, who has clicked heavily in the top-r&b markets, on Epic's Okeh label, was born twenty-two years ago in Chicago.

Rearing by a deeply religious family, Major (that's his real name), like so many others before him, began his career as a spiritual singer. Eventually, the artist gave in to the lure of show biz when a gospel group he was with broke up.

In 1959 Jim Lounsbury took Major under his wing and succeeded in getting him a contract with Mercury Records. In a short time the chanter created some excitement with "I Got A Girl" and "Delilah."

When he is not on the road playing p.a.'s and hops, Major relaxes by playing baseball with some of his friends. The artist still lives with his parents, four brothers and seven sisters in the Windy City.

Brenda Lee—Decca

Little "Miss Dynamite" started on the road to stardom with her first network TV appearance in 1956, has been overwhelming audiences with her spirited vocalizing ever since.

The explosive bundle of charm, who was born on Dec. 11, 1944 at Atlanta's Emory University Hospital (the second oldest of 4 children), was signed to a long-term Decca pact, almost immediately after her TV bow. From '56 to '60 the chirp ran up a consistent string of best-sellers but it wasn't until her waxing of "Sweet Nothin'" did she attain star disk status. Then she followed with a double-header, "I'm Sorry" and "That's All I Gotta Do," that earned her the first of many gold records. Her smash chain, after that, included "Emotions," "Dum Dum," "Eventually," "I Want To Be Wanted," "Fool No. 1" and "How About Me," "Heart In Hand," "Save All Your Lovin' For Me" and her most recent, "All Alone Am I," "Losing You," "Your Used To Be," "The Grass is Greener," "As Usual" and "Is It True."

Brenda has now enjoyed appearances on the Perry Como, Steve Allen, Ed Sullivan and Danny Thomas network outings, among others, and has started her acting career with a role in the flick, "The Two Little Bears."

In the past few years, the talented youngster has captured the imagination and hearts of people all over the world. Accompanied by her mgr. Dub Allbritten, Brenda was greeted by an enthusiastic mob scene on her '59, '60 and '61 European and South American jaunts. The President of Brazil tagged her 'the best goodwill ambassador that America ever had' while Paris newspapers hailed her as the 'most dynamic American artist since Judy Garland.'

Last year the lark became Mrs. Ronnie Shacklett and this year became a mother.

Trini Lopez—Reprise

Trini Lopez, who first exploded on the national scene with his best-selling Reprise single of "If I Had A Hammer" and rode the charts with a host of LP's, including his current efforts, "Basin Street East" and "Latin," was born twenty-six years ago in Dallas, Texas.

Trini began playing guitar and singing Latin songs in Dallas night clubs when he was only fifteen. Stimulated by excellent audience response, the artist formed his own five-piece combo and toured the southwest. After finishing high school, he and the combo played clubs across the country for four years.

With the group polished to a fine edge, Trini took a breath and plunged into the deep professional waters of Hollywood. His first two-week engagement lengthened into a full year, then he played a number of clubs, including the world-famous Ciro's.

One night while the group was performing at P.J.'s, vet music man Don Costa came into the club. Costa was so impressed with Trini that he immediately signed him to an exclusive recording contract for Reprise Records. The rest is history.

Loretta Lynn—Decca

When Loretta Lynn first came to Nashville, on a promo tour in behalf of her bow on Zero Records, she visited the offices of the Wilburn Bros. The fellas, Doyle & Teddy, liked what they heard and arranged to have her records distributed on a wider scale here and signed her to their Wil-Helm Agency.

The lark started her singing career in Custer, Wash., where she had moved from her home state of Kentucky. She started her own band there and while working a long club date was discovered by Zero execs. Her initial outings on the label, including "I'm A Honky Tonk Girl," received so much deejay acceptance that Decca officials grabbed up her contract. On Decca she immediately clicked with "I Walked Away From The Wreck."

Other credits include: "Success," "Get Set For A Hearache," "Other Woman" and "Before I'm Over You," "Wine, Woman & Song" and "Happy Birthday."

Leon McAuliffe—Capitol

The end of World War II marked not only the finish to a global conflict, it also brought down the curtain on another era—that of the big bands. With few exceptions, most of the big bands started a steady decline after the war but some, like Leon Mc Auliffe and his Cimarron Boys were able to hang on and prosper.

When Leon returned to civilian life after the war, he organized a modern dance band in Tulsa. That switch was probably one of the most prosperous any band leader has ever made. Since that time, Leon and the Cimarron Boys have become one of the busiest aggregations in the country. For over 400 consecutive weeks they played to capacity crowds (twice each week) at Leon's Cimarron Ballroom in Tulsa.

Born in Houston, Texas, Leon took three guitar lessons and then landed his first job with a Houston radio station. Two years later, he took a job with another Houston radio station and shortly thereafter received an offer from W. Lee O'Daniels and his Light Crust Doughboys, to join their band. At 18, he joined Bob Willis and his Texas Playboys and stayed with them until he entered the service in 1942.

Aside from being a top bandleader, Leon is also noted for his compositions—he was co-writer of the million-seller "San Antonio Rose" and has written such western standards as "Steel Guitar Rag," "Panhandle Rag," etc.

Rose Maddox—Capitol

After a difficult youth that included panning for gold and picking fruit for farmers on the west coast, Rose Maddox and her brothers learned to play guitar. Fred finally went into a Modesto radio station and got a job for the family band. When the station wanted a female vocalist, Rose got the call. The combo won a hillbilly band contest at the Centennial celebration in Sacramento 1940 first prize but the victory led to a network spot. The group was gaining when World War II almost broke it up. They won a disk pact in '46 when they reorganized and in 1959 Rose Maddox was signed by Capitol with as many brothers as were left in the act. Rose, her folks and a few of her brothers now reside at their Oregon ranch, playing fairs, rodeos, etc., on weekends. This past year was a banner period for the lark. Among her significant hits were "Bluebird Let Me Tag Along" and "Somebody Told Somebody."

Henry Mancini—RCA Victor

Henry Mancini, composer-arranger-conductor has played a major role in bringing jazz to TV with his musical backgrounds for the "Peter Gunn" and "Mr. Lucky" series and is currently the hottest writer of feature flick scores. Mancini was born April 16, 1924, in Cleveland, the son of a steel worker who used to play flute in his spare time. His father sent Hank to Carnegie Tech Music School, and the Juilliard Institute. He is now staff composer and arranger at Universal Pictures since 1952 and among the films to his credit is "The Glenn Miller Story." He wrote the score for the Bing Crosby film "High Time," and his score to "Breakfast At Tiffany's" which he wrote as well as recorded for RCA Victor, was a fabulous soundtrack seller. "Moon River" is the film's most famous selection, won an Academy Award as the top film song of 1961. In '62 he won the Award with "Days Of Wine And Roses" and in '63 had a nominee in "Charade." '64's contender is "Dear Heart." He also composed music for club acts including those of such stars as Dinah Shore, Pally Bergen, Billy Eckstine and Betty Hutton. Hank lives in Northridge, California with his wife and three children.

Mantovani—London

A comic routine ends with the line "if everybody in the world would play a violin each day we would all be bigger and better than Mantovani." Although it may be stretching the point a bit one would still have to go pretty far to match the sounds of Mantovani's cascading strings.

The maestro is, undoubtedly, one of the most popular ork leaders in the world. Everyone of his more than 20 album releases has been a best-seller in the U. S. and on many occasions he has scored heavily in the singles dept. His tours have also met with fantastic success.

Born in Venice, Annunzio Paolo Mantovani, he inherited his sense of beauty and good taste from his father, who was first violinist at the famed La Scala in Milan, reigned over at that time by Arturo Toscanini.

His family then moved to England where they settled. His father tried his best to steer Monty into engineering but he stuck to his violin lessons. His love for music won out and at 20 Monty was leading his own ork at London's Hotel Metropole. London Records has been cashing in on his talent ever since.

"The Incomparable Mantovani" is the latest in the maestro's long, long list of chart credits.

(Continued on page 54)

HOLIDAY GREETINGS



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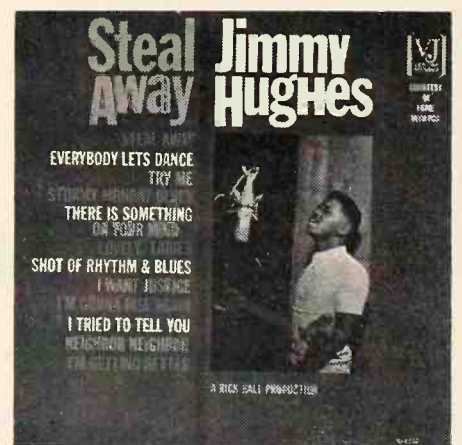
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BIOS OF 1964'S LEADING ARTISTS

(Continued from page 52)

Dean Martin—Reprise

In an era when show business personalities are usually straight-jacketed into narrow fields of expression, Dean Martin is an exception to the rule. This polished pro has a versatility that seemingly knows no bounds.

Born Dino Crocetti in Steubenville, Ohio, Martin moved with his family, when still a youth, to Long Beach, Calif. Although he recalls being "a fairly cocky kid" with no lack of self-confidence, Dean tried his hand at numerous jobs before he took up singing seriously. In 1946 he luckily found himself on the same bill with a young laughman called Jerry Lewis with whom he quickly joined up as a duo. Dean sang and played straight man to Lewis' wackiness.

Eight tremendously successful years and 16 films later, the team of Martin and Lewis was dissolved. Since then Dean has gone on as a solo to new vistas of success as a night club performer, comedian, and dramatic actor.

When he is not on the road or recording, Dean lives with his wife and three children in a formal English mansion in Beverly Hills. "Everybody Loves Somebody" was Martin's big come-back disk of 1964.

Al Martino—Capitol

In 1950, Al Martino made the disk world sit up and take notice with a potent ballad tagged, "Here In My Heart," which went on to become his first million seller. The Philadelphia chanter joined Capitol in 1952 where he immediately scored with "Take My Heart" and "Wanted." During a long dry spell in the disk biz, the warm-voiced chanter continued to play top clubs and theaters throughout Europe and the U.S. until 1963 when he returned to the charts with a giant tagged, "I Love You Because." The formula proved to be the right one, because he has scored with every single he's made since. His albums have scored equally well—each LP tagged after a hit single has won chart laurels. "We Could," is his current biggie.

Johnny Mathis—Mercury

A singer who offered straight ballad singles in 1956, when rock 'n roll had already taken over the singles market, could hardly expect more than meager sales.

However, Johnny Mathis, certainly in the crooning class, was able to buckle the teen-beat tide with an outstanding record of singles successes that carried many a sign of rock 'n roll.

With "better" pop songs, Mathis proved a "good-music" oasis with such singles hits as "Wonderful, Wonderful," "It's Not for Me to Say," "Chances Are," "Wild Is the Wind," "A

Certain Smile," "Maria" and "Gina," and host of top albums, including "Johnny's Greatest Hits," which has passed the half-million mark in sales. After many years with Columbia, Mathis switched to Mercury near the end of 1963.

These triumphs have extended Mathis' fame to concert halls, niteries, TV and pics, where he has sung the title song on three soundtracks ("Lizzie," "Wild Is the Wind" and "A Certain Smile").

Johnny, one of seven children, chief claim to fame, at first, was as an outstanding all-around athlete in George Washington High in San Francisco, his hometown, and San Francisco State College (in high school, he established a local high-jump record, 5' 5 1/2", that has been matched only four times in the history of the Olympics). An informal Sunday afternoon jam session at San Francisco's Black Hawk niterie, then co-owned by Helen Noga, his manager, Johnny sang a number with the group. Helen heard him, ending Johnny's plans to teach physical education, starting a career that now shines brightly.

Robert Maxwell—Decca

Vet harpist Robert Maxwell, was first introduced to the harp at the age of ten in his native New York. The youthful musician pursued his musical studies at Lincoln High School and the Juillard School of Music, where he studied under such great masters as Gianini and Grandjany.

Today, Maxwell is credited with introducing the instrument to the world of popular music. Previously relegated to the symphonic role playing alongside the triangle or cymbal player. During Maxwell's many concert, cafe, theatre and television appearances, he is responsible for the instrument being recognized as a living, entertaining musical medium.

Maxwell lives in a suburb of New York City with his wife and two daughters. Never satisfied to rest on his past achievements, he continues his composing as well as continuing musical study in order to bring new innovations to his craft. This past year he scored a tremendous success with his "Shangri-La" disk.

Roger Miller—Smash

Roger Miller, who is currently clicking with "Do Wacka Do" on Smash, was born twenty-eight years ago on a farm in Erick, Oklahoma.

It was during high school that Hank Williams became Roger's idol and the motivating factor in his life. However, it was very difficult to be like Hank Williams without a guitar, so Roger began saving nickels and dimes doing odd jobs.

Soon a little money began trickling into Roger's jeans and he felt he was on his way. But just as things were getting better he was drafted into the Army to do his part in the Korean conflict.

Following his stint in the service, he moved to Amarillo where he began writing and working in

local bands. So he decided to make the big move to Nashville and try for audition with a label. An RCA Victor contract followed in quick order and the chanter jumped into the national spotlight with a string of best-selling platters including "Hey Little Star," "You Don't Want My Love," etc. The rest is history.

He then signed with Smash and busted thru with his debut disk, "Dang Me" and followed with "Chug-A-Lug."

Mitchell Trio—Mercury

One of the top acts in the musical-comedy pop-folk idiom, the trio is an outgrowth of the members' college days at Gonzaga Univ. in Spokane, Washington. Boys, natives of Chicago, first got important exposure an Arthur Godfrey's morning radio show out of New York, leading to various niterie stints, including the Blue Angel in Gotham. They first cut for Kapp, producing several successful singles—employing such controversial themes as the John Birch Society—and albums. Further success has come from their present association with Mercury Records. TV, including the Ed Sullivan hour, has also been an outlet for their singing and comedy banter.

Willie Mitchell—Hi

Mitchell's disk career spans both the pop and R&B markets. The 26-year-old songster, a native of Memphis, Tenn., had a big hit in 1964 called "2075." Previously, his biggest singles side was "Percolatin'." While a member of the Second Armored Division in Germany, he entertained at the USO Center there. He is one of nine children.

Melba Montgomery—United Artists

The artist is a gal who has made good both as a soloist and in several chart-riding duets with George Jones, including "We Must Have Been Out of My Mind."

Lark, whose hometown is "Music City, U.S.A.," is managed by Shat Jackson and booked through the Bob Neal Agency.

Melba received her first break in 1958 when she entered the first Pet Milk Grand Ole Opry contest and won. As luck would have it, vet country orkster Roy Acuff was in the audience. Acuff was so impressed with the lark that he immediately signed her as the featured girl vocalist with his band. Melba spent four years with the orchestra before going it alone as a solo performer.

Since becoming a professional, the artist has toured all over the world playing p.a.'s in North Africa, Australia and Canada.

New Christy Minstrels—Columbia

The New Christy Minstrels were organized by their former leader Randy Sparks.

Sparks conceived the idea and name for his singer-instrumentalists from Edwin P. Christy, who, in 1842, formed the famous Christy Minstrels, hailed as the nation's foremost interpreters of Stephen Foster songs.

Sparks got his start in show business while in college. He was seeking a part-time job and made his first appearance at the Purple Onion in San Francisco. Since then he has been booked at the Blue Angel in New York, the entire Playboy circuit and numerous TV appearances.

The new Christies all sing and play folk instruments (guitars, banjos, bass violin and a variety of assorted secondary instruments: harmonica, fife, etc.).

Roy Orbison—Monument

Roy Orbison's dad, an oil-rig driller, has spent his life searching for black gold in the oilfields of Texas. Roy, a one-time geology student, who gave up his pick-ax for a guitar pick, has made his strike in the recording studios of Nashville.

Roy, now 26, grew up in the oil town of Wink, Texas. When his dad wasn't drilling for oil he was playing a guitar and taught Roy how to play when he was 6. He was barely in his teens when he was leading "The Wink Westerners" and conducting a talent show over the local radio station. At 16 he represented the Lone Star state at the Int'l Lions Conclave in Chicago. While a geology major at North Texas State a fellow student (and disk artist at the time) Pat Boone helped convince him to look for gold records instead of black gold.

In April of '56, he was signed to Sun Records by topper Sam Phillips and later on made chart noise with "Ooby Dooby." In '58 he signed a clobber-mgm't pact with Wesley Rose. Then he moved over to RCA Victor and from there on to Foster's Monument label, coming up with a Top 100 outing in "Uptown." Then came his "Only The Lonely" and he's been smashing through ever since as evidenced by his "Cryin'," "Runnin' Scared," "Candy Man," "Working For The Man" and "Leah" chart triumphs.

In '64 the artist had LP giants in his "Greatest Hits" and "More Greatest Hits" packages. His "Oh, Pretty Woman" single turned out to be one of the year's biggest decks. In addition Roy has become one of Great Britain's biggest disk names.

Buck Owens—Capitol

Born in Sherman, Texas, on Aug. 12, 1929, Buck Owens was plinking on his mother's piano at the Pentecostal Church as soon as he could reach the keyboard. By the time he was 13 the family moved to Phoenix, Ariz., and the boy's musical ability was so apparent that his parents bought him a mandolin.

Buck had to leave school when he was still in his teens and 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 the artist played sufficient guitar to get a job with a band in a Bakersfield club. Later Owens joined Bill Wood's band in Bakersfield, played on the "Chuck Wagon" TV show there.

Buck, who writes most of his own compositions, soon came to the attention of Capitol Records which inked him to an exclusive recording contract. Over the years he has had a host of c&w sales giants including "Act Naturally," "Love's Gonna Live Here," "My Heart Skips A Beat" and "Together Again."

Last two songs were the title of a big pop-country album by the star.

Rita Pavone—RCA Victor

Rita Pavone may well be the world's smallest singer—she's five feet nothing and weighs a blowaway eighty pounds. But four months after she cut her first record in the RCA Italiana Rome studios the deck became number one on the Italian Television Hit Parade and the lark had sold her first million records. The first million, it turned out, was merely a token of what was yet to come.

Rita's record sales in her native Italy have been nothing short of staggering. Since March of 1963, when she hit the number one spot on the Italian pop parade, to date she sold a total of three million records. And the performer is as much a sensation in Spain, Germany, Brazil, Argentina, Japan, Holland and Belgium as she is in the land of Ceruso.

Rita's story is relatively simple. Her family is an unremarkable one; she was their first daughter. Her father, a body worker at a Fiat plant, entered her in a competition for unknowns in the summer of 1962 in Ariccia, a suburb of Rome. The songstress won hands down and within three months, she was on her way to the kind of fame even she—in her wildest pre-Ariccia dreams—had never imagined.

Rita had Top 100 action with her first U. S. release, "Remember Me."

Peter, Paul & Mary—Warner Bros.

Life-long interests in folk music led Peter, Paul and Mary to Greenwich Village, where they became a trio. The group toured the country from the Blue Angel to the Hungry I developing their style and acquiring a loyal group of admirers. Their fortune began to rise rapidly when they cut an album for Warner Brothers tagged after themselves. A single, "Lemon Tree," taken from the disk brought the trio into the national limelight.

Peter Yarrow, who was born in New York in 1937, took a psychology degree at Cornell University where he was an instructor in a folk ballad course. He was discovered at the Newport Festival in 1960 and toured the nation as a solo performer.

Paul Stookey, who was born twenty-five years ago in Birmingham, Mich., thumped an electric guitar for a high school rock 'n roll group on local TV and emceed his way through Michigan State University.

Mary Allin Travers was born in Louisville, Ky., in 1937. She has appeared with several teen-age folk groups and has made it to Carnegie Hall twice. She is the only member of the group with Broadway credits having appeared in "Mr. President" with Mort Sahl.

Besides "Lemon Tree," their hits include "If I Had A Hammer," "Puff," "Blowin' In The Wind" and "Don't Think Twice, It's All Right." Their latest hit LP's include "In The Wind" and "Movin' On" and "Peter, Paul & Mary In Concert." Their initial package, "Peter, Paul & Mary" recently received an award for selling over a million units.

Webb Pierce—Decca

Webb Pierce has been, for many years, one of Decca's most consistent hit-makers. His roster of successes started with "Wandering" in 1951. Country music devotees will recognize previous Piero triumphs in "Fallen Angel," "How Do You Talk To A Baby," "Last Night," "Let Forgiveness," "Tupelo Country Jail," "Honky Tonk Sun," "The Jailhouse Now" and "There Stands The Glass." "Cow Town," "Sooner Or Later," "Year Gone By" and "Memory #1."

The Piero brand of magic began at sixteen when he became proficient enough to land a job as an entertainer on a radio show on KMLB-West Monroe, Louisiana, his hometown's major station. After a three-year stint in the Army, Piero settled in Shreveport and played for various bands throughout the state; waiting for the audition that was soon to come from "Louisiana Hayride." At first he was used sparingly on the show, then as he received a veritable flood of mail, he was elevated to star billing. Three years after he came to "Hayride" Piero cut his first hit Decca release and his career went into high gear.

Today Webb Pierce is one of the nation's foremost country chanterers. He has sold millions of recordings and popularized hundreds of folk songs many of which he wrote himself.

Gene Pitney—Musicor

Gene Pitney began his career in music biz as a tunesmith. After supplying other performers with disk material, he stepped out last year on UA's Musicor label with a chart rendition of his own number, "(I Wanna) Love My Life Away." The chanter has pulled in plenty of loot with "Town Without Pity" and "(The Man Who Shot) Liberty Valence," "Only Love Can Break A Heart," "Mecca," "I'm Gonna Be Strong" and "It Hurt To Be In Love."

Some of the artists who have cut Pitney songs include June Valli, Steve Lawrence, Tommy Edwards, Billy Bland and Roy Orbison. A native of Rockville, Conn., the 20-year-old performer has, in addition to his singing-writing background, experience as an arranger and instrumentalist. The performer's hobbies cover three areas: taxidermy, trapping and electronics.

(Continued on page 56)



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BIOS OF 1964's LEADING ARTISTS

(Continued from page 54)

Elvis Presley—RCA Victor

Every era has its national phenomena—Babe Ruth, Marilyn Monroe, Charles Lindbergh, Shirley Temple and a few select others. Elvis Presley is one of those rare phenomena. His fantastic acceptance and unbelievable sales success throughout the world are unmatched by any other recording artist popular for the same short period of time as Elvis. He is truly an artist in a class all by himself. Elvis Aaron Presley was born January 8, 1935 in Tupelo, Miss., to Vernon Presley, a paint factory employee and the late Gladys Presley. Elvis is the survivor of identical twins. There were no other children in the family. He graduated from Hume High School in Memphis. It was pure chance that brought him to a professional career and overnight fame. Elvis was going to school during the day and studying nights to be an electrician when he decided to make an amateur recording as a gift for his mother. He went to the Sun Record Company, in Memphis, and cut a record titled "That's All Right Mama." Sam Phillips, Sun's president, heard the youngster sing and saw possibilities in his unique style. He asked Elvis to leave his name for a possible audition at a later date.

Presley heard no more from Phillips for a year and a half and meantime had taken up truck driving. It being a more lucrative job (\$35.00 a week) than ushering at the theatre (\$14.00 a week). Then Phillips called and before Elvis knew what had happened, he was rushed into a recording session, a contract was signed, and "That's All Right Mama" with "Blue Moon Of Kentucky" on the other side, was released.

The night the record was played over Memphis station WHBQ, 14 telegrams and 47 phone calls hit the station during the three hour broadcast and Disc Jockey Dewey Phillips had to play the same record seven times. During the week that followed seven thousand of Presley's first records were sold in Memphis alone.

Soon RCA Victor heard the reverberations from the South, and bought Presley's contract from Sun, along with his original recordings and four additional discs. "Mystery Train," backed by "I Forgot To Remember To Forget," was one of the Sun recordings released under the RCA Victor label and was soon a runaway hit. This was followed by Victor's "Heartbreak Hotel," backed by "I Was The One."

From then on, Elvis' records were the sensation of the music world. He has twenty-eight gold records and even held his leadership in his field while he was in the Army. He has an endless list of top hits.

Personal appearances, always accompanied by the screams of a sudden legion of teen-age worshippers, and nationwide TV Guest Appearances (frequently stirring up controversy because of his eloquent hip movements and gestures which accompany his singing) had been the inevitable result of his fame, and in 1956 Elvis signed a picture deal with Hollywood Producer Hal Wallis, and the deal to make his film debut for the 20th-Fox in "Love Me Tender."

Elvis followed this with "Loving You," "Jailhouse Rock" and "King Creole," all of which were enormously successful. For example, 20th Century-Fox estimated that the negative cost of "Love Me Tender" was recouped in the first three days of release, an accomplishment probably without equal in the industry's history.

However, in March, 1958, Elvis was "signed" by the U. S. Army and after basic training at Fort Hood, Texas, he was shipped to Germany in September of that year for duty with the famed 3rd Armored Division. Most entertainers end up in the Army's Special Services, but Elvis took his soldiering in the line and was honorably discharged in March 1960, with an excellent record and the rate of buck sergeant.

He made one television appearance on the Frank Sinatra "special" for a reported \$150,000, then reported to Hal Wallis for a film, "G. I. Blues." He then came to 20th Century-Fox for his starring role in "Flamingo Star." Highlighting his 1962 efforts were the films "Blue Hawaii," "Girls, Girls, Girls," both big soundtrack sellers for Victor. One of his smash singles was "Return to Sender."

His latest flick is "Roustabout," which is the tag of the giant soundtrack LP. On the singles side it's "Ask Me."

Ray Price—Columbia

Ray Price has long been one of the big sellers on the Columbia label. More than twenty-five of his hits have appeared in the top ten national record charts in the span of over 10 years . . . many of

them ("City Lights" for example) remaining in the charts for more than twenty weeks. The list of the "Grand Ole Opry" star's hits are endless but some notable scorers are: "My Shoes Keep Walking Back To You," "One More Time," "Under Your Spell Again," "Wasted Words," "Who'll Be The First," "Soft Rain" and "Burning Memories."

Price is the recipient of many industry awards for his exceptional chanting ability. He is a country artist in the grand manner and his wardrobe is without comparison in the entire field.

Price began his career studying veterinary medicine but decided that he would rather sing about animals than mend them. When he is not on the road he lives in Texas with his wife Linda and his three-and-a-half-year-old son Clifton Ray.

Jim Reeves—RCA Victor

The late Jim Reeves—one of Country (and Pop) music's most consistent hit-makers was a real westerner—having been born in Panola County, Texas. When he was a boy, too young to learn an instrument, he talked his brother into buying a guitar to accompany him as he spent more and more time singing. In a short while he was able to play the guitar himself and at the age of nine, he was already making his first appearances before audiences. When Jim was ten, he was making \$15 per week from his talent, by singing at radio station KRMD in Shreveport, La. However, show biz wasn't really his goal; Jim wanted to be a big league ball player, and while in the University of Texas on an athletic scholarship he began to show promise on the diamond. After graduation he signed with the St. Louis Cardinals as a pitcher. Toward the end of his initial season he was injured sliding into first and the team's doctor advised against any more baseball. That was when he slid into show business as an announcer on the famous Louisiana Hayride show, finally becoming featured vocalist and record star with the release of his first hit, "Mexican Joe." From that time on it was "Bimbo," "Am I Losing You?," "Four Walls," "He'll Have To Go," "I'm Gonna Change Everything," "The World I Know," "I Guess I'm Crazy," plus many more.

Diane Renay—MGM

Diane Renay, who skyrocketed to fame with "Navy Blue" on 20th Century-Fox, was born in Philadelphia where she was educated at the Northeast Senior High School.

Diane's primary career objective for as long as she can remember is to enter Broadway musical comedy. In order to prepare herself, the ambitious youngster has been studying various types of dance and voice lessons for the past ten years. Currently she is studying drama at the Philadelphia Theater of Art.

In the past year Diano has appeared on several TV shows including "Summertime On The Pier," Club 16 in Detroit, the Buddy Dean Show in Baltimore and the Rex Morgan show in Philly. She has appeared at countless hops and has made many club appearances throughout the Quaker City area.

In the immediate future the artist is moving to New York where she will study at the American Academy of Dramatic Arts.

Currently pacted to MGM, she's presently clicking with "Watch Out Sally."

Johnny Rivers—Imperial

Johnny Rivers skyrocketed to national fame in 1964 in a seemingly-rapid-fire fashion of singles and LP hits.

As show biz paradoxes have a way of being, Johnny, despite his accelerated journey to stardom, is no "overnight success." Born in Baton Rouge 22 years ago, he studied music constantly and soon gained a large local following. Though he is now living in Hollywood, Baton Rouge is still his hometown. Johnny is the complete musician, being a songwriter, guitar player, arranger in addition to being a fine performer. He has written innumerable hits including "I'll Make Believe" which Ricky Nelson scored big in 1958.

Steeped in the classical blues tradition, Johnny got his first musical inspiration from such greats as Fats Domino, B. B. King, Ray Charles, etc.

In recent weeks he has had offers from every top supper club in the country including the Sands and Flamingo in Vegas and Mr. Kelly's in Chicago, as well as offers from every major TV (e.g. Ed Sullivan, Jack Paar, Jimmy Dean, etc.).

Marty Robbins—Columbia

Versatile Columbia hit-maker Marty Robbins has written well over hundreds of songs. He has also appeared in a number of Hollywood movies, including "The Gun and the Gavel," "The Badge of Marshal Brennan," "The Western Musketeers," and "Buffalo Guns." His tremendous pop-country hit line-up includes "A White Sport Coat," "Singing The Blues," "Don't Worry," "Knee Deep In The Blues," "Big Iron," "Jimmy Martinez" and "El Paso," which was culled from his LP smash, "Gunfighter Ballads And Trail Songs," "Devil Woman," "Ruby Ann," "The Cowboy In The Continental Suit," etc.

Born in Arizona, near the small town of Glendale, Marty moved with his family to Phoenix when he was 12 years old. At 19, he enlisted in the Navy and spent three years on a Pacific Island, where he taught himself to strum the guitar and began to compose songs. After Navy service, Marty tried many jobs and in his spare time he was writing songs.

Through a friend whose band was booked at a Phoenix nightclub, Marty made his singing debut. He sang several times as a guest, was later engaged for his first playing job as a guitarist in the band.

In time, Marty had his own radio show and a television program called "Western Caravan." His versatile style was developed on these programs on which he ranged from gospel songs and blues to Western ballads. Besides two radio programs daily and a weekly television show, Marty made frequent guest appearances on "Grand Ole Opry," becoming a regular member in 1953. He then began to make recordings, chiefly of his own works.

Tommy Roe—ABC Paramount

Tommy Roe, a native of Atlanta, Georgia, organized his first musical group when he was in the ninth grade of public school (they're still together), and four years later, in 1960, after graduating from high school, went on to seriously pursue a career in recording. The songster struck paydirt with an item tagged, "Sheila," which also became his best-selling album to date. Other hits followed an ABC Paramount such as "Sorry I'm Late," "Lisa" and his biggest for 1964, "Everybody." Tommy lists weight-lifting, football, painting, and acting as his major interests.

The Rolling Stones—London

Proving how to succeed in show business without really getting dressed for it are England's Rolling Stones—lead vocalist Mick Jagger—born in Dartford, Kent in '44, harmonica-guitarist & vocalist—Brian Jones, born in Gloucestershire in '44, drummer—Charlie Watts, born in Wembley in '41, guitarist Keith Richards, born in '42 and bass guitarist-vocalist Bill Wyman, born in London in '41.

Their story began in '62 when Brian and his own group were playing in an Ealing Club. Among the fans were Mick and Keith. The boys had one main interest in mind—putting R&B on the wax map and teamed up to do so. Times were hard but they carried on. In '63 they took on Watts, Wyman and Ian Stewart, who is now road mgr., as pianist. They then began to click everywhere they played—especially at the Station Hotel in Richmond, where they played every Sunday. Included in their fans were the Beatles and a live-wire publicist associated with them—Andrew Oldham. Both Andy and Eric Easton were knocked out by the Stones and immediately became their co-managers. On May 10 of '63 they waxed a Chuck Berry number for Decca Ltd., "Come One," and hit with it right off the bat. It was followed by a Beatles (Paul & John) penned tune, "I Wanna Be Your Man," that soared higher on the charts. Their next deck, Buddy Holly's oldie, "Not Fade Away," proved to be their 1st big success in the U.S. Other hits that followed were "Tell Me," "It's All Over" and their latest giant, "Time Is On My Side." The boys also made the grade in a big LP-way with "The Rolling Stone" and "12 x 5."

Searchers—Kapp

In the short span of one year, the Searchers, a four strong vocal and instrumental group, from Liverpool, have achieved recognition as one of the top beat groups in England. The crew is currently scoring in the U.S. with "Love Potion No. 9."

The group's ascent to disk stardom began in June 1963 when a number called "Sweets For My Sweet" was released on the Pye label. The deck quickly zoomed up the English charts and established the boys as potent record sellers.

Their hits now include "Needles And Pins," "Don't Throw Your Love Away" and "Someday We're Gonna Love Again."

The Searchers (Chris Curtis, Tony Jackson, Mike Pender and John McNally) have been together the whole of their time in show business. They were originally the backing group for Liverpool singer, Johnny Sandon, but left him to branch out on their own about a year before making their debut disk. Since their initial wax success, the group have been working a hectic schedule. They've appeared on tour with Roy Orbison, Tommy Roe, Bobby Rydell, etc. and have appeared on countless radio and TV programs.

Serendipity Singers—Philips

As defined by the dictionary, serendipity is the faculty of making desirable, but unsusought-for discoveries by accident. This definition reflects the essence of the Serendipity Singers who are currently clicking with their first Philips single of "Crooked Little Man." The group, who compose about 90% of their material, have hit upon a distinctive blend of folk-jazz orientation.

Seven of the nine singers were students together at the University of Colorado where they performed for fraternity parties, school functions, as well as local and civic organizations in the Rocky Mountain region. It was this original group of seven who, in their desire to take their fresh perspective to a wider and larger audience, came to New York without any guarantee of employment, recording contract or in a sense, any form

of income and security. This crew was enlarged from seven to nine during this period of waiting and hoping by Diane Decker and Tommy Tieman, both from the University of Texas.

Shangri-Las—Red Bird

The Shangri-las (Mary Ann, Marge, Betty and Mary) started singing together while they were attending Andrew Jackson High School in Queens, New York. They had been singing together for about eight months when they were asked to audition for George Goldner, head of Red Bird Records. They were immediately signed to a long term contract and their very first deck, "Remember (Walkin' In The Sand)," became a smash hit.

The girls' recent blockbuster "Leader Of The Pack," has been one of their biggest chart stands to date.

Del Shannon—Amy

Del Shannon was born in Grand Rapids, Michigan, December 30, 1939. It wasn't until he was 14 that he showed musical inclinations. At that time he began playing the guitar and singing. After high school graduation in 1957 he entered the Army. Stationed in Germany as a radioman, he auditioned for and won a spot as a guitarist on the 7th Army's production of "Get Up And Go," in Stuttgart.

After discharge, dates at local clubs and dances kept him busy until he was spotted by disk jockey Ollie McLaughlin of WHRV in Ann Arbor. McLaughlin arranged an audition for Shannon with Harry Balk and Irving Micahnik of Embee Productions, an indie producing firm in Detroit. Immediately, a record session in New York was set up for the lad which has resulted in such hits as "Runaway," "Hats Off To Larry," "So Long Baby" and "Hey Little Girl."

After a series of chart winners on the Big Top label, Shannon moved over to Mala where he is currently clicking with "Keep Searchin'."

Allan Sherman—Warner Brothers

Allan Sherman is one of the few professional comedy writers who performs in front of audiences just as wittily as he writes for others. Entering show business as a gag writer and comedy brain for many top comics, Sherman got his disk start with his best-selling Warner Bros. LP of "My Son, the Folk Singer." Since then, he has had a flock of albums and singles.

Sherman has had plenty of experience in comedy to prepare him for his recording debut. Born in Chicago on November 30, 1924, he had one of the most eclectic educations in history, having served time in 21 public schools. This well-travelled childhood may in part be due to Allan's father, who was a racing driver and automobile engineer as well as inventor of a coal mining machine.

His writing activities began at the University of Illinois, where he studied Journalism as well as wrote book and lyrics, started and directed three consecutive Varsity Shows. About this time, World War II arrived. Following the war, Sherman set out for show business. He created special material mostly of the nightclub variety, for such performers as Jerry Lester, Joe E. Lewis, Jackie Gleason and Frances Faye.

Currently living the life of Sherman in Bel Air, California, Allan adds to his busy life the problems and joys connected with his family: wife, a boy 13 and a girl 10.

Frank Sinatra—Reprise

There are no "comeback" awards in show business, but if there were, Frank Sinatra would have surely been the recipient of one.

During the early and late Forties, Frank, as the bobbysox idol, was one of the remarkable figures of the entertainment world. For the first few years of the fifties, he was one of its most neglected.

But there's where the "comeback" award comes in. In 1963 he was well on his way back to the top, not ironically, through singing, but via his Academy Award winning role as "Maggie" in the film version of "From Here To Eternity." He is again one of the remarkable figures in the entertainment world.

Frank, born in Hoboken, N. Y., decided to become a singer after seeing, in 1936, a Bing Crosby picture. From his own group, The Hoboken Four, Frank went on to become a vocalist with Harry James, and later with Tommy Dorsey's Pied Pipers, going-it-alone in 1942.

After long disk careers with Columbia and Capitol, Frank formed his own label, Reprise.

Besides his singing and acting, his knowledge of classical music has been noted as "astounding," and his diverse interests include naval warfare.

Margie Singleton—Mercury

Margie Singleton, who ranks as one of the Mercury's hottest femme country larks, began singing when she was a tot, but did not begin her singing career in earnest until 1957, when she recorded her first deck on Starday Records. Nobody got too excited about the young artist until she cut her hit record of "The Eyes Of Love." Within weeks the tunes shot up the charts and in 1960 she was voted one of the "Most Up and Coming Female Vocalists."

Established as a top country music star, Margie found more fame via the medium of television, when she signed to appear as regular on the famed Louisiana Hayride show. After appearing as a regular on the show for two years, she left the program to make guest appearances on the Jubilee, U.S.A., and frequent appearances on the Grand Ole Opry. Her repeated performances on the well-known TV shows won her rave notices and an exclusive recording with Mercury in 1960. 1964 was a banner year for the songstress. She jumped into the winner's circle several times with such triumphs as "Old Records" and "Keeping Up With the Joneses," a teaming up with Faron Young.

(Continued on page 57)

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BIOS OF 1964's LEADING ARTISTS

(Continued from page 56)

Millie Small—Atlantic

Millie Small, who clicked on the Top 100 with "My Boy Lollipop" on the Smash label, was born in Clarendon, Jamaica on Oct. 8, 1948. The youngest member of a family which numbers a round dozen, Millie started to take serious interest in singing when she was nine. At twelve she entered and won a talent contest in Kingston, picking up a recording contract to go along with her new-found fame. Her first record reached the number one position on the Jamaican charts. A second hit record followed and soon producers were clamoring for the Lark's services. At this point in Millie's career her manager, Chris Blackwell, decided that her fortunes would best be served in England. In short order, under the A&R aegis of Jack Baverstock (head of Fontana in England), Millie scored several British hits, including "My Boy Lollipop."

Carl Smith—Columbia

A native of Franklin, Tenn., Carl Smith comes from a musical family. It was only natural for Carl's parents to encourage him to share their interests. As a boy he was quick to join in on family sing-alongs and by the time he reached high school he had taught himself to play the guitar. Although he opted for a singing career during his school days, his first professional job was as deejay on WROL-Knoxville. Later, he worked similar platter spinner stints in Augusta and Ashville. Finally returning to WROL he began to perfect his singing style after working with Archie Campbell and Molly O'Day. A regular of the Grand Ole Opry since 1950, this Columbia mainstay has cut such best-selling country decks as "Mr. Moon," "Let Old Mother Nature Have Her Way," "Don't Just Stand There," "I Almost Forgot Today," etc.

Jimmy Smith—Verve

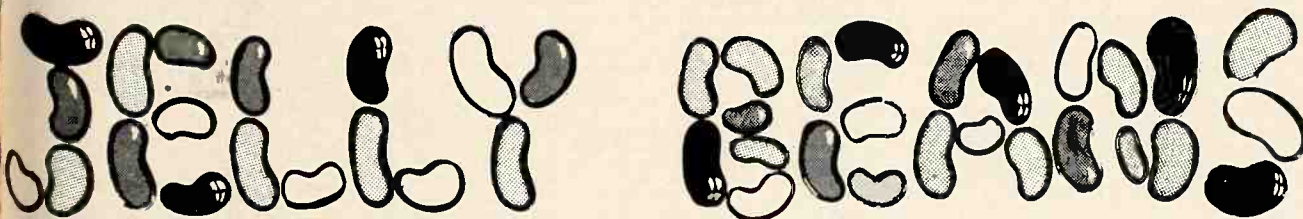
Jimmy Smith is one of a handful of performers who have given the organ a place-in-the-sun in the world of jazz. As an exclusive pactee of the famed jazz diskery, Blue Note, he has filled the jazz LP catalog with no less than 20 LP's of his artistry as a jazz organist. In 1962, he made big pop singles noise with his Blue Note dishing of "Midnight Special." And an album of his for the Verve label, released in 1962, gave him another Top 100 side. LP, tagged "Bushin'," was the source of a hit single, "Walk on the Wild Side," the flick main-tittle. Smith was born in Narristown, Pa. on Dec. 8, 1926. Both his mother and father, played piano, and it was his dad who gave him his first formal instruction on the keyboard. At the Orenstein School of Music in Philly,

he studied piano, bass fiddle, harmony and theory. After wartime service, he returned home and joined a number of jazz groups that played around the Newark, N.J. area. While with Dan Gardner and His Sonatones, he heard Wild Bill Davis, credited as being the first modern pianist to switch to organ. He, too, switched to the organ, and by 1955, he decided to lead his own group, the first of which consisted of fellow Philadelphians Thornel Schwartz and drummer Donald Bailey. The trio clicked as an intermission group at New York's Cafe Bohemia. Since then, he has appeared at top jazz niteries and jazz festivals, and in 1962 made his first trip to Europe where he appeared at the Antibes Jazz Festival. Smith lives in the Germantown area of Philadelphia with his wife, the former Joy Goins, a school teacher, and their 2-year-old son, Jimmy, Jr. In '64 Jimmy came thru in a big Verve way with "The Cat" (in both the LP and singles categories) among others.

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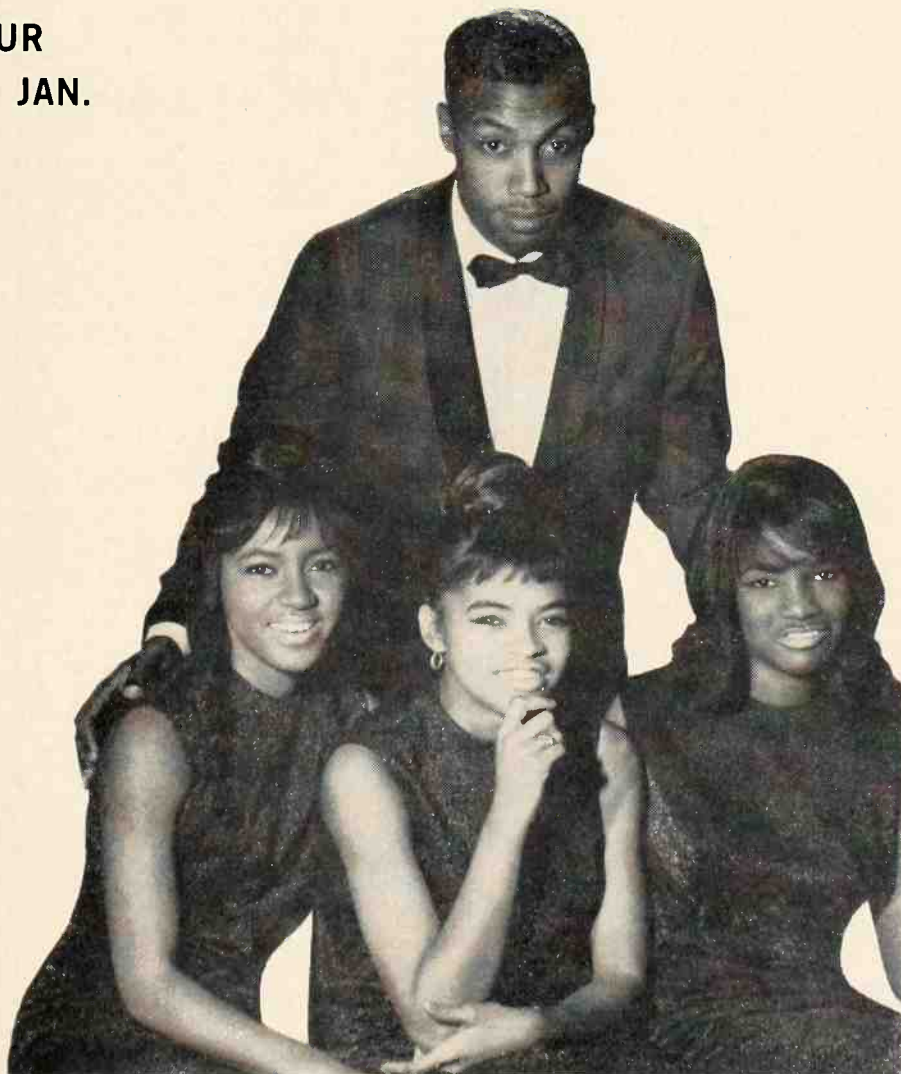
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The Smothers Brothers—Mercury

The zany, folksinging funsters who call themselves the Smothers Brothers proudly declare Smothers is their real name. They mix pop and folk songs with generous helpings of funny satire, and have been doing it very successfully for just a little more than two years. Tom and Dick were singing in a niterie called the Purple Onion in their hometown of San Francisco and delighting the patrons with their tongue-in-cheek vocal shenanigans when they were discovered by Mercury A&R men who immediately recorded them "live." Shortly thereafter they were invited to appear on Jack Paar's "Tonight" show which catapulted them to national fame. Since their first television exposure, the Smothers Brothers have appeared on almost all of the network variety shows and have waxed two more albums for Mercury, "The Two Sides Of The Smothers Brothers" and their very recent release, "Curb Your Tounge, Knevel"—all of which have been consistently on the album charts. Dick has been married since 1959 and has one child, a daughter named Susan. Tom joined the ranks of the married last year. The boys' latest LP chart-marker is "Tour De Force."

Hank Snow—RCA Victor

Hank Snow, who was discovered, signed and recorded for the first time by Hugh Joseph in Canada, in 1936, was recently presented a sterling silver plaque commemorating his 25 years association with RCA Victor—one of the longest runs in popular recording history. Snow originally built his reputation in Canada, working in radio as "The Singing Ranger" and on the "Canadian Farm Hour" as well as starring at numerous exhibitions and fairs. It wasn't until 1944, eight years after signing with Victor that he appeared for the first time in the U.S. In 1948, Snow made his first American tour. In '49, Steve Sholes, then RCA's Country music A & R head, decided to release the first Snow disks in this country. The response was immediate and Hank has been hitting ever since, including some of his own compositions such as "I'm Moving On," "The Golden Rocket," "Rhumba Boogie," "I've Been Everywhere," "Ninety Days" and many more. In 1950, Snow signed with WSM in Nashville. "I Don't Hurt Anymore," which topped the million mark, was Hank's biggest seller. Hank is married and the father of Jimmy Rodgers Snow, also a Country performer.

Dusty Springfield—Philips

Dusty Springfield was born in Hampstead, England on April 16, 1940. She was educated at St. Bernard's Convent, High Wycombe and St. Ann's Convent High School, Ealing. Together with her brother, Tom, who later founded the Springfields, she "played at" music with a copper frying pan and an old cigar box filled with marbles. Dusty's first encounter with the record business dates to her departure from high school when she became a record sales girl. She soon severed this early connection in favor of becoming a laundry assistant, never dreaming that her "comeback" would be as a budding record artist. In the meanwhile, her brother Tom teamed up with Tim Field and the boys prevailed upon Dusty to grace the center position in a trio. After a period of tremendous success with the group, the young lark decided to go it alone. As a single she scored such tremendous successes as "Stay Awhile" and "Wishin' And Hopin'."

Barbra Streisand—Columbia

Barbra Streisand's route to LP stardom was a curious one. She first appeared at Columbia's studios last spring to repeat her showstopping portrayal of Miss Marmelstein for the original Broadway cast album, "I Can Get It For You Wholesale." Following this LP of Harold Rome's hit musical, came a recording that recreated "Pins And Needles," the 25-year-old revue which had made composer Rome famous. Rome, who sings one of the leads in the album, chose Barbra as his co-star. The lark's successful recorded performances in these two show albums won her a contract with Columbia Records. Then followed two remarkable LP successes, "The Barbra Streisand Album" and "The Second Barbra Streisand Album." The performer triumphed in 1964 in Broadway's "Funny Girl," in which she played the late Fanny Brice. Her single of "People," from the score, was one of the big hits of the year.

(Continued on page 58)

BIOS OF 1964's LEADING ARTISTS

(Continued from page 57)

Supremes—Motown

Sometimes three is not a crowd, but a well-organized team. That is always the case when the three are Diana Ross, Mary Wilson and Florence Ballard, the trio of young ladies called the Supremes. The group, which now boasts 3 smashes in-a-row in "Where Did Our Love Go," "Baby Love" and "Come See About Me," have been close friends since their childhood days in Detroit.

The trio began to appear at local amateur shows, and church socials, after being urged to do so by their high school music instructor. The three, not yet the Supremes, won a talent contest their last year of school, and in so doing, caught the ear of a talent scout from Motown Records. Not long after they were signed to the label the girls scored with their initial hit—"I Want A Guy."

The group have been stressing teamwork and harmony ever since, as they've steadily moved up the ladder of popularity.

Hank Thompson—Capitol

The versatile Hank Thompson has been up among the front runners for a number of years now, either as a vocalist, guitarist, composer or arranger. This year, Hank and his Brazos Valley Boys have, once again, been named the most programmed band in a poll conducted among the platter spinners of country music. Also, the outfit continues to be booked solid around the country, playing many spots that are usually dominated by pop artists.

The Thompson story began back in Waco, Texas, on Sept. 3, 1925, the year Henry William was born. After mastering the harmonica, Hank turned to the guitar—which so impressed officials of a flour company, when they heard him over WACO, that he was sponsored on an early morning show as "Hank The Mired Hand." A '43 to '46 hitch in the Navy followed. He then auditioned as a singer on KWTX-Waco, and won a noon-time slot. His activities broadened when he put together the Brazos Valley Boys and played dances and shows throughout Central Texas. Label-mate Tex Ritter became a fan and introduced him to Capitol officials. The rest is wax history.

Johnny Tillotson—MGM

Though only 25, the MGM disk star boasts of an unusually intensive training program in show biz. Born in Jacksonville, Fla., April 20, 1939, he moved to Palatka, Fla., at age 8 (he still calls it home) and there developed his early musical interest—country music. By the time he entered high school he had earned a local reputation as a fine performer. Then came a 3-year contract as a regular on a TV variety show, "The Tom Dawdy Show." Lee Rosenberg of Southern Belle Music heard him and arranged an audition with Archie Bleyer, Cadence Records' proxy. Bleyer inked Tillotson immediately and then followed "Dreamy Eyes," (which became a hit rerelease) "True, True Happiness," "Jimmy's Girl," "Without You," and "Poetry In Motion."

When Cadence closed its doors, Tillotson signed with MGM where he has continued in his chart-winning ways. 1964 saw the chunter go great guns with such hot-selling items as "Talk Back Trembling Lips" and his current rider, "She Understands Me."

Village Stompers—Epic

"Washington Square" introduced a new group, the Village Stompers, and created a new music trend called "folk-dixie."

Leader of the group and its trumpet soloist is Frank Hubbell. Prior to joining the Stompers, Hubbell had his own jazz band, called the Sun City Six. Clarinet and saxophone player Joe Muranyi

also led his own group, which he called the Gut Bucket Six. Trombonist Dick Brady has appeared with Phil Napoleon, Ralph Marterie and Benny Goodman. Pianist Dan Coates has appeared with Wild Bill Davison, Jack Teagarden, Yank Lawson and others. Al McManus, crew's drummer, also appeared with Pee Wee Russel and Wild Bill Davison. Ralph Casale, guitar and banjo player, has played for such vocalists as Keeley Smith and Frances Faye. The group's other guitarist-banjoist is Lenny Pagan, who has gained a reputation as an outstanding music teacher specializing in guitar. Mitchell May, the group's bassist, has appeared with Ralph Flanagan, Teddy Wilson and Richard Maltby.

Bobby Vinton—Epic

Vinton organized his first band in high school playing proms and parties for students at Duquesne University which was near his hometown of Canonsburg, Pa. Later Vinton formed a second group which was soon a favorite at teen dances in Pittsburgh. The youngster began singing a few of the numbers with the orchestra and his vocals soon became the band's most popular feature.

Bobby's career went into high gear in 1960 when Guy Lombardo discovered him at a hop outside Pittsburgh. Some TV dates followed and soon Vinton was on his way to stardom.

In November of 1960 Bobby's crew was featured as the band of the month on NBC's Saturday Prom and played with a succession of stars including Bobby Vee and Sam Cooke. Bobby continued his fast pace in 1961, making a nationwide tour with Tony Orlando. More club dates followed—the rest is history.

Bobby likes sports, particularly baseball, which he plays almost as expertly as he does the saxophone. The multi-talented performer is currently studying acting and reading plays.

As a vocalist, his hits include "Roses are Red," his first smash, "Rain, Rain Go Away," "Trouble Is My Middle Name," "Blue On Blue," "Blue Velvet," "There! I've Said It Again" and "Mr. Lonely."

Rusty Warren—Jubilee

The public doesn't hear Rusty Warren play Beethoven piano sonatas, but for much of her life the odds were in favor of Rusty Warren, concert pianist. Rusty, who has sold at least a million copies of risk comedy LP's on Jubilee, is a graduate (1950) of the New England Conservatory.

She entered the school on being a concert pianist, but after the first year, she began to have reservations about the concert field ("too much talent going unrecognized") and no "temperament and dedication to the art to fight these obstacles") and switched to popular music.

During semesters, she worked in small night clubs and hotels, first at singing and playing, then adding comedy to her routine.

The turning point in her career was when Stanford Zucker, the agent, saw her perform, became her agent, and brought her to California to perform. Her first taste of real success came at the Pump Room in Phoenix, where in 1958 she cut her first LP, "Songs for Sinners." (Her other hit LP's are "Knockers Up," "Sinsational," "Rusty Warren in Orbit," "Banned in Boston" and "Sex-X-Ponent.")

Rusty's hometown is Milton, Mass.

Dionne Warwick—Scepter

Dionne Warwick, unlike many of her pop-r&b peers, has studied music since the age of six, coming from a family of gospel singers. She did a great deal of singing choirs for different organizations. Then to school in East Orange, New Jersey and from there to the Hartt College of Music in Hartford. In time she became an accomplished singer and pianist, playing and singing in church every

Sunday. Her next step forward took Dionne to the recording studios in New York where she sang in the background chorus on many recording sessions. Her unique song styling attracted two of the top tunesmiths and producers, Burt Bacharach and Hal David, who brought her to the attention of Scepter Records and what followed was "Don't Make Me Over," a tremendously successful recording.

The lark has toured all over Europe playing to turn-away audiences and establishing a significant international reputation for herself. Among her long string of hits are "Walk On By," "Anyone Who Had A Heart," "You'll Never Get To Heaven," etc.

Lawrence Welk—Dot

In 1928, when Lawrence Welk was playing hotels and ballrooms, a friend likened his music to champagne—noting it had "a bubbly, frothy quality." That was the year 'champagne music' was born and since then the 'ah-one and a two and-a-three' timekeeper has become one of the most popular ballroom, TV and recording ork leaders in the country.

In 1878 Ludwig Welk, his wife and four sons and four daughters sailed for America, fleeing Bismark's invasion of their little country of Alsace-Lorraine. Their sole possession was a 3-generation, hand-made-down accordion when they settled in Strasbourg, N.D. Second son, Lawrence, evinced interest in the instrument on which his father played the polka and folk dance music. At 13, he was playing it for community dances and church socials. At 21, he left the family farm to join travelling bands and eventually formed his own group, "the biggest little band in America," which began broadcasting over WNAW-Yankton, S.D. in 1925. The ballroom dates followed and in '51 he was signed for a short engagement at the Aragon Ballroom in Pacific Ocean Park, Calif. A six-week repeat engagement was extended to 9 years. After a very successful run with Coral Records, he moved over to Dot where he earned his initial gold-disk'er in "Calcutta."

Lawrence, and his wife, Fern, have been married over 30 years and have had a son, Larry, Jr. and 2 daughters, Shirley Jean and Donna.

Kitty Wells—Decca

To the country music fans—and, more recently, the pop crowd, Kitty Wells ranks as one of the all-time great performers. And in a field where women are definitely not equal to men, as far as longevity of fame is concerned, this is quite an achievement. Kitty, born Aug. 30, 1919 in Nashville, began a career in radio on Nashville's WSIX in 1937, going onto various other outlets, including a long stint as a soloist on "Louisiana Hayride." She's now one of the regulars on WSM's "Grand Ole Opry." Kitty is married to Johnnie Wright, who is a successful singer in his own right.

Among her initial hits for Decca, which has been her label for many years, was "It Wasn't God Who Made Honky Tonk Angels." A host of successful singles and LP's have continued to keep her standing high in the country music community.

Mary Wells—20th Century Fox

Mary Wells is one of those artists who helped make her own 'lucky break.' It happened in 1962 when the lark finally got up enough nerve to walk into the 'Hitsville' studios of Motown/Tamla/Gordy topper Berry Gordy, Jr. (her former personal mgr.) and ask him to have one of his artists record one of her originals, "Bye, Bye Baby." Gordy asked Mary to sing it for him and was so impressed with her vocal talent that he had her do the tune herself. The rest is wax history—hit after hit followed—including the follow-up "I Don't Want To Take A Chance," "The One Who Really Loves You," "You Beat Me To The Punch" and "Two Lovers."

Mary, who hails from Detroit, the home of her diskery, has also been a big hit on the concert floor. In 1964, George Scheck became her personal manager and she switched label affiliation to 20th Century-Fox Records.

Dottie West—RCA Victor

Born on a small farm near McMinnville, Tenn., Dottie West was the oldest of 10 children and learned to accept responsibilities at an early age. She shared the many daily chores which were necessary in order to survive on the meager acreage owned by the family. Although life was hard, the family enjoyed the off hours and often had square dances at the house on week-ends 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 seventeen and she entered college at Tennessee Tech where she majored in music. A few years later she married a fellow student, Bill West, and moved with him to Cleveland. Dottie's interest in music never dimmed and she soon managed to meet a local entertainer who arranged an audition for a country music show called "Landmark Jamboree" which was televised every Saturday night on the Ohio Network. One thing led to another and soon she was traveling around the U.S. doing p.a.'s as a full-fledged country performer.

After a false start with several other labels, Dottie signed with RCA Victor where she immediately scored with "Touch Me." Among her many other Victor triumphs are "Here Comes My Baby" and "Love Is No Excuse."

Andy Williams—Columbia

Andy Williams began his singing career when he and his three brothers along with their parents organized a church choir in Wall Lake, Iowa. Later

the four brothers were heard on their own radio shows from Des Moines, Chicago and Cincinnati.

After the Williams family moved to California the brothers teamed up with comedienne Ke Thompson and formed a highly successful nightclub act. The group stayed together six years or then the three older brothers settled down with their families and Andy became a soloist. He achieved national prominence when he became regular on the old "Tonight" show hosted by Steve Allen. A recording contract with Cadence Records followed and he waxed a long string of singles and LP hits.

In the fall of 1959, Andy Williams was named "Personality of the Year" by the Variety Clubs of America, an award which has been given to stellar performers as Al Jolson, Steve Allen and Arthur Godfrey.

In 1961 the talented singer was signed by Columbia Records for whom he has made a series of chart-rising singles and LP's. His album "Moon River" quickly went to the top of the charts in 1962 and remained there for many months.

'63 saw Andy Williams continue riding the top of the LP charts with his "Days Of Wine And Roses" LP going straight to the top and a new Christmas album moving up quickly.

In '64 Andy came thru big with "Call Me A Responsible" and "My Fair Lady" (LP-wise) and "Can't Get Used To Losing You," "Wrong For Each Other" and "Dear Heart" (single-wise) among others.

Hank Williams, Jr.—MGM

A tall youth in his mid-teens, wearing a white suit with coat lapels trimmed with a dressy gold brooch which he wears around his neck and leans into the microphone. Country music pro Red Foley was standing in the wings chatting with a friend when he heard the first two lines of the boy's song. Hank head shot around, then he turned to the friend and murmured half to himself, "I thought I heard a ghost."

This was the day that will go in show biz history books as the day Hank Williams, Jr. took over where his dad left off ten years before. With few scattered appearances over some eight years as his only experience, Hank, Jr. did something that few other artists country or pop would attempt—a major appearance without benefit of a previous hit record. The magic of the Hank Williams name whipped up an electric storm of excitement prior to the show . . . everyone wanted to hear or see the heir of the King of the Balladeers.

Hank, Jr. is a quiet teen-ager, not awed by his respectful of the trade-wise show biz wizards surrounding him. His initial MGM single, "Long Gone Lonesome Blues," developed into a strong sell in both the pop and country markets.

He was the voice of his dad in the film biopic Hank Williams.

Nancy Wilson—Capitol

The song stylist is one of the leading lights in the sophisticated pop song field. Capitol has though enough of her talents to pair her on LP's with stellar instrumentalists as George Shearing or Cannonball Adderly, and, it's easy to assume, the both Shearing and Adderly share the label's respect for the performer. She was born on Feb. 20, 1937 in Chillicothe, Ohio.

In 1963 saw Nancy Wilson become one of the strongest female disk sellers in the industry. Her Capitol albums, "Broadway My Way" and its follow-up, "Hollywood—My Way" jumped to the top twenty shortly after release and remained there for many weeks.

1964 realized an opening of the singles market to her with "You Don't Know How Glad I Am."

Ruby Wright—Ric

Ruby Wright is the daughter of two top count stars—Kitty Wells and Johnny Wright. Her brother Bobby is featured in the "McHale's Navy" series and her sister Carl Sue formerly recorded with Ruby as the Wright Singers.

Ruby has been a trouper since the age of 11 when she sang on WNOX-Knoxville, Tenn. During school vacations she toured with her parents appearing in almost every state in the nation or Canada. One of her most memorable childhood experiences was a booking at New York's legendary Palace Theater when she was twelve.

The young lark achieved national recognition with her first Ric deck, "Dern Ya" (an answer song to Roger Miller's hit outing "Dang Me"). The Ruby repeated the success pattern established by her mother Kitty Wells, who had the number one country record in the U.S. twelve years ago.

Faron Young—Mercury

Though still in his 20's, Young is approaching a decade of stardom on the "Grand Ole Opry." He exemplified the "new school" of country music singing without the twang but with the heart of country singer. Although a consistent country maker, Young received pop recognition early in 1961 when "Hello Walls" skyrocketed to the top of the pop charts. Faron was born in Shreveport, La., Feb. 25, 1932. He formed his own band playing guitar while in Shreveport Fair Park High School. He later snagged a featured spot on KWKH's "Louisiana Hayride." Between shows he toured with Webb Pierce. Joined Capitol in 1955 his first being "Tattletale Tears" b/w "Have You Waited Too Long" the latter now his theme. He joined the Opry in '51 and at 21, in the arm entertained for troops. Young has starred in many westerns including the title role in "Daniel Boone." The sonster joined the Mercury label last year where he scored immediately with "The Yellin' Bandona."

This year Faron scored with "My Friend On The Right" and as a duet with Margie Singleton with "Another Woman's Man."

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MONTH-BY-MONTH—1964's TOP TEN

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JANUARY

1. Louie, Louie—Kingsmen—Wand
2. There I've Said It Again—Bobby Vinton—Epic
3. Dominique—Singing Nun (Soeur Sourire)—Philips
4. Popsicles & Icicles—Murmaids—Chattanooga
5. Forget Him—Bobby Rydell—Cameo
6. Since I Fell For You—Lenny Welch—Cadence
7. Surfin' Bird—Trashmen—Garrett
8. Talk Back Trembling Lips—Johnny Tillotson—MGM
9. Hey Little Cobra—Rip Chords—Columbia
10. Midnight Mary—Joey Powers—Amy

FEBRUARY

1. I Want To Hold Your Hand—Beatles—Capitol
2. You Don't Own Me—Lesley Gore—Mercury
3. She Loves You—Lesley Gore—Mercury
4. Out Of Limits—Markets—Warner Bros.
5. Dawn—4 Seasons—Philips
6. Java—Al Hirt
7. Um, Um, Um, Um, Um, Um—Major Lance—Okeh
8. Hey Little Cobra—Rip Chords
9. For You—Rick Nelson—Decca
10. There I've Said It Again—Bobby Vinton—Epic

MARCH

1. She Loves You—Beatles—Swan
2. I Want To Hold Your Hand—Beatles—Capitol
3. Please, Please Me—Beatles—VeeJay
4. Dawn (Go Away)—4 Seasons—Philips
5. Fun, Fun, Fun—Beach Boys—Capitol
6. Java—Al Hirt—RCA Victor
7. Navy Blue—Diane Renay—20th Fox
8. Hello Dolly—Louis Armstrong—Kapp
9. California Sun—Riviera—Riviera
10. My Heart Belongs To Only You—Bobby Vinton—Epic

APRIL

1. Can't Buy Me Love—Beatles—Capitol
2. Twist & Shout—Beatles—Tollie

3. Hello Dolly—Louis Armstrong—Kapp
4. Glad All Over—Dave Clark Five—Epic
5. Suspicion—Terry Stevens—Crusader
6. She Loves You—Beatles—Swan
7. Shoop Shoop Song (It's In His Kiss)—Betty Everett—VeeJay
8. I Want To Hold Your Hand—Beatles—VeeJay
9. Please, Please Me—Beatles—VeeJay
10. Do You Want To Know A Secret—Beatles—VeeJay

MAY

1. Hello Dolly—Louis Armstrong—Kapp
2. My Guy—Mary Wells—Motown
3. Bits & Pieces—Dave Clark Five—Epic
4. Do You Want To Know A Secret—Beatles—VeeJay
5. Can't Buy Me Love—Beatles—Capitol
6. Love Me Do—Beatles—Capitol
7. Chapel Of Love—Dixie Cups—Red Bird
8. Don't Let The Rain Come Down—Serendipity Singers—Philips
9. Ronnie—4 Seasons—Philips
10. Love Me With All Your Heart—Ray Charles Singers—Command

JUNE

1. Chapel Of Love—Dixie Cups—Red Bird
2. A World Without Love—Peter & Gordon—Capitol
3. Love Me Do—Beatles—Tollie
4. Love Me With All Your Heart—Ray Charles Singers—Command
5. I Get Around—Beach Boys—Capitol
6. My Guy—Mary Wells—Motown
7. Walk On By—Dionne Warwick—Scepter
8. Do You Love Me—Dave Clark Five—Epic
9. My Boy Lollipop—Millie Small—Smash
10. Don't Let The Sun Catch You Crying—Gerry & Pacemakers—Laurie

JULY

1. Rag Doll—4 Seasons—Philips
2. I Get Around—Beach Boys—Capitol
3. Memphis—Johnny Rivers—Imperial
4. The Girl From Ipanema—Getz & Gilberto—Verve
5. Can't You See That She's Mine—Dave Clark Five—Epic

6. My Boy Lollipop—Millie Small—Smash
7. A Hard Day's Night—Beatles—Capitol
8. Don't Let The Sun Catch You Crying—Gerry & Pacemakers—Laurie
9. Wishin' & Hopin'—Dusty Springfield—Philips
10. Little Old Lady (From Pasadena)—Jan & Dean—Liberty

AUGUST

1. A Hard Day's Night—Beach Boys—Capitol
2. Where Did Our Love Go—Supremes—Motown
3. Everybody Loves Somebody—Dean Martin—Reprise
4. Wishin' & Hopin'—Dusty Springfield—Philips
5. Rag Doll—4 Seasons—Philips
6. Under The Boardwalk—Drifters—Atlantic
7. Little Old Lady (From Pasadena)—Jan & Dean—Liberty
8. I Get Around—Beach Boys—Capitol
9. C'mon & Swim—Bobby Freeman—Autumn
10. House Of The Rising Sun—Animals—MGM

SEPTEMBER

1. House Of The Rising Sun—Animals—MGM
2. Where Did Our Love Go—Supremes—Motown
3. Oh Pretty Woman—Roy Orbison—Monument
4. Bread & Butter—Newbeats—Hickory
5. Everybody Loves Somebody—Dean Martin—Reprise
6. A Hard Day's Night—Beatles—Capitol
7. Under The Boardwalk—Drifters—Atlantic
8. GTO—Ronnie & Daytonas—Mala
9. Do Wah Diddy Diddy—Manfred Mann—Ascot
10. Remember (Walkin' In The Rain)—Shangri-Las—Red Bird

OCTOBER

1. Do Wah Diddy Diddy—Manfred Mann—Ascot

2. Oh Pretty Woman—Roy Orbison—Monument
3. We'll Sing In The Sunshine—Gale Garnett—RCA Victor
4. Dancing In The Street—Martha & Vandellas—Gord
5. Last Kiss—J. Frank Wilson & Cavaliers—Gord
6. Remember (Walkin' In The Sand)—Shangri-Las—Red Bird
7. Chug A Lug—Roger Miller—Smash
8. Bread & Butter—Newbeats—Hickory
9. Baby Love—Supremes—Motown
10. It Hurts To Be In Love—Gene Pitney—Music

NOVEMBER

1. Baby Love—Supremes—Motown
2. Last Kiss—Frank Wilson & Cavaliers—Jos
3. Leader Of The Pack—Shangri-Las—Red Bird
4. Come A Little Bit Closer—Jay & Americans—United Artis
5. Ringo—Lorne Greene—RCA Victor
6. Have I The Right—Honeycombs—Interpho
7. We'll Sing In The Sunshine—Gale Garnett—RCA Victor
8. Oh Pretty Woman—Roy Orbison—Monument
9. The Door Is Still Open—Dean Martin—Reprise
10. You Really Got Me—Kinks—Reprise

DECEMBER

1. She's Not There—Zombies—Parröt
2. I Feel Fine—Beatles—Capitol
3. Ringo—Lorne Greene—RCA Victor
4. Mr. Lonely—Bobby Vinton—Epic
5. Come See About Me—Supremes—Motown
6. Leader Of The Pack—Shangri-Las—Red Bird
7. Time Is On My Side—Rolling Stones—London
8. You Really Got Me—Kinks—Reprise
9. Goin' Out Of My Head—Little Anthony & Imperials—Decca
10. I'm Into Something Good—Herman Hermits—MGM

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"PEOPLE SAY"
"YOU SHOULD HAVE
SEEN THE WAY HE
LOOKED AT ME"

THE DIXIE CUPS

LATEST CHART SINGLE

"LITTLE BELL"

ONE OF THE TOP 3
NEW VOCALISTS 1964

(Cash Box Year End R n' B Survey)



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YOU GOT"
"DOWN HOME
GIRL"
"FEVER"

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NECROLOGY—1964

Members of the Music World Who Died During the Year

Maurice Baron	Josephine Elliot	Dr. Peter Mogull
Ary Barroso	Josephine Emerson	Chuco Monge
Marc Blitzstein	George Folster	Pierre Montoux
Robert Bosmans	Moe Gale	Cole Porter
Bertrand Brown	David Gordon	Don Redman
Johnny Burke	Louis Gruenberg	Jim Reeves
Johnny Burnette	Joe Henderson	Sonny Carl Roush
Eddie Cantor	John Howard	Seraffyn
Buddy Cole	Robert Iverson	Albert Simpson
Ted Collins	Kik Kodama	Mary Lou Smith
Gene W. Conrad	Phyllis M. Kraeuter	John P. Sommerer
Sam Cooke	Sam Kruger	Sammy Stept
Marian Distler	Meade Lewis	Jack Teagarden
Jimmy Dodd	A. H. Malotte	Ernest Toch
Maurice Downer	Donald Marcotte	Elmore White
Siegfried Eisgrau	Harpo Marx	Sellig Wienstock
Alonzo Elliot	Herb Metz	Murray Wolfe
	Bob Miller	Lawrence Wright



JUKE BOX OPS' RECORD GUIDE

ACTIVE with OPS

(Selections NOT on Cash Box Top 100 reported going strongly with ops.)

THE GOOD LIFE Mr. Acker Bilk (Atco 6323)	FRENCHY Vic Dana (Dolton 301)
THE CHRISTMAS SONG Drifters (Atlantic 8266)	PERCOLATIN' Willie Mitchell (Hi 2083)
THE SIDEWINDER Lee Morgan (Blue Note 1911)	TOKYO MELODY Sheridan Hollenbeck (Interphon 7712)
YOU'RE THE ONLY WORLD I KNOW Sonny James (Capitol 5280)	SO WHAT Bill Black's Combo (Hi 2055)
MAN WITH THE TOYS Beach Boys (Capitol 5312)	HE'S MY GUY Irma Thomas (Imperial 66080)
SILVER BELLS Al Martino (Capitol 5311)	FAITH Louis Armstrong (Mercury 72371)
TAKE WHAT I HAVE/AND SATISFY Nancy Wilson (Capitol 5319)	NO BEER IN HEAVEN Lil Wally (Jay Jay 306)
TANYA King Curtis (Capitol 5324)	EITHER WAY I LOSE Gladys Knight & Pips (Maxx)
BLIND MAN Little Milton (Checker 1096)	LITTLE BROWN JUG Serendipity Singers (Phillips 40246)
FUNNY WORLD Jane Morgan (Colpix 754)	TRY TO REMEMBER Ed Ames (RCA Victor 8483)
GOTTA GET A'GOIN New Christy Minstrels (Columbia 43178)	MY MOTHER'S EYES Big Maybelle (Rojac 1003)
IF I KNEW THEN Ray Conniff (Columbia 43168)	WOODEN HEART/BLUE CHRISTMAS Elvis Presley (RCA Victor 447-0720)
EL PUSSY CAT Mongo Santamaría (Columbia 43171)	ANEMA E CORE Jimmy Roselli (Ric 138)
TOKYO MELODY Helmut Zacharias (Decca 31715)	MY PAISANS ACROSS THE WAY Lou Monte (Reprise 0326)
RED ROSES FOR A BLUE LADY Bert Kaempfert (Decca 31722)	LITTLE DRUMMER BOY Harry Simeone Choral (20th Century Fox 429)
	FUNNY WORLD Astrud Gilberto (Verve 10339)

NEW ADDITIONS to TOP 100

72—GIVE HIM A GREAT BIG KISS Shangri-La's (Red Bird 10-018)	91—VOICE YOUR CHOICE Radiants (Chess 1904)
75—LET'S LOCK THE DOOR Jay & Americans (UA 805)	92—LIVE IT UP Dusty Springfield (Phillips 40245)
78—SOMEWHERE IN YOUR HEART Frank Sinatra (Reprise 0332)	93—DO WHAT YOU DO DO WELL Ned Miller (Fabor 137)
80—LOOK OF LOVE Lesley Gore (Mercury 72372)	94—PAPER TIGER Sue Thompson (Hickory 1284)
81—BLIND MAN Bobby Bland (Duke 386) Little Milton (Chacker 1096)	97—LITTLE BELL Dixie Cups (Redbird 10-017)
83—BUCKET "T" Ronnie And The Daytonas (Mala 492)	98—GUESS WHO Dusty Springfield (Phillips 40245)
85—ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Ed Wheeler (Kapp 617)	100—BIG BROTHER Dickey Lee (Hall 1924)

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1964 HITS

"WE COULD" • "TEARS AND ROSES"
"I LOVE YOU MORE AND MORE EVERY DAY"
"ALWAYS TOGETHER" • "YOU'RE ALL I WANT FOR CHRISTMAS"

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AL MARTINO
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"I LOVE YOU MORE
AND MORE EVERY DAY"
&
"TEARS & ROSES"
T-2107



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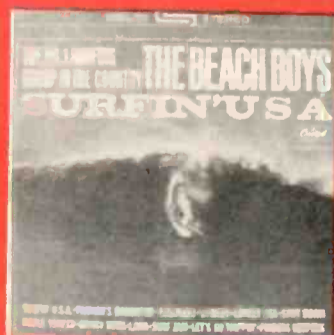
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BEST COUNTRY RECORDS of 1964

A TABULATION OF COUNTRY RECORDS & COUNTRY ARTISTS WHO ACHIEVED GREATEST SUCCESS IN THEIR FIELD ACCORDING TO THE WEEKLY CASH BOX TOP 50 COUNTRY CHART. NAMES LISTED BELOW ARE IN ORDER OF STRENGTH IN THEIR VARIOUS CATEGORIES BASED ON A WEIGHTED POINT SYSTEM WHICH GIVES CREDIT FOR LONGEVITY ON THE CHART AS WELL AS HEIGHT ATTAINED ON CHART. ALL TITLES WHICH WERE IN THE TOP 50 WERE USED FOR AN ARTIST'S TOTAL. SURVEY COVERS 12 MOS. ENDING DEC. 1, 1964.

BEST COUNTRY RECORDS OF 1964

1. WELCOME TO MY WORLD—JIM REEVES (RCA Victor)
2. MY HEART SKIPS A BEAT—BUCK OWENS (Capitol)
3. SAGINAW, MICHIGAN—LEFTY FRIZZELL (Columbia)
4. Love's Gonna Live Here—Buck Owens (Capitol)
5. Begging To You—Marty Robbins (Columbia)
6. Understand Your Man—Johnny Cash (Columbia)
7. Dang Me—Roger Miller (Smash)
8. Memory #1—Webb Pierce (Decca)
9. The White Circle On My Finger—Kitty Wells (Decca)
10. Before I'm Over You—Loretta Lynn (Decca)
11. Burning Memories—Ray Price (Columbia)
12. The Cowboy In The Continental Suit—Marty Robbins (Columbia)
13. Ninety Miles An Hour—Hank Snok (RCA Victor)
14. Sorrow On The Rocks—Porter Wagoner (RCA Victor)
15. Love Is No Excuse—Jim Reeves (RCA Victor)
16. B. J. The D. J.—Stonewall Jackson (Columbia)
17. Wine, Woman & Song—Loretta Lynn (Decca)
18. Molly—Eddy Arnold (RCA Victor)
19. Keeping Up With The Joneses—Margie Singleton & Faron Young (Mercury)
20. Heart Be Careful—Billy Walker (Columbia)
21. Circumstances—Billy Walker (Columbia)
22. Miller's Cave—Bobby Bare (RCA Victor)
23. I Stepped Over The Line—Hank Snow (RCA Victor)
24. DJ For A Day—Jimmy Newman (Decca)
25. Five Little Fingers—Bill Anderson (Decca)
26. The Matador—Johnny Cash (Columbia)
27. 8 X 10—Bill Anderson (Decca)
28. Ballad Of Ira Hayes—Johnny Cash (Columbia)
29. I'm Hanging Up The Phone—Carl Butler & Pearl (Columbia)
30. Old Records—Margie Singleton (Mercury)
31. Bad News—Johnny Cash (Columbia)
32. Password—Kitty Wells (Decca)
33. Invisible Tears—Ned Miller (Fabor)
34. Second Fiddle—Jean Shepard (Capitol)
35. Take My Ring Off Your Finger—Carl Smith (Columbia)
36. Last Day In The Mine—Dave Dudley (Mercury)
37. Here Comes My Baby—Dottie West (RCA Victor)
38. Gonna Get Along Without You Now—Skeeter Davis (RCA Victor)
39. The Girl From Spanish Town—Marty Robbins (Columbia)
40. Where Does A Tear Come From—George Jones (United Artists)
41. Mr. & Mrs. Used To Be—Ernest Tubb & Loretta Lynn (Decca)
42. Me—Bill Anderson (Decca)
43. I Don't Care—Buck Owens (Capitol)
44. Peel Me A Nanner—Roy Drusky (Mercury)
45. I Don't Love You Anymore—Charlie Louvin (Capitol)
46. Somebody Told Somebody—Rose Maddox (Capitol)
47. Going Through The Motions—Sonny James (Capitol)
48. Timber, I'm Falling—Faron Young (Mercury)
49. Baltimore—Sonny James (Capitol)
50. Together Again—Buck Owens (Capitol)

BEST COUNTRY ARTISTS of 1964

BEST MALE VOCALISTS

1. BUCK OWENS
2. JIM REEVES
3. JOHNNY CASH
4. Marty Robbins
5. Bill Anderson
6. Hank Snow
7. Ray Price
8. George Jones
9. Webb Pierce
10. Carl Smith
11. Lefty Frizzell
12. Stonewall Jackson
13. Billy Walker
14. Sonny James
15. Porter Wagoner
16. Roger Miller
17. Eddy Arnold
18. Faron Young
19. Bobby Bare
20. Jimmy "C" Newman
21. George Hamilton IV
22. Ernest Tubb
23. Roy Drusky
24. Dave Dudley
25. Hank Locklin
26. Ferlin Husky
27. Leon McAuliffe
28. Ernest Ashworth
29. Ned Miller
30. Claude Gray
31. Charlie Louvin
32. Joe Carson
33. Skeets McDonald
34. John D. Loudermilk
35. Jimmy Martin
36. Bill Phillips
37. Bob Gallion
38. Warren Smith
39. Gary Buck
40. Carl Belew
41. George Morgan
42. Roy Clark
43. Claude King
44. Leroy Van Dyke
45. Bobby Luman
46. Rex Allen
47. Buddy Cagle
48. Bobby Lord
49. Sheb Wooley
50. Little Jimmy Dickens

BEST FEMALE VOCALISTS

1. LORETTA LYNN
2. SKEETER DAVIS
3. KITTY WELLS
4. Rose Maddox
5. Jean Shepard
6. Margie Singleton
7. Melba Montgomery
8. Patsy Cline
9. Wanda Jackson
10. Marion Worth

BEST NEWCOMERS FEMALE VOCALISTS

1. NORMA JEAN
2. DOTTIE WEST
3. RUBY WRIGHT
4. Connie Smith
5. Bonnie Owens

BEST NEWCOMERS MALE VOCALISTS

1. DAVID HOUSTON
2. HANK WILLIAMS, JR.
3. DON BOWMAN
4. Johnny Sea
5. Bobby Edwards
6. Hal Willis

BEST VOCAL DUETS & VOCAL GROUPS

1. CARL BUTLER & PEARL
2. MARGIE SINGLETON & FARON YOUNG
3. GEORGE JONES & MELBA MONTGOMERY
4. Johnny & Joanie Mosby
5. Wilburn Bros.
6. Ernest Tubb & Loretta Lynn
7. Kitty Wells & Webb Pierce
8. Willis Brothers
9. Homer & Jethro
10. Marion Worth & George Morgan
11. Buck Owens & Rose Maddox
12. Kitty Wells & Roy Drusky
13. Merle Haggard & Bonnie Owens
14. Joe & Rose Lee Maphis

BEST BANDS

1. LESTER FLATT & EARL SCRUGGS
2. HANK THOMPSON
3. LEON MCAULIFFE

BEST INSTRUMENTALIST

1. PETE DRAKE

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#1 NEW MALE VOCALIST 1964

(Cash Box Year End C & W Survey)



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BEST COUNTRY ALBUMS and ARTISTS of 1964

1. GUITAR COUNTRY—CHET ATKINS—RCA-VICTOR
2. MOONLIGHT & ROSES—JIM REEVES—RCA VICTOR
3. RING OF FIRE—JOHNNY CASH—COLUMBIA
4. The Best Of Buck Owens—Capitol
5. Night Life—Ray Price—Columbia
6. Loretta Lynn Sings—Decca
7. There Stands The Glass—Carl Smith—Columbia
8. I Walk The Line—Johnny Cash—Columbia
9. In Person—Porter Wagoner—RCA Victor
10. More Hank Snow Souvenirs—RCA Victor
11. On The Bandstand—Buck Owens—Capitol
12. The Best Of George Jones—United Artists
13. The Best Of Jim Reeves—RCA Victor
14. Railroad Man—Hank Snow—RCA Victor
15. Thanks A Lot—Ernest Tubb—Decca
16. Dang Me—Roger Miller—Smash
17. Before I'm Over You—Loretta Lynn—Decca
18. Folk Song Book—Eddy Arnold—RCA Victor
19. Golden Country Hits—Hank Thompson—Capitol
20. Flatt & Scruggs At Carnegie Hall—Columbia
21. Blue & Lonesome—George Jones—Mercury
22. Bill Anderson Sings—Decca
23. Buck Owens Sings Tommy Collins—Capitol
24. I Love A Song—Stonewall Jackson—Columbia
25. Kitty Wells Story—Decca
26. R.F.D. Marty Robbins—Columbia
27. Hank Williams Jr. Sings Hank Williams Sr.—MGM
28. Bluegrass Hootenanny—Jones/Montgomery—United Artists
29. Our Man In Trouble—Don Bowman—RCA Victor
30. By Request—Ferlin Husky—Capitol
31. Love Life—Ray Price—Columbia
32. Together Again—Buck Owens—Capitol
33. Travelin' With Dave Dudley—Mercury
34. George Jones Sings Like Dickens—United Artists
35. Flatt & Scruggs At Vanderbilt University—Columbia
36. Loving Arms—Carl & Pearl Butler—Columbia
37. George Jones Sings More New Favorites—United Artists
38. World Of A Country Boy—Johnny Sea—Philips
39. Slippin' Around—George Morgan—Columbia
40. Return Of The Gunfighter—Marty Robbins—Columbia
41. A Widow Maker—Jimmy Martin—Decca
42. The Songs We Love The Best—Jimmy Dean—Columbia
43. Especially For You—Kitty Wells—Decca
44. Down Home—Melba Montgomery—United Artists
45. What's In Our Heart—Jones/Montgomery—United Artists
46. Bluegrass Special—Bill Monroe—Decca
47. Happy To Be Unhappy—Roy Clark—Capitol
49. Country Dance Favorites—Faron Young—Mercury
50. Country Music Time—Kitty Wells—Decca

BEST MALE VOCALISTS

- | | |
|-------------------|-----------------------|
| 1. BUCK OWENS | 14. Stonewall Jackson |
| 2. JIM REEVES | 15. Hank Williams Jr. |
| 3. JOHNNY CASH | 16. Ferlin Huskey |
| 4. George Jones | 17. Dave Dudley |
| 5. Hank Snow | 18. George Morgan |
| 6. Ray Price | 19. Johnny Sea |
| 7. Carl Smith | 20. Jimmy Morton |
| 8. Marty Robbins | 21. Jimmy Dean |
| 9. Porter Wagoner | 22. Faron Young |
| 10. Ernest Tebb | 23. Bill Monroe |
| 11. Roger Miller | 24. Ray Clark |
| 12. Hank Thompson | 25. Bobby Bare |
| 13. Bill Anderson | 26. Roy Drusky |

BEST FEMALE VOCALISTS

1. LORETTA LYNN
2. KITTY WELLS
3. MELBA MONTGOMERY
4. Rose Maddox
5. Wanda Jackson

27. Ernest Ashworth
28. Glenn Campbell
29. Don Gibson
30. Johnny Horton
31. Red Foley
32. Billy Walker

BEST INSTRUMENTALISTS

1. CHET ATKINS
2. FLATT & SCRUGGS
3. PETE DRAKE
4. Floyd Cramer

BEST VOCAL DUETS

1. GEORGE JONES & MELBA MONTGOMERY
2. FLATT & SCRUGGS
3. CARL & PEARL BUTLER

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Dunhill Films Inc. A Paramount Release

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COSSETTE & ROBERTS



COUNTRY REVIEWS

B+ very good
B good

C+ fair
C mediocre

THE CASH BOX BULLSEYE



(FROM NOW ON ALL MY FRIENDS ARE GONNA BE STRANGERS)
(2:23) [Yonah & Owen BMI—Anderson]

BIRMINGHAM JAIL (2:34) [Moss Rose BMI—Drusky]
ROY DRUSKY (Mercury 72376)

(MY FRIENDS ARE GONNA BE) STRANGERS (2:20)
[Yonah & Owen BMI—Anderson]

PLEASE MR. D. J. (2:28) [Owen BMI—Haggard]
MERLE HAGGARD (Tally 179)

Liz Anderson's "(My Friends Are Gonna Be) Strangers" should create plenty of sales excitement in the weeks to come in versions by Roy Drusky and Merle Haggard. The tune is a slow-shufflin' bluegrass-flavored lament about a guy who has been hurt so much that he refuses to trust womenfolk in the future. The Mercury songster backs it up with a fine re-working of the folk oldie, "Birmingham Jail." While Haggard's flip, "Please Mr. D.J.," is a rhythmic easy-going tale of romantic rejection.

BAD, BAD DAY (2:30) [Acuff-Rose BMI—Gibson]

TEARS FROM OUT OF NO WHERE (2:13)
[Acuff-Rose BMI—Loudermilk]

BOB LUMAN (Hickory 1289)

Bob Luman should quickly jump into the winner's circle with this top-flight new Hickory entry tabbed "Bad, Bad Day." The tune is a rollicking, hard-driving rhythmic chorus-backed ditty about an unfortunate guy who is down on his luck. Eye it. The attractive coupler, "Tears From Out Of No Where," is a slow-shufflin' sentimental tradition-drenched country tearjerker.

KNOCK KNOCK (2:54) [Slick Norris BMI—Barber]

DANCING SHOES (2:40) [Slick Norris BMI—Barber]

GLENN BARBER (Starday 699)

Glenn Barber, who clicked last time out with "Stronger Than Dirt," is a cinch to go the whole-distance with this impressive follow-up stanza. The side to watch here is "Knock Knock," a tender, medium-paced bluegrass-styled romantic heartbreaker sold with feeling and poise by the chanter. On "Dancing Shoes" Barber dishes-up a real pretty slow-moving piece of sentimental nostalgia.

MOTHER MAYBELLE CARTER
(Smash 1948)

(B+) STRUMMIN' MY GUITAR
(2:20) [Wilderness BMI — Howard] The vet country lark can create a sales stir with this top-drawer hauntingly plaintive, chorus-backed romantic country-folk affair. Plenty of potential here.

(B) SAIL AWAY LADIES (1:50)
[Wilderness BMI — Carter] This time out the artist offers a mighty impressive rendering of the country-gospel evergreen.

MORISS TAYLOR (Kay Pay 001)

(B) RED ROSES AND OLD WHITE LACE (3:00) [Masters BMI—Taylor] Moriss Taylor unleashes his potent, wide-range vocal talents full-blast on this slow-moving, heart-tugging country romancer.

(C+) CUDDLE LITTLE BABY (3:00) [Masters BMI—Taylor] Quick-paced, rhythmic warm-hearted novelty sold with poise by Taylor.

CALVIN BOLES (Yucca 175)

(B) YOU MADE ME A CLOWN (1:51) [Escondido BMI — Boles] Calvin Boles can garner some airplay with this tender, slow-moving sentimental country weeper about a poor guy who lets his girlfriend play him for the fool.

(B) TODAY MY WORLD CAME TO AN END (2:12) [Escondido BMI—Boles] On this lid the chanter offers a slow-moving, low-key tradition-oriented story about a romance which went on the rocks.

JACK CASEY (Clark 224)

(B) BIG BLACK TRAIN (2:28) [Cedarwood BMI — Johnson, Sherry] Newcomer Jack Casey can make a national name for himself with this rousing, rollicking, dual-track folkish ditty. Side boasts some real fancy guitar work.

(B) GOING BACK TO OLD BIRMINGHAM (2:07) [Lonzo & Oscar BMI — Graves, Lambert] More fine country sounds. This one's a sentimental ode in which the songster tells of an affinity for his hometown.

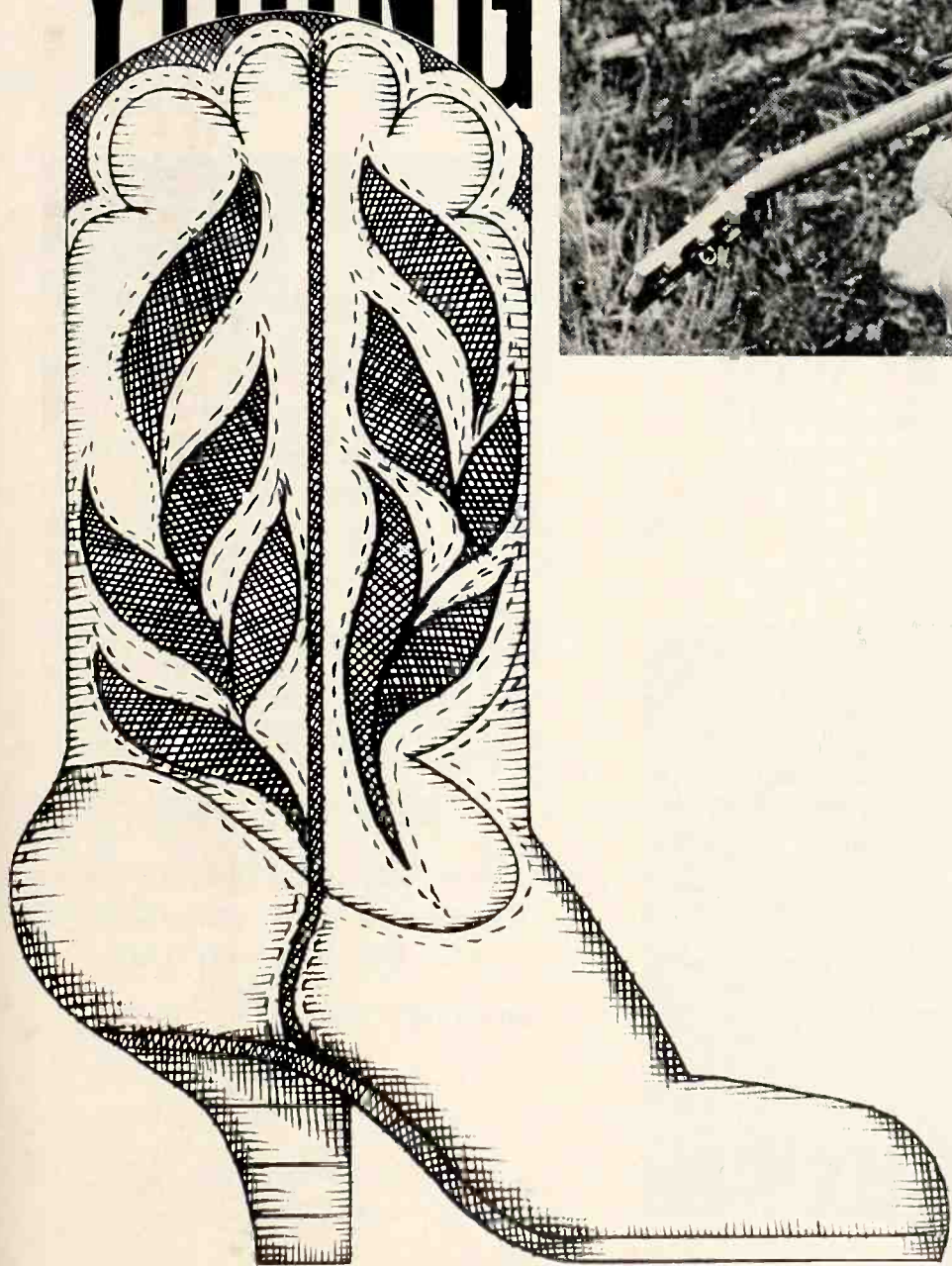


COUNTRY TOP 50

	Pos. Last Week		Pos. Last Week
1	2	26	21
2	1	27	32
3	4	28	23
4	3	29	37
5	8	30	33
6	7	31	41
7	6	32	24
8	10	33	39
9	5	34	44
10	14	35	36
11	16	36	26
12	9	37	43
13	18	38	27
14	19	39	29
15	15	40	—
16	12	41	30
17	20	42	46
18	11	43	35
19	22	44	38
20	13	45	42
21	31	46	—
22	25	47	40
23	28	48	45
24	17	49	—
25	34	50	47

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

**FARON
YOUNG**



WALK TALL

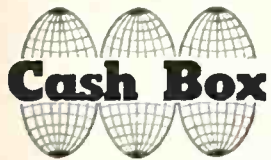
b/w

**THE WEAKNESS
OF A MAN**

MERCURY SINGLE NO.

72375





COUNTRY ROUND UP

H. W. "Pappy" Daily, president of Glad Music, sends along word that he has inked vet western star Rex Allen to a five-year recording contract. First session will be held in January in Nashville, Tenn. The songster's manager, Mickey Gross, represented him in the negotiations. Allen formerly recorded for Mercury Records.

Capitol's Charlie Louvin recently came back to Nashville for a Grand Ole Opry shot after a trip on the road which included appearances in Toronto and a one-niter in Hammond, Indiana. Charlie also stopped in Cincinnati where he made two program tapes for the mid-western "Hay Ride" color TV feature. This show is now colorcast in Cincinnati, Dayton, Columbus and Indianapolis with a potential viewer-ship of four million. The songster was plugging his cur-

rent single hit, "Less And Less," and his new LP.

Irv DeVore of WTIK-Durham, N.C. (19,000 watt, full-time country music station) has formed a new company, DeLeon Productions, Inc. at 2511 Banner Street in Durham. First show by DeLeon will be January 8 in the Civic Center in Durham and will feature Bill Anderson and the Po' Boys, Jim and Jessie and the Virginia Boys, Ray Pillow and Ruby Wright. The second show has been set at the Dorton Arena of the State Fairgrounds in Raleigh on January 29 and will spotlight Roger Miller, Porter Wagoner and the Wagonmasters, Norma Jean, Lefty Frizzell and Connie Smith.

Slim Williamson and Ott Stephens of Chart Records are really up in the air over the new Jim Nesbitt single, "A Tiger In My Tank." The guys say orders are pouring in like crazy and it looks like the side could be the songster's biggest to date. Any deejays missed in the mailing of the single or the new Nesbitt album can get same by writing the diskery at 905 16th Ave. South, Nashville.

Eddie Briggs has returned to his old deejay niche at KSON-San Diego after a brief hiatus at KOAD-Lemoore, Calif. Eddie is a Johnny Cash Award Of Merit Winner, plus being an ex-Mr. DJ, U.S.A.

Judy Lynn, who is currently knocking 'em dead at the Golden Nugget in Las Vegas, will play the Trade Winds in Fort Lauderdale Dec. 28-Jan. 23 along with her troupe of musicians.

Original Version

Breaking For A Hit

"All My Friends Are Gonna Be (Strangers)"

T-179

Merle Haggard

Tally Records

P.O. Box 842
Bakersfield, Calif.



TOP COUNTRY ALBUMS

- | | | | | | |
|----|---|----|----|---|----|
| 1 | BITTER TEARS
Johnny Cash (Columbia CL 2248/CS 9048) | 1 | 16 | BLUE AND LONESOME
George Jones (Mercury 20906) | 12 |
| 2 | THE BEST OF JIM REEVES
(RCA Victor LPM/LSP 2890) | 2 | 17 | LIGHTHEARTED AND BLUE
Jean Shepard (Capitol T 2187/ST 2187) | 23 |
| 3 | THE BEST OF BUCK OWENS
(Capitol T 2105/ST 2105) | 3 | 18 | COUNTRY MUSIC TIME
Kitty Wells (Decca DL 4554/DL 74554) | 22 |
| 4 | I DON'T CARE
Buck Owens (Capitol T 2186/ST 2186) | 6 | 19 | HAVE I TOLD YOU LATELY THAT I LOVE YOU
Jim Reeves (Camden 842) | 20 |
| 5 | I GET LONELY IN A HURRY
George Jones
(United Artists UAL 338/UAS 6388) | 4 | 20 | THERE STANDS THE GLASS
Carl Smith (Columbia CL 2173/CS 8973) | 15 |
| 6 | GEORGE JONES SINGS LIKE DICKENS
(United Artists UAL 3364/UAS 6364) | 7 | 21 | THANK YOU FOR CALLING
Billy Walker
(Columbia CL 2206/CS 9006) | 14 |
| 7 | THE FABULOUS SOUND OF FLATT & SCRUGGS
(Columbia CL 2255/CS 9055) | 9 | 22 | BLUE CHRISTMAS
Ernest Tubbs (Decca DL 4518/DL 74518) | 26 |
| 8 | THE TRAVELIN' BARE
Bobby Bare
(RCA Victor LPM 2955/LSP 2955) | 5 | 23 | COUNTRY DANCE FAVORITES
Faron Young
(Mercury MG 20931/SR 60931) | 19 |
| 9 | A KING AND TWO QUEENS
George Jones
(United Artist UAL 3367/UAS 6367) | 11 | 24 | GOLDEN COUNTRY HITS
Hank Thompson (Capitol T 2089) | 21 |
| 10 | TOGETHER AGAIN/MY HEART SKIPS A BEAT
Buck Owens (Capitol T 2135/ST 2135) | 8 | 25 | JOHNNY HORTON'S GREATEST HITS
Johnny Horton
(Columbia CL 1596/CS 8396) | 27 |
| 11 | I WALK THE LINE
Johnny Cash (Columbia CL 2190/CS 8990) | 16 | 26 | FAITHFULLY YOURS
Eddy Arnold (RCA Victor LPM/LSP 2629) | — |
| 12 | YESTERDAY'S GONE
Roy Drusky (Mercury MG 20919/SR 60919) | 10 | 27 | WAY OF LIFE
Hank Locklin (RCA Victor LPM/LSP 2680) | 25 |
| 13 | YOUR CHEATIN' HEART
Soundtrack (MGM E 4260/SE 4260) | 18 | 28 | THANKS A LOT
Ernest Tubbs (Decca DL 4514/DL 74514) | 24 |
| 14 | SONGS OF TRAGEDY
Hank Snow (RCA Victor LPM/LSP 2901) | 13 | 29 | HALL OF FAME
Roy Acuff (Hickory LPM 119) | — |
| 15 | R. F. D.
Marty Robbins
(Columbia CL 22220/CS 9020) | 17 | 30 | MORE HANK SNOW SOUVENIRS
(RCA Victor LPM/LSP 2812) | 25 |

(From Now On All My Friends Are Gonna Be)

STRANGERS

A LOT OF STRANGERS WILL WANT THIS NEW ROY DRUSKY HIT SINGLE

THOUSANDS



BE READY FRIEND



ROY DRUSKY

(From Now On All My Friends Are Gonna Be) **STRANGERS**

b/w **BIRMINGHAM JAIL**

MERCURY SINGLE NO. 72376



"Bookings: Hubert Long Talent Agency, Nashville, Tennessee"

#**1**

VOCAL GROUP 1964



THANKS,

THE FOUR SEASONS

MANAGEMENT:

directional
ENTERTAINMENT
JERRY WEINTRAUB

EXCLUSIVELY ON
PHILLIPS RECORDS

ALL RECORDINGS
EXCLUSIVELY
BOB CREWE
PRODUCTIONS

BOBBY BARE



Current Single:

"FOUR STRONG WINDS"

#47-8443

Current Album:

"THE TRAVELIN' BARE"

LPM 2955

Bookings & Management:

UNIVERSAL TALENT MGT., INC.

6223 Selma Ave.
Hollywood, Calif.

Exclusively On:

RCA VICTOR

ADV.

FREDDY CANNON



Current Single:

"LITTLE AUTOGRAPH SEEKER"

BW

"TOO MUCH MONKEY BUSINESS"

WARNER 5487

Management:

BAKER REARDON ASSOC.

9255 SUNSET BLVD.
LOS ANGELES, CALIFORNIA

Business Mgt.:

EDWIN ABRAMSON

60 PARK PLACE
NEWARK, NEW JERSEY

Exclusively On:

WARNER BROTHERS

ADV.

EDDIE CANO



Current Albums:

"The Sound of Music"

#rs6145

"BROADWAY RIGHT NOW"

#rs6124

Booking Office:

ASSOCIATED BOOKING CORP.

9477 Brighton Way
Beverly Hills, Calif.

Management:

VARIETY & MUSIC

5735 Melrose Ave.
Los Angeles, Calif.

Exclusively on:

REPRISE

ADV.

THE RAY CHARLES SINGERS



MR. RAY CHARLES

Current Single:

"ONE MORE TIME"

#4057

Current Albums:

RAY CHARLES SINGERS COMMAND PERFORMANCES

COMMAND LP 876

"SONGS FOR LONESOME LOVERS"

COMMAND LP 874

Bookings:

MR. RAY CHARLES RON COM PRODUCTIONS

405 PARK AVE., N.Y.C.

Exclusively:

COMMAND RECORDS

ADV.

TALENT BUYERS' GUIDE

COLLINS KIDS



Booking Office:

G A C

Management:

UNIVERSAL TALENT MGT., INC.

6223 SELMA AVE.
HOLLYWOOD, CALIF.

Featured on:

STAR ROUTE

26 Episodes available for syndication

Medallion Television—
Hollywood

ADV.

INEZ & CHARLIE FOXX



Current Single:

"DON'T DO IT NO MORE"

B/W

"I FANCY YOU"

SYMBOL 204

Current Album:

"MOCKING BIRD"

LP 1027

Booking Office:

SHAW ARTISTS

565 5th Ave., N.Y.C.

Management:

COPA MUSIC

265 W. 54th St., N.Y.C.

Exclusively on:

SYMBOL RECORDS

265 W. 54th St., N.Y.C.

ADV.

BOBBY FREEMAN

BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN
BOBBY FREEMAN

Current Single:

"S-W-I-M"

Current Album:

"C'mon & S-W-I-M With Bobby Freeman"

LP-102

Booking Office:

G.A.C.

Management:

Cougar Productions, Inc.
70 Dorman Ave., Studio Three
San Francisco, Calif.

Exclusively On:

Autumn

ADV.

JEWELS



Current Single:

OPPORTUNITY

DIMENSION—1034

Booking Office:

SHAW AGENCY

565 5th Ave., New York, N.Y.

Management:

SMOKEY McALLISTER

201—MI 3-2822

Exclusively On:

DIMENSION RECORDS

ADV.

BEN E. KING



Current Single:

"SEVEN LETTERS"

ATCO 6328

Current Album:

"SEVEN LETTERS"

ATCO 33-174

Booking Office:

SHAW ARTISTS CORP.
565 5th Ave., NEW YORK, N.Y.

Management:

AL WILDE MORT CURTIS
221 W. 57th St., New York, N.Y.
CI 5-7450

Exclusively On:

ATLANTIC

ADV.

SAMMY MASTERS



Current Single:

"BARCELONA BABY"

Kapp K-638

Current Album:

**"MAY THE GOOD LORD
BLESS & KEEP YOU"**

Galahad G-100

Bookings Management:

MARTY LANDAU

Artists Management
8533 Sunset Blvd.
Los Angeles, Calif.

Exclusively On:

KAPP

ADV.

VAUGHN MEADER



Current Album:

"IF THE SHOE FITS"

V 15050

Contact:

BUDDY ALLEN

MGT. INC.

65 W. 55th St., New York, N.Y.

LT 1-8988

ADV.

REFLECTIONS



Current Single:

**"SHABBY LITTLE
HUT"**

GOLDEN WORLD 19

Current Album:

**"JUST LIKE
ROMEO & JULIET"**

LP 300

Booking Office:

**WILLIAM MORRIS
AGENCY**

Management:

JO ANNE JACKSON
4039 BUENA VISTA,
DETROIT, MICH.

Exclusively On:

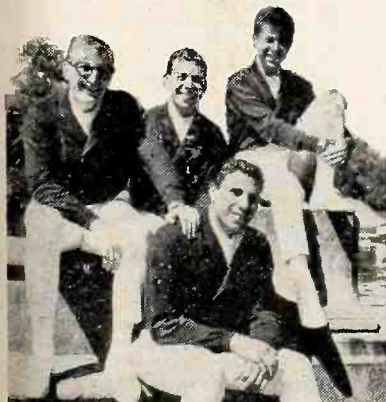
**GOLDEN WORLD
RECORDS**

4039 BUENA VISTA,
DETROIT, MICH.

ADV.

TALENT BUYERS' GUIDE

THE TOKENS



L TO R: Hank Medress, Phil Margo, Jay Siegel, Mitch Margo, (not included in picture Brute Force).

Current Single:

"NOBODY BUT YOU"

BT PUPPY 505

Hit Albums:

**"THE LION SLEEPS
TONIGHT"**

**"WE THE TOKENS
SING FOLK"**

"WHEELS"

Management:

SEYMOUR BARASH
1 HANSON PLACE, Bklyn, N.Y.
(212) NE 8 9777

Exclusively On:

B T PUPPY RECORDS

Natl. Dist. By Jay-Gee Rec's

ADV.

J. FRANK WILSON



Current Single:

SIX BOYS

JOSIE 929

Current Album:

LAST KISS

JOSIE JOZ 4006

Bookings & Mngt:

RON NEWDOLL

15 Nth Tyler
San Angelo, Texas
(915) 949 2400

Exclusively On:

JOSIE RECORDS

Natl. Dist. By Jay-Gee Rec's

ADV.

BOBBY WOOD



Current Single:

(WITH ALL MY HEART)
"I'D DO IT AGAIN"

JOY 291

Current Album:

"BOBBY WOOD"

JL 1001

Booking Office:

**NATIONAL ARTISTS
ATTRACTIONS**

2071 Union, Memphis, Tenn.

Management:

PAUL BAMARITO

1422 LAMAR AVE.,
MEMPHIS, TENN.

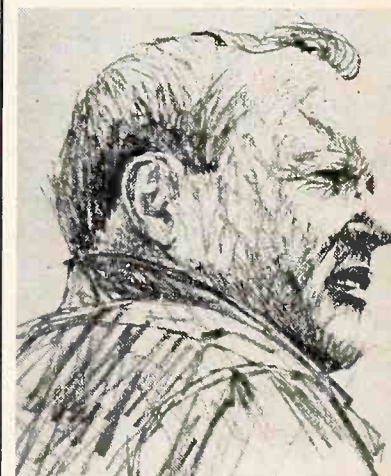
Exclusively On:

JOY RECORDS

1790 B'DWAY. N.Y.C.

ADV.

GLENN YARBROUGH



Current Albums:

"Time To Move On"

LPM-2836

"One More Round"

LPM-2905

Booking Office:

GAC-Ita

Management:

Kragen/Carroll, Inc.
451 No. Canon Drive
Beverly Hills, Calif.

Exclusively on:

RCA Victor

ADV.

NEW YORK:

Steve Lawrence and Eydie Gorme are scheduled to host and hostess on the annual Greater New York Cerebral Palsy Telethon set for Jan. 9-10. The popular singing duo have been holding down this spot for the past six or seven years and have attracted a host of celebs to appear on the telethon. One of the most successful telethons ever aired, this year's stint begins at 10:30 P.M. on the night of Jan. 9, and will continue for 18½ consecutive hours. . . . Reprise songster Lou Monte began his headline stint at the Copa last week (17). Lou's latest for the label is "My Paisans Across The Way." . . . Epic's Buddy Greco just back from Nashville where he etched an album, "The Modern Sounds Of Hank Williams," set for issue in January. . . . Our sincerest apologies to Kip lark Michael-Ann—that was

Among Anthony's activities in town were appearances on the Joe Franklin and Clay Cole TVers. . . . Jazzman Roland Kirk recently made a contribution to international affairs. During his tour in East Berlin, Kirk met a piano player who had never seen a melodica. The oversized harmonica with a piano keyboard so fascinated the fellow that Kirk made him a present of the novelty item. Let the Russians claim that invention! . . . Lovely Fran Jeffries embarked on a personal tour plugging her MGM album "Fran Jeffries Sings of 'Sex and the Single Girl'" from the Warner Brothers flick. . . . A capacity crowd is expected at Queens College's Golden Center for Marian Anderson's Jan. 30 concert. This will be her first appearance in the Queens area, and the second last public performance of the artist in New York City. Proceeds will go to the Queens College Memo-



BUDDY GRECO



MICHAEL-ANN



LOU MONTE

not her pic in the last issue; however the real Michael-Ann does appear on this page. To Tina Robin who was incorrectly identified, we also extend our apologies. Both lasses are fine talents and lovely to look at. . . . Roulette's national promo chief, Rhett Schwartz, just back from a three and a half week cross-country promo trek, goes out again almost immediately to the midwest. Rhett's putting plenty of effort on the new excitors deck, "I Want You To Be My Boy."

Columbia's New Christy Minstrels will jet to Europe on Jan. 8 to begin a five-week tour of the Continent. Their first stop will be London where they'll be introduced by Brian Epstein. Also on the folksters' agenda is an appearance at the annual San Remo Song Festival where they'll perform two original numbers. . . . "T. J." Johnson came by the CB offices last week with chanter Dickey Lee who did the Dick Biondi show to plug his latest, "Big Brother" on the Hall label. . . . Another CB visitor last week was Peter Contino of Milan, Italy, who's in the States to interest American diskeries in using the Fonorama Recording Studios in Milan. . . . George D. Weiss and Joe Sherman, with a string of clefting successes behind them, are especially pleased these days as they're represented in the #1 album in the country—The Beach Boys Concert LP and a tune tagged "The Wanderer," an item included in a recent music catalog purchase.

Columbia is taping "Bajour" for all its worth. In addition to their original cast recording, they are marketing a single tagged after the show by new talent, Eddie Hazel. . . . The Female Beatles are back from a four week stint at Hawaii's Au Go Go Club. 20th Fox has skedded a session preparing for a follow up to their recent hit "I Don't Want To Cry." . . . Jazz fans will "Start New Year's Eve a day early" at the Dec. 30 concert at Carnegie Hall. Top billing for the show goes to the Herbie Mann Combo, Clara Ward and her Ward Singers, and a collection of Latin jazz stars. . . . Capitol promo rep, Tom Rogan, and orkster, Ray Anthony, stopped up at CB to talk up Anthony's latest release, "Tiger Tail" and "Ladybird."

rial Center. . . . Jack McDuff, currently hot with his "Prelude" LP and single on Prestige, has a new disk due for release, "A Kettle of Fish." . . . Joe Zaleski wires that DCP Records are having trouble keeping up with requests for Little Anthony's smash sounds, "Goin' Out of my Mind," and LP, "I'm on the Outside." . . . Joy Records' noise makers, The Barbarians, are shaking up Washington, D.C. at the Rocket Room, and have an Electronovision Movie, "Teenage Command Performance," due for release. . . . Ten year old Vicki Lynn has been signed by Applause Records. Her first disk, "Tears Are Falling" and "Don't Break My Heart" looks big in the mid-west. . . . Argus Record Distribs expect big things from their monster tracks, "Frankenstein Stomp" and "Groovin' With Drag," by Count Lorry and the Biters on Dragon Records. (CB's review omitted the number, which is 4406.) . . . Tito Rodriguez will discuss his forthcoming Latin American tour on the Dec. 23 segment of the Joe Franklin TV Show. . . . Jerry Jordan is taping his first kiddie album. . . . London Records pianist-composer, Peggy Stuart Coolidge, will appear in several iron curtain countries in April. . . . JLJ's new comic, Mel Arthur, is touring New England. . . . Hillard Elkins, "Golden Boy" producer, is retaining Morty Wax Promos to coordinate the nation-wide plugging of the original cast deck on Capitol, starring Sammy Davis, Jr. . . . That original cast performance of "The Cradle Will Rock" mentioned in a story in last week's issue is available through American Legacy Records, 4323 Gunther Ave., in the Bronx, New York. It's \$5.95 and can only be ordered by mail.

Tribute topper Eddie Heller notes that harpist Gerald Goodman, who's set for a Jan. 5 Washington, D.C. opening, will be out this week with his initial album date for the diskery. Ed adds that he already has tremendous orders (and is getting heavy airplay around town) on Roy Scott's "Fiddler On The Roof" set — "For Swinging Dancing Parties — Let's Dance The Discotheque Latin Beat, Frug-Watusi" LP. In the newly-signed dept. it's the Fastbacks, a quartet of young football players from Huntington High School, who's debut single's tagged "Traacherous."

CHICAGO:

Nice to see Danny Secunda, nat'l. promo mgr. of Storytime, Inc., who was in town last week introducing the label's powerful new line of children's albums. Diskery's local outlet is Royal Disc Dist. . . . Jimmy Bracken's Vivid label is going strong with Barbara Green's "Young Boy" single. . . . New group on the local nitery scene are The Critters backing songster Troy Shondell. . . . WCFL-radio moved its studios and offices to 200 N. State St. . . . Bombay lark Vera Sanford is proving to be a real pro during her bow engagement at the Sahara Inn. . . . Former Chi-American writer Bill Saari was appointed editor of SAM, the midwest advertising-marketing trade publication formed recently by publisher Frederick B. Livingston. . . . Something new in the way of teen-g geared entertainment is

town after completing highly successful cross-country tour. . . . Effie Smith's oldie, "Dial That Telephone" happening all over again on Duo-Disc label. . . . Master on "The Addams Family Theme" purchased by GNP-Crescendo Records and Bud Dain reporting big airplay around the country. . . . The Lettermen cutting a new album, "Portrait Of My Love" at the Capitol Tower this week. . . . Rod McKuen set to write the lyrics to Hank Levine's main theme from the 20th Century-Fox release, "Raiders From Beneath The Sea."

Columbia Records set to release an album of Friedrich Gulda's "Concerto For Piano and Jazz Orchestra." Work has its premiere January 4th. at the Music Center with Gulda and the Los Angeles Neophonic Orchestra under the direction of Stan Kenton. . . . Vee-Jay's folk comedy artist, Mason Wil-



GERALD GOODMAN



BARBARIANS



EDDIE HAZEL

being produced by Stan Paul and Gerald Tomas for presentation at McCormick Place's Little Theater. Show is called "Shinhoot," spotlighting up and coming young talent, and admission is free to teenagers. WLS' popular PD Gene Taylor will emcee the show. . . . Congrats to Tony Galgano on the arrival of his fourth grandchild, a boy born to Johnny and Betty Galgano!

Chuck Livingston's high on Mercury singles "The Look Of Love" by Lesley Gore, "Stop (Being Mean To Your Baby)" by Anita Carter and "I Had A Ball" by Karen Morrow, who stars in the Broadway show of the same title. . . . Erwin Barg stopped by the office last week armed with sizzling reports on Pat Boone's "I Want It That Way" (Dot) and Lawrence Welk's "Little Things Mean A Lot" (Dot). . . . In the album spotlight at Allstate Dist. are Arthur Lyman's "Hawaiian Sunset Vol. II" (Life), "Brown Sugar" by Freddie Roach (Blue Note) and "Empyrean Isles" by Herbie Hancock (Blue Note). . . . Drum Boy artist Menard Rogers tells us his new instrumental "How Sweet It Is" made the WVON (Chgo.) and WLOU (Louisville) charts. . . . Frank Freid's Triangle Productions presents Peter Paul & Mary in concert 1/22 at Orchestra Hall. . . . Kent Beauchamp (Royal Disc) has high hopes for the Santo & Johnny version of "Goldfinger" (Can-Amer) and a new Josie single tagged "In Detroit" by Bassett Hand. . . . In the fore at United Record Dist. are Nella Dodds' "Finders Keepers Losers Weepers" (Wand), "Going Home" by Bobby Guitar Bennett (Junior) and "Warm And Tender Love" by Joe Haywood (Enjoy). . . . Earl Glickens' pluggin' away on "Last Laugh" by The Beau Brummels (Autumn) and "Sleepwalk" by The Montaines (Rotate).

HOLLYWOOD:

Keely Smith opening at the Coconut Grove with Count Basie and the band this Saturday night through January 11. . . . Kingston Trio in town to tape a Jack Benny Show airing Tuesday December 29. While here the group made the rounds of radio and TV shows with Decca's Chuck Meyer. . . . Clebanoff Strings back in

liams into the Ice House in Pasadena for three weeks. . . . Jackie and Gayle have been set to guest star on three "Shindig" shows for ABC-TV. . . . Top vocal group, The Supremes, signed by producer Bart Patton for their first motion picture roles in "Beach Ball." While in town last week the girls were feted at a cocktail party at the Brown Derby. . . . Margie Rayburn returning to Hesperia Inn next month. . . . Capitol's new folk singer, Sebastian Temple performing his original Christmas Carol recording at local churches this week. . . . John Bubbles in town for a week of interviews and TV appearances before departing with the Bob Hope annual Christmas show.

HERE AND THERE:

PHILADELPHIA — Congratulations to Harry Rosen, Chief of the Record Dept. at David Rosen, who celebrates his 59th birthday this Christmas. He's one of the disk industry's finest. . . . Matty "the Humdinger" Singer (ABC-Paramount) is shouting hit for "Makin' Whoopie" by Ray Charles "One More Time" by the Ray Charles Singers, and "Amen" by the Impressions. Matty may also be quoted on this note: "More people are run down by gossip than by cars." . . . Indi-promo rep Buzz Curtis calls our attention to the big noises that are happening with the Autumn disks "Laugh Laugh" by Beau Brummel and "Don't You Know" by Rico and the Ravens, Parrot Records' "IT Come Running" by Lu Lu, and "Oh Yeah, Oh Yeah" by Gary U.S. Bond on Legrand. . . . "Smash" is the word from Columbia's promo manager, Te Kellem, for "Is The World Still A Fine As It Was" by The Woodstock Jesuit Singers. Heavy air-play is also reported for Jerry Vale's "Have You Looked Into Your Heart," and the new Steve Lawrence number, "I Will Wait For You." The new Bob Goulet album also rated "big news."

BALTIMORE — Dave Carrico tags these tunes "blockbusters:" Del Shannon's Amy cut "Keep Searchin'," Adam Faith's "It's Alright," and the Philles deck, "You've Lost That Lovin' Feelin'" by the Righteous Brothers. He also recommends that we keep our eye on Sue Thompson's Hickory disk, "Paper Tiger," and "Dusty" by the Rag Dolls.



PLATTER

SPINNER

PATTER

KMPC-Los Angeles has initiated a "Teenage Underground" movement designed to encourage young adults and teenagers to listen to the station's type of music, without fear of being ostracized by their friends and classmates who prefer the less sophisticated musical sounds. Russ Barnett, KMPC's director of programming, stated "we were surprised to

learn that so many people are taking a great interest in the better music programs available on KMPC and we have decided to encourage this interest." Headquarters for the "Teenage Underground" will be located at the outlet's studios in Hollywood and deejays Roger Carroll and Johnny Magnus have been named as leaders in the fight for "Greater Musical

Awareness Among Teenagers." Co-operating with the station in this movement is the House of Sight and Sound which sponsors a portion of both the Carroll and Magnus shows. Teenagers may become members of the "Underground" writing either Carroll or Magnus. Applicants will receive membership cards and special key chains which will entitle them to

discounts on specially selected new record albums at the Sight and Sound shop. Discount tickets for musical shows and concerts also will be offered to members. In addition, plans are now being formulated to run frequent contests (for members only) in which major prizes will be awarded. Some of the prizes presently being discussed are automobiles and motorcycles.

Jerry Wallace

Current Release:

"Careless Hands"

b/w

"San Francisco De Assisi"

Mercury #72356



WWDC-Washington's Art Brown is one of those "unusuals" in the radio business who smiles everytime his birthday rolls around on Dec. 15. The deejay is again asking that all his listeners who care to send him birthday cards, to include a cash donation. All money received in this way is turned over to the WWDC fund to entertain the more than 800 residents of the District Home for the Aged and Infirm at D. C. Village at the station's annual Christmas party on Dec. 23. Brown, who is the nation's capitol ambassador to the vocations of fishing and horse racing, is also conducting his "Mr. No-Name" contest. Listeners can submit a name for the mystery canary and the winner gets the 'bird' and his cage (worth \$75.00) for the one selected most original. All donations with entries are also put into the outlet's Christmas fund which last year raised \$7500 to D. C. Village's aged residents.

WGLI-Babylon, New York has launched its annual "Toys For Tots" campaign in cooperation with the United States Marine Corps. The station, under the management of David H. Polinger, has undertaken its annual appeal to the Long Island community to donate toys for the needy and those less fortunate at Christmas. Listeners are being requested to bring toys to the outlet's studios and these will later be distributed by the staff of the station to kids who might not ordinarily receive a gift at Christmas. Last year, WGLI's appeal produced enormous results from a generous community. After three weeks of collecting, the station required three fifteen ton trucks to remove and distribute all the toys.

KDKA and KDKA-TV-Pittsburgh recently captured six awards to dominate the broadcast division of the fifth annual Golden Quill competition which was held at the Pittsburgh Hilton Hotel. The steel town stations were cited for: Best Editorial and Outstanding Public Service. KDKA received awards for: Best Radio Feature—Series; Best Radio News Reporting and Best Overall Performance. KDKA-TV took honors for Best Television Documentary.

A gigantic "Stay In School" rally was recently held at Brooklyn high school which was designed to encourage high school students who are considering dropping out, to stay in school until they have earned at least a high school diploma. The event was sponsored jointly by WABC-New York and the New York City Youth Board and the rally featured station deejays Bob Dayton, Dan Ingram, Bob Lewis and Bruce Morrow and host of top recording artists including the Shangri-Las, Randy and the Rainbows, the Jelly Beans and the Tymes.

VITAL STATISTICS:

Dean Anthony, formerly on WPGC-Washington, is now holding down the 1-6AM shift on WMCA-New York. . . . Ray Wheat has been given the green light as assistant program director of WAAF-Chicago. . . . Mary Ray is now spinning 'em on WFLA-Tampa. . . . William Powell named WAMO-Buffalo's director of public relations.

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RADIO ACTIVE CHART

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks. (SURVEY COMPLETED TO DECEMBER 16TH)

Jerry Vale
**HAVE YOU
LOOKED INTO
YOUR HEART**

4-43181

Woodstock Jesuit
Singers
**IS THE WORLD
STILL AS FINE
AS IT WAS?**

4-43182

Andy Williams
**DEAR
HEART**

4-43180

Steve Lawrence
**I WILL
WAIT
FOR YOU**

4-43192

The Rogues
EVERYDAY

4-43190

COLUMBIA RECORDS



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% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
50%	The Man With All The Toys—	Beach Boys—	Capitol	93%
48%	Dearest Santa—	Bobby Vinton—	Epic	87%
45%	Oh Bambino—	Harry Simeone Chorale—	Kapp	60%
43%	Give Him A Great Big Kiss—	Shangri-Las—	Red Bird	63%
40%	Little Drummer Boy—	Harry Simeone Chorale—	20th Century Fox	40%
38%	You're All I Want For Christmas—	Al Martino—	Capitol	66%
36%	Let's Lock The Door—	Jay & Americans—	United Artists	36%
35%	You're Nobody Till Somebody Loves You—	Dean Martin—	Reprise	59%
33%	Look Of Love—	Lesley Gore—	Mercury	33%
31%	Somewhere In Your Heart—	Frank Sinatra—	Reprise	51%
30%	Christmas Will Be Just Another Lonely Day—	Brenda Lee—	Decca	67%
28%	Hold What You've Got—	Joe Tex—	Dial	55%
27%	Don't Forget I Still Love You—	Bobbi Martin—	Coral	72%
26%	White Christmas—	Drifters—	Atlantic	43%
25%	Do You Hear What I Hear—	Bing Crosby—	Capitol	25%
24%	Little Bell—	Dixie Cups—	Red Bird	24%
23%	Come On And Do The Jerk—	Miracles—	Tamla	59%
22%	Blind Man—	Bobby Bland—	Duke	22%
21%	Bucket "T"—	Ronny & Daytonas—	Amy	32%
20%	I'll Be There—	Gerry & Pacemakers—	Laurie	98%
19%	Blind Man—	Little Milton—	Checker	19%
18%	Downtown—	Petula Clark—	Warner Bros.	49%
17%	I Can't Stop—	Honeycombs—	Interphon	48%
16%	Thou Shalt Not Steal—	Dick & Dee Dee—	Warner Bros.	78%
15%	Have You Looked Into Your Heart—	Jerry Vale—	Columbia	80%
14%	Pretty Paper—	Roy Orbison—	Monument	14%
13%	Name Game—	Shirley Ellis—	Congress	26%
12%	Christmas Song—	Nat Cole—	Capitol	12%
11%	Leader Of The Laundromat—	Detergents—	Roulette	95%
10%	I Saw Mommy Kissing Santa Claus—	4 Seasons—	Vee Jay	10%

LESS THAN 10% BUT MORE THAN 5%

TITLE	ARTIST	LABEL	TOTAL % TO DATE
Promised Land	Chuck Berry (Chess)		63%
My Love (Roses Are Red)	You Know Who Group (4 Corners)		55%
Paper Tiger	Sue Thompson (Hickory)		9%
Laugh, Laugh	Beau Brummels (Autumn)		9%
My Buddy Seat	Hondells (Mercury)		36%
Makin' Whoopee	Ray Charles (ABC)		44%
Long Green	Kingsmen (Wand)		8%
Are You Still My Baby	Shirelles (Scepter)		8%
I Found A Love	Jo Ann & Troy (Atlantic)		
All Day & All Of The Night	Kinks (Reprise)		
Big Brother	Dickey Lee (Hall)		
Hey Da Da Dow	Dolphins (Fraternity)		



Cash Box TOP 100 Albums



TOP 50 STEREO

MONAURAL

DECEMBER 26, 1964

Pos. Last Week

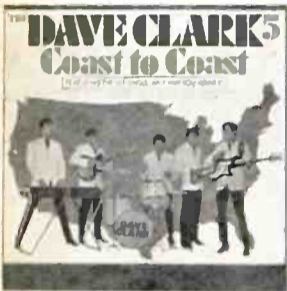
Pos.	Album	Pos. Last Week	Pos.	Album	Pos. Last Week	Pos.	Album	Pos. Last Week
1	BEACH BOYS IN CONCERT (Capitol TAO 2198)	1	35	A BIT OF LIVERPOOL (Supremes (Motown 623)	49	68	SONGS FOR LONESOME LOVERS (Ray Charles Singers (Command RS 874)	70
2	PEOPLE (Barbra Streisand (Columbia CL 2215)	2	36	YOU DON'T KNOW (HOW GLAD I AM) (Nancy Wilson (Capitol 2155)	27	69	PETE'S PLACE (Pete Fountain (Coral CRL 57453)	79
3	ROUSTABOUT (Elvis Presley (RCA Victor LPM 2999)	3	37	HONEY IN THE HORN (Al Hirt (RCA Victor LPM 2733)	40	70	BLUE MIDNIGHT (Bert Kaempfert (Decca DL 4569)	75
4	MARY POPPINS Soundtrack (Buena Vista 4026)	5	38	AMOR (Eddie Gorme & Trio Les Panchos (Columbia CL 2203)	34	71	THE KENNEDY WIT (RCA Victor VDM 101)	81
5	12 X 5 (Rolling Stones (London LL 3402)	4	39	WALK DON'T RUN VOL. II (Ventures (Dolton BLP 2031)	41	72	TOUR DE FARCE (Smothers Bros. (Mercury MG 20948)	78
6	MY FAIR LADY Soundtrack (Columbia KOL 8000)	8	40	THE KINGSMEN VOL. II (Wend 659)	31	73	GOLDFINGER Soundtrack (United Artists UAL 4117)	82
7	THE BEATLES' STORY (Capitol TBO 2222)	10	41	THE CAT (Jimmy Smith (Verve V 8587)	32	74	I DON'T CARE (Buck Owens (Capitol T 2186)	95
8	HARD DAY'S NIGHT (Beatles (United Artists UAL 3366)	7	42	HELLO DOLLY (Louis Armstrong (Kapp FL 1364)	44	75	OSCAR PETERSON TRIO + 1, CLARK TERRY (Mercury MG 20975)	97
9	EVERYBODY LOVES SOMEBODY (Dean Martin (Reprise RS 6130)	6	43	LICORICE STICK (Pete Fountain (Coral CRL 57460)	48	76	SOUTH OF THE BORDER (Herb Alpert & Tijuana Brass (A&M 108)	85
10	SOMETHING NEW (Beatles (Capitol T 2108)	9	44	KEEP ON PUSHING (Impressions (ABC Paramount 493)	51	77	MY LOVE FORGIVE ME (Robert Goulet (Columbia CL 2296)	100
11	WHERE DID OUR LOVE GO (Supremes (Motown 621)	14	45	WE'LL SING IN THE SUNSHINE (Gale Garnett (RCA Victor LPM 2833)	43	78	WELCOME TO THE PONDEROSA (Lorne Green (RCA Victor LPM 2834)	87
12	JOAN BAEZ #5 (Vanguard VR 9160)	13	46	LOUIE, LOUIE (Kingsmen (Wand 657)	33	79	MY FAIR LADY Original Cast (Columbia OL 5090)	89
13	MY FAIR LADY (Andy Williams (Columbia CS 9005)	12	47	PINK PANTHER (Henry Mancini (RCA LPM 2894)	50	80	PEOPLE'S CHOICE (Ferrante & Teicher (United Artists UAL 16385)	90
14	SUGAR LIPS (Al Hirt (RCA Victor LPM 2965)	15	48	BEATLES' 65 (Capitol T 2228)	—	81	SAM COOK AT THE COPA (RCA Victor LPM 2970)	91
15	THE DOOR IS STILL OPEN (Dean Martin (Reprise R 6140)	11	49	GOLDEN BOY (Orig. B'way Cast (Capitol VAS 2124)	59	82	SOFTLY AS I LEAVE YOU (Frank Sinatra (Reprise F 1013)	96
16	FIDDLER ON THE ROOF (Original Cast (RCA Victor LCO 1093)	16	50	DREAM WITH DEAN (Dean Martin (Reprise R 6123)	55	83	RUNNING OUT OF FOOLS (Aretha Franklin (Columbia CL 2281)	98
17	VINTON'S GREATEST HITS (Bobby Vinton (Epic LN 24093)	20	51	COTTON CANDY (Al Hirt (RCA Victor LPM 2917)	39	84	PEARLY SHELLS (Billy Vaughn (Dot DLP 3605)	—
18	ALL SUMMER LONG (Beach Boys (Capitol T 2110)	18	52	YOU REALLY GOT ME (Kinks (Reprise 6143)	62	85	ANDY WILLIAMS CHRISTMAS ALBUM (Columbia CL 2087)	—
19	POP GOES THE TRUMPET (Al Hirt & Arthur Fiedler (RCA Victor LM 2729)	19	53	PETER AND THE COMMISSAR (Allan Sherman & Arthur Fiedler (RCA Victor LN 2773)	61	86	COME A LITTLE BIT CLOSER (Jay And The Americans (United Artists UAL 6407)	—
20	HELLO DOLLY (Broadway Cast (RCA Victor LCO 1087)	17	54	THIS IS LOVE (Johnny Mathis (Mercury MG 20942)	46	87	BEACH BOYS CHRISTMAS ALBUM (Capitol T 2164)	—
21	GETZ/GILBERTO (Stan Getz & Joao Gilberto (Verve V 8545)	23	55	SIDEWINDER (Lee Morgan (Blue Note BLP 4157)	47	88	THIS CHRISTMAS I SPEND WITH YOU (Robert Goulet (Columbia CL 2076)	—
22	BEST OF JIM REEVES (RCA Victor LSP 2890)	24	56	MAKE WAY FOR DIONNE WARWICK (Scepter 423)	54	89	I DON'T WANT TO BE HURT ANYMORE (Nat Cole (Capitol T 2118)	99
23	THE INCOMPARABLE MANTOVANI (London LL 3392)	22	57	BEST OF BUCK OWENS (Capitol T 2105)	60	90	GOLDEN MILLION SELLERS (Lawrence Welk (Dot 3611)	—
24	PETER, PAUL & MARY IN CONCERT (Warner Bros. 1555)	25	58	I STARTED OUT AS A CHILD (Bill Cosby (Warner Bros. 1567)	63	91	TOPKAPI (Jimmy McGriff (Sue LP 1033)	93
25	SHE CRIED (Lettermen (Capitol T 2142)	28	59	DANG ME/CHUG-A-LUG (Roger Miller (Smash MPS 27049)	45	92	SLIGHTLY IRREVERENT (Chad Mitchell Trio (Mercury MG 20924)	88
26	INVISIBLE TEARS (Ray Conniff (Columbia CL 2264)	21	60	GETZ AU GO GO (Stan Getz (Verve 8600)	77	93	A MERRY CHRISTMAS (Al Martino (Capitol T 2165)	—
27	FUNNY GIRL (Broadway Cast (Capitol VAS 2059)	30	61	BITTER TEARS (Johnny Cash (Columbia CL 2248)	53	94	BE MY LOVE (Jerry Vale (Columbia CL 2181)	74
28	IT HURTS TO BE IN LOVE (Gene Pitney (Musicor 2019)	38	62	RIDE THE WILD SURF (Jan & Dean (Liberty LRP 3368)	52	95	THE JOHN GARY CHRISTMAS ALBUM (RCA Victor LPM 2940)	—
29	LAST KISS (J. Frank Wilson (Joise JOZ 4006)	35	63	EARLY ORBISON (Roy Orbison (Monument MLP 8023)	58	96	OLE (Johnny Mathis (Mercury MG 20988)	—
30	MORE OF ROY ORBISON'S GREATEST HITS (Monument MLP 8024)	26	64	WHO CAN I TURN TO (Tony Bennett (Columbia CL 2285)	68	97	SECOND ALBUM (Gerry & The Pacemakers (Laurie LLP 2027)	—
31	THE MANFRED MANN ALBUM (Ascot AM 13015)	37	65	SO TENDERLY (John Gary (RCA Victor LSP 2922)	56	98	A NEW KIND OF CONNIE (Connie Francis (MGM E 4258)	80
32	TRINI LOPEZ AT BASIN STREET EAST (Reprise R 6134)	29	66	ANOTHER SIDE OF BOB DYLAN (Columbia CS 8993)	57	99	LITTLE DRUMMER BOY (Harry Simeone Chorale (20th Fox 3100)	—
33	YESTERDAY'S GONE (Chad Stuart & Jeremy Clyde (World Artists WAM 2000)	36	67	JOHNNY RIVERS AT THE WHISKEY A' GO GO (Imperial LP 9264)	66	100	DUSTY (Dusty Springfield (Phillips PHM 200-156)	—
34	SONGS FOR SWINGIN' LIVERS (Allan Sherman (Warner Bros. 1569)	42						

COMPILED BY CASH BOX FROM LEADING RETAIL OUTLETS ● Indicates Strong Upward Move

POP PICKS



BEATLES '65—Capitol T2228/ST2228
The Beatles should have no difficulty in continuing in their outrageously successful money-making ways with this fifth album outing featuring the famous foursome reading a bevy of their recent vintage single hits and other favorites. Included on the set is the crew's current chart-topper, "I Feel Fine," plus the likes of "She's A Woman," "I'm A Loser," etc. Package should sell straight through the holiday season into the new year.



COAST TO COAST—Dave Clark 5—Epic LN 24128/BN 26128
The Dave Clark Five have an unbroken chain of blockbuster singles and albums on Epic, and this newest album effort looms as another sure-fire winner for the British group. Lashing out with their best-selling version of "Any Way You Want It," the lads follow up with thumpin' readings of "I Can't Stop Loving You," "What Is There To Say" and "Say You Want Me." Watch this one zoom up the charts.



DEAR HEART & OTHER GREAT LOVE SONGS—Jack Jones—Kapp KL 1415/KS 3415
Jack Jones, who has become one of the top purveyors of the romantic ballad, tags this new Kapp album outing after his current chart single, "Dear Heart," and follows it with eleven more warm and melodic gems. The chanter's slick readings of such favorites as "I'll Get By," "Love Is Here To Stay" and "Thank Heaven For Little Girls" is sure to send the set to hitsville in short order. Another fine newie included here is "Emily."



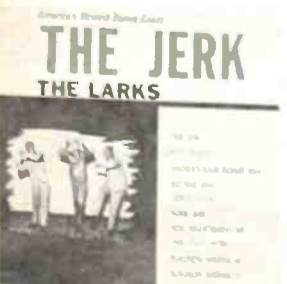
GET YOURSELF A COLLEGE GIRL—Various Artists—MGM E4273
The sound track etching from MGM's forthcoming flick, Get Yourself A College Girl, includes some of the hottest selling artists on the charts. The Dave Clark Five is represented with "Thinking Of You Baby," Stan Getz and Astrud Gilberto's "The Girl From Ipanema," and "The Sermon" by The Jimmy Smith Trio are among the other bright tracks. Also included are The Animals and The Standells. The driving rhythms should appeal to the teens, and a warm reception for the film could spark some added sales.



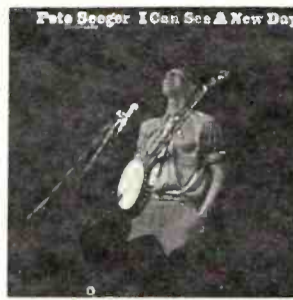
NEAR YOU—Pat Boone—Dot DLP 25606
Pat Boone, a consistent bread winner for Dot, could add to his string of LP successes with this package of vintage and recent pop favorites. The chanter's warm readings of "Blue Velvet," "More," "Canadian Sunset," and "Near You" makes the disk a welcome addition to the Boone catalog. LP could strike gold.



HAWAII TATTOO—Martin Denny—Liberty LRP 3394/LST 7394
The Martin Denny crew dishes up a melody-laden serving of Island flavored beauties strictly in the pop vein on this new Liberty session. All of the years-back Hawaiian giants are here along with a few recent items such as "Pearly Shells" and the current noisemaker "Hawaii Tattoo," for which the set was named. Other bright bands here are "Beyond The Reef" and "Hawaiian Wedding Song." Lots of top listening enjoyment to be had here.



THE JERKS—LARKS—Money LP 1102
The Larks tag this, their initial Money album, after their current run-away best-selling pop-r&b hit of "The Jerk," and include eleven other potent teen-angled danceable tracks of mostly the jerk variety. The group's in top-notch form as they offer "Keep Jerkin'," "Do The Jerk" and "Jerk Once More." Loads of sales potential here.



I CAN SEE A NEW DAY—Pete Seeger—Columbia CL 2257/CS 9057
Pete Seeger obviously has discovered the fountain of youth. The vet folksinger-instrumentalist is back again in a cut-in-concert program of sturdies and contemporary items and his distinctive voice has lost none of its lyrical timbre and power. The selections here (e.g. "This Land Is Your Land," "Oh What A Beautiful City," "Healing River," etc.) are as much for singing-along as they are for listening and all Seeger fans should come out in droves for the set.



ORIGINAL GOLDEN INSTRUMENTAL HITS -VOL. 1—Various Artists—Mercury MGH 25001
Here's a dozen instrumental giants from out of the past wrapped up in one "Golden" package from Mercury. All of the goodies here have been geared for both dancing and listening enjoyment and could pull plenty of second-time-around coin—particularly with such winners as "Watermelon Man," "Jive Samba," "Green Onions" and "Limbo Rock." Brisk sales are indicated.

POP BEST BETS



LET ME GET CLOSE TO YOU—Skeeter Davis—RCA LMP/LPS 2980
The vet pop-c&w lark should quickly jump into the winner's circle with this top-drawer package which boasts a fine sampling of her recent hits and other favorites. Among the highlights of the superior disk are "Gonna Get Along Without You Now," "My Sweet Loving Man" and "Let Me Get Close To You." Deejays should find plenty of programmable material here.



GOLDFINGER AND OTHER GREAT MOVIE THEMES—Jack LaForge—Regina R 319/RS 319
Jack LaForge could have his best-selling set to date with this new Regina outing tabbed after the new James Bond flick, "Goldfinger." The pianist, in a big ork setting, surveys no less than 14 film tunes and LaForge originals sparked by inventive arrangements and lush orchestration. "Goldfinger," "The Seventh Dawn," "A Hard Day's Night" and a new treatment of "Never On Sunday" should prompt plenty of spins and sales for LaForge. Eye the set for early action.



QUEEN OF SOUL—Etta James—Argo LP 4040
Etta James should create plenty of sales excitement with this first-rate package of bluesers from Argo. The lark pulls out all the stops as she goes through her soulful funky paces with all of her expected authority and poise. Among the best pop-r&b listening bets here are "Bobby Is His Name," "I Wish Someone Would Care" and "Somewhere Out There." All of the artist's fans will certainly want this fine disk.



THE DANCING SOUNDS OF SAN FRANCISCO—Ernie Heckscher—Columbia CL 2256
Ernie Heckscher and his Fairmont Orchestra have earned many laurels in the past with their distinctive danceable instrumental sounds but this new Columbia LP outing of sturdies and recent vintage favorites ranks as one of their best efforts to date. The large, lush full-bodied crew shines on "The Girl From Ipanema," "You'd Better Love Me" and "I'll Love You 'Till I Die." Deejays should find plenty of spinnable material here.



BOOTS RANDOLPH PLAYS 12 MONSTROUS SAX HITS—Monument MLP 8029/SLP 18029
Boots Randolph, the man who parlayed "Yakety Sax" into a sales-giant offers his interpretations of a dozen recent and while-back hits, all of which are especially adaptable to his definitive and highly personal style. In a lyrical and free-swinging manner, the saxist flits deftly between the rhythmic uptempo item and the easy-paced, soulful ballad. Randolph rooters will flip for his readings of "Night Train," "You Can't Sit Down" and "Tuff." Set could make a strong showing.

JACK JONES

DEAR HEART

AND OTHER GREAT SONGS OF LOVE

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



mono
KL-1415

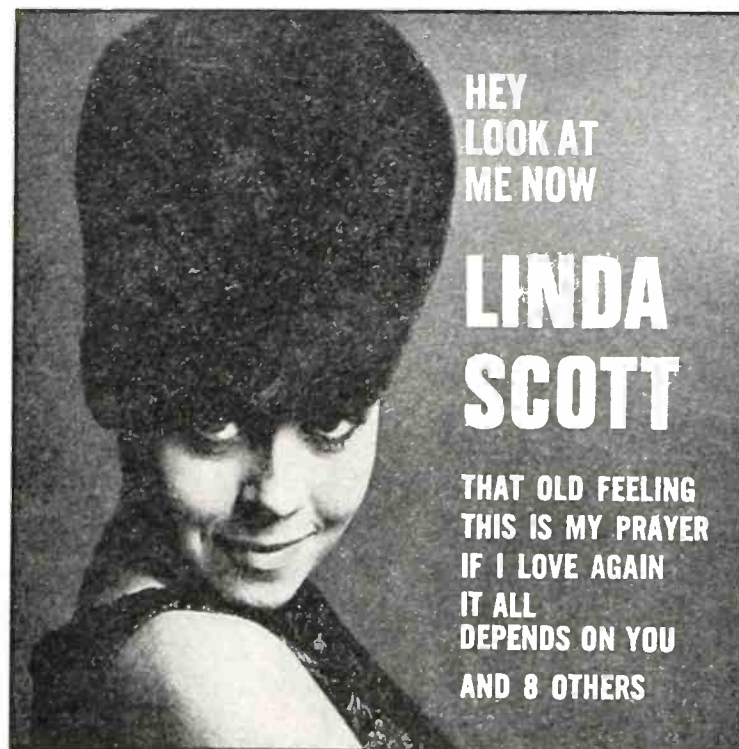
Kapp Records hits the Jonespot with Jack!

Jack Jones' smash single becomes a big jackpot album.

Jack Jones records exclusively for Kapp Records.

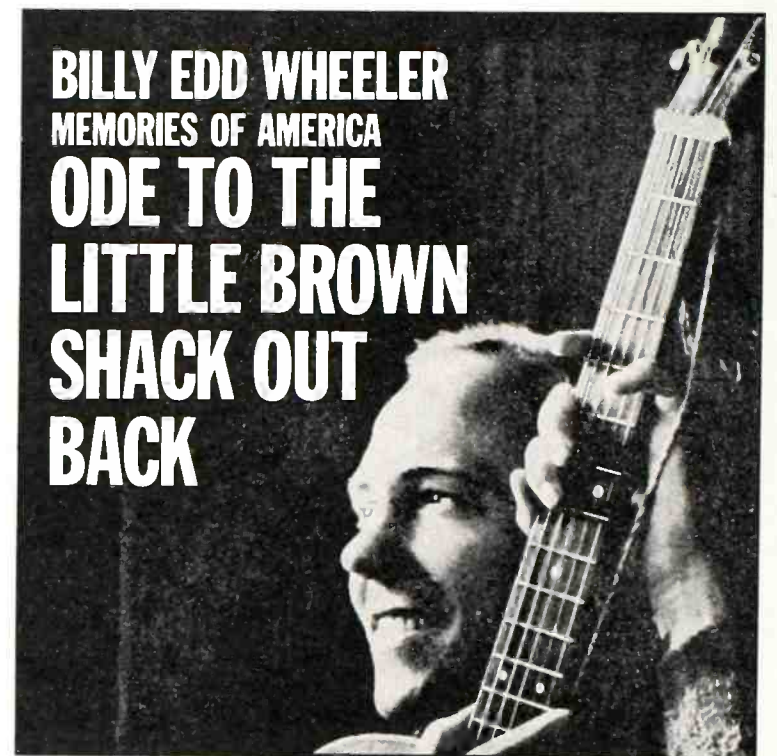
And more big new releases from Kapp Records.

Here's the start of the jackpot parade from Kapp Records for '65.



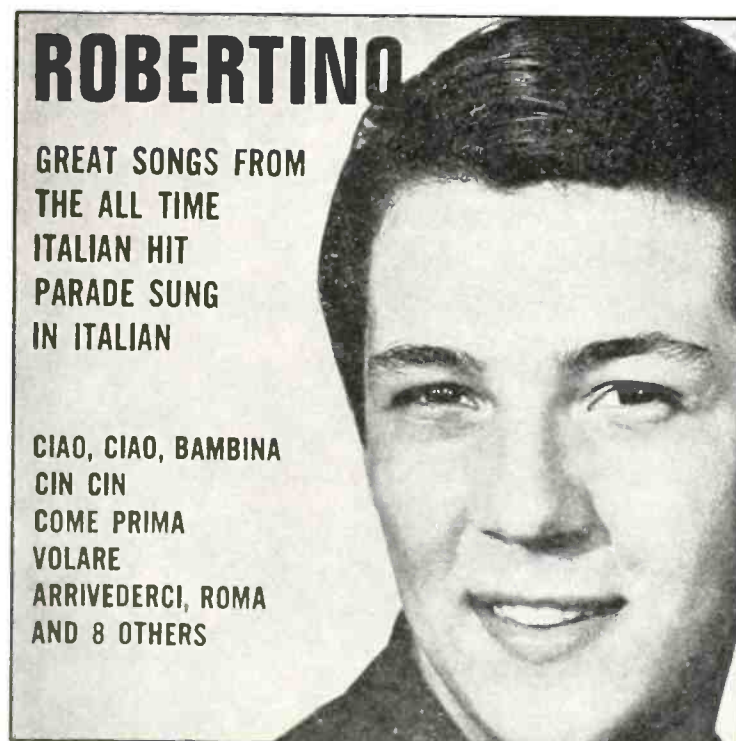
KL-1424

KS-3424



KL-1425

KS-3425



KL-1423

KS-3423

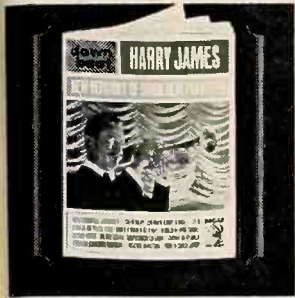


KL-1418

KS-3418

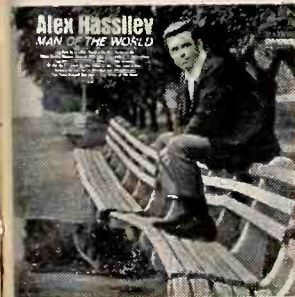
And more big hits to come from





NEW VERSIONS OF DOWN BEAT FAVORITES—Harry James—MGM E/SE 4265

Harry James and his big band take a sentimental musical journey on this new MGM set on which they dish up a host of the great dance band favorites (1935-45) in some sparkling new 1964 jet-set arrangements and treatments. The orkster-trumpeter helms his crew in winning renditions of "Cherokee," "If I Could Be With You" and "Flying Home." Fine fare for either terpsichorean or listening pleasure.



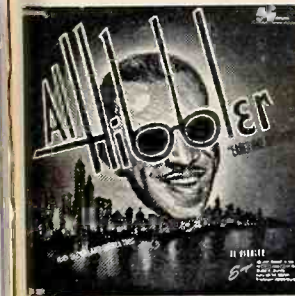
MAN OF THE WORLD—Alex Hassilev—RCA Victor LPM/LPS 2911

Ex-Limeliter Alex Hassilev spreads his wings and displays his distinctive singing and instrumental talents on this premiere solo effort. The artist, who has a rich lyrical baritone voice, sings in a dozen languages, many of them on this set. The program includes such well-known folk items and pop selections as "Big Fish In The Little Pond," "Raspberries, Strawberries" and "When Spring Comes Around." A talent to watch.



MUSIC FROM A HOUSE IS NOT A HOME—Joseph Weiss—Ava A50

Joseph Weiss conducts a 37-piece orchestra on his own score for the current box-office smash, "A House Is Not A Home" on this film music album from Ava. The composer-conductor also fronts a Dixieland group on some tracks. Memorable bands here are the title theme, "Bal Tabarin Stomp," "Polly's Theme" and the pulsating "Cold Turkey." A highly listenable score that merits attention from programmers and film buffs.



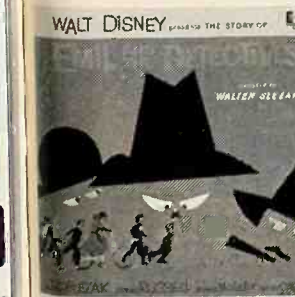
EARLY ONE MORNING—Al Hibbler—LMI 10001

Al Hibbler, who has an enviable record of best-selling disks, makes an auspicious return to the disk scene with this set of mostly ballads on the new LMI label. The warm-voiced chanter, backed by the Roland Hanna Trio, adds new warmth and feeling to such chestnuts as "I'm Just A Lucky So And So," "The Very Thought Of You" and the tag tune. The singer's admirers should welcome this addition to the Hibbler catalog. LMI is a Lee Magid West Coast-based label.



SING AND PLAY ALONG BEATLES KIT—London LL 3403/PS 403

London Records has come up with a special teen-angled package that offers background instrumental versions of all the big Beatles' hits with multiple copies of the lyrics for sing-along enjoyment. School groups and the pre-teen set should come out in force for this fun-filled album. "A Hard Day's Night," "She Loves You" and "All My Loving" are just a few of the choice Beatle goodies included here. Here's a specialty item with above average sales potential.



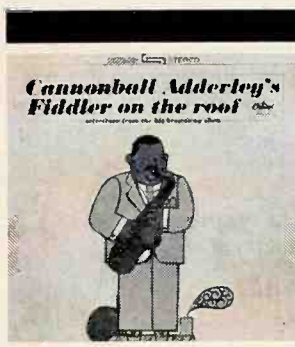
EMIL AND THE DETECTIVES—Walter Slezak—Disneyland DQ 1262

Walter Slezak, who stars in the new Disney adventure-comedy, "Emil And The Detectives," doubles as narrator on this disk version on Disneyland. The vet actor adds warmth, charm and suspense to this tale of two youngsters who thwart the efforts of bank robbers. Slezak's role is supplemented by excerpts from the original soundtrack. General release of the film should spark some sales interest.



LOVE SONGS FROM A COP—Joe E. Ross—Roulette R 25281/SR 25281

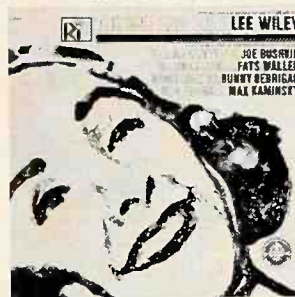
Joe E. Ross, Officer Toody of last year's popular TV'er, "Car 54, Where Are You?," demonstrates that in addition to his comic talents he is also a fine singer on this delightful program of full ork-backed romantic sturdies. Ross has a rich, wide-range baritone voice and distinctive throaty delivery which is effectively spotlighted on "Are You Lonesome Tonight," "My Melancholy Baby" and "When You're Smiling."



JAZZ PICKS

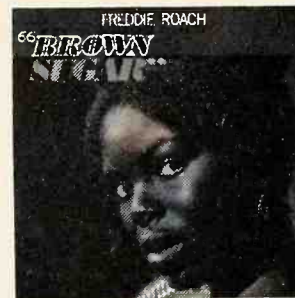
CANNONBALL ADDERLEY'S FIDDLER ON THE ROOF—Capitol S/ST 2216

The vet jazz alto saxist pays a musical tribute to this season's top main click, "Fiddler On The Roof," with this top-rung program of selections from the show. Although Adderley and Co. re-work each item (e.g. "To Life," "Sewing Machine," "Do You Love Me," etc.) into their free-wheelin' midstream idiom they also manage to maintain composer Bock's warm-hearted tradition-drenched flavor. Eye the disk for rapid acceptance.



THE ONE & ONLY LEE WILEY—Ric M 2002

Making their first LP appearance are these late 30's-early 40's cuts by the great jazz stylist. Billed on a collection of fine Cole Porter and George Gershwin songs, she sings against a choice selection of jazzists (Bud Freeman, Fats Waller, Max Kaminsky, George Wettling), some of whose stints were arranged by Paul Wetstein, later to be known as Paul Weston. A long overdue LP revival of classic performances.



JAZZ BEST BETS

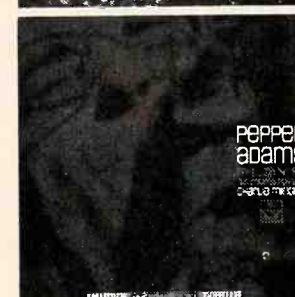
BROWN SUGAR—Freddie Roach—Blue Note 4168/84168

Organist Freddie Roach teams up with an accomplished crew of jazzmen on this new Blue Note offering including Joe Henderson (tenor sax), Eddie Wright (guitar), and Clarence Johnston (drums) on this moody after-hours bluesy set of contemporary items. The crew creates some funky imaginative constructions on "The Right Time," "Have You Ever Had The Blues" and "Next Time You See Me." Top-notch listening throughout.



GREATEST HITS—Stan Getz—Prestige PR 7337

Although Stan Getz has now come into his own as one of jazzdom's greatest tenor saxists, this program of fifteen-year-old sides which the artist cut during his days with Prestige should be of great interest to jazzophiles. The tone is not as rich as what is presently heard but the distinctive lyrical Getz style is effectively spotlighted on "There's A Small Hotel," "My Old Flame" and "The Lady In Red."



PEPPER ADAMS PLAYS THE COMPOSITIONS OF CHARLIE MINGUS—Workshop H 1274

Pepper Adams, baritone saxist, joins such talents as Zoot Sims, Bennie Powell and others on this Workshop session toasting Charlie Mingus. The results exhibit the many facets of the Mingus genius. Among the selections alternating between hot and cool are: "Haitian Fight Song," "Black Light" and "Better Git It In Your Soul."



CLASSICAL PICKS

FRENCH BAROQUE MUSIC FOR THE HARP-SICHORD—Igor Kipnis, harpsichordist—Epic LC 3889/BC 1289

Igor Kipnis masterfully reads a warm program of 17th and 18th century classical selections for the harpsichord on this new entry from Epic. The disk contains works by the French masters (Couperin, Rameau and Boismortier) and Kipnis glides through the intricate chromatic changes and progressions with such graceful movements that he's sure to please even the most discerning record buyers.



CHOPIN: Mazurkas, Fou TS'ong—Westminster WST 17085

Chopin's penchant for the Mazurka (he wrote more than sixty of them) was exhibited throughout his composing career. Fou Ts'ong surveys eighteen of the most popular on this new classical disk from Westminster. The pianist, whose wide repertoire of classical literature has been evidenced on concert stages around the world, executes these Mazurkas with authority and a sensitivity that never becomes heavy-handed. An excellent classical offering from the label.



RECORD REVIEWS

• best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Pick of the Week

USE YOUR HEAD (2:10) [Conrad & Shakewell BMI—Strong, Parker, Barksdale]

EVERLOVIN' BOY (2:35) [T.M. BMI—Clark]

MARY WELLS (20th Century-Fox 555)

Mary Wells, who hit last time out with her 20th Century-Fox bow of "Ain't It The Truth," is a cinch to repeat that success with this potent follow-up stanza tagged "Use Your Head." The tune is a rollicking, chorus-backed pop-r&b romancer with a winning multi-dance teen-angled beat. Eye it. The attractive undercut, "Everlovin' Boy," is a hauntingly plaintive blues tearjerker sold with authority by the lark.

I WANT YOU TO BE MY BOY (2:20) [Nom—BMI—Levy]

TONIGHT, TONIGHT (2:12) [Big Seven—BMI—Sawyer—Levenson]

THE EXCITERS (Roulette 4591)

The Exciters, of "Tell Him" fame, make their debut on Roulette and could climb the charts with this swinging, foot-thumping frug revival of the old Frankie Lyman smash, "I want You To Be My Girl." Terrific Sammy Lowe ork support. The jumping tune is coupled with "Tonight, Tonight" (not the oldie), a catchy, shuffle-beat monkey that also has plenty of teen appeal. Keep your eye on this Hugo & Luigi production for quick acceptance.

LOVE THEME FROM 'LES PARAPLUIES DE CHERBOURG' (I Will Wait For You) (2:26) [South Mountain BMI—Legrand]

THE GARAGE SCENE (2:42) [South Mountain BMI—Legrand]

MICHEL LEGRAND (Philips 40257)

The soon-due French flick, "The Umbrells Of Cherbourg," has a beautiful main-theme whose lyric version is called "I Will Wait For You." This soundtrack reading, conducted by the composer-maestro, is big-sounding (with sans lyric chorus) and impressive. What looks like a big song in an important setting. Coupler is a French-sung, hip item from the pic.

Newcomer Picks

VOICE YOUR CHOICE (2:32) [Chevis BMI—McAlister, Sims]

IF I ONLY HAD YOU (2:55) [Chevis BMI—McAlister, Vail]

THE RADIANTS (Chess 1904)

Charming do-you-love-me blueser, "Voice Your Choice," is making its voice heard in many local markets. There's every "sound" reason to believe the side will come through on a national scale. Excellent vocal reading is accompanied by sound-wise band backing. Can be a Top 100 track. Somewhat more busy doings on "If I Only Had You."

THE PHILLIE (2:38) [Cash BMI—Armstrong]

I FOUND MY LOVE (2:35) [Cash BMI—Coleman, Armstrong]

THE M-M (Money 107)

Diskery has found the Top 10 formula with "The Jerk." With action already coming out of the west coast, "The Phillie," a sly Latin-beat dance item, could follow suit. Songsters relay the dance-step idea and the musicians supply a strong dance-floor sound. Flip is an unhurried blues-ballad.

I UNDERSTAND (2:32) [Jubilee ASCAP—Best]

I WILL (2:11) [Raleigh BMI—Garrity]

FREDDIE & THE DREAMERS (Mercury 72377)

The English songsters are currently taking the oldie, "I Understand," on a big chart ride in their native country. Sensitively done by the team's lead voice, the pretty tune is likely to make the grade here again. So, figure another English act triumph on the Top 100. Boys put on a strong emotional teen-ballad show on "I Will."

TERRY [Bernice BMI—Twinkle]

THE BOY OF MY DREAMS [Bernice BMI—Scott]

TWINKLE (Tollie 9040)

An English lark with the monicker of Twinkle is starting a chart climb in England with "Terry," and looks set to be a chart factor here. Theme is a sickie about a departed love, a motorcycle buff, and it's presented with lots of teen-drama effectiveness. Watch it. There's a folkish rock zest on the flipside.

Best Bets

MIKIE HARRIS (Epic 9749)

● LITTLE MISS LONELY (2:45) [Ripley BMI—Vinton, Allen] Deck is a very well-done answer to Bobby Vinton's smash. Tune is a re-write of the original hit. A reply offering that can come through.

(B) BY CHOICE OR BY CHANCE (2:22) [Feather BMI—Korolow] Pretty, over-dubbed softie for the kids.

ALVIN CASH & THE CRAWLERS (Mar-V-lus 6002)

● TWINE TIME (2:26) [Va-Pac BMI—Williams, Rice] Infectious teen dance-floor novelty blueser is showing action in some markets. It's solid-sounding good-feeling—including a groovy organ—can carry it to the national charts.

(B) THE BUMP (2:20) [Va-Pac BMI—Rice, Cash] More hectic item for the rock floor.

BETTYE SWANN (Money 108)

● DON'T WAIT TOO LONG (2:30) [Cash BMI—Swann] Count on R&B and pop activity for this blues bouncer, with a distinctive narrative-type vocal by the thrush. It's romantic advice that's already getting territorial attention.

(B) WHAT IS MY LIFE COMING TO (2:30) [Cash BMI—Harris] Funky sad one.

THE CARAVELLES (Smash 1958)

● I DON'T CARE IF THE SUN DON'T SHINE (2:00) [Famous ASCAP—David] Gals, one of the first English acts to hit here, could get some chart action again with this frisky, rock revival of the oldtimer. Ought to be eyed.

(B) I LIKE A MAN (1:55) [Near North BMI—Wilkinson, Simpson] Wild guitar-led backing for the femmes.

THE HIGHWAYMEN

(United Artists 801)

● MICHAEL '65 (1:55) [Unart BMI—] Boys' 1961 million-seller is back, but in more spirited pop-folk form. New bright approach could give the team a return chart engagement with the lovely item. David Fisher is the group's new lead voice.

(B) PUTTIN' ON THE STYLE (2:02) [Melody Trails BMI—Cazden] A happy folk affair on the folk standard.

THE NEW BLOODS

(20th Century-Fox 554)

● SELF SERVICE (2:41) [Renda BMI—Cambell, Johnson, Murrell] Vocalists give their all to a dramatic blues item, receiving effective organ-led combo backing. Could develop into something big in both the pop and R&B fields.

(B) FOUND A LOVE, WHERE IT'S AT (2:32) [Renda BMI—Pickett, Schofield, West] Less emotional blues romantic.

RAY ANTHONY (Capitol 5320)

● TIGER TAIL (1:55) [Kinglet BMI—Anthony] Sprightly Al Hirt-sounding trumpet heads this catchy instrumental from the Anthony ork. Can catch on. Keep close tabs on it.

(B) LADYBIRD (1:53) [Tree BMI—Sherrill, Killen] More bouncy doings with a trumpet solo.

BARBARA & BRENDA (Heidi 106)

● A SPECIAL KIND OF LOVE (2:43) [Roosevelt BMI—Scott, Blackwell] Barbara and Brenda could do Top 100 business with this first-rate slow-shufflin' rhythmic pop-blues ode about a lucky gal who finally discovers that special guy of her dreams. Loads of potential here.

(B+) YOU DON'T LOVE ME ANYMORE (2:25) [S&S & Cotillion BMI—Gaston] Lyrical, shuffle-beat tradition-styled blues heart-breaker.

BONNIE GUITAR (Fabor 138)

● RA-TA-TA-TA-TA (& I Don't Love You Anymore) (2:38) [Fabor BMI—Guitar] Interesting ballad performance by the longtime lark, who warbles a fine ballad of her own creation. The "ra-ta" gimmick is effective. This countryish cut could mean hefty pop sales.

(B) LEAVE THE WEEPING TO THE WILLOW TREE (2:07) [Irving & Fabor BMI—Turner, Murphy] Good country-folk wistful.

THE FENWAYS (Imperial 66082)

● WALK (2:25) [Screen Gems—Columbia BMI—Greenfield, Miller] With a combo making "walk"-like gestures, the songsters present a fine-sounding bit of teen-romantic philosophy about a gal who's got a tough man to handle. Can come around.

(B) WHIP AND JERK (2:55) [RTD BMI—Cenci, Nunzio] Some fancy guitar doings on this bluesy dance-floor date.

THE 'D'-MEN (Veep 1206)

● DON'T YOU KNOW (2:23) [Waterview & Blagman BMI—Wadhams, Askew] The United Artists-handled diskery has latched on to a nifty English date with a quick-beat Beatles-feel. A jaunty, souped up organ is a sound highlight. Date could make it.

(B) NO HOPE FOR ME (2:41) [Waterview & Blagman BMI—Wadhams, Askew] Busy-sounding, plaintive theme from the crew.

DOWNLINERS SECT (Smash 1954)

● "LITTLE EGYPT" (2:46) [Progressive, Trio, Elvis Presley BMI—Leiber, Stoller] The old Leiber-Stoller novelty is back in English sound form and it's bright and sound-wise enough to come-up with action here. Eye this whacky waxing.

(B) SECT APPEAL (2:03) [Ivy ASCAP—Collier] Cute title rompin' sound.



LOOKING AHEAD

A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 100. List is compiled from retail outlets.

- | | | | |
|--|--|--|--|
| <p>1 LAUGH, LAUGH
(Taracrest—BMI)
Beau Brummels (Autumn 8)</p> <p>2 YOU'RE THE ONLY WORLD I KNOW
(Marson—BMI)
Sonny James (Capitol 5280)</p> <p>3 ARE YOU STILL MY BABY
(Charles Rich—BMI)
Shirelles (Scepter 1292)</p> <p>4 PARTY GIRL
(Unari—BMI)
Tommy Roe (ABC Paramount 10604)</p> <p>5 DANNY BOY
(Bossey & Hawkes—ASCAP)
Patti LaBelle & Bluebells (Parkway 935)</p> <p>6 LOVELY, LOVELY
(Picturelane—BMI)
Chubby Checker (Parkway 936)</p> <p>7 HE'S MY GUY
(Blackwood—BMI)
Irma Thomas (Imperial 66080)</p> <p>8 I FOUND A LOVE, OH WHAT A LOVE
(Cotillion—BMI)
Ja Ann & Troy (Atlantic 2256)</p> <p>9 DON'T IT MAKE YOU FEEL GOOD
(Hill & Range, Shadows—BMI)
Overlanders (Hickory 1275)</p> <p>10 SHABBY LITTLE HUT
(Picturlone—BMI)
Reflections (Golden World 19)</p> <p>11 GOOGLE EYE
(Acuff-Rose—BMI)
The Nashville Teens (London 9712)</p> <p>12 ENDLESS SLEEP
(Elizabeth—BMI)
Hank Williams, Jr. (MGM 13278)</p> <p>13 I'M THE LOVER MAN
(Chicory—BMI)
Little Jerry Williams (Loma 2005)</p> | <p>14 CRUSHER
(Geller—BMI)
Novas (Parrott 45005)</p> <p>15 ALL DAY AND ALL OF THE NIGHT
(Joy Boy—BMI)
Kinks (Reprise 0334)</p> <p>16 THE MAN WITH ALL THE TOYS
(Sea Of Tunes—BMI)
Beach Boys (Capitol 5312)</p> <p>17 TIGER IN THE TANK
(RSVP—BMI)
Chariots (R.S.V.P. 1105)</p> <p>18 IT'LL NEVER BE OVER FOR ME
(Bourne—ASCAP)
Baby Washington (Sue 114)</p> <p>19 I JUST CAN'T SAY GOODBYE
(Screen Gems-Cal.—BMI)
Bobby Rydell (Capitol 5305)</p> <p>20 MAYBE
(Nom—BMI)
SHOUT
(Wemar, Nom—BMI)
Shangri-Las (Red Bird 10-019)</p> <p>21 ROME WILL NEVER LEAVE YOU
(Miller—ASCAP)
Richard Chamberlain (MGM 13285)</p> <p>22 LOVE, LOVE (THAT'S ALL I WANT FROM YOU)
(Weiss & Barry—ASCAP)
Strange Loves (Swan 4192)</p> <p>23 LITTLE DRUMMER BOY
(Mills & Delaware—ASCAP)
Harry Simeone Chorale (20th Fox 429)</p> <p>24 THE "IN" CROWD
(America—BMI)
Dobie Gray (Charger 105)</p> <p>25 STRUNG OUT
(Try Me—BMI)
James Crawford (Smash 72347)</p> | <p>26 KISS AND RUN
Bobby Skel (Soft 826)</p> <p>27 MELLOW FELLOW
(Cherri—BMI)
Etta James (Argo 5485)</p> <p>28 WATCH OUT, SALLY
(Saturday—ASCAP)
Diane Renay (MGM 13296)</p> <p>29 TAKE THIS HURT OFF ME
(Cotillion-Vangio—BMI)
PLEASE DON'T LET ME KNOW
(Cotillion-Vangio—BMI)
Don Covay (Rosemart 802)</p> <p>30 TOKYO MELODY
(Regent—BMI)
Sheridan Hollenbeck (Interphon)
Helmut Zacharias (Decca 3175)</p> <p>31 ANEMA E CORE
(Leeds—ASCAP)
Jimmy Roselli (Ric 138)</p> <p>32 I WON'T FORGET YOU
(Tuckahoe—BMI)
Jim Reeves (RCA Victor 8461)</p> <p>33 LONELY NIGHT
Vernon & Jewel (Kent 405)</p> <p>34 LITTLE BROWN JUG
(Serendipity—BMI)
Serendipity Singers (Philips 40246)</p> <p>35 FRENCHY
(April—ASCAP)
Vic Dana (Dolton 301)</p> <p>36 OH BAMBINO
(B. L. & H.—BMI)
Harry Simeone Chorale (Kapp 628)</p> <p>37 IF I KNEW THEN
(Tobey—ASCAP)
Ray Conniff (Columbia 43168)</p> <p>38 IT'S BETTER TO HAVE IT
(Nujac—BMI)
Barbara Lynn (Jamie 1292)</p> | <p>39 CAN'T BE STILL
(East—BMI)
Booker T. & MG's (Stax 161)</p> <p>40 CHRISTMAS CELEBRATION
(High Society—BMI)
B. B. King (Kent 412)</p> <p>41 TRY TO REMEMBER
(Chappell—ASCAP)
Ed Ames (RCA Victor 8483)</p> <p>42 HASTE MAKES WASTE
(Chevis—BMI)
Jackie Ross (Chess 13497)</p> <p>43 BLUE CHRISTMAS
(Hibo—ASCAP)
Elvis Presley (RCA Victor 447-0720)</p> <p>44 ACROSS THE STREET (IS A MILLION MILES AWAY)
(January—BMI)
Ray Peterson (MGM 13299)</p> <p>45 SILVER BELLS
(Paramount—ASCAP)
Al Martino (Capitol 5311)</p> <p>46 RED ROSES FOR A BLUE LADY
(Mills—ASCAP)
Bert Kaempfert (Decca 31722)</p> <p>47 WHITE CLIFFS OF DOVER
(Shapiro-Bernstein—ASCAP)
Sir Raleigh & Cupons (A&M 757)</p> <p>48 I WANNA BE
(Sanavan—BMI)
Manhattans (Carnival 507)</p> <p>49 THE RICHEST MAN ALIVE
(Ernie Farrell—ASCAP)
Mel Carter (Imperial 66078)</p> <p>50 TAKE WHAT I HAVE
(Roosevelt—BMI)
Nancy Wilson (Capital 5319)</p> |
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HOLIDAY GREETINGS AND THANKS TO ALL FOR A WONDERFUL YEAR DICK

AND

DEE DEE

CURRENT SINGLE

THOU SHALT NOT STEAL

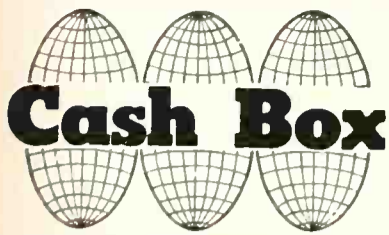
WARNER BROS.—5482

MANAGEMENT:
MEL SHAYNE
SCANDORE & SHAYNE

EXCLUSIVELY:



BOOKINGS:
WILLIAM MORRIS



RECORD REVIEWS

● best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

Best Bets

PEARLEAN GRAY (DCP 1125)

● **FOR YOUR LOVE** (2:53) [Beechwood, BMI—Townsend] Newcomer Pearlean Gray can make a national reputation for herself with this slick updating of Ed Townsend's while-back hit. The tune is slow-moving, shuffle-beat pop-r&b romancer with a hauntingly plaintive beat. Watch it.

(B+) **HAVE YOU EVER HAD THE BLUES** (2:22) [Lloyd & Logan, BMI—Price, Logan] Rollicking, raunchy, traditional happy blueser.

THE INVINCIBLES (Warner Bros 5495)

● **I'LL COME CRAWLIN' TO YOU** (2:01) [Circle Seven, BMI—Richardson, Knight, Johnson] The Invincibles dish up a "soul"-type offering on WB with a strong gospel flavor that could score in r&b and pop markets.

(B) **HEART FULL OF LOVE** (1:55) [Circle Seven, BMI—Richardson, Knight, Johnson] Slow-moving r&b romancer that could have some territorial action.

RONNIE & POMONA CASUALS (Donna 1402)

● **I WANNA DO THE JERK** (2:15) [Marville, BMI—Ronnie & Casuals] The Jerk seems to be catching on and this new treatment of the dance by Ronnie and the Pomona Casuals could break rapidly. The pop-blues tune boasts a hard-driving, rhythmic beat and some interesting rapidly-changing chromatic progressions. Eye it.

(B+) **SLOOPY** (3:20) [Picture, BMI—Burns, Farrel] Medium-paced, raunchy blues hand-clapper.

ANNETTE (Vista 438)

● **SOMETHING BORROWED, SOMETHING BLUE** (2:08) [Annette, BMI—R.&R. Sherman] Annette has had hits in the past and she can score again with this top-notch slow-moving, chorus-backed teen-angled romancer about a lucky gal who finally discovers Mr. Right. Side is culled from the lark's Vista LP of the same name. Eye it.

(B+) **HOW WILL I KNOW MY LOVE** (2:35) [Walt Disney, ASCAP—Adair, Walsh, Jeffords] Tender, lyrical pledge of romantic devotion.

TOM JONES (Symbol 205)

● **TRYING TO GET TO MY GRITS** (2:45) [Segittarius, BMI—Artis] Newcomer Tom Jones can make a national name for himself in both the pop and r&b departments with this slow-shufflin' chorus-backed blueser about a real busy guy who doesn't have enough time to take care of his essentials. Plenty of potential here.

(B+) **NOTHING BUT FINE** (2:02) [Metribao BMI—Tucker, Ott] Rollicking, hard-driving happy blues ditty.

SPRINGERS (Way Out 2699)

● **I KNOW WHY** (2:20) [Big Song BMI—Springers] The Springers could well do Top 100 business with this slow-moving, moody teen-oriented pop-r&b lament about an affair that is slow to die. Side boasts an infectious while-back sound. Deejaays should really dig it.

(B+) **I KNOW MY BABY LOVES ME SO** (2:38) [Big Song BMI—Springers] Rollicking, high-powered happy blueser.

THE FIENDS (G.N.P. Crescendo 335)

● (Main Theme) **THE ADDAMS FAMILY** (Thank You, Thing) (2:30) [FWY ASCAP—Mizzy] The comedy-horror success on TV has a cute theme, which receives a fine rock-idea format from the instrumentalists, with mumbled comments and finger-snapping joining in. Might step-out.

(B) **QUETZAL QUAKE** (2:30) [Five - West BMI—Bono, Green, Stone] Straight-forward upbeat rockin'.

PAUL NERO'S BLUE SOUNDS (Fontana 1951)

● **WILLIAM TELL OVERTURE** (2:04) [near North BMI—Rossini, Nero] The overture rides again in the form of a wild rock-combo date. Colorful and gimmicky enough to grab the kind of exposure that can put it over.

(B) **NUT SHAKER** (1:57) [Near North BMI—Nero] Title tells the rock story.

ALBERT COLLINS (Hall 1925)

● **BACKSTROKE** (2:43) [Big Bopper BMI—Collins] This cousin-of-the-swim session is a groovy combo sound that could get around on the R&B and pop charts. Besides its dance-floor appeal, it's a sound that will please those who sit this one out. Ought to be eyed.

(B) **THAW-OUT** (2:36) [Big Bopper BMI—Collins] Some fine organ swingin' and guitar pickin'.

THE FANS (Dot 16688)

● **HOW FAR SHOULD I LET MY HEART GO TONIGHT** (2:20) [Gil, BMI—Robinson-Linden] Newcomers, the Fans, have a real strong frug that should send the teens into a frenzy. The infectious, handclappin' rocker is jammed packed with commercial ingredients. Watch the sales and spins on this one closely.

(B+) **I WANT A BEATLE FOR CHRISTMAS** (1:54) [Gil, BMI—Clark] This end is a cute Christmas item.

COUNT LORRY & THE BITERS (Dragon 4406)

● **FRANKENSTEIN STOMP** [Blackwood, BMI—DeWitt, Ainley, Stein] Lorry & the Biters hop on the monster bandwagon with a contagious stomper that's right up the teeners alley. Funny Peter Lorre, Boris Karloff and Bella Lugosi imitations on a deck to watch.

(B+) **GROOVIN' WITH DRAG** [Blackwood, BMI—Silvers] More 'haunting' sounds, all-instrumental here.

B+ REVIEWS

CZARS OF RHYTHM

(De'Voice 782)
(B+) **PLEASE DON'T LEAVE ME** (2:28) [W. E. Fellows, BMI—Arnold] Low-down, soulful rhythmic blues tearjerker.

(B) **YOU SHOW ME THE WAY** (2:28) [W. E. Fellows, BMI—Seawood] Lyrical, slow-moving r&b romancer.

BIG AL DOWNING (Columbia 43185)

(B+) **GEORGIA SLOP** (2:04) [Actual, BMI—McCrecklin] Free-wheelin' fast-moving pop-r&b dance item.

(B+) **I FEEL GOOD** (2:15) [Kansoma, BMI—Downing] Emotion-packed, chorus-backed happy-go-lucky blueser.

VERNON HARRELL (Decca 31721)

(B+) **ALL THAT'S GOOD** (2:31) [Champion & Straight, BMI—Harrell, Grace] Fast-moving, chorus-backed teen-oriented blues ditty with an infectious repeating riff.

(B+) **BABY DON'TCHA WORRY** (2:44) [Champion & Straight, BMI—Harrell, Grace] Warm-hearted rhythmic r&b plea to take it easy.

ULTIMATES (Ultima 707)

(B+) **AUTUMN WIND** (1:47) [Retriever, BMI—Goldberg] Smooth and velvety instrumental with arresting beat and melody.

(B) **APRIL'S THEME** (2:08) [Retriever, BMI—Goldberg, Hurst] Rock-boogie instrumental.

MARVA JOSIE (United Artists 786)

(B+) **BIRTHDAY FELLA** (2:14) [Unart, Blagman, BMI—Blagman, Bobrick] Pulsating r&b item feelingfully delivered by the lark.

(B) **DID YOU EVER LOVE SOMEONE** (2:55) [Unart, Blagman, BMI—Blagman, Bobrick] Another slick r&b affair.

RUBEN WRIGHT (Capitol 5317)

(B+) **BYE BYE** (2:10) [Liberty, BMI—Wright] Hard-driving, happy-go-lucky teen-styled blues novelty.

(B) **WHERE WAS I** (2:45) [Liberty, BMI—Wright] Soulful tale of a romance which has gone on the rocks.

JAMES DUNCAN (King 5966)

(B+) **THREE LITTLE PIGS** (2:45) [Boblo, BMI—Duncan] Hard-driving, pop-blues teen twister.

(B) **I CAN'T FIGHT THE TIME** (2:30) [Boblo, BMI—Duncan] Tender, slow-shufflin' r&b lament.

CLEO LANE & JOHNNY DANK-WORTH (Fontana 1957)

(B+) **IF MUSIC BE THE FOOD OF LOVE** (2:38) [Musical Comedy, BMI—Dankworth] Soaring, lyrical midstream jazz vocal stylings.

(B) **SIGH NO MORE LADIES** (2:08) [P. Maurice, ASCAP—Young] Rhythmic, swingin' jazz-blues romancer.

DONNIE CARL (Ty Tex 118)

(B+) **YOU'VE GOT IT** (2:22) [Ty Tex BMI—Knight] Raunchy, soulful traditional r&b lament.

(B) **GETTING OVER YOU** (2:48) [Ty Tex, BMI—Knight] Plan-tive, slow-shufflin' blues weeper.

B+ REVIEWS

WILLIE TEE (Nola 708)

(B+) **WALKING UP A ONE WAY STREET** (2:32) [Bonatemp & Shirleys, BMI—King] Pulsating, rhythmic blues-drenched plea for love.

(B+) **TEASIN' YOU** (2:32) [Bonatemp & Shirley's, BMI—King] Slow-moving heartfelt bluesey weeper.

BOBBY FREEMAN (King 5962)

(B+) **SOMEBODY, SOMEWHERE** (2:45) [14-K, BMI—Elbert] Extremely fast-moving raunchy blues twister.

(B+) **BE MY LITTLE CHICK-A-DEE** (2:20) [Thin Man, BMI—Massey] Ditto

AL PERKINS (USA 786)

(B+) **STEP IT UP** (2:37) [Bossanova BMI—Harris, Simpkin] Raunchy, low-down funky blueser.

(B) **NOTHING BUT THE PURE IN HEART** (2:10) [Bossanova BMI—Gardner] Swingin' blues instrumental.

AL FAYARD (Alon 1196)

(B+) **DOIN' SUMPIN' PT. 1** [JARB BMI—Neville] Rhythmic, hard-driving r&b hand-clapper.

(B) **DOIN' SUMPIN' PT. 2** [JARB BMI—Neville] Low-key emotion-paced blues heartbreaker.

STAPLES SINGERS (Epic 9748)

(B+) **MORE THAN A HAMMER & NAIL** (2:24) [Staple BMI—Staples] Infectious, rollicking pop-gospel affair.

(B) **BE CAREFUL OF STONES THAT YOU THROW** (2:47) [Acuff-Rose BMI—Dodd] Slow-shufflin' traditional gospel inspirational ode.

LARRY TRIDER (Coral 62440)

(B+) **WHO'S GONNA STAND BY ME** (2:31) [Dundee BMI—McCormack, Jordan] Lyrical, pop-r&b tearjerker.

(B+) **MAKE IT DO** (1:54) [Dundee BMI—McCormack, Jordan] Contagious, swingin' happy blueser.

SHERLOCK HOLMES (Brunswick 55275)

(B+) **A THOUGHT** (2:27) [Merrimac BMI—Scotland] Slow-moving, shufflin, chorus-backed r&b weeper.

(B+) **WHAT AN ARGUMENT** (2:18) [Merrimac BMI—Scotland] High-powered, rhythmic teen-angled multi-dance item.

VALS (Ascot 2163)

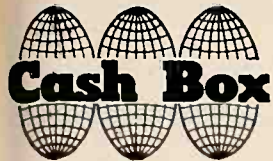
(B+) **TOO LATE** (2:43) [Unart & Melder BMI—Hogan] Impressive, slow-shufflin' bluesy tale of romantic rejection.

(B+) **I'M STEPPING OUT WITH MY MEMORIES** [Unart & Melder BMI—Hogan] More of the same.

PEGGY LEE (Capitol 5346)

● **"PASS ME BY"** (2:23) [E. H. Morris ASCAP—Coleman, Leigh] Stylist will be grabbing hefty radio play with this cheerful marcher, much on the order of Coleman-Leigh's popular "Hey, Look Me Over." Tune is heard in the new flick, "Father Goose."

(B) **THAT'S WHAT IT TAKES** (2:18) [Denslow - Notable ASCAP—Coleman, Leigh] Peggy is the lyricist on this cool swinger.



LOOKING AHEAD ALBUMS

1. **MERRY CHRISTMAS**
Johnny Mathis (Columbia CL 1195)
2. **CHRISTMAS '64**
Jimmy Smith (Verve V 8604)
3. **MORE SOUNDS OF CHRISTMAS**
Ramsey Lewis (Argo LP 745)
4. **FULL BLOOM**
Jackie Ross (Chess 1489)
5. **SPOTLIGHT ON RICK**
Rick Nelson (Decca DL 4608)
6. **SOUNDS OF CHRISTMAS**
Johnny Mathis (Mercury MG 20837)
7. **PRESENTING THE FABULOUS RONNETTES**
(Phillys 4006)
8. **SHE UNDERSTANDS ME**
Johnny Tillotson (MGM 4270)
9. **CHRISTMAS GREETINGS**
Jerry Vale (Columbia CL 2235)
10. **MALAMONDO**
Soundtrack (Epic LN 24126)
11. **FROM HELLO DOLLY TO GOODBYE CHARLIE**
Bobby Darin (Capitol T 2194)
12. **MERRY CHRISTMAS**
Bing Crosby (Decca 8128)
13. **JUMP AROUND**
James Brown (King 771)
14. **12 MONSTROUS HITS**
Boots Randolph (Monument MLP 8029)
15. **YOUR CHEATING HEART**
Soundtrack (MGM 4260)
16. **BEN FRANKLIN IN PARIS**
Original Cast (Capitol SVAS 2191)
17. **ELVIS PRESLEY CHRISTMAS ALBUM**
(RCA Victor LPM 1951)
18. **12 SONGS OF CHRISTMAS**
Sinatra/Crosby/Waring (Reprise F 2022)
19. **TAKE YOUR SHOES OFF**
Serendipity Singers (Philips 200151)
20. **SATURDAY NIGHT AT UPTOWN**
Various Artists (Atco 8101)
21. **GREATEST LIVE SHOW ON EARTH**
Jerry Lee Lewis (Smash 27056)
22. **HELLO BROADWAY**
Marvin Gaye (Tamla TM 259)
23. **RIGHT OR WRONG**
Ronnie Dove (Diamond D 5002)
24. **PICCOLA PUPA**
(Warners Bros. WB 1574)
25. **I DON'T WANT TO SEE YOU AGAIN**
Peter & Gordon (Capitol T 2220)
26. **QUEEN OF SOUL**
Etta James (Argo LP 4040)
27. **BURL IVES SINGS PEARLY SHELLS & OTHER FAVORITES**
(Decca DL 74578)
28. **I CAN SEE A NEW DAY**
Pete Seeger (Columbia CL 2257)
29. **G.T.O.**
Ronnie & Daytonas (Mala 4001)
30. **HERE ARE THE HONEYCOMBS**
(Interphon 88001)
31. **NIRVANA**
Herbie Mann & Bill Evans Trio (Atlantic 1426)
32. **HOLD IT, HERE'S WILLIE MITCHEL**
(Hi 12021)

BIOS FOR DEEJAYS

Detergents



Reading from left to right the above-pictured Detergents are Ronnie Dante, 19, Danny Jordan, 21, and Tommy Wynn, 20. Although the lads didn't write their smash Roulette hit, "The Leader Of The Laundromat," all three are songwriters under contract to Screen-Gems Columbia Music. The boys come from New York and have been active in show biz all their lives.

Despite their surprise at the enormous overnight success of their first record, the Detergents were prepared for the flood of offers it has brought them. They have developed an act for personal appearances which they broke in at local night clubs. Already set for the future is the Shindig TV show early in Jan. and a tour of the mid-west and a possible flick contract.

Phyllis McGuire



Phyllis McGuire, who has been identified for years as "the girl in the middle" of the McGuire Sisters' act, has now taken on an added dimension as a solo entertainer as evidenced by her current Reprise chart-rider, "I Don't Want To Walk Without You."

Until Phyllis graduated from high school in Miamisburg, the girls sang for church socials, Sunday school picnics, weddings, etc. In 1950 they toured for nine months in army camps and veterans hospitals all over the country for the U.S.O. Then came a singing spot with Karl Taylor's band in Dayton, which turned out to be a long engagement attracting lots of local interest in their talent. The results were regular appearances on local TV shows, and an engagement at the Mayfair Room of the Hotel Van Cleve.

In Sept. '52 they auditioned for the Arthur Godfrey Talent Scouts TV program, passed, and were booked for a segment in Dec. After winning top honors on the program they were invited to appear on the Godfrey show for one week and made such a hit they remained for almost six years as regulars.

Although the group still exists as a trio, Phyllis is rapidly building a significant reputation for herself as a single. Her credits include a role in the "Come Blow Your Horn" flick, television shots and tremendous success in several summer stock plays.

Everybody

JERK

"I Wanna Do The Jerk"

by

Ronnie and The Pomona Casuals

Donna #1402

"EVERYBODY JERK"

Donna #2112

A Hit For New Years —
And The Rest of The Year...

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by

The Sisters

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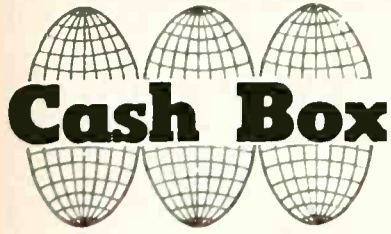
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RECORD REVIEWS

• best bet B+ very good B good C+ fair C mediocre

only those records best suited for commercial use are reviewed by Cash Box

B+ REVIEWS

RUSS MORGAN (VeeJay 638)
(B+) **I WILL WAIT FOR YOU** (2:25) [South Mountain, BMI—LeGrand] The vet orkster offers a lilting mandolin-led ork reading of the haunting love theme from the "Umbrellas Of Cherbourg" flick.

(B) **I WILL WAIT FOR YOU** (2:40) [South Mountain, BMI—LeGrand, Gimbel] Here's a vocal rendition of the same flick theme that doesn't quite come off.

MAGICA BROWN

(20th Century Fox 553)
(B+) **A WHOLE LOTTA LOVIN' LEFT IN ME** (2:10) [Pamco, BMI—Carroll, Thomas, Owens] Lark dishes up a high-voiced, Mary Wells-flavored reading of this rhythm and blues item that also has pop appeal. The teens might dig it.

(B+) **I WON'T BE BACK** (2:45) [Pamco, BMI—Carroll, Thomas, Owens] Another r&b pulsator with dual market potential. Choral-ork assist is first-rate.

THE KNOCKOUTS (Tribute 1039)

(B+) **DON'T SAY GOODBYE** (2:45) [Tribute, ASCAP—Giorgi] Here's a smooth and easy instrumental geared for adult dancing and listening pleasure—also for late nite programming.

(B) **ECUADOR** (2:33) [Nassau, BMI—Collada] Haunting Latin-beat tale slickly read in Pitney fashion by lead chanter.

THE EMBERS (JCP 1008)

(B+) **IN MY LONELY ROOM** (2:15) [Jobete, BMI—Holland, Dozier, Holland] Here's a low-key Detroit sound in the Mary Wells tradition that could take off with a bit of help from the spinners.

(B) **GOOD, GOOD LOVIN'** (2:08) [Wisto, BMI—Brown, Schubert] Uptempo rhythm tune slickly read by the group.

DAWS BUTLER (Merri M-6011)

(B+) **BINGO, RINGO!** (2:50) [Astral, ASCAP—Deering] Pleasant song along the "Ringo" trail, done with a Huckleberry Hound voice.

(B+) **CLEMENTINE** (2:20) [Astral, ASCAP—McCarthy] Rockin' version of the folk tune, with plugs for surfing and Hondas. Again, the Huck Hound gimmick is employed.

THE SANDELS (World-Pacific 421)

(B+) **ALWAYS (I WILL REMEMBER)** (2:17) [Har-Bock Music, BMI—Georis] Driving number in the Beatle tradition. Good sound, which could catch fire.

(B+) **ALL OVER AGAIN** (1:55) [Har-Bock Music, BMI—Georis] Wailing harmonica backed by a steady beat.

THE SHONDELS

(Selsom Records 102)
(B+) **WHY DO FOOLS FALL IN LOVE** (2:20) [Patricia Music, BMI—Lyman-Goldner] Bouncy revival of an oldie by Frankie Lyman and the Teenagers.

(B+) **UPSETTER OF HER HEART** (2:25) [Selsom Music, ASCAP—Seldin] Another thumper with a way-back sound.

JANE CANADA (Magic Lamp 616)

(B+) **AM I DREAMING** (2:06) [Central, BMI—DeShannon] Easy-paced rhythm ballad from pen of Jackie DeShannon, nicely essayed by the lark in multi-track.

(B) **YOUR EYES WILL TELL ON YOU** (2:01) [ExBrook, BMI—Pastranaster] Another in the same vein but less exciting.

B+ REVIEWS

JOEY WELZ (Bat 1004)
(B+) **I WILL SING A RHAPSODY** (2:25) [Ursula, BMI—Welz] Joey Welz could have his strongest side to date with this soft-voiced ballad affair sparked by a smooth melody.

(B) **MAYBE** (2:05) [Ursula, BMI—Welz] Pleasant rock-a-cha teen-angled opus with choral backdrop.

DICK NOEL (Everest 2048)

(B+) **LOST LITTLE ANGEL** (2:20) [Forster Music, ASCAP—Trace-Trace-Romaine] Pleasant ballad with a John Gary styling.

(B+) **BRUSH THOSE TEARS FROM YOUR EYES** (2:20) [Leeds Music, ASCAP—Trace-Haldeman-Lee] Another smoothie from the chanter.

KEEFE BRASSELE (Ford 136)

(B+) **YOU'RE NOBODY TILL SOMEBODY LOVES YOU** (2:37) [Southern, ASCAP—Morgan, Stock, Cavanaugh] Swingin' uptempo jazzy rendition of the chestnut.

(B) **MISSISSIPPI MUD** (1:41) [Shapiro, Bernstein, (ASCAP—Cavanaugh, Barris) Another sturdie given a lively send-off.

SISTERS (Del-Fi 4302)

(B+) **HAPPY NEW YEAR BABY** (2:18) [Marvilla, BMI—Politi, Garcia] Infectious, slow-rockin' seasonal teen romancer.

(B+) **OOH POO PA DOO** (3:23) [Minit, BMI—Hill] Rollicking, rhythmic warm-hearted novelty.

DONNY RAE (Arlen 521)

(B+) **BEATLE MANIA** (1:55) [Goins, BMI—Tomlinson, Jack] A hot rod sound with an infectious beat.

(B) **HOLD ON** (2:28) [Goins, BMI—Sherrell, Krupa, Rigins, Rosso] Foot tapping shuffle beat frug.

THE STAGE HANDS (Ric 147-64)

(B+) **SHAG** (2:50) [Cramart, BMI—Cowell] "Alley Cat"-like backdrop for a couple of talking dogs. Interesting sound and off-beat enough to get attention.

(B) **ROCKING HORSE** (2:18) [Cramart, BMI—Varga] Infectious instrumental with clippity-clop.

THE 3 DEGREES (Swan 4197)

(B+) **GEE BABY (I'M SORRY)** (2:06) [Palmina/Zig Zag, BMI—Barrett] Low-key r&b-flavored ballad with both pop and r&b appeal.

(B+) **DO WHAT YOU'RE SUPPOSED TO DO** (2:35) [Palmina, Zig Zag, BMI—Barrett] More subtle "soul" singing by the gals. Could come in for a fair shore of the spins.

B REVIEWS

MICKEY FINN (Chattahoochee 663)

(B) **REELIN' & ROCKIN'** (2:19) [Jewel, BMI—Berry] Hard-driving, rhythmic updating of the Chuck Berry classic.

(B) **I STILL WANT YOU** (2:20) [Fowley, BMI—Finn] Funky, after-hours soulful blueser.

B REVIEWS

ROBERT GRAHAM (Amark 927)

(B) **EBB TIDE** (2:54) [Robbins, ASCAP—Maxwell] Funky instrumental updating of the evergreen.

(B) **CO-PETIETE** (2:48) [Milric, BMI—Larkin] Cookin' electric, bluesey instrumental fare.

J. C. RAYNOR (Decca 31726)

(B) **JUST ONE YOU FOR ME** (2:06) [Blazon Music, BMI—Johnson] Moving twister.

(B) **TELL HER ONE MORE TIME FOR ME** (2:52) [Blazon Music, BMI—Raynor] Ballad in the moving blues vein.

BOBBY JONES (Gateway 745)

(B) **R HOUSE SPECIAL** (2:50) [Enkel Music, BMI—Jones] Multi-dance organ tune.

(B) **TARA'S THEME** (3:00) [Remick, ASCAP—Steiner] Smooth organ handling of the "Gone With The Wind" classic.

JOE FEENEY (Dot 16682)

(B) **THE WORLD IS MINE TONIGHT** (2:49) [Sam Fox Pub., ASCAP—Posford-Marvell] Inspirational ballad for tavern jukes from Welk crew songster.

(B) **I LOVE LIFE** (1:53) [Theodore Presser, ASCAP—Casel-Mana-Zucca] Coin box item.

ROYAL JESTERS (Jox 029)

(B) **PLEASE SAY YOU WANT ME TOO** (1:50) Revival of the Schoolboys' oldie with the pace picked up a bit.

(B) **WHAT'CHA GONNA DO 'BOUT IT?** (2:12) Pounding number.

THE NEW YORKERS (Tac-ful 101)

(B) **YOU SHOULD HAVE TOLD ME** (2:45) [Ben La Ro Music, BMI—Gresham] Solid r&b tune.

(B) **DON'T WANT TO BE YOUR FOOL** (2:06) [Ben La Ro Music, BMI—Gresham] Moving r&b thumper.

ELAINE & DEREK (Parrot 9718V)

(B) **JOSE HE SAY** (2:20) [Melin Music, BMI—Russell] Novel handling of a Latin eternal triangle.

(B) **TEDDY BEARS AND HOB-BY HORSES** (2:55) [Luristan Music, ASCAP—Schnapf] Pleasant little ballad.

THE STUDENT NURSES (RCA Victor 47-8482)

(B) **KISS ME GOODNIGHT** (2:01) [Tree Pub., BMI—Cates] Twenty-three voices achieve a Patience and Prudence sound with this ballad.

(B) **SIMPLY** (2:00) [Tree Pub., BMI—Cates] Smooth ballad with the pace picked up.

B REVIEWS

THE ZEPHYRS (Amber 214)

(B) **BICYCLE RIDE** (2:32) [Popular Music, ASCAP—DeLeon-Bruce-Brownlee] Hard driving jerk tune.

(B) **SHE'S MINE** (2:09) [Popular Music, ASCAP—Kremer-Bruce] Ditto.

LITTLE CARL CARLTON (Lando 3045)

(B) **I LOVE TRUE LOVE** (2:00) [Autocap Publ., BMI—Dickerson, Jr.] Nicely delivered toe tapper.

(B) **I THINK OF HOW I LOVE HER** (2:40) [Autocap Publ., BMI—Robinson] Ballad reminiscent of the old Little Anthony sound.

FREDDY FENDER (Norco 104)

(B) **YOU MADE ME A FOOL** (2:34) [TEK Pub., BMI—Fender] Bluesy ballad.

(B) **JUST A LITTLE BIT** (1:50) [Tollie, BMI—Gordon] R&B Thumper.

JOHNNY LLOYD AND HIS ESSENTIALS (Lorraine 1000)

(B) **SOME DAY** (2:45) [Slide, ASCAP—Kruppenbach-McKinnon] Newcomer Lloyd reads a pretty ballad.

(B) **I WANT YOUR LOVIN'** (1:54) [Slide, ASCAP—Kruppenbach-McKinnon] Uptempo jumping lindy.

DON PATTERSON (Prestige 333)

(B) **UNDER THE BOARDWALK** (2:30) [TM, BMI—Resnick, Young] Moody jazz version of the recent pop hit.

(B) **UP IN BETTY'S ROOM** (2:30) [Prestige, BMI—Patterson] Swingin' high-powered mid-stream jazz sounds.

WILLIE COBBS (Pure Gold 313)

(B) **TOO SAD** (2:17) [Pure Gold—Sandra, BMI—Cobbs] Low-down, shufflin' traditional blues tearjerker.

(B) **COME ON HOME** (2:11) [Pure Gold—Sandra, BMI—Cobbs] Lively, danceable happy blueser.

BEE GEE STANS (Tal-Vert 1802)

(B) **FRONT PAGE LOVE** (2:15) [Jam Jay, BMI—Dixon] Rollicking, fast-moving pop-r&b pledge of love.

(B) **WHERE IS MY HEART** (2:47) [Peer Int'l, BMI—Stans] Tender, slow-shufflin' blues weeper.

VICKI LYNN (Applause 1011)

(B) **DON'T BREAK MY HEART** (2:11) [Peter Jan. Pub., BMI—Upson] Solid guitar beat on this toe tapper.

(B) **TEARS ARE FALLING** (2:15) [Peter Jan. Pub., BMI—Upson] Hearty ballad.

CHRISTMAS RECORD ACTIVITY

ALBUMS

- | | |
|--|---|
| 1. THE ANDY WILLIAMS CHRISTMAS ALBUM
(Columbia CL 2087/CS 8887) | 17. WE WISH YOU A MERRY CHRISTMAS
Ray Conniff
(Columbia CL 1892/CS 8692) |
| 2. BEACH BOYS CHRISTMAS ALBUM
(Capitol T/ST 2164) | 18. MEANING OF CHRISTMAS
Fred Waring
(Capitol T/ST 1610) |
| 3. THIS CHRISTMAS I SPEND WITH YOU
Robert Goulet
(Columbia CL 2076/CS 8876) | 19. CHRISTMAS PIANO CONCERTOS
George Greeley
(Warner Bros. W 1516) |
| 4. A MERRY CHRISTMAS
Al Martino
(Capitol T/ST 2165) | 20. THAT HOLIDAY FEELING
Steve Lawrence & Eydie Gorme
(Columbia CL 2262/CS 9062) |
| 5. THE JOHN GARY CHRISTMAS ALBUM
(RCA Victor LPM/LSP 2940) | 21. CHRISTMAS WITH CONNIFF
(Columbia CL 1390) |
| 6. LITTLE DRUMMER BOY
Harry Simeone Chorale
(20th Fox 3100; 4100) | 22. CHRISTMAS WITH THE MORMON TABERNACLE ORGAN & CHIMES
(Columbia ML 6037/MS 6637) |
| 7. MERRY CHRISTMAS
Johnny Mathis
(Columbia CL 1195/CS 8095) | 23. A VERY MERRY CHRISTMAS
Bobby Vinton
(Epic LN 24122/BN 26122) |
| 8. CHRISTMAS '64
Jimmy Smith
(Verve V 8604/68604) | 24. CEREMONY OF CAROLS/REJOICE IN THE LAMB/FESTIVAL TO DEUM
Robert Shaw Chorale
(RCA Victor LM/LSC 2795) |
| 9. MORE SOUNDS OF CHRISTMAS
Ramsey Lewis Trio
(Argo LP/Stereo 745) | 25. CHRISTMAS SONG
Nat King Cole
(Capitol W/SW 1967) |
| 10. SOUNDS OF CHRISTMAS
Johnny Mathis
(Mercury MG 20837/SR 60837) | 26. CHRISTMAS WITH THE NORMAN LUBOFF CHOIR
(RCA Victor LPM/LSP 2941) |
| 11. CHRISTMAS GREETINGS
Jerry Vale
(Columbia CL 2225/CS 9025) | 27. CHRISTMAS WITH THE CHIPMUNKS
David Seville
(Liberty LRP 3256/LST 7256) |
| 12. MERRY CHRISTMAS
Bing Crosby
(Decca 8128/78128) | 28. SOUND OF CHRISTMAS
Ramsey Lewis Trio
(Argo 687X Stereo 687X) |
| 13. ELVIS PRESLEY CHRISTMAS ALBUM
(RCA Victor LPM/LSP 1951) | 29. THE DORIS DAY CHRISTMAS ALBUM
(Columbia CL 2226/CS 9026) |
| 14. 12 SONGS OF CHRISTMAS
Sinatra/Crosby/Waring
(Reprise F/FS 2022) | 30. CHET ATKINS CHRISTMAS ALBUM
(RCA Victor LPM/LSP 2423) |
| 15. MERRY CHRISTMAS
Brenda Lee
(Decca DL 4583/DL 74583) | 31. MERRY CHRISTMAS
New Christy Minstrels
(Columbia CL 2096/CS 8896) |
| 16. JACK JONES CHRISTMAS ALBUM
(Kapp KL 1399/KS 3399) | |

SINGLES

- | | |
|---|---|
| 1. MAN WITH THE TOYS
Beach Boys
(Capitol 5312) | 13. I SAW MOMMY KISSING SANTA CLAUS
4 Seasons
(VeeJay 626) |
| 2. LITTLE DRUMMER BOY
Harry Simeone Chorale
(20th Century Fox 429) | 14. DEAREST SANTA
Bobby Vinton
(Epic 9741) |
| 3. O BAMBINO
Harry Simeone Chorale
(Kapp 628) | 15. THIS TIME OF THE YEAR
Brenda Lee (Decca 31688) |
| 4. BLUE CHRISTMAS
Elvis Presley
(RCA Victor 447-0720) | 16. CHIPMUNK SONG
David Seville & Chipmunks
(Liberty 55250) |
| 5. CHRISTMAS CELEBRATION
B. B. King
(Kent 412) | 17. A HOLLY JOLLY CHRISTMAS
Burl Ives (Decca 31695) |
| 6. SILVER BELLS
Al Martino
(Capitol 5311) | 18. RUDOLPH THE RED NOSED REINDEER
David Seville & Chipmunks
(Liberty 55289) |
| 7. HOORAY FOR SANTA CLAUS
Al Hirt
(RCA Victor 8478) | 19. ROCKIN' AROUND THE CHRISTMAS TREE
Brenda Lee
(Decca 30776) |
| 8. WHITE CHRISTMAS
Andy Williams
(Columbia 42894) | 20. WHITE CHRISTMAS
Bing Crosby
(Decca 23778) |
| 9. DO YOU HEAR WHAT I HEAR
Bing Crosby
(Capitol 5088) | 21. CHRISTMAS SONG
Nat Cole
(Capitol 3561) |
| 10. CHRISTMAS SONG
Aretha Franklin
(Columbia 43177) | 22. JINGLE BELL ROCK
Bobby Helms (Decca 32513) |
| 11. WHITE CHRISTMAS
Drifters
(Atlantic 1048) | 23. HAPPY HOLIDAY
Steve Lawrence & Eydie Gorme
(Columbia 43179) |
| 12. PLEASE COME HOME FOR CHRISTMAS
Charles Brown
(King 6406) | 24. RINGO BELLS
Three Blonde Mice (Atco 6324) |

Opening Night



MEXICO CITY—Vet Latin orkster Xavier Cugat (left) was one of the celebrity ringsiders on hand for Ava's Choo Choo Collins recent opening of a three-week engagement at the El Patio in Mexico City.

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ABC-1964-1965



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JOHNNY CASH COLUMBIA
Johnny Cash Music, Inc.

REACH OUT FOR ME
DIONNE WARWICK SCEPTER
Ross Jorgensen/Blue Seas/Jac

HOW DOES IT FEEL?
THE RONETTES PHILLES
Hill & Range/Mother Bertha

THE 81
CANDY AND THE KISSES CAMEO
Hill & Range/Sherro/Check-Colt

LOVE POTION NO. 9
THE SEARCHERS KAPP
Quintet Music, Inc.

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SANDIE SHAW REPRISÉ
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TWIST & SHOUT
SHANGRI-LAS RED BIRD
Progressive/Mellin

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NINA SIMONE PHILIPS
Benny Benjamin Music, Inc.

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WHY DO FOOLS
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20th 555

MARY WELLS

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The Cash Box "Sure Shots" highlight records which reports from retail dealers throughout the nation indicate are already beginning to sell quantity or else give every indication of doing so.

- YOU'RE NOBODY TILL SOMEBODY LOVES YOU**
DEAN MARTIN Reprise 0333
- DOWNTOWN**
PETULA CLARK Warner Bros. 7194
- THE NAME GAME**
SHIRLEY ELLIS Congress 230
- I CAN'T STOP**
HONEYCOMBS Interphon 7713
- GIVE HIM A GREAT BIG KISS**
SHANGRI-LAS Red Bird 10-018
- LET'S LOCK THE DOOR**
JAY & AMERICANS United Artists 805
- COME ON DO THE JERK**
MIRACLES Tamla 54109
- MY BUDDY SEAT**
HONDELLS Mercury 72366
- SOMEWHERE IN YOUR HEART**
FRANK SINATRA Reprise 0332
- LOOK OF LOVE**
LESLEY GORE Mercury 72372
- BLIND MAN**
BOBBY BLAND Duke 386
LITTLE MILTON Checker 1096
- BUCKET "T"**
RONNY & DAYTONAS Mala 492
- ODE TO THE LITTLE BROWN SHACK OUT BACK**
BILLY ED WHEELER Kapp 617

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Personal Management:

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New Orleans, La.



TOP 50 IN R&B LOCATIONS

- | | Pos. Last Week |
|--|----------------|
| 1 AMEN Impressions (ABC-Paramount 10602) | 1 |
| 2 COME SEE ABOUT ME Supremes (Motown 1068) | 5 |
| 3 THE JERK Larks (Money 106) | 11 |
| 4 OH NO NOT MY BABY Maxine Brown (Wand 162) | 3 |
| 5 REACH OUT FOR ME Dianne Warwick (Scepter 1285) | 2 |
| 6 AIN'T IT THE TRUTH Mary Wells (20th Fox 544) | 9 |
| 7 WALKING IN THE RAIN Ronettes (Philles 123) | 4 |
| 8 HOW SWEET IT IS Marvin Gaye (Tamla 54107) | 14 |
| 9 RIGHT OR WRONG Ronnie Dove (Diamond 173) | 6 |
| 10 GOIN' OUT OF MY HEAD Little Anthony & Imperials (DCP 1119) | 7 |
| 11 THE PRICE Solomon Burke (Atlantic 2259) | 13 |
| 12 TOO MANY FISH IN THE SEA Marvelettes (Tamla 54105) | 12 |
| 13 SATURDAY NIGHT AT THE MOVIES Drifters (Atlantic 2260) | 8 |
| 14 WILD ONE Martha & Vandellas (Gordy 7036) | 17 |
| 15 HOLD ON TO WHAT YOU'VE GOT Joe Tex (Dial 4001) | 34 |
| 16 IT'S ALL OVER Walter Jackson (Okeh 7204) | 10 |
| 17 WHAT NOW Gene Chandler (Constellation 141) | 24 |
| 18 SINCE I DON'T HAVE YOU Chuck Jackson (Wand 169) | 18 |
| 19 SMILE Betty Everett & Jerry Butler (Vee Jay 633) | 26 |
| 20 CHAINED AND BOUND Otis Redding (Volt 121) | 16 |
| 21 VOICE YOUR CHOICE Radicans (Chess 1904) | 37 |
| 22 THE 81 CANDY Candy & Kisses (Cameo 336) | 19 |
| 23 IT'LL NEVER BE OVER FOR ME Baby Washington (Sue 114) | 22 |
| 24 BABY LOVE Supremes (Motown 1066) | 15 |
| 25 MAKIN' WHOOPEE Ray Charles (ABC Paramount 10609) | 39 |
| 26 PROMISED LAND Chuck Berry (Chess 1916) | 29 |
| 27 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (Philles 124) | 40 |
| 28 SEVEN LETTERS Ben E. King (Atco 6328) | 35 |
| 29 GETTING MIGHTY CROWDED Betty Everett (Vee Jay 628) | 28 |
| 30 LET IT BE ME Betty Everett & Jerry Butler (Vee Jay 613) | 20 |
| 31 AIN'T DOING TOO BAD Bobby Bland (Duke 383) | 23 |
| 32 CHITTLINS Gus Jenkins (Tower 107) | 27 |
| 33 COME ON DO THE JERK Miracles (Tamla 54109) | 42 |
| 34 LEADER OF THE PACK Shangri-La's (Red Bird 10-014) | 21 |
| 35 SOMETIMES I WONDER Major Lance (Okeh 7209) | 33 |
| 36 RUNNING OUT OF FOOLS Aretha Franklin (Columbia 43113) | 45 |
| 37 BLIND MAN Little Milton (Checker 1096) | 43 |
| 38 WITHOUT THE ONE YOU LOVE Four Tops (Motown 1069) | 25 |
| 39 CAN YOU JERK LIKE ME Contours (Gordy 7037) | 38 |
| 40 MELLOW FELLOW Etta James (Argo 5485) | 47 |
| 41 BLIND MAN Bobby Bland (Duke 386) | — |
| 42 A WOMAN'S LOVE Carla Thomas (Atlantic 2258) | 46 |
| 43 LITTLE BELL Dixie Cups (Red Bird 10-017) | — |
| 44 TAKE THIS HURT OFF ME Don Covay (Rosemart 802) | 44 |
| 45 I HAD A TALK WITH MY MAN Mitty Collier (Chess 1907) | 31 |
| 46 DO IT RIGHT Brook Benton (Mercury 72635) | — |
| 47 MY ADORABLE ONE Joe Simon (Vee Jay 609) | 33 |
| 48 TWINE TIME Alvin Cash & Crawlers (Mar-V-Lus 6002) | — |
| 49 DIAL THAT TELEPHONE Effie Smith (Duo-O-Disc 107) | — |
| 50 A THOUSAND CUPS OF HAPPINESS Joe Hinton (Back Beat 532) | — |



TOP 100 LABELS

ABC-Paramount	8, 67	Kapp	13, 21, 53, 85
Amy	27	Laurie	51
Ara	70	Liberty	29, 53, 82, 90
Ascot	18	London	12, 35
Atco	74	Mala	83
Atlantic	28, 63, 86	Mercury	15, 68, 77, 80
Cameo	41	MGM	14, 30, 45
Capitol	2, 11, 17	Money	7
Checker	81	Musicor	25
Chess	50, 91	Motown	1, 43, 59
Columbia	16, 21, 55, 64	Okeh	66, 73
Command	36	Parrot	4
Congress	69	Philips	32, 92, 98
Constellation	47	Philles	39, 54
Coral	37	RCA Victor	6, 33, 46
D-Town	99	Red Bird	34, 72, 97
DCP	5	Reprise	23, 49, 56, 78, 89, 95
Decca	87	Roulette	19, 60
Dial	44	Scepter	—
Diamond	65	Smash	40
Duke	81	Soma	48
Epic	3, 9, 96	Tamla	20, 24, 76
4 Corners	52	United Artists	62, 75
Fabor	93	Veejay	58, 79
Fraternity	84	Wand	22, 42
Gordy	38, 88	Warner Bros.	31
Hall	100	World Artist	26, 61
Hickory	57, 94		
Imperial	10		
Interphon	71		

In answer to numerous requests for such a service CASH BOX will run the Top 100 Labels feature on a weekly basis. It has been designed primarily as an aid to our international readers desiring a capsule summary of labels they carry and their representation on the CASH BOX Top 100. Feature can also be a handy order for distribs, racks, dealers and one-stops ordering disks by labels.

RCA Offers Xmas Greetings Disk For Deejay Use

NEW YORK—RCA Victor has made available, for the second consecutive year, a radio station recording of Christmas greetings spoken by a dozen Victor and Groove recording artists. Included among the Season's well wishers are: Ann-Margret, Skeeter Davis, Al Hirt, Henry Mancini, Peter Nero and Jack Scott.

Bob Crewe To Gr. Britain

NEW YORK—Bob Crewe, indie producer and label topper (DynaVox), leaves this week (21) for his second trip to England in three months. During his two-week stay, he'll be seeing Lionel Bart and Andrew Oldham, among others.

Old Town Buys Le Sage Deck

NEW YORK—Old Town Records has purchased a master on the Le Sage label, "I Love You Baby" by Dottie & Ray. Disk remains on Le Sage.

Dick & Deedee In England



LONDON—Dick and Deedee, who are currently shooting up the Top 100 with "Thou Shalt Not Steal" on the Warner Bros. label, are pictured above during a recent promotional trip of England where they appeared on a host of TV and radio shows. The gentleman at the left is Selwyn Turnbull, WB's English manager.

Col. Gal Friday Joins White House Staff

NEW YORK—Cynthia Wilson, Columbia Records' secretary to Sal Forlenza, manager of national promotion of album product and Dick Gassen, manager of national promotion for singles product, has been appointed to Mrs. Lyndon B. Johnson's personal staff as correspondence secretary at the White House.

She will report to her new job in the East Wing on Jan. 4. Recommended for the position by de Witt Reddick, director of the School of Journalism at the University of Texas where she received her Masters Degree, she was asked to go to Washington for an interview with Mrs. Johnson in Nov. On Dec. 10, she was notified by Mrs. Carpenter, press secretary to the First Lady, that she had been appointed to Mrs. Johnson's staff.

Born in Syracuse, New York, Miss Wilson graduated from St. Lawrence University in Canton, New York with a B.A. degree in English. While studying for her Masters in Journalism at the University of Texas, she worked in Dr. Reddick's office. During the past summer, she was a court reporter for a newspaper in Waco, Texas. She joined Columbia in Oct.

Screen Gems-Columbia Music Has 7 Tunes On Top 100

NEW YORK—Screen Gems-Columbia Music is currently setting a torrid pace with seven tunes listed on this week's Cash Box Top 100.

The pubbery's tunes are: "I'm Into Something Good" (#14) by Herman's Hermits (MGM); "Oh No, Not My Baby" (#22) by Maxine Brown (Wand); "I Gonna Be Strong" (#25) by Gene Pitney (Musicor); "Saturday Night At The Movies" (#28) by the Drifters (Atlantic); "You've Lost That Lovin' Feeling" (#39) by the Righteous Bros. (Philles); "Walkin' In The Rain" (#54) by the Ronettes (Philles) and "Bucket T" (#83) by Ronny and the Daytonas (Amy).

In addition to the above-mentioned tunes the company is also reporting strong sales response to "Opportunity" by the Jewels (Dimension), "Talk To Me Baby" by Barry Mann (Red Bird) and "I Just Can't Say Good-bye" by Bobby Rydell (Capitol).

Screen Gems-Columbia led the music publishing field in 1961, 1962 and 1963 in BMI awards for top ten best-selling records and has scored with another six this year.

LA Supports Song In Christmas Carol Controversy

HOLLYWOOD—Sebastian Temple's first Capitol single, "Great Day in Bethlehem," has stirred a hassle in Los Angeles. The Christmas release was praised by deejays Dick Whittinghill, Ira Cook, and Garry Owens, all of KMPC-Los Angeles, when they first played it. Stationmate, Roger Carroll dissented, calling it sacrilegious.

To settle their argument, the spinners conducted a phone survey, in which the disk's merit was upheld. The furor continued, though, and was made the topic of discussion of KNX-AM's "Story Line" show. Interviewed in this segment, Rev. D. J. Kolda, S.J., of the Blessed Sacrament Church expressed the view that: "It is something that is coming from the mode of expression of the present day. They're using a form of communication, a medium, that has not been applied to church music before . . . I think it's fine."

Atco Buys Master

NEW YORK—Atco Records is now distributing nationally a deck on the Way Out label. Side, "I Know Why" by the Springers, is claimed by Atco as a break-out in Cleveland, where some 8,000 copies have been sold. Way Out owner Les Johnson made the deal with Jerry Wexler, Atco's exec vp. Waxing retains the Way Out logo.

Black's Combo, Gene Simmons In Holiday Benefit

MEMPHIS—Hi Records stars Gene Simmons and the Bill Black Combo headlined a Christmas benefit show for this city's poor last week. The performance was sponsored by The Commercial Appeal and the Memphis Press-Scimitar, and was emceed by WHBQ deejay, George Klein. Bobby Wood of Joy Records also put in an appearance. Bill Black's Combo was the hit of the evening, which brought a sell out crowd and raised several thousand dollars.

TWO POWERFUL GOSPEL LP'S FROM NASHBORO



"ANGELIC GOSPEL SINGERS WITH SONGS FROM THE HEART" Nashboro LP 7021



"SONGS OF COMFORT" Edna Gallmon Cooke Nashboro LP 7020

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RIC S-146

JIMMY ROSELLI SINGS ANEMA E CORE

RIC S-138

CALL YOUR RIC DISTRIBUTOR NOW

HEADING FOR #1

"WILD ONE"

GORDY 7036

MARTHA & THE VANDELLAS

RCA Victor Sets 40 Jan. Albums

NEW YORK—RCA Victor Records has announced the release of 40 albums for Jan., 32 of which are from a variety of Victor specialty series, and 8 from RCA Camden.

Spearheading the line-up of new product, the first for 1965, are eleven pop albums that include "Moody" by Della Reese; "London Concert" by the Limeliters; "The Blue Grass Story" by Porter Wagoner; "Frankie Randall Sings & Swings"; "Three Shades Of Brown" by the Browns; "Dear Heart And Other Songs About Love" by Henry Mancini; "The Womenfolk At The Hungry 1"; "Twangin The Golden Hits" by Duane Eddy; "With A Little Bit of Heaven" by John Gary; "We Remember Jim" by Jim Reeves; "Blue Boys"; and "Who Can I Turn To & Other Songs From Roar Of The Greasepaint" by Anthony Newley.

From the sacred series are "You'll Never Walk Alone" by Solomon King; "The Sensational Statesmen Quartet"; "The Best Of The Blackwood Brothers Quartet"; "The Best Of George Beverly Shea"; and "The Best Of The Statesmen Quartet With Howie Lister."

Other "Best Of..." LP's in the pop division are "The Best Of Tito Puente"; "The Best Of Peter Nero"; "The Best Of Al Hirt"; and "The Best Of The Legendary Jimmie Rodgers." Two new Vintage Series albums include "Bechet Of New Orleans" by Sidney Bechet, and "Radio's Aces" by the Coon-Sanders Nighthawks.

Red Seal entries are "Le Coq d'Or Suite & Firebird Suite" by Leinsdorf and the Boston Symphony; "The Robert Merrill 20th Anniversary Album"; "Farewell Recital" by Marian Anderson; "More Music From Million Dollar Movies" by Arthur Fiedler & the Boston Pops; "Die Meistersinger Von Nurnberg" by the Bavarian State Opera Orch. & Chorus; and "A Personal Choice" by Alec Guinness. Other classical releases from RCA Victrola are "La Boutique Fantasque" by Fied-

Critics Choose Top Disks In Saturday Review Poll

NEW YORK—The Saturday Review last week published the results of its 18th annual critics poll for the year's top recordings.

RCA Victor ranked high in the ratings with a first place in the opera division, and two ties with Columbia releases in the orchestral and spoken word categories. The fourth class considered in the voting, instrumental disks, was topped by a Philips deck.

The poll's attention focused upon operatic works, and the Victor recording of Leontyne Price's performance of Bizet's "Carmen," under the direction of Herbert von Karajan took first place, nosing out another Victor release, Verdi's "Falstaff." Also highly ranked were: Moussorgsky's "Boris Godunov" with George London, on Columbia; and the Angel performance of Smetana's "The Bartered Bride."

"Mahler's Symphony No. 5" was named the top orchestral recording. Honors were divided evenly, however, between the Leonard Bernstein and Erich Leinsdorf recordings (on Columbia and RCA, respectively). Victor releases of the late Fritz Reiner's readings of Haydn's Symphonies 96 and 101 received runner-up honors; with Bernstein symphonies on Columbia and a Janigro set on Vanguard taking honorable mentions.

The performance of Beethoven's Sonatas by Mstislav Rostropovitch and Sviatoslav Richter, on Philips, won the top instrumental award far ahead of the field. Special mention was made of the Janacek Quartet's recording of Haydn on London, and John Browning's playing of the Samuel Barber Piano Concerto issued by Columbia.

A tie was announced in the voting for best spoken record. The two disks finishing in a dead heat were Richard Burton's "Hamlet" on Columbia, and another Shakespearian play, "Othello," on RCA Victor, starring Laurence Olivier.

ler & the Boston Pops; Tchaikovsky's 4th Symphony by Munch & Boston Symphony; Strauss' Burleske & Rachmaninoff's Concerto No. 1 with Reiner & Chicago Symphony; and La Gioconda by the Accademia di Santa Cecilia Orch. & Chorus.

RCA Camden is offering five new sets and three electronic stereo additions including "32 Wonderful Years" by Montana Slim; "Hawaiian Paradise" by Leo Addeo; "Do You Thank The Lord Each Day" by the Statesmen Quartet; "Waltz Time" with the Living Strings; and "Sweet Talk" by Boots Randolph. The three stereo packages are "Guy Lombardo Plays," "George Beverly Shea" and "The One And Only Hank Snow."

The albums releases are supplemented by two new Victor 4-track stereo tapes: "Pop Hits From The Country Side" and "Three Penny Opera"—original soundtrack; and two from RCA Camden: "Music For Everyone" by Bob Ralston and "The Girl From Ipanema & Other Hits"—Living Jazz.

Victor Markets 19 Boxed Sets From Mex.

NEW YORK—Nineteen specially-garbed albums from Mexico, said to comprise the largest and most elaborate release ever prepared by a company in Latin America, have been made available by RCA Victor Records to dealers in the U.S., according to Lee Schapiro, manager of domestic foreign record department.

The albums—each a three-pocket package—feature many of Latin America's top stars, such as Miguel Aceves Mejia, Amacia Mendoza, Virginia Lopez, Los Tres Reyes, Perez Prado, Maria Victoria and Carlos Gardel, among others, are represented in this great collection. List price for each is \$7.95.

The albums have been prepared with covers painted by some of Mexico's most illustrious artists—and a copy of same that is suitable for framing inside each package. Each of the nineteen collections includes representative work of the artist throughout his career—from his first recordings to date.

Coroner's Jury Clears Motel Manager In Shooting Of Sam Cooke

HOLLYWOOD—The fatal shooting of singer Sam Cooke was ruled "justifiable homicide" by a coroner's jury in Los Angeles last week. The jury decided that Cooke was shot in self-defense by the manager of a Los Angeles motel, Mrs. Bertha Franklin. She had claimed that Cooke entered her office in a rage and demanded to know the whereabouts of a female companion who had fled Cooke's room. The companion, Elisa Boyer, said that Cooke was attempting to criminally assault her. The incident took place during the early morning hours of Friday, Dec. 11.

20th Issues "Zorba" Track, Sets "Goldfarb" Single

NEW YORK—20th Century Fox Records is releasing the soundtrack LP of the new Anthony Quinn-starrer, "Zorba the Greek," based on the 1944 best-seller of the same name. The music was composed and conducted by Mikis Theodorakis.

In the singles area, Bernie Wayne has just completed a dishing of the title song from another new (and controversial) pic, "John Goldfarb, Please Come Home," which he cut with Shirley MacLaine, who stars in the effort with Peter Ustinov and Richard Crenna.

UA Records Reports '64 As Its Best Year

NEW YORK—1964 will be the United Artist label's best sales year in its history, the label reported last week.

Leading the diskery's sales surge this year, of course, is its soundtrack LP of the Beatles-starrer, "A Hard Day's Night," which is closing in on 2 million in sales.

In the singles field, the diskery's logo was represented on big successes by Jay and the Americans, Bobby Goldsboro and Danny Williams and Beatles' arranger-conductor George Martin and Garnett Mimms.

On UA-handled labels, there were big hits by Little Anthony (DCP) and Manfred Mann (Ascot). In addition, there were successes by Gene Pitney, whose diskery, Musicor, was released by UA up to last Oct.

Govt. Action Ends Life Of Dutch Pirate TV Station, Owner Of British Pirate Radio Found Dead In Boat Mystery

NEW YORK—A Dutch pirate TV station—situated on a platform five miles outside of Dutch territorial waters—was put out of commission last week in a surprise raid by the Royal Netherlands Navy and police.

The station, North Sea TV, was set up as an outlet for commercial programs that competed with non-commercial Dutch stations. However, a new Dutch law went into effect on Sat., Dec. 12, allowing authorities to take action against such stations.

Cor Verolme, a major investor in the station, plans to bring the matter up to the courts. He is a Rotterdam ship builder.

The Dutch development almost coincided with the discovery of the drowned body of the owner of a British pirate radio station. He was Harry Featherbee, also known as Tom Pepper, who organized the pirate station eight months ago. His body was washed ashore in the Thames estuary. Two station staff members, Simon Ashley and David Shaw, were believed to have drowned in a baffling shipwreck that evidently also took Featherbee's life. The radio station also broadcast commercials, which are not permitted on mainland broadcasts.

Ember's Sam Kruger Dies

NEW YORK—Sam Kruger, chairman of Ember Records and father of Jeff Kruger, the English indie label's managing director, died of a heart attack in Toronto on Thursday, Dec. 10. He was 57-years-old.

The elder Kruger, also founder of the world-famed Flamingo jazz club in London, was visiting relatives in Toronto at the time of the fatal attack.

Kruger had accompanied his son on a business trip to the U.S. After a week in New York, Jeff Kruger left for a tour of key cities through the south and his father flew to Toronto. The two had planned to meet in Los Angeles and return to London on Dec. 21.

Surviving Kruger, in addition to his son, who accompanied the body back to England, are his wife, Tilly, a daughter, Sandra, and six grandchildren.

Kruger had been instrumental in the fast, four year growth of Kruger Enterprises to its current major status on the British entertainment-world scene.

Bohanan Leaving Liberty For Hanna-Barbera, To Operate New Diskery

NEW YORK—Don Bohanan will leave his sales post at Liberty Records on Jan. 1 to join the Hanna-Barbera Productions in Hollywood, Cash Box has been informed. It's understood that Bohanan will direct a new label that will be set-up under the H-B wing. H-B is the creator of such TV cartoon favorites as the "Flintstones" and the "Jetsons."

Amy-Mala Extends EMI Distrib Deal 3 Years

NEW YORK—Amy-Mala Records has re-negotiated a new three year, worldwide distrib deal with EMI. Larry Uttal, A-M head, was in England recently to conclude the arrangement with EMI's L. G. Wood. Arrangement excludes the U.S. and Canada.

Meetings between the two execs has also led to a closer coordination in promotion and master deals, with A-M artists going to the United Kingdom and other parts of the world for extensive promo and additional A-M releases here of EMI product. A-M already has Britisher Adam Faith for the U.S.

A-M artist Del Shannon will journey to Great Britain next month (the week of Jan. 14) to promote his current U.S. success, "Keep Searching." Adam Faith is currently in the U.S. taping three "Shindig" shows. His next release on A-M will be "Message to Martha," a hot side in England.

In another A-M move, Uttal announced the appointment of Beverly Weinstein as production coordinator. She recently served the Canadian American label in a similar capacity.

MGM/Verve Distrib Meets To Bow New Product

NEW YORK—MGM/Verve Records will unveil LP and singles product for the New Year at three regional distrib meetings.

The first gathering takes place next Monday (28) in the Crystal Room of the Hotel Plaza in New York; the second is set for Chicago's Ambassador Hotel next Wed. (30) and the third will be at the Fairmont Hotel in San Francisco on Monday, Jan. 4.

MGM execs who will be on hand at each of the meets include Arnold Maxin, president; Tom White, director of administration; Morrie Price, sales director; Sol Greenberg, LP sales manager; Lennie Scheer, singles sales manager; George Figler, credit manager; Frank Mancini, promo manager; Val Valentin, chief engineer and Sol Handwerger, publicity and press info.

Set Series Of Country Music Shows For TV

HOLLYWOOD—"Hollywood Jamboree," a half-hour color country music television series for Jan. distributor is now being produced by Cinema Pictures Inc.

With five segments already filmed Bob Dicus, Cinema's head and executive producer of the series said eight more will be filmed immediately after the holidays to round out the initial package of thirteen.

"Hollywood Jamboree" is hosted by Gordon Calcutt and stars Johnny Western, Glen Campbell, Jeannie Seely, Jerry Inman and Delaney Bramlett as regulars.

Guest stars who have already appeared in "Hollywood Jamboree" segments include Sheb Wooley, Claude Gray, Don Berry, Gordon Terry, Tex Williams and Wes Buchanan. Set to appear in upcoming segments are Fess Parker, Eddie Albert, Johnny Cash, Joanne Dru, Molly Bee, George Montgomery, Jimmy Durante, Buck Owens and Roger Miller.

Cinema Pictures Inc. is headquartered at Paramount Studios in Hollywood.

Grand Ole Opry Drops 12 Top Name Acts

NASHVILLE — In a tremendous shake-up, the Grand Ole Opry recently dropped a dozen well-known country luminaries for failure to appear on a minimum number of its shows.

The list, released officially by Opry manager Ott Devine, includes Faron Young, Kitty Wells, Johnny Wright, Carl Butler, George Morgan, Ray Price, Ferlin Husky, Don Gibson, Stonewall Jackson, Justin Tubb, Billy Grammar and the Jordanares.

The artists lost their Opry status for failing to appear on a minimum of 26 Saturday night shows in 1964, as stipulated in the by-laws and regulations put down by WSM-Nashville, which controls the famed 39-year-old country radio classic.

The implications are that the dozen will not be permitted to appear on the Saturday night Opry, or allowed to advertise their affiliation with the Opry while on tour.

Although it wasn't spelled out in the formal statement, it was apparent that it would be possible for the expelled artists to return to the fold after a year's "probation."

Pickwick's Hilltop Grosses \$1 Mil In Its 1st 6 Mos.

NASHVILLE — Pickwick International's \$1.98 country music line, Hilltop Records, has grossed over a \$1 million in the first six months of its operation, reports Cy Leslie, president.

Leslie further stated that some individual albums have hit the 100,000 sales mark. "Hilltop is showing the fastest growing sales figures of any of our 13 lines," he commented.

The line is currently being carried by about 24,000 outlets, including 32 distributors and an equal number of rack firms.

Hilltop is under the direction of Joe Abend, who carries the responsibility for the development and the promotion of the line. New product is obtained by the acquisition of old masters and the pacting of new artists. Such all-time country performers as Webb Pierce, Jimmy Dean, Patsy Cline and others have appeared under the Hilltop banner.

In many instances, the old masters are re-mastered and even augmented with extra musicians.

Some of Hilltop's new pactees include the Tillman Frank Singers and Johnny Paycheck, both attractions of which are represented with new Hilltop singles.

Abend also operates Barmour Music, which is moving into the country music area with exclusive writer deals with Country Johnny Mathis, Paycheck and others. Material has already been cut by some labels, Abend noted. And in a final expansion note, Abend said he is in the market for "good catalogs" and is talking to several potential sellers.

VJ's "Great Memories" Line To Bow In Jan.

NEW YORK — As part of an extensive Jan. album release, VeeJay Records is debuting a prestige package of four albums which will launch a new series line called "Great Memories Preserved on Record."

Important element of the new series will be in its packaging, according to Jay Lasker, Vee-Jay exec. vice president, which will feature high grade paper, line drawings, and double-fold glossy covers for the class market of fine music stores.

Pattern will be similar to the book industry's special lines of beautifully designed classics, Lasker said, except that the series will be marketed to retail at the regular album prices.

Albums to be released the first week in Jan. as the first "Memories Preserved" set include "Jimmy Reed—the Legend—the Man," "John Lee Hooker," "Black Nativity," and "From Slavery 'Til Now, an Anthology."

Victor To Market Munich "Meistersinger"

NEW YORK — RCA Victor Records is releasing here in Jan. the historic "live" recording of "Die Meistersinger" as it was performed on the public opening night of the newly restored Munich National Theater and is by the Bavarian State Opera.

Victor is releasing the opera through special arrangement with Eurodisc, the German firm which released the album in Europe. Prior to the RCA-Eurodisc agreement, a limited number of the operas were imported to the U.S.

Jess Thomas, the American tenor who went to Germany to establish himself as an important Wagnerian tenor before returning here to make his debut with the Metropolitan Opera Association, heads the cast. Also starring are Otto Wiener, Hans Hotter, Claire Watson, Lilian Benningson and Benno Kusche. Joseph Keilberth conducts the Orchestra and Chorus of the Bavarian State Opera.

The Munich Opera House, one of the most famous in Europe, was destroyed during World War II and its restoration was completed only recently. Its reopening was one of the most important musical occasions of recent years in Europe.

"Die Meistersinger" was selected as the opera to reopen the house inasmuch as its premiere was the first operatic production ever given in the hall when it originally was opened in 1868.

DA's Office Looking Into Bogus Copies Of Joe Tex Hit Coming Out Of N.Y.

NEW YORK — Atlantic Records has filed a complaint with the District Attorney's office here charging that copies of the Joe Tex hit, "Hold What You've Got," which appears on the Atlantic-handled Dial label, are being bootlegged in the New York area, Cash Box has learned. While Joseph

Stone, an assistant to District Attorney Frank Hogan, confirmed that the matter has been brought to his attention, he would not offer any details. There was also no comment available from Atlantic execs.

The Tex date is number 44 on this week's Top 100, a red-bullet move from the number 73 spot.

Nat Cole Has Lung Tumor; Undergoing Cobalt Therapy

HOLLYWOOD — Nat (King) Cole is undergoing cobalt treatment for a lung tumor, according to a statement made last week by physicians at Santa Monica's St. John's Hospital.

The 45-year-old Capitol performer entered the hospital on Dec. 8. He is expected to be released in about ten days, but was advised that he must cancel engagements for the next few months to allow for full recuperation.

Although the prognosis by the medicos was generally optimistic, Hedda Hopper, the nationally syndicated by-liner, revealed in a story that the chanter's doctor had informed her that the tumor is malignant.

5th Anny For The Schroeder Bird

NEW YORK — The Schroeder Bird, symbol of the Aaron Schroeder Music Group, was hatched five years ago, as of Jan. 1, and it's now a lively one in many musical areas, in many lands.

On January 1, 1965, the A. SCHROEDER MUSIC GROUP celebrates its fifth anniversary. It all began in a one room office at 165J Broadway, and in five years has grown into a world-wide network with domestic offices at 25 W. 56th Street in New York and 8293 Sunset Boulevard in Hollywood.

The extensive range of the music world covered by the organization now includes music publishing, record production, artist management, the creation and production of Broadway shows, and supplying music for and the exploitation of material from TV and pictures both here and abroad.

To coincide with the fifth birthday, firm prexy Aaron Schroeder, has announced the promotions of Abby Steinberg, general manager, and Wally Gold, professional manager, to the posts of vice president, and has named David Mook general manager of West Coast operations. The executive staff is rounded out by composer-arranger-orchestrator Arnold Golland who heads up the Broadway theater department, Beldeen Fortunato of the copyright department, and Edward Villar, comptroller.

The occasion is further being marked on December 28th with the opening of the Broadway show "Babes In The Wood," written by Rick Besoyan, co-produced by Schroeder and published by a subsidiary, Sea-Lark Enterprises. The icing on the birthday cake consists of the current Ray Charles Chorus hit, "One More Time," the fast rising smash by Jerry Lewis' son Gary, "This Diamond Ring," and Ray Peterson's "Across The Street Is A Million Miles Away."

Schroeder's three publishing subsidiaries, Arch Music Co., Inc., January Music Corporation, and Sea-Lark Enterprises have been responsible for many of the trade's biggest hits. Some include: "It's My Party," Leslie Gore; "Blue Winter," Connie Francis; "Sixteen Candles," The Crests; "At The Hop," Danny and the Juniors; "Good Luck Charm," Elvis Presley; "Rubber Ball," Bobby Vee; "Cond' Man," Roy Orbison; "He's A Rebel," The Crystals; "I'm Gonna Knock At Your Door," Eddie Hodsons; "Time And The River," Nat King Cole; "Close To Cathv," Mike Clifford, and "Trouble Is My Middle Name," Bobby Vinton.

Disk star Gene Pitney is another (Continued on page 96)

Newport Jazz, Folk Fetes Will Return

NEW YORK — Newport, Rhode Island will again be host to the Newport Jazz Festival and the Newport Folk Festival in 1965, reports George Wein, producer of the annual events.

A city license has been approved and the date for the four day Jazz Festival has been fixed on the July 4 weekend. The Folk Festival date will be arranged in order that there will be no conflict with the New York Yacht Club Cruise. At the moment, it appears that the Folk Festival will be held on the third or fourth weekend in July.

The new 35 acre site on Connell Highway made available by Mariano Bucolo is said to be better suited to the needs of the festivals than the previous site, Freebody Park, and spacious enough to accommodate all activities of the festivals' programs including all workshons. It is anticipated the facilities will provide generous parking areas.

State, local officials and clergy have expressed interest in assisting with the general needs of a festival area, Wein said. He expressed the hope that this assistance be directed toward the development of a camping site and public facilities for visitors.

Lots of "Umbrella" Covers

NEW YORK — It's raining disks for the main-theme from the award-loaded French flick, "The Umbrellas of Chebourg." Also known in its ballad version as "I Will Wait For You," the effort has been cut by a number of artists, including Don Costa (DCP), its composer Michel Legrand (Philips), Steve Lawrence (Columbia), Russ Morgan (Vee Jay), Nana Mouskouri (Philips). More diskings, including one by Mantovani (London), are due, says Stan Catron, general professional manager of South Mountain Music, publisher of the flick's score. English lyric was penned by Norman Gimbel.

The film has won five international awards. These are the Grand Prix of the Cannes Film Festival; first prize of the French Film Commission for Superior Technique; Prix Luis Deluc, from the French Critics Award; International Catholic Cinema Award; best female acting award for Catherine Deneuve by the French Film Academy.

The pic had its American premiere in New York last week (16).

"Beatles '65" Hits Million

HOLLYWOOD — Capitol Records' new "Beatles '65," album has already topped the one million sales mark to make it the fastest selling set since "Meet The Beatles," according to label brass.

Rocky Catena, national album sales manager for CRDC, has already requested RIAA gold record certification. Catena said the new set could easily surpass the group's first album and become the topselling Beatle disk of all time.

The million mark was reached Dec. 12, when CRDC salesmen across the country called on dealers and secured orders totaling more than \$1 million.

Blue Note LP Deal

NEW YORK — Blue Note Records, the big jazz indie, has announced a 10% trade discount on LP product. Plan runs through the month of Jan.

Herman's Hermits On American Promo Trek



NEW YORK — England's Herman's Hermits recently made a flash trip to the U.S. for whirlwind appearances on a host of TV shows (e.g. "Shindig," "The Clay Cole Show," "The Lloyd Thaxton Show," etc.) as part of a special promotional tour for their current MGM hit single of "I'm In To Something Good." A special reception was given them at Gotham's Peppermint Lounge the night of their arrival in the states. The group took time out from their busy schedule to meet Arnold Maxin, president of MGM Records. Standing (left to right) in the above pic are Barry Whitwam, Keith Hopwood, Peter Noone (Herman), Maxin, Derel Leckenby and Karl Greene.

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Columbia Cuts "Benito Cereno"



NEW YORK—Columbia Records recently cut the cast rendition of "Benito Cereno," Pulitzer Prize poet Robert Lowell's stage adaptation of the Herman Melville classic. Effort is the second drama of a recent off-Broadway presentation entitled "The Old Glory." In the first session photo, Lowell (left) is shown with Goddard Lieberson, president of Columbia; performers (left to right) Lester Rawlins, Jack Ryland and Roscoe Lee Brown re-enact the play for disks in the right pic.

Epic Cuts Wade, Greco In New Styles

NEW YORK—Two oldies are used to give "new" singing styles to Adam Wade and Buddy Greco in just-released singles dates by the Epic label songsters.

Wade offers a bluesy version of "Crying in the Chapel," which also represents Manny Kellam's first A&R chore for Epic, and Greco does his first Nashville date with "Jumbalaya." Latter tune is the standard by the late Hank Williams, whose hit creations will be the subject of an upcoming LP by Greco.

Lena Horne TV Special Set for Airing

NEW YORK—Lena Horne's British made TV special is scheduled for telecast on Dec. 28 and 31 by Metropolitan Broadcasting over its New York and Los Angeles outlets, WNEW-TV and KTTV-TV. The hour-long show, tagged "Lena," features the songstress performing many of her stand-bys, and a medley of "Freedom" songs. James Mason makes an appearance. The music will be provided by Britain's Jack Parnell Orchestra, conducted by the lark's husband, Lennie Hayton.

English Artists Preview Shape Of Speeds To Come In 1-Day London-N. Y. Round Trip

NEW YORK — Those 2000-mile an hour passenger jets are some years away, but English disk stars Johnny Dankworth and his wife, singer Cleo Laine, recently offered a sort of preview of that new speed age.

The pair, heard here on the Fontana label, flew in from London on Thursday, Dec. 10, to tape a segment of the "Tonight" TV'er and flew back to England immediately after the taping—making it a round-trip jaunt in less than 24 hours.

One of the items performed by the couple was "If Music Be The Food of Love," a selection from their LP, "Shakespeare and All That Jazz," a package in big demand, according to label topper Charlie Fach. The "Food" side has been rush-released by Fontana.

As the tune's title indicates, songs in the LP have words by the Bard. Music is by arranger-conductor Dankworth.

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Kapp Makes 2 Promo Appts

NEW YORK—Marv Helfer has been named Kapp Records mid-west regional promotion manager, according to Al Cahn, the label's vice-president and national sales manager. Helfer was formerly with Roulette and has an extensive background as an indie promo and publicity man. He takes over from Barry Freeman, who has been reassigned to the west coast regional promotion post.

Both Freeman and Helfer will report directly to Herb Rosen, national promo director of albums and Gene Armond, national promotion director of singles.

Trini Cuts "Folk" LP

NEW YORK—Trini Lopez, Reprise disk star, has just completed sessions on a new album for the Reprise label, titled "Trini Lopez—The Folk Album," due for release next month.

During the three days of recording, he played host to UCLA's extension course workshop for the disk industry, co-sponsored by the National Academy of Recording Arts and Sciences.

Lopez, who recently completed a successful tour of Australia and New Zealand, leaves shortly for Puerto Rico, where he'll headline at the Americana Hotel in San Juan from Dec. 26 through Jan. 2. He will then move on to Caracas, Venezuela (Jan. 8-10); the Terrace Club in Mexico City from Jan. 22-Feb. 6; the Eden Roc Hotel in Miami Beach, Feb. 12-18, and then makes his initial Las Vegas engagement at the Flamingo Hotel on Mar. 11 for a three week stand.

Dick and DeeDee to Wax with Oldham

BURBANK—While touring England, Warner Brothers Records' stars Dick and DeeDee, whose disk "Thou Shalt Not Steal" is currently hitting in the U.S., will record three new songs. Long distance negotiations were made by WB singles head and A&R man Joe Smith with Andy Oldham, who will produce the session.

Oldham is best known on both sides of the Atlantic for his work with the Rolling Stones and Gene Pitney, and his use of off-beat instruments and the search for a gutty and rhythmic sound.

This is the first time Dick and DeeDee have used another production unit in recording. Their own producers are the Wilder Brothers and Don Rakke.

Musicor Inks Rex Allen

NEW YORK—Rex Allen, long on the country music scene, has been pacted to the Musicor Records. Deal was negotiated with Pappy Daily, vp in charge of the label's country music dept. Formerly on the Mercury, the artist will have a singles and LP release sometime next month.

Schroeder Bird's Fifth

(Continued from page 95)

product of the Schroeder organization. Taking the unknown youngster from Connecticut under his wing, Schroeder, along with Wally Gold, produced a string of hits with Pitney that began with "I Wanna Love My Life Away" and included such "goldies" as Academy Award nominee "Lown Without Pity," "The Man Who Shot Liberty Valence," "Only Love Can Break A Heart," "True Love Never Runs Smooth" and "24 Hours From Tulsa."

The company also boasts chart dates in a number of foreign areas, including Australia, England, Germany, Scandinavia, Mexico, Italy, France, Japan, etc.

In the medium of feature films, Schroeder has published the scores from Cannes Festival Award Winner "One Potato, Two Potato," "The Cabinet Of Caligari," with a main theme written by Johnny Mercer and Gerald Fried, the forthcoming Seven Arts Production, "A Boy Ten Feet Tall," title theme by Ned Washington and Les Baxter and the soon to be released Eli Landau production starring Tony Perkins, "The Fool Killer."

Also in the catalog are the scores to many important TV spectaculars including "Folaris Submarine," and "U. S. 1—American Profile," both NBC classics which were Emmy Award nominees for musical scoring by Eddie Manson. Buz Kohan and Bill Angelos, who are also on staff, created the "Gotta Get 'Er Goin'" theme for the New Christie Minstrals' TV Show which became the group's current single release. Other TV activity includes the creation of much of the special material for "This Was The Week That Was" by staff writers Mel Mandel and Norman Sachs. Both teams are presently hard at work on Broadway shows for the '65 season.

Schroeder's record production unit, Past, Present and Future Productions, is now more active than ever, recording Chip Taylor for Amy-Mala; Barbara English for Reprise; and Gene Pitney for Musicor. Also in the works are dates with contracted artists Eddie Hodges, Joey Brooks, Dick Roman, Ronnie Douglas, The Muffins, Jimmie Joe Johnson, The Whooping Cranes, and The Bohemians.

The formation of a brand new label will shortly be announced, and masters, singers and material are being auditioned to kick off the operation. The door is open to new writers, producers and artists at the Schroeder Bird Nest, and are invited to call for an appointment to discuss material and/or talent with the staff.

Hello, Carol!



NEW YORK—Carol Channing, star of the click main stem musical "Hello, Dolly" and Command recording artist, was the guest of honor at an after-theatre supper dance at Gotham's Hotel Astor last week for the International Association of Concert Managers. More than 150 members of the I.A.C.M. and their wives attended the midnight function hosted by the William Morris Agency following a special "Hello, Dolly" theatre party. Pictured (left to right) in the above pic are Harold Jordan, president of the association, Klaus Kolmar, William Morris concert dept. head, the artist and Nat Lefkowitz, WMA senior executive officer.

Cash Box



December 26, 1964



There's more than another success story in the big sales of Italian star Adriano Celentano's newest single release, "Bambini Mie!" (Oh, My Children). For all royalties on the sales of the record—reported at over 150,000—are being donated by the artist to the World Organization for Children, a most appropriate Holiday Season gesture. Assuring a big contribution to the organization is the fact that Adriano's own record company, Clan Records, produced the disk and his publishing firm has the copyright on the song. The performer has been a big chart factor on the Italian record scene for the past six years, with everyone of his releases making the charts.

Visas




10

Visas



11

The Well-Traveled Lady

"My Fair Lady" has played in virtually every area of the world. With each new stage production, the demand for foreign language recordings grows. CBS Records replied with four resounding successes. "Mi Bella Dama" was first. It was the Spanish version of the show, performed by the original Mexico City cast. Original cast recordings of the Hebrew, Italian and Portuguese productions followed. Soon the "My Fair Lady" motion picture will brighten theater screens around the world, dubbed into a multitude of languages. On stage, screen and on records, this magical musical will continue to captivate international audiences for a long, long time to come. Everybody loves the lovely "Lady." CBS Records/Entertaining the Entire World 

Great Britain — 1964 Review

JANUARY

After a year of mounting prosperity, culminating in a mammoth Christmas sales bonanza, the old year went out in a blaze of glory which many a new year would have found hard to follow. 1964 took up the challenge and straight away proceeded to justify its inheritance. January sales valued at £2,340,000 were two fifths up on the previous year with increases both in the home and export markets. Production, too, was up on 1963. The new year came into a chart legacy which had British artists in 75 per cent of the Top Twenty positions. The Beatles at the very peak of their success kicked off the new year at No. 1 with "I Want To Hold Your Hand" then slipped to number two making way for Dave Clark's first chart topper "Glad All Over" which was also released in the U.S. on Epic.

The Government's decision to abolish retail price maintenance met with unanimous opposition from the record industry. Buddy Kaye arrived in England, the first of many American writers and publishers and indie producers who crossed the Atlantic in 1964 to study the British scene. Dick James appointed Sim Beuscher his publisher in France. The Searchers became the first Liverpoolian group to record especially for the German market with "Suss Ist Sie" (Sugar and Spice). Composer Richard Rodgers, Decca Chairman, Sir Edward Lewis and publisher Louis Dreyfus presented with plaques to mark one million sales of "South Pacific" L.P. Philips Records kicked off the year by taking over sole manufacturing and distributing rights of Mercury Records and issued their first releases. Transatlantic Records broke new ground and entered the pop field as independent producers of singles for release by major companies. Indie producer Bunny Lewis moved his Ritz label from Decca to Fontana. Roy Perry elected to the board of the Campbell Connelly group of publishing companies. George Seymour appointed Director of Cinephonic Music. Dick James hosted private luncheon to celebrate a successful year of publishing—guests of honor The Beatles and Brian Epstein. First releases from Pye on its newly acquired Hickory label. Decca hosted a convention for American distributors of the London label. The Swinging Blue Jeans got their first chart entry and Silver Disk for "The Hippy Hippy Shake." The Ronettes paid their first visit to Britain for a nation wide tour and TV. The Beatles, having played to 100,000 people during a two-week Christmas season in London topped "Sunday Night At The London Palladium." The Beatles crashed the Cash Box Top 100 for the first time with "I Want To Hold Your Hand" and won their first Cash Box International Gold Award.

FEBRUARY

On the 7th day of the month The Beatles flew to America where they already had five numbers in the Top 10. Pye Records launched its Top Six label. After 35 years, Ray Thackeray retired from Francis Day & Hunter. David Day succeeded him as director and general manager. The Caravelles flew to America in the wake of their transatlantic smash "You Don't Have To Be A Baby To Cry" which won them a Cash Box International Silver Award. Louis Benjamin of Pye Records flew to America. Island Records acquired U.K. rights to the r&b catalog. Cliff Richard entered his biggest American chart success to date with "It's All In The Game." Wesley and Lester Rose in London for Hickory launching. Cilla Black had her first major smash with "Anyone Who Had A Heart" and became the first solo artist in seven months to replace groups at the top of the British charts. The Dave Clark Five topped "Sunday Night At The London Palladium" and had their second chart topper "Bits and Pieces."

Pye Records launched the Golden Guinea Collector Series of classical releases. Phil Spector arrived, surprised and departed. Agent/Manager Cyril Berlin made a round-the-world trip. E.M.I. launched a series of language disks "Learn (French) In Record Time." Gene Pitney made a four-week British tour. Adam Faith returned to the charts with "The First Time." Matt Monro chosen to represent the United Kingdom at the Eurovision Song Contest with "I Love The Little Things," written by Tony Hatch. The Searchers won Silver Disk for "Needles and Pins." Gerry and the Pacemakers won their fourth Silver Disk for "I'm The One." The Beatles triumphed at the Olympia, Paris. L. G. Wood, Managing Director of E.M.I. Records Ltd. guest of honor at annual Chamber of Commerce dinner in Brussels. Decca launched a new series "Memories Are Made Of Hits," featuring top American pops and artists of recent years. Ben Nisbet appointed director of Feldmans publishing company. The Kinks made their debut on Pye with "Long Tall Sally." EMI re-activated the Regal-Zonophone label. Billy J. Kramer made a successful tour of Sweden. Brian Epstein signed Sounds Incorporated. Kathy Kirby had Hit No. 3 with "Let Me Go Lover." Metric Music, the Dick James-Liberty Records pubbery had first chart topper with The Searchers "Needles and Pins." The group also cut the number in German. Cliff Richard back in England after three months' filming in the Canary Islands topped "Sunday Night At The London Palladium." The Bachelors collected their first Silver disk for their Decca recording of "Diane."

MARCH

Britain's onslaught on the American charts gathered momentum and more and more artists crossed the Atlantic to satisfy the seemingly insatiable demand for British spawned disks and talent. The Beatles firmly established with six records in the Top 100 were now joined by The Dave Clark Five and their million selling "Glad All Over." The Searchers with "Needles and Pins" (Pye); The Swinging Blue Jeans. "Hippy Hippy Shake" (HMV); Cliff Richard. "It's All In The Game" (Columbia); Danny Williams, "White on White" and Dusty Springfield. "I Only Want To Be With You" (Philips). Mr. Acker Bilk undertook nine days tour of Scandinavia. Peter and Gordon shot into the charts with their debut disk "A World Without Love" (Columbia). Dick James established publishing headquarters in America with the incorporation of Maclen Music Inc., Jaep Music Inc. Pacemaker Music Inc. and Dick James Music Inc. Big Dee Irwin made a great impact via "Swinging On A Star" (Colpix) followed by a nation wide tour. Sammy Davis, Jr. in London to record in the Pye studios under the direction of A&R Chief Alan Freeman. Many overseas publishers came to Britain including George and Irwin Pincus from Gil Pincus America; Andre Rambeaud and Claude Deffes of Palace Music France, Wim Van Vught of Altona Holland; Gerard Tournier of AMI Paris; Stig Anderson of Sweden Music Stockholm; and Roland Kluger of World Music Brussels. Lena Horne topped four-week season at London Palladium. A million advance registered for The Beatles Parlophone single "Can't Buy Me Love." The Dave Clark Five made first successful American tour. The Duke of Edinburgh accepted invitation from EMI Chairman Sir Joseph Lockwood to tour the company's factory at Hayes. A busy month for international recordings—Cliff Richard waxed "I'm The Lonely One" in German to follow his half million selling "Lucky Lips" whilst Adama (Belgium) Freddy (Germany) and Rex Gildo (Germany) and Richard Anthony (France) came to London to

record in English. The Beatles selected as "Show Business Personalities of 1963" and Manfred Mann entered charts with "5-4-3-2-1" for HMV.

APRIL

This month found the incomparable Beatles occupying no less than eleven slots in Cash Box Top 100 including No. 1, 2, 3 and 4. Cash Box hosted private luncheon at Twickenham Film Studios where The Beatles were filming "A Hard Day's Night." Highlight was the presentation of three Cash Box International Gold Awards for their American chart toppers "She Loves You," "Twist and Shout" and "Can't Buy Me Love" and an International Silver Award for "Please Please Me." Island Records got national distribution via EMI Records, Chris Blackwell discovery Millie entered charts for Fontana with "My Boy Lollipop" which later climbed to No. 4 in America and won her an International Silver Award presented by Cash Box. Italian singer Gigliola Sanguineti achieved the almost impossible by entering the British charts with a foreign composition "Non Ho L'eta Per Amarti." American musical "She Loves Me" opened for short London run. Roy Orbison made his third British tour and started a string of chart successes with "It's Over" (London). Cliff Richard undertook extensive tour of Britain, France, Germany, Belgium, and Scandinavia. Nathan Joseph of Transatlantic Records made first trip to America. Hal Shaper left Robbins Music to set up his own pubbery Sparta Music. The Searchers made first trip to America for Ed Sullivan TV. The Applejacks entered Top Twenty for Decca with "Tell Me When." The 1964 GRRA took place in London. Gerry and the Pacemakers toured Australia. Philips Records launched point of sale campaign for Caedmon Shakesperian recordings. Leslie Conn left Melcher Music to join the Dick James Organization. Britain's first pirate radio ship, Caroline, dropped anchor in international waters and beamed daily non-stop record programs. Peter, Paul and Mary toured Britain and topped "Sunday Night At The London Palladium." John Lennon emerged as a best selling author with his first book "In His Own Rite." The Beatles added yet another set of trophies by carrying off the lions share of the year's Ivor Novello Awards including a special award for "Outstanding Services to British Music," which they shared with Manager Brian Epstein and A&R Manager George Martin (Parlophone).

MAY

This month saw British artists occupying 25 per cent of the American Top 100 with The Beatles having nine entries. Cliff Richard still at the very top of the pop tree despite group influx fulfilled s.r.o. tour of Great Britain and the continent with his group The Shadows. Cliff also received his fourth Gold Disk for the million selling "Lucky Lips." EMI introduced new "Hot Six" series of current pops issued on Regal-Zonophone. The Rolling Stones cut their first LP for Decca. Peter and Gordon get American chart success with "A World Without Love." Publisher Dick James moves to vast new offices to house his rapidly growing organization. M.D. John Barry formed his own independent production company and penned the score for the James Bond movie "Goldfinger." Pye Records added classical releases to their low priced Golden Guinea series. Decca's distribution subsidiary Selecta began importing Italian produced records from RCA Italiana. Brian Poole and the Tremeloes toured South Africa and Australia. Philips Records introduced a new series of French recordings entitled "Les Grandes Chansons." Arranger-composer Stanley Black celebrated 20 years with Decca Records. Millie claimed first bluebeat

silver disk for "My Boy Lollipop." Chappells London publishing house in New Bond Street completely destroyed by fire with the loss of one life and serious injury to company director Teddy Holmes. Pickwick International launched Allegro series of low priced LP's. Lorna Music opened three new companies, Woodside, Laurel and Trident. Harold Geller of Lynn Music joined ranks of independent recording managers. Ambassador Music acquired American catalog of In Music and Davon Music. Britain's second pirate radio ship, Atlanta, set sail with Allan Crawford of Merit Music at the helm. Decca Records entertained eight top American salesmen, winners of London Records "March is Mantovani Month." Alan Livingstone (president), Lloyd Dunn (vice president) together with Bill Michaels and Richard Rising of Capitol Records of America in London for meetings with EMI. The Four Pennies notched up their first No. 1 topper for Fontana "Juliet." Dave Brubeck made British tour. The Animals made first impact with "Let Me Take You Home." The Searchers made first American tour. Publisher Lawrence Wright died at the age of 76. Publisher Roy Berry of Campbell Connelly made extensive tour of USA.

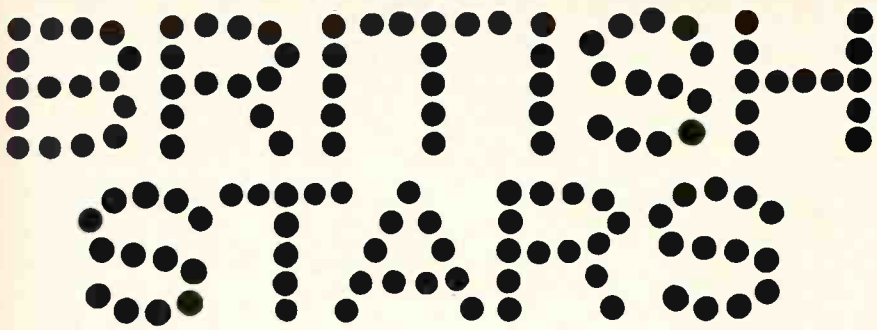
JUNE

A bumper month for record sales. Valued at £1,522,000 home sales were up by two thirds and export sales by a quarter over the previous year. Total sales for the month were more than half as high again as in June 1963. For the first time in 18 months an American star Roy Orbison topped the British charts with "It's Over" (London). Fellow Americans in the charts in June included Mary Wells "My Guy" (Stateside); Louis Armstrong "Hello Dolly" (London) and Chuck Berry "No Particular Place To Go" (Pye). Transatlantic Records acquired British distribution rights of Storyville. Delyse Records launched extensive recording programme of Irish artists. A new independent company, Solo Records, emerged. Campbell Connelly set up indie production CeeCee productions. Peter and Gordon made first American tour. Dave Clark won Gold Disk for "Bits and Pieces." A&R Manager John Schroeder moved from Oriole to Pye. Publisher Jack Mills paid annual visit to Europe. The Rolling Stones made first American tour. Cilla Black celebrated 21st birthday with her second chart topper "You're My World." Richard Dawes, Director of EMI Ltd. elected President of IFPI during their triennial general meeting in London attended by representatives from 22 countries. Postmaster General gave the legal okay for pirate radio ships Caroline and Atlanta to continue transmitting. EMI acquired the Prestige catalog for U.K. release on the Stateside label. Beatle Ringo hospitalized temporarily replaced by drummer Jimmy Nichols. Billy J. Kramer to States for Ed Sullivan Shows followed by Swedish tour. Major chart success for Francis Day & Hunter with The Bachelors Decca revival of "Ramona." American singer P. J. Proby entered charts with "Hold Me." The Honeycombs made their bow with "Have I The Right"—they had.

JULY

Britain's transatlantic chart supremacy was at its height. Nine out of the British Top 15 and eight out of the American Top 15 were in the hands of British artistes. The BBC won its fight against the Musicians Union for extended needle time and round-the-clock broadcasting. The BBC agreed to increase musicians fees. Louis Benjamin of Pye Records acquired two more labels for Britain—Dot and Redbird. Polydor Records entered production field for the first time in Britain with Johnny Francis as A&R Chief. South American pub-

(Continued on page Int'l 4)



JOHNNY DANKWORTH

THE PRETTY THINGS

JULIE ROGERS

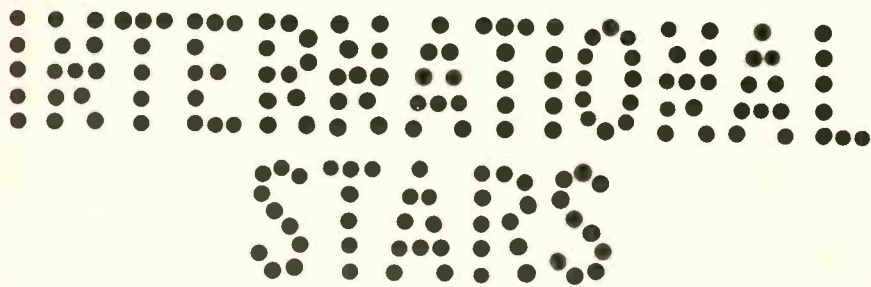
CLEO LAINE

WAYNE FONTANA
AND THE
MIND BENDERS

TUBBY HAYES

FRANKIE VAUGHAN

DUSTY SPRINGFIELD



ON



Gt Britain — 1964 Review

(Continued from page 3)

lisher Enrique Lebediger in Europe. World premier for "Wonderful Life" starring Cliff Richard. R&B Disks acquired the Prima catalog and issued "A Thinking Man's Sax." Nelson Riddle in London. Jack Heath left Baton and Good Music for the newly formed Rosa Music Co. The Animals hit the British jackpot with "House of the Rising Sun" and won Gold Disk for million sales and Cash Box International Gold Award. Deutsche Grammophon celebrated its 10th anniversary in Britain. The Zombies bowed on Decca with their own composition, "She's Not There." 10,000 fans converged on Piccadilly Circus for world premiere of Beatles film "A Hard Days Night" attended by H.R.H. Princess Margaret. Title song of the film released as single to an advance of over half a million. Dusty Springfield had first major American success with "Wishin' and Hopin'" and won a Cash Box International Silver Award. American jazzman Woody Herman paid first visit to Britain. Another American jazzman Mark Murphy also in town for recording. Burlington-Palace publishing house riding high with Brian Poole and the Tremeloes "Someone, Someone" and Jim Reeves "I Won't Forget You." Millie in New York for Ed Sullivan Show and cut "My Boy Lollipop" in German.

AUGUST

Usually a notoriously bad month for record sales this year, despite an unusually hot spell of weather, sales and production rose with the temperature. Total home and export sales were more than a quarter higher than in August 1963. Philips Records held its annual dealers conference in London. Decca Records agreed to release the Atlantic product on its own label in the U.K. Decca's distributors, Selecta, already importing disks from RCA Italia extended the practice to France, Germany and Spain. Billy J. Kramer toured Australia and New Zealand. Transatlantic Records launched new Xtra label for folk music including material from the American Folkways catalog. Brian Summerville, ex-Press Officer for The Beatles opened his own press agency. Bourne Music Inc. terminated its association with KPM Music and opened own London office. Manfred Mann (all five of them) shot to No. 1 with "Do Wah Diddy Diddy." The tragic death of Jim Reeves hit Britain when the star was high in the charts. Roy Pitt joined Baton Music as General Manager. The Rolling Stones E.P. "Five by Five" released to an advance of 180,000. The Animals hit the American No. 1 jackpot with "House Of The Rising Sun" and won the Cash Box International Gold Award. The Honeycombs stormed the charts with "Have I The Right." Reg Warburton assumed control of Oriole's A&R Department. Robert Stigwood added an agency division to his organization. Peter and Gordon toured Scandinavia. Pye Records annual sales conference took place in London. Argo Records released the 14th 12" L.P. in its series "The English Poets from Chaucer to Yates." Tony Jackson, bass guitarist with The Searchers left to form his own group.

SEPTEMBER

For the sixth successive year Cliff Richard was voted "Britain's Top Male Singer" in the annual Melody Maker Pop Poll. He was also voted "Top Male TV Artist" and "Third Most Popular Singer in the World Class." The Shadows' "The Rise and Fall of Flingel Bunt" voted "Best Instrumental Disk of the Year" and Shadow Hank Marvin Britain's "Musician of the Year." In the same poll, The Rolling Stones claimed two awards "Britain's Top Instrumental and Vocal Group" and "The Best Vocal Disk of the Year" for "Not Fade Away." Cilla Black (Parlophone); Dusty Springfield (Philips) and Kathy Kirby (Decca)—the three artists who have put female singers back in the charts in a big way—were deservedly voted Britain's "Top Three Female Singers." EMI launched new holiday series of albums by artists

from many lands. Despite personal appearances and all out promotion efforts by Philips Lesley Gore's "Maybe I Know" failed to click. Phil Solomon stepped up his publishing activities by taking over Tin Pan Alley Music plus several American catalogs from VeeJay Records. American artist/writer Jackie de Shann arrived for extended stay. The Honeycombs waxed "Have I The Right" in German. Ember Records International moved to new offices in Wembley. No. 1 Lionel Bart musical "Maggie" opened in London with original cast LP released on Decca. Anthony Newley's latest musical "The Roar of the Greasepaint The Smell of the Crowd" opened and closed out of town. Two new British groups hit the jackpot. The Kinks with "You Really Got Me" (Pye) and Herman's Hermits "I Into Something Good" (Columbia). Dusty Springfield made successful American tour. CBS folk group The Clancy Brothers made British tour. Billy Fury with manager Larry Parnes opened string of record shops. Paddy Roberts elected Chairman Songwriters Guild of Great Britain. Philip Solomon moved to new office in New Oxford Street.

OCTOBER

CBS Records of America acquired Britain's independent Oriole Records Company and became the first American company to set up complete operational headquarters in this country. Distribution by Oriole will commence early in 1965. EMI's profits for 1964 year ending June 1964 were revealed at £9,104,000—80 per cent higher than 1962/63. Broadcasting by the BBC until 2:00 a.m. became operational. Delyse Records celebrated 10th anniversary and introduced new series The Delyse Master Classics. Pye Records launched new low priced series popular classics from the Miller catalog, "The Marble Arch Series." New female star Sandie Shaw hit the headlines and the No. 1 slot with "There Always Something There To Remind Me." Berry Gordy of Motown, Tamla Gordy in Britain to see The Supremes top the British charts with "Baby Love." Except for Roy Orbison they were the only American artists to achieve this distinction in 1964. Bennett (president) and Bob Skene (vice president) of Liberty Records London making plans for European expansion. Manfred Mann joined ranks of independent producers forming Manfredises. British group The Zombies first entered the American charts with "She's Not There." Millie won Gold Disk for "My Boy Lollipop." Manfred Mann took over the top slot from The Supremes with "Do Wah Diddy Diddy." New British musical by Ron Grainer, "Robert and Elizabeth," opened in London. Musical published by Chappell. Dick James paid first visit to United States. Stanley West appointed label manager for the CBS-Oriole set-up. Weekly transatlantic hook-ups between Radio Carole and American CKLW radio station with taped interviews by British and American artists successfully launched. With five Cash Box International Silver Awards his credit Dave Clark made his first American tour. Matt Monro made welcome return to Top Ten with "Wipe Away." The Rolling Stones toured America. American pianist Peter Noone (RCA) made first visit to Britain. The Newbeats arrived in Britain to promote their American smash "Break and Butter." French recording artist Frank Alamo introduced himself in Britain via lavish cocktail party at Hilton Hotel. Heinz switched from Decca to EMI. KPM enjoyed considerable success with "The Wedding" John Barry's "Goldfinger" issued by United Artists on both sides of Atlantic. Morris Levy, president of Roulette Records, in London with A&R team Hugo and Luigi. Ernie Garner made concert tour of Britain. Sandie Shaw's Pye single "There Always Something There to Remind Me" issued on Reprise in the States. Bob Schwartz, president of Liberty Records, in town for talks with EMI.

(Continued on page 14)



THE ANIMALS
 THE BEATLES
 CILLA BLACK
 DAVE CLARK FIVE
 GERRY

AND THE PACEMAKERS
 HERMAN'S HERMITS
 THE HOLLIES
 FRANK IFIELD
 BILLY J. KRAMER
 WITH THE DAKOTAS
 MANFRED MANN
 GEORGE MARTIN
 AND HIS ORCHESTRA
 MILLICENT MARTIN
 MATT MONRO
 PETER AND GORDON
 CLIFF RICHARD
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Impact of British A

As far as the British record industry is concerned, 1964 must go down in history as a vintage year. It has been a year in which sales soared and production boomed but most of all 1964 will be remembered as the year when Britain achieved world wide supremacy. It was the year in which to coin a Churchillian phrase (and why not in this Sir Winston's 90th year) the British record industry enjoyed "Its Finest Hour" and as for The Beatles and their contribution to the British and, indeed, the world wide record industry, it can be safely said that "never before have so many owed so much to so few." It seems incredible that only a year ago, although firmly established at home, The Beatles had made only one journey abroad and that to Scandinavia where, of course, they were mobbed and enthusiastically acclaimed. However, when we penned the year end review of 1963 it was still very much a matter of speculation as to whether or not they would be able to make the same impact in America in 1964, as they had made here in 1963.

In the fall of 1963 Brian Epstein, then as unknown in America as The Beatles themselves, made a promotional tour of the States with another of his artists Billy J. Kramer and, at the same time, sounded out the ground for The Beatles first landing which he planned for early in 1964. In his autobiography "A Cellarful of Noise" published this year Epstein recalls that "... the trip for Billy J. Kramer cost me £2,000 because I booked into an extremely good hotel and we lived demonstratively and well in order to impress the Americans that we were people of some importance. Actually, of course, we were people of no great importance to the Americans. We were two ordinary travellers nobody knew and I didn't know anybody over there beyond three contacts whose names were in my pocket book." We now know just how effective those early soundings and contacts proved to be.

However, not even Epstein whose faith, foresight and shrewd perception had master-minded The Beatles march from the cellars of Liverpool to nation wide fame in Britain, could have imagined how soon those soundings were to reverberate not only in America but all over the world. Although world wide recognition and acclaim for British artistes and British material has reached its zenith in 1964 it is not an overnight flash-in-the-pan success story but the culmination of several years of progressive building on the home front. It was finally The Beatles who burst open the dam, unleashing a veritable flood of pent-up British talent which they carried with them into the transatlantic stream. At last the tide was turned and the American charts for years a closed shop for all but a handful of non-American artistes were

overrun by The Beatles—the Pie Pipers of Liverpool—and the many other British groups and artistes who had followed them across the atlanti

Before going any further a few statistics might serve to illustrate the magnitude of the pro-British cu which has swept America in 1964. In 1963 twelve British copyri found their way into the Cash Box Top 100. This year no less than six British penned numbers have been notched up. In 1963 three Briti artistes made the Top 100 with Amei can material but this year four artistes have earned themselves cha ratings with American numbers. Th the number of British artistes to ent the Top 100 in 1964 with either Briti or American material totals a ni round one hundred compared with fifteen in 1963. The Beatles the selves had no less than twenty-tv entries—fifteen of them penned John Lennon and Paul McCartney six of them "I Want To Hold Yo Hand"; "She Loves You"; "Twist A Shout"; "Can't Buy Me Love"; "Lo Me Do" and "A Hard Day's Nigh all reaching No. 1 and winning the Cash Box International Gold Award. They also collected three Cash B International Silver Awards. The i satiable demand for Beatles dis even brought chart success to nu bers such as "Ain't She Sweet" a "My Bonnie" cut in Hamburg long before they were even heard of in Live pool. At the beginning of the ye with only three British artistes the Top 100—Cliff Richard, Fra ifield and The Caravelles—it look as if 1964 might be just another ye It was, however, the calm before t storm. At that time no one would have believed that by April The Beat would have a total of eleven numbe in the Top 100 including the No. 2, 3, and 4 and that, together with host of other British artistes, th would be responsible for twenty-fi percent of the Top 100 records America. This high percentage was become the rule rather than the e ception in the months that lay ahea Even now, at the time of writing m December, British artistes are oc pying fifty percent of the Top Ten America—The Zombies "She's N There"; The Kinks "You Really G Me"; The Rolling Stones "Time On My Side"; The Beatles "I Fe Fine" and Herman's Hermits "I Into Something Good."

It all started way back in Februa when The Beatles after flexing the muscles in Paris flew to America a a welcome at John Kennedy airp from ten thousand fans. From th on things moved fast not only for T Beatles but for the other Briti artistes whose dreams of Americ chart success were about to beco reality. Songs, artistes and soun identifiably British were about take their place in the internatio



....WHEN THE SNOW LAY ROUND ABOUT
DEEP AND CRISP AND EVEN"
Christmas Greetings from ROLF HARRIS
in Australia—See You Soon

Artistes Around the World

market which in post war years had been dominated by American influences and ideas. All our major record companies have contributed to and benefited from this British boom. Undoubtedly the most successful has been E.M.I. with The Beatles topping their all-star roster of international best sellers. E.M.I. artistes have been responsible for nine out of the ten British No. 1 hits in the American charts this year. Apart from the six Beatles toppers named above Peter and Gordon reached the dizzy heights with "A World Without Love", The Animals with "The House Of The Rising Sun" and Manfred Mann with "Do Wah Diddy Diddy" which earned all three a Cash Box International Gold Award. They each followed up their American disk success with highly successful personal tours and Peter and Gordon were so successful that they extended their stay which resulted in them becoming a major British force in the American pop scene and they were voted 5th Best New Vocal Group in the Cash Box Year End Popularity Poll. Other E.M.I. artistes who have enjoyed considerable success in America this year include Beatle stablemates Billy J. Kramer and The Dakotas whose biggest hits were "Little Children", "Bad To Me"; "From A Window" and "I'll Keep You Satisfied."

The group also toured Sweden and ended the year by being voted 3rd Best New Vocal Group in the Cash Box Year End Popularity Poll. Gerry and The Pacemakers, like Billy J. were wildly acclaimed in America and had a major hit with "Don't Let The Sun Catch You Crying." They also toured Australia. After The Beatles E.M.I.'s biggest sellers are The Dave Clark Five who although they failed to reach No. 1 in the U.S.A. got into the Top Ten with "Bits and Pieces"; "Glad All Over"; "Do You Love Me" and "Can't You See That She's Mine" earning themselves four Cash Box Silver International Awards and an American following second only to the illustrious Beatles. Sixty percent of the British artistes who made the American charts in 1964 were contracted to E.M.I. Apart from those already listed mention must be made of other successful groups such as Liverpool born The Swinging Blue Jeans who swung into the American Hit Parade with "Good Golly Miss Molly" and "Hippy Hippy Shake"; The Hollies from Manchester also made it with "Just One Look" and Herman's Hermits "I'm Into Something Good" went straight into the transatlantic charts. In the solo field E.M.I. artistes have more than held their own in the face of stiff competition from the groups. Cliff Richard had two major American hits with "It's All In The Game" and "I'm The Lonely One" whilst Frank Ifield was represented with "I'm Confessin'." Matt Monro is

currently climbing fast with "Walk Away" and throughout the year has maintained his reputation as one of Britain's finest exponent of the ballad. Danny Williams had three entries the biggest seller being "White on White" which won him a Cash Box International Silver Award. The Beatles A & R Manager George Martin and his Orchestra made two very welcome appearances with "And I Love Her" and more recently "Ringos Theme."

Probably the most controversial group to hit the headlines in 1964 were The Rolling Stones, Decca's major contribution to the international scene. They made two American tours the second being far more successful than the first and their biggest hits were "Not Fade Away"; "Tell Me" and currently "Time is on My Side." The Stones gather fans not moss and can command adulation or derision with equal ferocity. Also from Decca came The Bachelors who made the American Top Ten with "Diane" and had big hits with two other ballads "I Believe" and "I Wouldn't Trade You For The World." The Bachelors also received a Cash Box International Silver Award. Decca's latest money spinning group are The Zombies who topped the American charts with "She's Not There" and became the proud owners of a Cash Box International Gold Award. After a tour of Sweden The Zombies will be spending Christmas in America. As already mentioned Decca had one of 1964's first American chart entries with The Caravelles "You Don't Have To Be A Baby To Cry." Brian Poole and the Tremeloes ("Someone, Someone") and The Nashville Teens ("Tobacco Road") also crossed the Atlantic successfully.

Pye contributed handsomely to the transatlantic export drive with The Searchers who had no less than six major entries in the Top 100—"Ain't That Just Like Me"; "Don't Throw Your Love Away"; "Needles and Pins"; "Sugar and Spice"; "Someday We're Gonna Love Again" and "When You Walk In The Room." Unfortunately, they just missed getting into the Top Three but were well received on their personal appearance tours in the States. The Honeycombs, like many other hitmakers owe their success to indie producer Joe Meek and their first disk for him released by Pye "Have I The Right" was a big smash in Britain, America and all over Europe. Another U.S. entry from Pye came from The Overlanders with their cover of "Yesterday's Gone." The latest Pye group to hit the transatlantic jackpot are The Kinks for whom it is a case of third time lucky. After a couple of damp squibs they came up with a sparkler tagged "You Really Got Me" which climbed as high as No. 5 in America. The group is hoping to make a personal appearance tour of the States in 1965 following their Australian tour. American success also

(Continued on page 8)



PETER & GORDON

who brought you

- World Without Love**
- Nobody I Know**
- I Don't Want To See You Again**
- I Go To Pieces**

in 1964

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- White On White**
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Impact of British

(Continued from page 7)
came to Britain duo Chad and Jeremy whose first release here "Yesterday's Gone" although liked and played by d.j.'s failed to get away. However, as soon as it was released in America it shot into the Top 100 and they found themselves in Hitsville, U.S.A. They followed up with "A Summer Song" and "Willow Weep For Me." Two other British artists less fortunate on the home front had American entries, Craid Douglas "Danke Schoen" and Bobby Shafto "She's My Girl." Conversely, the Merseybeats highly successful at home have yet to achieve their first American chart entry. This may well come with their current release "Last Night I Made A Little Girl Cry" which was issued after a triumphant personal appearance tour in November.

No stranger to Americans Scots singer Andy Stewart has been heavily committed at home during the past twelve months but flew to America to take part at the World's Fair. He hopes to undertake another round-the-world-tour in 1965. Philips were taken into the American charts by Dusty Springfield with "Wishin' and Hopin'." Dusty climbed as high as No. 4 and earned herself a Cash Box International Silver Award. She also scored heavily with "All Cried Out"; "I Only Want To Be With You" and "Stay Awhile" which maker her Britain's most successful export of the year on the distaff side and a major international star who is likely to shine even brighter as time goes by. To crown her year of singular success Dusty was voted the Best New Female Vocalist in the Cash Box Year End Popularity Poll. She records her hits in French and German. 1964 has been a remarkably good year for the ladies (quite right, too, it's leap year), and another entry into the American charts, again from Philips, but on the Fontana label came from Jamaican born Millie who burst on the scene with "My Boy Lollipop." This also got

to No. 4 in the Top 100 and won her a Cash Box International Silver Award.

Cilla Black was E.M.I.'s discovery of the year and after topping the British charts with "You're My World" (which also took her into the American Top 100) and "Anyone Who Had A Heart" she had her second American entry with "He Won't Ask Me." Disks by several other British thrushes crossed the Atlantic to land in the charts including Marianne Faithfull's "As Tears Go By" and Christine Quate's "Tell Me Mama." Millicent Martin made it with a British song tribute to the late President Kennedy entitled "In The Summer Of His Years" and Lulu and The Lovers had an entry with "Shout." Julie Rogers established herself with "The Wedding" and more recently the current teenage rage Sandie Shaw made it with "There's Always Something There To Remind Me." The success of British artistes overseas in 1964 has not been confined to the United States of America. Nearer home the continental charts published each week in the international section of Cash Box show that as far as disks are concerned at any rate British representatives are welcome in the common market countries. Ironically the country in which we have had the least success is France. The Beatles entered the Top Five a couple of times and The Animals and The Rolling Stones had a hit each. Petula Clark, now more French than English, was seldom absent from the French best sellers but usually in French.

Spain proved another difficult territory to penetrate though The Beatles and Cliff Richard succeeded. Italy, too, is very much a local language market and only The Beatles succeeded in getting major chart rating although Petula Clark broke through with "Anyone Who Had A Heart" in Italian. Holland, Belgium and Israel fell heavily for the British sound and again many artists followed up their disk success with personal appearances (at



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ASCOT
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Artistes Around the World

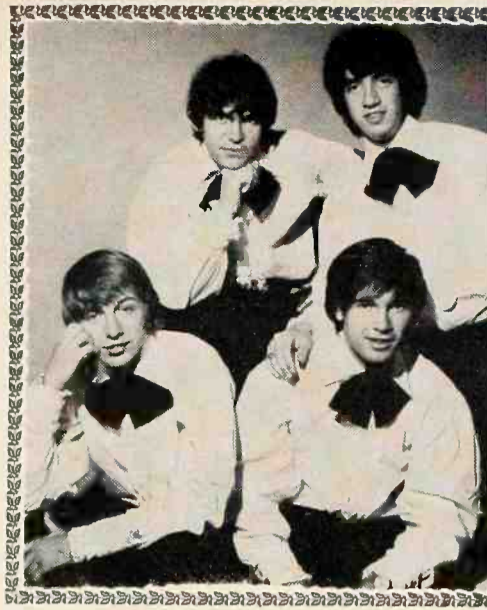
last it seem the value of the p.a. and TV slot is being recognized). By far the most receptive territory has been Scandinavia. Many artists have made personal appearances in Sweden and Denmark and dozens more have made the charts in those countries as well as Norway and Finland. Germany, perhaps the most open market for foreign artistes provided they record in German, proved a disappointment. Cliff Richard had a tremendous success with "Lucky Lips" which he recorded in the German language and which sold over a half million. He followed this up with "Don't Talk To Him" again in German. Millie made it with "My Boy Lollipop" and Petula Clark with "Why Do We Have To Part."

The Beatles claimed three hits and The Searchers hit with "Sweets for My Sweet." Several artistes who, although they did not cross the Atlantic into the Top 100, crossed the channel with considerable success and made an impact on the continent notably Freddie and The Dreamers, The Four Pennies, The Hollies, John Leyton, The Fourmost, Kathy Kirby, Julie Grant, Mark Wynter etc. Although film commitments have kept Freddie and the Dreamers at home throughout the year they are all set to make their mark on the American scene with a personal appearance tour planned for February. Their unique flair for comedy have made Freddy and The Dreamers one of the most sought after acts for stage, screen and TV and they have also hit hard with disk sales notably "You Were Made For Me" and "Over You."

Those are the artistes who have staked their claim in the American and continental charts over the past twelve months. That they have to do so in most cases through British material and, in all cases, with British produced disks, reflects credit not only on the artistes but on the writers and

technicians without whom they could not have succeeded. Many of the artistes write their own material leaders in this field being John Lennon and Paul McCartney responsible for not only ninety nine per cent of their own hits but also for those of fellow artistes such as Gerry and The Pacemakers, Billy J. Kramer, Peter and Gordon, Cilla Black etc. Gerry Marsden also pens much of the Pacemakers material. The Rolling Stones also boast strong song writing duo in Mick Jagger and Keith Richard who also gave Gene Pitney a transatlantic smash with "That Girl Belongs To Yesterday."

The Shadows, one of the first British groups to emerge on the international scene still notch up healthy sales both here and on the continent with material they pen and record. They wrote the film scores of Cliff Richard's box office successes and are currently appearing with him in the London Palladium pantomime "Aladdin" for which they wrote the music. The latest in the line of composer/artistes are The Zombies whose Rod Argent and Chris White penned their No. 1 American smash "She's Not There." Tribute has been paid elsewhere in this issue to the new army of British independent producers who, together with the established and experienced residents in the studios of the majors, have cut the disks which have taken the British sound around the world. In the latter bracket George Martin, pop A & R Manager for E.M.I.'s Parlophone label undoubtedly is the undisputed king. Although it is true to say that the new wave of British artistes, writers and technicians owe much to the original American rhythm and blues tradition they have taken it, embellished it, enhanced it and given it a new dimension. Call it Mersey Beat or what you will it is the sound of 1964 and as identifiably British as a bowler hat.



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FRANKIE VAUGHAN



GREETINGS



THE ROLLING STONES.

A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

from

Mr. Scotland

ANDY

STEWART



Artistes Who Reached The Top
Three Positions In The Singles Charts

ARTISTE	TITLE	LABEL
THE ANIMALS	THE HOUSE OF THE RISING SUN	COLUMBIA
LOUIS ARMSTRONG	HELLO DOLLY	LONDON
THE BACHELORS	I BELIEVE	DECCA
	DIANE	
THE BARRON KNIGHTS	CALL UP THE GROUPS	COLUMBIA
THE BEATLES	CAN'T BUY ME LOVE	PARLOPHONE
	A HARD DAY'S NIGHT	
	I WANT TO HOLD YOUR HAND	
	SHE LOVES YOU	
CHUCK BERRY	NO PARTICULAR PLACE TO GO	PYE
CILLA BLACK	YOU'RE MY WORLD	PARLOPHONE
	ANYONE WHO HAD A HEART	
THE DAVE CLARK FIVE	GLAD ALL OVER	COLUMBIA
	BITS AND PIECES	
THE FOUR PENNIES	JULIET	PHILIPS
THE FOUR SEASONS	RAG DOLL	PHILIPS
GERRY & THE PACEMAKERS	I'M THE ONE	COLUMBIA
THE HOLLIES	JUST ONE LOOK	PARLOPHONE
THE HONEYCOMBS	HAVE I THE RIGHT	PYE
HERMAN'S HERMITS	I'M INTO SOMETHING GOOD	COLUMBIA
THE KINKS	YOU REALLY GOT ME	PYE
	ALL DAY AND ALL OF THE NIGHT	
BILLY J. KRAMER	LITTLE CHILDREN	PARLOPHONE
MANFRED MANN	DO WAH DIDDY DIDDY	H.M.V.
MILLIE	MY BOY LOLLIPOP	FONTANA
ROY ORBISON	IT'S OVER	LONDON
	OH PRETTY WOMAN	
	SOMEONE, SOMEONE	DECCA
BRIAN POOLE & THE TREMELOES	HOLD ME	DECCA
P. J. PROBY	A WORLD WITHOUT LOVE	COLUMBIA
PETER & GORDON	I WON'T FORGET YOU	R.C.A.
JIM REEVES	THE WEDDING	MERCURY
JULIE ROGERS	NEEDLES AND PINS	PYE
THE SEARCHERS	DON'T THROW YOUR LOVE AWAY	
	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	PHILIPS
DUSTY SPRINGFIELD	HIPPY HIPPI SHAKE	H.M.V.
THE SWINGING BLUE JEANS	WHERE DID OUR LOVE GO	STATESIDE
THE SUPREMES	BABY LOVE	
	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	PYE
SANDIE SHAW	IT'S ALL OVER NOW	DECCA
THE ROLLING STONES	UM, UM, UM, UM, UM, UM	FONTANA
WAYNE FONTANA & THE MINDBENDERS		

Artistes Who Reached The Top
Three Positions in Britain's E.P. Charts

ARTISTE	TITLE	LABEL
THE BEATLES	LONG TALL SALLY	PARLOPHONE
	ALL MY LOVING	PARLOPHONE
	TWIST AND SHOUT	PARLOPHONE
	THE BEATLES HITS	PARLOPHONE
	THE BEATLES NO. 1	PARLOPHONE
	A HARD DAY'S NIGHT	PARLOPHONE
CILLA BLACK	ANYONE WHO HAD A HEART	PARLOPHONE
THE BEACH BOYS	FOUR BY THE BEACHBOYS	CAPITOL
THE DAVE CLARK FIVE	THE DAVE CLARK FIVE	COLUMBIA
THE MERSEYBEATS	ON STAGE WITH THE MERSEYBEATS	FONTANA
ROY ORBISON	IT'S OVER	LONDON
ELVIS PRESLEY	LOVE IN LAS VEGAS	R.C.A.
THE ROLLING STONES	FIVE BY FIVE	DECCA
	THE ROLLING STONES	DECCA
JIM REEVES	FROM THE HEART	R.C.A.
CLIFF RICHARD	WONDERFUL LIFE	COLUMBIA
DUSTY SPRINGFIELD	DUSTY	PHILIPS
THE SEARCHERS	HUNGRY FOR LOVE	PYE

Artistes Who Reached The Top
Three Positions in Britain's L.P. Charts

ARTISTE	TITLE	LABEL
THE BACHELORS	THE BACHELORS AND 16 GREAT SONGS	DECCA
THE BEATLES	PLEASE PLEASE ME	PARLOPHONE
	WITH THE BEATLES	PARLOPHONE
	A HARD DAY'S NIGHT	PARLOPHONE
THE DAVE CLARK FIVE	SESSION WITH THE DAVE CLARK FIVE	COLUMBIA
GERRY & THE PACEMAKERS	HOW DO YOU LIKE IT	COLUMBIA
THE HOLLIES	STAY WITH THE HOLLIES	PARLOPHONE
BUDDY HOLLY	BUDDY HOLLY SHOWCASE	CORAL
THE KINKS	THE KINKS	PYE
MANFRED MANN	THE FIVE FACES OF MANFRED MANN	H.M.V.
CLIFF RICHARD	WONDERFUL LIFE	COLUMBIA
JIM REEVES	GENTLEMAN JIM	R.C.A.
	MOONLIGHT AND ROSES	R.C.A.
THE ROLLING STONES	THE ROLLING STONES	DECCA
THE SEARCHERS	IT'S THE SEARCHERS	PYE
	MEET THE SEARCHERS	PYE
THE SHADOWS	DANCE WITH THE SHADOWS	COLUMBIA
SOUNDTRACK	WEST SIDE STORY	CBS

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TO
ALL OUR FRIENDS
OVERSEAS

from

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FREDDIE & THE DREAMERS
DAVE BERRY
WAYNE FONTANA and
THE MINDBENDERS
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**British Artistes Who Made The Top Twenty
But Not The Top Three**

ARTISTE	TITLE	LABEL
THE ANIMALS	I'M CRYING	COLUMBIA
THE APPLEJACKS	TELL ME WHEN LIKE DREAMERS DO	DECCA
CLIFF BENNETT	ONE WAY LOVE	DECCA
THE BACHELORS	RAMONA	PARLOPHONE
DAVE BERRY	I WOULDN'T TRADE YOU	DECCA
CILLA BLACK	THE CRYING GAME	DECCA
DAVE CLARK FIVE	IT'S FOR YOU	PARLOPHONE
WAYNE FONTANA AND THE MINDBENDERS	CAN'T YOU SEE THAT SHE'S MINE	COLUMBIA
MARIANNE FAITHFUL	UM, UM, UM, UM, UM, UM	FONTANA
BILLY FURY	AS TEARS GO BY	DECCA
THE FOUR PENNIES	ONLY MAKE BELIEVE	DECCA
THE FOURMOST	I FOUND OUT THE HARD WAY	PHILIPS
BILLY FURY	A LITTLE LOVING	PARLOPHONE
THE FOURMOST	I WILL	DECCA
FREDDIE AND THE DREAMERS	DO YOU REALLY LOVE ME TOO	DECCA
ADAM FAITH	I'M IN LOVE	PARLOPHONE
GERRY & THE PACEMAKERS	OVER YOU	COLUMBIA
THE HOLLIES	YOU WERE MADE FOR ME	COLUMBIA
FRANK IFIELD	WE ARE IN LOVE	PARLOPHONE
BILLY J. KRAMER	DON'T LET THE SUN CATCH YOU CRYING	COLUMBIA
KATHY KIRBY	WE'RE THROUGH	PARLOPHONE
EDEN KANE	HERE I GO AGAIN	PARLOPHONE
LULU AND THE LOVERS	STAY	PARLOPHONE
THE MERSEYBEATS	DON'T BLAME ME	COLUMBIA
MANFRED MANN	FROM A WINDOW	PARLOPHONE
MATT MONROE	YOU'RE THE ONE	DECCA
THE MOJOS	LET ME GO LOVER	DECCA
THE MIGIL FIVE	SECRET LOVE	DECCA
THE NASHVILLE TEENS	BOYS CRY	FONTANA
THE PRETTY THINGS	SHOUT	DECCA
PETER AND GORDON	DON'T TURN ROUND	FONTANA
BRIAN POOLE & THE TREMELOES	I THINK OF YOU	FONTANA
THE ROCKING BERRIES	WISHIN' & HOPIN'	FONTANA
CLIFF RICHARD	5-4-3-2-1	H.M.V.
THE ROLLING STONES	HUBBLE BUBBLE TOIL & TROUBLE	H.M.V.
THE SWINGING BLUE JEANS	SHA LA LA	H.M.V.
DUSTY SPRINGFIELD	WALK AWAY	PARLOPHONE
THE SEARCHERS	EVERYTHING'S ALL RIGHT	DECCA
THE SHADOWS	MOCKING BIRD HILL	DECCA
FRANKIE VAUGHAN	GOOGLE EYE	PYE
THE ZOMBIES	TOBACCO ROAD	DECCA
	DON'T BRING ME DOWN	FONTANA
	Nobody I Know	COLUMBIA
	CANDY MAN	DECCA
	HE'S IN TOWN	PYE
	THE TWELFTH OF NEVER	COLUMBIA
	ON THE BEACH	COLUMBIA
	I'M THE LONELY ONE	COLUMBIA
	CONSTANTLY	DECCA
	NOT FADE AWAY	DECCA
	I WANNA BE YOUR MAN	DECCA
	YOU'RE NO GOOD	H.M.V.
	GOOD GOLLY MISS MOLLY	H.M.V.
	HIPPY HIPPI SHAKE	H.M.V.
	STAY AWHILE	PHILIPS
	I ONLY WANT TO BE WITH YOU	PHILIPS
	LOSING YOU	PHILIPS
	WHEN YOU WALK IN THE ROOM	PYE
	SOMEDAY WE'RE GONNA LOVE AGAIN	PYE
	RISE AND FALL OF FLINGEL BUNT	COLUMBIA
	THEME FOR YOUNG LOVERS	COLUMBIA
	HELLO DOLLY	PHILIPS
	SHE'S NOT THERE	DECCA

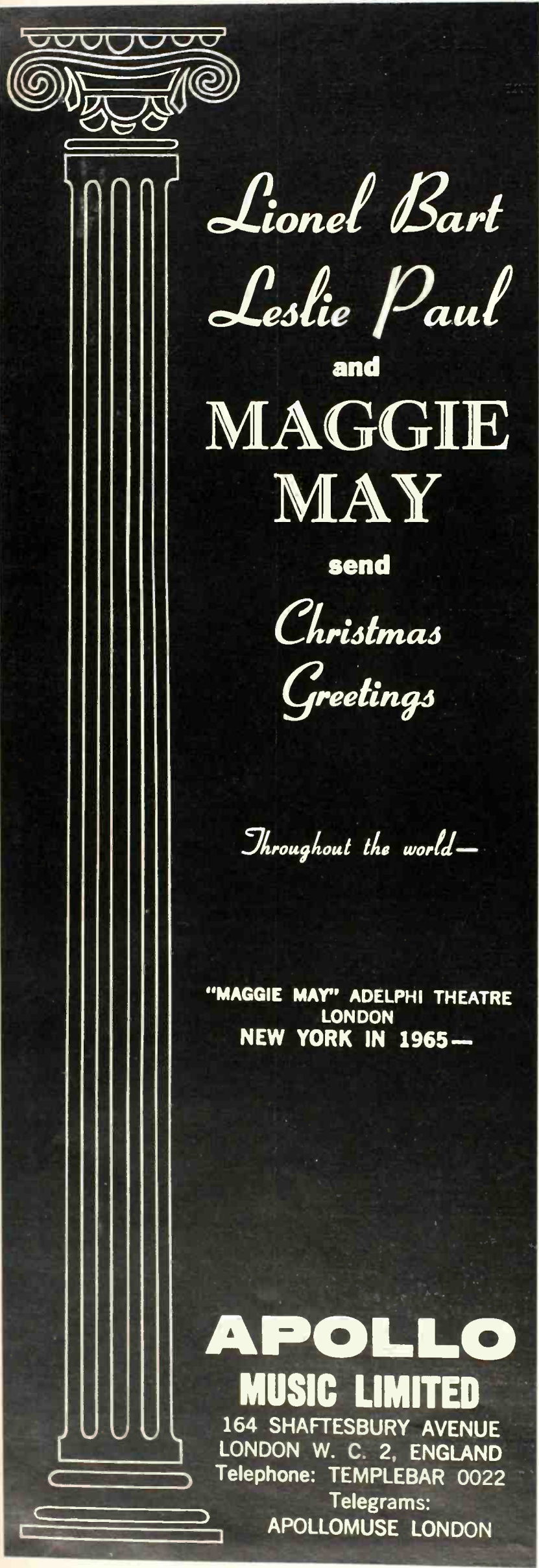
**American Artistes Who Made The Top Twenty Charts
But Not The Top Three**

THE BEACH BOYS	I GET AROUND	CAPITOL
CHUCK BERRY	NO PARTICULAR PLACE TO GO	PYE
DORIS DAY	MOVE OVER DARLING	CBS
THE EVERLY BROTHERS	THE FERRIS WHEEL	WARNER BROS.
BRENDA LEE	AS USUAL	BRUNSWICK
DEAN MARTIN	IS IT TRUE	BRUNSWICK
HENRI MANCINI	EVERYBODY LOVES SOMEBODY	REPRISE
THE NEWBEATS	HOW SOON	R.C.A.
RICK NELSON	BREAD AND BUTTER	HICKORY
ROY ORBISON	FOR YOU	BRUNSWICK
ELVIS PRESLEY	BORNE ON THE WIND	LONDON
GENE PITNEY	KISS ME QUICK	R.C.A.
THE RONNETTES	VIVA LAS VEGAS	R.C.A.
JIM REEVES	AIN'T THAT LOVING YOU BABY	R.C.A.
THE SHANGRI LAS	KISSING COUSINS	R.C.A.
DIONNE WARWICK	SUCH A NIGHT	R.C.A.
MARY WELLS	THAT GIRL BELONGS TO YESTERDAY	UNITED ARTISTS
	TWENTY FOUR HOURS FROM TULSA	UNITED ARTISTS
	I'M GONNA BE STRONG	UNITED ARTISTS
	BABY I LOVE YOU	LONDON
	I LOVE YOU BECAUSE	R.C.A.
	I WON'T FORGET YOU	R.C.A.
	THERE'S A HEARTACHE FOLLOWING ME	R.C.A.
	REMEMBER WALKIN' IN THE SAND	REDBIRD
	WALK ON BY	PYE
	YOU'LL NEVER GET TO HEAVEN	PYE
	MY GUY	STATESIDE

Foreign Artistes Who Made The British Top Twenty

GIGLIOLA CINQUETTI	NON HO L'ETA PER AMARTI	DECCA
HELMUT ZACHARIAS	TOKYO MELODY	POLYDOR

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Britain's Top TV and Radio Shows

"JUKE BOX JURY"
Duration: 25 minutes
Frequency: Weekly
Average Viewing Figure: 7,750,000
Producer: Neville Wortman
Resident Compere: David Jacobs
Service: BBC 1
Address: BBC, Television Centre, London, W. 12.

Latest releases are judged each week by a panel of show business personalities.

"TOP OF THE POPS"
Duration: 30 minutes
Frequency: Weekly
Average Viewing Figure: 8,500,000
Producer: Johnny Stewart
Resident Compere: Varies with each programme
Service: BBC 1
Address: Broadcasting House, Piccadilly, Manchester 1.

Disks, stars and news from the week's Top Twenty.

"THE BEAT ROOM"
Duration: 30 minutes
Frequency: Weekly
Producer: Barry Langford
Resident Compere: Pat Campbell
Service: BBC 2
Address: BBC, Television Centre, London, W. 12.

Groups and personalities in the setting of a beat club.

"EASY BEAT"
Duration: One Hour
Frequency: Weekly
Average Listening Figure: 7,500,000
Producer: Ron Belchier
Resident Compere: Brian Matthew
Service: BBC
Address: Aeolian Hall, New Bond Street, W. 1.

A pop record show transmitted every Sunday morning featuring guest artistes.

"THE JOE LOSS POP SHOW"
Duration: 1 1/2 hours
Frequency: Weekly
Average Listening Figure: 4,000,000
Producer: Don George
Resident Compere: Tony Hall
Service: BBC
Address: BBC, London, W. 1.

"SUNDAY BEST"
Duration: 2 hours
Frequency: Weekly
Average Listening Figure: 1,250,000
Producer: John Hooper
Resident Compere: Bruce Wyndham
Service: BBC
Address: BBC, London, W. 1.

"THE BEAT SHOW"
Duration: 1 1/2 hours
Frequency: Weekly
Average Listening Figure: 4,000,000
Producer: Geoff Lawrence
Resident Compere: Gay Byrne
Service: BBC
Address: BBC, London, W. 1.

"SUNDAY NIGHT AT THE LONDON PALLADIUM"
Duration: One Hour
Frequency: Weekly
Average Viewing Figure: 18,000,000
Producer: Colin Clews
Service: Associated Television
Address: ATV House, Great Cumberland Place, London, W. 1.

Britain's No. 1 tele-variety show featuring personalities from the world of entertainment.

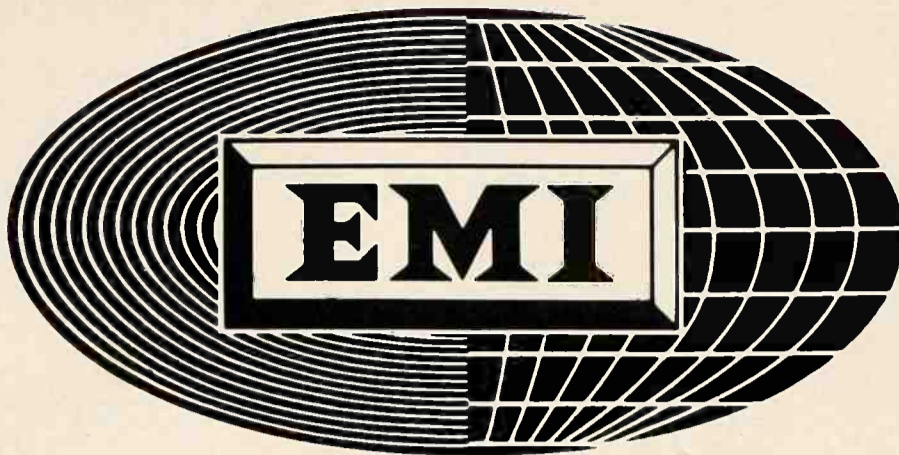
"PARADE OF THE POPS"
Duration: 1 1/2 hours
Frequency: Weekly
Average Listening Figure: 4,500,000
Producer: John Kingdom
Resident Compere: Danny Piercy
Service: BBC
Address: BBC, London, W. 1.

"SATURDAY SWINGS"
Duration: 3 hours
Frequency: Weekly
Average Listening Figure: 1,250,000
Producer: Doreen Davies
Resident Compere: Don Wardell
Service: BBC
Address: BBC, London, W. 1.

"SATURDAY CLUB"
Duration: Two Hours
Frequency: Weekly
Average Listening Figure: 8,000,000
Producers: Jim Grant and Brian Willey
Resident Compere: Brian Matthew
Service: BBC
Address: Aeolian Hall, New Bond Street, London, W. 1.

Weekly programme featuring pop recording stars both British and international.

(Continued on page 14)



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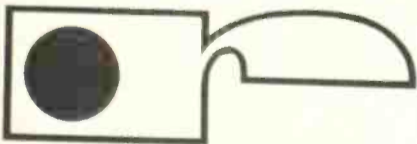
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Britain's Top TV and Radio Shows

(Continued from page 12)

"THANK YOUR LUCKY STARS"

Duration:
Frequency:
Average Viewing Figure:
Director:
Resident Compere:
Service:
Address:

Television
40 minutes
Weekly
15,000,000
Pat Johns
Brian Matthew
ABC
Broom Road, Teddington, Middlesex.

Features top pops from the record world and includes a 10 minute "Spin-A-Disc" made up of a panel of teenagers and a guest disk jockey.

Gt. Britain — 1964 Review

(Concluded from page 4)

NOVEMBER

Philips Records signed agreement with VeeJay Records to release its product throughout the world on the Fontana label. Deal also included the Tollie, Fame, Gold Wax and Nola labels. Announcement came at special press conference attended by VeeJay president Randy Wood and Philips general manager Leslie Gould. Applications for exemption from the provisions of resale price maintenance lodge with registrar of restrictive trading agreements on behalf of British record manufacturers. International disk stars chosen for Royal Command Performance included Cliff Richard and The Shadows, Cilla Black, Kathy Kirby, Millicent Martin, Lena Horne, Brenda Lee, Gracie Fields, Bob Newhart and The Bachelors. The Beach Boys in Britain for nation wide tour plus TV. Jeff Kruger visited Scandinavia and set a deal with Scandia Music to release the Ember product in Finland. Manfred Mann toured Sweden. Matt Monro to Italy and Los Angeles as well as Hong Kong and Singapore to promote his smash single "Walk Away." Matt also in Japan for TV and P.A.s. EMI launched intensive marketing campaign aimed to increase LP sales. Francis Day & Hunter had major hit with "Tokyo Melody." Noel Rogers of United Artists acquired publishing rights for the Western hemisphere of LaForge Music catalog. The Beatles single "I Feel Fine" released to 750,000 advance. American musical "Little Me" starring comedian Bruce Forsythe opened in London to rave reviews. "Little Me" published by Edwin Morris and Pye issue London Cast album. Previously issued on London label by Decca Dot Records switch to Pye for distribution on its own label. Agent/Manager Tony Lewis to America to record Chad and Jeremy. Brenda Lee returned for four-week nation wide tour.

K.P.M. copyright "The Wedding" topped Best Selling Sheet Music Lists — still there after eight weeks. Gene Pitney and Johnny Tillotson in Britain. To mark Sir Winston Churchill's 90th birthday Decca issued a mammoth series of 12 L.Ps "Churchill Speaks"—a luxury packaged anthol-

ogy of private recordings, war memoirs, speeches etc. Mrs. Ralph Peer, president of Southern Music, visited London en route for the continent. Independent hit producer Mickie Most signed exclusive contract with CBS in America and Canada. Pye Records waxed London cast LP of "High Spirits." Broadway cast album on H.M.V. Brian Epstein with protegee Tommy Quickly made promotional tour of America. Jack Baranty of 20th Century Fox in town for discussions with E.M.I.

DECEMBER

The Beatles, who started the year at the top of the charts, were happily back at the No. 1 spot in both singles and album charts with "I Feel Fine" and "Beatles For Sale." A fitting climax for the artists who contributed so much to the transatlantic scene of 1964 and who have deservedly earned for themselves a permanent place in the annals of recording history. Reports received from manufacturers and retailers at the beginning of the month indicate that once again Christmas sales will be tremendous particularly in the LP field. Apart from The Beatles, Cliff Richard and The Shadows have a strong seller in their "Aladdin" LP and, as always The Black and White Minstrels are high on the Christmas list with "Spotlight On The George Mitchell Minstrels." American artists, too, are in demand this year particularly Roy Orbison and Brenda Lee, with "Oh Pretty Woman" and "Merry Christmas From Brenda Lee." Cliff Richard and The Shadows are topping the London Palladium pantomime "Aladdin" which opened to a record advance of £100,000. Johnny Keating made a three week promotional visit to States. Swedish star Siw Malmquist had British release on Columbia of her international hit "Sole, Sole, Sole." Agent/manager Cyril Berlin visited America in connection with future Lonnie Donegan engagements. Matt Monro followed up "Walk Away" with Charles Aznavour hit "For Mamma." Jerry Lee Lewis toured Britain. The Beatles spending a working Christmas with three-week s.r.o. season at Hammersmith, London.

Cash Box Int'l Awards — 1964



- GOLD**
February—The Beatles—I Want To Hold Your Hand—EMI
March—The Beatles—She Loves You—EMI
March—The Beatles—Twist And Shout—EMI
April—The Beatles—Can't Buy Me Love—EMI
May—The Beatles—Love Me Do—EMI
June—Peter and Gordon—A World Without Love—EMI
July—The Beatles—A Hard Day's Night—EMI
September—The Animals—The House Of The Rising Sun—EMI
October—Manfred Mann—Do Wah Diddy Diddy—EMI
December—The Zombies—She's Not There—Decca
- SILVER**
March—The Beatles—Please, Please Me—EMI
May—The Beatles—Do You Want To Know A Secret—EMI
May—Danny Williams—White On White—EMI
May—The Dave Clark Five—Glad All Over—EMI
May—The Dave Clark Five—Bits And Pieces—EMI
May—Billy J. Kramer—Little Children—EMI
June—The Beatles—P.S. I Love You—EMI
June—The Dave Clark Five—Do You Love Me—EMI
June—The Bachelors—Diane—Decca
July—Gerry & The Pacemakers—Don't Let The Sun Catch You Crying—BMI
July—Mille—My Boy Lollipop—Fontana
July—Billy J. Kramer—Bad To Me—EMI
July—The Dave Clark Five—Can't You See That She's Mine—EMI
July—Dusty Springfield—Wishin' & Hopin'—Phillip

Cash Box—December 26, 1964

HITS — CILLA BLACK — HITS — THE BEATLES — HITS — INCORPORATED — HITS — GERRY & THE PACEMAKERS — HITS — THE FOURMOST — HITS — SOUNDS

THE SEARCHERS — HITS — BILLY J. KRAMER — HITS — CILLA BLACK — HITS

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TITLE	ARTISTE	BRITISH PUBLISHER	AMERICAN PUBLISHER	BRITISH LABEL	AMERICAN LABEL
A HARD DAY'S NIGHT	THE BEATLES	NORTHERN SONGS	UNART MACLEN	PARLOPHONE	CAPITOL
*A LITTLE TOY BALLOON	DANNY WILLIAMS	—	DUCHESS	H.M.V.	UNITED ARTISTS
A WORLD WITHOUT LOVE	PETER & GORDON	NORTHERN SONGS	NORTHERN LTD.	POLYDOR	CAPITOL
AIN'T SHE SWEET	THE BEATLES	LAWRENCE WRIGHT	ADVANCE	PARLOPHONE	ATCO
AND I LOVE HER	GEORGE MARTIN	NORTHERN SONGS	MACLEN-UNART	PARLOPHONE	UNITED ARTISTS
ALL CRIED OUT	DUSTY SPRINGFIELD	142 MUSIC	KINGSLEY	PHILIPS	PHILIPS
AS TEARS GO BY	MARIANNE FAITHFUL	FORWARD	FORWARD	DECCA	LONDON
A SUMMER SONG	CHAD & JEREMY	SPARTA	UNART	U.A.	WORLD ARTISTS
ANYWAY YOU WANT IT	THE DAVE CLARK FIVE	IVY	BRANSTON	COLUMBIA	EPIC
ALL MY LOVING	THE BEATLES	NORTHERN SONGS	NORTHERN LTD.	PARLOPHONE	CAPITOL
*AIN'T THAT JUST LIKE ME	THE SEARCHERS	PROGRESSIVE	TRIO-PROGRESSIVE	PYE	KAPP
BAD TO ME	BILLY J. KRAMER	NORTHERN SONGS	METRIC	PARLOPHONE	IMPERIAL
BITS AND PIECES	THE DAVE CLARK FIVE	ARDMORE & BEECHWOOD	BEECHWOOD	COLUMBIA	EPIC
*BECAUSE	THE DAVE CLARK FIVE	IVY	IVY	COLUMBIA	EPIC
BOOM BOOM	THE ANIMALS	—	CONRAD	COLUMBIA	M.G.M.
CAN'T BUY ME LOVE	THE BEATLES	NORTHERN SONGS	NORTHERN LTD.	PARLOPHONE	CAPITOL
CAN'T YOU SEE THAT SHE'S MINE	THE DAVE CLARK FIVE	ARDMORE & BEECHWOOD	BEECHWOOD	COLUMBIA	EPIC
*DANKE SCHOEN	CRAIG DOUGLAS	ROOSEVELT	ROOSEVELT	DECCA	LONDON
DO YOU WANT TO KNOW A SECRET	THE BEATLES	NORTHERN SONGS	METRIC	PARLOPHONE	VEEJAY
DO YOU LOVE ME	THE BEATLES	NORTHERN SONGS	METRIC	PARLOPHONE	VEEJAY
DON'T LET THE SUN CATCH YOU CRYING	THE DAVE CLARK FIVE	DOMINION	JOBETE	COLUMBIA	EPIC
DON'T THROW YOUR LOVE AWAY	GERRY & THE PACEMAKERS	JAEP	PACEMAKER	COLUMBIA	LAURIE
*DIANE	THE SEARCHERS	WELBECK	WYNCOTE	PYE	KAPP
*DO WAH DIDDY DIDDY FROM RUSSIA WITH LOVE	THE BACHELORS	K.P.M.	MILLER	DECCA	LONDON
FROM A WINDOW	MANFRED MANN	WEST ONE	TRIO	H.M.V.	ASCOT
GLAD ALL OVER	VILLAGE STOMPERS	UNITED ARTISTS	UNITED ARTISTS	—	EPIC
*GOOD GOLLY MISS MOLLY	AL CAIOLA	—	—	—	U.A.
GONNA SEND YOU BACK TO WALKER	BILLY J. KRAMER	NORTHERN SONGS	NORTHERN LTD.	PARLOPHONE	IMPERIAL
HOW DO YOU DO IT	THE DAVE CLARK FIVE	IVY	IVY	COLUMBIA	EPIC
HAVE YOU EVER BEEN LONELY	SWINGING BLUE JEANS	SOUTHERN	VENICE	H.M.V.	IMPERIAL
*HIPPI HIPPI SHAKE	THE ANIMALS	MELLIN	ZANN	COLUMBIA	M.G.M.
HAVE I THE RIGHT HE WON'T ASK ME	GERRY & PACEMAKERS	NORTHERN SONGS	JUST	COLUMBIA	LAURIE
HOUSE OF THE RISING SUN	THE CARAVELLES	LAWRENCE WRIGHT	SHAPIRO BERNSTEIN	DECCA	SMASH
I WANT TO HOLD YOUR HAND	THE BEATLES	ARDMORE & BEECHWOOD	MARAVILLA	H.M.V.	IMPERIAL
*I BELIEVE	THE HONEYCOMBS	IVY	IVY	PYE	INTERPHON
I FEEL FINE	CILLA BLACK	JAEP	YAER	PARLOPHONE	CAPITOL
IN THE SUMMER OF HIS YEARS	THE ANIMALS	KEITH PROWSE	AL GALICO	COLUMBIA	M.G.M.
*I'M CONFESSIN'	THE BEATLES	NORTHERN SONGS	DUCHESS	PARLOPHONE	CAPITOL
I'M GONNA LOVE YOU TOO	THE BACHELORS	CINEPHONIC	CROMWELL	DECCA	CAPITOL
I ONLY WANT TO BE WITH YOU	THE BEATLES	NORTHERN SONGS	MACLEN	PARLOPHONE	LONDON
*I SAW HER	THE BEATLES	LEEDS	LEEDS	PARLOPHONE	ABC
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*IT'S ALL IN THE GAME	THE BEATLES	SPRINGFIELD	CHAPPELL	PHILIPS	PHILIPS
*I'M THE LONELY ONE	THE BEATLES	NORTHERN SONGS	GIL	PARLOPHONE	CAPITOL
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I'LL KEEP YOU SATISFIED	CLIFF RICHARD	BLOSSOM	REMICK	COLUMBIA	EPIC
I'LL CRY INSTEAD	CLIFF RICHARD	EUGENE	DUCHESS	COLUMBIA	EPIC
I'M HAPPY JUST TO DANCE WITH YOU	THE BEATLES	NORTHERN SONGS	UNART-MACLEN	PARLOPHONE	CAPITOL
*I WOULDN'T TRADE YOU FOR THE WORLD	THE BEATLES	NORTHERN SONGS	UNART-MACLEN	PARLOPHONE	CAPITOL
I LIKE IT	THE BACHELORS	ONE FOUR TWO	LEBILL	DECCA	LONDON
*I'M INTO SOMETHING GOOD	GERRY & THE PACEMAKERS	DICK JAMES	GIL	COLUMBIA	LAURIE
I DON'T WANT TO SEE YOU AGAIN	HERMAN'S HERMITS	SCREEN GEMS	SCREEN GEMS	COLUMBIA	M.G.M.
I'M CRYING	PETER & GORDON	—	MACLEN	COLUMBIA	CAPITOL
IS IT TRUE IF I FELL	THE ANIMALS	—	—	—	—
*JUST ONE LOOK	BRENDA LEE	SOUTHERN	AL GALICO	COLUMBIA	M.G.M.
JAMES BOND THEME	THE BEATLES	NORTHERN SONGS	SOUTHERN	BRUNSWICK	DECCA
LOVE ME DO	THE BEATLES	T. S. MUSIC	UNART-MACLEN	PARLOPHONE	CAPITOL
*LITTLE CHILDREN	THE BEATLES	UNITED ARTISTS	PREMIER	H.M.V.	IMPERIAL
*LOVE POTION NO. 9	BILLY J. KRAMER	ARDMORE & BEECHWOOD	UNART	—	CRESCENDO
MAKE ME FORGET	THE SEARCHERS	BELINDA	BEECHWOOD	PARLOPHONE	CAPITOL
*MORE	BOBBY RYDELL	BEELINDA	RUMBALERO	COLUMBIA	IMPERIAL
MY BONNIE	DANNY WILLIAMS	B. F. WOOD	QUINTET	PYE	KAPP
*MY BOY LOLLIPOP	THE BEATLES/TONY SHERIDAN	ARDMORE & BEECHWOOD	B. F. WOOD	CAMEO-PARKWAY	CAMEO-PARKWAY
*MATCHBOX	MILLIE	NON COPYRIGHT	E. B. MARKS	H.M.V.	U.A.
NOBODY I KNOW	THE BEATLES	CHAPPELL	P.D.	POLYDOR	M.G.M.
*NEEDLES AND PINS	PETER & GORDON	ABERBACH	NOM	FONTANA	SMASH
*NOT FADE AWAY	THE SEARCHERS	NORTHERN SONGS	KNOX	PARLOPHONE	CAPITOL
P.S. I LOVE YOU	THE SEARCHERS	METRIC	NORTHERN LTD.	COLUMBIA	CAPITOL
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*ROLL OVER BEETHOVEN	THE BEATLES	ARDMORE & BEECHWOOD	NORVA JAK	DECCA	LONDON
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*SWEET WILLIAM	LULU AND THE LOVERS	MARQUIS	SPECTORIOUS	PARLOPHONE	RUST
*SOMEONE, SOMEONE	MILLIE	WEINER	AL GALICO	DECCA	PARROTT
	BRIAN POOLE & THE TREMELOES	BELINDA	WEMAR, NOM	DECCA	PARROTT
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Britain's Independent Producers

The past year has witnessed the continuance and expansion of a trend which first became evident several years ago.

A trend which has followed faithfully developments in the American disk industry and has brought about the era of independent record producers. A glance at, and an analysis of, the Hit Parade in Britain for any week over the past twelve months reveals a surprisingly high proportion of chart entries which were born in the minds and bred in the studios of independent record producers. This situation is a direct reversal of circumstances prevailing a few years ago when virtually every home grown hit emanated from the ideas and efforts of the A & R staff of the major labels. Today, the labels make no attempt to conceal their interest in and eagerness for commercial potentially material recorded outside their own studios. They are also prepared to accept material from indie producers and conclude deals with them—a situation practically unheard of not so long ago but one which they have had to face in recognition of the growing number of independently produced hits which have found their way into the Top Ten.



JOE MEEK



MICKIE MOST



ANDREW LOOG
OLDHAM

The growing influence and importance of the British independent producer has coincided with Britain's phenomenal invasion of the American charts and the two developments are directly connected. Youth is the keynote of success—the new wave of independents are not only young in years but in ideas, methods and approach. This youthfulness has given the industry on both sides of the Atlantic a much needed shot in the arm and has been instrumental in achieving the booming profits brought about by phenomenal record sales which, at the time of writing, show no signs of falling off.

First in the field and pioneer of British independent producers is Denis Preston. More mature in years than his contemporaries, his activities today cover a wide area ranging from folk music to jazz and from Elizabethan music to the classics. Preston, who proudly shares the same date of birth as W. C. Handy, first appeared on the scene in 1939 writing and broadcasting about jazz. One of his oldest friends is British born pianist George Shearing and it was through Shearing that Preston made his bow in the control rooms of the recording studios. He organized and supervised Shearing's London sessions in 1949, the beginning of the Shearing era as a world wide name on disk. Soon afterwards he acted in a similar capacity for folk singer Josh White. From then on Preston's work stayed close to recording and he took a major role in the brief but busy calypso phase of 1950 seeking out the genuine West Indian exponents available rather than settling for local imitations. The seeds of these pioneering ventures in recording and leasing to major labels flowered in 1953 when Preston formed his famous Record Supervision Ltd. which quickly blossomed into a flourishing and prosperous plant. First, he recorded Chris Barber and Lonnie Donegan and led the vanguard of activity which brought about the traditional jazz boom of recent times. Preston's formidable catalog of recordings in the Lansdowne Series are released in the U.K. by E.M.I. on the Columbia label. To date Preston is perhaps best known in the States for Chris Barber's "Petite Fleur" million

seller on Laurie; Acker Bilk's phenomenal "Stranger on the Shore" and The Barron Knights recent satirical hit "Call Up The Groups". Preston is a man of wide culture, discrimination, knowledge and taste. He is easily the most esoteric of the indie producers as well as being the first. Far from being confined to pop and jazz his recordings explore many interesting byways of the music scene. As a result of this his output is mostly album rather than singles but he has named Monty Babson to concentrate on the pop side of Record Supervision's plans for 1965. The appointment of a musician and singer of Babson's quality and experience indicates that the Preston organization certainly has no intention of deserting the Hit Parade field for more aesthetic pastures.

One of the most controversial and publicized characters in action as an indie here is undoubtedly Andrew Loog Oldham. Still in his very early twenties Oldham is an eccentric extrovert who succeeds in attracting almost as much attention and publicity as the stars he discovers and records. He first appeared on the scene as a publicist and has built up a string of impressive successes in the

studios and in the charts. His most famous proteges are The Rolling Stones who started on the rhythm and blues circuit in the Richmond area of Surrey and rose to hot selling stardom here and in the States under Oldham's guidance and direction. They have hit hard with "I Wanna Be Your Man", "Not Fade Away"; "It's All Over Now" and "Little Red Rooster" as well as their album. Their popularity is tremendous—adored by the teenagers and scorned by their elders. Oldham attended a party with Stones' Mick Jagger and Keith Richard, saw a pretty blonde girl amongst the guests and asked her to record for him round about the second sentence of their conversation. Jagger and Richard wrote the song and Oldham produced Marianne Faithful's first hit "As Tears Go By". One of Oldham's many impulsive hunches that paid dividends. Another Oldham success is The Poets' "Now We're Through". Whatever the critics and cynics may say Oldham is a major force in the contemporary pop scene. Understanding and closely identified with the teen market he is as unique and unpredictable as the trends themselves.

Mickie Most, born in Aldershot, is in his mid-twenties. Initially, he hit the scene as one half of The Most Brothers during the Skiffle era of 1956/57. In 1958 he emigrated to South Africa where he scored eleven No. 1 hits in a row. Finding no existing facilities for touring pop packages featuring artistes like himself he proceeded to organise some with notable success. He ended up as a Hit Parade topper, concert promoter and record producer. Having achieved as much as he could in South Africa he returned to England just over a year ago to start again from scratch and indulge his ambition to produce records for other artistes as well as for himself. He has been so successful in this respect that he has gradually ceased operating as a singer in his own right. Among his chart triumphs are The Animals' "House of the Rising Sun" and "I'm Crying"; "Tobacco Road" and "Google Eye" by The Nashville Teens; "I'm Into Something Good" and "Show Me Girl" by Herman's Hermits and "Is It True,"

(Continued on page 21)

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Britain's Independent Producers

(Continued from page 20)

an item he cut with American songstress Brenda Lee. Another Most session which is beginning to click is "Seven Daffodils" by The Cherokees. "The melody is the most important thing," he says, "followed by the arrangement and performance. If they all add up to one hundred per cent then you should be in hit business." Most admits that some of the groups are short on musicianship but he claims that the feel is the most important and says that his boys are keen, conscientious and improving on the technical side all the time. Mickie Most recently signed an exclusive recording contract with CBS Records in America and Canada.

Joe Meek was bitten by the engineering hi-fi bug while still in his early teens. He worked at the control panel for several Pye artists such as Petula Clark, Gary Miller and Edmund Hockridge before joining Denis Preston's Record Supervision outfit. He recorded hits by Emile Ford, Marty Wilde and Mike Preston before leaving to join the now defunct Triumph label where he scored a hit for Michael Cox with "Angela Jones". Meek then formed his own company, R.G.M. Sound leasing masters to the major record labels and scoring with John Leyton's "Johnnie Remember Me", Mike Berry's "Tribute To Buddy Holly" and Don Charles' "Walk With Me My Angel." News of Telstar the communication satellite inspired him to write "Telstar" for The Tornados. The number reached No. 1 in America and brought world wide fame and fortune for Meek and the group. "Telstar" was followed by "Globetrotter" and others. Meek has also registered with Heinz on "Just Like Eddie" and "Country Boy" and his work with The Honeycombs with "Have I The Right" produced another transatlantic hit. "Beat is terribly important" says Meek "and I concentrate on the rhythm tracks first. I go after a colourful sound and try to create a picture with material originality. Groups are going to stay around although not so popular as they have been and I think big orchestral accompaniments are coming back".

Another early entrant into the indie recording field was Bunny Lewis, who also manages the affairs of successful dj's such as David Jacobs and Alan Freeman. Perhaps his most notable contribution this year has been "Don't Bring Me Down" by The Pretty Things which he issued on the Fontana/Ritz label. Although Lewis sees the contraction of the group scene in 1965 he has great faith in The Pretty Things.

Mike Smith was at the A & R helm in the success story of Brian Poole and the Tremeloes when he was at Decca. Now he has moved to Strand Records founded by Poole's agent and manager Peter Walsh and still records the group and others of Walsh's artists. Smith produced hits by Brian Poole have been "Twist and Shout"; "Do You Love Me"; "Someone Someone" and currently "The Three Bells".

The Robert Stigwood Associates includes an independent production set-up handling the recording of John Leyton, Mike Sarne, Ian Gregory, etc. Although John Leyton has slipped out of the British charts of late he is still very popular throughout Scandinavia. The 1964 discovery of Stigwood is 19 year old Simon Scott who exploded on to the disk scene in a wave of publicity but unfortunately the disk failed to click. However, Scott is rated very high via personal appearances.

Shel Tamly is odd man out on the current British indie scene in so much he is American born. He operated in the U.S.A. as a recording engineer before coming to England in 1962 with his erstwhile associate Mike Stone. He worked on early Bachelor hits like "Charmaine", "Whispering" and "I Wouldn't Trade You For The World". Tamly has also recorded Chad and Jeremy's "A Summer Song" and "Willow Weep For Me" and The Kinks' disks including their big hit "You Really Got Me" and "All Day And All Of The Night". He also places prime importance on the feel of a disk. He says "Atmosphere is all important—it outweighs a few notes here and there".

Other indies are numerous these days, with most of the major music publishers operating their own sessions on occasion and artists, too, are setting up their own production companies e.g. Manfred Mann with Manfredises. It is a good two-way situation, for the indies can follow their own ideas and notions without having to talk label A & R executives into their way of thinking; and the labels can share the profits of successful indie masters without risking the full production costs of the ideas and sessions.

An agent active in both publishing and independent recording is Tito Burns Lindon Records who can count among his successes in the past year Eden Kane's "Boy's Cry" which was issued on the Fontana label.

Chris Blackwell, who heads up Island Records here, has also made his mark as an indie producer of disks for release by major companies. His biggest success has been with Millie whose "My Boy Lollipop" became an international hit. In the new year, Blackwell is to start a new pop label to be known as Aladdin through which he will channel his independent productions.

Ace music publisher Joe Roncoroni in partnership with arranger/MD Jones set up Marquis Enterprises and recently hit the No. 1 in the States with "She's Not There" by The Zombies. Roncoroni rates songwriters Chris White and Rod Argent (two of the Zombies) as a potential Lennon/McCartney partnership.

Ryemuse, under the direction of arranger/M.D. Johnny Gregory, has got off to a thriving start with its policy of quality productions. The Ryemusic studio with its modern refinements and facilities is more and more in demand for hire by other indies and 1965 should see a formidable expansion in the volume of these studios.

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 Applajacks, The—Harold Davison Agency
 Animals, The—Don Arden, Personal Manager Mickie Most

Ball, Kenny and His Jazzmen—Giorgio Gomelsky
 Barry, John—London Management
 Bassey, Shirley—International Agency Ltd.
 Barber, Chris—Giorgio Gomelsky
 Bachelors, The—Dorothy Solomon Agency
 Beatles, The—Nems Enterprises
 Berry, Mike and the Innocents—Robert Stigwood Associates
 Brooks, Elkie—J. K. Productions
 Bory, Dave—Kennedy Street Enterprises
 Barron Knights, The—Harold Davison Agency
 Beverley Sisters, The—Bernard Delfont Agency
 Band of Angels, The—Arthur Howes
 Bennett Cliff, & The Rebel Rousers—Nems Enterprises
 Bilk, Acker—Harold Davison Agency
 Baldry, Long John—Malcolm Nixon Agency
 Black, Cilla—Nems Enterprises
 Big Three, The—Kennedy Street Enterprises
 Boyle, Billy—Robert Stigwood
 Brown, Joe—George Cooper Organisation
 Bruce, Tommy—General Artists

Caravottes, The—Malcolm Nixon Agency
 Carrall, Ronnie—The Grade Organisation
 Castle, Roy—The Grade Organisation
 Capitol Show Band, The—Dorothy Solomon
 Charles, Don—International Artists Representation
 Campbell, Christine—Dick James
 Clark, Petula—The Grade Organisation
 Cogan, Alma—The Grade Organisation
 Cockneys, The—J. D. Godbolt
 Cherokees, The
 Conway, Russ—Bernard Delfont
 Classmates, The—J. D. S. Entertainments
 Colyer, Ken—Harold Davison Ltd.
 Clark, Dave—Harold Davison Agency

Dallas Boys, The—The Grade Organisation
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 Dennisons, The—Arthur Howes
 Deane, Carol—Noel Gay Artists
 Delaney, Eric—Derek Boulton
 Denver, Karl—Edward Sumnerfield
 Dee Dave, And The Bostons—Axle Enterprises Ltd.
 Dean, Alan & His Problems—Axle Enterprises Ltd.
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 Douglas, Craig, Lewis-Joelle Ltd.
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 Elliot, Bern and The Klan—George Cooper Organisation
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 Evans, Maureen—George Elrick

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 Farnon, Robert—Derek Boulton
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 Fourmost, The—Nems Enterprises
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 Fury, Billy—Larry Parnes

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 Gerry & The Pacemakers—Nems Enterprises
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 Grant, Julie—Eric Easton Agency
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Ifield, Frank—The Grade Organisation. Personal Manager Peter Gormley

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 Just Fourmen—Kennedy Street Enterprises
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Kane, Eden—Tito Burns Productions
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 Kenny and the Wranglers—Filmusic
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 Powell, Marilyn—Lewis-Joelle
 Power, Duffy and the Fontones—The Wilson Agency
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 Powell, Keith and the Valets—J. K. Productions
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(Continued from page 16)

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HOLLAND — Review 1964

Bovema's year 1964 marked the grand Dealers Day, held in the Amsterdam Hilton, with many visitors from abroad and a lot of famous artists appearing on the spot: Max Tailleux, Cor Steyn, Cocktail Trio, Camillo Felgen, Rod McKuen, Imca Marina, Chad & Jeremy, Adamo, Peter and Gordon, Shirley, Freddy And The Dreamers, Enrico Marcias. Bovema's president Gerry M. Oord Jr., was appointed "skipper" of the KLM. The company started its own weekly radio program on commercial radio station "Veronica." Bovema-artist Adamo became tops-in-pops and got a Diamond Platter for the 250,000 sales of his "Vous Permettez Monsieur." Imperials Shirley was the phenomenal revelation of this year's Knokke Songfestival. Bovema's Kaag-Contest, organized in cooperation with "Muziek Express"—monthly, rolled off successfully and the Holland Festival brought many EMI-artists to this country.

Highlight of Phonogram's 18th Dealers' Day, attended by a number of foreign "Guests Of Honor," was the personal appearance of South-American born masterpianist Claudio Arrau. Phonogram's new season opened with a very definite stress on LP-series, "De Luxe Series," the cheaper "Concert Series," "Sacred Music"—series, "London-Globe"—series and in the pop field the "Surprise"—series. Top star Caterina Valente showed great interest in Phonogram-artists Trea Dobbs and Rob de Nijs. They are to be trained by Valente's husband Eric von Aro and to appear on their new Eurovision show. Young Willeke Alberti was this year's best selling Dutch artist. Willeke Alberti, Trea Dobbs and Ilonka Biluska were three of the five girl-singers forming the Dutch équipe sent to the yearly Song Festival in Knokke, Belgium. The group carried away the first prize (and 2,500 guilders for each girl!). Johnny Lion and the Jumping Jewels made a very successful tour to Pakistan and Singapore, sponsored by Philips, KLM and Cathay, and Malando and his Orchestra toured Japan. And, of course, the Dutch Swing College Band made their usual trips to far-away lands—but they are old hands already!

Famous French label Barclay Records started its own organization in Holland: Barclay-Nederland N. V. On this occasion, a cocktail-party was held in Amsterdam, hosted by Eddie Barclay himself.

Negram N. V. was very lucky this year with artists like Françoise Hardy, Petula Clark, Danyel Gerard, Louis Armstrong, the Searchers, Sandie Shaw, the Honeycombs, Pat Boone, etc. etc. New labels which trusted their repertoire in Negram's hands, were Red Bird and Dot together with Vogue, Pye and Kapp, Negram now formed an international group of companies, who have a common interest in looking for new labels etc.

For N. V. Grammofoonplattenmaatschappij CNR 1964 was a very good year. Sales were 20% higher than in former years and company celebrated several Golden Records. "Eerbieid Voor Jouw Grijze Haren" by Gert Timmerman is on his way to the 200,000 mark. In the classical field, CNR's position was strengthened by getting the representation of the well-known Italian label Cetra.

Artone introduced full-color single sleeves on the Benelux market this year. The company's subsid sold over half a million records of Reprise recording artist Trini Lopez in Benelux, which is quite a staggering figure indeed for this territory. Other prominent artists on visit here during the past year were Charles Mingus, Eric Dolphy, Max Roach, Marvin Gaye, The Supremes, Ray Charles, etc. Concerning its local production, Artone scored with several singles by beat-group Z.Z. & The Masks. In the two years since they were discovered by Artone's A & R Dept., this group certainly moved out as one of the hottest on the scene. In the classical field, Artone acquired ABC Paramount's Westminster catalog for distribution in Benelux, Germany, Austria and Switzerland.

In the past year, CBS has operated

on the market with enormous intensity and great enthusiasm, according to CBS label manager Hemmy J. S. Wapperom. The success of "West Side Story" (2,000,000 visitors!) has been proportional with the success of the most-discussed record of the present, the CBS' Soundtrack LP "W.S.S." There have been many highlights by which CBS Promotion dept. operated on a large scale. Among them were: Alexander Brailowsky, Robert, Gaby and Jean Casadesus, George Szell, Eugene Ormandy and Sviatoslav Richter in the classical field, whereas in the popular field Mahalia Jackson, Pete Seeger, Thelonious Monk, Miles Davis, Dave Brubeck, Kenny Rankin, Geschwister Jacob etc. impressed the Dutch very much. Films with CBS songs on the soundtrack, CBS artists in leading parts and CBS TV-films, also supported very strongly the familiarity of the outstanding name of CBS. In the meantime, it has become quite clear that the CBS label is well-known in the Benelux countries at the present time and classical as well as popular records, which CBS released, received warm approval by the public, as for the quality and presentation. Finally, according to Hemmy J. S. Wapperom, it is gratifying to know that prominent artists, such as Lagoustra, Kilima Hawaiians, Louis Van Dyke, Pico's, etc. have been contracted by CBS, which can be seen as a continuation of the striving to establish the already dominated position of the entire CBS production on the Dutch market, in the near future.

Grammofoonplattenmaatschappij Basart N. V. is working hard and with great success to extend its many business angles. Hans Gomperts and Guus Jansen Jr. during their stay in U.S.A. have acquired several connections, whereas F. Basart, handling the Record Dept., has obtained new labels.

Henk Stibbe (79), nestor of the Dutch record branch, has reshuffled his business interests. He has retained the position of chairman of the board but the actual daily business is in the hands of a younger generation. The reorganized firm has found quarters in the Basart buildings. Of course, the Stibbe-business was booming this year with the tremendous success of the Beatles in Holland. One of the prominent Dutch stars of Stibbe is Caroline Kaart.

One of the youngest companies in Holland is Delta. President Hans I. Kellerman told Cash Box about the fantastic growth of Delta in the past year and that he has high expectations concerning the new season. Delta is now ready to represent a big label and they are doing everything to get one for the coming year. Delta's own recordings had a good receipt all over the world and made this year a very profitable one.

Inelco did big business, as before, with its unique country & western repertoire on the RCA label. Year's big highlight was the in-person performances of Bobby Bare, Chet Atkins, Anita Keer Singers and the late Jim Reeves, in Amsterdam and The Hague, resulting in the increasing sales of records by these artists. In particular, Jim Reeves had a big hit in the Netherlands with "I Love You Because." And, of course, Elvis Presley still is a big moneymaker for Inelco.


Dureco can be satisfied about the results of the year. Turnover in first half of 1964 even was doubled in comparison with same period in '63. Johnny Hoes is still going strong with making Dutch hits on Hoes' own label "Telstar," distributed by Dureco. Also this year, Dureco got a big hit in their hands: "Liebeskummer Lohnt Sich Nicht" by Siw Malmkvist on the Metronome-label.

This year's "Grand Gala Du Disque," organized by record-companies and dealers, presented many international famous artists like Peter Nero, Newbeats, Rod McKuen, Los Indios Tabajaros, Swingle Singers, Julie Rogers, Nino De Murcia, Adamo, Rex Gildo, Gitte, Nina & Frederik, Josephine Baker, Quincy Jones, Geschwister Jacob, Gerry And The Pacemakers, René Carol, Rita Streich, Udo Jurgens, Heinz Hoppe, etc. etc.



HOLLAND'S


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HOLLAND — Biographies

WILLEKE ALBERTI—PHILIPS

Willeke Alberti (20) was born in Amsterdam as the eldest child of famous singer Willy Alberti. As a teenager, she developed a stage-act with her father, both becoming tremendously popular. Willeke's best sold singles as a sole-singer are "Spiegelbeeld" ("Tender Years"), "De Winter Was Lang" ("Blue Winter") and "Mijn Dagboek" ("My Diary").

BLUE DIAMONDS—DECCA

The Blue Diamonds are of Indonesian birth. They are named Rudy and Riem de Wolff, 23 and 21 years of age. Great hits by the boys were "Romana," "Little Ship" and "Sukiyaki" (for eight weeks No. 1 German Hit Parade). The boys, recording for Decca, toured The Argentine, Mexico, USA, Canada, Finland, Germany, Belgium and many other countries.

CORRY BROKKEN—PHILIPS

Corry Brokken's first big success in the showbusiness was the first prize in the Eurovision Song Contest 1957. Since then she became a big recording artist in Holland, Belgium and Germany. She had several records in the Top Ten. The last years Corry became a big revue star and has her own TV show.

LINDA CAROL—RCA

The pretty girl with the beautiful voice has appeared in many musicals. Last November she made her first record "Summer Is Over" c/w "Riches And Wealth," accompanied by the Heralds. This record is a specimen of teenage music on a higher level. Remember that name!

COCKTAIL TRIO—IMPERIAL

Cocktail Trio, 3 members: Ad van Gein, piano; Carel Alberts, bass; and Tonny More, guitar and singer. This very popular Trio had its eleventh anniversary this year. They made a number of hits like "De Grote Beer" (Running Bear), "Alley-Oop," "Kongerol Eiland," "Harry, The Hairy Ape," etc. In 1962 they received a Golden Record for the sales of 100,000 copies of "Batje Vier." This year the Cocktail Trio joined the roster of artists of Bavema's Imperial-label and their first record on this label already was a big hit: "Hup Hup Hup."

THE CRAZY ROCKERS—DELTA

Delta's discovery of 1963. Their first record, "Mamma-Poppa-twtst"/"The Third Man," released in 20 countries all over the world. Second record, "Giddy Up"/"Rosita My Love." The Crazy Rockers are playing more than 3/4 of the year in Germany, with enormous success. Delta's Hans I. Kelleman is preparing wonderful new recordings with international appeal.

TREA DOBBS—DECCA

Trea van der Schoot was born in Eindhoven, situated in the southern part of Holland, on April 4, 1947 and was discovered in '63 on the Carlton Musical Contest. She made in the same year her first radio and TV appearances. Changed in 1964 her name to Trea Dobbs, because of the big record sales in Germany, where people can't pronounce her original name. Had some hits on the Dutch charts.

LOUIS VAN DYKE—CBS

Born November 27, 1941 Amsterdam. Plays Piano and Organ. Louis Van Dyke, the son of a sexton, started his musical studies at the age of seven. After being tutored by the renowned Piet van Egmond, he entered the Amsterdam Conservatory in 1959. Louis Van Dyke, as a pianist, certainly belongs to those rare jazz musicians with the kind of creative talent that bridges the gap between erudite jazz and a lyrical universal appeal. He has the ability to reach an everwidening public with "melodic inventiveness" and "clarity of ideas!"

ANNEKE GRONLOH—PHILIPS

Anneke, of Indonesian parentship, was born June 7, 1942, at North Celebes. When she was a very small girl, she used to sing for Japanese and Dutch soldiers, earning peanuts and chocolates! In 1950 she came to Holland, and was discovered in 1959 for TV and the Philips record. She already has five Golden Records.

TOON HERMANS—H.M.V.

Holland's most famous artist on the showbusiness stage is, no doubt, Toon Hermans. After starring in many radio shows, he started his first one man show in 1953. Critics in Austria and Germany recognized his high-level artistry. His one man shows have been recorded exclusively for His Master's Voice.

JOHNNY HOES—TELSTAR

Singer-composer-author-music publisher (Benelux Music) and producer, started in 1946 his career with the number "Johnny laat je Jodel nog eens horen." In 1962 he received a platinum record with diamonds for the sales of 250,000 records: "Och Was ik Maar." As a producer, Johnny received up to now 15 Golden Records. In 1963, Johnny started his own label "Telstar," distributed in Holland by Dureco.

JOHNNY KENDALL AND THE HERALDS—RCA

A very successful Dutch combo. Their record "St. James Infirmary" c/w "Little Girl" has been released all over the world. A new record, reaching to top with rocketspeed, is "Jezebel" c/w "The Hoochie Coochie Man."

THE KILIMA HAWAIIANS—CBS

The Kilima Hawaiians have been consistent sellers of records. When their commitment with a German record factory ended, about the middle of 1963, all major record factories in Benelux competed to bring this group, at that time one of the most popular groups in Benelux and the German-speaking countries, on their label. CBS has been successful and its single on CBS was a direct hit! ("On The Beach At Waikiki"). Since then the star of the Kilima Hawaiians has been rising higher than ever before.

LAGUESTRA—CBS

Laguestra was born on March 29, 1914, Rotterdam, Holland. From his 14th year he played clarinet, and wrote compositions and arrangements. His experience in music runs the whole gamut now; czardas, all different kinds of dance music, Folk music and Jazz. From this large variety of styles and moods he draws when writing original scores, for which he has become internationally famous. His Radio Orchestra, lined-up with stellar-musicians from the classical and popular field, specializes on various kinds of exotic and Latin music.

JOHNNY LION—JUMPING JEWELS—PHILIPS

They were discovered in 1960 by their present manager, Herman Batelaan of The Hague. Johnny is 23. Latest Jewels hit: "Jumping Can Can." Latest Lion hit: "You've Done It Again."

LIESBETH LIST—RCA

An all-round artist, specializing in the Dutch "chanson." Appears very often on TV. She also has an excellent foreign repertoire. One of her most successful records is "I Walk Alone" c/w "A Voice In The Rain."

MALANDO—PHILIPS

Malando was born in Rotterdam in 1908 as Arie Maasland. The harmonium they had at home gave way to a piano and later to an accordion. Formed in the late twenties a band of own called "The Jumping Jacks." Malando's music can now be heard throughout the world: Latin-American rhythms recorded in the Dutch Philips studio. Among his tangos—he has written over 70—"Olé Guapa" is the most famous.

IMCA MARINA—IMPERIAL

Her age is 23 and she came to showbusiness from Holland's northern province of Groningen. At an early age she already sang folksongs in many languages. After some years on and off the record scene, 1963, became her year of arrival with the German hit "Lass Mein Herz Nicht Weinen." She's now very popular in Holland and Germany, where she made triumphal appearances on TV. Her latest smash hit is "Harkleino," already in the charts for some months.

ROB DE NIJS—DECCA

Rising fast to the top in 1963 was young baritone Rob De Nijis. Rob, a handsome guy of 23, recorded half a dozen top hits for his Decca label. His stage appearance is with four young men in capes and high hats, called "The Lords."

CISKA PETERS—MMP/CNR

A young fair haired girl, just about nineteen years old. Started singing four years ago. Booked in for a big Song Festival of Radio Luxembourg and won a brand new car. That was only the beginning. She is a very popular vocalist in Holland now, and her star rises day by day. Records of Ciska Peters, "Wie Weet"/"Lorelei," was one of Holland's top songs. In Germany on Telefunken "Vielleicht"/"Pardon Mon Ami." She is very busy with television shows, radio broadcasts and there are lots of other performances for her to do. While in the U.S. she recorded "East Is East."

HANK PETERSON & THE FOUR STRANGERS—ARTONE

Singer Hank Peterson, born December 6, 1940, Rotterdam, Holland, started his own combo right after quitting his job as an attendant at the "Blidjorp-Zoo" in his home town. On account of their first recording for Artone, the group was offered an across-the-border engagement on a longterm basis. For two years already, they are playing the German nitery circuit with tremendous success. Meanwhile strong readings of "Rose Mary" and "Surfin' Strangers" on the Artone label aptly prove why Hank Peterson & The Four Strangers have become a top attraction in the international show biz. Latest releases include "You're Driving Me Crazy" c/w "Come On, Pretty Baby."

THE PICO'S—CBS

The Pico's: Piet van Amen-Coojje Everse. There are many accordion music lovers in Holland. An accordion can be used for accompaniment of various sorts and styles of music. Sometimes rare effects have been booked by using accordions in pop music, chansons and even in jazz or classic music. But in the most simple way, only by making some cheerful mood and bringing happiness at parties, the accordion music always has been received by a wide audience. In 25 years they cheered up many, many people and now they often are invited to join parties.

FREDDY SCOTT AND THE CONDORS—RCA

A Rotterdam combo with an enormous fan club. They have a lot of success with "Good Golly Miss Molly" c/w "Lucille."

WILLY SCHOBHEN—ARTONE

Born 1916 in Maastricht, Willy Schobhen comes from a musical family. He actually started trumpet at six. At the music lyceum in his hometown he soon became pupil par excellence of the concert master of the Municipal Orchestra, who taught him piano and harmony. Just 14, he was offered a seat in this classical orchestra, but switched to pop music when seventeen. He went on tour with various top orchestras across the country and all over Europe. From 1936 he has been playing an and off with radio-studio orchestras. In 1946 Willy became principal soloist of Holland's foremost radio dance orchestra "The Skymasters." During this period gaining international recognition through his worldwide success "Trumpet Tango," an own composition. Since his exclusive Artone recording pact in 1961, Willy Schobhen records with an own orchestra. His first recording "Mexico," an immediate smash, became his first Gold Platter. Several other hits followed in due course, establishing Willy's name as one of the hottest on the European Record scene. Best sellers were "Benfica," "Egal-O.K.," "Heisser Sand" and "The Lonely Bull." Current single: "The French Song."

SHIRLEY—IMPERIAL

18 years young, Shirley (Zwerus) started piano lessons already at the age of five; she is still accompanying herself on the piano when she sings. First TV performance as a singer at the age of 10, in a show with Petula Clark, who was very impressed. Shirley was called "The Dutch Conny (Fraboess)" at that time, but soon after she developed a very personal style. Biggest break came last summer, when she was one of the girl-vocalists-team that won the song contest of Knokke, Belgium. It's for sure that 1965 will be a very important year in the career of Shirley, who also has a regular TV-series of her own.

COR STEYN—IMPERIAL

Cor Steyn is Holland's most popular organist. He is regularly appearing on radio and TV and he was, in earlier days, very famous for his "City" recitals in one of the countries biggest cinemas. He's very versatile as an all around musician, composing, arranging, and conducting orchestras and he successfully introduced a unique electronic organ (the Magic Organ) on the Imperial label.

MAX TAILLEUR—H.M.V.

In the heart of Amsterdam he has his own club, "The Extinguisher" and he is, since many years, Holland's foremost specialist in jokes of Jewish origin. He made a bunch of records for H.M.V., a.o. "With A Joke Around The World." He travelled the United States, South America, Africa, the West Indies and Australia, etc., giving many Dutch emigrants the time of their lives.

GERT TIMMERMAN—CNR

Gert Timmerman, the 29-year old Dutch singer, plays 8 different instruments and has received 2 Golden Discs in one year for a German and a Dutch song: "Blume Van Tahiti" and "Ik Heb Eerbieid Voor Jouw Griize Haren." Biggest successes in 1964: "Nimm Deine Weisse Gitarre" and "In Der Mondhelle Nacht," the latter recorded together with his wife Hermien.

THE TORERO'S—RCA

A remarkable up and coming combo. Their first record, "Valley Rider" c/w "Surfride," was a superb debut in the Dutch teenage-world. A most important record of these Torero's: "Desperado" c/w "Sentimental Sunset."

Z. Z. & THE MASKS—ARTONE

Holland's hottest teenager group creating no less than a sensation with their masked act on stage. 26-year-old leader Bob Bauber made his disk debut with the group in "Dracula," released in 1963. After rehearsing the group for a full year, Bauber launched his act on stage on the same bill with Chubby Checker, early in August, 1963. Z.Z. & The Masks' latest releases includes "Greensleeves."

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HOLLAND — Best Sellers 1964

1. Vous Permettez Monsieur (Adamo/Pathé) (Anagon/Heemstede)
2. Can't Buy Me Love (Beatles/Parlophone, Rita Reys/Philips) (Les Ed. Int. Basart/Amsterdam)
3. I Want To Hold Your Hand (Beatles/Parlophone) (Les Ed. Int. Basart/Amsterdam)
4. De Winter Was Lang (Willeke Alberti/Philips) (Les Ed. Int. Basart/Amsterdam)
5. Quand Les Roses (Adamo/Pathé) (Anagon Music/Heemstede)
6. Pour Moi La Vie Va Commencer (Johnny Hallyday/Philips) (World Music/Brussels)
7. It's All Over Now (Rolling Stones/Decca) (Leeds Holland Basart/Amsterdam)
8. A Hard Day's Night (Beatles/Parlophone) (Leeds Holland Basart/Amsterdam)
9. Non Ho L'Eta (Gigliola Cinquetti/Show Records) (World Music/Brussels)
10. La Mamma (Corrie Brokken/Philips, Charles Aznavour/Barclay) (Editions Altona/Amsterdam)

11. Nimme Deine Weisse Gitarre (Gert Timmerman/Telefunken) (Les Ed. Int. Basart/Amsterdam)
12. Pretty Woman (Roy Orbison/London) (Acuff-Rose/Brussels)
13. Spiegelbeeld (Willeke Alberti/Philips) (Francobel/Brussels; Sole Agency: Editions Altona/Amsterdam)
14. Constantly (Cliff Richard/Columbia) (World Music/Brussels)
15. Liebeskummer Lohnt Sich Nicht (Siw Malmkvist/Metronome) (Anagon/Heemstede)
16. This Land Is Your Land (Trini Lopez/Reprise) (Les. Ed. Int. Basart/Amsterdam)
17. I Should Have Known Better (Beatles/Parlophone) (Basart/Amsterdam)
18. Dominique (The Singing Nun/Philips) (Editions Altona/Amsterdam)
19. It's Over (Roy Orbison/London) (World Music/Brussels)
20. She Loves You (Beatles/Parlophone) (Belinda/Amsterdam)
21. If I Fell (Beatles/Parlophone) (Basart/Amsterdam)
22. The House Of The Rising Sun (Animals/Columbia) (Basart/Amsterdam)
23. Mijn Dagboek (Willeke Alberti/Philips) (Portengen/Haarlem)
24. On The Beach (Cliff Richard/Columbia) (Basart/Amsterdam) If I Had A Hammer/America (Trini Lopez/Reprise) (Les. Ed. Int. Basart/Amsterdam)
25. Have I The Right (Honeycombs/Pye) (Basart/Amsterdam) I'm The Lonely One (Cliff Richard/Columbia) (Les. Ed. Int. Basart/Amsterdam)
26. Long Tall Sally (Beatles/Parlophone) (Belinda/Amsterdam)
27. All My Loving (Beatles/Parlophone) (Les. Ed. Int. Basart/Amsterdam)
28. Maria No Mas (Cliff Richard/Columbia) (Holland Music/Amsterdam) Harlekin (Imca Marina/Inperial) (Portengen/Haarlem)
29. Tell Me (Rolling Stones/Decca) (Holland Music/Amsterdam)
30. I Love You Because (Jim Reeves/RCA) (Altona/Amsterdam) Do Wah Diddy Diddy (Manfred Mann/HMW) (Belinda/Amsterdam)

GERMANY — Top 3 Songs 1964

- 1 Rote Lippen Soll Man Kuessen (Lucky Lips)—Cliff Richard—Columbia-Hans Gerig Music
- *2 Vom Stadtpark Die Laternen (The lanterns in the city park)—Gitte & Rex Gildo—Columbia-Hans Gerig Music
- *3 Es Gibt Kein Bier Auf Hawaii (There's no beer in Hawaii)—Paul Kuhn—Columbia-Paul C.R. Arends Music
- *4 Wenn Ich Ein Junge Waer (If I were a boy)—Rita Pavone—RCA Victor-Rolf Budde Music
- *5 Drei Musketiere (Three Musketeers)—Conny Froboess—Electrola-Metronom Music-Froboess/Budde
- 6 Das Kannst Du Mir Nicht Verbiehen (You can never stop me loving you)—Bernd Spier—CBS—Edition Accord
- *7 Der Platz Neben Mir (The Place next to me)—Sacha Distel-Polydor-Hans Gerig Music
- *8 Glueck Gehoert Dazu (It helps to be lucky)—Rex Gildo—Electrola-Hans Gerig Music
- 9 Komm Gib Mir Deine Hand (I want to hold your hand)—The Beatles—Odeon-Edition Accord
- *10 Oh My Darling Caroline (Clementine)—Ronny - Telefunken—Edition Marbot
- *11 Wenn Die Cowboys Traeumen (When the cowboys dream)—Marika Kilius—CBS—Melodie Der Welt/Michel
- *12 Shake Hands—Drafi Deutscher-Decca—Intro/Meisel
- *13 Was Frauen Traeumen (What women dream)—Peter Alexander—Polydor — Birnbach Music
- *14 Napoli—Connie Francis—MGM Francon/Schneider
- *15 Schoene Maedchen Muss Man Lieben (A guy's got to love beautiful girls)—Bernd Spier—CBS—Melodie Der Welt/Michel
- *16 Liebeskummer Lohnt Sich Nicht (It doesn't pay to be lovesick)—Siw Malmkvist—Metronome—Intro/Meisel
- *17 Wunderschoenes Fremdes Maedchen (Wonderful stranger girl)—Hans Jurgen Baumler—CBS—Melodie Der Welt/Michel
- *18 Honeymoon In St. Tropez—Marika Kilius & Hans Jurgen Baumler—CBS—Melodie Der Welt/Michel
- 19 Schwimmen Lernt Man Im See (Just so Bobby can see)—Manuela—Telefunken — Rolf Budde Music
- *20 Kein Gold Im Blue River (On top of old Smokey)—Ronny Telefunken—Edition Marbot
- *21 Zwei Maedchen Aus Germany (Two girls from Germany)—Paul Anka—RCA Victor—Melodie Der Welt/Michel
- *22 Sein Bestes Pferd (His best horse)—Martin Lauer—Polydor-Hans Gerig Music
- *23 Das Kommt Vom Rudern, Das Kommt Vom Segeln (That comes from rowing, that comes from sailing)—Peter Lauch and the Regenpfeifer-Golden 12/Metronome-Transatlantic Music
- *24 Wenn Du Mal Allein Bist (When you are alone)—Manfred Schnelldorfer-Decca-Karl Heinz Busse Music
- *25 Ein Boy Ist Ein Boy (A boy is a boy)—Renate and Werner Leismann-Ariola-Ralf Arnie Music
- *26 Keep Smiling—Drafti Deutscher—Decca—Nero Music/Hammerling/Meisel
- 27 Memphis, Tennessee — Bernd Spier/Pat Boone/Claudio, Rik and Roger/Matadorerne/Johnny Rivers—CBS/Vogue/Polydor/Metronome/Liberty — Hans Gerig Music
- 28 Seide Und Samt (Sweet Violets)—Peter Alexander-Polydor-Edition Trumpf/Arends
- 29 Ich Will Immer Auf Dich Warten (I'll Always wait for you)—Brenda Lee—Polydor-Hans Gerig Music
- 30 Pretty Woman—Roy Orbison-London-Acuff Rose/Ralph Maria Siegel
- *31 Vergangen, Vergessen, Vorueber (Gone, forgotten, all over)—Freddy—Polydor-Edition Esplanade/Olias
- 32 If I Had A Hammer—Trini Lopez—Reprise/Ariola - Hans Gerig Music
- 33 America—Trini Lopez—Reprise—Ariola-Chappell/Seith
- 34 Non Ho L'Eta—Gigliola Cinquetti — Italia/Metronome-Karl Heinz Busse Music
- 35 Sag "No" Zu Ihm (Don't Talk To Him)—Cliff Richard—Columbia—Aberbach Music
- 36 A Hard Day's Night—The Beatles — Odeon—Northern/Budde
- 37 Skinny Minnie—Tony Sheridan/The Rackets—Polydor/Elite Special-Hans Gerig Music

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GERMANY — Best Selling Top Ten LP's

- 1 With The Beatles—Odeon (Electrola)
- 2 Trini Lopez at P.J.'s—Reprise (Ariola)
- *3 Stegreifgeschichten (Improvised stories)—Jurgen Von Manger—Philips
- *4 Die Spitzenreiter 1963 (The top hits of 1963)—Various Artists—Polydor
- *5 Belinda Behrend (24 Songs and one guitar)—Columbia (Electrola)
- *6 Humoris Causa (Comedy)—Various Artists—Telefunken (Teldec)
- *7 Freche Chansons Aus Dem Alten Frankreich (Spicy chansons from old France) Helen Vita—Deutsche Vogue
- *8 So Oder So Ist Das Leben (Life is one way or the other)—Hildegard Knef-Decca—(Teldec)
- *9 Kennedy In Deutschland (Kennedy in Germany)—D.G.G.
- *10 Schlager Des Jahres (Hits of the year)—Various artists—Hoer Zu (Electrola)
- 11 Play Bach—Jacques Loussier—Decca (Teldec)
- *12 Die Grosse Star Und Schlagerparade 1963 (The big star and hit parade 1963)—Various Artists—Decca (Teldec)
- 13 More Trini Lopez at P.J.'s—Reprise (Ariola)
- 14 West Side Story—Original Soundtrack—CBS
- *15 My Fair Lady—Original German Cast—Philips
- 16 The Beatles (Please Please Me)—Hoer Zu (Electrola)
- *17 Twist IM Star Club—The Rattles—Philips
- *18 Twist IM Star Club—The Searchers & The Rattles—Philips
- *19 Die Grosse Star Parade 1964/I (The Big Star Parade 1964/I)—Various Artists—Polydor (D.G.G.)
- *20 Freddy Und Das Lied Der Praerie (Freddy and the song of the Prairie)—Freddy Quinn—Polydor (D.G.G.)
- 21 A Hard Day's Night (Yeah, yeah, yeah)—The Beatles—Odeon (Electrola)
- *22 Schlager Schlagen Ein (Hits hit the charts)—Various Artists—Hoer Zu (Teldec)
- 23 With The Beatles—Odeon—(Electrola)
- 24 Beatles Beat—Odeon (Electrola)
- *25 Die Grosse Star Parade 1964/II (The Big Star Parade 1964/II)—Various Artists—Polydor
- *26 Hildegard Knef (Die Grosse Erfolge) (The big hits)—Decca (Teldec)
- 27 The Rolling Stones—Decca (Teldec)
- *28 Musik Fur Millionen (Music for millions) (Special prod. for TV lottery)—Various Artists—Philips
- 29 Songs Der Welt (Songs of the world)—Esther and Abi Ofarim-Philips
- 30 Jazz Sebastian Bach—Les Swingle Singers—Philips
- * Original German Production

Notice: This list includes all of the songs that made the top 3 hit lists of any German trade paper or Cash Box Germany listings.
* Original German Copyright.

GERMANY—Publishers Top 3 Songs — 1964

- FIVE SONGS OR MORE**
Hans Gerig Musikverlage—9 Songs
Melodie Der Welt/Francois Day and Hunter/Progress Musik—5 Songs
- MORE THAN 1 SONG**
Rolf Budde Musik/Metronom/Northern—4 Songs
Edition Intro/Nero Musik—3 Songs
Edition Accord—2 Songs
Paul C. R. Arends/Edition Trumpf—2 Songs
Karl Heinz Busse Musikverlage—2 Songs
Edition Marbot—2 Songs
- ONE SONG**
Aberbach Musikverlag—1 Song
Ralf Arnie Musikverlag—1 Song
Birnbach Musikverlag—1 Song
Chappell/August Seith—1 Song
Edition Esplanade—1 Song
Francon/Schneider Musikverlage—1 Song
Ralph Maria Siegel Musikverlage—1 Song
Transatlantic Musikverlag—1 Song

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GERMANY — Review 1964

JANUARY

The German trade paper "Musikmarkt" listed the top hits and artists for 1963. 24 songs were listed, 14 of local origin, 7 of American origin. Of course, Suki-yaki from Japan, one tune came from Holland, and 2 from England. All of the 24 records except 2 were sung in German language. The 2 that weren't were both by Elvis Presley. Top artists of the year 1963 were Freddy, Rex Gildo and Billy Mo as the top 3 males with Elvis coming in 5th. Connie Francis was the top female vocalist with Gitte from Denmark and Manuela finishing second and third. England's Petula Clark took 4th place and France's Jacqueline Boyer took 5th. Renate and Werner Leismann took first place among the vocal groups with the Tahiti Tamoures finishing second and the Blue Diamonds coming in third. Not 1 single instrumental record made the top hit list in 1963. The first "golden" record of 1964 was given out to Petula Clark for reported sales of 1 million records on the song all over the world. German Vogue was the record firm handling the hit and Hans R. Beierlein was the publisher of the tune. The Ariola-Sonopress GmbH. changed its name to Ariola-Eurodisc GmbH. Teldec released the Victrola low priced LP series here. Little Peggy March made her first TV appearance on the Caterina Valente show here.

The "Automatenmarkt" trade paper listed the results of their jukebox favorites poll for 1963. The list varied somewhat as Elvis Presley finished first under the male vocalists with German Rex Gildo, Gus Backus, Gerd Boettcher and Martin Lauer following. Connie Francis won the female poll with Petula Clark, Manuela, Caterina Valente and Siw Malmkvist following. Strangely enough, Germany's top record seller, Freddy was missing from the poll. All of the top 10 juke box hits for 1963 were vocals and all were sung in German. 5 of the tunes were penned here and 15 were of foreign origin.

FEBRUARY

The fan magazine "Musikparade" listed the readers favorites for 1963. The poll was divided between foreign and local artists. Musician of the year in Germany was Max Gregor and the foreign musician of the year award went to Ray Charles. The local favorite dance orchestra was Werner Müller with the foreign award going to Billy Vaughn. Favorite male singer locally was Freddy and the foreign award went to Elvis Presley. Female honors went to Caterina Valente and Connie Francis. Ariola renewed their pact with Reprise Records. Rudi Von Der Dovenmühle and Nils Nobach won the German "Song For Europe" contest and their entry song sung by Nora Nova represented Germany in the contest in Copenhagen in March but failed to place.

Ralf Bendix toured the U.S. as did Jimmy Makulis. Trini Lopez had 2 of the top 10 on the hit parade. American music had a revival here and 5 of the top 10 tunes were of U.S. origin. Young CBS had their first number 1 hit with "You Can Never Stop Me Loving You" sung by Bernd Spier. Trini Lopez was awarded the Golden Musicbox by Ariola as the firm's best selling foreign artist. The last award from the firm went to Chubby Checker. Austroton Records signed Hans Uwe Schneider and Britta Martell to exclusive contracts. D.G.G. director Helmut Haertel celebrated his 60th birthday and Teldec boss Hans Lieber celebrated his 65th birthday. Karl Heinz Busse signed San Remo Festival winner Gigliola Cinquetti to an exclusive contract for his Italian label and the festival tune "Non Ho L'eta" went on to sell over 150,000 records. D.G.G. divided their organization and formed a Germany Department with their pop label Polydor and the local advertising falling under the department.

The Radio Luxemburg "Hit Parade" show for Germany came to an end after many years. The Ariola classical label Eurodisc celebrated its first birthday. The Beatles wave

helped export sales as "My Bonnie" from Tony Sheridan and The Beatles recorded here in 1961 went wild on the Cash Box top 100 and sold more than 300,000 records. Mr. Acker Bilk toured Germany. The Beatles cut their first German sides and went on to sell over 1 million records of their product here. The German record alone passed the 350,000 sales mark. Billy Mo from Trinidad was given a special award for sales of ½ million records of "I'd Rather Buy A Tirol Hat." The award was made at the winter olympics at Innsbruck.

MARCH

Duke Ellington and his orchestra toured Germany. Work started on the 4th German pop music festival to be held in June. A tour of the Red Army Choir stirred up some excitement in Switzerland as several cantons including Berne, Basel and Zurich refused to let the Russian group perform arguing that this sort of propaganda for a totalitarian system has no place in their concert halls. Paul Anka toured Germany. Heinz Lucas joined Philips in the radio promotion head slot replacing Fred Weyrich who took over as publicity director for Esther and Abraham Ofarim and later joined Marbot Music to head up their promotion and newly formed record production department. D.G.G. signed a long term exclusive pact with Herbert von Karajan. Austroton and Elite Special records topper Hans Oestreich celebrated his 25th anniversary in the business. The firm announced strong growth plans for the German market. Mercury's Dick Whittington visited indie producers in Germany to look for strong material for the U.S. Teldec has a left field smash with the old folk tune "Clementine" retitled "Oh My Darling, Caroline" and sung by indie producer newcomer Ronny. The record passed the ½ million sales mark to become one of the really big tunes of this season. A new publishing group made up of the 5 most powerful one-stops and juke box record dealers was formed. The firm is called "Transatlantik Musik" and joins Globus Record Central, Frankfurt, Michael & Co., Duisburg and Munich, Loewen Automaten, Bingen, Ed. Kuepper, Stuttgart. The firm is managed by Karl Karthal and Hans Beierlein and headquarters were set in Frankfurt.

APRIL

Sales figures for 1963 were released and showed that singles sales dropped over 20% in the last year. On the other hand 12" LP sales rose a whopping 37% and dollar volume overall sales rose 4.4%. Exports rose 5.8% mostly in the LP field and imports also rose slightly. TV became an even more important factor as almost 9 million TV sets were registered in Germany, a 12% increase over 1 year ago. "With The Beatles" was number 1 on the LP hit parade sales and stayed there well into the summer. Deutsche Vogue brought out a new low priced LP line called Mode. The Liverpool sound took hold here and 8 Beatles singles started moving well for Electrola. Vogue did well with The Searchers, and The Swinging Blue Jeans racked up top sales with their "Hippy Hippy Shake." CBS got hot with the world champion ice skating doubles team Marika Kilius and Hans Jurgen Baumler. Each had a single selling over 100,000 records and a duo recording came out later which passed that mark. The RCA Victor C&W tour featuring Jim Reeves, Chet Atkins, Bobby Bare and the Anita Kerr singers toured Germany. Polydor renewed their pacts with Command and United Artists. Polydor started building a new recording studio in Munich. Ella Fitzgerald and Oscar Peterson toured Germany once again. Swedish lass Bibi Johns signed with indie producer Alfred Jacob. Jerry Lee Lewis did a live LP at the Star Club for Philips. D.G.G. and the Vienna Newspaper "Express" held an opera singer competition in Vienna. Trini Lopez did a German language single. Gus Backus flew to Nashville for German re-

(Continued on page 30)

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GERMANY — Review 1964

(Continued from page 28)

Recording dates and his first English session in several years. The English date didn't get off the ground in the U.S.A. but went on to sell over 200,000 records in Japan.

MAY

Polydor production chief Kurt Richter left the firm and his duties were taken over by Polydor-International chief Heinz Voigt. Van Clyburn toured Germany. The largest fan magazine here, "Bravo" with over 600 weekly readers had their yearly popularity poll. First place on the male singer poll was Cliff Richard beating out Freddy who had won for the last 4 years. Freddy finished second and Rex Gildo took third place. Elvis Presley finished 4th, American Bus Backus who has lived here for the past 5 years took 5th place and the Beatles entered the poll in the number 6 position. Cliff needed over 81,000 votes to win. Other foreigners to place were Sacha Distel in 8th place, Trini Lopez in the number 10 slot, Pat Boone—12, Chubby Checker—14, Paul Anka—18, Fats Domino—23, Rick Nelson—25 and Frank Sinatra—30. Connie Francis won the female singer poll for the 3rd straight time with over 65,000 votes. Germany's Conny took second place and Italian lass Rita Pavone entered the poll in the number three slot. Berlin teenager Manuela finished 4th, Denmark's Gitte took the number 5 position, Caterina Valente finished 6th and other foreigners to finish in the top 30 were Sweden's Lil Babs—8, France's Françoise Hardy—9, Little Peggy March—10, Petula Clark—11, Greece's Nana Mouskouri—12, Brenda Lee—14, Israel's Carmela Corren—13, Esther Ofarim—16, Sweden's Anita Lindblom—17, Italy's Mina—18, Helen Shapiro—22, Soeur Sourire—23, Dalida—24, Jacqueline Boyer—25, Siw Malmkvist—26, Audrey Arno—28 and Bibi Johns—30. Although most of the artists to win positions were foreigners, all of the gals in the top 30 record in the German language and only Fats Domino, Rick Nelson and Frank Sinatra under the males have failed to come up with a German language disc. Cliff Richard toured Germany. Promoter Karl Buchmann reported that all of the big name pop tours in 1964 including top German attractions, international stars such as Paul Anka, the RCA C&W Show, etc. had lost money.

JUNE

Independent pop productions controlled the market at this time with 4 of the top 10 tunes coming from indie groups. Big time A&R men Kurt Feltz and Gerhard Mendelson who had produced exclusively for Polydor for a number of years began to turn out productions for other firms. Mr. Feltz took over Caterina Valente for Teldec and Mr. Mendelson recorded Leslie Gore for Philips to start their new activities. The artists that they have controlled until now will stay with Polydor and the two top A&R men will continue to produce them. The Swinging Blue Jeans visited Germany and did their first German recordings. Karl Breuer left Hans Sikorski Music and publicity and promotion head of Vogue Records Gunter Geyer took his place. Larry Yaskiel took over Geyer's job at Vogue. The London Symphony Orchestra gave concerts in Duesseldorf. Religious music took over in Austria as Chaplain Alfred Flury topped the hit parade there with his EP and Soeur Sourire took 3rd place with Dominique. The German Jazz Federation made their awards for the year. CBS-Germany won the award at the European CBS convention for the most single records sold. The German Pop Music Festival took place in Baden-Baden and was won by Siw Malmkvist for her recording of "Liebeskummer lohnt sich nicht" (It Doesn't Pay To Be Lovesick). The record went on to become the hot summer hit. The number was written by indie producer Christian Bruhn who also produced the disc for Metronome. Second place went to Nana Mouskouri and third place was taken by Rex Gildo and Gitte. Intro, Schaefer

and Gerig published the winning tunes respectively. Deutsche Vogue signed a pact with Red Bird Records and also picked up the exclusive distribution of The Rivas. Polydor signed up Dart Sales and their Constellation label.

JULY

The small independent labels picked up strength and held down 8 of the top 10 slots in the hit parade. Metronome led the field with 4 chart winners. Teldec joined the Bertelsmann Record Club and it looked like they would desolve their contract with the Readers Digest Record Club. German Vogue moved their headquarters from Frankfurt to Cologne. Plans were made for the 4th annual German-American folksfest in Berlin for charity and over 20 recording artists

pledged their services free of charge. Paul Anka had his first big German language hit.

The hot summer months started and record sales slowed down although a few hot singles, especially tunes from the Pop Festival kept the record picture looking over the past 12 months in Germany. The new picture with the LP increasing in volume, no records making the million sales mark and a really top hit just getting to the ½ million mark doesn't look too good. The market is spreading out and independent producers and record firms are looking for an even bigger slice of the market in the year to come.

(Continued on page 31)

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GERMANY — Review 1964

(Continued from page 30)

JULY

The small indie label Deutsche Vogue picked up distribution rights for Dot records and later added Red Bird and Kapp to become a strong label for foreign product. Philips did well with their "Record of the month" LP which offered a \$6.75 classical LP for \$3.75 in stereo or mono for one month only. Famous Vienna comedian and record star Hans Moser died. Chaplain Flury recording religious songs on Philips topped the Austrian hit parade. Kurt Edelhagen, Will Brandes, the Medium Terzett, and Monika Grimm all of Polydor toured Russia with great success.

Publisher-record producer Karl Heinz Busse sold his first production of world ice skating champ Manfred Schnellendorfer to Teldec and the record became a smash hit. He also inked movie queen Elke Sommer to a long term pact. The major record firms in Germany joined together to cut discounts for retailers for cash payment of their monthly bills from 3 to 2%. Ariola-Eurodisc General Director Rudolf Engleder left the firm and Herbert Multhaupt along with Assistant Director Dr. Werner Vogel-sang took over.

AUGUST

Austron Records had their first top 10 item in years with the English beat group "The Rackets" who sold over 100,000 records of "My Soul" and followed it up with "Skinny Minnie" which made the top ten. Indie producer Peter Meisel with his Hansa Production dominated the charts with 3 of the top 10. Larry Yaskiel of German Vogue began to actively record top English artists in German. The list grew to include The Honeycombs, The Searchers, Dionne Warwick and Sandy Shaw. Jim Bailey visited Germany to meet with Larry and his new firm. D.G.G. celebrated their 10th anniversary in England. CBS star Kenny Rankin visited Germany.

SEPTEMBER

Singles picked up especially for German material with 8 of the top tunes belonging to German composers including the top 7. Foreign artists continued to show strong with German hits by Paul Anka, Siw Malmkvist, Cliff Richard all under the top 10 along with Millie. Freddy's new film "The song of the Prairie" was top box office and the LP from the film became a best seller. Edition Esplanade had all of the hits from the LP. The Berlin Jazz Festival was the biggest of its kind in the history of Germany with over 30 top foreign groups from the U.S., England and all over the world heading up the package. Top names like Miles Davis, Dave Brubeck, Coleman Hawkins, Jay Jay Johnson, etc. etc. were on hand.

Germany became a hotbed of English language beat production most of it originating in Hamburg. English speaking records made in Germany began turning up on the charts and became hot export material. All labels got in on the fun and continue to turn it out.

Sales figures for the first half of 1964 showed that the singles business went down 7.6% again and LP sales rose 17.9% to continue their upward trend. Exports rose 15.6% over last year and imports decreased 24.4%. A healthy picture for the German record business. General Manager Leif Kraul of Metronome records became a full partner in the firm. Metronome had their biggest sales in history controlling over 23% of the singles sales for July-August in Germany. Leslie Gore came to Germany for TV and a German record date with A&R Man Gerhard Mendelson, the A&R man for Connie Francis here. South American publisher Enrique Lebendiger visited Munich for important talks with publisher and the lyric writer of his top hit "The Wedding" Fred Jay who also lives here now. CBS bought Oriole records in England and continued to expand in Germany as sales reached record proportions.

OCTOBER

Hans Gerig reported that his publishing house is having one of their best years especially with foreign material as "The House Of The Rising Sun," "Skinny Minnie," "Memphis, Tennessee" and many other tunes jumped up the charts. All 10 of the top 10 tunes at the start of October were German originals and Gerig also had 3 of those. Electrola reports that the Beatles wave rolls on as "A Hard Day's Night" and "I Should Have Known Better" top the firms sales. A&R Bobby Schmidt had two hot singles on his hands by Brenda Lee and Norway's teenage star Weneke Myhre. Polydor announced their special subscription Brahms package by Herbert Von Karajan for 7 LP's selling for only \$32.25. CBS also had a special deal of 2 LP's for the price of 1 on special U. S. Columbia items. Electrola cancelled their working arrangement with the independent wholesalers to work through their own distribution system exclusively. This follows Polydor which did the same about a year ago. The news caused a sensation in Germany. Philips will be the first firm in Europe to award the "Diamond Record" for 500,000 sales on an LP. The LP is "My Fair Lady" with the original German cast. The LP has been on the German LP charts for over 150 straight weeks. The record is still in the top 10 list despite the fact that it is over 3 years old. Philips kicked off the Star Club label, a new beat label with teen appeal.

NOVEMBER

Polydor announced that over 3 million kiddie records have been sold by the firm. Connie Francis visited Germany for a TV shot and press conference. She was also on hand to introduce her new recording. Connie has sold over 3 million German language records here. Philips released the second UNO record of "The International Piano Festival." Discotheque's continued to mushroom in

Germany bringing top promotion to good danceable records. John Jack Finsterwald of Vogue visited the U.S.A. for publishing contacts. "Pretty Woman" by Roy Orbison became the fastest moving record of the year for Teldec with 100,000 sold in 3 weeks. "Walk Away" by Udo Jurgens began to move big in England by Matt Monro. Paul Siegel celebrated his 5th anniversary as a German deejay. Germany's top indie producer Peter Meisel formed his own label Hansa Records distributed by Ariola. The Beach Boys visited Germany for TV appearances. The Swinging Blue Jeans make their debut on German TV on New Year's Eve. Mort Shuman visited Germany and wrote a few swinging tunes for artists here. Radio Luxemburg cancelled their planned Pop Music Festival.

DECEMBER

Tokyo Melody by Helmut Zacharias made the top 10 in England and began the long road to the top of the U.S. charts. A&R man Kurt Feltz and Franz Marszalek were awarded "Golden Mask" awards for the sales of over 3 million operetta records for Polydor since 1945. Petula Clark visited Germany. German record firms began to lease masters to other firms for cooperative or leasing deal LP's on hit songs. RCA stars Paul Anka, Rita Pavone and Peggy March all made appearances on the Werner Müller show on German TV. Polydor opened new studios in Munich. They have now 3 self owned studios in different cities.

As you can read, if you've gotten this far, it's been an exciting active and healthy year in Germany. Next year will certainly keep up with the trend of newness which is the record business all over the world. Our predictions for 1964 were more new artists with top hits than ever before. That one came true. Better promotion on a consumer and dealer level-OK

(Concluded on page 32)

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GERMANY — Biographies 1964

GITTE—ELECTROLA

Young Gitte had her first big break in Germany last year when she won the German Pop Music Festival with her tune "I want to marry a cowboy" which sold well over 1/2 million records. She then teamed up with teenage idol Rex Gildo for more big smash hits along with her other single successes. She continues to be one of Germany's top attractions in TV and on record as well as in film. She's doing her first lead role this year in a musical together with Mr. Gildo.

REX GILDO—ELECTROLA

25 year old Rex Gildo is one of Germany's top young stars. Rex who has over 300 fan clubs not only in Germany but all over Europe is now working in films, traveling all over the continent and England for recording dates and TV shows and of course his records. He was discovered backstage while shooting a movie with Conny Froeboess and Peter Kraus by Electrola and started on a fabulous career. This year he has had 2 top 3 discs this year including one with Gitte. 1965 looks like another big year for Rex and he's set on the road to success both in films, P.A.'s and records.

PAUL KUHN—ELECTROLA

One of Germany's top artists for many years, Paul Kuhn is as popular as a piano player as he is as a singer. His records have been steady sellers for years and he is much in demand for TV personal

appearances as well as producing and arranging. His style of singing, he is called Germany's Frank Sinatra, has not been top 10 material. This year he broke the barrier with a comedy tune "There's No Beer In Hawaii" and is now a top 3 star as well as a favorite of old and young alike.

CONNY FROEBOESS—ELECTROLA

Conny made her first record at the ripe old age of 7 years in 1950 and became a top child star of records and films. Now she is a grown up gal of 21 and is an absolute top star with her records, films and stage appearances. Her acting ability has put her in serious roles on the stage in many cities Conny has done records in many languages and can certainly be listed as one of Germany's top teen favorites. Her latest release is a German version of "Is It True" which looks again like top 3 material.

BERND SPIER—CBS

Young Bernd Spier made his debut on the record market here this year and immediately took off with his second recording for CBS. The tune, "You can never stop me loving you" in German sold well over 1/2 million records and kept Bernd on top of the hit parade here for weeks and weeks his next two releases also made the top 3 and he currently enjoys a top slot with his version of "Memphis". Bernd is also very popular on his personal appearances and TV shows and looks like one of the real coming stars here in Germany.

RONNY—TELDEC

Bremen born Ronny has been the top selling newcomer of 1964. Ronny is a studio engineer in Bremen and made a demo of the old tune "Clementine" with new German lyrics and a new style. The record has sold over 900,000 records and his future releases all made top charts positions. He's back in the top ten now with his latest release and his LP is also racking up top sales. He did his first tour of Germany this year with Jim Reeves, Bobby Bare, Chet Atkins, and many other country stars and can easily be listed as Germany's number one C&W favorite. His records are top sellers and he is doing his first film in 1956.

MARIKA KILIUS—CBS

World Ice Skating champion Marika Kilius made her recording debut this year and immediately made her number 1 slot in the hit parade with her first record. In addition to her ice skating shows, Marika is also now a film star and one of Germany's top selling female vocalists.

DRAFI DEUTSCHER—TELDEC

Teenager Drafi Deutscher is the newest of the teenage idols in Germany. His hard rock stylings have made fans all over the world and his records have been released in many countries including the U.S.A. Drafi has also never done a record that hasn't made the charts and his new LP and single are racking up top sales. The up and coming young star from Berlin is now touring Germany with his band and doing appearances and new record dates.

PETER ALEXANDER—POLYDOR

Austrian Peter Alexander has been a top star here for many years. He's not only popular with the teenagers but also with the adult set due to the fact that he is a real all around entertainer. Peter records pop numbers and operates and racks up sales with both in the LP and singles field. Peter, who never makes personal appearances, is a top film star here and also a top TV personality as well. His records sell year after year, and there is no danger that his popularity will fade here in Germany anytime in the near future.

HANS JURGEN BAUMLER—CBS

World Ice skating champion Hans Jurgen Baumler started his singing career here this year teamed up with his skating partner Marika Kilius and the duet immediately made the charts. His single debut topped all previous efforts and immediately became a top 10 favorite. Hans Jurgen has become a real teenage idol now and the gals love to watch him sing and skate and hear his records. He is now a full fledged film star with his first leading role and is headed for a sensational career in show business in Germany.

MANUELA—TELDEC

Manuela is a cute young gal from Berlin. After drawing the attention of indie producer Peter Meisel her first recording of "Blame it on the Bossa Nova" in German last year won her nationwide popularity and the top slot on the hit parade. Every record since then has been a top chart item. Manuela has her own band and does tours all over the country including her first tour with Chubby Checker. She's a top performer and draws large crowds wherever she appears.

MARTIN LAUER—POLYDOR

Martin Lauer is one of Germany's most popular sportsmen and artists. After winning the Olympics in Rome, an accident forced him out of sports and he began his career in the record business. His tunes have all been top chart items and his top seller "His Best Horse" this year kept him swinging in the top 3. Martin is one of Germany's brightest young stars and will certainly continue his string of successes in 1965.

PETER LAUCH AND HIS REGENPFEIFER—METRONOME

Peter Lauch and his group have been favorites for years specializing in semi-off-color recordings and comedy performances. This year he has cashed in big on a novelty tune "That comes from Rowling" which took him to the top of the German hit parade despite the radio ban on his record. He is best known for personal appearances and his records have been popular for many years.

MANFRED SCHNELLDORFER—TELDEC

World solo ice skating champion Manfred Schnelldorfer followed in the footsteps of the ice skating champion pair Kilius-Baumler in trading his skates for a microphone and his first record was an immediate top 3 smash. The young star has become a recording and TV favorite and his career in show business now starting looks like stardom for the young artist.

RENATE AND WERNER LEISMANN—ARIOLA

The brother and sister team, the Leismann's hit the road to stardom a few years back by winning an amateur contest. Since then their records have done very well and they have had several top 10 chart items. Favorites both in person, in TV and on records the young duo has made hit after hit and sewed up their chart position with "A boy is a boy" which was a top seller for the group.

FREDDY QUINN—POLYDOR

Freddy started his recording career in 1956 and since his first recording of "Memories Are Made of This" and "Sixteen Tons" passed the 2 million mark in sales thus making it the biggest selling record in Germany of all time, he has racked up 7 golden records for sales of over a million here. Freddy is Germany's number 1 film box office attraction and never fails to make the top chart slot with his recordings. His LP's are also absolute best sellers here and he can easily be considered Germany's number one artist in sales and popularity. Freddy records in English, Spanish, French, Italian and Finnish as well and should soon be well on his way to a position as absolute world star.

GIGLIOLA CINQUETTI—METRONOME

Gigliola who took first place in the San Remo Festival crashed the top 3 here with her winning song "Non Ho L'Eta" which she also sang in German. Gigliola is now a frequent visitor to Germany where she does record dates and is a very popular figure in TV. A sweet young gal who looks like she has a great future in Italy and in this market.

TONY SHERIDAN—POLYDOR

Tony Sheridan who crashed the U.S. charts with "My Bonnie" together with the Beatles has become a real star in his own right. The young Englishman who has been here since 1961 is an absolute teenage favorite and his records rack up fabulous sales. His top smash this year was a recording of "Skinny Minnie," the old Bill Haley tune which he presented in a new fresh manner. Tony strangely enough does most of his sales here in English although he has done a couple of German waxings. The young lad is definitely on his way to becoming a world star and has the talent to hold his position for a long time to come.

BERT KAEMPFFERT—POLYDOR

Although Bert has not had a top 3 hit, he is certainly one of Germany's greatest export items and deserves to be listed here. Bert is a composer, arranger, orchestra leader, A&R man and recording artist. He plays various instruments and has paved the way for a lot of people in the music business to stardom. As a writer, Bert has had such goodies as "Danke Schön" from Wayne Newton and "L-O-V-E" from Nat King Cole as a composer and his LP's as an artist are top sellers all over the globe.

UDO JURGENS—VOGUE

Udo is another artist who has not had a top 3 tune here but has become a top export item from Germany. His song "Warum Nur Warum" sold over 50,000 EP's in France and he topped the Austrian hit parade with the tune. The song which he wrote has now been recorded by Matt Monro under the title "Walk Away" and is racing up the Cash Box Top 100. The tune was already a top hit in England. The young man has a bright future all over the world as an artist and as a composer.

HELMUT ZACHARIAS—POLYDOR

Zacharias and his magic violin has long been a major name in music circles but this year has made the breakthrough point for the fine artist. His "Tokyo Melody" which he wrote and played was an absolute smash hit in England opening many doors for the talented artist. The seasoned performer made his first appearance at the age of 6 in Berlin. After the war he established his popularity as Germany's number one violinist. He now is busy turning out records and making personal appearances all over the world.

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GERMANY — Review 1964

(Concluded from page 31)

on this one two. New indie productions and new labels-OK but we missed by predicting rack jobbing for Germany on a major scale. We'll try again with the same prediction for next year along with more LP sales and strong concentration on LP sales. Our left field guess of the year is a lowering of the singles price for Germany. What ever develops here, Cash Box will be on hand to report it in this important world market—Germany.

Polydor's Freddy Quinn became the first record artist to be awarded a special postal stamp in Austria for his Xmas LP. December was a strong travel month as Polydor's execs Haertel and Voigt visited the U.S. and Mexico and Electrola execs Batzem and Dr. Veder also took to the road and covered the U.S. and Canada. President Kennedy's tragic death brought a standstill to record sales, but sales on LP's moved briskly shortly before Xmas. Electrola picked up the Imperial label for Germany. Trini Lopez started selling like crazy and went on to become one of the biggest artists here over the next 6 months. The year ended the Electrola controlling the top 3 slots in the hit parade with Cliff Richard, Gitte & Rex Gildo and Paul Kuhn holding down the slots. Department stores put racks outside the store to sell low priced LP's, for Xmas. Singles sales were way down, LP sales up. Freddy's Xmas LP went over 100,000 sales in 14 days, but no Xmas single made the grade.



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ARGENTINA — Review 1964

JANUARY: A contest is held by RCA to find an Argentine "Rita Pavone." Teenager Eli Salvador wins it, gets contract with diskery. Surco starts releases of ancient music, recorded by Telefunken of Germany. Italian singer Michele gets start in Argentina through "Se Mi Vuoi Lasciare." "Amarraditos," winner of the first Odol Song Festival, gets into charts. CBS inks folk artist Jorge Cafrune. The 1964 Cordoba Song Festival is a huge success.

FEBRUARY: Orchestra director and arranger Lucio Milena starts tour of Europe that will last several months. Neil Sedaka visits Buenos Aires, fulfilling contracts left by Bobby Rydell because of illness. Brian Hyland comes for Carnival dance parties and TV appearances. Ariel starts Impulse! releases. Palito Ortega and Leo Dan take seven places in the Top Fifteen, something never seen before. Los Tres Sudamericanos return from Europe. Serenata records arranges representation of US label Ansonia. The Beatles' craze is started in Argentina.

MARCH: Italian singer Eduardo Vianello visits Argentina, smashes hard with "O Mio Signore." Mario Kaminsky, Microfon's "Czar," makes trip to the States. Romiglio Giacomoto of Smart visits Brazil. Music Hall inks Los Cinco Latinos. EDEM publishers are back in business after many years. CBS releases first stereo single, by Conniff. Polydor inks Jovita Diaz, after the Cosquin Festival. Palito Ortega reaches 150,000 mark with "Deci Por Que No Queres." Chilean deejay Ricardo Garcia drops in Buenos Aires for a visit.

APRIL: The meeting of the Federation of Latin American Record Producers in Mexico attracts record attendance from all South American countries. Maximo Wyngaard, Licenciado Enrique Rosso, Ian Morris, Adolfo Pino and Nestor Selasco are

the Argentine reps. Philips hosts party honoring visitor Michel Legend. Music Hall artists The Pick Ups celebrate the second anniversary of their first waxing. RCA starts Relay Publishers. CBS VP for Latin America, Manuel Villareal, comes to the River Plate.

MAY: Mexican artists The Hooligans visit Buenos Aires; appear on TV (Escala Musical) and dance parties. Bob Cook of New York's RCA comes to visit local branch. Neil Sedaka visits once again this town. "Twist and Shout" enters the charts, will last till December. Odeon gives "Gold Temples" to Los Wawancó, celebrating their sales. Atahualpa Yupanqui records "El Payador Perseguido." Music Hall inks Fulvio Salamanca and orchestra. Japanese tango orchestra Orquesta Tokio comes to Argentina. Ornella Vanoni plays "Rugantino" at the Coliseo Theater.

JUNE: Rita Pavone visits Argentina, turns performances into top rating events. Ricardo Mejia starts RM diskery, sells records via newsstands. Hugo Celano of Sprint travels to Chile. Ariel starts releases for the kiddie market. Philips releases "Martin Fierro", by Horacio Guarany. RCA records "D'Arienzo for Export" for the international market. Odeon plans exchange of teen artists with other Latin American countries.

JULY: Odeon inks Nestor Fabian once again, records LP on mono and stereo for other markets. I Musici visit Argentina: perform at the Colon Theater. Leo Dan celebrates first anniversary of his first record, "Celia." A museum honoring Carlos Gardel is starting on Corrientes Avenue. Lucho Gatica visits Buenos Aires. Ricardo Korn of JK Publishers returns from tour of Europe. RCA launches "Half LP" records.

(Continued on page 34)

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AUGUST: CBS inks songstress and writer Maria Elena Walsh for kiddie recordings. Microfon enters the teen field: inks Pucho Vilar, Emilio Comte and others. Palito Ortega returns from trip to Mexico, the States and Europe: recording of "Vestida de Novia" seems to be biggest hit in many months. Hernan Aravena, Chilean's RCA A&R man, and Mexican artists Los Hermanos Carrion, visit Buenos Aires. Heddo Heide, DGG rep in South America, returns to Germany.

SEPTEMBER: Tito Rodriguez starts craze among grown-ups. RM records releases first album via Opera one-stop organization. RCA topper Adolfo Pino makes tour of Chile, Peru and Brazil. Microfon releases modern tango music album by the Leo Lipesker Quartet. Disc Jockey inks Pepito Perez. US artist Johnny Tillotson visits Argentina. Beatles on screen "A Hard Day's Night" is a big success.

OCTOBER: Los Chalchaleros, Los Fronterizos and Ariel Ramirez are the stars of "Esto es Folklore," a play at the Odeon Theater. Music Hall

starts selling "Organito" and "Ritmo" records through newsstands. Chico Novarro is inked by Philips. Disc Jockey releases first Barclay albums. The strengthening of the market puts smiles on executives' faces. Trini Lopez comes from the States.

NOVEMBER: Teen singer Juan Ramon is inked by RCA in several-million-pesos deal. Tango chanter Julio Sosa dies in auto crash: 120,000 fans attend his mourning. Chilean songstress Ginette Acevedo and manager Luciano Galleguillos, and Uruguayan disk man Leon Jurburger visit Buenos Aires. Tango composer Juan De Dios Filiberto dies. Tropical music turns into a hit.

DECEMBER: Chanter Vicentico Valdes visits Argentina. Odeon launches several new artists: Claudia, Vicky Rey, etc. Philips releases "The Folk Mass," cut by Ariel Ramirez and Los Fronterizos. Mexican artists Los Locos del Ritmo come to Buenos Aires: appear on Escala Musical (TV 13) and dance parties. Violeta Rivas and Nestro Fabian record four tunes jointly, after an arrangement between RCA and Odeon.

EDITORIAL JULIO KORN SRL

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CHOLO AGUIRRE

(Philips). Born in 1929. Folk singer and composer; has several big hits, like "Rio Rebelde" and lately "Muy Triste." Has performed frequently on radio and TV, made trips to Chile and Uruguay. Recorded before for Microfon.

ROSAMEL ARAYA

(Disc Jockey). Born in Chile, 1937. In 1957 arrived in Argentina, starting fantastic career, recording big hits "Virgen Negra" and "Quemame Los Ojos." Performed on TV 9 and TV 11, toured the country, visited Uruguay and Peru. Latest big hit: "Las Cerezas." (1964)

WALDO BELLOSO

(Opus). Folk music expert and composer. Born 1933. Learned piano at 12, harmony at 15; teaches at the National Dance School since 1952. Is finishing studies as M.D. Has several LP's including a three album series of folk dances.

JOSE BASSO

(Music Hall). One of Argentina's most important tango directors. Started recording about 15 years ago for Odeon. Performs permanently at night clubs in Buenos Aires; is currently working on modern tango.

LOS CANTORES DEL ALBA

(Philips). Folk quartet, formed by Gilberto Vaca, Tomas Campos, Javier Pantaleon and Adolfo Gonzales Labos. Started in the province of Salta, afterwards came to Buenos Aires (1959). Recorded four LP's for Music Hall, afterwards they were inked by Philips. Have new LP's.

LOS CANTORES DE QUILLA HUASI

(Philips). Folk quartet, formed by Portal, Valles, Lastra and Palmer, who stopped singing tangos and replaces Carlos Vega, who started as soloist. Ages 29 to 33. Inspired by the late Buenaventura Luna, one of our top folklorists. Biggest hit: "Angelica."

LOS CHALCHALEROS

(RCA). Formed by Juan Carlos Saravia, Ernesto Cabeza, Ricardo Davalos and Victor Jose Zambano. Probably the most popular folk group of Argentina. Have performed in several European countries, also visit Latin American ones and the States. Have international appeal; appeared on special programs aired by BBC and Italian TV. First performed in Buenos Aires in 1951. Good Composers. Biggest hits: "Alma de Nogal," "Llorare." In November, 1964, appeared in folk hit play "This is Folk Music."

LEO DAN

(CBS). Inked 1963. Age 21. Born in the province of Santiago del Estero. First single was chart rider "Celia" followed by nine other smashes in fifteen months. Is also composer. Appeared on TV, shot first film in December, 1964.

DANIELO

(Odeon Pops). Launched 1963. Also teen artist. Age 22. Appears regularly on TV, Channels 9 and 11. Is also performing in Uruguay. Biggest hit: "Those Lazy Hazy Crazy Days of Summer."

JAIME DAVALOS

Top folk composer. Had own TV'er on Channel 7 for long time; with Eduardo Falu has composed some of our biggest folk hits, "Zamba de la Candelaria" and others. Also wrote "La Vidala del Nambrador." Lives regularly in Salta.

JUAN D'ARIENZO

(RCA). Very well known tango orchestra director, born in 1900. At 14 played the violin at the Crignol Theater; was director of the "Aces of Rhythm" group. In 1936 was inked by Radio El Mundo; since '35 has recorded for RCA. "La Camparsita" has sold more than a million copies. Has cut "For Export" for the international market.

LOS DE SALTA

(Philips). Young folk group, contracted by Philips after long term with HyR. Directed by Dr. Jose Antonio Saravia Toledo, onetime member of Los Chalchaleros. Came to Buenos Aires in 1962; previously lived in Salta. Members: Mariana Vaca, Miguel Ramos, Luis Menu and Jose Barrios.

LITO ESCARSO

(Music Hall). Born in 1938; musician and arranger, tango expert. Started in the province of Mendoza, is artistic director of MH. Good seller; appears frequently on radio and TV, his records have been released in Japan.

NESTOR FABIAN

(Odeon). Tango singer of the "New Wave," with Julio Sosa reached the teen market with this type of music. Well known through TV'er "Toda es Amar" with Violeta Rivas. Biggest hit: "Charada." Age 26. Has several LP's.

EDUARDO FALU

(Philips). Well known guitar player and folklorist. Has performed in many European countries and in 1964 in the States. Recorded in France. In 1963 made successful trip to Japan. Composer. Has recorded nine albums. Previously cut for TK.

LOS FRONTERIZOS

(Philips). Top folk quartet, formed by Lopez, Isela, Moreno, Madeo. Lopez is probably Argentina's "bagualas" singer. Have made tour of several European countries including Holland, France and Italy. Their records have been released in several parts of the world. Biggest hit "Cordialmente."

LA CHARANGA DEL CARIBE

(CBS). Tropical music orchestra, rides on the cumbia wave. Preferred by dance-party goers. Biggest hit: "Santander de Batunga."

RAMONA GARARZA

(Odeon). Regional music artist; inked in 1959 by Odeon and turned into the label's best selling artist in 1961. Has recorded several LP's, appears frequently on radio and TV. Made successful trip to Chile in 1964. Biggest smashes: "Acuarela del Rio," and current "Vestida de Novia."

(Cont'd. on page 35)

ARGENTINA—Top TV Programs

SABADOS CONTINUADOS, Saturday 2 to 9 PM, Channel 9. Artists: Palito Ortega, Violeta Rivas, Leo Dan. Emcee: Antonio Carrizo.
RITMO Y JUVENTUD, Sunday 7 to 8:30 PM, Channel 11. Artists: Hector Eduardo, Chiquita Saldi, Ricardo Roda, Blanquita Silvan. Producer: Ruben Machado.
ESCALA MUSICAL, Sundays, 2 to 3 PM, Channel 13. Artists: Claudia, Jackie, Horacio Molina, Marito Gonzalez. Producer: Carlos Ballon.
NOCHES DE IKA, Mondays, 9:30 to 10:30 PM, Channel 13. Artists: Antonio Prieto, Marty Cosens, Ambar La Fox. Emcee: Angel Magaña.
EL CLUB DEL CLAN, Sundays 3 PM, Channel 13. Artists: Grillo Mejia, Anita Martinez, Simonette. Producer: Ricardo Mejia.
SABADOS CIRCULARES, Saturdays 1 to 7 PM, Channel 13. Artists: Indio Gasparino, Sandro, Los Cinco del Ritmo. Emcee & Producer: Nicholas "Pipo" Manera.

ARGENTINA—Top Radio Programs

ESCALERA A LA FAMA, Weekdays: 12:30 AM; 2 PM; 4 PM; Saturdays 5 to 8 PM Radio Excelsior. Producer: Ruben Machado.
ESCALA MUSICAL, Sundays: 3 PM; Radio Excelsior; Saturdays: 3 PM, Radio Libertad. Producer: Carlos Ballon.
WINCOFONIAS, Weekdays: 10 AM; Radio Splendid; Deejay: Miguel Fernandez Volpe.
UNA VENTANA AL EXITO, Weekdays: 10 AM; Radio Antartida; Noon, Radio Mitre. Disk jockey: Antonio Barros.

ARGENTINA—Artists That Made The Top Three

PALITO ORTEGA (RCA)—Deci Porque No Queres; Me Permite; Vestida de Novia; Changuito Cañero; Sabor A Nada; Me Permite; Sin Timon.
LEO DAN (CBS)—Santiago Querido; Lita; Como Te Extraño Mi Amor; Esto Mary Isabel; Marisa; Deci Porque No Queres.
RITA PAVONE (RCA)—If I Had A Hammer; En La Cima de la Montaña; Cuore; Pido Paz.
CHICOTE LOPEZ (Odeon Pops)—El Patito.
GIGLIOLA CINQUETTI (Music Hall)—Non Ho L'Eta Per Amarti.
CUARTETO IMPERIAL (CBS)—Cumbia Sobre el Mar.
TRINI LOPEZ (Reprise)—America; Unchain My Heart.
THE BEATLES (Odeon Pops)—Twist and Shout.
VIOLETA RIVAS (RCA)—Que Suerte; If I Had A Hammer.
EDOARDO VIANELLO (RCA)—O Mio Signore; I Watussi.
CHARANGA DEL CARIBE (CBS)—Santander de Batunga.
LARRY (CBS)—Beatriz.
HERMANOS CARRION (CBS; Music Hall)—Las Cerezas.
RICHARD ANTHONY (Odeon Pops)—Chin Chin; A Toi de Choir.

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ARGENTINA

ARGENTINA-Bios 1964

(Cont'd. from page 34)

LOS HUANCA HUA

(Odeon Pops). Modern folk group. Turned into the biggest success of 1962. Suffered a car crash in 1963, which forced Hernan Figueroa Reyes to leave group; was replaced by first female voice in folk group. Have recorded two LP's, performed with Atahualpa Yupanqui. Visited Chile, like to sing "A cappella."

CUARTETO IMPERIAL

(CBS). Also in the cumbia trend. Started astonishing career selling 20,000 copies of first single in fifteen days: "Cumbia sobre el Mar. Afterwards recorded two albums and several singles, following the line. First group to play cumbias with accordion.

CHICO NOVARRO

(Philips). Good musician and arranger, also singer. Has had several big hits: "El Camaleon," "El Orangutan," when recorded in 1963 for RCA. Latest smash: "La Tia." His tunes are internationally useful. Has visited several Central American countries; has tropical touch.

PALITO ORTEGA

(RCA). Most popular artist in Argentina. Age, 23. Composer of international value, has had big success with "Despeinada" and "Deci Porque No Queres" in South America, Mexico and Spain. In 1964 visited the US and Italy. Has had string of smashes, one after another. Will shoot film early in 1965.

PEPITO PEREZ

(Disc Jockey). Latest discovery of DJ's Rodriguez Luque. His first single was hit in several provinces and afterwards in Buenos Aires and Peru. Age, 19. Big potential value.

ASTOR PIAZZOLLA

(Philips). Modern tango leader. Has spent several years in the US; previously recorded for Odeon, RCA and CBS. Has several albums of experimental "Buenos Aires music," recorded with writers like Sabato and cinema actor Alfredo Alcon. Frequently appears in night club "676" where modern music artists are presented.

ARMANDO PONTIER

(Philips). Tango orchestra director. In 1945 formed famous group with Enrique Mario Francini, in 1955 his own orchestra. Inked by CBS in 1960. Has composed about 30 tunes; one of them, "Pecado," got 50 waxings.

ANTONIO PRIETO

(RCA). Born in Chile, 1929. Well known in all Latin America and Europe. Visited Africa with big success in 1964. Had world hit "La Novia." Has recorded in Chile, Mexico, Brazil, Argentina and Italy. Other hit releases "Son Rumeros" and "El Pecedor." Good TV showman; maintained show on TV 13 two years.

JUAN RAMON

(RCA). Teen artist, specialized first in covering international hits, turned afterwards to local products. Recorded previously for Disc Jockey. Has had frequent TV appearances (TV 11 and TV 9) and radio programs.

ARIEL RAMIREZ

(Philips). Pianists, folk expert. Has visited many foreign countries and was inked by Philips in 1962, for a series of albums for international release. Has waxed albums with Los Fronterizos, Eduardo Falu and Jaime Torres with very interesting results. In 1964 cut the "Folk Mass."

VIOLETA RIVAS

(RCA). Born 1938. Has appeared in many programs, visited Peru Colombia, Venezuela and plans to go to Mexico in 1965. One of the stars of "Sabados Continuados," TV's monster program, eight hours long. Latest hits: "Que Suerte" and "El Cordenal."

EDUARDO RODRIGO

(RCA). "New Wave" folk artist. Age, 22. Was discovered in 1963 at the Cosquin Folk Festival. Inked by RCA, became popular in short time. Has very personal style. Latest hit: "A La Sombra de mi Mama."

ENRIQUE RODRIGUEZ

(Odeon). Big country music seller; has recorded for more than 25 years; sold more than 2,200,000 records. In 1962 received gold record from Odeon for his sales. Biggest hit: "La Camparsita."

EDUARDO ROVIRA

(Microfon) Modern tango music orchestra director. Leader of "Friends of Good Tango" movement; has composed "Poema Tango Buenos Aires," a suite based on the city's music. Member of the Microfon artistic staff.

MARIA ELENA WALSH

Inked by CBS in 1964, for recording kiddie music. Previously was member of famous "Leda & Maria" folk duo, which cut several albums of Argentine and Spanish music for Disc Jockey. TV writer.

ATILIO STAMPONE

(Microfon) Modern tango leader; composed music for Cannes prize film "Hand In the Trap"; started studying at 10; first worked at 16 with the Pedro Maffia orchestra. Was member of Astor Piazzolla's band, 1945. Visited Europe, 1950.

JOHNNY TEDESCO

(RCA) Rock'n roll teenager, sings in Spanish, has made waxing in Italian. Born in 1945, inked in 1961. Has had several smashes; his first recording was a hit: "Presumida." Appeared in TV 9's "Sabados Continuados" in 1964.

(Concluded on page 40)

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ZAFIRO S.A.

SPAIN — Review 1964

Spanish Recordings of the Whole World

ZAFIRO SPAIN

Campomanes, nº10 MADRID

Perhaps this year we cannot say that Spain is an underdeveloped record market. The tremendous increase in the sales figures is something common to the whole industry. Every company reports that its sales and profits are bigger than ever. These increases are mainly noted in the market of teen music, 40% in some companies. Two years ago the figure of 25,000 copies was almost impossible. Now we can say that, if not frequently, it is reached very easily.

Another point of interest is the intense life of the market. Two years ago there were two or three big hits during the year. In 1964 first place hits on the best sellers lists and radio popularity polls changed continuously. But a look at the Best sellers list shows that every hit comes from other countries, mainly the USA, France, Italy and Great Britain, with something from South America. The problem is being carefully studied by the people of the business, with everybody looking for a Spanish type of music able to be successful here and abroad.

Song festivals could be a good way to find Spanish modern songs. But the systems for awarding prizes and the basis of some of the contests close the way to the young composers. The only thing it's possible to get is the results of contests which seem to have been held twenty years ago.

During 1964 we had the First International Festival of Mallorca, with songs from every part of the world. The top honor was won by a French song, "Quand Palma chantait" (When Palma Sings). The Festival of the Mediterranean song was held in Barcelona last September and was won by an Italian song by Luigi Tenco, "Ho capito che ti amo" ("I have seen that I love you"). Days after the festival the organization canceled the prize because the song was issued on records in Italy prior to the festival. The Festival of Aranda, for Spain and Portugal... was won by a Portuguese song. And the sole festival for Spanish songs only, held in Benidorm, gave the prize to a song that was unknown in Spain four months after the festival. On the other hand, the winner of San Remo festival, "Non ho l'età per amarti," is now one of the year's best sellers in Spain. It seems that there are no composers of modern music in Spain. Perhaps the solution of the problem could be to open the way to young boys of the popular groups that are perfectly able to compose good songs with international appeal and Spanish flavor.

The success of the year has been the group sound. A lot of Spanish groups have reached some success with their recordings. The most important are The Pekenikes with instrumental versions of "Los cuatro muleros" and "El vito," both ancient pop themes. The Tonys have done the same with "La cucaracha" and "La luna y el toro" and "Las lagarteranas." The Sonor with Campanilleros, and a fresh new instrumental version of "Charade," released in America. The Mustang, The Lone Star and The Sirex are the other significant groups. At the close of the year a new group was born, The Brincos, composers of all their songs, with a sound named "woodling sound" that reminds one a little of Spanish music, but with a most up to date beat.

The year brought us very important news concerning the industry. Zafiro signed with English Decca for the international distribution of the label's Spanish catalogue. Hispavox is handling Reprise, Peerless, and AZ labels, among others. RCA represents Dot in Spain. Vergara handles Kapp and Time. Bleter signed such international famous artists as Sacha Distel, Tony Dallara, and The Cinco Latinos. Fonogram released some Riverside and Audiofidelity recordings.

Columbia launched the Phase 4 Stereo of Decca, RCA the Dynagroove Sound, and Hispavox is beginning with Command.

Every company, except Fonogram, raised the prices of their E.P.'s from

85 to 95 pesetas (1 dollar, 60 cents).

It is very interesting to report the first serious attempt to impose singles in Spain. As is known, Spain is an E.P. market. Years ago we registered shy intents from RCA, HMV, Philips. However, a local independent company is now releasing everything in singles. Zafiro is pioneering singles in Spain now, together with some help from Columbia, Vergara, Belter, RCA and E.M.I. In addition to that, there are now a lot of low priced L.P.'s. Perhaps the day in which Spain will be a single market is not too distant. But difficulties are big; the record retailers don't do anything in order to sell their singles, because they prefer E.P.'s. (They get more profit with the same effort; at least this is what they say).

At the moment there are, in Spain, three record magazines (teen papers), plus more than fifty sections in Newspapers. Every radio station has at least two or three disc-jockey programs, and TV has a lot of musical shows. The promotion of records is getting easier every day. And the recordings of Spanish versions of international hits by their original singers are getting to be a big success. "Be my baby" is number one thanks to the Spanish version of Les Surfs. "It's a lonely town" by Mina in Spanish, "Remember me" by Rita Pavone, also in Spanish, and other tunes have their possibilities just in the Spanish version. International companies, like RCA, Hispavox, Fonogram and E.M.I. have hopped on this trend.

The Ministry of Information and Tourism, in charge to the stations of the Government, will give eight golden records through dee-jay Mariano Méndez Vigo's program "Hit parade nacional." These prizes are given after the collection of votes from listeners in every part of Spain. We will know to whom the awards will be given at the beginning of 1965, but we say surely that the Gold record for Spanish groups will go to The Pekenikes and the gold record for world group will be for The Beatles.

During January we were visited by Françoise Hardy and Eddy Mitchell, both from France. Two Gold records were given: one for the best Spanish recording ("La hora," by Tito Mora-RCA) and world recording ("Free me" by Mexican Enrique Guzmán-CBS).

February was the beginning of the success for "Non ho l'età," the song that won at San Remo. We had visits by The Blue Diamonds and Les Surfs and Trini López. And one of our songs was selected for the Eurovision Song Contest. This song was "Caracola," by Fina de Calderón. Gigliola Cinquetti, Frank Sinatra Jr., Sylvie Vartan and Sacha Distel came to act in Spain during March. In this month it was known that top artists Duo Dinámico and Marisol were going to appear in a film together. Also, the decision in the Eurovision song contest became public, in which our song was almost the last one.

Guy Laffite, Sylvie Vartan, Françoise Hardy, Rocky Roberts and The Spotnicks were our visitors in April. Also this month we held the Festival of the sportive song. During May a lot of international artists came to Spain: Domenico Modugno, Bobby Solo, Marie Laforet, Nina and Frederik, The Machucambos, Rika Zarai, Chris Barber, Ann Margaret, Van Cliburn, The Modern Jazz Quartet, The Tornados ("Telstar"), Enrique Guzmán and, again, Les Surfs.

June brought us Peppino di Capri, Helen Shapiro, César Costa, The Cinco Latinos, Antonio Prieto, Richard Anthony, Les Djinns and Eddy Mitchell. During July we received Hazel Scott, Gino Paoli, Cuco Sánchez, Nancy Holloway, Milva, Les Players, Lou Bennett, and Gigliola Cinquetti. We also held The Festival of Mallorca.

Sylvie Vartan, Johnny Hallyday and Palito Ortega were here in August. This month also saw the Festival of Benidorm and the Festival of Aranda de Duero.

Juliette Greco was the only important visitor in September. Our major event was The Festival of Mediterranean Song, held in Barcelona at the end of the month.

The American Beatles made personal appearances in Madrid, Barcelona and Palma with big success among the teenagers. People were not too happy because of the name, however, because of its similarity to the one of the British idols. French singer Alain Barrière sang on TV, and ten days later his new song "Ma vie" became number one in Spain. The Argentinian vocal group "The Jazz Singers" were also here.

The sensation of show business in Spain was Rita Pavone. The Italian girl received the biggest round of applause in the entire history of Spanish TV.

SPAIN — Top Artists

- LUIS GARDEY**
Address: Zafiro, Campomanes 10, Madrid, Spain.
- JOSE GUARDIOLA**
Address: Vergara, P. General Mola 4, Barcelona, Spain.
- DUO DINAMICO**
Address: Voz Su Amo, Urgel 234, Barcelona, Spain.
- MANOLA ESCOBAR**
Address: Belter, Gomis 1, Barcelona, Spain.
- JUAN PEDRO SOMOZA**
Address: Discophon, Valencia 288, Barcelona, Spain.
- MIGUEL RIOS**
Address: Fonogram, Av. de América, Madrid, Spain.
- ROCIO DURCAL**
Fonogram, Av. de América, Madrid, Spain.
- RAPHAEL**
Hispavox, Cartagena 62, Madrid, Spain.
- THE PEKENIKES**
Hispavox, Cartagena 62, Madrid, Spain.
- THE TONYS**
Zafiro, Campomanes 10, Madrid.
- THE BRINCOS**
Zafiro, Campomanes 10, Madrid.
- THE MUSTANGS**
Regal, Urgel 234, Barcelona, Spain.
- LOLA FLORES**
Belter, Gomis 1, Barcelona, Spain.
- TITA MORA**
RCA, Torre de Madrid, Madrid, Spain.

SPAIN — Best Sellers

- 1 Tu Seras Mi Baby (Be my baby)—Les Surfs (Hispavox Festival)
- 2 Si Yo Canto (My whole world is falling down)—Sylvie Vartan (RCA Victor)
- 3 Ciudad Solitaria (It's a lonely town)—Luis Aguilé (Odeón)
- 4 No Tengo Edad (Non ho l'età)—Gigliola Cinquetti (Hispavox-CGD)
- 5 Sapore Di Sale—Gino Paoli (RCA Victor)
- 6 La Mamma—Charles Aznavour (Barclay)
- 7 Ciudad Solitaria (It's a lonely town)—Mina (Belter)
- 8 Fanny—Luis Aguilé (Odeón)
- 9 Puedes Irte (I only want to be with you)—Richard Anthony (HMV)
- 10 Si Tuviera Un Martillo (If I Had a Hammer)—Trini López (Hispavox-Reprise)
- 11 Et Pourtant—Charles Aznavour (Barclay)
- 12 Hard Day's Night—Beatles (Odeón)
- 13 Mas (More)—Enrique Guzmán (CBS)
- 14 Volvamos Al Amor—Marie Laforet (Hispavox-Festival)
- 15 Ma Vie—Alain Barrière (RCA Victor)
- 16 Chin Chin (Cheat cheat)—Richard Anthony (HMV)
- 17 Twist and Shout—Beatles (Odeón)
- 18 She Loves You—Beatles (Odeón)
- 19 Mi Mundo (Il mio mondo)—Richard Anthony (HMV)
- 20 Please Please Me—Beatles (Odeón)

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FINLAND — Review 1964

1963 ended with a poll arranged by the Finnish Broadcasting Corp. asking the listeners to vote for "most popular foreign male artists." Elvis Presley, Cliff Richard and Paul Anka came first, second and third. Not a word about The Beatles, at least not among the first ten.

The local Song Festival made everybody busy during January and February. Ten composers had been invited to supply with one song each, later some juries were going to vote for what they liked best, and the winner was to represent Finland at the Eurovision Song Contest in Copenhagen in March. "Laiskotellen" (Being Lazy) by Lasse Mårtensson was picked by the jury.

Another sensation came in end of January, maybe not unexpected for those who had been following the development. Government-owned Suomen Television took over the independent commercial TV company Tervisio Oy, and then there was government monopoly on TV all over Scandinavia.

Finland as pop song manufacturer had mainly been producing songs for local consumption, at least until 1964. The Finnish people prefer sentimental songs, and a foreign orchestra playing in Finland without a number of tangos on the program can't expect to make much of a success. In 1964 came the "Jenka" or "Letkajenka" in Finnish. It was something between La Conga and Lambeth Walk (the British fashion dance from 1937) and it reached a tremendous popularity in Finland. Later during the year, the dance was exported and introduced almost all over Europe. Latest reports at the end of this year say that the Finnish Jenka is the latest fashion at the night clubs in Paris, among others.

Top selling record in Finland during January was "Doin' the Jenka" with Jan Rodhe and The Adventurers on Sonet. A comparatively unknown British group called The Beatles had two records among the Top Ten. They sold very well, but not particularly sensational.

The charts for February had six domestic songs among the top ten. The top seller was the same as in January. However, so called teenage groups noted a growing popularity and with this popularity the domestic dominance at the charts was dropping.

The spring came with few sensations. In Finland as well as in other countries, record manufacturers recorded local versions of the songs from the Eurovision Song Contest in Copenhagen in March. However, with exception of the winning Italian song, "Non Ho L'Eta," not very much happened with the songs.

In April The Beatles were not longer unknown in Finland. They topped the charts with "All My Loving," and had "She Loves You," "I Want To Hold Your Hand" and "Can't Buy Me Love" at the charts at the same time.

There was a great activity in the jazz life of Finland. Thelonious Monk came in January, Duke Ellington in February, Modern Jazz Quartet, Ella Fitzgerald and Oscar Peterson in April and Art Farmer Quartet in May. The pop lovers got Cliff Richard and The Shadows in end of May, when they appeared at the Linnanmäki, Helsinki's outdoor amusement park. Some 30,000 came and saw them, which is almost extremely many. A rep for EMI in Finland told Cash Box that The Beatles had turned out to be the real "hard currency." They got, however, some competition from a local discovery, Katri Helena, who entered the charts with her debut record "Puhelinlangat Laulaa" (The Telephone Lines are Singing) and stayed on the charts with the record for the last six months of the year.

During May, it was The Beatles again "All My Loving" was still number one and three other records with them also appeared among the top ten. And for June, still "All My Loving" was on the top, but "Can't Buy Me Love" was the only other Beatles record on the chart that month. The situation was the same in July, too.

In August, the local discovery Katri

Helena became the number one seller with her "Puhelinlangat Laulaa," after having been second with the same record the last two or three months. The Beatles continued their dominance with four records among the top ten. Miss Helena continued as number one also for September, now with "A Hard Day's Night" second and three more with The Beatles among the top ten. In October "A Hard Day's Night" moved up as number one.

Jazz life continued showing plenty of activity. Scandia-Musiikki Oy arranged the Helsinki Jazz Festival in autumn, presenting Papa Celestin's Original Tuxedo Jazz Band with Sister Rosetta Tharpe, The Chicago All Stars, The Mainstream All Stars, Charlie Parker in Memoriam Group, Miles Davis Quintet, Dave Brubeck Quartet, Roland Kirk Quartet and George Russell Sextet. It was a great success.

Finnish Broadcasting Co. started its polls again and voting for most popular female foreign artists, Millie, Siw Malmkvist and Caterina Valente came first, second and third.

A smaller change at the market from a typical Finnish language market to better sales chances for foreign language records is one of the things to be noted for 1964. The year had been "acceptable" saleswise, said general opinion, but not particularly good—with exception for EMI and The Beatles, but that's international as far as 1964 is concerned.

FINLAND — Artists & Labels

Fazer Music has a large stable of artists under contract. Main names on Decca label are Iris Rautio, Taisto Tammi and the quartet The Esquires. On the Rytmi label is heard Eila Pienimäki, on Fontana are Tamara Lund and Markus Allan, and Philips' has Viktor Klimenko, Marion Rung, Lasse Mårtensson and newcomer Reijo Viita.

Ab Discophon Oy has Eero and Jussi, who noted several successes in 1964, Mauno Kuusisto, a tenor singer who has done very well during several years, the newcomer Carola (real name: Carola Standertskjold), who sings in ten different languages, and finally the multi-instrumentalist, arranger and composer Rauno Lehtinen, who, among others, composed "Letkis," a popular Finnish Jenka-dance in Finland as well as abroad.

P.S.O. (Pohjoismainen Sähkö-Oy), one half of EMI in Finland, has a large number of artists as well as labels. On the Blue Master label are Aila Heikkilä and Martti Auvinen. On Columbia are Bosse and Robert, Jopi Erakare, Lill-Jorgen, Anki Lindqvist and Irmeli Makela. At Finlandia is Reijo Wallenius, an accordionist, while Veikko Tuomi is a leading name on Odeon. Finally, on Parlophone is heard Katri Helena who was one of the top selling sensations on the Finnish market this year, Monika Aspelund and Pentti Lasanen.

Oy Finndisc Ab with the label Safir has Heikki Aarva, Erkki Liikanen, Arja Tuomarila and the newcomers Pauli Lehtola and Juha Vainio.

Scandia-Musiikki Oy has the label Scandia with Ann-Christine, Eino Gron, Johnny (real name: Johnny Liebkind), Laila Kinnunen, Kai Lind, Pirkko Mannola and Reijo Taipale as leading singers, the guitar groups Danny and The Islanders, The Sounds and The Renegades, the latter a British group from Birmingham, now in Finland. The Four Cats, a vocal group, is also recording at the Scandia label.

Musichouse Westerlund has the group Jim and The Beatmakers (HMV), a quintet, Eino Virtanen, also HMV, singer, musician and composer, and The Finn Trio, also HMV.

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SWEDEN — Review 1964

1964 marked a turn in music business in Sweden. Sales began to increase again. Not only as far as records are concerned, but also music publishers reported a growing sale of sheet music.

The year started and continued until March 20th with a strike among artists against radio and TV appearances. Radio and TV answer with a boycott of all and any new record made by the artists after the strike started Dec. 1, 1963. As a result of the strike, there was no local Swedish

Song Festival this year, nor did Sweden participate in the Eurovision Song Contest for the same reason. Due to the strike Swedish TV viewers were not supposed to watch the Eurovision Spectacle on March 21, but the day before the strike ended and the show was televised in Sweden, too.

In Sweden, as everywhere, it was The Beatles who made the big money during the year. However, when The Beatles came to Stockholm for concerts in end of July it wasn't the great economical success that was expected. On the other hand, bringing them to Stockholm at a time when a great part of the Swedish people were away, either abroad or in the archipelagos on the annual vacation (always in July here), might not be the best way to get "sold out."

1964 might also be credited as the year when local songs found it considerably difficult in the competition with foreign songs. A teenager's market, and teenagers declared that they preferred songs in English or any other language, motivating their taste with "Swedish Sounds So Foolish." Certain attempts to investigations showed that if and when a Swedish language record sold in any quantity to speak of, the customers were not teenagers.

Latest sales reports from December said that the record sale looked very good and even if no one was talking about a sales record, most company executives said 1964 would be one of the best years during the '60ies.

SWEDEN — Artists & Labels

There are several manufacturers of records in Sweden, and one thing seems to be common for all of them, the number of those four or five piece guitar groups is growing every day.

Cupol Grammofon & Musik AB has counted in a lot of money during the autumn this year on Yvonne Norrman, and did recently contract Brita Borg who recently had her first record for Cupol released. Mona Grain is another name on Cupol while The Telstars is recording for Nashville.

At the new label Olga is the group The Hep Stars, a quintet, and more local artists will be contracted within near future.

Grammofon AB Electra (RCA Victor) has a number of artists, such as Britt Damberg, Towa Carson, Mats Olsson, Lars Lonn Dahl, Jan Malmso and Nicolai Gedda. Telefunken Forsojnings AB has Olle Adolphson and Gunde Johansson on Telefunken, Ulla Sjoblom, Sten & Stanley and Olav Gerthel on Decca.

Karusell Grammofon AB has Lill-Babs (real name: Barbro Svensson) as leading name on Karusell, William Clauson on Polydor and Osten Warnerbring on Joker.

Povel Ramel, Martin Ljung, Sune Mangs, Tosse Bark and Harriet Gill-sater are leading names from Knap-pupp, and Gothenburg-based Megafon has jazz musician Jan Johansson under contract.

Metronome Records have had great success mainly with Siw Malmkvist and Per Myrberg during 1964, but Boris, Anna-Lena Lofgren and Ann-Louise Hansson have also helped the company to a satisfactory sales result.

Philips-Sonora has Bengt-Arne Wallin, Lily Berglund, Sonja Stjernqvist and The Cool Candys on Dux, Ray Adams, Gunnar Kinch, The Keys and Anita Lindblom on Fontana, Sven-Ingvars, Monica Zetterlund, Lill Lindfors, Owe Tornqvist, Carli Tornehave and Ojvinds Borje and Laila Westersund on Sonora.

Polar Music has worked hard promoting The Hootenanny Singers, and at the end of 1964, it seemed that the result would be a great international career for the group.

Scan-Disc Recording Co. AB has Ulla Sallert, now on Broadway in the musical "Ben Franklin in Paris," and Lil Malmkvist, among others, under contract.

Skandinaviska Grammophon AB (EMI in Sweden) has Thore Skogman on Odeon, Gunnar Wiklund and Inger Berggren on HMV, and on Columbia The Streaplars, The Shanes, Larry Moon and The Moonlighters and Trio me' Bumba.

Sonet Grammofon AB counts on Jerry Williams and The Violents, Dutch-born Suzie and Jan Rodhe, the latter an American-Norwegian.

Svenska Manu-Music AB started its activity in 1964, and has so far had local as well as international success with Carole and Kettil, and the newcomer Gunilla Postaroff.

Swe-Disc Grammofon AB shows great activity on the local market as well as the international and reports releases of its products all over the world. A recent LP with Scandinavian folksongs with Alice Babs and Svend Asmussen was released last November. The Chicks, Bibi Andersson, Little Gerhard and Bertil Englund are other Swe-Disc artists.

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SWEDEN — Best Sellers

JANUARY

- 1 She Loves You (The Beatles/Parlophone) Sonora Musikforlags AB
- 2 Diggety Doggety (The Streaplars/Odeon) Edition Odeon
- 3 Bossa Nova Baby (Elvis Presley/RCA Victor) Belinda (Scandinavia) AB

FEBRUARY

- 1 I Want To Hold Your Hand (The Beatles/Parlophone) Sonora Musikforlags AB
- 2 Glad All Over (The Dave Clark Five/Columbia) Ehrling & Lofvenholm
- 3 Beautiful Dreamer (John Leyton/HMV) Southern Music AB

MARCH

- 1 All My Loving (The Beatles/Parlophone) Sonora Musikforlags AB
- 2 Surfin' Bird (The Trashmen/State-side) Edition Odeon
- 3 Hippy Hippy Shake (The Swinging Blue Jeans/HMV) Edition Odeon

APRIL

- 1 All My Loving (The Beatles/Parlophone) Sonora Musikforlags AB
- 2 Bonnie B. (Jerry Lee Lewis/London) Belinda (Scandinavia) AB
- 3 Can't Buy Me Love (The Beatles/Parlophone) Sonora Musikforlags AB

MAY

- 1 Can't Buy Me Love (The Beatles/Parlophone) Sonora Musikforlags AB
- 2 Bonnie B. (Jerry Lee Lewis/London) Belinda (Scandinavia) AB
- 3 California Sun (The Rivas/Sonet) Robert Mellin (Scandinavia) AB

JUNE

- 1 Suspicion (Terry Stafford/London) Belinda (Scandinavia) AB
- 2 I Love You Because (Jim Reeves/RCA Victor) Reuter & Reuter AB
- 3 My Boy Lollipop (Millie/Fontana) Thore Ehrling Musik AB

(Continued on page 39)

Publisher Of The Big Hits

Musikforlaget ESSEX AB

Regeringsgatan 45

Stockholm C

Sweden

DENMARK — Review 1964

The year started with Suzie, Dutch-born but living in Sweden, topping the charts with "Johnny Loves Me." The trade was looking forward to the local Song Festival, taking place in TV on Feb. 15. The winning song was to represent Denmark at the Eurovision Song Contest in Copenhagen in March. For the first time, the TV-viewers were invited to vote about the song they liked most. The TV company didn't expect too much interest, a maximum of 100,000 votes was considered a lot. They got 233,465 post-cards from people who had voted on the song they liked best, of which the winner alone, "Sangen om dig" got 102,171 votes. Nothing wrong with the Danes and their interest in Song Festivals.

The Eurovision Song Contest at the Tivoli Koncertsal in Copenhagen March 21st didn't offer much to the trade people who came to Copenhagen expecting to find one or another song that could become the sensation of the spring. Italy took the gold with a nice tune, "Non Ho L'Eta," sung by Gigliola Cinquetti, and it seems as the only one of 16 songs that ever made big international success. The audiences at Tivoli got some sensations during the show, a political demonstration against two of the participating countries, but 110 million TV viewers all over Europe didn't see much of this since the producer

presented a more "neutral" picture during the seconds when a lot of things happened on the scene. In any case, Denmark arranged the Eurovision Song Contest in 1964 and at the same time declared it was the last time the country participated in such a big, not to say expensive, spectacle.

The spring came and so did local recording of songs from the Eurovision Song Festival. However, except of Denmark's own entry, "Sangen om dig" and the Italian winner, nothing happened with any of the recordings.

On the charts it was The Beatles all the time, it was also The Beatles in the headlines here in the middle of April. The popular British group was contracted for concerts in Copenhagen at the beginning of June, but the Police in the Frederiksberg district of Copenhagen said no. "Beatles means riots, and we prefer no riots" was the only comment. The whole thing went to the Dept. of Justice which finally gave the green light for the concerts.

The Beatles came on June 4th and the two concerts turned out to be exactly what the authorities had expected—and perhaps feared. But the teenagers were happy, and EMI could count on an even better sale of their records.

The Danish Broadcasting Co. (DBC) is not an admirer of pop music which is considered having very little in common with the word "culture." This is an old and well known fact, at least here, and it was once again documented in June when DBC announced that in the future there would be even less time spent on pop music, but promised more jazz for teenagers.

In August came "A Hard Day's Night," the movie as well as the record, and both turned out to be gold mines and the Beatles topped the charts for three months with the title song from the film.

Night-club life in Copenhagen isn't what it used to be. But teenagers are something to count upon. Some of Copenhagen's around 40 night-clubs gave up their business, among them the famous Atlantic Palace, and shifted to amusement spots for pop loving teenagers. Popular domestic and foreign teenage groups, juke-

DENMARK — Best Sellers

JANUARY

- 1 Johnny Loves Me (Suzie/Sonet) Sonet Music
- 2 Drina (Mars na Drini) (Jorgen Ingmann/Metronome) Stockholms Musikproduktion
- 3 Bossa Nova Baby (Elvis Presley/RCA Victor) Belinda (Scandinavia) AB

FEBRUARY

- 1 She Loves You (The Beatles/Parlophone) Multitone A/S
- 2 I've Got A Lovely Bunch Of Cocanuts (The Sunbeams/Manu) Imudico A/S
- 3 Johnny Loves Me (Suzie/Sonet) Sonet Music

MARCH

- 1 Beautiful Dreamer (John Leyton/HMV) Southern Music AB
- 2 I Want To Hold Your Hand (The Beatles/Parlophone) Multitone A/S
- 3 I've Got A Lovely Bunch Of Cocanuts (The Sunbeams/Manu) Imudico A/S

APRIL

- 1 *Sangen om dig (Bjorn Tidmand/Odeon) Imudico A/S
- 2 *Det er en forskel (Vivian & Berit/Polydor) Multitone A/S
- 3 I Want To Hold Your Hand (The Beatles/Parlophone) Multitone A/S

MAY

- 1 Non Ho L'Eta (Gigliola Cinquetti/Triola) Stockholms Musikproduktion
- 2 Can't Buy Me Love (The Beatles/Parlophone) Multitone A/S
- 3 Viva Las Vegas (Elvis Presley/RCA Victor) Belinda (Scandinavia) AB

boxes, hot dogs and Coca Cola became the main attractions offered the audiences, and business began to look promising again.

A Danish Princess wed the King of Greece in the autumn and local tunesmiths welcomed the opportunity by writing songs like "Wedding In Athens" etc.

In November, Karl Emil Knudsen, head of Dansk Grammofonpladeforlag, went on a biz trip to the U.S. where he introduced the local group Sir Henry and His Butlers, who were contracted by Decca Records.

JUNE

- 1 Java (Al Hirt/RCA Victor) Broadway Music AB/Stig Anderson
- 2 Nu rejser jeg hjem (Detroit City) (Gustav Winckler/Sonet) Cedarwood (Scandinavia) AB
- 3 Can't Buy Me Love (The Beatles/Parlophone) Multitone A/S

JULY

- 1 My Boy Lollipop (Millie/Fontana) Imudico A/S
- 2 Long Tall Sally (The Beatles/Odeon) Belinda (Scandinavia) AB
- 3 Suspicion (Terry Stafford/London) Belinda (Scandinavia) AB

AUGUST

- 1 A Hard Day's Night (The Beatles/Parlophone) Multitone A/S
- 2 Long Tall Sally (The Beatles/Odeon) Belinda (Scandinavia) AB
- 3 Constantly (Cliff Richard/Columbia) Stockholms Musikproduktion

SEPTEMBER

- 1 A Hard Day's Night (The Beatles/Parlophone) Multitone A/S
- 2 Kiss'n Cousins (Elvis Presley/RCA Victor) Belinda (Scandinavia) AB
- 3 Hello Dolly (Louis Armstrong/Kapp) Imudico A/S

OCTOBER

- 1 A Hard Day's Night (The Beatles/Parlophone) Multitone A/S
- 2 On The Beach (Cliff Richard/Columbia) Dacapo Musikforlag
- 3 Hello Dolly (Louis Armstrong/Kapp) Imudico A/S

NOVEMBER

- 1 I Should Have Known Better (The Beatles/Odeon) Multitone A/S
- 2 Have I The Right (The Honeycombs/Pye) Reg Connelly Musikforlag A/S
- 3 Oh Pretty Woman (Roy Orbison/London) Acuff-Rose Scandia

DECEMBER

- 1 I Should Have Known Better (The Beatles/Odeon) Multitone A/S
- 2 *Let's Go (Sir Henry & His Butlers/Sonet) Winckler-Produktion
- 3 Where Did Our Love Go (The Supremes/Stateside) Belinda (Scandinavian) AB

*local copyright.

SWEDEN—Best Sellers

(continued from page 38)

JULY

- 1 Tennessee Waltz (Alma Cogan/Columbia) Reuter & Reuter AB
- 2 My Boy Lollipop (Millie/Fontana) Thore Ehrling Musik AB
- 3 Buckle Shoe Stomp (The Snobs/Decca) Palace Music AB/Stig Anderson

AUGUST

- 1 A Hard Day's Night (The Beatles/Parlophone) Sonora Musikforlags
- 2 Tennessee Waltz (Alma Cogan/Columbia) Reuter & Reuter AB
- 3 Long Tall Sally (The Beatles/Odeon) Belinda (Scandinavia) AB

SEPTEMBER

- 1 A Hard Day's Night (The Beatles/Parlophone) Sonora Musikforlags
- 2 Do Wah Diddy Diddy (Manfred Mann/HMV) Belinda (Scandinavia) AB
- 3 Mule Skinner Blues (The Streepers/Columbia) Southern Music AB

OCTOBER

- 1 Do Wah Diddy Diddy (Manfred Mann/HMV) Belinda (Scandinavia) AB
- 2 A Hard Day's Night (The Beatles/Parlophone) Sonora Musikforlags AB
- 3 Tell Laura I Love Her (John Leyton/HMV) Reuter & Reuter AB

NOVEMBER

- 1 Oh Pretty Woman (Roy Orbison/London) Acuff-Rose Scandia
- 2 I Should Have Known Better (The Beatles/Odeon) Sonora Musikforlags AB
- 3 I Love You Because (Jim Reeves/RCA Victor) Reuter & Reuter AB

DECEMBER

- 1 I Should Have Known Better (The Beatles/Odeon) Sonora Musikforlags AB
- 2 *Fröken Fräken (Sven-Ingvars/Philips) Edition Odeon
- 3 Oh Pretty Woman (Roy Orbison/London) Acuff-Rose Scandia

*local copyright.
The Beatles made the same sensation in Sweden as in the other Scandinavian countries by having 12 out of the 36 titles listed here. On the other hand, 1964 had not been the year when local tunesmiths cut much gold. A few attempts by local songs to move somewhere on the charts were noted, but it took until December before Thore Skogman's song "Fröken Fräken" (Miss Freckle) recorded by Sven-Ingvars suddenly moved up at the top. A couple of Swedish-language recordings of foreign songs also managed to get on the charts during the year, none of them as high as among the top three, anyhow.

DENMARK — Artists & Labels

It seems obvious that the present teenage dominance of the record market has turned the same from the individual artists, either singers or musicians, to small groups, vocal or instrumental or both. This is, of course, international, if anything, The Beatles are a very good example.

The number of local groups increased very much in 1964. Every record manufacturer is forced to have a number of such groups on contract. And from time to time, one or another of the traditional individual artists might be happy enough to get his or her share of the cake, too. As in the beginning of December 1964, the below artists are the top names from the various companies:

Dansk Grammofonpladeforlag has Sir Henry and His Butlers (Sonet), a quartet who made sensation with its debut record "Let's Go." Contract was signed with Decca Records in end of November for world release. Another quartet, The Hitmakers (Sonet) is also doing well at the moment. Other artists on the Sonet label include Gustav Winckler and Raquel Rastenni, while at the Karusell label is contracted Birthe Wilke, The Lollipops (a trio) and the Swedish group The Bootjacks, a quintet.

Hede Nielsen's Fabrikker has actor and singer Frits Helmuth and singer Eugen Tajmer as leading local names on their RCA Victor label.

Metronome Records has three artists with international fame, Bent Fabric, pianist, Grethe and Jorgen Ingmann and finally Nina and Frederik, all recording at the Metronome label here, released on the Atlantic label in the United States.

Morks Musikforlag with the Triola label has Italian singer Robertino as a top name, Jette Zeigler, a discovery

of the summer 1964 when she made her debut record has also done well, and the quartet The Danish Sharks.

Nordisk Polyphon A/S noted a top seller with Vivian and Berit last spring. Another artist from this company and the Polydor label is Buster Larsen, while on Philips has Johnny Reimar.

Skandinavisk Grammophon A/S—EMI in Denmark—has Gitte as its top artist for HMV. The Three Jacks and Otto Brandenburg on Odeon. The latter is also well known composer and lyric writer.

Leading names on Tono and Teener, two labels from Tono Grammofonplader A/S, is Poul Bundgaard, Daimi and Sys Gregers.

Our best wishes for a
Merry Christmas
and
A Happy New Year.

We are looking forward to close
and successful cooperation in
the year to come.

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to all our friends in the
Publishing and Record
Business

**MORKS MUSIKFORLAG
Copenhagen Denmark**

NORWAY — Review 1964

Norway had its share of The Beatles, but competition from late Jim Reeves made the British dominance less remarkable than it was in the other Scandinavian countries.

1964 was the year when Norway started looking for talents from other parts of the country than Oslo—that's how the Bergen Beat was created. Philips started the whole thing by making records with many local talents from the city of Bergen at the Norwegian west coast, and other companies followed immediately. One reason for this might have been the long and still continuing strike among musicians who refuse to attend recording sessions until they get better paid. This has given a number of guitar groups a chance they might never have got under normal circumstances, and at the same time it has changed the structure of the Norwegian record market. From a traditional adults' market, Norway is more and more becoming a teenagers' market, and it might be an open question if the traditional musicians ever will get the

raise they want. The risk is that the record manufacturers will find that since the record buyers want guitar groups, there is no need for any other type of music, at least not in the pop field.

Norway attended the Eurovision Song Contest in March in Copenhagen with "Spiral," sung by Arne Bendiksen. The tune made no sensation, while another song from the local Song Festival, "La meg vaere ung" (Let Me Be Young), recorded by Wenche Myhre, topped the charts in Norway for two months.

Some changes business-wise were noted during the year. Arne Bendiksen took over the company Egil Monn Iversen A/S and changed the name to Arne Bendiksen A/S. Jorg-Fr. Ellertsen, who had been head of the record dept. at Egil Monn Iversen A/S left the company and started his own, Jorg-Fr. Ellertsen A/S with the label Troll, and has noted several successes during the months his company has been in operation.

NORWAY — Best Sellers 1964

JANUARY

- 1 Don't Talk To Him (Cliff Richard/Columbia) Belinda (Scandinavia) AB
- 2 Detroit City (Bobby Bare/RCA Victor) Belinda (Scandinavia) AB
- 3 "Dagligliv i Folkehjemmet (Ragnhild Michelsen-Rolf Just Nilsen/RCA Victor)

FEBRUARY

- 1 I Want To Hold Your Hand (The Beatles/Parlophone) Edition Lyche
- 2 Dominique (The Singing Nun/Philips) Norsk Musikforlag A/S
- 3 She Loves You (The Beatles/Parlophone) Edition Lyche

MARCH

- 1 Hippy Hippy Shake (The Swinging Blue Jeans/HMV) Imudico A/S
- 2 I Want To Hold Your Hand (The Beatles/Parlophone) Edition Lyche
- 3 Jeg går på skole (Ich geh' noch zur Schule) (Wenche Myhre/Triola) Arne Bendiksen A/S

APRIL

- 1 "La meg vaere ung (Wenche Myhre/Triola) Arne Bendiksen A/S
- 2 All My Loving (The Beatles/Parlophone) Edition Lyche
- 3 Hippy Hippy Shake (The Swinging Blue Jeans/HMV) Imudico A/S

MAY

- 1 "La meg vaere ung (Wenche Myhre/Triola) Arne Bendiksen A/S
- 2 Can't Buy Me Love (The Beatles/Parlophone) Edition Lyche
- 3 Non Ho L'Eta (Gigliola Cinquetti/Triola) Stockholm Musikproduktion

JUNE

- 1 I Love You Because (Jim Reeves/RCA Victor) Reuter & Reuter AB
- 2 My Boy Lollipop (Millie/Fontana) Thore Ehrling Musik AB
- 3 Non Ho L'Eta (Gigliola Cinquetti/triola) Stockholm Musikproduktion

JULY

- 1 I Love You Because (Jim Reeves/RCA Victor) Reuter & Reuter AB
- 2 Roll Over Beethoven (The Beatles/Odeon) Stockholds Musikproduktion
- 3 My Boy Lollipop (Millie/Fontana) Thore Ehrling Musik AB

AUGUST

- 1 A Hard Day's Night (The Beatles/Parlophone) Edition Lyche
- 2 I Love You Because (Jim Reeves/RCA Victor) Reuter & Reuter AB
- 3 I Won't Forget You (Jim Reeves/RCA Victor) Palace Music AB/Stig Anderson

SEPTEMBER

- 1 I Won't Forget You (Jim Reeves/RCA Victor) Palace Music AB/Stig Anderson
- 2 I Love You Because (Jim Reeves/RCA Victor) Reuter & Reuter AB
- 3 A Hard Day's Night (The Beatles/Parlophone) Edition Lyche

OCTOBER

- 1 I Won't Forget You (Jim Reeves/RCA Victor) Palace Music AB/Stig Anderson
- 2 I Should Have Known Better (The Beatles/Odeon) Edition Lyche
- 3 A Hard Day's Night (The Beatles/Parlophone) Edition Lyche

NOVEMBER

- 1 Oh Pretty Woman (Roy Orbison/London) Acuff-Rose Scandia
- 2 I Should Have Known Better (The Beatles/Odeon) Edition Lyche
- 3 I Guess I'm Crazy (Jim Reeves/RCA Victor) No publisher

DECEMBER

- 1 If I Fell (The Beatles/Odeon) Edition Lyche
- 2 Oh Pretty Woman (Roy Orbison/London) Acuff-Rose Scandia
- 3 I Guess I'm Crazy (Jim Reeves/RCA Victor) No publisher local copyright.

NORWAY — Artists & Labels

Arne Bendiksen A/S has the labels Triola and Sonet where local recordings appears. Top name on Triola is Wenche Myhre, who have noted several top sellers during 1964. A coming name is Kirsti Sparboe, newcomer on records this year and considered the new big name from this company. Other Triola artists includes Arne Bendiksen, Per Asplin, Arve Opsahl, the groups The Monn-Keys and the Bjorklund Sisters. On Sonet is the quartet The Cool Cats.

Iversen & Frogh A/S, EMI in Norway, has the two blind singers Gunnar Engedahl and Erling Stordahl on Odeon, Bob Bergen (real name: Odd Holme) on HMV, and on Columbia Teddy Nelson (real name: Terje Nil-

sen) and The Apaches, a trio, an Randi and Torill, singing twins.

Jorg-Fr. Ellertsen A/S started its activity in summer 1964 and has so far released a large number of single with several new names. Toril Stoa one of them who managed to get on the charts with her debut record.

Manus Music A/S has Anne-Karin as the leading name. A/S Nera (RC Victor) is counting on Ann-Krist (also known as "Grynet") Molvig.

Norsk Phonogram A/S has a large stable of artists, mainly on the Philips and Fontana labels. Helge Nilsson and The Stringers, Karin Krog, Arne Cranner, Vidar Sandbeck, to mention only a few.

SO. AFRICA—Best Selling LPs

E.M.I. (SOUTH AFRICA) (PTY) LTD.

- A Hard Day's Night
- With The Beatles
- Dance With The Shadows
- Big Beat Of The Beatles
- Wonderful Life

- The Beatles
- The Beatles
- The Shadows
- The Beatles
- Cliff Richard

TEAL RECORD COMPANY LIMITED

- Moonlight & Roses
- Trini Lopez At Pj's
- Good In Country
- Kimberley
- The International Jim Reeves

- Jim Reeves
- Trini Lopez
- Jim Reeves
- Jim Reeves
- Jim Reeves

TRUTONE (PTY) LTD.

- My Favorite Songs
- 50 Fabulous Guitar Favourites
- My Boy Lollipop
- Concert For Lovers
- Hits Of The 40's

- Billy Vaughn
- Al Caiola
- Millie Small
- Ferrante & Teicher
- Dennis Van Rooyen

SO. AFRICA—Best Selling Singles

TEAL RECORD COMPANY LIMITED

- Don't Let Me Cross Over Over
- b/w Maria Elena
- Guilty b/w Little Old You
- Blue Train b/w Jimmy's Song
- Detroit City b/w Heart of Ice
- If I Had a Hammer
- b/w Unchained Melody

- Jim Reeves
- Jim Reeves
- John D. Loudermire
- Bobby Bare
- Trini Lopez

E.M.I. (SOUTH AFRICA) (PTY) LTD.

- Do Wah Diddy Diddy
- Jenny, Jenny

- Manfred Mann
- Dickie Loader And The Blue Jeans
- Connie Francis
- The Beatles
- The Beatles

- Blue Winter
- Can't Buy Me Love
- I Wanna Hold Your Hand

TRUTONE (PTY) LTD.

- My Boy Lollipop
- Hello Operator
- Memphis
- Sweet William
- Burning Bridges

- Millie Small
- Billy Forest
- Johnny Rivers
- Millie Small
- Billy Forest

ARGENTINA—Biographies

(Continued from page 35)

ANIBAL TROILO

(RCA). One of the biggest names in tango music. Recently cut an album for international release, including the US. Has worked for long time with his own orchestra, cut more than 100 records.

LOS WAWANCO

(Odeon Pops). Tropical music group, formed by former University students, born in several Latin American countries. Names are Urra, Rodriguez, Aedo, Flores, Obregon and Rojas. Started in 1955, cashed in on the recent "cumbia" wave: "El Pescador." Previously hit with "La Cosecha de Mujeres."

ATAHUALPA YUPANQUI

(Odeon). May be the biggest Argentine folklorist of our time. Known all over the world because of his work on discovering South American songs. His "Camino del Indio," "El Alazan" and "El Arriero" have been cut in several other countries; also screen actor and composer. In 1964 visited Japan and Africa, and cut "El Payador Perseguido."

ROBERTO YANES

(CBS). Born in 1932. Bolero singer, also struck with tropical music at 19. Worked with Kllovarro and his group; biggest hits: "Lagrimas del Alma" and "Paloma." Visited the States in 1964; early in 1965, will go to Europe.

RODOLFO ZAPATA

(Music Hall). Folk composer and singer, well known because of his humor-touched chacareras. Good showman. Age 26. Has cut two albums; latest hit: "Alegría de Vivir."

BETO FERNAN

(Music Hall). Latest MH launching; born 19 years ago in the province of Salta, arrived in Buenos Aires in 1964 and immediately turned into a pop star. Latest hit: "Te Llevaré." International value.

ARGENTINA—Booking Agents

Agencia Artistica Argentina	Callao 468-2/19	Phone: 457 57
Americantour	Montevideo 451	354 60
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Barrios, Jose M.	Lavalle 774, 4° 12	
Barujel, Leonardo	Cangallo 1457	452 93
Campos, Jose A.	Resurreccion 3123	502 52
Curi	Av Rogue S. Peña 825, 6°-605	442 87
Disc Jockey SRL	Pedro Goyena 72	922 90
Filinto, Don	Juncal 2535	800 91
Frias	Corrientes 758	451 91
Feldbaum, Jack	Montevideo 1859	442 77
Genovese	Rodriguez Peña 438	402 62
Gutierrez, Daniel	Catamarca 213, 1° C	97 91
RAV	Lavalle 1546, 6°	352 37
Radiotour	Esmeralda 433	457 90
Sanchez, Miguel	Independencia 761	332 96

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MEXICO — Review 1964

Another year, and the Mexican record industry has grown in accelerated steps. Undoubtedly, 1964 has been the best year in our record history but unfortunately a big percent of the sales were foreign recordings.

Concerning the different rhythms popular in México, the "new Wave" with its ballads, surf, Twist, etc. is still the most heard, yet not the best sellers. Folk songs are on the top in the money field, and foreign recordings of all types caught a good place in sales. Tropical rhythm is becoming strong again though boleros and trios are not heard anymore.

Here is our particular point of view of most popular artists in the different style categories. Don't pay much attention to numbers.

NEW WAVE:

1. Enrique Guzman
2. Rocio Durcal
3. The Beatles
4. Hnos. Carrion
5. Cesar Costa
6. Alberto Vazquez
7. Angelica Maria
8. Apson Boys
9. Hooligans
10. Locos Del Ritmo

FOLK SONGS:

1. Javier Solis
2. Jose Alfredo J.
3. Lola Beltran
4. Alvaro Zermeño
5. Cuco Sanchez
6. Lucha Villa
7. Los Dos Oros
8. Flor Silvestre
9. Miguel A. Mejia
10. Irma Serrano

TROPICAL:

1. Sonia Lopez
2. Sonora Santanera
3. Carlos Campos
4. Carmen Rivero
5. Miguel A. Sarralde
6. Gamboa Cevallos
7. Pablo Beltran Ruiz

OTHERS:

1. Persuaders
2. Santo & Johnny
3. Leo Dan
4. Les Surfs
5. Ray Coniff
6. Edoardo Vianello
7. Neil Sedaka
8. Elvis Presley
9. Marie Laforet
10. Trini Lopez

Here is a list of the most popular songs during 1964. It is really impossible to know which of them sold more, so, don't pay much attention to the positions.

- Guajana
Como Te Extraño Mi Amor
Las Cerezas
Entrega Total
Perdoname Mi Vida
Cominiqué
And I Love Her
Want To Hold Your Hand
Twist And Shout
Agua Blanca
Vierno Triste
On Un Beso
He Loves You
Laberinto
Esqueleto
Guerrida y Sola
Recuerdos de Ipararai
Pollera Colora
Supieras
I Had A Hammer
Tengo Edad
Bye
Re de Paso
Angelito
Levante Todos
Seras Mi Babi
Cacias
Cierro Quedarme Aqui
Sabor A Nada

And now, here is news about the most important events occurring in the Mexican music field during 1964.

JANUARY Esteban García Morencos and Luis Ferrer came from Spain to arrange mutual representations between Zafiro Records and the Orfeon label. Angélica María is finishing her picture. Gamma released Marisol (main) records in México. CBS cut new LP by young idol Enrique Guzmán. They also released the first album recorded in México by Neil Sedaka. Currently a hit, "Perdoname

AUSTRALIA — Review 1964

Our thirty best-selling singles for the year line up as follows:

1. I Saw Her Standing There (The Beatles — Parlophone) Leeds Music
2. I Want To Hold Your Hand (The Beatles—Parlophone) Leeds Music
3. A Hard Day's Night (The Beatles —Parlophone) Leeds Music
4. She's Love You (The Beatles—Parlophone) Leeds Music
5. Can't Buy Me Love (The Beatles Parlophone) Leeds Music
6. Hello Dolly (Louis Armstrong—Kapp) E. H. Morris
7. Have I The Right (The Honeycombs—Astor) Reg Connolly Music
8. Pretty Woman (Roy Orbison—London) Acuff-Rose
9. I Should Have Known Better (The Beatles—Parlophone) Leeds Music
10. All My Loving (The Beatles—Parlophone) Leeds Music
11. Roll Over Beethoven (The Beatles — Parlophone) Jewel Music
12. You're My World (Cilla Black—Parlophone) Belinda Music
13. *Poison Ivy (Billy Thorpe & Aztec—Linda Lee) Aberbach Music
14. House Of The Rising Sun (The Animals—Columbia) W. H. Paling & Co.
15. Tell It On The Mountain (Peter, Paul & Mary—Warner Bros.) Allans Music
16. Such A Night (Elvis Presley—RCA) Chappell & Co.
17. Memphis Tennessee (Dave Berry —Decca) Jewel Music
18. Bread And Butter (The Newbeats—Hickory) Acuff-Rose
19. Glad All Over (Dave Clark Five —Columbia) Reg Connolly Music
20. World Without Love (Peter & Gordon—Columbia) Leeds Music
21. The Harem (Acker Bilk—Columbia) Pincus-Gil

"Mi Vida," was just recorded by Alberto Vázquez. J. Manuel Villareal was named general coordinator of the CBS labels in Latin America. Villareal was previously general manager of Mexican CBS. Enrique Guzmán flew to Buenos Aires, Argentina. Ray Anthony arrived in México and, after a short stint in a night club, flew to Acapulco to perform. "Mona Lisa" and "Ramona" is heard now in Spanish by the Blue Diamonds. Andy Russell returned from Spain for a few days. He immediately flew to U.S. to perform on the Steve Allen show. Gloria Lasso was in town to perform and record.

FEBRUARY Los Teen Tops performed in Argentina. "Non Ho L'Eta Per Amarti" was the winner of the San Remo Italian Festival and was immediately released in México, in Spanish, at Gamma Records by Gigliola Cinquetti. Alberto Videz left PHAM publishing to promote CAMPEI publishing. On February 20, Johnny Mathis debuted at Terrazza Cassino. A new album was recorded by César Costa, named "What's New." Andy Russell is again performing on Mexican TV. Cash Box president Joe Orleck arrived in Mexican capital accompanied by his wife Pauline. Mr. Orleck visited all the Mexican manufacturers and publishers. Baby Bell changed from RCA to Musart. Bill Haley's fourth long play was released by Orfeon Records. First Beatles recording appeared in the Mexican music market on the Musart label. Los Yorsys were again in Argentina.

MARCH Enrique Guzmán terminated his contract with CBS. The same thing happened with Los Hermanos Carrión, who immediately signed a contract with Orfeon Records. Surprising us, Los Locos del Ritmo also did the same, changing from CBS to Orfeon. Panamericana de Discos signed a new contract with Angélica María for three and a half years. The second single of Gigliola Cinquetti appeared on the Gamma label. Diana Mariscal debuted at CBS. Oscar Madrigal gave up his singing career to study in the United States. (Continued on page 42)

22. Do You Love Me (Brian Poole & Tremellos — Decca). Dominion Music
23. A Million Drums (Tony Shevton—W & G) T. M. Music
24. Do Wah Diddy Diddy (Manfred Mann—H.M.V.) Belinda Music
25. Secret Love (Kathy Kirby—Decca) Allans Music
26. Needles And Pins (The Searchers—Astor) Metric Music
27. William Tell Overture (Sounds Incorporated—Columbia) Leeds Music
28. *She's A Mod (Ray Columbus—Zodiac) Leeds Music
29. Viva Las Vegas (Elvis Presley—RCA) Belinda Music
30. Wishin' & Hopin' (Dusty Springfield—Philips) W. H. Paling & Co.

*Locally produced record. (List compiled to 30th November only)

If you were to take the time to make a close examination of this list of the thirty top singles throughout Australia for the year you will find it is the story of publishing and recording company activities of 1964. English sounds dominated the scene entirely. Twenty-two of the thirty records originated from England, six from the United States and the remaining two from New Zealand and Australia which are indicated as local productions. The most successful record company by far was EMI with no less than nineteen out of the thirty, next comes Australian Record Company with three; so it was certainly a never-to-be-forgotten year for EMI. On the publishing side of the business Leeds Music and associated companies account for twelve of the thirty top songs, next in line are Belinda Music and subsidiaries, and the Allans Music group level with four apiece. Of course, the most outstanding feature was the almost unbelievable success of The Beatles. They account for eight out of the thirty top singles, including the top five straight. Many old hands in the business say they will never live to witness such complete domination of the record scene again,

it seems they could easily be correct in their beliefs. Nothing we can say can hope to match the millions of words that have been printed around the world regarding The Beatles—so let's just say that 1964 will always be remembered as their year.

The past twelve months will go down in record history as one of the worst for locally produced records, even the big name local artists found the going tough in the pop record field. There was a strong output of locally recorded singles but the percentage of records that did really big business was bitterly disappointing. It just boils down to the fact that the Australian record producer (as with the producers in many other countries) just couldn't come up with the answer to the English invasion. He couldn't beat the English at their own game and he couldn't find the goods to attack them from another area. This situation is no reflection on the ability of Australians to produce hit records, we must remember that the situation was practically the same in every other English-speaking country.

THE FUTURE:


There is one ray of hope for the local record people and that is in the fact that there appears to be just the slightest sign of a waning of interest in English talent. It has taken ever so long to show and it will take a lot longer before the stranglehold is broken sufficiently to allow a "take-over" of the singles market from English talent. These comments must not be construed as a "blast" against English records. We welcome them very much, in fact Australia was probably the first country outside of the United Kingdom to recognize the enormous potential of England's pop output. But their hold on the Australian market has been so strong that local talent just hasn't had a look in! It will be most interesting to take a look at the position at this time next year—we will be very surprised indeed if there aren't more local records scoring heavily.

from

COLIN COOK

BEST WISHES FOR CHRISTMAS and NEW YEAR!

Personal Manager
Brian deCourcy
22 Sydney St., Murrumbena, Vic., Aust.



from

MERV BENTON

Season's Greetings

Personal Manager
BRIAN deCOURCY
22 SYDNEY ST.,
MURRUMBEENA, VIC.,
AUSTRALIA 56-2741



MEXICO — Review 1964

(Concluded from page 41)

Armando de Llano was named general manager of CBS and also vice-president of the company. Paco de la Barrera took over the international department of RCA and the company announced the representation in Mexico of the Atlantic and Ariola labels. Paco is also in charge of the promotion department. The Teen Tops returned from Argentina. Jose de Jesus Hinojosa signed a pact with Campe records A&R. Eydie Gormé recorded an LP of Mexican songs in the United States with Los Panchos Trio.

APRIL Dave Brubeck and his jazz group did two concerts at the Palace of Fine Arts. Young Spanish star Rocio Dúrcal came to México City to promote her first two pictures. Pedro Vargas performed at Carnegie Hall and RCA recorded the concert on several LP's. The most important event of the past 12 months in the Mexican music field took place on April 13 when the Third Congress of the Federation of Latin American Record Producers took place in México City, with the assistance of the record producers and executives of all the big and small record companies of all Latin American countries in attendance. This congress was a complete success. The Beatles were huge sellers for Musart Records. After succeeding in a musical contest in Lima, Perú, Javier Vega returned to México. CBS was no longer to distribute for the Reprise label, which is now handled in México by Panamericana de Discos, S.A. (Musart). Record manufacturer Bernard C. Solomon arrived in the city to discuss plans with his rep Mario Freidberg. This month saw the start of a musicians strike.

MAY Salvador Suarez gave awards, as owner of the Maine record stores chain, to his best artists in the past twelve months. The winners were: Enrique Guzmán, Angelica María, Javier Solís, Miguel Aceves Mejía, Lola Beltrán, Hnas. Aguila. Los Panchos, Sonia López, Sonora Santanera, Carlos Campos, Los Hooligans, and Malú Reyes. Gamma released The Persuaders' biggest hits "Tijuana." Mayté recorded "Por Tu Querer" at RCA. Luis A. Aubry from Perú, was named the new president of the board of directors of the Latin American Federation of Record Producers. Enrique Guzmán signed an exclusive pact with Spanish record company, Hispa-Vox, distributed in almost all the countries of the world by CBS. The musicians strike continued. Oscar Madrigal was married in Texas to his Mexican fiancée. Juan Campo, long regarded with the highest esteem by the Mexican record industry, resigned his nomination as vice-president of Panamericana de Discos, S.A. (Musart Records). At the same time, Eduardo C. Baptista was named president of this company. Jorge E. Audiffred was named manager of the record division of Orfeon Records, and José Lascruán was made chief of the international department of the same label. The two biggest young idols in México, Enrique Guzmán and César Costa, left to perform in Spain. Enrique Guzmán was also to receive an award as the most popular foreign singer in Spain during 1963. The musicians' strike ended. Lola Beltrán announced her retirement.

JUNE Luis Bastón was promoted to commercial manager of CBS. Eddie Fisher wound up at El Patio night club. For the first time we heard the Palito Ortega composition "Sabor A Nada." Al Suarez went to Perú to participate in an international singing contest, and was a finalist. Paco Cañedo was in Argentina. A new chain of 16 record stores opened. Ganima organized a new Record Club of Classical Music. Wayne Newton debuted at El Patio. Bernard C. Ness, president; David Crump, general manager; and Rubén Fuentes, A&R, of RCA returned from New York where they attended the International RCA Convention. Paco de la Barrera left the RCA promotion department to become A&R of the same company. CBS announced a new budget label, "Okeh." Agustin Lara was in Spain.

Vic Damone performed at El Patio. Mexican folk singers Jose Alfredo Jiménez and Cuco Sánchez returned from Spain. John Lahar and Peter Rosaly, executives of the Columbia organization visited Mexico. Constantín Th. Metaxas (DUSA) announced a trip to Europe. Palito Ortega arrived in México to record at RCA. Arturo Valdés was named RCA promotion manager.

JULY Brenda Lee debuted at Terrazza Casino. Lucho Gatica returned from Brasil. Los Loud Jets opened in New York. Charles Denny, president of the international RCA organization, arrived in México. With him was Eugene Dailey, vice-president of the foreign RCA companies. DUSA celebrated its first anniversary. Palito Ortega finished his first LP for Mexicana RCA. Douglas Taylor, CBS commercial manager, came to México. Juliette Greco came to México to perform at El Patio. Olga Guillot returned from Puerto Rico and Columbia. CBS signed a contract with Greenstar Company of France to record Joe Sentieri. While Chris Connor is performing at Terrazza Cassino; Juliette Greco was doing the same at El Patio. Los Loud Jets appeared successfully at the Copacabana in New York.

AUGUST Gene Krupa was in México, with Charlie Ventura. RCA technicians flew to Mérida Yucatán to record "La troba yucateca." Los Hermanos Sandoval debuted in Los Angeles. Direct from Europe, young Mexican idol César Costa arrived. CBS released one of the top hits during 1964 with Argentinian Leo Dan singing "Como Te Extraño Mi Amor." Chucho Monge, well known Mexican composer died at the age of 54. In an emergency trip, Enrique Guzmán returned from Europe to be operated on immediately. Theodore Bikel opened at "El Patio." Ken Smith, Jr. signed with RCA. The first long play recorded by Gigliola Cinquetti was released by Gamma Records. Los Hermanos Carrión flew to Argentina to fulfill their first contract in the country. DUSA Records took care of the Bel Art music catalogue. J. Manuel Vidal Zapater, general director of Gamma Records, arrived in México. Lola Beltrán changed her mind and announced that she was not to retire from her music career. "El Che" signed a contract with DUSA Records.

SEPTEMBER Peerless Records started a big promotion of all the labels it represents. Enrique Guzmán is back at CBS, after a few weeks of being an exclusive of Spanish label, Hispa Vox. Los Hermanos Carrión returned from Argentina after several successful performances. Hispa Vox president Enrique Ma. Peral was welcomed in México by Gamma's manager Jose T. Muñoz. Andy Russell was back in town. Deutsche Grammophon executive Claus R. Petermann was in México. CBS released their first long play in México with Argentinian singer Leo Dan. Chico O'Farrill and his orchestra are performing in Columbia in a jazz concert. The fourth volume recorded by The Beatles was released by Musart. Angelica María flew to Panamá to sing and do a picture. On September 22 the Sixth National Jazz Festival began with the assistance of our best jazzmen like Tino Contreras, Freddy Guzmán, Fred Tatman, Chucho Zarzosa, Luis Ocadiz, Juan Ravelo, Victor Ruiz Pazos, The Constanza Hool jazz ballet and many other popular figures. Italian singer Edoardo Vianello acted in México. Orfeon changed its record factory. The Blue Bell Girls are performing in México for the second time. Cuco Sanchez flew to New York and San Antonio. Mexican musician Juan García Esquivel returned to México after eight years of being absent. Argentinian Mario Clavel was among us.

OCTOBER The "Broadcasting Week" started with the assistance of all the radio broadcasters of the country. Constantín Th. Metaxas, president of

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The accounts for 7 recording companies in the first half year have been settled. According to them, the earnings were generally favorable, about 10% more than those of year before, and also somewhat less than 10% more than those in the same term of 1963. Crown Records having begun operations earlier this year, are pursuing an active business. Victor of Japan which had been moving slowly in business made a great many hit songs including "Ozashiki Kouta," and that Toshiba Records on the Beatles boom attained its best results

Dusa Records Associated went to Lima, Perú, to the DGG-Philips convention. Victor Gutierrez Urquiza, A&R and supervisor of classic music in the CBS record department, died after working there for 17 years. Arturo Valdés, advertising manager of RCA, resigned his job and joined the Corporación Nacional Electrónica company. Mariano Rivera Conde and Rubén Fuentes, RCA A&R were recording in Italy. Manuel Villareal, CBS Latin American coordinator came back to México from a trip to Europe. DUSA Records started a big promotion campaign. Edoardo Vianello recorded an album in Spanish. Deutsche Grammophon executive Helmut Haertel arrived in México. World known Mexican composer Agustin Lara in again from Spain. Juan García Esquivel left México for Las Vegas. Emilio Pericoli signed a contract with "El Patio." The Zavalas brothers were performing in Japan. Mexican group Los Loud Jets changed their name in the U.S. to The Mexican Beans. Daniel Riobobos moved from RCA to Musart. On October 23, Pat Boone debuted in México. Perez Prado is back and organizing a Mexican band. César Costa is performing in Ecuador. Cumbia rhythm became popular in México. The same thing happened with the coffee houses where artists of the "new wave" are performing. Juan Calderon was named the new RCA promotion manager. Gamma Records signed for the distribution in México of Command Records. Alejandro Alarga returned from Japan. La Rondalla Tapatia had wonderful sales through RCA.

NOVEMBER Marco Antonio Muñoz flew to Puerto Rico where he is a real idol. César Costa did the same thing but in the direction of Argentina. Enrique Guzmán returned from his second trip to Spain. A new long play sung by Enrique was released at CBS. Pat Boone performed on Mexican TV. RCA released a new series with albums of three records containing the best of each of its most popular artists of all times. Spanish singer Salomé made her debut at "Terrazza Cassino." CBS artist Carmen Rivero and her combo had wonderful sales with cumbia rhythm arrangements. Carlo Angelotti (14 years old) was in town direct from Italy. After more than a year's absence, world known Mexican singer Tito Guizar returned to Mexico. After a short season in Argentina, César Costa returned. From Germany, Dr. Ernst von Siemens, president of the Siemens organization that owns Deutsche Grammophon returned. RCA president Bernard T. Ness flew to Lima, Perú. CBS created the "Disco Club CBS, S.A." with Luis Bastón as general manager. Italian record man Giuseppe Giannini arrived in México, and was welcomed by J. T. Muñoz.

DECEMBER Patachou was greeted by the "Terrazza Cassino" owner at the airport. The same happened with Roger Smith who is already performing at "El Patio." And Santo and Johnny also are in México performing at "La Fuente" and in theater. Lawyer Walter Hoffer and publisher Enrique Levendinger are in town projecting new plans with Mexican publisher Mario Freidberg. Xavier Cugat and his show left to perform in Japan. To promote Mexican RCA records in the U.S., Jack Burgess and Lee Shapiro, executives of RCA in that country came to Mexico. And that's all. Merry Christmas to all of you.

yet results do not seem to have really been so prosperous as a result of increased expenses and keener competition, and that only hits sold well.

The total number of records manufactured during this term were 35,150,000 (11,970 million yen), and it is remarkable that the rate of disks returned was within 10%. Manufacturers are regulating orders to keep stock at a sensible level. The first half was increasingly active, stirred by the Tokyo Olympics, but not essentially so, since the increased income of 10% could not cover the expenses from rising costs. Prospects for the coming period include more increased expenses caused by far keener competition and limited consumer response. It may be necessary to adopt production policies to conform with market demands.

The settlement of accounts for each company during the first half year is as follows:

Victor Company of Japan showed 16,200 million yen in total earnings, a 3.3% increase over the same period last year. The profit excluding the tax was 865 million yen, 4% more. It also showed 2,800 million yen in record earnings, 7% more. The company expects to pay a dividend of 20%. The sales percentage and amount for every manufacturing department including exports are as follows:

Record:	17.3%	2,800 million yen
Last year:	(16.7%)	2,600 million yen
Radio:	6%	970 million yen
	(7.4%)	1,160 million yen
Stereo:	36.7%	5,950 million yen
Player:	(37.9%)	5,958 million yen
Television:	24.6%	3,990 million yen
	(27.6%)	4,330 million yen
Other goods:	15.4%	2,490 million yen
	(10.4%)	1,630 million yen

As seen in the above list, compared with the radio, stereo, and TV for which the earnings scarcely rose, an outstanding feature for this period is that those for the record manufacturing department marked a remarkable increase of 7% more than last year. Nippon Columbia showed 13,000 million yen in total earnings, 4.6% more than in the same period last year. The profit excluding the tax was 376 million yen, 14.2% less.

Record sales earnings, 20% of the total sales amount, was 2,590 million yen, which was about 100 million yen less than the same period last year. The above amount was calculated on a basis of net sales.

The sales percentages and amounts for each manufacturing department of Nippon Columbia are as follows:

Record:	20%	2,590 million yen
Last Year:		(2,690 million yen)
Television:	33%	4,230 million yen
		(4,520 million yen)
Electrical equipment:	2%	240 million yen
Musical Instrument:	1%	184 million yen
Radio:	2%	338 million yen
Other goods:	43%	5,450 million yen

Last year Nippon Columbia topped other recording companies in quantity of record sales. Without a Japanese hit, Victor of Japan placed first. The addition of Kakegawa, an able A & R man, from King Records, Columbia expects to be more active this year. King Records has shown earnings in the amount of 1,800 million yen for the first half, a 30% increase over last year. Their hit records were "Tokyo No Hi Yo Dokomademo" sung by Jiro Shinkawa, "Shimano Ankonan" sung by Keiko Komiya, "Rozario No Shima" sung by Hachiro Kasuga, and "La Novia" sung by Peggy Hayama.

Favorable results stemmed from a stepped-up summer sales program.

Their expected earnings for the second half are 2,300 million yen, and they expect to have new releases on London label at the year end and make showing with new singers Jiro Shinkawa, Keiko Komiya, Miyako Otsuki, and Yoko Kishi.

Toshiba Records are sure their net earnings reached 1,200 million yen (continued on page 43)

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(Concluded from page 42)
for the period from April to September. 15% more than in the same period of last year. The Beatlemania has brought them huge earnings. For this period, they earned as much as 400 million yen, with a million sold plus a number of hit records such as "Save The Last Dance For Me", "Sasurai", "Otoko Bune", "Ashita Ga Arusa", sung by Kuy Sakamoto, and "Gakusei Bushi" sung by Three Funkies in the popular song field, and in the classical music, "Hamlet" (3 LP's), whose 4,000 sets have been sold out, led this recording company to the largest earnings in its history. Of the records released by them, 35% were Japanese recordings, and the remaining of imported matrices, 50% of which were popular disks. Disk returns decreased from 45% to 19%.

Their expected earnings for the second half, in which they are placing great results from the energetic, cooperative activities of Mr. Asawa, new chief of A & R Department, and Mr. Sakai, chief of sales department, are 1,500 million yen.

Nippon Gramphophon's total earnings for the first half year (April to September) amounted to 867 million yen, 12% more than same period last year. For record and gramophone sales, the earnings were 781 million yen, 9% more, and 85 million yen, 40% more, respectively. They profited 48 million yen, 10% more, excluding the tax, which was their best results since the company's inception. Accordingly, they will keep paying a dividend of 10%.

Those favorable earnings resulted from many Japanese hits and best-selling Western disks with a continued rise expected in the following period because of their active management policy represented by new releases on MGM label and increase of pressing machines. They are aiming at the earnings amounting to 900 million yen for the coming period.

Teichiku Records' settlement for the 49th period (a year beginning on August 21, 1963) shows 1,466 million yen in total earnings, 40% more than in the former year. The net profit 230 million yen marked a new record, and a dividend of 20% is to be paid. Increases came from three hit songs: "Tokyo Gorin Ondo" sung by Haruo Minami, "Yuhi No Oka", and "Orewa Omaeni Yowainda" sung by Yujiro Ishihara and from top sales of Carmen Cavallaro disks and a series of Brenda Lee decks.

The company also had fewer returned records as others did. They expect to earn 1,500 million yen for the following period, with 30% of the expenditure for publicity in Western music, and more ads in the trade magazines.

Nippon Crown reflected total earnings for the first half period (April 1 to September 30) 395 million yen, which, to our surprise, was 40% over the amount expected by them in the course of only a year after their opening of business. They have had a good share of hits from Saburo Kitajima, Midori Satsuki, and Katsue Takaishi, including Teruhiko Saigo who exploded on the market. They also have added new branch offices at Fukuoka and Sapporo. In the field of the Japanese popular songs, they are about to surpass Victor Company of Japan and Nippon Columbia, the two most important diskeries in Japan. Their net earnings amounted 43 million yen on balance of the loss 36 million yen for the former period, which enabled them to pay a dividend of 6%. Aiming at 480 million yen earnings for the following period, they are expected to increase business considerably.

"Save The . . ." sung by Fubuki Koshiji, "Sasurai" sung by Shigeru Satsumi, "Otoko . . ." sung by Hachiro Izawa.

FRANCE — Artists & Agents

MALE

ARTIST	RECORD COMPANY	AGENT OR PERSONAL ADDRESS
ALAMO, FRANK	RIVIERA	103, avenue HENRI MARTIN, PARIS (16 ^e)
AMONT, MARCEL	POLYDOR	EDDY MAROUANI
ANTHONY, RICHARD	COLUMBIA	CHARLEY MAROUANI
AUFRAY, HUGUES	BARCLAY	JOHNNY STARK
AZNAVOUR, CHARLES	BARCLAY	G. L. MARQUET
BARBUS (les quatre)	PHILIPS	LUCIEN CHARDON
BARRIER, RICET	PHILIPS	31, rue DOUDAUVILLE, PARIS (18 ^e)
BARRIERE, ALAIN	R.C.A. VICTOR	43, rue FEYSSART, BOULOGNE/SEINE
BEART, GUY	PHILIPS	NICOLE PANAYOTIDIS
BECAUD, GILBERT	VOIX DE SON MAITRE	FELIX MAROUANI
BODOIN, JACQUES	FESTIVAL	JEAN BOURBON
BOURVIL	PATHÉ	TRIVES
BRASSENS, GEORGES	PHILIPS	PRO ARTE (ANDRÉ PIERON)
BREL, JACQUES	BARCLAY	TAVEL et MAROUANI
CELIBATAIRES (les)	BARCLAY	R. RIBET
CHAUSSETTES NOIRES (les)	BARCLAY	EVELYNE LANGEAIS
CHEVALIER, MAURICE	VOIX DE SON MAITRE	4, rue du RESERVOIR-MARNE-la-COQUETTE (5 et O)
CLAY, PHILIPPE	PHILIPS	TAVEL et MAROUANI
COMPAGNONS DE LA CHANSON	POLYDOR	LOUIS BARRIER
DASSARY, AUDRÉ	VEGA	VILLA "AGUR," 18, rue de SEVRES (BOULOGNE/SEINE)
DEBOUT, JEAN-JACQUES	VOGUE	EDDY MAROUANI
DEGUET, FRANÇOIS	COLUMBIA	JEAN BOURBON
DISTEL, SACHA	R.C.A. VICTOR	MAURICE TÉZÉ, "LAMUSARDIERE" ISLES-les-VILLENOY jar ESNY (5 et M)
ESCUDEO, LÉNY	BEL-AIR	J. L. MARQUET, R. RIBET
FANON, MAURICE	C.B.S.	11, rue BRÉA, PARIS (6 ^e)
FERNANDEL, FRANK	PHILIPS	102, rue de la FAISANDERIE, PARIS (16 ^e)
FERRAT, JEAN	BARCLAY	PRODUCTIONS ALLELUIA-GERARD MEYS
FERRE, LEO	BARCLAY	28, boulevard PERSHING, PARIS (17 ^e)
FRANÇOIS, CLAUDE	PHILIPS	PAUL LEDERMANN
FRERES, JACQUES (les)	PHILIPS	53, avenue FRANKLIN ROOSEVELT, PARIS (8 ^e)
GAINSBURG, SERGE	PHILIPS	GÉZARD S. LÉBOVICI
GERARD, DANYEL	AZ	PAUL LEDERMANN
GUETARY, GEORGES	PATHÉ	TAVEL et MAROUANI
HALLYDAY, JOHNNY	PHILIPS	STARK (JOHNNY)
LEMARQUE, FRANCIS	FONTANA	121, boulevard de la MARNE, LA VARENNE (S.)
MACIAS, ENRICO	PATHÉ	VIC TALARD
MACHUCAMBOS (les)	DECCA	J. L. MARGUET, R. RIBET
MARTEN, FELIX	PHILIPS	PIERRE ANDRIEU
MENESTRELS (les 3)	C.B.S.	CHARLEY MAROUANI
MERKES, MARCEL	BARCLAY	R. DENIAU
MITCHELL, EDDY	C.B.S.	EVELYNE LANGEAIS
MONTAND, YVES	BARCLAY	Ci. MU. RA.
MONTY	FONTANA	LEDERMANN
MORENO, DARIO	RIGOLO	EDDY MAROUANI
MOULLIERES, JACKY	PHILIPS	5, rue DUPERRÉ, PARIS (9 ^e)
MOULOUDI	PHILIPS	AGENCE LORCASTER
NOUGARO, CLAUDE	VOGUE	TAVEL et MAROUANI
PAJE, NICHEL	VOGUE	116, rue du FAUBOURG-POISSONNIERE, PARIS (10 ^e)
PERRET, PIERRE	VOGUE	RIBET
PASCAL, JEAN-CLAUDE	VOIX DE SON MAITRE	JEAN DEWALDE
RAISNER, ALBERT	PRESIDENT	JULIETTE LABOIS
RAYNAUD, FERNAND	PHILIPS	ETIENNE MEUNIER
RIPA, ROBERT	VOGUE	EDDY MAROUANI
RIVERS, DICK	PATHÉ	3, rue BALZAC, PARIS (8 ^e)
ROGER, PIERRE	AZ	TAVEL et MAROUANI
ROMUALD	COLUMBIA	50, rue des CARRIERES SURESNES (SEINE)
ROSSI, TINO	BEL-AIR	TRIVES
SABLON, JEAN	RIGOLO	6, rue de FOUCAULT, PARIS (16 ^e)
SALVADOR, HENRY	COLUMBIA	19, rue du DOCTEUR-BLANCE, PARIS (16 ^e)
SARAPO, THEO	VOIX DE SON MAITRE	BARRIER
STEFF	FESTIVAL	BOLLEAU
SURFS (les)	BARCLAY	TAVEL et MAROUANI
TRENET, CHARLES	DECCA	91, QUAI de la VARENNE LAVARENNE (SEINE)
VASSILIU, PIERRE	POLYDOR	11 bis, rue de SUCY CHENNEVIERES-S-MARNE (5 et O)
WILLIAM, JOHN	POLYDOR	ANDRIEU

FEMALE

ALTERY, MATHÉ	PATHÉ	7, rue FARADAY, PARIS (17 ^e)
ANDRÉS, LINE	PATHÉ	19, rue GREUZE, PARIS (16 ^e)
ARNAUD, NICHÉLE	PHILIPS	"LE PRIEURE" à ORVILLIERS (S et O)
AUBRET, ISABELLE	RIGOLO	TAVEL et MAROUANI
AUDREY	COLUMBIA	BERNARD HILDA
BARTOK, RIA	FESTIVAL	32, avenue PASTEUR GENTILLY (SEINE)
BOCCARA, FRIDA	COLUMBIA	22, avenue EMILE ZOLA, PARIS (15 ^e)
BOYER, JACQUELINE	VOGUE	17, rue des BINELLES SEVRES (S et O)
CLARK, PETULA	COLUMBIA	c/o VOGUE
CORDI, ANNIE	BARCLAY	JACQUES DAUBIGNY
DALIDA	VOIX DE SON MAITRE	CHRISTIAN de la MAZIERE
DANNO, JACQUELINE	POLYDOR	SYLVAIN PECHERAL
DEREAL, COLETTE	COLUMBIA	LOUIS BARRIER
DIXON, CLAIRE	PHILIPS	36, rue DIXON, PARIS (18 ^e)
DONA, ALICE	PHILIPS	J. L. MARQUET, R. RIBET
DUBOIS, ROSALIE	PHILIPS	EDDY MAROUANI
FRANÇOIS, JACQUELINE	PHILIPS	J. L. MARQUET, R. RIBET
G.A.M.S. (les)	PHILIPS	LEDERMANN et HUBERT
GRECO, JULIETTE	VOGUE	33, rue de VERNEUIL, PARIS (7 ^e)
HARDY, FRANÇOISE	DECCA	TAVEL et MAROUANI
HOLLOWAY, NANCY	FESTIVAL	AGONCE MODEI et L. VOLAND
JEANMAIRE, ZIZI	FESTIVAL	12, rue de la PAIX, PARIS (2 ^e)
LAFORET, MARRIE	FESTIVAL	GERARD S. LÉBOVICI
LASSO, GLORIA	PHILIPS	19, rue de la POMPE, PARIS (16 ^e)
MARIE-JOSE	PHILIPS	7, rue FERNAND-WIDLAND, PARIS (13 ^e)
MICHEYL, MICK	PHILIPS	RIBET
PATACHOU	PHILIPS	73, rue du MONT-CENIS, PARIS (18 ^e)

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ALAIN BARRIERE

sup. 45 t. • Les sabots - L'aveugle du pont au change - Mais je vous dis - Attends - 86.077 • Ma vie - Un été - Adieu la belle - 86.053 • La Marie Joconde - J'aurais voulu Je ne sais pas trop pourquoi - Longtemps - 86.023 • Elle était si jolie - Le temps d'une valse - Plus je t'entends - La route - 86.618

ALAIN BARRIERE A L'OLYMPIA - Ma vie - Un été - Je ne sais pas trop pourquoi - Longtemps - L'aveugle du pont au change - La Marie Joconde - Attends - Adieu la belle - Mais je vous dis - J'aurais voulu - Les sabots - 33 t. 30 cm. 430.184

RCA VICTOR



FRANCE — Biographies

CLAUDE FRANCOIS—PHILIPS

Claude François, 25, is one of the most popular young French singers. Two years ago he was a madison teacher in a night club on French Riviera. His first record was "Belles, Belles, Belles" ("Girls, Girls, Girls") reached the top ten chart. Last year François reached the first place with his "Si J'avais Un Marteau" ("If I Had A Hammer"). He is very exciting on stage because he's a good dancer.

FRANK ALAMO—BARCLAY

He is the son of a very important radio and TV manufacturer. He met Eddie Barclay two years ago in a winter resort. His real name is Jean François Grandin and as he has become a singer Frank Alamo is in danger of forsaking the right to manage his father's firm. But actually Frank has no regrets as he seems to be headed to the top. The most recent Alamo hits are "Je Me Bais Pour Gagner" ("Hard day's night"), "Allo, Maillot 38-37" ("Are you getting tired of your little toy").

RICHARD ANTHONY—COLUMBIA

Born in Egypt, Richard Anthony was in 1959 one of the first French singers to release a rock n' roll record: "Peggy Sue." It was too early and he had to wait three years before the twist storm reached France. Immediately, Richard has been Johnny Hallyday's main rival. A few months later he was the first French singer to sell more than one million records of the same song: "J'entends Siffler" (500 miles). Richard is married and has two children: a boy and a girl. His last EP that reached second place on the chart was: "La Corde Au Cou."

GILBERT BECAUD

For 10 years now, Gilbert Bécaud has been one of the most popular French singers. This autumn he presented his one-man show for the first time in Paris. As he was singing on the Olympia stage his opera "L'opéra d'Aran" was played in Lyon. 1964 was a very good year for Gilbert Bécaud. He reached the chart in the spring with his song "Natholla" and two weeks ago with "L'orange," a song he wrote with Louis Amade. Bécaud is married. He has two boys Goya and Philippe.

HUGUES AUFRAY

He is the brother of the French movie and theater star Pascale Audret. He began to sing in 1958. He was not a rock n' roll singer and he did not find his place in the sun. At last he became very well known a year ago with American folk songs. Now with songs like "N'y Pense Plus Tout Est Bien," "Le Cœur Gros," "Tout Le Long Du Chemin" he hit a high place. For the last Eurovision song contest in Copenhagen he represented Luxemburg with "Des Que Le Printemps Revient."

LES SURFS—FESTIVAL

They are six young Madagascans (four boys and two girls) all brothers and sisters. They arrived in Paris 15 months ago, absolutely unknown. Now they are the most popular vocal group in France. They recorded two months ago an English LP in New York and they reached the top ten charts in most of the South American countries.

JOHNNY HALLYDAY—PHILIPS

Johnny Hallyday is certainly the most popular rock n' roll singer in France. He is 21 years old and he is now doing his military service in Germany. But Johnny has also done some recordings which reached Top Ten chart with his French adaptation of "The House of Rising Sun"; "Le Pénitencier." Johnny is also a movie star. He was the lead of "D'ou Viens tu Johnny."

SYLVIE VARTAN—RCA VICTOR

Sylvie is the Johnny Hallyday's fiancée. Her brother Eddie is a well known orchestra director. She was only 15 years old (she's now 19) when he offered to record her. A year and a half ago she had a lot of troubles as she was on tour around France, but with Anou's song "La Plus Belle Pour Aller Danser" she reached top ten last winter. Sylvie is also a movie star. Her latest record is "L'homme En Noir."

FRANÇOISE HARDY—VOGUE

She is the most romantic of the young French singers. Françoise, 21, was a student in the Sorbonne when she wrote and recorded her first song "Tous Les Garçons et Les Filles." She immediately became a teenager idol. Françoise Hardy is very tall and thin girl with long brown hair. She composes many songs. She generally is on tour on the Richard Anthony program. She is now popular throughout, especially in Italy.

DANYEL GÉRARD—DISCAZ

Danyel, 27, was the first French rock and roll singer in 1959. At this time he was the idol of a young boy Jean Philippe Smet (Who is now Johnny Hallyday). But during two-years, from the end of 1959, Danyel has been doing his military service in Algeria. When he came back he was still unknown and boys like Hallyday were very popular. A few months later Danyel reached the charts with his "Petit Gonzales." Last year he left Barclay to become the most important star of new record company AZ. He is also writing songs for other singers. Some of them are very popular such as: "Eux" sung by Dalida, or "Les Vendanges de l'Amour" by Marie Laforet.

PETULA CLARK—VOGUE

This English girl is now considered in France as a French singer. She arrived in our country six years ago. She thought at that time she would spend only a few days in Paris but she met the A&R manager of Vogue records, Claude Wolf. They married and Petula now has two children. But if Petula lives in France she is still a star in England and her last record "Downtown" is on chart in that country. During last summer Petula reached French top ten with her "Hello Dolly" sung in French.

FRANCE — Personal Agents

ALLELUIA PRODUCTIONS
GERARD MEYS
252, Faubourg Saint-Honoré,
Paris (8^e)

ANDRIEU, PIERRE
33, Champs Elysees
Paris (8^e)

BARRIER, LOUIS
11, Rue de Chateau Briant
Paris (8^e)

BOLLEAU
80, Avenue Victor-Hugo
Paris (16^e)

BOURBON, JEAN
(Agency Scribe)
28, Rue Grange-Batelière
Paris (9^e)

CHARDON, LUCIEN
30 Rue Feutrier
Paris (18^e)

CARRERE, CLAUDE
2, Rue Alberic Magnard
Paris (16^e)

CI-174-RA(Ste Nouvelle)
2, Rue Paul Cezanne
Paris (8^e)

DAUBIGNY, JACQUES
(Paris Agency)
17, Rue de Marignan
Paris (8^e)

DENIAY, ROBERT
23, Rue de Saint-Quentin
Paris (10^e)

DEWALDE, JEAN
(Agency Rottembourg)
33, Avenue Champs Elysees
Paris (8^e)

HILDA BERNARD
33, Champs Elysees
Paris (8^e)

ISAMBARD
12 Rue Lalo
Paris (16^e)

LABOIS, JULIETTE
24 Rue Felicien-David
Paris (16^e)

LANGEAIS, EVELYNE
54, Rue N.D des Victoires
Paris (2^e)

LEBOVICI, GERARD
190, bd Malesherbes
Paris (17^e)

LEDERMAN, PAUL
(Agency Scribe)
28, Rue Grange-Batelière
Paris (9^e)

LORCASTER AGENCY
36B, Rue Saint-Honoré
Paris (8^e)

MAROUANI, CHARLEY
(Agence Tavel et Felix Marouani)
35, Rue Marbeuf

MAROUANI, EDDY MAURICE
11, Rue De Chateaubriant
Paris (8^e)

MARQUET, JEAN-LOUIS
(Agence Rottembourg)
11, Rue d'Artois
Paris (8^e)

MAZIERE (CHRISTIAN de la)
28, Rue Grange Batelière
Paris (9^e)

MEUNIER ETIENNE
102, Champs-Elysees
Paris (8^e)

MILLE COLETTE
15, Rue Eugene Carrière
Paris (18^e)

PANAYOTIDIS
55, Rue de Belle Feuilles
Paris (16^e)

PECHERAL, SYLVAIN
12, Rue du Sergent-Maginot
Paris (16^e)

PIERON, ANDRE
7, Cité Trevisse
Paris (9^e)

RIBET, ROLAND
(Agency Rottembourg)
11, Rue d'Artois
Paris (8^e)

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SALVADOR, DISPUES
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FRANCE — Review 1964

To discover what the record industry situation is we visited this month with Mr. Kervers of the Photographers Trade and Industry National Syndicate. This syndicate boasts those records firms which represent 80% of the French record market.

To give us an exact estimate of actual situation, Kervers told us that the record industry turnover for France, without tax, from 1956 was:

1956	160 millions FF
1957	210 millions FF
1958	150 millions FF
1959	119 millions FF
1960	115 millions FF
1961	120 millions FF
1962	152 millions FF
1963	188 millions FF
1964	170 millions FF

So we can see that the hope that this year less records will be sold than in 1957, was not realized. It is difficult to explain why the record trade stops growing. There are surely national economic reasons that have created this situation.

Twist time finished last year and since that time A&RM have not come up with a new style or a new singer to really excite the kids. Merseybeat is not as popular in France as it is in England or U.S.A. The Beatles are very popular but they sing in English and French imitations of the Liverpool sound are not very popular. So Managers are trying all kinds of new styles and approaches.

Two new records label appeared in France in the last six months. First one is Rigolo. It is the new name of Henri Salvador's record firm. Last year his label was Salvador, distributed by Philips. Now Rigolo is distributed by Vogue records. The stars of Henri Salvador team are: Jacky Moullières, Tiny Yong, Audrey and of course, Salvador himself.

The second label is Riviera. This is a new Eddie Barclay venture. Riviera will take in Barclay's organization the place of Bel Air before

Eddie's and Nicole Barclay's divorce. The manager of the new company is Leo Missir.

Philips, Fontana and Mercury records released in Oct. a new LP collection less expensive than other records. 19,95 FF instead of 26,90. There are 200 different records collection which is called "Collection Diamant." In the same spirit Eddie Barclay released a new collection named "Flash." LP's are even cheaper (16,90) but they utilize songs recorded several years ago.

This year we find, for the first time, many big packages with 6, 10 or even 13 records.

The reason is because of the great success of the Georges Brassens six-LP set released by Philips last year. Three months ago we had the 10-LP package by "Panorama De La Chanson Française" on the RCA label. Now Pathé Marconi releases two very important packages. One is a 10-LP set of well-known Edith Piaf songs. The second one is a 13-LP set with all the songs recorded by Charles Trenet.

This is one of the facts which creates mixed feelings about new direction of the French market. Actually, France is an EP market. Singles are only for juke boxes. All the attempts made in the last years by Vogue or Philips to bring singles in France bombed out. Some of the people responsible are the record dealers. They don't want to make the same money selling two singles as one EP.

It is not true, answer the record-dealers. If we do not sell singles it is because the public doesn't want them.

In point of fact the French public have begun to buy more and more 10-LP set of well-known Edith Piaf EP's will give the way to the LP and singles.

We've heard for several weeks noises of unrest at the studios. Musicians and technicians are raising a protest against the fact that some

French singers cut in England.

But we have many very good musicians, it is however, difficult to find in France young musicians to record rock and roll.

Some artists reached an important level of popularity this year. First, we have France Gall, daughter of the composer Robert Gall, France is on Philips label. In the same period we discovered another new name: Monty. This young male singer is a Barclay star. Also Marie Laforet (Festival), Hugues Aufray (Barclay), Alain Barrière (RCA), Barbara (Philips) became this year's real stars.

Vogue has continued to expand internationally through the representation of such important recording companies as Warner Bros. Records, Reprise, Scepter, Red Bird and Jay-Gee (Jubilee).

On a reciprocal basis, Vogue is active in placing its artists in the American market, for example; Petula Clark on Warner Bros. Records. It is through such an international relationship that Vogue continues to increase in importance, not only with the American record companies, but through its association with Pye Records Ltd. in England, Tono in Denmark, and Saar in Italy.

Vogue of course has its own companies outside of France—in Belgium and in Germany.

Deutsche Vogue has expanded so rapidly that it recently moved from Frankfurt/Main to Cologne, Germany, where it has combined its entire operation, including pressing plant facilities and offices. One of the significant highlights of 1964 was the tremendous promotional efforts on the part of Vogue in helping to make Dionne Warwick one of the most important recording stars in Europe. It is through such continuous cooperative effort on the part of the Vogue group that the Vogue group continues to expand in the international field of recording.

ITALY — Review 1964

Will 1964 be considered an historical year for the Italian music business? The answer is "yes."

1964 is the year that contained two great contradictions. The year started under the best conditions. For the first time in our country a single disk sold more than one million, finally reaching the spectacular figure of 1,400,000 copies sold in Italy alone. The record is, of course, "Una Lacrima Sul Viso" as sung by Bobby Solo under the Ricordi label. This success was immediately followed by another smash also born in San Remo: The Paul Anka's disk, "Ogni Volta" which released under the RCA label has also sold more than 1,000,000. Some other recordings all introduced through the San Remo Festival sold at the beginning of 1964 more than 500,000 copies.

After the great sales success of the summer 1963, this was interpreted as a confirmation of the great expansion of the Italian record market.

But suddenly, while encouraged by these extraordinary results, there was a deepest slump never before recorded in our record market.

We wish to stress that since the invention of the disk, excluding perhaps the war period, our market little by little was always increasing. This is the reason why the crisis which suddenly struck the Italian market opened the way to the most pessimistic considerations. The crisis was initially caused by the general economical crisis which has afflicted Italy since the beginning of the year.

The record shops visited during our inquiry announced that there was a decrease in the sales of more than 40% in comparison of summer 1963 sales. In some cases principal shops declared that sales were 70% less than the past year.

But record retailers are unanimously in accordance with the opin-

FRANCE — Artists & Agents

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RACHEL	BARCLAY	ISAMBARD
RAILLAT, LUCETTE		MAURICE MAROUANI
RENARD, COLETTE	VOGUE	TAVEL et MAROUANI
RENAUD, LINE	LINE	TAVEL et MAROUANI
RODRIGUEZ, AURALIA		TAVEL et MAROUANI
SAUVAGE, CATHERINE	PHILIPS	COLETTE MILLE
SHEILA	PHILIPS	CARRERE
VARTAN, SYLVIE	R.C.A.	STARK (JOHNNY)
YONG, TINY	RIGOLO	c/o DISPUES SALVADOR
ZARAI, RIKA	BEL-AIR	30, boulevard d'ARGENSON NEUILLY

ion that this slump on the record market is only partially due to the general economic crisis: there is a more important reason: "Record over production." This opinion is confirmed also by record producers themselves. Too many records were released in the summer 1964. An accurate examination of the production presented on the Italian market during the summer of 1964 gives the unbelievable figure of 324 new single records released by the Italian industry for the summer months.

Two events therefore characterize the musical year 1964 in Italy: The greatest sales increase thanks to the San Remo contest at the beginning of the year, with more than 6,000,000 records sold in Italy only, and the deep crisis with a summer sales decrease of about 60% with respect to the usual record sales level.

The great result in record sales was obtained when the public made its choice among the 24 new songs produced for the San Remo stage, while the crisis arose at the beginning of the summer when new records were presented on the market were 324!

We had the occasion to state from these columns, remarks against this kind of promotional media which engrosses the attention of all public and the complete activity of the industry paralyzing all the market for the entire winter period, with an advantage which, for the particular na-

ture of the contest, only favors a few fortunate pubberies and diskeries. The great over production of the summer 1964 which first caused the slump, should be considered as a natural reaction of the winter situation.

Present market situation on the light of the two 1964 principal events:

We have found therefore a deep interdependence between the two events: The wonderful sales results of San Remo 1964, and the deep slump of the summer.

There are 30 record firms acting on the record market in Italy. Only 14 were admitted to the San Remo Festival. On the publisher side, the situation is worse, since of the 53 leading pubberies acting on the Italian market, only 13 were admitted to the contest, not only but emphasizing the phenomenon already in act on the Italian market, 7 of these firms were owned by the same record firms above mentioned. As the result of the Festival, only four record firms and their respective publishing firms enjoyed a particularly strong success: Ricordi, RCA Italiana, CGD-CGD Internazionale, and Durium. They had a total sales of about 3,750,000 discs while all the other ten firms shared the remaining 2,250,000 marks of record sold, with a prominence of Saar, Ri.Fi., MRC and Cemed-Carosello (Curci). Of course, all other produc-

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ROMANO VITALE

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ers along with the remaining 16 firms who didn't take part in the festival, had to find their last resource for 1964 in the summer season. In order to have the greatest number of probabilities of reaching a success, and thanks to a lot of large and small TV contests organized during the summer, the industries presented on the market an extraordinary number of releases. The public completely lost its bearings, not being able to choose among 324 new releases!

If we divide 1964 in two parts, one, the winter period, with the event of San Remo, and the other, the summer period, with the various summer promotional campaigns and the crisis, we see that only two of the San Remo titles reached the top of the charts ("Una Lacrima Sul Viso"—Bobby Solo/Ricordi and "Non Ho L'Eta' Per Amarti"—Gigliola Cinquetti/CGD). While in the summer period only two titles reached the top of the charts ("Amore Scusami"—John Foster/Style and "In Ginocchio Da Te"—Gianni Morandi/RCA) the other 7 titles which reached top positions on the charts in 1964 ("Sabato Triste," Adriano Celentano/Clan, "O Mio Signore," Edoardo Vianello/RCA, "Cin Cin," Richard Anthony/EMI Italiana, "E' L'Uomo Per Me," Mina/Ri.Fi., "Il Problema Piu' Importante," Adriano Celentano/Clan, "La Mia Festa," Richard Anthony/EMI Italiana, "Non Son Degno Di Te," Gianni Morandi/RCA) found their way to success out of San Remo and out of the summer campaigns thanks to the particular strong organization of the record firms and to the sales power of the performing artist.

Record organization on the Italian Market:

This gives us the occasion to review the Italian music market organiza-

tion: As we said above, there are 30 record firms in Italy. Among these, 8 have a complete organization with various sections: Artistic, promotional, commercial, employing a staff of over 100 persons: these are Dischi Ricordi-CBS, Durium, Fonit Cetra, Phonogram, RCA Italiana, Ri.Fi. Records, Saar, and EMI Italiana. Besides these, there are CGD/CGD Internazionale, which was born as a subsidiary to the publishing firm Sugarmusic. Always acting in direct and strict connection with the publishing group, it now has a well detailed physiognomy, Clan Celentano—born on the extraordinary success of his creator Adriano Celentano has reached, also on a small basis, a complete organization, having now its own indie distribution. Cellograf Simp, organized as a subsidiary of a plastic print enterprise, is now well-known on the Italian market with a dynamic organization, and the last born on the music scene, Ariston Records, which just started on the ground of the Ariston publishing group and can be considered as an example of a well organized record company with its own pressing plant and an indie distribution.

As for the commercial section, 21 Italian firms own indie distribution: These firms are Ariston Records, Carisch, Cellograf Simp, Cemed Carosello, Clan Celentano, Combo Records, CGD/CGD Internazionale, Decca, Dischi Ricordi-CBS, Ducale, Durium, Fonit Cetra, Meazzi, Phonogram, RCA Italiana, Ri.Fi. Records, Saar, Vedette, Vis Radio, EMI Italiana.

In Italy, records firms sell records directly to retailers. There are no other intermediaries, excluding a few big shops in various big towns which act as wholesale dealers for some little retailers in their zone.

Orders are received through salesmen, who usually are acting under an exclusive agreement.

Discount usually granted to retailers is 33% of the retail price. On the price there is a government tax of 10%. Salesmen usually receive a variable percentage on the total sales invoiced by the record firm for his zone, more a fixed monthly salary.

The greatest salesmen organization is owned by RCA Italiana, followed by Durium, Saar, EMI Italiana, Ricordi, Ri.Fi., CGD, Clan, Cemed Carosello, Phonogram, and so on.

8 record firms (CGD, Dischi Ricordi, Durium, Fonit-Cetra, Phonogram, RCA Italiana, Saar, EMI Italiana), are working with the full cooperation of some indie Italian producers. This system, which was first adopted in Italy three or four years ago by RCA Italiana, is now fast developing. In fact, record producers are able to furnish production management with different kinds of products, and A/R management is only requested to choose the most suitable material, without working to create it. Production costs are usually the complete charge of the record firms. There is, of course, an advantage for such labels that have facilities, like their own recording studio. This is the case of Dischi Ricordi-CBS, Durium, Fonit-Cetra (the State record company which owns three different recording studios in Rome, Turin and Milan), Phonogram, RCA Italiana (the largest studios in Europe) Saar, Juke-Box, and EMI Italiana.

Great care is put on the preparation of the record sleeves. Also singles are presented in Italy with full colored covers. The single record pressing cost is in Italy usually of about 80 Italian liras (about 13¢). To this cost is added 15 liras (about 3¢) for the sleeves, and 5 liras (1¢) for both label. We give only the cost of singles, representing 87% of total sales on the Italian market.

Firms which own their own pressing plants are Ariston Records, Cel-

lograph Simp, CGD/CGD Internazionale, Durium, Fonit-Cetra, Phonogram, RCA Italiana, Ri.Fi., Saar, Vis Radio, EMI Italiana.

Promotion is the Achilles heel of the Italian market. We think the Italian market is the most difficult in the world for record promotion. For this reason promotion is also the starting point of a record company. All companies in Italy have an efficient promotional office: This is the case of Ariston Records, Clan Celentano, CGD/CGD Internazionale, Dischi Ricordi-CBS, Durium, MRC, Phonogram, RCA Italiana, Ri.Fi., Saar, and EMI Italiana. They have a well organized promotional office with press and publicity execs.

But to understand how difficult is the work of these men we must give an in-depth look into the promotional media at their disposal in Italy.

Promotional media in Italy: Television, radio, juke boxes, films, festivals and contests.

Television:

As in all countries of the world the first promotional media in Italy are television and radio. But in this regard, the situation in Italy is very difficult. There is only one radio TV company, the RAI-TV, Radiotelevisione Italiana, which was born as a private enterprise but became, for both political and economical reasons, a monopoly completely controlled and owned by the state.

TV programs are divided into two channels, but both of them are managed by same people. This doesn't create competition between the two programs.

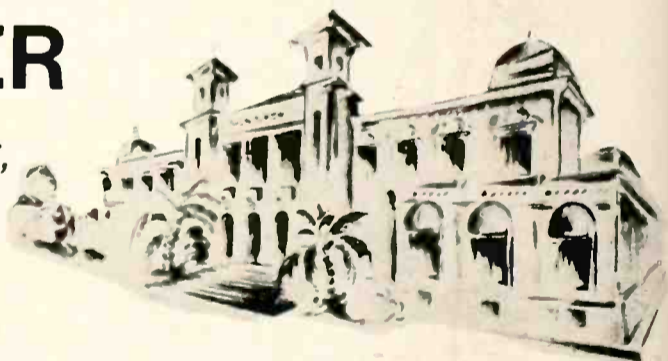
Our TV transmitted during 1964 three weekly variety programs on the average, but following the usual trend of our television, programs were all recorded in advance on video tape and some time put on the air only months after. For this delay of pres-

(Continued on page 53)



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ITALY — Review 1964

(Continued from page 48)

entation to the public, these programs have lost their efficiency as a promotional media since artists and songs at the moment to be presented on the TV screens have already found their way on the music market. Since young people are the top fans of music, for this delay on the part of the TV company in presenting new productions, a great part of these programs are not interesting to the youngsters. On the other hand there is not on our TV a really interesting program fully devoted to the young.

There was in 1964 only one exception: we refer to the weekly show "La Fiera Dei Sogni" (The Dreams Fair). It's on video tape, but is put on the air immediately. It was considered as a "live" program. Record firms thus had the possibility to present through this program timely new releases and as a result, this was the only program which created, out of San Remo and the summer campaigns, the greatest number of 1964 top hits. The only two hits which reached the top of the charts between San Remo and the summer season were "Cin-Cin" by Richard Anthony (EMI Italiana) and "E' L'Uomo Per Me" by Mina (Ri-Fi.), both presented to the public through the "Dreams Fair."

We wish also to stress out that no other top success has been introduced by Italian TV, excluding the two mentioned above. Among the eleven titles which were at the top of the charts in 1964, 2 are San Remo hits ("Una Lacrima Sul Viso"—Bobby Solo/Ricordi, "Non Ho L'Eta' Per Amarti"—Gigliola Cinquetti/CGD), 2 are hits deriving from the summer contest "Cantagiuro" and "A Disk for the Summer" (In Ginocchio Da Te—Gianni Morandi/RCA, "Amore Scusami"—John Foster/Style), 2 can be considered "potential" hits because of the extraordinary power of the singer (the two Adriano Celentano releases of "Sabato Triste" and "Il Problema Piu' Importante"), while the remaining 3 successes, of "O Mio Signore" by Edoardo Vianello (RCA), "La Mia Festa" by Richard Anthony (EMI), "Non Son Degno Di Te" by Gianni Morandi, were born of the great publicity created on the interpreter because of his previous hits ("Abbronzatissima"/"I Wattussi" for Vianello, "Cin-Cin" for Richard Anthony, and "In Ginocchio Da Te" for Gianni Morandi).

As a conclusion we note that the only TV show which gave strong promotional results was "La Fiera Dei Sogni" (The Dreams' Fair). It's also useful to put out that this was the only principal program to be released in Milan, since also for some political reasons, all the TV production is released in Rome, in spite of the fact that 90% of the music industry is in Milan, and that well equipped TV studios have been purposely built by Radio Televisione Italiana, in Milan, Turin and Naples.

We foresee for 1965 a worse situation. At this moment, there are no "live" programs on TV. The "Dreams Fair" will be once again produced starting from January, but TV authorities have decided to also release this program in Rome, excluding Milan, the musical center of Italy, from any variety TV production.

Radio Broadcasting:

With 15,000,000 TV sets existing in our country, it's the dominant form of entertainment, radio is losing step by step its importance, not only from the strong competition of the television, but first of all because the Italian public finds radio programs completely uninteresting. For the music industry radio can be considered a minor support in promotion, since radio transmissions are unable to introduce new music production to the public.

As in the case of the TV, all radio programs are pre-recorded. All new recordings presented by record companies are examined by two different committees with the double purpose of discussing artistic and technical

qualities of each disk which should be put on the air. The record reaches the airwaves always one month too late or frequently the specialized committees reject the release: This was the unbelievable case of the international hit "Quando Quando Quando" by Tony Renis (EMI), which was never transmitted by our radio because the selection committee didn't find "sufficient artistic qualities." This also was the case of another EMI hit maker like Adamo (Belgium's Italian top seller), who was put out of radio transmission with the remark of the committee "disagreeable voice!"

The fact that all radio production is concentrated in Rome also creates a lot of difficulties in the relations between the music industry, 90% located in Milan, and the radio center. This geographical incongruity is more weighty if it's considered that 51% of the total radio programs are musical programs and 97% of these are produced with commercial recordings!

Competition is in fact in our opinion the starting point for an improvement of the radio programs. The fact that they are not efficient for promotion is fully demonstrated by the fact that some Italian record firms are buying programs in foreign broadcastings near the Italian frontiers: This is the case of RCA Italiana, which is presenting its new releases through radio Montecarlo (Monaco), Southern Music and its associated Record Company MRC, are presenting their new records on radio Capodistria, a Yugoslavian station with a publicity office in Milan. Rumors are also that radio Montecarlo will start with regular daily radio broadcasts in the Italian language. In 1946, therefore, for the first time in the record industry firms are finding the way to compete with the monopoly of the Italian radio company, in order to find a better promotional way for their products.

After the great exploitation in past years of juke boxes as a promotional media, now coin machines are no longer considered the starting point of a promotional campaign.

There are in Italy about 16,500 juke boxes located all over the country, and operated by 3,500 juke box operators. In order to have a high commercial profit, juke boxes must contain records requested by the public. This is the reason why juke boxes can't be used as a primary promotional media. On the other hand, to introduce a hit through juke boxes record firms should have a very efficient organization to reach at any time the 3,500 operators all over Italy, and such an organization represents quite a cost which is heavy to support. In Italy, there are two organizations which have established a connection point between record firms and juke box operators: Juke Box Service, (Milan) and OJDB owned by Clan Celentano, but for the particular nature of juke box operation, the promotional help of these organizations is not sufficient to introduce a new record on the market.

Films:

Motion pictures, as television, are one of the most efficient promotional media for the music industry. Unfortunately in Italy, this promotional media can't be used in its full power. For our special copyright law, composers and publishers of background film music are directly interested in the earnings of the films. For this reason they are not so much stimulated in finding strong commercial music for the backgrounds. This is the first reason.

Secondly, the film music is composed only after the film is completed in its visual part. This puts a limit to the possibility of writing music to be commercially exploited.

As for film music itself there is no market in Italy: Campi Editore (C.A.M.) who is the most important film music publisher in Italy had its greatest 1964 hits like "Mondo Cane,"

"La Donna Nel Mondo" (Women of the World) "Fellini 8 and Half" and so on in foreign markets only.

First attempts to get film media to promote commercial music have been done by DeLaurentis, who expressly created his own publishing music firm with the purpose of cooperating directly with the creators of the films, in order to compose music at the same time as the scenography of the motion picture.

RCA Italiana is making a similar attempt to put commercial music on soundtracks of films. It recently had its first record hit deriving from a successful film entitled "Per Un Pugno Di Dollari," the song which served as Leit-Motiv of the motion picture was penned by one of the best RCA exclusive authors, Ennio Morricone.

Festivals and Contests:

As a result of the long talk on the various promotional media offered to the Italian music industry it's easy to understand why all kinds of musical festivals and contests have found in Italy so fruitful ground.

Festivals and contests, often organized in cooperation with tourism offices of various touristic centers of Italy (San Remo, Naples, Rome, Venice, Pesaro and so on) with the intervention of TV cameras, are the only way to surely introduce to the public at the right time, a new musical production.

On the other hand, it is easy for the industry to find a good and direct cooperation by part of the responsible of the various contests: organizers have to arrange a manifestation as good as possible, while musical companies are prepared to supply them with the best available artists and material when a promotional medium like TV is granted. Festivals and contests are therefore the only open windows on the scene of the musical production in Italy.

Excluding San Remo, being the only winter event on our market in 1964, we had this year two top contests during the summer season. One was organized by the record firms themselves in cooperation (for the first time!) with RAI-TV and called "A Disk for the Summer"; another was organized by Ezio Radaelli also in direct cooperation with record firms, and was called "Cantagiuro" (Italian singing tour). "A Disk for the Summer" was responsible for successes like "Amore Scusami" (John Foster/Style) "Gei Diventata Nera" (Los Marcellos Ferial/Durium), "Con Te Sulla Spiaggia" (Nico Fidenco/RCA), "Solo Due Righe" (Peppino Di Capri/Carisch) "Il Rimorso" (Franco Talo/Meazzi), while "Cantagiuro" introduced big successes like "In Ginocchio Da Te" (Gianni Morandi/RCA), "Ti Ringrazio Perche" (Michele/RCA), "Non Aspetto Nessuno" (Little Tony/Durium) and so on.

Besides these two top events, there were during the summer other minor contests which (including the Festival of Naples) required a lot of new productions which were in part the great overproduction of the summer of 1964. This was the case of Venice, Pesaro, Salsomaggiore, and so on. These contests were also inefficient as promotional media since the video tape recorded on the occasion by Italian TV was put on the air only months after the events.

This is the greatest musical show produced in Italy and perhaps in the world. Thanks to the new formula adopted by the organizer Gianni Ravera, San Remo can be considered the greatest promotional media for the Italian musical industry.

The San Remo event is followed by 87% of the Italian TV spectators, and it's also followed through Eurovision by a great part of the European public. In 1964, the top success "Una Lacrima Sul Viso," not being the winning composition, sold in three days something like 150,000 copies, and eight numbers, including the winning hit "Non Ho L'Eta' Per Amarti" (Gigliola Cinquetti/CGD) entered im-

mediately the top 10 charts.

To make of San Remo an international event, Gianni Ravera, acknowledging the supremacy of the record industry, asked the full cooperation of the diskeries, while until 1963 San Remo was organized in cooperation with publishers.

14 of the 30 Italian record companies, for a total of 40 artists (14 of them, foreigners) took part in the contest. 24 songs were presented, published by 13 different publishers (of the 53 leading editorials existing on the Italian market), 7 of these belonging to the same record firms, as mentioned before.

San Remo, as we often had occasion to state, is undoubtedly a great business, especially for the introduction of Italian music in foreign markets. San Remo songs sold on the whole 10,000,000 records, 4 million of them abroad. But the firms which participated in this big result were only 4 of the 14, while another 5 had medium results which in any case didn't compensate for all the work and costs incurred in participating in the festival. 5 other companies as well as those excluded from the contest, had no results at all.

The Festival of San Remo causes on the other hand a complete paralysis of the music market for three of the most productive winter months. No records are released on our market during the months of December and January, since nobody wishes to run the risk of producing a new disk whose sales will be completely stopped by the San Remo production at the end of January. San Remo is considered as a game of chance whose prize will be only for a few.

Publishing Organization in Italy:

Step by step, in the natural evolution of the market, publishers are limiting their activities to a complementary function in support of the record industry. This phenomenon is more accentuated in Italy and it is emphasized by the fact that all music publishers have started with their own record production. Among the 15 leading publishing companies existing on the Italian market (Ricordi, Sugarmusic Curci, Leonardi, Ariston, Southern, Nazionalmusic, C.A. Rossi, Bideri, Sidet, Cielo Video, Connelly, Francis-Day, Campi and Carisch), 9 of them are directly connected and involved in record production (Ricordi with Dischi Ricordi, Sugarmusic with CGD/CGD International, Curci with Cemed/Carosello, Ariston with Ariston Records, Southern With MRC, C.A. Rossi with Jukebox, Bideri with Edibi, Campi with Cam Records, and Carisch with Carisch Records).

As we stated, publishing activity is considered as a complementary support of record production, owing to the fact that printing and sales of sheet music as an industrial activity is now completely nonexistent. At this moment, production in the music field is completely concentrated in the hands of the record industry. Also for this reason, leading record firms are trying to become completely independent, starting their own publishing activity that will supply their record production with the necessary material.

The most outstanding case is RCA Italiana, which started in 1959 with its own publishing firm and now also in the publishing field must be considered as one of the leading companies of our market.

This example was followed by many other record companies like Saar with Edizioni Mas, Emi Italiana, with Edizioni La Voce Del Padrone, Phonogram with Edizioni Esedra, Ri-Fi with Edizioni Settbello, Meazzi with Edizioni Susy, Cellograph Simp, with Edizioni Dior, Vis Radio with Edizioni Vis Radio, Fonit Cetra, with Edizioni Usignolo, and so on. In conclusion, with all Italian record firms having their own publishing sections, we think that this new situation will in the future deeply modify the structure of the musical world.

(Continued on page 54)

ITALY—Review 1964

(Concluded from page 53)

As it's known, publishing firms are deriving their profits from public performances and mechanical rights. Since the only way to effectively publish music is through recordings, it's obvious that publishing activity is completely subordinated to record production. Since costs are very high for the record industry, it's comprehensible that records firms are trying to collect 100% of any profit deriving from the music exploitation. They are trying therefore to become completely independent, collecting through their own pubberies public performances and mechanicals rights. Also, the same thing happens in the case of publishers who started their own record production.

This particular trend of the Italian music market, where each company is binding together record and publishing activities, in order to have a complete independent cycle of industrial production, was highlighted when it was discussed between AFI and BIEM (Sedrim) the renewal of the agreement for the use of recordings of the BIEM repertoire.

Sedrim:

Sedrim is the Italian affiliate of BIEM, the European mechanical rights collection society. Sedrim, which is acting on grant of SIAE (performing rights society) as required by Italian law, was a private society created with the purpose of collecting mechanical rights by a group of main publishers: Ricordi, Sugar, Curci, Bideri, Carisch, Sonzogno. At the beginning of the musical industrial activity in Italy, all publishers gave right to Sedrim for collecting all over the world mechanical rights on their repertoires. Sedrim derived a profit from a collecting fee of about 15% on the gross collected rights. Such a profit was shared among the partners of the society.

A few years ago, a group of Italian publishers refused, for some economical and competitive reasons, to renew their agreement with Sedrim and formed a new collecting organization managed by Sandro Fumagalli.

The creation of this new organization made weak the position of Sedrim/BIEM in regard to the record industry. Sedrim, to maintain its associates, was obliged to change its constitution and recently was transformed into a cooperative society in which all associates are entitled to partake in the profits of the society. This change was made after the renewal of the contract between BIEM/Record industry in 1961. Now after two years from the renewal, the contract is once again to be discussed, but the position is deeply changed, and while in 1961 the BIEM refused to renew the agreement on the conditions proposed by the industry, now the industry has refused to accept the same conditions of the previous agreement.

There are in fact many points of the contract that must be changed to take into consideration the evolution of the market. One of these outstanding points concerns the record firms owning a pubberly. According with the BIEM agreement, they were illogically compelled to pay to Sedrim also the royalties due on their own publishing repertoires and on such royalties Sedrim was entitled to deduce the collecting fee.

There were also other anachronistic clauses in the previous contract between BIEM and the industry. As an example, Italy was the only country in Europe (along with Greece) in which record producers were obliged to present quarterly statements for payment of mechanical rights.

1964 marks (also with its deep contradictions) a first large step in the evolution of the music business in Italy in which the record industry is called to play the main role.

SO. AFRICA — Local Recording Artists

E.M.I. (SOUTH AFRICA) (PTY) LTD.

Dickie Loader & The Blue Jeans (SARI Award Winner Best Beat Group, 1964)
Agent: Don Hughes Organisation, 501 JBS Building, Commissioner Street, Johannesburg.

The Staccatos (Beat Group)

Manager: Derek Hannan, E.M.I. (South Africa) (Pty) Ltd., P.O. Box 11254, Johannesburg.

Zona Visser (Vocalist)

Agent: Don Hughes Organisation, 501 JBS Building, Commissioner Street, Johannesburg.

Lance James (Vocalist)

Nico Carstens (Afrikaans Orchestra)

Johnny Johnson (C & W Singer)

TEAL RECORD COMPANY LIMITED

Maureen Moore (SARI Award Winner Best Female Country & Western Singer, SARI Award Winner Best LP of the Year)

Agent: Trevor Boswell, Keleti Theatrical Agency, P.O. Box 9339, Johannesburg.

Nick Taylor (Country & Western & Folk Music) Vocalist.

Agent: Teal Record Company Ltd., P.O. Box 4105, Johannesburg.

Johnny Kongos & G Men (Beat Group)

Agent: Teal Record Company Ltd., P.O. Box 4105, Johannesburg.

John Massey (Instrumentalist)

Agent: Teal Record Company Ltd., P.O. Box 4105, Johannesburg.

Chris Du Toit (Afrikaans Instrumentalist)

Agent: Teal Record Company Ltd., P.O. Box 4105, Johannesburg.

TRUTONE (PTY) LTD.

Dennis Van Rooyen (Pop Instrumental)

Heinz Alexander (Pop Instrumental)

Billy Forrest (C & W Singer)

Barry White (C & W Singer)

The Meteors (Pop Guitar Group)

Harry Talas (Pop Singer)

George Hayden (Instrumentalist)

Art Heatlie (Instrumentalist)

Art Fisher (Pop Singer)

Nick Potgieter (Afrikaans Instrumentalist)

Snowy Barnard (Afrikaans Vocalist)

Oom Chris Blignaut (Afrikaans Vocalist)

Danie Retorius (Afrikaans Vocalist)

Anna Rudolph (Producer of Children's Records)

ITALY — Top Ten Records — 1964

TITLES	ARTISTS	RECORD PRODUCERS	PUBLISHERS
*Sabato Triste	Adriano Celentano	Clan	Ricordi/Italian Yank
*Non E' Facile Avere 18 Anni	Rita Pavone	RCA	RCA Italiana
*Adesso No	Neil Sedaka	RCA	RCA Italiana
L'Eta Dell'Amore	Francoise Hardy	Saar	Leonardi
*Non Te Ne Andare	Jimmy Fontana	RCA	RCA Italiana
*Se Mi Vuoi Lasciare	Michele	RCA	RCA Italiana
*T'Amo E T'Amoro'	Little Tony	Durium	Gi.Ba
*Ti Cerchero'	Ricky Gianco	Giaguaro	Leonardi
Non Finiro' D'Amarti	John Foster	Style	Sugarmusic
*Lettera Di Un Soldato	Domenico Modugno	Fonit	Ariston
*O Mio Signore	Edoardo Vianello	RCA	Leonardi
Ridi	Michele	RCA	RCA Italiana
Baby	Peppino Di Capri	Carisch	Aberbach
La Citta' Vuota	Mina	Ri.Fi	Aberbach
*Le Lunghe Notti	Adriano Celentano	Clan	Ariston/Italian Yank
*Che M'Importa Del Mondo	Rita Pavone	RCA	RCA Italiana
Per Questa Volta	Richard Anthony	Emi	Ricordi
*Una Lacrima Sul Viso	Bobby Solo	Ricordi	Ricordi (SR)
*Quando Vedrai La Mia Ragazza	Little Tony	Durium	Durium (SR)
*Quando Vedrai La Mia Ragazza	Gene Pitney	CGD	Durium (SR)
		International	
*Ogni Volta	Paul Anka	RCA	RCA Italiana (SR)
*Non Ho L'Eta' Per Amarti	Gigliola Cinquetti	CGD	Sugarmusic (SR)
*Un Bacio Piccolissimo	Robertino	Cemed	Curci (SR)
*Un Bacio Piccolissimo	Bobby Rydell	CGD	Sugarmusic (SR)
		International	
*Sabato Sera	Bruno Filippini	Mrc	Southern (SR)
*Che Me Ne Importa A Me	Domenico Modugno	Fonit	Curci (SR)
*Stasera No No No	Remo Germani	Saar	Leonardi (SR)
*La Prima Che Incontro	Fabrizio Ferretti	Ri.Fi	Kramer (SR)
*Ieri Ho Incontrato Mia Madre	Gino Paoli	RCA	RCA Italiana (SR)
*Ciao Ragazzi	Adriano Celentano	Clan	Italian Yank
*Motivo D'Amore	Pino Donaggio	Emi	Curci (SR)
Please Please Me	The Beatles	Carisch	Cielo Girl
*Pieta'	Vasso Ovale	Emi	Southern
*Come Potrei Dimenticarti	Tony Dallara	Saar	Sugarmusic
If I Had A Hammer	Trini Lopez	CGD	Sugarmusic
		International	
Cin Cin	Richard Anthony	Emi	Southern
E' L'Uomo Per Me	Mina	Ri.Fi	Connelly
La Vendemmia Dell'Amore	Marie Laforet	CGD	Sugarmusic
*Angelita Di Anzio	Los Marcellos Ferial	Durium Durium	Durium
La Notte E' Fatta Per Amare	Neil Sedaka	RCA	RCA Italiana
*Ritorna	Gene Pitney	CGD	Ricordi
		International	
Eh Gia'	Adriano Celentano	Clan	Sugarmusic
Eh Gia'	La Ragazza	Clan	Sugarmusic
	Del Clan		
*Amore Scusami	John Foster	Style	Leonardi (DS)
*In Ginocchio Da Te	Gianni Morandi	RCA	RCA Italiana (C)
*Il Problema Piu' Importante	Adriano Celentano	Clan	Sidet
*Con Te Sulla Spiaggia	Nico Fidenco	RCA	RCA Italiana (DS)
*Scrivi	Rita Pavone	RCA	RCA Italiana
*Solo Due Righe	Peppino Di Capri	Carisch	Carisch (DS)
*Sei Diventata Nera	Los Marcellos Ferial	Durium	Durium (DS)
*Ti Ringrazio Perche'	Michele	RCA	RCA Italiana (C)
*Credi A Me	Bobby Solo	Ricordi	Ricordi
Quellu Che Hanno Un Cuore	Petula Clark	Saar	Aberbach
*Eravamo Amici	Dino	RCA	RCA Italiana (C)
*Tremarella	Edoardo Vianello	RCA	Leonardi (C)
*Non Aspetto Nessuno	Little Tony	Durium	Durium (C)
La Mia Festa	Richard Anthony	Emi	Ricordi
*Tu Si 'Na Cosa Grande	Domenico Modugno	Fonit	Curci
*Tu Si 'Na Cosa Grande	Ornella Vanoni	Ricordi	Curci
E Piu' Ti Amo	Alain Barriere	RCA	Curci
*E Adesso Te Ne Puoi Andare	Les Surfs	CGD	Chappell
		International	
Maria Elena	Los Indios	RCA	Southern
	Tabajaras		
*Bambini Miei	Adriano Celentano	Clan	Clan
*10 Sono Quel Che Sono	Mina	Ri.Fi	Sugarmusic
*Non San Degno Di Te	Gianni Morandi	RCA	RCA Italiana

*Denotes Italian Original Tunes.

SR—Denotes Titles Deriving from the San Remo Contest.

SD—Denotes Titles Deriving from the Summer Contest, "A Disk for the Summer."

C—Denotes Titles Deriving from the Summer Contest, "Cantagiro."

ITALY — Records That Hit The Top

TITLES	ARTISTS	RECORD PRODUCERS	PUBLISHERS
*Sabato Triste	Adriano Celentano	Clan	Ricordi/Italian Yank
*O Mio Signore	Edoardo Vianello	RCA Italiana	Leonardi
*Una Lacrima Sul Viso	Bobby Solo	Ricordi	Ricordi (SR)
*Non Ho L'Eta' Per Amarti	Gigliola Cinquetti	CGD	Sugarmusic (SR)
Cin Cin	Richard Anthony	Emi	Southern (DF)
E' L'Uomo Per Me	Mina	Ri.Fi	Connelly (DF)
*Amore Scusami	John Foster	Style	Leonardi (DS)
Il Problema Piu' Importante	Adriano Celentano	Clan	Sidet
*In Ginocchio Da Te	Gianni Morandi	RCA	RCA Italiana (C)
La Mia Festa	Richard Anthony	Emi	Ricordi
*Non San Degno Di Te	Gianni Morandi	RCA	RCA Italiana

*Denotes Italian Original Titles.

SR—Denotes Titles Deriving from the San Remo Song Contest.

DF—Denotes Titles Deriving from the TV Show "The Dreams' Fair."

DS—Denotes Titles Deriving from the Summer Contest "A Disc for the Summer."

C—Denotes Titles Deriving from the Summer Contest "Cantagiro."

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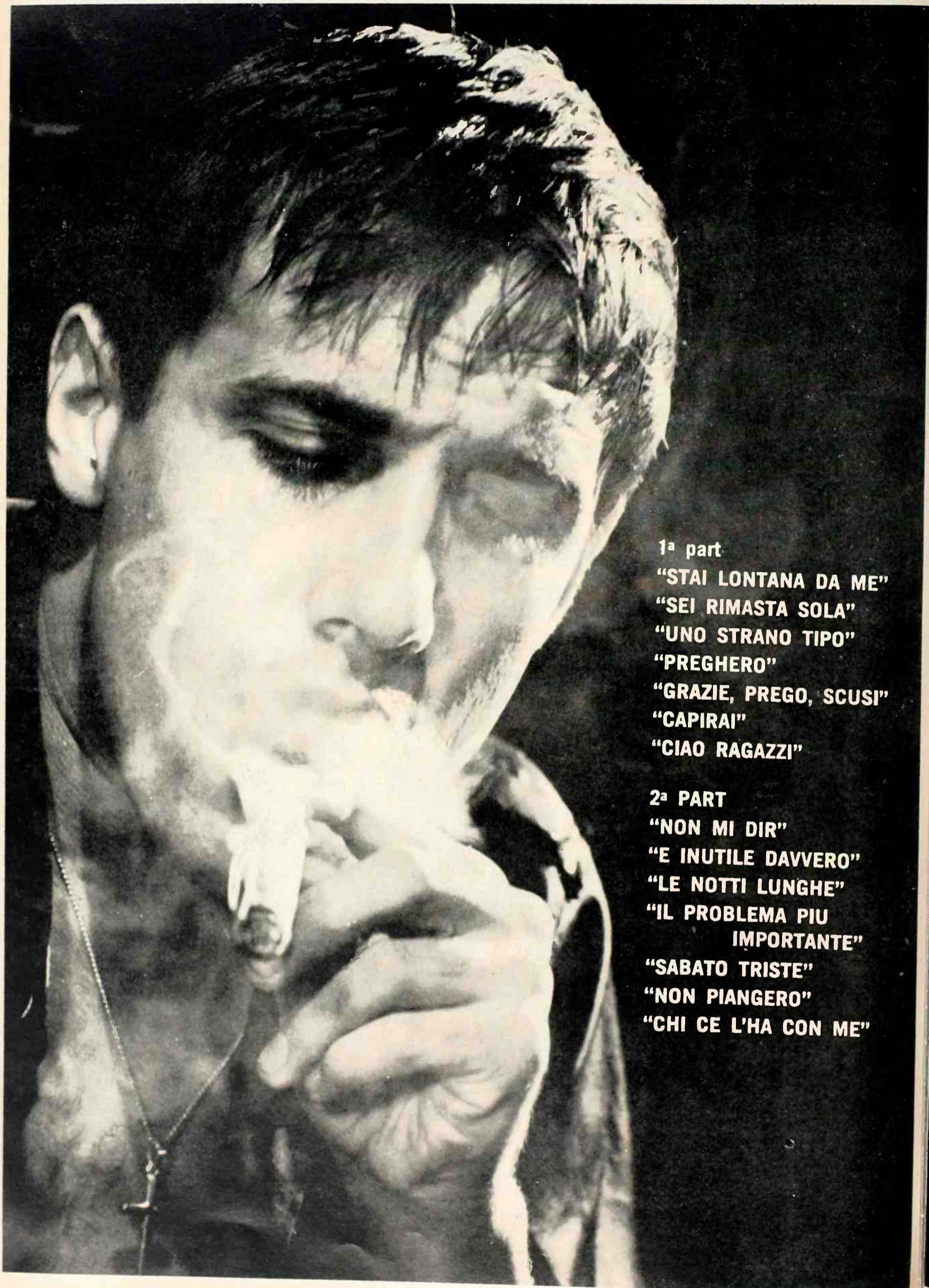
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"UNO STRANO TIPO"

"PREGHERO"

"GRAZIE, PREGO, SCUSI"

"CAPIRAI"

"CIAO RAGAZZI"

2^a PART

"NON MI DIR"

"E INUTILE DAVVERO"

"LE NOTTI LUNGHE"

"IL PROBLEMA PIU
IMPORTANTE"

"SABATO TRISTE"

"NON PIANGERO"

"CHI CE L'HA CON ME"

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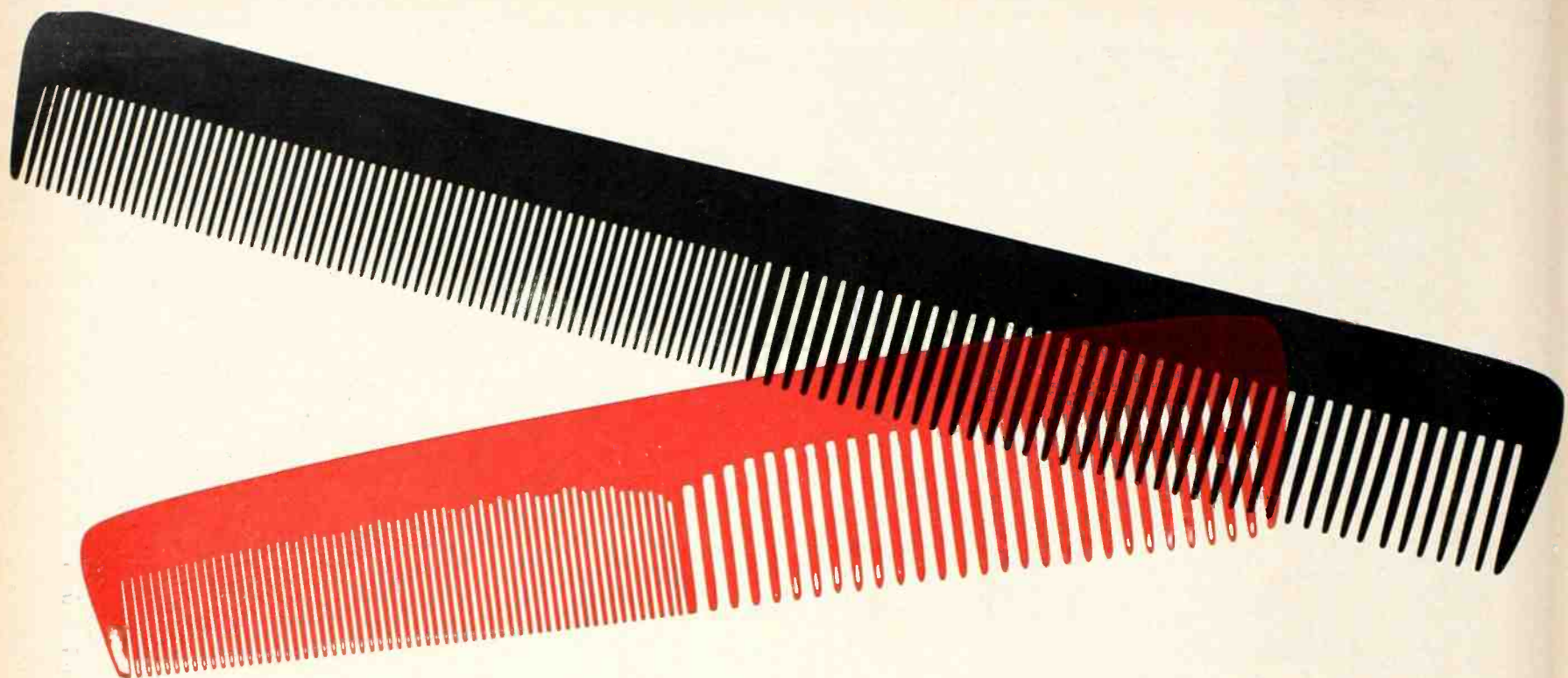
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BELGIUM — Review 1964

In recent months, notable progress has been made by French language records. National output as well as sales have made headway compared to last year. Noteworthy is also the fact that sales of Flemish language records have stood firm in the Flemish country in the meantime, where once English productions, especially from the United States, were well ahead of everyone else. It was a new top-year for Adamo, already an outstanding feature of our previous Christmas report.

Sales of LP's are also progressing, but very gradually. But progress is there at any rate. The past year has also been marked by a decisive refusal by buyers to acquire cheap records. It must therefore be noted that less priced products suffered severe setbacks.

We have also noted that number one at the top during the past year has meant better business, both for record-firms and for music publishing companies than in previous years, as real toppers have led to massive sales. There were for example Adamo (once again) and also John Larry, Alain Barrière, Richard Anthony, Les Surfs, and numerous others. This then is progress in yet another field. Toward the year's end business has somewhat declined, but this slackness, it is hoped will only be the prelude to the "assault" which generally takes place when the year is on its way out.

ARTONE

is now established in Belgium, at the same business address as the former Socodisc and Mrs. Robiefroid has remained at the head. The firm has made a flying start and reaped lots of success with Dean Martin (Everybody Loves Somebody), The Supremes (Where Did Our Love Go?) and a number of others. This firm also distinguished itself by inviting prominent people from abroad, representing their label, and succeeding in most cases. They performed both for radio and TV.

ANVERS RADIO

probably has sold a little less Fats Domino and Ray Charles records than in previous years, but they made good with the launching of their new brand Arsa, in collaboration with the Herman Brauer music publishing company. Their bestsellers are Les Missiles, Aznavour (his LP's) and of course the most powerful and popular jazz-label in Belgium: Impulse. They have now also started a Flemish production firm and results seem to be encouraging.

BARCLAY

has now established a Belgian office and from the start has done excellent business, thanks to the know-how of manager Bral and Peter Plum, artistic manager and owner of the publishing company of the same name, and a good friend of owner Eddie Barclay. Aznavour, Brel, Eddy Mitchell, Rachel, Hugues Aufray and a number of others have shared an impressive number of bestsellers among them. Sales of long-playing records at Barclay's are excellent. This firm really shows push and imagination. Appearances of their star performers are boosting publicity and sales enormously.

CARDINAL

is a newcomer to the business (the firm has been set up a few weeks ago) but it has engaged a number of talented people like Anneke Soetaert, Will Ferdy, Jacques Raymond, Louis Neefs, etc. Rocco Granata who became world famous with "Marina" and "Manuela" is proprietor of the firm and his commercial manager is Will Vandersteen, who at one time occupied this post with Moonglow, where he has left to take up his new function. These hard workers are sure to make it.

CBS

has reason to be proud of the topper on its repertoire, "Una lacrima sul

Viso" by Bobby Solo. This little disk has been the rage for weeks with youthful people, in Flanders as well as in the Walloon country. Other outstanding hits came from Andy Williams and Tony Bennett. Winsome young lady-crooner Chris Wijnen has now cut a very promising Flemish record and Mr. Robiefroid who concedes that this past year has been profitable, is highly satisfied.

DECCA-FONIOR

boasts a topper with Roy Orbison, but sales of The Rolling Stones are not far behind. After the Stones appeared on Flemish TV record-sales have notably increased. Still a 'cert' on the Flemish side is Rina Pia. But there is no doubt that the Stones and Orbison were top hits on Fonior.

DISCOBEL

now has a new producer, Werner Huys, and the latter has made two discoveries which may well be real assets to this firm: Red Sheldon, singer-pianist-bandleader and Ricky Morvan, who performs with his orchestra His Fens. Sales of Gert Timmerman's tunes have been excellent. Also noteworthy are: the high standards of the classical Erato-label and the fact that the firm now distributes the Riviera brand.

DISCOTRADE

has done excellent business with the records by Marie Laforet, Les Surfs and of course André Verchuren's long playing products. This firm now has a busy time expanding the Flemish production. The idea is to provide re-issues of old-time Flemish hits and also to look out for interesting items on the repertoire in Holland. (Re-issues of Ray Franky and Bob Scholten are on their way.)

GRAMOPHONE

is only too glad to acknowledge that our own Adamo has been the best-seller of this firm. This is remarkable, when one sees that there are such

prominent people as Cliff Richard, Richard Anthony, Dick Rivers, etc. Also notable is the progress made by French singer Enrico Macias, who is getting more popular every day. British performers meanwhile stood their ground: they are The Animals, Manfred Mann, Gerry and The Pacemakers and last but not least four best-sellers: The Beatles!

HEBRA

has Nicole Josy to show for, a name and an extremely pretty face. Nicole has recorded a new disk for Hebra. She has produced a nifty little number which is bound to do well in this country.

INELCO

a few months ago produced a real topper with "Ma Vie" by Alain Barrière on RCA. This tune has been a Belgian bestseller for quite a long time, both in Flanders and in the Walloon country. Elvis Presley, Paul Anka, Rita Pavone and a number of others are still going strong, while one great performer is at present breaking through after his untimely death: Jim Reeves. His records are now appreciated by people of all walks of life.

MOONGLOW

has of course know marked successes with Rocco Granata, Louis Neefs, Prysock. There have been a number of changes and at present the firm is headed by Mr. J. Van Hoogten. He puts the accent on foreign production and works a lot with his brother who resides in the United States.

PALETTE

is in fact distributed by Artone, but it deserves to be discussed separately, as it has a really top-performer to boast about: Will Tura, undoubtedly the most popular of Flemish singers. Each one of his records has reached the top. He is worshipped by ten thousands of people and his collection of golden records is growing con-

(continued on page 62)

BENS — SEASON'S GREETINGS — BENS — JOYEUX NOEL — BENS — BUON NATALIE — BENS — MEILLEURS VOEUX — BENS — BUON NATALIE — BENS — SEASON'S GREETINGS — BENS — FELIZ ANO NUEVO — BENS — JOYEUX NOEL — BENS — BUON NATALIE — BENS — MEILLEURS VOEUX — BENS — SEASON'S GREETINGS — BENS — JOYEUX NOEL — BENS — SEASON'S GREETINGS — BENS — GLUCKLICHE WEIN ACHTEN — BENS — JOYEUX NOEL — BENS — SEASON'S GREETINGS — BENS — FELIZ ANO NUEVO —

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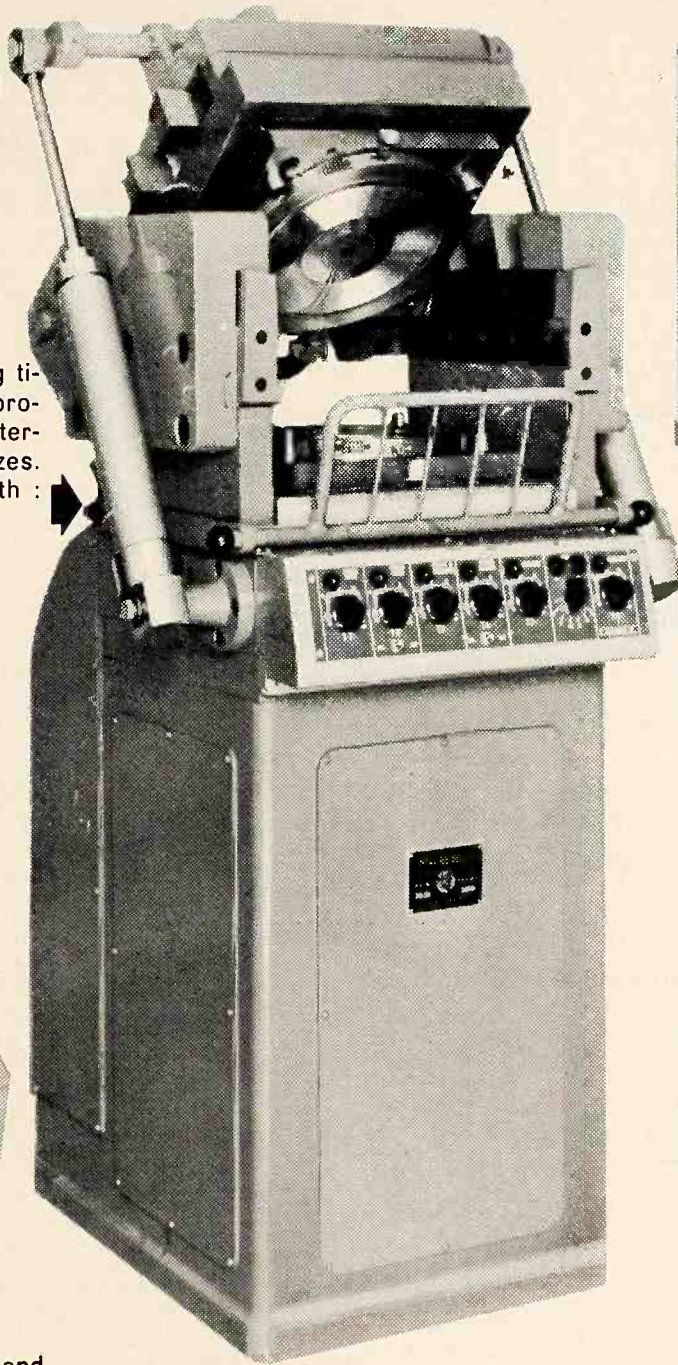
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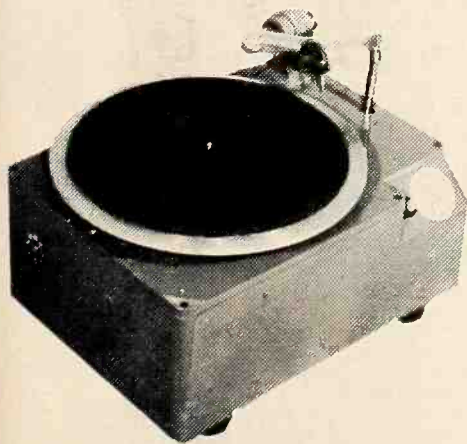
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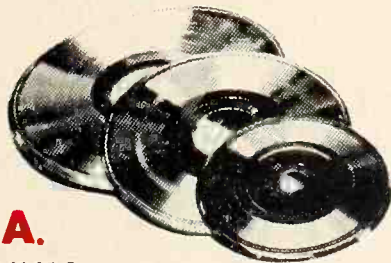


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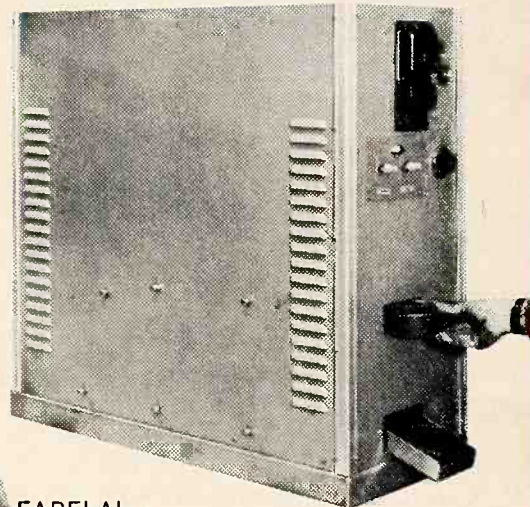
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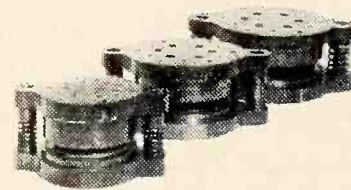
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BELGIUM — Review 1964

(Continued from page 60)

stantly. Other outstanding names with the Palette-label are of course: the Cousins, Sophie Pascal, Luigi and Arianne, and Les 10/20 are promising newcomers with the firm.

PHILIPS

has made a real discovery in the Flemish country: Liliane. This charming sixteen year old girl already has a little army of fans in Flanders. Her records (it started with "We Gotta Stop") are getting response and she really takes in her audiences. Johnny Halliday, Claude François, Sheila and others are still 'dependables' as far as the foreign production is concerned. This firm is doing excellent work with Robert Cogoi; an LP-record was produced, featuring French language versions of American cowboy songs.

RONNEX

has been less successful with its lower priced Teeny-records but nevertheless made interesting discoveries with the Rhodesian beat-group The Shake-Spears and the Canadian Les Têtes Blanches, who made some recordings over here. Both ensembles are bound to produce bestsellers. There have also been outstanding numbers by Flemish singer Willy Williams, who is very popular.

SHOW

has also experienced a profitable year, especially with names like Gigliola Cinquetti, Tony Geys and several American stars. An impressive number of new labels have been added to the firm's assets. Jules Nijs has been abroad very often and has made ex-

cellent deals. John Foster (Amore Scusami) has now acquired a most favorable reputation over here.

SIEMENS

has discovered the "Darling of Flemish Girls." He is a seventeen year old boy from St. Niklaas and his name is John Larry. With his record "Alleen" he soared to the top in no time at all and presently he is heading the list of the Flemish hit parade. We should also mention: Frida, the Flemish chansonnière, and naturally the American top names: Connie Francis and Brenda Lee, not forgetting the German top star: Freddy. Deuteche Grammophon Gesellschaft meanwhile

continues to maintain its high standards in the classical repertoire.

VOGUE

has had a top-flight year. Just naming the following people will make it clear that they are really top-of-the-form: Dionne Warwick, Henri Salvador, Petula Clark, Françoise Hardy, Udo Jürgens and others. The Mode-LP's are still going strong and this also goes for their EP's. They are now also distributing Dot, which means they have a real chance of scoring heavily with Pat Boone. They have already started with his rendering of "Sincerely."

We avail this opportunity to wish our co-operators and friends a very merry Christmas and a prosperous and successful new-year.

Music publications: **DANCING & PASSE-PARTOUT**

Managing Director: **Leon Lambrechts**

Administration: **Frank Hermans**

Vroenhofstraat 13

Deurne-Antwerpen

Belgium

Phone: 03/39.63.20

BELGIUM — Poll Winners

"Music Fan," Belgium's Music Magazine

Singers (Belgian)

1. ADAMO
2. Will Tura
3. John Larry

Foreign singers

1. ELVIS PRESLEY
2. Connie Francis
3. Dionne Warwick

Songstress (Belgian)

1. LILIANE
2. Marva
3. Tonia

Songstress

1. BRENDA LEE
2. Connie Francis
3. Dionne Warwick

Groups (Belgian)

1. THE COUSINS
2. The Jokers
3. Ricky Morvan and Fens

Groups (foreign)

1. THE BEATLES
2. The Shadows
3. The Rolling Stones

BELGIUM Best Sellers 1964

WALLOON

1. Vous Permettez, Monsieur? (Adamo/Pathé/Ardmore and Beechwood)
2. Quand Les Roses (Adamo/Pathé/Ardmore and Beechwood)
3. Zorro Est Arrivé (Henri Salvador/Vogue/Belinda)
4. Ma Vie (Alain Barrière/RCA/Primavera)
5. La Mamma (Charles Aznavour/Barclay/Peter Plum)
6. Tombe La Neige (Adamo/Pathé/Ardmore and Beechwood)
7. Ce Monde (Richard Anthony/Columbia/Belinda)
8. La Ferme Du Bonheur (Claude François/Philips/Southern)
9. Una Lacrima Sul Viso (Bobby Solo/CBS/Bens)
10. Non Ho L'Eta (Per Amarti) (Gigliola Cinquetti/Show/Italmusic)
11. Si Jamais (Adamo/Pathé/Ardmore and Beechwood)
12. Chaque Instant DE Chaque Jour (Sheila/Philips/Belinda)
13. Viens Sur La Montagne (Marie Laforet/Festival/Vedette)
14. Ceux Qui Ont Un Coeur (Petula Clark/Vogue/Belinda)
15. Près De Ma Rivière (Robert Cogoi/Philips/World)
16. Et Pourtant (Charles Aznavour/Barclay/Peter Plum)
17. Les Mauvais Garçons (Johnny Halliday/Philips)
18. Le Chant De Mallory (Rachel/Barclay/Moderny)
19. Shoop Shoop Song (Les Surfs/Festival/Belinda)
20. Allo MAI 38-37 (Frank Alamo/Barclay/Belinda)
21. It's All Over Now (The Rolling Stones/Decca/Vedette)
22. Sur Ton Visage Une Larme (Lucky Blondo/Philips/Bens)
23. Le Pénitencier (Johnny Halliday/Philips/World)
24. Fille Du Soleil (Robert Cogoi/Philips/Ed. Jean Kluger)
25. The House Of The Rising Sun (The Animals/His Masters Voice/World)

BELGIUM Best Sellers 1964

FLEMISH

1. Vous-Permettez, Monsieur? (Adamo/Pathé/Ardmore and Beechwood)
2. Non Ho L'Eta (Per Amarti) (Gigliola Cinquetti/Show/Italmusic)
3. Quand Les Roses (Adamo/Pathé/Ardmore and Beechwood)
4. Draai 79.72.04 (Will Tura/Palette/Southern)
5. Zorro Est Arrivé (Henri Salvador/Vogue/Belinda)
6. Ma Vie (Alain Barrière/RCA/Primavera)
7. Oh, Pretty Woman (Roy Orbison/Fonior/Acuff-Rose)
8. La Mamma (Charles Aznavour/Barclay/Peter Plum)
9. Anyone Who Had A Heart (Dionne Warwick/Scepter/Vogue/Belinda)
10. Una Lacrima Sul Viso (Bobby Solo/CBS/Bens)
11. Si Jamais (Adamo/Pathé/Ardmore and Beechwood)
12. We Gotta Stop (Liliane/Philips/Bens)
13. Bye Bye Blondie (Trini Lopez/Reprise/Intervox)
14. N'est-ce Pas Merveilleux? (Adamo/Pathé/Rudo and Ardmore and Beechwood)
15. Ce Monde (Richard Anthony/Columbia/Belinda)
16. Tombe La Neige (Adamo/Pathé/Ardmore and Beechwood)
17. She Loves You (The Beatles/Parlophone/Belinda)
18. Liebeskummer Lohnt Sich Nicht (Siw Malmkvist/Metronome/Intervox)
19. Hey Babba Needle (Chubby Checker/Cameo-Parkway/Belinda)
20. The House Of The Rising Sun (The Animals/His Masters Voice/World)
21. Viens Sur La Montagne (Marie Laforet/Festival/Vedette)
22. Warum Nur Warum (Udo Jürgens/Vogue/Ardmore and Beechwood)
23. It's All Over Now (The Rolling Stones/Decca/Southern)
24. La Ferme Du Bonheur (Claude François/Philips/Southern)
25. Amore Scusami (John Foster/Show/Amour-Paris)
26. ALLO MAI 38-37 (Frank Alamo/Barclay)

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BELGIUM — Biographies 1964

THE COUSINS—PALETTE

The foursome, discovered at the Les Cousins niterly in Brussels, had an immediate smash with "Kili Watch." In 1963, they scored with "Hully Gully Boy." They have also been on tour with the Will Tura show. The Cousins are still as popular as they used to be when everyone raved over their "Kili Watch" hit. They are one of the best guitar-ensembles in Western Europe.

MARVA—VOGUE

Her real name is Marva Mollet and the attractive child comes from Blankenberge, a small seaside resort. She has won herself enormous popularity after recording her first disk for Vogue, namely the Flemish version of "Danne-moi Ma Chance" (Geef Mij Nog Een Kans). She subsequently drew crowds of teenagers to the places of entertainment where she appeared. Marva has recently married and at present lives in Ghent. She goes on appearing on Belgian television.

NICOLE JOSY—HEBRA

She is a young, attractive singer. Some time ago, Nicole won a much coveted prize for new artists in Italy. She has a promising career in front of her and her appearance on a Flemish TV-program called "Tienerklanken" has earned her popularity which will be profitable to her further career.

BOB BENNY—POLYDOR

This Flemish crooner is an old hand at show business and he has years of professional experience behind him. Bob has known golden days in his sphere of activities but lately his success has been on the wane. But a few months back he recorded "Waar en Wanneer" for Polydor, and it was a smash record. So once more Bob Benny has reached a high level of popularity and he deserves it.

LIZE MARKE—PHILIPS

Lize Marke is undoubtedly one of the most winning voices of the world of Belgian entertainment. Her appearance in "Canzonissima" with "Luisteraar de Wind" has been an outstanding success and this enabled her to gain popularity both in Holland and in Belgium. She is a very attractive personality and her label, Philips, has had a lucky hand in choosing her repertoire. One day she will produce a real hit, being full of dynamic talent.

JACQUES RAYMOND—CARDINAL

Raymond won some fame by winning the "Ontdek De Ster" (Discover The Star) contest on Flemish television a few years ago. He represented the

country in London in 1963 for the European Song contest (TV) with "Waarom" (Philips). He won much popularity in Belgium and is a top Flemish performer. He was born on Oct. 13, 1937. He has just cut a record for Granata's Cardinal-brand that is bound to occupy a prominent spot among best-sellers: "You're So Simpatico."

FRIDA—POLYDOR

Frida Goethals is her real name and she is known as "the first Flemish chansonniere." She has recorded her first LP which meets with remarkable success. In these hectic times of pop-songs this is a noteworthy phenomenon. That's why we wanted to mention Frida. Again a remarkable job by Mertens, Polydor.

TONIA—DECCA

Tonia Dominicus is in fact a "find" of the youth features of Flemish television and especially "Tienerklanken." She is simply called Tonia and in the Flemish regions she is one of the most popular teenager performers, together with Nicole Josy, a Hebra attraction. Her records on Decca are getting response and we often see her on TV. This youngster is bound to break through, also in the international field.

ROBERT COGOI—PHILIPS

Robert Cogoi is following in Adamo's tracks as the most popular French language singer in Belgium. Robert possesses a wonderfully supple voice, which enables him to undertake anything at all. Not from the presses is an LP featuring twelve French language versions of original American country and western songs. It has amazing technical qualities and is beautifully rendered by Cogoi. The latter married a few months ago but his popularity has not been affected.

KALINKA—OLYMPIA

Kalinka is a bland beauty of about twenty, who is popular both with the youngsters and the older people. Her participation with the Belgian team in the recent song festival at Knokke has greatly enhanced her present popularity. She has produced a number of hits for the Olympia label and teenagers greatly appreciate her "Doe de Yé-Yé." She sang this number for television and was very successful. She is accompanied by André Coucke's reputed band, both for the recorded version and at 'live' performances.

RED SHELDON—DISCOBEL

Red Sheldon used to be with Jean Jacques' orchestra but at present has his own formation. At first he just played the piano but now he also sings.

He has cut his first record for Discostar and scored a bull's eye with "It's A Sin To Tell A Lie." On the reverse: "Crazy Lover." A really excellent recording by someone who is on his way to international fame with an orchestra that is really tops.

JOSKE HARRY'S—ARSA

Joske Harry's born in the Flemish Limbourg province is revered by the masses of Flemish teenagers. His records for Arsa are doing very well. In the Flemish country his name always draws crowds. He is however still waiting for a real great hit, but this does not seem far away now.

RAY FRANKY—FESTIVAL

There has been a time when Ray Franky was as popular in the Flemish country as Adamo enjoys at present. Franky has for years been in the limelight and wherever he went houses were packed. He brought excitement to the crowds who used to cheer wildly from beginning to end. Well, this same Franky is now recording a number of songs for Festival, the Discotrade brand.

CHRIS WIJNEN—CBS

Just like Tonia she has in some ways been discovered by the people of the youth-program at the Flemish television, who years ago had organized a contest in quest for young talent. She has now recorded a disc for CBS which is bound to get in the news real soon.

ANNEKE SOETAERT—CARDINAL

Anneke Soetaert is in fact one of the most recent "stars discovered" by those responsible for a feature of Flemish TV called "Ontdek de Ster" (Discover The Star). She is pretty, talented and has cut (very good) little discs for Cardinal, Rocco Granata's record brand. We predict a brilliant career for this youngster.

ADAMO—PATHÉ

In our previous Xmas issue we already called Adamo "the Discovery of the Year." In fact one could almost repeat this, but with the addition that Adamo has not only been a Belgian discovery but an international star. He got to the top with every one of his songs this past year, and this on both the Walloon and the Flemish hit parades. He has now also become the rage in Holland and he is breaking through in France. He is of Sicilian origin but has been living in Belgium since boyhood.

JOHN LARRY—POLYDOR

This young man may be considered as the most popular songster in the Flemish parts of Belgium. With his first record called "Alleen" he got to the first place of the Flemish hit parade in no time. He is only seventeen and is being called "The Darling of Flemish Girls." He is featured among best sellers once more with "Waarom." Larry is for a great part a discovery of the Passe Partout music publishing company, cooperating with Mich Mertens, artistic manager of Polydor-Belgium.

RICKY MORVAN AND HIS FENS—DISCOBEL

Ricky Morvan and his Fens are rightly considered as the most popular teenager formation in this country. Morvan is a first-class showman who in recent months has made more appearances abroad than in his own country. He is very popular in Germany. Recently he has done some recordings of numbers written by a British composer. Meanwhile ambitious plans are being made for Ricky, whose star continues to rise in the teenager-firmament.

LES TETES BLANCHES—RONNEX

Les Tetes Blanches have come over from Canada and have spent a month on Belgian soil. They appeared on TV and have been interviewed by radio reporters. While in Brussels they recorded a number of discs for Ronnex, which are now on the market and selling well. Most notable number is "Mother In Law", which is done in a very commercial way. They have also appeared before Belgian audiences.

WILL TURA—PALETTE

Will is without doubt the most popular Flemish singer. After his definite breakthrough with "Eenzaam Zander Jou" (he had previously produced a number of best sellers) and after having received a golden record for practically every one of his later discs, he is now at the top. He is now also making headway abroad, where he can be seen on TV now and then. Will has cut a single for Xmas which is bound to make it. He now travels all over the Flemish country with his "Will Tura Show" which has real class.

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BELGIUM — Music Publishers and their Hits of 1964

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"Vous-permettz, Monsieur?" "Quand les Roses," "Si Jamais," "Dolce Paola," "Warum nur Warum," "Hippy Hippy Shake," "J'en suis Fou," "P.S. I Love You," "Enfants de Tous Pays," "Si j'étais le Fils d'un Roi."

CLASS MUSIC

"Du Schwarzer Zigeuner," "Dreh dich noch einmal um," "My Boy Lollipop," "Tango für einzame Herzen," "Sittin Bull," "Eens," "Are You Ready For A Laugh."

PETER PLUM PUBLICATIONS

"La Mamma," "Et Pourtant," "Allo MAI 38-37," "Demain tu te maries," "La plus belle pour aller danser," "C'est bien joli d'être copains," "Je t'attends," "Que c'est triste Venise," "Tout sauf une rose," "Judy' Turn to Cry."

PRIMAVERA

"Dominique," "Ma Vie," "Paris, tu m'as pris dans tes bras," "Pres de Elle était si jolie," "You Don't Own Me," "Juliet," "Stay Awhile," "me," "Juliet," "Stay Awhile," "L'Amour c'est pour rien," "She's nog there."

INTERVOX

"Allein wie Du," "Gib mir dein Wort," "Drei Musketiere," "Lady Music," "Liebeskummer lohnt sich nicht," "Bye, Bye Blondie," "Blue Beat," "Yolanda," "Instant Coffee."

WORLD MUSIC

"Draai 797204," "The House of the Rising Sun," "Als de zomer weer voorbij zal zijn," "Gelukkige Verjaardag," "New Orleans," "Teel Me When," "Une Mamman," "Dans mes bras oublie ta peine," "La Playa," "Wees verstandig," "Non ho l'Eta," "Comme des fous."

MODERNY

"Ne soit pas si bête," "Le chant de mallorie," "Orgelwals," "N'écoute pas les idoles," "Laisse tomber les filles," "To," "Amore Scusami," "Mano a la Mano," "Bête a mangé du foi."

EDITIONS BARCLAY

"Ne lis pas cette lettre," "Cette air malheureux," "Allez, allez, mon troupeau," "C'est difficile," "Qu'est ce qui l'fait pleurer les filles," "Nous on s'aime," "Comment va tu mentir," "Lawrence d'Arabie."

PASSE PARTOUT

"Alleen," "Waarom," "Allein."

BRAUER

Vedette: "Tell it on the Mountain" (Viens sur la Montagne), "Bluesette," "Oh, Rock My Soul" (Je sais que je t'aime), "Blowin' in the Wind" (Ecoute dans le vent), "All My Lovin'," "I want to Hold your Hand"; Capitol: "Don't Throw Your Love Away," "Een moederhart, een gouden hart"; Brauer: "Blue Winter," "Jailer Bring me Water"; NMC: "Louie, Louie," "Those lazy hazy crazy Days of Summer," "There I've said it again"; Mellin: "I'm Walking," "There goes my heart again," "Cry to me" (Elle en pleure), "Twist and Shout," "Bye Bye Baby Bye Bye."

BELINDAMUSIC

"Ma Biche," "Anyone who had a heart," "Ceux qui ont un coeur," "Devil in Disguise," "Da Doo Ron Ron," "Et je m'en vais" (Then he kissed me), "Obsession," "Hey Bobba Needle," "She Loves You" "Zorro est Arrivé," "Da Wah Diddy Diddy," "Ce Monde" (You're My World).

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Managing director M. De Keukeleire
wishes you good times at the year's end

Great Britain's Best Sellers

This Week	Last Week	Weeks On Chart	
1	1	3	* I Feel Fine—The Beatles (Parlophone) Northern Songs
2	3	5	I'm Gonna Be Strong—Gene Pitney (Stateside) Screen Gems
3	2	5	Little Red Rooster—Rolling Stones (Decca) Jewel
4	4	4	* Downtown—Petula Clark (Pye) Welbeck
5	7	3	Walk Tall—Val Doonican (Decca) Shapiro Bernstein
6	9	4	Pretty Paper—Roy Orbison (London) Acuff Rose
7	6	6	* All Day And All Of The Night—The Kinks (Pye) Kassner
8	5	9	Baby Love—The Supremes (Stateside) Jobette
9	14	3	I Understand—Freddie & Dreamers (Columbia) Maddox
10	12	6	There's A Heartache Following Me—Jim Reeves (RCA) Burlington
11	8	7	Um, Um, Um, Um, Um—Wayne Fontana (Fontana) Ivan Mogull
12	16	2	A Message To Martha—Adam Faith (Parlophone) Sea Lark
13	11	5	* Losing You—Dusty Springfield (Philips) Springfield
14	10	8	He's In Town—Rockin' Berries (Pye) Screen Gems
15	—	1	No Arms Can Ever Hold You—The Bachelors (Decca) Burlington
16	—	1	* I Could Easily Fall—Cliff Richard (Columbia) Shadows Music
17	13	6	* Don't Bring Me Down—The Pretty Things (Fontana) Southern
18	18	10	Tokyo Melody—Helmut Zacharias (Polydor) Francis Day & Hunter
19	—	1	Somewhere—P. J. Proby (Liberty) Chappell
20	—	1	* Genie With The Light Brown Lamp—The Shadows (Columbia) Shadows Music

Top Ten LP's

- Beatles For Sale—The Beatles (Parlophone)
- A Hard Day's Night—The Beatles (Parlophone)
- The Rolling Stones—The Rolling Stones (Decca)
- 12 Songs Of Christmas — Jim Reeves (RCA)
- The Bachelors Plus 16 Great Songs—The Bachelors (Decca)
- Moonlight And Roses — Jim Reeves (RCA)
- Kinks—The Kinks (Pye)
- The Animals—The Animals (Columbia)
- Oh Pretty Woman—Roy Orbison (London)
- Five Faces Of Manfred Mann—Manfred Mann (H.M.V.)

Top Ten EP's

- A Hard Day's Night—The Beatles (Parlophone)
- Five By Five—The Rolling Stones (Decca)
- Groovin' With Manfred Mann—Manfred Mann (H.M.V.)
- The Bachelors Hits—The Bachelors (Decca)
- It's Over—Roy Orbison (London)
- Kink Size Session—The Kinks (Pye)
- Dusty—Dusty Springfield (Philips)
- The Rolling Stones—The Rolling Stones (Decca)
- Long Tall Sally—The Beatles (Parlophone)
- The Pretty Things—The Pretty Things (Fontana)



*warm wishes for a merry
christmas and a happy new year*

*warm wishes for a merry
christmas and a happy new year*

*warm wishes for a merry
christmas and a happy new year*

*warm wishes for a merry
christmas and a happy new year*

Part III Coin Machines and Vending

To you and yours—for this holiday time,
warmest greetings and sincere
good wishes—from all of us at



Seeburg

1964 Review of Industry Events

A Year-End Review of Industry Events, Problems and Opinions

When this issue is published, memories of the past business year will still be vivid and a thousand recollections will be fresh in the minds of the operator, distributor and manufacturer alike. But what of 1964 will remain as the years pass along and new events supercede the old. Out of the scores of passing faces and business events which changed the face of the coin machine industry during 1964, which will be recalled as lasting events which served to directly affect the industry in the years to come?

A thumbnail sketch would have to include the most outstanding and signal events of 1964—the 'big game' in the news was, as in 1963, the pool table . . . the big company in the headlines, after acquisitions of Williams, United and DuGrenier, was Seeburg . . . and the most promising young product with the surest growth and the rosiest future—probably the 33 1/3 rpm stereo little LP.

The year was also marked by the New Year's "bombshell" tobacco-health report issued by the U.S. Surgeon General. It was known by the snail-like movements of the Celler Bill HR 7194 through the legislative halls of Congress. It was the year when the audio-visual machine (known outside the trade as the film-juke box) made an earnest attempt at a rebirth. The device received much publicity and was offered to operators with varying specifications by Scopitone, Cinebox, Caravelle and Cinematic. By the year's end, Caravelle was reported out of business while the others continued at an attempt to break on the large scale.

1964 was also host to a series of record-shattering trade conventions, certainly with special emphasis given to the October MOA and the Chicago and Los Angeles NAMA expositions. The year offered everyone much ground for speculation and interest as several large manufacturing companies were absorbed by others as was Continental by Vendo; and on the reverse side of the coin, by Eddie Ginsburg's repurchase of Atlas Music, and the R. F. Jones buy-back, both from Automatic Canteen.

The New Firms and the Old

The industry was encouraged by the emergence of several new companies

on the coin machine scene with new products such as DuKane's Games Division with their 'Ski 'n Skore'; and new distributors like Teddy Cohen's Conat Inc. On the other hand the industry was sorry to hear that the doors had closed on such companies as Southland, Keeney and First Coin.

In addition, several top line phono distributors folded, with the factories stepping in to salvage the business, in some instances. Protocision Inc. marketed a v-shaped shuffle alley, two young men—Ross Scheer and Bill Racoosin, Western Trails, bought Unique Industries and proceeded to go into production on a line of kiddie rides starting with the Stone Age Rock-It, new blood for an old and stable business. Denver appeared to be the capital of the round pool table business with two firms in full production—Round O'Pool and Bates Industries, and two more reported going into business this month. Several leading pool table manufacturers turned down a round pool table opportunity but the Irving Kaye Co. went into it full-scale and was shipping Ring-O, a new model during the final week of the year. Great Lakes Equipment, through Gotham Educational Supply, was suing the Denver firms for infringement on the claim that their round (or elliptical) table was patented, with both firms denying the charge.

Midway, a young company (just six years old) was moving at a full head of steam on novelty games and guns and announced just this week that shuffle alleys and bowlers would be prime plans for their future in '65, a major move for Midway.

The year was the occasion for several well deserved appointments and testimonials for industry leaders such as Jack Gordon's rise to the presidency at Seeburg and Fred Granger's appointment to the post of MOA managing director. Extra-industry honors were not absent with such events as Dave Rosen's election to the post of Chief Barker at the Variety Club's Tent #13. Several industry notables retired from the business—including e.g., George Miller from MOA and Joe Hrdlicka from Wurlitzer.

The Export Situation

Export figures on coin-operated equipment on the whole were up with the exception of several countries—France and Italy—where sales dropped toward the year's end due to reported legislative and credit restrictions. Also affecting the export scene was Britain's raise of their import tariff to 15% last November. It was difficult to determine exactly how well the machine operator made out with his location receipts during the year but many complained that while cash box sales were up, so were the financial demands of the location owner.

It was a year when the industry was being fingered as having to accept a large share of the blame for a national shortage of coins. And finally, it was a year when this industry lost some of its best loved and most respected friends forever: among these—Ray Maloney, Barney Sugerman, Ralph Mills, Carl Keesling, Joe Connors, to name but a few.

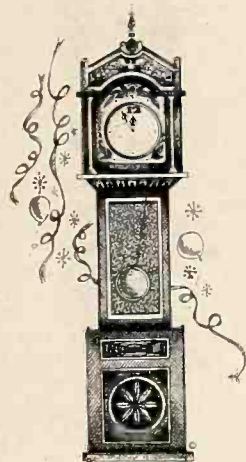
The 6-pocket pool table was again the number-one game during 1964 from the standpoint of most ops, distributors and manufacturers, chiefly because thousands of locations without tables were found and filled by operators—recreation centers also became

popular during the year. Legislation concerning this item on the whole was favorable. However, areas such as Boston still prohibited the placement of tables in bar locations and as the year ran out, associations in such places were still hard at work trying to alleviate this ruling.

The leading manufacturers of coin-operated tables in '64 were Valley, the Irving Kaye Co., American Shuffleboard, U.S. Billiard Co. (which in relative infancy captured a sizable portion of business) All-Tech, Fischer and National.

A Good Phono Year

On the phonograph front, Seeburg moved into 1964 with acquisitions of Cavalier and Choice-Vend just completed as the year began. The firm bought DuGrenier early in the year, then acquired the assets of United Mfg. Co., an amusement machine company, and strengthened its games



Seeburg Acquires United's Assets, Stern Named Chief Exec Of Games Firm

Seeburg, Inc. has acquired the assets of United Amusement Machine Co. and has named Harry Stern as its new chief executive officer. Stern, who has been with Seeburg for many years, will be responsible for the company's operations in the United States and Canada.

Division Contracts Film Company To Produce 100 Films For Cinebox 2 Million Shares To Public

Cinebox, Inc. has contracted with a film production company to produce 100 films for its Cinebox jukeboxes. The company has also offered 2 million shares of its common stock to the public.

Carl Keesling Dies At 64

Carl Keesling, a prominent figure in the coin machine industry, died at the age of 64. He was known for his contributions to the development of the industry and his leadership in several major companies.

position with still another acquisition, another major one—Williams Electronic Mfg. Corp. The Seeburg phonograph in production was the LPC-1 but the new one, the LPC/480 was still more radical, with flashing lights merchandising the little lp's, the basis for Seeburg's music machine program. The multi-facted company released the Williamsburg line, only mechanical full-line series in the industry. The Marquee Vending Series continued featuring the successful cold drink and coffee vendors which were standout sellers in their own right.

After witnessing the premiere of the new ITS (Income Totalizer System) and typically radical Seeburg innovations, the industry awaited the outcome of this newest product. After five years of developing the little lp, Seeburg found itself competing with Rock-Ola, Rowe AC and Wurlitzer, all of whom had the 33 rpm speed on their phonos. It was the little lp which turned the tide of the record company-juke box operator relationship, too. By MOA time, one dozen record companies had convention exhibit space, a record number for these years. Columbia, Epic, Capitol, RCA, Kapp, and a dozen smaller record firms, were turning out the 33 speed disk, not only for Seeburg, but for the industry-at-large. Album artists were now in a position to be heard (and played) on close to 200,000 juke boxes and the

YEAR END REVIEW

(Continued from preceding page)

record companies were packaging the product the way the ops wanted it—with title strips and display material. At year's end, Seeburg continued the pattern—revolutionary merchandising ideas—via the Packaged Discotheque, and Seeburg told the industry it would start America dancing again.

Rock-Ola made continued progress during 1964, at a pace which kept up with the "Princess" days of the compact phono only three years ago. Radical design, top-flight service reputation, radically new promotion campaigns with mid-summer premieres ("the automobile industry does it, why can't we?"), and executive leadership which has brought about nationwide and international sales on a scale the likes of which Rock-Ola had not seen in years. The "Grand Prix" 160-selection phono looked no more like the previous models than did the "Rhapsody" and "Empress." Again, the design changed but the quality of service continued. At MOA time Rock-Ola premiered another compact—the "Princess Royal" and the company which hadn't stopped, accelerated the pace still again, winding up a record sales year and the promise for continued research and development in '65. Rock-Ola's vending line broke out at NAMA time, with the Model 1404S stealing honors, and paving the way for an extensive vending campaign after many months of expensive planning and re-tooling. In the background, tests and further development on products such as the "Shop-O-Mat" and still others under wraps, pointed to more success in the coming years.

New Phonos To Come

Rowe AC Manufacturing, who moved their vending manufacturing facilities to Whippany, New Jersey and were operating at peak production there by May, claimed to have had an excellent year through sales of their 'Celebrity' full vending line (their SK-9 coffee vendor made an especially big hit with ops) and also through the sale of the 'Tropicana' phonograph which premiered in Oct. '63. 1964 was certainly the year for Rowe AC distributor tributes with the 40th Anniversary celebration for Dave Bond at Trimount in Boston, the 30th for Eddie Ginsburg at Atlas Music in Chicago and the State of Israel Testimonial for Dave Rosen of David Rosen Inc. Philadelphia. Rowe's New York distrib, the Runyon Sales Co., was awarded exclusive distribution of the factory's full line in Oct.

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IN AN INDUSTRY—

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FOR A SUCCESSFUL BUSINESS
ENTERPRISE—1934 CREED



Founded By The Ginsburg Brothers, 30 Years Ago,
Atlas Music Today Continues Its Pioneering Spirit



A peak vending production volume out of Whippany and big plans in the very near future, prompted all at Rowe AC to look to '65 with continued acceptance of the Celebrity vending line and increased sales in a new phonograph line, scheduled for release but too early for details. Canteen doubled the dividend in a pre-Christmas gesture, based on earnings.

The Coin Machine-Vending Picture

One of the most encouraging developments during the past year was the discovery that a large majority of music and games operators were also vending equipment ops—principally of cigarette and candy machines (more than half) but many ventured into hot and cold drink machines (close to 20%), general merchandisers and even full line. A statistical study of the nation's basically music and games operators revealed that 4482 small firms operate cigarette vending equipment and that 2158 operated candy machines. Many music ops who had formerly been giving away whatever cig and/or candy locations they came across, were now finally purchasing the necessary equipment and operating vendors themselves.

What seemed at first to be about the deadliest public relations blow to befall any phase of the vending industry during '64—U.S. Surgeon Luther Terry's 'Smoking and Health' report, issued the first of the year, had hardly the effect on cigarette sales that the report's proponents supposed it would. When the first quarterly sales figures

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Rock-Ola Grand Prix	WRITE
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(Continued from preceding page)

were announced by the tobacco growers, it was revealed that sales had dropped sharply during January, recouped to a large degree during February and were back where they had been in Dec. of '63 by March. The second quarterly figures showed that the sales rebound was indeed indicative of the level where cig sales would be for the rest of the year—again, just about the same as the months of the previous year.

It is curious to note that cig sales through vending machines didn't suffer as sharp a drop during Jan. as retail sales and experts base this upon the consumer's preference at that time to buy his smokes by the pack instead of by the carton in an attempt at cutting his cig consumption down and eventually quitting. It is also curious to observe that the report was indirectly responsible for the creation of many new tobacco brands and products, for example: little cigars, slightly larger cigars with filters and charcoal filtered smokes. But most new products fizzled.

Among the most popular makes of vending machines to operators during the year were Automatic Products and their 'Smokeshop', Rowe AC and its 'Riveria', Continental Apco (now Vendo) and several models by National Vendors (National bowed a brand new cig vendor at the Oct. NAMA exposition with top shelf delivery which caused quite a sensation among those who attended the show). Westinghouse made its full-line entry at NAMA time. Rock-Ola's 'Caravelle' made more headway than ever.

A Successful Convention

The Music Operators of America Convention last Oct. was a record-breaker from almost every viewpoint as a 1,400 attendance mark was set by over 1,100 registrants, 60 exhibitors and many guests. Many games were premiered at the show, Rock-Ola's 'Princess Royal' bowed and association counsel George Miller retired. Clint Pierce's election to the presidency placed Lou Casola as Chairman.

Operators discussed the phonograph record's technical and artistic specifications with an impressive number of record company execs who attended as exhibitors and as forum speakers. The conventioners were royally entertained on the last night by literally scores of recording artists at the old Morrison Hotel, Harry Snodgrass, outgoing president Lou Casola and show promoter Hirsh De La Viez were honored for their service to the association.

COIN MACHINES

Editorial

Why The Candy Sales Increase?

The candy sales increase was not really surprising, the very of "candy" was heard around the coin machine industry. We should point to the fact that candy sales have increased in the past few years. This is not because of the increase in the number of candy vending machines, but because of the increase in the number of people who use them. The candy sales increase is a result of the increase in the number of people who use candy vending machines. This is a result of the increase in the number of people who use candy vending machines. This is a result of the increase in the number of people who use candy vending machines.

inghouse's new full line. Over 10,000 broke the NAMA attendance record and 160 exhibitors in all displayed their wares. Numerous forums were conducted for NAMA members and J. Richard Howard was elected the association's new president to succeed Carl Millman.

NAMA's 4th annual Western Show, held last Nov. in Los Angeles, also hosted a new high in exhibitors and registrants and offered displays and forums with the Western vending market in mind. Other national shows during the year which are worthy of mention include the Chi Parks Show and association expositions as in South Carolina and West Virginia. And finally, on the international scene, London became the center of the coin machine world Jan. 28-30 when that city played host to the 20th Annual Amusement Trades Exposition; again, with exhibit space sold out, the convention played host to its largest crowd.

The Audio-Visual Machine

Of all the new pieces of coin operated amusement and music equipment that was unveiled during 1964, perhaps the most interesting was the rebirth of the audio-visual machine. Although the machines (Scopitone, Cinebox, Caravelle, Cinematic, etc.) actually were premiered during late '63, their promotion, distribution set-up and film production never got seriously underway. The progress of this product was considered by many to be rather slower than was originally expected, owing chiefly to the difficulty in obtaining quality and economically practical films to be played on the machines. When the machines were introduced, and even now after a year, the majority of the programming material available has come over from Europe where the original manufacturers of the various devices are located. U.S. film production is underway, the American distributors contend, and films should be regularly available to their operators soon, they said.

At the close of the year, still another audio-visual machine was being shown. This time Movietone International displayed a unit which installs atop any juke box. Film clips from movies and new films were scheduled to be leased to ops who could use existing records for sound, thereby converting present equipment into an attraction, but the idea was in the initial stages, although a seemingly good one.

One interesting variation on this machine was produced by a Greenwich Village engineer. Called the 'Sensorama Simulator', this machine offered 3-dimensional sound, smell and even tactile (physical) sensations to correspond with the film. As the year closed, no word on the machine's mass production had been heard but Heilig was confident in the ultimate success of his invention.

In the area of favorable and unfavorable legislation, periodic spurts of such news from various areas around the country appeared and disappeared but the most constant legis-

(Continued on next page)

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COIN MACHINE & VENDING

Editorial

A Nationwide Dilemma

THE GAMBLING DEFINITION

A gambling problem is defined with an answer that is... (text continues)

...the problem is to establish a gambling... (text continues)

New York Ops Solidify Position in Locations With Installation Agreement, Protects Total Investment

Denver Re-Elected Pres. of MOP

WOL Presy Breaks Ground For Site

lative note was the Cellar Bill's lethargic progress as it popped into the headlines from time to time. The bill, HR 7194, which is designed to remove the music operators' exemption from paying royalties on phonograph record plays, was still bogged down in the legislative machinery in Washington at the close of the session. So also was bill HR 11947, which was proposed by Congressman Celler last July and which is designed to revise Section 12 of the present Copyright Law pertaining to juke box royalties. The industry looked to the January opening in Congress for further events.

Legislation and A Coin Shortage

Operators in the State of New York, always deeply immersed in legislative tangles, won at least one great victory in '64 while suffering one great loss. The victory came at mid-year when a Buffalo attorney proved in a courtroom that the 6-pocket pool table is not a "game of chance." The defeat of a license bill was a bitter disappointment to Mrs. Millie McCarthy, and Senators Laverne and Loundsberry who sponsored a state bill designed to require the licensing of coin-operated music and amusement machines. The bill passed both the State Senate and Assembly but was vetoed by Governor Rockefeller on the grounds that if passed, the bill would grant the coin machine business an "unwarranted cloak of respectability."

Another problem which plagued the business during 1964 was the continuing coin shortage. The first signs of the shortage were spotted back in 1961 and the void has since grown to such proportions that many restaurants, snack bars and other retail outlets had begun posting signs during the year asking customers to refrain from breaking dollar bills when making small purchases. Coin hoarding, a soaring population and "mounting numbers of coin operated machines" were cited by the government as the prime causes of the dilemma. Most found the machine operator's position ironic in that he was being blamed for the depletion of coins and yet had to suffer the consequences of having the means by which their customers gain access to his services, literally taken away. Actually, some ops were doing the hoarding, and at their own expense.

Last August, the President signed legislation permitting the Treasury Dept. to "freeze" the '1964' date on all coins minted after the New Year until such time as the problem of coin collecting may be eliminated. The Federal Govt. also ordered a considerable step-up in production at both Denver and Philadelphia mints. Proposals to reduce the silver content in our coins, while being one obvious answer to the expense of coin production, would drastically hurt the coin machine trade by rendering its slug rejectors all but worthless. At the close of the year, the possibility of passing this last step seemed rather

remote, but delegated industry members were on the watch for the trade's interests in Washington just the same.

The Operator's Position Secured By Contract

The Music Operators of New York made available to members only, an "iron-clad" installation and financial agreement (location contract) to strengthen ops' position on location. More than 100 operators heard accountants, lawyers, and specialists discuss the intricacies of doing business and it is doubtful that one of them will continue in business without the benefit of these legal and financial tools.

Shuffleboard, the age-old game, reaped greater profits via tournament play throughout the hinterlands of the northeast, the midwest and the northwestern areas.

Distributors strengthened sales positions in Alaska and Hawaii as these new states took on greater importance to the industry. Lou Boasberg echoed the opinion of many when he called for legislation for nationwide pinball acceptance.

And at the year's end, the pool table, still holding its own on location with steady good collections, was leveling off at the manufacturing point. Manufacturers agreed that a radical change in the play, or perhaps the mechanism, was necessary following revolutionary changes in the outward appearance. Colorful design and new styling stimulated sales up until the fall of the year but by December, sales were slowing down.

As for the juke box business, again a replacement business for the most part, the industry had to await the outcome of Seeburg's challenge to the nation's nitery and restaurant owners to "start America dancing again." Success in this area could open up thousands of new locations to music, where dancing was an amusement of the past.

Just about all of the factories were already geared for big things in '65. Millions were being expended in research and development. The industry was operating the very best equipment that the engineers could offer. The hot new game wasn't promised. Vending would certainly grow, what with coin machine ops taking to the merchandise equipment. Record companies pressed special juke box material for ops. Factory distributers were dropped and new outlets appointed. Larger operations continued to buy up routes with Mar-Tab, an example, with a late year purchase of routes in Daytona ("the next acquisition will be out of state"). Loan-bonus problems grew. Large sums of money were needed to continue in business. Collections at the distributor level were not good. Manufacturers' receivables logically grew in size. But the promise of doing good business was clearly there for '65. And it was also clear that the aggressive, well-financed companies at all levels, would reap the harvest.

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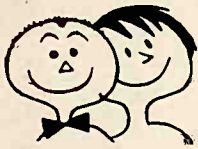
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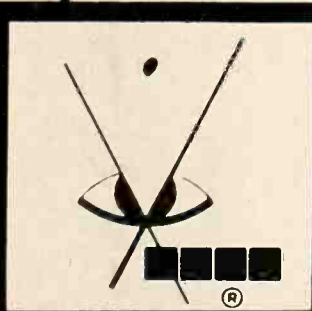
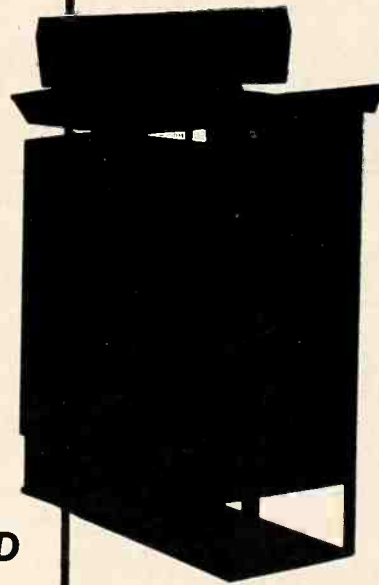


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New MOA
Insurance Plan

CHICAGO — When Fred Granger, managing director of MOA, extended season's greetings to the entire coin machine industry on behalf of the rank and file members of Music Operators of America, he also provided Cash Box with a brief advance report on some of the areas he, and the association's officers and directors, will concentrate on during 1965.

He advised that there will continue to be an ambitious concentration and effort aimed toward building a meaningful link between MOA and the state and local associations; explaining that "the more associations we have the better able we are to improve our image, fight detrimental legislation, and sponsor programs beneficial to the whole industry."

As of December 1, 1964 MOA acquired a new carrier for the Group Life Insurance Program. The MOA plan has been revised increasing the maximum coverage to \$15,000. This, according to Granger, will provide more insurance coverage at little or no change in rate structures.

The improved plan is being written by Bankers Life Company of Des Moines, Iowa, reputedly one of the most experienced companies in this country in writing multiple-employer group insurance plans, such as for MOA.

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- Coin-operated
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Chicago Coin Releases "Tournament"
Bowler, First Big-Ball Entry For '65

■ 6-Player Shipped Immediately After "Pop-Up"



SAMUEL WOLBERG

CHICAGO—Chicago Dynamic Industries, in this city, is topping the active year 1964 off with a solid 1965 winner and potent sales getter in the all-new Chicago Coin "Tournament" six-player, coin-operated automatic bowling lane, according to Sam Wolberg, president. He further explained that the Chicago based factory has, through this past year, forged ahead with an almost never-ending procession of new amusement game ideas, and profit making plans for operators throughout this country, and in numerous foreign markets, "designed, developed, and constructed in the longtime tradition of Chicago Coin Machine Company."

Wolberg stated that he, and the management and sales team at ChiCoin look forward with eager anticipation to the promising New Year, with such popular amusement games as "Mustang" two-player pinball game, "DeVil" puck shuffle alley bowler, the recently released Criss-Cross "Pop-Up" novelty amusement game, and the new "Tournament" big ball bowler.

"Many exciting, new ideas will find their way to our drawing boards," Wolberg added, "and these amusement innovations will ultimately fill the cash boxes in locations for coin machine operators."

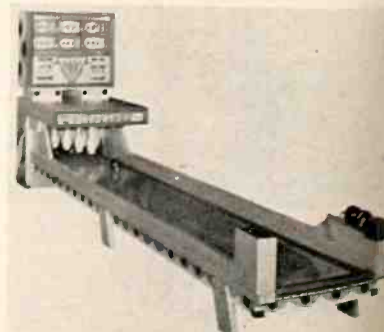
Mort Secore, director of sales for Chicago Coin, detailed the attractive cabinet features and scoring systems. He stated that "Tournament's" elegant, highly-styled cabinet is a con-

temporary blending of natural wood grain finish and a complementary color scheme that blends with any location decor. For the most effective, eye-appealing, and eye-ease lighting the new game has modern fluorescent lighting on both the back-glass and bowling pin area.

"Tournament" features "Regulation" scoring, in addition to "Spare-lite" (directional arrows on the score glass that light-up showing the player where to aim the bowling ball to pick up the spares).

Other scoring games the player can select in "Tournament" bowler, include: "Shadow Bowl" (the game the top professionals bowl in practice without any pins visible on the playfield), "Step-Up" bowling (the high-scoring feature whereby strike and spare values change and advance frame-by-frame), plus "Add-A-Frame," "Dual Flash," and "Flash-O-Matic" bowling (rounding out the bowling games to play lineup).

"Tournament" is available in 13 foot, 16 foot, and 21 foot playfield lengths. Extensions are available in five foot, eight foot, and ten foot lengths. The playfield is completely cork insulated for super quiet, smooth bowling. In fact, the playfield is completely rubber mounted. There is a recessed rubber shin guard at the front of the alley eliminating the possibility of painful shins while bowling. This, according to Mort Secore, has been a welcome addition in all ChiCoin big ball bowling alleys.



ChiCoin TOURNAMENT

Cash Box—December 26, 1964

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Contest	4P	\$160	Cover Girl	1P	\$225
Double Action	2P	150	Egghead	1P	185
Fashion Show	2P	250	Photo Finish	1P	175
Flying Chariots	2P	350	Gauche	4P	365
Gigi	1P	275	Lancer	2P	235
Liberty Belle	4P	375	Lite A Card	2P	160
Merry Go Round	2P	225	Rock A Ball	1P	275
Seven Seas	2P	165	Show Boat	1P	185
Slick Chick	1P	275	Spot A Card	1P	175
Sunset	2P	350	Sweethearts	1P	285
Swing A Long	2P	340	Tropic Isle	1P	225
World's Fair	1P	300	Casino	1P	180
Aloha	2P	240			

WILLIAMS

Coquette	2P	\$275	Fiesta	2P	\$125
Jie Saw	1P	75	Jangle	1P	125
Mardi Gras	4P	325	Naples	2P	125
Wags	1P	175	Rocket	1P	135
Space Ship	2P	200	Tom Tom	2P	275
Stop & Go	2P	375			

MUSIC

Seeburg 222-100	\$475	Seeburg Model Q160	\$650
Seeburg-100 B	240	Seeburg-VL200	175
Seeburg-L100	300	Seeburg-G100	150
Seeburg-Model C	145	Seeburg-Model BL	100
AMI-D80	100		

CIGARETTES

Row-11 Column (New)	(Like National-Seven Col.)	\$75
	Row-Seven Column	65

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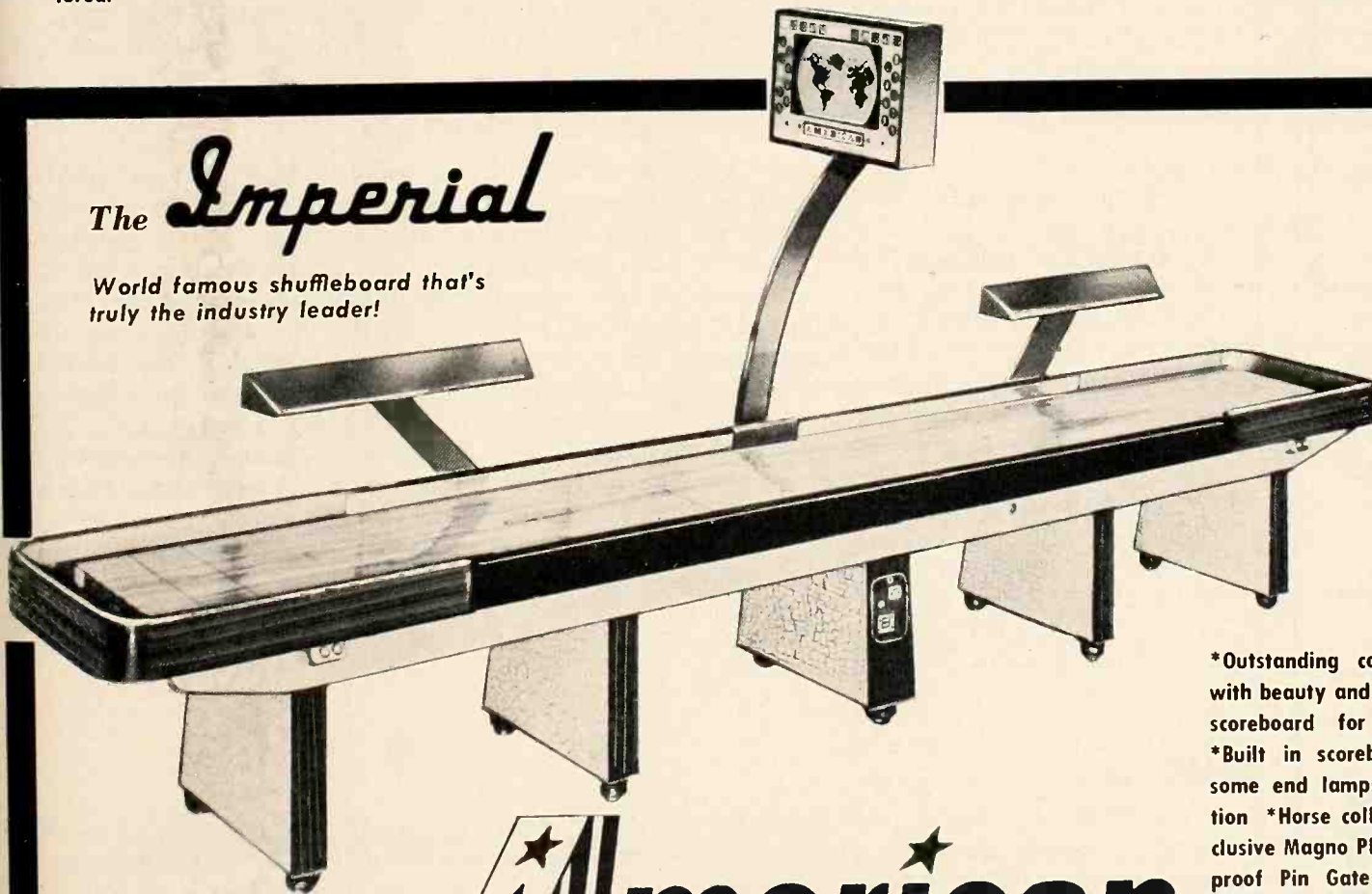


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ANALYSIS OF THIRD QUARTERLY COIN MACHINE & VENDING EXPORT VOLUME REPORT 1964

GENERAL

As reported in the Cash Box Editorial of last week, the total volume for the Third Quarterly period of this year fell off to \$8,530,104 after averaging \$12 million right along. Reason for the drop-off . . . restrictions in France and Italy on credit, with no relief in sight. The year will total up at about \$42 million, off from the earlier \$50 million forecast. Phonos garnered \$2.8 million for this July-Sept. period, Amusements came in at \$4.6 million, while Vending steadied at \$1 million. Total machines shipped—22,748 off about 3000 units in total. Phonos dipped slightly, games dropped by one-third (the credit hit hardest here) and vending units surprisingly increased by about 1600 machines. The export market continued to hold an attraction for shippers, but legislation was hurting right up until the end of the year. Export experts claimed that the European market was buying new pingames, in preference to the used equipment which once held sway. While pingame volume from wholesalers and jobbers probably fell off, it was the opinion that sales would remain constant in most markets for the coming year.

PHONOGRAPHS

Down from \$3.7 at this quarter last year to \$2.8 for the July-Sept. period just passed, to \$2.8, phonographs dropped in unit sales from 6,372 to 5,051. Europe continued to take two-thirds of the volume with West Germany half of that total. The leading European importer managed to buy close to \$1 million in phonos during the three-month period accounting for 1441 music machines. Canada bought 242 machines valued at \$215 thousand. Jamaica came in second with 166 juke boxes at \$71 thousand. A dip in the Latin American market reflected a no-show evidence of recovery down there. Venezuela bought the biggest share with 59 units arriving at a cost of \$43,831 before duty. In Europe, following W. Germany's lead, Belgium just topped the 1000 unit mark with Britain in third place at 365 music machines. All other countries remained under \$100,000 volume mark with France, Greece and Finland coming through in that order. Japan continued its rise and reached the 755 juke box figure priced by shippers at just over \$400 thousand. Australia almost failed to show, buying a total of four machines for the quarter. Eight juke boxes went into Kenya, in Africa, and it represented the total for the Continent at a cost of \$1,713.

AMUSEMENTS

The drop for the quarter (July-Sept.) totaled \$1 million and was all in Europe, of course. Close to a 3000 game unit dip took its toll when the European Countries, to prevent inflation, curbed the credit on buying and borrowing. France's total was cut for the quarter by one-half million dollars. Italy, who is also undergoing economic pressures, dipped by one-quarter million dollars. W. Germany, again, rose to the near \$1 million mark. The UK passed this figure but it represented a slight fall-off in dollar volume. Belgium, Denmark and Switzerland did good business but Belgium's dip was a serious one. The legislative rulings here have hurt games sales. Denmark duplicated the business done this time last year, almost to the dollar. Switzerland also fell off, almost in half. And herein lies the specifics of the dip in overall volume. In North America, Canada dropped to 768 amusement machines priced at \$185,962 before duty. One country in So. America took amusements—Venezuela—109 units at \$49 thousand. Japan starred with 1533 games valued at more than one-half million dollars. The country is swinging with coin-operated equipment across the board. Lebanon showed tremendous gains with 156 amusements coming in after only 29 units appeared in last year's volume. The two Asian countries represented almost all of the Continent's volume. Malagas bought 20 machines, the bulk of the amusement traffic into Africa.

VENDING

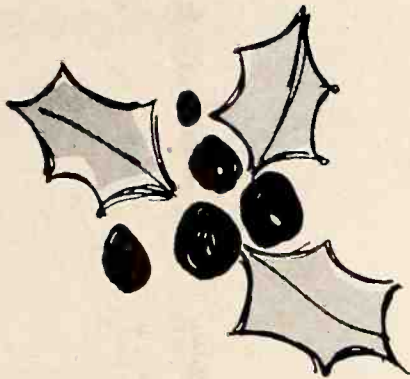
Vending volume was a constant as compared with last year and this is to be expected in view of the European manufacturing situation. Much of the American equipment continues to be made on the scene, hence the steady figure each quarter. As for the used equipment, plus whatever new vending machines are shipped, half of the total went into Europe. Almost half went into Canada, and that's the story in a nutshell. Canada bought 3,421 vendors, Europe took 1740 (almost all used and older models) while the Philippines and Japan split with the Nansei Islands for the Asian volume. Country-by-country the volume was off in Europe however, with W. Germany dipping to close to 600 vendors priced for sale at \$119 thousand. The UK showed up with 453 vendors bought from the US at a value of \$112 thousand. Generally speaking, this is the vending picture and will remain the picture, judging from current activities in the market and at the manufacturing levels.

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EXPORT SALES

A Six Year Growth Pattern

EXPORT VOLUME FROM U.S. PORTS

Year	1958 - 1964 Units	Dollars
1964	100,000*	\$42,000,000*
1963	98,682	40,830,383
1962	86,423	30,444,480
1961	91,762	28,567,553
1960	88,288	21,581,194
1959	85,336	19,185,043
1958	82,510	20,653,085

*Based on Jan.-Sept. Sales Figures.



THIRD QUARTER TOTALS

July - September 1964

	Machines	Dollars
PHONOGRAPHS	5,051	\$2,831,968
AMUSEMENT	12,581	4,866,391
VENDING	5,645	1,039,915
TOTALS	23,277	\$8,738,274

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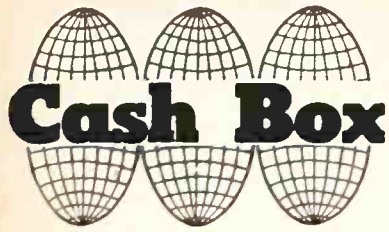
S. A.

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THIRD QUARTERLY COIN EXPORT VOLUME REPORT

Phonographs

COUNTRY	1963 3rd QUARTER VOLUME (July-Sept. 1963)		1964 3rd QUARTER VOLUME (July-Sept. 1964)	
	No. of Units	Dollar Volume	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA				
Bahamas	11	\$ 5,925	2	\$ 1,900
Barbados	—	—	—	—
Bermuda	2	500	7	2,845
British Honduras	3	2,868	—	—
Canada	583	369,227	242	215,886
Costa Rica	6	4,840	12	10,211
Dom. Rep.	97	38,174	63	14,624
El Salvador	2	1,665	—	—
Fr. West Indies	8	2,500	—	—
Greenland	—	—	—	—
Guatemala	3	2,498	—	—
Haiti	—	—	17	3,675
Honduras	—	—	—	—
Iceland	—	—	166	71,628
Jamaica	40	8,018	—	—
Lw. Wv. Is.	8	1,920	—	—
Mexico	45	13,727	118	41,886
Neth. Antilles	3	2,802	2	1,900
Nicaragua	21	7,495	29	13,152
Panama	23	21,179	26	26,423
Trinidad	—	—	—	—
TOTAL	855	\$ 483,338	684	\$ 404,130
SOUTH AMERICA				
Argentina	—	—	10	\$ 8,657
Bolivia	—	—	—	—
Brazil	—	—	—	—
Br. Guiana	1	857	—	—
Chile	10	857	10	9,220
Colombia	—	—	—	—
Ecuador	—	—	24	18,870
Peru	50	43,708	23	4,455
Surinam	4	2,965	6	610
Uruguay	—	—	—	—
Venezuela	156	52,973	59	43,831
TOTAL	221	\$ 109,868	132	\$ 85,643
EUROPE				
Austria	5	\$ 2,987	16	\$ 6,957
Azores	—	—	—	—
Belgium	1,612	1,042,541	1,003	526,549
Cyprus	4	2,250	6	2,978
Denmark	7	6,247	2	2,167
Finland	108	80,352	56	45,730
France	66	57,296	143	96,610
Greece	80	19,835	227	66,032
Ireland	—	—	—	—
Italy	497	322,976	—	—
Malta	1	897	1	929
Netherlands	58	21,202	78	33,638
Norway	—	—	—	—
Portugal	—	—	—	—
Spain	—	—	2	1,650
Sweden	33	22,392	23	21,181
Switzerland	486	397,892	8	6,914
Trieste	—	—	—	—
Turkey	2	1,750	—	—
United Kingdom	292	109,365	365	166,392
West Germany	1,288	760,445	1,441	902,496
Yugoslavia	—	—	—	—
TOTAL	4,533	\$ 2,848,427	3,371	\$ 1,880,223
ASIA				
Arabia	—	—	—	—
Ceylon	—	—	—	—
Fed. Malaya	14	6,216	—	—
Hong Kong	1	695	11	7,256
India	—	—	—	—
Iran	—	—	—	—
Israel	—	—	—	—
Jordan	—	—	—	—
Japan	569	274,514	755	400,023
Korean Rep.	—	—	—	—
Kuwait	—	—	—	—
Lebanon	13	4,215	2	650
Nansai Is.	71	21,080	24	12,321
Pakistan	—	—	—	—
Philippine Rep.	65	19,710	47	29,240
Singapore	—	—	—	—
Syria	—	—	—	—
Taiwan	—	—	—	—
Thailand	—	—	13	8,577
Vietnam	—	—	—	—
TOTAL	733	\$ 326,430	852	\$ 458,067
AUSTRALIA				
Australia	15	\$ 5,406	2	\$ 1,776
New Zealand	5	550	—	—
T. Pac. Is.	—	—	2	416
Fr. Pac. Is.	—	—	—	—
TOTAL	20	\$ 5,956	4	\$ 2,192
AFRICA				
Algeria	—	—	—	—
Br. East Africa	—	—	—	—
Canary Is.	—	—	—	—
Egypt	—	—	—	—
Ethiopia	—	—	—	—
Fr. Somaliland	—	—	—	—
Ghana	—	—	—	—
Kenya	—	—	8	1,713
Liberia	—	—	—	—
Libya	—	—	—	—
Malagas	4	4,484	—	—
Morocco	—	—	—	—
Mozambique	—	—	—	—
O. W. Africa	—	—	—	—
Rep. Congo	—	—	—	—
Rhod. NY	—	—	—	—
Som. Rep.	—	—	—	—
Tunisia	—	—	—	—
Un. So. Africa	6	2,550	—	—
TOTAL	10	\$ 11,519	8	\$ 1,713
GRAND TOTAL	6,372	\$ 3,781,053	5,051	\$ 2,831,968

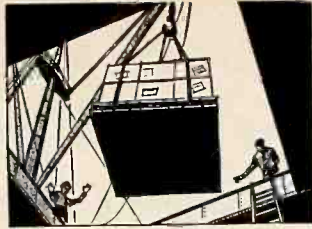
Amusement Machines

COUNTRY	1963 3rd QUARTER VOLUME (July-Sept. 1963)		1964 3rd QUARTER VOLUME (July-Sept. 1964)	
	No. of Units	Dollar Volume	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA				
Bahamas	—	—	28	\$ 5,106
Barbados	—	—	—	—
Bermuda	28	18,157	337	65,191
British Honduras	—	—	—	—
Canada	1,036	217,891	768	185,962
Costa Rica	—	—	2	400
Dom. Rep.	40	2,000	87	6,655
El Salvador	—	—	—	—
Fr. West Indies	—	—	—	—
Greenland	—	—	—	—
Guatemala	—	—	—	—
Haiti	—	—	—	—
Honduras	—	—	—	—
Iceland	—	—	—	—
Jamaica	—	—	10	3,770
Lw. Wv. Is.	—	—	—	—
Mexico	—	—	8	844
Neth. Antilles	76	6,340	—	—
Nicaragua	—	—	5	1,475
Panama	37	18,176	47	13,415
Trinidad	—	—	—	—
TOTAL	1,217	\$ 262,564	1,292	\$ 282,818
SOUTH AMERICA				
Argentina	267	\$ 38,673	—	—
Bolivia	—	—	—	—
Brazil	—	—	—	—
Br. Guiana	—	—	—	—
Chile	12	4,620	—	—
Colombia	—	—	—	—
Ecuador	—	—	—	—
Peru	—	—	—	—
Surinam	—	—	—	—
Uruguay	—	—	—	—
Venezuela	466	186,691	109	41,883
TOTAL	745	\$ 224,984	109	\$ 41,883
EUROPE				
Austria	31	\$ 24,800	7	\$ 2,790
Azores	10	8,020	—	—
Belgium	1,645	573,244	569	223,117
Cyprus	10	5,250	64	27,121
Denmark	267	127,174	247	126,823
Finland	134	44,739	45	16,064
France	3,181	1,463,221	2,012	893,203
Greece	260	54,391	4	3,100
Ireland	3	2,235	2	1,500
Italy	1,172	384,645	254	100,048
Malta	5	1,090	—	—
Netherlands	111	29,130	71	10,814
Norway	186	108,747	266	46,377
Portugal	—	—	—	—
Spain	6	3,820	8	1,712
Sweden	264	105,602	230	98,656
Switzerland	845	317,189	510	153,994
Trieste	—	—	—	—
Turkey	30	13,956	14	11,881
United Kingdom	942	1,113,416	2,712	1,050,692
West Germany	1,449	666,843	2,095	940,645
Yugoslavia	—	—	—	—
TOTAL	12,551	\$ 5,047,512	9,110	\$ 3,708,537
ASIA				
Arabia	—	—	—	—
Ceylon	—	—	—	—
Fed. Malaya	15	4,452	26	11,357
Hong Kong	5	2,675	2	621
India	—	—	—	—
Iran	—	—	—	—
Israel	5	1,800	—	—
Jordan	—	—	—	—
Japan	606	330,640	1,533	584,398
Korean Rep.	—	—	—	—
Kuwait	17	7,200	30	8,549
Lebanon	20	6,563	156	105,245
Nansai Is.	16	7,831	29	12,363
Pakistan	—	—	—	—
Philippine Rep.	6	650	53	30,710
Singapore	13	2,675	—	—
Syria	—	—	—	—
Taiwan	4	2,228	1	625
Thailand	5	1,240	4	950
Vietnam	6	2,078	14	9,681
TOTAL	727	\$ 369,932	1,848	\$ 764,397
AUSTRALIA				
Australia	82	\$ 24,951	159	\$ 47,856
New Zealand	2	550	—	—
T. Pac. Is.	—	—	—	—
Fr. Pac. Is.	—	—	—	—
TOTAL	84	\$ 25,501	159	\$ 47,856
AFRICA				
Algeria	—	—	—	—
Br. East Africa	—	—	—	—
Canary Is.	19	3,789	8	1,964
Egypt	—	—	—	—
Ethiopia	2	1,500	—	—
Fr. Somaliland	—	—	5	3,593
Ghana	—	—	—	—
Kenya	—	—	—	—
Liberia	3	1,050	—	—
Libya	—	—	—	—
Malagas	4	1,540	20	10,688
Morocco	—	—	—	—
Mozambique	18	5,715	—	—
O. W. Africa	—	—	—	—
Rep. Congo	—	—	—	—
Rhod. NY	—	—	—	—
Som. Rep.	—	—	7	4,600
Tunisia	—	—	—	—
Un. So. Africa	2	600	23	2,235
TOTAL	48	\$ 14,194	63	\$ 21,100
GRAND TOTAL	15,372	\$ 5,944,687	12,581	\$ 4,866,391

MACHINE

JULY, AUG.
and SEPT.

1964



Vending Machines

COUNTRY	1963 3rd QUARTER VOLUME (July-Sept. 1963)		1964 3rd QUARTER VOLUME (July-Sept. 1964)	
	No. of Units	Dollar Volume	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA				
Bahamas	4	\$ 1,407	10	\$ 1,900
Barbados	11	1,950	24	5,199
Bermuda	—	—	—	—
British Honduras	1,622	383,849	3,421	447,142
Canada	—	—	—	—
Costa Rica	—	—	—	—
Dom. Rep.	50	704	5	2,463
El Salvador	—	—	—	—
Fr. West Indies	—	—	—	—
Greenland	—	—	—	—
Guatemala	—	—	—	—
Haiti	—	—	—	—
Honduras	—	—	—	—
Iceland	4	3,750	—	—
Jamaica	—	—	10	2,750
Lw. Wv. Is.	—	—	—	—
Mexico	—	—	186	18,947
Neth. Antilles	—	—	—	—
Nicaragua	—	—	—	—
Panama	19	3,154	15	4,097
Trinidad	—	—	—	—
TOTAL	1,710	\$ 394,814	3,671	\$ 482,498
SOUTH AMERICA				
Argentina	—	—	—	—
Bolivia	—	—	—	—
Brazil	—	—	—	—
Br. Guiana	—	—	—	—
Chile	—	—	—	—
Columbia	—	—	—	—
Ecuador	—	—	—	—
Peru	—	—	4	750
Surinam	—	—	—	—
Uruguay	14	1,570	51	10,944
Venezuela	—	—	—	—
TOTAL	14	\$ 1,570	55	\$ 11,694
EUROPE				
Austria	90	\$ 30,031	72	\$ 25,325
Azores	—	—	—	—
Belgium	91	49,911	198	76,698
Cyprus	—	—	—	—
Denmark	—	—	35	17,750
Finland	45	46,500	53	39,345
France	190	22,804	56	17,798
Greece	—	—	—	—
Ireland	—	—	—	—
Italy	92	20,313	10	2,460
Malta	—	—	—	—
Netherlands	21	3,859	15	3,176
Norway	—	—	—	—
Portugal	—	—	—	—
Spain	—	—	15	7,423
Sweden	145	24,085	125	38,541
Switzerland	79	17,097	114	27,925
Trieste	—	—	—	—
Turkey	—	—	—	—
United Kingdom	342	94,272	453	112,762
West Germany	466	204,776	594	119,403
Yugoslavia	—	—	—	—
TOTAL	1,561	\$ 513,648	1,740	\$ 488,606
ASIA				
Arabia	—	—	—	—
Ceylon	—	—	—	—
Fed. Malaya	—	—	—	—
Hong Kong	3	1,246	—	—
India	—	—	—	—
Iran	—	—	—	—
Israel	—	—	—	—
Jordan	—	—	—	—
Japan	224	100,928	35	11,996
Korean Rep.	—	—	—	—
Kuwait	3	1,500	—	—
Lebanon	—	—	—	—
Nansei Is.	209	6,058	30	2,400
Pakistan	—	—	—	—
Philippine Rep.	36	11,430	109	40,413
Singapore	—	—	—	—
Syria	—	—	—	—
Taiwan	—	—	—	—
Thailand	129	2,131	—	—
Vietnam	—	—	—	—
TOTAL	604	\$ 123,293	174	\$ 54,809
AUSTRALIA				
Australia	36	\$ 9,305	—	—
New Zealand	—	—	—	—
T. Pac. Is.	—	—	—	—
Fr. Pac. Is.	—	—	—	—
TOTAL	36	\$ 9,305	—	—
AFRICA				
Algeria	—	—	—	—
Br. East Africa	—	—	—	—
Canary Is.	—	—	—	—
Egypt	—	—	—	—
Ethiopia	—	—	—	—
Fr. Somaliland	—	—	—	—
Ghana	—	—	—	—
Kenya	—	—	—	—
Liberia	—	—	—	—
Libya	—	—	—	—
Malngas	—	—	—	—
Morocco	—	—	—	—
Mozambique	—	—	—	—
O. W. Africa	—	—	—	—
Rep. Congo	—	—	—	—
Rhod. NY	—	—	—	—
Som. Rep.	—	—	—	—
Tunisia	—	—	—	—
Un. So. Africa	—	—	5	2,308
TOTAL	—	—	5	\$ 2,308
GRAND TOTAL	3,925	\$ 1,042,630	5,645	\$ 1,039,915

All Statistics Based On U. S. Dept. Commerce Reports
Cash Box—December 26, 1964

ATTENTION COIN MACHINE IMPORTERS!

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LAST YEAR, THIS YEAR.
NEXT YEAR, ANY YEAR
IT'S GOTTLIEB, GOTTLIEB,
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Largest Inventory Of Coin-Operated Amusement Machines
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★ 'LAFF MIRROR' MAKES 'EM ROAR WITH LAUGHTER—
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All new octagon-shaped, burn proof formica rails and base, 48" x 52" overall, Tourna-Slate base, 100% "A" rubberback cloth on base with 100% wool cloth on super-speed pure gum rubber cushions. Foundation base is 30" x 30" x 28" with 5" chrome easily adjusted pedestals. Can be had with either 20c or 25c coin slot. Free brochure.

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TO THE ENTIRE COIN MACHINE INDUSTRY

MUSIC OPERATORS OF NEW YORK, INC.

250 WEST 57th STREET, NEW YORK CITY

*To Our Esteemed Associates
and Our Ardent Supporters
Thank you and keep the faith!*
**A MERRY CHRISTMAS
and HAPPY NEW YEAR**

NEW YORK STATE COIN MACHINE ASSN. INC.

Millie McCarthy, Pres.

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To Our Industry*
SEASON'S GREETINGS

from the

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Exporting to all parts of the world
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New and Used.

Completely Reconditioned

GOTTLIEB 5-BALL PIN GAMES
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SEASON'S GREETINGS from Abe Lipsky

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Williams-United Move Complete Personnel Working Under One Roof

■ Consolidate Manufacturing, Shipping
In United's Plant Facilities



BUD LURIE



HERB OETTINGER



JACK MITTEL



BILL DeSELM

CHICAGO—The recent consolidation of Williams flipper game and United shuffle alley and bowler production and shipping in one conveniently located plant is now complete. As a result, all of the facilities and personnel at the old Williams Electronic Manufacturing Corporation factory on the far west side of the city were moved to the larger, more centrally located United Manufacturing Company factory on the north side, in the very heart of the coin machine business locale in this city several weeks ago.

Bud Lurie, sales manager of Wil-

liams Electronic-United Manufacturing Company, the Amusement Games Division of the Seeburg Corporation, explained that this consolidation of the overall facilities was necessary to keep the shipping schedules on all amusement equipment constantly expedited to the firm's distributors.

"Our sales figures on all games has never been better, and our overall prospects for 1965 are very bright, indeed," Lurie asserted.

The Williams-United sales offices were recently moved upstairs under the direction of Sam Stern, vice president and general manager of the Seeburg Amusement Games Division.



UPPER MID-WEST MUSINGS

Mr. & Mrs. Bob Aherin, LaMoure, were in town over the week end, Bob visiting a few distributors and Mrs. Aherin getting in some Christmas shopping. . . . Joe and Dennis Weber in town for the day picking up parts and records. . . . Gabby Clusiau, Grand Rapids, in the cities for a few days visiting friends and getting parts and records. . . . Stanley Woznak taking off a day to drive into the cities and visit a few distributors and to pick up some records and parts. . . . Roy Foster of Sioux Falls in town making the rounds and visiting his son and family in suburban Robbinsdale. . . . Ray Schultz making his appearance in town for the first time in several months. . . . Mark Coughlan, Mankato, is getting better, been down to his shop twice since having a stroke a few months back. . . . Mr. & Mrs. Art Berg are planning their yearly trip to Los Angeles in January to visit their children and family. . . . Mr. & Mrs. Robert Cross just returned from a two week trip to Biloxi visiting their children and family. . . . Conway Twitty at the Prom Center Dec. 26th. . . . Ralph Marterie and his band at Breezy Point. . . . Joni Scott at Herb's Bar. . . . Harry Blons Dixieland at The Blue Ox.

RING-O POOL TABLE



by IRVING KAYE COMPANY

The perfectly round table for more exciting play! With copyrighted 3 zone playfield which increases freedom of play and accelerates speed of game.

- 56 inch diameter.
- Precision cut, genuine Pennsylvania cured slate top.
- Formica top frame—red, white and blue colors.
- Removable ball drawer and viewer, perfectly flush with cabinet. Nothing protrudes.
- ABT coin chute.
- Red and white cabinet tapers smoothly towards bottom.
- Special design bumper included in cushion moves ball into playfield, prevents ball from hugging rail—speeds up game.
- Entirely new, reinforced 5 inch leg casters.
- "X" construction legs for rigidity and handsome appearance.
- Complete accessories including balls, four 48" sticks, 9 ball rack, chalk, tips, glue, cue tip clamp.

See RING-O POOL TABLE at your distributors or write:

Irving Kaye Co. Inc.

363 Prospect Place Brooklyn 38, N. Y.

STERLING 3-1200

Top 10 Games Importers

July - Sept. 1964

1. UNITED KINGDOM	2,712	\$1,050,692
2. WEST GERMANY	2,095	940,645
3. FRANCE	2,012	893,203
4. JAPAN	1,533	584,398
5. BELGIUM	569	223,117
6. CANADA	768	185,962
7. SWITZERLAND	510	153,994
8. DENMARK	247	126,823
9. LEBANON	156	105,243
10. ITALY	254	100,048

Top 10 Phono Importers

July - Sept. 1964

COUNTRY	UNITS	DOLLARS
1. WEST GERMANY	1,441	\$902,496
2. BELGIUM	1,003	526,549
3. JAPAN	755	400,023
4. CANADA	242	215,886
5. UNITED KINGDOM	365	166,392
6. FRANCE	143	96,610
7. JAMAICA	166	71,628
8. GREECE	227	66,032
9. VENEZUELA	59	43,831
10. MEXICO	118	41,886

Season's Greetings

To Our Manufacturers & Operator friends

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☆ WILLIAMS ☆ UNITED ☆ FISCHER

LIEBERMAN MUSIC CO.

257 Plymouth Ave., North

Minneapolis, Minn.

(All Phones: FEderal 9-0031)

CORRECTION

An Advertisement Which Appeared In The November 28th Issue of Cash Box, erroneously identified the Taito Trading Company, Ltd. as importers.

Taito Trading Co., Ltd. located at 206-8 Fukoku Bldg., Uchisaiwai-cho, Chiyoda-ku, Tokyo, Japan, is the exclusive exporter of CONTINENTAL FRUIT MACHINES. The firm extends an invitation to the world's markets for inquiries regarding the purchase of these machines.

WURLITZER 2800

Makes the Swing to
Higher Earnings

Season's Greetings

TO ALL OUR FRIENDS EVERYWHERE

Tony Galgano

GALGANO DISTRIBUTING CO.

4135 W. ARMITAGE AVE.

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(Tel.: Dickens 2-7060)

Cash Box

VENDING NEWS

The Vending Machine Industry's Only Newsweekly

Vending Execs To Raise \$300,000 To Establish Brandeis U. Chair



NEW YORK—A national fund-raising drive is now in full force to establish a chair of economics at Brandeis University in honor of Clinton S. Darling, former NAMA executive director.

Executives who attended the drive's New York metropolitan area organization meeting are shown above. Seated left to right: Charles T. Desormeau (Desormeau Vending Corp., Albany); L. C. Powell (American Home Foods); Melville R. Rapp (Vendo); William S. Fishman, committee chairman (ARA); Robert Thompson (Pepsi-Cola); William Andrews (Coca-Cola).

Standing left to right: Morris Weintraub (executive secretary, New York Automatic Vending Assn.); George Hamilton (Terminal Vending

Co., Oaklyn, N. J.); Morris Gottlieb (Nat'l Automatic Serv., Inc., Stamford, Conn.); Sidney R. Diamond (Macke Refresh-O-Mat, Hamden, Conn.); William Brady (Brady Food Service Corp.); Alfred W. Brown (Chemical Bank N. Y. Trust Co.); and D. H. Hampton (Tenco, Linden N. J.).

Also attending the meeting were William Seldy (Lily-Tulip Cup Corp.) and Frank J. Bradley (Kenmore, N. Y.). A dinner honoring Darling will take place at Chicago's Palmer House on January 12, 1965. At that time, he'll be presented with a golden book in which are inscribed all the names of those who contributed to the fund. A goal of \$300,000 has been set, and over \$160,000 had been received as of the end of Nov., 1964.

Cig Sales Off 3%

NEW YORK—Overall cigarette sales in 1964 will be off about 3% according to a Business Week report which was made public last week. It will be the first time in ten years that the tobacco industry will have failed to show an increase in sales. The cause of the fall-off is attributed to the US Surgeon General's Report issued twelve months ago.

Pall Mall continued to be the nation's number one best-seller, with Winston, Camel, Salem, Lucky Strike, Kent, Marlboro, L&M, Viceroy, Kool, Tareyton, Chesterfield, Raleigh, Parliament, Lark, Newport, and Philip Morris, following in that sales order.

At the midway point in standings, following Philip Morris, were the following brands: Belair, Old Gold, Alpine, Paxton, Montclair, Spring, Carlton, Tempo, Half & Half, Benson & Hedges, York, Life, Oasis, Wings and Du Maurier.

Overall company ranking remained constant with R. J. Reynolds, American Tobacco, Brown & Williamson, Philip Morris, Liggett & Myers, P. Lorillard selling in that order, per total sales of all brands.

Because of the Surgeon General's Report, cigaret vending sales actually increased because of the drop-off in carton sales at the retail store which prompted single-pack purchasing, a large portion of which came about through vending machines.

The coin machine operator, formerly a specialist in music and amusement equipment, took a second look at the cigaret vending business and entered into it with both feet in 1964.

As reported in previous Cash Box editorials, the street location, formerly a cig outlet, but the target of cigaret vending ops only, became the outlet for music ops who were already in the location with other coin-operated equipment.

Because of the dip in music machine locations, through urban re-

Westinghouse Exec



ED BRUST

W. E. (Ed) Brust was recently appointed Westinghouse Automatic Merchandising Regional Sales Manager for Ohio, West Virginia, Kentucky, Tennessee, Illinois, Indiana, Iowa, Michigan, Minnesota and Wisconsin. Brust has been a District Manager for this Westinghouse Division for the past 7 years and has a solid background in vending that goes back many years prior to his association with Westinghouse. He is highly qualified for his new assignment and will work very closely with the District Managers in his newly assigned territory, according to Charles Brinkmann, General Manager.

newal programs on a nationwide basis, the coin op took to cigarets on his home grounds, and in many instances entered the cigaret, candy and general vending field on an overall program of diversification.

At the year's end, more than half of the music-game ops were in cigarets and almost as many were in candy vending. By the end of the year, 14.2% of the coin machine operators in this country will have entered into the cold drink and coffee business on a meaningful scale.

The Vending Operator's Costs and His Profit Margin

NAMA Report Prepared by Price Waterhouse Co.
Based On 1963 Vending Sales

The annual Operating Ratio Study of the vending industry is sponsored by NAMA and compiled by Price Waterhouse & Co. Based on reports filed directly with Price Waterhouse & Co. by operating companies, the Study gives an accurate national standard of vending operators' costs and profits.

COMBINED AVERAGE PROFIT AND LOSS DATA

(as a percentage of total sales)

Sales at retail	100.00
Cost of sales	51.88
Total operating expenses	44.23
OPERATING PROFIT	3.89
Other income or charges (net)*	.28
PROFIT BEFORE INCOME TAXES	4.17

*Includes sales and lease of equipment, advertising allowances, rental income, etc.

SALES STATISTICS

(by product categories)

	Composition of sales at retail	Average sales per machine
Cigarettes	27.77%	\$1,298
Candy, nuts, gum and biscuits (vended at 5 cents or more)	11.56	581
Cold cup beverages	6.93	1,788
Hot cup beverages	18.51	2,677
Ice cream	2.37	1,197
Milk	2.49	1,309
Sandwiches, salads, pastry, etc.	4.66	1,508
Hot food (all types)	.77	888
Misc. vended products	1.56	344
TOTAL (and averages) for above	76.62%	\$1,256
Sales other than through vending machines	23.38%	
TOTAL SALES	100.00%	

OPERATING EXPENSES

(As a percentage of sales)

TOTAL PAYROLL	20.64
Maintenance cost of vending machines	.67
Location rental payments (commissions)	8.44
Depreciation or rental for vending machines	4.75
Other depreciation (except buildings)	.74
Truck and automobile expense	1.18
Taxes**	2.45
Insurance, all types	.69
Building and garage rental or expense	1.03
All other expenses	3.64
TOTAL OPERATING EXPENSES	44.23

**Includes payroll, property and sales taxes, etc., but not federal-state income taxes.

PROFIT ANALYSIS

(based on sales volume categories)

	Less than \$250,000	Reported sales of \$250,000 to \$749,999	\$750,000 or more
Sales at retail	100.00	100.00	100.00
Cost of sales	54.14	59.06	51.58
Total operating expenses	39.86	38.30	44.50
OPERATING PROFIT	6.00	2.64	3.92
Other income or charges (net)*	.79	.58	.27
PROFIT BEFORE INCOME TAXES	6.79	3.22	4.19

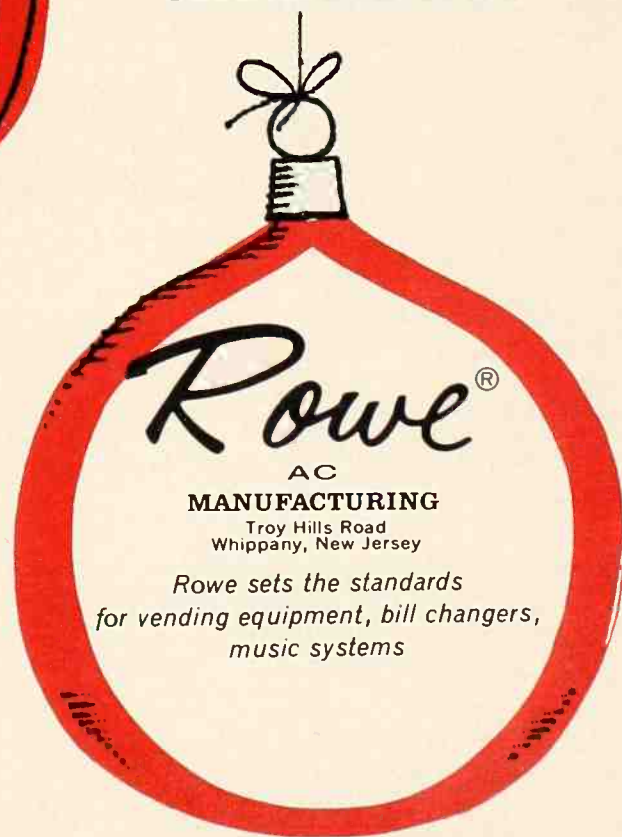
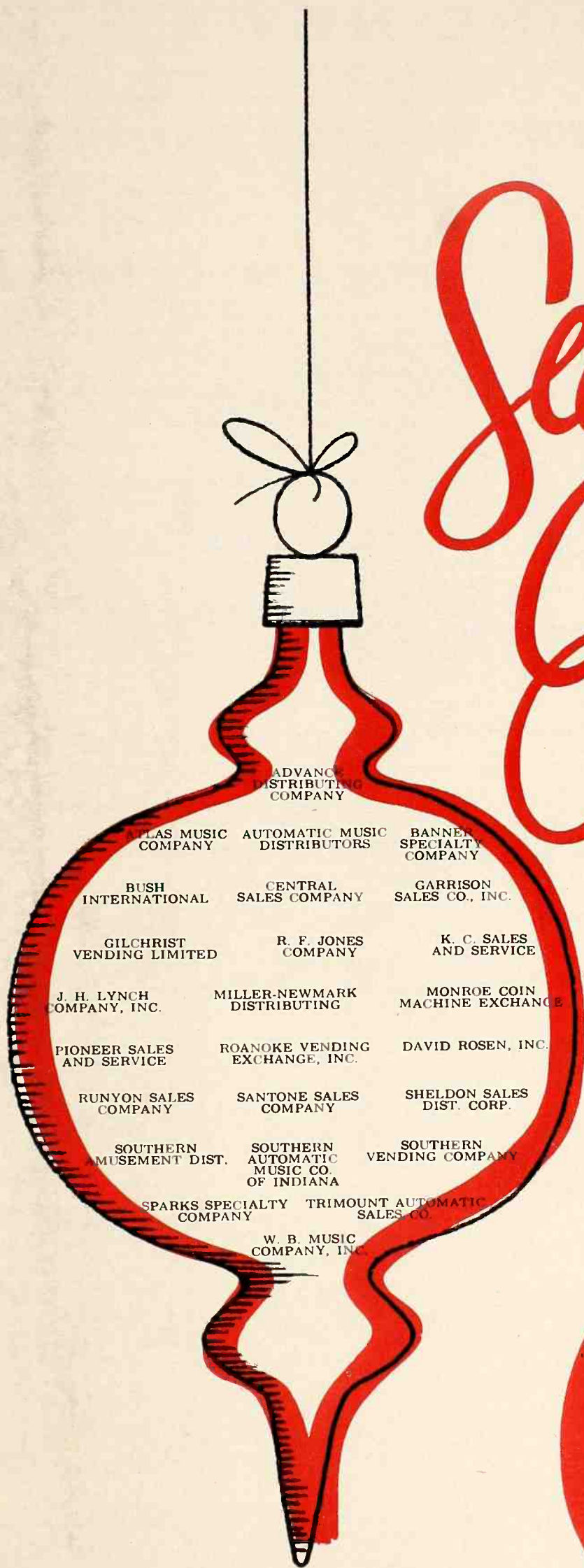
*Includes sale and lease of equipment, advertising allowances, rental income, etc.

to one and all

Season's Greetings

from

**ROWE AC
MANUFACTURING**
and its entire
**DISTRIBUTOR
ORGANIZATION**



Because of the variance in local and statewide Sanitary Regulations, under which the Vending Industry must conduct its business, a state-by-state report is published here, as prepared by David E. Hartley, NAMA Public Health Counsel. The report was issued for members in this form as a Public Health Report. It is presented here in the interest of all operators with food and drink equipment on location in the USA.

A SUMMARY OF FEDERAL, STATE AND LOCAL VENDING SANITATION REGULATIONS FEDERAL REGULATIONS

Department of the Army—AR 40-570 (June 17, 1958)—“Medical Service—Food and Beverage Vending” (1.) Uniform with P.H.S. Code. (2.) Exempted machines—relatively non-perishable foods and beverages, such as: bottled soft drinks, products in hermetically sealed containers, packaged dry products.

Department of the Air Force—AFR 160-49 (June 17, 1958)—“Medical Service—Food and Beverage Vending” (1.) Uniform with P.H.S. Code. (2.) Exempted machines—(same as Army).

Department of the Navy—BUMED 6240.4 (November 25, 1958)—“BUMED INSTRUCTION 6240.4” (1.) Uniform with P.H.S. Code. (2.) Exempted machines—none listed.

Interstate Carrier Branch—U.S. Public Health Service (1.) Food equipment inspection and review service under the Interstate Quarantine Act for all operations aboard interstate carriers (buses, trains, airlines, vessels and American flagships). (2.) Uniform with P. H. S. Code. (3.) No machines exempted.

STATE REGULATIONS AND LAWS

ALASKA

(1.) Uniform vending regulation adopted by Alaska State Department of Health and Welfare, Division of Public Health, 1962. (2.) No licenses, permits or exempted categories.

CALIFORNIA

(1.) Uniform with P.H.S. Code. (2.) Adopted as part of revised California Restaurant Act, 1963. (3.) No license or permit. Exempts candy, peanut, gum and ice venders.

CONNECTICUT

(1.) Public Act No. 579—adopted July 1, 1961—“An Act Concerning the Licensing and Regulation of Vending Machines.” (Department of Consumer Protection). (2.) Uniform with P.H.S. Code. (3.) Operator permit and license plus individual machine licenses. Single application form for all machines. Fees: Operator license—\$25—Machine licenses—50¢ (10¢ for ballgum, nuts and candy in penny portions). (4.) Exempted machines: “any person who manufactures packaged candy or chewing gum or (to) any vending machine **** which dispenses (1) premixed carbonated beverages sealed in individual or bulk containers; (2) milk **** which is dispensed in sealed containers, or (3) any food or beverage in a hermetically sealed container”.

FLORIDA

(1.) Rules of State Board of Health—The Sanitary Code of Florida—Chapter 170C-16 “Food Service”. Vending Section 170C-16.13 added in June 1962 as a Regulation. (2.) Uniform with P.H.S. Code (with slight variations). (3.) No license or permit. No exempted categories.

IDAHO

(1.) State Board of Health enabling law adopted by Legislature, 1963, as addition to Chapter 18, Title 39, Idaho Code. (39-1829 to 1833). (2.) Regulations uniform with P.H.S. Code in process (4-64). (3.) No permit, licenses or exempted categories.

INDIANA

(1.) Regulation of State Board of Health—HFD #21. (2.) Uniform with P.H.S. Code. (3.) No permit or license fees.

MAINE

(1.) An Act to license commissaries supplying vending machines adopted May 14, 1963—amending Chapter 25 of the Revised Statutes—Section 162—State Board of Health. (2.) Commissary permit fee \$15. Uniform Vending Regulation in process (4-64).

MASSACHUSETTS

(1.) Massachusetts Vending Control Law—Chapter 487 of the Acts of 1963—adopted September 17, 1963. State Department of Public Health. (2.) Regulation promulgated under Law is uniform with P.H.S. Code. Regulation in process of adoption (4-64). (3.) Law licenses operator by number of locations. For penny machine locations—50¢ to \$30 on sliding scale. For 9 cent machine locations—50¢ to \$60. For pre-mix machine locations—50¢ to \$200 (301 or more locations). For all other machine locations—50¢ to \$200 (for 51 or more locations). (4.) No machine categories exempted.

MONTANA

(1.) State Board of Health Vending Machine Regulation adopted on January 18, 1958. (2.) Uniform with P.H.S. Code. (3.) No permit or license fees.

NEVADA

(1.) Regulations Governing the Machine Vending of Foods adopted by State Board of Health, January 29, 1958. (2.) Regulations uniform with P.H.S. Code. (3.) Requires operator license (permit) issued to “food establishments” by State Health Officer under Chapter 446, Section 446.170. No License fees. (4.) No exempted categories.

NEW JERSEY

(1.) A “Model” Vending Sanitation Regulation adopted by State Board of Health in 1961. (This is a suggested regulation for local adoption and is not a legal regulation of the State.) A suggested companion ordinance based on “per machine” licensing methods was adopted at the same time. (2.) Model Regulation is uniform with P.H.S. Code except for cream pouring provision. (Not allowed at machine location.)

NORTH CAROLINA

(1.) State Board of Health “Rules and Regulations Providing Minimum Sanitation Requirements for the Dispensing of Foods and Beverages Through Vending Machines”—adopted May 11, 1960. (Effective 1-1-61.) (2.) Uniform with P.H.S. Code (with slight changes). (3.) Requires permit for operator. Issued by county health officer in county where commissary is located. No fee. (4.) Exempts machines vending packaged candy, chewing gum, dry packaged cookies or crackers, and bottled or canned beverages other than milk and milk products.

OHIO

(1.) Section 3732.01 to 3732.08 of the Ohio Revised Code amended to include vending operations (effective date June 6, 1960). State Department of Health. (2.) The Revised Law, the Regulations promulgated thereunder and the Guide are uniform with P.H.S. Code (with certain modifications). (3.) Commissaries, as defined, licensed as “food service operation”—fee, \$5. (4.) Vending machine locations, except those exempted, are licensed at a fee of \$5 per location. All licenses issued by the city or general health district having jurisdiction. (5.) Exempted locations: those at which only machines of the following types are operated—bottled, canned or pre-packaged non-perishable beverages—pre-packaged non-perishable confections, cookies or crackers—chewing gum, salted nuts, nuts in the shell, and panned bulk candies. (6.) Exempted commissaries include: those from which machines of the type listed above only are serviced, and those servicing only milk, milk product or frozen desserts vending machines which commissaries are already under an inspection program acceptable to the department of health.

OREGON

(1.) Vending Law adopted by Assembly in 1963 “Relating to the Licensing of Commissaries, Vending Machines, etc.”. State Board of Health is enforcement agency. (2.) Regulations promulgated thereunder will be uniform with P.H.S. Code (in process 4-64). (3.) Permit and license for operator issued by city or county health officer where machine or commissary is located. (4.) Commissary license fee—\$10. (5.) Machine license fee—based on sliding scale with categories from “1-10 machines” (\$15) to “100 and over” (\$80). (6.) Exempted machines: those dispensing only ball gum, nutmeats and the following prepackaged foods: candy, chewing gum, nutmeats, potato chips, pretzels, popcorn, cookies, crackers and bottled or canned soft drinks. (Exempted from licensing provisions—not sanitation requirements.)

VIRGINIA

(1.) Senate Bill 252 passed—March 1964. Places “vending machines” in regulatory control of State Board of Health for purposes of inspection and regulation. (2.) Is preliminary to promulgation of specific regulations for vending machines. (3.) Proposed regulations will be uniform with P.H.S. Code. (4.) No permit or license provisions included in the Bill.

WISCONSIN

(1.) Vending amendment to Chapter 160, “Hotels, Restaurants and Vending of Foods and Beverages” adopted by Legislature, effective July 1, 1963. (2.) Regulations promulgated thereunder are uniform with the P.H.S. Code. (3.) Operator permit, commissary permit and machine permits issued by State Board. Operator license—\$5. Commissary license—\$20. Machine licenses, by sliding scale, with brackets from 1 machine to 100 and over. Brackets average \$2 per machine. (4.) Exempted: shops or commissaries where no food is prepared; operators and machines vending only the following items—bottled or canned soft drinks, one cent items, candy, nuts, gum or nutmeats, cookies and crackers and prepackaged Grade A milk and milk products.

LOCAL VENDING REGULATIONS AND ORDINANCES

This listing includes only those vending sanitation regulations and/or ordinances which are public health in nature. It does not include those alleged to be “for the protection of public health” but which are basically for revenue purposes, usually containing no valid sanitation requirements or controls.

ALABAMA

Montgomery County—a “Regulation Governing the Design, Construction, Installation and Operation of Food and Beverage Vending Machines”—adopted by the Montgomery County Board of Health on September 30, 1963. (1.) Operator permit required. (2.) No license fee. (3.) Exempts bottled and canned soft drink machines. (4.) Uniform with P.H.S. Code. (This Regulation was copied from one written by N.A.M.A. at the request of the Alabama State Board of Health in May 1963.)

ARIZONA

Phoenix-Maricopa County—an existing “per machine” vending ordinance in Phoenix rescinded on April 7, 1959. Replacing the city ordinance, the City-County Health Department adopted a county-wide Sanitary Code which includes a Vending Chapter—on April 7, 1959. (1.) Operator permit and license required. Flat fee—\$24 per company. (2.) Exempts operators of bottled and canned soft drink machines. (3.) Uniform with P.H.S. Code.

CALIFORNIA

Los Angeles (City)—an Ordinance Governing “Coin Operated Bulk Drink Vending Machines” adopted November 1947. Amended October 1952, January 1953, September 1954, June 1959. Amended April 19, 1962 to expand the machines covered and to set new fee schedules, etc. (1.) Requires each city-located headquarters to be licensed as a “Food product establishment” under the appropriate ordinance, if machines covered by the vending ordinance are serviced from such headquarters. (2.) Requires Health Permit Fee for each “bulk drink or readily perishable food machine” except those dispensing frozen foods, other products in a frozen state and milk products in sealed containers. (3.) Machine fee—for units covered—1-4 machines, \$20—for each machine over 4—\$3 per machine. (4.) Latest amendment is uniform with P.H.S. Code with slight exceptions.

Los Angeles County (Includes unincorporated areas and all cities which do not maintain their own health departments.) (1.) Vending regulations adopted administratively by the County Health Department in, approximately, 1962. (2.) P.H.S. Code is used as the criterion for requirements. (3.) Operator permit required. (Basic permit for all food establishments.)

COLORADO

Denver City and County (1.) “Rules and Regulations Governing the Sanitation of Vending Machines” adopted December 29, 1959 (as Denver Council Ordinance) with rules and regulations approved August 4, 1960. (2.) Operator permit and licenses: 1¢ machines—up to 20 machines, \$20; over 21 machines, \$50, plus \$20 for each employee. Class 2 (machines vending under 9¢), the same categories are priced at \$50 and \$100 with the same \$20 per employee addition; Class 3 (machines vending for more than 9¢), the two categories are priced at \$50 and \$150 with the same \$20 per employee addition. Operators with mixed types of equipment must pay only the highest category fee. (3.) Exemptions: bottled and canned soft drink machines and operators. (4.) Regulations uniform with P.H.S. Code.

(Continued on page 20)

Cash Box

VENDING NEWS

The Vending Machine Industry's Only Newsweekly

Next Stop, Out-of-State

Mar-Tab Buys Large Scale Fla. Amusement Route



SOL TABB
Pres. Mar-Tab Vending

MIAMI—Mar-Tab Vending, a subsidiary of Castlewood International Corp., has purchased Beyer & Brown of Daytona Beach, a route consisting of more than 230 locations with approximately 375 pieces of music and

games. This is one of the largest operations of amusement games in the north end of Florida, and was formerly run by Charles Beyer and Charles Brown for a period of 17 years. They are both to remain in background music and will also operate a few arcades on the boardwalk of Daytona Beach.

Beyer will help supervise the operation in Daytona for the next 6

months. Daniel Hudson, who has been sent to Daytona from Miami to run the operation, has been with Mar-Tab for the past 8 years and has been in the operation field for 25 years. Hudson's duties in Miami consisted of supervising the 16 routes that Mar-Tab has in the greater Miami area. "We felt he could do a wonderful job for us in Daytona, so we sent him there to run the operation for us," said Sol Tabb, President. "This is our

third operation away from home base, for we are now operating in Ocala and West End, in the Grand Bahamas. We feel that a good operation can operate hundreds of miles from home base if we have the proper personnel, which we keep training continuously here in Miami. If this operation turns out to be as successful as the others, we hope to try an operation outside the state of Florida," concluded Tabb.

NRI Repair Kits

ST. LOUIS—National Rejectors, Inc., a subsidiary of Universal Match Corporation, has recently introduced the NRI 11121-27 Electrical Coin Changer Repair Kit and the NRI 11121-28 Slug Rejector Repair Kit. Both kits are now available at NRI Branch Offices.

The NRI 11121-27 Repair Kit is a convenient and attractive storage cabinet that contains all the parts and literature needed to perform preventive maintenance and service on the NRI 08-01-000 (7600) 3 in 1 Electrical Coin Changer. The NRI 11121-28 Repair Kit is a handy cabinet for storing commonly used parts necessary for correct and accurate servicing of all NRI 01-15-000 (8000) 3 in 1 and 01-19-000 (8100) 4 in 1 Slug Rejectors. The kits were developed by NRI Service Technicians to assist vending machine operators, bottlers and developers in the proper servicing of NRI Coin Equipment.

Further information may be obtained from National Rejectors, Inc., 5100 San Francisco Avenue, St. Louis, Missouri, or from any NRI Branch Office.



11121-27

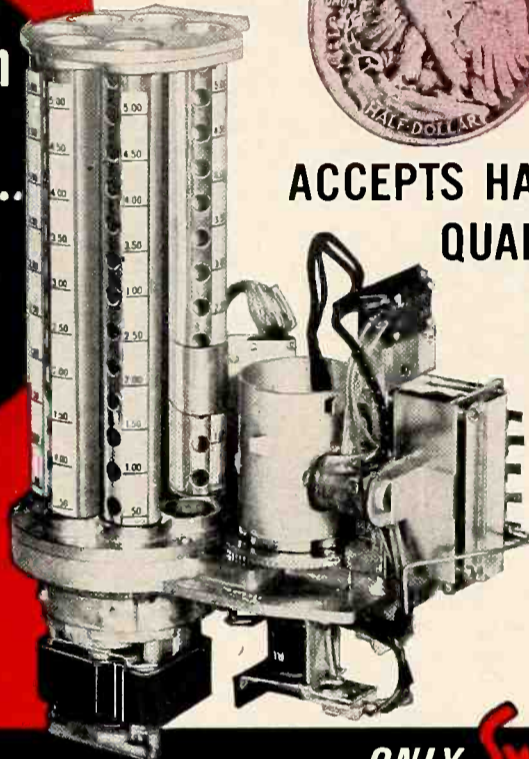


11121-28

Exclusive with
Smokeshop...
HALF-DOLLAR ACCEPTOR!

ELECTRONIC!

"Easy Loading" Accessory Available. Only one partially filled tube to count for inventory. Only one screw to remove to lift unit out. Opens completely new vending fields and strengthens your present locations!



ACCEPTS HALF DOLLARS OR TWO QUARTERS AND RETURNS CHANGE IN NICKELS

Also accepts dimes and nickels

- Returns change in nickels with pack of cigarettes . . . For example: 30¢ price pack and 4 nickels; 35¢ price pack and 3 nickels, etc.
- Capacity in nickels: 690 (115 nickels per tube).
- When changer is empty — illuminated sign indicates: "USE CORRECT CHANGE ONLY."
- 50¢ merchandise can be vended upon insertion of any denomination of coins totaling 50¢.

PLACE YOUR ORDER . . . ONLY **Smokeshop** HAS IT!

PLUS ENDLESS OTHER DESIRABLE FEATURES FOR THE CUSTOMER AND OPERATOR

Glamorous Outside, Simplicity Inside . . . the new Smokeshops are amazingly versatile and their price is right! "Remember . . . by using Smokeshops, what you save in servicing and upkeep adds to your profits!"



PERSONALIZING FEATURE on all models

Now you can identify each location by inserting its name in a prominently displayed space. A feature that helps you acquire and keep locations . . . they'll love it!



NEW "SMOKESHOPPER" BRAND SELECTORS

Each a single unit with self-contained display label for simplified, individual selection of cigarette brands. Brand Selectors are enclosed in a compact eye level panel, well lighted for action!

CHOICE OF 3 MODELS

STARLITE "850" — The most versatile cigarette vendor on the market today! For prime locations where volume sales require extra capacity.

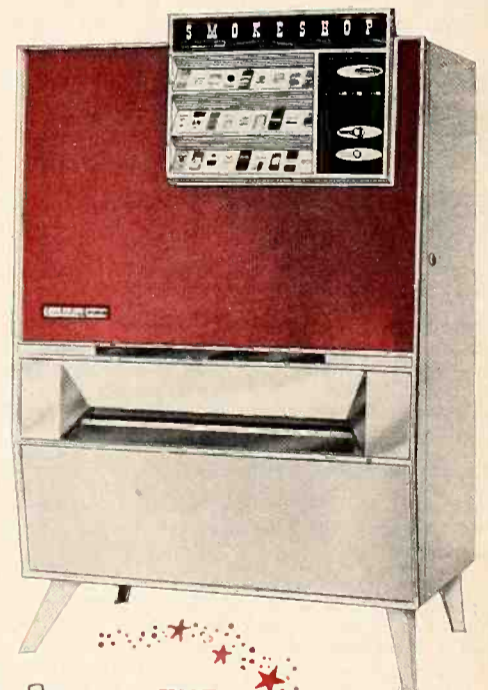
CAPACITY: 36 columns accommodating 850 packs: regular king size crushproof boxes. Regular and king size flat boxes. 27 selections. Plus 9 shift columns.

STARLITE "630" — The Sales Leader of the Smokeshop line, with new exclusive features that make it more desirable than ever.

CAPACITY: 27 columns accommodating 630 packs . . . 18 selections. Plus 9 shift columns.

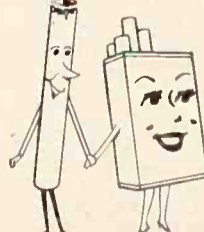
STARLITE "450" — For marginal locations where brand selections can be limited and where minimum equipment cost is desirable.

CAPACITY: 18 columns . . . 18 selections. Accommodates 450 packs. 9 shift columns can be added at any time.



THE **STARLITE** SERIES

Color choices galore!



AUTOMATIC PRODUCTS COMPANY

301 Chestnut St., St. Paul 2, Minn. • Phone: 224-4391

NAMA Public Health Report (cont'd. from pg. 18)

CONNECTICUT

The Connecticut Vending Law pre-empts local municipalities from the adoption of vending sanitation ordinances in the areas covered by the State Law.

FLORIDA

The health code of Florida pre-empts local health departments from the adoption of licensing ordinances or regulations *except the Jacksonville Health Department*.

Jacksonville (1.) An Ordinance "Regulating the Sanitary Sale of Foods and Beverages Through Vending Machines" adopted—July 1959. (Replaces previous restrictive vending ordinance which prohibited the vending of ices, ice cream, bakery products, dairy products except packaged milk, poultry, eggs or cooked foods.) (2.) Uniform with P.H.S. Code (except bulk milk prohibited). (3.) Operator permit required. No license fee (other than regular city business license required by other ordinances). (4.) No exceptions.

ILLINOIS

Chicago (1.) "Regulations Governing Approval of Each Type of Food and Beverage Vending Machine" passed by Board of Health—June 30, 1950. (2.) Requirements not uniform with P.H.S. Code but *not inconsistent*. (3.) License fees adopted by Council, December 12, 1949, Sections 130-32.2 to 130-32.10 of Municipal Code. (a.) Class 1 operators—1¢ machines only—\$50 plus \$5 per employee (b.) Class 2—2-9¢ machines only—\$100 plus \$5 per employee (c.) Class 3—10¢ and over machines—\$150 plus \$5 per employee (d.) Operator pays maximum class only.

Evanston (1.) Ordinance 24-0-58 Licensing and Regulating Food Vending Machines adopted October 27 and November 3, 1958. (2.) Not uniform with P.H.S. Code. Contains random health requirements deemed necessary to make it a valid health document. (3.) Operator license fees; \$10 per machine. (4.) Machines exempted from license: capped and sealed bottled beverages; ice cream; candy; nuts; gum and other confections; and, machines vending at less than 5¢.

Waukegan (1.) Ordinance 59-0-61 adopted April 20, 1959. Provides for licensing and sanitation inspection of certain food vending machines. (2.) Adopts P.H.S. Code by reference. (3.) License fee schedule on sliding scale: "1-9 machines," \$25, up to "200 and over machines," \$300. Has "per machine" license fees on ice, ice cream and outdoor milk machines—\$25 each. (4.) Machines exempted from license: "machines dispensing only prepackaged non-readily perishable food, such as candy, chewing gum, nut meats, potato chips, pretzels, popcorn and bottled soft drinks".

INDIANA

Fort Wayne (1.) Revised Realth Code, including vending operations, adopted on September 8, 1959. (2.) Regulations uniform with P.H.S. Code (and Indiana Regulation HFD #21). (3.) Permit and license fees by company: "first ten machines," \$2 per machine; "11-25 machines," \$30; up to "300 and over," \$110.

Indianapolis-Marion County (1.) "Vending Machine Ordinance and Code" G. O. No. 7-1958 passed by Marion County Health and Hospital Corporation, 12-22-58. (Fee schedule amended 1960.) (2.) Uniform with P.H.S. Code. (3.) Operator license on sliding scale: Class 1 (1-5 machines) \$45; to Class 8 (over 300 machines) \$475. (4.) Exempts from licensing: machines which dispense only ball gum, nutmeats and the following prepackaged foods: candy, gum, nuts, potato chips, pretzels, popcorn, cookies, crackers, bottled soft drinks and milk and dairy products.

LOUISIANA

Baton Rouge (1.) Ordinance No. 865 governing Food and Beverage Handling Establishments adopted by City Council, April 21, 1959. (2.) Contains section on vending machines. Minimum content—not inconsistent with P.H.S. Code. (3.) Requires permit to operate issued by Baton Rouge Parish Health Unit. No fee.

MICHIGAN

Detroit (1.) Ordinance No. 534-F, Chapter No. 142—"Licensing Food and Beverage Vending Machines" adopted November 3, 1960. Amended on June 7, 1962 to revise and *lower* certain fee brackets. (2.) P.H.S. Code used as basis for sanitary requirements. (3.) Operator permit and license required as follows: (a.) Packaged Food Machines—sliding scale \$10 to \$10 approximately (b.) Bulk Food or Packaged Perishable Foods—\$15 to \$200 approximately. (c.) 1¢ machines—\$15 (1-25 units) to \$75 (1000 units)—scaled (4.) Exempted from fees: bottled or canned soft drink machines and 1-3 location-owned machines located in place already licensed by health department.

Flint (1.) An Ordinance Regulating the Sale of Food and Beverage Through Vending Machines—adopted by Council March 1959. Fee schedule amended (*lowered*) June 1959. (2.) Sanitation requirements uniform with P.H.S. Code. (3.) Permit and fee schedule: Operator Fee—(Packaged Items)—\$5; Machine Fee—(Packaged Items)—25¢; Operator Fee—(Bulk Items)—\$20; Machine Fee—(Bulk Items)—50¢.

Grand Rapids (1.) Administrative regulation of Board of Health, effective May 1, 1959 requires approved machines only be purchased after that date. Other provisions of P.H.S. Code adopted administratively. (2.) No permit or license (other than regular operator license for headquarters under local restaurant ordinance).

Kalamazoo County (1.) "Food Service Establishment Regulations" adopted March 10, 1961. Contains section governing vending operations. (2.) Requirements taken from P.H.S. Code—not in entirety. Classes of machines taken from N.A.M.A. "Evaluation Policies." (3.) Operator permit and license: sliding scale by brackets—\$25-50. (4.) Exempted machines: all but machines vending perishable items, as defined or potentially hazardous foods. In effect, the exempted machines include—canned food, canned and bottled soft drink, all "dry" non-perishable items such as candy, cookie, gum, pastry.

MINNESOTA

Sartell (1.) Section 87—"Food Vending Machines"—adopted by Council 7-6-59. Amended as Section 89, about 1960. (2.) Contains sanitation provisions *not* consistent with P.H.S. Code. (3.) "Per Machine" licensing fees. \$1 to \$25. (4.) No local health department or other health agency involved. Inspection by Village Clerk. (Note: St. Louis Park and other suburbs of the twin cities have specific or non-specific ordinances not reported. Plans are under way for revision.)

MISSOURI

Clayton (1.) An Ordinance governing "Food and Drink Dispensing and Vending Machines" adopted by Council as Article 17, Section 6-263 on October 25, 1960. (2.) Verbatim copy of P.H.S. Code. (3.) No permit or license required.

Olivette (1.) "Vending Machine Ordinance No. 640" adopted by Council 3-20-63. (2.) Uniform with P.H.S. Code and N.A.M.A. Evaluation Manual. (3.) Operator permit required. Licensing by Class and sliding scale. (a.) Class I—\$2 to \$300; Class II—\$2 to \$150 (b.) Class III—\$2 to \$50; Class IV—\$2 to \$150 (c.) Classes are, respectively, bulk or perishable, prepackaged non-perishable, ballgum and similar bulk items and miscellaneous.

St. Louis County (Municipal League) (1.) A model Vending Ordinance for local adoption, developed by the Public Health Committee of the Municipal League—March 1963. (Not a legal document. However, 75 municipalities in the County will use it for local adoption, if needed.) (2.) Suggested company permit and sliding scale fee system written by N.A.M.A. Fee schedule is left open. An accompanying letter suggests that fees be determined by the city and local operators, and that no fee be charged unless necessary to help defray costs.

NEW JERSEY

This State is strongly "home rule". There are approximately 545 local health departments—not all of which are manned with trained, full-time sanitarians.

Through the years, a number of "per machine" ordinances have been adopted by various communities—many having a limited health basis, or at least charging the health department with licensure. Most of these ordinances were adopted prior to the adoption of the New Jersey Suggested Vending Code.

This report does not list the local licensing ordinances which are alleged to be for health purposes. It may also omit several valid health ordinances merely because they have been, thus far, unobtainable.

Plainfield (1.) An ordinance adopted February 28, 1961 governing the sanitation of food and beverage vending machines: (2.) Reported to be uniform with P.H.S. Code (copy unavailable). (3.) Operator permit and machine licenses: a single fee for each operator based upon a sliding scale, total machine schedule. (4.) Ordinance supplants previous "per machine" ordinance.

Rutherford (1.) Two ordinances adopted January 29, 1963. One adopts by reference the Vending Machine Sanitation Code of New Jersey. The other requires permit and machine licenses as follows: Operator Permit, \$5.—license fee for candy, prepackaged nuts, gumballs or other non-perishable confections, \$1. License fee for all other food and beverage vending machines, \$10. (2.) Ordinance Regulating the Use, Operation, etc. of Food and Beverage Vending Machines is uniform with P.H.S. Code. (3.) No license fee exemptions are listed.

Bogota (1.) Ordinance adopted by Council December 12, 1960. Governs "Vending Machines"—operation, maintenance and licensing. (2.) Ordinance refers to P.H.S. Code for enforcement interpretation, but limits such reference to "perishable food machines." (3.) Requires license by reference to existing licensing ordinances. No new fee is required in this ordinance. (4.) Exempts: candy, gum, cigarettes and other tobacco products. *Does not exempt nuts*, among other things. Note: Department has no jurisdiction over cigarettes anyway.

NEW YORK

New York City (1.) New York City Health Code revised October, 1959 to include a section on vending machines. Machine Standards adopted by further amendment to Code on May 20, 1960. (2.) Machine construction standards are those of National Sanitation Foundation, by reference. Other sanitation requirements of the Code are not inconsistent with P.H.S. Code. (3.) Code requires commissary permit; none for vendors specified.

Yonkers (1.) Sanitary Code of Yonkers, Section 19, "Additional Requirements For Vending Machines," adopted June 3, 1957. (2.) Requirements less detailed but not inconsistent with P.H.S. Code. (3.) Permit for "food establishment" required. None for machines. No license.

NORTH CAROLINA

The State Board of Health Vending Regulation effectively pre-empts local adoption of vending sanitation ordinances except, possibly, those which would govern machines exempted by the State Regulation. None are known.

OHIO

The Ohio Food Service Law effectively pre-empts local municipalities from adopting ordinances governing vending machine sanitation. Local ordinances governing machine types exempted by the State Law might be legal. One in Lucas County (Toledo) has been adopted but has not been applied to vending machines thus far.

PENNSYLVANIA

Philadelphia (1.) "Regulations Governing The Sale of Foods and Beverages Through Vending Machines" adopted by Board of Health, December 14, 1960. (2.) Uniform with P.H.S. Code with improvements. (3.) Permit-license required under Health Code, Chapter 6-301 (h), \$10 for first machine, \$1 for each additional machine. License enforcement by Department of Licenses and Inspection. (Machine fees noted here have been protested since Code revision on 12-15-61.) (4.) No exceptions in either the Regulation or the Health Code.

TENNESSEE

Oak Ridge (1.) Ordinance governing food operations, including "vending machine operation" adopted by Council July 17, 1960. (2.) Uniform with P.H.S. Code where applicable. Does not contain all Code provisions. (3.) Operator permit required. No license. (4.) No machines exempted.

UTAH

Salt Lake City (1.) Ordinance "Regulating the Sale of Foods and Beverages Through Vending Machines" adopted by Council July 9, 1958. (Amended on May 7, 1959 to delete "per machine" license at request of N.A.M.A.) (2.) Uniform with P.H.S. Code. (3.) Permit and license required. License per operator—maximum \$25.

WASHINGTON

Seattle-King County (1.) Registration of perishable food vending operators—May 3, 1962—launched by directive of health department. (2.) Operator permits required—for perishable food operations only. (3.) Sanitation requirements limited (sandwich dating, etc.). (4.) No license fees.

WISCONSIN

The 1963 Wisconsin vending amendment to the Hotel and Restaurant Law effectively pre-empts, in the opinion of counsel, local boards or councils from adopting vending sanitation ordinances with inspection fees. There is a chance that they have authority to regulate vending machines which are exempted from the State Regulations, but the health need for inspecting these exempted types would give little justification for local ordinance adoption.

Seeburg Issues \$7 Million Notes

Arranging Long-Term Distrib Financing

CHICAGO—The Seeburg Corporation has announced the issuance of \$7 million principal amount of 5½% promissory notes due June 1, 1979. Purchasers of the notes in equal amounts of \$3.5 million each were The Prudential Insurance Company of America and Northwestern Mutual Life Insurance Company, which just a year ago also shared equally in the purchase of \$17 million principal amount of 5½% Seeburg notes due December 1, 1978. Under the terms of the notes for the entire \$24 million of borrowing, no payments other than interest are due for the first five years following their respective issuance.

The Seeburg announcement said that the additional \$7 million will be used for general corporate purposes. It also said that the company envisions no additional financing requirements in the near future, barring unforeseeable circumstances, but added that the company is conducting negotiations with banks and other lending institutions for the purpose of arranging additional long-term financing for its independent distributors.

Bilotta Streamlines Distrib Operation

NEWARK, N.Y.—John Bilotta, President, Bilotta Enterprises, announced last week that the firm is completing the final steps of a streamlining program which will place the hub of the company's extensive distributing business in headquarters at the new building in Newark, N.Y.

"We have already occupied the first floor of our new building where our showrooms, offering every type machine that is coin-operated, are definitely the largest showrooms in the industry today." The second floor of the building, which is under final construction, will be used as a Coin Operator's Technical Service School, with semesters scheduled for the spring.

Bilotta's distributing chain runs the length of the Thruway. "We offer Thruway-service with offices from Buffalo to Rochester to Newark to Syracuse on down to Albany," commented the coin vet in an interview with Cash Box last week.

Bilotta claims the streamlining program will afford better service for the firm's operator-customers, and offer, for the first time in the area, a showroom which combines the display of all new and used coin-operated equipment, without the need for stack-up inventories which usually are not displayed.

Happy Birthday

CHICAGO—On Thursday, December 10, Guss Candioto a music and games operator celebrated his birthday party at the Holiday Inn East Motel. Among the guests invited was Charles (Chuck) Harper sales representative of Atlas Music Company, Chicago, Illinois.



Seated from left to right are Charles (Chuck) Harper, Guss Candioto, and Mrs. Fran Candioto.

Canteen Profits Up 20%; Record Sales

CHICAGO—Automatic Canteen Company of America recorded a 20% increase in earnings on record sales for the fiscal year ended Oct. 3, 1964, according to the final figures released last week.

Sales and operating income rose to a new high of \$269,019,937, as compared with 1963 sales of \$258,204,412.

Net earnings increased 20% to \$5,113,260, compared with \$4,255,264 a year earlier. Per share earnings for 1964 amounted to 76¢, compared with 63¢ in 1963 of which 10¢ was a non-recurring capital gain resulting from sale of the company's plastics operation.

Patrick L. O'Malley, President, said the company's balance sheet "is the strongest in many years. Our domestic bank loans which two years ago were \$14 million have been paid in full. We do not anticipate any immediate need to borrow to finance our growth from operations. We anticipate continued growth during the forthcoming year."

"Due to the sharp rise in sales volume in recent years and a greatly broadened product line," Seeburg said, "our 33 U.S. distributors require larger sales and service facilities and bigger stocks of available parts, necessitating, in turn, greater capital requirements."

White, Weld & Co. assisted in the placement of the notes.

New Jersey Council Takes Coin Shortage Measures

NEWARK, N.J.—Bill Cannon, President of the N.J. Council of Coin Machine Operators sent the following release to the press in New Jersey and to the wire services:

The New Jersey Council of Coin Machine Operators is directly concerned with coinage. As the result of a shortage in coins, NJC of CMO will support those measures which will insure an adequate coin supply and prevent the disappearance of coins from circulation.

President William Cannon announced that a unanimous resolution has been approved "that all members of the New Jersey Council of Coin Machine Operators co-operate during the coin shortage by rapidly returning coins to normal channels of distribution."

The release was another constructive step on the part of industry leaders to show support for an industry-wide effort being made by operators across the nation.

OPERATE — HOME POOL TABLES

5 ft. pool table	\$65.00
6 ft. "	79.00
7 ft. "	99.50
7 ft. (With Nu Slate Top)	199.50

TERMS
1/3 Cash—Balance COD

These home pool tables can be placed on locations on a weekly rental basis—Location Owners Charge Players By The Hour—All Sizes Of Pool Tables Available—Order A Sample Game And Be Convinced.

New York Distributing Co.
Suite 1001, 1472 B'way, NYC. BR 9-0240

Brand New

Rodeo Pony

Life-like action. Kick side to gallop. Pull reins to slow down. Manufacturer of: Derby Pony Jr. Ben Hur Chariot Twin Quarter-horse Sam the Clown (Seesaw)

All rides carry one-year warranty. Some distributor territories available.

PAUL W. HAWKINS
329 E. 7th St.
Phone: 623-4503 (602), Tucson, Ariz.

USED—RECONDITIONED READY FOR EXPORT!

Jaguar Crane	\$ 375
Ugolina Crane	275
Super Crane	225
Coin-Operated Hair Dryer & Chair	150
Coin-Op Foot Vibrator with Chair	150
Pokerinos	275
United Bowl-A-Ramas	650
Bally 16' Bowlers	650
Auto-Photo Model 9	695
Auto-Photo Model 11	1500
Auto-Photo Model 12	2300
Auto-Photo Model 14	2200
Coin-Op Laundromat Equipment	WRITE FOR SPECIAL PRICES
Coin-Op Parking Meters	WRITE FOR SPECIAL PRICES

KIDDIE RIDES

Bally Bucky	\$495
Bally Little Champ	425
Bally Fire Chief	395
Bally Hot Rod	395
Bally Western Express	395
Bally Speed Boat	395
Boat Ride	275
Big Bronco (Exhibit)	295
Champion Horse	395
Donald Duck	250
Fire Engine (All-Tech)	395
Highway Patrol	525
Jr. Jet	175
King's Choo-Choo	250
Motorcycle	325
Miss America Boat	295
Musical Ferris Wheel	425
Old Smokey	275
Red Nosed Reindeer	225
Sandy Horse	325
Sit-Down-Drive-Yourself	375
Scientific Boat	295
Stone Age NEW	550
Toonerville Trolley	395
Twin Horse Stagecoach	395
Tusco Elephant	475

IMPORTERS

WRITE FOR OUR LATEST PRICE BULLETIN No. 1064 FOR COMPLETE QUOTATIONS ON FLIPPER GAMES, ARCADE EQUIPMENT, POOL TABLES, VENDING MACHINES, SHUFFLE ALLEYS AND BOWLERS, MUSIC BOXES AND COUNTER GAMES.

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2029 PROSPECT AVE., CLEVELAND 15, OHIO
All Phones, Tower 1-6715

All of us at Royal Distributing, Inc. want to thank you, our customers all over these United States, South America, Europe, Australia and the rest of the world for your valued patronage and wish to each of you a Happy Holiday Season and a Prosperous New Year.

Harold, Clint and Gang At Royal!

YEAR-END CLEARANCE

20 Bally Table Hockey	ea. \$ 75
A-1 Cond.	75
5 Duncan Arizona Guns	ea. 125
2 ChiCoin All-Star Baseball	195
A-1 Cond.	125
2 Auto-Shoot Guns	ea. 125
6 Pro Golf (also Hole-In-One's)	225
1 Wms. Pinch-Hitter	135
1 Wms. Shortstop	125
2 Bally Big Innings	ea. 65
1 Southland Little Pro NEW	250
2 National 11-col. (Slant Fronts)	ea. 150
1 Midway Pistol Gallery	75
2 Bally Sharpshooters	ea. 85
1 Bally Marksman	85
1 ChiCoin World's Fair Rifle Gallery	335
1 Bally Hootenanny	225
1 Wms. Soccer	235
1 Wms. Palooka NEW	350
1 Urban Kiddie Kolor Kartoon (w/film)	185

Call • Write • Wire Today!

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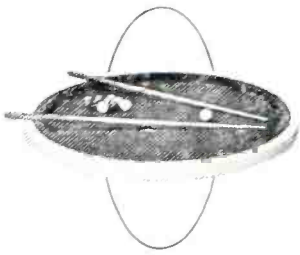
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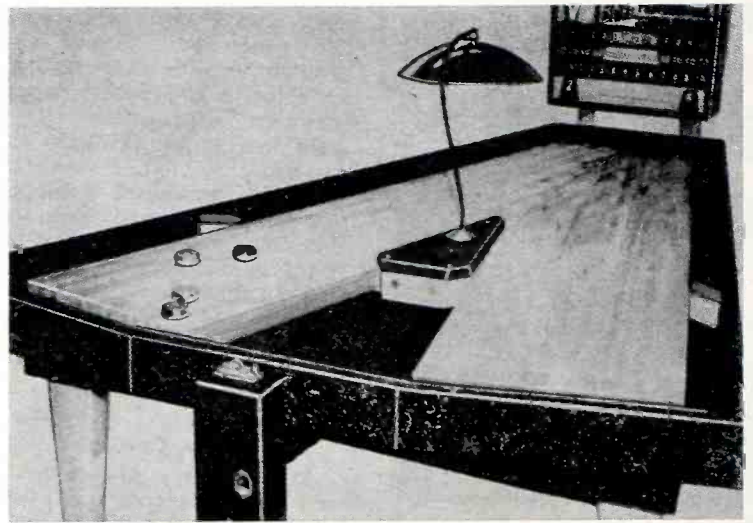


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Protocision Names Gilchrist In Canada



DETROIT—Jerry Stein, Protocision Engineering Corp., amusement machine manufacturers currently in full production on the firm's V-Shaped Shuffle Alley (pictured above), named R. C. Gilchrist Ltd. as distributor for the Canadian territory. Shipments began last week. The manufacturer is accelerating production to ease the backlog of orders which resulted from an MOA premiere in Oct. The renovation changeover, from automotive to coin-operated machine production, has been completed and peak production volume on the V-shaped game will continue until the order backlog has been filled. Gilchrist, a major distributor in the Canadian area, operates out of five offices in Canada.

London's A.T.E. Show SRO For Jan. 26-28

LONDON—The 1965 Amusement Trades Exhibition, Europe's major coin machine event of the year takes place at the New Royal Horticultural Hall, Westminster, on 26th, 27th and 28th January. Once again the organisers report that all available space was sold out weeks ago—despite the fact that this year they have secured three extra rooms above the exhibition hall. 230 applications were received for the 142 available stands. Unfortunately 12 applicants had to be turned away and in order to accommodate the remainder individual requirements had to be drastically pruned. This is done in order to give the trade maximum possible coverage and to enable everybody who has

something new to show an opportunity of being present. A notable addition from overseas will be Lowen Automaten of Germany, exhibiting for the first time. A detailed list of exhibits is not yet available but it is expected that there will again be a considerable amount of new equipment. There will be a large range of machines designed for the home arcade market with the emphasis once again on multi-slots. These machines get bigger and bigger and one piece to be seen at the A.T.E. will be a 200 slot 40-player machine measuring 20ft in length and 28ft in width. Although there are no American manufacturers directly exhibiting their equipment will be on show on the many stands of their British distributors.

To the question "Is the recently imposed 15% import tax likely to effect volume of sales at the A.T.E.?"—it is not possible to give a definite reply. However, since the introduction of the tax in October there has been little noticeable effect on business. Although, of course, to a large extent distributors may have been disposing of stocks obtained prior to the tax imposition. It seems hardly likely, however, that operators who are in need of new equipment, in order to get the best out of their sites, will be unduly deterred especially if dealers are prepared to shoulder part of the burden by making some cuts in their profit margins.

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Western Distrib Report On Seeburg Discotheque

NEW YORK—A distributor round-up report on Seeburg's "Packaged Discotheque" appeared last week in this section. Eastern and midwest reports were included. Here's the west coast reports: Al Ferber, manager Seeburg Distributing, Los Angeles, returned to L.A. Sunday night 12/14 and stopped at one location which immediately accepted Discotheque package. While there, another location who owns nine outlets where there is dancing, signed up for all nine locations. A trip to San Diego Monday saw four operators "signed up after just listening to the records and seeing literature." Seeburg received calls from locations on package as a result of an article that ran in financial pages of the LA Times.

C. N. McMurdie, Advance Automatic Sales Co., San Francisco said he has talked with about ten operators who have anywhere from 1 to 3 locations in which the package would be successful. One operator who operates in five cities in their area is calling managers of all his branches in for a meeting and demonstration. The firm also received calls from locations as result of an article that appeared in the San Francisco Chronicle.

SEASON'S GREETINGS
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Midway To Produce Shuffles, Bowlers

Former United Engineers Plan Move To New Manufacturing Plant

CHICAGO—Marcine Wolverton, president of Midway Manufacturing Company, located in suburban Franklin Park, Illinois, announced plans this past week to enter into production of shuffle alley bowlers and automatic ball bowling alleys early in 1965. He explained that the firm's staff of engineering experts—Hank Ross, Bob Jones, Louis "Cyclone" Imre, and Marcine Wolverton—constitutes a combined total of more than 40 years of experience in the design and production of coin-operated bowling amusement games.

"This group of experts," Wolverton stated, "has for many years been the crux of designing and engineering of shuffle alleys and bowlers at United Manufacturing Company, prior to their founding of Midway Manufacturing Company, early in 1958."

Both Wolverton and Hank Ross explained that this important decision was made in response to the urgent and repeated demands from Midway's distributors, and from operators all over the United States.

"We have been toying with this planning idea for many months," Wolverton added, "and, finally concluded that 1965 is the year of decision. We



MARCINE WOLVERTON

are gearing this new Midway production scheduling to coincide with our pending move to a much larger factory, closer to better transportation facilities for our employees, shortly.

"This new plant will avail us of roughly 25,000 square feet of space at the outset, and has a potential in the near future of providing us with 75,000 square feet of manufacturing space."

Wolverton stated, in conclusion, that production will be geared to keep a steady flow of shuffle alleys and bowlers in shipment to Midway's distributors constantly.

Midway's 6-Yr. Production

CHICAGO—In the six short years in which Midway Manufacturing Co. has been in existence, the firm has produced a wide array of money-making equipment for the industry. Since 1958, the firm has released successful novelty games such as Red Ball, Joker Ball, Bazooka, Shooting Gallery, Deluxe Baseball, Target Gallery, Slugger, Rifle Range, Raceway, Winner, Top Hit, and the games now in production Flying Turns, Rodeo, and Trophy Gun.

Midway participated in the recent MOA Convention where reaction to its current games lines was highly favorable. Shown here (right) in the firm's exhibit booth, are Iggy Wolverton (l.) and Hank Ross (r.) as a visiting operator discusses delivery on the "Flying Turns" novelty game. The company will move to larger quarters after the first of the year when production will begin on shuffle alleys and bowlers.



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Seeburg's "Mr. Discotheque" Talking To Public Via Planned PR Program

NEW YORK—Seeburg's "Mr. Discotheque" arrived here last week in the person of Joseph Panarinfo, Consultant to Seeburg on the newly introduced "Packaged Discotheque" program announced in Cash Box last week.

Panarinfo, who intends to introduce America's dancers to specially programmed instrumental tunes with tempos that run the gamut from the two-step to the hully gully, in order to fill the dance floors of otherwise failing establishments, is being shown the why's and wherefore's of public relations in America, by Arnold Silverman, Seeburg exec on the Discotheque program.

The PR firm of Salters, O'Rourke & Sabinson, top-flight publicity outfit here, is arranging for Panarinfo to appear on network television where he can explain the colorful features of Seeburg's new package for music operators. "I conducted discotheques in Paris, Geneva and Cannes before coming here and I am certain that Americans who love to dance, will find the Seeburg Discotheque the answer to their problem of where to go to dance in your home town today," commented Joseph, who knows whereof he speaks. It was at the Club 58 in Geneva where Seeburg President Jack Gordon found Panarinfo, and it was what Gordon saw that led him to decide on bringing the Frenchman here to America as a consultant to

his company. The Club 58 had 3000 members paying \$60 membership fees when Joseph left last month, and the experts claim that the French entrepreneur was the prime reason for the Club's success.

Panarinfo says that controlled programming is the answer to successful dance parties and any location with the proper equipment can enjoy a booming business. Seeburg makes the sound equipment available via the LPC/480 and two 15-inch dual channel stereo speakers, along with a package of props that turns any otherwise common-looking potential dance spot into a swinging Discotheque.

"There is a psychology to the dance and we must bring together the partners," states Joseph in his French accented manner. "Early evening programming of ballads enables couples to get together. Controlled programming with frugs, hully gullies and Latin dance steps intertwined properly, can result in a beautiful relationship between boy and girl. They like the dance, they like each other, and they come back to dance some more."

This is what Seeburg expects to happen when the nation's operators install the Packaged Discotheque on location. Last week distributors reported almost unanimous acceptance of the package deal by locations and operators alike.

If the Club Whiskey-a-Gogo in Cannes, owned by M. Paccini and the Plaucher des Vache in Paris, under the same management, are any criteria, and they should be since these are the sites of the original hi-fi club success in Europe, then Panarinfo should be able to help things on this side of the sea.

When Gordon, accompanied by European rep Bill Prutting saw what was happening in Geneva, Gordon's earlier idea for a discotheque in America, but at neighborhood locations, jelled. With that he brought the "Ambassador" over here and following the mammoth Seeburg meeting in Chicago's Blackstone Theater three weeks ago, Gordon sent Joseph on the road with Silverman. The duet will explain to the public, via publicity shots, what the Seeburg program is all about. The nation's press has already devoted reams of space to the idea.

The Seeburg Packaged Discotheque features music played on a Seeburg console, with additional speakers hooked in, and with all programming accomplished by specially pressed Rec-O-Dance little lp's, custom pressed and fitted out so as to play only on Seeburg equipment. There is but a split-second break between selections. Ten dance packs have already been released with more to come. Distributors have sample equipment in showrooms with delivery of speakers expected shortly.

Last week Jack Gordon said "America will be dancing again." This week he's seeing to it that the nation knows all about this plan to re-introduce dancing as the national pastime. And Joseph Panarinfo, "Mr. Discotheque," is just one of the means whereby Seeburg expects to set those toes a-tapping once again.

Round O' Pool Shipping; Appointing Distribs

DENVER—Ted Silverman, president of Round O' Pool, Inc., announced last week that additional distributors have been named for the line. Initial reaction to the company's elliptical table, introduced at the October MOA show, has been quite favorable, Silverman reported, and added that his firm looks ahead to a good run of operator sales.

The 'Round O' Pool' table, which weighs slightly more than 250 pounds, has an octagon exterior shape surrounding its elliptical playfield. It is constructed of 5-ply laminated wood, offers a rayon-backed 100% wool cloth and can be readily converted into an octagon shaped poker table seating eight people, according to Silverman. The table's overall measurements are 48 x 52 inches and its base measures 24 x 24 x 26 inches.

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Eastern Flashes

"If operators want arcade locations, I got 'em", says Joe Munves of the Mike Munves Corp. The veteran game salesman is inviting all ops to call him if they're in the market to take over an old location or set up a new one. Joe says he's got spots all over the country—California, Georgia, New Jersey, the Mid-West, Colorado—everywhere, and all he needs are the operators to step right in and run 'em. Arcade equipment specialists for many years, the Munves are now enjoying national exclusive distribution on the coin-operated 'Laff Mirror' and 'Sokko' and international distribution on the non-coin-op 'Fish Ball Race.'

Max Guldin at Musical Distributors, Wurlitzer outlet on Tenth Ave. NYC, says their Brooklyn branch, famous in this area for its phonograph reconditioning, is utilizing new refinishing processes that have enabled them to turn out the finest examples of restored phonographs ever seen. "When I see an old machine that looks brand new," Max declared modestly, "I know that we restored it." A great advocate of the "eye appeal" of good looking, clean equipment, the sales exec advises all ops to keep their machines in the best condition possible, "because nobody likes to play a filthy, dirty machine." "If it's not worth a dime to you," he claims, "it's not going to be worth a dime to them."

Carl Pavesi's Westchester operators held their annual Christmas party last Tues. Dec. 15th at the Roger Smith Hotel in White Plains, N.Y. and the affair, as usual, was well attended. Carl's association, one of the most efficient and smooth running around, holds regular meetings on the second Tuesday of every month, and the holiday affair merely took the place of the December get-together. Eddie Goldberg, Archie Amusement exec and prominent Westchester Assn. op, said that among those members and wives who attended the party were: Mike Tartaglia and his brother Joe, Seymour Pollak and his wife Rose, Mr. and Mrs. Archie Goldberg, Mr. and Mrs. Malcolm Wein, Mrs. Freida Fagan and her son Ray, Mr. and Mrs. Jerry Bregman, Mr. and Mrs. Bernard Feuer, Mr. and Mrs. Si Silverstein, Herb Chacon and Mr. and Mrs. Frank DeMuro.

Teddy Cohen, head of Conat, Inc., distributors of DuKane's 'Ski 'n Skore' game, says orders for the ski game are falling like snow—he says they've practically covered the Catskill Mt. resort area with a machine in almost every hotel. New York State's favorite operator, Mrs. Millie McCarthy, has taken one Teddy says, for a popular Catskill resort location. One reason for the game's success is Ted's ace road salesman Zack Katz whose years of experience in the coin-machine trade have paid off for the company. . . . Harry Berger, West Side Coin chief, said last week, "I'm busier than a one-armed paper hanger,"—his words, meaning that the distrib has been movin' a mountain of shuffles, U.S. Billiards tables and currently, phonographs. "Juke box sales have really picked up lately," he advised, and added "on other types of equipment, the demand is often exceeding the supply." Harry said he received three used shuffle alleys last Monday morning and promptly sold them for cash before he left for lunch.

Mondial's Suren Fesjian will be off to Europe toward the end of January for an extended sales-promotion trip. Fesjian expects to remain on the continent for between four and five months and hopes to hit almost every one of the European coin markets. . . . United-Williams sales exec Bud Lurie was flying in from Chicago at press time to see Irving Holzman of United East Coast Distributors for some heavy talking. . . . Joseph Panarinfo, Europe's, and now Seeburg's 'Mr. Discotheque,' is in this country to participate in a national public relations campaign to promote their "Packaged Discotheque" music program. Included on Panarinfo's schedule will be network TV appearances where he will outline the new Seeburg Discotheque idea. Seeburg's participation in this new fad has already evoked considerable publicity in the nation's press. Arnold Silverman is managing the program. The Seeburg exec dropped by our office last week before meeting with the PR firm.

Louie Wolberg, of the Runyon Sales Co., reports that a service class on the Rowe 'Tropicana' phonograph, conducted in the company's Tenth Ave. showrooms last Tues. evening was extremely well attended by ops and servicemen from the metro area. The class was conducted by that very capable Rowe regional service rep Art Seglin, and just in case Art wasn't enough of a draw, the Runyon boys served refreshments. Among those who attended from Runyon were: Irv Kempner, Nate Sugerman, Lou Wolberg, Carl Koren, Sid Gerber, Lou Schriber, Jackie Milz and Jim Geogh. And among the army of ops and servicemen, were: Mike Mulqueen, Mike Sapstein, Sam Squillacilt, Al Garrido, Al Garrido Jr., Joe Vlamo, Robert Nartowig, Armond Del, Mario Carrandi, Herb Cook, Karl Halpern, Sam Lerner, Leo and Neal Rosenberg, Sam Sehr, Ken Lloyd, A. J. Panker, Harold Monroe, Harold Douglas, Charles Freeman, Eddie Goldberg, Isadore Lutzker, Irv Klenetsky, Henry Getzoff, Bernie Stecker and A. Weisberg.

The round and/or elliptical pool table was in the headlines last week as you could see. Great Lakes Equipment Co., marketing arm of Gotham Educational Supply Corp., premiered their version called "Elliptipool" at the MOA Show. Young Arthur Frigo takes credit for the idea and design and has had it patented. The firm filed a complaint in the Colorado US District Court to prevent Round O'Pool and Bates Industries from selling their version. Both Gene Bates, of Bates Industries, and Ted Silverman, of Round O'Pool, told us that they cannot understand the infringement charge. Both firms will continue shipping and try to convince Gotham that there is no patent infringement in view of the basic patent itself and the different design of their tables. Both sides feel they are right. Bates and Round O'Pool have advised distribs and ops that they will assume any responsibility which may be brought about if they go to court. In the meantime, the industry concedes that there is a solid market for the round pool table and judging from distributor reaction, there certainly is.

Jerry Rosenberg, formerly associated with Atlantic New York, is currently hitting it hot and heavy in his new pool table reconditioning business. Jerry, who learned the art of table restoration by putting in many a night helping a serviceman associate (for no pay), has been in business for only two months and yet can already count quite a few regular operator accounts. The operators like to use Jerry's services, he says because he reconditions the felt, rails, etc. on location. And although it takes him about an hour longer than the man in the shop, he claims that the quality of his work plus the important fact that the op doesn't have to dismantle and truck the table out of the location gets him the business. "I generally work on a table in the morning," Jerry declared, "and by early afternoon, the operator is raving about the results."

And we again take this opportunity to wish you a very Merry Christmas and a Happy New Year!



Chicago Chatter

The clean, crisp, gay feeling of the annual holiday season is in the air again, and the coin machine and vending industries are closing out a really good year—and, looking forward (so they say) to an even better one in 1965! Most of the business reports through the past year have maintained a steady tone of optimism. This is the party season in coinbiz, and Christmas soirees are popping up all over the area.

Sincerest Season's Greetings were extended to us by the Rock-Ola family: David C. Rockola, Edward G. Doris, George Hincker, Dr. David Rockola, Dave Howle, Donald Rockola, Frank Q. Doyle, Les Rieck, Hugh Gorman, Smilin' Jack Barabash, et al. . . . At Williams-United we greet Sam Stern, Bud Lurie, Herb Oettinger, Bill De Selm, Jack Mittel, and Hank Dabek (to name just a few) . . . One of the happiest groups is at D. Gottlieb & Co., because of a great pinball year at the factory; and at the Gottlieb Memorial Hospital, where a new two story addition is nearing completion. Happy holiday to Dave, Alvin and Nate Gottlieb, Judd Weinberg, and Manny Skibell.

It's really been a huge year at Seeburg, where so much has been accomplished of late. Merry Christmas & Happy New Year to all there, including Del Coleman, Jack C. Gordon, Bill Adair, Tom Herrick, Stan Jarocki, Bob Breither, John Chapin, Woody Woodhull, genial Dan Collins, and so many, many more Seeburgites.

Immediate sales popped up (no pun intended) on ChiCoin's new "Pop-Up" novelty game, according to Mort Secure. Next up on new amusement equipment from Chicago Coin is the "Tournament" big ball automatic bowler . . . Gil Kitt and Joe Robbins are eagerly looking forward to a fine 1965 in sales on all of Empire Coin's new and used coin machine equipment. Holiday wishes to Gil, Joe, Jack Burns, Bill Milner, our man Leonard, and gals Caroline and Helen and Josephine.

Eddie Ginsburg, is hosting a posh Christmas Party for his employees, December 21, in the Sheraton-Blackstone Hotel. This is an annual affair for Atlas Music Company. . . . One of the youngest appearing grandfathers in this area is Tony Galgano, of Galgano Distribs. The newest entry (Tony's fourth grandchild) arrived t'other day weighing in at 7½ lbs. He's the son of Johnny and Betty Galgano.

The customers at Wico Corp. will be treated to a Pre-Christmas Kaffee Klatsch and drawing for gifts on Dec. 24. Among the Wico "Santas" will be Max, Milt and Morrie Wiczer, Ed Ruber, Denis Parsons, and Ben Kaye . . . As we relay sincerest Season's Greetings to all from such MOA notables as Lou Casola, Clint Pierce, Fred Granger, Harry Snodgrass, "gal Friday" Bonnie York, et al; we also reiterate their optimism regarding the association, towards further advancement in 1965. All areas of association activities are in the realm of this planned achievement.

Best wishes to all for the holiday season are extended from a couple of young execs, Dennis Ruber and Richard Uttanoff, of D & R Industries, producer of coin machine and vending machine parts; and also from John P. Werbaneth, of D & R . . . Ross Scheer, prexy of Western Trails Amusement Co., predicts a great year coming up for his firm, and extends season's greetings from Bill Racoonin and Cal Herzog . . . It is indeed a happy holiday for Automatic Canteen Prexy Pat O'Malley, who infos that '64 profits are up by 20% as sales reached a record \$269 Million . . . The entire gang at NAMA Headquarters say Merry Christmas and Happy New Year. Wellwishers include Tom Hungerford, executive secretary; Walter Reed, publicity director, et al.

Hymie Zorinsky, of H. Z. Vending & Sales in Omaha, is seeking an experienced salesman and an expert mechanic for music and games. Eddie Zorinsky is back on his feet after a nasty 'flu' session . . . When we chatted with the fellows at World Wide we were informed that '64 was a big sales year there. Happy Holiday to Nate Feinstein, Harold Schwartz, Irv Ovitz, Fred Skor, Howie Freer, Art Wood, and Howard Shafer.

Ted Rubey and Estelle Bye, of Marvel Manufacturing Company, advise that the electrical scoreboard for shuffleboards has consistently been the best product in demand they've shipped all year. The outlook at Marvel for 1965 is very good.

Heartiest holiday greetings from Bill O'Donnell, Herb Jones and Paul Calamari, at Bally Mfg. Co. There will be a lot of new ideas in amusement games on the drawing boards at Bally this coming year . . . Mike Stanley, of Michael J. Stanley Co., in Mercer Island, Washington, just closed the deal to open a big branch distributorship in Los Angeles, California. Marshall Ames, formerly of Badger Sales Co., will manage the new firm. Presently, Mike said, Marshall is "running up and down Pico Blvd." looking for a building to set up in. Earlier this year Stanley opened a branch office in Honolulu, Hawaii, which is managed by Bill Dwyer.

This has been a fantastic year for Marcine Wolverton, Hank Ross, Louis "Cyclone" Imre, and Bob Jones, at Midway Mfg. Co. They hope to start the New Year in their new factory, where they will shortly manufacture shuffle alleys and big ball bowlers . . . The Seeburg Discotheque music package idea is growing by leaps and bounds, according to Stanley Jarocki. Most Seeburg distribs are writing up big business with Discotheque.

We take this opportunity to wish happy holiday to Johnny Frantz and Don Congdon, of J. F. Frantz Mfg. Co. . . . One of the first Xmas greetings to reach this disk was from Chet and Bob Gore, of Exhibit Supply Co. . . . Dick Cole, of Ditchburn Vending Machine Co., asked us to extend his sincerest season's greetings to all his friends in the vending and coin machine industries . . . And, as St. Nick would say it: MERRY CHRISTMAS EVERYBODY!

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Valley Plant Renovations Completed

■ Pool Table Factory Prepares For 1965

BAY CITY, MICHIGAN—Valley Manufacturing Company execs Earl Feddick, President and Gust Wassmann, Vice President and Plant Manager, had more room in which to plan their 1965 program this month. The building renovations which took several months were reported "completed." And the pool table producers will need the room and the efficiency which comes with newly modernized quarters.

Valley, currently in production on six pocket pool table Models 785A (75" x 45"); 875A (88" x 50"); and 935A (93" x 53"); along with two Bumper Pool Models, a coin and a non-coin unit designed for home use, also owns the Schmelke Manufacturing Company, producers of cue sticks with a large domestic sales volume and some international distribution.

Six hundred feet from the newly decorated offices is space and storage facilities for finished product, raw materials, and shipping. The firm's engineering and design division has



Skyview shot of Valley plant in Bay City illustrates recent additions to main plant. Inset shows newly modernized building front which opens into reception room and executive offices.

been remodeled along with the interior of the executive offices. Valley introduced its current line last summer and report that sales have been highly gratifying.

According to General Manager John Ryan, Feddick's and Wassmann's offices are new additions. Both offices feature hardwood paneling, "finished like furniture—one in cherry. The



other in walnut", and the offices are air-conditioned and heated centrally. Carpeting reigns supreme throughout and the new building front (picture) opens into a reception room also renovated in the same style.

With big plans for continued new model release later in '65, the firm looks to the coming year with great anticipation.

New Chicago Lock Address

CHICAGO—The Chicago Lock Company advised the trade last week that in order to facilitate orders and correspondence, all mail should be addressed to the firm's plant at: 4311 West Belmont Ave., in Chicago. The firm manufactures the Ace tumbler, drawer and cabinet locks.

SEASON'S GREETINGS

to all our friends in the
Coin Machine and Vending Industries
Dennis Ruber Richard Uttanoff
John P. Werbaneth

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Phone: (312) 588-5522

Williams Ships New Single Player 'Zig-Zag' Pin With 3 or 5 Ball Play

CHICAGO—Bud Lurie, sales manager of Williams Electronic & United Manufacturing Corporation (the Amusement Games Division of the Seeburg Corporation), in this city, tagged the new Williams "Zig-Zag" single player flipper-type game "a straight line product to bigger profits and collections," when he announced its release to the coin machine trade last week.

He further stated that this attractively cabinetted pinball is loaded with exciting, new Williams designed playing and scoring innovations. For example, there are multi-colored balls which kick up on a cut-out rack in the lightbox, to create a degree of animation.

Lighted eject holes and roll-over lanes rack the multi-colored balls (in the lightbox). When all nine balls are racked up the center eject hole scores a Special for the player.

When the player accomplishes the series of A-B-C-D indicated on the playfield the two bottom roll-overs light up to score additional Specials. "Zig-Zag," which is optional to the operator for three or five ball play, also features the Williams "Number Match" indicated on the lightbox.

The cabinet has stainless steel trim



Williams ZIG-ZAG

throughout, sturdy stainless steel legs, the Williams "Plastikote" finish on the playfield, twin coin chutes, and slug rejector.

Sample shipments of "Zig-Zag" have been rushed to the firm's distributors in this country and to the farflung foreign markets, according to Lurie.

Fesjian Plans 5-Month Europe Trip



SUREN D. FESJIAN

NEW YORK—Suren D. Fesjian, President of Mondial Commercial Corporation and Mondial International Inc., exclusive factory representatives in Europe, will leave for Europe during

late January on the start of a four to five month European business trip.

Fesjian, who regularly commutes to Europe, usually spends approximately one month visiting with his official distributors in those countries. This time however, because of the importance of the trip, Fesjian will remain in Europe until the late spring. Details of the trip will be announced at the time of the export executive's departure.

Mondial represents D. Gottlieb & Co., Chicago Dynamic Industries, Inc., and Midway Manufacturing Co. in exclusive territories in Europe.

More Seeburg Little LP's

CHICAGO—The Seeburg Corp. released four more Little LP's last week and one Artist of the Week selection. The Little LP's are: Benny Goodman "Hello Benny"; Wayne King "Dance Time"; Bert Kaempfert "Blue Midnight"; and Glen Gray "Sounds of the Great Bands In Latin." The Artist release was the current Sinatra hit "It Might As Well Be Swing," with backing by Basie.

YEAR END CLEARANCE

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- 1—WHIRLEYBIRD \$495
- 3—CRANE 50
- 1—DRIVEMOBILE 125
- 2—GRAPHOSKOP WRITE
- 2—PLAYLAND GOLF 150
- 1—AUTO PHOTO M9 595
- 1—STD. METAL TYPER 275
- 1—ACE BOMBER 295
- 1—TOONERVILLE TROLLEY 295
- 1—CC PRO HOCKEY 295
- 2—MIDWAY WINNER 295
- 2—MIDWAY SLUGGER 325
- 4—MIDWAY DEL BASEBALL 225
- 2—MIDWAY RACEWAY 300
- 3—MIDWAY CHAMP 300
- 2—YANKEE BASEBALL 125
- 3—WMS. ROAD RACER 175
- 2—WMS. 10th INNING 400
- 1—BALLY GOLF CHAMP 150
- 1—UN. BONUS BASEBALL 150
- 5—MAGIC MIRROR HOROSCOPE 150
- 2—SPEED BOAT 395
- 4—WMS. BIG INNING 300
- 4—MIDWAY FLYING TURNS—
- NEW WRITE

ARCADE & GUNS

- 1—ARIZONA GUN \$150
- 3—BULLS EYE GUN 100
- 3—GUNSMOKE 75
- 1—NIGHTFIGHTER 100
- 3—SHARPSHOOTER 100
- 4—MIDWAY RIFLE GALLERY 150
- 3—UNITED SKY RAIDER 125
- 3—MIDWAY SHOOTING GALLERY 100
- 1—WMS. VANGUARD 75

UPRIGHTS

- 1—DEL BIG TENT \$195
- 1—TWIN BIG TENT 295
- 1—RED ARROW 195
- 1—TWIN TRAIL BLAZER 495
- 1—CRISS CROSS DIAMOND 150

VENDING & CHANGERS

- 3—VENDO MILK \$295
- 6—ROWE SANDWICH 225
- 13—HOT NUT 5
- 1—MECH. SERVANT 200
- 4—CINCH SHOE SHINE 10
- 2—ROWE 11 Ctl. CANDY 195
- 3—CORSAIR 30 125

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Leading Vendor Importers

July-Sept. 1964

COUNTRY	UNITS	DOLLARS
1. CANADA	3,421	\$447,142
2. WEST GERMANY	594	119,403
3. UNITED KINGDOM	453	112,762
4. BELGIUM	198	76,698
5. PHILIPPINE REP.	109	40,413
6. FINLAND	53	39,345
7. SWEDEN	125	38,541
8. SWITZERLAND	114	27,925

Munves Corp. Expanding Services For Games Ops

NEW YORK—The announcement of a corporate reorganization within the Mike Munves Corp. and of the company's plans to expand all of its services including machine reconditioning and repair facilities and double company personnel, was made last week by the firm's new vice president and general manager Joe Munves. Mike Munves remains as the firm's president while the company's accountant Dick Greenburg has been named the new comptroller.

Joe Munves, who recently returned from an "extremely successful" week's stay at the Chicago Parks Show where he exhibited a variety of his company's huge inventory of amusement machines, also formally announced Munves' exclusive national distribution of Metco's 'Laff Mirror', the 'Fish Ball Race' and Dale Engineering's 'Sokko' game. These games, among others, are on display in the Munves Corp.'s new remodeled showroom, the new VP stated.

Munves also advised that he has assembled a large list of available arcade locations, from many areas of the country, and invites all operators in the market for new spots to contact him. Operators may now also make use of still another Munves service—their roster of qualified machine mechanics located around the country, who are available for equipment servicing.



Shown above is the Mike Munves Corp. exhibit as it appeared at the November Parks Show. Included among the many coin-operated devices seen in the display are Dale Engineering's 'Sokko' game (left, foreground) and Metco's coin-op 'Laff Mirror' (right), both of which are distributed exclusively by Munves.

Happy CLOWN

NOW! ANOTHER GOTTLIEB 4-PLAYER MONEY-MAKER!

NEW LIGHT-BOX ANIMATION! A PUPPET CLOWN with SPARKY EYES!

Hit one-point values anywhere on the playfield and the clown jumps up and down; his eyes sparkle like a star! Dynamic action plus cute clown antics attracts players 16 to 60.

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- After hitting C-L-O-W-N second time, targets score 100 times indicated value
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- Pop-bumpers and bottom rollovers light in rotation for high score
- Bumper Rings protect playfield under pop-bumpers
- Sturdy metal "Jewel-Posts" ● 3 or 5 ball play
- Stainless cabinet trim ● Match feature

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Season's Greetings!

Philadelphia Fare



It's official! Bill, Harry and Abe Witsen and the rest of the Scott Crosse team are now doing business at their new headquarters at 1618 N. Broad. Billy says they opened the doors last week, right on schedule, although the move from Fairmont Ave. was "a little tougher than we originally expected." Billy, who claims that cash box receipts from the company's amusement machine route have been first-rate, says their distribution of Bally games has been equally gratifying. . . . Jimmy Ginsburg, Banner Specialty exec, claims that the faster scoring, location personalization and other little innovations on United's new 'Mambo' shuffle alley will, in his experienced opinion, offer Philly operators one of the most appealing shuffles ever produced by any company. Jim says his company has enjoyed a terrific year with their sales of home tables, especially during the current holiday season. Expected after the first of the year at Banner is that "much sought after" 'Candyshop' by Automatic Products.

Best Wishes for the Holiday Season

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FALCON	350
SAVOY	360
TIP-TOP	410
CLASSIC	445
BOWLERAMA	695

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 VENDORS

ROWE L-1000	\$595
ROWE 147 ALL PURPOSE	695
ROWE 137 HOT FOOD	295
ROWE 77 CANDY	195
ROWE 20-700 CIG.	225
ROWE 86 CIG., 14 Col.	145
ROWE 145 SANDWICH	150
SEEBURG E-2 CIG.	195
CORSAIR 30 CIG.	150

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SEEB. E-1 CIG.	90

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California Clippings

Short week this week for the local coin machine business with all the wholesalers and distributors closing down for the Christmas Holidays and the operators being greeted at the pre-Christmas parties. . . . Jimmie Wilkens checking in another shipment of Rock-Ola phonographs at Paul A. Laymon, Inc. Jimmie said business continues good, with pool tables holding up very well in sales. Bally's All The Way proving to be an excellent game for the operators with another shipment on the way. Also doing well with the operators is Bally's Harvest game. Paul Laymon busy this week putting the final touches on the elaborate decorations on his home for the annual Christmas Decoratrs contest held in Pacific Palisades.

Promotion man, Don Grierson stopped by Leuenhagen's Record Bar to spin the new Jordan Ingmann recording of "Tokyo Melody" which is currently a big hit in England. Mary Solle predicting that the disk will make the grade with American operators as well. . . . Friends in the coin machine business saddened to hear of the death of Jim Blackman, formerly a mechanic with Leuenhagens.

At Advance Automatic Sales Co., Chicago Coin's Tournament Bowler and Pop-Up amusement machine are both on display, and Sonny Lomborg reported both games are being highly accepted by the operators. Sonny also reported plenty of action this week on used phonographs. . . . Badger Sales and Vending Co., now making deliveries on the Italina imported Water Polo Game, according to Bill Happel. Bill also said that action on pool tables for the operator as well as for home use has been great over the past few weeks.

At Simon Distributing Co., Frank Mencuri expecting a trailer load of pool tables to arrive this week and Frank happy to announce that the entire shipment has been sold in advance. There's been good action on the Round-O-Pool table—the new improved all formica model now on display in the showroom. A large export shipment leaving the early part of the week for the Far East. . . . So the Jones employees can have a longer holiday, the R.F. Jones Co. will close at noon on the day before Christmas, and also the day before the New Years holiday. Chuck Klein extending hopes for a prosperous and happy New Year to all the Jones customers.

Ed Mason's daughter and her three children in town from Lincoln, Nebraska to spend the holidays. Her husband is stationed in Spain with SAC. Sig Miller's wife home from hospital and recuperating, and Kathy Walsh who had been absent from her desk due to minor surgery, now back on the job, fully recovered. . . . In visiting from Las Vegas this week were operators Frank Connors and Norman Little seeing their many friends along coin machine row. . . . The new Seeburg innovation, Discotheque, now on display at the Seeburg Distributing Corp. Leo Simon said he feels this is one of the most important events to come along in the phonograph industry in some time and is looking forward to a bright future in this field.

Clayton Ballard at the Wurlitzer Factory Branch, spending a day in San Diego calling on operators. Back from San Diego is Leonard Hicks, where he conducted a highly successful and well-attended service school for the operators in that area. . . . April Stevens in at California Music Co. going through the record racks getting ideas for new material for an album she will start recording this week. Jerry Barish and his family all moved into their new home in Placenta. . . . Operators visiting on Pico Blvd. this week included Lela Smith from Barstow, and Herman Stauffacher from San Bernadino.

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Milwaukee Mentions...

Since this is the season to be jolly this pre-holiday week will be highlighted by Christmas parties in several coinfirmis in Cream City. . . . Joel Kleiman and Sam Cooper, of Pioneer Sales & Services, will host a gala holiday soiree, December 22, for employees, and their wives and husbands, at Fazio's Supper Club in downtown Milwaukee. Bob Manthei, who heads up vending machine sales, will be present for the festivities. . . . The Badger Novelty Co. gang will hold their holiday bash on December 19, hosted by Prexy Orville Carnitz. Meanwhile, getting back to coinbiz mentions: Orv tells us Badger is almost completely sold out on pocket pool tables to home consumers and coin machine operators. Sales have been steadily heavy over the past month or so.

Sam Hastings, of Hastings Distribs, announced that the firm's annual Christmas Party was held last Tuesday evening at the Blue Dahlia. This early date for the soiree is traditional at Hastings Distribs. . . . Hastings, who is the president of the Milwaukee Coin Machine Operators' Association, advised also that all of the executive members turned out for the recent Board of Directors Meeting, and unanimously voted to hold the big general meeting on January 11, in the Ambassador Hotel. There will be an election of officers for the new term in 1965.

Harry Jacobs, Jr., president of United, Inc., is anxiously awaiting delivery of the new Wurlitzer 1965 model coin-operated phonographs, which will be previewed to the Wisconsin operators in United, Inc.'s showrooms shortly. Harry has not as yet been able to set the dates definitely for the week-long showing, and will soon advise the local music operators. . . . Interest among Wisconsin operators in the new Seeburg Discotheque music program is rapidly mushrooming, according to Nate Victor, of S. L. London Music Co. He and his staff are working feverishly to kick this program off really big in the Badger State.

Doug Opitz, prexy of Wisconsin Novelty Co., reports that 1964 was by far his biggest sales and collection year to date. However, he looks forward to this trend not only continuing, but improving in 1965. . . . Gordy Pelzek, of Record City in Milwaukee, notes a tremendous breakthrough among ops on a new single by Tony Martin, tagged "Talking To Your Picture" (Motown). Gordy added that the Christmas product is moving extremely well this year, and that among the hot, new seasonal material is Elvis Presley's "Blue Christmas. . . . Stu Glassman and Roger Frieseke, at Radio Doctors, info that The Supremes' "Where Did Our Love Go" LP is selling like hotcakes in Cream City.

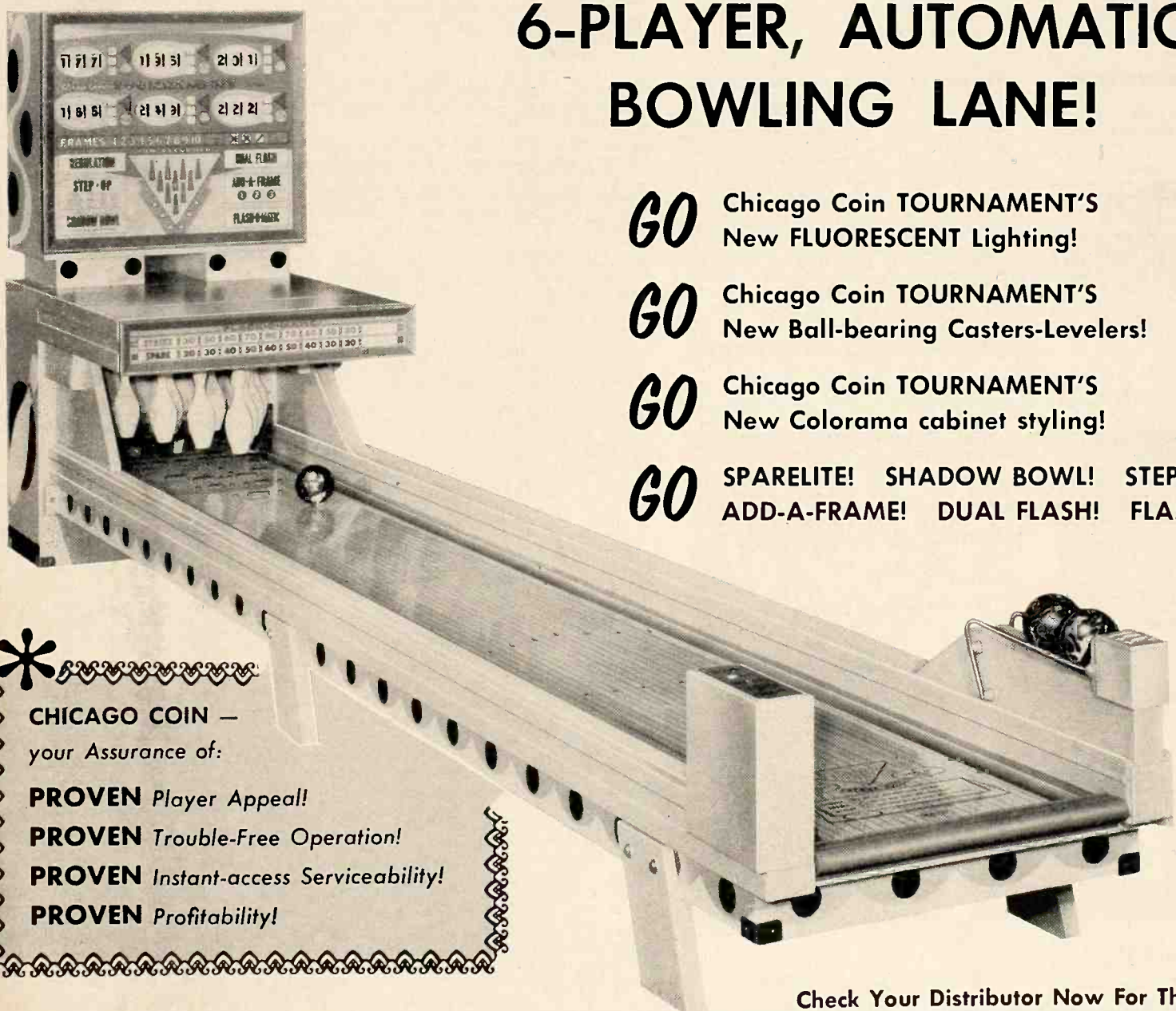
Happy Birthday This Week To:

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- John W. Oomens, Glenview, Ill. . . . J. M. Browning, Dallas, Texas. . . .
- Robert Portale, Los Angeles, Calif. . . . Bert B. Davidson, No. Tonawanda, N.Y. . . .
- Sol Schwartz, L.A., Calif. . . . Wm. A. Thompson, Long Beach, Calif. . . .
- Herman C. Creswell Jr., Milan, Tenn. . . . Eugene R. Smith, Chgo, Ill. . . .
- Myrtle H. Singley, Shreveport, La. . . . Samuel A. Weisman, Balt, Md. . . .
- J. D. Cox, S.F., Calif. . . . Ray Riehl, Chgo, Ill. . . . Chas. S. Lichtman, Newark, N.J. . . .
- T. E. Robertson, Tampa, Fla. . . .

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- Model 116-WM: 116 sel., cap. 116
- Model 116-WC: 116 sel., cap. 116
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COLD DRINK VENDORS

- MS4—Marquee Cold Drink Vendor. 4 or 7 selections with or without crushed ice. Carbonated and non-carbonated flavors. 7-selection model offers 2 selections of iced tea. 1,500 cup capacity. Income Totalizing System.

- S94—Modular Cold Drink Vendor. 4 or 7 selections with or without crushed ice. Carbonated and non-carbonated flavors. 7-selection model offers 2 selections of iced tea. 1,500 cup capacity. Income Totalizing System.

COLD CANNED DRINK VENDOR

- W3CV1—Williamsburg Cold Canned Drink Vendor. 3 selections. 189 can capacity. Automatic Can Opener.

GENERAL MERCHANDISE VENDOR

- 15G1—Pick-A-Pac. 15 Selections. 315 item capacity.

LAUNDRY SUPPLY VENDOR

- W8L1—Mechanical. 8 selections. 152 item capacity.

MILK VENDOR

- MV-2—Modular Milk Vendor. 3 selections. 360 carton capacity.

PASTRY VENDORS

- W6P1—Mechanical. 6 selections. 72 package capacity.
- W6P2—Mechanical. 6 selections. 114 package capacity.

SHIPMAN MFG. CO.

CIGARETTE VENDORS

- Mark II; 13 or 17 columns.

UNIQUE INDUSTRIES

- Stone Age Rock-it
- Armored Tank (convertible top) ..

UNITED MFG. CO.

- Mambo Shuffle (12/64)
- Matador Bowler (12/64)

UNIVERSAL VENDORS

- Candimat Vendor

URBAN INDUSTRIES

- Movie Theaters
- Model AP-10
- Panoram
- Kiddie Kolor Kartoon

U.S. BILLIARDS INC.

- 6 Pkt. Series:
- Pro 1—78x46
- Pro 2—88x51
- Pro 3—93x53
- Pro 4—103x58
- Pro 5—114x64
- Bumper Pool
- 56x40
- 75x43

VALLEY SALES CO.

- Bumper Pool®
- Model 522S/W Reg. Size
- Model 785A—78x45
- Model 875A—88x50
- Model 935A—93x53
- Model 1035—100x57
- El Magnifico Series
- Model 884—88x50
- Model 934—93x53
- Model 1014—101x57

THE VENDO CORP.

- CIGARETTE VENDORS**
- CA1A Console; 22 sel., cap. 850
- C-23; 15 sel., cap. 520
- 429-Special; 11 sel., cap. 428
- Continental "30"; 30 sel., cap. 830
- Tobacco Shoppe "30"; 30 sel., cap. 830

WESTINGHOUSE ELECTRIC CO.

- 6-Selection Cup Drink Vendor
- Fresh Brew Coffee Vendor
- Candy Vendor
- Cigarette Vendor

WILLIAMS MFG. CO.

- Whoopee 4P (10/64)
- Zig-Zag IP (Free Play Model)
- Wing-Ding IP (Add-A-Ball Model)

THE WURLITZER COMPANY

- 2800 Stereo-Mono., 200-sel. phono.
- 2810 Stereo-Mono., 100-sel. phono.
- Wall Boxes
- 5121 Private Stereo Spkr. for use on WB 5200 and WB 5250 with Models 2300 thru 2700
- 5010 WB Ten Top Tunes sel. 50¢
- 5250 WB 200-sel. 10-25-50¢
- 5207 WB 104-sel.
- 5200 WB 100-sel. 10-25-50¢
- Speakers
- 5122 Stereo Convertible Console Spkr.
- 5123 Stereo Wall Spkr.—12" Coaxial
- 5124 Stereo Corner Spkr.—3" Extended Range
- 5125 Stereo Extender Spkr. (Packed in Pairs)
- 5126 Stereo Directional Spkr. (Packed in Pairs)
- Hideaway Phonographs
- 2717 Stereo-Mono. 200-sel.
- 2711 Stereo-Mono. 100-sel.



Williams®

SINGLE PLAYER

ZIG-ZAG

3-or-5 BALL OPTIONAL



MULTI-COLORED BALLS KICK UP ON RACK IN LIGHTBOX

- Lit eject holes and roll-over lanes rack multi-colored balls in light box
- When all 9 multi-colored balls are racked in lightbox, center eject scores special
- Making A-B-C-D, lights 2 bottom roll-overs to score SPECIALS.
- Number Match • Twin Chutes (opt.)
- Slug Rejector • Stainless Steel Trim
 - Plastikote Finished Playfield

ALSO AVAILABLE IN
ADD-A-BALL MODEL "WING-DING"



8½ Ft. Long
2½ Ft. Wide
Shipping Weight (Crated)
500 lbs.

And United's **MAMBO**

SHUFFLE ALLEY

FASTER SCORING DRUM UNITS



New YOUR CUSTOMER'S NAME ON
CUSTOMIZED TITLE STRIP!!!

- Colorful Backglass and Cabinet
- Easy-Normal Strike Adjustment in back box for Operator's Convenience
- Standard 10c Play — Multiple Coin Mechanism Optional at Extra Cost

PLAYER'S CHOICE OF
6 WAYS TO PLAY...

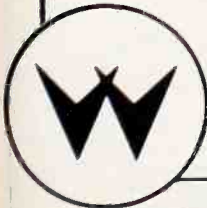
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EASY TO SERVICE • EASIER ACCESS TO PIN PANEL
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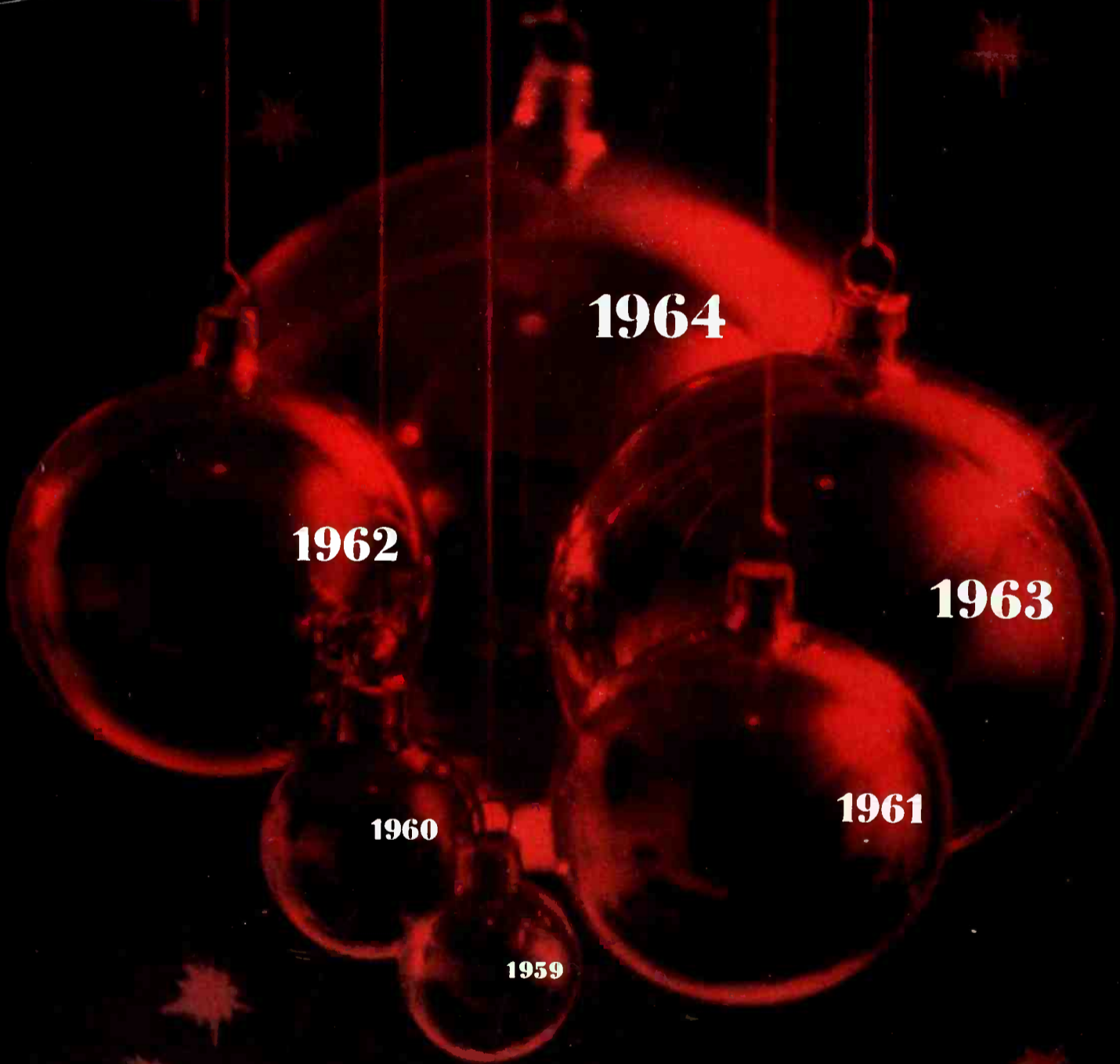
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for a merry holiday season
and a
happy and prosperous new year**



Thanks to the overwhelming reception of our phonograph line by our operator friends, this is truly a happy time of the year for Rock-Ola. Your enthusiastic reception, your continued praise and use of our machines have made possible the exciting growth as represented by the ornament graph on this page. We know that your continued use of Rock-Ola equipment will help to make the New Year a Happy and Prosperous one for you. This is our sincerest wish to all our music operator friends.

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