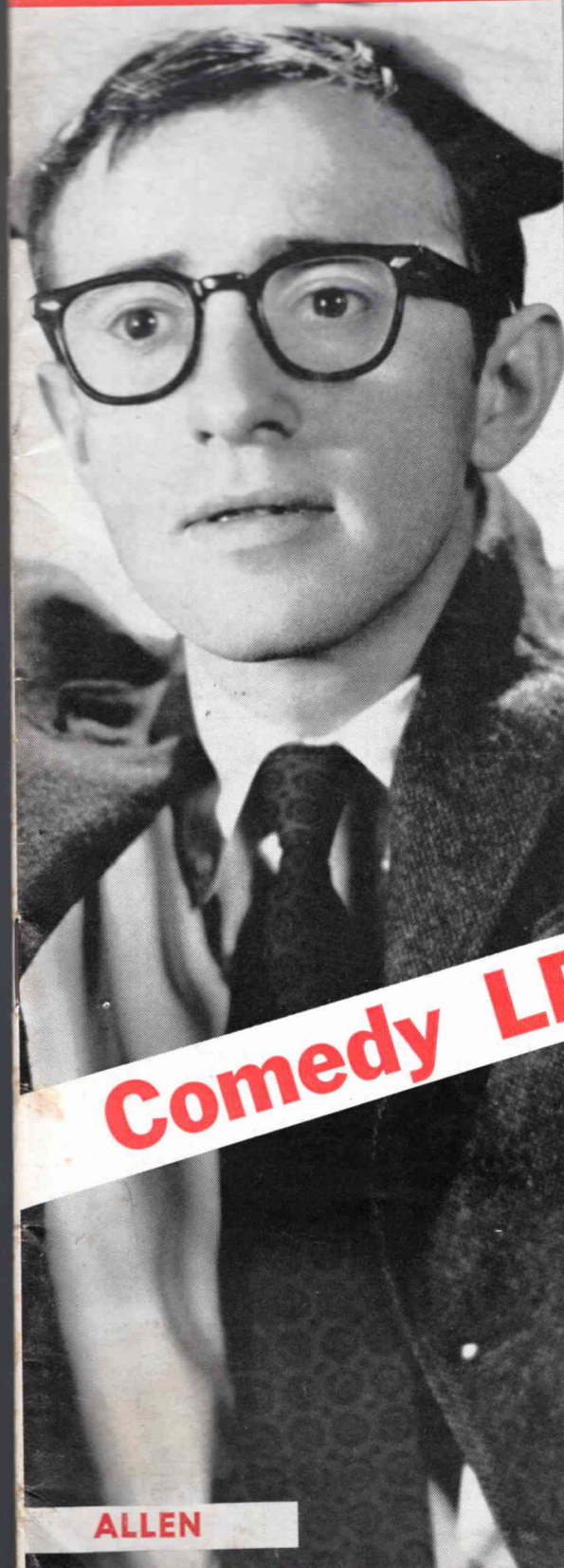


# MUSIC BUSINESS

Incorporating music reporter

Vol. IX, No. 10

"We're Having A Ball"  
— The Supremes



ALLEN



BERMAN



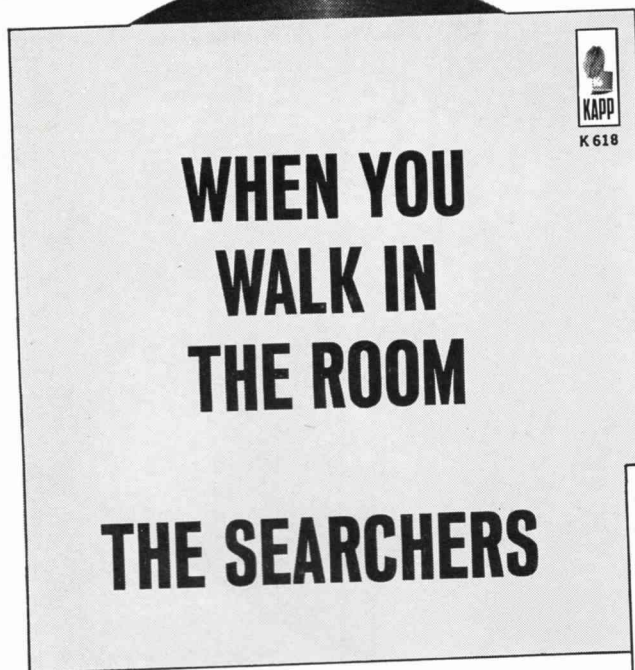
Comedy LP's: The revival is on!

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

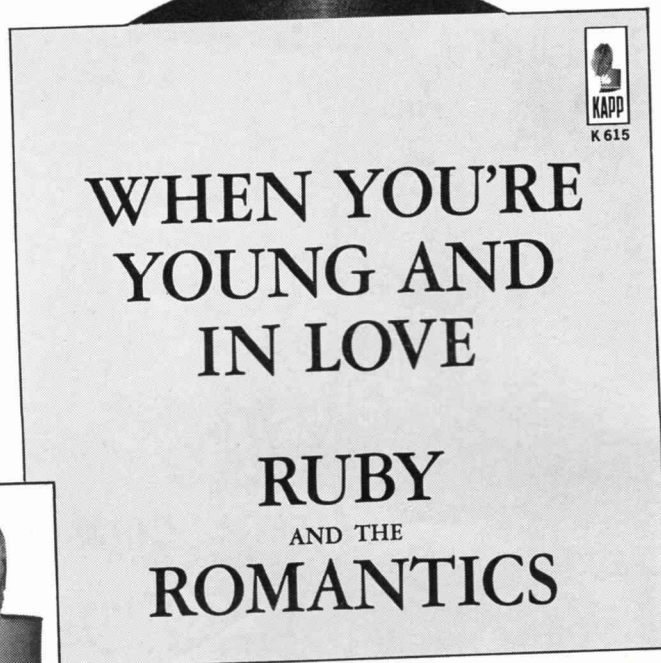
# WARNING!

A severe outbreak of these  
two Kapp singles  
is reported from coast to coast.

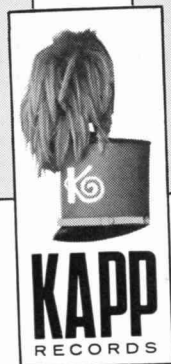
Take action before they hit your area!



Jumped from #41 to #21 on  
English charts in second  
week of release.



First week on Billboard's  
chart broke at (80).



**Shindig Gets Beatles**

"Shindig," the ABC-TV show aimed at the teen set—which got off winging last week to good trade and consumer reviews—has landed the Beatles for the October 7 segment of the show. The Beatles section of "Shindig" has already been taped in London. A number of other British acts were also signed to appear on future shindig shows.

The Beatles one hour TV spectacular, which up to now has been shown only in Britain, will be shown in the U. S. on the ABC-TV network, October 17. Other British acts already set to appear on "Shindig" are Billy J. Kramer, Adam Faith, Gerry & The Pacemakers, and the Rolling Stones.

**Fisher Sues Crown**

Eddie Fisher is seeking \$50,000 from a record company he accused of harming his professional reputation. Fisher contends that Crown Records last February appropriated master tapes to 12 of his recordings and put out two record albums that sell for 59c each.

He said the records were manufactured through substandard recording devices that have distorted his voice, and he is now identified with cheap albums that have tended to diminish sales of his other albums.

The title of the two albums are "An Evening with Eddie Fisher and the Golden Strings," and "Tonight with Eddie Fisher and the Golden Strings." Fisher, through his attorney, Richard Meyer, claims he did not give his consent for the albums and last February sent a letter demanding they be withdrawn. He said the defendants refused.

The singer is also asking an accounting of the profits of the record sales and for a preliminary injunction to stop distribution of the albums pending court action.

**Big 3's Hot Season**

The Big 3 Music Corp. is already up to its ears with the fall season, one of the most active seasons in all media that the firm has had in a long time. On the TV front the Big 3 has the theme music from seven of the season's new TV series: "Flipper," "The Man From

U.N.C.L.E.," "Twelve O'Clock High," "Peyton Place," "Valentine's Day," "Daniel Boone," and "Voyage To The Bottom of the Sea."

And from last year the firm has the "Dr. Kildare" and "Mr. Novak" themes.

The music company has also managed to come up with a lot of pop hits lately like "The Cat," "Softly As I Leave You," and "Hold Me." On the pop front the Big 3 has acquired the winning song from the Naples Festival of Neapolitan Songs. In the film area the Big 3 is publishing the theme from "The Americanization of Emily," and "Goodbye Charlie," both of which have already been widely recorded.

**Supremes' Gold Disc**

The Supremes, all set to embark on a European tour, were presented last week with a gold record by their label Motown Records, for selling a million copies of their big hit "Where Did Our Love Go."

**L. A. NARAS Courses**

The West Coast "Workshop In The Recording Industry" courses at UCLA started last week, September 28. John Maitland, of Warner Bros. Records, Randy Wood of Dot, and Neely Plumb of RCA Victor spoke on "The Industry," covering the economic, social and cultural influence of recordings. Next week October 5, the topic is "The Search For

Talent," with Sonny Burke of Reprise and Francis Scott of Capitol the main speakers. Other topics set for future weeks include discussions on repertoire, recording techniques, record packaging, sales and merchandising and the promotion of records. There will also be a case study of an actual album, from the selection of the material to the actual recording session. Cost of the course is \$40, and UCLA will give two credits for passing the course.

**Blumberg Leaves MB**

Walter Blumberg, advertising director of Music Business since the magazine debuted last March, left last week to take an executive post with Sam Hodge's Hodge Podge Enterprises. Philadelphian Hodge is the owner of Mutual Records, and head of Hodge Manufacturing and Paramount Pressing in the Quaker City. Blumberg will be a veepee in the new firm and will work out of a New York office at 1697 Bway. Good luck, baby!

**Nacio Brown Dies**

Nacio Herb Brown died last week (29) of cancer after an illness of almost two years. He was 68 years old. Brown, the composer of such hit songs as "Singing In The Rain," "Pagan Love Song," "You Are My Lucky Star," and others, started his career as an amateur songwriter. He was a suc-



**TOGETHERNESS:** Donna Loren and Paul Peterson find time out during the Dick Clark Caravan to have a few laughs together.

cessful haberdasher and made a fortune in real estate prior to becoming a professional writer. The stock market crash of 1929 brought him to MGM Pictures where he had previously been offered a job as a writer for movies.

He collaborated with lyricist Arthur Freed and turned out an impressive list of standards. They included, "Alone," "You Were Meant For Me," "You're An Old Smoothie," "Broadway Melody of 1929," and "All I Do Is Dream Of You." Brown retired from song writing in 1950, after the era of big Hollywood musicals had passed. He is survived by his widow Georgeann, and three children, Nacio Jan, Candace Nacio, and Nacio Herb Brown, Jr.

**Motown's London Trip**

Top execs of the Motown Record Corporation, from Detroit, were due to depart for an extended European trek Monday (5), with London the first stop. Heading the flying delegation is Motown chief, Berry Gordy Jr., accompanied by executive vice president, Barney Ales, international operations vice president, Esther Edwards, and George Schiffer, attorney.

Meetings will be held with licensees and distributors in numerous countries, looking to the exploitation of the firm's product there. In Britain, where the label has had good success recently, the meetings will be held with EMI officials.

**Coming Next Week**

**MOA and ROSA**

**Convention Special**

---

**Regular Advertising  
Deadlines Prevail**

## VeeJay Signs Walston

VeeJay Records announced a new artist pacting and a management promotion within the firm last week. Signed as an artist was Broadway and TV star, Ray Walston. Promoted to national promotion manager was Pat Pipolo, former western sales manager.

Walston stars in the TV series, "My Favorite Martian," and is featured in the current UA-Mirisch film, "Kiss Me Stupid." West coast a. and r. staffer, Lee Young, is producing Walston's first album.

Pipolo, prior to joining Vee Jay in 1960, had been in record retailing and in sales functions with Kapp Records and Record Merchandisers.

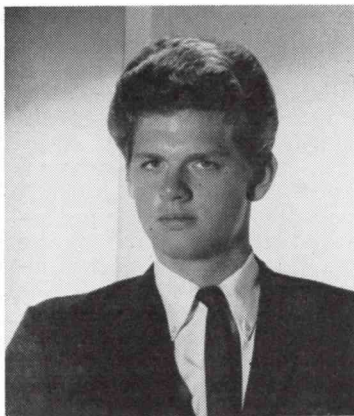
On another front, VeeJay's Interphon subsidiary has landed another hot foreign property in Canada's top best-seller of the moment, Terry Black's "Unless You Care," for United States release.

## Skaff's New Duties

Bob Skaff, vice president and general manager of Imperial Records, has had his responsibilities increased to include those for the parent Liberty label and all its subsidiaries.



**DINO'S GOLDIE:** Dean Martin receives his gold record award for his million selling single, "Everybody Loves Somebody" while guesting on the Bob Hope TV Show.



**CHIP OFF OLD BLOCK:** Mickey Rooney, Jr., has signed a recording contract with the Orange-Empire label of Orange, Calif. Mickey, 19, is the son of Betty Jane (Baker) Kessell, the singer, and his step-father is guitarist Barney Kessel.

Liberty-Imperial president, Al Bennett, said that Skaff will now supervise overall a. and r. and promotion for the entire firm. Bennett said the move does not affect executive a. and r. chief, Don Blocker and promotion head, Bob Fead, but these department heads will coordinate all activities through Skaff.

## Capitol's New Phono

Capitol Records has placed on the market a new phono called the "Command Performer" priced at under \$200. It is a transistorized, multi-operational stereo phono, with high quality components, says Capitol, and is a solid state portable, equipped with a Garrad AT5 automatic changer. It has a ceramic cartridge and an elliptical stylus. Set can also be used as a public address system, a private stereo listening device with the aid of earphones or a pillow speaker. Musicians can use it to play along with the record, notes Capitol Special Products manager Oris Beuler.

## Letters to the Editor

### Radio Exposure Chart

Dear Sirs:

I was very disappointed to see the new "Radio Exposure Chart" as printed in the September 26 issue of Music Business. I think the chart before the change was much more effective than the one printed in this issue.

I found the chart important in programming the music for our show, and it was also used by WQXI's music director in the music list. I feel a return to the first R.E.C. would be appreciated by many in the industry, including myself.

Tom and Paul Collins  
WQXI Radio,  
Atlanta, Ga.

*Ed Note: The changes made in songs listed in our Radio Exposure Chart was a minor one. All we did was to eliminate from the chart those songs that were already on the Pop 100. On the other hand, that enabled us to use larger type in listing the new songs, and to change the layout of the chart so that it is now easier*

*to read. In addition we enlarged the number of stations used each week with their new listings. Most of the comments we have had so far on the new R.E.C. have been favorable.*

### She Likes Us

Dear Music Bus. Editors:

I want to let you know just how much I have been enjoying Music Business. Although not directly connected with the record business, I am planning for a career in music. I find your magazine very informative and interesting. I like the subject matter you cover in your articles. I also enjoy keeping up on the new record releases. I feel very fortunate to have a subscription to Music Business Magazine.

Sincerely yours,  
Carrie Jo Clausen,  
Clear Lake, Iowa

*Ed. Note: We feel fortunate to have you too, Carrie Jo. Stick with us and one day you might be picking hits like everyone else in our business.*

## Goodway Records

A new label, Goodway Records, has been formed in New York. The new firm, which will issue religious records, is a division of Goodway Printing Co., a commercial printer in Philadelphia. Executive producer of the new label is Celia Fiddler.



**ANNIVERSARY PARTY:** VeeJay execs Jay Lasker and Randy Wood celebrate John Bubbles' (center) 55th anniversary in show business with a party kicking off Bubbles' initial album.

## CHARTS & PICKS

Pop 100 .....	Page 12
Pop LP's .....	13
Country .....	26
Single Picks .....	20
Album Picks .....	25

## MUSIC BUSINESS

Incorporating music reporter

225 West 57 St., New York, N.Y. 10019

Telephone: Area Code 212,

JUdson 2-2616

Cable: MUSICBIZ NEWYORK

Publisher and Editor-in-Chief  
Sam Chase

Administrative

Carl Bosler ..... Asst. to Publisher

Editors

Bob Rolontz ..... Executive Editor  
Ren Grevatt ..... General News Editor  
Barry Kittleson ..... Associate Editor  
June Harris ..... Associate Editor  
June Bundy ..... Radio-TV Editor  
Beverly Shelton ..... Asst. to the Editor

Advertising Department

Walter Blumberg ..... Advertising Director  
Mel Mandel ..... Sales Promotion Manager

Circulation Department

Samuel Yager, Lillian Spina ..... N.Y.

Nashville

P.O. Box 396; Tel: (615) 255-0492  
Charlie Lamb ..... Associate Publisher

Hollywood

6269 Selma; Tel: (213) HO 3-8080  
Julian Portman ..... West Coast Editor  
Kae Algier ..... West Coast Sales

International

Walt Grealis ..... Canada  
426 Merten St., Toronto 7; Tel: 485-1679  
Brian Harvey ..... London  
Record Mirror, 116 Shaftesbury Ave., W1.  
Eddie Adamis ..... France  
2 bis Ste. Genevieve, Courbevoie (Seine)

Subscription Fulfillment

Send Form 3579 to 225 West 57 St.,  
New York, N.Y. 10019

Music Business is published weekly by Music Business, Inc.; editorial and advertising offices at 225 W. 57 St., N.Y., N.Y. 10019. JU. 2-2616. Publication office, Zeckendorf and East Gate Blvds, Garden City, N.Y. Second class postage paid at Garden City, N.Y. Single copy price 25 cents. Subscription prices: U.S. and possessions and Canada, \$7 a year, \$20 by air; Europe: \$26 per year by air, \$10 by surface mail, payable with order in U.S. funds. Rates for other countries, \$10 per year; \$40 by air, payable with order in U.S. funds.

# BRENDA LEE

SINGS HER NEWEST HIT

Recorded in England



# IS IT TRUE

c/w

**JUST BEHIND THE RAINBOW**

31960

AVAILABLE

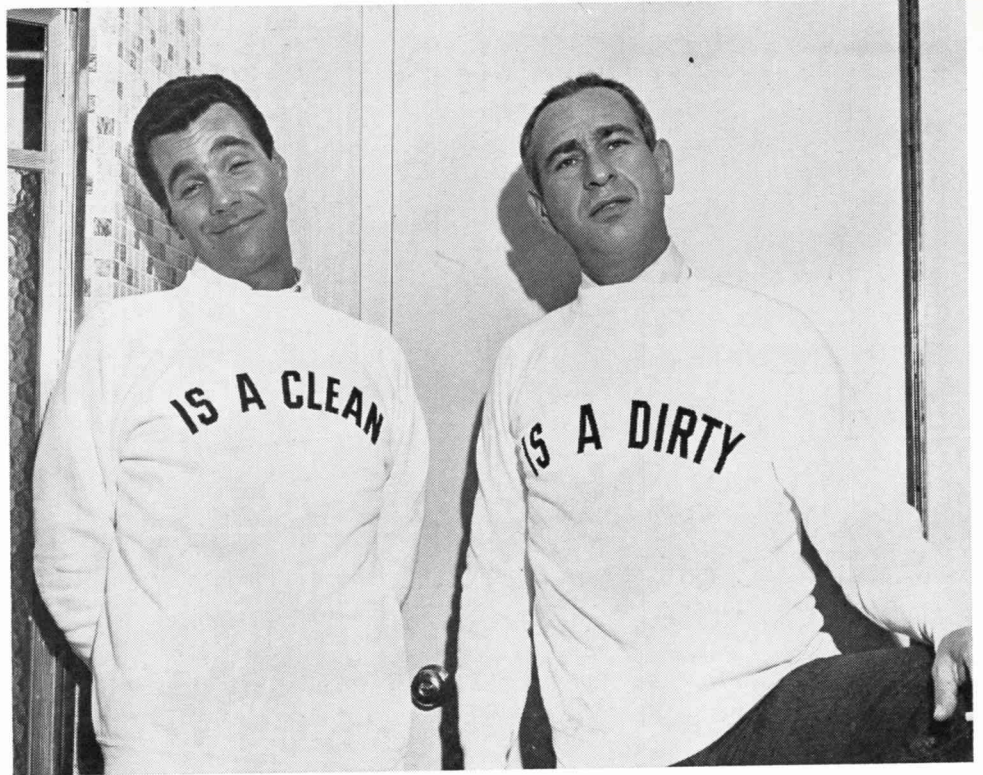
NOW

ON





"Just you 'n me, Lord. Right? Right." "Bill Cosby is a Very Funny Fellow," Warner Bros. 1518.



Les Crane with Shelley Berman: "Senior citizen is a CLEAN. Old man is a DIRTY." "The Sex Life of the Primate," Verve V 15043

## MUSIC BUSINESS

# Comedy LP's: The revival is on!

**Newcomers and veterans spark explosion of comedy on records, musical and otherwise. TV and night clubs help labels start new talent.**



Stiller and Meara: "Adultry is when you adult somebody, stupid." "The Sex Life of the Primate," Verve V 15043

**Humor sells.** Ever since the Okeh "Laughing Record," it has been no secret to our industry that humor on disc was not only a saleable commodity, but was capable of achieving "hit" status. In fact, it is significant that the first album which proved to the industry that you could sell millions of copies in a short period of time was, of course, Vaughn Meader's "First Family" LP, a precedent-setting document, by every standard. And contiguous with the Meader LP, the nation clutched to its bosom another national hero, Allan Sherman, whose new brand of humor

proved to be just what the consumer ordered.

**The sick and the slick.** Both of these albums came on the heels of what seemed comedy's heyday on record. The late fifties and early sixties had established a handful of significant new talents, referred to as "new wave," "sick," or simply "slick." Mort Sahl, Lenny Bruce, Nichols and May, Shelley Berman, Dick Gregory, et al, were the life of every party (non-political of course). But no party is interminable. The novelty began to wane, and following the



"A tisket a tasket. Tell us about the casket." "The Slightly Irreverent Mitchell Trio," Mercury SR 60944



Arthur Fiedler with Allan Sherman: "The only thing that remains unchanged is an eleven-bar rest for the contrabassoon." Peter and the Commisar," RCA Victor LSM/LSC 2773

Meader and Sherman hits (rarely does a follow-up album have anywhere near the impact of a "first" album) comedy albums were conspicuous by their absence from the popularity charts, at least en masse.

Interestingly enough, the artists who lasted through the hiatus were those who employed music in their acts; the Smothers Brothers, the Mitchell (nee Chad Mitchell) Trio, Allan Sherman, were consistently represented on the pop charts.

As new comics made an impact through appearances on TV shows ("Tonight," The Ed Sullivan Show, the Steve Allen Show, etc.) record companies moved in quickly to sign them to contracts. Some of the newcomers, Jackie Mason, (Verve) Jose Jimenez (Bill Dana) (Kapp), and a few others, did well. Others fell by the recording wayside (one album) although they still continued to make their tenuous way in night clubs and in personal appearance shows.

**New names move in.** The past year however has seen a number of new names move into the record picture with strong sales impact. Two of the newer names, Woody Allen and Godfrey Cambridge, had scored success in night clubs, on TV and in Cambridge's case, in the legit theatre, before coming to records. Bill Cosby scored in night clubs and TV before he hit the big record time. And Joyce Jameson and Len Weinrib ("The First Nine Months Are The Hardest"), made their mark in the West Coast Billie Barnes revue.

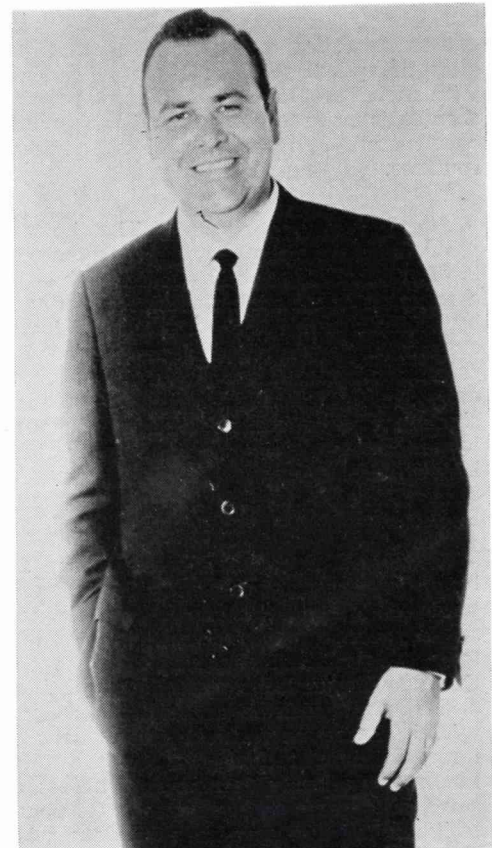
At the same time that the newer names were becoming record names, some of the better known comics, whose record sales were slowing down, came back with mighty hot new albums. One of these was Shelly Berman, who got off his high chair

to come up with a cute, sexy LP called "The Sex Life Of The Primate," on Verve.

Two of the sleepers of the year were the albums by Bill Cosby and the Jameson-Weinrib LP. The Cosby set, "Bill Cosby Is A Very Funny Fellow," was issued last December by Warner Bros. Incidentally it was produced by Allan Sherman. Not an immediate chart item, the LP sold well immediately on the West Coast, where Cosby was holding down club dates. With an increase in TV exposure, Cosby—with his penchant for body English—made a real impact on comedy fans, and his album finally began to do mighty well on the national best-selling charts. Cosby's second album, "I Started Out as a Child," was released by Warner Bros. just last week.

**Capitol never sleeps.** While it would seem that Capitol Records had little time to devote to anything but the Beatles this year, this wasn't entirely so. "The First Nine Months are the Hardest," starring Joyce Jameson and Len Weinrib, was inventively promoted by Capitol distributors throughout the country (tie-ins with radio stations who offered contests for pregnant listeners, tie-ins with maternity shops and diaper services, the works). This exploitation put that album, too, on the national best seller list.

The personnel connected with producing this album, have all distinguished themselves in the past for their contributions to humor. Writers were Bill Persky and Samm Denoff, a team responsible for many TV shows (Joey Bishop, Bill Dana, "McHale's Navy") as well as writing for Dana's albums. Director, was the master himself, Carl Reiner (whose albums with Mel Brooks are recognized classics by the cognoscenti).



Now it's time to meet an Indian without reservations—Chief Crying Trout. Whistle—Stopping with Jonathan Winters. Verve V-15037

CONTINUED ON NEXT PAGE



"Cary Grant is the white Godfrey Cambridge." "Here's Godfrey Cambridge, Ready or Not." Epic FLM 13101

**Mid-summer madness.** Mid-summer saw the disc debut at long last of Woody Allen (Colpix) and Godfrey Cambridge (Epic). Both were familiar to TV and night club audiences, and since both brought to records refreshingly new comedy ideas and routines, their albums took off quickly and were soon riding the best-selling album charts.

Woody Allen's and Godfrey Cambridge's comedy are as far apart as Shelley Berman's and Jonathan Winters'. (Winters by the way has a new album out on Verve, and his TV shows coming up this fall could bring him right back into the comedy on records picture.) Allen's comedy is quixotic and elfish. Cambridge, who deals with racial problems as well as non-racial themes, is more to the point with his well-constructed, neatly building comedy routines.

**Shelley unexpurgated.** The hottest album to come along in some time though, is "The Sex Life of the Primate." While in a sense, it follows the traditions set down by Nichols and May and other Chicago exports, it represents a departure for its creator, writer, director, and principal star, Shelley Berman. It is a revue designed for recording, not a series of monologues and vignettes, as Shelley had hitherto been known for. With him are Jerry Stiller, Anne Meara, and Lovelady Powell.

Verve had signed and released one album by the husband-and-wife comedy team of Stiller and Meara, but it didn't sell too well. On this album with Shelley, they are brilliantly used. Billed as the Quiddity Players, Berman, Powell, Stiller and Meara, will be around for a long while. The revue format, employment of improvisational techniques, plus the time-honored, endlessly fascinating subject of sex would seem to have wondrous possibilities. And it was nearly all done with the absence of airplay. When you listen, you still hear the old Shelley, the old Stiller and Meara—but it's all very together. And it's a winner.

**Political satire too.** While this year's political campaign has given punsters and satirists a field day, only three political albums have thus far been released. The first was called "I'd Rather Be Far Right than President," on the Divine Right label. It didn't find the ready market it had hoped for.

Dick Gregory's latest Vee Jay release, "Running for President," is on the MB album chart this week for the first time. Just released is another politically oriented album on Verve, "Whistle Stopping with Jonathan Winters," which was performed at the National Press Club in Washington, D.C. This looks like another chart contender.

There's no end to what imagination and daring can accomplish. That's been Allan Sherman's philosophy up until now, and he's not about to change it. Having rewritten the lyrics to many a well known tune, Allan has decided to tackle the larger art forms his next time out. With Arthur Fiedler and the Boston Pops, he has recorded "Peter and the Commissar (nee Wolf)" which boasts "Beethoven bamboozled, Brahms brow-beaten, Bizet befuddled, Mozart mangled, Sousa sabotaged, and Prokofieff positively pulverized." He also makes his conducting debut on the album with "Variations on 'How Dry I Am'" and his debut as a composer with "The End of a Symphony." But make no mistake, this is no longhair album (even if it is on Victor Red Seal).

BARRY KITTLESON



A "definitive" discussion of the Indians is available on "It Must Have Been Something I Said, by the Smothers Brothers," Mercury MG 20904

## Hollywood tone-deaf says vet composer

**Hollywood tone deaf.** "As far as good musical scores for features are concerned, Hollywood is gradually becoming tone deaf," according to veteran composer, Bernard Herrmann, who claims producers aren't lending an ear to this phase of the business.

Herrmann, whose first screen score was written in 1940 for the Orson Welles classic, "Citizen Kane", recently finished his 50th, Alfred Hitchcock's "Marnie". He has done 10 previous films for the producer-director, including "North By Northwest" and "Psycho".

**Whales in phone booths.** Herrmann said that fine musical scores are becoming "as rare as whales in telephone booths" and that many current producers are so anxious to hear the sound of music at the boxoffice they pay very little attention to it on a scoring stage; and that this attitude is being out of tune with reality.

"An inept score is as bad for a picture as an inept performance by the star. There are still a handful of producers," stated Herrmann, "like Hitchcock, who really know the score and fully realize the importance of its relationship to a film. Hitchcock was in on every musical note of 'Marnie', starting with conferences long before the picture began. Another exception is Fred Zinnemann, who spends as much time with the music as he does with the actors."

Another example of a person who watched over the musical score is Richard Rodgers in "Sound of Music". He would not allow the producer to alter one word from the original score pointing out the value of same to the picture.

**Want gimmicks.** However, according to Herrmann, most producers today are not so much interested in good music as they are in a good gimmick. They think that a hit title tune over the screen credits automatically means a hit picture. This is why they invest important monies to hire top recording artists to sing the tune, always hoping for a hit.

"That's as wrong as decrying that sound in movies would not happen back in the early '30's," stated Herrmann. "In my 24 years in Hollywood the standard of movie music has gone down. A large percentage of producers, today, are so unaware of their pictures they're constantly looking for a musical gimmick to lure the public. Like the hit title tune, a harmonica surrounded by a choral group, the twanging sound of an electric zither, or the wail of a kazoo in an espresso cafe. Things like that. It only takes away from what's happening on the screen."

**Emotional contribution.** The composer feels that the function of an authentic film score is not to sell a picture, but to simply make its proper emotional contribution to the storypoints. "I'm not in the business of writing a smash title tune that will sell records like hotcakes, but not movies. This may be the thinking, but in reality, they've strayed from this path.

JULIAN PORTMAN





# 3 MONSTER HITS FROM HITSVILLE

---

## MARVIN GAYE Baby Don't You Do It

Talma 54101

---

## MIRACLES That's What Love Is Made Of

Talma 54102

---

## SUPREMES BABY LOVE

Motown 1066

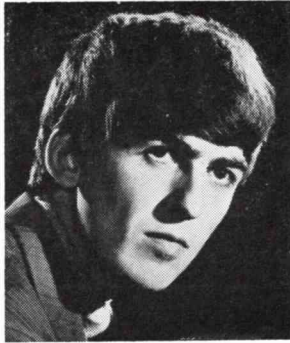
**HITS ARE OUR  
BUSINESS**

**TAMLA / MOTOWN / GORDY**

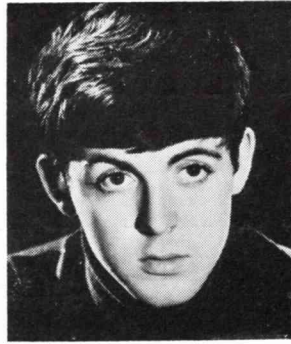
RECORD CORP.

2648 West Grand Blvd. Detroit, Michigan

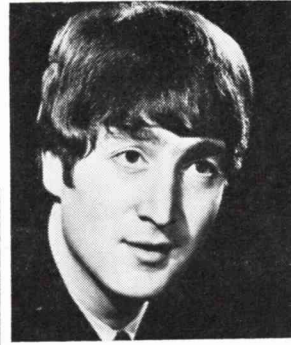
# that was the tour...



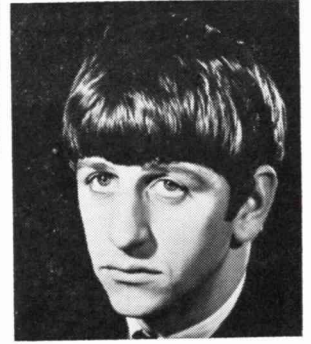
GEORGE HARRISON



PAUL McCARTNEY



JOHNNIE LENNON



RINGO STARR

It was the biggest tour, the most lucrative tour, and the wildest tour in the history of the modern pop record business. The Beatles were seen by about 250,000 fans at the concerts, and they were probably seen by another 250,000 fans at such unlikely places as airport terminals, streets outside hotels where they billeted, and along the highways to and from the arenas, auditoriums and ball parks in which they performed.

The tour grossed over \$1,500,000, and it has been estimated that the boys took back to England with them as much as \$1,000,000 for their share.

Everything the boys did on

the tour, or did not do, was scrutinized, written about and talked about in hundreds of newspapers in the U. S. and throughout the world. Perhaps a thousand pictures were taken of them performing, not performing, at press conferences, in hotel rooms and back stage. The only place where they had any privacy was in their bedchambers.

With the Beatles on their cross-country junket went newspaper personnel, radio news people, magazine editors, and their own entourage of booking agents, (GAC) road managers, press people, and Kappy Ditson of the Red Carpet Travel Service, without

whose attendance the lads might still be stranded somewhere in the West.

The Beatles received awards, presents, gifts, jellybeans, gold records and scores of other odd items that may serve as memorabilia of their first American tour. In return, in addition to their concertizing, they raised close to \$100,000 for charity. About \$13,000 was raised at a garden party held by Capitol President Alan Livingston in Brentwood, Calif., at the start of the tour. About \$75,000 was raised at the end of the tour at a swinging concert held at the soon-to-be-raized New York Paramount Theatre in New York.

So the tour has ended, but their young fans still bask in its glow. Hippies in various cities are selling pieces of the bed sheets the boys slept upon in the hotels where they stayed. Their records are continuing to sell in all sections of the country, and their movie has turned into the sleeper of the year, having already grossed \$5,000,000 on just a small amount of play dates.

Will they do it again? Rumor hath it they'll be back next year too. Who knows? They could turn into a permanent touring company, like the D'Oyly Carte! !

BOB ROLONTZ

The concert in Pittsburgh, sponsored by KQV, was a winner.





Cousin Bruce Morrow, of WABC, New York shows entries received in station's "Draw the Beatles" contest.

Dave Picker, President of United Artists Records presents Beatles with gold LP's for sales of over one million copies of their album "A Hard Day's Night."



And in Canada Geoffrey Racine presents boys with a special plaque for over two million sales of Beatle records on the Capitol label there. (John Lennon was edged out of picture).

that was...



The boys answer questions at one of their innumerable press conferences. At this one, in Pittsburgh, they appear to be enjoying themselves.



Kids line up at the Huntington Hartford Museum in New York to view entries in WABC's "Draw The Beatles" contest. It drew 50,000 entries.

OCTOBER 10, 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.

# Manfreds' Hit The Jackpot!

## THE MONEY RECORDS

This Week	Last Week	Title	Label
1	2	<b>DO WAH DIDDY DIDDY</b>	MANFRED MANN, Ascot 2157
2	1	OH PRETTY WOMAN	ROY ORBISON, Monument 851
3	3	DANCING IN THE STREET	MARTHA & THE VANDELLAS, Gordy 7033
4	4	REMEMBER (WALKIN' IN THE SAND)	SHANGRI LA'S, Red Bird 10-008
5	10	<b>WHEN I GROW UP (TO BE A MAN)</b>	BEACH BOYS, Capitol 5245
6	13	<b>WE'LL SING IN THE SUNSHINE</b>	GALE GARNETT, RCA Victor 8388
7	7	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor 1040
8	9	<b>BABY I NEED YOUR LOVING</b>	FOUR TOPS, Motown 1062
9	20	<b>LAST KISS</b>	J. FRANK WILSON, Josie 923
10	8	BREAD AND BUTTER	NEWBEATS, Hickory 1329

## SALE BLAZERS

This Week	Last Week	Title	Label
11	11	FUNNY	JOE HINTON, Back Beat 541
12	5	HOUSE OF THE RISING SUN	ANIMALS, MGM 13264
13	19	<b>SUMMER SONG</b>	CHAD STUART & JEREMY CLYDE, World Artists 1027
14	16	RHYTHM	MAJOR LANCE, Okeh 7203
15	22	<b>YOU MUST BELIEVE ME</b>	IMPRESSIONS, ABC Paramount 10581
16	6	SAVE IT FOR ME	FOUR SEASONS, Philips 40225
17	12	HAUNTED HOUSE	GENE SIMMONS, Hi 2076
18	18	OUT OF SIGHT	JAMES BROWN, Smash 1919
19	27	<b>LITTLE HONDA</b>	HONDELLS, Mercury 72324
20	25	<b>WHY YOU WANNA MAKE ME BLUE</b>	TEMPTATIONS, Gordy 7035

This Week	Last Week	Title	Label
21	29	<b>LET IT BE ME</b>	EVERETT & BUTLER, Vee Jay 613
22	23	I'M ON THE OUTSIDE LOOKING IN	LITTLE ANTHONY & THE IMPERIALS, DCP 1104
23	33	<b>TOBACCO ROAD</b>	NASHVILLE TEENS, London 9689
24	30	<b>CHUG-A-LUG</b>	ROGER MILLER, Smash 1926
25	24	MATCHBOX	BEATLES, Capitol 5255
26	14	G.T.O.	RONNY & THE DAYTONAS, Mala 481
27	28	FROM A WINDOW	BILLY J. KRAMER, Imperial 66051
28	36	<b>ALL CRIED OUT</b>	DUSTY SPRINGFIELD, Philips 40229
29	41	<b>MERCY, MERCY</b>	DON COVAY & GOODTIMERS, Rosemart 801
30	55	<b>RIDE THE WILD SURF</b>	JAN & DEAN, Liberty 55724

## ACTION RECORDS

31	49	<b>HAVE I THE RIGHT?</b>	HONEYCOMBS, Interphon 7707
32	15	YOU'LL NEVER GET TO HEAVEN	DIONNE WARWICK, Scepter 1282
33	46	<b>BABY DON'T YOU DO IT</b>	MARVIN GAYE, Tamla 54101
34	39	ON THE STREET WHERE YOU LIVE	ANDY WILLIAMS, Columbia 43128
35	44	<b>I'VE GOT SAND IN MY SHOES</b>	DRIFTERS, Atlantic 2253
36	37	SLOW DOWN	BEATLES, Capitol 5255
37	48	<b>THE DOOR IS STILL OPEN TO MY HEART</b>	DEAN MARTIN, Reprise 0307
38	38	ANAHEIM, AZUSA, ETC.	JAN & DEAN, Liberty 55274
39	47	<b>COUSIN OF MINE</b>	SAM COOKE, RCA Victor 8426
40	70	<b>EVERYBODY KNOWS</b>	DAVE CLARK FIVE, Epic 9722
41	48	<b>THAT'S WHAT LOVE IS MADE OF</b>	MIRACLES, Tamla 54102
42	52	<b>COME A LITTLE BIT CLOSER</b>	JAY & THE AMERICANS, United Artists 759
43	65	<b>I'M CRYING</b>	ANIMALS, MGM 13274
44	53	<b>DO YOU WANNA DANCE</b>	DEL SHANNON, Amy 912
45	40	20-75	WILLIE MITCHELL, Hi 2075
46	75	<b>BABY LOVE</b>	SUPREMES, Motown 1066
47	62	<b>I LIKE IT</b>	GERRY AND THE PACEMAKERS, Laurie 3271
48	78	<b>FUNNY GIRL</b>	BARBRA STREISAND, Columbia 43127
49	17	WHERE DID OUR LOVE GO	SUPREMES, Motown 1060
50	60	<b>SOFTLY AS I LEAVE YOU</b>	FRANK SINATRA, Reprise 0301
51	66	<b>GOODNIGHT BABY</b>	BUTTERFLYS, Red Bird 10-009
52	54	SO LONG DEARIE	LOUIS ARMSTRONG, Mercury 72338
53	21	A HARD DAY'S NIGHT	BEATLES, Capitol 5422

54	34	MICHAEL	TRINI LOPEZ, Reprise 0300
55	63	I DON'T WANT TO SEE TOMORROW	NAT KING COLE, Capitol 5261
56	32	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise 0281
57	✓	<b>AIN'T THAT LOVING YOU BABY</b>	ELVIS PRESLEY, RCA Victor 8440
58	64	DEATH OF AN ANGEL	KINGSMEN, Wand 164
59	71	<b>BABY BE MINE</b>	JELLY BEANS, Red Bird 10-011
60	57	SHE WANTS TO SWIM	CHUBBY CHECKER, Parkway 922
61	77	<b>I DON'T WANT TO SEE YOU AGAIN</b>	PETER AND GORDON, Capitol 5272
62	✓	<b>WHO CAN I TURN TO</b>	TONY BENNETT, Columbia 43141
63	✓	<b>DON'T SPREAD IT AROUND</b>	BARBARA LYNN, Jamie 1286
64	✓	<b>LITTLE HONDA (E.P.)</b>	BEACH BOYS, Capitol 5267
65	67	YOU REALLY GOT ME	KINKS, Reprise 1306
66	74	IT'S FOR YOU	CILLA BLACK, Capitol 5258
67	89	<b>BEACH GIRL</b>	PAT BOONE, Dot 16658
68	✓	<b>WHEN YOU WALK IN THE ROOM</b>	SEARCHERS, Kapp 618
69	85	<b>TEEN BEAT '65</b>	SANDY NELSON, Imperial 66060
70	79	I SEE YOU	KATHY AND JOE, Smash 1929
71	90	<b>NEEDLE IN A HAYSTACK</b>	VELVEETTES, V.I.P. 25007
72	83	<b>SHAGGY DOG</b>	MICKEY L. LANE, Swan 4183
73	88	<b>I WANNA BE WITH YOU</b>	NANCY WILSON, Capitol 5254
74	82	WENDY (E.P.)	BEACH BOYS, Capitol 5267
75	✓	<b>LEADER OF THE PACK</b>	SHANGRI-LAS, Red Bird 10-014
76	✓	<b>THAT'S WHERE IT'S AT</b>	SAM COOKE, RCA Victor 8426
77	87	<b>WHEN YOU'RE YOUNG AND IN LOVE</b>	RUBY & THE ROMANTICS, Kapp 615

78	84	A LETTER FROM ELAINA	CASEY CASEM, Warner Bros. 5474
79	86	SMACK DAB IN THE MIDDLE	RAY CHARLES, ABC Paramount 10588
80	✓	<b>THE THINGS IN THIS HOUSE</b>	BOBBY DARIN, Capitol 5257
81	✓	<b>UP ABOVE MY HEAD</b>	AL HIRT, RCA Victor 8439
82	✓	<b>WHEN I FALL IN LOVE</b>	PARIS SISTERS, Mercury 72320
83	95	<b>OPPORTUNITY</b>	JEWELS, Dimension
84	✓	<b>THANK YOU FOR LOVING ME</b>	SAPPHIRES, ABC Paramount 10590
85	92	I DON'T KNOW	STEVE ALAIMO, ABC Paramount 140580
86	81	WAIT FOR ME	RITA PAVONE, RCA Victor 478420
87	✓	<b>TRY ME</b>	JIMMY HUGHES, Fame 6403
88	93	BLESS OUR LOVE	GENE CHANDLER, Constellation 136
89	✓	<b>LUMBERJACK</b>	BROOK BENTON, Mercury 72333
90	✓	<b>I HAD A TALK WITH MY MAN</b>	MITTY COLLIER, Chess 1907
91	✓	<b>LOOK AWAY</b>	GARNET MIMMS, United Artists 773
92	94	SHE'S NOT THERE	ZOMBIES, Parrot
93	✓	<b>BOY FROM CROSSTOWN</b>	ANGELS, Smash
94	98	IF YOU WANT THIS LOVE	SONNY KNIGHT, Aura 403
95	96	WHY	CHARTBUSTERS, Mutual 508
96	100	I WON'T TELL	TRACEY DEY, Amy 912
97	97	IT'S ALL OVER	BEN E. KING, Atco 6315
98	✓	<b>WHAT IN THE WORLD'S COME OVER YOU</b>	DOVELLS, Parkway
99	✓	<b>THIS IS MY PRAYER</b>	LINDA SCOTT, Kapp
100	✓	<b>JUMP BACK</b>	RUFUS THOMAS, Stax 157

OCTOBER 10, 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.

## 13 Lucky For Streisand's 'People'

### MONEY ALBUMS

This Week	Last Week	Album	Label	This Week	Last Week	Album	Label	This Week	Last Week	Album	Label
1	1	<b>A HARD DAY'S NIGHT</b> BEATLES, United Artists UAL 3366		11	12	<b>CHIPMUNKS SING THE BEATLES' HITS</b> Liberty LRP 3388		21	22	<b>DREAM WITH DEAN</b> DEAN MARTIN, Reprise RS 6123	
2	2	<b>EVERYBODY LOVES SOMEBODY</b> DEAN MARTIN, Reprise RS 6130		12	14	<b>MORE OF ROY ORBISON'S HITS</b> Monument MLP 8024		22	20	<b>KEEP ON PUSHING</b> IMPRESSIONS, ABC Paramount ABC 493	
3	3	<b>SOMETHING NEW</b> BEATLES, Capitol T/ST 2108		13	77	<b>PEOPLE</b> BARBRA STREISAND, Columbia CL 2215, CS 9015		23	23	<b>PINK PANTHER</b> HENRY MANCINI, RCA Victor LPM/LSP 2785	
4	4	<b>PETER, PAUL &amp; MARY IN CONCERT</b> Warner Bros. 2W 1555		14	8	<b>AMERICAN TOUR—DAVE CLARK FIVE</b> Epic LN 24117		24	25	<b>LAND OF GIANTS</b> NEW CHRISTY MINSTRELS, Columbia CL 2187	
5	6	<b>IT MIGHT AS WELL BE SWING</b> SINATRA & BASIE, Reprise RS 1012		15	13	<b>FUNNY GIRL</b> ORIGINAL CAST, Capitol SVAS 2059		25	26	<b>WHERE LOVE HAS GONE</b> JACK JONES, Kapp KL 1396	
6	5	<b>GETZ/GILBERTO</b> Verve V/V-6 8545		16	17	<b>LATIN ALBUM</b> TRINI LOPEZ, Reprise R 6125		26	29	<b>UNDER THE BOARDWALK</b> DRIFTERS, Atlantic 8099, SD 8099	
7	7	<b>ALL SUMMER LONG</b> BEACH BOYS, Capitol T/ST 2110		17	16	<b>HELLO, DOLLY!</b> LOUIS ARMSTRONG, Kapp KL 136, KS 3364		27	24	<b>COTTON CANDY</b> AL HIRT, RCA Victor LPM/LSP 2917	
8	9	<b>SUGAR LIPS</b> AL HIRT, RCA Victor LPM/LSP 2965		18	19	<b>THE ANIMALS</b> MGM E 4264		28	27	<b>UNSINKABLE MOLLY BROWN</b> SOUNDTRACK, MGM E 4232	
9	11	<b>HOW GLAD I AM</b> NANCY WILSON, Capitol T/ST 2155		19	18	<b>BARBRA STREISAND/THIRD ALBUM</b> Columbia CL 2154		29	31	<b>BE MY LOVE</b> JERRY VALE, Columbia CL 2181, CS 8981	
10	10	<b>HELLO, DOLLY!</b> ORIGINAL CAST, RCA Victor LOC 1087		20	21	<b>BEST OF JIM REEVES</b> RCA Victor LPM 2890		30	82	<b>POP GOES THE TRUMPET</b> AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721	

### ACTION ALBUMS

31	15	<b>RAG DOLL</b> FOUR SEASONS, Philips PHM 200-146, PHS 600-146		55	39	<b>RETURN OF THE DAVE CLARK FIVE</b> Epic LN 24101		78	✓	<b>INVISIBLE TEARS</b> RAY CONNIFF, Columbia CL 2264	
32	33	<b>SO TENDERLY</b> JOHN GARY, RCA Victor LPM/LSP 2922		56	45	<b>ROLLING STONES</b> London LL 3375		79	61	<b>TODAY, TOMORROW, FOREVER</b> NANCY WILSON, Capitol T/ST 2082	
33	30	<b>BEST OF HENRY MANCINI</b> RCA Victor LPM/LSP 2693		57	47	<b>MEET THE BEATLES</b> Capitol T/ST 2047		80	95	<b>WALK, DON'T RUN, VOL. 2</b> VENTURES, Dolton BLP 2031	
34	40	<b>AL DI LA</b> RAY CHARLES SINGERS, Command RS 870		58	58	<b>THIS IS US</b> SEARCHERS, Kapp KL 1409		81	✓	<b>DELICIOUS TOGETHER</b> BETTY EVERETT & JERRY BUTLER, Vee Jay LP 1099	
35	32	<b>HONEY IN THE HORN</b> AL HIRT, RCA Victor LPM 2745		59	60	<b>LITTLE OLD LADY FROM PASADENA</b> JAN & DEAN, Liberty IRP 3377		82	83	<b>ACADEMY AWARD WINNERS</b> ROGER WILLIAMS, Kapp KL 1406	
36	46	<b>ANOTHER SIDE OF BOB DYLAN</b> Columbia CL 2193, CS 8993		60	✓	<b>VINTON'S GREATEST HITS</b> BOBBY VINTON, Epic LN 24098		83	87	<b>BREAD AND BUTTER</b> NEWBEATS, Hickory LPM 120	
37	28	<b>CONCERT SOUNDS OF MANCINI</b> HENRY MANCINI, RCA Victor LPM/LSP 2897		61	64	<b>WITHOUT YOU</b> ROBERT GOULET, Columbia CL 2200		84	76	<b>IT MUST HAVE BEEN SOMETHING I SAID</b> SMOTHERS BROTHERS, Mercury MG 20904	
38	36	<b>AT THE WHISKEY A' GO GO</b> JOHNNY RIVERS, Imperial LP 9264		62	62	<b>DANG ME—CHUG A LUG</b> ROGER MILLER, Smash MGS 27049		85	85	<b>WOODY ALLEN</b> Colpix 518	
39	34	<b>CALL ME IRRESPONSIBLE</b> ANDY WILLIAMS, Columbia CL 2171		63	73	<b>THE KINGSMEN, VOL. 2</b> Wand 659		86	88	<b>JUDY COLLINS CONCERT</b> Elektra EK 280	
40	41	<b>CARMEN</b> LEONTYNE PRICE, RCA Victor LDS 6164		64	50	<b>GLAD ALL OVER</b> DAVE CLARK FIVE, Epic LN 24117		87	81	<b>IN THE WIND</b> PETER, PAUL & MARY, Warner Bros. WB 1507	
41	35	<b>BEATLES SECOND ALBUM</b> Capitol T/ST 2080		65	57	<b>INTRODUCING THE BEATLES</b> Vee Jay LP 1062		88	90	<b>BALLADS, BLUES AND BOOSTERS</b> HARRY BELAFONTE, RCA Victor LPM/LSP 2953	
42	52	<b>BEACH BOYS SONGBOOK</b> HOLLYRIDGE STRINGS, Capitol T/ST 2156		66	66	<b>WITH A TASTE OF HONEY</b> MORGANA KING, Mainstream 56015		89	✓	<b>DICK GREGORY RUNNING FOR PRESIDENT</b> Vee Jay LP 1093	
43	44	<b>MORE GOLDEN HITS OF THE 4 SEASONS</b> Vee Jay 1088		67	68	<b>INVISIBLE TEARS</b> JOHNNY MANN SINGERS, Liberty LRP 3387		90	✓	<b>MORE BIG FOLK HITS</b> BROTHERS FOUR, Columbia CL 2213	
44	42	<b>HAVE A SMILE WITH ME</b> RAY CHARLES, ABC Paramount ABC 495		68	55	<b>BEST OF BUCK OWENS</b> Capitol T/ST 2105		91	86	<b>JAZZ IMPRESSIONS OF JAPAN</b> DAVE BRUBECK, Columbia CL 9012	
45	37	<b>BEATLES SONGBOOK</b> HOLLYRIDGE STRINGS, Capitol T/ST 2116		69	59	<b>PRAYER MEETIN'</b> JIMMY SMITH, Blue Note 4164		92	94	<b>THIS IS LOVE</b> JOHNNY MATHIS, Mercury MG 20942, SR 60942	
46	38	<b>SHUTDOWN, VOL. 2</b> BEACH BOYS, Capitol T/ST 2027		70	51	<b>I DONT WANT TO BE HURT ANYMORE</b> NAT KING COLE, Capitol T/ST 2118		93	✓	<b>THE SLIGHTLY IRREVERENT MITCHELL TRIO</b> Mercury, MG 20944	
47	67	<b>MAKE WAY FOR DIONNE WARWICK</b> Scepter 523		71	75	<b>NAT KING COLE SINGS MY FAIR LADY</b> Capitol SW 2117		94	✓	<b>EARLY ORBISON</b> Monument LP 8023	
48	49	<b>LICORICE STICK</b> PETE FOUNTAIN, Coral CRL 57460		72	✓	<b>AMOR</b> EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203		95	97	<b>HERE WE A GO GO AGAIN</b> JOHNNY RIVERS, Imperial LP 9274	
49	69	<b>SEX LIFE OF THE PRIMATE</b> SHELLEY BERMAN, Verve V/V-6 15043		73	54	<b>SOMETHING SPECIAL FOR YOUNG LOVERS</b> RAY CHARLES SINGERS, Command RS 806		96	✓	<b>MARY POPPINS</b> SOUNDTRACK, Vista BV 4026	
50	65	<b>WHERE DID OUR LOVE GO</b> SUPREMES, Motown 621		74	63	<b>TEARS AND ROSES/I LOVE YOU MORE AND MORE EVERY DAY</b> AL MARTINO, Capitol T/ST 2011		97	98	<b>IN THE MISTY MOONLIGHT</b> JERRY WALLACE, Challenge CH 619	
51	43	<b>SECOND BARBRA STREISAND ALBUM</b> Columbia CL 2054		75	72	<b>WHO'S AFRAID OF VIRGINIA WOOLF?</b> JIMMY SMITH, Verve V-V6 8583		98	99	<b>GIRL TALK</b> LESLEY GORE, Mercury SR 60943	
52	56	<b>EVERYBODY KNOWS</b> STEVE LAWRENCE, Columbia CL 2227		76	93	<b>THE CAT</b> JIMMY SMITH, Verve V-V6 8587		99	✓	<b>GO JOHNNY GO</b> JOHNNY RIVERS, United Artists UAL 3386	
53	48	<b>CHUCK BERRY'S GREATEST HITS</b> Chess LP 1485		77	78	<b>NORTHERN JOURNEY</b> IAN & SYLVIA, Vanguard RS 9154		100	✓	<b>HOLLYRIDGE STRINGS PLAY FOUR SEASONS HITS</b> Capitol T/ST 2199	



# “We’re having a ball!” —The Supremes

***“It’s fun being a success,” say the Motown stars.***

***But success hasn’t changed them too much.***

***They still live at home, date old boy friends,***

***and like to talk about clothes.***

**Tight pants.** Should a girl wear tight, tight pants, like some of the fashions seem to dictate these days? “I think it’s all in how a girl acts when she gets them on,” says Mary Wilson, of the smash-hit Detroit group, the Supremes. Mary made the observation during a break in the group’s recent appearance at the Brooklyn Fox Theater, with jockey Murray “The K” Kaufman.

“For one thing,” Mary continued, “Those tight-fitting pants are particularly good when you’re on the road, because you don’t have to press them so much. But we’re all quite petite and we like flare-outs (dresses) too and we often wear them in our shows. But really, it seems to be that the tight things are the favorites and we often have to wear them, sort of by demand, if you know what I mean.

“Like with Dick Clark. We were out on his tour for 48 days this past summer. We had silver pants for our act on that show, and I must say, he just loved them. In fact, he just about insisted that we wear them all the time. He would get upset when we would try something else. We’re getting a lot more clothes for our wardrobe now and we plan them all ourselves too.”

**Want more than rock.** Obviously, the Supremes are interested in more things than clothes—musical styles for instance. “Nobody seems to get anywhere these days without a hit record,” Mary continued. “We started singing over seven years ago. For most of that time, we’ve been making records, on a lot of different labels. Then with a good rock and roll sound, after all these years, we get a hit and things start to happen. People notice us. The trouble is that they think rock and roll is all we can or want to do, and that isn’t true. We hope to do an album soon with songs like ‘People’ and ‘I Am Woman.’ Those ballads are a long way from ‘Where Did Our Love Go.’

“We hope to get into the night club field and we’re working at it right now. We just appeared for awhile in the 20 Grand Club in Detroit and we tried out our new act recently in a Bermuda Club called the Clay House. We seemed to go over real big there but I know there’s a lot more work left to do before we’re really ready for the big time.

“In a way we’re old-timers already. We’re all about 21 now, but we started singing when we were all in school at 14. We knew the fellows in the Temptations and we got to be like a sister act to them, doing shows with them. We were all from the same neighborhood.

**Still live home.** “We still live in the same neighborhood at home with our Moms. One of them usually goes on tour with us. When we’re home, between tours and one-nighters and record dates, we sometimes still go out with old friends on dates. We all like to go bowling and

Diane (Ross) loves to swim. She won some prizes when she was on her high school team.” (The third member of the trio is Florence Ballard.)

It’s no secret that such Britishers as the Beatles and the Rolling Stones have openly dug the artists from the Tamla-Motown group, and the Supremes have often been mentioned as among the top favorites. But it’s really a mutual admiration society, trans-Atlantic style, since the Supremes have just recorded a new album of Beatles and other British group hits.

**Like British acts.** “When those fellows first got started here in America, we all just asked, who are they and what have they got. Now I think the Beatles, and the Dave Clark Five, especially, get better with each record. I like their songs. The other night, a couple of us saw the Animals and I can tell you that they were a terrific group too.

“We’re having a ball right now ourselves. It’s fun being a success and it’s even fun going on tour. It means a lot of bus riding but the groups are all swell and we have a lot of fun flirting, in a nice way, on the bus with all the fellows. I know we’re going to have great fun in England too (the group was due to appear on British TV Sunday, October 11). I hope they’ll like us, even though we haven’t had a chance to take Berry Gordy up on his offer to send us to drama school yet. He thought we had a lot of promise and wanted us to get that training for TV work. I guess things have just been too good for us. We haven’t had time to study. We’ve been too busy working.

R.G.

# An open letter to Jerry Bock and Sheldon Harnick from an admirer



BROADCAST MUSIC INC 589 FIFTH AVENUE NEW YORK N Y 10017 PLAZA 9-1500

Robert J Burton President

Dear Jerry and Sheldon,

At about 3:00 a.m. on the morning of September 23rd, I turned to page 86 of The Daily News and read the following words by John Chapman: "Fiddler on the Roof"...is one of the great works of the American Musical Theater."

At about 3:30 a.m. on the same morning I turned to page 56 of The New York Times and read the following words by Howard Taubman: "Compounded of the familiar materials of the musical theater ("Fiddler on the Roof") combines and transcends them to arrive at an integrated achievement of uncommon quality."

What an incredible instant it must have been for the "Fiddler" company when you read those same words and were at last reassured of something you'd silently told each other for months, "Of course it will go!"

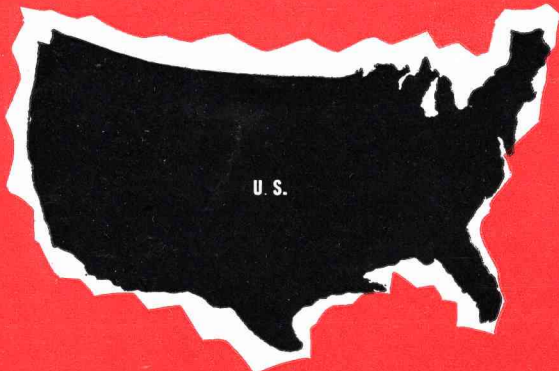
Knowing you both as I do, and because a theater triumph allows us to be outlandishly sentimental, I am sure you will not object if I send you a congratulatory message in this manner.

That you have brought great glory to the musical theater is, of course, now known to all the world. The long, magic line at the Imperial Theatre box office attests to it.

That you have also brought a great glory to your fellow composers at BMI and to all of us in management is a personal honor I want the world to know too. We are enormously proud of you, of your association with us, and of your resplendent contribution to American Musical Literature.

From all your friends at BMI -- thank you, Jerry. Thank you, Sheldon.

Robert J. Burton



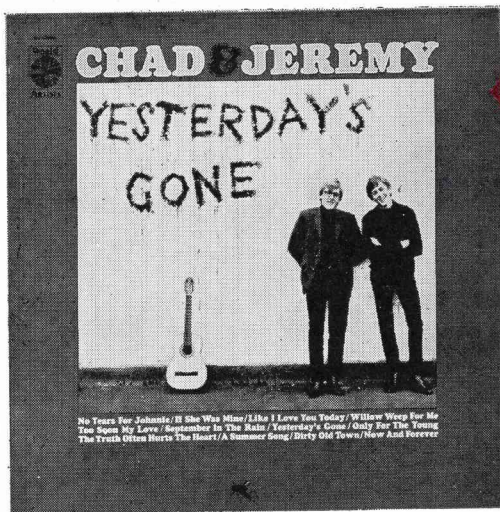
**THE BIG**  
*are on* **WORLD**

**CHAD & JEREMY**  
**STUART** **CLYDE**



**CURRENT HIT SINGLE**

**WA 1027**



**CURRENT HIT ALBUM**

**"YESTERDAY'S GONE"**

**WAM 2002**

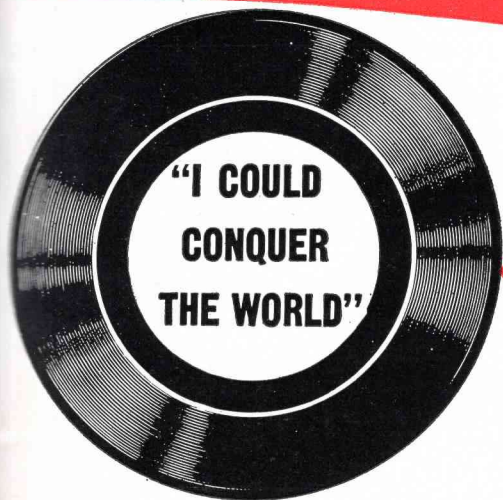


**WORLD ARTISTS RECORDS**

550 GRANT STREET, PITTSBURGH 19, PA.



# ENGLISH GROUPS ARTISTS RECORDS



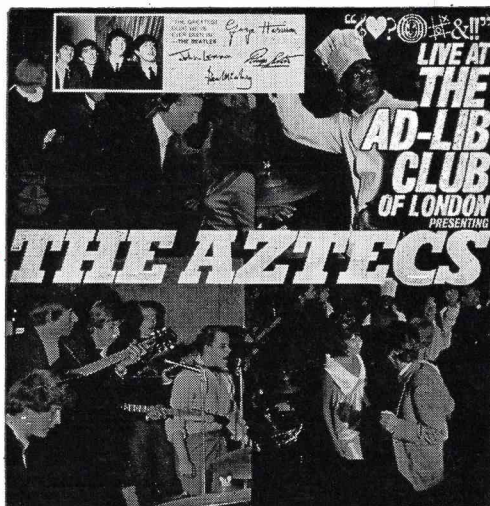
THE GREAT NEW SINGING SENSATIONS

## THE SHEVELLES

WA 1025

LIVE FROM THE AD-LIB CLUB OF LONDON

THE FABULOUS ALBUM  
BY THE AZTECS



WAM 2001



JUST RELEASED ON THE AMERICAN ARTS LABEL

## MARGO AND THE MARVETTES

AA-8

# WORLD ARTISTS RECORDS

550 GRANT STREET, PITTSBURGH 19, PA.





## RADIO AND TV

### The Beatles Slept Here

by June Bundy

The Beatles' dirty linen is literally being aired in public these days according to deejays **Tom Donahue** and **Bob Mitchell**, KYA, San Francisco. In last week's "Tempo," the boys reprinted a fantastic commercial sponsored by an outfit tagged "The Beatles Historic Society."

Copy read: "Beatle lovers . . . here's your once in a life time opportunity for a personal contact with the Beatles. You may now own a piece of the bed sheet or pillow case taken from the bed of Ringo, John, George or Paul, which were purchased through the cooperation of hotels on their recent tour. These sheets and pillow cases slept on by the

Beatles have not been washed yet and still have a Beatle aroma!"

The Beatle bed linen was priced at \$2 "for an authentic piece of sheet slept on by one of the Beatles . . . or \$5 for a piece of pillow case." "Tempo's" sardonic comment on the sick-sick spot was as follows: "Radio is not all records. There is humor, beauty and charm to be found in commercials."

#### Occupational Hazard

Deejay **Tony Jay** came up with the most unusual reason for quitting his job last week. The 25 year old jock resigned from a pirate ship

radio station anchored off the Isle of Man in the Irish Sea because he got sea-sick every day going to work. . . . Congratulations to veteran deejay **Paul Drew**, WQXI, Atlanta, Ga. who celebrated his eighth year in the market last month as the No. 1 rated spinner in town. Paul writes "The kids call me "The Bald-headed Beatle!"

**Change of dial: Gene Creasy**, program director of WITH, Baltimore, has taken over the morning time slot (6-9 a.m.) vacated by veteran spinner **Buddy Dean** who retired this month to operate two radio stations. At the same time **Rudy Runnells** has replaced **Hot Rod** in WITH's 8 p.m.-1 a.m. time period. . . . **Mr. "D"** ("The Mojo-Man") is now spinning them at WHLL, Weirton, W Va.

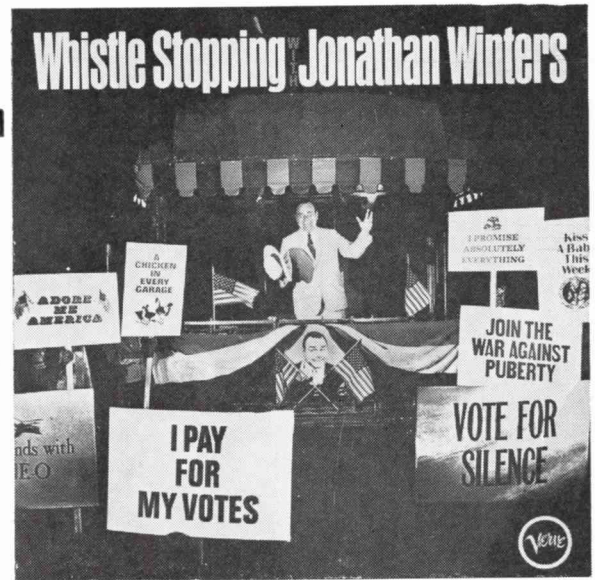
**Al Crosby** was named

manager of WAKR, Akron, O., last month. . . . **Ed "Believe It Or Not" Ripley** has moved from WMBR, Jacksonville, Fla., to WDGY, Minneapolis, in the 3-7 p.m. time period. . . . **Buddy Van Cleave**, formerly music director-deejay at KLEO, Wichita, Kan., has joined KLIV, San Jose, Calif.

**Rick Knapp**, ex-music director of KOPR, Butte, Mont., is now music director of KTW, which recently became Seattle, Wash.'s second Top 40 station. Knapp uses the name **Dick Jones** on the air. . . . A former Top 40 outlet, WJ-BK, Detroit, has switched to a "Beautiful Music" format. . . . **Jan A. Claire** is the new program director of KAOR, Oroville, Calif, which recently celebrated its third birthday by opening new studios and adopting a new format emphasizing local live programming.

# STOP! Don't Vote Until You Have This Album

No right-thinking, red-blooded (or otherwise) American would vote without first hearing Our candidate. Only Jonathan Winters gives you the real pulse of American public opinion: the liberal viewpoint as outlined by the libertine among liberals, Lance Lovegard; the farm vote from irascible Elwood P. Suggins; and the senior citizen point of view from swinging Granny Frickert, to mention just a few. Each and every one of them really lays it on the line.



Verve V/V6-15037



VOTE WINTERS AND



THEY PROMISE EVERYTHING!!!

(A paid political announcement by A.F.B.G.\*)

\*Americans for Bigger Laughs



## CERULEAN BLUES

### The Sound & The Furious

by Dom Cerulli

I think, therefore I am sure that a lot of trouble exists in the world of the jazz writer. Nobody, it seems, is writing about the music anymore.

One noted critic is currently in print interviewing himself about his favorite subject—the New Thing and the Bright Young Things who practice it.

Another has gone deeper and deeper into the writing of social history and he seems about to drift completely out of jazz. Since that's what he wants, let's hope he succeeds.

Others have gone into advertising, magazine editing, press agency, record companies, and other kinds of day work. But those who

have remained behind to fight the good fight inevitably get around to writing about their favorite topic. Jazz? Hardly.

Like Leonard Feather, who is currently in print with an admirably-turned article on the subject, they are writing about the jazz critics.

Now, they have made a lot of mistakes behind their typewriters, these critics and writers, but chief among them is this insistence in writing about the critics rather than the music.

#### That's Not All

Other mistakes they have made:

- Writing about newer and newer people to the ex-

clusion of many of the proven, still-producing musicians. (In this vein, it appears that there will soon be a re-discovery of Stan Kenton and Sarah Vaughn. Kenton was years ahead of all the New Things and Third Streams and whatta-you-callems, and was given his lumps for it. But his output of works by such as Franklyn Marks, Johnny Richards, Pete Rugolo, Bob Graettinger, Bill Russo, and others on the staff stand up pretty well today. Likewise Miss Vaughn. She may be singing the tawdriest pop tunes, but she is doing them with such grace and artistry that there is just no one in her league. **No one!** And, after all, when Sonny Rollins rolled out some lumpy old chestnuts to blow on, these very critics were the same ones who were first to marvel rather than carp.)

- Letting musicians write about other musicians. This may have helped salve uneasy consciences, but it made dreadfully dull reading. Musicians should play the music and never write about anyone's music but their own. Perhaps mindful

of what happened to one of their number years ago when he reviewed a fellow drummer and was brought up on charges before the union, their critiques in the main have been pretty pallid.

#### Need more reportage

What we do need, obviously, is more sheer reportage in the field. With a music of such latitude being played today, if a critic gets into a camp and stays with it he does his readers a disservice. After all, if, as we've been told so many times, there are few absolutes in jazz, how can we expect mere mortals to define the music, choose what is good and right and so on?

But, most important of all, **who cares?**

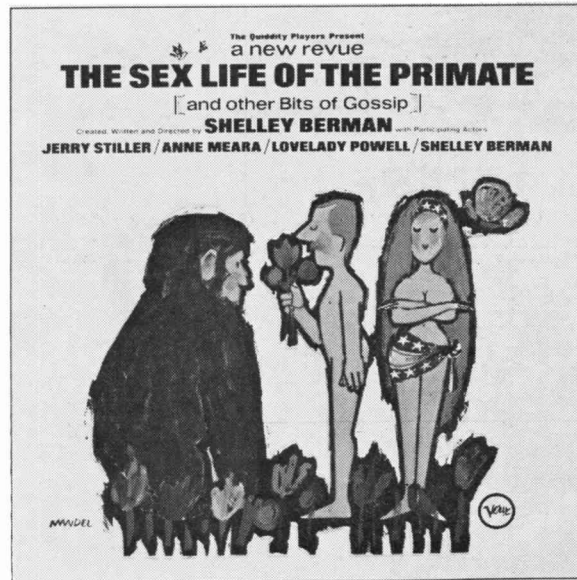
May this very column be the end of that long, long stick of type that analyzes the writers about the music.

Next week, for example, not a line about **them**. Instead, the start of a series of columns aimed at hippping record dealers on how to turn on people to albums of jazz they **may** like based on albums of jazz they **do** like.

*fastest climbing*  
*fastest selling*  
*Comedy Album*  
*of the Year!*

# SHELLEY BERMAN'S

The whole truth about cleans and dirtys . . . why sex is un-American . . . what makes the little fishes grow . . . what it's like to be married to a gorilla. . . . This is the album thousands of disc jockeys have played only for their wives.



Verve V/V6-15043



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

**Brenda, Vikki, Irma Lead the Pack**

**Chart Picks**

**BRENDA LEE**

Decca 31690  
**JUST BEHIND THE RAINBOW** (Forest Hills, BMI) (2:48) — Crutchfield  
**IS IT TRUE** (Southern, BMI) (2:20) — Carter, Lewis  
 Another two-sider for Brenda, with the first a fine ballad (cut in Nashville) and the flip a rock side produced by Mickie Most in England.

**VIKKI CARR**

Liberty 55736  
**FORGET YOU** (Chappell, ASCAP) (2:09) — Sherman, Weiss  
 Flip is "Her Little Heart Went to Loveland," (Budd, ASCAP) (2:26) — Kay, Springer.  
 This gal has been in the grooming stage by the label and here she breaks out with a fine, big ballad that could go all the way.

**IRMA THOMAS**

Imperial 66069  
**TIMES HAVE CHANGED** (Blackwood, BMI) (2:28) — McCoy  
 Flip is "Moments to Remember," (Titanic, BMI) (2:07) — Berry  
 Miss Thomas really wails on this side and she gets a solid arrangement. A lot of business indicated here.

**THE ROLLING STONES**

London 9708  
**TIME IS ON MY SIDE** (Rittenhouse/Magyar, BMI) (2:50) — Meade, Norman  
 Flip is "Congratulations," (Hollis, BMI) (2:25) — Jagger, Richard  
 The Stones have another ditty in their familiar style and the effort is packed with feeling. Should be a winner.

**JERRY WALLACE**

Challenge 59265  
**EVEN THE BAD TIMES ARE GOOD** (4-Star, BMI) (2:52) — Pitts, Belew  
 Flip is "Spanish Guitars," (Painted Desert, BMI) (2:39) — Knight  
 Jerry's had a big one with "Misty Moonlight," and here's another fine country tune and the lad gives it real heart. Watch it.

**GARNET MIMMS**

United Artists 773  
**ONE WOMAN** (Valley, ASCAP) (2:12) — Pomus, Poncia, Andreoli  
 Flip is "Look Away," (Rittenhouse/Mellin, BMI) (2:36) — Meade, Russel  
 Garnet is in great form on this emotional reading and he can deliver the goods with it.

**RONNIE DOVE**

Diamond 173  
**BABY, PUT YOUR ARMS AROUND ME** (T. M., BMI) (2:27) — Resnick, Young  
**RIGHT OR WRONG** (Combine, BMI) (2:06) — W. Jackson  
 Two fine sides by Ronnie and either could be a hit. First up ditty is written by the writers of "Under the Boardwalk," while the flip is a country tune.

**BOBBY BARE**

RCA Victor 8443  
**FOUR STRONG WINDS** (Witmark, ASCAP) (2:44) — Tyson  
 Flip is "Take Me Home," (Jack, BMI) (2:44) — Clement, Reynolds  
 It's been awhile since "500 Miles," but here's a new side by Bobby with the same relaxed country-pop flavor. Could be a hit.

**THE VENTURES**

Dolton 300  
**SLAUGHTER ON TENTH AVENUE** (Chappell, ASCAP) (2:17) — Rodgers  
 Flip is "Rap City," (Dobo, BMI) (2:00) — Arr. and Adpt: Wilson, Bogle, Edwards, Taylor  
 The boys have had a good one with "Walk Don't Run '64," and this interesting arrangement can follow it up.

**THE TYMES**

Parkway 924  
**MALIBU** (Kalmann, ASCAP) (2:30) — Mann, Appell  
**HERE SHE COMES** (Wyncote/Ranger 7, ASCAP) (2:21) — Straigis, Jackson, Wisner  
 A solid pairing for the lads and either could go, with the first side getting a slight edge.

**EDDIE ALBERT**

Hickory 1278  
**JUST WAITIN'** (Fred Rose, BMI) (2:35) — Williams, Gazzaway  
 Flip is "Fall Away," (Acuff-Rose, BMI) (2:58) — B. and F. Bryant  
 Here's an interesting talk record which is just different enough to be one of its kind that clicks big every so often. Watch it.

**ANITA HUMES**

Roulette 4575  
**I'M MAKING IT OVER** (Big Seven, BMI) (2:20) — Daryll, Taylor  
 Flip is "Just for the Boy," (Big Seven, BMI) (2:25) — Koppelman, Rubin  
 The gal, former lead with the Essex, has a potential winner in her latest solo effort. Good singing and good arrangement.

**JERRY LEE LEWIS**

Smash 1930  
**HIGH HEEL SNEAKERS** (Medal, BMI) (2:43) — Higginbatham  
 Flip is "You Went Back on Your Word," (Raleigh/Progressive, BMI) (2:02) — Benton Stevenson  
 Jerry wailed this one before a huge live audience at a Birmingham personal appearance. It just could do it again for the tune.

**JOHN FRED**

Jewel 736  
**YOU'RE MAD AT ME** (Roc-Rob/Su-Ma, BMI) (2:15) — Ourso  
 Flip is "Lenne," (Roc-Rob/Su-Ma, BMI) (2:20) — Ourso  
 A good side by the chanter and one that's gotten good play in the South. It could go national. Watch it.

**LEFTY WRIGHT**

Blue Star  
**I DON'T WANT NOBODY (IF I CAN'T HAVE YOU)** (Hemisphere, BMI) (2:26) — Wright, Gerstl  
 Flip is "Run Run Run," (Hemisphere, BMI) (2:10) — Wright  
 A fine new artists who's written a standout tune and knows how to sing it. This one builds all the way.

**MARY MILLER**

Tower 106  
**HERE COMES THE HEART-ACHES** (January, BMI) (2:30)  
 Flip is "Goodbye Charlie," (Miller, ASCAP) (2:00)  
 The 17-year-old thrush has a mighty promising sound on this big side and she's been on TV as well. A solid debut disc.

**MUSIC BUSINESS DISCOVERIES**

**THE MOQUETTES**

MGM 13272  
**THE RIGHT STRING BABY, BUT THE WRONG YO-YO** (Hill and Range, BMI) (1:55) — Perryman  
 Flip is "Your Came Along," (Ivy, PRS) (2:10) — Whitworth

A new British Group with a good sound. Side was done by producer, Mickie Most.

**BARBARA AND BRENDA**

Heidi 104  
**HURTIN' INSIDE** (Eden, BMI) (2:41) — Otis, Benton, Randazzo, Colacrai

Flip is "That's When You've Got Soul," (S and A/Cotillion, BMI) (2:30) — Gaskin, Gaskin

A good new femme duo with a down-to-earth sound. Side is distributed by Atlantic.

**THE GESTURES**

Soma 1417  
**RUN RUN RUN** (Ringneck, BMI) (2:18) — Menten  
 Flip is "It Seems to me," (Ringneck, BMI) (2:27) — Menten

A good new group has been turned up by the Minneapolis label and the side is getting radio play in that area. Has a chance to go bigger.

**THE FENWAYS**

Roulette 4573  
**BE CAREFUL LITTLE GIRL** (RTD, BMI) (2:07) — Restelli, Cohen  
 Flip is "Be Careful Little Girl," (RTD, BMI) (Instrumental version) (2:03)

A Pittsburgh-based group (produced by Nick Cenci) and a good one. Cute ditty has a chance.

# WE'VE HIT THE TOP

twice!!

#1 Single In America!

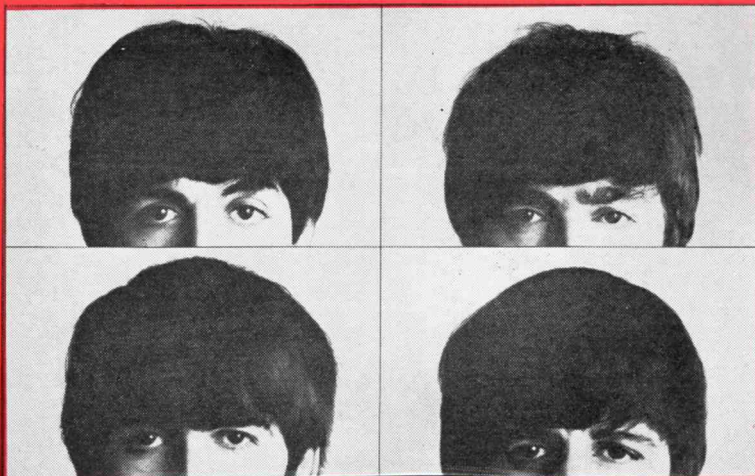
#1 Album In America!



ORIGINAL MOTION PICTURE SOUND TRACK

# THE BEATLES

## A HARD DAY'S NIGHT



high fidelity THE BEATLES - A HARD DAY'S NIGHT - UNITED ARTISTS UAL 3366



Manfred Mann / Do Wah Diddy Diddy! / ASCOT 2157 The Beatles / A Hard Day's Night / monaural UAL 3366  
stereo UAS 6366

# and more of the same to come

ON THE ONE TO WATCH

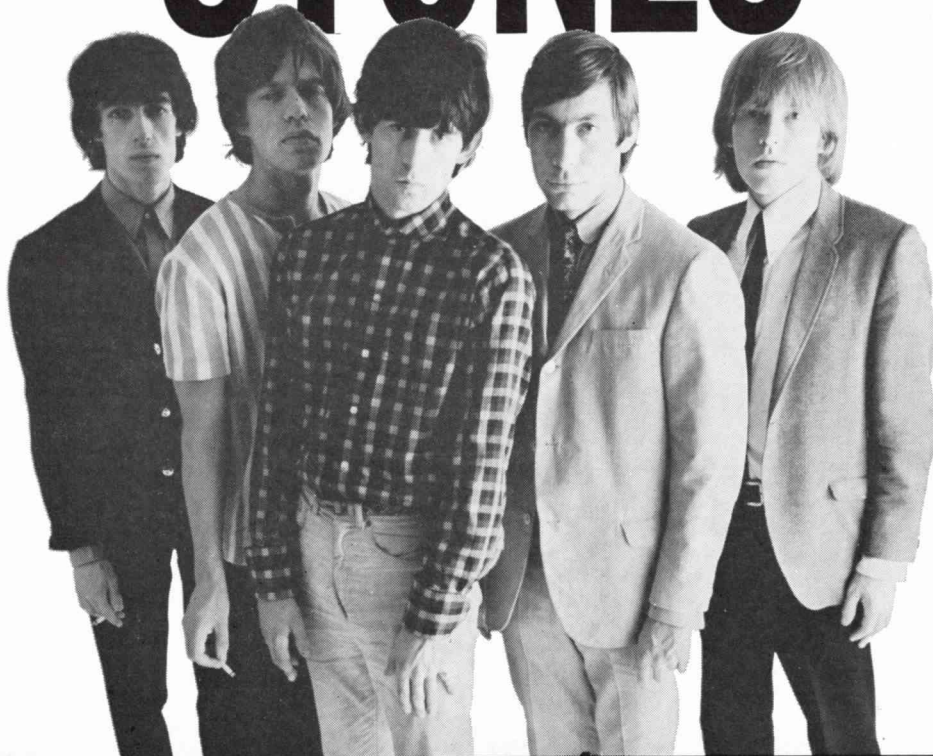


of course

Ascot is a subsidiary of United Artists Records

*Their newest...*

# THE ROLLING STONES



# Time Is On My Side

#9708

Produced by Andrew Loog Oldham

*LONDON*  
RECORDS

# THE MUSIC BUSINESS CIRCULATION STORY

In the adjoining box is the statement of ownership, management and circulation which all publications are required to publish at this time. Similar statements appear in the other trade publications.

One year ago, the total weekly circulation of Music Reporter was only 4,401 in the issue reported. Subsequent to the purchase of Music Reporter and incorporation into Music Business, with the issue dated March 21, 1964, an aggressive circulation building campaign has built that circulation to a figure above 19,000 in this issue.

This is in part the result of a multiplication of the 3834 paid subscriptions which Music Reporter had, to the more than 8,000 who now are subscribers to Music Business. It also is due to the great growth in single copy sales.

A few weeks ago, Music Business copies were placed on sale in retail record stores throughout the Metropolitan New York area. This resulted from continued evidence that avid record fans were interested in reading a trade publication which enabled them to learn the "inside" happenings of the record industry when told in a colorful and interesting way. These sales have grown weekly and presage the imminent expansion of single copy sales to all major cities in the United States. Distribution arrangements already have been completed for most markets.

Perhaps the most dramatic evidence of the rapid advances made since the onset of publication by Music Business is the difference in figures in the two columns of the adjoining box. The column headed "Average Number of Copies During the Preceding 12 Months" is exactly that—an average of all figures for the past year, including those of Music Reporter for all issues from last October prior to the advent of Music Business. The next column shows Music Business circulation today. It is this difference which illustrates the growth made during the past few months.

## STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962: Section 4369, Title 39, United States Code).

1. Date of Filing: October 1, 1964.
2. Title of Publication: Music Business.
3. Frequency of Issue: Weekly.
4. Location of Known Office of Publication: Zeckendorf & East Gate Bldgs., Garden City, N.Y. 11532.
5. Location of the Headquarters or General Business Office of the Publishers: 225 West 57 St., New York, N. Y. 10019.
6. Names and addresses of Publisher, Editor and Managing Editor  
 Publisher: Sam Chase, 225 W. 57 St., New York, N. Y. 10019.  
 Editor: Sam Chase, 225 W. 57 St., New York, N. Y. 10019.  
 Managing Editor: Robert Rolontz, 225 W. 57 St., New York, N. Y. 10019.
7. Owner: Music Business, Inc., 225 W. 57 St., New York, N. Y. 10019; Sam Chase, 225 W. 57 St., New York, N. Y. 10019; Pyramid Publications, Inc., 444 Madison Ave., New York, N. Y. 10022.
8. Known Bondholders, Mortgagees, and other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: None.
9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, names and addresses of individuals who are stockholders of a bona fide owner, and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.
10. This item must be completed for all publications except those which do not carry advertising other than the publisher's own, and which are named in sections 132,251, 132,252, and 132,253. Postal Manual (Sections 4355a, 4355b and 4356 of Title 39, United States Code).

	Average No. Copies Each Issue During Preceding 12 Months	Single Issue Nearest to Filing Date
A. Total No. Copies Printed (Net Press Run)	6,561	21,000
B. Paid Circulation		
1. To Term Subscribers by Mail, Carrier Delivery or by Other Means	4,668	8,077
2. Sales through Agents, News Dealers or Otherwise	906	8,687
C. Free Distribution (including samples), by Mail, Carrier Delivery or Other Means	268	2,439
D. Total No. of Copies Distributed (Sum of Lines B1, B2 and C)	5,842	19,203

I certify that the statements made by me above are correct and complete.  
 (signed) Sam Chase, President  
 Music Business, Inc.

# ALL DEALERS !!!

**BUY 5...  
 GET 1 FREE  
 on DOOTO'S  
 NEW RED HOT  
 BEST SELLING  
 ALBUM RELEASES**



## Best Selling Comedy Albums

- |  |  |
|--|--|
| 212. Songs For Fun (Hattie Noel)           | 295. Sly Sex (Redd Foxx)                       |
| 214. Laff Of The Party (Redd Foxx)         | 298. Have One On Me (Redd Foxx)                |
| 219. Laff Of The Party (Redd Foxx)         | 801. Laffarama (Redd Foxx)                     |
| 220. Laff Of The Party (Redd Foxx)         | 804. Wild Party (Redd Foxx)                    |
| 227. Laff Of The Party (Redd Foxx)         | 808. Below The Belt (Rudy Moore)               |
| 232. Laff Of The Party (Redd Foxx)         | 809. This Is Foxx (Redd Foxx)                  |
| 234. Best Of Foxx (Redd Foxx)              | 814. Comedy Sweepstakes (Scatman Crothers)     |
| 236. Laff Of The Party (Redd Foxx)         | 815. He's Funny That Way (Redd Foxx)           |
| 238. Laff Of The Party (Bexley & Turner)   | 820. Foxx At Jazzville (Redd Foxx)             |
| 249. Burlesque Humor (Redd Foxx)           | 823. The Whole of Hattie Noel (Hattie Noel)    |
| 250. Night In Hollywood (George Kirby)     | 824. Laff Of The Party (Billy Allyn)           |
| 253. The Sidesplitter (Redd Foxx)          | 825. The Bold Hattie Noel (Hattie Noel)        |
| 259. Allen Drew's Stag Party (Allen Drew)  | 826. Earthy Mirth (Billy Allyn)                |
| 265. Laff Of The Party (Redd Foxx)         | 827. Crazy Night Court (Gene & Freddie)        |
| 266. Sloppy's House Party (Sloppy Daniels) | 828. Hearty Party Laffs (Redd Foxx)            |
| 270. The Sidesplitter (Redd Foxx)          | 829. Tickled Soul Of Hattie Noel (Hattie Noel) |
| 274. Best Of Party Funn (Foxx, etc.)       | 830. New Fugg (Redd Foxx)                      |
| 275. Racy Tales (Redd Foxx)                | 832. Laff Along With Foxx (Redd Foxx)          |
| 279. Party Record Party (Gene & Freddie)   | 833. Laff Of The Party (Hattie Noel)           |
| 01. The Best Laff (Redd Foxx)              | 834. Crack-Up (Redd Foxx)                      |
| 285. Songs Thru A Keyhole (Joel Cowan)     | 835. Funny Stuff (Redd Foxx)                   |
| 290. Redd Foxx Funn (Redd Foxx)            | 836. Battle Of Sex (Foxx-Noel)                 |
| 294. Pillow Party Fun (Baron Harris)       | 837. Sex Is Funny (Ray Scott)                  |

## Other Best Sellers

- |  |  |
|--|--|
| 204. Best Vocal Groups In R & B (Penguins, etc.) | 225. Best Gospel Singers (Zion Travelers)  |
| 221. Spiritual Moments (Lillian Randolph)        | 242. Cool Cool Penguins (Penguins)         |
| 223. Rock 'N Roll vs R & B (Roy Milton)          | 293. Blame It On The Blues (Willie Headen) |
| 224. Best Vocal Groups (Var. Groups)             | 501. R & B Hit Vocal Groups (Var. Groups)  |
|  | 807. Down By The River (Zion Travelers)    |

## Best Selling Comedy EP Albums

- |  |  |
|--|--|
| 210. Party Songs (Billy Mitchell)                | 277. Racy Tales (Redd Foxx) Pt. 2                |
| 215. Laff Of The Party (Redd Foxx) Vol. 1        | 278. Racy Tales (Redd Foxx) Pt. 3                |
| 216. House Party Songs (Hattie Noel)             | 280. Party Record Party (Gene & Freddie) Pt. 1   |
| 217. Laff Of The Party (Redd Foxx) Vol. 2        | 281. Party Record Party (Gene & Freddie) Pt. 2   |
| 218. Laff Of The Party (Redd Foxx) Vol. 3        | 282. Party Record Party (Gene & Freddie) Pt. 3   |
| 222. Laff Of The Party (Redd Foxx) Vol. 4        | 283. Songs Thru A Keyhole (Joel Cowan) Pt. 1     |
| 228. Laff Of The Party (Redd Foxx) Vol. 5        | 284. Songs Thru A Keyhole (Joel Cowan) Pt. 2     |
| 229. Laff Of The Party (Redd Foxx) Vol. 6        | 286. Best Party Fun (Redd Foxx) Pt. 1            |
| 230. Best Of Foxx (Redd Foxx) Pt. 1              | 287. Best Party Fun (Redd Foxx) Pt. 2            |
| 231. Laff Of The Party (Redd Foxx) Vol. 7 Pt. 1  | 288. The Best Laff (Redd Foxx) Pt. 1             |
| 233. Best Of Foxx (Redd Foxx) Pt. 2              | 289. The Best Laff (Redd Foxx) Pt. 2             |
| 235. Laff Of The Party (Redd Foxx) Vol. 7 Pt. 2  | 291. Redd Foxx Funn (Redd Foxx) Pt. 1            |
| 237. Burlesque Humor (Redd Foxx) Pt. 1           | 292. Redd Foxx Funn (Redd Foxx) Pt. 2            |
| 239. Laff Of The Party (Don Bexley)              | 296. Sly Sex (Redd Foxx) Pt. 1                   |
| 251. Burlesque Humor (Redd Foxx) Pt. 2           | 297. Sly Sex (Redd Foxx) Pt. 2                   |
| 254. The Sidesplitter (Redd Foxx) Pt. 1          | 299. Have One On Me (Redd Foxx) Pt. 1            |
| 255. The Sidesplitter (Redd Foxx) Pt. 2          | 200. Have One On Me (Redd Foxx) Pt. 2            |
| 256. The Sidesplitter (Redd Foxx) Pt. 3          | 802. Laffarama (Redd Foxx) Pt. 1                 |
| 257. Night In Hollywood (George Kirby) Pt. 1     | 803. Laffarama (Redd Foxx) Pt. 2                 |
| 258. Night In Hollywood (George Kirby) Pt. 2     | 805. Wild Party (Redd Foxx) Pt. 1                |
| 260. Allen Drew's Stag Party (Allen Drew) Pt. 1  | 806. Wild Party (Redd Foxx) Pt. 2                |
| 261. Allen Drew's Stag Party (Allen Drew) Pt. 2  | 810. This Is Foxx (Redd Foxx) Pt. 1              |
| 262. Allen Drew's Stag Party (Allen Drew) Pt. 3  | 811. This Is Foxx (Redd Foxx) Pt. 2              |
| 263. Laff Of The Party (Redd Foxx) Vol. 8 Pt. 1  | 813. For A Piece (Roscoe Holland)                |
| 264. Laff Of The Party (Redd Foxx) Vol. 8 Pt. 2  | 816. Funny That Way (Redd Foxx) Pt. 1            |
| 267. Sloppy's House Party (Sloppy Daniels) Pt. 1 | 817. Funny That Way (Redd Foxx) Pt. 2            |
| 268. Sloppy's House Party (Sloppy Daniels) Pt. 2 | 818. Comedy Sweepstakes (Scatman Crothers) Pt. 1 |
| 269. Sloppy's House Party (Sloppy Daniels) Pt. 3 | 819. Comedy Sweepstakes (Scatman Crothers) Pt. 2 |
| 271. The Sidesplitter (Redd Foxx) Vol. 2 Pt. 1   | 821. Foxx At Jazzville (Redd Foxx) Pt. 1         |
| 272. The Sidesplitter (Redd Foxx) Vol. 2 Pt. 2   | 822. Foxx At Jazzville (Redd Foxx) Pt. 2         |
| 273. The Sidesplitter (Redd Foxx) Vol. 2 Pt. 3   |  |
| 276. Racy Tales (Redd Foxx) Pt. 1                |  |

*\* The Best Comedy Is On Dooto! \**

**DOOTO RECORDS**  
 9512 SOUTH CENTRAL AVENUE LOS ANGELES 2, CALIFORNIA  
 LOrain 7-2466

# RADIO EXPOSURE CHART

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

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

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

## STATIONS USED THIS WEEK

- EAST:** WABC - New York; WIBG - Philadelphia; WITH - Baltimore; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WPGC - Washington; WWDC - Washington
- SOUTH:** KILT - Houston; KLIF - Dallas; WFUN - Miami; WQAM - Miami; WQXI - Atlanta; WRAP - Norfolk; WYOL - Nashville; WYLD - New Orleans.
- MIDWEST:** KQV - Pittsburgh; KXOK - St. Louis; WHK - Cleveland; WING - Dayton; WRIT - Milwaukee
- WEST:** KEWB - Oakland; KFWB - Los Angeles; KIMN - Denver

AFTER THE LAUGHTER. Wendy Rene (Stax).....	WYOL 12
AIN'T THAT LOVING YOU BABY. Everett & Butler (V-J) ..	WRAP 22
APPLE OF MY EYE. 4 Seasons. (V-J).....	WORC 41
ASK ME. Elvis Presley. (RCA).....	WORC 43
ASK MY WHY. Beatles (V-J).....	WORC 34
<hr/>	
BABY BABY ALL THE TIME. Superbs (Dore).....	KFWB 12
BABY I MISS YOU. Tommy Good (Gordy) .....	WYLD 15
BABY LET ME TAKE YOU HOME. Animals (MGM) .....	WQAM 13; KEWB 11
BEAUTICIAN BLUES. B.B. King (Kent).....	WYLD -P
BE CAREFUL LITTLE GIRL. Fenways (Bev-Mar).....	KQV 20
BITTER WITH THE SWEET. Don Gardner (Jubilee).....	WYLD 16
BLOWING OUT THE CANDLES. Donna Loren (Capitol)...	WWDC 53
BOYS. Beatles (V-J LP) .....	KXOK 17
<hr/>	
CAN'T LIVE WITHOUT HER. Billy Butler (Okeh) .....	WYLD 10
CAN'T STAY AWAY. Don Covay (Rosemart) .....	WYLD 23
CHAINED AND BOUND. Otis Redding (Volt).....	WVOL -P; WYLD -P
CHEETAH. Li'l Snook (Fun).....	WYLD 27
CLOCK. Baby Washington (Sue).....	WRAP 5
COUNTRY IDA. Johnny Meyers (Pitassy) .....	WYLD 21
<hr/>	
DARTELL STOMP. Mustangs (Providence) .....	WKBW 26; WHK 5
DEEP DARK SECRET. Dee Dee Sharp (Cameo) .....	WIBG 63
DIXIE DOODLE. Jon Abnor (Starline).....	KILT 54
DO ANYTHING YOU WANNA. Harold Bettors .....	WORC -X
THE DOG. Junior & Classics (Groove).....	WRIT 36
DON'T BACK DOWN. Beach Boys (Capitol) .....	WORC 47
DOO BE DUM (SAY YOU LOVE ME). Four-Evers (Smash)..	WIBG 72
DOUBLE LOVE. Chandelliers (Loadstone) .....	WVOL 31
DREAMIN'. Tony Grecco.....	WRIT 39
<hr/>	
EASY LIVING. Charltons (Argo).....	WVOL -P; WYLD -X
<hr/>	
FIND OUT WHAT'S HAPPENING. Spidells (Monza).....	WVOL 29
FORGET HER, FORGET HER. Danny Williams (U-A).....	WIBG 97; WORC -X
<hr/>	
GALE WINDS. Egyptian Combo (Norman).....	WIBG 98; WORC 33; KEWB 36
GARDEN IN THE RAIN. Vic Dana (Dolton).....	WQAM 56; WHK 48

GET MY HANDS ON SOME LOVIN'. Artistics (Okeh).....	WYLD 7
GOLF, GOLF, GOLF. E.E. Beatty (Campbell) .....	WWDC 44
GONE, GONE, GONE. Everly Brothers (Warner Bros.) .....	WIBG 91; WORC -X
GOOD. Dee Dee Sharp (Cameo).....	WWDC 61
GOODBYE GIRL. Ritchie Dean (Tower).....	WIBG 83; WORC-X; WQAM 45
GOTTA GIVE HER LOVE. Volumes (American Artists).....	WPGC 39; WWDC 24
GOTTA HAVE MORE. Eddie Bo (Blue Jay) .....	WYLD -X
THE GYPSY. Robert Davie (Congress).....	WKBW 25
<hr/>	
HAPPY HAPPY BIRTHDAY BABY. 4 Seasons (V-J).....	WIBG 96
HAPPY STREET. Stevie Wonder (Tamla).....	WYLD 40
HE DOESN'T WANT YOU. Secrets (Philips) .....	WIBG 82
HE'LL ONLY HURT YOU. C.L. & Pictures (Monument).....	KLIF 35; KILT 4
HENPECKED GUY. Reflections (Golden World) .....	KLIF 19
HE'S NO ORDINARY GUY. Dee Dee Sharp (Cameo).....	WYLD 29
HEY NOW. Lesley Gore (Mercury).....	WPGC 34
HEY THERE BEAUTIFUL. Paul Peterson (Colpix).....	KLIF -P; KILT 36
HIS LIPS GET IN THE WAY Bernadette Castro (Colpix).....	KILT 65; WVOL 33
HUGO. Linda Hall (Columbia).....	KXOK 23
<hr/>	
I CAN'T BELIEVE WHAT YOU SAY. Ike & Tina Turner (Kent) .....	WIBG 77
I CAN'T FREE MY MIND. Dale McBride.....	KILT 40
I DON'T WANNA FUSS. Sugar Pie DeSanto (Checker) .....	WYLD 35
I GUESS I'M CRAZY. Jim Reeves (RCA).....	WPGC 17
I HAD A GOOD HOME BUT I LEFT. Joe Tex (Dial) .....	WYLD 5
I SMELL TROUBLE. Little Johnny Taylor (Galaxy) .....	WYLD 26; WRAP 21
I TRUST YOU BABY. Ketty Lester (RCA).....	WWDC 40
I WANNA THANK YOU. Enchanters (Warner Bros.).....	WIBG 57
I WON'T BE YOUR FOOL ANYMORE. Soul Sisters (Sue) ..	WYLD 30
I WOULDN'T TRADE YOU FOR THE WORLD. Bachelors (London).....	WIBG 42
I'LL BE BACK. Beatles (Parlophone LP) .....	WORC 1
I'M INTO SOMETHING GOOD. Herman's Hermits (MGM) .....	WKBW 48; WFUN 38
I'M LONELY. Bobby Byrd (Smash).....	WYLD 19
I'M SO LONELY. Bobby Jameson (Talamo) .....	WHK 7



I'M THE LOVER MAN. Jerry Williams.....	WRAP -P
INVASION. Buchanan & Greenfield (Novel) .....	KIMN 49
IT HURTS TO BE IN LOVE. Betty Everett (V-J) .....	WYLD 26
IT'S A CRYING SHAME. Shorty Long (Soul).....	WYLD 30
IT'S GONNA BE ALRIGHT. Gerry & Pacemakers (Laurie) .	WORC -X
IT'S NO GOOD FOR ME. Freddy North (Ric) .....	WVOL 34
JIMMY DARLING. Vicki Sallee (Dot).....	WORC 44
JUST LET HER GO. Ivan & Sabers (Prism)....	WHK 47; WING 32
THE KANGAROO. Panics (Philips).....	WQAM 55
LA LA. Cobras (Swan) .....	WIBG 58
LOOKING FOR MY BABY. Music Soul Brothers (Music City).....	WYLD 28
LOOKING FOR THE RIGHT GUY. Kim Weston (Tamla) ...	WHK 23
L-O-V-E. Nat King Cole (Capitol) .....	WIBG 31; WHK 46
LOVE COMES AND GOES. Roscoe Shelton (Sims) .....	WVOL 17
LOVE IS THE WAY. Danny White.....	WYLD -X
LOVE, LOVE. Strange Loves (Swan).....	WORC 49
LOVERS ALWAYS FORGIVE. Gladys Knight & Pips (Maxx)	WIBG 68
LOVERS PRAYER. Wallace Brothers (Sims) .....	WRAP 23
THE LUMBERJACK. Hal Willis (Sims).....	WITH -P; WQAM 46
MAKE IT. Barry Lee.....	WHK 38
MAKE UP YOUR MIND. Anna King (Smash).....	WRAP 12
MALIBU. Tymes (Parkway).....	WIBG 93; WWDC 65
MAYBE THE LAST TIME. James Brown (Smash) .....	WRAP 16
ME. Bill Anderson (Decca) .....	KILT 63
MICKEY'S TUNE. Boots Randolph (Monument) .....	WORC -X
MUST BE LOVE. Vic Cornish (Bonatemp).....	WYLD 31
MY ADORABLE ONE. Joe Simon (Gee Bee).....	WQXI 8
MY LOVE. Buddy Ace (Duke).....	WYLD -X
NOT FOR ME. Sammy Davis Jr. (Reprise) .....	KILT 25
OH MY WHAT A GUY. Peggy March (RCA Victor).....	WIBG 76
ON NO. Ray Peterson (MGM).....	WIBG 74
ONE MORE MOUNTAIN. Neil Darrow .....	WKBW 38
OVER YOU. Paul Revere & Raiders .....	WVOL 28
PEARLY SHELLS. Burl Ives (Decca).....	WIBG 84
PEARLY SHELLS. Billy Vaughn (Dot).....	WORC -X
POCHONTAS. Camelots (Ember) .....	WIBG 59
PROMISE YOU'LL TELL HER. Swinging Blue Jeans (Imperial) .....	WORC 38
PUT YOUR ARMS AROUND ME. Cresters (Capitol).....	WORC 21

RANDY. Earl-Jean (Colpix).....	WQAM 53
RINGO FOR PRESIDENT. Rolf Harris (Epic) .....	KIMN 45
RINGO FOR PRESIDENT. Young World Singers (Decca)...	WORC 19
ROCKIN' ROBIN. Rivas (Riviera).....	WIBG 73
ROUNDEST OF THEM ALL. Round Robin (Doman) (Doman).....	KILT 55; WYLD 39

SATISFACTION IS GUARANTEED. Van Trevor .....	WKBW 45
SATURDAY'S HERO. The Go Go's (RCA Victor) .....	WORC 27
SAY THAT YOU LOVE ME. Impressions (V-J) .....	WYLD 33
SCRATCHY. Travis Wammack (Ara).....	KLIF 14; WFUN 36
SHAKE A LADY. Ray Bryant (Sue) .....	WWDC 54
SHE KNOWS ME TOO WELL. Beach Boys (Capitol).....	WIBG 16
SOFTLY AS I LEAVE YOU. Matt Monro (Liberty).....	WHK 11
SOMEBODY NEW. Chuck Jackson (Wand) .....	WYLD 18
SOMEONE, SOMEONE. Brian Poole (Monument) .....	WITH 17
SOMETHING NEW. Beatles (Capitol L.P.).....	WPGC 15; KQV 15
SOON I'LL WED MY LOVE. John Gary (RCA Victor).....	WIBG 69
SOUL TRAIN. Curley Moore (Nola) .....	WYLD 22
STAIRWAY TO THE STARS. Vic Dana (Dolton) .....	KILT 31
STEAL AWAY. Jimmy Hughes (Fame).....	WRAP 1

TEARS OF JOY. Jamells (Crosley).....	WVOL -P
THAT'S WHAT MAMMA SAY. Walter Jackson.....	WRAP -P
THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Argo) .....	WVOL 20
THINGS WE SAID TODAY. Beatles (Capitol L.P.).....	KXOK 12
THIS LITTLE GIRL OF MINE. Righteous Brothers (Moonglow).....	WHK -P
THUNDER 'N' LIGHTNIN'. Jimmy Gilmer (Dot) .....	WWDC 58
TIME IS ON MY SIDE. Rolling Stones (London).....	WFUN -P
TIMES HAVE CHANGED. Irma Thomas (Imperial).....	WYLD -X
TO WAIT FOR LOVE. Tony Orlando (Epic).....	WITH 21

UNTIE ME. The Tams (Arlen).....	WIBG 71
---------------------------------	---------

WAIT BY THE WATER. Bobby Darin (Capitol) .....	WIBG 78
WAIT TILL TOMORROW. The Dells (V-J) .....	WYLD 24
WATCH OUT. Jackie Wilson (Brunswick).....	WYLD -X
WATCHING THE WORLD GO BY. Ketty Lester (RCA).....	WITH 30
WHEN I STOP DREAMING. Dean & Mark (Hickory).....	WIBG 88
WHERE IS SHE. Bobby Vee (Liberty).....	WIBG 75

YES I DO. Solomon Burke (Atlantic) .....	WYLD 34
YOU MAKE ME FEEL SO GOOD. Clarence Nelson (Penn) .	WVOL 32

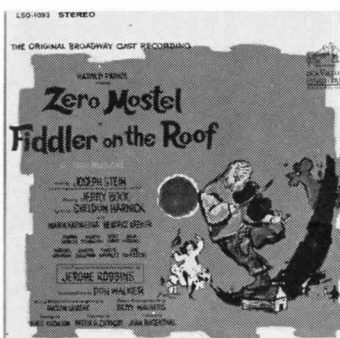
ZOMBIE WALK. Magics (Bell) .....	WVOL 25
----------------------------------	---------

## MUSIC BUSINESS

# ALBUM PICKS

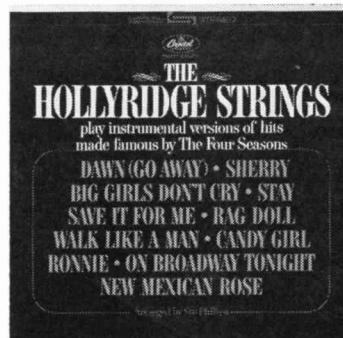
## Victor Has Season's First Cast LP

### This Week's Block Busters



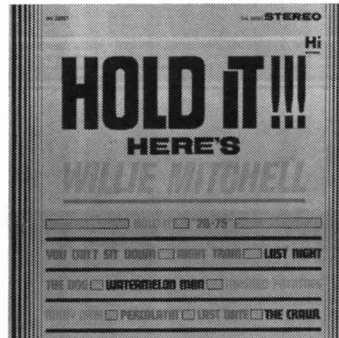
FIDDLER ON THE ROOF  
ORIGINAL CAST  
RCA Victor LSO 1093

One of the hot new Broadway musicals here with a score by Bock and Harnick. Show got favorable notices and the score is good.



INSTRUMENTAL VERSIONS OF  
FOUR SEASONS HITS  
THE HOLLYRIDGE STRINGS  
Capitol ST 2199

The string ensemble's third album following earlier successes with Beatles and Beach Boys hits.



HOLD IT  
WILLIE MITCHELL  
Hi SHL 32021

Mitchell's current hit "20-75" is mighty big and the lad proves the talent is all there with this rocking, stomping album.



THE LIVELY SET  
SOUNDTRACK  
Decca DL 79119

A likely track featuring songs by James Darren, Joanie Sommers, Wink Martindale and the Surfars. Bobby Darin composed the score.

OCTOBER 10, 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	Title	Artist	This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist
1	1	I DON'T CARE	Buck Owens—Capitol 5240	19	24	MAD	Dave Dudley—Mercury 72308	35	39	MY OWN	Johnny Foster—Capa 122
2	3	<b>BALLAD OF IRA HAYES</b>	Johnny Cash—Columbia 43053	20	2	HERE COMES MY BABY	Dottie West—RCA Victor 8374	36	15	BE BETTER TO YOUR BABY	Ernest Tubb—Decca 31614
3	5	<b>DON'T BE ANGRY</b>	Stonewall Jackson—Columbia 43076	21	22	MY FRIEND ON THE RIGHT	Faron Young—Mercury 72313	37	10	THE NESTER	Lefty Frizzell—Columbia 43051
4	4	I GUESS I'M CRAZY	Jim Reeves—RCA Victor 5383	22	23	JUST BETWEEN THE TWO OF US	Merle Haggard & Bonnie Owens—Talley T-181-A	38	40	CROSS THE BRAZOS AT WACO	Billy Walker—Columbia 43120
5	6	<b>MR. AND MRS. USED TO BE</b>	Ernest Tubb & Loretta Lynn—Decca 31643	23	34	<b>ONCE A DAY</b>	Connie Smith—RCA Victor 8416	39	41	FRENCH SONG	Marion Worth—Columbia 43119
6	9	<b>DERN YA</b>	Ruby Wright—Rie S-126	24	31	MOTHER-IN-LAW	Jim Nesbitt—Chart 1100	40	50	<b>I'LL GO DOWN SWINGING</b>	Porter Wagoner—RCA Victor 8432
7	7	PASSWORD	Kitty Wells—Decca 31622	25	28	PLEASE BE MY LOVE	George Jones & Melba Montgomery—United Artists 732	41	45	A GIRL LIKE YOU	Tompall & The Glasers—Decca 31632
8	8	SAM HILL	Claude King—Columbia 43083	26	26	IN THE MIDDLE OF A MEMORY	Carl Belew—RCA Victor 8406	42	★	<b>I'M GONNA TIE ONE ON TONIGHT</b>	The Wilburn Bros.—Decca 31674
9	13	<b>PLEASE TALK TO MY HEART</b>	Ray Price—Columbia 43086	27	30	LONELY GIRL	Carl Smith—Columbia 43124	43	32	MEMORY #1	Webb Pierce—Decca 31617
10	17	<b>CHUG-A-LUG</b>	Roger Miller—Smash S-1926	28	29	TEARS & ROSES	George Morgan—Columbia 43098	44	44	TAKE MY RING OFF YOUR FINGER	Carl Smith—Columbia 43033
11	11	I DON'T LOVE YOU ANYMORE	Charlie Louvin—Capitol 5173	29	25	WORKIN' IT OUT	Lester Flatt & Earl Scruggs—Columbia 43080	45	33	ONE IF FOR HIM, TWO IF FOR ME	David Houston—Epic 9690
12	12	FT. WORTH, DALLAS OR HOUSTON	George Hamilton IV—RCA Victor 8392	30	35	EVERYBODY'S DARLIN' PLUS MINE	The Browns—RCA Victor 8423	46	★	<b>BAR WITH NO BEER</b>	Benny Barnes—Hall-Way 1203
13	18	GIVE ME FORTY ACRES	Willis Bros.—Starday 681	31	36	TIA LISA LYNN	Rose Maddox—Capitol 5263	47	37	COWBOY IN THE CONTINENTAL SUIT	Marty Robbins—Columbia 43049
14	14	CHIT ATKINS, MAKE ME A STAR	Don Bowman—RCA Victor 8384	32	42	<b>HOW THE OTHER HALF LIVES</b>	Johnny & Jonie Mosby—Columbia 43100	48	46	SECOND FIDDLE	Jan Shepard—Capitol 5169
15	21	THE RACE IS ON	George Jones—United Artists 751	33	20	DANG ME	Roger Miller—Smash 81881	49	43	BAD NEWS	Johnny Cash—Columbia 43053
16	16	TH' WIFE	John D. Loudermilk—RCA Victor 8389	34	★	<b>FORBIDDEN STREET</b>	Carl Butler & Pearl—Columbia 43102	50	48	ME	Bill Anderson—Decca 31630

## BIG C&W ALBUMS

This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist	This Week	Last Week	Title	Artist
1	1	THE BEST OF JIM REEVES	RCA Victor LPM 2840 (M); LSP 2890 (S)	8	3	DANG ME	Roger Miller—Smash MPS 27049/FRS 67049	14	9	WEBB PIERCE STORY	Webb Pierce—Decca DXB 181 (M)/DXSB 7181 (S)
2	2	MOONLIGHT & ROSES	Jim Reeves—RCA Victor LPM/LSP 2854	9	11	<b>TRAVELIN' WITH DAVE DUDLEY</b>	Mercury MG 20896/SR 8989	15	15	SONGS OF TRAGEDY	Hank Snow—RCA Victor LPM/LSP 2901
3	4	LOVE LIFE	Ray Price—Columbia CL 2189	10	10	KITTY WELLS STORY	Kitty Wells—Decca DSD 174/KXS 7174	16	7	BEFORE I'M OVER YOU	Loretta Lynn—Decca DL 4541/DL 74531
4	8	<b>TOGETHER AGAIN/MY HEART SKIPS A BEAT</b>	Buck Owens & His Buckeroos—Capitol T 2135 (M); ST 2135 (S)	11	16	<b>SLIPPIN' AROUND</b>	George Morgan & Marion Worth—Columbia CL 2197 (M)/CS 8997 (S)	17	17	GOLDEN COUNTRY HITS	Hank Thompson—Capitol T-2089 (M)/ST 2089 (S)
5	5	I WALK THE LINE	Johnny Cash—Columbia CL2169 (M); CS 8990 (S)	12	★	<b>GEORGE JONES SINGS LIKE THE DICKENS!</b>	United Artists UAL 3364 (M)/UAS 6364 (S)	18	18	MORE HANK SNOW SOUVENIRS	Hank Snow—RCA Victor LPM 2819
6	12	<b>R.F.D.</b>	Marty Robbins—Columbia CL 2220/CS 9020	13	13	THERE STANDS THE GLASS	Carl Smith—Columbia CL 2173 (M)/CS 8973 (S)	19	14	PORTER WAGONER IN PERSON	Porter Wagoner—RCA Victor LPM 2840 (M)/LSP 2840 (S)
7	6	THANKS A LOT	Ernest Tubb—Decca DL 4514 (M); DL 7514 (S)					20	20	ON THE BANDSTAND	Buck Owens—Capitol T/ST 1879

**we're working** **DOUBLE TIME...**

*on the big, exciting **MUSIC BUSINESS** special issue in conjunction with WSM's 39th anniversary of the Grand Ole Opry and National Country Music Disc Jockey Festival*

**EDITORIAL DEADLINE . . . . . October 12**

**ADVERTISING DEADLINE . . . . . October 19**

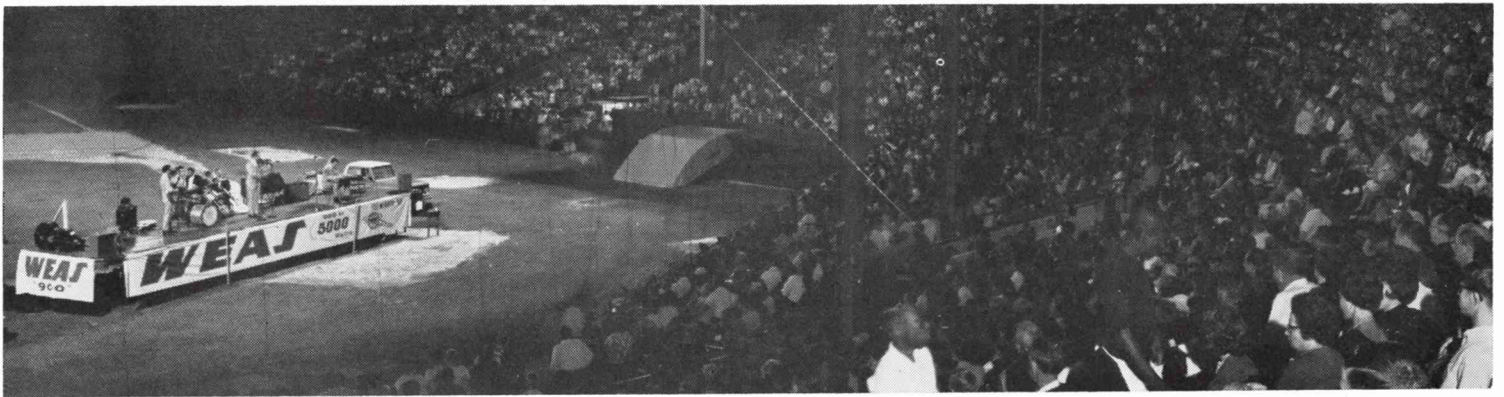


**JUST CALL "CHARLIE" . . . or write CHARLIE LAMB, Associate Publisher**  
**MUSIC BUSINESS**  
**P.O. Box 396, Nashville, Tennessee 37202**

# Dateline Music City



Music Business in Nashville  
**CHARLIE LAMB**



**A FULL HOUSE:** 22,000 country fans turned out for the first annual WEAS, Savannah, Ga., Country Music Show, September 14. Stars of the six hour show were Ernest Tubb and the Troubadors, Bill Anderson and his band, Gordon Terry, and Bob Gallion, who also acted as emcee. General manager Chris Watkins and commercial manager Evelyn Sherrad dreamed up the successful promotion.

Jimmy Newman's new Decca record, "You're Still On My Mind" backed with "Sue Mae San" is foaming on the air ways, say Key Talent. . . . **Billy Walker**, another key artist, has a jam-packed PA schedule for three weeks covering some dozen states in the midwest, south and the far west. . . . **Ralph Emery's** first release on Mercury, "I Cry at Ball Games", will be followed shortly by another single and an album. He's the newest signee of **Jimmy Key**. . . . **Dave Dudley** and the Roadrunners will be PA'ing through the west this month. Dudley's "Mad" on Mercury is setting deejays a'tingle. . . . "Vote for **Jimmy Martin** as the next No. 1 'Guitar Picking President'" reads the card that entered the mails last week. It's his newest on Decca from New Keys pub-berly. . . .

When a circuit is overloaded it can blow a fuse. But KLCN's **Chuck Comer**, Blytheville, Ark. with sixty hours a week producing C&W and gospel, is chugging merrily along. He works the 4:30 to 7:30 o'clock morning show six days a week. He also works the Country Music Hall of Fame from 2 p.m. till sign off each day on KSUD in West Memphis. But he's not finished yet. He has an all day Sunday gospel program on KSUD. And in his spare time (?) he records for Cotton Town Jubilee Records. Boy, does he need records! They may be sent to him at 350 Garrison Ave., West Memphis, Ark., as he plays now mostly from his own library.

## Howdy, Cherokee

The new issue of The Cherokee, consisting of 28 pages published by the **Ray Price** Fan Club, is in the mails. Carries a lot of penetrating comment on Price and country music generally from the fans. With Price serving as "Big Chief", the job was carried out by Acting Chief **Sandra Orwig** of 211 N. Front St., Harrisburg, Pa. and Chief's aid, **Barbara Jean Huss**, Route 1, Duncannon, Pa. . . . What does Orlando, Fla., home town of Decca's **Wilma Burgess**, think of Wilma's "Raining on My Pillow" backed with "This Time Tomorrow"? Listen to **Lee Moss**, owner of the "Country Music Time" program six nights a week on WKIS. "It's being very well received. Listeners repeatedly request Wilma's record and it's my opinion both sides may be hits". . . . **Gerald Newberry**, deejay at WAPG, Arcadia, Fla. is tired of hearing and reading about records that are top tunes but which he can't get until after

they've faded. Last week he announced he was considering opening a record shop to benefit the radio station and also many individuals who must travel 50 miles to get new releases. He needs advice. (See story elsewhere this issue).

## WSIX Expansion

WSIX Broadcast Center, Nashville, has started construction of an additional TV studio, 60 by 40 feet, complete with director's control booth, and a second storage area for props to measure 40 by 40 feet. The announcement was made by **Louis R. Draughon**, WSIX president. The parent building was completed in 1961. Draughon said the addition will add great flexibility to channel 8's operation including conversion to live color telecasting with minimum effort. . . . Acuff-Rose Artist Corp. has announced a fat October schedule for its many artists. **George Hamilton IV, Tex Ritter, Johnny Wright, Kitty Wells, Lefty Frizzell, Roy Orbison, Wilma**

**Lee and Stoney Cooper, Webb Pierce, Grandpa Jones, Roy Acuff, Bobby Lord and Rusty and Doug** are some of those who will be busy. . . . WCMS AM & FM, Norfolk, Va. rounded out the summer with a big show and dance Sept. 10, featuring **Buck Owens** and the Buckaroos. Also the **Johnny Cash** show, The **Statler Brothers, June Carter, Don Reno, Red Smiley, The Tennessee Cut-Ups** and **Tex Ritter**. Proceeds from the Johnny Cash show went to the Kiwanis Clubs of Tidewater. The first show of the fall season Oct. 4 features **Don Gibson, Faron Young, Sonny James, The Deputies, Bill Monroe, Milissa, The Bluegrass Boys, Dottie West, Justin Tubb, Bennie Williams, Ernest Bivens** and his band and **Jim Nesbitt**.

## SOS Brings Records

**Tiny Stokes**, C&W deejay at KBLL, Helena, Mont. writes that new records received since an SOS was flashed in this column are pulling a lot of mail. He was also pleased with a taped promo from **Flatt & Scruggs** — the first promo tape he ever received in the mail; and that several artists have cut him one or two when passing through on PA's. He repeats that he will use all promos. "And may I say that the only artists that ever sent me LPs were **Faron Young, Buck Owens** and the late **Jim Reeves**?" . . . **Ramblin' Lou** has resigned from WJLL in Niagara Falls, N. Y. where he has been featuring C&W three hours a day for 17 years to become PD of C&W with

## 3 BIG COIN CATCHERS!

**Lightnin' Slim**

**BABY PLEASE  
COME HOME**

b/w

**YOU MOVE ME  
BABY**

Excello — 2258

**Lonesome  
Sundown**

**HOO DOO  
WOMAN BLUES**

b/w

**I'M GONNA  
CUT OUT  
ON YOU**

Excello — 2259

ANOTHER  
TOP-SELLING LP!

**Angelic Gospel  
Singers**

**"SONGS FROM  
THE HEART"**

(1 with 7)

Nashboro — 7021

**NASHBORO Records**

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

WWOL AM & FM in Buffalo, N.Y. He asks labels to send records to his new address, WWOL, Hotel Lafayette, in Buffalo. . . . Flatt & Scruggs, coincident to their being featured on the Grand Ole Opry, were given a giant window display in Harvey's, Music City's largest department store. They'll guest star on the Jimmy Dean show Nov. 5. . . . Monument Records has released Willie Nelson's first single for the House of Foster, titled "I Never Cared For You" backed with "You Left Me a Long Long Time Ago". DeeJay copies are available by writing to **Walt Breeland**, 8708 Ruthby Street, Houston, Texas.

**Merle Haggard** and **Bonnie Owens** are planning a cross country tour in conjunction with the November Disc Jockey Festival in Nashville. Bonnie will close two weeks at Las Vegas' Golden Nugget Nov. 3 and with Merle and "**Fuzzy**" Owens will fly to Nashville. On the way home they have set up dates in Louisiana, Texas, New Mexico and Arizona. Their duet single, "Between the Two of Us" on Tally Records is currently getting heavy exposure. . . . **The Homesteaders** on Starday were in Chattanooga Oct. 1 taping shows for their weekly TV series. For the next six weeks they'll do a tour of Montana and perform on the Opry, the **Bobby Lord** TV'er, and the **Ralph Emery** TV'er. They leave Nov. 27 for a Mediterranean tour.

### DeeJay Needs Advice

Here's a deeJay having trouble getting records while they are still new, and with a definite idea of doing something about it. He's thinking very strongly, he says, about opening a record shop.

The deeJay is Jerald Newberry of WAPG, Arcadia, Fla. "If I am able to open this record shop," Newberry says, "I feel it would benefit the radio station and also the many individuals that want to buy records while they are still new but now must travel at least 50 miles to get them." He'd like record companies and others to volunteer information on how to go about it. His home address is 828 South Orange Ave., Arcadia, Fla.

**Sizzling hot!**  
**NAT 'KING' COLE**  
**I DON'T**  
**WANT TO SEE**  
**TOMORROW**  
**b/w L-O-V-E**  
**(5261)**



# WANTED!

## Top C&W Disc Jockey

Must be top man. Excellent pay, good opportunity. No drifts. Send tape, resume and photo to: **Lew Platt, WBLK**

814 Rand Bldg, Buffalo 3, N.Y.

**LOUIE'S NEXT**  
**MILLION SELLER!**

**"So Long,  
Dearie"**

**Louis Armstrong**  
Mercury 72338



Foremost in Fine Recording

A Great New One

## The Bracelets

**"YOU'RE JUST  
FOOLING  
YOURSELF"**



Fox 539

The Ultimate in Entertainment

**ANOTHER SMASH!**  
**MOTHER-IN-LAW**

**JIM NESBITT**  
Chart — 1100

Jim Nesbitt  
Sings

**YOUR FAVORITE  
COMEDY AND  
HEART SONGS**

**CHART RECORDS**

905 16th Ave. So.  
Nashville, Tenn.

Picked all around the country  
**FIND OUT WHAT'S HAPPENING**

by **THE SPIDELLS**  
C-1122 Monza-RIC



(Distributed  
internationally  
by RIC)

AND STILL  
MORE PICKS:

WPLO, Atlanta—WYDE, Birmingham—  
WNOX, WIVK, Knoxville—WRPL, Char-  
lotte—WAMS, Wilmington—WHYN,  
Springfield. Also Rocky "G" personal  
pick, WWRL, New York—Dick Bennick,  
WTOB, Winston-Salem—Bob Scott,  
spotlight record, WLEE, Richmond

"Find Out What's Happening"  
Call your RIC Distributor NOW

### Country Single Picks

**WILMA LEE &  
STONEY COOPER**

Hickory 1279  
**THIS TRAIN**  
(Acuff-Rose Pub., Inc. BMI)  
(2:13) — W. Cooper  
Flip is "I Couldn't Care Less"  
(Acuff-Rose Pub., Inc. BMI)  
(2:32) — D. Gibson

**JOHNNY WRIGHT**

Decca 31679  
**DON'T GIVE UP THE SHIP**  
(Painted Desert Music Corp. BMI)  
(2:25) — K. Hayes  
Flip is "Guitar Lessons"  
(Acuff-Rose Pub. Inc. BMI)  
(2:38) — F. Bryant — B. Bryant

**JIMMY MARTIN AND THE  
SUNNY MOUNTAIN BOYS**

Decca 31680  
**GUITAR PICKING PRESIDENT**  
(New Keys Music BMI) (2:24) —  
T. Hall  
Flip is "It Takes One To Know  
One"  
(Central Songs, Inc. BMI) (2:48)  
—H. Howard—F. Hart

**BILL ANDERSON**

Decca 31681  
**IN CASE YOU EVER CHANGE  
YOUR MIND** (Moss Rose,  
BMI) (2:22) — Anderson  
**THREE A. M.** (Moss Rose, BMI)  
(2:30) — Anderson, Todd

### Country Album Picks

**TONY DOUGLAS**

Sims 121  
**HIS 'N' HERS**

**JIM & JESS AND  
THE VIRGINIA BOYS**

Epic LN 24107  
**THE OLD COUNTRY CHURCH**

**12 TOP COUNTRY ARTISTS**

Liberty LRP-3382  
**ORIGINAL COUNTRY HITS #3**

**DON RENO AND RED SMILEY**

KING 914  
**RENO & SMILEY SING A BLUE-  
GRASS TRIBUTE TO COWBOY  
COPAS**

### R & B Single Pick

**LIGHTNIN' SLIM**

Excello 2258  
**YOU MOVE ME BABY**  
(Excellorec Music BMI) (2:28)  
— J. West  
Flip is "Baby Please Come Back"  
(Excellorec Music BMI) (2:29)  
— J. West

### Gospel Single Pick

**THE SENSATIONAL PORTER  
SINGERS**

Song Bird 1018  
**BY AND BY**  
(Lion Pub. Co. Inc. BMI) (2:35)—  
M. Porter—Hill  
Flip is "Did You Stop To Pray"  
(Lion Pub. Co. Inc. BMI) (2:35)—  
M. Porter—Hill

### Gospel Album Picks

**THE FIVE BLIND BOYS**

Peacock LP 113  
**FATHER I STRETCH MY  
HANDS TO THEE**

**THE SENSATIONAL  
NIGHTINGALES**

Peacock LP 118  
**TRAVEL ON**

## London Records Salutes Joe Cuoghi and Hi Label

**Memphis scene.** It was a tribute to a city, and to a man and his records. The locale was Memphis, hard by the muddy Mississippi, home of Beale Street and the blues. The cast of performers included veteran record man, Joe Cuoghi, president of Hi Records; top execs from London Records in New York, which handles the distribution of Hi; and distributors representing more than 90 percent of the annual Hi sales volume. Supporting players included assorted fourth estaters from the trade and local daily press and a stomping, rocking parade of Hi Records artists.

It all happened Wednesday and Thursday (23 and 24) as London and Hi decided that their fifth anniversary of a successful business association required something more than the exchange of a friendly telephone call.

**Dropped their work.** Accordingly the invitations were issued and in mid-week of one of the busiest times of the year for any record man, distributors from all over the country, dropped their work and flew into Memphis, for a banquet and show featuring the Hi artist roster, a sales presentation of the new releases, an all-afternoon barbecue and beer party at the nearby Bella Vista country club and a moonlight, five-hour sail on a Mississippi paddle-wheeler.

A unique note of the "one wide world of music" theme was sounded with the introduction and greetings to the assemblage in the high, Queen's English tones of D. H. Toller Bond, London's executive vice president. It formed an interesting contrast to the soft Southern speech of Cuoghi himself as well as of Bill Black, one of Hi's original artists, who was also very much aboard.

**Product Presentation.** At the meeting, London execs, Walt Maguire and Herb Goldfarb, handled the product presentations to an assemblage which was strongly reminiscent of an annual conclave of

the American Record Merchants and Distributors Association (ARMADA). As for the product itself, distributors were happy about it.

The Hi roster is a swinging one indeed, and interestingly enough, one without even one female artist. On hand to entertain the distributors was the Bill Black Combo, Ace Cannon, Gene Simmons and Willie Dixon.

**Two Bill Black Combos.** Black has become so important a name, that he has turned himself into a sort of Lester Lanin-Meyer Davis of the rock field with at least two combos on the road, under his name, at all times. Each unit, including the one which recently made the entire Beatles tour, has its own leader, while Black stays home in Memphis plotting out tours and working on recording ideas.

**Cuoghi's two stores.** Cuoghi, an 18-year veteran of the industry, maintains two handsome retail stores and as modern and technically sound a recording studio as you'll find anywhere. The Poplar Street store, has row upon row of step-up display racks, with albums all displayed alphabetically by artist and with a telephone and easy chair for customers to use while they're shopping. The store also contains a one-stop operation.

Cuoghi's studio is located in an old movie house with a sloping floor typical of a theater. The floor was left sloped deliberately because it breaks the sound up enough so that it was unnecessary to scallop the ceiling, a more normal procedure. Three modern echo chambers have just been completed and the control board is a custom job that's intricate in its minute technical detail.

Cuoghi is not only a good record man, he also knows his way around a barbecue pit. It was all quite a bash and it highlighted an important fact. There is, thanks in great measure to Joe Cuoghi and his records, and London's hip distributors, a lot happening in Memphis these days.



### Goldie With Ampco

Aaron "Goldie" Goldmark has become general manager of ABC-Paramount's two publishing subsidiaries, Ampco (ASCAP) and Pamco (BMI).

Discussing the appointment, ABC president, Sam Clark said the publishing firms will be operated by Goldmark as an indie publishing enterprise. "We will actively seek the acquisition of other catalog," said Clark, "And we intend to develop creative writers for television and motion pictures and to enlarge the scope of young record producers as well."

### Dave Dixon Funeral

Dave Dixon's funeral was held in St. Louis last Thursday (24). The former KATZ, St. Louis, program director died after being tragically injured in a car accident in early September. Ray Dobard, of Music

City Record Shop in San Francisco wrote about the funeral in his Music City news letter. Ray said "Dave is gone but his memory will . . . linger on. Dave was a leader . . . and was loved by the city of St. Louis and the nation. Dave went out in class just the way he wished to go. He had a \$6000 bronze casket and so many flowers that the entire front of the church was filled. Well over 25,000 people lined up around St. Marks Catholic Church all day and night viewing Dave for the final time on Wednesday, September 23. Dave was so well loved in St. Louis that for the first time . . . the church relaxed its policy and allowed the body to be viewed in an open casket. . . . There has been an educational trust fund set up for Dave's daughter Catherine and Dave's wife Corrina.

### UA Distrib Meet

United Artists held its mid-year distributor meet last week at the Americana Hotel in New York and a happy meet it was for hit-happy UA. Dave Picker, president of the label, spoke about upcoming product, concentrating especially on the firm's future sound tracks like "The Greatest Story Ever Told," "Ferry 'Cross The Mersey," "The Train," "The Hallelujah Trail," and the music for the as-yet-untitled new movie starring the Beatles.

## SUBSCRIBE NOW AT TRIAL RATE

To: MUSIC BUSINESS CIRCULATION DEPT.

444 Madison Ave., New York, N.Y. 10022

Please enter my subscription as checked below; check is enclosed.

—\$2 for 15-week trial (you may send currency; we assume the risk)

—\$7 for 52 weekly issues

PLEASE PRINT OR TYPE

Individual

Occupation

Company

Street address

City, State and zip code

Firm's business, service or products

office  
 home



**PAUL AND STEVE:** Paul Lavalle, conductor of the Cities Service Band, has signed with Victor, Steve Sholes, firm's pop recording chief, welcomes him aboard.

### Club Decision Due

The long-awaited decision on the Columbia Record Club was expected to be rendered momentarily by Donald L. Moore, Federal Trade Commission examiner who heard close to six months worth of testimony on the matter between January and July last year.

The hearings delved into various allegedly unfair trade aspects of the Columbia club. Moore's decision has been delayed three times from its original anticipated date last spring. No details were expected to be made public until the decision is printed, which, in the words of a spokesman, could take "from three days to three weeks."

Meanwhile, at the Commission's Bureau of Industry Guidance, trade practice division, there was no further word on when the Commission's trade practice rules for the record industry would be published. A trade practice conference was held in Washington last March and the rules have been expected since mid-June.

### Kilpatrick To Philips

"D" Kilpatrick has joined Philips Records as a field manager. Kilpatrick, a vet name in the business, and for the past three years a district manager for Warner Bros. Records in the South, will cover the Atlanta, Miami, New Orleans, Dallas, Charlotte and Nashville areas for the label. Before his record work, Kilpatrick had formed and directed the Acuff-Rose Artist Corp.,

was general manager of "Grand Ole Opry," and has spent many years as an a. & r. man in Nashville. He was one of the founders of the Country Music Association.

### Bonbright Retires

Dan Bonbright, vice chairman of the Board and chief financial officer of Capitol Records, Inc., will retire from active management of the company. Glen Wallich, CRI Chairman of the Board and Chief Executive Officer, said that Bonbright's retirement will become effective as soon as a suitable replacement can be found or an intra-company realignment of responsibilities can be accomplished.

Bonbright joined Capitol in 1946. He will continue as a Director of CRI.

### Trade Chatter

BMI exec Russ Sanjek is editing the new BMI magazine called "BMI, About Music And Writers" . . . Tony Alamo, who handled the wild Bobby Jameson promotion has a wilder one coming. The artist is called Prince Valiant, and the word is he will be dressed as the comic strip character and will ride a white steed, and play a guitar . . . James Brown will star in a new Electronovision Production, which will feature all of the talent of the James Brown Show . . . DGG's Polydor catalog is now available by direct import from Germany. DGG has set up six independent distributors for Polydor in the U. S. They are: German News Company, N.Y.;



**SUCCESSFUL TOUR:** Inez and Charlie Fixx of Sue, are a smash on their tour with the Rolling Stones in England. Inez shows a gift from an English fan to two of the Stones in above picture.

Hansa Import House, Cleveland; Gerd Skolmer, Chicago; Mayer Enterprises, St. Louis, Armin Hau, Toronto, and Teldon Distributors, Vancouver, B.C. . . . Louis Benjamin, chief of Pye in England, flew into the U. S. last week to meet with Mike Maitland of Warner Bros. and Mo Ostin of Reprise . . . The Dot label has been launched in Australia by Festival Records. Records will be sold under the Dot banner there for the first time . . . Marty Kadish, formerly with Elektra, has joined the Disney



**JOINS UNITED ARTISTS:** Gerry Granahan, vet recording man, and once associated with Dickey Doo and the Dents, is the latest o the a. & r. staff at the UA label.

Record Organization in New York.

Danny Davis is the new director of national promotion for Phil Spector's Phillies label . . . Reprise Records has signed the vocal team, Sonny and Cher . . . Henri Rene is the new musical director of the "Candid Camera" TV series . . . Herb Rosen became the father of a son, Robert Alan, on September 22. Herb is national promotion director of Kapp Records . . . Jazz was the subject of the fourth ASCAP Symposium on American Music last week (1) at Judson Hall in New York. Panel was led by Billy Taylor with Mercer Ellington and Eddie Sauter as panelists.

Mickey Casello has been named general manager of Keystone Distributors, East Hartford, Conn., replacing Mack Clark, who resigned . . . Vee-Jay's Interphon subsidiary label, now hot with the Honeycombs' "Have I the Right," has picked up U. S.

release rights to "Do the Blue Beat," Dinah Lee's New Zealand smash on the Viking label. Firm has also signed the New Zealand instrumental artist, Peter Posa, to a pact. Vee-Jay has obtained all future Honeycombs' releases for U.S. under a deal with Pye Records head, Louis Benjamin.

Johnny Pate has joined ABC-Paramount's a. and r. staff, according to president, Sam Clark. He'll headquarter in Chicago. In the past, he has worked with the Impressions, Gene Chandler and Major Lance, among others . . . Tommy LiPuma has been named professional manager for Liberty Records' Metric Music firm, according to Mike Gould, Metric general manager.

Paul Wyatt is the new sales manager of Columbia's recording studios . . . Epic Records has named Music City Record Distributors in Nashville, Hutch Carlock's firm, to handle the line in Tennessee. Music City replaces label's old Tennessee distributor, Mid-South in Memphis.

## Music Business In Hollywood

The Burke-Van Heusen music catalog is for sale we hear . . . **Vernon Duke** and **Sammy Cahn** have a musical ticketed for Broadway . . . Annette, one of **Walt Disney's** favorite performers, just completed a lively musical featurette, "The Golden Horseshoe Revue." Another of Walt Disney's projects, the musical "Mary Poppins" continues to rack up record grosses here.

**Ernie Shelby**, formerly of the Melic label, moved over to Vee Jay and will cut two sides with his former boss at Melic, **Lee Young** . . . **The Standells**, Liberty, signed with the William Morris Agency and then took off for a tour of South America . . . Dolton's **Vic Dana's** new album will be "Make Way for Vic Dana". A national campaign taking Vic into 25 cities is planned . . . **Jay Lasker**, Vee Jay's popular exec, is trying to lure both **Mitzi Gaynor** and **Joi Lansing** to his label . . . trying to spruce up with some beauty no doubt . . . **Stan Worth's** album for RCA is now called "Is Stan Worth \$3.98?" . . . it's a tune-fun and funny album.

**DIFFERENT SONG—  
DIFFERENT ARTIST—  
BUT A SMASH HIT!**

**GOING GREAT  
POP/COUNTRY**



**“THE LUMBERJACK”**

by  
**HAL WILLIS**

Sims 207

CONTACT YOUR **SIMS** DISTRIBUTOR TODAY

**SIMS RECORDS, INC.**

801 17th AVENUE SO. NASHVILLE, TENNESSEE (PHONE: 615 256-6962)