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MUSIC BUSINESS

Incorporating music reporter

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A Profile Of Henry Mancini

page 10



Steve Lawrence: He made Sammy run

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JAN 25 1965

The Orchestra and Chorus of
HENRY MANCINI

DEAR HEART
And Other
Songs About Love



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A NEW ALBUM WITH MORE OF THAT MONEY-MAKING "MOON RIVER SOUND"
Mancini plays his new Academy Award candidate, the title song
from the new movie "Dear Heart" plus **RCA VICTOR**
eleven other sure hits. LPM/LSP-2990



Victor's Top Year

The year just passed, 1964, was the greatest year for RCA Victor Records in its history, which makes it a sensational year indeed. As it was put in General Sarnoff's report last week, "The RCA Victor Record Division achieved the highest sales volume in its history. RCA Victor currently leads in the lucrative Broadway show album field with two of the season's greatest musical hits, 'Hello Dolly,' and 'Fiddler On The Roof.'"

In addition to the two show albums Victor also had healthy sales due to Al Hirt, whose "Honey In the Horn" and "Cotton Candy" LP's both were 500,000 sellers in 1964, from Henry Mancini with his tracks of the music from "Charade," "Pink Panther" and "Dear Heart," with Elvis' LP's of music from "Viva Las Vegas," "Kissin' Cousins" and "Roustabout," plus strong albums by John Gary and Jim Reeves, and powerful singles by Al Hirt ("Java"), Gale Garnett ("We'll Sing In The Sunshine"), Elvis ("Kissin' Cousins"), Sam Cooke ("Good News"), and Lorne Greene, ("Ringo").

At the same time the parent company, RCA, announced that for the third successive year the firm had the highest profits in its history, with earnings to exceed 80 million, up more than 20 per cent over 1963.

A fine year, 1964!

Nina Simone Sues

Nina Simone filed for a temporary injunction last week against the continued sale and distribution of an LP called "Starring Nina Simone" released on the Premier album label. Suit, for \$1 million, names Philip Landwehr, Lewis Harris and "John Doe" as officers of Premier Albums, and R. H. Macy and Company and other retail outlets and distributors. Miss Simone claims that she purchased the album at 98 cents in Washington at Waxey Maxey's (Silverman) Quality Music record store. After listening to the album she claims she recognized various selections as some old demonstration tapes she made in 1955 and 1956 and taped under inferior recording conditions. Her attorney's claim that the

Disc-Schticks

By Ed Sherman



"Okay . . . we got the new dresses . . . now take us to your discotheque!"

copy on the Premier album jacket misleads the public into believing that the set contains current performances recorded with high fidelity equipment. The court was told that Miss Simone's attorneys had asked Premier Records to stop distributing the album, but that Premier claimed it had a valid contract between plaintiff and Glory Records, executed by former manager Jerry Field. Phil Rose of Glory Records allegedly said that no such recording agreement was ever authorized by or issued by his company.

Columbia Buys Fender

Columbia Records and its parent firm CBS, are really in an acquisitive mood these days. Last week Columbia Records Distributing Corp. purchased the Fender Guitar and Amplifier Company for \$13 million. Fender developed the solid body guitar in 1946 and its sales skyrocketed when thousands of rock and roll acts, and other touring combos, adopted the Fender as their own. Firm has continued to be a leader in the field, and has led with innovations and designs. The two former owners and officers, Donald Randall and Leo Fender, will continue with the company. Randall will be vice president and general manager of the Fender Musical Instruments operating unit of CRDC, and Fender will

continue as special consultant in research and development.

CRDC's parent, Columbia Records, recently acquired Oriole Records in England, after buying into record companies in France and Germany. And Columbia Records' parent, CBS, just purchased a baseball team, the New York Yankees.

Chess International

Chess Records will launch a world-wide expansion program in early February beginning with the setting up of an office in London. Firm, according to veepee Marshall Chess, will open offices in many other major cities in Europe, Asia, and South America. According to Marshall, all releases abroad will now bear the Chess trademark. Marshall and Phil Chess will journey to Europe to celebrate the opening of the London office in February.

Mainstream Meetings

Mainstream Records held regional distributor meetings last week in New York, San Francisco and Chicago. Execs Bob Shad, Phil Picone and Juggy Gayles chaired the New York meet and Bobby and Phil covered the other two. On January 8, 9, 10 Bob Shad and Phil Picone were in Miami for further distributor meetings, and this week will be in every major market to promote the firm's 10 new albums.

A PPM, Trini World

The next single records by Peter, Paul and Mary on Warner Bros., and by Trini Lopez on Reprise will be issued simultaneously throughout the world. Sides by PPM are "For Lovin' Me," and "Monday Morning," and by Trini "The Lemon Tree" and "Pretty Eyes."

Al Hirt's Goldie

Al Hirt will receive his second gold record award for 1964 when he obtains his goldie for albums sales of over \$1 million for his RCA Victor LP of "Cotton Candy." "Cotton Candy's" sale of over 500,000 LP's was certified last week by the RIAA. Set was produced by Nashville record chief Chet Atkins, who also produced Hirt's first 1964 goldie "Honey In The Horn," which was certified by the RIAA last April for sales of over \$1 million.

Philips Jan. Program

Philips Records new January program, which goes under the title of "3 For The Money-4th To Go," was presented to distributors last week in New York, Atlanta, Chicago and Los Angeles. Program features 13 albums, including sets by the Swingle Singers, Teresa Brewer, Johnny Mathis, Lester Lanin, the sound track of "The Umbrellas of Cherbourg," Edith Piaf, the London Symphony Orchestra under Pierre Monteaux, and Arthur Grumiaux and the Lamoureux Orchestra.

Meanwhile Philips Records also announced the first release in its new "Double Hit" series, a special series of past single hits featuring two hits on each record. The series is being made available initially through a pre-pack which contains 72 records. Artists include the Four Seasons, Serendipity Singers, Nina Simone, Springfields, and Woody Herman.

Liberty Names Execs

Liberty Records has appointed Lee Mandell, former LP sales manager, as marketing director for Liberty Records as well as subsidiaries Dolton and Imperial Records. Bob Fead, former promotion director, has been named national sales manager of the labels.

REVIEW OF THE WEEK

Colpix' New Plans

Bob Yorke, new head of Colpix Records, introduced some sweeping changes last week in the firm's marketing and wholesale pricing procedures. The firm reduced distributor price for product, and simultaneously eliminated all free-goods deals on singles.

The new policies include replacement of free-goods bonuses and of other discounts by a constantly-maintained reduced distributor price for albums as well as singles; an increased return privilege on singles; and complete elimination of allocations and guaranteed sales. Firm says it recognizes distributors special needs in connection with quantity album sales to rack jobbers and one stops. On these sales a 10 per cent free merchandising allowance is provided.

Under the Colpix 1965 plan, distributors cost on 45 rpm singles will be "reduced substantially" from the former price level. Distributor cost on \$3.98 albums will be 18 cents less per album, and on higher priced albums reduction will amount to 22 cents per album against previous prices.

WB-Reprise Meets

Warner Bros. and Reprise Records held sales meetings with distributors last week in San Francisco, Los Angeles, Seattle, Chicago, Washington, Detroit, New York, Boston, Houston, Miami, Denver and Atlanta. Meetings were chaired by WB-Reprise President Mike Maitland, and covered the two labels' January-February releases. Attending the meets



MEETS COLLEGIANS: Prior to her annual solo concert at Carnegie Hall Friday, January 15, Philips Records' Nina Simone held an all-day taping session last week with some thirty college radio stations from metropolitan New York, New Jersey, Connecticut and Pennsylvania.

were executives Mo Ostin, Joel Friedman, Bob Summers, Artie Mogull, Bruce Hinton, Sid Schaffer, Sonny Burke, Jimmy Hilliard, Jimmy Bowen, Joe Smith, Stan Cornyn, and Ed Thrasher.

Murray's Big Week

Murray the "K" Kaufman's annual Christmas holiday rock show at the Brooklyn Fox was a winner with a 10-day gross of \$186,000. The jockey's take was a new record for his Christmas shows, and was only \$20,000 below his all-time high gross last Labor Day of \$206,000.

Kaufman said that his next Brooklyn Fox show, which doesn't start until Easter Sunday, next April 18, is already three-quarters set in terms of talent. Featured will be Marvin Gaye, the Miracles, the Righteous Brothers, Little Anthony and the Imperials, Martha and the Vandellas, the Supremes, the Temptations and the Four Tops. In addition, Kaufman expected either Gerry and the Pacemakers or Tommy Quickly. Decision was due to be made late last week by phone with Britain's Brian Epstein, manager of both acts.

Goody Price Slash

The top record albums by the top pop artists at \$1.79. That's the latest promise extended to disc fans by the retail record wizard of New York's West 49th Street, Sam Goody. "This is no temporary thing," Goody said last week. "You can take my word that it's permanent. Late last year I said I'd do it and now it's done."

Actually, the \$1.79 album price is pegged to Goody's regular schedule of ads in the New York Times (Monday, Thursday, Saturday and Sunday) and in the afternoon New York Post on Fridays. "Anyone who brings the ad in to any of the stores gets the \$1.79 price, Goody continued. Previously the "bring in the ad" price was \$1.89. Without the ad, the same product costs \$2.98 in most cases.

Product involved is by such artists as the Beatles, the Dave Clark Five, the Rolling Stones, Peter and Gordon, Pete Seeger, Andy Williams, Robert Goulet and Barbra Streisand.

Goody added that his stores enjoyed a \$1,000,000 increase in sales last year over 1963.

Victor Gets "Flora"

RCA Victor Records has secured the recording rights to the forthcoming Broadway musical, "Flora, the Red Menace," which will star Liza Minnelli. Miss Minnelli, daughter of veteran performer Judy Garland, was last seen on the New York stage in the off-Broadway revival of "Best Foot Forward."

The musical has music by John Kander, lyrics by Fred Ebb, and book co-authored by Robert Russell and George Abbott. Abbott will also direct the opus, which is being produced by Harold Prince.

Meanwhile the Leonard Bernstein - Comden - Green show, a musical adaptation of "The Skin Of Our Teeth," was canceled last week due to a dispute between Bernstein and his collaborators. CBS was backing the show to the tune of \$400,000 and the cast set was expected to go to Columbia. Columbia officially announced it would record "Kelly," which was understandable since it had invested \$50,000 in the show.

Meanwhile, rumor had it that United Artists Records would get cast rights to the new Frank Loesser Show "Ex-Lover" and that papers would be signed next week.

Mercury Records, which had just issued the cast recording of Buddy Hackett's "I Had A Ball," obtained the cast rights to the musical version of "The Yearling." Firm put up a major share of the \$300,000 backing in the show.

Angel's "Carmen"

The big release from Capitol's Angel label this week is the Maria Callas "Carmen," a deluxe three-LP set. In addition to Miss Callas, Nicolai Gedda, Andrea Guiot and Robert Massard are starred. Angel also issued a lot of other strong classical wax including sets by Yehudi Menuhin, and a new Artur Schnabel LP from his Beethoven Sonatas package on Great Recordings of the Century.

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Hy Mizrahi

Artie Ripp

Phil Steinberg

KAMA-SUTRA PRODUCTIONS

PRESENTS

6 BIG ONES FOR '65

"LET'S LOCK THE DOOR"

(And Throw Away The Key)

Jay and the Americans

United Artists

JAN. 15th

To Be Released

"PLEASE DON'T SAY GOODBYE"

The Townsmen

Columbia Records

"GIVE HIM A GREAT BIG KISS"

The Shangri-Las

Red Bird

JAN. 15th

To Be Released

*A big explosion coming
straight out of the cannon!
A smash from . . .*

FREDDIE CANNON

Warner Bros.

"IS 13 TOO YOUNG TO FALL IN LOVE"

The Petites

Ascot Records

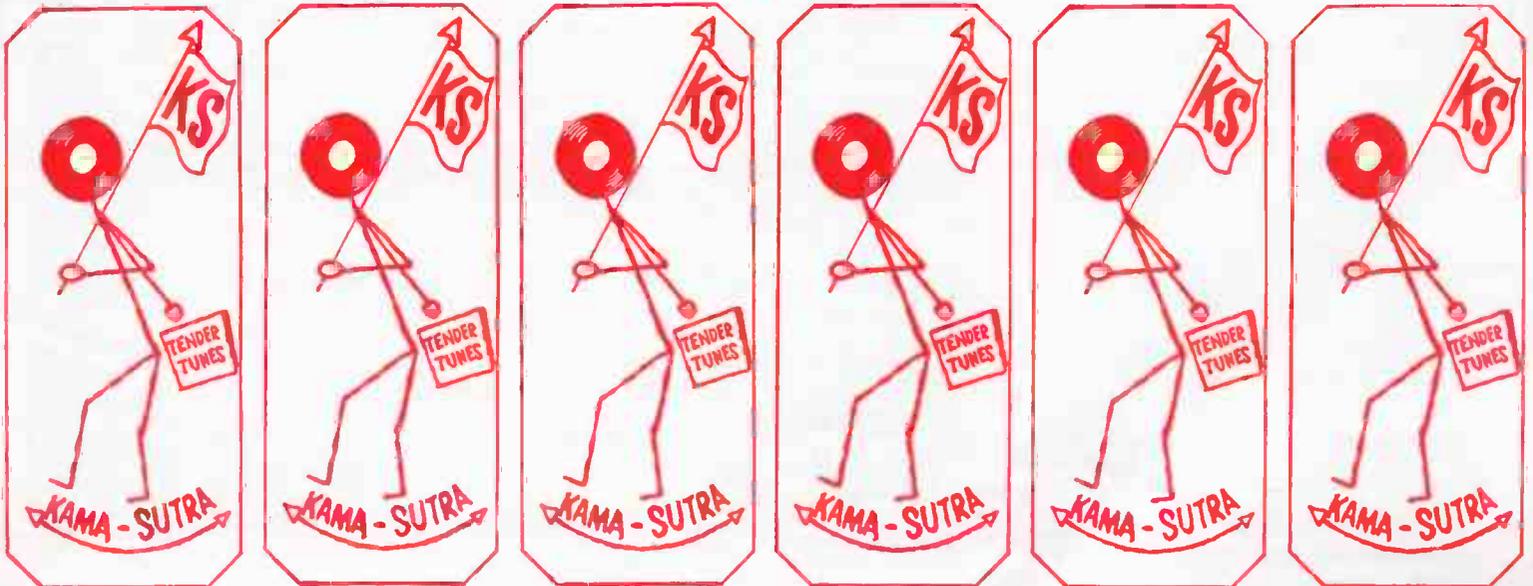
JAN. 15th

To Be Released

"ROCK AND ROLL SYMPHONY"

Paul Anthony

World Artists



STEVE LAWRENCE:

*He made
"Sammy"
run and
it's still
running
due to his
dynamic
performance*

Critics praised him. About a year ago a show opened on Broadway at the 54th Street Theater called "What Makes Sammy Run?" The critics panned the show unmercifully, but one of the actors in the show received universal praise. He was the young man who played Sammy Glick. His name—Steve Lawrence.

By now it is generally accepted that Steve and Steve alone has been responsible for keeping "What Makes Sammy Run?" running, in spite of those critical raps handed the show a year ago. He has proved that he has a tremendous following among the millions of New Yorkers and citizens from surrounding areas, who have seen him on TV, in night clubs, on personal appearances, or have heard him on disc.

Fought for part. Lawrence got the part of Sammy in the show because he wanted it and fought for it. "I made sacrifices both professionally and economically to be in 'Sammy,'" Steve said last week. I put my career on the line. If I had flopped in the show I would have hurt my show business career severely. From a financial standpoint I could have earned five

times what I do in the show by playing night clubs and TV.

"I wanted to be in 'Sammy' for a lot of reasons. First of all I wanted to prove I could play the part. Second, I feel that it is important for an entertainer's career to get involved in as many areas of the entertainment business as possible, for the more areas that a performer can work the more longevity he adds to his career. It also increases his earning capacity in other fields, and doesn't make him as dependent on one branch of show business only.

"The third reason I wanted to play 'Sammy' was because I want to get involved in motion pictures, and one of the ways to do this is to get good reviews in a Broadway show.

Other fields. "You know, record performers have a hard time breaking into other show business media. I find this strange since we are all in the same business—show business. Anyone who sells records and can perform has appeal, and could do well on the stage or in motion pictures. I think film producers are idiots for not trying to groom a Bobby Vinton and other solid record performers to become movie names."

Although Steve has been praised for his portrayal of the mean, egocentric Sammy

he is as much like Sammy as Santa Claus is like the Big Bad Wolf. He is happily married to the attractive Eydie Gorme, and he has two young sons, David and Michael. He—and Eydie—have had the same manager, Kenny Greengrass, for almost 10 years, a most unusual thing in the mercurial entertainment business, and Kenny is more like a friend than a manager.

Charitable enterprise. Every year, for the past five, he and Eydie have starred on the New York Cerebral Palsy Telethon, an arduous task at best and an even tougher one for Steve these days since they start on a Saturday after he has played two performances of "Sammy." It is estimated that Steve and Eydie have raised between \$2.5 and \$3 million for the charity via the Telethons.

Steve intends to stay with "Sammy" until his contract runs out, (it still has five months to go). He's not only interested in getting into movies, but he intends to resume his night club career (with Eydie) and of course to keep on making records.

Something to say. For himself Steve likes "good" songs, "songs that are well written and have something to say." He believes that songs that make the top 10 are usually "good" songs since "they had



Steve and Eydie threw a cocktail party for Joe Mooney at New York's Penthouse Club when the organist joined the Columbia label last summer.



Red Buttons and Enzo Stuarti ham it up backstage with Steve in his dressing room at the 54th Street Theater

to have something to say for the public to buy them." He also believes that "music, like other arts, reflects the times we live in, and if songs are frantic today, it's because the times we live in are frantic."

Hard to break through. "I think it is tougher for a good singer to break through today than it has ever been before," Steve said, when asked about today's pop disc scene. "The reasons are many, the first being the lack of the type of material that a good singer needs. Writers don't turn out the older, standard type of material in any quantity today, and this is what a good singer must have.

"Next is the fact that there are fewer places for a good singer to get his basic training. Most of the clubs where I broke in have closed. So there is nowhere for the young singer to go to make his mistakes as he is learning his business.

"Instead he has to make his mistakes on TV before millions of people, which I think is unfair to the singer. But where else can he go:

Radio no help. "The good young singer gets no help from the radio stations when he is starting. The kind of material that a good singer performs, especially a new singer, isn't played by many stations today. Once a good music record would be played by seven or eight stations in New York. Now all you can do with a record like that, if you are not a star, is to get it exposed on one or two stations. Jack Jones has made it, but how many Jack Jones's are there? Very few."

Steve's favorite people, singers that is, are Jack Jones, Andy Williams, Tony Bennett, and Vic Damone. As for girls—well, it's all Eydie Gorme.

BOB ROLONTZ



He writes the music for 007!

John Barry, who is having a lot of fun composing the scores for the James Bond epics, started his career leading a rock and roll band in London.

Started with rock. If you want to become a composer for movies, start out with a rock and roll band. At least that's the path followed by John Barry, who has written the scores for all of the James Bond movies, "Dr. No.," "From Russia With Love," and "Goldfinger." He does much of his work for United Artists music, among other firms.

Barry, who is now in his early thirties, is an Englishman who entered the music business as the leader of a rock and roll band in London back in 1957. After a few years working with the rock group, he became a record producer for EMI and handled Adam Faith's recording dates. Faith, a big star in England (and now making some noise here) was featured in two films "Beat Girl," and "Never Let Go," and Barry handled his recording work in both. Barry also scored the latter picture.

Gave up band. From then on Barry was set as a screen composer. He gave up the band (although he still digs the rock) and has concentrated on music for the films. Among his credits, in addition to the Bond features, are "Zulu," "Seance On A Wet Afternoon," and the upcoming "Mr. Moses." He will also score the next James Bond picture "Thunderball," and the picture "King Rat," from Jimmy Clavell's best-selling novel.

"I've tried to retain a continuity in the Bond picture," said Barry when interviewed in New York last week. "The Bond movies are not very subtle, everything happens out in front, and the music has to go along with it. However, they are the



type of movies you can write a main theme for, and with luck the theme can become popular like "From Russia With Love."

Not always commercial. Barry points out that it isn't necessary to write a pop song for a movie, or even a commercial score, for the music to be commercial on LP. "If the music works for the movie, and it isn't necessarily commercial, that doesn't have to hurt its LP chances. You can't always write commercial scores. Take "Seance On A Wet Afternoon," for instance. A pop song, or even a main theme, would have destroyed the mood of the picture. I admit that "Seance" is rather far out, but it points up the importance of creating music to fit the mood of the picture, not to make a hit single, or even a hit LP. But if the music is honest the public will appreciate it."

Barry is very pleased with the sound quality of the track of "Goldfinger" now out on the United Artists label in the U.S. "We recorded it at the CTS Studios in Bayswater in London," he said. "The size of the orchestra was the same as we had used on other Bond scores, but we had a lot of time to plan for this one. We used the top musicians in London on the date, and everything came out just right."

What's it like to write music for movies starring such glamorous females as Honor Blackman, Ursula Andress, Shirley Eaton, and others? "Fun, just fun," said Barry, like any other old rock and roller, who had it made, might say.

B.R.



**THIS GREAT SINGLE STARTS
WHERE HER SENSATIONAL
"HOW GLAD I AM" LEFT OFF**

→ AT THE TOP!

nancy wilson don't come
running
back to me

5340



orchestra arranged
and conducted by
Sid Feller

Produced by
DAVID CAVANAUGH

**b/w "Love has Many Faces"
theme as Nancy sings it in
Columbia Pictures' new re-
lease starring Lana Turner!**

nancy wilson love has
many faces

The title song as Nancy sings it in the motion picture.

5340



Nancy, pictured with Lana Turner, star of Jerry Bresler's production "Love Has Many Faces" for Columbia Pictures



5340

**BOTH SIDES OF THE SLEEVE
IN EYE-CATCHING FOUR-COLOR!**

"There's no formula

A modest man. Henry Mancini is a slender, dark haired, modest-talking man from California who, for almost a decade, has represented one of the key and often infrequent links between the world of good (non-rock) music and the pop singles charts.

He is also a member of that select West Coast music fraternity not associated with surfing and hot-rodding who have nevertheless, played an increasingly important role in creating hit popular music. Mancini did a number of years of apprenticeship on the Coast movie lots writing background scores for pictures before his work as the writer of the "Peter Gunn" TV soundtrack score made the music-buying public suddenly aware of television as a new source of pop hits.

Always on scene. Since the mid-'50s arrival of "Peter Gunn," he has been on the scene almost constantly as a writer of such TV themes as "Mr. Lucky" and such movie smash scores as "Breakfast at Tiffany's," "A Shot in the Dark," "Pink Panther," "Charade" and most recently, "Dear Heart," and as a recording artist whose own hit versions of these tunes have continued to enrich the coffers of RCA Victor Records.

Despite his track record, he says there is no real hit formula. "Sure I have a den in my house but I also have three kids. There is no such thing as being able to close yourself off completely to be the great creator," he said during one of his rare recent visits to Victor's New York headquarters. "Despite the interruptions, I still do most of my work at home. And I guess I do a lot of thinking when we get up early on a Saturday and drive over to our boat at Newport Beach.

"It's a sea-going power boat and there's nothing my wife and I like better than getting aboard and sailing out to sea for a day or



Talks over an approach with his colleagues . . .



Mancini, a meticulous recording man, gives a downbeat . . .

a weekend. If I have a hobby besides my work, it's the boat.

No pat formula. "As for writing, there's no pat formula. We had hits with "Moon River" and "Days of Wine and Roses," and then there was a loser with "Charade," so we all strike out too.

"One thing really helps me in addition to getting into the den and going to work. That's the habit I've developed of doing a lot of listening. I can't ever really sit down and listen to records for fun. But I hear a lot at home and on the radio just in line with keeping up to date. I like to know what's going on with the new people, writers and artists, who are making themselves heard. You can't sit still in this business or you get lost.

A Johnny Mercer fan. "Johnny Mercer is one of the top pop writers in the country if not the whole world. I know that because I've worked with Johnny on two Oscar-winning songs, 'Moon River' and 'Wine and Roses.' You know what he does? He spends hours driving around town in his car listening to the radio just to keep tabs on what's happening.

"I have great respect for this guy. I've often thought of trying a different tack and getting into Broadway show stuff. If I ever do, I'd want Johnny working with me.

Concerts take time. "I don't really know if I'll ever have enough time to really think about Broadway as much as I'd like to. I do a good many concerts. That takes a lot of time flying all over the country, getting local musicians together for my orchestra. On these we do mostly my own things because I don't think anybody would want to pay to watch me conduct a Stravinsky program. Others do that a lot better than I could. I enjoy doing the concerts but then I like to get back to my first love of composing.

"As soon as I go home, I'll be starting on a new picture, 'The

for writing hits" . . .

—Henry Mancini—

Great Race,' with Jack Lemmon, Natalie Wood, Peter Falk and Keenan Wynn. It's a three hour picture so it's going to take some work.

His sound track method. "I'll start by just seeing the picture. I prefer to work from the finished product. I know some writers like to get involved with the producer and the director while the shooting's going on. I'm not even for showing up on the lot because you waste a lot of time. You can reach the point where you can't see the forest for the trees. I just see the picture as often as I have to and work from that.

"Every picture is different. Sometimes there'll be just a basic theme like in 'Pink Panther.' It'll run all the way through in different settings. In other cases you'll have various individual songs. Some of these are what we call source music because they're actually made by a band or a singer, in other words a source that you see in the picture. In 'Breakfast at Tiffany's,' there were four or five of these in the party scene alone. 'Moon River' was the same type because it was sung by Audrey Hepburn."

Started piano at eight. Mancini has studied music since he was eight, starting at that age by taking piano lessons. "But I only considered being a concert pianist once—for about 10 minutes one time—when I got inspired by Art Tatum. As far as pianists go, no one had his stature before or since."

Mancini has other favorite people too. "Jerry Goldsmith is certainly one of the newer Hollywood writers to watch. He's good. So is Johnny Winters. Johnny was the pianist on 'Peter Gunn' and he's been doing some good things of his own lately. I think Bill Evans is a pianist to watch too.



And listens to a playback in the control room . . .



Plays the flute himself on a date . . .

Exposed to the rock. "In my house I am also exposed to rock and roll. I don't think I'll ever be called on to score a rock and roll movie because they probably wouldn't want to pay my price but I'm aware of it all, thanks to my kids. I think what the Beatles do they do well, but it's awfully hard. There's no let-up on the push and drive and sometimes I have to withdraw, but they have a vitality and you can't put them down.

"Their songs are well-constructed and geared right down to teen-agers especially in their language and grammar. I recorded one of them, 'Can't Buy Me Love,' in an album, and I must say they have a good melodic quality. But they're not really in the great songwriting tradition.

Likes Rolling Stones. "The Beach Boys sound like a good singing group with a lot of harmony. And another group that a lot of people put down, the Rolling Stones, have quite a sound too. You get inside the first track or two on their albums and you find some really authentic sounding copies of American rhythm and blues from the South with their singing and their guitars.

"We certainly have to keep aware of what fellows like this are doing. I've even introduced a mild rock quality in some of the things I've done. As I've said, both Johnny Mercer and I do a lot of listening to try to keep up to date on what these people are doing with popular music.

"I don't see any reason to think, though that there's any basic change in pop records coming up. I get my share of hits and they don't rock. You have people like Andy Williams and Tony Bennett and Jack Jones getting them too, but there have to be a lot more than four or five out of a hundred on the charts before you can say that the good music is taking over."

REN GREVATT

Mickey & Sylvia Together Again

Legendary team. The legendary team of Mickey and Sylvia is back together again. After almost four years of working apart, the best-selling duo decided to work together both in the U.S. and Europe for at least six months of the year, starting next week, when they open at New York's Apollo Theater.

They have obtained for themselves a brand new recording contract from RCA Victor (with a sizable guarantee) and their first records on the label will be coming out shortly.

Remarkable run. Mickey and Sylvia had a remarkable run for themselves back in the mid-1950's. Their first recordings, on the now defunct Rainbow label, did well, but it was on Victor's subsidiary label, Groove, that they made a world-wide impact in 1957 and 1958. They sold close to a million copies of "Love Is Strange," and had a flock of other hits like "Love Will Make You Fail in School," "Dearest," "No Good Lover," and "Walkin' In The Rain."

Their record hits made them into a nationally known act, and the attractive Sylvia and the personable Mickey attracted huge crowds when they appeared in night clubs or in theaters. They were one of the few rock acts to ever appear on the Perry Como TV show.

Broke up team. In the early 1960's Mickey and Sylvia decided to strike out on their own. Sylvia went out as a single and Mickey went back to composing, arranging and playing on New York recording dates. In 1961 Mickey decided to live in Europe and he and his wife Barbara (Baker) moved to Paris. Since then Mickey has been handling recording dates, teaching, arranging and composing. He has done most of his dates for the CBS label, in Paris. His wife, Barbara, runs their music publishing firms, Malee, Concord and Bonita.

Sylvia meanwhile, has been working on her own as a single. Her husband, Joe Robinson, who manages her and also handles their music firm, has been handling her bookings. Again and again club owners would ask him when Mickey and Sylvia would get together again, and tell him how well they could do if they were again a team. One day last November Joe Robinson flew to Paris and talked to Mickey—and now the team of Mickey and Sylvia is back together.



U.S. and overseas. It is expected that Mickey will come to this country to perform with Sylvia for three or four months of the year, and that then they will go to Europe and play three or four months of theaters, clubs and TV over there. All in all, the team seems headed for a busy,

busy future. If, by good fortune they come up with a big hit—as is highly possible—they'll probably find themselves working together a solid 12 months of every year, for many years to come.

BOB ROLONTZ



Cut to the 4 Seasons' pattern of success!

America's top group, the 4 Seasons' newest will be the biggest single hit of the new season...and the biggest, sellingest single in their career!

THE 4 SEASONS BYE BYE BABY (Baby Goodbye)

40260

Special full color sleeve for extra point-of-purchase power.



PHILIPS RECORDS

One world of music  on one great label



CERULEAN BLUES

It Just Gets Later

by Dom Cerulli

A couple of unrelated items in the news recently set me to thinking.

First of all, we had a fine hour-long TV show with Lena Horne, a huge orchestra, and guest James Mason aired on a New York independent station. The show was produced in England.

Then we had the distressing news of Nat (King) Cole's serious illness.

And I thought that we are indeed being deprived of great entertainment, and, in turn, are seeing great and talented entertainers deprived of their full audience potential when such as Nat and Lena and Ella Fitzgerald and Sammy Davis Jr. and Louis Armstrong have no regular shows on the tube.

It's true that Cole's first attempt at a network show bombed for lack of sponsorship. And it's equally true that Lena and Ella and Sammy and Louis and Sarah Vaughan and Pearl Bailey and so many deserving Negro entertainers make big money doing guest shots on all the major shows.

Not the same

But a guest shot on Ed Sullivan or The Hollywood Palace is a far cry from the prestige and exposure that a regular series commands. And there is no Negro entertainer who has a regular network series.

Any number could, and the shows could be as strong and musical as, say, the Andy Williams or the Perry Como or the Dinah Shore shows were.

It's easy enough to carp about this and urge that somebody take a chance on the Negro entertainer as star of a musical series. But the answer, inevitably, will

be the same: the South will boycott the show. Or the South will boycott the product.

Well, next time (if ever) that argument comes up, I hope that someone will urge the manufacturer to look at the amount of his sales in the South and determine whether it's worth protecting at the risk of losing great music by great talents. Or ask the stations and/or the network to determine how many viewers they'll lose by carrying such a show.

Better days coming

It's not that simple, of course. And we are going to have a good many lean years before we start to have the good ones. But may I point out a couple of recent items that indicate that good days may be coming after all:

-Louis Armstrong was barred from appearing at the University of Alabama over severe protests by the student body. The young people wanted him to appear.

-Louis Armstrong appears and cavorts with white children in a charming TV commercial for a new toy doll.

-Harry Belafonte is set to be Dinah Shore's sole guest on her next hour-long show.

-Comedian Bill Cosby plays a straight acting role without reference to color in an upcoming spy series.

Yes. . . . we're getting there but Nat Cole grows older and Lena Horne goes to England to have her hour-long show and we have three and five minute spots of Ella and Sarah and Louis while we have hour after hour of **Peyton Place** and **Many Happy Returns** and **Broadside** and **The Munsters** and like that. . . .



RADIO AND TV

Les Crane Likes The Rock

by June Bundy

Les Crane has been looking for a gimmick to bolster ratings on his new late night ABC-TV show, and rock and roll may be the answer. At any rate he has apparently decided to concentrate on attracting young listeners, and, as a result, rock and roll performers are garnering late night network TV exposure for the first time.

Jack Paar was strictly a musical comedy man during his late night NBC television period, and his successor, Johnny Carson, prefers jazz. With rare exceptions (i.e. Paul Anka) both men have always treated teen-oriented music and its stars as something of a joke.

Not a Joke

They are obviously not a joke to Crane. He presents them with positive pride—backed by a fine swinging band and sufficient time to build for maximum audience impact.

The talent — accustomed to the usual "do your million seller and get off fast"-type shuffle on network TV — responds beautifully to Crane's respectful treatment. In recent appearances on the show, such top r. & r. stars as Gene Pitney, The Supremes and Johnny Nash have projected a stronger, more vital TV image than ever before.

The Supremes were particularly outstanding last Monday (4) with three tunes, including, of course, their big hit "Baby Love" and a remarkable rendition of "I Am Woman" from "Funny Girl." The photogenic lead singer (who can make it on her own any-

time she wants to) is loaded with audience appeal and visual showmanship.

Phil profiled

Tycoon of teen: There was a fascinating article on Philles Records 23 year old President, Phil Spector ("The First Tycoon of Teen") in last Sunday's New York Herald Tribune by Tom Wolfe. Spector may have been putting Wolfe on a bit and the prose is purple in spots. However, the feature over all is a haunting portrait of a complex brilliant man who is constantly tortured by his efforts to remain true to himself and his talent in the pop music business.

Spector is bitter about many things, including his treatment in a TV debate with David Susskind and William B. Williams, rude remarks about his non-conformist hairdo, and record distributors whom he described to Wolfe as "cigar-smoking sharpies."

"These characters don't even pay you until you've had three or four hit records in a row." Spector told Wolfe. "They order the record and sell them and don't pay you. They don't pay you because they know they don't have to . . . They look at everything as a product. They don't care about the work and sweat you put into a record. They respect me now because I keep turning out hits, and after that they become sort of honest — in their own decayed way."

REVIEW OF THE WEEK

Instrument Sales Up

Instrument sales, according to William Gard of the National Association of Music Merchants, increased by 14 per cent in 1964 over 1963 to hit a gross of over \$700,000,000. The biggest gain in instrument sales in 1964 was made by guitars due to the continued interest in folk music.

Warren Ling Moves

Warren Ling, vice president and general manager of Kapp Records, left Kapp last week to join Utilities and Industries Corp. U. & I. is the Richard Rosenthal firm which recently purchased Mills Music. Ling will be consultant and advisor on entertainment interests of U. & I., such as Mills Music.

Decca Phonos

Decca has added eight new phonograph models to its 1965 line of popular priced units. Suggested list price ranges on models from \$19.95 to \$159.95. The highest priced of these is the new Monitor 1, a deluxe stereo automatic component system with separate speaker enclosures. All models are currently in stock at Decca branches.

Trade Chatter

Jules Malamud, the man who runs the ship of the National Association of Record Merchandisers, said last week that the upcoming NARM Convention (February 28-March 4; San Francisco) gives promise of being the biggest in the association's history. Present will be the greatest number of regular members ever to attend a NARM confab, with a select group of non-members on hand by special invitation. There'll be two mornings of business sessions and two afternoons and a full additional day of face-to-face meetings between rackers and manufacturers. Numerous social events are also in prospect, plus an active daytime program for wives of attending members.

DCP Records, Don Costa's own label, handled by United Artists, held a series of sales meetings in Miami last week. The distributors attending the two day affair at the Eden Roc Hotel, were shown four new albums in the line, plus a number of new singles. President, Don Costa and sales pro-

motion manager, Joe Zaleski, ran the meetings . . . Roulette vice presidents, Hugo and Luigi, have named Pete Spargo as an a. and r. producer . . . Harriet Wasser is now handling U.S. representation for the Canadian-based Tamarac and Bigland labels . . . Jeff Kruger, head of Britain's Ember Records, arrived in the U.S. Thursday (?) for a three-week business visit.

Colpix Records is putting a major promotion drive on its recently signed singer John Davidson. He's now a regular on TV's "The Entertainers," and has his first album out on the label. A host of personal appearances are planned on TV interview and disc jockey shows and heavy trade ad schedules and mailings are in the works . . . Trini Lopez won't play Miami's Eden Roc Hotel until February 12, but advance reservations for the date have been heavy enough to bring about an additional three days booking. The engagement now runs February 12 to 21 . . . Betty Hutton's 18 year old daughter, Diane Lindsay, has been signed by Vee Jay Records. She now attends UCLA and has done TV and summer stock work.

Jerry Rader, ABC Paramount's foreign supervisor, became the father of a boy, Jeffrey Philip, December 23. . . . London Records has issued an album of James Bond themes by the Roland Shaw Orchestra. London also has released an LP by Honor Blackman, who

plays Pussy Galore in the new Bond flick, "Goldfinger" . . . The Warren Bros., Shorty and Smokey, split up after 27 years together in the country field. Shorty is moving to Hollywood to manage his daughter Barbara's career. She is a dramatic actress. Smokey will continue to lead the band and manage the Copa Club in Secaucus, N. J. that his brother formerly owned, and will also continue to promote, produce and support country music and stars, and do personals. . . . Steve Keegan is the new manager of WLIZ in Palm Beach, Fla. . . . Ed Pearle has joined the Kragen-Carroll management as publicist.

Nina's Carnegie Date

Nina Simone will make her third annual appearance at New York's Carnegie Hall when she performs there on January 15 . . . April-Blackwood Music chief, Dave Kapralik, is a partner in the supper club, The Loft, in St. Thomas, V.I. . . . Morton Gould will conduct the Tri-City Symphony Orchestra of Davenport, Iowa January 16 in the world premiere of his new composition, "Festive Music," dedicated to the great Bix Beiderbecke, who was born in Davenport . . . Hawthorn Books is publishing a biography of John McCormack by Ruth and Paul Hume called "The King Of Song." Paul Hume is music critic for the Washington Post.

Leontyne's Recital

On February 28 Leontyne Price will give a benefit recital at Carnegie Hall with all proceeds going to NAACP, Dr. Martin Luther King's SCLC, and the UN . . . Viola virtuoso Emanuel Vardi has formed a new company, called EV Productions, to make TV commercials.



SAN REMO BOUND: Jody Miller steps aboard an Alitalia Airlines jet at New York's John F. Kennedy International Airport enroute to Italy where she'll participate in the annual San Remo Song Festival to be held on January 23rd. The Capitol singer is the only American artist who has been invited to perform. Miss Miller will make recordings in Milan before continuing on to San Remo.

Ferrante-Teicher Profile

Ferrante and Teicher are profiled in the February Coronet Magazine . . . Producer George Grief (of Grief-Garris, managers of New Christy Minstrels, Kirby Stone Four, etc.) has started a production firm with actor Anthony Quinn. First project is a story of America, to be written by Norman Corwin . . . Perez Prado has completed his first album for United Artists Records . . . Publisher Ivan Mogull is flipped over the recording that French star Sylvie Vartan made of his song "One More Time" for RCA Victor while she was in this country.



SIGNS NEW CONTRACT: John Andrea, discovery of talent manager Bob Marcucci, has just signed an exclusive recording contract with Warner Bros.—Reprise Records. Reprise general manager, Moe Austin (l.) and Marcucci (r.) are meeting with Andrea to plan waxing and promotion on first single and LP for the new singer.

Sacred Album Picks

THE BEST OF THE BLACKWOOD BROTHERS QUARTET
RCA Victor LSP 2931

THE BEST OF THE STATESMEN QUARTET
RCA Victor LSP 2933

JANUARY 16, 1965

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week.

National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks

'Downtown' - Expresses To Top!

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week	Record	Label
27		DOWNTOWN	PETULA CLARK, Warner Bros. 5494
2	1	I FEEL FINE	BEATLES, Capitol 5327
9		LOVE POTION #9	SEARCHERS, Kapp KBJ 27
21		YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Phillies 124
6		THE JERK	LARKS, Money 106
6	2	COME SEE ABOUT ME	SUPREMES, Motown 1068
7	7	AMEN	IMPRESSIONS, ABC Paramount 10602
11		THE WEDDING	JULIE ROGERS, Mercury 72332
9	3	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & THE IMPERIALS, DCP 1119
10	5	MR. LONELY	BOBBY VINTON, Epic 9730

This Week	Last Week	Record	Label
13		HOW SWEET IT IS	MARVIN GAYE, Tamla 54107
17		LEADER OF THE LAUNDROMAT	DETERGENTS, Roulette 4580
16		KEEP SEARCHIN'	DEL SHANNON, Amy 6239
26		GIVE HIM A GREAT BIG KISS	SHANGRI LA'S, Red Bird 10-018
15	12	SHA LA LA	MANFRED MANN, Ascot 2165
18		MY LOVE FORGIVE ME	ROBERT GOULET, Columbia 43131
17	4	SHE'S A WOMAN	BEATLES, Capitol 5327
18	10	ANYWAY YOU WANT IT	DAVE CLARK FIVE, Epic 9739
47		HOLD WHAT YOU GOT	JOE TEX, Dial 4001
20	20	WILD ONE	MARTHA & THE VANDELLAS, Gordy 7036

This Week	Last Week	Record	Label
21	23	DEAR HEART	ANDY WILLIAMS, Columbia 43180
32		DON'T FORGET I STILL LOVE YOU	BOBBI MARTIN, Coral 62426
36		I'LL BE THERE	GERRY & THE PACEMAKERS, Laurie 3279
56		THE NAME GAME	SHIRLEY ELLIS, Congress 230
8		SHE'S NOT THERE	ZOMBIES, Parrot 9695
50		YOU'RE NOBODY TILL SOMEBODY LOVES YOU	DEAN MARTIN, Reprise 0333
29	29	TOO MANY FISH IN THE SEA	MARVELETTES, Tamla 54105
31		WALK AWAY	MATT MONRO, Liberty 55745
55		ALL DAY AND ALL OF THE NIGHT	KINKS, Reprise 0334
28	28	THOU SHALT NOT STEAL	DICK & DEEDEE, Warner Bros. 5482

ACTION RECORDS

31	34	HAWAII TATTOO	WAIKIKIS, Kapp KJB 30
32	24	WILLOW WEEP FOR ME	CHAD AND JEREMY, World Artists 1034
33	37	DEAR HEART	JACK JONES, Kapp 635
34	33	DO WACKA DO	ROGER MILLER, Smash 1947
61		LOOK OF LOVE	LESLEY GORE, Mercury 2372
36	40	HEY DA DA DOW	DOLPHINS, Fraternity 937
37	30	AS TEARS GO BY	MARIANNE FAITHFUL, London 9697
51		BOOM BOOM	ANIMALS, MGM 13298
39	38	ONE MORE TIME	RAY CHARLES SINGERS, Command 4057
62		LET'S LOCK THE DOOR	JAY & THE AMERICANS, United Artists 805
41	45	LOVIN' PLACE	GALE GARNETT, RCA Victor 9472
60		PROMISED LAND	CHUCK BERRY, Chess 1916
43	71	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia 43181
44	46	WHAT NOW	GENE CHANDLER, Constellation 141
45	15	DANCE, DANCE, DANCE	BEACH BOYS, Capitol 5306
68		MAKIN' WHOOPEE	RAY CHARLES, ABC Paramount 10609
79		SOMEWHERE IN YOUR HEART	FRANK SINATRA, Reprise 0332
48	14	RINGO	LORNE GREENE, RCA Victor 8444
49	44	MY LOVE (ROSES ARE RED)	YOU KNOW WHO GROUP, 4 Corners 113
50		I GO TO PIECES	PETER & GORDON, Capitol 5335
51	53	I'M GONNA LOVE YOU TOO	HULLABALLOOS, Roulette 4587
81		BUCKET "T"	RONNY & DAYTONAS, Mala 492
THIS DIAMOND RING			GARY LEWIS, Liberty 55756

78		NO ARMS CAN EVER HOLD YOU	BACHELORS, London 9724
65		I CAN'T STOP	HONEYCOMBS, Interphon 7713
80		PAPER TIGER	SUE THOMPSON, Hickory 1284
91		USE YOUR HEAD	MARY WELLS, 20th Century Fox 555
58	57	SMILE	BETTY EVERETT & JERRY BUTLER, Vee Jay 633
SHAKE			SAM COOKE, RCA Victor 8486
JOLLY GREEN GIANT			KINGSMEN, Wand 172
73		COME ON DO THE JERK	MIRACLES, Tamla 54109
TELL HER NO			ZOMBIES, Parrot 9723
77		LAUGH, LAUGH	BEAU BRUMMELS, Autumn 8
64	58	THE 81	CANDY & THE KISSES, Cameo 336
65	72	YOU'LL ALWAYS BE THE ONE I LOVE	DEAN MARTIN, Reprise 0333
66	75	LITTLE BELL	DIXIE CUPS, Red Bird 10-017
67	69	I FOUND A LOVE, OH WHAT A LOVE	JO ANN & TROY, Atlantic 8178
BYE BYE BABY			FOUR SEASONS, Phillips 40260
85		CAN YOU JERK LIKE ME	CONTOURS, Gordy 7073
70	70	SEVEN LETTERS	BEN E. KING, Atco 6328
HEART OF STONE			ROLLING STONES, London 9725
72	67	SOMETIMES I WONDER	MAJOR LANCE, Okeh 7209
DO WHAT YOU DO DO WELL			NED MILLER, Fabor 137
LEMON TREE			TRINI LOPEZ, Reprise 0336
89		HE'S MY GUY	IRMA THOMAS, Imperial 66050
BLIND MAN			BOBBY BLAND, Duke 386

CRYING GAME			BRENDA LEE, Decca 31728
78	75	ARE YOU STILL MY BABY	SHIRELLES, Scepter 1292
79	88	(THE) IN CROWD	DOBIE GRAY, Charger 105
80	82	WHENEVER A TEENAGER CRIES	REPARATA & DELRONS, World Artists 1036
81	84	I'LL COME RUNNING	LULU, Parrot 9714
BOY FROM N.Y.C.			AD LIBS, Blue Cat 102
BLIND MAN			L'L MILTON, Checker 1096
THANKS A LOT			BRENDA LEE, Decca 31728
85	95	LOVELY, LOVELY	CHUBBY CHECKER, Parkway 936
TWINE TIME			ALVIN CASH & REGISTERS, Mar V Lus 6002
DUSTY			RAG DOLLS, Mala 493
88	93	THE CRUSHER	NOVAS, Parrot 45005
WHAT A SHAME			ROLLING STONES, London 9725
90	99	NO FAITH, NO LOVE	MITTY COLLIER, Chess 1918
91		MY GIRL	TEMPTATIONS, Gordy 7038
92		ODE TO THE LITTLE BROWN SHACK	BILLY EDD WHEELER, Kapp 617
93		HEY-O-DADDY-O	NEWBEATS, Hickory 45-1290
94		HELLO PRETTY GIRL	RONNIE DOVE, Diamond 176
95		SOMEWHERE	P. J. PROBY, Liberty 55757
96		LIVE IT UP	DUSTY SPRINGFIELD, Phillips
96		FANCY PANTS	AL HIRT, RCA Victor 8487
98		I FOUND YOU	BRITISH WALKERS, Try
99		SO WHAT	BILL BLACK'S COMBO, Hi 2055
100		FOR LOVIN' ME	PETER, PAUL & MARY, Warner Bros.

A LITTLE OVER 1 YEAR OLD AND

A BIG #9th TOP PUBLISHER IN '64*

Thanks, Artists, Deejays, Record Companies, Songwriters and all others for making it possible . . .

WATCH US IN '65 WITH THESE POP HITS!

**"THE NAME
GAME"**

SHIRLEY ELLIS

Congress

**"TELL
HER NO"**

**"LEAVE
ME BE"**

THE ZOMBIES

Parrot

"THE MAN"

LORNE GREENE

RCA Victor

"HERE SHE COMES"

DUSTY SPRINGFIELD

Phillips

"YA GOTTA BELIEVE ME"
THE YOUNGER BROTHERS

Scepter

"BUSY SIGNAL"
THE LOLLIPOPS

RCA Victor

"THINKING OF YOU"
THE RAMBLЕТTES

Decca

"NOT TOO LONG AGO"
UNIQUES

Paula Records — 219

*BILLBOARD'S
WHO'S WHO IN THE
WORLD OF MUSIC
TOP PUBLISHERS-1964

**BILLBOARD'S
WORLD OF COUNTRY
MUSIC-1964

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DAVID HOUSTON

Epic

"WHIRLPOOL (OF YOUR LOVE)"

CLAUDE KING

Columbia

**"WHY CAN'T YOU FEEL
SORRY FOR ME"**

CARL SMITH

Columbia

"IT'S ALL OVER NOW"

MERLE KILGORE

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"DO WHAT YOU DO DO WELL"

by

Ned Miller

on

Fabor #137

Selling great around the world!
Becoming an international hit!
Thanks, DJs. We felt that it "had it" and you proved it.



"RA-TA-TA-TA-TA"

(And I Don't Love You Anymore)

by

Bonnie Guitar

on

Fabor #138

Moving out fast in several markets.
Look for this to be a big record!

"HIGHWAY MAN"

by

Curtis Leach

on

Fabor #135

A steady and strong-selling record
in many markets. Sells after a few
good air-plays. Excellent jukebox
money-maker.

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MAN ABOUT MUSIC



BMI's SIDE

By Bob Rolontz

The Numbers Game

This is the time of year when estimates for record sales in 1964 start coming out of various organizations and research departments. The Record Industry Association of America (RIAA) will give out its set of figures, based on excise tax returns and other data. Billboard's market research department will also give out a set of figures, based on its own research in the field. And from other places, ad agencies, record companies, etc., other estimates will be cheerfully given.

Some will call it an \$800 million year; more conservative sources will say \$750. No matter who gives out with the figures they will be incorrect, for they will be based on retail list price, and who buys at list price these days anyway?

Guesswork, pure guesswork

Even if the RIAA or Billboard wanted to it would be impossible to apply a discount figure against the estimated sales at list price for 1964 because no one really knows what the discount was on records sold in 1964. Some stores discount, others do not, discounts on records vary according to type of material, etc.

Premium records, a great source of disc income, are rarely included in overall record sales because they are sold in automobile stores, gas stations and via mail. Excise tax figures are not an accurate reflection of total sales because manufacturers pay excise taxes according to their selling price, not according to list price, and manufacturer selling prices vary. Club sales cannot be truly estimated because club figures are secret, and so on.

In other words, there are few reliable indicators for estimating the retail value of records sold in any given year.

However there should be a way to estimate how the record business does from one year to another, whether business is up or down, stagnant or on a plateau. There is a way—on condition that the rather absurd secrecy that surrounds figures in the modern

record business is finally dispersed.

The way out

The way to estimate how the record business did or is doing is to obtain production figures from the nation's record pressing plants. This is the system used by most industries, i.e.: the automobile industry. Every month General Motors, Chrysler, Ford, American, etc. reveal their production figures on their models, from the Lincoln to the Rambler. They are available for perusal in the New York Times' business section by anyone who buys the paper.

If production figures for LP's, 45's and small 33's and 78's were sent in to the RIAA each month by all pressing plants, large and small, then we would know what was happening in our industry. It wouldn't be necessary to break down these figures by company since all that is needed is the overall production, not a label by label inventory.

It's true that not all of the records pressed ever leave a company's warehouse. It is also true that plants roll off a lot of Christmas product in the summer, and thus a July's production could be all out of proportion to the amount of record sold that month.

These are of little matter however. Production figures from pressing plants would give the industry an accurate picture of record output each month, enabling the industry to compare production on a month by month basis, and eventually, when enough time had passed, on a year by year basis. Then the research organizations, ad agencies, etc. could do all the projecting they wished, on the so-called basis of "list" price or on wholesale price or whatever. We all at least would know from whence they derived their figures.

It might be worthwhile for the RIAA to inaugurate the project of getting monthly production figures from pressing plants throughout the country starting fairly soon. This month maybe. After all it is a New Year, and it is bright for new, valuable projects.

Fan Clubs

The Emotions

c/o Miss Diane De Salvo
1718 Madison Place
Brooklyn, New York

The Animals

c/o Miss Peggy Schibe
49 Malden Avenue,
Lynbrook, New York

The Belmonts

c/o Eddie Caiazzo
6 Silver Court
Staten Island, New York

Johnny Mathis

c/o Miss Shirley Robinson
114-30 200th Street,
St. Albans, L.I.

Christy School

The New Christy Minstrels will start a music school in New York City this spring. School will be called the New Christy Minstrel College and will be for amateurs who want to gain experience playing in folk and other instrumental groups. Accent will be on voice, but there will also be instruction in guitar, banjo, etc. The Christy's will not teach at the school, but Christy arrangements and lyrics will be used exclusively. Theme song "Your Land Is My Land."



WATCH FOR

JIMMY ROSELLI'S

POTENT

FOLLOW-UP TO

ANEMA E CORE

Talk About Hot!

A WHOLE LOTTA LOVIN' LEFT IN ME

Fox — 553

Magica Brown



The Ultimate in Entertainment

WE WERE GOING TO BUY A FULL PAGE AD TO SHOUT ABOUT THE FANTASTIC SALES ON THE FOLLOWING RECORDS.



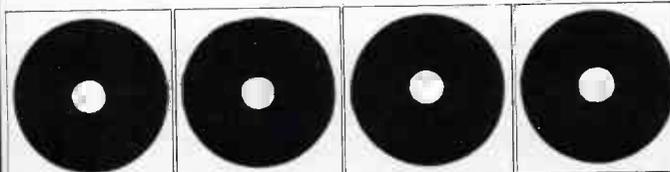
"VOICE YOUR CHOICE"	"NO FAITH, NO LOVE"	"BLIND MAN"	"I'M OVER YOU"
THE RADIANTS	MITTY COLLIER	LITTLE MILTON	JAN BRADLEY
CHESS 1904	CHESS 1918	CHECKER 1096	CHESS 1919

THEN WE DECIDED THAT A LITTLE AD WOULD SERVE THE SAME PURPOSE!

THIS IS THE AD



HOT SELLERS



"VOICE YOUR CHOICE"	"NO FAITH, NO LOVE"	"BLIND MAN"	"I'M OVER YOU"
THE RADIANTS	MITTY COLLIER	LITTLE MILTON	JAN BRADLEY
CHESS 1904	CHESS 1918	CHECKER 1096	CHESS 1919

CHESS producing corp. _____ Chicago, Illinois 60616

JANUARY 16, 1965

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Beatles, Elvis, Supremes—1, 3, 5,

MONEY ALBUMS

This Week	Last Week	Album	Label
1	17	BEATLES '65	Capitol T/ST 2228
2	1	BEACH BOYS CONCERT	Capitol STA/STAO 2198
3	5	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LPM/LSP 2999
4	4	MARY POPPINS	SOUNDTRACK, Vista BV 4026
5	11	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
6	3	PEOPLE	BARBRA STREISAND, Columbia CL 2215, CS 9015
7	7	JOAN BAEZ/5	Vanguard VSD 70160
8	2	THE BEATLES' STORY	Capitol STBO 2222
9	9	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
10	8	MY FAIR LADY	SOUNDTRACK, Columbia KOL 8000

This Week	Last Week	Album	Label
11	6	12 X 5	ROLLING STONES, London LL 3402/PS 402
12	10	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
13	14	A HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
14	18	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
15	13	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
16	12	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
17	15	SOMETHING NEW	BEATLES, Capitol T/ST 2108
18	37	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
19	19	POP GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM/LSC-2721
20	34	YESTERDAY'S GONE	CHAD STUART & JEREMY CLYDE, World Artists WAM 2002/WAS 3002

This Week	Last Week	Album	Label
21	16	GETZ/GILBERTO	Verve V-V6-8545
22	23	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
23	21	INCOMPARABLE MANTOVANI	London LL 3392/PS 392
24	20	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110
25	24	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2V 1555
26	27	IT HURTS TO BE IN LOVE	GENE PITNEY, Musicor MM 2019/MS 3019
27	36	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124
28	26	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP-2965
29	28	THE CAT	JIMMY SMITH, Verve V-V6 8587
30	42	GETZ AU GO GO	STAN GETZ, Verve V-V6 8600

ACTION ALBUMS

31	35	TRINI LOPEZ . . . LIVE AT BASIN STREET EAST	Reprise RS 6134
32	30	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059
33	32	BEST OF JIM REEVES	RCA Victor LPM/LSP 3890
34	69	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
35	38	SONGS FOR SWINGIN' LIVERS	ALLAN SHERMAN, Warner Bros. 1569
36	29	WALK, DON'T RUN, VOL. 2	VENTURES, Dolton BLP 2031
37	41	THE MANFRED MANN ALBUM	Ascot ALS 16015
38	31	SIDEWINDER	LEE MORGAN, Blue Note 4157
39	35	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136 KS 3364
40	51	SOFTLY AS I LEAVE YOU	FRANK SINATHA, Reprise 1013
41	22	SHE CRIED	LETTERMEN, Capitol T/ST 2142
42	46	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
43	54	YOU REALLY GOT ME	KINKS, Reprise 6143
44	33	INVISIBLE TEARS	RAY CONNIFF, Columbia CL 2264
45	48	PETER & THE COMMISSAR	ALLAN SHERMAN, RCA Victor LM 2773
46	63	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
47	45	HOW GLAD I AM	NANCY WILSON, Capitol T/ST 2155
48	58	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
49	39	MORE OF ROY ORBISON'S HITS	Monument MLP 8024
50	49	PINK PANTHER	Henry Mancini, RCA Victor LPM/LSP 2795
51	53	COTTON CANDY	AL HIRT, RCA Victor LPM/LSP 2917
52	43	KINGSMEN, VOL. 2	Wand 659
53	50	AMOR	EYDIE GORME & TRIO LOS PANCHOS, Columbia CL 2203
54	55	BARBRA STREISAND/THIRD ALBUM	Columbia CL 2154

55	56	GERRY & THE PACEMAKERS/SECOND ALBUM	Laurie LLP 2027
56	44	WE'LL SING IN THE SUNSHINE	GALE GARNETT, RCA Victor LPM 2833
57	40	LAST KISS	J. FRANK WILSON, Josie 4006
58	70	THE PEOPLE'S CHOICE	FERRANTE & TEICHER, United Artists UAL 3385
59	47	INVISIBLE TEARS	JOHNNY MANN SINGERS, Liberty LRP 3387
60	57	ANOTHER SIDE OF BOB DYLAN	Columbia CL 2193; CS 8993
61	62	ST. LOUIS TO LIVERPOOL	CHUCK BERRY, Chess 1488
62	68	WELCOME TO THE PONDEROSA	LORNE GREENE, RCA Victor LPM/LSP 2843
63	66	SONGS FOR LONESOME LOVERS	RAY CHARLES SINGERS, Command RS 874
64	64	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2970
65	60	BITTER TEARS	JOHNNY CASH, Columbia CL 2248
66	76	DEAR HEART	JACK JONES, Kapp KL 1415
67	59	DREAM WITH DEAN	DEAN MARTIN, Reprise RS 6123
68	71	TOUR DE FARCE	SMOTHERS BROTHERS, Mercury MG 20948
69	65	THIS IS LOVE	JOHNNY MATHEIS, Mercury MG 20942; SR 60942
70	67	THE ANIMALS	MGM E 4264
71	✓	MR. LONELY	BOBBY VINTON, Epic LN 24136
72	74	KEEP ON PUSHING	IMPRESSIONS, ABC Paramount ABC 493
73	61	PETER NERO PLAYS SONGS YOU WON'T FORGET	RCA Victor LPM/ 2935
74	84	BLUE MIDNIGHT	BERT KAEMPFERT, Decca DL 4569
75	99	THE KENNEDY WIT	RCA Victor VDM 101
76	52	RIDE THE WILD SURF	JAN & DEAN, Liberty LRP 3368
77	79	DISCOTHEQUE	ENOCH LIGHT, Command RS 873

78	77	LATIN ALBUM	TRINI LOPEZ, Reprise R 6125
79	89	THE KINGSTON TRIO	Decca DL 74613
80	88	RUNNIN' OUT OF FOOLS	ARETHA FRANKLIN, Columbia CL 2281
81	92	I DON'T WANT TO SEE YOU AGAIN	PETER & GORDON, Capitol T-ST 2220
82	82	GOLDFINGER	SOUNDTRACK, United Artists UAL 4117; UAS 5117
83	85	COME A LITTLE BIT CLOSER	JAY & THE AMERICANS, United Artists UAL 3407
84	78	OSCAR PETERSON TRIO # ONE	Mercury MG 20975
85	✓	BURL IVES SINGS PEARLY SHELLS & OTHER FAVORITES	Decca DL 4578; 74578
86	83	UNSINKABLE MOLLY BROWN	SOUNDTRACK, MGM E 4232
87	91	BEN FRANKLIN IN PARIS	ORIGINAL CAST, Capitol VAS 2191
88	✓	GOLDEN MILLIONS	LAWRENCE WELK, Dot DLP 3611
89	87	AT THE WHISKEY A GO GO	JOHNNY RIVERS, Imperial LP 9264
90	98	I DON'T CARE	BUCK OWENS, Capitol, T 2186
91	✓	PRESENTING THE FABULOUS RONETTES	Phillys PHLP 4006
92	96	FROM 'HELLO, DOLLY!' TO 'GOODBYE CHARLIE'	BOBBY DARIN, Capitol T-St 2194
93	✓	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
94	94	IT MIGHT AS WELL BE SWING	SINATRA & BASIE, Reprise PS 1012
95	75	EARLY ORBISON	ROY ORBISON, Monument MLP 8023
96	100	THE NEW EBBTIDE	FRANK CHACKSFIELD, London SU 44053
97	✓	RIGHT NOW	RIGHTeous BROS., Moonglow M 1001
98	80	RAMSEY LEWIS TRIO AT BOHEMIAN CAVERNS	Argo 741
99	95	SO TENDERLY	JOHN GARY, RCA Victor LPM/LSP 2922
100	93	DANG ME/CHUG A LUG	ROGER MILLER, Smash MPS 27049

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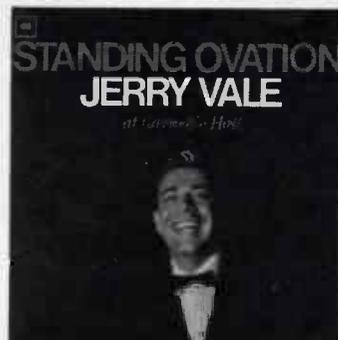
This Week's Block Busters



HITS MADE FAMOUS BY ELVIS PRESLEY
THE HOLLYRIDGE STRINGS
Capitol ST 2221



THE RETURN OF ROGER MILLER
Smash MGS 27061



STANDING OVATION
JERRY VALE
Columbia CL 2273



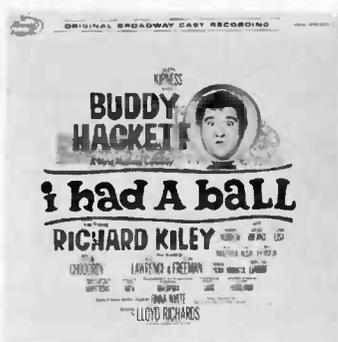
THE COWBOYS AND INDIANS
THE NEW CHRISTY MINSTRELS
Columbia CL 2303



THE GOOD LIFE WITH THE DRIFTERS
Atlantic 8103



RHYTHMS OF BROADWAY
JOHNNY MATHIS
Columbia CL 2224



I HAD A BALL
ORIGINAL CAST
Mercury OCM 2210



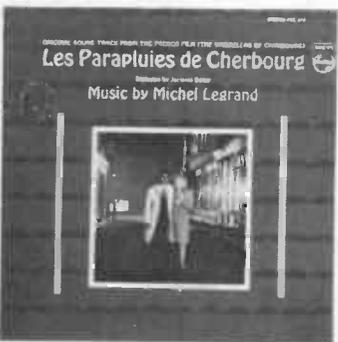
TOBACCO ROAD
THE NASHVILLE TEENS
London PS 407



MORE MUSIC FROM MILLION DOLLAR MOVIES
THE BOSTON POPS with ARTHUR FIEDLER
RCA Victor LSC 2782



JAZZ IMPRESSIONS OF NEW YORK
THE DAVE BRUBECK QUARTET
Columbia CL 2275



LES PARAPLUIES DE CHERBOURG
(THE UMBRELLAS OF CHERBOURG)
SOUNDTRACK
Philips PCC 616



MERCY!
DON COVAY AND THE GOOD-TIMERS
Atlantic 8104



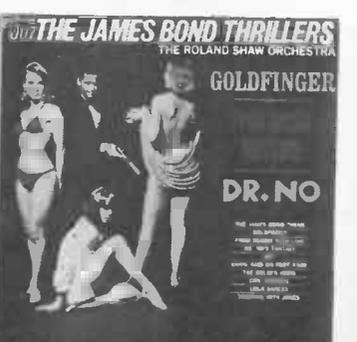
ZIZI JEANMARIE
Philips PHS 600-161



LATIN THEMES FOR YOUNG LOVERS
PERCY FAITH
Columbia CL 2279



ANYONE FOR MOZART
THE SWINGLE SINGERS
Philips PHS 600-149



THE JAMES BOND THRILLERS
THE ROLAND SHAW ORK
London LL 3412

Trini, Seasons In Fast '65 Start

Chart Picks

TRINI LOPEZ

Reprise 0336
LEMON TREE (Boulder, ASCAP) (2:50)—Holt
PRETTY EYES (South Mountain, BMI) (2:45)—Randazzo, Weinstein
Trini picks up another former Peter, Paul and Mary hit and pounds it out. Flip, a ballad, also has a chance.

THE FOUR SEASONS

Philips 40260
BYE BYE BABY (Saturday/Seasons Four, BMI) (2:21)—Gaudio, Crewe
Flip is "Searching Wind," (Saturday/Seasons Four, BMI) (2:28)—Crewe, Gaudio
Another smash for the Seasons done in their typical wide-ranging vocal style. Has the solid, strut beat and good harmony figures.

SAM COOKE

RCA Victor 8486
SHAKE (Kags, BMI) (2:43)—Cooke
Flip is "A Change Is Gonna Come," (Kags, BMI) (2:36)—Cooke
The late singer turns it on in romping style in this solid rock job. Already getting strong airplay and it should make it.

THE NEWBEATS

Hickory 1290
BREAK AWAY (FROM THAT BOY) (Acuff-Rose, BMI) (2:25) — Al Mathis
HEY-O-DADDY-O (Acuff-Rose, BMI) (2:17)—Finnicum, Parks, Turnbow
The boys' "Bread and Butter" was a top hit late last year and they could click again with this zingy coupling. Either could make it.

THE VELVETTES

V.I.P. 25013
HE WAS REALLY SAYIN' SOMETHIN' (Jobete, BMI) (2:30) — Whitfield, Stevenson, Holland
Flip is "Throw a Farewell Kiss," (Jobete, BMI) (2:27)—Whitfield, Holland
More of the good, down-to-earth, Detroit sound by this fine new group. Should be a hit.

JANE MORGAN

Colpix 761
OH, HOW I LIE (S and J, ASCAP) (2:25)—Berner, Hirth, Stillman
AFTER THE FALL (Colgems, ASCAP) (2:45)—Frisch, Tobias
The thrush's best sides in a long time. First was a hit in Germany last year while the flip, a good ballad, also could go. Watch both.

LORNE GREENE

RCA Victor 8490
THE MAN (Lorne Greene, BMI) (2:49)—Kilgore
Flip is "Pop Goes the Hammer," (E.P.I., ASCAP) (2:34)—Roberds, Capps

MUSIC BUSINESS DISCOVERIES

THE CHIPS

Tollie 9042
PARTY PEOPLE (Lowery, BMI)—South
Flip is "Long Lonely Winter," (Lowery, BMI)—South
A good new group with an interesting song. The message is here for the teens to hear and the side builds all the way.

A solid follow-up to "Ringo," with Greene in a talk-sing role. Title has a religious-inspirational message. Strong wax.

YVONNE CARROLL

Challenge 59275
A LITTLE BIT OF SOAP (Mellin, BMI) (2:20)—Russell
Flip is "Stop the Party," (Walcott, BMI) (2:20)—Sanders
This strong rock ballad was out earlier by Garnett Mimms and here's another version that could easily break out.

AL HIRT

RCA Victor 8487
FANCY PANTS (Acuff-Rose, BMI) (1:55)—Cramer
Flip is "Star Dust," (Mills, ASCAP) (2:53)—Carmichael, Parish
The trumpet man turns in a rousing go on a bright ditty by pianist, Floyd Cramer. Should continue the string.

GEORGE MAHARIS

Epic 9753
I'M COMING BACK TO YOU (B.F. Wood, ASCAP) (2:11) — Warren, Kent
Flip is "Lonely People Do Foolish Things," (Valencia, ASCAP) (2:10) —Snyder, Ahlert
Here's Maharis' strongest in a year or so. He essays the current, dual-track sound in a tune with a strong melody and good lyric. Could happen.

JIMMY REED

VeeJay 642
A NEW LEAF (Conrad, BMI) (2:45) —Reed
Flip is "I Wanna Be Loved," (Conrad, BMI) (2:26)—Dunson
Jimmy has a great r. and b. side here done in a "live" night club milieu and it could go pop in a big way. Lots of excitement.

THE SIMPSON SISTERS

DCP 1115
I DON'T WANNA DANCE (Fireball/Billbert, BMI) (2:43) — Leavitt, Simpson
Flip is "I Tore Up My Diary," (Fireball/Billbert, BMI) (2:22) —Leavitt, Simpson
This new girl group sings with much drive on a dance side the teens should dig. It's worth watching.

J. FRANK WILSON

Josie 929
SIX BOYS (LeBill, BMI) (2:20)—Tarver, Montgomery, Wilson
Flip is "Say It Now," (LeBill, BMI) (2:06)—Skelton
The boy could pop right back on the charts with this new side as a follow-up to "Last Kiss." A good song, well-handled.

STEVE ALAIMO

ABC-Paramount 10620
REAL LIVE GIRL (E. H. Morris, ASCAP) (2:22)—Leigh, Coleman
Flip is "Need You," (Malapi, Jamie, BMI) (2:20)—Wheeler
Steve does a pretty ballad from a Broadway musical of a year or so back, called "Little Me." It's well done and it could make the grade.

BOBBY GOLDSBORO

United Artists 810
LITTLE THINGS (Unart, BMI) (2:25) —Goldsboro
Flip is "I Can't Go On Pretending," (Unart, BMI) (2:48)—Goldsboro
Bobby has been waiting for another solid hit and this could be it. He wrote it himself and it moves neatly. Has a real chance.

THE FOUR SEASONS

VeeJay 639
CONNIE O' (Bobob, ASCAP) —Crewe, Gaudio
Flip is "Never on Sunday," (Una Llee, BMI)—Hadjidakis, Towne
The boys have been away from this label for some time, but the material has much the same sound even now. It's a solid side worthy of lots of action.

THE SURFARIS

Decca 31731
BLACK DENIM (Beechwood, BMI) (1:55)—Usher, Christian
Flip is "Beat '65," (Calvary, BMI) (2:11)—Burns, Podogor
One of the better West Coast groups and they do a tune by Gary Usher

which could land them right back on the charts. Has the sound.

THE CHANCELLORS

Soma 1421
LITTLE LATIN LUPE LU (Conrad, BMI) (2:32)—Medley
Flip is "Yo! Yo!" (Willong, BMI) (2:22)—Judge
This tune was a hit last year for another group but this new version, by a new group, is distinctive enough to make it again.

THE FLEETWOODS

Dolton 302
LONELY IS AS LONELY DOES (Blackwood, BMI) (2:20)—Taylor
Flip is "Before and After," (Blackwood, BMI) (2:15)—McCoy
The trio have had hits before and they can again. This one particularly, a good tune with a good lyric, has a chance.

FRANK IFIELD

Capitol 5349
DON'T MAKE ME LAUGH (Hill and Range, BMI) (2:32) — Giant, Chavez
Flip is "Without You," (Peer, BMI) (2:36)—Farres, Gilbert
The British chanter has a strong ballad effort here and he sings with authority and feeling. Side could be a chart winner.

FREDDIE SCOTT

Columbia 43199
LONELY MAN (Corpo, BMI) (2:35) —Donell
Flip is "I'll Try Again," (Blackwood, BMI) (2:25)—McCoy
Freddie has a powerful ballad side that starts slow and builds all the way. He sings it with style to a solid backing.

KAI WINDING

Verve 10343
THE UMBRELLAS OF CHERBOURG (South Mountain/Jon Ware, BMI) (2:00)—Legrand, Gimbel
Flip is "Baker Street Mystery," (E. B. Marks, BMI) (1:40) —Grudeff, Jessell
This could be Winding's long-awaited successor hit to "More." It's a beautiful theme and it's handsomely arranged. Could be the best version.

THE TEMPTATIONS

Gordy 7038
MY GIRL (Jobete, BMI) (2:55)—Robinson, White
Flip is "Talking 'Bout) Nobody But My Baby," (Jobete, BMI) (2:48) —Whitfield, Holland
This group has maintained a good streak of hits and here's another, sung with feeling and to a slick arrangement. Watch it.

THE WEEK



STARS OF THE PARTY: The English group, The Hullaballoos, pose with their Roulette recording chiefs, Hugo and Luigi, at a party tossed in their honor last week at New York's Roundtable Club. Lads were featured on Murray The "K"'s Christmas Show at the Brooklyn Fox.



LENA'S BIG NIGHT: Lena Horne with actress Hermione Gingold at a party given for her last week in honor of her first major TV show on New York's WNEW-TV. Lena received loud praise from the critics for her performance on the show, which was presented twice for New Yorkers during Christmas Week.



RECEIVES DISC AWARD: The British magazine *Disc* presented its Silver Disc Award last week to Mrs. Mary Reeves in behalf of her late husband Jim Reeves. Peter Baumberger, of the RCA Victor International Department made the award presentation, which was given for sales of 250,000 in England of Jim Reeves single "I Won't Forget You." The disc, Reeves' current U.S. release, was produced by Chet Atkins (left), operations manager of Victor's Nashville complex, who directed Reeves' Victor career.

IN PICTURES



KICK OFF A "HULLABALOO" — The New Christy Minstrels will star on the first showing of "Hullabaloo" this week (12) on the NBC-TV network. Show was taped in New York on January 6, two days before the group left for a six week tour of Europe. Other stars on the opening "Hullabaloo" show are Woody Allen, Joey Heatherton, and the Zombies.



ON THE WALL: Bob Cobb, owner of Hollywood's Brown Derby, shows the Supremes (Florence Ballard, Diana Ross and Mary Wilson, where their gold record will be placed on the wall of the famed restaurant's Record Room. Gold discs are for "Where Did Our Love Go," "Baby Love," and "Come See About Me."

LASS WITH A FUTURE: Indie Producer Davis Gates has signed 13 year old Margaret Mandolph to record for Planetary Records, the Dot Records' subsidiary label. Her first single is called "If You Ever Need Me."

RADIO EXPOSURE CHART

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

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

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

STATIONS USED THIS WEEK

- EAST: CHUM-Toronto; WKBW - Buffalo; WMCA - New York; WORC - Worcester; WPGC - Washington
SOUTH: KLIF - Dallas; KOMA - Oklahoma City; WFUN - Miami; WQAM - Miami; WQXI - Atlanta
MIDWEST: KQV - Pittsburgh; KXOK - St. Louis; WDGY - Minneapolis; WING - Dayton; WKNR - Detroit; WRIT - Milwaukee
WEST: KEWB - Oakland; KFWB - Los Angeles; KIMN - Denver; KJR - Seattle

ACROSS THE STREET. Roy Peterson (MGM) WKNR 16
ADDAMS FAMILY. Vic Mizzy (RCA) CHUM-P; KJR 21

BABY DON'T GO. Sonny & Cher (Reprise) KLIF 32; KFWB 38; KEWB 33
BABY'S IN BLACK. Beatles (Capitol L.P) WORC 27
BEWITCHED. Steve Lawrence (Columbia) KXOK -X
BIG BROTHER. Dickey Lee (Hall) WQAM 48; WING 24; KJR 25
BINGO RINGO. Daws Butler (Merri) WDGY 50
BLUE NORTHER. Peyton Park (Alta) KLIF 38
BREAK AWAY. Newbeats (Hickory) WKBW 49
BUSY BODY. Jimmy Hanna (Atlantic) KJR 31

(A) CHANGE IS GONNA COME. Sam Cooke (RCA) KLIF 50; WQAM -P
CHANTILLY LACE. McGraw Bros. WMCA 43
CINNAMON CINDY. Jimmy Gilmer (Dot) WORC -X
COME ON DO THE JERK. Bill Pinkey & Orig. Drifters (Fontana) KEWB 39
COMING ON TOO STRONG. Wayne Newton (Capitol) WORC 42

DEAR HEART. Henry Mancini (RCA) WPGC 31; KJR 29
DO IT RIGHT. Brook Benton (Mercury) KLIF 49
DON'T IT MAKE YOU FEEL GOOD. Overlanders (Hickory) WPGC 40
DON'T MAKE MY BABY BLUE. Lonnie Mack (Fraternity) KXOK 17

EVERYBODY'S TRYING TO BE MY BABY. Beatles (Capitol L.P) WORC 26
EVERYDAY. The Rogues (Columbia) WPGC 32; WQAM 14

FIDDLER ON THE ROOF. Village Stompers (Epic) WKBW 30

A GIRL IN LOVE FORGIVES. Bernadette Castro (Colpix) WQAM 23
GOLDFINGER. Billy Strange (Crescendo) KXOK 32; KIMN 41

HAPPY. Steve Alaimo (ABC Paramount) WQAM 20
THE HERO. Bernadette Carroll (Laurie) WFUN 23
HONEY DON'T. Beatles (Capitol L.P) WPGC 20; WORC 4
HONKY TONK. Dave Lewis KJR 45
HOW SOON. Henry Mancini (RCA) KJR 29

I CRIED ON MY PILLOW. Jamie Coe (Enterprise) WKNR 22
I LOVE YOU BABY. Dottie & Ray. WMCA 54
I WANT MY BABY BACK. Jimmy Cross (Tollie) WFUN 3; KIMN 5
I WILL WAIT FOR YOU. Steve Lawrence (Columbia) KOMA 45
I WONDER. Butterflys (Red Bird) WKNR -P
I WOULDN'T TRADE YOU FOR THE WORLD.

The Bachelors (London) WFUN 5; WQAM 2; KEWB 14
IF YOU DON'T WANT MY LOVE. Jack London (Capitol) CHUM 26
IF YOU WANT THIS LOVE. Sonny Knight (Aura) KOMA 16
I'LL FOLLOW THE SUN. Beatles (Capitol L.P) WPGC 12; WORC 11
I'M A LOSER. Beatles (Capitol L.P) WORC 49; KXOK 30
IT'S ALRIGHT. Adam Faith (Amy) WMCA 49

JIVIN' AROUND. Ernie Freeman (Ava) WORC -X
JOHNNY RABBIT. Peter Posa (Interphon) KXOK -X
JUAREZ. Baja Marimba Band (Almo) WORC -X

LEAVE ME BE. Zombies (Parrot) WORC 41
LITTLE BIT OF SOAP. Garnett Mimms (United Artists) WMCA 34
LITTLE EGYPT. Elvis Presley (RCA) WORC 1
LITTLE LATIN LUPE LU. Chancellors (Soma) WDGY 15
LITTLE ROMANCE. Underbeats (Bangar) WDGY 45
LITTLE THINGS. Bobby Goldsboro

(United Artists) WORC-X; KOMA 47
LONG GREEN. Kingsmen (Wand) WKNR 6
LONG LONG WINTER. Impressions (ABC Paramount) WQXI 3
LOVE ME AS IF THERE WAS NO TOMORROW. Sonny Knight (Aura) KLIF 58

CONTINUED

Radio Exposure Chart (continued)

MONDAY MORNING. Peter, Paul & Mary (Warner Bros.) ... KOMA 50	SIX BOYS. J. Frank Wilson (Josie) WFUN -P
MORE. Fred E. Finn (Capitol) WORC -X	(THE) SLIDE. Gregory Dee & Avantis (Bangar)..... WDGY 49
MR. MOONLIGHT. Beatles (Capitol L.P) WPGC 5; WORC 12; KXOK 31	SUNRISE, SUNSET. John Gary (RCA)..... KOMA 33
MY BABE. Righteous Brothers (Moonglow)..... WORC 50	
NO REPLY. Beatles (Capitol L.P)..... WPGC 15; WORC 15	TALKIN' TO YOUR PICTURE. Tony Martin (Motown)..... WORC 34
	TILL WE KISSED. Guess Who..... CHUM -P
	TOKYO MELODY. Sheridan Hollenbeck (Interphon)..... KJR 40
	TRY TO REMEMBER. Ed Ames (RCA)..... WORC -X
O BAMBINO. Harry Simeone (Kapp)..... WMCA 27	VOICE YOUR CHOICE. Radiants (Chess)..... WKNR 14
PARTY GIRL. Tommy Roe (ABC Paramount)..... WQXI 10	WALK. The Fenways. (Imperial)..... KQV 23
PATCH IT UP. Linda Scott (Kapp) WQAM -P	WALK FALL. Val Doonigan (London)..... WORC -X
PEARLY SHELLS. Billy Vaughn (Dot)..... KOMA 43	WATCH OUT SALLY. Diane Renay (MGM)..... KOMA 31
PINK DALLY RUE. Newbeats (Hickory)..... KJR 32	WATUSI. '64. Jay Bentley (Crescendo)..... KLIF 41
POOR UNFORTUNATE ME. J.J. Barnes (King)..... WING 19	WHITE CLIFFS OF DOVER. Sir Raleigh KJR 33
PRETTY GIRLS EVERYWHERE. Walker Brothers (Smash). WING 37	WHO CAN I TURN TO. Astrud Gilberto (Verve)..... KXOK -P
	WHOSE HEART ARE YOU BREAKING TONIGHT. Connie Francis (MGM)..... WORC -P
THE RACE IS ON George Jones (United Artists)KLIF 6 ; KOMA 15	WHY. Accents (Garrett)..... WDGY 10
RINGO-DEER. Garry Ferrier (Capitol)..... CHUM 10	(THE) WITCH. Sonics..... KJR 26
ROCK AND ROLL MUSIC. Beatles (Capitol L.P)..... WORC 3	
RUNNING SCARED. Sunset Strings. (Liberty)..... WKBW 43	
SHABBY LITTLE HUT. Reflections (Golden World)..... WAKY 10	YOU'RE THE ONLY WORLD I KNOW. Sonny James (Capitol) WWDC 27
SHE. Michael Allen (MGM)..... KLIF 48	
SIT BY THE FIRE. Willows WRAP -P	

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MUSIC BUSINESS

BIG 50 C&W HITS

JANUARY 16, 1965

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

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

This Week	Last Week	Title	Artist	Label
1	1	IT AIN'T ME BABE	Johnny Cash	Columbia 43145
2	3	YOU'RE THE ONLY WORLD I KNOW	Sonny James	Capitol 5280
3	8	ODE TO THE LITTLE BROWN SHACK OUT BACK	Billy Edd Wheeler	Kapp 617
4	11	HAPPY BIRTHDAY	Loretta Lynn	Decca 31707
5	2	FOUR STRONG WINDS	Bobby Bare	RCA Victor 8443
6	6	THE RACE IS ON	George Jones	United Artist 751
7	7	I THANK MY LUCKY STARS	Eddy Arnold	RCA Victor 8445
8	9	I WON'T FORGET YOU	Jim Reeves	RCA Victor 8461
9	12	I'LL REPOSSESS MY HEART	Kitty Wells	Decca 31705
10	10	I'M GONNA TIE ONE ON TONIGHT	Wilburn Bros.	Decca 31617
11	15	SITTIN' IN AN ALL NITE CAFE	Warner Mack	Decca 31634
12	13	HALF OF THIS, HALF OF THAT	Wynn Stewart	Capitol 5273
13	16	CLOSE ALL THE HONKY TONKS	Charlie Walker	Epic 9727
14	5	THE LUMBERJACK	Hal Willis	Sims 207
15	23	DO-WACKA-DO	Roger Miller	Smash 1047
16	21	TRUCK DRIVING MAN	George Hamilton IV	RCA Victor 8462

This Week	Last Week	Title	Artist	Label
17	17	THREE A.M.	Bill Anderson	Decca 31681
18	28	ANOTHER WOMAN'S MAN—ANOTHER MAN'S WOMAN	Margie Singleton & Faron Young	Mercury 72313
19	22	LESS AND LESS	Charlie Louvin	Capitol 5296
20	24	MULTIPLY THE HEARTACHES	George Jones & Melba Montgomery	United Artist 784
21	19	CROSS THE BRAZOS AT WACO	Billy Walker	Columbia 43120
22	34	'CAUSE I BELIEVE IN YOU	Don Gibson	RCA Victor 8445
23	4	ONE OF THESE DAYS	Marty Robbins	Columbia 43145
24	14	PUSHED IN A CORNER	Ernest Ashworth	Hickory 1281
25	18	LONELY GIRL	Carl Smith	Columbia 43124
26	26	ONCE A DAY	Connie Smith	RCA Victor 8416
27	36	WHAT I NEED MOST	Hugh X. Lewis	Kapp 622
28	37	PLEASE PASS THE BOOZE	Ernest Tubb	Decca 31706
29	38	IN IT'S OWN LITTLE WAY	Dottie West	RCA Victor 8467
30	29	I'LL GO DOWN SWINGING	Porter Wagoner	RCA Victor 8432
31	30	MAD	Dave Dudley	Mercury 72308
32	32	I DON'T CARE	Buck Owens	Capitol 5240

This Week	Last Week	Title	Artist	Label
33	44	A TEAR DROPPED BY	Jean Shepard	Capitol 15304
34	41	WHIRLPOOL (OF OUR LOVE)	Claude King	Columbia 43157
35	35	I'LL WANDER BACK TO YOU	Earl Scott	Decca 31693
36	46	(MY FRIENDS ARE GONNA BE) STRANGERS	Roy Drusky & Merle Haggard	Mercury 72376 / Tally 179
37	20	MY FRIEND ON THE RIGHT	Faron Young	Mercury 72313
38	40	WHAT MAKES A MAN WONDER?	Jan Howard	Decca 31701
39	39	WHEN IT'S OVER	Carl Smith	Columbia 43124
40	42	BETTER TIMES A-COMING	Jim & Jesse & The Virginia Boys	Epic 9729
41	47	'GATOR HOLLOW	Lefty Frizzell	Columbia 43169
42	27	GIVE ME FORTY ACRES	Willis Bros.	Starday 681
43	45	ENDLESS SLEEP	Hank Williams, Jr.	MGM 13278
44	49	A THING CALLED SADNESS	Ray Price	Columbia 43162
45	48	ALONG CAME YOU	Wayne Kemp	Phils 1002
46	★	SUMMER, WINTER, SPRING AND FALL	Roy Drusky	Decca 31717
47	31	BROKEN ENGAGEMENT	Webb Pierce	Decca 31704
48	25	MISMATCH	Bobby Barnett	Sims 198
49	43	DON'T BE ANGRY	Stonewall Jackson	Columbia 43076
50	★	BILLY BROKE MY HEART AT WALGREENS (I CRIED ALL THE WAY TO SEARS)	Ruby Wright	Rik 145

BIG C&W ALBUMS

This Week	Last Week	Title	Artist	Label
1	1	BITTER TEARS	Johnny Cash	Columbia CL 2248/CS 9048
2	2	THE BEST OF JIM REEVES	Jim Reeves	RCA Victor LPM 2840 (M)/LSP 2890 (S)
3	6	I DON'T CARE	Buck Owens & His Buckeroos	Capitol T 2186
4	4	TOGETHER AGAIN/MY HEART SKIPS A BEAT	Buck Owens & His Buckeroos	Capitol T 2135 (M)
5	7	HAVE I TOLD YOU LATELY THAT I LOVE YOU	Jim Reeves	Camden 842
6	3	R.F.D.	Marty Robbins	Columbia CL 2220/CS 9020

This Week	Last Week	Title	Artist	Label
7	10	LOVE LIFE	Ray Price	Columbia CL 2189
8	8	THE BEST OF BUCK OWENS	Capitol T 2105 (M)/ST 2105 (S)	
9	9	I GET LONELY IN A HURRY	George Jones	United Artist UAL 3388 (M)/UAS 6388 (S)
10	5	GEORGE JONES SINGS LIKE THE DICKENS	United Artist UAL 3364 (M)/UAS 6364 (S)	
11	11	COUNTRY DANCE FAVORITES	Faron Young	Mercury MG 20931 (M)/60931 (S)
12	14	THE FABULOUS SOUND OF FLATT & SCRUGGS	Columbia CL 2255/CS 9055	
13	13	COUNTRY MUSIC TIME	Kitty Wells	Decca DL 4554/DL 74554

This Week	Last Week	Title	Artist	Label
14	12	SONGS OF TRAGEDY	Hank Snow	RCA Victor LPM/LSP 2901
15	15	MOONLIGHT & ROSES	Jim Reeves	RCA Victor LPM/LSP 2854
16	19	FAITHFULLY YOURS	Eddy Arnold	RCA Victor LPM 262 (M)/LSP 2629 (S)
17	17	YESTERDAY'S GONE	Roy Drusky	Mercury MG 20919/SR 60919
18	★	THE PICK OF THE COUNTRY	Roy Drusky	MG Mercury 20073 (M)/SR 60973 (S)
19	18	I WALK THE LINE	Johnny Cash	Columbia CL 2190/CS 8990
20	20	THANKS A LOT	Ernest Tubb	Decca DL 4514 (M)/DL 7514 (S)

Newton's New Lineup

Larry Newton took the bit in his hands last week, his first as new president of ABC-Paramount, and set his new executive lineup for the label and its subsidiaries.

Harry Levine, remains in his post as Executive v.p. and will continue to supervise all foreign licensees and affiliates. Enoch Light continues as v.p. and general manager of Command Records. Dave Berger will assume the post of v.p., in charge of artists relations. Irwin Garr has been named v.p. in charge of Apt Records, the ABC-Par subsidiary label, with his operations centered on the West Coast.

Other executives for ABC-Paramount and its jazz subsidiary Impluse are: Albert Genovese, administrator - comptroller, Allan Parker, head of album sales (including Ray Charles' Tangerine label), Howard Stark, head of singles sales and promotion, Sid Feller, head producer for ABC-Par; Bob Thiele, head producer for Impulse, Johnny Pate, Mid-west producer for ABC-Par, Felton Jarvis, Southern producer for ABC-Par, Paul Wexler, head of diversification, Rick Ward, head of

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 I FEEL FINE
Beatles—Parlophone
- 2 DOWNTOWN
Petula Clark—Pye
- 3 NO ARMS CAN EVER HOLD YOU
Bachelors—Decca
- 4 SOMEWHERE
P.J. Proby—Liberty
- 5 WALK TALL
Val Doenican—Decca
- 6 I'M GONNA BE STRONG
Gene Pitney—Stateside
- 7 YEH YEH
Georgie Fame—Columbia
- 8 I COULD EASILY FALL
Cliff Richard and the Shadows—Columbia
- 9 GIRL DON'T COME
Sandie Shaw—Pye
- 10 I UNDERSTAND
Freddie and the Dreamers—Columbia
- 11 TERRY
Twinkle—Decca
- 12 LITTLE RED ROOSTER
Rolling Stones—Decca
- 13 BLUE CHRISTMAS
Elvis Presley—RCA
- 14 GO NOW
Moody Blues—Decca
- 15 WHAT HAVE THEY DONE TO THE RAIN?
Searchers—Pye
- 16 PRETTY PAPER
Roy Orbison—London
- 17 A MESSAGE TO MARTHA
Adam Faith—Parlophone
- 18 THERE'S A HEARTACHE FOLLOWING ME
Jim Reeves—RCA
- 19 GENIE WITH THE LIGHT BROWN LAMP
Shadows—Columbia
- 20 WALK AWAY
Matt Monro—Parlophone

R & B TOP THIRTY

Joe Tex Topples Supremes

- | | |
|-------------------------------------------------------------------|----------------------------------------------------------------|
| 1 HOLD WHAT YOU GOT
Joe Tex—Dial 4001 | 16 SMILE
Betty Everett & Jerry Butler—VeeJay 633 |
| 2 COME SEE ABOUT ME
Supremes—Motown 1068 | 17 A WOMAN'S LOVE
Carla Thomas—Atlantic 2258 |
| 3 THE JERK
The Larks—Money 106 | 18 GOIN' OUT OF MY HEAD
Little Anthony & Imperials DCP 1119 |
| 4 HOW SWEET IT IS
Marvin Gaye—Tamla 54107 | 19 THE PRICE
Solomon Burke—Atlantic 2259 |
| 5 AMEN
Impressions—ABC Paramount 10602 | 20 WALKIN' IN THE RAIN
Ronettes—Philles 123 |
| 6 WHAT NOW
Gene Chandler—Constellation 141 | 21 OH, NO NOT MY BABY
Maxine Brown—Wand 162 |
| 7 VOICE YOUR CHOICE
Radiants—Chess 1904 | 22 IT'S ALL OVER
Walter Jackson—Okeh 7204 |
| 8 SEVEN LETTERS
Ben E. King—Atoe 6328 | 23 SATURDAY NIGHT AT THE MOVIES
Drifters—Atlantic 2260 |
| 9 TOO MANY FISH IN THE SEA
Marvelettes—Tamla 54105 | 24 I WANT TO GET MARRIED
Delicates—Challenge |
| 10 YOU'VE LOST THAT LOVIN' FEELIN'
Righteous Bros.—Philles 124 | 25 THE "IN" CROWD
Dobie Gray—Charger 105 |
| 11 REACH OUT FOR ME
Dionne Warwick—Scepter 1285 | 26 DIAL THAT PHONE
Effie Smith—Duo-O-Disc 107 |
| 12 AIN'T IT THE TRUTH
Mary Wells—20th Fox 544 | 27 SINCE I DON'T HAVE YOU
Chuck Jackson—Wand 169 |
| 13 CHAINED & BOUND
Otis Redding—Volt 121 | 28 MAKIN' WHOOPEE
Ray Charles—ABC Paramount 10609 |
| 14 BLIND MAN
Little Milton—Checker 1096 | 29 PROMISED LAND
Chuck Berry—Chess 1916 |
| 15 I FOUND A LOVE
Jo Ann & Troy—Atlantic 8178 | 30 TWINE TIME
Alvin Cash & Crawlers—Mar-V-Lus 6002 |

publicity and advertising, Mel Cheren, director of production, Eddie Thomas, national promotion, William Kaplan, general attorney, Mike Graziadei, Office manager.

The Westminster and Music Guild labels will be headed by James Grayson, with John Natoli director of promotion and publicity, Marty Goldstein, head of sales for both labels.

Joe Carlton has been named record producer for the Apt label, and Carlton will work on the East Coast and coordinating with Garr.

On the publishing front Goldie Goldmark heads the firm's Ampco and Pamco Music firms, while Paul Vance heads the Apt and Ampar Music companies. Tangerine Records is headed by Charles and Joe Adams and will be given a special push by ABC-Par during 1965.

ABC-Par meets with its distributors in Miami on January 13, 14, 15, to introduce the firm's fall product for ABC-Paramount, Command, Impulse, Westminster and Music Guild LP's.

CRI Names V.P.

Juan Manuel Villarreal has been named a vice-president of Columbia Records International, handling Latin-American operations. He will report to Columbia International boss, Harvey Schein, and will supervise Discos CBS in Mexico.

Coral is leading its release with a Buddy Holly LP, "Holly In The Hills."

New VeeJay Sets

VeeJay put out one of its most extensive album releases last week with 26 new packages hitting the market, and six others - now being cut - due for release before the end of the month.

Label president Randall Wood said the new material covers numerous markets with seven pop LP's, six in the gospel area, four in the firm's "Great Moments Preserved" series, five in the new jazz series under the direction of recently appointed jazz consultant, Leonard Feather, and a new series, commencing with four albums consisting of instrumental versions of vocal hits by such well-known artists as Elvis Presley, Andy Williams, Bobby Vinton and Peter, Paul and Mary.

Mercury Sales Theme

Mercury Records held its January distributor meetings last week in New York, Chicago, Atlanta and Los Angeles. Theme of the meetings was "Make Yours A Record Year, Every Day." At the meetings Kenny Myers, vice president in charge of sales and executives Dick Bruce, and Morris Diamond, introduced the firm's 23 new LP's for the month. Executive v.p. Irwin Steinberg participated in two of the meetings.

New Mercury product included LP's by The Mitchell Trio, Johnny Mathis, The Hondells, the cast albums of "I Had A Ball," and "After The Fall."

Decca-Coral LP's

Decca-Coral Records has released twenty-seven albums in January to "spearhead the company's mid-winter restocking program." According to a company spokesman, the dominant theme for the new year is "Sales Powered Proven Product For '65." Artists featured in the new releases include Carmen Cavallaro, Guy Lombardo, Sammy Davis, Les Brown, the Goldman Band, Florian Zabach, and a re-processed, stereo version of the Frank Loesser score to "Hans Christian Andersen," starring Danny Kaye. Decca's classical albums feature Sylvia Marlowe, Erica Morini and the Abbey Singers.

Pickwick Sales Up

Pickwick International, major producer of budget discs, enjoyed a 29 per cent increase in earnings last year and set a new high in gross sales during the first six months of fiscal 1964, according to president Cy Leslie. The company is now 11 years old and during that time has shown increases in sales and earnings each year.

The firm chalks up its favorable position to its new Hill-top \$1.98 line of country albums, a series of special packages, music publishing activities and to its budget (99 cent) LP lines.

Leslie looks forward to continuing increases in the new year, particularly in view of the firm's contract to provide "picture sound" programs for General Electric's new "show 'n tell" phono-viewer unit for kiddies. The \$29.95 device shows color film strips in time to lyrics and music on records for the four to 12 age group.

New Atlantic LP's

Atlantic and Atoe Records have released thirteen albums between them for January. On the Atlantic label are two releases following up current singles hits by Joe Tex ("Hold What You've Got") and Don Covay ("Mercy"). Ben E. King is represented on Atoe with the album "Seven Letters."

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



Jack DeWitt Jr., president of WSM, and his wife went to the Grand Ole Opry the Saturday night following Christmas Day, anticipating that, as an aftermath of the Christmas holiday, they'd be among a few hundred persons present. To their surprise they found the Grand Ole Opry House filled with 3300 persons and the SRO signs out.

Robert E. Cooper, general manager of WSM radio and Opry director, who was recently elevated to the position of vice-president of WSM, remarked to friends that he thought this was a significant proof of how country music and the Opry have grown. On the corresponding date of the previous year, his figures show that 2172 attended the Opry. Cooper also disclosed for the first time that he expected during 1965 to give further push to the Opry's delayed broadcasts which during the last year have climbed to include 400 stations.

"There's no way to estimate the audience of these 400 weekly broadcasts of the Opry with the audience of a Saturday night performance," he said, "but one can see it's undoubtedly tremendous when one thinks that the delayed broadcasts originate in stations all the way from Alaska to Nova Scotia, and cover the big cities like San Francisco and others. Through these delayed broadcasts and the Opry itself, country music's exposure and appreciation has broadened to a point never reached before."

The trouble with New Year's resolutions is that they're so quickly broken. **Mary Reeves**, president of Jim Reeves Enterprises, knows this, and so she's not making any serious ones. But Mary came up last week with an apt quotation which the music industry could well adopt and it might sell records. It's "Come Alive and Jive in '65." If Mary were asked to add another meaningful line she might have added:

"That's The Way to Make Our Business Thrive."

Mack On The Mend

Decca's **Warner Mack** who wishes he had remained "Sitting in An All Night Cafe" at the time of his accident Nov. 29 when his car crashed into the rear of a stalled car dur-



GOING PLACES: Connie Smith whose "Once a Day" is still going places chartwise, is all het up about her next one, "Tiny Blue Transistor Radio" b/w "Then and Only Then." The picture was taken at a recent Music City session. Left to right are RCA-Victor assistant A&R man Bob Ferguson; Connie, and Bill Anderson who wrote her "Once a Day".

ing a snow storm near Princeton, Ind., has returned home, but must undergo another operation, Mrs. Mack says. The crash caused him to suffer a rupture in the digestive tract. She reported that he had been permitted by doctors at the Princeton, Ind. hospital to return home for Christmas on the condition that further surgery would be performed at Nashville. She also said that since his accident he had received letters and good will messages from 2,000 deejays across the U.S. and that for all of these he is very grateful. He will not be able to return to work for two more months, she said. . . . **Judy Lynn** received two Pioneer awards Jan. 9 from the International Western Market at the Ramada Inn in Phoenix, Ariz. The awards are for "best dressed female western music and/or recording personality" and as "best western female vocalist for 1964." The awards were announced by **Ray Odom**, committee awards chairman. . . . The **Ernest Tubb Fan Club**, of which **Norma Barthel** is president, has been designated by Country Music Review Magazine as "best fan club of 1964." Norma is just rounding out her 20th year with the club. . . . **Buck Owens** and his Buckaroos made such a big hit on their recent Hawaiian visit that they were persuaded to return

for another show in July. Meanwhile Owens will guest star on the **Jimmy Dean** show Jan. 21. . . . **George Jones** and **The Jones Boys** have a busy January-February sked coming up. Starting Jan. 12, they'll play a series of 12 shows in Texas, Louisiana and Oklahoma. In February they'll be in the Alabama, Georgia, Florida, and North and South, Carolina areas, it was announced by the **Jimmie Klein Agency**.

Bobby Wooten, C&W personality at Kountry KAYO in Seattle, was appointed PD for the station effective Jan. 1. "Bashful" Bobby succeeds **Chris Lane** who has been released from his contract to accept a position as PD of a Chicago station planning a changeover to a C&W format. . . . **Carlos Minos** of Sesser, Ill. reports that the Grand Ole Opry lounge in the Emerson Hotel at Mt. Vernon was recently reopened and they intend to bring in acts from the Opry in Music City. . . . **Kay Arnold** recently finished a six days tour in Indiana and Illinois with **Wilma Lee and Stoney Cooper** and the Clinch Mountain Clan. This month she'll appear with the **Wilburn Brothers** in North and South Carolina and next month she'll do 10 days with **Billy Walker** in Ohio and Florida, all tours being booked by **Buster Doss Talent** in association with Martin Productions

. . . Those in the know see strong potential in two new records and deejays will do well to watch. They're **Don Gibson's** "Cause I Believe in You" on RCA-Victor, and a duet record with **George Jones** with **Melba Montgomery**, titled "Once More" on United Artists. . . . Columbia's **Johnny & Jonie Mosby**, have announced their affiliation with the Bob Neal Agency in Nashville. . . . **Sonny James** pulled a surprise for his parents, Mr. and Mrs. Loden, at Hackleburg, Ala. for the Christmas holidays. He arranged for a number of performers who had worked with the old "Loden Family" unit to come to Hackleburg. Mom Loden and Sonny's wife, Dorris, were kept busy with the food preparations and all enjoyed the entertainment. . . . **Buck Owens**, Capitol's super heated songster, asks jocks who haven't received his latest release, "I've Got a Tiger By the Tail" backed with "Crying Time," to write him for copies, Box 234, Route 5, Bakersfield, Calif. . . .

Kapp Records' Dick Flood sings a sad song about a guy with a heartache in his new release, "These Things Make a Heartache" backed with "I Need All The Friends I can Find." Produced by that master A&R'er, **Paul Cohen**. . . . Likewise a C&W'er by Kapp's **Sammy Masters**, titled "Barcelona Baby" backed with "Louisiana Jane". . . . **Joe Wright** of the Talent Agency says he's getting strong sales on **Jimmy Walker's** Topic record, "Obediah" backed with "The Ballad of Okefenokee". . . . **Fred Goldrup**, PD of Tape Station WYL, catering to the shut-ins, says that after operating for 10 years, he's currently \$1,000 in the hole, and must terminate unless he gets some help. He needs a good recorder—not a stereo deck with 3/4 and 7 1/2 speeds.

Guy Newman of "The Friendly Tiger" station — WHLL, Wheeling, W. Va., writes to thank all those artists and composers who have brought forth the various tiger songs — such as **Sue Thompson's** "Paper Tiger," **The Chariots' "Tiger In The Tank"** and **The Intimates' "I've Got a Tiger In My Tank"**. . . . **G. Brad Norman Jr.** at KOHI Radio, St. Helens, Ore., needs sample LP's, especially C&W which he promises to spin. . . .

Ruby's Big Disc

Everyone who ever shopped at Walgreen's or at Sears cried in joy or sympathy with Ruby Wright, RIC Records artists, over her "Billy Broke My Heart At Walgreens (I Cried All the Way to Sears)" when Station KFDI at Wichita, Kan., recently held a remote broadcast at a local Sears store when Ruby and other members of a Hap Peebles package were in town.

Mike Oatman, KFDI deejay, sold Ruby's tear jerker for two hours to shoppers with all members of the package autographing photos and records. The package included Kitty Wells, Johnny Wright, Leroy Van Dyke, and Bill Phillips.

Meanwhile at Salt Lake City, Will Lucas of the Intermountain Network, says the public is clamoring for copies of Ruby's record but can't buy them because there aren't any left in the music stores. "There's a movement afoot by community leaders to ask Ruby to rush to Salt Lake City and sing her moving rendition, with visits to Walgreen's and Sears as a commercial tie-in."

Ruby recently returned from Houston, Texas, where she was featured on the Big Larry Kane Teen TV'er and played at Dancetown USA.

Cash Show Schedule

The Johnny Cash Show is midway in a heavy January schedule covering Texas, New Mexico and Georgia. . . . Sample copies for the asking . . . **Howard Perkins'** "Lazy Sonof-a-gun" on Rem, Write to Tri-Son Promotions, Box 177, Wild Horse, Colo.

Initial response to the LP, "Kay Arnold Sings Eddy Arnold" has been excellent, according to Gary Walker, of Nashville's Painted Desert Corp.'s offices. . . . **Wanda Jackson** and her Party Timers are heading two weeks of shows at the Holiday Hotel, Reno. Late in January the group will start a string of one-nighters through Colorado, Kansas, Oklahoma and Texas. . . . Capitol Records' **Roy Clark** has just finished a successful engagement at The Tideland, Houston, and has been re-booked for the Spring. Both are managed by **Jim Halsey**. **Hank Thompson** is on a heavy sked in the far west. . . . **Morris Taylor** says jocks wanting a copy of his "Red Roses and Old White Lace" should write him, c/o Station KPAY, Chico, Calif.

Country Single Picks

TEX RITTER

Capitol 5347
I DREAMED OF A HILL-BILLY HEAVEN
(Sage and Sand, SESAC) (3:08)
—Dean, Sothern
Flip is "She Loved This House"
(Vidor, BMI) (2:50)—Howard

MARTY ROBBINS

Columbia 43196
I-EISH-TAY-MAH-SU (I Love You)
(Mariposa, BMI) (2:29)—Robbins
A WHOLE LOT EASIER
(Mariposa, BMI) (2:28)—Robbins

ROY CLARK

Capitol 5350
WHEN THE WIND BLOWS IN CHICAGO
(Irving, BMI) (2:31)—Murphy, Turner
Flip is "Live Fast, Love Hard, Die Young"
(Central Songs, BMI) (1:51)—Allison

STONEWALL JACKSON

Columbia 43197
I WASHED MY HANDS IN MUDDY WATER
(Maricana, BMI) (2:42)—Babcock
Flip is "I've Got to Change,"
(Cedarwood, BMI) (2:07)—Jackson, Joy

BUCK OWENS

Capitol 5336
I'VE GOT A TIGER BY THE TAIL
(Bluebook, BMI) (2:10)—Howard, Owens
CRYIN' TIME
(Bluebook, BMI) (2:27)—Owens

CONNIE SMITH

RCA Victor 8489
THEN AND ONLY THEN
(Moss Rose, BMI) (2:23)—Anderson
TINY BLUE TRANSISTOR RADIO
(Moss Rose, BMI) (2:30)—Anderson

CARL SMITH

Columbia 43200
SHE CALLED ME BABY
(Central Songs, BMI) (2:48)—Howard
MY FRIENDS ARE GONNA BE STRANGERS
(Yonah, BMI) (2:57)—Anderson

HANK SNOW

RCA Victor 8488
THE WISHING WELL
(Jasper/Silver Star, BMI) (2:08)—Hiscock
Flip is "Human"
(4 Star, BMI) (1:50)—Usher

TOMMY COLLINS

Capitol 5345
ALL OF THE MONKEYS AIN'T IN THE ZOO
(Central Songs, BMI) (2:11)—Collins
Flip is "Don't Let Me Stand in His Footsteps"
(Central Songs, BMI) (2:40)—Collins

TONY DOUGLAS

Sims 221
I'M HAPPY
(English/Marrett, BMI) (2:37)—Smith, Douglas, Bruce
Flip is "Big Ache of the Year"
(English, BMI) (2:42)—Hughey, Smith

ROY ACUFF

Hickory 1291
FREIGHT TRAIN BLUES
(Acuff-Rose, BMI) (2:02)—Acuff
Flip is "All the World Is Lonely Now"
(Acuff-Rose, BMI) (2:22)—Foree

FREDDIE HART

Kapp 632
LOVE CAN MAKE OR BREAK A HEART
(Laredo, BMI) (2:15)—Hart
Flip is "The Hurt Feels So Good"
(Laredo, BMI) (2:31)—Hart

MAYBELLE CARTER

Smash 1948
STRUMMIN' MY GUITAR
(Wilderness, BMI) (2:20)—Howard
Flip is "Sail Away Lady"
(Wilderness, BMI) (1:50)—Carter

DICK FLOOD

Kapp 640
THESE THINGS MAKE A HEARTACHE
(Chu-Fin/Ralston, BMI) (2:06)—Duncan, Reed
Flip is "I Need All the Friends I Can Find"
(Regent, BMI) (2:20)—Tubert Topp

SAMMY MASTERS

Kapp 638
BARCELONA BABY
(American, BMI) (3:07)—Masters
Flip is "Louisiana Jane"
(American, BMI) (2:14)—Masters

CHUCK HOWARD

Columbia 43194
I HOPE YOU HEAR SAD SONGS
(Pamper, BMI) (2:44)—Howard, Rager
Flip is "After Laughter Came Tears"
(Shapiro-Bernstein/Cromwell, ASCAP) (2:25)—Turk, Tobias

Country Album Picks

TROUBLE AND ME
STONEWALL JACKSON
Columbia CL 2278

THREE SHADES OF BROWN
THE BROWNS
RCA Victor LPM 2987

THE BLUE GRASS STORY
PORTER WAGONER
RCA Victor LPM 2960

BURNING MEMORIES
RAY PRICE
Columbia CL 2289

YOU'RE THE ONLY WORLD I KNOW
SONNY JAMES
Capitol ST 2209

Trade Chatter

Mr. "D" (The Mojo Man) on WHLL in Wheeling, W. Va., needs hit records to play on his radio show . . . Audio Fidelity has started a new label, Karate, for the production and promotion of r. & b. material. Label, under the helm of Barry Oslander, will debut with a disc by Erik and the Vikings next week . . . Paul Anka taped a special for the Italian TV network last week . . . James Myers, head of Myers Music, has sold his firm to Allied Entertainment Corp., the Eddie Kassner outfit. Myers will concentrate on movie production with Norman "Red" Benson. Myers Music's biggest copyright is "Rock Around The Clock" . . . Mills Music has issued four more Bach selections for mixed chorus arranged by Ward Swingle of the Swingle Singers.

Bob Cooper Promoted

Bob Cooper, general manager of WSM Radio and Director of the Grand Ole Opry has been promoted to the post of Vice President of WSM, Inc. . . . Jay and the Americans cut short their mid-west tour after Jay Black, group's leader, suffered a wrenched back when their car skidded and plunged into a ditch while they were driving to a concert date . . . Jay Harrison, head of literary services for Columbia Records, was a guest lecturer at the University of Southern California January 4. He will lecture there three more times during the winter under the auspices of the music department . . . Robert Goulet has signed a lucrative new contract with Columbia Records. Occasion was celebrated with a luncheon attended by the Columbia brass last week.

Benton Names Manager

Brook Benton has named Buddy Friedlander as his new manager . . . The Capitol Record Club advertising account is now being handled by the mail-order division of Foote, Cone & Belding, Rapp & Collins . . . Sal Licata has joined Tower Records as regional sales and promotion manager . . . R. O. Price is the new manager of manufacturing and recording at RCA Victor Records. Price succeeds A. L. McClay who has retired . . . Arthur Rubinstein, who returned from a round the world tour in December, spent Christmas week recording at Carnegie Hall for Victor Records.

CHANCE EDEN
YOU'D BETTER GO
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YOU'D BETTER GO

That record that got
a second CHANCE . . .

Several weeks ago we issued a record called "YOU'D BETTER GO" by CHANCE EDEN. CHANCE is new on the record scene, and we had the usual tough time getting the few plays newcomers get. We had faith in the record, and asked our distributors and promotion people for an extra push on this one. As they started to cooperate, they ran right into the Christmas holidays. Now Christmas is nice for children and family reunions and sleigh-bells ringing in the snow . . . but it's murder on a new artist out with his first record. So . . . "YOU'D BETTER GO" looked like it was going fast. We almost gave up.

Then, last week, with no extra push on our part, the record seemed to be getting a second chance. Two disc jockeys from different cities reported they were getting listener requests for "YOU'D BETTER GO" by CHANCE EDEN. A distributor called in to see if CHANCE was available for hops. He was starting to get calls.

From the West Coast, Bill Gavin reported on his front page:

"Record to watch: YOU'D BETTER GO—Chance Eden (Roulette). A few correspondents have pulled this out of the grab-bag and report encouraging listener response".

That's enough for us. We still believe in the record and we are re-issuing it . . . this time with a picture sleeve. CHANCE is a tall, good-looking youngster from the Seattle area and we believe the teen-age girls are not going to resist the picture sleeve.

"YOU'D BETTER GO" is a powerful love ballad, and CHANCE EDEN is a talented new performer on the record scene. When the new record reaches you, give it a spin. We believe you'll want to give it a second chance.

Thanks,



Hugo and Luigi

You'd Better Go



R-4592

*Chance
Eden*

