

# MUSIC BUSINESS

Incorporating music reporter

Vol. VIII, No. 40; May 9, 1964

## MILLION-\$ TALENT BOOM

### New York Clubs Booking Best Names of All for Fair Visitors

By BEN GREVATT

A MILLION DOLLARS worth of talent. That's the current story on the New York night club circuit as operators gear up to grab their share of the World's Fair sheekles being ploughed into the local economy by an estimated 35,000,000 visitors. The 1,000,000th visitor passed the turnstiles last week.

Six of the major clubs right now are focusing on top headliners with five of these on the distaff side. The lone male of the group is Sammy Davis Jr., who opened a three-week stand at the Copa last week.

**BEYOND THIS**, it's a battle of the blonds between Peggy Lee, holding forth at the Americana's Royal Box and Patti Page, who moved into the Waldorf's Empire Room last week. It's known that the Americana in particular is going all out in the budget de-

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partment, with Miss Lee taking down \$17,500 a week. In addition, she's got a suite of her own and her entourage occupies nine other rooms (nine!) in the high-rise hos-

telry. In two other major establishments, a pair of sister acts are holding forth with the McGuires coming off well in their debut at the Plaza's Persian Room. A British group, the Kaye Sisters, are heading in at the Latin Quarter. Jonah Jones is at the Embers.

**BASIN STREET EAST**, now featuring the Treniers and the "hip" hypnotist, Pat Collins, brings up its own big guns in the person of Ella Fitzgerald in mid-May, which will then bring about a three way battle of the top femme stars, with the Misses Lee and Page still on the scene at that time.

The Village scene is jumping too, and has been particularly since the recent college spring vacation period. At that time, the Serendipity Singers were pulling runaway crowds at the Bitter End, and the club continues with healthy busi-

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### Opera Discs Have Helluva Year

By BARRY KITTELSON

Recorded opera is in its heyday. For the first time in recent recording history, companies can cut an opera (and mind you, the production costs generally exceed \$50,000) and look forward to better than a 50-50 chance to get into the black.

In the past with few exceptions, recording an opera was virtually a public service, or a means for a large manufacturer to establish a well-rounded cultural image. Today, it's paying off.

The climate has been building for the past fifteen years. Opera singers have become widely publicized figures (especially the women) and the recording of a big selling vocal album has boiled down to

a refined formula, which is less obvious than it seems.

**IN THE 50's**, artists like Rise Stevens, Maria Callas,

Renata Tebaldi, Roberta Peters and Anna Moffo brought glamor and attention to the

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Now Starts

The Italian Invasion

See Page 30

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## THIS IS THE BIGGEST TOUR EVER

# Beatles' One-Night Dates Selling Out 5 Months in Front of Shows

Nothing has ever happened like it before. This is the opinion of astute traders about the forthcoming Beatles tour. Five months before the tour hits the road in August, promoters are selling out their one night stands to the armies of Beatles fans.

In Toronto, The Maple Gardens sold out its tickets to the Beatles September show in just a few hours. In New Orleans mail orders only in five days amounted to a \$12,000 advance. In Detroit, promoter Art Sheridan sold out the Liverpool Lads first show, has half sold the second, and is trying to convince the boys and manager Brian Epstein and GAC to let them do a third show. (P.S. They won't).

Promoters are finding The Beatles the most saleable item since Elvis Presley. According to GAC spokesmen who are booking the four even Elvis didn't sell out this far in advance.

The way the promoters are pushing the concerts are via a radio spot or two or a newspaper ad or two. And it works. Beatles fans apparently can't get rid of their money fast enough, and the orders are pouring in. In New York, where Bill Grummann of Limelight Productions is promoting the show at the Forest Hills L.I. Tennis Stadium August 28-29, reports are that both shows are already sold out too.

Promoters are paying a guarantee of \$20,000 for weekday nights and \$25,000 for weekend nights or 60 per cent of the net receipts, whichever is greater. These figures mean that a promoter has to gross close to \$50,000 to break even. At first this scared a lot of veteran promoters, who were trepidatious about The Beatles and concerned as to whether they would be as hot in August-September as they have been in **January-February-March**.

However, now that the lads are proving they can sell out the boxoffice months before they come to town, many vet promoters are screaming for another chance. They are calling GAC and begging for dates. It's too late for some of them, for most of the dates are filled, from California to New York and including Canada.

There appears to be little doubt today that The Beatles tour will gross over \$2 million. For their end The Beatles stand a chance to take out \$1 million. Seats are scaled at \$3, \$4, \$5, with most of the orders for the \$4 variety.

Beatles manager Brian Epstein arrived in New York from London last Friday to look over the tour scene, and to watch another act of his, Gerry and The Pacemakers, on the Sullivan TV show. All bookings for The Beatles tour are okayed by him, wherever he is.

## The Track (Beatles, of course) Is Big

As if Capitol Capitol of Canada, Swan VeeJay and Swan, were not enough with The Beatles, the track of the boys' first movie, "A Hard Day's Night," will be issued on United Artists Records. United Artists Pictures is distributing the lads' movie here.

As of now United Artists Records is not sure what it will get on the sound track. No one is sure if the boys will sing six or eight or ten songs in the picture. But under any circumstances it should be a hot track. UA execs expect to sell as many as a million copies when it is released.

**AND WHEN** it will be released is another uncertainty. The movie is expected to be issued in August. UA, like any other record company would like to get it out a few weeks before the picture opens, like sometime in July.

UA does not have rights to issue any singles from the track.

**THIS RIGHT** appears to belong to Capitol Records. It can be expected that Capitol will issue another Beatles' single not

from the sound track sometime in May. And then in July or so Capitol might release the sound track single.

United Artists Music is negotiating some sort of publishing arrangement with The

Beatles to co-publish the songs from the picture over here.

This agreement is expected to be concluded soon. The tunes in the picture will be penned by the boys.



**OLD BOYS:** Frank Sinatra and Fred Waring compare notes at recording session of blockbuster Reprise Album, "America, I Hear You Singing" which also features Bing Crosby.

### 2nd Pirate Station

Radio Caroline—the "pirate" radio station set up on board a ship off Britain's East Coast—has a new rival, named "Mi Amigo." The latter has dropped anchor a few miles from "Caroline" and plans to start beaming music to Eastern England this month.

# Year's Rosier in Profits

**THE YEAR 1964** could mark the end of "profitless prosperity for the record industry." At least it could for those firms who have been getting more for their product from their distributor and sub-distributor customers than they used to, and for those distributors who are charging a better price than formerly to their rack, one stop and dealer accounts.

It has been almost a year since Columbia Records introduced its "Age of Reason" no-discount policy to the trade at its last convention in July, 1963. This was the first public step by any large firm to get a better price for its product.

**RCA VICTOR** had been cutting down on its discounts for a long time, and even though they never made any public announcement about it, Victor's pricing policy is and has been very close to Columbia's. And as of only a few months ago, the third of the Big Three, Capitol Records Distributing Corp., raised its price to its accounts by setting a floor price for racks, one-stops and dealers. Decca Records, never as liberal in its discount policies, was never as deeply involved in the volume treadmill.

Columbia, Victor, Capitol, are now getting more for their product than they did a year or two ago. Their reason for needing to get more was simple—shrinking profit margins. Higher costs for material, labor and artists services ate into even the increased volume that these firms garnered over the past few years.

**THEY ARE NOT** the only

ones getting more. Epic Records followed the Columbia Route last fall, after due deliberation—and without any prod from Columbia Records. Kings Records a few months ago also picked up the Columbia lead and cut out its discounts to sub-distributors and others. Although King's gross billings have suffered, it is understood that its net income today is better than it was when the gross was higher.

It is true that cutting out the extra discounts, special sales, etc., was a risky proposition for the big firms. In the record business however, if you have hot product you can get your price. In the case of Columbia the firm had the product to enable it to put over its new pricing policy. Capitol, of course, had The Beatles, but it happens that Capitol was doing better than ever prior to getting The Beatles.

If a firm doesn't have the product then it is tough to cut out the discounts, as one of the newer major firms found out to its chagrin. It stopped all discounts, and then couldn't get its albums on racks or in the large retail chains. So it quickly returned to its old price policies.

**TODAY, HOWEVER,** due to the work of the big firms, rackers, one-stops and the large chains are becoming aware that the days of the large discounts are drawing to a close. No firm can be very healthy if it sells LP product at a price of \$1.67, like some firms have been, and still are doing.

Many manufacturers feel



**EVERYBODY BEAMS** as Frankie Avalon signs a new contract with United Artists Records. At left, Bob Marcucci, Avalon's manager; next, Jack Gold, UA a.&r. director, and at right, David Picker, chief of United Artists Records.

that some day the large chains and racks may also learn the lesson.

**STRONG PRODUCT** is worth a better price and instead of pressuring the manufacturer and the distributor for a better price will try to get the spread from the consumer.

## Camden's May Release

Top release for May in the Camden line is the new Living Guitars LP called "Music From The Pink Panther And Other Hots." Camden is also issuing new releases by The Lavaliers, The Living Voices, and an album featuring The Speer Family, The Johnson Family, and The Carter Family, called "Old Time Religion."

## Victor's 14 For May

RCA Victor is issuing 14 new LP's for May, many of which are recorded in Dynagroove. Top sets include a new Al Hirt album, called "Cotton Candy," which the firm expects to be a solid followup to Hirt's "Java" smash. Other LP's are "Reflections," with Peter Nero, "Hello Out There" with Carl Below, Jim Reeves' "Moonlight and Roses," Gary Burton's "Something's Coming," and sets by Norman Luboff, Sons Of The Pioneers, Marty Gold, and Toni Witt.

## SA's Shakespeare LP's

Spoken Arts is issuing four new albums to commemorate the 400th Year Celebration of Shakespeare's birth.

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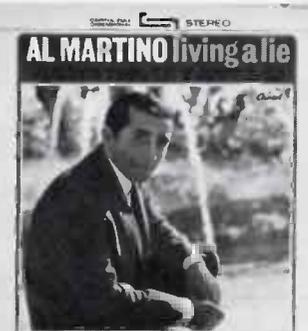
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# NEW YORKERS DO DIG COUNTRY MUSIC

**WHO SAYS THEY DON'T** like country music in the big city? Things are zipping along for the Country Music Cavalcade of Stars presentation at Madison Square Garden in New York. The first week that seats for the country spectacular were placed on sale, the box office racked up an advance sale of \$5000, according to producer Vic Lewis. First day's advance was \$1,600.

The Country Music Cavalcade will be featured at Madison Square Garden for two days, and four performances on May 16th and 17th. It will star talent from Grand Ole Opry, WWVA, Wheeling Va. Jamboree Renfro Valley Barn Dance Louisiana Hayride Big "D" Jamboree Old Dominion Barn Dance and National Barn Dance.

**STARS OF THE SHOW** are: Hank Snow Webb Pierce, Carl Smith, Bill Anderson, Ferlin Husky, Duke Of Paducah,

Bobby Smith, Ray Price, Buck Owens, Grandpa Jones, Kitty Wells, George Jones, Joe Clark, Bill Phillips, Stonewall Jackson, Skeeter Davis, Roy Drusky, Porter Wagoner, Leon McAuliff, Ernest Tubbs, Charlotte Harden, Carl & Pearl Butler, Ken Roberts, Bill Monroe, Darrell McCall, Norma Jean, Lonzo & Oscar, Johnny Wright, The World's Champion Square Dancers, Jack Scott, and Tommy Hunter.

Producer Lewis has retained the services of Richie Becker to direct and stage the production. The show is expected to be offered in a closed circuit television network, covering 50 cities west of the Mississippi.

**SHOW IS BEING AIDED** by radio stations specializing in country music, who are sponsoring tours to the show. Latest of the radio station sponsors are three Canadian stations, CKOX in Woodstock,

CKCR in Kitchener, and CLKB, in Oshawa all in Ontario.

First station to sponsor a tour to the Country Music Spec-

tacular show was WYZE in Atlanta Ga., which has arranged a party to see the country show and the New York World's Fair as well.

## MAN ABOUT MUSIC



### Bits About the Boys

**BOB ROLONTZ**

**THOSE CARD GAMES** that used to be held on the Coast each week, in which the disc jockeys would always win, have been discontinued (on account of payola-baby) . . . **Sam Wigler**, former publisher, record company exec and vet music man, penned us from Miami Beach last week to mention that he's no longer in the music biz but is selling lots on Lucaya, the Lou Chesler development on Grand Bahama Island (there's gambling there, too) . . . **Vernon Duke** has written a song called "Pora Domoy" ("Time To Go Home"), which will be beamed into Russia on Radio Liberty. Tune is sung by **Nickolai Gedda**.

**Ed Portnoy**, of the Record Shacks in New York, returned to the city last week after a trip to Rome (and why were you there Eddie?) . . . **Julie London** was recorded live at the Royal Box while working there. **Snuffy Garrett** did the date . . . **John Hammond** is recovering after a slight coronary . . . **Jack Maher**, the Gil McDougald of Billboard, has left there to go with West, Weir and Bartell, the ad agency, as MGM-Verve account man. He replaces **Dom Cerulli** who left WW&B to join the San Francisco agency, Guild, Bascomb and Bonfiglia (everybody straight?) . . . **Anita Bryant's** fans are flipped now that Columbia has decided to record her as a pop singer instead of a country artist. (She made her name singing ballads fellas, remember "In My Little Corner of the World" and "Till There Was You"?) . . . Why isn't there more music at the World's Fair? . . .

**NOW THAT** the "Bonanza" seg featuring **Ena Hartman** has been televised, we can expect some day perhaps that General Motors will allow **Nancy Wilson** to do her commercial shot for Chevrolet. After all, she does sell a lot of records for Capitol. Who knows, she

might sell cars, too. . . **Mike Gross**, Billboard's widely liked associate editor, is all recovered from an asthma attack that slowed him down couple of weeks ago . . . Garpax Records wants to tell the world that it is not related to Garex Records, a firm named in the payola suit filed by Al Huskey two weeks ago in L.A. (Chris, we never thought you were).

**THE HIPPIES** who paid 55 cents each to import Capitol of Canada Beatles' singles of "Love Me Do" were caught with a lot of records on their hands when Tollie came out with the same recording and sold them for at least a dime cheaper. (Easy come, easy go.)

**Rod Perry**, one of the featured singers in the defunct "Kicks & Co.," is now featured in the show "To Broadway With Love" at the Texas Pavilion of the New York World's Fair. . . . Columbia Records and Ludlow Music (**Howie Richman-Al Brackman** puberty) threw a cocktail party for the jazz press last week to introduce Columbia's new piano discovery, **Danny Zeitlin**. . . . **Cleffer Moose Charlop** and wife **Sandy Stewart** became the father of a girl, **Kathy**.

### Big Joe to Coral

Big Joe Turner has signed an exclusive contract with Coral Records. His first sides, "I'm Packin' Up," and "I Walk A Lonely Life" were rush released last week.



GEORGE MAREK, head of RCA Victor Records, receives a lifetime membership in the Country Music Association from Tex Ritter, head of CMA and Capitol Records artist.

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## Elvis Presley

# STILL KING OF THE ROCKERS

**DON'T LET ANYONE** be misled. Elvis Presley remains one of the hottest disc acts in the business despite the recent invasion from overseas.

There are currently eight Presley singles in the market place which have been released in just recent months. Though Victor didn't plan it that way, it gives Presley a chance to show that the Beatles aren't the only act that can enjoy a multi-single sale at the same time. And Presley's new album of "Kissin' Cousins" is a Top Ten Smash.

Elvis' single of "Kissin' Cousins," on the charts for a number of weeks, has just dropped off. But taking its place this week is one of six "Gold Standard" singles recently released by Victor as a 10th anniversary Presley promotion. The first of these to hit the charts is "Kiss Me Quick," which sold 750,000 in Europe last year.

The disc was included in the "Gold" series at the request of Victor's field men and distributors, and the flip, "Suspicion," was included for the same

reason. The latter was a recent hit for Terry Stafford.

**MOST RECENT** release, just this past week, is the title tune from Presley's latest picture, "Viva Las Vegas." This has also been a big one in England and radio stations gave it initial exposure here as much as a month ago with copies received from England.

Thus, the disc enjoyed an unexpected extra build-up.

Disc was originally set for early June release, to coincide with the picture's first showing. A Victor spokesman said release was moved up because MGM Pictures moved up the debut of the picture to May 20.

Victor exec, Harry Jenkins, explained that the firm simply wants to re-expose Presley to a new market—"the kids who were four and five years

old back in 1956," and hence the six single release of Presley sides.

**MEANWHILE**, the chanter-actor continues active on the movie scene. In recent months he's turned out "Kissin' Cousins," "Viva Las Vegas," and he's just finished "Roustabout" for Paramount.

At the end of May, he starts work on a new picture for MGM.

## ON THE SCENE

**FRANK GARI** has signed an exclusive disc pact with Epic and a personal management contract with **Teddy Powell**. Epic a.&r. chief **Bob Morgan** will take care of his recording dates. . . . **Ben E. King**, fresh back from his first European trip, headlines the show at the Apollo this week. . . . DFD has issued its first release. Titles are "Geisha Girl" and "Fumer Cigare" by an instrumental group, **The Leicester Squares**. . . . Country singer **Kenny Roberts** cuts his first session for Kingston later this month. . . . **Stanley Wagner**, manager of **The Ventures**, has been elected president of Mosrite Distributing Corporation. . . . **Nat King Cole**, **Sammy Davis Jr.** and **Jackie Gleason** set to star in the NAACP Freedom spectacular closed circuit TV show in Los Angeles on May 14. . . . **Lesley Gore** cele-

brated her 18th birthday at Delmonico's this week, and **Dick Clark** used the occasion to tape one of his shows. . . . **Banjokers** booked for a resident, seven nights a week stint at the New York Red Onion. . . . British hit parade groups, **The Applejacks** and **The Mojos**, being set for U.S. visits by Associated Booking. . . . **Bobby Vinton** back in New York for 24 hours last week to cut a new single for Epic

. . . . **Roy Orbison**, currently playing to SRO houses in England, has invited leading British group, **Freddie and The Dreamers** to play three U.S. dates with him in June. . . . **Chico Hamilton** joins **Lena Horne** for her Cocomanut Grove opening shortly. . . . Lena is currently playing a season at the London Palladium. . . . **The Dave Clark Five** has cut a new single for British release.

JUNE HARRIS

## Another Cast Set Gets Hot

This is the season for hot show albums. In addition to "Dolly" and "Funny Girl," ABC Paramount reports it has a hot seller with "High Spirits" the Bea Lillie-Tammy Grimes starrer. Show received much praise from critics. According to ABC Paramount execs, every distrib who received his first shipment re-ordered within 24 hours.

### King Guion Signed

Bandleader-clarinetist King Guion, has signed a long term pact with Canadian-American. His first single for the label, "Monte Carlo," is already on issue, and an album is being planned.

## Opera on the Rise

CONTINUED FROM PAGE 1

opera, which paid off in public interest.

A spokesman for one of the large manufacturers volunteered that research showed them some surprising facts: opera sales can be anticipated on the strength of the female singers; few males can account for public acceptance (even in operas where one would assume the male's role to dominate as "Otello," "Don Giovanni," and "Macbeth," with the exception of "Boris Godounov").

But the biggest surprise was that in this person's mind, no

conductor (save possibly Toscanini) could really take credit for operatic sales. (Note, however, that Toscanini did pretty well in the vocal casting department anyway). Opera is a woman's world!

This last year, in particular, has been a banner year for opera on records. Not only in sales, but in expanding the repertoire as well. Brilliant voices have come along like Joan Sutherland, Birgit Nilsson, Leontyne Price, Regine Crespin and Rita Gorr, which have made it possible to sell off-beat products.

# There's a Gotham Talent Boom

CONTINUED FROM PAGE 1

ness being drawn by folk thrush, Joan Tolliver. Down the street at the Village Gate, Chris Connor is spotlighted.

All the major clubs are expected to keep going in high gear throughout the six-month Worlds Fair season. The Royal

Box, for instance, has scheduled for the summer period such names as Liberace, Frank Fontaine, Pat Boone, Phyllis Diller, and a return for the Tommy Dorsey Ork with Frank Sinatra Jr.

**BESIDES ALL THIS**, the new season has produced a

number of new and distinctly offbeat nitery concepts, again designed to cash in on the Fair visitor trade.

For instance, there's now the Ski Lodge Coffee House with "entertainment in a ski lodge atmosphere." There is the Champagne Gallery, a

night club with its own art gallery, Table Talk, a club with a phone on each table for direct dialing of people at other tables, and Spark's Pub South, which features as its entertainment, the Scopitone, a coin-operated sound and motion picture device.

## Burt Manages

REN GREVATT



**ASSUMING DUSTY SPRINGFIELD**, one of the new wave of British invaders, reaches New York on schedule this week, one of the first stops in her Manhattan itinerary will be the Brill Building offices of Burt Bacharach and Hal David. Dusty has already gone on record as digging the recent work of the clefter team and after an earlier visit here in February, she's expecting the boys to have some songs ready for her next recording date.

"We'll have them ready," promised Bacharach last week, "in fact we hope to have six of them. She can pick out what she likes and we won't mind if she wants them all." The boys are personal favorites of another thrush, Dionne Warwick, as well. In fact, they found her, record her, manage her and write her hits.

The latter songs have helped put the pair in the forefront of honors for the current chart derby. They have done something else; namely, they have focused attention on the fact that public opinion to the contrary, not all single record hits come from BMI-affiliated writers. There is still life and vigor in the ASCAP fold and Bacharach and David prove it, with an interesting variety of recent hits.

**FOR EXAMPLE**, in Miss Warwick, a graduate of the gospel-singing field (in East Orange, N. J.) they've got an artist with strong r.&b. ties and the material—songs like "Don't Make Me Over," "Anyone Who Had a Heart" and the latest, "Walk on By," is slanted the same way.

On the other hand, the boys have successfully cracked the movie song sweepstakes as well with their smash "Wives and Lovers" and the earlier "Man Who Shot Liberty Valance." They've got a new one now, for the Doris Day picture, "Send Me No Flowers."

But it hasn't always been a hit single scene for these two. Bacharach, whose favorite current gig is being Marlene Dietrich's arranger conductor ("I'm going to Russia with her next month") studied classical piano with Darius Milhaud. Before that he studied arts and music at McGill University.

"But then I met Vic Damone, when I came out of the Army in 1954. Viv taught me where

the loot and the real scenes were in the music business. I got into arranging and conducting for Vic and through my experience with him I got the same kind of gigs with the Ames Brothers, Polly Bergen, Imogene Coca, Georgia Gibbs and Tony Bennett.

"**I EVEN WORKED** with the Beatles. I knew them before they made it big here. I was conducting for Marlene at a Royal Command Performance in London and believe it or not, they were on the same bill."

David, who like his partner is from New York City, studied at New York University and along with most of his buddies at the time, found himself in the World War II Army. It wasn't long before he was shipped out to Hawaii to an interesting tour of duty with Major Maurice Evans, who was involved in Special Services. David got involved too.

"I was writing song lyrics and sketches for the original shows and revues they put on. It was great experience working with guys like Howard Morris and Carl Reiner. When I got out of the service I floated around for awhile and finally got into the songwriting business for keeps. I had one hit that did some good business back in the early fifties, "Four Winds and the Seven Seas."

Burt and I first met here at the Famous Music Offices (where they still work today) in the mid-fifties and wrote "Magic Moments." We worked off and on together for quite a few years and finally teamed up for keeps about a year and a half ago. Since then, somebody has been very good to us. It started with Bobby Vinton's "Blue on Blue."

**BOTH BOYS** are very high on Dionne Warwick, "The most exciting thing that's happened to us so far," Bacharach explained. "We found her a year ago singing with a family gospel group in East Orange, N. J. They called themselves

## And Wraps Up the Town

If Peggy Lee starts slow in her annual Manhattan night club appearance, she builds steadily. By the time she winds up her full-hour presentation, the fans have pretty much forgotten those first halting minutes and are likely to be jumping up in a standing salute to the veteran thrush.

Miss Lee is spotted this time in one of the city's smartest (and most expensive) rooms, the Americana's Royal Box and she has the hauteur and grace, the swing and the carefully timed whispery effects to spellbind her audience. Beyond all that, she's getting supreme support at the orchestral and lighting level.

**AN ELABORATE** overture seems like unnecessary window-dressing and "It's a Grand Night for Singing," doesn't come off as the best kind of curtain-raiser. But soon she's reached her "Beautiful Man" medley and Peggy always seems at home in this milieu. She really gets off the ground here with "One Kiss," "My Romance" and "Beautiful Man," a fem version of "The Most Beautiful Girl in the World."

There's another "Man" bit that's even better. This time it's a "Funny Man" medley, with a special intro in the catch-voiced "Laugh Clown Laugh" tradition with a cleverly staged dance by clown-costumed Richard Foster. This winds up with a belted "What Kind of Fool Am I."

**FROM HERE ON IN** the fans start popping up all over the room. They liked particularly her cleverly arranged medley of "Witchcraft," "Falling in Love Again," "Taking a Chance on Love" and "The Glory of Love," The latter effectively reprises in spots, ly-

ric lines from the other three. A wrap-up of eight great disc hits has a lot of support from a hand-clapping audience chorus.

If the bloom seemed a trifle off the vocal rose in a few spots, a strong finish helps a lot. And that Jack Del Rio conducted band. It's tops. The big ensemble looks like the Philadelphia Orchestra and it has a resplendent sound. And Francisco Aquabella deserves a special hand for his spectacular bongo'ing.

REN GREVATT

## Jonah Swings At the Embers

**JONAH JONES** is a good man. He's good when he plays that mellow horn and he's good when he sings. An that's why he's back at The Embers in New York for the umpteenth time, and drawing well again.

He comes in to the club at a particularly appropriate period, the opening month of the New York World's Fair, when there are already scores of visitors in town for the spectacle.

**JONAH ALWAYS** has his repertoire up-to-date and this visit to The Embers is no exception. He's with the current hits, including a sparkling version of "Hello Dolly" on which—both vocally and horn-wise—he gives Louis a run for his money. Jonah also makes sure he continues to play the old favorites as well, for those fans who remember him from the old days.

**JONAH** is certain to see a lot of friendly faces during his run at the Embers, for the Capitol artist's loyal following is still large, active, and vocal.

BOB RELONTZ

## VIP Show

Decca Records' third and final segment of "The VIP's (Very Important Product)" programs goes into effect on May 4, running through May 29. Top vocal artists will be featured in this month's dealer incentive program.

The program will include ten new releases, highlighted by Brenda Lee's "By Request," plus albums by Burl Ives, Louis Armstrong, Ella Fitzgerald, Peggy Lee and Roberta Sherwood.



# Judy Collins #3

AMERICA'S  
Fastest-Selling  
new  
Folksinger  
7 weeks on  
the major charts  
& climbing  
higher

EKL-243 (mono \$4.98);  
EKS-7243 (stereo \$5.95)

**ELEKTRA**  
RECORDS  
51 WEST 51st ST  
New York City  
New York 10019



## Acts on Their Way

### THE WOMENFOLK (RCA Victor)

"THE FIRST ALL-FEMALE GROUP on records," as they are billed, the five pretty, young Womenfolk are a triple threat group. They sing well, play a variety of instruments expertly and are exceptionally attractive visually—both collectively and individually.

Three of the girls (Jean Amos, Leni Ashmore and Judy Fine) are from Southern California. Barbara Cooper was born in Memphis, Tenn. and Joyce James hails from Dearborn, Mich. All five have attended college and four (Jean, Leni, Joyce and Judy) are the daughters of professional musicians.

In addition to guitar (played by all five) Jean is a banjoist, Judy an accomplished pianist, and Joyce plays the flute. Before they started working together last year, each "womanfolk" was a solo performer.

The first album, "We Give a Hoot!" was shared with The Villagers, but their second LP, "The Womenfolk," is strictly an all-girl production. The latter package in-



cludes the group's first hit single, "Little Boxes," which is currently climbing Music Business' Pop 100 chart.

The girls recently completed a two-week promotion tour during which they plugged the new album in nine major record markets.

#### HERE'S MUSIC BUSINESS FROM LONDON

## Beatles Title Song Waxed

By GRAEME ANDREWS

LONDON

The Beatles have already recorded the title song of their first U-A film "A Hard Day's Night." Parlophone has issued a single coupling "All My Loving" and "I Saw Her Standing There" taken from George Martin's orchestral LP of Beatles' tunes. . . . Ray Charles "Light Out of Darkness" movie will now be made in Spain from the middle of this month, but location shots may still be done in England just before his July tour here for Harold Davison. . . . Paul Anka's "I Love You Baby" has been revived by top-selling British group Freddie and the Dreamers. . . . HMV has issued an LP of British bird songs. It needed more "takes" than a normal pop disc to record—V.C. Lewis, who also gives the commentary on the LP, took 180 hours taping just one bird! . . . Northern indie label, Thistle, has issued a single by the Manchester United football team singing the team song "United United." . . . Fontana is preparing a big campaign to promote Mark Murphy's first

album for the label, which will probably be issued in September. . . . Jeff Kruger's indie label Ember has acquired the Shondells' single "My Love" from King in America. . . . The Searchers may come to the U.S. a few days earlier than planned. Roy Orbison wants them to go with him after he completes his British tour at the end of next week. The British group could then appear with Roy in Nashville and Miami concerts before playing at the World Fair on May 29. . . . Philips has released a double-album "The Springfield Story" tracing the group's record career from their first release "Dear John," to their latter hits "Say I Won't Be There" and "Island Of Dreams." LP includes two new tracks and some of the material was recorded in Nashville. . . . Pete Seeger tops the bill on top-rating TV show "Sunday Night At The London Palladium" on May 10.

of the top slot in the LP chart. On the first day it was in the shops the LP, "The Rolling Stones," sold 100,000 copies and it has since racked up a total of 250,000. The Beatles had held the top place since May 10 last year with their first U.K. album titled "Please Please Me" and later with their second album "With The Beatles." Latter has sold 950,000 and is certain to join RCA's "South Pacific," at present the only album ever to have sold a million copies in Britain.

#### UA's British Kick

United Artists plans to release British artists regularly on its label here (handled by EMI). Previously UA's British releases have only featured American artists. Following the recent release of John Barry's independent waxing of "Me" by The Band Of Angels, UA has now put out a revival of Frankie Laine's "Don't Make My Baby Blue" by Force Five—another domestic group. The latter was recorded independently by UA's publishing house Dominion Music.

#### 'Stones' Top Beatles

Decca's Rolling Stones group has knocked The Beatles out



RADIO-TV NOTES

# Integrating the DJ

JUNE BUNDY

**POP RECORD PROGRAMMING** has been integrated for several years. Now broadcasters are finally taking steps to integrate the men who play the records.

Some ofay disc jockeys, such as Alan Freed, started their spinning careers at rhythm and blues stations, but heretofore the Negro deejay—no matter how big his following—found it virtually impossible to make the transition from an r.&b. station to a "Top 40" outlet.

**IN RECENT MONTHS**, though, the NAACP has made a concentrated drive to change this situation. Last week, NAACP's Hollywood chapter pointed with pride to Larry McCormick, the first Negro deejay to join Crowell-Collier's Hollywood outlet, KFVB. (See photo.) Crowell-Collier has another Negro disc jockey at its Oakland station, KEWB. He's engineer Jim Tharp, who emsees an all-night Saturday show.

The integration of "Top 40" deejay staffs naturally has some pitfalls. For example,

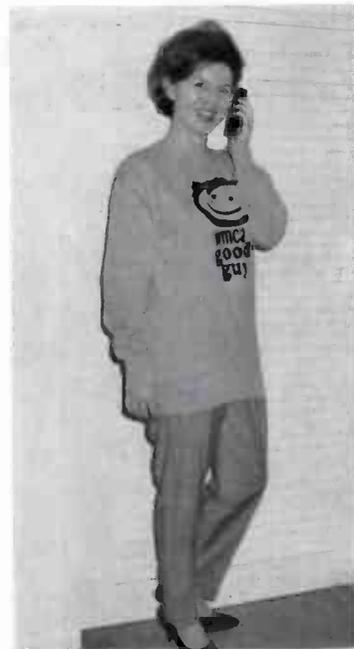
Tempo newsletter scribes Bob Mitchell and Tom Donahue, KYA, San Francisco—in a recent analysis of the trend—point out, "Many r.&b. station managers are frankly worried about the integration pattern as they contemplate the possibility of losing their market to the big "Top 40" operations. Some are trying to give more of a "Top 40" sound to their music lists, but in most cases they do not have sufficient wattage to compete.

**"ON THE OTHER HAND** there are r.&b. operations who are adopting the "Top 40" methods of presentation, one of them being WVON, in Chicago operated by Leonard Chess." In line with this, it's

interesting to note that recent rating service studies show that the Rounsaville chain's r.&b. station, WYLD, in New Orleans, is currently giving local "Top 40" stations strong competition.

Mitchell and Donahue sum up the current deejay integration trend aptly. They write: "If there is a key to major market success in the radio industry today I believe it lies in the integration of the talent AND the music and the first people to do it in New York, Philadelphia, Chicago, Los Angeles, etc., will be able to wipe out their competition who remain all white or all black."

**DIAL DATA:** All work and no sleep are currently making plenty of jack for Manhattan deejay-singer **Jim Lowe**. In addition to his regular 10 a.m.-noon stint on WNBC, New York, Lowe is subbing for vacationing **Wally O'Hara** on "The Milkman's Matinee" over WNEW, New York, from midnight to 6 a.m. for two weeks. In between he sandwiched in a recording session on four vocal sides. . . . **Alan Boyd**, formerly music director at WTAY, Robinson, Ill., has joined WPIC, Sharon, Pa. . . .



OUR JUNE BUNDY, radio-TV editor, shows off her WMCA (New York) "Good Guy" sweatshirt, presented to her for her MB story last week on the station's jockey array.

**Bill Scott**, deejay at KEEL, Shreveport, La., for the past two years, has been appointed music director of that outlet.



*Thank You For Making My 400th Birthday  
A Gala Year With A Smasher*

*W. Shakespeare*

# (Just Like) ROMEO & JULIET

*sung by*

## The Reflections

G.W. #9

GOLDEN WORLD RECORDS, INC. 4039 Buena Vista Detroit, Michigan 48238

**AMY- mala**

SAYS:

**"Knight and Dey,  
Dey and Knight,  
You are the  
Ones!"**

#1 **Tracey Dey  
"Gonna' Get  
Along  
Without  
Ya' Now"**  
AMY 901

#1 **Gladys Knight  
and the PIPS  
"Giving  
Up"**  
MALA 326

*and please remember...*

**"Our Faded Love"  
by The Royaltones**  
MALA 473

**AMY- mala**

A division of Bell Records, Inc.

1776 BROADWAY  
N. Y. C. 19, N. Y.

**ANITA BRYANT'S  
FAIR AT THE FAIR**

Anita Bryant has been named official hostess for the U.S.O. at the World's Fair in New York. She was selected for hostess honors as recognition of her four Christmas tours with Bob Hope to service bases abroad. Her new record on Columbia, produced by Lor Crane in New York, is "The World Of Lonely People." Anita Bryant is expecting a child in mid-May.

**Starday Kicks  
Off Series of  
Economy LP's**

Starday Records has announced a new economy series of albums taken from the vast catalog of country and sacred music on their Starday and Nashville labels. The series was kicked off with 20 albums (eight combination samplers and 12 brand new albums).

The albums will contain 12 to 18 tracks, as opposed to the usual ten for the label, and will be priced at \$1.98, suggested list.

Rack jobbers who are unable to obtain the series from their Starday distributors will be able to buy direct from the manufacturer. More product will be released monthly.

**Prima & His  
British Deal**

LONDON

Louis Prima's own label, Prima, will be released under its own logo in Britain by r.&b. Discs from the end of May. R and B, a London indie label, has previously specialized in Jamaican material. First releases are expected to include material by Sam Butera and Prima himself.

**English Lyrics Set  
For Solo's Hot One**

April-Blackwood Publishing is preparing English lyrics to the Bobby Solo Italian million seller, "Una Lacrima Sul Viso."

The song won this year's San Remo Festival, and became Italy's first million seller. It has been issued as a single here following deejay response, and was culled from the Epic album, "San Remo Festival 1964."

**TALENT BEAT**

**Belt for Baker Fans**

**BARRY KITTLESON**



**THE LONG-AWAITED RETURN** of jazz trumpeter Chet Baker to Manhattan's Village Vanguard, scheduled for opening April 28, was thwarted by the authorities who denied him a cabaret card, after they had reportedly issued him one. Disappointed fans (and they, indeed, make up quite a list) were able to catch him last weekend at the Cork 'n Bib in Westbury, Long Island. This week (4-9) he is appearing in Philadelphia at the Showboat.

It is rumored that Columbia Records, which recently recorded the current Broadway production of "Hamlet" starring Richard Burton are considering a "highlights" LP from the set, featuring Burton alone.

Burton will also be available to the record buyer when RCA Victor releases the dialogue to the current film hit, "Becket," in which he co-stars with Peter O'Toole.

**ANOTHER RUMOR** floating about is that RCA Victor may (will?) drop its luxurious Soria Series, which, if it's true, is sad news indeed.

Paul Anka who has in past recorded many songs in French, Italian and Spanish for the foreign market, was in Berlin recently to record an album in German for RCA Victor. The session was the result of the great success he had on a recent personal appearance tour of Germany when he performed in seventeen different cities.

Fred Weintraub, owner of the Bitter End, is going producer-director next fall. He has optioned a musical by Anita Loos, entitled "Gogo Loves You," which will have music by Claude Leveillee and lyrics by Gladys Shelley. Company's vying for original cast rights are Mercury, Columbia, 20th-Century Fox, and Warner Bros.

"Hello Dolly," RCA Victor's largest selling cast album to date (still moving at the rate of 35,000 per week, according to a company spokesman) will open in three European capitals very soon. The London production is reportedly hoping to sign Rosalind Russell for the lead.

**PERIPATETICS:** Gene Krupa and Cozy Cole share the stand at the Metropole starting May 4. . . . Shelley Berman

**BOBBY'S GOT A  
FIGHT ON HANDS**

For the first time in his recording career, Bobby Rydell has to contend with a competitive version of one of his singles.

"World Without Love," his new Cameo release, is a Lennon - McCartney composition and a current British hit for duo Peter and Gordon. Rydell recorded the number some six weeks ago in the belief that he had exclusive U.S. rights. His disc was rush released last week to combat sales on the Peter and Gordon version, issued here on Capitol.

At presstime, Rydell's manager, Frankie Day, told Music Business, "We were promised an exclusive on the song providing Bobby recorded it. We were not told the Peter and Gordon version was being issued. It is the first time in Bobby's career that he has had to contend with another recording of one of his singles."

opens (4) at Mister Kelley's in Chicago for three weeks. . . . Ella Fitzgerald, just back from a European tour, will give a concert at Brooklyn College (10) prior to going in at Basin Street East for three weeks, starting May 14. . . . Gale Garnett is headlined at Houston's Tideland Club this week. . . . Liberace winds up his current tour with concerts in St. Paul (6) and Chicago (8) before returning to Los Angeles where he'll record two albums for Dot. He'll then come East to open at the Americana Hotel, May 25. . . . In Montreal, you can catch Neil Sedaka at the Campus Club and see Earl Wrightson and Lois Hunt in concert at the Place des Arts (15). . . . Bookings for Peter Nero are set through March, 1965, and they include a two-month tour of Japan this summer.

MAY 9, 1964

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

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

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>UNDERSTAND YOUR MAN</b> Johnny Cash—Columbia 42964	17	17	<b>KEEP THOSE CARDS AND LETTERS COMING IN</b> John & Jonie Mosby—Columbia 4-43005	33	★	<b>FRENCH RIVIERA</b> Webb Pierce—Decca 31617
2	2	<b>THIS WHITE CIRCLE ON MY FINGER</b> Kitty Wells—Decca 31580	18	27	<b>SORROW ON THE ROCKS</b> Porter Wagoner—RCA Victor 8294	34	★	<b>NOT MY KIND OF PEOPLE</b> Stonewall Jackson—Columbia 43011
3	2	<b>MY HEART SKIPS A BEAT</b> Buck Owens—Capitol 5136	19	20	<b>I CAN STAND IT (As Long As She Can)</b> Bill Phillips—Decca 31584	35	35	<b>GIRL FROM SPANISH TOWN</b> Marty Robbins—Columbia 42010
4	5	<b>KEEPING UP WITH THE JONESES</b> Singleton-Young—Mercury 72237	20	22	<b>LINDA WITH THE LONELY EYES/ FAIR AND TENDER LADIES</b> George Hamilton IV—RCA Victor 47-8304	36	38	<b>THAT'S ALL THAT MATTERS</b> Ray Price—Columbia 42971
5	7	<b>BURNING MEMORIES</b> Ray Price—Columbia 42971	21	11	<b>SAGINAW, MICHIGAN</b> Lefty Frizzell—Columbia 42949	37	★	<b>WHEN THE WORLD'S ON FIRE</b> Tillman Franks Singers—Starday 670
6	6	<b>WIDOW MAKER</b> Jimmy Martin—Decca 31558	22	24	<b>DON'T TAKE ADVANTAGE OF ME</b> Bonnie Owens—Tally T 156	38	50	<b>PICK OF THE WEEK</b> Roy Drusky—Mercury 72265
7	9	<b>LOVE IS NO EXCUSE</b> Jim Reeves & Dottie West—RCA Victor 8324	23	32	<b>WINE, WOMEN AND SONG</b> Loretta Lynn—Decca 31541	39	41	<b>EIGHT YEARS (And Two Children Later)</b> Claude Gray—Mercury 72236
8	8	<b>A WEEK IN THE COUNTRY</b> Ernest Ashworth—Hickory 1237	24	26	<b>UNDERSTAND YOUR GAL</b> Margie Bowes—Decca 31606	40	25	<b>FIVE LITTLE FINGERS</b> Bill Anderson—Decca 31577
9	12	<b>BALTIMORE</b> Sonny James—Capitol 5129	25	33	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> Johnny Wright—Decca 31593	41	39	<b>TIMBER I'M FALLING</b> Ferlin Husky—Capitol 5111
10	10	<b>LONG GONE LONESOME BLUES</b> Hank Williams, Jr.—MGM 13208	26	23	<b>MOLLY</b> Eddy Arnold—RCA Victor 8396	42	21	<b>THE WHEEL SONG</b> Gary Buck—Petal 1500
11	4	<b>WELCOME TO MY WORLD</b> Jim Reeves—RCA Victor 8389	27	42	<b>FOLLOWED CLOSELY BY MY TEARDROPS</b> Hank Locklin—RCA Victor 8318	43	43	<b>CHICKASHAY</b> David Houston—Epic 9658
12	13	<b>TOGETHER AGAIN</b> Buck Owens—Capitol 5136	28	34	<b>CIRCUMSTANCES</b> Billy Walker—Columbia 43010	44	44	<b>BEFORE I'M OVER YOU</b> Loretta Lynn—Decca 31541
13	16	<b>LOOKING FOR MORE IN '64</b> Jim Nesbitt—Chart 1065	29	36	<b>THE FIRST STEP DOWN</b> Bob Jennings—Sims 161	45	★	<b>SLIPPIN' AROUND</b> Marion Worth & George Morgan—Columbia 43020
14	14	<b>BREAKFAST WITH THE BLUES</b> Hank Snow—RCA Victor 47-8334	30	19	<b>THE PILLOW THAT WHISPERS</b> Carl Smith—Columbia 42949	46	30	<b>YOUR HEART TURNED LEFT</b> George Jones—United Artists 683
15	15	<b>ALONE WITH YOU</b> Rose Maddox—Capitol 5110	31	★	<b>EASY COME—EASY GO</b> Bill Anderson—Decca 31577	47	49	<b>WAITING A LIFETIME</b> Webb Pierce—Decca 31482
16	18	<b>INVISIBLE TEARS</b> Ned Miller—Fabor 128	32	★	<b>GONNA GET ALONG WITHOUT YOU NOW</b> Skeeter Davis—RCA Victor 8347	48	28	<b>MILLER'S CAVE</b> Bobby Bare—RCA Victor 8294
						49	★	<b>PAY THE PIPER</b> Penny Jay—Decca 31604
						50	40	<b>THE FILE</b> Bob Luman—Hickory 1238

## BIG C&W ALBUMS

This Week	Last Week	Record	This Week	Last Week	Record	This Week	Last Week	Record
1	1	<b>LORETTA LYNN SINGS</b> Decca DL 4457	8	8	<b>STORY SONGS FOR COUNTRY FOLKS</b> Faron Young—Mercury MG 20896	15	★	<b>HANK WILLIAMS JR. SINGS THE SONGS OF HANK WILLIAMS</b> MGM E 4213
2	2	<b>GUITAR COUNTRY</b> Chet Atkins—RCA Victor LSP 2783	9	9	<b>FLATT &amp; SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY</b> Columbia CL 2134, CS 8034	16	16	<b>HITS OF TODAY AND TOMORROW</b> Ernest Ashworth—Hickory 118
3	3	<b>THE BEST OF GEORGE JONES</b> United Artists UAS 6289	10	11	<b>ESPECIALLY FOR YOU</b> Kitty Wells—Decca DL 4493/74493	17	17	<b>NIGHT LIFE</b> Ray Price—Columbia 1971
4	5	<b>SAGINAW, MICHIGAN</b> Lefty Frizzell—Columbia CL, CS 2169	11	12	<b>GOD 'N' COUNTRY</b> Jim Reeves—RCA Camden CAL 784, CAS 784	18	10	<b>ON THE BANDSTAND</b> Buck Owen—Capitol T 1879, ST 1879
5	4	<b>RING OF FIRE</b> Johnny Cash—Columbia CL 2053	12	15	<b>MORE HANK SNOW SOUVENIRS</b> RCA Victor 2812	19	20	<b>KITTY WELLS STORY</b> Decca DXB 174
6	7	<b>FOLK SONG BOOK</b> Eddy Arnold—RCA Victor, LPM, LPS 2811	13	13	<b>BILL ANDERSON SINGS</b> Decca DL 4499; DL 74499	20	★	<b>KIMBERLY JIM</b> Jim Reeves—RCA Victor LPM/LSP 2078
7	6	<b>LOVING ARMS</b> Carl & Pearl Butler—Columbia CL 8925	14	14	<b>OUR MAN IN TROUBLE</b> Don Bowman—RCA Victor LPM 2381			

# Dateline Music City


**CHARLIE LAMB**
**NASHVILLE**

**A MADE-TO-ORDER** c.&w. package deal for country music radio stations, built around the idea that many smaller towns cannot put up the guarantees required by big package shows, is being put together by **Tillman Franks Enterprises**, 604 Commercial Building, Shreveport.

Tours are being set up, says Franks, whereby country stations can book the complete package on a percentage basis. . . . Talent Agency mogul **Hubert Long** recently purchased Faron Young's interest in Lancaster Music and merged the catalog with his Moss Rose pubbery combine. . . . **Ray Price** and his **Cherokee Cowboys** played two days in Las Vegas at the Nashville-Nevada Club to sell-out crowds before proceeding west for **Jack Roberts** in Washington state. This will complete six weeks of covering the country racking up bumper crowds everywhere.

**Crowds Keep Comin'**

More than 5,500 persons, not counting those turned away because of fire precautions, marked the **A. V. Bamford** show presented by San Antonio's **KBER**, April 4. The artists included **Marty Robbins**, **Hank Thompson**, **Lefty Frizzell**, **Tex Ritter**, **Rose Maddox**, **Roger Miller**, **Bobby Sykes** and **Don Winters**. . . . **Bill Anderson**, now that he has a new band, is looking for a name for it. Somebody suggested he call 'em "Po' Folks" but Anderson says, since that's what they'll be, "There ain't no need to advertise." . . . Report is that **Porter Wagoner** hates to fly. The last time he flew, says **WSM's Trudy Stamper**, was to make a PA date in 1957, except once when he had to fly to Germany in 1962. Wagoner says he was sick two months in advance worrying about it and two months afterwards thinking of where he had been.

**Clyde Beavers**, **Martha Carson**, **Charlie Louvin**, **Lois Lane**, **The Trailmen Trio** and **Roy Aldridge** began a one-week Southern tour, April 12 at Laurel, Miss. . . . Country & western entertainer **Billy Pow-**



LITTLE JIMMY DICKENS and W. E. (Lucky) Moeller, go over plans for Dicken's round-the-world trip which will take country star to Far East, England, and back home by way of Quebec and Ontario. That's passport Jimmy has in his hand.

**ell**, a member of the **Flatt & Scruggs** band, suffered a serious back injury, April 22, when his motorcycle collided with a car at nearby Dickson, Tenn. . . . **Georgie Riddle** has left the **George Jones** show after three years and is now being booked through the Wil-Helm Agency. His new single just released by United Artists is getting more action than did any of his previous four for the label.

**NARAS Action**

The newly organized Music City chapter of **NARAS** held its first full membership meeting, April 20 at the Columbia studios. More than 125 members showed up. **Dick Jablow** of the New York chapter and **John Scott Trotter**, national president, answered questions

on by-laws and organization. Ballots for the election of officers have been mailed and must be returned by May 7. . . . **WACL's Bee-Line** out of Waycross, Ga. reports Groove artist **Charlie Rich** tore the piano apart in a recent PA there. Also that **Stonewall Jackson's** "Not My Kind of People" is enjoying a mountainous mail pull. . . . Management-promotion whiz **Tim Gayle** who recently set up new offices at 319 W. 48th street, New York, reports that **Ray Starr's** "Just One More" on Ray-Lu Records is starting to perk. Flipside is "Let Me Know."

Three new records in Monument's Sound Stage 7 series hit the market last week and while it was too early for a report on sales, the airplay was termed excellent. They

are "New York Town" by the **Dixiebelles**, "Gotta Dance" by **Cosmo**, and "Love Is Better Than Ever" by **Carol Montgomery**. Meanwhile **Roy Orbison's** "It's Over" continues its smash action and **Boots Randolph's** "Hey Mr. Saxman" continues building nicely, according to topper **Fred Foster**.

**Minnie Pearl** guest starred in the annual dogwood festival April 24-25 at Vinton, Va., it was announced by **Denny-Moeller Talent Inc.** Thence she moved to a starring role at the International Food Show, under sponsorship of **DeLaney Foods**, at Chicago's **McCormick Place**. . . . **Dottie West** played the Minneapolis Flame Club for the first time recently. Owner-manager **Ray Perkins** promptly demanded that she come back again and again.

**Don't Pull His Hair**

**LeRoy Van Dyke** and **Shelby Singleton**, who he thinks is a & r.'s greatest, were in Music City's Mercury office battling the chatter over what to record when a writer phoned from California and asked them to listen as he sang his song through the held-out receiver. "That's For Me," said Van Dyke and they think it's a hit. . . . Van Dyke complains understandingly that fans lately have pressed him closely to pull his hair to see if it's real, suspecting it may be the Beatles' thing. It's real all right and he hopes the pullers lay off. It hurts.

**Pearl** and **Carl Butler** who are expecting in July have got the name or names all picked out, also the costume the new-comer will wear on homecoming. . . . cowboy boots, red checked shirt and britches. . . . **WSM's Trudy Stamper** reports that **Lonzo** and **Oscar** have just finished their home, building it themselves by hand. Oscar's wife, **Geneva**, did everything from painting rafters to making drapes. . . . **George Hamilton IV** who has given up his auctioneer school (too busy) is enthusiastic about his and **John D. Loudermilk's** Tour of Music City USA and Homes of the Stars enterprises. Tours began May 2 and cost \$2, leaving in front of the Grand Ole

CONTINUED ON PAGE 15



New Spiritual LP by

**THE CONSOLERS**  
**"Joy In The Morning"**

Nashboro LP 7019

NASHBORO RECORDS

177 Third Ave., No.

Nashville, Tenn.—CH 2-2215



VIC DANA, now hot again with the vocal version of "Shangri-La," talks with Patty Duke, National Youth Chairman of the Muscular Dystrophy Campaign. Dana is West Coast Youth Chairman.

## COUNTRY SINGLE PICKS

### FRANKIE MILLER

Starday 673  
15 ACRES OF PEANUT LAND  
(Starday, BMI) (2:17)—Moore-Jones  
Flip is: "Out Of This World"  
(Starday, BMI) (2:30)—Miller-  
Bynum

### GOLDIE HILL

Decca 31620  
PUT YOURSELF IN MY PLACE  
(Mimosa, BMI) (2:15)—Brock-  
MacRae  
Flip is: "Don't Let Him"  
(Cedarwood, BMI) (2:18)—Crandall-  
Powell-Armstrong

### JUDY LYNN

United Artists UA 723  
MY TEARS ARE ON THE ROSES  
(Glad, BMI) (2:38)—Lynn-Kennedy  
Flip is: "Almost Out of Hand"  
(Glad, BMI) (2:34)—Bailman

### WILMA LEE & STONEY COOPER

Hickory 45-1257  
BIG JOHN'S WIFE  
(Acuff Rose, BMI) (3:00)—Carver &  
Abner  
Flip is: "Pirate King"  
(Starday, BMI)—Masters

### RED SOVINE

Starday 672  
OLD PIPELINER  
(Starday, BMI) (2:37)—Hill, King  
Flip is: "Peace of Mind"  
(Starday, Stonewall, BMI) (2:12)—  
Bishop

### AUTRY INMAN

Sims 170  
BALLAD OF JOHN F. KENNEDY  
(English, BMI) (2:49)—Hayes,  
Womack  
Flip is: "World's Worst Loser"  
(Big Bopper, BMI) (2:11)—Inman

### "LITTLE" JIMMY DICKENS

Columbia 4-43040  
TOO MANY IRONS IN THE FIRE  
(Pamper, BMI) (2:09)—Howard  
Flip is: "I Leaned Over Backwards  
For You"  
(Pamper, BMI) (2:44)—Howard

### WILLIE NELSON

Liberty 55697  
OPPORTUNITY TO CRY  
(Pamper, BMI) (2:27)—Nelson  
Flip is: "River Boy"  
(Acuff-Rose, BMI) (2:25)—Carter

### SONNY BURNS

United Artists  
ROOM NEXT TO MINE  
(Glad, BMI) (2:37)—Burns, Word  
Flip is: "Must I Leave It There"  
(Glad, BMI) (2:38)—Burns, Oliver

### CLYDE MOODY

Starday 671  
WHERE THERE'S SMOKE (There's  
Bound To Be Fire)  
(Starday, BMI) (2:12)—Moody, Hill  
Flip is: "Whispering Pines"  
(Starday, BMI) (2:33)—Moody

### GEORGE McCLANAHAN

Myrl 407  
BIG CANOE  
(Star Flite, E. B. Marks, BMI) (2:15)  
—McClanahan  
Flip is: "Without You"  
(Star Flite, E. B. Marks, BMI) (1:51)  
—McClanahan, Howard

### DONNY YOUNG

Todd 45-1098  
I'M GLAD TO HAVE HER BACK  
AGAIN  
(Tree, BMI) (2:16)—Young  
Flip is: "Don't You Get Lonesome  
Without Me"  
(Airborne, BMI) (2:11)—King, Gil-  
more

## More Charlie

CONTINUED FROM PAGE 14

Opry House Saturdays at noon and at 2:30 p.m.

Leon McAuliffe and his band will tour Europe for five weeks starting June 9, covering Ireland, England, France, Germany and Spain. The Ireland portion will be for Bill Fuller (Carmel Quinn's husband) in his many ballrooms throughout the tour will be in military installations over the continent. . . . McAuliffe's new Capitol single, "Bluesville USA" backed with "Things to Remember" was released last week.

### She's a Colonel Now

Frances Preston, BMI top-per in Nashville, spent last week at Tulsa, Okla. at a meeting of American Women in Radio and TV of which she is a board member. . . . Frances has just received her commission as a colonel on the staff of Tennessee Gov. Frank Clement, the award being made in the Governor's office. She's one of the very few women to adorn this highly honored group. . . . Country Music deejay John Harford is leaving WHOH at Clinton, Ill. to do six days a week folk and country at Fulton, Mo.'s KFAL.

## COUNTRY LP PICKS

### GOLDEN COUNTRY HITS

HANK THOMPSON  
Capitol ST 2089 (S)  
A flock of the great ones including "Pick Me Up on Your Way Down" and "It Don't Hurt Anymore."

### THERE STANDS THE GLASS

CARL SMITH  
Columbia CL 2173  
A wonderful selection of heartache ballads by one of the masters.

### LOW PRICE COUNTRY LP PICK

ROSE MADDOX'S BEST  
Harmony HL 7312  
An earlier Rose Maddox here with interesting, old-style instrumentation. A compelling set for fans.

### UNFORGETTABLE COUNTRY INSTRUMENTALS

Starday SLP 277

### JOY IN THE MORNING

The Consolers  
Singing the Gospels  
Nashboro LP 7019

# 3 CHART BUSTERS

# I'M LOVING YOU MORE EVERYDAY

Etta James

Argo 5465

# LONG TALL SHORTIE

Tommy Tucker

Checker 1075

# TROUBLE I'VE HAD

Clarence Ashe

J & F 1466

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# Maple Leaf Just Beatle Garden

**TORONTO**  
**YEAH... YEAH... YEAH...**  
 That's what they are singing at Maple Leaf Gardens in Toronto after one of the most hectic days of ticket selling in the Gardens history. The

Beatles are coming to Toronto September 7. Tickets went on sale last week and after less than 2 hours both shows were sold out (approximately 34,000). One official claims it was the biggest rush on tickets he has seen in 15 years.

The lineup for tickets began three days before they went on sale. Kids with sleeping bags and rolls of pennies seemed to be the order of the day. Unlike the U.S. appearances there won't be any bad feelings between our local top 40 stations. Each will be represented. **Al Boliska** of **CKEY** will emcee one show and **Jay Nelson** of **CHUM** the others.

If there is a third show, and it seems to be shaping up this way, it's a good guess they could use popular radio and TV personality **Dave Mickie**. A few radio stations across Canada have taken the initiative and lumped all the Beatle records into number one spot on their charts leaving room for the listing of **Great** records



## NEWS FLASH

Roosevelt Grier's (RIC S 102-64) has come up with another pick. In addition to high ratings in the trade papers, the review panel on the April 25th Dick Clark TVer on ABC voted Rosey's deck top pick of the week. Roosevelt Grier's on his way and the other RIC artists—The Terry's, Larry Finnegan, and Phil Bodner—merit your attention, too.

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 the hottest LP  
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 "Not Fade Away"

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### What's new in Canada by Canadians:

#### POP SINGLES:

The Following are charted across Canada:  
 "Find Me A Boy"—Ginette Reno (Coral)  
 "Baby Beatle Walk"—Al Martin Six (Quality)  
 "The Cave"—The Rhythm Rockers (Cal)  
 "Louise"—Pierre Lalonde (Apex)  
 "Private Property"—Shirley Matthews (Tamarac)  
 "Brotherhood Of Man"—The Chumingbirds (Quality)  
 "Give Me Your Love"—Andy Kim (20th Fox)  
 "Listen Here"—The Romeos (Columbia)  
 "The Saxophone In Concert"—Paul Brodie (Capitol) (To be released soon)

#### POP LPs

#### CLASSICAL LPs

that could be lost in the mad scramble to please the Beatle fans.

While we are still on the English theme, and who isn't these days, "Little Children" **Billy J Kramer** (Capitol) and "It's An Open Secret" **Joy Strings** (Capitol) have hit this country and the charts at almost the same time. **Gerry and The Pacemakers** "I'm The One" (Capitol) started out slowly in Canada but is now

moving up fast. This group will play Toronto May 8th.

**DATELINE LEAMINGTON:**  
**CJSP VIP Wayne McLean** made a special in person appearance at the Henry McMorran Sport's Arena, Port Huron, Michigan on April 18 with the **American Beatles, Paul London and Danny Wilson**. What's interesting about this report is that the appearance took place over 100 miles from home base and in an American city.

## ARE YOU PLANNING A MAILING TO DJ's?

Here is the

# Latest Count and Breakdown Of the Industry's Most Complete DISC JOCKEY LIST

D.J. CATEGORY	PREFERRED PROGRAMMERS		GENERAL PROGRAMMERS	
	TOP MARKETS*	OTHER MARKETS	TOP MARKETS*	OTHER MARKETS
POPULAR	946	1,378	1,965	3,294
RHYTHM & BLUES	153	214	591	1,219
COUNTRY & WESTERN	78	205	354	1,020
RELIGIOUS	47	132	128	569
JAZZ	130	232	401	1,057
LATIN AMERICAN	37	52	144	231
ALBUMS	215	342	511	1,117
POPULAR SYMPHONIC	43	60	164	245
POLKAS	11	34	68	205
PROGRAM DIRECTORS	553	1,147	214	551

\*The Top Markets are located in the following Cities:

- |                     |                            |                      |                 |
|---------------------|----------------------------|----------------------|-----------------|
| 1. New York         | 7. San Francisco & Oakland | 12. Baltimore        | 18. Dallas      |
| 2. Hollywood & L.A. | 8. Pittsburgh              | 13. Minn. & St. Paul | 19. Seattle     |
| 3. Chicago          | 9. St. Louis               | 14. Buffalo          | 20. Kansas City |
| 4. Philadelphia     | 10. Washington, D.C.       | 15. Houston          | 21. Atlanta     |
| 5. Detroit          | 11. Cleveland              | 16. Milwaukee        | 22. Miami       |
| 6. Boston           |                            | 17. Cincinnati       | 23. New Orleans |

Radio Stations	3,565
College Stations	218
FM Stations	435
Breakout Stations**	250

(\*\*This list contains the most influential stations which have consistently picked the hits and reached the greatest buying audience.)

### ACCURATE LIST LETTER SERVICE, INC.

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1501 BROADWAY NYK  
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LOOKS LIKE SHOW OF THE YEAR  
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SAM CLARK,  
ABC PARAMOUNT RECORDS  
1501 BROADWAY NYK  
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GREAT SUCCESS FOR HIGH SPIRITS  
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ABC PARAMOUNT RECORDS  
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TREMENDOUS RESPONSE TO YOUR  
ORIGINAL CAST L.P. "HIGH SPIRITS"  
A SURE CHART ALBUM  
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HI FI RECORD SHOP  
BEST SELLER FOR MANY MONTHS  
GEORGES PRINCE MANAGER  
RECORD DEPT DOUBLEDAY BOOKSHOPS

## This Week's Block Busters

**BOBBY VEE**  
Liberty 55700  
**HICKORY, DICK AND DOC**  
(Fred Rose, BMI) (2:27)—Blackwell  
Flip is "I Wish You Were Mine Again," (Saima, BMI) (2:22)—Vellie, Lesslie  
A cleverly written ballad done with style.

**PEGGY MARCH**  
RCA Victor 8357  
**LEAVE ME ALONE**  
(Metric, BMI) (2:01)—Newman  
Flip is "Takin' The Long Way Home," (Metric, BMI) (2:23)—Sheeley, De Shannon  
Gal could have a big comeback with this strong pleader ballad.

**ELVIS PRESLEY**  
RCA Victor 8360  
**VIVA LAS VEGAS**  
(Elvis Presley, BMI) (2:13)—Pomus, Shuman  
**WHAT'D I SAY**  
(Progressive, BMI) (3:03)—Charles  
Two top track; first is the new film title tune, the flip, the great Ray Charles song.

**STEVE LAWRENCE**  
Columbia 43047  
**EVERYBODY KNOWS**  
(Gil, BMI) (2:35)—Duncan, Reed  
Flip is "One Love Too Late," (Maxana, ASCAP) (2:20)—Velona  
Steve's best in a long while. A fine ballad performance.

## Chart Picks

**JOANIE SOMMERS**  
Warner Bros. 5437  
**I'M GONNA KNOW HE'S MINE**  
(Screen Gems-Columbia, BMI) (2:45)  
—Mann, Weil

**I'D BE SO GOOD FOR YOU**  
(Screen Gems-Columbia, BMI) (2:45)  
—Mann, Weil  
The well-known husband-wife writing team came up with two good teen-styled tunes and Joanie does fine both ways.

**GERRY AND THE PACEMAKERS**  
Laurie 3251  
**I'M THE ONE**  
(Pacemaker, BMI) (2:16)—Marsden  
**DON'T LET THE SUN CATCH YOU CRYING**  
(Pacemaker, BMI) (2:33)—Marsden  
The latest of the British groups to hit here, with Sullivan exposure two weeks in a row. Both sides could go.

**THE PARIS SISTERS**  
MGM 13236  
**DREAM LOVER**  
(Screen Gems-Columbia/TM, BMI) (2:35)—Darin  
**LONELY GIRL**  
(Dee-Pam, ASCAP) (2:25)—Di Martino-Jarrard  
The girls have waited awhile for a hit but this two-sider could make up for lost time.

**BARRY AND THE TAMERLANES**  
Valiant 6046  
**I DON'T WANT TO BE YOUR CLOWN**  
(Sherman/DeVorzon, BMI) (2:29)—DeVorzon, Chandler  
**LUCKY GUY**  
(Sherman/DeVorzon, BMI) (2:25)—DeVorzon, Chandler  
Two good sides for the boys, both much in the modern teen groove

**THE RAINDROPS**  
Jubilee 5475  
**LET'S GO TOGETHER**  
(Trio, BMI) (2:35)—Barry, Greenwich  
**YOU GOT WHAT I LIKE**  
(T. M., BMI) (2:10)—Greenwich  
The group turns in a good, vigorous sound here and either could hit the paydirt trail.

**DEE CLARK**  
Constellation 120  
**THAT'S MY GIRL**  
(Joni/Dee, BMI) (2:15)—Clark  
Flip is "Come Closer," (Valbo, ASCAP) (2:16)—Gaudio  
The lad, formerly of Vee Jay, has a slick hunk of beat material that could click.

**BOBBI MARTIN**  
Coral 62410  
**DOES YOUR HEART HURT A LITTLE**  
(Ludlow, BMI) (2:26)—Christopher, Lombardo  
**I'M A FOOL**  
(Champion, BMI) (2:11)—Martin  
A wailing thrush who sells a tune well. She has Patsy Cline touches, particularly on the top side.

**THE ALLEN SISTERS**  
Shell 314  
**LARRY**  
(Ametrop, BMI) (1:59)—Hoffman, Klein  
Flip is "Never on Saturday," (Ametrop, BMI) (2:03)—Hoffman, Klein  
A good new girl group with a nice harmony sound on a teen tune.

**TOMMY RAYE**  
Pen 351  
**YOU DON'T LOVE ME**  
(Beckie, BMI) (2:32)—Cobbs  
Flip is "Don't Let Me Be The Last To Know," (Frederick, BMI) (2:28)—Davidson  
An impressive artist who's got a lot of feeling. Should be watched.

**CHUCK WAYNE BANJO TRIO**  
Focus 3330  
**GREENSLEEVES**  
(Traditional) (2:25)  
Flip is "On Green Dolphin Street," (ASCAP) (2:07)—Kaper, Washington  
An interesting hunk of combo jazz with banjo in the spotlight.

**of the Music-Record Industry!**

We are very proud. The music-record industry has enthusiastically welcomed the arrival of a trade paper which provides more than just a run-down of the week's events . . . which takes its readers behind the scenes with knowledgeable inside analyses of why major events are taking shape and what they portend for the reader.

Just look at this sampling of powerful reaction, taken from the deluge of letters, wires and messages from every segment of the trade, hailing the arrival of the industry's most exciting—and most valuable—trade paper!

**DEALERS**

We are herewith enclosing our check for 50 yearly subscriptions. . . .

**Sam Goody, New York**

In my opinion, this magazine of yours is superior to the existing trade papers. Dave French, Record Manager, Kovette #43, Michigan.

Congratulations on the fine new magazine, Music Business. It is concise, informative and interesting. I subscribe to three other music publications and wondered what had been omitted from these that your magazine would cover. Now I see that something new and provocative has been added to my understanding of the music business and am looking forward to the next issue.

**Martin W. Spector, Spec's Records, Coral Gables Fla.**

**ONE STOPS**

I have gone through "Music Business" and find it a very refreshing approach. . . . We look forward to its continuance for a good many more years.

**Oscar Buchman, Vice President, Redisco, Baltimore**

**RACK JOBBERS**

Congratulations on the goals you have set for Music Business! . . . You head a list of most qualified editors and experienced reporters. You have a marvelous opportunity to make a real contribution to the record industry. The record merchandisers of NARM commend you in your goals, and welcome the opportunity to cooperate with you.

**Jules Malamud, Executive Director, NARM**

**ARTISTS**

I just read a magazine that knocked me out. I read it from cover to cover, and was intrigued by the way the music business was shown. The magazine, strangely enough, happens to be called Music Business, and I am proud of it! You should be too . . . keep up the good work!

**Bobby Darin**

**DISTRIBUTORS**

We need active and aggressive publications in our industry!

**Leonard Smith, Bee Gee Distributing, Albany**

I would personally like to congratulate you and wish you success. You may count on our organization for support.

**James Tamplin, United Distributing, Jackson, Miss.**

Please accept my applause for your excellent first edition and depth of editorial coverage. Your approach is most refreshing.

**Stan Gortikov, Capitol Records Distr. Corp.**

**ARTIST MANAGEMENT**

Congratulations on your first issue. It looked great. With your experience and background, and with the fine staff you have assembled, I know your magazine will be a smashing success. Hank Thompson, Wanda Jackson and Roy Clark all join me in wishing you the very best.

**Jim Halsey, Independence, Kas.**

**TALENT BUYERS**

A brief note to congratulate you on your new venture. We're all pulling for you.

**Barbara Harrison, Playboy Club, New York**

**MUSIC PUBLISHING AND LICENSING**

I've just received the first issue of Music Business and enjoyed the new book and format. At a time when you have such good reason to be proud and happy, may I add my sincere best wishes for the years ahead.

**Alice H. Prager, Vice President, SESAC Inc.**

**RADIO STATIONS**

Let me offer congratulations. . . . After reading your first issue, the expectations I had were realized to the fullest. I, and the balance of the KUDL staff will be looking forward to reading your magazine each week.

**Johnny Canton, Program Supervisor, KUDL, Kansas City, Mo.**

Congratulations on the advent of Music Business. Under separate cover I am entering subscriptions for myself and staff. We are looking forward to your new publication.

**Lee Coffee, Program Director, WEW, St. Louis Mo.**

Enclosed is my subscription to Music Business. This is the first trade publication I have ever

subscribed to on my own. I've always used station copies, but Music Business appears to be the breath of fresh air we've been needing. The Staff reads like "Who's Who."

**Jay Gardner, Program Director, KSOP, Salt Lake City**

**RECORD MANUFACTURERS**

Have just seen first issue and am very much impressed. My very best wishes for success and continued contribution to the industry.

**Alan W. Livingston, President, Capitol Records, Inc.**

I know that Music Business will be one of the top trades in the industry.

**Don Kirshner, Vice President, Columbia Pictures-Screen Gems**

As a trade paper alumnus myself, I can appreciate the live and comprehensive reporting in your first issue. There can never be enough information to benefit this industry, and I believe Music Business' contribution to reader-interest will set a high example for all publications.

**Joseph R. Carlton, President, Carlton Records**

The name Music Business is a great start in itself. Your by-line columns are marvelous.

**Mickey Kapp, Kapp Records Inc.**

I'm sure your publication will be an enormous success.

**Randall Wood, President, VeeJay Records, Inc.**

Congratulations on your first issue of Music Business. We look forward to your sharing with us the challenge of the exciting future that the recording industry faces.

**Goddard Lieberman, President, Columbia Records**

I agree that the record industry needs some shaking up and waking up, so I'm certain you will be of great benefit in this area.

**Stephen H. Sholes, VP, A&R, RCA Victor Records**

Music Business is shaping up to be an excellent trade paper. Congratulations!

**Creed Taylor, Verve/MGM Records**

Very impressed with your first issue All the best for a happy and successful future.

**Ray Lawrence, General Manager, Colpix/Dimension Records**

(Editorial and advertising offices: 225 W. 57 St., New York 10019. Tel: JU 2-2616)

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Fox Records*

**"SHOWER  
OF HITS"**

**"TONY MARTIN  
AT CARNEGIE HALL"**

TFM 3138—TFS 4138

**"LI'L DARLIN'"**

Neal Hefti & His Ork.

TFM 3139—TFS 4139

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TFM 3141—TFS 4141

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**"COME RAIN,  
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TFM 3140—TFS 4140

*The Ultimate in Entertainment*

**20th CENTURY-FOX RECORDS**

MAY 9, 1964

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

**'Bits & Pieces' Hits No. 3 Slot**

**THE MONEY RECORDS**

This Week	Last Week	Record	Label
1	1	<b>DO YOU WANT TO KNOW A SECRET</b>	BEATLES, Vee Jay 587
2	2	<b>CAN'T BUY ME LOVE</b>	BEATLES, Capitol 5150
6	6	<b>BITS AND PIECES</b>	DAVE CLARK FIVE, Epic 9671
4	3	<b>HELLO DOLLY</b>	LOUIS ARMSTRONG, Kapp 573
9	9	<b>MY GUY</b>	MARY WELLS, Motown 1056
8	8	<b>CROOKED LITTLE MAN</b>	SERENDIPITY SINGERS, Philips 40175
7	4	<b>TWIST AND SHOUT</b>	BEATLES, Tollie 9001
13	13	<b>RONNIE</b>	4 SEASONS, Philips 40185
9	5	<b>SUSPICION</b>	TERRY STAFFORD, Crusader 101
12	12	<b>SHANGRI-LA</b>	ROBERT MAXWELL, Decca 25622

**SALE BLAZERS**

This Week	Last Week	Record	Label
11	16	<b>WHITE ON WHITE</b>	DANNY WILLIAMS, United Artists 685
12	7	<b>GLAD ALL OVER</b>	DAVE CLARK FIVE, Epic 9656
13	11	<b>THAT'S THE WAY BOYS ARE</b>	LESLEY GORE, Mercury 72259
14	19	<b>IT'S OVER</b>	ROY ORBISON, Monument 837
15	10	<b>SHOOP SHOOP SONG</b>	BETTY EVERETT, Vee Jay 585
16	15	<b>DEAD MAN'S CURVE</b>	JAN AND DEAN, Liberty 55672
17	23	<b>(JUST LIKE) ROMEO &amp; JULIET</b>	REFLECTIONS, Golden World 6008
37	37	<b>I'M SO PROUD</b>	IMPRESSIONS, ABC-Paramount 10544
81	81	<b>LOVE ME DO</b>	BEATLES, Tollie T 9008
20	26	<b>MONEY</b>	KINGSMEN, Wand 150

This Week	Last Week	Record	Label
21	14	<b>NEEDLES AND PINS</b>	SEARCHERS, Kapp 577
22	27	<b>THE MATADOR</b>	MAJOR LANCE, Okeh 7191
23	20	<b>FOREVER</b>	PETE DRAKE, Smash 7867
32	32	<b>WISH SOMEONE WOULD CARE</b>	IRMA THOMAS, Imperial 66013
25	18	<b>YOU'RE A WONDERFUL ONE</b>	MARVIN GAYE, Tamla 54093
46	46	<b>LITTLE CHILDREN</b>	BILLY J. KRAMER & THE DAKOTAS, Imperial 66027
54	54	<b>LOVE ME WITH ALL YOUR HEART</b>	RAY CHARLES SINGERS, Command 4046
28	30	<b>STAY AWHILE</b>	DUSTY SPRINGFIELD, Philips 40180
42	42	<b>SHANGRI-LA</b>	VIC DANA, Dolton 92
30	31	<b>EBB TIDE</b>	LENNIE WELCH, Cadence 1422

**ACTION RECORDS**

This Week	Last Week	Record	Label
31	17	<b>SHE LOVES YOU</b>	BEATLES, Swan 4152
32	21	<b>THE WAY YOU DO THE THINGS YOU DO</b>	TEMPTATIONS, Gordy 7023
33	35	<b>MY GIRL SLOOPY</b>	VIBRATIONS, Atlantic 2221
34	25	<b>PLEASE PLEASE ME</b>	BEATLES, Vee Jay 581
35	38	<b>KISS ME SAILOR</b>	DIANE RENAY, 20th Century-Fox 477
59	59	<b>COTTON CANDY</b>	AL HIRT, RCA Victor 8346
37	33	<b>NADINE</b>	CHUCK BERRY, Chess 1883
38	40	<b>CHARADE</b>	SAMMY KAYE, Decca 31589
39	44	<b>DO YOU LOVE ME</b>	DAVE CLARK FIVE, Epic 9678
68	68	<b>WALK ON BY</b>	DIONNE WARWICK, Scepter 1274
41	39	<b>NEW GIRL IN SCHOOL</b>	JAN & DEAN, Liberty 55672
42	29	<b>AIN'T NOTHING YOU CAN DO</b>	BOBBY BLAND, Duke 275
72	72	<b>CHAPEL OF LOVE</b>	DIXIE CUPS, Red Bird RB 10-001
44	24	<b>HEY BOBBA NEEDLE</b>	CHUBBY CHECKER, Parkway 907
45	48	<b>(THE BEST PART OF) BREAKING UP</b>	HONETTES, Philips 120
46	36	<b>MY HEART BELONGS TO ONLY YOU</b>	BOBBY VINTON, Epic 9662
47	50	<b>PINK PANTHER THEME</b>	HENRY MANCINI, RCA Victor 8286
83	83	<b>I DON'T WANT TO BE HURT</b>	NAT KING COLE, Capitol 5155
49	56	<b>AIN'T THAT JUST LIKE ME</b>	SEARCHERS, Kapp 577
50	28	<b>STAY</b>	4 SEASONS, Vee Jay 582
51	51	<b>THANK YOU GIRL</b>	BEATLES, Vee Jay 587
64	64	<b>THE VERY THOUGHT OF YOU</b>	RICK NELSON, Decca 31612
53	22	<b>I WANT TO HOLD YOUR HAND</b>	BEATLES, Capitol 5112
75	75	<b>TODAY</b>	NEW CHRISTY MINSTRELS, Columbia 43000

This Week	Last Week	Record	Label
55	58	<b>TALL COOL ONE</b>	WAILERS, Golden Crest 518
82	82	<b>WHENEVER HE HOLDS YOU</b>	BOBBY GOLDBERG, United Artists 710
70	70	<b>DIANE</b>	BACHELORS, London 9639
58	65	<b>WRONG FOR EACH OTHER</b>	ANDY WILLIAMS, Columbia 43015
59	66	<b>SUGAR AND SPICE</b>	SEARCHERS, Liberty 55689
60	60	<b>PEOPLE</b>	BARBRA STREISAND, Columbia 42965
77	77	<b>SLIP IN MULES</b>	SUGAR PIE DE SANTO, Checker 1073
74	74	<b>KISS ME QUICK</b>	ELVIS PRESLEY, RCA Victor 477-0639
63	61	<b>ALL MY LOVING</b>	BEATLES, Capitol of Canada 72144
64	52	<b>BABY, BABY, BABY</b>	ANNA KING & BOBBY BYRD, Smash 1884
65	62	<b>JUST ONE LOOK</b>	HOLLIES, Imperial 66026
84	84	<b>CAROL</b>	TOMMY ROE, ABC-Paramount 10543
34	34	<b>THINK</b>	BRENDA LEE, Decca 31599
70	70	<b>WORLD WITHOUT LOVE</b>	BOBBY RYDELL, Cameo 330
86	86	<b>GOODBYE BABY (BABY GOODBYE)</b>	SOLOMON BURKE, Atlantic 2226
69	69	<b>THAT'S WHEN IT HURTS</b>	BEN E. KING, Atco 6288
71	73	<b>FROM RUSSIA WITH LOVE</b>	VILLAGE STOMPERS, Epic 9675
71	71	<b>CAN YOU DO IT</b>	CONTOURS, Gordy 7029
73	79	<b>WHO'S AFRAID OF VIRGINIA WOLF?</b>	JIMMY SMITH, Verve 10314
74	74	<b>IN MY LONELY ROOM</b>	MARTHA & THE VANDELLAS, Gordy 7031
-	-	<b>LOOK HOMEWARD ANGEL</b>	MONARCHS, Sound Stage 7-2516
76	76	<b>ONCE UPON A TIME</b>	MARVIN GAYE & MARY WELLS, Motown 1057

This Week	Last Week	Record	Label
77	78	<b>WINKIN', BLINKIN' &amp; NOD</b>	SIMON SISTERS, Kapp 586
78	55	<b>MAKE ME FORGET</b>	BOBBY RYDELL, Cameo 300
96	96	<b>THREE WINDOW COUPE</b>	RIP CHORDS, Columbia 43035
80	91	<b>GONNA GET ALONG WITHOUT YOU NOW</b>	TRACEY DEY, Amy 901
93	93	<b>I'M THE LONELY ONE</b>	CLIFF RICHARD, Epic 9670
82	94	<b>DONNIE</b>	BERMUDAS, Era 3125
83	95	<b>EVERY LITTLE BIT HURTS</b>	BRENDA HOLLOWAY, Tamla 54094
84	88	<b>HEY, MR. SAX MAN</b>	BOOTS RANDOLPH, Monument 835
85	89	<b>THE WONDER OF YOU</b>	RAY PETERSON, RCA Victor 8333
86	90	<b>YOU'RE NO GOOD</b>	BETTY EVERETT, Vee Jay 585
87	97	<b>INVISIBLE TEARS</b>	NED MILLER, Fabor 123
88	88	<b>SWING</b>	THE TOKENS, B. T. Puppy 500
89	99	<b>THE LONELIEST NIGHT</b>	DALE & GRACE, Montel 923
90	90	<b>CALDONIA</b>	JAMES BROWN AND HIS ORCH., Smash 1898
91	100	<b>I KNEW IT ALL THE TIME</b>	DAVE CLARK FIVE, Congress 212
92	92	<b>NOT FADE AWAY</b>	ROLLING STONES, London 8657
93	93	<b>WORLD WITHOUT LOVE</b>	PETER & GORDON, Capitol 5175
94	94	<b>HURT BY LOVE</b>	INEZ FOXX, Symbol 20-001
95	95	<b>WHAT'S THE MATTER WITH YOU BABY</b>	MARVIN GAYE & MARY WELLS, Motown 1057
96	96	<b>TEA FOR TWO</b>	NINO TEMPO & APRIL STEVENS, Atco 6294
97	98	<b>TELL ME MAMA</b>	CHRISTINE QUATE, World Artist WA 1022
98	98	<b>GOOD GOLLY MISS MOLLY</b>	SWING BLUE JEANS, Imperial 66030
99	99	<b>LONG TALL SHORTY</b>	TOMMY TUCKER, Checker 1075
100	100	<b>I RISE, I FALL</b>	JOHNNY TILLOTSON, MGM 13232

## This Week's Block Busters



**GREATEST HITS**  
MARY WELLS  
Motown 616

"Two Lovers," "You Beat Me to the Punch" and "My Guy" are all here.



**TODAY, TOMORROW, FOREVER**  
NANCY WILSON  
Capitol ST 2082

Warm readings of familiar current and recent hits with the thrush backed by the combo stylings of husband Kenny Dennis



**GREATEST HITS**  
MARVIN GAYE  
Tamla 22

The boy is big with "Wonderful One" right now and that's a part of the package with other of his memorable smashes.



**CHART BUSTERS, VOLUME 4**  
VARIOUS ARTISTS  
Capitol ST 2094

Both sides of the Beatles' first great single are here, plus hits by the Beach Boys, Al Martino, the Kingstons, etc.

## Chart Picks

**ANYONE CAN WHISTLE**  
ORIGINAL CAST  
Columbia KOL 6080

The show has closed but the Stephen Sondheim score is delightful as done by Lee Remick, Angela Lansbury and Harry Guardino.

**FROM RUSSIA WITH LOVE**  
SI ZENTNER AND ORK  
Liberty LRP 3353

Solid big band waxings of a flock of movie and TV hit themes. The set could score.

**CHERRIES AND PLUMBS**  
LEON BIBB  
Liberty LST 7358

Fine folk-like ballads done with warmth and directness with top backing.

**TOGETHER**  
MARVIN GAYE AND MARY WELLS  
Motown 613

A hot new team that has a good single out. Combined top talent could make this a hefty seller.

**JUNIOR MANCE ORK**  
Capitol ST 2092 (S)

The most exciting big band sound in a good spell. Appeal for jazz and big band fans alike.

**JONAH JONES BLOWIN' UP A STORM!**  
Capitol ST 2087 (S)

First class swinging here highlighting "Bill Bailey," "Muskrat Ramble," "76 Trombones," etc.

**SAN FRANCISCO BAY BLUES**  
JESSE FULLER (The Amazing One-Man Band)  
Good Time Jazz M12051

Kazoo, harmonica and guitar are played simultaneously by this talented blues-oriented artist. He has the feel.

**FROM RUSSIA WITH LOVE**  
MATT MONRO  
Liberty LRP 3356

Monro sings the title tune behind the picture's credits and here he sings this plus many historic film songs.

**BOYS BOYS BOYS**  
LESLEY GORE  
Mercury MG 20901

The "Boys" theme is based on the gal's newest smash "That's the Way Boys Are," and it's carried down the line. Good wax.

**NEW GIRL IN SCHOOL/DEAD MAN'S CURVE**  
JAN AND DEAN  
Liberty LRP 3361

The lads have been consistent hitmakers with both singles and albums and this one should quickly follow suit.

**IT MUST HAVE BEEN SOMETHING I SAID**  
THE SMOTHERS BROTHERS  
Mercury SR 60904

This act has gone through a steady upward swing with solid album action. This latest could be the biggest yet.

**HIPPY HIPPI SHAKE**  
THE SWINGING BLUE JEANS  
Imperial LP-12261

One of the new breed of Britishers and they've had a substantial single hit with the title tune. Good action here.

# BOMBAY RECORDS

*is proud to announce its first LP release*

*featuring*

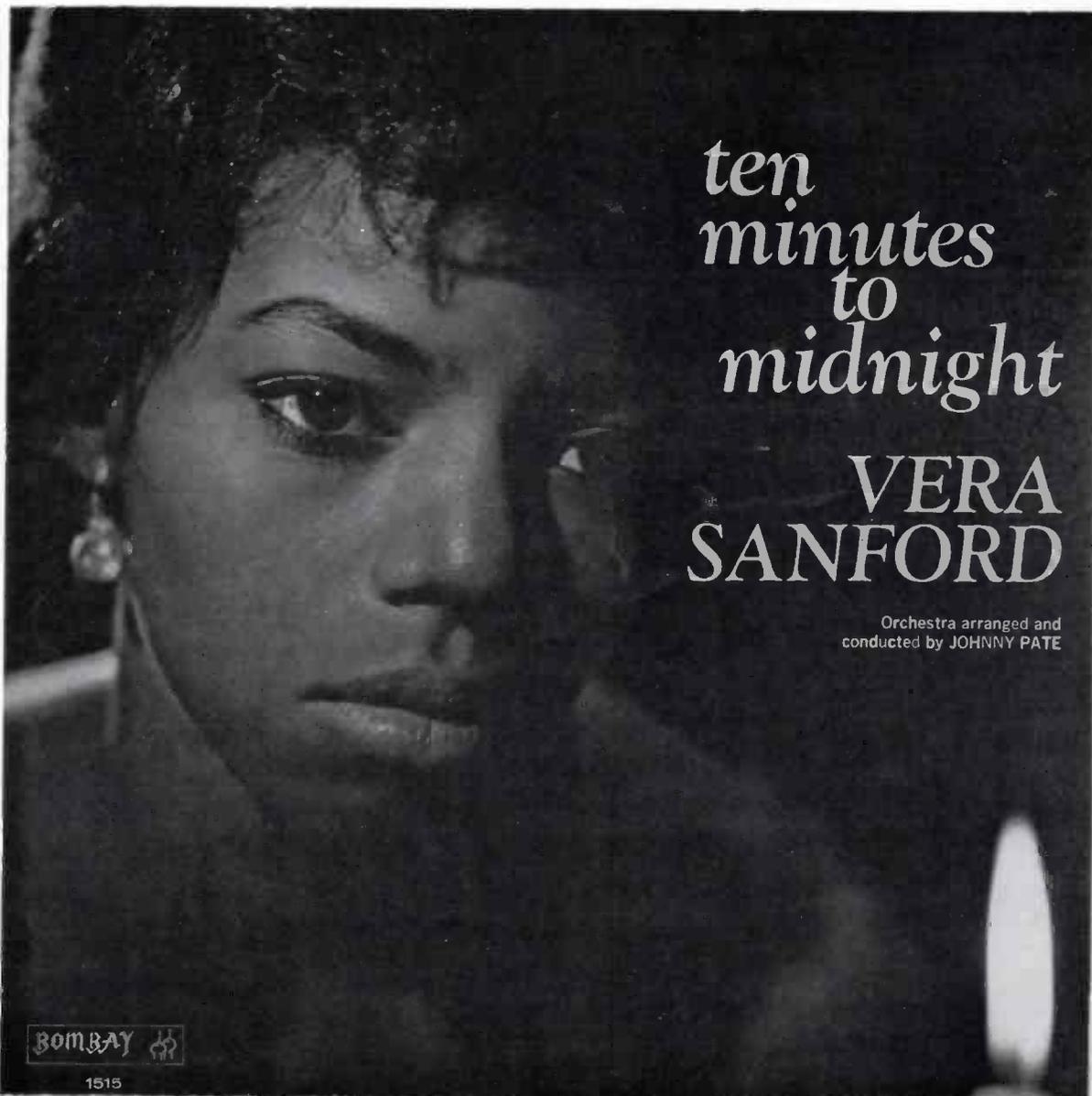
## VERA SANFORD

*a brilliant new artist on*

# "TEN MINUTES TO MIDNIGHT"

BOMBAY 1515

*an LP the entire industry will be talking about*



ten  
minutes  
to  
midnight

VERA  
SANFORD

Orchestra arranged and  
conducted by JOHNNY PATE

BOMBAY 

1515

*Our distributors will notify the industry  
of our scheduled releases of future hits both on LP's and singles*

**BOMBAY RECORDS** • 7905 Cottage Grove  
• Chicago 19, Ill. Tel.: (312) RAdcliffe 3-6300

MAY 9, 1964

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

# Elvis 'Kissin' Cousins' Moves Up

## MONEY ALBUMS

This Week	Last Week	Album	Label
<b>1</b>	1	<b>THE BEATLES' SECOND ALBUM</b>	Capitol ST 2030
2	3	HELLO DOLLY	ORIGINAL CAST, RCA Victor LOC 1087
3	2	MEET THE BEATLES	Capitol T 2047, ST 2027
4	4	HONEY IN THE HORN	AL HIRT, RCA Victor LPM 2745, LSP 2733
<b>7</b>	<b>7</b>	<b>BARBRA STREISAND/THIRD ALBUM</b>	Columbia CL 2154
6	6	GLAD ALL OVER	DAVE CLARK FIVE, Epic LN 24093
7	8	SERENDIPITY SINGERS	Philips PHM 200-115, PHS 600-115
<b>10</b>	<b>10</b>	<b>KISSIN' COUSINS</b>	ELVIS PRESLEY, RCA Victor LPM 2894, LSP 2894
9	9	BELAFONTE AT THE GREEK THEATRE	RCA Victor LOC 6009, LSO 6009
10	5	DAWN (GO AWAY)	4 SEASONS, Philips PHM 200-124, PHS 600-124

This Week	Last Week	Album	Label
<b>12</b>	<b>11</b>	<b>FUNNY GIRL</b>	ORIGINAL CAST, Capitol SVAS 2059
13	14	INTRODUCING THE BEATLES	See Jay LP 1062
13	14	FRANK SINATRA SINGS DAYS OF WINE AND ROSES	Reprise F 1011, FS 1011
14	18	THE PINK PANTHER	HENRY MANCINI, RCA Victor LPM 2705, LSP 2705
15	12	IN THE WIND	PETER, PAUL & MARY, Warner Bros. W 1507
16	20	SHUTDOWN, VOL. 2	BEACH BOYS, Capitol T 2027, ST 2027
<b>24</b>	<b>24</b>	<b>SHANGRI-LA</b>	ROBERT MAXWELL, Decca DL 74421
18	19	ALLAN IN WONDERLAND	ALLAN SHERMAN, Warner Bros. WB 1539
19	13	CHARADE	HENRY MANCINI, RCA Victor 8256
20	23	EARLY HITS OF 1964	LAWRENCE WELK, Dot DLP 3572, DLP 25572

This Week	Last Week	Album	Label
21	15	SECOND BARBRA STREISAND ALBUM	Columbia CL 2054, CS 8854
22	22	SWEET AND SOUR TEARS	RAY CHARLES, ABC Paramount 480
23	17	WIVES AND LOVERS	JACK JONES, Kapp KL 7352
24	21	ENCORE	JOHN GARY, RCA Victor LPM 2084
25	30	WHAT MAKES SAMMY RUN?	ORIGINAL CAST, Columbia KOL 6040, KOS 2440
26	16	TENDER IS THE NIGHT	JOHNNY MATHIS, Mercury MG 20890, SR 60890
27	25	YESTERDAY'S LOVE SONGS—TODAY'S BLUES	NANCY WILSON, Capitol T 2011, ST 2011
<b>67</b>	<b>67</b>	<b>TODAY</b>	NEW CHRISTY MINSTRELS, Columbia CL 2159
29	37	SHELTER OF YOUR ARMS	SAMMY DAVIS, JR., Reprise R 6114
30	29	JOAN BAEZ IN CONCERT, PT. 2	VANGUARD, VSD 2123

## ACTION ALBUMS

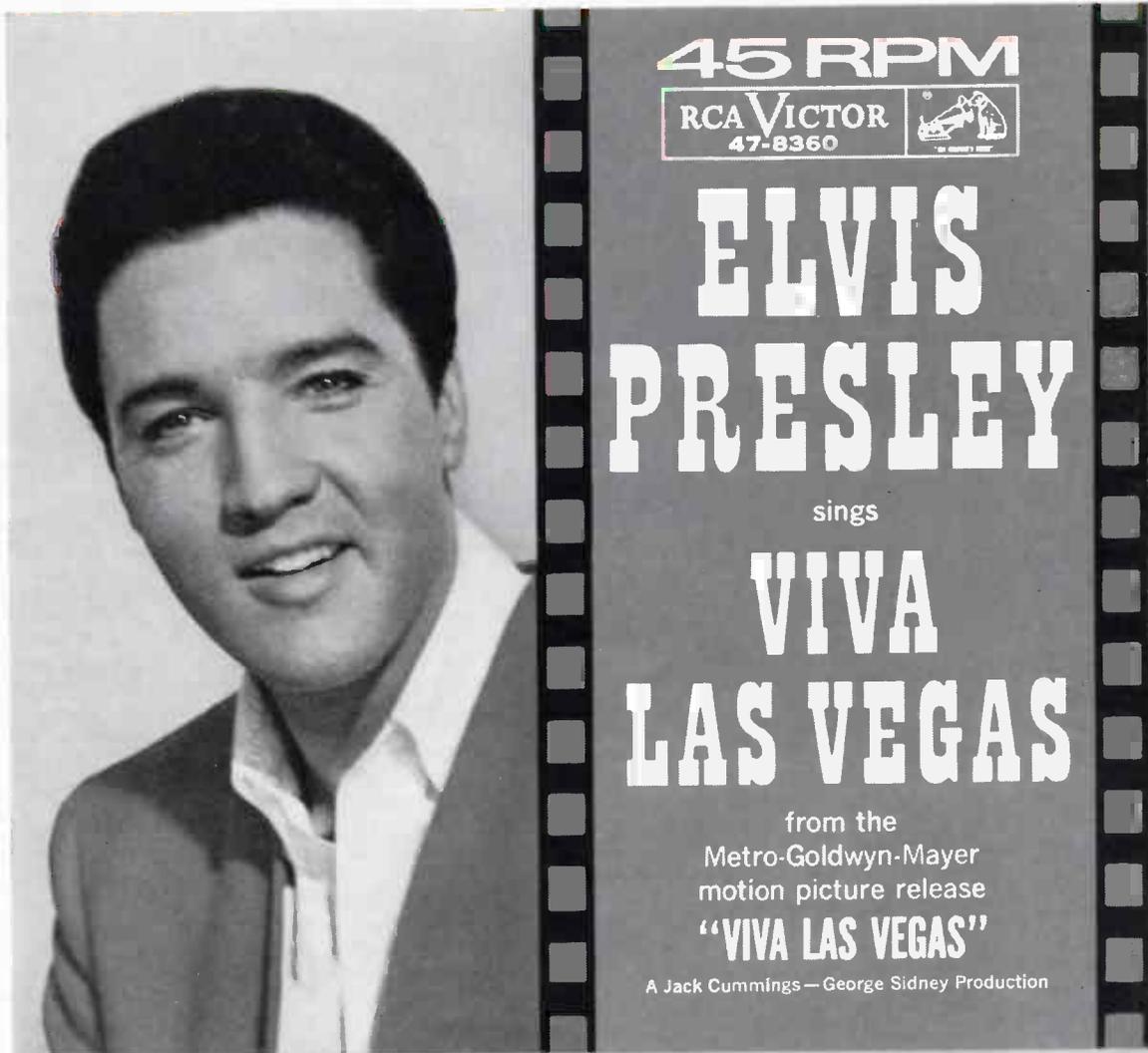
This Week	Last Week	Album	Label
31	28	TILL THE END OF TIME	JERRY VALE, Columbia CL 2116
<b>42</b>	<b>42</b>	<b>MEET THE SEARCHERS/NEEDLES AND PINS</b>	KAPP KL 1363
33	33	CATCH A RISING STAR	JOHN GARY, RCA Victor LM 2745
34	26	THERE! I'VE SAID IT AGAIN	BOBBY VINTON, Epic LN 24081
35	40	SOMETHING SPECIAL FOR YOUNG LOVERS	RAY CHARLES SINGERS, Command RS 866, RS 866 SD
36	31	GOLDEN HITS OF THE FOUR SEASONS	Vee-Jay LP 1056, SR 1056
37	32	FOLK SONGS AROUND THE WORLD	MANTOVANI, London LL 3360
38	34	WONDERFUL WORLD OF ANDY WILLIAMS	Columbia CL 2137, CS 8937
39	38	PURE DYNAMITE	JAMES BROWN, King K 883
40	35	THE MANY MOODS OF TONY	TONY BENNETT, Columbia CL 2141
41	41	CURB YOUR TONGUE, KNAVE	SMOTHERS BROTHERS, Mercury MG 20862, SR 60862
42	39	WE SHALL OVERCOME	PETE SEEGER, Columbia CL 2101, CS 8901
43	43	LIVING A LIE	AL MARTINO, Capitol 1975
44	44	ROMANTICALLY	JOHNNY MATHIS, Columbia CL 2098
45	45	HOLLYWOOD—MY WAY	NANCY WILSON, Capitol T 1934, ST 1934
<b>59</b>	<b>59</b>	<b>JUDY COLLINS #3</b>	Elektra EKL 243, EKS 7243
47	47	REFLECTING	CHAD MITCHELL TRIO, Mercury MG 20891
48	27	THE TIMES THEY ARE A CHANGIN'	BOB DYLAN, Columbia CL 2105, CS 8905
49	49	PACKAGE OF 16 HITS	VARIOUS ARTISTS, Motown 614
<b>75</b>	<b>75</b>	<b>WHO'S AFRAID OF VIRGINIA WOLF?</b>	JIMMY SMITH, Verve V 8563, BV 8563
51	52	FABULOUS	DICK HYMAN, Command, RS 862, RS 862 SD
<b>68</b>	<b>68</b>	<b>TOM JONES</b>	SOUNDTRACK, United Artists UAL 4113, UAS 5113
53	53	SUNDAY IN NEW YORK	PETER NERO, RCA Victor LPM 2827, LSP 2827

This Week	Last Week	Album	Label
54	50	ON THE MOVE	TRINI LOPEZ, Reprise R 6112, RS 6112
<b>55</b>	<b>77</b>	<b>I'LL SEARCH MY HEART</b>	JOHNNY MATHIS, Columbia CL 2143
56	55	BACH'S GREATEST HITS	SWINGLE SINGERS, Philips PHM 200-097, PHS 600-097
57	46	GENE PITNEY'S BIG 16	Musicor MM 2008
<b>79</b>	<b>79</b>	<b>ITALIAN VOICE OF AL MARTINO</b>	Capitol T 1907
59	54	SINATRA'S SINATRA	Reprise R 1010, RS 1010
60	56	TIME TO THINK	KINGSTON TRIO, Capitol T 2011, ST 2011
61	60	THE NEVER ENDING IMPRESSIONS	ABC Paramount ABC 468, ABCS 468
<b>62</b>	<b>62</b>	<b>GLORIA, MARTY &amp; STRINGS</b>	GLORIA LYNNE, Everest BR 5220, SDBR 1220
63	61	YOU MAKE ME FEEL SO YOUNG	RAY CONNIFF, Columbia CL 2118, CS 8918
64	64	LOUIE, LOUIE	KINGSMEN, Wand 657
65	63	FUN IN ACAPULCO	ELVIS PRESLEY, RCA Victor LPM 2756
<b>90</b>	<b>90</b>	<b>MANHATTAN TOWERS</b>	ROBERT GOULET, Columbia CL 6050, CS 2150
67	48	SOLID GOLD STEINWAY	ROGER WILLIAMS, Kapp KL 1354, KS 3354
68	51	APOLLO, SATURDAY NIGHT	VARIOUS ARTISTS, Atco 159, SD 159
69	57	50 FABULOUS GUITAR FAVORITES	AL CAIOLA AND HIS ORCHESTRA, United Artists UAL 3930
70	62	TRINI LOPEZ AT P.J.'S	Reprise R 6093, RS 6093
71	71	THAT LATIN FEELING	BERT KAEMPFERT, Decca DL 4490, DL 74490
72	83	FROM RUSSIA WITH LOVE	SOUNDTRACK, United Artists UAL 5114
73	70	GREAT HITS OF FRANK SINATRA	Capitol T 2036, ST 2036
74	65	LITTLE DEUCE COUPE	BEACH BOYS, Capitol T 2013, ST 2013
75	58	AIN'T THAT GOOD NEWS	SAM COOKE, RCA Victor LPM 2899, LSP 2899
<b>76</b>	<b>76</b>	<b>HER JOY, HER SONGS</b>	SINGING NUN, Philips PC 609
77	76	WONDERFUL, WONDERFUL	LAWRENCE WELK, Dot DLP 3552, DLP 25532

This Week	Last Week	Album	Label
78	85	REFLECTIONS	STAN GETZ, Verve V 8554, V6-8554
79	74	GOLDEN HITS OF JERRY LEE LEWIS	Smash, MG 27047
80	78	GREAT FOLK THEMES	PERCY FAITH, Columbia CL 2108, CS 8901
81	80	BLUE VELVET & 1963 HITS	BILLY VAUGHN, Dot DLP 3559, DLP 25559
<b>82</b>	<b>82</b>	<b>FOR YOUR PRECIOUS LOVE</b>	IMPRESSIONS JERRY BUTLER, Vee-Jay
83	66	50 FABULOUS PIANO FAVORITES	FERRANTE & TEICHER, United Artists UAL 3343, UAS 6343
84	73	LETTERMEN KIND OF LOVE	Capitol T 2013, ST 2013
85	81	NAVY BLUE	DIANE RENAY, 20th Century Fox TFM 3133
86	84	TALK BACK TREMBLING LIPS	JOHNNY TILLOTSON, MGM SE 4188
87	96	THE WOMENFOLK	RCA Victor, LPM 2832
88	86	INGREDIENTS IN A RECIPE FOR SOUL	RAY CHARLES, ABC Paramount ABC 465, ABCS 465
89	88	TIME CHANGES	DAVE BRUBECK, Columbia CL 2127, CS 8927
90	98	THE VOICE OF AFRICA	MIRIAM MAKEBA, RCA Victor LSP 2845
91	✓	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL-1364, KS-3364
92	92	BAJA MARIMBA BAND	A & M LP 104, SP 104
93	82	VENTURES IN SPACE	Dolton, DLP 2027
94	94	TOGETHER AGAIN	BENNY GOODMAN QUARTET, RCA Victor LPM 2698
95	✓	MORE SOUNDS OF WASHINGTON SQUARE	VILLAGE STOMPERS, Epic LN 24090, BN 26090
96	100	LET'S FACE THE MUSIC	NAT KING COLE, Capitol W 2008, SW 2008
97	97	TRIBUTE TO DINAH	ARETHA FRANKLIN, Columbia CL 2163, CS 8963
98	93	PAINTED, TAINTED ROSE	AL MARTINO, Capitol T 1975, ST 1975
99	✓	SPIKE JONES' NEW BAND	Liberty LRP 3349, LST 7349
100	✓	GREAT GOSPEL SONGS	TENNESSEE ERNIE FORD, Capitol T 2026, ST 2026

# ELVIS

**A SURE BET FOR HOT SINGLE ACTION!**



45 RPM  
RCA VICTOR  
47-8360

**ELVIS  
PRESLEY**

sings  
**VIVA  
LAS VEGAS**

from the  
Metro-Goldwyn-Mayer  
motion picture release  
**"VIVA LAS VEGAS"**

A Jack Cummings — George Sidney Production

**COMING SOON! SPECIAL "VIVA LAS VEGAS" EP • 4 NEW SONGS**

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**RCA VICTOR**

 The most trusted name in sound 

**"Good fast-moving product, without cut-outs,  
assures a good runover and profits . . . For  
a special promotion we go for budget items!"**

# Live With Higher Prices & Like It

## Says a Leading Rack Dealer

**CAN A RACK JOBBER "LIVE"** with higher LP prices, such as those instituted last year by Columbia, and more recently, by Capitol? And does he have to carry cut-outs in order to try to average out to a profit in this competitive business?

Hess Budin, of All Label Record Service, Cleveland, a non-member of NARM who attended the recent rack jobber trade association's convention as a guest, has answers which set him apart from many of his fellow rackers on these key issues.

"Frankly," said Budin, a round-faced serious-minded articulate man, "I don't blame Columbia and Capitol at all for what they've done and I can't really see where it hurts me. Maybe these other guys think they've been hurt but let me tell you, this stuff about price is a lot of baloney. If you're a good merchandiser, and rack jobbers are supposed to be merchandisers, you can still do the job.

**"FOR ONE THING,** you have to have a tight operation in this business. You don't have to sprawl all over the place—either geographically or in your office. For instance, we have six people in our shop, including me. I have two trusted men who drive our trucks and service all our record departments. We have a book-keeper, two warehouse men and myself. How tight can you get? And between us we manage to come off very well with our 25 discount store locations.

"How much are they worth? Last year we did a \$500,000 gross. And we deliberately don't spread ourselves too thin. Most of our places are in Ohio—the greater Cleveland area—some in western Pennsylvania and in Wheeling, W. Va. But that's close enough to maintain control. It's close enough to get to pretty fast by truck or overnight bus.

When Columbia raised its price across the board, I simply raised the price of everything to my locations from \$2.35 to \$2.47. Then their prices to the consumer were raised from an average of \$2.87 to \$2.98. It proved an important point to us. The price simply is not that important. Sales are absolutely as good as ever and overall there's more profit for us. It's



ONE OF THE FULL-LINE discount store record departments operated by All-Label.

what you have on the racks that counts, not the price.

**"INCIDENTALLY,** we never use cut-outs. That stuff can't help you. If we want to use a loss leader for a special promotion, we go for budget items. This stuff can move fast if it's right.

"But we never leave any specific titles around very long in the budget stuff. Three days tops. That is, our location runs an ad on a Thursday at a 67 or 69 cent price for a budget LP. The special will go on through Saturday.

"Then we clean the stuff right out, and bring in different things the next time.

The location still makes enough to pay for the ad but he's also gotten plenty of traffic into the place. That's the important thing.

"We have two trucks that are constantly out. They carry at least 700 LP titles in depth and probably 40 singles. We categorize most albums in the bins and racks by artist.

**"SO A PRESLEY FAN** can find practically all his hot stuff right there. In the same way, our man can quickly find out what items are low and go out to the truck and pull them out. The chances are he has them and if he doesn't, they go out the next day by drop shipment on a bus."

To help keep sales brisk, the store location owner appoints an attendant to over-

see the department. "We give her as much training in product as we can under the circumstances," Budin said. "Much of this consists of working with our service man. The girl attendant helps put the merchandise away in the store with the route man. In that way, she knows where everything is and she can give active help to customers.

"The good, fast-moving product without cut-outs that we give them, assures a good turnover and a good profit. Having an attendant available simply helps that picture. And let me tell you, I prefer the rack location any time as against the leased department.

"I know that's grown in popularity, but they operate say, on a 20 percent basis. But the rent costs 10 percent and the help another 10. So there's your profit, down the drain. With a rack, it's their baby really. It's to the location owner's interest to make the place go. He stands to gain. With a lease deal, he just collects a rent and a pretty high one at that.

**"IT'S A BAD SITUATION** because you can't really gauge the needs of your most distant markets that well and you can lose sales for your locations by not having the right merchandise at the right time. I understand, as a matter of fact, that some of the long distance boys are finding this to be true and are pulling in their horns."

# ALBUM PICKS

CONTINUED FROM PAGE 22

**PARTY WITH THE PIXIES THREE**  
Mercury SR 60912

A fine, rockin' new gal trio with a hit ("Gee") to their credit. Cute cover and bright singing can make it here.

**SHANGRI-LA**  
VIC DANA  
Dolton BLP-2028

The young chanter has enjoyed a big revival in the "Shangri-La" race, meaning a lot of new friends will want this.

**HEAR! HEAR!** (England's Newest Singing Discovery)  
**THE SEARCHERS**  
Mercury SR 60906

A group of live performances cut in Europe including a single on Mercury, "Sweets for My Sweet." Action likely.

**BLUE AND LONESOME**  
**GEORGE JONES**

Mercury 60906  
The great country chanter with some fine vault wax from Mercury. The set should do a brisk business.

**YESTERDAY, TODAY, AND TOMORROW**

Original Sound Track  
Warner Bros. 1552  
The sound track of the smash Italian picture spotlights the flashy score by Armando Trovajoli, plus the flashy picture of Sophia Loren on the cover.

## Country Style

NASHVILLE

The Zeb Lewis Show, "Hoot-enanny, Country-Rama Style," was so successful when it played a date in Amboy, Ill., that the package has been re-booked for an appearance at the same event—sponsored by the local Firemen's organization—next year.

New discs picking up strong action in the mid-West are "Still I'm Losing You" by Kitty Hawkins on Capa, and "At The Old Country Church," the debut album by The Tonemen on Cee Vee.

Linda Bird Johnson reigned as this year's queen of the annual Apple Blossom Festival in Winchester, Va., which took place on April 29 through May 1. RCA songstress, Dottie West, acted as grand marshal, and during the festival gave a speech on country music.

## This Was the Gold Disc Week That Was

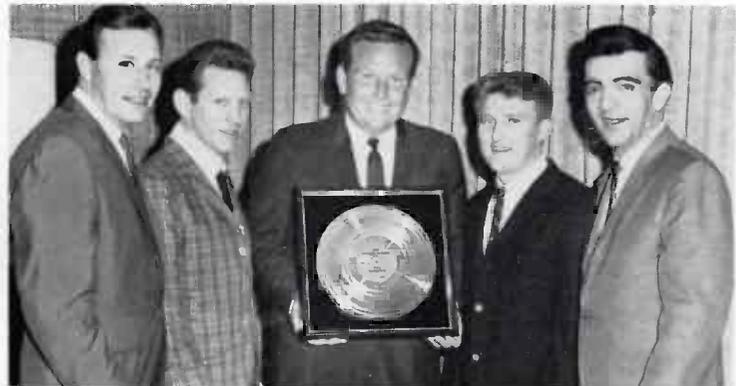


It's been a group gold disc week. Above, the Kingsmen are seen with individual Gold Discs they received for their recent hit "Louie Louie."

Seen with the Kingsmen, are executives from Scepter Records, including president Florence Greenberg, and a. & r. director Luther Dixon.

At right, Liberty Records president Al Bennett is seen with the Gold Disc awarded the Ventures for achieving over one million album sales during 1963 on Dolton.

The Ventures are l. to r. Nokie Edwards, Bob Bogle, Don Wilson and Mel Taylor.



**GREATEST HITS FROM THE GREATEST FILMS**

Varied Artists  
Reprise RS 6116  
On this LP Frank Sinatra sings "Call Me Irresponsible," George Greeley plays the theme from "Cleopatra," Keely Smith sings "Look Again" from "Irma La Douce", etc.

**INTERNATIONAL FILM FESTIVAL WERNER MULLER ORK.**

Warner Bros. 1548  
Themes from award winning pictures like "Sundays And Cybelle," "Black Orpheus," "Room At The Top," and "8 1/2," make this a standout set.

**LOU MONTE'S ITALIAN HITS**

Reprise RS 6118  
They are all here: "Pepino, The Italian Mouse," "Eh Marie, Eh Marie," "Darktown Strutters Ball," and "The Sheik Of Araby."

### New Talent

TEN MINUTES TO MIDNIGHT  
VERA SANFORD  
Bombay 1515  
Lass has a Sarah Vaughan-ish flavor, but manages to convey her own dramatic effects as well on this impressive debut LP.

### Latin American

HITS Y MUCHOS MAS HITS  
VARIOUS ARTISTS  
Columbia EX 5121  
A hit sampler type including Trio Los Panchos, Javier Solis, Enrique Guzman, etc.

### IRP's New Label

Independent Record Producers Inc., in Miami Beach, Florida has set up a Country and Western division for the promotion of small, independent c.&w. labels.

The new division will concentrate on between 13 and 15 areas to kick off with, and later spread to a national coverage.

HITS: PA' TODO EL ANO  
TRIO LOS PANCHOS  
Columbia EX 5119  
A great collection by one of Latin-  
dom's top selling groups.

LOVE SONGS—LATIN STYLE  
JAVIER SOLIS  
Columbia EX 5118  
One of the renowned troubadours of the Latin field with a sparkling program.

## CREED TAYLOR: PUTTING JAZZ ON THE COUCH

# Cats Get No Trauma from 'Pop' Hits

By BARRY KITTLESON

A JAZZ MUSICIAN, like any serious musician, can be a pretty temperamental animal (excuse me, cat). So it would seem that a successful a.&r. producer in that field (especially in these changing times when jazz is going more and more pop) would be at a great advantage if he held an accredited degree in psychology.

Creed Taylor, jazz a.&r. producer for Verve Records, does. And a look at his achievements with the label since his affiliation with it three years ago indicates it has paid off handsomely.

But first it's only fair to mention that Creed's not merely a psychologist—he's a musician as well, and his days at Duke University found him playing trumpet in the college band. ("That's why I went to Duke, actually; they have a great band and still use the Les Brown book.") Summers he played at resorts, with jazz groups and symphony orchestras.

Regarding his talents on the horn, Creed conceded with typical reserve that "if I'd continued I would probably have become a good studio man, but not a great soloist; so I gave it up; though obviously I've maintained my love for jazz, and my sympathies for the musicians who are its exponents."

**ABOUT JAZZ** as a contemporary form, Creed offered that it "has obviously undergone a tremendous lot of change in the past few years—barriers have been broken down so that labelling an artist this or that doesn't hold water from day to day.

"Make no mistake, though. Jazz musicians, on the whole, have no objection to having a best selling record any more than anyone else in the business. They do, however, object to being labelled as 'pop' artists. They are, after all, a serious lot of performers.

"Record merchandisers can, on occasion, offend the musicians' temperament, for they only accept one criteria: 'if it's jazz, it's not selling—if it's pop, then, of course,



AT PLAYBACK OF "JAZZ SAMBA ENCORE" album, jazz saxman Stan Getz (foreground) sits in control room while Creed Taylor stands by. At right are co-artists on that album, composer Luiz Bonfá and (with back to camera) singer Maria Toledo.

it's not jazz.' That's pretty short-sighted in my mind. Once an artist has a hit single or album (regardless of how off-beat or esoteric, I might add) he's stuck with an unfair label.

"The responsibility of a jazz a.&r. man is, in my mind, simply assisting the musician to find a focal point for his talents, and where possible, a buying public. I think this can be done with no indignity to the musician nor stigma of commercialism. We don't always succeed, but we sure try."

**IN RETROSPECT**, Taylor's career at Verve Records, displays a keen knack for success. Working with such established jazz musicians as Stan Getz, Jimmy Smith, Kai Winding, Johnny Hodges, Bill Evans, Wynton Kelly and Bobby Brookmeyer, he's seen almost all of them make themselves felt to a populace that might

never before have been aware of their existence.

"In a way," he said, "to the public not familiar with jazz they are new artists.

"It's not my job to dictate, but I try to seek out suitable material for the particular artist, which might have commercial possibilities. And it's particularly important to be singles minded. I'm not always right in guessing what would be the most likely track to pull as a single; but I keep my eyes and ears open to reports from deejays as to what track they're on."

A case in point is Wynton Kelly's current single, "Little Tracy." The album is entitled "Comin' In The Back Door," and was intended to cash in on the hit single of that tune. The deejays, however, started plugging "Tracy," which is side two, track four. That single is going to be the hit.

**MATERIAL CAN COME** from anywhere. Theme songs have been pretty good to the jazz musicians. Jimmy Smith's "Walk on the Wild Side," single sold 325,000 copies; the album close to 200,000. Winding's "More" from "Mondo Cane," was another big one. And Smith is currently awfully hot with "Who's Afraid of Virginia Woolf?"—though there's not really a score from the show, merely the show-inspired title. Jimmy will also be cutting the theme from the "Carpenterbaggers." And Bill Evans did pretty well with the "V.I.P.s."

"And you can't overlook the impact the bossa nova had on introducing jazz musicians to a large audience.

"**MOST IMPORTANT**, though, I look at an album as 12 possibilities for a single hit. If I've been successful, maybe that thinking isn't too wrong."



JIMMY SMITH (at the console) goes over some technical details with a.&r. man Creed Taylor. Photo was snapped during session for "Who's Afraid of Virginia Woolf?" album, now on best selling charts.

# NEWS FOCUS



IT PAID OFF for the hundreds of fans on hand to greet the New Christy Minstrels when they arrived at San Francisco airport for their Fairmont Hotel engagement. In appreciation the Columbia Record artists gave a real impromptu hoot in the truest sense.



CONNIE FRANCIS is presented with a special trophy by members of Temple University chapter of Phi Sigma Delta, who chose her Queen of the North Philadelphia branch of the fraternity.



THE ASTRONAUTS are flipped over finding their latest LP "Surf Party" on 20th Fox featured at Wallich's Music City in Hollywood. Kenny Miller and Joyce Becker took the lads on a tour of movie city.

MUSIC BUSINESS, MAY 9, 1964



UNITED ARTISTS vice president Mike Stewart, and composer Riz Ortolani, listen to the latter's film score for new United Artists flick, "Seventh Dawn."



LOVELY ANITA BRYANT and Columbia a.&r. producer Lor Crane hold conference before recent New York session. She recorded "The World Of Lonely People."



YOUNG UA CHANTER Bobby Goldsboro, shown with deejay Carroll James, of WWDC, Washington. Bobby's new hit is "Whenever He Holds You."

## Victor Banking on Freckle-Faced, Red-Haired Teenager

# ... And Here Comes Rita Now

By JUNE HARRIS

IN ITALY SHE IS CALLED "THE LITTLE SPARROW" and compared with the great Piaf. In America, she is being hailed as "the international teenage sensation." Her stage performances are wild, and strangely reminiscent of the pre-teenage Brenda Lee. Yet at 18, Italy's Rita Pavone is the same age as Brenda.

She has a mop of unruly red hair; her face is covered with freckles which only concede a short enough space for a gigantic pair of green Jackie Coogan eyes. She has a succession of 10 straight disc hits in

her native Italy, and in 14 months they have sold 5,000,000 records. Last year, Rita reportedly earned half a million dollars.

And this young girl, who stands alone, and way up on a parapet in Italy, is on the receiving end of a mighty launching campaign by RCA Victor, which is preparing to blast her into orbit here.

**THROUGHOUT THE VICTOR** organization, the slogan is "Think Rita Pavone." From the international division through to publicity and promotion until last Friday, Rita Pavone was the mere image in a gigantic detailed plan to launch her as

a star name. When she arrived in New York from her native Rome, she became the central figure in the midst of a full-steam-ahead bombardment of promotion. She also becomes the first foreign teenage girl star in the entire RCA operation to be accorded such interest.

Here, in detail, are the plans already in operation, and those which will be realized during the current six-week trip of Rita Pavone.

**Step One:** An initial capital of \$100,000 is set for campaigning purposes. The sum is broken down and used up in a variety of different methods, ranging from advertising to sticker labels. A series of teaser Rita Pavone advertisements is placed with the trade papers, starting six weeks before her arrival last Friday. More money is spent on the printing of hundreds of thousands of "Think Rita Pavone" stickers which are mysteriously appearing in every available spot up and down the country, and are even being pressed on to the back of RCA Victor's out going mail.

**Step Two:** Press kits, comprising a Rita Pavone biography and pictures are compiled, and a full scale press promotion campaign is launched. The New York Daily News has already run a Rita Pavone paragraph in their "On The Town" column. "Cosmopolitan" has done a full scale spread. One teenage magazine has called Victor and asked for as much available material as possible on their sensational "South American" star because of her success south of the border! Other interviews are being arranged during her promotional trip.

**Step Three:** The visit. Rita Pavone set for a six week trip from May 1. She goes out on a cross country promotional tour from May 19 to June 10. Tentative dates set are Boston (May 20), Providence (21), Detroit (22 & 23), Toronto (24 & 25), Chicago (26), Milwaukee (27), Minneapolis (28), Pittsburgh (29 & 30), Los Angeles (June 1/2), San Francisco (3-4), Philadelphia (5-6), Baltimore (8), Washington (9-10). During this trip, Rita makes appearances on local radio and TV stations, meets the press, and fits in as many other guest spots—at local hops and record stores—as possible. During all this time, she promotes her new single, which was recorded here on May 4, set for May 18 release. Only one major television shot is arranged—The Ed Sullivan Show on May 17, with the possibility of a return appearance.

Prior to making this cross-country jaunt, every leading dee-jay in the country will have received a personal, taped message from Rita Pavone, which was recorded in Italy. Leading TV stations are being sent film clippings of Rita's stage performance.

**Step Four:** Recording and releasing plans. Scrapping plans to release the original album, which Rita Pavone cut here



## She Takes Victor By Storm



... a roughish smile for George Marek



... a funny breaks up Steve Sholes

during her January visit, a new session date was set for this week, kicking off today (Monday), and which Joe Rene will produce. Rita cuts an English language album and also a single, which she will personally debut at an RCA Victor Distributors meeting at the New York Hilton on May 11.

Album jackets have already been designed, and are now in production. Sleeve illustrates Pavone's face with the banner "Rita Pavone—The International Teen-Aged Sensation." These will be issued as soon as the album is completed.

**WHY ARE THE RCA VICTOR** promotion strategists putting on the high pressure? They say it's because Pavone is the most exciting new singer in years. They're not trying to create an image—it's already there. All they want to do it burst its shell and send Rita Pavone up to the stars.

In 1962—before Pavone, Victor reports that RCA Italiana constituted between 12 and 14 percent of the Italian disc industry sales. At the end of 1963, during the start of the Rita reign, they say the total rose to over 40 percent of the market. Pavone's first single, "La Partita di Pallone," sold half a million copies in Italy. She has also broken hit parade barriers in Germany, Spain, South America and Japan.

Her stage performances are wild, vital and appealing. She's basically a beat singer who screams, growls and yells her way through a variety of songs, yet can

throw so much emotion into a ballad that she can stand alongside any of the greats.

She moves fluently and without inhibitions and, according to RCA, who were given an impromptu Pavone performance in their studios in January, if she senses you're not on her side, she'll play to her enemies until they're won over.

**YET THIS SMALL GIRL**—she's only four-feet-nine—who plays a boy in the Italian version of "Dennis the Menace"—has also been featured in the sophisticated "Vogue" magazine because of her offbeat working clothes. She wears tight pants, sometimes leather, tucked into boots, with a man's shirt, suspenders and a leopard cap at the back of her red head. Her mother wanted her to be a seamstress, but instead, Rita won a talent contest that set her on the road to stardom.

Today, Rita Pavone drives a Jaguar and receives four thousand fan letters each day. She shuns sophistication, but prefers to lead a more mundane life. Because she speaks very little English, her manager, Teddy Reno, translates for her, but she is learning fast and fluently.

And it is this little moppet of a girl, who burst into tears with emotion when she saw the New York skyline from her hotel window for the first time, that RCA Victor—American division—are planning to build into an international star.



**She is wild, vital and appealing. She screams, growls and yells, yet she can throw so much emotion into a ballad that she stands with any of the greats.**

APR 16 1964



# MUSIC BUSINESS

A TALK WITH KING CURTIS ON:

## What 'Soul' Is All About

By JUNE HARRIS

"SOUL IS AN INNER COMMUNICATION," King Curtis said. "Least, that's how I see it."

And musically, through a succession of discs, King Curtis, along with other artists such as Ray Charles, has interpreted the meaning of the word into one of public acceptance and understanding. His latest "soul" offering on Capitol is "Soul Serenade." The tune is self written and mournful. It's the kind of song which Acker Bilk would choose to pick out on his clarinet and make into a second "Stranger." It depicts the rough and tumble of life.

Or so says King. "In fact, I wrote it with Bilk in mind," he said. "I recorded the number three or four times before I was completely satisfied that it was my kind of medium."

"But I guess the trouble is that when you talk soul, most people associate it with music only. True, the expression is generally used in music circles, but that doesn't necessarily confine its meaning."

"Away from music, in other spheres, it can be found in a deep understanding between the painter and the art lover."

**BUT AS HIS SUCCESSFUL BASIS** for expounding music as a facet of soul, King Curtis has taken an earthy rhythm and blues beat and added feel.

"Musically, this is how I interpret soul," he says. "But there is a general belief that soul must be mournful as its name implies."

"Maybe to a point this is so. You'll find that most soul singers and musicians base their material on rural church music—that is the music you hear in churches outside the main towns—particularly those in the South and West. I guess if ever I lacked inspiration, I could take a trip to one of these places and pick up some new ideas."

"But in different forms Armstrong has soul. His is generated through that gravel voice and horn, man. Louis has direct contact with the people. And your great

painters and classical cats have soul, because the people dig what they do."

**TWO YEARS AGO**, in trying to interpret his kind of soul on disc, King Curtis found himself with a million seller on the Enjoy label, titled "Soul Twist." The title itself, used in this commercialized form, could have ruined his ideals, but King says, "It's the feel that counts, not the title."

Today, a few more labels and records after, King Curtis is still seeking to create a special image.

"I want to be known as me," he says simply. "Not as a guy who sounds like someone else, but as a musician whose sound will be readily identified with me." Curtis has gone a long way towards achieving this with the success of "Soul Serenade", and he considers himself lucky that his contract with Capitol—one of the few r. & b. artists on the label—gives him a carte blanche on material he wants to record.

But he still prefers to get his kicks out of being recognized as an individual musician rather than a guy with a hit disc.

"As a session tenor man I've worked with just about everyone," he said. "I've varied my style of playing from Andy Williams through Buddy Holly, Bobby Darin, Lionel Hampton and Nat Cole. If they ask me to play jazz I play it. I flew to Mexico at Norman Petty's request for the Holly session, and I worked on the 'Nat King Cole Story' albums."

"Of late though, I've been so busy with my own work I haven't had much time for other sessions. But man, that's your education and your bread and butter, and it still helps put the gasoline in my car."

"But I enjoy working most of all with my own five-piece combo, which is bass, drums, guitar, piano and me on tenor. Baby, I dig that kind of date, and these guys are so wild, you'd have to be deaf not to dig the soul."

"AND MOST OF all I love to work the club scene. That's too much."

**"It's deep understanding—as between the painter and the art lover, between the musician and his listeners"**

