

MUSIC BUSINESS

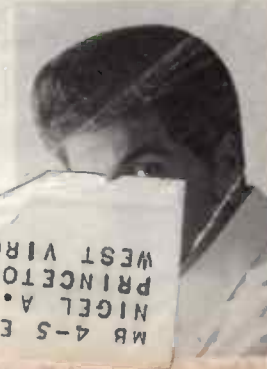
Incorporating music reporter

Vol. IX, No. 22

**DOUBLE VALUE
HOLIDAY ISSUE**
1964 Review — 1965 Preview



The Yearend Awards—1964





JAN 15 1965
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NIGEL A. MAXEY
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"FANCY PANTS"

"FANCY PANTS," AL HIRT'S SWINGING NEW SINGLE SERVED UP IN HIS HONEY HORN STYLE w/ "STAR DUST." #8487

RCA VICTOR

 The most trusted name in sound 

Epic's Great Year



Levy helped do it...

Epic Records' chief Len Levy reported last week that the label had had the greatest year in its history in 1964. Net dollar volume for 1964 (based on actual net sales volume from the January 1 to Nov. 30 period, and projected net sales for December) represents an increase of 87 per cent over 1963. Album sales were up 138 per cent; single record sales were up 22 per cent.

This is the fourth year in a row that Epic sales have increased. The greatest increase was in 1962 when sales jumped 220 per cent over 1961. In 1963 sales were up 15 per cent over 1962.

Much of the new success of Epic this year can be laid to the door of the Dave Clark Five, the second biggest English group next to the Beatles. The DC Five had three smash albums and a number of top-selling singles. Bobby Vinton, who has been a mainstay of the label for the past five years had four big-selling LP's as well as smash singles. (His current "My Lonely" was recently No. 1 in MB.) Other hot artists for the label were comic Godfrey Cambridge, sound tracks "Lilies Of The Field," and "Malamondo," and two albums by the Village Stompers.

Epic strengthened its hold in many fields besides pop in 1964. Country, r. & b. and classical all grew in talent and sales. Just last week Epic signed Mike Douglas, the Cleveland TV personality and singer, whose syndicated TV show has built him a sizable audience.

Victor Gets "Sound"

Victor Records landed a hot one last week, the sound track of the upcoming film version of Rodgers and Hammerstein's "The Sound Of Music." The film stars Julie Andrews and Christopher Plummer. The picture will be premiered in New York on March 2, 1965, and later that month will open in cities throughout the land.

As a Broadway musical "The Sound Of Music" sold over a million copies, one of the rare albums ever to reach this figure. The original cast set was on Columbia. Victor will launch an extensive advertising and promotion-publicity campaign to support the sound track.

Garner's Triumph

Erroll Garner's performance at the Olympia Theater last week was not only a sellout but a smashing triumph for the pianist. He was kept on stage for an hour of encores. Garner's tour in Europe has been SRO since he started it a month ago, and he has bids to come back to play TV and con-

cert dates in Spain, Italy, Germany and Sweden. The pianist wound up his tour last Saturday (19) with a concert in Brussels.

Garner is planning another tour of Europe in late 1965 or early 1966. He may tour South America and Australia the first half of 1965. While in Europe he recorded an album live in Amsterdam which will be issued in Europe by Philips. American rights are not yet sewed up. (Line forms on the left, and the person to talk to is Miss Martha Glaser, Erroll's manager.)

Wanted—One Act

Funny things can happen even in the best run offices. Last week United Artists Records recorded a group called the James Gang. They are pretty excited about the disc, which is called "Everybody Knows." But they can't locate the lads. Seems someone copied down their address incorrectly and forgot to write down a telephone number. UA wants to take the boys around to see deejays, have their pictures

taken and do some more recording with them. So if anyone knows where to reach the James Gang, call United Artists Records. Phone No. is CR 5-6000. (No gags please.)

Screen Gems Streak

Screen Gems-Columbia Music is heading into the home stretch of 1964 intent on leading the parade of BMI song award winners for the year. The firm, headed up by Don Kirshner, has already scored with a half dozen top ten songs this year and currently has seven disks on the charts, with three others seen as having good potential to hit paydirt.

Current chart line-up includes "I'm into Something Good," by Hermans' Hermits; "I'm Gonna Be Strong" by Gene Pitney; "Walkin' in the Rain," by the Ronettes; "Oh No Not My Baby," by Maxine Brown; "Saturday Night at the Movies," by The Drifters; "Bucket T" by Ronny and the Daytonas and "You've Lost That Lovin' Feeling" by the Righteous Brothers. Other perking items are by the Jewels, Barry Mann and Bobby Rydell.

On To Washington

Cynthia Wilson, who has been a secretary at Columbia Records (her boss was Sal Forlenza) for the past two months is leaving her post to join Mrs. Lyndon B. Johnson's personal staff as Correspondence Secretary at the White House.

Prior to joining Columbia,



HE DID IT: Deejay Gene Weed, of KFWB in Hollywood, won himself a Ford Mustang last week, in Ford's national deejay competition for the "Best-On-The-Air Ford Commercial." Weed credits daughter Kimberly Ann for the win—for after Gene created the Ford pitch, he recorded it with his daughter.

This Double Issue
replaces those issues
which would be dated
January 2 and January 9, 1965

The next issue of
dated January 16,
will be distributed on
Monday, January 11

REVIEW OF THE WEEK

Cynthia was a court reporter for a Waco, Texas, newspaper. She received her Masters in Journalism at the University of Texas, and worked for De Witt Reddick, director of the School of Journalism at the U. of T. Dr. Reddick recommended her to Mrs. Johnson.

Salvation Army Songs

The Salvation Army celebrates its 100th Anniversary in 1965 and in honor of the occasion the Army is publishing a 67 page paperback booklet containing words and music to 38 songs of worship. The book is called "Salvationist Songs Of A Century."

There are well known and new compositions, the new songs are the prize-winning entries in the Salvation Army's Centennial Music Composer's Competition held in 1964. Copies of the booklet can be obtained from the Salvation Army at 321 West 13th Street in New York and from offices in Chicago, Atlanta and San Francisco. Price is 60 cents per copy.

Lena's TV Special

Lena Horne will appear on her first TV special this week when a one-hour long, British made musical show will be shown on WNEW in New York. Show will be telecast both on Monday (28) and Thursday (31). Miss Horne is featured singing many of the songs she made famous, from the days when she started to today. Included in her repertoire will be a medley of "Freedom Songs." Lennie Hayton conducts the Jack Parnell Orchestra on the show, which will also be broadcast over KTTY in Los Angeles.



BACK AGAIN: Peter and Gordon arrive at L.A. International Airport for their second concert trip through the South. Lads will do their concerts and appear on "Shindig" to plug their new Capitol disc.

"Benito Cereno" Disc

Columbia Records has recorded another off-Broadway drama, this one called "Benito Cereno." This is the second drama from the two part presentation "The Old Glory" by Robert Lowell, the Pulitzer prize-winning poet.

Hilltop's Movin' Up

The country music market continues to grow. Latest indication is the success of Hilltop Records, six - month - old low-price (\$1.98) country album line, being put out by Pickwick International.

The line now has close to a score of packages and total

unit sales have already topped the 1,000,000 mark. Several individual sets have hit close to the 100,000 level. The line features masters by such artists as Webb Pierce, Jimmy Dean, "Cousin" Minnie Pearl, the late Patsy Cline, and a number of other country and gospel performers.

According to Joe Abend, who heads up the country operation for Pickwick president, Cy Leslie, the line is in 24,000 outlets, many of them serviced by such rack operators as Handleman and U.S. Records. Abend is also developing a companion country publishing firm, Barmour Music.

"Umbrellas" Open

The award winning French picture, "The Umbrellas of Cherbourg" opened in New York last week to critical applause. All the dialogue in the film is sung rather than talked.

Michel LeGrand wrote the score. The main title from the picture, called "The Umbrellas of Cherbourg," with an English lyric by Norman Gimbel, has already been recorded by a number of top acts, including Don Costa, Steve Lawrence, Michel LeGrand, Russ Morgan, and Nana Mouskouri.

Victor's Latin Kick

RCA Victor has made available nineteen albums from Mexico featuring some of the greatest names in Latin America, for sale by U.S. dealers. All of the albums are deluxe three LP sets, and they include representative work of each artist throughout his career. Artists featured are Miguel Aceves Mejia, Amacia Mendoza Virginia Lopez, Los Tres Reyes, Perez Prado, Maria Victoria, and Carlos Gardel.

Don Redman Tribute

Friends and associates of the late Don Redman paid tribute to him at the Fayfair Theater in New York last week. Redman died November 30 at the age of 64.

Friends participating in the tribute included Sammy Davis, Harry Belafonte, and Billy Daniels. The tribute was under the direction of Noble Sissle and Eubie Blake, Sidney Easton, Lucky Roberts, Walter Bishop and Tom Whaley. Redman was famous for his band, his skill as a saxophonist, and for his great band arrangements which he created for the Fletcher Henderson, Paul Whiteman, and Ben Pollack orchestras. Redman was also a composer, and among his credits are "Cherry," "How'm I Doin'?", "If It Ain't Love," and "Gee Baby, Ain't I Good To You."

CHARTS & PICKS	
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MUSIC BUSINESS

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5 NEW SINGLES TO MAKE YOUR POST-CHRISTMAS RUSH THE BIGGEST ONE YET!

Artists like these made Capitol the best-selling label in 1964.
The sooner you order these singles, the more you'll sell!



PETER AND GORDON

I GO TO PIECES
b/w Love Me, Baby
This one's had plenty of air exposure already.
It's in demand now
and you asked for it!

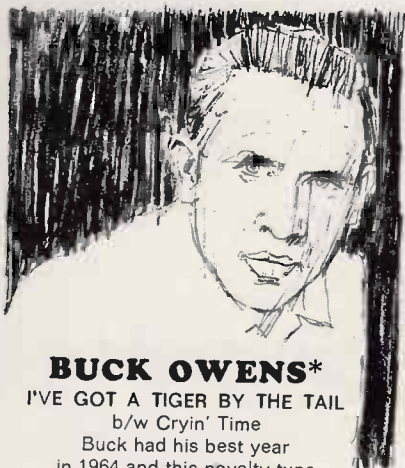
5335



WAYNE NEWTON

COMING ON TOO STRONG
b/w Looking Through A Tear
Wayne's come up with
an exciting new teen beat/
top 40 sound that's going
to get strong chart action.

5336



BUCK OWENS*

I'VE GOT A TIGER BY THE TAIL
b/w Cryin' Time
Buck had his best year
in 1964 and this novelty tune
starts 1965 with his first
major pop possibility.

5338

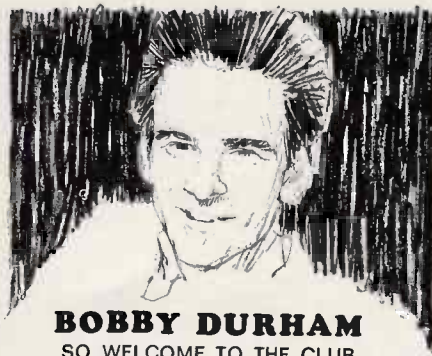
*Appearing January 21st
on the Jimmy Dean Show



DONNA LOREN

TEN GOOD REASONS
b/w Ninety Day Guarantee
This one single got her
three appearances on Shindig.
and she's singing it
Jan. 6, 20 and 27.

5337



BOBBY DURHAM

SO WELCOME TO THE CLUB
b/w It's Too Much Like Lonesome
Bobby's second Capitol release —
excellent C&W material.

5339



Don't call us folksy... we're pop singers, with a sound which we hope isn't identified with any one country... if you have to classify it, it could loosely be called an American sound... Chad and Jeremy

Keeping it simple. "Simplicity is the keynote to success," said Chad Stuart, choking on a bowl of boiled potatoes. "Brilliant way to explain what we are, but so horribly cliché'd. I mean, you can write what you like about our music—we don't really know in which direction it falls either—but whatever else you surround it with, it is simple.

"Don't call us folksy. We learned our lesson when we were singing folk in a London coffee bar. That word "folksy" conjures up illusions of a straw-chewing group in the middle of a cornfield, with three guitars and a set of drums. We once did a British TV show with a group they called folksy and the effect was diabolical."

"Course there are some people who still think we're incapable of singing anything other than Viennese Waltzes" continued Jeremy. "They're the ones who tell us we have a classy sound. But what is a classy sound? Is it possible in pop music?"

No Oxford sound. "We're pop singers, with a sound which we hope isn't identified with any one country. They tried all that business about our having the Oxford sound. Because we attended the University there, they called it class. I suppose if you have to classify it, it could loosely be called an American sound. But that's not really true either. I mean, it doesn't come from anywhere, just us.

"Sometimes our act calls for some British rock and roll. That's because we're English and they want us to sound like the other groups. So Chad thought up some wildly Britishy type arrangement to "From A Window," which doesn't sound a bit like Billy J. Kramer, and it keeps them happy."

Three straight hits. Chad Stuart and Jeremy Clyde have had three straight hits in this country. All ballads with a slight beat, they were "Summer Song," "Yesterday's Gone," and "Willow Weep For Me." Chad arranged all of them. Jeremy says Chad's a great arranger.

"We worked with Jimmie Haskell on our new album which we cut a couple of weeks ago," said Jeremy, "And we usually have to work with a couple of arrangers when we go out on the road.

"You know all three of our singles came from our first album. We think that's cheating a little bit. Unfortunately, though, we didn't have time to go into the studio and cut new material. Suppose we should be honored really. After all most of the Beatles stuff comes from their albums, so it can't be bad.

"We've surprised a few people by singing a few rock things on our new L.P., and there's a tremendous arrangement of "Girl From Ipanema" on it. It was so good, all we had to do was sing."

Their real ambitions. What are the real ambitions of Chad Stuart and Jeremy Clyde, who after three months here, have decided to make America their second home, and have no intentions of departing until March?

"That's a deep question" said Jeremy. "As we both think differently. I am an actor. It's that simple. I studied acting for three years and was an actor. Singing was secondary, but today it's the most integral part of my career. When I go home to England, I'm going to spend a month in repertory just on a brush up course. We'll only be home a month.

"Chad and I recently taped a Dick Van Dyke Show, in which there's no singing, just situation comedy acting. Chad said he felt embarrassed at doing it, even though we played the roles of an imaginary English duo called The Redcoats, which didn't exactly warrant a Shakespearean performance.

"I felt rusty and a little ashamed of myself. It's been about eighteen months since I've been on the legitimate stage, and I feel as if I'm beginning to stagnate.

Will make movies. "We'd like to make a movie—a good one, not one of these surfing or muscle efforts. We have an idea, and eventually we think we'll produce it and act in it ourselves. We won't give the idea to anyone, as we don't trust them, and think they'll probably turn it into a monster hash."

Chad Stuart wants to concentrate on writing and arrangements. He also dabbled in art in his student days, and says if he ever has any spare time he'd like to turn his attention back to it.

Their differences in ideas doesn't mean they intend to split up. On the contrary they feel that by having outside interests, and not living in each other's pockets all the time, they are able to work with far more zest and enthusiasm.

The home scene. Chad and Jeremy also feel that their present style is probably good for another two records or so. And it's possible that when the American sound once again penetrates the British chart barrier, they will find fame in their own country.

"We have found that there is more interest in us at home now we've had a couple of hits here" said Jeremy. "I suppose the height of impertinence would now be to go on British television doing a Jan and Dean act with a couple of surfboards singing "Little Old Lady From Pasadena"..."

JUNE HARRIS





NBC-TV's New Pop Music Show!

HULLABALOO



Gary Smith: aiming for young moderns.

Starts January 12. Tuesday, January 12, marks the opening date of NBC-TV's major drive to establish itself as a force in the pop record video sweepstakes, dominated so far by the rival ABC-TV network with its highly successful new "Shindig" outing and the once-a-week version of the long-standing Dick Clark American Bandstand.

NBC's hour-long, weekly effort goes under the tag, "Hullabaloo," and without even an advance look at a pilot (no pilot was shot) the show has a lot going for it that could bring it big stature fast.

The show is actually the brainchild of Lester Gottlieb and Norman Weiss, top execs of the General Artists Corporation, top current agent for pop record attractions and the outfit that brought the Beatles to America. GAC has entered into a separate, jointly-held corporate deal with young (29) TV producer, Gary Smith, whose TV production credits are imposing indeed. The partnership involves Gary Smith Ltd., and GAC.

Broad audience appeal. The accent on Teendom will be played down in favor of a broader audience appeal. According to Smith, the show will be "television vaudeville designed for young moderns," meaning that all types of record artists, from Jack Jones to the Zombies, plus a different college talent offering each week, will be spotlighted.

In addition, the Beatles' celebrated manager, Brian Epstein, will be the pro-

ducer and host of a five-minute segment, taped in London and featuring a different British artist a week. Though the first act for this section is not yet confirmed, it's reported that Gerry and the Pacemakers may get the call, with thrush Marianne Faithful due for the second outing.

Each show will have a different artist host, with the first two, in order, to be Jack Jones and Paul Anka. Jones is expected to bring on such artists as comic-Woody Allen, the New Christy Minstrels, the British Zombies (who will be here on tour following their expected date on Murray Kaufman's annual New York Christmas in-person show), thrush Joey Heatherton, the Brian Epstein spot, and a university marching band from an as yet unnamed school.

College talent too. The university gambit is a filip installed to expand appeal at the college level. Smith said this type of talent may include football type marching bands, glee clubs or smaller instrumental or vocal combos or even such musical-dramatic collegiate societies as Princeton's Triangle Club, the Mask and Wig Club from the University of Pennsylvania and Harvard's Hasty Pudding Club.

A talented line-up of personnel will be operating behind the scenes. Smith, who will produce the show, started in television as a set designer and graduated promptly into production, having produced such vehicles as the Perry Como Show, the Andy Williams Show, the Judy Garland show and shows featuring Harry Belafonte. Director will be Steve Binder, who recently directed Electronovision's TAMI movie.

Choreography is expected to play a major role in "Hullabaloo" and with this goal in mind, Smith has pulled off what's regarded as a coup in signing David Winters, choreographer from "West Side Story" who also handled the dancing for Elvis Presley and Ann Margret in "Viva Las Vegas."

Frank Peppiatt and John Aylsworth have been signed as writers. The pair have been involved in writing for Perry Como, Judy Garland, Andy Williams, Jonathan Winters and The Steve Allen shows on TV. The well-known Peter Matz, who handled the arrangements for "No Strings," and for various Barbra Streisand albums, will baton the work.

Sets feature LP covers. Taste and ar-

tistic values will definitely come into play in the sets, according to Smith. At right and left sides of the stage, slanting at an angle downstage toward the rear drop, will be two towering side flats, each carrying 144 actual album covers. These will be changed and rotated from time to time to insure up-to-dateness. When an artist is about to be introduced, the camera will pan on one of his album covers. Then, through a blow-up of the same cover, the artist will step out through a door onto the stage.

Shows will go on the air each Tuesday evening from 8:30 to 9:30 EST, an intriguing time slot, since it's just the night before the weekly "Shindig" outing on ABC. Taping will be done Friday evenings at 7:30 before a live audience of youthful fans. A one-and-a-half-hour dress rehearsal session on Friday afternoons will also include a live audience.

"It will be different in one respect from all the others, however," said Smith with some firmness. "We don't go for the screaming and shrieking during the action. After each number, that will be fine and we want them to respond. But I think a lot of viewers are getting a little tired of that endless noise while a performer is trying to do his stuff. It gets boring to the home audience particularly and it doesn't help the artist do his best either."

Born in Beverly Hills. If a specific location can be singled out for the birth of "Hullabaloo," it would probably be the deck chairs around poolside at the Beverly Hills Hotel. "That's where Lester Gottlieb and I were talking and Norman Weiss was there too," said Smith. "That was actually the first meeting where this was really discussed and it was way back last August. Norman first talked to Brian Epstein about taking part in it. As a matter of fact, I guess Brian was actually in the same area then with the Beatles, but we didn't talk to him then."

"Brian of course, will give the show a great international flavor and it may have that flavor in another way too, because NBC will also be involved in selling the show overseas as well. We'll be doing 13 weeks to start, then if everything goes well, we'd do enough others to wrap up this season and probably show highlight re-runs during the summer. That's looking ahead of course, but we really have high hopes for this."

REN GRAVATT

Season's Greetings from...



LOOKING FORWARD TO A GREAT NEW YEAR

THE ULTIMATE
IN ENTERTAINMENT

with



**MARY
WELLS**

"Use Your Head"

(Fox 555)

**MAGICA
BROWN**

**"A Whole Lotta
Lovin' Left In Me"**

(Fox 553)

**THE
NEW BLOODS**

"Self Service"

(Fox 554)

**SHIRLEY
MACLAINE**

**"John Goldfarb,
Please Come Home!"**

(Fox 558)



MILAN

"Angel's Lullaby"

(Fox 552)



Three gals from Queens. The hottest and hippiest of labels this year has been Red Bird. One of the most unusual — and successful — pop sounds it produced has been that of three teenagers from Queens, New York, The Shangri-las.

The Shangri-Las have the distinction of being the only girl group to zoom into the Music Business charts at number 37 in the first week of release with a new disc, "Give Him a Great Big Kiss".

Successful as they were with their two previous discs, "Remember (Walkin' In The Sand)" and "Leader of the Pack", the trio were unable to hide their enthusiasm when they discovered that their current record had entered the charts in such a high position. In fact, on hearing the news, they stopped dead in their tracks during the final run through of rehearsals for ABC-TV's "Go Go", and just screamed in sheer joy.

Flip over news. Maryann Ganser was the first to learn the news, and she shouted out the glad tidings to her twin sister Margie (who's 20 minutes younger).

really bad. We had a contract with Smash about a year ago, and they released this as our first and only disc. I suppose at the time, being very new in the field, we figured it was going to be a great big hit, and didn't see anything wrong with it technically. Today, of course, we can see great big gaps in it. We would have given anything not to have seen it on the market again.

"It was our manager — Larry Marterie — who suggested that "Maybe" should be released, so that we could squash "Simon Says". We don't even care if it doesn't sell, as long as it takes the interest off this one."

Easy to record. Contrary to belief, the Shangri-Las find it very easy to record. Despite complicated arrangements written and worked out for them by their good friend, George Morton, who shares an office with their manager, the girls admitted that all they have to do when it comes to recording, is get in the studio and sing.

"George is really great", said Mary

The "Leader of The Pack" girls now have their third hit in a row

It's only recently that we started going out on the road, and we dig it."

Tight slacks & boots. For all their personal appearances, the Shangri-Las wear slacks tucked into long black leather boots, shirts, and sometimes suede jerkins over the top. They don't believe in wear-

SHANGRI-LAS MAKE IT BIG

Mary Weiss — she's the one who does all the talking bits on their records, joined the twosome, and the result would have done justice to "Girl Talk".

"I mean, it's impossible" explained Maryann. "They told us the reaction had been great, but we thought they were exaggerating. Wow, what a tremendous Christmas present!"

"I guess the third record's important. That's the one which decides your future. On the other hand, we wouldn't like to say that our hits have all been in the same groove so that this one had to be different".

Margie interrupted to say that anyway this isn't the third disc, even though it makes a trio of hits.

Old disc re-released. "Don't forget we had "Maybe" released at the same time", she said. "Normally we don't dig competing with ourselves on the same label, but we did this in order to blanket the re-release of "Simon Says" which Smash put out a couple of weeks ago.

"Simon Says" is a horrible record. It's

Weiss. "He works on a song for weeks, and brings in the finished product all ready for us to record. He can visualise how it sounds, and even works out the vocal parts. This relieves us of a great problem.

"But we've known him for two years, and he's guided our career in all that time. So he's aware of our vocal capabilities".

"Remember" did it. As yet, the girls haven't found too much need for rehearsing, as they admit that most things have been handed to them on a silver platter. They've been together now for two years, even though they weren't working much until "Remember" came along.

"We signed with Red Bird in February" recalled Maryann, "But we didn't record until July, and then they waited until September to release "Remember" as it was a summer record. We couldn't really do one nighters anyway, as we were all — and still are — at school. All we did was school hops and that kind of thing.

ing sophisticated clothes, as they believe this kind of garb will take them right out of the market in which they're hitting so big.

"We're a teenage act working for other teenagers", they say. "Why should we make them think we're any different. We also feel that as long as we're in this groove, that when it comes to television, we should stick to the teen programs".

The future looks very healthy for the Shangri-Las. They've just completed a Revlon commercial which will hit over 100 radio stations at the same time, and in April they're signed to go out on the Dick Clark tour. Vocally, their first L.P. is completed, and will be released by Red Bird in January. All that remains to be finished is the instrumentation. Having already been to England on a promotion trip, agents over there are clamoring to bring them back for a Spring tour. But for the moment, they're very happy to stay here and reap the benefits of their current American success.

JUNE HARRIS

4 New Recordings
for New Year's Profits
from RCA "Victrola"



Ponchielli: La Gioconda
(complete on 3 records)
A first-rate performance
of Ponchielli's masterpiece,
superbly recorded. Zinka
Milanov is featured in the title
role, with Giuseppe Di Stefano,
Leonard Warren & Rosalind Elias.
VIC/VICS-6101



Rossini-Respighi:
La Boutique Fantasque /
Ibert:
Divertissement /
Kay:
Cakewalk (Excerpts)
The Boston Pops under
Arthur Fiedler, released for
the first time at popular
prices on RCA "Victrola."
Light-hearted, fanciful
music in a thoroughly
delightful album.
VIC/VICS-1053



Tchaikovsky:
Symphony No. 4.
The Boston Symphony under
Charles Munch gives us
a beautiful interpretation of
Tchaikovsky's great work.
A superb addition to the
Romantic repertoire.
VIC/VICS-1100



Rachmaninoff:
Concerto No. 1.
Strauss:
Burleske /
Byron Janis and the
Chicago Symphony
under Reiner are heard
in "performances which
even surpass what one
always expects from two
such noted artists."
VIC/VICS-1101



**Other Best-Selling RCA "Victrola" albums to
feature in your advertising and displays:**

- Puccini: Tosca (Complete)**
—Milanov; Bjoerling; Warren;
Leinsdorf, Rome Opera House Orchestra
VIC/VICS-6000
- Beethoven: Symphony No. 5**
—Munch, Boston Symphony Orchestra
VIC/VICS-1035
- Rimsky-Korsakoff: Scheherazade**
—Monteux, London Symphony Orchestra
VIC/VICS-1013
- Tchaikovsky: Concerto No. 1**
—Gilels, Chicago Symphony Orchestra, Reiner
VIC/VICS-1039
- Beethoven: Symphony No. 3**
—Monteux, Vienna Philharmonic Orchestra
VIC/VICS-1036
- Tchaikovsky: 1812 Overture**
Liszt: Mephisto Waltz / Debussy: Iberia
—Reiner, Chicago Symphony Orchestra
VIC/VICS-1025
- Stravinsky: Firebird Suite**
—Monteux, Paris Conservatoire Orchestra /
Debussy: Nocturnes
—Monteux, Boston Symphony Orchestra
VIC/VICS-1027
- Puccini: Madama Butterfly (Complete)**
—Moffo; Elias; Valletti; Leinsdorf,
Rome Opera House Orchestra
VIC/VICS-6100
- Debussy: La Mer / Ravel: Rapsodie Espagnole**
Munch, Boston Symphony Orchestra
VIC/VICS-1041


RCA VICTROLA

Brenda and The British Roll On

Chart Picks

BRENDA LEE

Decca 31728
THE CRYING GAME (Southern, ASCAP) (2:38)—Stephens
 Flip is "Thanks a Lot," (Hotpoint, BMI) (2:37)—Miller, Sessions
 Brenda is at her best in this lovely British-written ballad and it could be one of her biggest smashes.

THE ROLLING STONES

London 9725
HEART OF STONE (Immediate, BMI) (2:48)—Richard, Jagger
 Flip is "What a Shame," (Immediate, BMI) (2:50)—Richard, Jagger
 The boys have another, down-to-earth, soulful chant much in the r. and b. groove and it should keep things going for them:

THE ZOMBIES

London 9723
TELL HER NO (Mainstay, BMI) (2:05)—Argent
 Flip is "Leave Me Be," (Al Gallico, BMI) (2:00)—White
 The lads prove their staying power with this solid follow-up to "She's Not There." Looks like a winner.

JAN BRADLEY

Chess 13574
I'M OVER YOU (Arc/Jan Jo, BMI) (2:23)—Bradley, Talty
 Flip is "The Brush Off," (Arc/Jan Jo, BMI) (2:11)—Bradley, Talty
 The thrush has waited awhile for a big one, but this slick song could be it. She handles it with style over a sock arrangement.

RONNIE DOVE

Diamond 176
KEEP IT A SECRET (Shapiro-Bernstein, ASCAP) (2:20)—Robinson
HELLO PRETTY GIRL (Picturetone, BMI) (2:20)—Boyce, Farrell
 Ronnie could have a two-sider here. First up is a country classic ballad and the flip is a neat rocker. Watch both.

CHERILYN

Imperial 66081
DREAM BABY (Five-West, BMI) (2:45)—Bono
 Flip is "Stan Quetzal," (Five-West, BMI) (2:30)—Greene, Stone, Bono
 This gal is half of the duo that has a hit with "Baby Don't Go" on Reprise and she could have her own smash with this big side with down-to-earth flavor.

WAYNE NEWTON

Capitol 5338
COMING ON TOO STRONG (Beechwood, BMI) (2:18)—Usher, Abeyto
 Flip is "Looking Through a Tear," T. M., BMI) (3:27)—Scott, Resnick
 The lad gets on the West Coast, Beach Boys kind of harmony kick here on a highly effective side, produced by Terry Melcher.

PETER AND GORDON

Capitol 5335
I GO TO PIECES (Vicki, BMI) (2:20)—Shannon
 Flip is "Love Me Baby," (Noel Gay, PRS) (2:14)—Asher, Waller
 A slick new medium rhythm ditty written by Del Shannon. Should continue the string.

MUSIC BUSINESS DISCOVERIES

THE SUN-SET

Moonglow 236
DON'T (Ray Maxwell, BMI) (1:45)—Tennant, Monda
 Flip is "Man Without a Home," (Mr. He/Ray Maxwell, BMI) (1:43)—Monda
 A new group with a solid, slightly British-oriented sound. This side has a lot of drive and it could move out.

SUSAN WAYNE

Columbia 43148
YOU DON'T DO WHAT I SAY (Picturetone, BMI) (2:15)—Taylor, Farrell
 Flip is "Riding on a Rainbow," (Daviene, BMI) (2:13)—Hunter, Vincent
 Here's a new young thrush with a fine teen sound. Effective double-tracking and a good arrangement also help.



RADIO AND TV

Legalize Payola?

by June Bundy

The F.C.C. might be interested or maybe the proper word should be horrified by the thoughts one member of the younger generation has about payola.

We are re-printing here in its entirety a letter we recently received from a high school senior "in defense of payola." It offers fascinating insight into the thinking of at least one teenager on the subject.

"Dear June. I am a high school senior who has decided to make the music-record industry my chosen career upon graduation from college. Since this business will be an integral part of my life, I have made a thorough investigation of every facet of this industry.

"By reading your column and coming in contact with local record industry people, I have given the touchy subject of payola profound thought. It appears to me that 'gift giving' in association with record promotion is not as bad an idea as the F.C.C. would have the public believe.

"I feel I must stick my neck out now in defense of Payola. One must realize that record promotion today can mean more in the success of a disk than the actual sound of the tune.

"Like in any other industry in order to start an establishment, one must have a certain amount of capital. Realizing this and applying this fact to the record in-

dustry, one would say that in order to 'start' a record you must be prepared to back it up with some money.

"If your product is no good the public will reply negatively. If a record is bad, no matter how much it is plugged, the buying audience will not react. On the other hand if your tune is good you should not have trouble finding someone with faith in your record willing to back it up financially.

"These same capitalist will, in turn, realize a risky business venture in backing a poor record and this in turn will *BENEFIT*, not hurt the public, in screening bad sounds before they even reach our airwaves. When a singer becomes a success, less money is poured into promotion (exhibit A—the Beatles) and the capitalist receives a return on his investment.

"Today payola admittedly is a working part of our

industry, and no matter how many investigations come up, payola will return as sure as the swallows to Capistrano. I can perceive massive dissent in lieu of my ideas, concerning payola, and welcome any information contrary to my findings.

"As of now, however, I am calling for a legalization of payola, as a benefit to the industry of which I plan to devote my life. Thank you."

Don A. Goldberg
 Rydal, Pa.

In Defense of Bangs: Meanwhile, another East Coast high school boy, Edward T. Kores, Jr., of Westbrook, Conn., took a stand for freedom of hairstyle last week and refused to cut his bangs. The 15 year old has been suspended from Westbrook High School since Nov. 13 because he combs his hair Beatle-style. His parents, the New York Times and this columnist are on his side.



THE BEAU BRUMMELS

EXTEND SEASON'S GREETINGS TO THE 1,412 RADIO STATIONS THAT ARE CURRENTLY PLAYING "LAUGH LAUGH" B/W "STILL IN LOVE WITH YOU BABY" (AUTUMN #8) THINGS ARE GOING SO WELL THAT WE EVEN FORGIVE THE FOUR STATIONS THAT AREN'T PLAYING IT. IF YOU WILL GIVE IT A LITTLE EXTRA PUSH WE FEEL SURE WE HAVE A TOP TWO RECORD.



AUTUMN RECORDS, INC., 70 DORMAN AVE., SAN FRANCISCO, CALIFORNIA (415) AT 2 7162

Big New Year Start for RCA Victor

This Week's Block Busters



THE BEST OF AL HIRT
RCA Victor LSP 3309
"Java," "Cotton Candy" and "Sugar Lips" lead the big parade of smashes here. A must for the fans.



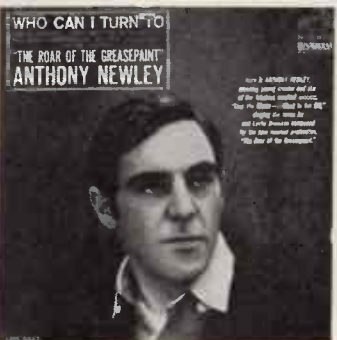
DEAR HEART AND OTHER SONGS ABOUT LOVE
HENRY MANCINI ORK.; CHORUS
RCA Victor LSP 2990
Mancini's latest ballad song threat, "Dear Heart," is already on the singles charts and it's here, along with other beautiful tunes.



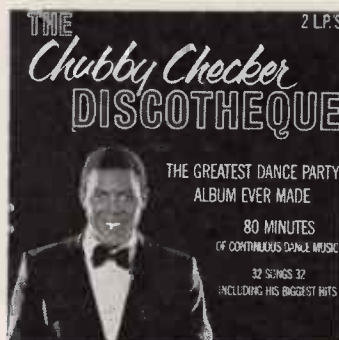
THE BEST OF PETER NERO
RCA Victor LSP 2978
A lot of nice mood pianistics here by one of the masters of the pop piano scene. Should be a fast mover.



A LITTLE BIT OF HEAVEN
JOHN GARY
RCA Victor LSP 2994
Gary's is a familiar name on the album charts and he can score again with this interesting concert of familiar Irish ballads.



WHO CAN I TURN TO
ANTHONY NEWLEY
RCA Victor LPM 3347
Newley sings a host of the fine tunes from his new show, "The Roar of the Greasepaint," due to open on Broadway in February.



THE CHUBBY CHECKER DISCOTHEQUE
2 LPS
Parkway 7045
Chubby is always great on the dancing kick and here he is with 32 songs, including all his big smashes. A solid two-LP package.

Chart Picks

THE LIMELITERS LONDON CONCERT
RCA Victor LSP 2907
The group is no longer in existence but they developed a large following in their heyday and this "in person" appearance will have a broad appeal.

EARLY ONE MORNING
AL HIBBLER
LMI 10001
A return to records by the veteran Al Hibbler and he does soulful performances of a flock of pretty standards.

THE BEST OF TITO PUENTE
RCA Victor LSP 2974 (e)
Another release in Victor's "best of" series and it could be a giant in the Latin-pop field. Good merchandise.

SOME BLUE-EYED SOUL
THE RIGHTEOUS BROTHERS
Moonglow MLP 1002
The Righteous Brothers have enjoyed a big success on another label recently and they've made the "Shindig" scene. This set of earlier material should thus find a ready market.

SOMETHING BORROWED, SOMETHING BLUE
ANNETTE
Vista BV 3328
The well-known young actress-singer does a brace of tunes falling into each category and it makes good listening fare for the fans.

NEW TALENT
FRANKIE RANDALL SINGS AND SWINGS
RCA Victor LPM 2967
Randall is one of the best new artists of the year. His single last summer of "Girls in Summer Dresses" made the initial stir and this album will do the rest. A singer to watch.



VICTOR STARS MEET: Rita Pavone and Paul Anka look happy together after appearing on the German TV variety show: "The Werner Muller Schlager Magazin" from Hanover.

Barbara Allen Show

Barbara Allen, recently signed by Jim Gemmill of Richmond to a personal management contract, worked Newburgh, New York December 12 and swings into 1965 by headlining her own "folk 'n country" show for fairs and celebrations.

Setting over 50 fairs in 1964, Gemmill has Miss Allen set for appearances at the State Fair Meetings in Fairmont, West Va. on Jan. 2; Durham, N.C. on Jan. 15; Richmond, Va. on Jan. 16; Harrisburg, Penna. on Jan. 21; Greensburg, Penna. on Jan. 30 and Syra-

Newport Festival Set

Both the Newport Jazz Festival and the Newport Folk Festival will be held again this summer, under the guiding hand of the old master producer George Wein. The jazz clambake will go on the July 4 weekend, and the folk festival is narrowed down to the third or fourth week of July.

The festivals will no longer be held in Freebody Park however, but at the new 35 acre site on Connell Highway near Newport. This area has more room than Freebody, which has been getting mighty cramped over the past few years.



Newest Release...

THE ROLLING STONES
HEART ♥ F
STONE

9725

LONDON
RECORDS

JANUARY 2, 1965

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. 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.

New Year Beatles Still Feel Fine

THE MONEY RECORDS

This Week	Last Week	Title	Label
1	1	I FEEL FINE	BEATLES, Capitol 5327
2	2	COME SEE ABOUT ME	SUPREMES, Motown 1068
4	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & THE IMPERIALS, DCP 1119	
7	SHE'S A WOMAN	BEATLES, Capitol 5327	
5	3	MR. LONELY	BOBBY VINTON, Epic 9730
6	6	THE JERK	LARKS, Money 106
8	8	AMEN	IMPRESSIONS, ABC Paramount 10602
8	5	SHE'S NOT THERE	ZOMBIES, Parrot 9695
14	9	LOVE POTION #9	SEARCHERS, Kapp KBJ 27
10	9	ANYWAY YOU WANT IT	DAVE CLARK FIVE, Epic 9739

SALE BLAZERS

This Week	Last Week	Title	Label
11	12	THE WEDDING	JULIE ROGERS, Mercury 72332
16	SHA LA LA	MANFRED MANN, Ascot 2165	
20	HOW SWEET IT IS	MARVIN GAYE, Tamla 54107	
14	11	RINGO	LORNE GREENE, RCA Victor 8444
15	10	DANCE, DANCE, DANCE	BEACH BOYS, Capitol 5306
21	KEEP SEARCHIN'	DEL SHANNON, Amy 6239	
17	18	LEADER OF THE LAUNDROMAT	DETERGENTS, Roulette 4580
18	19	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia 43131
19	13	TIME IS ON MY SIDE	ROLLING STONES, London 9708
20	23	WILD ONE	MARTHA & THE VANDELLAS, Gordy 7036

This Week	Last Week	Title	Label
54	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Phillies 124	
22	22	OH NO, NOT MY BABY	MAXINE BROWN, Wand 162
23	29	DEAR HEART	ANDY WILLIAMS, Columbia 43180
24	26	WILLOW WEEP FOR ME	CHAD AND JEREMY, World Artists 1034
25	17	YOU REALLY GOT ME	KINKS, Reprise 0306
26	37	GIVE HIM A GREAT BIG KISS	SHANGRI LA'S, Red Bird 10-018
27	57	DOWNTOWN	PETULA CLARK, Warner Bros. 5494
28	30	THOU SHALT NOT STEAL	DICK & DEEDEE, Warner Bros. 5482
29	27	TOO MANY FISH IN THE SEA	MARVELETTES, Tamla 54105
30	31	AS TEARS GO BY	MARIANNE FAITHFUL, London 9697

ACTION ALBUMS

31	32	WALK AWAY	MATT MONRO, Liberty 55745
32	38	DON'T FORGET I STILL LOVE YOU	BOBBI MARTIN, Coral 62426
33	33	DO WACKA DO	ROGER MILLER, Smash 1947
34	35	HAWAII TATTOO	WAIKIKIS, Kapp KJB 30
35	15	SATURDAY NIGHT AT THE MOVIES	DRIFTERS, Atlantic 2260
43	43	I'LL BE THERE	GERRY & THE PACEMAKERS, Laurie 3270
37	40	DEAR HEART	JACK JONES, Kapp 635
46	46	ONE MORE TIME	RAY CHARLES SINGERS, Command 4057
39	25	MOUNTAIN OF LOVE	JOHNNY RIVERS, Imperial 60075
40	41	HEY DA DA DOW	DOLPHINS, Fraternity 937
41	44	WITHOUT THE ONE YOU LOVE	FOUR TOPS, Motown 1069
42	24	I'M GONNA BE STRONG	GENE PITNEY, Musicor 1045
43	45	THERE'S ALWAYS SOMETHING THERE	SANDI SHAW, Reprise 0320
52	52	MY LOVE (ROSES ARE RED)	YOU KNOW WHO GROUP, 4 Corners 113
45	47	LOVIN' PLACE	GALE GARNETT, RCA Victor 9472
46	50	WHAT NOW	GENE CHANDLER, Constellation 141
67	67	HOLD WHAT YOU GOT	JOE TEX, Dial 4001
48	36	I'M INTO SOMETHING GOOD	HERMAN'S HERMITS, MGM 13280
49	51	RUN, RUN, RUN	GESTURES, Soma 1417
78	78	YOU'RE NOBODY TILL SOMEBODY LOVES YOU	DEAN MARTIN, Reprise 0333
51	53	BOOM BOOM	ANIMALS, MGM 13208
52	28	SHE UNDERSTANDS ME	JOHNNY TILLOTSON, MGM 13284
53	55	I'M GONNA LOVE YOU TOO	HULLABALLOOS, Roulette 4587

54	48	SINCE I DON'T HAVE YOU	CHUCK JACKSON, Wand 169
55	60	ALL DAY AND ALL OF THE NIGHT	KINKS, Reprise 0334
56	65	THE NAME GAME	SHIRLEY ELLIS, Congress 230
57	61	SMILE	BETTY EVERETT & JERRY BUTLER, Vee Jay 633
58	56	THE 81	CANDY & THE KISSES, Cameo 336
59	39	WALKING IN THE RAIN	RONNETTES, Phillies 123
60	63	PROMISED LAND	CHUCK BERRY, Chess 1916
61	69	LOOK OF LOVE	LESLEY GORE, Mercury 2372
74	74	LET'S LOCK THE DOOR	JAY & THE AMERICANS, United Artists 805
63	42	LEADER OF THE PACK	SHANGRI-LAS, Red Bird 10-014
64	66	GETTING MIGHTY CROWDED	BETTY EVERETT, Vee Jay 628
65	72	I CAN'T STOP	HONEYCOMBS, Interphon 7713
66	58	RIGHT OR WRONG	RONNIE DOVE, Diamond 173
77	77	SOMETIMES I WONDER	MAJOR LANCE, Okeh 7209
83	83	MAKIN' WHOOPIE	RAY CHARLES, ABC Paramount 10609
75	75	I FOUND A LOVE, OH WHAT A LOVE	JO ANN & TROY, Atlantic 8178
96	96	SEVEN LETTERS	BEN E. KING, Atco 6328
81	81	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia 43181
72	73	YOU'LL ALWAYS BE THE ONE I LOVE	DEAN MARTIN, Reprise 0333
73	79	COME ON DO THE JERK	MIRACLES, Tamla 54109
74	71	A WOMAN'S LOVE	CARLA THOMAS, Atlantic 2258
87	87	LITTLE BELL	DIXIE CUPS, Red Bird 10-017
80	80	ARE YOU STILL MY BABY	SHIBELLES, Scepter 1292
88	88	LAUGH, LAUGH	BEAU BRUMMELS, Autumn 8

79	85	NO ARMS CAN EVER HOLD YOU	BACHELORS, London 9724
80	94	PAPER TIGER	FRANK SINATRA, Reprise 0332
81	84	BUCKET "T"	SUE THOMPSON, Hickory 1284
82	82	WHENEVER A TEENAGER CRIES	REPARATA & DELRONS, World Artists 1036
83	86	IT'S ALL OVER	WALTER JACKSON, Okeh 7204
84	84	I'LL COME RUNNING	LULU, Parrot 9714
85	89	CAN YOU JERK LIKE ME	CONTOURS, Gordy 7073
86	90	MY BUDDY SEAT	HONDELLS, Mercury 72366
87	76	GOOGLE EYE	NASHVILLE TEENS, London 9712
88	88	(THE) IN CROWD	DOBIE GRAY, Charger 105
90	98	HE'S MY GUY	IRMA THOMAS, Imperial 66080
91	98	LITTLE BIT OF SOAP	GARNETT MIMMS, United Artists 796
92	97	USE YOUR HEAD	MARY WELLS, 20th Century Fox 555
93	97	MAYBE	SHANGRI-LA'S, Red Bird 10-019
93	99	THE CRUSHER	NOVAS, Parrot 45005
94	94	FINDERS KEEPERS	NELLA DODDS, Wand 171
95	95	LOVELY, LOVELY	CHUBBY CHECKER, Parkway 936
96	92	I DON'T WANT TO WALK WITHOUT YOU	PHYLLIS McGUIRE, Reprise 0310
97	97	DUSTY	RAG DOLLS, Mala 498
98	100	RUNNING SCARED	SUNSET STRINGS, Liberty
99	99	NO FAITH, NO LOVE	MITTY COLLIER, Chess 1918
100	99	I WANT YOU TO BE MY BOY	EXCITERS, Roulette 4591

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Burton's MGM Disc

MGM Records, which will have the original cast album of the upcoming Alexander Cohen production of "Baker Street," is prepping a major push at the singles level as well on the score from the musical based on the Sherlock Holmes story.

Lead item in the singles derby is a slicing released this week by Richard Burton of the tune "A Married Man." It's Burton's first crack at doing a tune from a show in which he does not star. Other singles will be by Richard Hayman, Fran Jeffries and Kai Winding, the latter on the companion Verve label.

The show will have its initial prevue in Boston Saturday (26) with the official opening on Monday (28). A three week Toronto stand starts January 20 with arrival on Broadway at the Shubert Theater due on February 13. E. B. Marks Music is publishing the score of the show.

New Man In Town

Christmas '64 should be a time that Frankie Randall won't soon forget. A very, talented youngster—vocally and pianistically — Frankie has been working almost continually these past two and a half years with his hip trio at one of Manhattan's smarter "in" clubs, Jilly's. One of his long-time admirers is RCA Victor's record producer Joe Rene, who convinced his powers-that-be at the label that Frankie was a winner.

Well, Frankie cut an LP for Victor, "Frankie Randall Sings and Swings," which is set for national release in January. On hearing the album, those powers - that - be agreed with Rene that Frankie was, indeed, a hot ticket. They're giving him that old push—the sort that kicked off the careers of such past recent artists as John Gary, Peter Nero, and Ethel Ennis.

To start things rolling, Victor's press department called an impromptu press conference last week (21) at Jilly's (where else) to hear their new artist in his near-native environment. We readily understood their enthusiasm. It's unfair to compare one artist with another, but since he's not been heard widely yet you can anticipate touches of Jack Jones, Frank Sinatra and Andy Williams from Frankie, all deliv-

R & B TOP THIRTY

Joe Tex Moves Up To # 2

<p>1 COME SEE ABOUT ME <small>Supremes—Motown 1063</small></p> <p>2 HOLD ON TO WHAT YOU GOT <small>Joe Tex—Dial 4001</small></p> <p>3 AMEN <small>Impressions—ABC Paramount 10602</small></p> <p>4 THE JERK <small>The Larks—Money 106</small></p> <p>5 REACH OUT FOR ME <small>Dionne Warwick—Scepter 1285</small></p> <p>6 HOW SWEET IT IS <small>Marvin Gaye—Tamla 54107</small></p> <p>7 TOO MANY FISH IN THE SEA <small>Marvelettes—Tamla 54105</small></p> <p>8 VOICE YOUR CHOICE <small>Radiants—Chess 1904</small></p> <p>9 AIN'T IT THE TRUTH <small>Mary Wells—20th Fox 544</small></p> <p>10 CHAINED & BOUND <small>Otis Redding—Volt 121</small></p> <p>11 GOIN' OUT OF MY HEAD <small>Little Anthony & Imperials—DCP 1119</small></p> <p>12 SATURDAY NIGHT AT THE MOVIES <small>Drifters—Atlantic 2260</small></p> <p>13 WALKIN' IN THE RAIN <small>Ronettes—Philles 123</small></p> <p>14 WHAT NOW <small>Gene Chandler—Constellation 141</small></p>	<p>15 IT'S ALL OVER <small>Walter Jackson—Okeh 7204</small></p> <p>16 AIN'T DOIN' TOO BAD <small>Bobby Bland—Duke 383</small></p> <p>17 SEVEN LETTERS <small>Ben E. King—Atco 6328</small></p> <p>18 SINCE I DON'T HAVE YOU <small>Chuck Jackson—Wand 169</small></p> <p>19 SMILE <small>Betty Everett & Jerry Butler—VeeJay 633</small></p> <p>20 WILD ONE <small>Martha & Vandellas—Gordy 7036</small></p> <p>21 CHITTLINS <small>Gus Jenkins—Tower 107</small></p> <p>22 BLIND MAN <small>Little Milton—Checker 1096</small></p> <p>23 YOU'VE GOT THAT LOVIN' FEELING <small>Righteous Brothers—Philles 124</small></p> <p>24 BABY LOVE <small>Supremes—Motown 1066</small></p> <p>25 RUNNING OUT OF FOOLS <small>Aretha Franklin—Columbia 43113</small></p> <p>26 COME ON DO THE JERK <small>Miracles—Tamla 54109</small></p> <p>27 A WOMAN'S LOVE <small>Carla Thomas—Atlantic 2258</small></p> <p>28 I FOUND A LOVE <small>Jo Ann & Troy—Atlantic 8178</small></p> <p>29 SOMETIMES I WONDER <small>Major Lance—Okeh 7209</small></p> <p>30 PROMISED LAND <small>Chuck Berry—Chess 1916</small></p>
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ered with a distinctive style particularly in his phrasing. It's a pretty winning combination.

In late January, Frankie will be making the big trek across the land for an album session in Los Angeles with Joe Rene, after which he'll continue a promotional tour taking him to San Francisco, Dallas, Houston, Atlanta and Miami.

Mercury Tape Deal

Mercury Records has signed a licensing agreement with Revere-Wollensack which will permit the duplication and distribution of selections from the entire Mercury catalogue in the form of stereo cartridge tapes. Available to Revere-Wollensack will be all masters on the Mercury, Smash, Phillips, Fontana, Cumberland, Blue Rock and Limelight labels.

Cliburn's 10th

Steinway and Sons celebrated the 10th Anniversary of Van Cliburn's New York debut last week with a giant reception at New York Steinway's Hall. Henry Steinway, of the piano firm, and his wife, were hosts. Everyone from the classical world attended the affair, including teacher Rosina Lhevinne, Sol Hurok, John Browning and friends who had aided the pianist in the early days of his career.



JIMMY JOINS ROULETTE: The singer who made "Handy Man" and "Good Timin'" into national hits, Jimmy Jones, with Roulette record production chiefs Hugo and Luigi who signed him to his new contract.

TWO
BIG
ONES



Jimmy Roselli
sings

ANEMA E CORE

RIC S-138

Ruby Wright
sings

BILLY BROKE

MY HEART
AT WALGREENS

RIC S-145

Quite A Girl

Dear Sir,

I am an avid reader of Music Business. While I've been away at college in the Boston area, I have had a friend faithfully buy me a copy each week. The best Christmas present that my parents are giving me is a year's subscription to your magazine. Upon visiting the WBZ (Westinghouse for Boston) studios, the first thing I noticed in their record library was a copy of MB. They told me that they use it quite often concerning their choice of records which they play.

I am also a co-president of a branch of the Official Rolling Stones Fan Club of America. I have frequently quoted Music Business in my fan club campaigns, such as your mention of the Stones "whose popularity here (Britain) is now greater than the Beatles." A quote is often-times much more impressive than just someone's say-so. And Music Business is an impressive authority to quote from on such a subject.

I thoroughly enjoyed June Bundy's article about the Rolling Stones in your November 7 issue. I must agree with Bob Crewe that she presented the situation very effectively. I read with great interest June's column concerning William B. Williams and the subsequent columns. I see the inside when I hear people blankly denounce the current popular music. I don't say that they must like it or even listen to it if they don't want to, but they should appreciate it for what it is worth.

To me it is worth much—a liveliness, a currentness, and a communication with my own age group—almost a way of life. I am told that I should like classical type music. I was told by many people last year, as a high school senior, that they hoped I would gain a little taste when I went away to college. Well, I've been through half of a year of a music appreciation course and I still have acquired very little appreciation for the so-called "good" music.

Letters To The Editor

I am presently working at an FM radio station, WRVR, in New York, under the internship program at the college which I am attending. I listen to WRVR all day while working, which means a constant exposure to the classical type music — the "good" music again. I don't dislike it; I enjoy some of it. But it is not the type I would choose to listen to. However, I don't put down the people who do enjoy it and call them stupid for liking it. If they enjoy it, who am I to say they are wrong? Let them enjoy theirs without having to fight for it. And let me take mine.

The Rolling Stones happen to be my favorites in my type of music, but I will support any group with talent and a good sound. There are many records that I dislike, along with the many that I like. Yes, June, there are good and bad performers and compositions in every type of music. To me, the Rolling Stones are good in their field. Others are good in theirs. Life is one mass of different groups — large or small. I join the group who whole-heartedly believe in R&R or Pop music. And I quote: "I'd rather fight than switch!"

Stoned forever,
Bettie Kleinfelder
Summit, New Jersey

Please Post (sigh!)

Dear Sirs:

I have just started subscribing to your publication, having first picked it up in record stores, and have been enjoying it thoroughly. As president of my college radio station, I have found "Music Business" most invaluable for gathering helpful information about the record trade. My main interest is rock and roll, and I find your inside information on performers as well as, of course, the chart positions of current records very important for programming my show and for my patter. I also enjoy finding out what goes on behind the scenes—such as your excellent articles on Jack Good and Andrew Loog Oldham.

I wish your magazine would make some mention of college radio stations and the part they play in airing new releases of all kinds to a very vulnerable buying market. In regard to the pleas you have been printing from various small stations about their problems in obtaining records, I must add that Boston distributors have been more than generous in making available to us a great volume of records. However our main problem is that round trip to Boston by public transportation takes nearly three hours and since we can have no cars, our trips to pick up records are very infrequent, taking such a large gap out of our (sigh!) study time. We would appreciate it very much if you could print our request to have records mailed to us. Our station has a potential listening audience of nearly 2000 and we broadcast 46 hours a week, and therefore our impact is far from minor. We hope record distributors will not overlook the potentials of college stations.

Keep up the good work with "Music Business." It is a fine magazine.

Most sincerely,
Pamela Gimbel
President WBS
Wellesley College
Wellesley, Massachusetts

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 I FEEL FINE Beatles—Parlophone
- 2 I'M GONNA BE STRONG Gene Pitney—Stateside
- 3 DOWNTOWN Petula Clark—Pye
- 4 WALK TALL Val Doonican—Decca
- 5 LITTLE RED ROOSTER Rolling Stones—Decca
- 6 NO ARMS CAN EVER HOLD YOU Bachelors—Decca
- 7 I UNDERSTAND Freddie and the Dreamers—Columbia
- 8 PRETTY PAPER Roy Orbison—London
- 9 I COULD EASILY FALL Cliff Richard and the Shadows—Columbia
- 10 A MESSAGE TO MARTHA Adam Faith—Parlophone
- 11 BABY LOVE Supremes—Stateside
- 12 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves—RCA
- 13 SOMEWHERE P. J. Proby—Liberty
- 14 BLUE CHRISTMAS Elvis Presley—RCA
- 15 TERRY Twinkle—Decca
- 16 ALL DAY AND ALL OF THE NIGHT Kinks—Pye
- 17 GIRL DON'T COME Sandie Shaw—Pye
- 18 HE'S IN TOWN Rockin' Berries—Pye
- 19 UM, UM, UM, UM, UM, UM Wayne Fontana and the Mindbenders—Fontana
- 20 LOSING YOU Dusty Springfield—Phillips

Fan Clubs

Zombies

c/o Susan Frankl
25 Rolling Wood Drive,
Stamford, Conn.

Petites

c/o Susan Gartzman
Suite 1006 — Kama Sutra
Productions
1650 Broadway
New York, New York



WHIRLWIND TRIP: England's famed group, Herman's Hermits, made a flash trip to the United States for a whirl wind appearance on the ABC-TV show, Shindig, the Clay Cole Show, Murray Kaufman show and the Lloyd Thaxton Show as part of a special promotional tour for their current hit of "I'm Into Something Good". They took time out to meet Arnold Maxin, President of MGM Records. They are (left to right) Barry Whitwam, Keith Hopwood, Peter Noone (Herman), Arnold Maxin, Derek Leckenby and Karl Green.

JANUARY 2, 1965

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.

Big Beatles '64 Anticipate '65

MONEY ALBUMS

This Week	Last Week	
1	1	BEACH BOYS CONCERT Capitol STA/STAO 2198
5	THE BEATLES' STORY Capitol STBO 2222	
3	2	PEOPLE BARBRA STREISAND, Columbia CL 2215/CS 9016
4	3	MARY POPPINS SOUNDTRACK, Vista BV 4026
6	ROUSTABOUT ELVIS PRESLEY, RCA Victor LSP/LPM 2999	
6	4	12 X 5 ROLLING STONES, London LL 3402/PS 402
8	JOAN BAEZ/5 Vanguard VSD 79160	
8	7	MY FAIR LADY SOUNDTRACK, Columbia KOL 8000
9	9	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1093
10	10	THE DOOR IS STILL OPEN DEAN MARTIN, Reprise R 6140

This Week	Last Week	
14	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621	
12	11	MY FAIR LADY ANDY WILLIAMS, Columbia CL 9005
13	13	EVERYBODY LOVES SOMEBODY DEAN MARTIN, Reprise RS 613
14	12	A HARD DAY'S NIGHT BEATLES, United Artists UAL 3366
15	15	SOMETHING NEW BEATLES, Capitol T/ST 2108
16	16	GETZ/GILBERTO Verve V-V6-8545
30	BEATLES '65 Capitol T/ST 2228	
18	20	BOBBY VINTON'S GREATEST HITS Epic LN 24098
19	19	POPS GOES THE TRUMPET AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
20	18	ALL SUMMER LONG BEACH BOYS, Capitol T/ST 2110

This Week	Last Week	
21	22	INCOMPARABLE MANTOVANI London LL 3392/PS 392
27	SHE CRIED LETTERMEN, Capitol T/ST 2142	
23	21	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087
24	23	PETER, PAUL & MARY IN CONCERT Warner Bros. 2W 1555
25	17	TRINI LOPEZ . . . LIVE AT BASIN ST. EAST Reprise RS 6134
26	26	SUGAR LIPS AL HIRT, RCA Victor LPM/LSP 2965
32	IT HURTS TO BE IN LOVE GENE PITNEY, Musicor MM 2019/MS 3019	
28	29	THE CAT JIMMY SMITH, Verve V-V6-8587
29	24	WALK, DON'T RUN, VOL. 2 VENTURES, Dolton BLP 2031
30	31	FUNNY GIRL ORIGINAL CAST, Capitol VAS 2059

ACTION RECORDS

31	33	SIDEWINDER LEE MORGAN, Blue Note 4157
32	39	BEST OF JIM REEVES RCA Victor LPM/LSP 2890
33	25	INVISIBLE TEARS RAY CONNIFF, Columbia CL 2264
34	38	YESTERDAY'S GONE CHAD STUART & JEREMY CLYDE, World Artists WAM 2000
35	34	HELLO, DOLLY! LOUIS ARMSTRONG, Kapp KL 136/KS 3364
43	GOLDEN BOY ORIGINAL CAST, Capitol VAS 2124	
37	41	A BIT OF LIVERPOOL SUPREMES, Motown MLP 623
45	SONGS FOR SWINGIN' LIVERS ALLAN SHERMAN, Warner Bros. 1569	
39	28	MORE OF ROY ORBISON'S HITS Monument MLP 8024
40	35	LAST KISS J. FRANK WILSON, Josie 4006
41	42	THE MANFRED MANN ALBUM Ascot ALS 16015
56	GETZ AU GO GO STAN GETZ, Verve V-V6-8600	
43	36	KINGSMEN, VOL. 2 Wand 659
44	40	WE'LL SING IN THE SUNSHINE GALE GARNETT, RCA Victor LPM 2833
45	44	HOW GLAD I AM NANCY WILSON, Capitol T/ST 2155
46	50	I STARTED OUT AS A CHILD BILL COSBY, Warner Bros. 1567
47	46	INVISIBLE TEARS JOHNNY MANN SINGERS, Liberty LRP 3387
48	53	PETER & THE COMMISSAR ALLAN SHERMAN, RCA Victor LM 2773
49	50	PINK PANTHER HENRY MANCINI, RCA Victor LPM/LSP 2795
50	37	AMOR EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
51	60	SOFTLY AS I LEAVE YOU FRANK SINATRA, Reprise 1013
52	49	RIDE THE WILD SURF JAN & DEAN, Liberty LRP 3368
53	54	COTTON CANDY AL HIRT, RCA Victor LPM-LSP 2917
54	62	YOU REALLY GOT ME KINKS, Reprise 6143

55	47	BARBRA STREISAND/THIRD ALBUM Columbia CL 2154
56	58	GERRY AND THE PACEMAKERS/SECOND ALBUM Laurie LLP 2027
57	55	ANOTHER SIDE OF BOB DYLAN Columbia CL 2193; CS 8903
58	66	WHO CAN I TURN TO TONY BENNETT, Columbia CL 2285
59	57	DREAM WITH DEAN DEAN MARTIN, Reprise RS 6123
60	59	BITTER TEARS JOHNNY CASH, Columbia CL 2248
61	48	PETER NERO PLAYS SONGS YOU WON'T FORGET RCA Victor LPM 2935
62	64	ST. LOUIS TO LIVERPOOL CHUCK BERRY, Chess 1488
76	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296	
64	65	SAM COOKE AT THE COPA RCA Victor LPM-LSP 2970
65	51	THIS IS LOVE JOHNNY MATHIS, Mercury MG 20942; SR 60942
66	69	SONGS FOR LONESOME LOVERS RAY CHARLES SINGERS, Command RS 874
67	68	THE ANIMALS MGM E 4264
68	72	WELCOME TO THE PONDEROSA LORNE GREENE, RCA Victor LPM-LSP 2843
70	COAST TO COAST DAVE CLARK FIVE, Epic LN 24128	
70	79	THE PEOPLE'S CHOICE FERRANTE & TEICHER, United Artists UAL 3335
71	73	TOUR DE FARCE SMOTHERS BROTHERS, Mercury MG 20948
72	70	BEACH BOYS SONGBOOK HOLLYRIDGE STRINGS, Capitol T-ST 2156
73	74	HONEY IN THE HORN AL HIRT, RCA Victor LPM-LSP 2745
74	67	KEEP ON PUSHING IMPRESSIONS, ABC Paramount ABC 493
75	71	EARLY ORBISON ROY ORBISON, Monument MLP 8023
76	DEAR HEART JACK JONES, Kapp KL 1415	
77	68	LATIN ALBUM TRINI LOPEZ, Reprise R 6125

78	81	OSCAR PETERSON TRIO # ONE Mercury MG 20975
79	75	DISCOTHEQUE ENOCH LIGHT, Command RS 873
80	77	RAMSEY LEWIS TRIO AT BOHEMIAN CAVERNS Argo 741
81	78	HERE WE A GO GO AGAIN JOHNNY RIVERS, Imperial LP 9274
82	87	GOLDFINGER SOUNDTRACK, United Artists UAL 4117; UAS 5117
83	80	UNSINKABLE MOLLY BROWN SOUNDTRACK, MGM E 4232
84	88	BLUE MIDNIGHT BERT KAEMPFFER, Decca DL 4569
85	91	COME A LITTLE BIT CLOSER JAY & THE AMERICANS, United Artists UAL 3407
86	86	OLE JOHNNY MATHIS, Mercury MG 20938
87	82	AT THE WHISKEY A GO GO JOHNNY RIVERS, Imperial LP 9264
98	RUNNIN' OUT OF FOOLS ARETHA FRANKLIN, Columbia CL 2281	
89	92	THE KINGSTON TRIO Decca DL 74613
90	85	MAKE WAY FOR DIONNE WARWICK Scepter 523
91	83	BEN FRANKLIN IN PARIS ORIGINAL CAST, Capitol VAS 2191
92	93	I DON'T WANT TO SEE YOU AGAIN PETER & GORDON, Capitol T-ST 2220
93	94	DANG ME/CHUG A LUG BOGER MILLER, Smash MPS 27049
94	89	IT MIGHT AS WELL BE SWING SINATRA & BASIE, Reprise FS 1012
95	90	SO TENDERLY JOHN GARY, RCA Victor LPM-LSP 2922
96	FROM 'HELLO, DOLLY!' TO 'GOODBYE CHARLIE' BOBBY DARIN, Capitol T-ST 2194	
97	84	BREAD AND BUTTER NEWBEATS, Hickory 126
98	97	I DON'T CARE BUCK OWENS, Capitol T 2186
99	THE KENNEDY WIT RCA Victor VDM 101	
100	100	THE NEW EBBTIDE FRANK CHACKSFIELD, London SU 44053



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PARROT

AVAILABLE FROM YOUR LONDON RECORDS DISTRIBUTOR

Music Business In Canada

"Cindy-Ella", an off Broadway type musical, opened at the Library Theatre in Toronto last week (10). The show is of particular interest to the record industry because of the starring role of **Phyllis Marshall** and the featuring of **Shirley Matthews**, both popular Canadian recording artists. Phyllis has just released a Columbia LP "That Girl Phyllis Marshall" which in fact has become the most popular of easy listening Canadian releases in some time. On the other hand, rock artist Shirley Matthews is still holding forth as No. 1 in some regions with her release on Tamarac of "He Makes Me Feel So Pretty". From the reaction of the crowd on opening night, this show could run for some time. There is even talk of recording it.

"Ringo-Deer" by **Garry Ferrier**, a CHUM on air personality is getting extensive airplay in Upper Canada and could be the big novelty of the season. Even the competitive station in Toronto, CKEY, is featuring this Capitol release. Also for Capitol and also very big is the Jack London release of "If You Don't Want My Love". This very definitely English sound is now sweeping the country. The **Esquires**, another of Capitol's steamrolling groups are probably Canada's most popular vocal groups. Their single "So Many Other Boys" is receiving chart action from coast to coast and stands a chance of being released in the U.S.

Canada International

RCA Victor is causing quite a flurry in the industry with the release of the Canada-International series. The first releases "Music In The Round" and "Souvenir de Quebec" by the **Cable Concert Band** are already being accepted and given extensive radio play across Canada.

Hal Ross, promo topper of London Records of Canada, recently made a cross country jaunt to promote a new brain child by the London folks. It's the London Records Youth Club. A picked number of radio stations across Canada have been asked to secure names of youngsters in Grades 6, 8 and 11. The number of members to this exclusive club will be 60. They will receive each month-a number of popu-

lar singles and LPs, and will be asked to review them.

Pat Hervey, well known Canadian recording artist, just returned from a recording session in England. His first release is "Think About Me" which is already showing good action across the country. **Art Snider**, bossman at ACT, who handles this release, has been very busy in England. He recently recorded the **Allan Sisters** and their English produced "Mr. Special" is making many gains throughout the country, especially in the east.

Canadian Shorts

Red Robinson of C-FUN Vancouver has released a production of his own on London by the **Chessmen** called "Meadowlands".

Ian and Sylvia were in concert here in Toronto at Massey Hall (Dec. 18) and Vanguard Records recorded the concert "live".

CKGM in Montreal has a bowler wearing attraction with the English influence for the airwaves in the person of "**Lord Timothy**", real name **Tim Hudson**.

The **Travellers**, Columbia folk artists received a nod from visiting **Prince Phillip** and are now on their way to England for a recording session and UK tour.

Jayson King, a recording star in his own right, is behind the release of **Jay Smith** and the **Majestics**, "Driven From Home" on the CLIP label.

CFOX Montreal, the most recent of radio stations to go Country 24 hours a day, is also having a great deal of success with Country shows. Their latest show featured **Sonny James**, **Sheb Wooley** and **Hal Willis**. Sheb Wooley is fast making it big on the country charts with his MGM release "Wild and Wooley, Big Unruly me."

Dave Mickie, who now has his own TV show on Channel 11 Every Saturday Nite (Dance Party), is filling in for ailing **Alex Trebec** on the CBC TV "Music Hop".

The syndicated "After Four" teen show on the CTV network is fast becoming the most popular of teen type shows in Canada. Host **Johnny Bassett Jr.** has been focusing a great deal of attention on the budding new artists of Canada's recording industry.

WALTER GREALIS



CERULEAN BLUES

The Good Book

by Dom Cerulli

I am going to recommend to you a book which I haven't read and probably never will read. It's that kind of a volume.

The book is "This Business of Music" by Sidney Shemel and M. William Krasilovsky, edited by Paul Ackerman (Billboard Publishing Co., \$12.50).

It's not the kind of book you'd pick up and just start reading. But it most definitely is the kind of book you start using almost the minute you open it. It's the most complete and knowing reference work for the music and record industry that I've ever encountered.

Explains royalties, contracts

For example, I'm sure everyone has read references to artist royalties and contracts. In this book you will find how and what royalties are in the industry today, what's taken off the top and what the scene is with record clubs. Artist contracts are covered completely, even to being woven into the royalty picture. In fact, the last section of the book, nearly 200 pages, is devoted to the copyright law and to examples (actual) of contracts for virtually every phase of recording and use of music.

Foreign record deals, coupling clauses, premium albums and records, the agent & manager scene, payola . . . you name it, and it's gone into in detail here. And it's all from the point of view of two lawyers in the field, which, of course, the authors are.

It goes without saying that this book should be the first investment any budding musician should make in his career. Sooner or later, it's true, every singer or player aspires to make a record. This book can give him a look at the entire recording scene.

Composers have their own section, and a skimming of it shows me that this volume, coupled with Bob Rolontz's "How to get

Your Song Recorded," can put a songwriter in business. If he has talent, that is.

Anyway, what I'm getting at is this: at last the music business has a working guide to its operation. "This Business of Music" is not the kind of book you browse around in; it's the kind of book you keep on your desk and use and use and use if you are in any phase of the business.

Come to think of it, with this book and a well-to-do uncle, you could go into the record business. And the way things are today, you could probably lose your uncle and the book.

Tribute To Duke

Years ago, **Down Beat** magazine had a feature called "Bouquets to the Living," in which people who mattered were lauded while they were still around to appreciate it. Last week CBS-TV and the Prudential Insurance Company tossed a bouquet at the very much alive Duke Ellington. It was not so much the fact that a network show like "The Twentieth Century" carried a full half hour on Ellington that impressed me. It was also the way in which it was done . . . mostly through his music.

There was an intelligent core of narration by Walter Cronkite, and a liberal amount of Ellington music. The occasion was a tour of Japan which Duke made earlier in the year.

The music was good. The camera work was fine, especially the tight close-ups of Johnny Hodges keeping his eye on Duke, and of Russell Procope and Harry Carney playing never-ending notes with that trick of continuous breathing they have developed.

It was a very fine thing to do all around. Duke is very much with us and we should, on occasion, be grateful in some way.

Our children will have only the records and the films and the manuscripts.

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TONY MOTTOLA GUITAR...PARIS

Tony Mottola . . . alone in the spotlight . . . playing his guitar over the close supporting background of a small, keenly sensitive group . . . making some of the most beautiful music you have ever heard.

This is the music that makes hearts sing . . . the music of Paris . . . music of swirling gaiety . . . music of subtle charm . . . music with the bittersweet flavor of a great vintage wine.

As the greatest of American guitarists explores the loveliest music of Paris, he pays tribute to its most renowned guitarist, the legendary Django Reinhardt, creating performances that reflect the same feeling for beauty and joy and rhythm that brought Reinhardt acclaim.

And Tony Mottola has an added advantage that Reinhardt never had . . . Command's amazing techniques which bring such an astounding sense of immediacy and presence to even the gentlest nuances that he conjures from his guitar.

Even a person who had never been to France knows something about the country, knows something of the French mode of life and French mode of living.

We all absorb this from the music of France. If we have actually been to France, certain tunes will have certain specific associations. But you don't have to go to France to understand and react to the music that is so typically French — the music that makes us feel Parisian.

This is particularly true of a musician such as Tony Mottola. More than most people, he is sensitively attuned to the waves of feeling that emanate from a song because of his highly developed skill both as an independent interpreter of songs — as a solo performer — and as an intuitive collaborator when he plays accompaniment to Perry Como, as he has for two decades. As a guitarist, he has a very special reaction to the music of France because the man he calls "the greatest guitarist who ever lived" — Django Reinhardt — spent his career in the musical milieu of Paris.

There is, however, very little that is preconceived in Tony Mottola's approach to French songs. He meets each of them as a fresh and exhilarating experience. This album, as it exists now, grew and took shape because of the exploratory thinking that went on in the course of its development.

Tony Mottola spent days going over the possibilities for an album

of French songs (it would have been simpler to make six albums, he said later, because then he wouldn't have had to decide what *not* to include in just one.) Finally, Guitar . . . Paris, was born.

In some of these pieces you will hear phrases that derive from Reinhardt, and in all of them you will hear the spirit that is Paris. All intermixed in special magic, compounded out of the perfectly brilliant recording technique of Command, and the sensitive artistry of Tony Mottola.

TONY MOTTOLA, GUITAR...PARIS

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1501 Broadway, New York 36, New York

JANUARY 2, 1965

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	IT AIN'T ME BABE Johnny Cash—Columbia 43145	17	20	THREE A.M. Bill Anderson—Decca 31681	33	33	MR. AND MRS. USED TO BE Ernest Tubb & Loretta Lynn—Decca 31643
2	2	FOUR STRONG WINDS Bobby Bare—RCA Victor 8443	18	13	LONELY GIRL Carl Smith—Columbia 43124	34	34	'CAUSE I BELIEVE IN YOU Don Gibson—RCA Victor 8445
3	6	YOU'RE THE ONLY WORLD I KNOW Sonny James—Capitol 5280	19	7	CROSS THE BRAZOS AT WACO Billy Walker—43120	35	39	I'LL WANDER BACK TO YOU Earl Scott—Decca 31693
4	4	ONE OF THESE DAYS Marty Robbins—Columbia 43145	20	12	MY FRIEND ON THE RIGHT Faron Young—Mercury 72313	36	46	WHAT I NEED MOST Hugh X. Lewis—Kapp 622
5	5	THE LUMBERJACK Hal Willis—Sims 207	21	31	TRUCK DRIVING MAN George Hamilton IV—RCA Victor 8402	37	30	PLEASE PASS THE BOOZE Ernest Tubb—Decca 31706
6	3	THE RACE IS ON George Jones—United Artist 751	22	37	LESS AND LESS Charlie Louvin—Capitol 5296	38	41	IN IT'S OWN LITTLE WAY Dottie West—RCA Victor 8467
7	8	I THANK MY LUCKY STARS Eddy Arnold—RCA Victor 8445	23	36	DO-WACKA-DO Roger Miller—Smash 1947	39	43	WHEN IT'S OVER Carl Smith—Columbia 43124
8	9	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Edd Wheeler—Kapp 617	24	38	MULTIPLY THE HEARTACHES George Jones & Melba Montgomery—United Artist 784	40	48	WHAT MAKES A MAN WANDER? Jan Howard—Decca 31701
9	11	I WON'T FORGET YOU Jim Reeves—RCA Victor 8461	25	27	MISMATCH Bobby Barnett—Sims 198	41	★	WHIRLPOOL (OF OUR LOVE) Claude King—Columbia 43157
10	10	I'M GONNA TIE ONE ON TONIGHT Wilburn Bros.—Decca 31617	26	26	ONCE A DAY Connie Smith—RCA Victor 8416	42	★	BETTER TIMES A-COMING Jim & Jesse & The Virginia Boys—Epic 9729
11	17	HAPPY BIRTHDAY Loretta Lynn—Decca 31707	27	22	GIVE ME FORTY ACRES Willis Bros.—Starday 681	43	23	DON'T BE ANGRY Stonewall Jackson—Columbia 43076
12	19	I'LL REPOSSESS MY HEART Kitty Wells—Decca 31705	28	30	ANOTHER WOMAN'S MAN—ANOTHER MAN'S WOMAN Margie Singleton & Faron Young—Mercury 72313	44	★	A TEAR DROPPED BY Jean Shepard—Capitol 15304
13	15	HALF OF THIS, HALF OF THAT Wynn Stewart—Capitol 5271	29	29	I'LL GO DOWN SWINGING Porter Wagoner—RCA Victor 8432	45	★	ENDLESS SLEEP Hank Williams, Jr.—MGM 13278
14	14	PUSHED IN A CORNER Ernest Ashworth—Hickory 1281	30	24	MAD Dave Dudley—Mercury 72308	46	★	STRANGERS (FROM NOW ON ALL MY FRIENDS ARE GONNA BE) Roy Drusky—Mercury 72375
15	18	SITTIN' IN AN ALL NITE CAFE Warner Mack—Decca 31684	31	35	BROKEN ENGAGEMENT Webb Pierce—Decca 31704	47	49	'GATOR HOLLOW Lefty Frizzell—Columbia 43149
16	16	CLOSE ALL THEM HONKY TONKS Charlie Walker—Epic 9727	32	32	I DON'T CARE Buck Owens—Capitol 5240	48	★	ALONG CAME YOU Wayne Kemp—Phils 1002
						49	★	A THING CALLED SADNESS Ray Price—Columbia 43162
						50	28	HE CALLED ME BABY Patsy Cline—Decca 31671

BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	BITTER TEARS Johnny Cash—Columbia CL 2248/CS 9048	7	8	HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves—Camden 842	14	16	THE FABULOUS SOUND OF FLATT & SCRUGGS Columbia CL 2255/CS 9055
2	2	THE BEST OF JIM REEVES Jim Reeves—RCA Victor LPM 2840 (M)/LSP 2890 (S)	8	7	THE BEST OF BUCK OWENS Capitol T 2105 (M)/ST 2105 (S)	15	15	MOONLIGHT & ROSES Jim Reeves—RCA Victor LPM/LSP 2854
3	3	R.F.D. Marty Robbins—Columbia CL 2220/CS 9020	9	11	I GET LONELY IN A HURRY George Jones—United Artist UAL 3388 (M)/UAS 6388 (S)	16	9	TRAVELING BARE Bobby Bare—RCA Victor LPM 2955/LPS 2955
4	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos—Capitol T 2135 (M)	10	10	LOVE LIFE Ray Price—Columbia CL 2189	17	17	YESTERDAY'S GONE Roy Drusky—Mercury MG 20919/SR 60919
5	5	GEORGE JONES SINGS LIKE THE DICKENS United Artist UAL 3364 (M)/UAS 6364 (S)	11	12	COUNTRY DANCE FAVORITES Faron Young—Mercury MG 20931 (M)/60931 (S)	18	18	I WALK THE LINE Johnny Cash—Columbia CL 2190/CS 8990
6	6	I DON'T CARE Buck Owens & His Buckeroos—Capitol T 2186	12	13	SONGS OF TRAGEDY Hank Snow—RCA Victor LPM/SLP 2901	19	★	FAITHFULLY YOURS Eddy Arnold—RCA Victor LPM 262 (M)/LSP 2629 (S)
			13	14	COUNTRY MUSIC TIME Kitty Wells—Decca DL 4554/DL 74554	20	20	THANKS A LOT Ernest Tubb—Decca DL 4514 (M)/DL 7514 (S)

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Busy Judy Lynn

With only one day off over a recent week end from her show at Las Vegas' Golden Nugget, C&W vocalist-performer **Judy Lynn** managed a flying trip to Dallas-Ft. Worth to do a lot of preparatory spade work for her upcoming engagement at the Southwestern Exposition and Fat Stock Show and rodeo set for Jan. 29 through Feb. 7. She was accompanied by her husband-manager **John Kelly**.

Judy left Las Vegas at 2:10 a.m., arriving at Dallas at 8 a.m. After breakfast with W.R. Watt, Exposition president, she motored to Ft. Worth where she "Met the press" for cocktails at 4 p.m. She was entertained by the Rodeo committee the rest of the evening. At 9 a.m. Monday Judy greeted a Bell helicopter near the Will Rogers Memorial auditorium and delivered to the Bell official several thousand tickets, thus officially opening the box ticket sales for the rodeo. Then she made video tape interviews for local TV stations, and back to the auditorium to go over sound and staging for her show with the rodeo committee. She motored back to Dallas, leaving at 4:50 p.m. Back at Las Vegas, she arrived just in time to rush for the Golden Nugget for start of the evening show.

Highly talented **Bill Williams** newly appointed WSM promotion manager, who succeeds **Trudy Stamper**, turns poetical in editing his first edition of the Grand Ole Opry Newsletter. How can he help it when he prepares the "Rhyming Weather" feature on the station every day, covetously guarded by a sponsor? . . . **H.W. (Pappy) Daily**, country music chief for Musicor records, announces the signing of western star **Rex Allen** to a five year recording contract. First session is set for January. Allen, whose contract with Mercury expires shortly, was represented by Manager **Mickey Gross** . . . Hickory Records' **Les Rose** is willing to bet money that **Bob Luman's** new release, "Tears From Out of Nowhere" backed with "Bad, Bad Day" will be the No. 1 country song a month from now. It's got everything, Rose says . . . He's also pinning faith on **Wilma Lee** and **Stoney Cooper's** "I Couldn't Care

Less" and on **Bob Gallion's** "You Really Know How to Hurt a Guy".

DeVore's New Firm

Irv DeVore of WTIK, Durham, N. C., full-time C&W'er, has formed a new company, DeLeon Productions Inc., at 2511 Banner street, Durham. . . . First show set for Jan. 3 in Durham and second for Jan. 28 in Raleigh. . . . **Tom Cash**, brother of the fabulous **Johnny Cash**, who's been signed by Musicor, will have his first record out early in January. At that time he'll be in Germany on a PA tour. . . . **Ernest Tubb** and his **Texas Troubadours** again headline the **Hap Peebles** Holiday Tour opening Dec. 27 in St. Joseph, Mo. and closing Jan. 2 in Wichita. . . . A large crowd turned out at each of two performances Dec. 6 at Akron, Ohio, arranged by "**Lucky**" **Gaines**, leader of The Country Boys and lead guitar man for **Kathy Dee**, as a benefit for the family of **Kenny Bever**, Akron area musician who died several weeks ago. Headlines included **Kathy Dee** of UA, **Howdy Kempf** of Starday. . . . **Jerry Rivers of The Homesteaders** on an Armed Forces tour of the Mediterranean, writes from Morocco that audiences have been huge and enthusiastic. After Morocco came Spain, then the Azores on the way home. . . . **Joyce Bosak**, PD at St. Paul's WMIN, writes of the sensation caused by the recent Grand Ole Opry show held in that city, which fea-

tured such stars as **Dottie West**, **Buck Owens** and the **Buckeroos**, **Roy Clark**, **Wanda Jackson**, **George Jones** and **Charlie Louvin**.

Tours Far East

Skeets McDonald began a 56-day tour of the Far East Dec. 5, covering Honolulu, Guam, Manila, Hong Kong, Taipei, Okinawa and Tokyo. . . . Mercury's **Roy Drusky** did a rush session recently in Nashville, titled "Strangers", to be on the way to deejays fast. Writer is **Liz Anderson**, and steel was by **Lloyd Green**.

All disk jockeys of Detroit's WXYZ were on the street corners Dec. 14 selling newspapers to aid the "Goodfellows", a Christmas drive for poor children put on by ex-newsboys. . . . **Jimmie Klein** of the Agency says **George Jones** will be at the Shannon Club in Corpus Christi Dec. 31 and at the Big D. Jamboree Jan. 2. He'll be recording Jan. 4 to 10, then back to Texas for 15 days. . . . **Lee Shannon**, All-nite deejay at Youngstown's WKBN, says reception has been fabulous. It's all country, of course. He's had phone calls from 20 different states.

Capitol's **Charlie Louvin** returning from appearances in Toronto and Hammond, Ind., stopped off at Cincinnati where he made two program tapes for the Mid-western Hay Ride color TV'er, set to show in four major cities and with a potential viewership of 4,000,000. He was plugging his latest release, "Less and Less".



CONTEST WINNERS: Men in the photo are **Donald E. Snyder**, left, and his friend, **Wes Quimby**, both of Centralia, Wash., winners in the nation-wide contest sponsored by Starday's Country Music Record Club, in cooperation with the Greyhound Bus Co. They are accompanied by Starday's **Cindy Lou** as they stride past WSM's Grand Ole Opry House during the recent Country Music Festival.

. . . **Buck Owens** is set for National City, Calif., Jan. 6; Phoenix, Jan. 7; Tucson, Jan. 8; and back to Phoenix, Jan. 9. . . . **June Burd** reports **Jim Eanes** now records exclusively on the Dominion label. His "Room Full of Blues" was written by June and the flip, "Handsome Man" was penned by Eanes. . . . Deejays missed in the mailing should write to June, 3436 Westmoreland Drive, S.W., Roanoke, Va.

"Waco" Goes Pop

Painted Desert Music, publisher of "Cross the Brazos at Waco", **Billy Walker's** country hit, reports pop action on the song and is going all out to make it a middle-of-the road item. . . . "Some of the largest record companies give the poorest service", reports **Ron Lane**, Music director of WFWL, Camden, Tenn. "About the only way we can get records for promotion is to write," he adds. Newly-signed Grand Ole Opry performer **Willie Nelson** signed with RCA Victor the same month he joined the Opry. First release is titled "Pretty Paper", says Houston's **Walt Breeland**. . . . The **Judy Lynn** show opens at the Showboat, Ft. Lauderdale's Trade Winds hotel, Dec. 28. Tennessee **Ernie Ford** guest stars. One of the prettiest deejays spinning 'em, they say, is **Pat Staebell** of Sioux Falls' KISO and she's in need of records. If the trade saw her picture she'd get plenty of samples.

Christmas issue of the **James O'Gwynn** Fan Club has just come out. Well edited and 14 pages. . . . **Roger Miller** of "Dang Me" and "Chug-A-Lug" fame will be man of the hour Jan. 23 in Salt Lake City, with crowds waiting to hear his newest "Love Is Not For Me", says PD **Jay Gardner** of KSOP. . . . Utah's first and only record store that sells nothing but country, titled "The Country Music Center", opened its doors recently in Salt Lake City. Artists are invited to send autographed photos to 123 East Third, south. . . . **Hank Snow** was heavily applauded for renditions of selections from his RCA Victor album, "Songs of Tragedy" at a recent Harvey's Record Dept. segment of the Grand Ole Opry.

CONTINUED ON PAGE 94

RADIO EXPOSURE CHART

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

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

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

STATIONS USED THIS WEEK

- EAST:** CHUM - Toronto; WIBG - Philadelphia; WITH - Baltimore; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WWDC - Washington
- SOUTH:** KILT - Houston; WFUN - Miami; WQXI - Atlanta; WRAP - Norfolk; WYLD - New Orleans
- MIDWEST:** KXOK - St. Louis; WDGY - Minneapolis; WING - Dayton; WKNR - Detroit; WRIT - Milwaukee
- WEST:** KIMN - Denver; KYA - San Francisco

ACROSS THE STREET. Ray Peterson (MGM).....	WIBG 68; KILT 45; WKNR 27
AIN'T LOVE A FUNNY THING. Robbie Lane & Disciples (Hawk).....	CHUM 26
AMEN. Singing Sisters (Columbia).....	WKNR 23
ANEME E CORE. Jimmy Roselli (Rick).....	WMCA 28
AN ANGEL LIKE YOU. Velvet Satins (G.M.).....	WIBG 55
ANOTHER BOY LIKE MINE. Dixie Cups (Red Bird).....	WYLD -X
ARMY GREEN. Dale Brooks (Dolphin).....	WKBW 46; WORC 28
BABY DON'T GO. Sonny & Cher (Reprise).....	KYA 43
BABY'S IN BLACK. Beatles (Capitol L.P.).....	WORC 32
BAD, BAD WOMEN. Peppermint Harris (Jewel).....	WYLD 30
BIG BROTHER. Dickey Lee (Hall).....	WING 32
(THE) BIG JERK. Clyde & Blue Jays (Soma).....	WYLD 13
BILLY & SUE. B.J. Thomas.....	KILT 1
BILLY BROKE MY HEART AT WALGREENS. Ruby Wright (Ric).....	KILT 50
BLIND MAN. Bobby Bland (Duke).....	WYLD -X
BLIND MAN. Li'l Milton (Checker).....	WYLD 22
BLUE CHRISTMAS. Elvis Presley (RCA Victor).....	WING 29
BOY FROM N.Y.C. Ad Libs (Blue Cat).....	WING 37
CAN'T BE STILL. Booker T & the M.G.'s (Stax).....	WRAP 28
CHRISTMAS WILL BE JUST ANOTHER LONELY DAY. Brenda Lee (Decca).....	WWDC 39
C'MON EVERYBODY. Ed Forsyth.....	KILT 35
CONSIDER YOURSELF. Stacy Johnson (Modern).....	WYLD 35
CRYING GAME. Ian & the Zodiacs.....	KILT 28
(THE) CRYING MAN. Le La Mont (Backbeat).....	WYLD 25
DANCING WITH SANTA. Trashmen (Garrett).....	WDGY 45
DEAR HEART. Henry Mancini (RCA Victor).....	WWDC 35
DEAREST SANTA. Bobby Vinton (Epic).....	WWDC 17
DO ANYTHING YOU WANNA. Harold Betters (Gateway)...	WYLD -X
DO DO DO - BAH AH. Bert Keyes (Clock).....	WWDC 25
DO IT RIGHT. Brook Benton (Mercury).....	WIBG 73
DO WHAT YOU DO SO WELL. Ned Miller (Fabor).....	WIBG 28; WORC 37; KYA 36
DOIN' SOMPIN' Al Fayard (Alon).....	WYLD -X

DON'T ANSWER THE DOOR. Jinny Johnson (Magnum)....	WYLD 33
DON'T DO IT NO MORE. Inez & Charlie Foxx (Symbol)...	WYLD 31
DON'T LET THE LOVELIGHT LEAVE. Carla Thomas (Atlantic).....	WRAP 29
DON'T MAKE MY BABY BLUE. Lonnie Mack (Fraternity)...	KXOK 14
EVERY LITTLE BIT HURTS. Bobby Vee (Liberty).....	WIBG 84; KXOK -X
EVERYBODY'S TRYING TO BE MY BABY. Beatles.....	WORC 34
EVERY ONCE IN A WHILE. Huey P. Smith (Ace).....	WYLD 29
FIDDLER ON THE ROOF. Village Stompers (Epic).....	WKBW 47; WIBG 92
GET OUT. Harold Melvin (Londa).....	WWDC 20
GOLDFINGER. Billy Strange (Crescendo).....	KXOK 34
GUESS WHO. Dusty Springfield (Philips).....	WIBG 62
HAPPY. Steve Alaimo (ABC Paramount).....	KILT 34
HAPPY BIRTHDAY. Loretta Lynn (Decca).....	WWDC 49
(THE) HERO. Bernadette Carrol (Laurie).....	WFUN 5
HEY LITTLE ONE. J. Frank Wilson (Josie).....	WDGY 46
HONEY DON'T. Beatles (Capitol L.P.).....	WORC 4
I DON'T CARE IF THE SUN DON'T SHINE. Caravelles (Smas).....	WIBG 98
I DON'T WANNA CRY. Big Maybelle (Scepter).....	WYLD 40
I GO TO PIECES. Peter & Gordon (Capitol).....	WORC 42
I JUST CAN'T SAY GOODBYE. Bobby Rydell (Capitol)...	WIBG 42
I WANNA BE. Manhattans.....	WRAP -P
I WANT MY BABY BACK. Jimmy Cross (Tollie).....	WFUN 9; KIMN 49
I WANT YOU TO HAVE EVERYTHING. Lee Rogers (D. Town).....	WYLD 42
I WILL WAIT FOR YOU. Steve Lawrence (Columbia).....	WIBG 94; WWDC 63
I WOULDN'T TRADE YOU FOR THE WORLD. Bachelors (London).....	WFUN 3; KYA 10
I'D DO IT AGAIN. Bobby Wood (Joy).....	KILT 48
IF YOU DON'T WANT MY LOVE. Jack London (Capitol)...	CHUM 29
I'LL FOLLOW THE SUN. Beatles (Capitol L.P.).....	WORC 6

CONTINUED

Radio Exposure Chart (continued)

I'M A FOOL. Astronauts (RCA Victor).....	KIMN 24
IN DETROIT. Bassett Hand (Josie).....	WWDC 64
IS 13 TOO YOUNG TO FALL IN LOVE. Petites (Ascot)...	WIBG 70
IT'S ALRIGHT. Adam Faith (Amy).....	WITH 16
IT'S BETTER TO HAVE IT. Barbara Lynn (Jamie).....	WIBG 76; KILT 36; WYLD 37
JUST WON'T DO RIGHT. James Brown (King).....	WYLD -X
KENTUCKY BLUEBIRD. Lou Johnson (Big Hill) WQXI 16;	WYLD 8
KISS & RUN. Bobby Skel (Soft).....	WIBG 35
LEROUY. Norma Tracey (Day Dell).....	WORC -P
LITTLE BROWN JUG. Serendipity Singers (Philips).....	WWDC 57
LITTLE BY LITTLE. The Pickwicks (Warner Bros.).....	KILT 44
LITTLE DANCING CHICKEN. Little Singers of Milano....	WKBW 48
LITTLE DRUMMER BOY. Harry Simeone Chorale (20th Fox)	WING 33
LITTLE EGYPT. Elvis Presley (RCA Victor L.P.).....	WORC 1
LIVE IT UP. Dusty Springfield (Philips).....	WIBG 62
LONG GREEN. Kingsmen (Wand).....	WIBG 96
LONG, LONG WINTER. Impressions (ABC Paramount)...	WQXI 2
LOVE, LOVE. Strange Loves (Swan).....	WKBW 26
LOVE ME AS IF THERE WAS NO TOMORROW. Sonny Knight (Aura).....	KILT 46
(THE) MAN WITH ALL THE TOYS. Beach Boys (Capitol).....	WKBW 40; WWDC 46; KIMN -P
MIND OVER MATTER. Nolan Strong.....	KILT 29
MR. MOONLIGHT. Beatles (Capitol L.P.).....	WORC 10
MUSTANG 2#2. Casuals (Sound Stage 7).....	WITH 25
MY ADORABLE ONE. Joe Simon (Vee Jay).....	WRAP 30
MY SWEET WOMAN. Billy Butler (Okeh).....	WYLD 3
NO REPLY. Beatles (Capitol L.P.).....	WORC 33
NOBODY BUT YOU. Tokens (B.T. Puppy).....	WORC 38
O BAMBINO. Harry Simeone (Kapp).....	WMCA -P; WWDC 16
ODE TO THE LITTLE BROWN SHACK. Billy Edd Wheeler (Kapp).....	WQXI 14
PARTY GIRL. Tommy Roe (ABC Paramount).....	WIBG 79; WQXI 4; KILT 16
PERCOLATIN'. Willie Mitchell (Hi).....	WWDC 44; WYLD -X
PLEASE, PLEASE, PLEASE. Ike & Tina Turner (Kent)...	WRAP 7
PRETEND YOU DON'T SEE HER. Bobby Vee (Liberty)...	KILT 13
(THE) RACE IS ON. George Jones (United Artists).....	KILT 5
RANDY THE NEWSPAPER BOY. Ray Oddis (V.I.P.).....	KXOK -X
RINGO-DEER. Garry Ferrer (Capitol).....	CHUM 10
RIVER OF TEARS. Ben E. King (Atco).....	KILT 47
ROCK & ROLL MUSIC. Beatles (Capitol L.P.).....	WORC 2
SAN FRANCISCO D'ASSISSI. Jerry Walloce (Challenge)...	KILT 22
SEND HER TO ME. Johnny Thunder (Diamond).....	WYLD 9

SHABBY LITTLE HUT. Reflections (Golden World).....	WKBW 43; WKNR 8
SHE'S ALRIGHT. Jackie Wilson (Brunswick).....	WRAP 14
SISTER MAMIE. Yusef Lateef (Impulse).....	WYLD -X
SO MANY OTHER BOYS. Esquires (Capitol).....	CHUM 37
SO WHAT. Bill Black's Combo (Hi).....	WRAP 12
SOME THINGS YOU NEVER GET USED TO. Li'l Ester Phillips (Atlantic).....	KILT 42; WYLD 27
SOMETHING'S GOT A HOLD ON ME. Sunny & the Sunliners (Teardrop).....	KILT 32
SOMEWHERE. P.J. Proby (London).....	WFUN 40
STEPPING STONES. Anglos.....	WRAP -P
STICKS & STONES. Jean & Dean (Rust).....	KILT 12
STILL IN LOVE WITH YOU BABY. Beau Brummels (Autumn).....	KYA -P
STOP TAKING ME FOR GRANTED. Mary Wells (20th Fox)	WYLD 34
STRAIN ON MY HEART. Roscoe Shelton (Sims).....	WYLD 4
STRUNG OUT. James Crawford (Mercury).....	WYLD 6
SUPER-CALI-FRAGIL-ISTIC-EXPI-ALI-DOCIUS. Julie Andrews (Vista).....	WWDC 56
TAKE THIS HURT OFF ME. Don Covay (Roseart).....	WYLD 38; WRAP 10
TALK TO ME BABY. Barry Mann (Red Bird).....	KXOK -X
TALKIN' TO YOUR PICTURE. Tony Martin (Motown).....	WORC 47
TANYA. King Curtis (Capitol).....	WYLD -X
THEN YOU CAN TELL ME GOODBYE. Johnny Nash (Chess).....	KILT 17
THIS DIAMOND RING. Sammy Ambrose (Musicor).....	WRAP -P
THIS DIAMOND RING. Garry Lewis (Liberty) ...	WWDC 66; WORC 30
TO KNOW HIM IS TO LOVE HIM. Dee Dee Sharp (Cameo)..	WIBG 78
TOKYO MELODY. Sheridan Hollenbeck (Interphon).....	WRIT -P
TOKYO MELODY. Helmut Zacharias (Decca).....	WIBG 83
TWINE TIME. Alcin Case & the Registers (Mar V Lus)....	WYLD -X
UNITED. The Jive Five (United Artists).....	WIBG 93
VOICE YOUR CHOICE. Radiants (Chess).....	WYLD 14
WARM & TENDER LOVE. Joe Haywood (Enjoy).....	WYLD -X
WATCH OUT SALLY. Diane Renay (MGM).....	WIBG 59
WHEN SOMEONE'S GOOD TO YOU. Carolyn Crawford (Motown).....	WIBG 67
WHEREVER YOU WERE. Buddy Harper (Peacock).....	WYLD 32
WHY. Accents (Challenge).....	WDGY 5
WORST THING IN MY LIFE. B.B. King (Kent).....	WYLD -X
YEAH, OH YEAH. Gary U.S. Bonds (Legrand).....	WRAP -P
YOU CAN'T GET AWAY. Patty & the Emblems (Herold).....	WYLD 21; WRAP -P
YOU'RE ALL I WANT FOR CHRISTMAS. Al Martino (Capitol).....	WWDC 36
YOU'RE THE ONLY WORLD I KNOW. Sonny James (Capitol).....	WMCA 45

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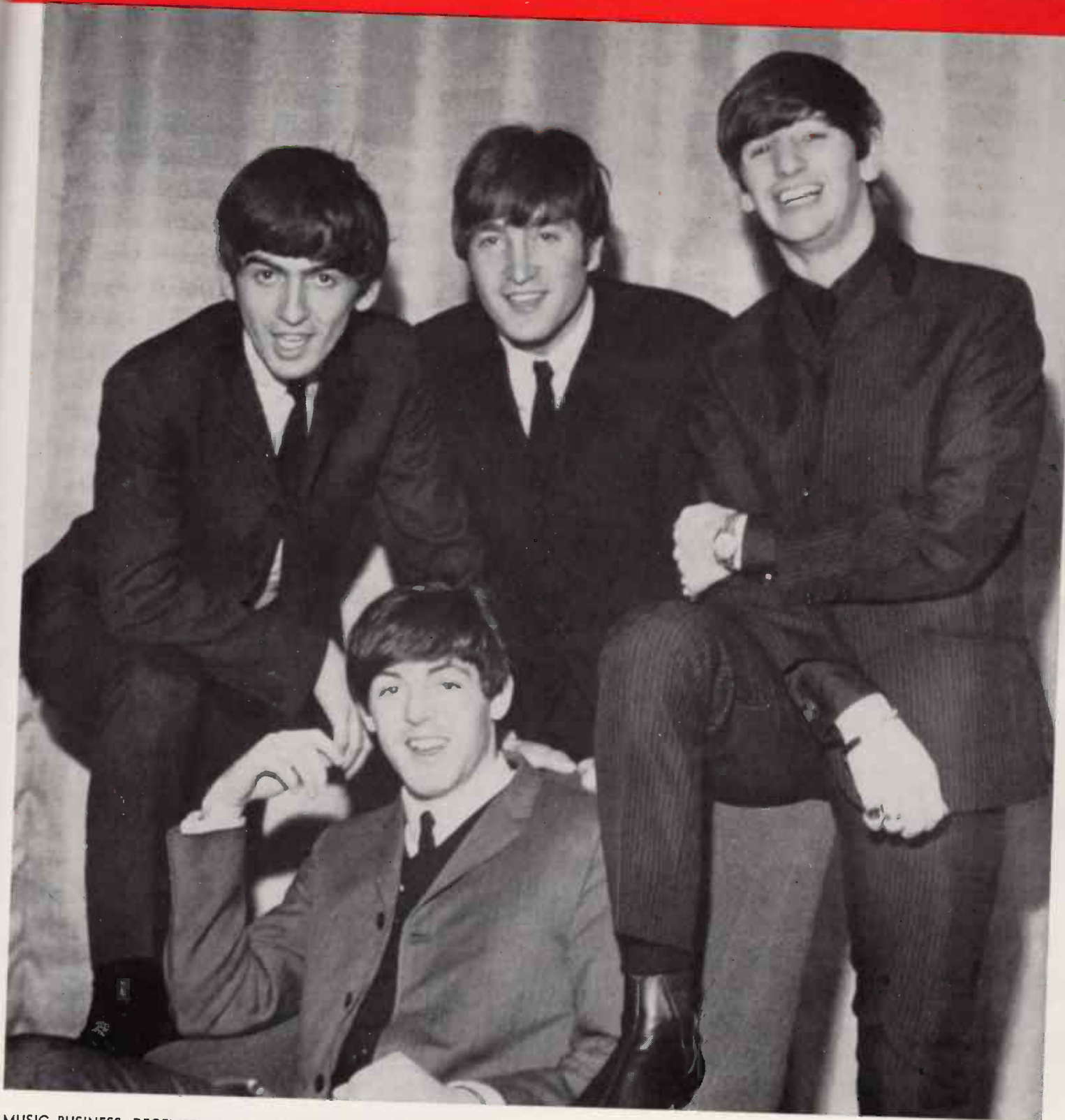
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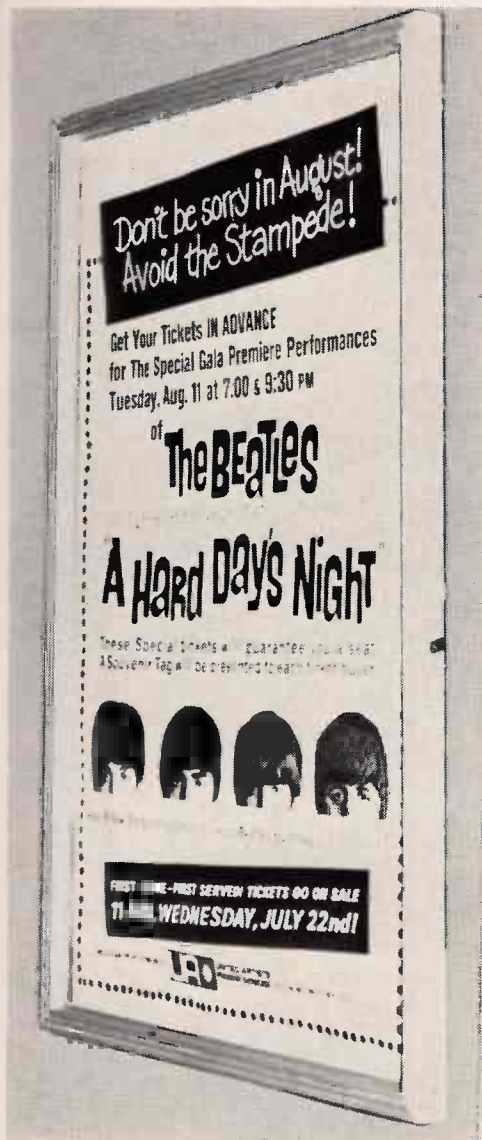
ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE



BROADCAST MUSIC, INC.

It Was A Beatles Of A Year

George, John, Paul & Ringo



George, John, Paul and Ringo. The best way to sum up 1964 is to repeat the names George Harrison, John Lennon, Paul McCartney and Ringo Starr. Or simply Beatles, Beatles, Beatles, Beatles.

Never in the history of the modern record business has any one act dominated the disc market like the Beatles did in 1964. Not even Elvis, in his palmiest days, came close to accomplishing what these lads did in the past 12 months. By conservative estimates the Beatles sold — in the U.S. alone — \$25 million worth of records at wholesale, or \$50 million at retail, an astonishing figure.

Opened the flood gates. The Beatles not only set marks that may stand for years to come as far as disc sales are concerned, they also did many other things to and for the U.S. entertainment business. They opened the floodgates for scores of English acts to become welcome in America, both on disc and in person.

They revived the lagging one nighter tour business, they were instrumental in spurring the use of English and American rock acts on TV, and they helped inspire such national TV pop music shows as "Shindig" and the upcoming "Hullabaloo." Last, but certainly not least, they expand-

ed the U.S. record market downwards to five year olds and upwards to the 30 year olds.

They also proved that a good motion picture could be made with a rock and roll act, and could attract adults as well as teens.

Although the Beatles and all of the other British acts captured most of the 1964 record and music business headlines, there were other things happening.

Revival of r. & b. One of the most important of these developments was the surging revival of r. & b. The r. & b. comeback brought into prominence again such key artists as Chuck Berry, and Bobby Bland, and helped r. & b. records move pop-wise with a rapidity and in a quantity that amazed even the proponents of such recordings.

This rebirth of r. & b. not only gave those record labels who had stayed with this area of the business an expanded market for their wares, it also caused a number of labels to beef up their interest in the r. & b. market. Mercury, Dot, Decca and a number of other labels, either started new r. & b. labels or enlarged their r. & b. production facilities.

The dance scene. Another important feature of 1964 was the continuing interest on the part of adults in teen-inspired dances. In fact, 1964 may go down as the biggest year for adult dancing since the days when the fox-trot, waltz and cha cha topped the ballroom most played lists.

Adults weren't dancing these old fashioned dances however; they were doing the frug, monkey, swim and hitch-hike, just like the teeners. Their interest in outdancing their young sons and daughters led to a plethora of a new type of dance palace — the discotheque. In these dance emporiums adults could display their terpsichory among their peers.

To whom and to what did they dance? To rock and roll records by the Beatles, the Dave Clark Five, Chuck Berry, the Rolling Stones, the Supremes, the Dixie Cups, the Impressions, the Shangri-Las, the Manfred Mann, the Animals, the Zombies, the Beach Boys, Lesley Gore, Dusty Springfield, Trini Lopez, Al Hirt, and all of the other Anglo-American artists that the kids of both countries have made stars. In other words the teens brought back dancing for adults by their musical preferences just as today's adults did in the days of the big bands.

In brief. Other key events of 1964: Columbia Records was exonerated of all

charges leveled against its record club by the Federal Trade Commission, and new competition appeared certain in the club field with Victor taking back its own club and taking on the Decca catalog.

Barbra Streisand starred in a smash show called "Funny Girl" which also turned out to be a smash on record. RCA Victor came up with two plum shows, "Hello Dolly" and "Fiddler On The Roof," both of which became LP best-sellers.

Three movie sound tracks became blockbusters, "My Fair Lady," "Mary Poppins," and "The Unsinkable Molly Brown."

Along with the male groups, girl groups came back and a flock of new female groups jumped all over the best-selling charts throughout the year.

Side by side with the rock and roll groups good singers continued to sell, and Bob Goulet, Tony Bennett, Andy Williams, Dean Martin, Bobby Vinton, and Jack Jones, among others, kept having LP and single record hits.

Two instrumentalists, Stan Getz and Al Hirt, proved that a horn still has a lot of selling power as they came up with smash singles and LP's. Henry Mancini and Mantovani showed that the orchestral sound, swinging or sweet, continues to have a huge audience.

The folk field, though less overwhelming than it was two or three years ago, refurbished itself as new names made headway. The big names continued to be Peter, Paul and Mary, Joan Baez, Bob Dylan and Pete Seegar.

Large choral groups became stronger as the New Christy Minstrels, the Serendipity Singers, the Ray Charles Singers and others racked up solid disc sales.

A new wave of unsick comics like Godfrey Cambridge, Bill Cosby, and Woody Allen, made their way into national prominence on record, and veteran Shelly Berman became an "in" comic with his "cleans and dirties."

Two of our great stars died in tragic accidents, Jim Reeves in a plane crash, and Sam Cooke in a shooting. Other names who died in 1964 included Cole Porter, Chappell head Max Dreyfus, boogie woogie pianist Meade Lux Lewis in a car crash, Don Redman of a heart attack, Jack Teagarden, Dinah Washington, vet booker Moe Gale, and Riverside Records chief Bill Grauer.

It was an exciting year, a revolutionary year, a wild year. It was a year of Beatlemania, of Beatlephilia, and to some, especially firms that had no British acts — Beatlephobia.

BOB ROLONTZ

In 1965



*If you're looking for
a hit... Look to —*

Kama Sutra



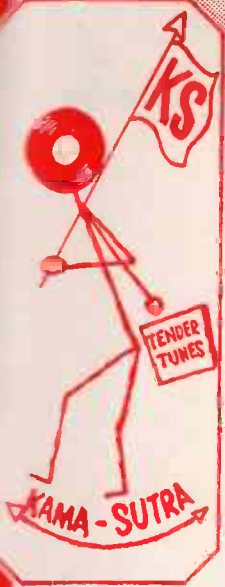
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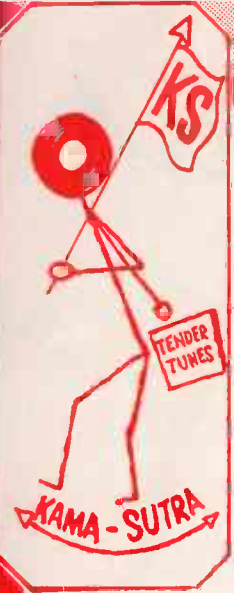
1964



**"LEADER OF
THE PACK"**

The Shangri-Les

1964

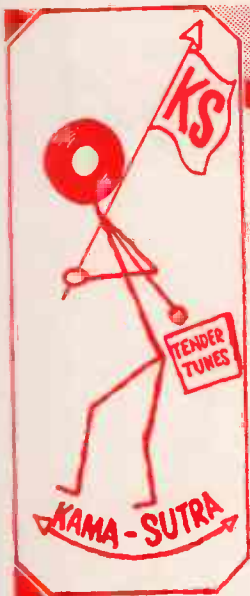


**"Come A Little
Bit Closer"**

Jay and The Americans



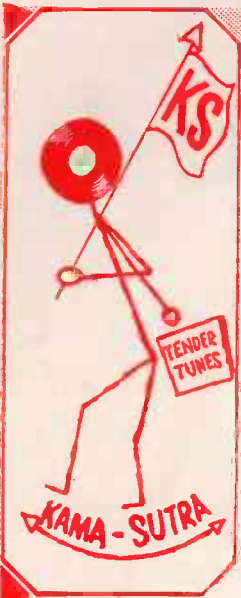
1964



"REMEMBER"
(Walkin' In The Sand)

The Shangri-Las

1964



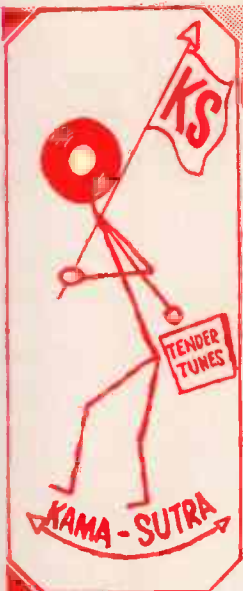
**FROM TENDER TUNES
PUBLISHING CO. . . .**

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**"LEADER OF THE
LAUNDROMAT"**

The Detergents

1965

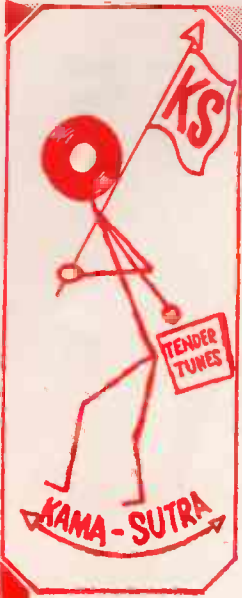


*And for
1965...*

**"LETS LOCK THE DOOR"
(And Throw Away The Key)**

Jay and The Americans

1965

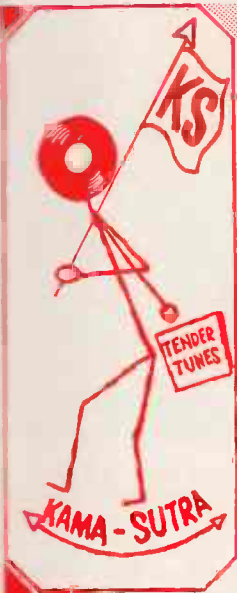


“MAYBE”

The Shangri-Las

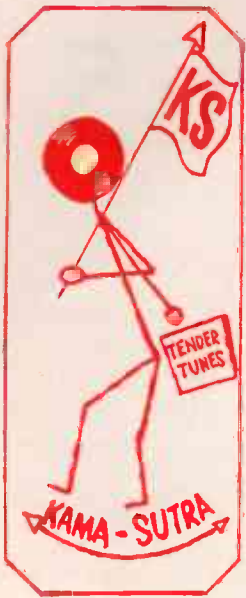


1965



**"Give HIM A GREAT
BIG KISS"**

The Shangri-Las

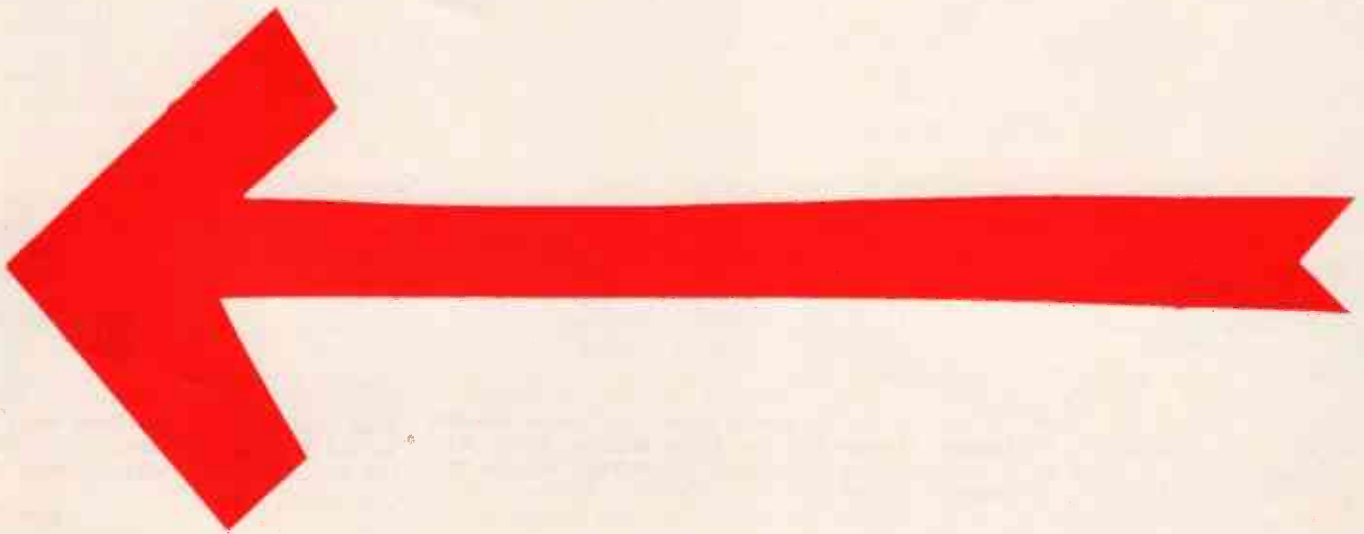


... and for
1965

**"DON'T SAY
GOODBYE"**

The Townsman

COLUMBIA 



A LOOK AT THE FUTURE

Keep your eye on TV in 1965

"Shindig" opens the door



Clark started it. Ever since Dick Clark first set his record artist guests to lip-synching their hits on his Philadelphia-originated American bandstand, pop record attractions have enjoyed a substantial video appeal. During the coming year, the course set out by Dick Clark is likely to reach a zenith of importance.

Never before has the video aspect of what is essentially an audio business, enjoyed such a dominant role in promoting specific records, establishing artists and entertaining millions of fans.

The new wave. Part of the new wave of video interest is directly traceable to a young Britisher, Jack Good, veteran producer of successful pop record TV shows in London, who came to the American West Coast last fall and set the trade to swinging with his outstandingly successful weekly "Shindig" show on ABC-TV. The half-hour has already been expanded to an hour and it's rapidly reached the point where the business practically runs on the basis of an appearance on the "Shindig" show. Good, in his own polished, showmanly way, will be to 1965 what Dick Clark was to the record business of the late '50's.

Already another major new TV entity is in the works. The weekly, hour-long "Hullabaloo" show will bow on NBC-TV Tuesday (12). Production, as in the case of "Shindig," will play a major role, giving the pop business a new kind of visual maturity where performance achieves new value.

Electronovision. Contributing to the upsurge of interest in good visual presentations of the record stars in action is the new electronovision process for theater showing. The new theater tape process made a start earlier this year with its Richard Burton "Hamlet" presentation. For the past 10 days it's reached new heights with its TAMI production featuring a host of the best known British and American pop record acts. The show was hailed by critics at preview showings last fall for its sheer excitement and ability to present its artist line-up to the best possible advantage.

There are other exciting video surprises in prospect too. Top-rated New York disc jockey, Murray the K (WINS) is in process of taping a pilot TV show of his own which he says will be syndicated in many markets, and will bring "a new dimension to the pop record business." (Music Business December 26 issue).

More in works. Two of Murray's top New York competitors for teen ears, WABC's Scott Muni and "Cousin Brucie" Morrow, have also kicked off their own local TV show soon expected to go National. Meanwhile, New York's Clay Cole continues to appeal with his twice-weekly local TV outing and Lloyd Thaxton draws a good audience from his West Coast vantage point. So in fact does the veteran Dick Clark, who has a better rating now than ever with his weekly Saturday TV bandstand show on ABC-TV.

Most of the new breed of television presentations will be marked by their emphasis on production and performance. Acts are likely to find that they simply won't be welcome if they haven't taken the trouble to prepare themselves with a few rehearsals of their own. It's going to take a lot more than the old fashioned mechanical footwork and the up and down arm motion so characteristic of the 1950's world of the rock.

TV-Pop music friendship. Thus television will certainly be partly accountable for producing better all-round acts. The new year, in fact, will witness a sort of mutual growing up on the part of TV and the pop record business. Television itself has matured to the point where it understands that record stars can draw big ratings and sponsors.

Probably, during the coming year, there'll be a narrowing of the ground between the so-called rock artist and the good music stylist. The rock for years has been undergoing a smoothing out process. Now for-example, such rock stars as Jerry Butler and Betty Everett are enjoying a hit with a standard ballad, "Smile."

More important in terms of the year to come, is what's happening right now with the older, more established performers, normally more identified with adult tastes. A lot of these people are enjoying big hits as the curtain comes down on 1964 and they show signs of staying right with it in the new year.

Tony, Frank, and Robert. Tony Bennett, who seems to have almost as many hot and cold spells as he's had hits, is back in the swim, with "Who Can I Turn To," after a definite cooling off period following his earlier success with "San Francisco," and "I Wanna Be Around."

Tony's just one of many today. Such adult-associated names as Robert Goulet, Frank Sinatra, Dean Martin, Andy Williams, Jack Jones, Jerry Vale, Phyllis McGuire (of the McGuire Sisters), Matt Monro and Henry Mancini are all prom-

inent on the single record (Pop 100) chart at year's end, sharing the action with the out and out rockers, the r. and b. stylists, the British and another growing challenger for chart dominance, the girl groups and soloists.

Girls return. Feminine hitmakers were a rarity but a few years ago. This was explained by the fact that pop records were bought mostly by teen age girls who had to have a male image with which to identify. Today, however, that excuse seems to have fallen by the wayside, as the buyers have made major contenders out of the Supremes, the Marvelettes, Martha and the Vandellas, the Shirelles, Maxine Brown, Mary Wells and the Shangri-La's. At year's end, such new acts as Gale Garnett, Betty Everett, Shirley Ellis, Bobbi Martin and Reparta and the Delrons, were looking to '65 as their time to expand the beachhead won on the '64 charts.

Watch these acts. On the boys' side, two of those to be watched closely in '65 are Johnny Rivers and Roger Miller. Although both have been on the scene for some time prior to last year, '64 was the big year for each. Little Anthony, a singer who's been around for a number of years, enjoyed the kind of revival in the latter half of 1964 that would also make him an artist to watch in the months to come.

Among the groups the Beach Boys present one of the most intriguing prospects for the new year. Originally, the group helped make the surf sound commercial. Later they helped make a crossover from the surf to the hot round music. Still later, the group began to evolve as its leader, Brian Wilson told Music Business during the year, into "just a good vocal group" without any gimmicks. Wilson, an admitted fan of the Four Freshmen, seemed to be injecting more of the Freshmen's harmony construction into the Beach Boys material. As a result, their Christmas album began picking up considerable good music and even jazz jockey play. If the group can continue to make pop hits, and achieve this additional attention at the radio level, they'll become one of the hottest of all acts in the coming year.

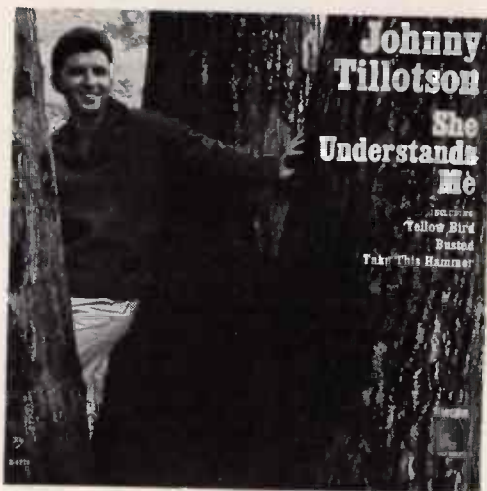
British still strong. As for the British, they simply cannot be put down.

Some of the groups, obviously, will not maintain the strength they've shown in 1964. But without question, such groups as the Beatles, the Dave Clark Five and the Rolling Stones will continue to have a powerful appeal.

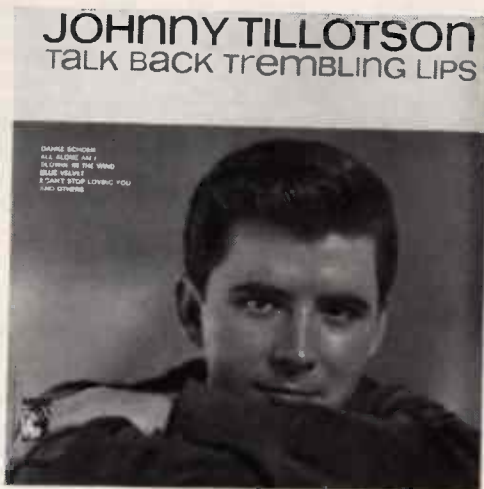
REN GREVATT

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MUSIC BUSINESS, DECEMBER 31, 1964 — JANUARY 9, 1965

Male Vocalist (Single Records)

ROY ORBISON



(Monument)

Roy Orbison, Music Business' No. 1 male vocalist, looks more like an insurance salesman than a best-selling record artist. However, the second he starts to sing the sock "star quality" of his performance has an almost physical impact on audiences everywhere.

One of the most impressive aspects of attending a "live" performance by Orbison is the discovery that he sounds every bit as well in person as he does on record.

The multi-talented Orbison is almost as well known for his songwriting as he is for his singing. He writes most of his own hits, including his most recent smash, "Pretty Woman."

Although Roy was born (April 23, 1936) in Odessa, Texas, near the Red River, he started his record career in Memphis on Sam Phillips' Sun label. He had several

strong singles on Sun, but nevertheless Roy prefers his Monument records.

Roy Orbison is really a star—and an international star—in spite of himself. "I was content to be just a good record seller," confesses Roy. "I used to be afraid of being really big. Now I'm not. I like it."

Roy's biggest hit records include: "Oh Pretty Woman," "It's Over," "Crying," "Runnin' Scared," "Blue Angel," "Only the Lonely," "Uptown," "I'm Hurtin'," "Dream Baby," "The Crowd." Albums: "Crying," "More of Roy Orbison's Hits," "Early Orbison."

TOP MALE VOCALISTS

1. ROY ORBISON
2. ELVIS PRESLEY
3. DEAN MARTIN
BOBBY VINTON
4. LOUIS ARMSTRONG
5. JOHNNY RIVERS
6. MAJOR LANCE
7. ROGER MILLER
CHUCK BERRY
8. GENE PITNEY
9. J. FRANK WILSON
10. BOBBY FREEMAN
11. TERRY STAFFORD
12. BOBBY RYDELL
13. RICK NELSON
BOBBY GOLDSBORO
14. JIMMY GILMER
15. SAM COOKE
16. AL MARTINO
JOEY POWERS
LENNY WELCH
17. TOMMY TUCKER
18. ANDY WILLIAMS
19. ERNEST ASHWORTH
JOHNNY TILLOTSON
20. MARVIN GAYE

Female Vocalist (Single Records)

LESLEY GORE



(Mercury)

Lesley Gore, who just celebrated her 18th birthday in May, exemplifies the new kind of best-selling teenage record star.

Although she is the country's No. 1 girl singer, Lesley enrolled at the exclusive Sarah Lawrence College last September, and—career or no career—she has settled down for the full four year course.

Not too many years ago, the record industry was slightly dumbfounded when Pat Boone—then at the height of his recording career—passed up big-money dates in order to get a degree from Columbia University.

Today, however, the star-student is the rule rather than the exception. In fact, many artists are putting themselves

through college on their record royalties. Lesley Gore, said to be the Beatles' favorite girl singer, was born in Tenafly, N.J., daughter of a wealthy swimwear (Peter Pan) manufacturer. She has a younger brother Mike, a white poodle Buffee, and a bronze Bonneville convertible.

Her best-selling singles include: "It's My Party," "She's a Fool," "Maybe I Know," "I Don't Want to Be a Loser," "That's the Way Boys Are," "You Don't Own Me," "Look of Love." Albums: "Girl Talk."

TOP FEMALE VOCALISTS

1. LESLEY GORE
2. DUSTY SPRINGFIELD
3. DIONNE WARWICK
4. BRENDA LEE
5. GALE GARNETT
6. MARY WELLS
7. MILLIE SMALL
8. BARBRA STREISAND
9. DIANE RENAY
10. SHIRLEY ELLIS
11. NANCY WILSON
12. BETTY EVERETT
13. JACKIE ROSS
14. SINGING NUN (SOEUR SOURIRE)
15. CILLA BLACK
16. CONNIE FRANCIS
17. BRENDA HOLLOWAY
18. RITA PAVONE
19. GLORIA LYNNE
20. EDYIE GORME

LEIBER



STOLLER



GOLDNER

say:

THANKS

**FOR NAMING US THE HOTTEST NEW
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RED



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.. and here's how we do it ..
THE SHANGRI-LAS

"MAYBE"

b/w

"SHOUT"

RB 10-019



**"GIVE HIM
A GREAT
BIG KISS"**

b/w

**"TWIST
AND SHOUT"**

RB 10-018

**TWO MORE SMASHES FROM RED BIRD!
BREAKING BIG RIGHT NOW!**

LEIBER



STOLLER



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AND SHOUT"**

RB 10-018

**TWO MORE SMASHES FROM RED BIRD!
BREAKING BIG RIGHT NOW!**

Oh, Pretty M

Music Business!

Thank you,
Roy Orbison

Male Vocal Group (Single Records)

THE BEATLES (Capitol)



1964 will go down in world entertainment history as the year of the Beatles. Starting last January practically every teenager in the U.S. (and certainly every teen female) came down with a bad case of Beatlemania.

The four young boys from Liverpool (Paul McCartney, George Harrison, John Lennon, and Ringo Starr) with the Buster Brown haircuts were so hot last spring that the trade was sure they'd cool down by fall. However, the Beatles had staying power and a secret weapon—talent.

McCartney and Lennon are both excellent songwriters and their material has been sung and/or played by everybody from Keely Smith and The Hollyridge Strings to Arthur Fiedler and Leonard Bernstein.

Meanwhile their box-office bonanza movie, "A Hard Day's Night," is coining more money for the group in a special Christmas release, and John Lennon's book is a best-seller. The boy's next movie will be a suspense thriller with Ringo, considered the best actor of the group, as the central victim.

The Beatles' best-selling records (released here on Capitol, VeeJay, Swan, Atlantic and MGM) are too numerous to list here but the outstanding ones are "I Want To Hold Your Hand," Capitol; "She Loves You," Swan; "Love Me Do," Capitol; "A Hard Day's Night," Capitol; "Please, Please Me," Capitol; "Twist and Shout," Tollie; "Do You Want to Know A Secret," Capitol; "Can't Buy Me Love," Capitol; "I Feel Fine," Capitol; Albums: "Meet the Beatles," Capitol; "Introducing the Beatles," VeeJay; "The Beatles Second Album," Capitol; "Hard Day's Night," United Artists; "Something New," Capitol; "The Beatles Story," Capitol; "Beatles '65," Capitol.

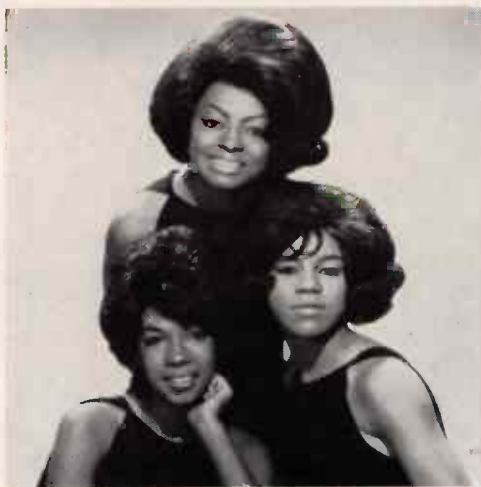
TOP MALE VOCAL GROUPS

1. BEATLES
2. FOUR SEASONS
3. DAVE CLARK FIVE
4. BEACH BOYS
5. GERRY & THE PACEMAKERS
6. ANIMALS
7. MANFRED MANN
8. TRASHMEN
9. BILLY J. KRAMER
10. NEWBEATS
11. IMPRESSIONS
12. DRIFTERS
13. SEARCHERS
14. RIPCHORDS
15. REFLECTIONS
16. FOUR TOPS
17. RONNY & THE DAYTONAS
18. RIVIERAS
19. TEMPTATIONS TAMS
20. HONEYCOMBS

Female Vocal Group (Single Records)

THE SUPREMES

(Motown)



According to the dictionary, "supreme" means "highest in rank." The Supremes really live up to their name. The three girls have a unique "hit sound"—gospel-flavored and exuberant, yet somehow endearing and totally feminine.

Although they are barely of voting age, the Supremes have been singing together approximately one-third of their respective lifetimes.

The girls—Mary Wilson, Diana Ross and Florence Ballard—were only 14 when they first joined vocal forces in Detroit. They won a talent contest during their senior year in high school and shortly thereafter signed with Motown Records.

Today, the Supremes are young "old-timers," with an impressive record behind them of successful night club engagements, theater bookings and best selling disks—both singles and LP's.

The trios lengthy list of best-sellers includes "Baby Love," "Come See About Me," "Where Did Our Love Go," "I Want a Guy," "Your Heart Belongs To Me," "My Heart Can't Take It No More," "Breath-taking Guy," and "When the Lovelight." Among their albums are "Where Did Our Love Go," "A Bit of Liverpool."

TOP FEMALE VOCAL GROUP

1. SUPREMES
2. DIXIE CUPS
3. SHANGRI-LAS
4. MARTHA & THE VANDELLAS
5. MURMAIDS
6. JELLY BEANS
7. DIXIE BELLS
8. SECRETS
9. RONETTES
10. COOKIES
11. ANGELS
12. SHIRELLES
13. PATTY & THE EMBLEMS

**WORLD ARTISTS
HAD A TREMENDOUS
YEAR IN 1964**

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in 1965 turn to*

WORLD ARTISTS



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AND
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REPARATA
AND THE
DELRONS

**CHAD
AND
JEREMY**

 **World Artists Records**
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**REPARATA
AND THE
DELRONS**

Vocal Duo (Single Records)

JAN AND DEAN

(Liberty)



Jan and Dean have parlayed hot rod and surfing songs into a bigtime recording career this year.

In a way the tall, blonde West Coasters (Jan Berry and Dean Torrence) reflect the driving, restless spirit of their material. Both boys work feverishly at a variety of projects. Recording, of course, is first on their agenda. They produce (with manager Lou Adler) their own records for Liberty, and Jan also does their arranging and co-authors most of their new tunes.

In addition to record production, which involves such technical complexities as multi-tracking and mixing final masters to achieve that "outdoorsy West Coast sound," Jan and Dean are both serious scholars.

The boys have been singing together for the last five years, and recorded their first hit, "Baby Talk," as an experiment in the garage of Jan's Los Angeles home. They've had several hits since, but 1964 was their biggest year yet with six best-selling singles in a row.

Their hits include: "Dead Man's Curve," "New Girl in School," "Little Old Lady From Pasadena," "Anaheim, Azusa, and Cucamonga Sewing Circle, Book Review and Timing Association," "Sidewalk Surfing," "Ride the Wild Surf" and "Drag City."

Top Vocal Duos

1. JAN & DEAN
2. PETER & GORDON
3. BETTY EVERETT & JERRY BUTLER
4. CHAD STUART & JEREMY CLYDE
5. NINO TEMPO & APRIL STEVENS
6. MARVIN GAYE & MARY WELLS
7. DALE & GRACE
8. DICK & DEE DEE
9. CATHY & JOE
10. INEZ & CHARLIE FOXX

Instrumental Artists (Single Records)

AL HIRT

(RCA Victor)



Al Hirt is such an expansive talent—literally as well as figuratively—it seems only fitting that he is Music Business' No. 1 instrumental artist in both the singles and the LP fields.

Hirt is a 300 pound, bearded pixy—as fine a visual showman as he is a standout trumpet player. His remarkable musicianship put him on top in the record business, while his personal magnetism and sock showmanship have made him a consistently strong draw in night clubs and on network television.

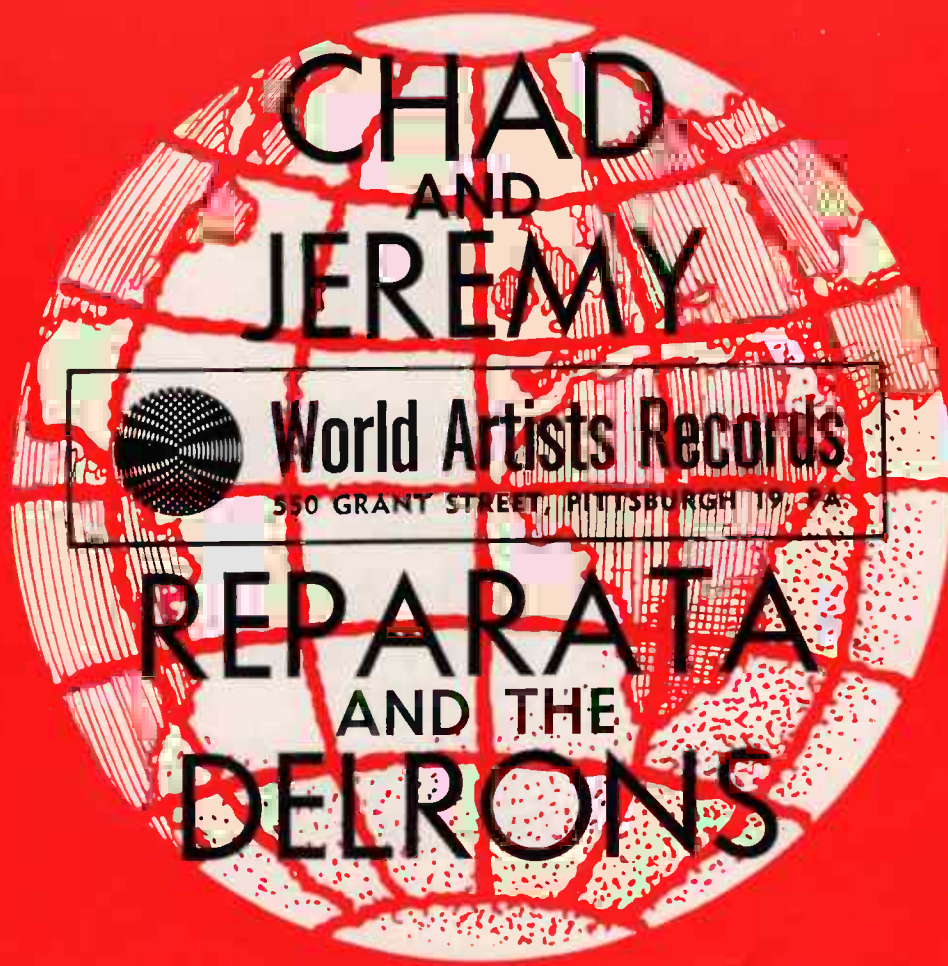
Although Al has been an RCA Victor recording artist since 1960—with several best-selling albums to his credit—he really came into his own in 1964 with the smash hit single "Java." "Java," recorded in Nashville for Al's album "Honey in the Horn," earned him his first Gold Record.

At the same time Al won his first Gold Album Award for "Honey in the Horn," and the National Academy of Recording Arts and Science presented him with a Grammy for the year's "Best Performance as an Instrumentalist."

In addition to the above mentioned recordings, Al Hirt's best-selling disks include: "Honey in the Horn" (as a single,) "Cotton Candy," (album and single,) "Al Hirt at the Mardi Gras," "He's the King," "Al Hirt—Greatest Horn in the World," "Horn A-Plenty" and "Sugar Lips."

Top Instrumental Artists

1. AL HIRT
2. STAN GETZ
3. MARKETTS
4. PAUL REVERE & THE RAIDERS
5. HENRY MANCINI
6. ROBERT MAXWELL
7. PYRAMIDS
8. BOOTS RANDOLPH



CHAD
AND
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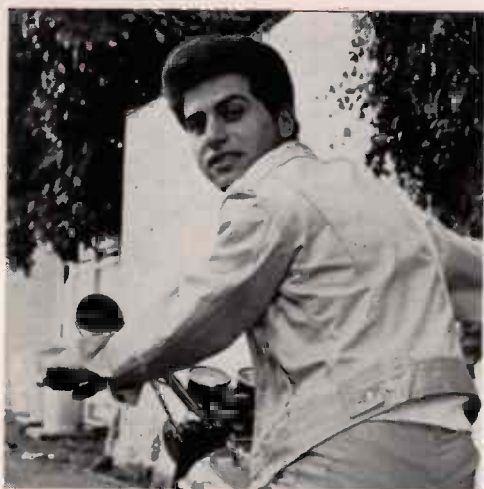
World Artists Records
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REPARATA
AND THE
DELRONS



New Male Vocalist (Single Records)

JOHNNY RIVERS



(Imperial)

Johnny Rivers is a Southern boy from Baton Rouge, La., who took Horace Greeley's advice and struck it rich in Southern California.

Critics have described his dramatic vocal style as having the "warmth of Fats Domino, the rich sound of B. B. King and the soulfulness of Ray Charles."

Rivers made his first big impact on audiences early this year at the Whiskey-a-GoGo Club in Hollywood. Everybody from movie stars to aircraft workers were standing in line to see and hear his electrifying performance.

An executive from Imperial Records caught the act and immediately signed him to a long-term contract. His first record was an instant click and subsequent releases have also been top-sellers.

Johnny Rivers has several good things going for him in addition to his vocal prowess. He's a handsome lad with considerable personal magnetism on stage. The 22-year-old is also a guitarist, arranger and songwriter. One of his songs, "I'll Make Believe," was a hit for Rick Nelson in 1958. According to his official biography, that would make him about 16 at the time.

Prior to joining Imperial, Rivers was on a few other labels, including Chancellor. His record hits to date are: "Memphis" and "Maybelline." Albums: "Johnny Rivers At the Whiskey-a-GoGo" and "Here We A Go Go Again."

Top New Male Vocalists

1. JOHNNY RIVERS
2. ROGER MILLER
3. J. FRANK WILSON
4. TERRY STAFFORD
5. BOBBY GOLDSBORO
6. JOEY POWERS
7. TOMMY TUCKER
8. JIM HUGHES
9. DALE WARD

New Female Vocalist (Single Records)

DUSTY SPRINGFIELD



(Philips)

Dusty Springfield is best selling proof that British girl singers can be as big in the U.S. as their male counterparts.

Dusty is one of the most strikingly attractive British imports to date—a gear glamour girl with a sultry bluesy style that earned her the title "The First White Colored Singer" in England.

The dynamic blonde was born in Hampstead, England, April 16, 1940. She received the usual academic education at St. Bernard's Convent, High Wycombe, and St. Ann's Convent High School, Ealing.

However, her real love was always music and she and her brother often improvised musical shows with a copper frying pan and an old cigar box filled with marbles.

After high school, Dusty worked as a record store clerk and as a laundry assistant until her brother asked her to try

show business with him and Tim Field. They called the act, The Springfields and Dusty stayed with them until last January when she branched out as a solo singer.

Her first disc, "I Only Want to Be With You," was an instant hit in England and elsewhere, including the United States. Ironically, though, Dusty preferred the flip side, "Once Upon a Time," which she wrote herself and which she thinks is a better showcase for her gospel-oriented style.

Dusty's other U.S. record hits are "Wishin' And Hopin'," "Stay Awhile" and "All Cried Out." Albums: "Stay Awhile," "The Dusty Springfield Album."

Top New Female Vocalists

1. DUSTY SPRINGFIELD
2. DIONNE WARWICK
3. GALE GARNETT
4. MILLIE SMALL
5. DIANE RENAY
6. BETTY EVERETT
7. JACKIE ROSS
8. CILLA BLACK
9. BRENDA HOLLOWAY
10. RITA PAVONE

CHAD
AND
JEREMY



World Artists Records

550 GRANT STREET, PITTSBURGH, PA.

REPARATA
AND THE
DELRIONS

CHAD
AND
JEREMY



World Artists Records

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REPARATA
AND THE
DELRONS

WISHES TESTB



Perry Como

New Male Vocal Group (Single Records)**THE BEATLES****(Capitol)****TOP NEW MALE
VOCAL GROUPS**

1. BEATLES
2. DAVE CLARK FIVE
3. GERRY & THE PACEMAKERS
4. ANIMALS
5. MANFRED MANN
6. TRASHMEN
7. BILLY J. KRAMER
8. NEWBEATS
9. SEARCHERS
10. RIPCHORDS
11. REFLECTIONS
12. FOUR TOPS
13. RONNY & THE DAYTONAS
14. HONEYCOMBS
15. HONDELLS
16. NASHVILLE TEENS
17. BACHELORS
18. KINGSMEN
19. SWINGING BLUEJEANS
20. PREMIERS

New Female Vocal Group (Single Records)**THE DIXIE CUPS****(Red Bird)**

The Dixie Cups are Cinderellas in triplicate. The winsome trio (Barbara Ann Hawkins, 21, Joan Marie Johnson, 19, and Rosa Lee Hawkins, 18) hit pay-dirt with their very first record, "Chapel of Love," a No. 1 best-seller.

Although they've only been singing together for about a year, the girls started their musical careers during elementary school days, singing in class choirs. In fact they are still in school. Rosa Lee and Barbara are at Southern University in New Orleans, and Joan is finishing high school.

The Dixie Cups were discovered at a talent show in New Orleans by Joe Jones, a best selling artist himself with "You Talk Too Much." Jones, now the girls' manager, put them through a four month polishing regime before he took them to

New York City earlier this year for an audition.

There they were signed by the new Red Bird label, and recorded their first record, the smash hit "Chapel of Love" written by Jeff Barry and Ellie Greenwich. Since then they have also hit the charts with "People Say," "You Should Have Seen The Way He Looked At Me." Albums: "The Dixie Cups-Chapel of Love."

**TOP NEW FEMALE
VOCAL GROUPS**

1. DIXIE CUPS
2. SHANGRI-LAS
3. MURMAIDS
4. JELLY BEANS
5. SECRETS

THANKS

We at RCA Victor would like to express our appreciation to one and all for making 1964 the enjoyable and successful year it has been.

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For A
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THE BEACH BOYS

*Latest
Album:
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Male Vocalist (LP's)**LOUIS ARMSTRONG****(Kapp-Mercury)**

Every two or three years a smash hit record comes along that everybody likes. Louis Armstrong's "Hello Dolly!," infectious title tune of the Broadway musical, was one of those records and the entire music industry agreed that it couldn't happen to a nicer guy.

Armstrong was born in New Orleans on the appropriate date of July 4, 1900. His mother was the granddaughter of slaves. Louis was singing for pennies at seven, but he didn't learn to play the cornet until he was sent to the Waif's Home at 13 and became a member of the institution's band.

Before he formed his own band, Louis was a star sideman with all the jazz greats, including King Oliver and Kid Ory. He first recorded under his own name (Louis Armstrong's Hot Five or Hot Seven) in 1925.

During the 30's Satchmo made the transition from jazz star to popular entertainer and became a vocal-instrumentalist headliner on radio, night clubs, stage, motion pictures and Decca Records.

Today Louis has come full circle and is regarded as a symbol of American jazz around the world. Since World War II he has made innumerable trips to the Far East, Africa, Europe and the West Indies. His surprise hit with "Hello Dolly!" this year now makes him one of the all-time favorite record artists, both pop and jazz.

In addition to his many, many jazz and pop recordings on other labels over the years, Louis Armstrong's best-sellers include: "Hello Dolly" (on Kapp) and "So Long Dearie" (on Mercury). Albums: "Hello Dolly!"

TOP MALE VOCALISTS

1. LOUIS ARMSTRONG
2. ANDY WILLIAMS
3. ELVIS PRESLEY
4. DEAN MARTIN
5. JACK JONES
6. TRINI LOPEZ
7. AL MARTINO
8. JOHNNY MATHIS
9. FRANK SINATRA
10. JOHN GARY
11. JOHNNY RIVERS
12. BOBBY VINTON
13. RICK NELSON
14. HARRY BELAFONTE
15. JERRY VALE
16. RAY CHARLES
17. ROY ORBISON
18. ALAN SHERMAN
19. JIM REEVES
20. BOB DYLAN

Female Vocalist (LP's)**BARBRA STREISAND****(Columbia)**

Barbra Streisand is a vital performer from Brooklyn, the kookie star of Broadway, records, TV and nightclubs before she was 21.

Her personality and sound are as unique on disc as they are in person. She sings a torch song with the dramatic intensity and depth of feeling usually associated only with performers of twice her age and experience.

She rose to stardom after a brief fling in night clubs and a small role on Broadway in "I Can Get It For You Wholesale." The show wasn't a big hit but Barbra drew rave notices. She also married the leading man, Elliot Gould.

Then she signed with Columbia Records and her first album was the surprise smash of the year. Subsequent releases were equally big.

This year she was somewhat startled to find herself the toast of Broadway as the star of "Funny Girl, the Fanny Brice story.

Her hit records include: "People," "Happy Days Are Here Again," "Funny Girl." Albums: "The Second Barbra Streisand Album," "Barbra Streisand/The Third Album," "Funny Girl" (on Capitol) and "People."

TOP FEMALE VOCALISTS

1. BARBRA STREISAND
2. NANCY WILSON
3. SINGING NUN
(SOEUR SOURIRE)
4. JOAN BAEZ
5. MARY WELLS
6. GLORIA LYNNE
7. BRENDA LEE
8. LESLEY GORE
9. CONNIE FRANCIS
10. JUDY COLLINS

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b/w


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WITH LIBBY LORRAINE
CURRENT HIT-"SNEAKY PETE"



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



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"AN EVENING WITH CHUCK CABOT"
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MUSIC BUSINESS



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"MOONLIGHT AND ROSES"

1964

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Vocal Groups (LP's)
THE BEATLES
(Capitol)



TOP VOCAL GROUPS

1. BEATLES
2. PETER, PAUL & MARY
3. BEACH BOYS
4. DAVE CLARK FIVE
5. SMOTHERS BROTHERS
6. RAY CHARLES SINGERS
7. SERENDIPITY SINGERS
8. FOUR SEASONS
9. ROLLING STONES
10. KINGSTON TRIO
11. ANIMALS
12. NEW CHRISTY MINSTRELS
13. CHIPMUNKS (DAVID SEVILLE)
14. SUPREMES
15. GERRY & THE PACEMAKERS
16. JAN & DEAN
17. VENTURES
18. KINGSMEN
19. IMPRESSIONS
20. SWINGLE SINGERS

Instrumental Artists (LP's)
AL HIRT

(RCA Victor)



**TOP INSTRUMENTAL
ARTISTS LP's**

1. AL HIRT
2. HENRY MANCINI
3. STAN GETZ
4. THE VILLAGE STOMPERS
5. HOLLYRIDGE STRINGS
6. LAWRENCE WELK
7. ROBERT MAXWELL
8. JIMMY SMITH
9. ROGER WILLIAMS
10. PETER NERO
11. ENOCH LIGHT
12. PERCY FAITH
13. PETE FOUNTAIN

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Female Country Singer of the Year

1964

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MERRY CHRISTMAS

and

HAPPY NEW YEAR

Gratefully

LORETTA LYNN



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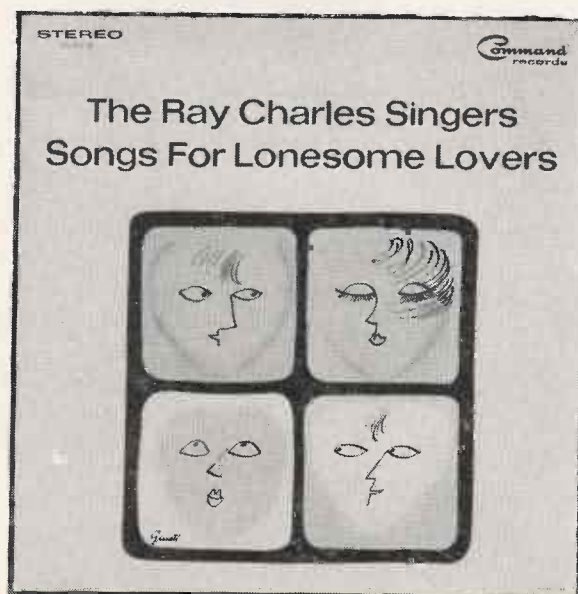
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Original Cast LP**"HELLO DOLLY"****(RCA Victor)**

"Hello Dolly" spotlights the year's top Broadway musical, one of the few contemporary shows to produce a No. 1 song. The tune, of course, is the title song, "Hello Dolly," a smash hit for Louis Armstrong and already a standard in TV and night club repertoire.

"Hello Dolly" opened at the St. James Theater in February, 1964. The show and star, Carol Channing, rated rave critical reviews and it is still one of the top tickets in town.

Based on Thornton Wilder's comedy hit, "The Matchmaker," "Hello Dolly" was produced by David Merrick, directed and choreographed by Gower Champion, with music and lyrics by Jerry Herman and book by Michael Stewart. Also in the cast were Charles Nelson Reilly, David Burns, Eileen Brennan and Sondra Lee.

Last spring the show walked off with practically every musical comedy award at the annual presentation of the Antoinette Perry "Tony" awards.

The handsome double-fold original cast album was produced for RCA Victor by Andy Wiswell and supervised by George Marek.

In addition to the show-stopping title tune, the album includes "Ribbons Down My Back," "Put On Your Sunday Clothes," "It Takes A Woman," "I Put My Hand In," "Motherhood," "A Quiet Street," "So Long Dearie," "It Only Takes a Moment," "Elegance," "Before The Parade Passes By" and "Dancing."

**BROADWAY****ORIGINAL CAST LP's**

1. HELLO DOLLY
2. FUNNY GIRL
3. FIDDLER ON THE ROOF
4. WHAT MAKES SAMMY RUN
5. HERE'S LOVE

Film Soundtrack LP**"MY FAIR LADY"****(Columbia)**

The original cast album of "My Fair Lady" has been a top seller since the phenomenally successful musical first opened on Broadway March 15, 1956. The sound-track album of the multi-million dollar film version is an equal smash and both albums can be expected to be chart sellers for many years to come.

The Warner Brothers film, produced by Jack Warner himself, spotlights the usual brilliant vocal performances by two mainstays of the original Broadway show—Rex Harrison and Stanley Holloway—with Audrey Hepburn in the Julie Andrews role of Eliza. Although she isn't billed on the LP, Marni Nixon is credited for Miss Hepburn's lyrical vocalizing on the sound-track.

The picture, which opened to rave reviews this fall, was directed by film.

veteran George Cukor with screen play by Alan Jay Lerner, music by Frederic Loewe, choreography by Hermes Pan and music supervised and conducted by Andre Previn.

The film, of course, was based on the Lerner-Loewe musical, which in turn was based on Bernard Shaw's "Pygmalion." Ironically, Mr. Shaw's name is not listed in the album credits. However, New York Times columnist Brooks Atkinson accords him ample honor in the liner notes.

**FILM SOUNDTRACKS LP's**

1. MY FAIR LADY
2. UNSINKABLE MOLLY BROWN
3. MARY POPPINS



TOP FEMALE SINGER SINGLES

MUSIC BUSINESS 1964

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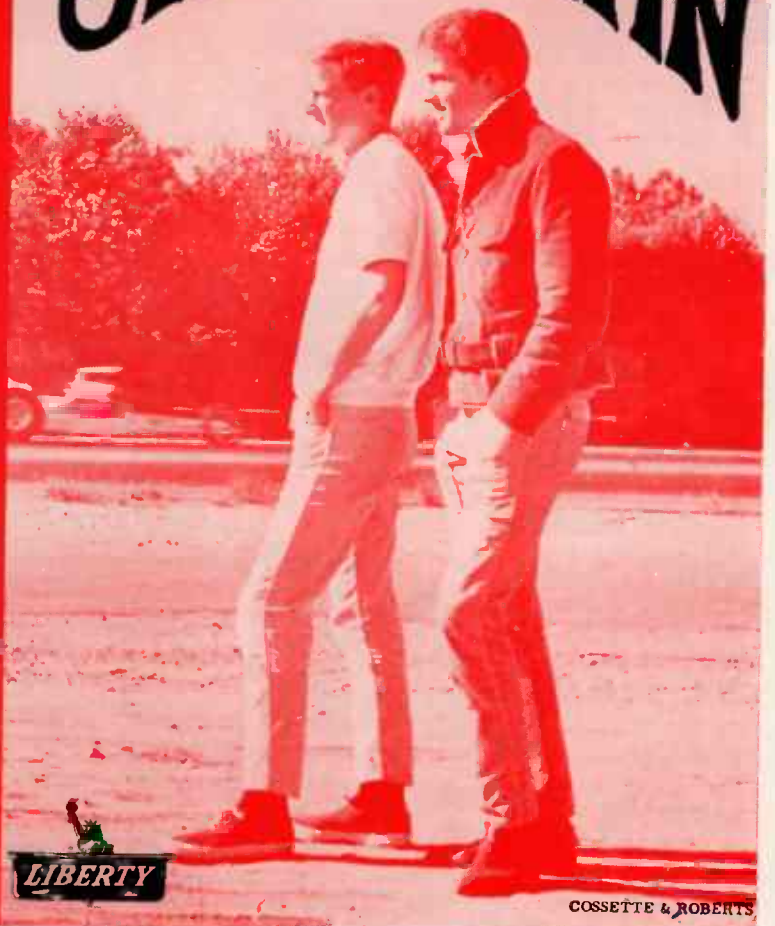


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"PEOPLE SAY"
"YOU SHOULD HAVE
SEEN THE WAY HE
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THE DIXIE CUPS

LATEST CHART SINGLE

"LITTLE BELL"

ONE OF THE TOP 3
NEW VOCALISTS 1964

(Cash Box Year End R n' B Survey)



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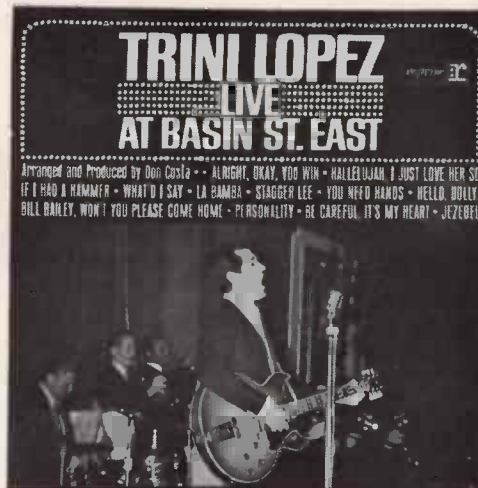
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reprise 

- | | | |
|---|--|---|
| 1. I WANT TO HOLD YOUR HAND
<i>Beatles</i> Capitol | 36. C'MON AND SWIM
<i>Bobby Freeman</i> Autumn | 69. LITTLE HONDA
<i>Hondells</i> Mercury |
| 2. SHE LOVES YOU
<i>Beatles</i> Swan | 37. LITTLE OLD LADY FROM PASADENA
<i>Jan & Dean</i> Liberty | 70. SINCE I FELL FOR YOU
<i>Lenny Welch</i> Cadence |
| 3. HELLO DOLLY
<i>Louis Armstrong</i> Kapp | 38. REMEMBER (WALKIN' IN THE SAND)
<i>Shangri-Las</i> Red Bird | 71. HAVE I THE RIGHT
<i>Honeycombs</i> Interphon |
| 4. A HARD DAY'S NIGHT
<i>Beatles</i> Capitol | 39. IT HURTS TO BE IN LOVE
<i>Gene Pitney</i> Musicor | 72. HIGH HEEL SNEAKERS
<i>Tommy Tucker</i> Checker |
| 5. I GET AROUND
<i>Beach Boys</i> Capitol | 40. GIRL FROM IPANEMA
<i>Stan Getz/Astrud Gilberto</i> Verve | 73. DON'T THROW YOUR LOVE AWAY
<i>Searchers</i> Kapp |
| 6. OH PRETTY WOMAN
<i>Roy Orbison</i> Monument | 41. MY BOY LOLLIPOP
<i>Millie Small</i> Smash | 74. MIDNIGHT MARY
<i>Joey Powers</i> Amy |
| 7. WHERE DID OUR LOVE GO
<i>Supremes</i> Motown | 42. POPSICLES & ICICLES
<i>Murmaids</i> Chatahoochie | 75. NO PARTICULAR PLACE TO GO
<i>Chuck Berry</i> Chess |
| 8. GLAD ALL OVER
<i>Dave Clark Five</i> Epic | 43. HEY LITTLE COBRA
<i>Ripchords</i> Columbia | 76. SHOOP SHOOP SONG
<i>Betty Everett</i> Vee Jay |
| 9. EVERYBODY LOVES SOMEBODY
<i>Dean Martin</i> Reprise | 44. DON'T LET THE SUN CATCH YOU CRYING
<i>Gerry & Pacemakers</i> Laurie | 77. THE DOOR IS STILL OPEN (TO MY HEART)
<i>Dean Martin</i> Reprise |
| 10. JAVA
<i>Al Hirt</i> RCA Victor | 45. SUSPICION
<i>Terry Stafford</i> Crusader | 78. KISSIN' COUSINS
<i>Elvis Presley</i> RCA Victor |
| 11. RAG DOLL
<i>Four Seasons</i> Philips | 46. LAST KISS
<i>J. Frank Wilson</i> Josie | 79. (YOU DON'T KNOW) HOW GLAD I AM
<i>Nancy Wilson</i> Capitol |
| 12. CAN'T BUY ME LOVE
<i>Beatles</i> Capitol | 47. DANG ME
<i>Roger Miller</i> Smash | 80. THERE I'VE SAID IT AGAIN
<i>Bobby Vinton</i> Epic |
| 13. MY GUY
<i>Mary Wells</i> Motown | 48. FORGET HIM
<i>Bobby Rydell</i> Cameo | 81. SHANGRI-LA
<i>Robert Maxwell</i> Decca |
| 14. CHAPEL OF LOVE
<i>Dixie Cups</i> Red Bird | 49. LITTLE CHILDREN
<i>Billy J. Kramer</i> Imperial | 82. I SAW HER STANDING THERE
<i>Beatles</i> Capitol |
| 15. DAWN (GO AWAY)
<i>Four Seasons</i> Philips | 50. WALK ON BY
<i>Dionne Warwick</i> Scepter | 83. HOW DO YOU DO IT
<i>Gerry & Pacemakers</i> Laurie |
| 16. HOUSE OF THE RISING SUN
<i>Animals</i> MGM | 51. NAVY BLUE
<i>Diane Renay</i> 20th Century Fox | 84. MAYBE I KNOW
<i>Lesley Gore</i> Mercury |
| 17. MEMPHIS
<i>Johnny Rivers</i> Imperial | 52. FUN, FUN, FUN
<i>Beach Boys</i> Capitol | 85. GOOD NEWS
<i>Sam Cooke</i> RCA Victor |
| 18. DANCING IN THE STREET
<i>Martha & Vandellas</i> Gordy | 53. AS USUAL
<i>Brenda Lee</i> Decca | 86. DRAG CITY
<i>Jan & Dean</i> Liberty |
| 19. PLEASE PLEASE ME
<i>Beatles</i> Capitol | 54. DO YOU WANT TO KNOW A SECRET
<i>Beatles</i> Capitol | 87. I LOVE YOU MORE AND MORE EVERY DAY
<i>Al Martino</i> Capitol |
| 20. YOU DON'T OWN ME
<i>Lesley Gore</i> Mercury | 55. BABY I NEED YOUR LOVING
<i>Four Tops</i> Motown | 88. TALK BACK TREMBLING LIPS
<i>Johnny Tillotson</i> MGM |
| 21. PEOPLE
<i>Barbra Streisand</i> Columbia | 56. (JUST LIKE) ROMEO AND JULIET
<i>Reflections</i> Golden World | 89. IT'S OVER
<i>Roy Orbison</i> Monument |
| 22. BREAD AND BUTTER
<i>Newbeats</i> Hickory | 57. THE NITTY GRITTY
<i>Shirley Ellis</i> Congress | 90. THE WAY YOU DO THE THINGS YOU DO
<i>Temptations</i> Gordy |
| 23. UNDER THE BOARDWALK
<i>Drifters</i> Atlantic | 58. LET IT BE ME
<i>Betty Everett & Jerry Butler</i> Vee Jay | 91. TALKING ABOUT MY BABY
<i>Impressions</i> ABC Paramount |
| 24. BABY LOVE
<i>Supremes</i> Motown | 59. SAVE IT FOR ME
<i>Four Seasons</i> Philips | 92. YOU NEVER CAN TELL
<i>Chuck Berry</i> Chess |
| 25. DO YOU LOVE ME
<i>Dave Clark Five</i> Epic | 60. FOR YOU
<i>Rick Nelson</i> Decca | 93. DEAD MAN'S CURVE
<i>Jan & Dean</i> Liberty |
| 26. LOVE ME DO
<i>Beatles</i> Capitol | 61. LEADER OF THE PACK
<i>Shangri-Las</i> Red Bird | 94. NOBODY I KNOW
<i>Peter & Gordon</i> Capitol |
| 27. WISHIN' & HOPIN'
<i>Dusty Springfield</i> Philips | 62. TWIST AND SHOUT
<i>Beatles</i> Tollie | 95. HANDY MAN
<i>Del Shannon</i> Amy |
| 28. A WORLD WITHOUT LOVE
<i>Peter & Gordon</i> Capitol | 63. G.T.O.
<i>Ronny & The Daytonas</i> Mala | 96. STEAL AWAY
<i>Jim Hughes</i> Fame |
| 29. DO WAH DIDDY DIDDY
<i>Manfred Mann</i> Ascot | 64. I WANNA LOVE HIM SO BAD
<i>Jelly Beans</i> Red Bird | 97. COME A LITTLE BIT CLOSER
<i>Jay & Americans</i> United Artists |
| 30. LOVE ME WITH ALL YOUR HEART
<i>Ray Charles Singers</i> Command | 65. CALIFORNIA SUN
<i>Rivieras</i> Riviera | 98. SEE THE FUNNY LITTLE CLOWN
<i>Bobby Goldsboro</i> United Artists |
| 31. UM, UM, UM, UM, UM, UM
<i>Major Lance</i> Okeh | 66. PEOPLE SAY
<i>Dixie Cups</i> Red Bird | 99. RINGO
<i>Lorne Greene</i> RCA Victor |
| 32. SURFIN' BIRD
<i>Trashmen</i> Garrett | 67. WHAT KIND OF FOOL DO YOU THINK I AM
<i>Tams</i> ABC Paramount | 100. TELL ME WHY
<i>Bobby Vinton</i> Epic |
| 33. WE'LL SING IN THE SUNSHINE
<i>Gale Garnett</i> RCA Victor | 68. A SUMMER SONG
<i>Chad Stuart & Jeremy Clyde</i> World Artists | |
| 34. CAN'T YOU SEE THAT SHE'S MINE
<i>Dave Clark Five</i> Epic | | |
| 35. WHEN I GROW UP (TO BE A MAN)
<i>Beach Boys</i> Capitol | | |

#1 Male Vocalist 1964*

BOBBY VINTON



*CASH BOX YEAR END POLL

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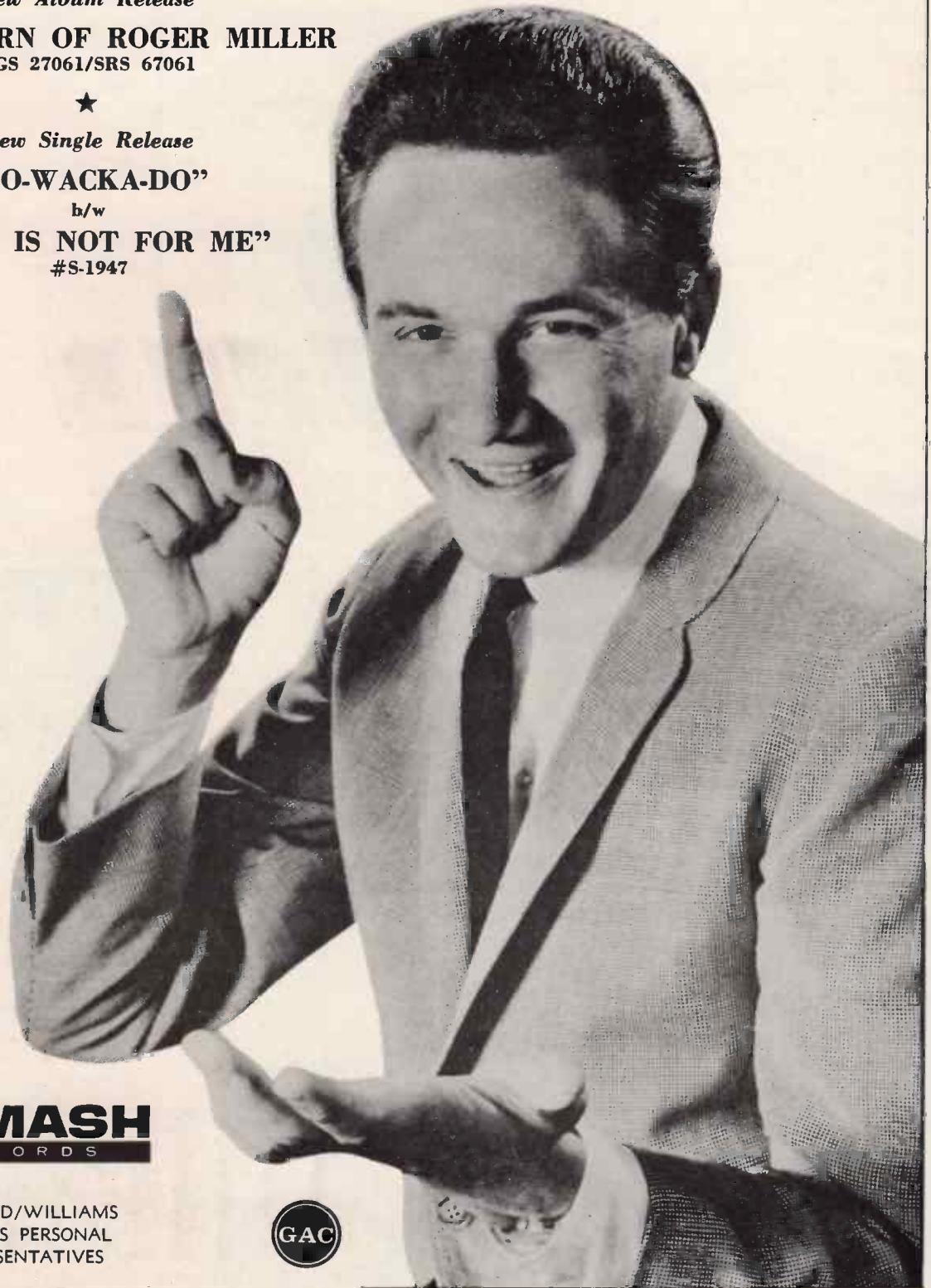
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“DO-WACKA-DO”

b/w

“LOVE IS NOT FOR ME”

#S-1947



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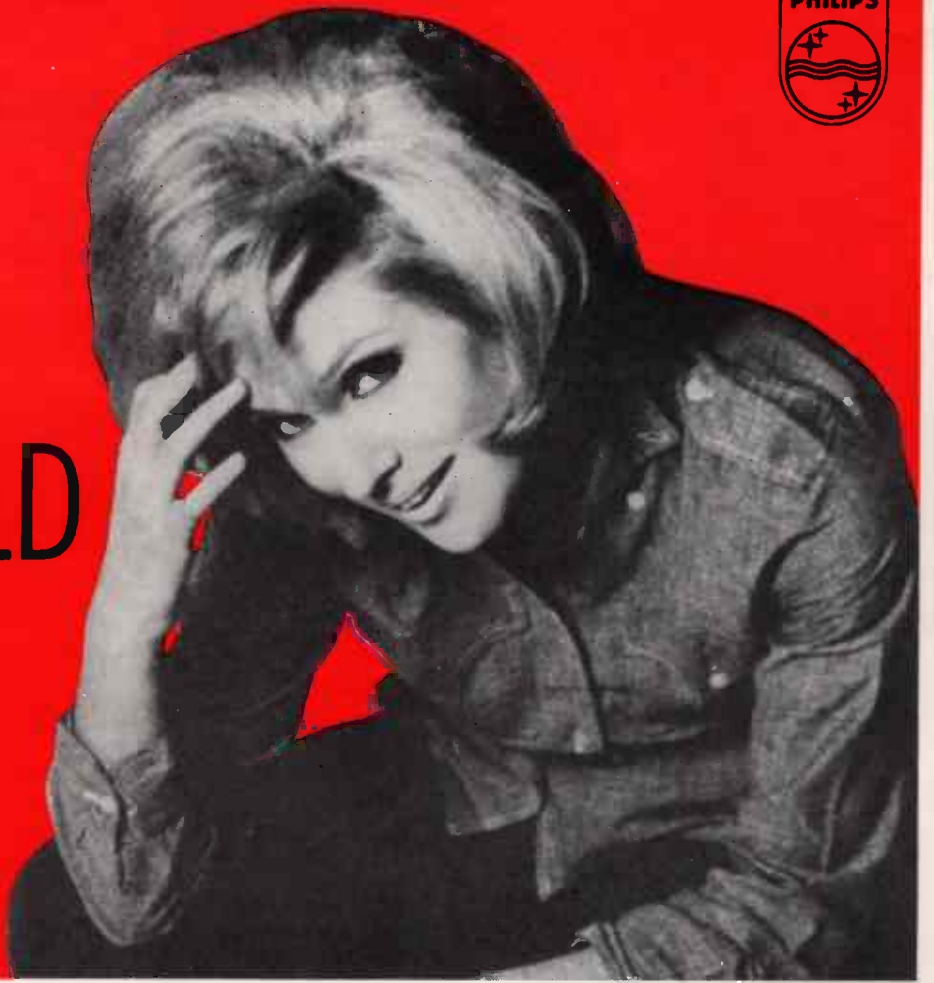
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- | | | | |
|--|----------------|--|--------------|
| 1. MEET THE BEATLES
<i>Beatles</i> | Capitol | 26. PINK PANTHER
<i>Henry Mancini</i> | RCA Victor |
| 2. INTRODUCING THE BEATLES
<i>Beatles</i> | Vee Jay | 27. RETURN OF THE DAVE CLARK FIVE
<i>Dave Clark Five</i> | Epic |
| 3. HARD DAY'S NIGHT
<i>Beatles</i> | United Artists | 28. WIVES & LOVERS
<i>Jack Jones</i> | Kapp |
| 4. BEATLES SECOND ALBUM
<i>Beatles</i> | Capitol | 29. DAWN (GO AWAY)
<i>Four Seasons</i> | Philips |
| 5. SOMETHING NEW
<i>Beatles</i> | Capitol | 30. HOW GLAD AM I
<i>Nancy Wilson</i> | Capitol |
| 6. HELLO DOLLY
<i>Louis Armstrong</i> | Kapp | 31. SUGAR LIPS
<i>Al Hirt</i> | RCA Victor |
| 7. HONEY IN THE HORN
<i>Al Hirt</i> | RCA Victor | 32. SOMETHING SPECIAL FOR YOUNG LOVERS
<i>Ray Charles Singers</i> | Command |
| 8. HELLO DOLLY
<i>Original Cast</i> | RCA Victor | 33. YESTERDAY'S LOVE SONGS
<i>Nancy Wilson</i> | Capitol |
| 9. BARBRA STREISAND/3rd ALBUM
<i>Barbra Streisand</i> | Columbia | 34. WONDERFUL WORLD OF ANDY WILLIAMS
<i>Andy Williams</i> | Columbia |
| 10. GETZ/GILBERTO
<i>Stan Getz/Joao Gilberto</i> | Verve | 35. IN THE WIND
<i>Peter, Paul & Mary</i> | Warner Bros. |
| 11. FUNNY GIRL
<i>Original Cast</i> | Capitol | 36. CHARADE
<i>Henry Mancini</i> | RCA Victor |
| 12. COTTON CANDY
<i>Al Hirt</i> | RCA Victor | 37. CURB YOUR TONGUE, KNAVE
<i>Smothers Brothers</i> | Mercury |
| 13. JOAN BAEZ IN CONCERT PART II
<i>Joan Baez</i> | Vanguard | 38. THE SINGING NUN
<i>Soeur Sourire</i> | Philips |
| 14. CALL ME IRRESPONSIBLE
<i>Andy Williams</i> | Columbia | 39. TENDER IS THE NIGHT
<i>Johnny Mathis</i> | Mercury |
| 15. BARBRA STREISAND 2nd ALBUM
<i>Barbra Streisand</i> | Columbia | 40. MORE OF ROY ORBISON'S HITS
<i>Roy Orbison</i> | Monument |
| 16. GLAD ALL OVER
<i>Dave Clark Five</i> | Epic | 41. ROUSTABOUT
<i>Elvis Presley</i> | RCA Victor |
| 17. ALL SUMMER LONG
<i>Beach Boys</i> | Capitol | 42. THE ANIMALS
<i>The Animals</i> | MGM |
| 18. EVERYBODY LOVES SOMEBODY
<i>Dean Martin</i> | Reprise | 43. RICK NELSON SINGS FOR YOU
<i>Rick Nelson</i> | Decca |
| 19. RAG DOLL
<i>Four Seasons</i> | Philips | 44. POP GOES THE TRUMPET
<i>Al Hirt/Boston Pops</i> | RCA Victor |
| 20. PETER, PAUL & MARY IN CONCERT
<i>Peter, Paul & Mary</i> | Warner Bros. | 45. ROLLING STONES
<i>Rolling Stones</i> | London |
| 21. LITTLE DEUCE COUPE
<i>Beach Boys</i> | Capitol | 46. THERE I'VE SAID IT AGAIN
<i>Bobby Vinton</i> | Epic |
| 22. PEOPLE
<i>Barbra Streisand</i> | Columbia | 47. CATCH A RISING STAR
<i>John Gary</i> | RCA Victor |
| 23. KISSIN' COUSINS
<i>Elvis Presley</i> | RCA Victor | 48. WASHINGTON SQUARE
<i>Village Stompers</i> | Epic |
| 24. TODAY, TOMORROW & FOREVER
<i>Nancy Wilson</i> | Capitol | 49. BEST OF JIM REEVES
<i>Jim Reeves</i> | RCA Victor |
| 25. SERENDIPITY SINGERS
<i>Serendipity Singers</i> | Philips | 50. IT MIGHT AS WELL BE SWING
<i>Frank Sinatra/Count Basie</i> | Reprise |

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 In Music Business'
 Editors Poll
 Dusty placed two times!



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 Dusty's Latest Single

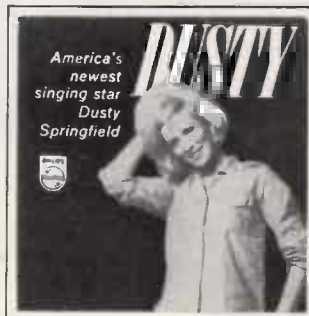
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S. Hurok presents Juan Serrano in the 1965-66 season.

MUSIC BUSINESS IN BRITAIN

Cliff Richard Smash

Records and film star **Cliff Richard** heading for one of the biggest successes of his career with the Christmas show "Aladdin and his Wonderful Lamp". Show opened at the London Palladium on December 26th and in it Cliff has his first London singing acting stage role. Advance bookings worth over £100,000 taking the show up to March 20th, have so far been placed. There are also plans to make the show the basis of Cliff's next film.

Cliff's backing and co-starring group **The Shadows** are with him in the show as is veteran comedian from Liverpool - **Arthur Askey**.

Two singles of music from the show; written by the **Shadows**; are released this week. Cliff sings "I Could Easily Fall (In Love with You)" and the **Shadows** chart prospect is "Jeannie with the Light Brown Lamp".

Another Christmas show with heavy advance bookings is "Gerry's Christmas Cracker" featuring **Gerry and the Pacemakers**. This show which opens

at Christmas in Liverpool also stars a host of pop groups in Gerry's first feature film "Ferry 'Cross the Mersey" opened in London in early December but will have a monster charity premiere in Liverpool (Britain's Beat Capital) in January.

Trade Journal Shakeup

Several well known British trade journalists are involved in switches revealed this weekend. The fan magazine 'Rave', launched only last is to close after only one year of life. Affected by this move are Editor **Don Wedge**, journalists **Mike Hellicar** and **John Wells**. Also in the wind is a change for the weekly newspaper 'Disc'. Melody Maker Editor **Jack Hutton** has been appointed Editor in Chief of Disc and plans are in hand to turn it into a weekly magazine.

Mersey Beat, the weekly fan paper published in Liverpool and with a wide circulation in the States, is to have British national distribution. The paper this week published Britain's first Top 100 best selling chart and a national promotion campaign is under way.

aura
RECORDS
**SONNY
KNIGHT**

LOVE ME

(AS THOUGH THERE WERE NO TOMORROW)

A FOOL LIKE ME

*Thanks
for every day
and many happy
returns...
Sonny*



X4505

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Everybody's Talking About The Jones Boy!

The press is
talking about Jack.

The song writers are
talking about Jack.

The disc jockeys are
talking about Jack.

The record retailers are
talking about Jack.

Here's why—

Current hit album: Dear Heart

Other hit albums: Where Love Has Gone,
Bewitched, Wives and Lovers, Lollipops
and Roses, Call Me Irresponsible,
She Loves Me, Shall We Dance,
The Jack Jones Christmas Album.



Jack Jones

And look what's coming.

TELEVISION

THE ED SULLIVAN SHOW
December 20 and March 7

THE JACK BENNY SHOW
January 8

HULLABALOO (Premiere)
January 12

THE JIMMY DEAN SHOW
January 21

HOLLYWOOD PALACE
February 13

CLUBS

DIPLomat HOTEL
Hollywood, Florida
December 24–January 2

MISTER KELLY'S
Chicago
March 15–April 4

COCOANUT GROVE
Los Angeles
June 7–28

FLAMINGO
Las Vegas
August 5–September 1



MANAGEMENT: ACADEMY MANAGEMENT, INC.
NICK SEVANO

EXCLUSIVE RECORDING ARTIST

MUSIC BUSINESS AWARDS—1964

COUNTRY • JAZZ • R & B • CLASSICAL

COUNTRY MUSIC AWARDS

ALL-TIME QUEEN OF COUNTRY MUSIC
KITTY WELLS (*Decca*)

MALE COUNTRY SINGER OF THE YEAR
BUCK OWENS (*Capitol*)

FEMALE COUNTRY SINGER OF THE YEAR
LORETTA LYNN (*Decca*)

BEST NEW MALE COUNTRY SINGER
HANK WILLIAMS JR. (*MGM*)

BEST NEW FEMALE COUNTRY SINGER
DOTTIE WEST (*RCA Victor*)

COUNTRY SINGLE OF THE YEAR
"UNDERSTAND YOUR MAN"
JOHNNY CASH (*Columbia*)

COUNTRY ALBUM OF THE YEAR
"MOONLIGHT AND ROSES"
JIM REEVES (*RCA Victor*)

COUNTRY WRITER OF THE YEAR
BILL ANDERSON

COUNTRY PUBLISHER OF THE YEAR
CEDARWOOD MUSIC (*Bill Denny, pres.*)

SPECIAL COUNTRY TALENT AWARD
THE STONEY MOUNTAIN CLOGGERS

R & B AWARDS

ARTIST OF THE YEAR
JAMES BROWN

R & B RECORD OF THE YEAR
"AIN'T NOthin' YOU CAN DO"
BOBBY BLAND (*Duke*)

R & B LABEL OF THE YEAR
MOTOWN RECORDS

SPECIAL AWARD:
HOTTEST NEW R & B LABEL
RED BIRD RECORDS

JAZZ AWARDS

JAZZMAN OF THE YEAR
STAN GETZ (*Verve*)

BAND OF THE YEAR
WOODY HERMAN

JAZZ COMPOSITION OF THE YEAR
"BLUESETTE"
("Toots" Thielemans, Norman Gimbel)

JAZZ LABEL OF THE YEAR
VERVE RECORDS

JAZZ PUBLISHER OF THE YEAR
LEEDS MUSIC

SPECIAL AWARD:
BLUE NOTE RECORDS
25TH ANNIVERSARY

JAZZ LP OF THE YEAR
STAN GETZ/JOAO GILBERTO (*Verve*)

CLASSICAL AWARDS

MUSICIAN OF THE YEAR
ERICH LEINSDORF

BEST VOCAL ALBUMS
BIZET: CARMEN (*RCA Victor*)
VERDI: REQUIEM (*Columbia*)
THE AGE OF BEL CANTO (*London*)

BEST RECORDINGS WITH ORCHESTRA
MAHLER: SYMPHONY OF A THOUSAND (No. 8)
(*Vanguard*)
BERG: CONCERTO FOR VIOLIN (*Angel*)
RACHMANINOFF: CONCERTO NO. 2 (*London*)
DEBUSSY: IMAGES (*Philips*)

BEST CHAMBER & SOLO INSTRUMENTAL ALBUMS
BEETHOVEN: SONATOS FOR PIANO & CELLO (*Philips*)
CHOPIN WALTZES (*RCA Victor*)

OUTSTANDING NEW RECORDING ARTIST
MIRELLA FRENI

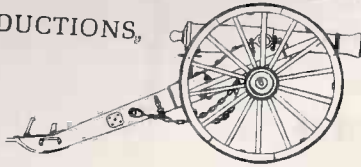
OUTSTANDING NEW COMPOSITIONS
BARBER: PIANO CONCERTO (*Columbia*)
BERNSTEIN: SYMPHONY NO. 3 (*Columbia*)
HENZE: ELEGY FOR YOUNG LOVERS
(*Deutsche Grammophon*)

SPECIAL AWARDS
THE PLAY OF HEROD (*Decca*)
SOLEMN PONTIFICAL REQUIEM MASS (*RCA Victor*)

OUTSTANDING NEW CLASSICAL LABEL
NONESUCH RECORDS

BEN-VEN PRODUCTIONS,

INC.



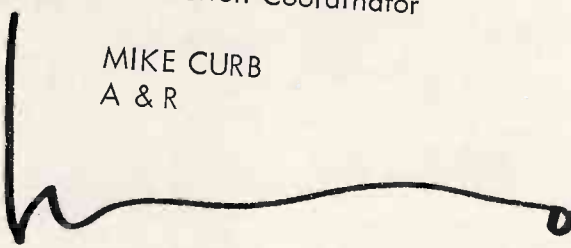
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We at Ben-Ven Productions would like to wish everyone in the
music business a Merry Christmas and a Happy Top Ten New Year.

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THE HONDELLS
THE WALKER BROS.
BILLY LEE RILEY
JERRY NAYLOR

LISA KELLIE
Production Coordinator

MIKE CURB
A & R



NICK VENET
President

Dateline Music City

Music Business in Nashville

CHARLIE LAMB

Wrong break

Breaking a record through to success and breaking a plate glass window are two different things, but somehow **Tommy Cash**, Musicor Records artist, brother of **Johnny Cash** as well as manager of the Nashville office of **Johnny Cash Enterprises** and **Southwind Music**, shows the wrong article to break. He walked through a glassed-in partition of a Nashville restaurant last week and suffered minor cuts and bruises . . . There's a 13 foot reticulated python in the Norfolk zoo whose name is **George**. He got his name from **George A. Crump**, president and general manager of top rated county station **WCMS** in Norfolk, but it would be an abuse of circumstances to say that **George Crump** was "George's" godfather. The radio station head happens to be a reptile enthusiast and secretary of the **Virginia Zoological and Aquarium Society**. The reptile was given the name of its donor in gratitude.

It was old home night for **Roger Miller**, recording star and exclusive writer for the **Tree** pubbery, when he recently performed in **Chattanooga**. Miller's friends and co-workers at **Tree** drove down from Nashville to be present. **Tree** personnel included **Jack Stapp**, president; **Buddy Killen**, executive vice-president; and wife, **Sue**; **Joyce Bush**, secretary treasurer and her husband **Carter Ray**; **Curley Putman** and wife, **Bernice**; **Ronnie Wilkins**, also a **Tree** writer; **Gerry Wood**, **Tree** publicity director, and his wife **Ellen** who is secretary at **Tree**. Also added to the Nashville flavor of the audience was **Ed Hamilton** of Nashville's **WENO** radio who



HOLIDAY TRIP: This impressive group of Music City personalities are in the Far East to entertain American troops during the holidays. The tour was organized and sponsored by **Bill Justis**, Nashville record producer and artist. Left to right are: **Jack Johnson**, tour director and emcee; **Ronny Dayton** leader of **Ronny and the Daytonas**; **Marijohn Wilkins**, one of Music City's most successful songwriters and leader of the **Marijohn singers**; **Ronald Peterson**, rhythm guitarist for the **Daytonas**; **Karen Kelley**, **Monument Records** artist; **Lynn Williams**, drummer for the **Daytonas**; and **Sue York**, **Mercury** artist. **Don Henderson**, fourth member of the **Daytonas**, joined the group in **San Francisco**.

performed the emcee chores; also featured on the show were **Curley Foxx**, **Hank Williams Jr.**, **Lamar Morris**, **Jean Shepard**, and **Audrey Williams**.

Rex Allen Honored

Rex Allen has accepted the honor of emceeing the first annual **Pioneer Awards Ball**, presented by the **International Western Market**, at **Phoenix, Ariz.**, at the **Ramada Inn** Jan. 9. **Allen** will also receive the **Pioneer award** as the best-dressed male western star and recording personality . . . Eight artists with the **Acuff-Rose Artists Corp.** were kept busy all through the pre-Christmas buying spree when a lot of other types of business are slowing down. **Tex Ritter**, **Joyce Moore** and **Lonnie Wilson** were on a southern tour; **Roy Acuff** was on a midwestern tour; **Roy Orbison** was in Australia and **New Zealand**. Others who continued to spread musical good cheer included **George Hamilton**, **Ferlin Husky**, **Buck Owens**, **Ernest Ashworth** and the **Stoney Cooper** unit.

Stringbean, who's been a member of the **Grand Ole Opry** 25 years, has just been signed for exclusive representation for **PA's**, **TV** etc. by the **Bob Neal Agency**. **Stringbean** whose real name is **Dave Ake-**

man (we like **Stringbean** better) is affectionately known as "king of the five string banjo" and owns one given to him by the late, great very first **Grand Ole Opry** performer, **Uncle Dave Macon**. . . **Buddy Killen**, executive veep of the **Tree** pubbery, spent the week of Dec. 14 in **New York** for a recording session of **Joe Tex** whose new single "Hold What You've Got" has been chart climbing. **Tex**, an exclusive **Tree** writer, made an album at the **Atlantic studios**.

Jim Reeves' album selection "We Thank Thee" was the very first song officially programmed on the brand new **WCVL** when it went on the air at **Crawfordsville, Ind.** Dec. 12. "The **Johnny Daume Country Show**" was the first show programmed. **Country PD Daume** writes that they are a full time operation. "As in most starting stations, we need records and anyone wishing to get some nice fat plugs, just send albums and 45's along to me at P.O. Box 452, **Crawfordsville, Ind.**—47933." . . .

KSON Dance Skedded—

Buck Owens will be featured performer at **Kountry KSON's** first gala **New Year's Eve Show** and **Dance** at **San Diego's El Cortez Hotel**, which is limited to 1500 people, it

was announced by **Dan McKinnon**, **KSON** prexy. **Veteran Capitol star Tommy Collins** will share the spotlight along with **Fay Hardin**. **KSON** deejays **Chuck Owen**, **Eddie Briggs**, **Noel Kelly** and **Boots Rabell** will emcee . . . **Salem** recording artists **Shirlee Hunter** and **The Phillips Sisters** have completed negotiations to be managed by **Cliff Davis** of **Roanoke's WKBA**. The **Phillips Sisters** were formerly on **Dominion Records**.

Hickory Records' **Ernest Ashworth** blew out 36 birthday candles Dec. 15 on a movie set in **Hollywood** where he began work on a flicker . . . **Mercury's Roy Drusky** cut a straight country record Dec. 4 in a Nashville session lasting three hours. Title is "Strangers" and writer is **Liz Anderson**. . . Chart artists **Jim Nesbitt** and **Mike Hight** with his **Men of Music** brought country music to the **NCO club** at **Ft. Jackson, S.C.** the Dec. 12 week-end and results were terrific. The show drew the largest Saturday night crowd in the club's history.

Over 6,000 persons crowded **Norfolk's Municipal auditorium** Nov. 22 for a **Grand Ole Opry** package headlined by **Stonewall Jackson**, **Hank Snow**, **Carl and Pearl Butler**, **Carolina Charlie**, **George Jones**, **The Four C's**, **The Rainbow Ranch Boys**, **Melba Montgomery**, **Cliff Armstrong** and **The Jones Boys**.



ON THE LINE: **Wayne P. Walker**, right, one of the industry's most successful songwriters, signs a new long-term exclusive writing contract with **Cedarwood Publishing Co.**, as **Bill Denny**, president of the firm smiles his satisfaction. **Walker** has more than 400 songs recorded and has been with **Cedarwood** since moving to **Nashville** in 1956.



DO-WACKA DRIVE: That's the new address of **Mercury Records** (temporarily) to celebrate **Roger Miller's** new hit "Do-Wacka-Do." **Alan Mink**, label's national promo manager, holds the sign up over **Mercury's** actual **Chicago** address, **35 East Wacker Drive**.

1 BERLIN 30, GERMANY
TAUENTZHENSTRASSE 16



PAUL SIEGEL

December 15, 1964.

RADIO-TV BERLIN,
BERLIN EVENING NEWS

Mr. Sam Chase,
MUSIC BUSINESS,
225 West 57th. Street,
New York, 19, N. Y.

Dear Mr. Chase,

Your magazine, "MUSIC BUSINESS" reached me in West Berlin, and may I compliment you on the form and content, which I find a great jump upwards in trade analysis and reports.

Particularly interesting and helpful to me in my work is your "RADIO EXPOSURE CHART", which I now use in programming my disc jockey shows at Radio Berlin, and which will also be of great value in my forthcoming network Television Disc jockey shows. Before I was a disc jockey in Germany, I did dj shows on WJCA, New York, and WMIE, WKAT, Miami.

Besides my dj work, I also produce for TELDEC, and also for DOT Records. Recently London Records released my "BIG BAND EUROPE", and Randy Wood released my artist, "NICOLE" on DOT. Therefor I find very informative your individual articles from successful producers, and analyses.

Enclosed is a copy of my column, "HITS OF THE WEEK" in the Berlin Evening News, and other news items. Your magazine, MUSIC BUSINESS is vital for my work here in Europe, and please send me "MUSIC BUSINESS" airmail special delivery each week for the next two years, enclosed is a money order from my bank.

Very sincerely,

Paul Siegel
Paul Siegel

ps/EA

A Special SOMETHING

from



Something borrowed, Something blue

MONAURAL

Vista
BV-3328



Annette SINGS

"MA, HE'S MAKIN' EYES AT ME" • "HOW I WILL KNOW MY LOVE"
"MR. PIANO MAN" • "CRYSTAL BALL" • "CANZONI D'AMORE"
"SOMETHING BORROWED, SOMETHING BLUE" • "ALL MY LOVIN'"
"MUSIC, MUSIC, MUSIC" • "PERSONALITY" • "BLUE ON BLUE"
"LITTLE BLUE BALLROOM" • "OLD PIANO ROLL BLUES"

Annette SINGS

BV 3328

'Something OLD'

"MA, HE'S MAKIN' EYES AT ME" • "HOW I WILL KNOW MY LOVE" • "MR. PIANO MAN"

'Something NEW'

"CRYSTAL BALL" • "CANZONI D'AMORE" • "SOMETHING BORROWED, SOMETHING BLUE"

'Something BORROWED'

"ALL MY LOVIN'" • "MUSIC, MUSIC, MUSIC" • "PERSONALITY"

'Something BLUE'

"BLUE ON BLUE" • "LITTLE BLUE BALLROOM" • "OLD PIANO ROLL BLUES"