

MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 49, July 11, 1964

NEW HORIZONS AT SCEPTER-WAND

*Aggressive Singles Label Readies
Domestic and Imported LP Lines*



SAM COOKE

He Passed the Copa Test

MUSIC CITY—SUCCESS AT LIST PRICE

**California Chain Opens Fifth
Store in Suburban Los Angeles**

The Art of Classical Recording—

Harold Lawrence at Mercu

MB 4-5 E17 Q
NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA 24740

JUL 17 1964

NEWSPAPER

An Exclusive

MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

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

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

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

Table with columns for regions (EAST, SOUTH, MIDWEST, WEST) and specific radio stations (e.g., BUFFALO WKBW, CANADA-TORONTO CAEY, NEW YORK WABC, etc.). Rows list song titles and artists with corresponding rank numerals.

3 BRAND-NEW BEATLES SINGLES!



THE BEATLES



A HARD DAY'S NIGHT
I SHOULD HAVE KNOWN BETTER

5222



THE BEATLES

I'LL CRY INSTEAD
I'M HAPPY JUST TO DANCE WITH YOU

5234



THE BEATLES

AND I LOVE HER
IF I FELL

5235



A BEATLES BONANZA! 6 FABULOUS NEW SIDES FROM THE BEATLES' FIRST MOTION PICTURE (A United Artists Release), A HARD DAY'S NIGHT! CONTACT YOUR CAPITOL SALES REP TODAY!—AND WATCH FOR THE BEATLES' GREAT NEW CAPITOL ALBUM, "SOMETHING NEW," COMING SOON!



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Four British Acts Crack Through

Chart Picks

GERRY AND THE PACEMAKERS

Laurie 3261
HOW DO YOU DO IT (Just, BMI)
 (1:55)—Murray
 Flip is "You'll Never Walk Alone,"
 (Harms, ASCAP) (2:39)—Rodgers,
 Hammerstein
 A swinging beat follow-up to "Don't
 Let the Sun Catch You Crying."
 Could go big.

GARRY MILES

Liberty 55714
ECSTASY (Campbell, Connelly,
 ASCAP) (2:28)—Manston
 Flip is "Here Goes a Fool," (Progres-
 sive, BMI) (2:26)—DeJesus
 A fine performance of a strong bal-
 lad. First in a long spell for the
 artist.

DICKEY LEE

Smash 1913
ONLY TRUST IN ME (Screen Gems
 —Columbia, BMI) (2:37)—Lee
 Flip is "Me and My Teardrops,"
 (Screen Gems, Columbia, BMI)
 (2:05)—Lee, Reynolds
 The "Patches" lad has first outing in
 a while and it has what it takes

THE CRAMPTON SISTERS

DCP 1101
**IF YOU WERE THE ONLY BOY IN
 THE WORLD** (Remick, ASCAP)
 (2:35)—Ayer, Grey
 Flip is "It's Gonna Take a Miracle,"
 (Duchess, BMI) (2:27)—Wecht,
 Walsh
 The sound of this new girl group is
 tops and the treatment of the
 standard could go all the way.

BERT KAEMPFERT

Decca 31638
BLUE MIDNIGHT (Roosevelt, BMI)
 (3:10)—Kaempfert, Rehbein
 Flip is "Love," (Roosevelt, BMI)
 (2:05)—Kaempfert, Gabler
 The German maestro-writer has a pos-
 sible winner with this strong instru-

mental with trumpet solo, a la
 "Wonderland By Night".

NINO TEMPO AND APRIL STEVENS

Atco 6306
I SURRENDER DEAR (Mills, ASCAP)
 (2:20)—Barris, Clifford
 Flip is "Who," (Berlin, ASCAP)
 (2:05)—Berlin
 The duo have another good one here
 that could bring them right back to
 the charts. Has the winning sound.

DON COSTA

DCP 1100
**THE THEME FROM THE GOLDEN
 BOY** (Morris, ASCAP) (2:43)—
 Strouse, Adams
 Flip is "Main Street" (South Moun-
 tain, BMI) (1:58)—Costa
 The theme material from Sammy
 Davis' upcoming Broadway musical,
 and the best treatment to date.
 Lots of plays here.

THE SWINGING BLUE JEANS

Imperial 66049
YOU'RE NO GOOD (Morris, BMI)
 (2:15)—C. Ballard Jr.
 Flip is "Shake, Rattle and Roll." (Pro-
 gressive, BMI) (2:07)—Calhoun
 A good rocking side by the group,
 which could put them in the thick
 of the chart action. Watch it.

THE APPLEJACKS

London 9681
LIKE DREAMERS DO (Maclen, BMI)
 (2:30)—Lennon, McCartney
 Flip is "Everybody Fall Down," (Soli-
 hull, ASCAP) (1:55)—Dello, Cane
 Another hot British group and they
 do a fine ditty by the top writing
 team, Lennon and McCartney. Side
 could make it.

RAY CHARLES

ABC-Paramount 10571
A TEAR FELL (Progressive, BMI)

(2:41)—Burton, Randolph
 Flip is "No One to Cry To," (Hill and
 Range, BMI) (2:38)—Willing,
 Robin
 Ray has plenty of his "crying agony"
 sound here with a nice choral assist
 from the Gene Lowell Singers.

GEORGE HAMILTON IV

RCA Victor 8392
**FORT WORTH, DALLAS OR HOUS-
 TON** (Acuff-Rose, BMI) (2:25)—
 Loudermilk
 Flip is "Life's Railway to Heaven,"
 (Leeds, ASCAP) (2:39)—Adams,
 arr: Miller
 A strong, country tinged ballad with
 a singable melody. Hamilton gives
 it some real flavor.

CONNIE FRANCIS

MGM 13256
LOOKING FOR LOVE (Merna, BMI)
 (2:20)—Hunter, Vincent
 Flip is "This Is My Happiest Moment,"
 (1:59)—Murry, Davis
 The thrush sings the title song from
 her latest movie and it's bound to
 get much play.

JOHNNY TILLOTSON

MGM 13255
WORRY (Ridge, BMI) (2:13)—
 Taylor
 Flip is "Sufferin' from a Heartache,"
 (Ridge, BMI) (2:35)—Tillotson,
 Tannen
 Johnny does a catchy, pretty, country-
 ish ditty, arranged much in the style
 of some of his top earlier hits.

LONNIE DONEGAN

Hickory 1267
THERE'S A BIG WHEEL (Acuff-Rose,
 BMI) (1:58)—Gibson
FISHERMAN'S LUCK (Acuff-Rose,
 BMI), (2:40)—Kershaw
 The British chanter has his best in a
 spell and he could happen with
 either side.

THE BEATLES

Atco 6308
AIN'T SHE SWEET (Advance,
 ASCAP) (2:12) Yellen, Ager
 Flip is: "Nobody's Child," (Hill
 and Range, BMI) (2:58)—arr:
 Sheridan
 An older Beatles disk from Ger-
 many and it already has strong
 sales action in three key mar-
 kets. Watch it.

NAT KING COLE

Capitol 5219
**MORE AND MORE OF YOUR
 ARMOR** (Comet, ASCAP)
 (2:27)—Sherman, Weiss
 Flip is "Marnie," (Hawaii, BMI)
 (2:40)—Hermann, Jason, Shayne
 Strong summer wax for Cole with
 a neat bossa nova entry, co-
 written by Joe ("Lazy Days of
 Summer") Sherman.

MUSIC BUSINESS DISCOVERIES

VIC DONNA

Tiger 106
DANCE MARIE (Trio, BMI)
 (1:53)—Barry, Greenwich
 Flip is "I Won't Be Me Anymore,"
 (Trio, BMI) (2:44)—Barry,
 Greenwich
 The new label continues hot with
 an impressive new artist, doing
 a good ditty by the hot song-
 writing team of Barry and
 Greenwich.

JULIE GRANT

Hickory 1260
**WATCH WHAT YOU DO WITH
 MY BABY** (Hill and Range,
 BMI) (2:18)—Giant, Baum,
 Kaye
EVERY DAY I HAVE TO CRY
 (Tiki, BMI) (2:26)—Alexander
 A new and promising British thrush
 with two big-sounding sides, the
 second a former hit tune for
 Steve Alaimo.

JULY 11, 1964

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

Beach Boys Hold On To Top Spot

THE MONEY RECORDS

This Week	Last Week	Record	Label
1	1	I GET AROUND	BEACH BOYS, Capitol 5174
2	3	RAG DOLL	4 SEASONS, Philips 40211
3	2	MEMPHIS	JOHNNY RIVERS, Imperial 66032
4	10	CAN'T YOU SEE THAT SHE'S MINE	DAVE CLARK FIVE, Epic 9692
5	4	MY BOY LOLLIPOP	MILLIE SMALL, Smash 1893
6	6	DON'T LET THE SUN CATCH YOU CRYING	GERRY & THE PACEMAKERS, Laurie 3251
7	9	GIRL FROM IPANEMA	GETZ/GILBERTO, Verve 10322
8	8	NO PARTICULAR PLACE TO GO	CHUCK BERRY, Chess 1898
9	5	PEOPLE	BARBRA STREISAND, Columbia 42965
10	7	CHAPEL OF LOVE	DIXIE CUPS, Red Bird 10-001

SALE BLAZERS

This Week	Last Week	Record	Label
11	12	DON'T THROW YOUR LOVE AWAY	SEARCHERS, Kapp 593
12	18	LITTLE OLD LADY FROM PASADENA	JAN & DEAN, Liberty 55704
13	13	DON'T WORRY BABY	BEACH BOYS, Capitol 5174
14	21	DANG ME	ROGER MILLER, Smash 1881
15	11	WORLD WITHOUT LOVE	PETER & GORDON, Capitol 5175
16	15	ALONE	4 SEASONS, Vee-Jay 597
17	32	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount 10554
18	17	BAD TO ME	BILLY J. KRAMER, Imperial 66027
19	20	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD, Philips 40207
20	19	GOOD TIMES	SAM COOKE, RCA Victor 8368

This Week	Last Week	Record	Label
21	36	NOBODY I KNOW	PETER & GORDON, Capitol 5211
22	29	FARMER JOHN	PREMIERES, Warner Bros. 5443
23	25	REMEMBER ME	RITA PAVONE, RCA Victor 8365
24	38	UNDER THE BOARDWALK	DRIFTERS, Atlantic 2237
25	27	YOU'RE MY WORLD	CILLA BLACK, Capitol 5196
26	26	TRY IT BABY	MARVIN GAYE, Tamla 54095
27	28	ALONE WITH YOU	BRENDA LEE, Decca 31628
28	51	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise 0281
29	52	I WANNA LOVE HIM SO BAD	JELLY BEANS, Red Bird 10-003
30	31	HEY HARMONICA MAN	LITTLE STEVIE WONDER, Tamla 54096

ACTION RECORDS

This Week	Last Week	Record	Label
31	14	TELL ME WHY	BOBBY VINTON, Epic 9587
32	✓	A HARD DAY'S NIGHT	BEATLES, Capitol
33	16	LOVE ME WITH ALL YOUR HEART	RAY CHARLES SINGERS, Command 4046
34	40	DO I LOVE YOU	RONETTES, Philips 121
35	22	I'LL TOUCH A STAR	TERRY STAFFORD, Crusader 105
36	23	WALK ON BY	DIONNE WARWICK, Scepter 1274
37	41	HANDY MAN	DEL SHANNON, Amy 905
38	33	LITTLE CHILDREN	BILLY J. KRAMER, Imperial 66027
39	30	LOVE ME DO	BEATLES, Tollie 9008
40	46	I'LL BE IN TROUBLE	TEMPTATIONS, Gordy 7032
41	34	YESTERDAY'S GONE	STUART & CLYDE, World Artists 1021
42	48	LOVE IS ALL WE NEED	VIC DANA, Dolton 95
43	49	MIXED-UP, SHOOK-UP GIRL	PATTY & EMBLEMS, Herald 590
44	24	BEANS IN MY EARS	SERENDIPITY SINGERS, Philips 40198
45	50	TENNESSEE WALTZ	SAM COOKE, RCA Victor 8363
46	47	I STILL GET JEALOUS	LOUIS ARMSTRONG, Kapp 597
47	58	SHE'S MY GIRL	BOBBY SHAFTO, Rust 5082
48	44	WHAT'S THE MATTER WITH YOU BABY	MARVIN GAYE & MARY WELLS, Motown 1057
49	56	I BELIEVE	BACHELORS, London 9639
50	59	STEAL AWAY	JIM HUGHES, Fame 6401
51	✓	AL-DI-LA	RAY CHARLES SINGERS, Command 4049
52	54	WHAT HAVE I GOT OF MY OWN	TRINI LOPEZ, Reprise 276
53	37	DIANE	BACHELORS, London 9639

This Week	Last Week	Record	Label
54	66	I'M INTO SOMETHING GOOD	EARL JEAN, Colpix 729
55	75	LITTLE LATIN LUPE LU	KINGSMEN, Wand 157
56	63	SHE'S THE ONE	CHARTBUSTERS, Mutual 502
57	✓	PEOPLE SAY	DIXIE CUPS, Red Bird 10-004
58	39	TEARS AND ROSES	AL MARTINO, Capitol 5183
59	87	YOU'RE MY REMEDY	MARVELETTES, Tamla 54097
60	55	THE WORLD I USED TO KNOW	JIMMY RODGERS, Dot 16505
61	76	ANGELITO	BENE AND RENE, Columbia 43054
62	64	JULIET	FOUR PENNIES, Philips 40202
63	67	PARTY GIRL	BERNADETTE CARROL, Laurie 3238
64	74	IT AIN'T NO USE	MAJOR LANCE, Okeh 7197
65	60	BEG ME	CHUCK JACKSON, Wand 154
66	84	TELL ME	ROLLING STONES, London 9682
67	71	FIRST NIGHT OF THE FULL MOON	JACK JONES, Kapp 589
68	✓	SHARE YOUR LOVE WITH ME	BOBBY BLAND, Duke 377
69	65	MY DREAMS	BRENDA LEE, Decca 31628
70	53	YESTERDAY'S GONE	OVERLANDERS, Hickory 1258
71	90	IF I'M A FOOL FOR LOVING YOU	BOBBY WOOD, JOY 285
72	70	SOMEONE CARES FOR ME	McKINLEYS, Swan 4185
73	77	WALK, DON'T RUN '64	VENTURES, Dolton 96
74	79	PEG O' MY HEART	ROBERT MAXWELL, Decca 25637
75	78	(YOU DON'T KNOW) HOW GLAD I AM	NANCY WILSON, Capitol 5198
76	94	SUNNY	NEIL SEDAKA, RCA Victor 8882

This Week	Last Week	Record	Label
77	80	I CAN'T HEAR YOU	BETTY EVERETT, Vee-Jay 599
78	86	I LIKE IT LIKE THAT	MIRACLES, Tamla 54098
79	68	ANYONE WHO KNOWS WHAT LOVE IS	IRMA THOMAS, Imperial 66041
80	✓	SOLE, SOLE, SOLE	MALMKVIST AND MARCATO, Jubilee 5479
81	82	JAMAICA SKA	SKA KINGS, Atlantic 7827
82	73	LITTLE TOY BALLOON	DANNY WILLIAMS, United Artists 729
83	✓	WHERE DID OUR LOVE GO	SUPREMES, Motown 1060
84	72	DREAM LOVER	PARIS SISTERS, MGM 13236
85	✓	SHOUT	LULU AND THE LUVERS, Parrot 9678
86	89	IT'S SUMMERTIME U.S.A.	PIXIES THREE, Mercury 72288
87	92	IT'S ALL OVER NOW	VALENTINOS, C Sar 152
88	✓	IF YOU SEE MY LOVE	LENNY WELCH, Cadence 1446
89	91	ALL GROWN UP	CRYSTALS, Philips 122
90	100	SUMMER MEANS FUN	BRUCE & TERRY, Columbia 43055
91	✓	HANGING ONTO MY BABY	TRACEY DEY, Amy 908
92	99	I WANT TO HOLD YOUR HAND	BOSTON POPS ORCHESTRA, RCA Victor 8373
93	✓	THANK YOU BABY	SHIRELLES, Scepter 1278
94	97	MARY, OH MARY	FATS DOMINO, ABC Paramount 10507
95	✓	WORRY	JOHNNY TILLOTSON, MGM 13255
96	✓	HERE I GO AGAIN	HOLLIES, Imperial 66044
97	✓	THE OLD CROWD	COOKIES, Dimension 1032
98	✓	BABY COME HOME	RUBY AND THE ROMANTICS, Kapp 601
99	✓	C'MON AND SWIM	BOBBY FREEMAN, Autumn 9
100	✓	COULD THIS BE MAGIC	CASTELLS, Warner Bros. 5445

it's all "arranged"!



QUINCY JONES'

haunting new arrangement of "the theme from

GOLDEN BOY" 72306

will be his own big hit!

The Grammy Award winner of 1964 as best arranger, now fashions a dramatic instrumental single from the theme of Sammy Davis' forthcoming B'way musical "Golden Boy" into a hit for himself!



Foremost in fine recording



Beatlemania, Act II

Beatlemania looked like it was happening all over again last week. After an uncommonly long drought of Beatle releases, the market was reacting strongly to a new shot of Liverpool sounds with a new album from United Artists, and a new single (of tunes in the UA album) on Capitol Records.

The Beatle lightning struck with the same suddenness that has accompanied so much of the Beatle hysteria in this country. Capitol Records had announced for almost a month that it would have a new single release out on June 29. (Firm would have had a single out long before if it could have gotten permission from EMI brass or Beatles manager Brian Epstein in London.) United Artists, new to the Beatles thing, had not given any release date for its sound track recording of the tunes from the lads' UA picture "A Hard Day's Night."

Swiftly last week, beginning Tuesday, UA rushed out copies of its "Hard Day's Night" soundtrack, to key outlets like New York's WINS and WMCA. But others in more distant areas didn't get service so fast and were forced to rely on their own devices.

A case in point was Miami, scene at the time of the ARMADA convention. At 2:00 A. M. Friday morning (26), Storz' WQAM put on the entire Beatle album, claiming a first with tapes received from a source up north by airmail special.

Shocked into action, WFUN deejays Bill Holly and Rick Starr were dispatched to the convention site, the Hotel Eden Roc, where they prevailed on UA's Si Mael, to give them an actual copy of the album. This accomplished, the WFUN men raced back to the studio and started the full album airing at 5:00 a.m., claiming "We're the only ones who have the album itself. That other station only has tapes."

On Monday Capitol unchained its branches' stock of Beatles singles and started trucks on their way delivering Beatles singles of the title song from the picture, "A Hard Day's Night," to their accounts.

In other words, things were

back to normal with youngsters again able to purchase new sides by The Beatles, sides that might take their place alongside such epics as "I Want To Hold Your Hand," "Twist And Shout," "Roll Over Beethoven," and "Can't Buy Me Love."

Would the new LP and the single by the boys sell like the first exciting releases did back in that now legendary January through March period? Or would they taper off after the initial impact was over? No one could tell for sure, but the noise and excitement and strong early sales indicated that The Beatles were still a very important force in the American record business.

Ferrante-Teicher Sign

It has been a long and arduous courtship on the part of United Artists Records, but last week the firm captured the prize it had been pursuing, Ferrante and Teicher. The pianists finally signed a long term, \$1 million deal (pavable over 10 years) with UA. Much of the credit for the pacting of the best-selling duo belongs to Dave Picker, president of the label, and all the other staff members who helped convince the pair to stay in the UA fold.

Over the time that the boys have been with UA they have had a number of hit singles and albums, most of them containing movie songs or movie scores. Right now their current



single is a tune called "The Seventh Dawn" from the picture of the same name, and they will soon record the score of "My Fair Lady" the movie of which will be released in October.

Over the past six months UA has been very active on the signing level. They have resigned Al Caiola, and signed

Frankie Avalon, Betty Carter, the La Playa Sextet, Mark Thatcher, Riz Ortolani, and Barry Gordon.

Jack Loetz a V.P.

Jack Loetz, veteran member of the Columbia Record sales department, was named a vice president of Columbia Records Distributors last week. He had been general manager of Columbia Records Distributors for the past year, and he retains that title in addition to his new vice presidential designation.

Martin Leaves Capitol

Fred Martin, genial public relations head of Capitol Records for the past three years, resigned from the label last week to start his own public relations and publicity office. Actually he will stay with the company until the firm appoints a successor, but knowing the celerity with which Capitol works, that should take place in a few days. New York office head Brown Meggs came to the West Coast last week to look for a successor for Martin.

Martin, who has been with Capitol for six years, had been with Newsweek Magazine as well as a number of other periodicals before joining the label. He had handled many artist promotion and publicity campaigns, the most notable being the campaign last winter for The Beatles.

Martin's new firm will go into operation in September with offices in Hollywood and Newport Beach, Calif. His initial accounts include Thorstand Yachts of San Francisco and Hong Kong, and Belvue Enterprises of Newport, Inc.

Fisher's Movie Plans

Eddie Fisher has acquired film rights to Lerner and Loewe's "Paint Your Wagon" from the estate of Louis B. Mayer. Fisher plans to begin filming independently in Cinerama, starting in November. Alan Lerner will do the script and Frederick Loewe will write four new songs for the picture. Fisher hopes to obtain James Cagney to play the role created on Broadway by the late James

Barton. Fisher will enact the role originated by Tony Bavaar.

Dot's Pye Deal

LONDON

Dot material will be issued on the Pye-International label in Britain until September, when Pye will launch Dot under its own logo. For more than 10 years, Decca has issued Dot records on the London label. Just why did Decca lose Dot? For the same reason the company lost United Artists and Liberty - Decca will not launch any more new labels. Decca reckons there are enough labels already and knows that record dealers cataloging problems are increased every time a new logo and numbering system comes on the market.

It is a fact that many dealers are irritated by extra labels and for this reason Decca, apart from recently re-activating its dormant Vocalion label, has not launched a label since Warner Brothers in 1960. Decca also thinks that most U.S. labels haven't the turn-over here to justify their own labels. For example Dot's steady American album sales with Lawrence Welk, Billy Vaughn and others are not repeated in Britain. Most people in the industry here will be surprised if Pye can sell many more of these albums, which appear to have little appeal here.

However, Decca's views are not the same as those of EMI or Pye. EMI in recent years has launched United Artists and Liberty (both previously on London), Verve (previously on EMI's HMV label) and State-side, which like London releases material from independent U.S. labels such as Vee-Jay.

Pye has launched Reprise, Cameo-Parkway, Colpix and Hickory under its astute helmsman Louis Benjamin. Philips launched C.B.S. and at the beginning of this year added Mercury, when its contract with EMI expired.

But the record of these new American labels here is not very good. Britain is mainly a singles market and in this field UA has clicked with Gene Pitney, Liberty occasionally with Bobby Vee and once with the Crickets, Colpix only with Big Dee Irwin, examples which are none-too-bright. Even Decca's RCA-Victor label has far

TOP OF THE NEWS

fewer hits than its American parent.

The number of labels that Pye can take on is limited, but until Pye has as many as it can handle, Decca could lose still more. Decca has gone half way to meet American companies' natural desire to have their own labels. On London album sleeves, the American company's trade mark is prominently displayed. On London singles the U.S. company's name is often as prominent as the word London. This applies with Monument and on recent Dot releases too.

Meanwhile the industry will watch Pye's handling of Dot with interest. American records are having a tough fight in this market, but Dot should benefit from the visits of some of its artists in September along with Randy Wood and Jim Bailey for the label's launching.

BBC Ups Disc Plays

LONDON

The British Broadcasting Corporation, the only organization legally entitled to broadcast on radio in Britain, will play 47 more hours of records a week. This strong counter blast to the 'pirate' radio ships is the result of an agreement between the BBC and the Musicians Union over the amount of "needle time" there should be on radio.

The MU had blocked the BBC plans for more discs on the air, because it thought Union members would be put out of work. The dispute was settled a week before it was due to go to independent arbitration before the Performing Rights Tribunal.

Under the agreement the BBC can now play 75 hours of records a week, but in return it will spend nearly an extra \$1,500,000 on musicians fees next year, and will form a new 65-piece provincial orchestra of up-and-coming musicians.

The 34,000 strong MU has done well out of the deal, but the public will pay. The new orchestra will cost over \$9 million and to meet this the BBC has said it will seek to increase the annual license fee from \$2.80 to approximately \$3.60.

From the end of September BBC's other wavelength, the Third programme, will broadcast classical records all day Sunday and by March it will broadcast classical music every

day from 8:00 a.m. to 6:30 p.m. In fact over half the extra "needle time" will be devoted to serious music by BBC.

The commercial companies have not been slow to react. Radio Luxembourg, which at present puts out programs from Luxembourg in the evening, has said it will apply for a license to broadcast in English during the day.

Radio Caroline and Radio Atlanta are expected to merge. At present they overlap and are difficult to distinguish as they air similar programmes on close wavelengths.

Story of 3 Suits

Sam Weiss, boss of Superior Record Distributors, filed suit in New York Supreme Court last week against Daisy Corporation and various of its officers. The action had been the subject of trade rumors for weeks. At almost the same time, Daisy and Stuyvesant Productions filed two suits against Weiss' Superior Distributing firm for non-payment.

Weiss' suit charges that Daisy Corp. and its officers, Jerry Leiber, Mike Stoller and George Goldner, are diverting assets of Daisy into a separate firm known as Stuyvesant Corporation. Weiss claims he is a stockholder in Daisy Corporation and the transferral of the assets, which includes the Red Bird recording of "Chapel of Love" by the Dixie Cups, is being done to remove him from the firm and its assets.

Goldner, a long time friend of Weiss, is also named in a cause of action for interfering with contractual arrangements.

In the suit against Weiss for non-payment of monies on records sold, the plaintiffs are Daisy Record Corp., parent firm of the Daisy and Tiger labels, and Stuyvesant Productions, parent firm of Red Bird Records, which has the Dixie Cups.

MGM's Summer Plan

MGM Records' summer incentive program will be centered around six film tracks under the banner "MGM Records' Soundtrack Film Festival." Dealers will soon receive their posters and bonus information as well as data on cooperative advertising plans. The six tracks will be promoted with the release of the films, regionally and nationally. The six albums are: "The Unsink-

able Molly Brown," "Looking For Love," "The Carpetbaggers," "Circus World" (from the new cinerama flick), "Flipper's New Adventures," plus continued campaigning for "How the West Was Won."

And Atlantic Too

There is no end to the scurrying of U.S. manufacturers to release disks by The British. Last week, Atlantic released a trio of singles by the Beatles, the Fourmost, and the Shadows. The Beatles' single, "Ain't She Sweet" features John Lennon on the vocal lead. Enterprising deejays in California, Miami and Atlanta have reportedly obtained European pressings of the disks already.

Victor Ups Burkhimer

RCA Victor last week promoted Don Burkhimer to the post of manager, pop album planning and merchandising for RCA Victor Records. Burkhimer, who has been with Victor Record division since 1958 was formerly manager of Camden, Tapes and Services. He reports to Irwin Tarr, manager,

planning and merchandising for the company.

Lady In a Limo

Reports reached across the country from California last week of a mystery woman in a chauffeur-driven limousine who reportedly is offering LP's to various record dealers there. Key albums on all lines (and in any quantity) are being offered at \$1.75 or less.

The operation, which some tradesters at the Miami ARMADA meeting referred to as "the little young lady from Pasadena," is actually shrouded in mystery, so much so that at least one East Coast label has employed a staff of gumshoes to find out what goes.

Nobody knows where the product is coming from and few have actually seen the mystery lady. Beyond this, dealers who've been solicited aren't talking. The trade was cogitating on whether the merchandise might be counterfeit or stolen, or whether perhaps this marks a glamorization of the traditional one-stop, Volkswagen sales operation.

"... well, Leonard, I'm excited as hell! I've had your line for a lot of years and you've put out some great records, but this Jackie Ross "Selfish One" is; well, Len, I'll tell ya' right now, it's gonna be a top five record..."

— Harry Apostoleris of Alpha Distributors in N.Y.C. during a phone conversation with Leonard Chess on June 29, 1964.

CHESS PRODUCING CO.
2120 Michigan Ave., Chicago 16, Ill.

ARMADA In Miami

MIAMI BEACH

Was it a success or a flop? That was the question last week as visitors to the sixth annual ARMADA conventional hurriedly grabbed cabs and limos for flights to all parts of the U. S., most of them hotter, weather-wise than even the normally sticky mid-eighties of Miami in June.

Most conventioners were loath to enthuse much on the accomplishments of this year's conclave. Absent, for example, was the air of crisis which dominated last year's affair, wherein Dave Kapp discussed the "profitless prosperity" of the disk business and special ARMADA counsel, Earl Kintner, first noted that the industry was "shot through with illegalities," which would require government intervention for getting things straightened out.

Despite the fact that the government had, in fact, interested itself in the record industry during the year, largely due to ARMADA's persistence, in the form of an FTC-sponsored trade practice conference, and despite the imminence of the trade rules which were to be framed by the Commission as a result of the conference, an air of anything but crisis permeated the convention.

Attendance appeared to be down, perhaps not at poolside, but certainly at several of the business sessions. Said ARMADA president Amos Heilicher on one occasion: "The apathy here is unbelievable."

Virtually all discussion in business sessions dealt, in a broad sense, with the long-expected but tardy trade practice rules (They'll be available later this summer said FTC Commissioner Reilly in a speech) and what they might contain.

Guest speaker, Congressman James Roosevelt (D., Calif.) chairman of the sub-committee

on distribution for the House Select Committee for Small Business, hailed ARMADA and its executive staff for "the leading role played in bringing about the trade practice conference." Roosevelt was also influential in bringing this about. He stressed that if the rules (which are largely clarifications of the law already on the books) "don't do the job, then legislative solutions must be considered for enactment."

In line with this, Roosevelt called for a Presidentially-appointed "committee or commission" to make "a searching re-examination of our anti-trust laws, particularly with respect to marketing practices," because of the fact that "existing law cannot cope with all practices which are today harming small businessmen." The Roosevelt subcommittee's continuing investigation into the problems of dual distribution have had special applications in the disk business.

FTC Commissioner John Reilly, addressing a luncheon meeting, discussed the background of trade practice rules as they will apply to the disk industry, without revealing any specifics of the forthcoming rules to the disappointed guests. He did note that lacking voluntary compliance from the industry, the commission would "stoop to the pedestrian, hard-nosed approach" to obtain enforcement. Reilly further recommended that six months after the rules had been issued, the Commission, ARMADA or other trade organizations "send out questionnaires to ascertain how the rules have worked, whether the industry is accepting the rules or whether they are being ignored."

ARMADA counsel, Earl Kintner, prognosticated at length on what kind of rules might be expected. He said no trans-shipping rule as such could be expected but that oth-

er rules controlling suppliers would be tight enough to control it. Other expected rules: one on freebies (if you give them to one, you must give them to all others at the same marketing level on the same percentage basis); a functional rule that "can be lived with by all;" and a definition involving the terms "functional" and "rack jobbers" which will end the practice of rackers calling themselves distributors.

Another speaker, Columbia's marketing vice president, Bill Gallagher, created a stir by his presence. It was the first major company recognition of ARMADA. His speech, on "A sound future in a sound industry," produced little that was new; example, on the subject of marketing: "The product that has to be sold by price alone is not worth the investment that created it, or the space to stock it."

To "carry out," as Kintner put it, "the big role (you ought to be doing more than talking about trade practices and rules), ARMADA called upon Amos Heilicher to assume a

third term as president.

Backing Heilicher will be executive vice president, Bob Chatton; secretary Irwin Fink; treasurer Jim Schwartz; regional vice presidents, Jimmy Martin (Chicago); Bill Davis, (Denver); and Harry Levin, (Detroit); and board members Jake Friedman, Hutch Carlock, Henry Nathanson, Herb Dale, Ike Klayman, Henry Hildebrand and Joe Cohen.

ROSA

A hastily called meeting of the Record One Stop Association at the same Eden Roc Hotel, heard an announcement by Kapp's Macey Lipman that his company was entering the seven-inch, little LP field with a series of 10 releases especially for the juke trade and to be sold through one-stops.

Taking into account the "adult requirements of the coin phonograph industry and the importance of the one-stop in reaching this field, brought the decision," Lipman said, "to produce little LP's if minimum orders would be placed."

The New ARMADA Brass



Left to right: Secretary, Irwin Fink; treasurer, Jim Schwartz; executive vice president, Bob Chatton; board member Joe Cohen; president, Amos Heilicher; regional vice president, Jimmy Martin; regional vice president, Bill Davis.

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JULY 11, 1964

New Horizons For Scepter-Wand

Indie singles label, now grossing close to \$3 million annually, readies domestic and international LP lines.

Like a rocket that's just dropped off its first stage and is quickly moving into orbit is one way of picturing the present stage of the developing Scepter-Wand Records operation.

Stage One for Scepter—its old office at 1650 Broadway—has just floated away into

space. Stage two has begun in a luxurious new suite of offices incorporating the entire sixth floor at 254 West 54th Street in New York. Another kind of Stage One, the pre-occupation with singles, has also been put aside in favor of currying a more or less all-round singles-album label

image.

In another sense, the second phase has started in full sway. Previously, the company has devoted itself strictly to domestic r. and b. oriented product. Now, under an experienced hand in the overseas scene, a new emphasis is being placed on the



Happy Scepter-Wand executives present The Kingsmen with gold discs for their smash hit "Louie, Louie." From left to right (standing) Marvin Schlacter; Bob Levenson, of Bay State Distributors, Boston, who first broke the record; Florence Greenberg; Pete Garris and Luther Dixon. Seated are The Kingsmen.



Chuck Jackson, "getting great money on his personal appearances."

international area.

The company began, in a sense, in nearby Passaic, N. J., the home at the time of the head of the company, Florence Greenberg. It has grown from a vision in Mrs. Greenberg's mind, in the late '50s, to a firm which today is grossing at a rate of close to \$3,000,000 annually, and a company which has its own artist management set-up, an international division and a handsome new recording studio, due for completion soon.

"My son, Stan, who is 26 today and a PhD in music, had written a song called 'Nightbeat'," Mrs. Greenberg recalled last week. "We hired a singer and went into a studio and recorded it. We didn't know what we were doing at all but we enjoyed the experience. My daughter was in high school at the time. In her class was a group of girl singers who had written a song and we recorded them too. We called them the Shirelles. The recording, 'I Met Him on a Sunday,' was finally put out by Decca.

"They didn't become anything big and we finally got a release from Decca and cut another thing, 'Dedicated to the One I Love,' which George Goldner distributed for us through his Gone-End company."

Shortly before this activity, Mrs. Greenberg had met Marvin Schlachter, a young advertising salesman for Cash Box Magazine. Ultimately, the two decided to open their own company. Joining them in the venture were Luther Dixon, a songwriter-producer and Goldner's accountant, Jerry Roth. It was the start of Scepter and the first release was the Shirelles' "Tonight's the Night," which was followed shortly by the group's first smash hit, "Will You Still Love Me Tomorrow."

"It was all pretty nutty," Schlachter said last week. "We had an awful lot to learn about making records and selling them, and artist contracts and even keeping books. It's really something that we were able to keep going. But we've developed something that can last a long time. We don't have very many artists but the ones we do have we work with all the way.

"Look at Dionne Warwick, for example. She's been on this scene for only about a year. But she was the featured singing

star of the Cannes Festival last month and she has a schedule of top engagements lined up in the months to come here and in Europe.

"Look at Chuck Jackson. He hasn't had many big hits but he sells well in the r. and b. areas and he's getting great money on his personal appearances. Chuck makes \$3,500 to \$4,000 a week. The point is that we've made him into an artist who will be around for a long time to come.

"To do this we started our Wand Management firm. Paul Kantor, who used to be in the agency business, is the head of this. We do everything we can to teach an artist to perform properly. The record business is full of one-shot hit artists who don't know what to do on a floor. Actually, we don't make any money directly out of managing. We plough the income right back into the artist's career, so it's a form of insurance that we're buying with the money.

"We've been almost completely a singles company so far. But now that we've been able to really establish our artists we'll be moving more and more into albums. We'll be very selective because you can get ruined fast by spending a lot of money to turn out an album that won't pay its own way. Now, we've reached the point where we have 10 albums ready to go and we'll probably hire a merchandising man soon.

"We take masters of course. We had a great success with the Kingsmen and 'Louie Louie.' And we've had others, but we honestly prefer being able to have the artist right with us, so we can help build the career rather than working through outside producers.

"That pays off with record sales as well as personals because when you build the career, you also build a hard core of fans for the artist even if they don't get the top hits. The Shirelles album that came out two and a half years ago, still sells about 1,000 albums a month, a nice catalog item. Chuck Jackson may not make the charts every time out but he sells a minimum of 75,000 to 100,000 singles on every release, which isn't bad in today's market."

The company also is involved in publishing, with such firms as Zann and Flo-Mar-Lou, both BMI, and Mary Jane (ASCAP) and named after Mrs. Greenberg's daughter. Ludix Music (BMI) is wholly owned by Luther Dixon, who has been with the company since its start except for one sallying forth into other areas for about a year (he had one working arrangement with Capitol for a time) and who has since returned to Scepter as executive a. & r. producer.

The personnel line-up includes Mrs. Greenberg as president, Schlachter as vice president on the sales and merchandising front, Dixon as vice president in charge of a. & r., Kantor as general manager of Wand Management, and Joe Zerga, formerly of Transglobal Music, in charge of publishing and the International Department. In addition there are nearly 30 employees in the office and the warehouse across the street.

"We're going in for a big expansion in the international field," Schlachter con-

tinued. "Joe Zerga is in Europe now, setting up a number of releasing agreements for our product over there and for release by us in this country of various albums from Europe. Pye distributes us in England now and Joe is on the pointing of completing distribution in some of the other countries.

"We expect to introduce the Scepter International album line in September. Joe has already arranged for us to put out six LP's in our first release of albums from Ireland, Greece, Germany, Italy, France and Norway. We'll have an album of Sophia Loren reading poetry, to give you an idea. Our income from overseas release of our records just this year will probably be close to \$250,000. We expect that to be increased this year from these new deals we have."

The overall Scepter Music Corporation, contains, in addition to the Scepter and Wand labels, the management and the publishing firms, a new studio now being fitted out. "We haven't decided yet whether that will be a separate corporation but it probably will," said Schlachter. "We have a young engineer, John La Kata, installing the equipment. When it's finished it will be worth close to \$100,000. We'll confine it mostly to our own use. Some other firms may be cutting here too but it'll be on a limited, controlled basis.

"Another artist we are working with now is Big Maybelle. We've recorded some great things with her and they'll be coming out soon." "She is such a fine artist, and we're willing to work hard with her," Mrs. Greenberg added. "We think we can do a lot with her and for her, just as we have with the others. We've never lost an artist that we've signed. This isn't called the Scepter family for nothing.

"We're basically r. and b., I guess you'd say. And I doubt if we'll get too far away from that. It's what we know and love. A shoemaker sticks to his last. Or you can put it another way and say if you know how to sell \$3.98 dresses, you stay with that and forget about the \$25 ones. We like to think of ourselves as another Atlantic Records. But I'll say that I have a great admiration for Kapp Records and we watch what they do all the time too," said Mrs. Greenberg.

REN GREVATT



Dionne Warwick, the label's big new star, poses with two of the Kingsmen.

The Art Of Classical Recording

"The most important thing is that the artist trust you, as a musician and a critic," says Harold Lawrence, Mercury classics chief

Too frequently we tend to lose sight of the fact (if, indeed, we were ever consciously aware of it) that the physical act of recording music is an art form unto itself. As such, it has quietly introduced us in the past fifteen years to a new breed of artists peculiar to the recording industry—called by a variety of names, ranging from "producer for records," "music director," "a. & r. man" or simply "recording supervisor." It is, of course, a matter of conjecture and debate whether these men (or women) are artists or artisans. But, if it is conceded that they are artisans, then Harold Lawrence, musical director for the classical division of Mercury Records, is an artist among artisans.

A summary of Lawrence's responsibilities at Mercury would send the most ambitious and egotistical of success-mongers to the nearest clinic for a barrel of tranquilizers and antacid aids. But instead Lawrence is a picture of the well adjusted, wise professor, who is not easily harassed nor intimidated, and probably has tenure to boot. He is extremely soft-spoken, mild mannered and conservative—yet his demeanor suggests he pretty much gets what he is after.

At Mercury, Lawrence is personally responsible for from forty to seventy album releases per year. Of these, between forty and fifty are newly recorded performances, and the others are re-packagings of previously issued material. Lawrence's involvement is complete with each album. He is the consultant with the artist on programming, attends and supervises the sessions, edits tapes, commissions and approves cover art and liner notes, and is involved in the sales, promotion and advertising aspects as well. "I thrive on it," he says. "If I didn't it would be pretty grueling. I've made my commitment to it, and I'm a very happy man."

"Working for Mercury has advantages other companies don't afford. Sure, I'm involved in a lot of work, but being involved with the product from conception to realization has tremendous advantages. Then the job is a truly creative one, and you feel you've accomplished a goal."

When Lawrence came to Mercury in 1956 (he had previously been director of recorded music at radio station WQXR in New York for seven years) the catalog consisted primarily of works in the sym-

phonic repertoire.

Represented on the label were such prominent orchestras and conductors as the Minneapolis Symphony (Dorati), Eastman-Rochester (Hanson) the Detroit (Paray) and the Eastman Wind Ensemble (Fennell).

Since then, and particularly in the past couple of years, Mercury has acquired the exclusive recording services of a select handful of illustrious instrumental soloists (Byron Janis, Janos Starker, Rafael Puyana, Gina Bachauer, and Henryk Szeryng). With these soloists Lawrence has established a warm personal relationship, which he finds necessary to successfully transfer their talents to the indifferent medium of electrical impulses.

"You must remember at all times," observes Lawrence, "that an artist is his worst critic. And most important, he needs an audience. Without one, he may not give his best efforts. The recording studio is a totally unnatural setting to achieve spontaneous performance. It's my job to instill some measure of urgency in the studio. Without it, a performance is dull.

"The most important thing is that the artist trusts you, as a musician and a critic. In the studio I virtually become the artist's 'other ear'—his alter ego. If that relationship isn't there, the product suffers.

"In a session, you have to sense when the artist has done his best (at least for that moment). Sometimes, even an excellent take can be the next-to-best. Often, when we think we've succeeded, I'll have a hunch, and suggest just one more, for good measure. That'll often turn out to be the best.

"I must say, the worst thing you can ever say to an artist is that he is 'just great.' An artist can always do better, and if you want to maintain his trust you've got to be honest or he'll lose faith in you."

"Even more important perhaps is a problem which arises long before you get to the studio—the delicate question of program. I personally do not hold with the current industry mania for catalog completeness. There is this great thing about 'first recorded performance.' I don't buy it. The important thing for the record and for the artist is that you record them in the area they excel in. What have you accomplished by adding to the catalog if



Harold Lawrence and Frederick Fennell listen to a playback at a Mercury recording session

you wind up with a bad or indifferent performance? I fail to see the logic.

"This doesn't mean we haven't added to the catalog, but only where it was appropriate and mutually agreed upon."

On the technical side, Lawrence's main concern is with re-creating, as closely as possible, the sound as one would hear it in a concert hall. For classical programs, he prefers that the pick-up be done by one microphone per track, as opposed to multiple-mike pick-up. "We do this for purely musical reasons," says Lawrence. "The dynamic range is more realistic this way. And, I might add, that it is much more difficult finding the best possible placement of the single mike than the other way. Once we've found the spot and tested the level with all the orchestral and solo sections, it stays there throughout the entire performance. For semi-classics and 'pop concert' recordings, we revert to the multiple mikes, strictly for convenience."

For many years, Mercury's "sound" has been trade-marked "Living Presence." This distinction was explained by Lawrence. "Several years ago, in the monaural days, Rafael Kubelik recorded 'Pictures at an Exhibition' for Mercury with the Chicago Symphony Orchestra. At the time, 1951, Mercury had a pretty insignificant classical catalog. The recording was picked up by the single mike technique, and critic Howard Taubman of the New York Times, in reviewing the recording, said 'one feels one is listening to the living presence of the orchestra.' The term was adopted, and remains to this day."

Lawrence is currently in England, where he'll be for the next six weeks. But he's not there on vacation. When he returns, he'll be carrying in his overweight luggage, enough tapes for ten more albums for Mercury.

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and it's on



of course!

...and from this history-making
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and his orchestra—



RINGO'S THEME (THIS BOY)

with

AND I LOVE HER UA 745

Written by John Lennon and Paul McCartney

in a special sleeve illustrated with
thirteen pictures of The Beatles!

and it's on



of course!



15,000 turned out for opening of Canoga Park store in June.

Music City - Success At List Price

California's giant Music City chain adds fifth unit in suburban Los Angeles

Stores stress quality and service, and appeal to the teen buyer as well as adults, for records, musical instruments, sheet music and accessories

HOLLYWOOD
"When 15,000 people turn out just to witness a ribbon-cutting ceremony, it must mean we've made a lot of friends over the years," said Music City president, Clyde Wallich, last week. Wallich was reflecting happily on the huge turnout earlier this month for the opening of the latest Music City music and records emporium in suburban Canoga Park, near Hollywood.

Wallich's Music City (which stresses service, quality and full list price) celebrates its 34th birthday this year. It began in 1930, when Oscar Wallich and his son Glenn opened their store on Sunset and

Ivar in Hollywood. They moved to their present location on Sunset and Vine in 1938.

The growth phase came with the entry of Clyde into the business in 1949. He bought out brother Glenn, who by then, had become the president of Capitol Records.

Today 5 stores operate under the Wallich's banner in and around Los Angeles. The second store opened in Lakewood in 1957; the third, Downtown Los Angeles, 1959; the fourth, South Bay Shopping Center in Torrance, 1963; the fifth, Canoga Park June 1964. A sixth will open this

fall. Growth doesn't stop here. As Wallich said, "Los Angeles is still growing and so are we."

1. Quality and Service

"Certainly it's tough to compete with discount houses," Clyde Wallich told Music Business. "They practically give away albums. The gimmick they use is the loss leader, and they make up the loss by selling other items (not in the record field) at higher prices. This is an unfair advantage. It's not easy for full-price operations to meet the challenge."



Sunset and Vine Store in Hollywood is headquarters for entire chain operation.

One day, I hope the various record companies will figure out a way to stop this foolishness, and develop some character for this huge industry. They've already created the one price for all dealers policy to insure reasonable profit margins. This is a must if the industry is to continue growing. Some 'hot shop' operators are already crying the blues.

"At Wallich's we stress service and quality," continued Clyde Wallich's. "We stand behind each and every purchase and have earned respect from our public. We're a tradition in Los Angeles, and we hope to stay that way." Why else would 15,000 people come out to witness a retail store opening? We did not offer free gifts, free foods or enticing record discounts. We just told the public our new store was opening and invited a few Hollywood celebrities to come by and say 'hello'. The public expects the best from Wallich's, and we don't intend to start disappointing them," he said.

It's known that we're never out of a catalog album. Our extensive inventory system doesn't let this happen. We carry at least one of a kind, and this amounts to a huge inventory. The public expects Wallich's to have it, and we do. That's how we retain our reputation in this era of mass merchandising. It's these little things that count."

"For instance," asked Wallich's, "how many of the discounters or rack jobbers maintain listening booths for the public? You can often find a Hollywood personality listening to an album in one of our booths before he makes his selection. It's one way we offer just a little more."

"We still call ourselves a Music City, and this is rightfully so. We sell every item associated with music, and then some. Besides records, we sell tapes, sheet music, phonos and TV, and we have a rarity in today's business life, a complete instrument department, including

pianos and organs. We also have a fully staffed service department that carries components and replacement parts for every item we carry in our stores."

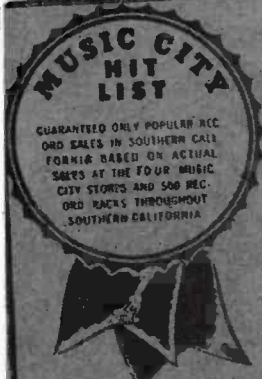
"In 1964, our record sales should gross more than \$2,000,000. This is a substantial gross when you consider we sell only at the regular retail price."



All stores feature self service and centrally located checkout counter.



Music City owner Clyde Wallich's poses with Victor's "Womenfolk."



MUSIC CITY HIT LIST

The Top Sellers based on actual record sales at Wallichs Music City Hollywood, Lakewood Center Downtown L.A. and South Bay Center Stores, as well as over 500 Music City Record Racks in Southern California supermarkets.

HIT LIST # 631 FOR THE WEEK ENDING 6/14/64

MUSIC CITY TOP TEN SINGLES

- | | | | |
|----|------------------------------------|--------------------|--------------|
| 1. | I Get Around/Don't Worry Baby | The Beach Boys | Capitol |
| 2. | People | Barbra Streisand | Columbia |
| 3. | Little Children/Bad To Me | Billy J. Kramer | Imperial |
| 4. | World I Used To Know | Jimmie Rodgers | Dot |
| 5. | Don't Let The Sun Catch You Crying | Gerry & Pacemakers | Laurie |
| | Tall Cool One | The Wallers | Golden Crest |
| | Girl From Ipanema | Getz/Gilberto | Verve |
| | A World | Peter & Gordon | Mercury |

Wallichs says the Music City Hit List is a valuable consumer buying aid.

2. Radio Advertising

"I personally supervise our advertising program," said Wallichs. "In this manner I keep pace with the market and get dollar value for dollar spent. This is why Wallichs places 90 percent of its advertising budget in radio. We advertise in other media, but found in radio we contact all types of record buyers, from the Top 40 set, to the standard and classical buyers."

"We're not overly unique, but we're practical. We determine what the public wants, and see that they get it. Singles, for instance, comprise one-third of our sales. I attribute this figure to the effectiveness of our advertising, merchandising and promotional programs. They're all geared to bring in customers, both old and new. In our 'Club 98', associated with a top radio station, we have a membership of 40,000 record buyers. Our window displays—and we have fine window space—are constant eye-catchers. We feature the top record sellers, and recording personalities when they appear in town. We constantly offer tie-in promotions with record and motion picture companies. We find them highly successful and most interesting. We have an extremely loyal following, and they know there's always something happening at Music City."

3. Future Growth

"As for the future, I believe the record industry is entering into a new era of growth. People are bored with television. They've gone back to listening to records and even reading books. This will make the book publishers happy. The advent of stereo, dynagroove and other processes for making listening more pleasurable, has brought many new buyers into the market. In our classical department, stereo now has more than 60% of our sales, and it's still growing. With the addition of other new and exciting

achievements in sound, I think the real growth is just around the corner.

Audio tapes and cartridges are starting to capture the public's attention. Our stores have developed a steady sales growth pattern with them. They'll be a big boost for the industry.

"Another achievement that should revolutionize the entire recording industry will be the video-tape. It's still in its em-

brionic stages, but think back to what happened when the LP came along. It changed the listening and buying habits of the nation. The video-tape could do the same thing."

"We're prepared to meet the future at Music City." You can be certain we'll be stressing service and quality and maintaining the retail markup then just as we do now," concluded Wallichs.

JULIAN PORTMAN



The new Canoga Park store boasts a KFWB satellite studio



Sam Cooke Passes The Copa Test

His biggest hurdle now behind him, Sam Cooke looks towards the adult market, including the Greek Theatre, Carnegie Hall and Europe.

The young and talented in our time face a depressing reality. The very mass media which serve to promote and parade them before the public (press, radio, television, recordings) play a double role: they are also the harbingers of obsolescence. The "too much, too soon" machinery has a will of its own, and few understand the mechanics of escaping it. Hopefully, Sam Cooke does.

At 29, Cooke can already look back on seven exceptionally successful years in show business. A graduate of one of the finest gospel singing groups, the Soul Stirrers, Cooke's first single hit as a soloist was his self-penned "You Send Me," which appeared on the Keene label. Shortly thereafter he was signed by RCA Victor Records and his career slowly took shape. And it is a solid shape. His last ten singles have all made Top 20 in the country.

Long term success is rarely an accident. For Cooke, it has been a case of meticulous planning, and a constant need on the part of the artist for re-appraisal of his abilities—particularly as a live performer. "I remember my first stab at the Copa. I had just had two hit singles and was booked as a second string act. I wasn't prepared. I had no conception of an act, lacked stage presence and made little identity with lyrics. It was a painful lesson."

Others who recall that particular date are easier on Cooke than he is on himself. But he vowed then he'd be a pro before he returned.

When he opened there, June 24, as headliner, there was something of a vengeance in the first half of the opening set. He was tight and visibly nervous. But then, the real Sam came through and he had his audience with him from thereon in—even to singing and clapping while he fed them the lyrics to "If I had a Hammer." A pretty risky trick for the staid Copa crowd—but it worked. Cooke has finally broken into the adult market, and he intends to stay there.

Yet there is something enigmatic about Cooke's past five years as a performer. He has been virtually protected from the adult market, which is hard to reconcile in this day and age. All the while, he has had a tremendous teen following, and the Negro community know him as a "star."

At New York's Town Hill, for instance, he earns \$12,500 per week as a headliner.

When he plays the Apollo in Harlem he breaks attendance records (52,000 his last week there). Yet, his manager of nine months, Allen Klein, when asked why he'd waited so long for the Copa booking explained, "Frankly, they didn't want him. 'Who's Cooke,' they asked. His current booking there wasn't even set until May."

Klein has ambitious plans for Cooke's future, with murmurs of a Carnegie Hall concert and the Greek Theatre in Los Angeles, as well as the European scene. Cooke recently left the William Morris agency and signed with G.A.C., where Buddy Howe is in charge of him. "Howe's one of the best talent builders in the business," offers Klein.

Klein explained, "We're ready to go all the way with Sam. This past year has been a brief hiatus for Sam—he's not given any personal appearances, save one, so that he could orient himself to the change in his career. Now we're set to run with it."

If Cooke's business acumen is any indication of his talent for carrying things out, there's little doubt that he'll make his presence felt. He owns his own publishing firm (Kags) and two record labels, Derby and Sar. As a composer, he's been responsible for most of his hit record tunes, including "You Send Me," "Everybody Likes to Cha Cha Cha," "Only Sixteen," "Chain Gang," "Having a Party," "Cupid," "Twistin' the Night Away," "Another Saturday Night," "Ain't That Good News," and "Good Times," is just a partial list. And it is intimated that his recent new pact with RCA Victor has some pretty interesting clauses in it. One is that as he develops new talent on his own labels, Victor gets first refusal on signing the acts.

If Cooke has any idol it is talent. He is ecstatic about great performers, arrangers, writers. He spoke recently at length about Bob Dylan. "Now there's a guy with a real soul. And such a talent for putting beautiful thoughts in a simple framework. If you've got something to say, I think that's the way to say it. If you haven't you'd better cool it."

"You know," he confessed, "I was so impressed with one of his songs, I wrote one around it, called 'A Change Is Gonna Come.'"

BARRY KITTLE



RADIO AND TV

Promotional Power

By June Bundy

The promotional power of radio is strikingly demonstrated this summer by the success of Palisades Amusement Park, N.J., in spite of the formidable competition offered by the World's Fair, the Park is more than holding its own and most of the credit goes to the Park's battery of radio and TV deejay shows.

The Park originally built a recording studio to accommodate WMCA's, (N.Y.) remote broadcasts. This season, though, in addition to WMCA's **Dan Daniel** and his weekly Park show, the following programs are originating from the Palisades: a five day week WNJR show; a Spanish Talent show on WBNX; **Clay Cole's** WPIX telecast (on tape;) and "Hootenanny," WJRZ.

In addition, NBC carried two network TV remotes from the Park and the opening episodes of a forthcoming

ing network video series "Mr. Broadway" were filmed there recently. Live talent shows, free to Park patrons, are also presented frequently each week, usually with a well-known deejay as emcee.

The Palisades Amusement Park has always emphasized local deejay promotion, but this year they've gone all out on radio. One of the most interesting remotes from Palisades Park is the WJRZ "Hootenanny", emceed by Jerry White, noon-2 p.m., on Sundays. White features name folk acts, plus new talent. The latter gimmick is the most intriguing from the standpoint of record manufacturers since it offers them a chance to scout potential new disk talent. White is pictured in the photo with one of his new artists, **Tom Palmireri**, and a washtub bass.



micks get wilder as the temperature rises. **Clark Race**, KDKA and KDKA-TV, Pittsburgh, helped bolster contributions to the Variety Club's charities June 22 by allowing himself to be lifted up the side of a Gateway Center building in an enclosed scaffold. He was then lowered a yard for every \$10, 20 donated to the fund.

Alan Boyd, music director, WKUL, Cullman, Ala., staged a World's Championship Relay Team Piano Marathon last month with four teams of three teenagers each. One team dropped out but the remaining three played steadily for 24 hours, at which point they all agreed to collapse at once. Boyd writes "I'd like to challenge any other station in the country to better this record."

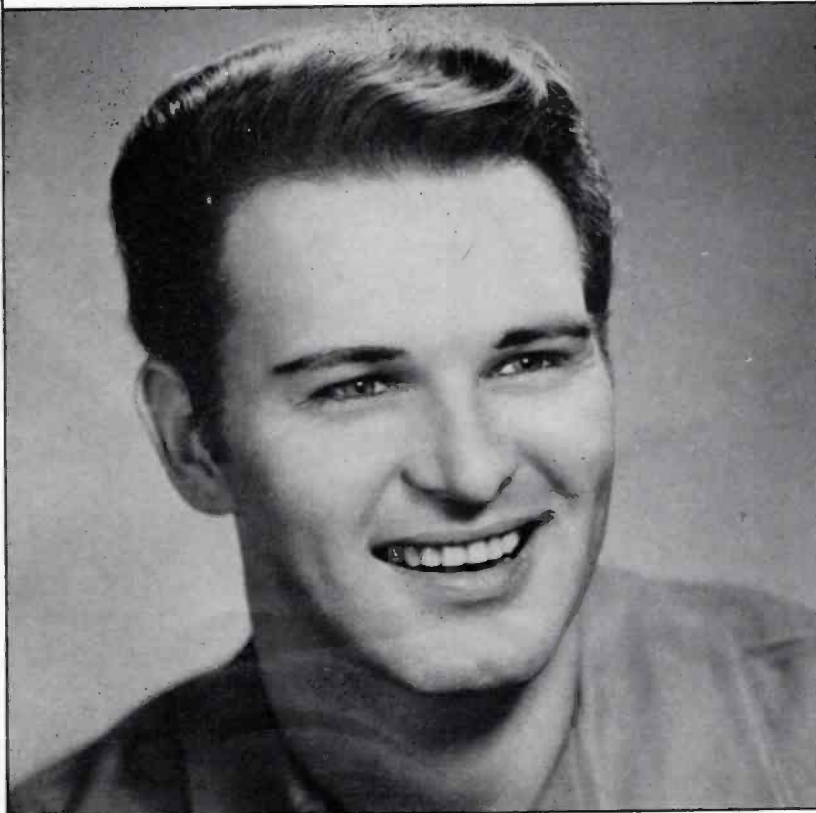
Lee Duncan, KAFY, Bakersfield, Calif., presented a one-man version of the seven day bike race — last month to help plug the Suzuki Motor Bike subtitled "Hell on Wheels." He peddled around and around the College Center Parking Lot in an attempt to keep going for at least three days,

Palisades Park recently gave WMCA and its Playboy Bunny baseball game promotion some competition in the cheese-cake department. Five WJRZ jocks, wearing old fashioned bathing suits, played a game of water polo against five bikini-clad show girls from Broadway's "Follies Bergere." The game was played in the Park's salt water pool. **Bob Bron** gave a play-by-play report over WJRZ.

Stunt Season

Summer is the season for deejay stunts. Most stations are not promotion minded all year round but the gim-

TWO GREAT BIG



DAVID HOUSTON

"ONE IF FOR HIM,
TWO IF FOR ME"

5-9690



MAN ABOUT MUSIC

Question Time

By Bob Rolontz

There's a scandal brewing in Philadelphia that should soon make headlines. It will be one of the most intriguing lawsuits in many a year. . . . Larry Spier, Jr., is working for the publishing end of Laurie Records. How come? . . . Is it true that Terry Melcher is one of the voices on the Rip Chords recordings? . . .

In case anyone is wondering how RCA Victor tied up the Music Theater of Lincoln Center to record "selected productions to be staged by the theater over an eight year period," the reports are that Victor paid over \$500,000 for the rights. Columbia Records, according to the same report, turned the deal down. . . . Speaking of Victor, an Eng-

lish flash is that the label has offered "a fabulous" sum to record Lawrence Olivier's London production of "Otello." Show is a smash there and may come to the U.S. this fall.

Melbourne Records, Australian indie, will release a single by The Breakaways simultaneously throughout the world on July 15. It will be the first time an Australian single has been issued world-wide the same date and will mark the introduction of the hot selling group to the U.S. market. Rexine Allen, Rex Allen's daughter, is now being handled by Arlene Tanner. . . . Schmidt's Beer commercial singer Adrienne Angel is now the understudy to Louise Troy in the Broad-

way smash "High Spirits."

Ned Hertzam, formerly with Allied Records has joined Warner Bros.-Reprise in charge of premium merchandising. . . . Jerry Blaine, general head of Cosnat, has a bit role in the motion picture he is producing called "The Candidate," starring lookers June Wilkinson and Mamie Van Doren. . . . Phil LaGree is the new West Coast rep for Time and Mainstream Records. . . . Lou and Lydia Reizner became the parents of a girl, Claudia Michele, June 17. Her daddy is import coordinator for Mercury.

Johnny Farrow and Al Ham have returned to New York after recording Bobby Wood in Nashville for Joy Records. . . . Columbia has signed Freddie Scott. His first single and LP will be produced by Clyde Otis. . . . Co-publishing rights to the hit tune "Angelito" have been acquired by George

Pincus for U.S., Canada and world-wide. It's a girl for Mr. and Mrs. Del Serino, named Catherine. Del is now with Bourne Music. . . . And it's a boy for Ed and Linda Thrasher, named Jeffrey Allen. Ed is Warner Bros. Records art chief. . . . Nelson Riddle is now in England, appearing on shows for the BBC. He will also do some film scoring in Britain. . . . Jerry Dennon's sold his master of "Sweets For My Sweet" by Doug Robertson and the Good Guys to Era Record Sales.

Victor is issuing an album in August of spoken word highlights from the film soundtrack of "Becket" with Richard Burton and Peter O'Toole. This gives Victor a slice of the Burton record sweepstakes. . . . Victor will issue five albums in its "best of" series in July. Artists featured are Henry Mancini, Floyd Cramer, The Limelighters, Jim Reeves and Mario Lanza.

COUNTRY HITS



STAN HITCHCOCK

"OLE BAD"
5-9699



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Gene Simmons

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#2076



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Music Business In London

The Searchers' new single couples "Some Day We're Gonna Love Again" and "No-one Else Could Love You". The top side was once waxed by Barbara Lewis. Coupling is a Chris Curtis original.

Heinz, Tornadoes' bass guitarist who quit to go solo, switches from London to RCA Victor in America. His first Victor single will couple "Please Little Girl" and "You Were There", both of which were top sides in Britain.

Pye has raised the price of its cheap Golden Guinea album line by about 16 cents to exactly one guinea (just under \$3).

Pye's Top Six continues to make the charts with each monthly release (six hits cover versions on one 94 cent single) selling around 100,000, which is phenomenal for cover records in Britain. Top Six has just released a special five-track record of "Hit Songs From Camelot".

The Rank Organisation which runs a cinema chain, bowling alleys, and other leisure activities, is also offering a six track cover record through its own outlets. The record is on a label named Showtime and the session men that play on the disc are dubbed the Showtimers.

The Beatles' LP from "Hard Day's Night" is out at last. Side one features "Can't Buy Me Love" and the title tune, plus the other five soundtrack songs. The second side features a new version of "You Can't Do That" and five new songs which are not in the film and consequently are not on the United Artists' soundtrack al-

bum in America. These new titles are "Any Time At All", "Things We Said Today", "When I Get Home", "I'll Be Back" and "I'll Cry Instead" (which has been cut from the movie). The group was due back in London from Australia and New Zealand on Thursday.

Louis Armstrong's "Hello Dolly" has come into the album charts, and another American LP "Buddy Holly Showcase" is expected to dislodge the Rolling Stones at the LP chart top.

Peter and Gordon and a host of other artists are featured on a new EMI-Columbia album "Tribute To Michael Holliday". This was recorded at a charity concert in aid of Holliday's widow and son. The LP includes "The Story Of My Life" one of the biggest hits for Holliday, who died of a drug overdose. Also on the album is a message from Big Crosby.

Columbia has also issued the 15-song soundtrack album from Cliff Richard and the Shadows new movie "Wonderful Life".

The Vic Lewis Organisation hopes to bring Johnny Mathis here in August for a few personal appearances. If he does come Norman Newell hopes to record him at EMI's studios.

Promoter Don Arden, who brings Brenda Lee in for one-nighters from September 26, is bringing in several other American stars for ballroom appearances in September. Arden says Marvin Gaye, Larry Williams, Johnny Tillotson will all come over that month and will also do TV and radio work. Rolling Stones co-manager Andrew Oldham will record Brian Hyland during his visit.

GRAEME ANDREWS

BREAKING OUT!!!
DENNY PROVISO'S
"MICKEY MOUSE"
b/w
"WALK WITH HIM"
#506



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JULY 11, 1964

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	2	MEMORIES #1 Webb Pierce—Decca 31617	17	21	WHERE DOES A TEAR COME FROM George Jones—United Artists UA 724	33	28	KEEPING UP WITH THE JONESES Singleton-Young—Mercury 72237
2	3	CIRCUMSTANCES Billy Walker—Columbia 42010	18	15	SORROW ON THE ROCKS Porter Wagoner—RCA Victor 8304	34	36	COTTON MILL MAN Jim & Jesse—Epic 5-9876
3	4	DANG ME Roger Miller—Smash 81881	19	19	ANGEL ON LEAVE Jimmy C. Newman—Decca 81609	35	43	BE QUIET MIND Ott Stephens—Reprise 0272
4	9	LOOKING FOR MORE IN '64 Jim Nesbitt—Chart 1065	20	20	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART Johnny Wright—Decca 31593	36	41	THE GOLD CUP Buddy Cagle—Capitol 5154
5	5	INVISIBLE TEARS Ned Miller—Fabor 128	21	23	MY BABY WALKS ALL OVER ME Johnny Sea—Philips 20164	37	38	ASK MARIE Sonny James—Capitol 5197
6	6	COWBOY IN THE CONTINENTAL SUIT Marty Robbins—Columbia 43049	22	27	I LOVE TO DANCE WITH ANNIE Ernest Ashworth—Hickory 1265	38	48	I'M A WALKING ADVERTISEMENT Norma Jean—RCA Victor 8328
7	7	WINE, WOMEN AND SONG Loretta Lynn—Decca 31541	23	24	RHINESTONES Faron Young—Mercury 72271	39	39	THE NESTER Lefty Frizzell—Columbia 43051
8	8	MY HEART SKIPS A BEAT Buck Owens—Capitol 5136	24	30	BE BETTER TO YOUR BABY Ernest Tubb—Decca 31614	40	35	TOGETHER AGAIN Buck Owens—Capitol 5136
9	1	BURNING MEMORIES Ray Price—Columbia 42971	25	32	SLIPPIN' AROUND George Morgan & Marion Worth— Columbia 43020	41	44	CITY OF SIN Glenn Garrison—Big Country 5051
10	11	PASSWORD Kitty Wells—Decca 31622	26	29	I THOUGHT OF LEAVING YOU Kitty Wells—Decca 31622	42	46	I'D RATHER HAVE AMERICA Jimmy Martin—Decca 31629
11	10	PICK OF THE WEEK Roy Drusky—Mercury 72265	27	31	BALLAD OF IRA HAYES Johnny Cash—Columbia 43053	43	28	KEEP THOSE CARDS AND LETTERS COMING IN John & Jonie Mosby—Columbia 43005
12	12	I'M HANGING UP THE PHONE Carl & Pearl Butler—Columbia 43030	28	★	I GUESS I'M CRAZY Jim Reeves—RCA Victor 47-8383	44	★	YOUR MONEY Leroy Van Dyke—Mercury 72277
13	13	TAKE MY RING OFF YOUR FINGER Carl Smith—Columbia 43033	29	42	THIS WHITE CIRCLE ON MY FINGER Kitty Wells—Decca 31580	45	45	SAM HILL Merle Haggard—Tally 178
14	14	SECOND FIDDLE Jean Shepard—Capitol 5169	30	18	LOVE IS NO EXCUSE Jim Reeves & Dottie West—RCA Victor 7237	46	★	I DON'T WANT YOU THIS WAY Margie Singleton—Mercury 72268
15	16	THEN I'LL STOP LOVING YOU The Browns—RCA Victor 8348	31	★	PUT YOUR ARMS AROUND ME Norma Jean—RCA Victor 8328	47	47	BALLAD OF JOHN F. KENNEDY Autry Inman—Sims 170
16	25	I DON'T LOVE YOU ANYMORE Charlie Louvin—Capitol 5173	32	40	THE VIOLET AND A ROSE Wanda Jackson—Capitol 5142	48	★	TALKING TO THE NIGHT LIGHTS Del Reeves—Columbia 43044
						49	49	LEFT OUT Ray Pillow—Capitol 5180
						50	★	A BIG MAN CRIED Sammy Masters—Galahad 533

BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	3	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854	8	9	THERE STANDS THE GLASS Carl Smith—Columbia CL 2173 (M); CS 8973 (S)	15	15	RING OF FIRE Johnny Cash—Columbia CL 2053
2	1	MORE HANK SNOW SOUVENIRS Hank Snow—RCA Victor LPM 2819	9	10	BLUEGRASS HOOTENANNY George Jones & Melba Montgomery— United Artists UAL 3352; UAS 6352	16	17	I LOVE A SONG Stonewall Jackson—Columbia CL 2059 CS 8859
3	2	SAGINAW MICHIGAN Lefty Frizzell—Columbia CLS CS 2169	10	12	KITTY WELLS STORY Kitty Wells—Decca DSD 174; KXS 7174	17	16	PORTER WAGONER—IN PERSON Porter Wagoner—RCA Victor LPM 2840 (M); LSP 2840 (S)
4	4	GUITAR COUNTRY Chet Atkins—RCA Victor LSP 2783	11	★	FOLK SONG BOOK Eddy Arnold—RCA Victor LPM 2811 (M); LS P 2811 (S)	18	15	BLUE AND LONESOME George Jones—Mercury MG 20906 (M); SR 60966 (S)
5	5	NIGHT LIFE Ray Price—Columbia CL 1971 (M); CS 8771 (S)	12	8	LORETTA LYNN SINGS Loretta Lynn—Decca DL 4457	19	13	LOVING ARMS Carl & Pearl Butler— Columbia CL 2125; CS 8925
6	6	STORY SONGS FOR COUNTRY FOLKS Faron Young—Mercury MG 20896	13	11	THE BEST OF GEORGE JONES George Jones—United Artists UAS 6289	20	20	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Flatt & Scruggs—Columbia CL 2134; CS 8634
7	7	ON THE BANDSTAND Buck Owens—Capitol T/ST 1879	14	14	RAILROAD MAN RCA Victor LPM 2705 (M); LSP 2705 (S)			

Dateline Music City



CHARLIE LAMB

T. Tommy Cutrer, highly successful merchandiser of country music at WSM for a dozen years or more, who recently purchased his own station — WJQS, in the King Edward Hotel at Jackson, Miss. — was amazed when he took possession recently that the country music record library—by Cutrer's standards—was woefully small. Cutrer forthwith determined to make it the biggest country music record depository in Mississippi. A tip to country labels and country artists who want to be sure of exposure is to speed along those C&W discs to Cutrer fast. . . . If there's a date in July that Acuff Rose Artist Corp.'s **Jim McConnel** hasn't earmarked for one to a half dozen of his artist personnel to be making money somewhere it's probably because the calendar wasn't within easy seeing distance. . . . The revived and regenerated KDAV Country Music Club of Lubbock, Texas, boasts 4,606 members, all acquired since April. A new country music format was launched together with a contest for club members only. Each member's name goes into a pot and every hour KDAV draws a name and gives the person whose name is drawn a few minutes to call the station, the pot started at \$5 and a \$5 bill is added for every unsuccessful call, according to manager **Hal Ragan**. . . . General Manager **J Hal Smith** of Pamper Music has resigned songwriter **Bob Forshee** to a new long term writer's contract. Forshee has been with Pamper for two years. He is a graduate of the University of Missouri and a former school teacher. . . . **Ernest Tubb** teams up with **Loreffa Lynn** on Decca with a new release, "Mr. and Mrs. Used To Be" backed with "Love Was Right Here All the Time". . . . **Bobby Lewis** of Hal Smith Artists' Productions and wife **Pat** have moved to Music City from Hodgenville, Ky. . . . "Blue Bird Let Me Tag Along" by **Rose Maddox** on Capitol is showing hit symptoms. . . .

Promote Record Hops

David R. Wood, production manager of WJPS Radio, Ev-



WBMD, Baltimore, Maryland's Country Music Radio Station drew over 10,000 people to another big Country & Western Jamboree, at the Civic Center. (L-R) **Chuck Bernard**, President of the Country Music Network, **Hank Snow**, and **Helpful Harriett** of WBMD.

ansville, Ind., with **Byron Zint** have formed B&D Productions, designed to promote record hops and bring shows to Evansville. One of their deals just completed was a package of spots for **Dick Clark's** 1964 Caravan of Stars tour. . . . Western star **Rex Allen**, his horse **Koko Jr.** and the "Men of the West" started a three months PA tour recently that will take them into 11 states. . . . **Red Feather Record Co.**, Albuquerque, N. M., has announced that **Little Richie Johnson** has taken over its record promotion. Red Feather started recording this year and has released several 45's and LP's in country and pop. . . . **Roy Acuff**, "king" of country music, filled the star spot at the Grand Ole Opry June 20, singing selections from his new Capitol album, "The Great Roy

Acuff". . . . **Coleman O'Neal** is back at the turntable at WEAS in Savannah, Ga., an all country and gospel station. . . . **Decca's Vicki Carrol** is drawing raves in appearances with **Chet Atkins** and **Floyd Cramer** in Houston. She'll open at Windsor, Ontario July 13 for two weeks. Her "This Can't Be You" backed with "Little Miss Make Believe" is a deejay favorite in many southern states. . . . **WSB-TV** at Atlanta is planning a big watermelon Festival celebration July 12 with a special hour-long TV show headlining **Skeeter Davis** and **The Browns**.

Husky's New Driver

Veteran driver **Ike Inman** became one of **Ferlin Husky's** employees recently, assigned to overhaul and chauffeur his

"Simon Crum Purple Heart" bus. With **Husky's** heavy schedule, **Inman** should have plenty to do. . . . **Roy Drusky** and pretty wife, **Bobbie**, vacationed over July 4 at Daytona's annual Firecracker 500 race. . . . **Skeeter Davis** is set for a tour of England the last two weeks of September. Move over **Beatles**. . . . **Del Reeves'** new Columbia platter, "Talkin' To The Night Lights" is reported catching on fast. **Reeves** is embarking on an eight weeks trip around the world with passport visas for Tokyo, Okinawa, Hong Kong, England and Ireland. . . . **Leroy Van Dyke** has been packing 'em in at the Trade Winds Motel, Ft. Lauderdale, Fla.

McAuliffe Is Back

Leon McAuliffe and the **Cimarron Boys** are back from a three weeks tour of England and Ireland. They did a show with **Jimmy Dean** at the Long Beach Arena June 30. . . . **Marshall Pack** of the Bruce-Pack Talent Agency at 108-A North Main Street, Greer, S.C., invites inquiries on bookings by his talent roster which includes such Starday artists as **Clyde Moody**, **Carl Story** and the **Ramblin' Mountaineers** and **Johnny Masters** and the **Masters Family**. . . . **Bob Wills** who records for **Dewey Groom's** Longhorn Record Co. is in California making a movie about his fabulous career. . . . **Bill Anderson** and the **Po' Boys** returned recently from a successful trip into Idaho and Utah. In Salt Lake City they played to a SRO audience at the Terrace Ballroom. Their July sked takes them into Georgia, North Carolina, Pennsylvania, Michigan, Ohio, Virginia and Canada. . . . Any disk jockeys missed in the mailing of the new **Bill Anderson** record, "Me" can get one by writing on their station letterheads to **Hubert Long**, 806 16th Ave. South, Nashville. . . . **Anderson** is now managing the career of **Connie Smith**, a new country vocalist recently signed by **RCA Victor**. She'll cut her first session July 16 and bookings will be handled by the **Hubert Long** office.

HIT LP's BY THE CONSOLERS

THE CONSOLERS "Waiting For My Child"
Nashboro LP 7016

THE CONSOLERS "Joy In The Morning"
Nashboro LP 7019

Big Selling Single (From their hit LP)

THE CONSOLERS "Waiting For My Child"
Nashboro 800

NASHBORO Records

177 Third Ave. No.
Nashville, Tenn.
CH 2-2215

Country Single Picks

ERNEST TUBB AND LORETTA LYNN

Decca 31643
MR. AND MRS. USED TO BE (Sure-Fire, BMI) (2:41)—Deaton
Flip is: "Love Was Right Here All The Time"
(Window Music, BMI) (2:30)—Henson-Snoddy

GEORGE HAMILTON IV
RCA Victor 8392
FORT WORTH, DALLAS OR HOUSTON
(Acuff-Rose, BMI) (2:25)—Loudemilk
Flip is: "Life's Railway To Heaven" (Leeds Music, ASCAP) (2:39)—Adams

LESTER FLATT AND EARL SCRUGGS
Columbia 43080
WORKIN' IT OUT
(Melody Trails, BMI) (2:04)—Silverstein, Raim
Flip is: "Fireball"
(Flatt & Scruggs, BMI) (1:56)—Graves, Flatt, Scruggs

JOHN D. LOUDERMILK
RCA Victor 8389
TH' WIFE
(Acuff-Rose, BMI) (2:40)—Loudemilk
Flip is: "Nothing To Gain" (Acuff-Rose, BMI) (2:28)—Loudemilk

STONEWALL JACKSON
Columbia 43076
IT'S NOT ME
(Acclaim, Samos Island, BMI) (2:22)—Zanetis
Flip is: "Don't Be Angry" (Acuff-Rose, BMI) (2:59)—Jackson

GEORGE JONES AND MELBA MONTGOMERY
United Artists 732
WILL THERE EVER BE ANOTHER (Glad, BMI) (2:22)—M. and C. Montgomery
PLEASE BE MY LOVE (Glad, BMI) (2:29)—Sauceman, Fields

GEORGIE RIDDLE
United Artists 733
THAT OLD GIRLFRIEND (Glad, BMI) (2:35)—Riddle
Flip is: "Back Into the Night" (Glad, BMI) (2:28)—Riddle

Country Album Picks

BILLY BRAMMER
Decca DL 74542
GOTTA TRAVEL ON

THE BROWNS featuring Jim Edward Brown
RCA Victor LPM 2860
THIS YOUNG LAND

THE WILBURN BROTHERS
Decca DL 74544
NEVER ALONE

LEON McAULIFF and His Fabulous Steel Guitar
Starday SLP280
SWINGING WEST

LIVE REVIEWS

NIGHT CLUB: 'And In This Corner'

Downstairs At The Upstairs, N. Y.

The Downstairs at the Upstairs is currently running a breezy, topical, four-man review entitled "... And in this Corner."


The hour-long diversion has been put together by some of the most skilled hands in the review business. With Rod Warren and Daniel Strickland at the duo-pianos, the lively cast of Bill Brown, Marilyn Child, Virgil Curry and Carol Morley spew out their material with polish and finesse, never missing their mark.

Subjects of lyrical barbs run the gamut from oral contraceptives to singing nuns. Some of the humor is inside, and terribly quick. In "Happiness Is . . ." for instance, we learn that "Happiness is a Hershfield cartoon, when you find the Nina." In a maudlin adieu to

the World's Fair (to which we "Came a Lot"), we sigh as "The Tower of Light's afading . . . and so's the Pieta." More brutal is a sinister bit "Tokyo, Mon Amour."

The priceless offering of the evening is Miss Child's Mother Superior in "Dear Abbey," as she contemplates the changes which have taken place in the nunnery ever since her smiling sister became a record star. It seems since then the rest of the nuns have been engaged in more rehearsals (from ballet to drama) than they have in prayer. Anxious booking agents "wanted to pact the best sister act, since Patti, Laverne and Maxine." And alas, the New Yorker magazine is neatly done in with the self-explanatory "Ads Infinitum."

B.K.



JOHNNY LOVES ME
BY
FLORRAINE DARLIN
S 105

BILLBOARD Bubbling Under
CASHBOX Looking Ahead—Radio Active Chart
RECORD WORLD Coming Up
MUSIC BUSINESS Radio Exposure Chart

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CHESS IS HOT

AND HERE'S MORE FUEL FOR THE FIRE!

LOVER COME BACK- TO ME
The Flamingos
CHECKER - 1084

BREAKING POINT b/w THAT MAN BELONGS- BACK HERE WITH ME
Etta James
ARGO - 5477

HUMPTY DUMPTY
The Fenways
CHESS - 1901

USE WHAT YOU GOT
Sugar Pie De Santo
CHECKER - 1082

CHESS Producing Company
2120 S. Michigan Ave. Chicago 16, Ill.

JULY 11, 1964

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

It's Louis' "Dolly" For Fourth Week!

MONEY ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
1	1	HELLO DOLLY! LOUIS ARMSTRONG, Kapp KL 1364, KS 3364	11	10	TODAY, TOMORROW, FOREVER NANCY WILSON, Capitol ST 2082	21	28	BEWITCHED JACK JONES, Kapp KL 1365
2	2	FUNNY GIRL ORIGINAL CAST, Capitol SVAS 2050	12	12	HONEY IN THE HORN AL HIRT, RCA Victor LPM 2745, LSP 2733	22	25	GREATEST HITS MARY WELLS, Motown 616
3	3	HELLO DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	13	18	CALL ME IRRESPONSIBLE JACK JONES, Kapp KL 1328	23	17	WHO'S AFRAID OF VIRGINIA WOOLF JIMMY SMITH, Verve V 8583, VG-8583
4	5	GETZ/GILBERTO Verve VLP 8545, V6-8545	14	9	SOMETHING SPECIAL FOR YOUNG LOVERS RAY CHARLES SINGERS, Command RS 866 (SD)	24	24	INTRODUCING THE BEATLES Vee-Jay LP 1062
5	6	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154	15	15	MEET THE BEATLES Capitol T 2047, ST 2027	25	20	CHUCK BERRY'S GREATEST HITS Chess LP 1485
6	4	COTTON CANDY AL HIRT, RCA Victor LPM 2917, LSP 2917	16	14	IT MUST HAVE BEEN SOMETHING I SAID SMOTHERS BROTHERS, Mercury MG 20904, SR 60904	26	26	PINK PANTHER HENRY MANCINI, RCA Victor LPM 2795, LSP 2795
13		RETURN OF THE DAVE CLARK FIVE Epic LN 24104	17	22	BACK IN TOWN KINGSTON TRIO, Capitol T 2081, ST 2081	27	29	DIMENSION 3 ENOCH LIGHT, Command RS 867
8	7	CALL ME IRRESPONSIBLE ANDY WILLIAMS, Columbia CL 2171, CS 8971	18	21	SHUTDOWN, VOL. 2 BEACH BOYS, Capitol T 2027	28	58	ROLLING STONES London LL 3375
9	8	BEATLES SECOND ALBUM Capitol ST 2080	19	19	SECOND BARBRA STREISAND ALBUM Columbia CL 2054, CS 8854	29	16	TODAY & OTHER SONGS NEW CHRISTY MINSTRELS, Columbia CL 2159
10	11	GLAD ALL OVER DAVE CLARK FIVE, Epic LN 24093	34		AT THE WHISKEY A' GO GO JOHNNY RIVERS, Imperial LP 9264	30	23	I WISH YOU LOVE GLORIA LYNN, Everest 5228

ACTION ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
31	32	FROM RUSSIA WITH LOVE SOUNDTRACK, United Artists UAL 5114	54	44	GREATEST HITS MARVIN GAYE, Tamla 252	77	75	MORE THEMES FOR YOUNG LOVERS PERCY FAITH, Columbia CL 2167, CS 8907
63		ON THE MOVE TRINI LOPEZ, Reprise R 6112, RS 6112	55	45	MEET THE SEARCHERS/NEEDLES AND PINS Kapp KL 1363	78	✓	ROBIN AND THE SEVEN HOODS SOUNDTRACK, Reprise F 2021
52		WORLD WITHOUT LOVE PETER AND GORDON, Capitol T 2155, ST 2155	74		BEATLES AMERICAN TOUR WITH ED RUDY Radio News Pulsebeat 1000	79	66	WHEN LIGHTS ARE LOW TONY BENNETT, Columbia CL 2175
33		REFLECTIONS PETER NERO, RCA Victor LPM 2853, LSP 2853	40		GLORIA, MARTY AND STRINGS GLORIA LYNN, Everest BR 5226	80	72	NEW YORK WONDERLAND—WORLD WIDE WONDERLAND ANDRE KOSTELANETZ, Columbia CL 2138, CS 8938
✓		A HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	42		MANHATTAN TOWER ROBERT GOULET, Columbia CL 6050, CS 2450	81	83	I WALK THE LINE JOHNNY CASH, Columbia CL 2190
38		THE LETTERMEN LOOK AT LOVE Capitol T 2803, ST 2083	36		SHANGRI-LA ROBERT MAXWELL, Decca DL 74421	82	65	SPEAK TO ME OF LOVE RAY CONNIF, Columbia CL 2150
27		SERENDIPITY SINGERS Philips PHM 200-115, PHS 600-115	70		REFLECTIONS STAN GETZ, Verve V/V-6 8554	83	81	LIVING A LIE AL MARTINO, Capitol 1975
37		MARY WELLS AND MARVIN GAYE TOGETHER Motown 613	48		BELAFONTE AT THE GREEK THEATRE HARRY BELAFONTE, RCA Victor LOC 6009, LSO 6009	84	87	COMIN' IN THE BACK DOOR WYNTON KELLY, Verve V 8376
30		HIGH SPIRITS ORIGINAL CAST, ABC Paramount ABC OC-1	69		RITA PAVONE RCA Victor LPM/SLP 2900	85	71	NEW ORLEANS AT MIDNIGHT PETE FOUNTAIN, Coral CRL 57429
41		COMMAND PERFORMANCES ENOCH LIGHT, Command RS 868 (SD)	50		TOM JONES United Artists UAL 4113, UAS 5113	86	96	HERE'S GODFREY CAMBRIDGE Epic FLM 13101
46		GOING BAROQUE SWINGLE SINGERS, Philips PHM 200-126	39		SHOWTIME JAMES BROWN, Smash MG S 27054	87	✓	MOMS WOWS MOMS MABLEY, Chess
49		DEAD MAN'S CURVE/NEW GIRL IN SCHOOL JAN AND DEAN, Liberty LRP 3361	67		GREAT VOICES OF THE CENTURY VARIOUS ARTISTS, Angel NP-4	88	77	EARLY HITS OF 1964 LAWRENCE WELK, Dot 8572
82		THE MANY SIDES OF THE SERENDIPITY SINGERS Philips PHM 200-134	79		HAMLET RICHARD BURTON, Columbia DOL 302, DOS 702	89	89	SWEET AND SOUR TEARS RAY CHARLES, ABC Paramount 480
47		REFLECTING CHAD MITCHELL TRIO, Mercury MG 20891	68		MOONLIGHT AND ROSES JIM REEVES, RCA Victor LPM/LSP 2854	90	✓	LATIN FEVER HERBIE MANN, Atlantic LP 1422
59		LITTLE CHILDREN BILLY J. KRAMER & THE DAKOTAS, Imperial LP 9267	57		DAWN (GO AWAY) 4 SEASONS, Philips PHM 200-124	91	100	DANCE DISCOTHEQUE VARIOUS ARTISTS, Decca DL 4556, DL 74556
35		WIVES AND LOVERS JACK JONES, Kapp KL 7352	✓		THE FABULOUS VENTURES Dolton BSPJ 2029	92	✓	PRESENTING THE BACHELORS London PS 353
31		KISSIN' COUSINS ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894	55		FRANK SINATRA SINGS DAYS OF WINE AND ROSES Reprise F/FS 1011	93	93	WE SHALL OVERCOME PETE SEEGER, Columbia CL 2101
73		BEATLES' SONGBOOK HOLLYRIDGE STRINGS, Capitol T 2116	60		JOAN BAEZ IN CONCERT, PT. 2 Vanguard VSD 2123	94	88	TENDER IS THE NIGHT JOHNNY MATHIS, Mercury MG 20890
43		CHARADE HENRY MANCINI, RCA Victor LPM 8356	✓		THE WONDERFUL WORLD OF MAKE BELIEVE JOHNNY MATHIS, Mercury MG 20913, SR 60913	95	94	BACH'S GREATEST HITS SWINGLE SINGERS, Philips PHM 200-097
62		TEARS AND ROSES/I LOVE YOU MORE AND MORE EVERY DAY AL MARTINO, Capitol T 2011, ST 2011	62		YESTERDAY'S LOVE SONGS—TODAY'S BLUES NANCY WILSON, Capitol T/ST 2011	96	✓	THE ENCHANTED WORLD OF FERRANTE & TEICHER United Artists UAL 3375, UAS 6375
56		THE UNSINKABLE MOLLY BROWN SOUNDTRACK, MGM E 4232 ST	53		TODAY'S ROMANTIC HITS—FOR LOVERS ONLY JACKIE GLEASON, Capitol W/SW 2056	97	✓	DON'T LET THE SUN CATCH YOU CRYING GERRY AND THE PACEMAKERS, Laurie LLP 2024
51		IN THE WIND PETER, PAUL & MARY, Warner Bros. W 1507	78		WISH SOMEONE WOULD CARE IRMA THOMAS, Imperial LP 9266	98	80	HEAR, HEAR SEARCHERS , Mercury SR 60914
54		BY REQUEST BRENDA LEE, Decca DL 4507	76		MESS OF BLUES JOHNNY HODGES, Verve V/V6-8570	99	✓	DYNAMIC JACK MCDUFF , Prestige PR 7323
						100	✓	ROGER AND OUT ROGER MILLER, Smash MG S 27049, SRS 67049

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JULY 11, 1964

PICTURE PARADE

The four great band leaders at top right are Duke Ellington, Benny Goodman, Wayne King and Count Basie, who received Mouskers from Disneyland chief Walt Disney for appearing at the fun park. Middle right shows June Wilkinson in an impromptu performance at the live recording session by the Standells at P.J.'s in Hollywood last week. Liberty's Dick Glasser recorded the act. Bottom right Lennie Welch entertains his Army buddies at Fort Dix, N.J., where he is now stationed. His Cadence disc, "If You See My Love," was just issued. At bottom, left, Marilyn Burroughs smiles after signing her Philips contract. Shaking hands are Philips sales chief Lou Simon, and Clark Burroughs, husband of Marilyn and lead singer for the Hi-Lo's. At middle left Victor's classical head Roger Hall presents LP of Ferde Grofe's "World's Fair Suite" to Stuart Constable, operations v.p. of the New York World's Fair.

