

PRICE 25¢

MARCH 20, 1965

MUSIC BUSINESS

Freddie and The Dreamers:
Fun With Rock and Roll

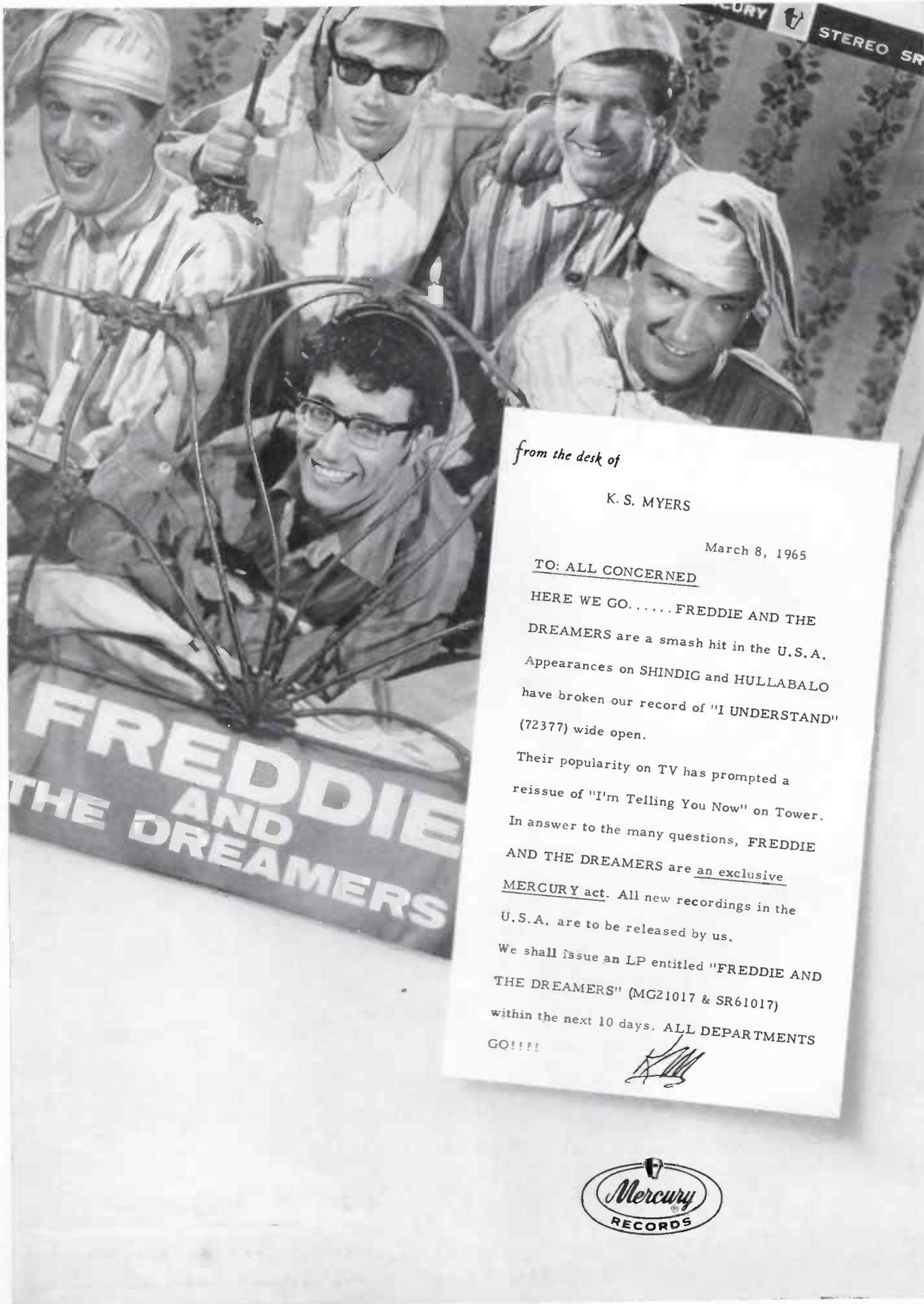
Vol. IX No. 32



Jerry Butler: the next scene in clubs

MR 4-S E17 Q
NIGEL A. MAXEY
PRINCETON
WEST VIRGINIA 24740
MAR 27 1965

Unknown-DBA



from the desk of

K. S. MYERS

March 8, 1965

TO: ALL CONCERNED

HERE WE GO. . . . FREDDIE AND THE DREAMERS are a smash hit in the U. S. A. Appearances on SHINDIG and HULLABALO have broken our record of "I UNDERSTAND" (72377) wide open.

Their popularity on TV has prompted a reissue of "I'm Telling You Now" on Tower.

In answer to the many questions, FREDDIE

AND THE DREAMERS are an exclusive MERCURY act. All new recordings in the U. S. A. are to be released by us.

We shall issue an LP entitled "FREDDIE AND THE DREAMERS" (MG21017 & SR61017) within the next 10 days. ALL DEPARTMENTS

GO!!!!



Chad & Jeremy Set With Columbia Records

In one of the biggest deals of the as-yet-young year, Columbia Records last week snagged one of the hottest of the English duos, Chad and Jeremy with a big money, long term offer. The deal is for seven years and Chad and Jeremy will receive \$150,000 in front money for making the deal. It is believed that the agreement could bring them close to \$500,000 over the next seven years.

The deal with Chad and Jeremy, who were formerly on the World Artists label, where they had a string of hits, was worked out by Columbia executive Walter Dean and Chad and Jeremy U.S. representative Allen Klein.

Columbia producer Lor Crane last week cut four singles with the boys and an album to kick off their Columbia career. The boys returned to England late last week, for a vacation before coming back to the U.S. for a coast-to-coast concert tour being set up by the William Morris Agency.

This marks the second big move by Columbia Records to grab off some of the teen-age disc market. Just a month ago the label made a deal with the Kama-Sutra hit record producers, Artie Ripp, Hy Mizrahi and Phil Steinberg, to produce masters for the label over the next two years. The Chad & Jeremy signing indicates that Columbia is after the teen record buyer in earnest.

D.C. 5 Hosts Winners

The Dave Clark Five will escort the winners of the Revlon Natural Wonder Swingstakes around London this summer. The Revlon Swingstakes is a contest launched by the cosmetics firm and aimed at young ladies through



AT THE TOP: The sound track album of "Mary Poppins" on Vista Records, hit the No. 1 slot on Music Business' Pop LP chart this week. Stars of the picture, Julie Andrews and Dick Van Dyke, and the composers of the "Mary Poppins" score, Robert (left) and Richard Sherman (right), express their delight over the album reaching the top.

radio stations throughout the country (55 all told.) Grand prize is a three day weekend in London for two, with the Clark Five as escorts during the entire weekend. Revlon is also giving away thousands of other prizes, from transistor radios to special pressings of a brand new Dave Clark Five LP on Epic. Entry blanks for the contest are available at all Revlon Natural Wonder counters, and any lass over 13 can enter.

Goldfinger is Golden

The sound track from the smash flick "Goldfinger" is also a smash. United Artists Records noted last week that the LP has passed the 400,000 mark in sales and is being awarded a gold disc for sales of over \$1 million. The score to the flick was composed by John Barry. The title song has lyrics by Anthony Newley and Leslie Bricusse.

The Leader Leaves

By the end of last week it was a clean sweep. New York's third night time highly rated rock deejay, B. Mitchell Reed of WMCA, had flown the coop, following in the fleeting footsteps of Murray The K., from WINS, and Scott Muni



B. Mitchell Reed
California Here I Come

from WABC. B. Mitchell Reed, called "our leader" by the rest of the good guys on WMCA, had only come to the New York station three years ago, and in just about a year had established himself as one of the three top night time jocks in the big city.

Scott Muni left WABC because of disagreement over station policy, Murray The K left WINS to get a TV show, Reed's path was more practical—he left for money. Station KFVB in Los Angeles, where Reed was a highly successful deejay from 1959 to 1962, was getting ready to welcome him back home again. Funnily enough, KFVB, to whence he is returning, also features Good Guys, so Reed should feel right at home again.

The changes have really shaken up the New York radio scene. Cousin Bruce Morrow holds down the slot that once used to be his and Muni's on WABC; Stan Z. Burns has taken over for Murray The K on WINS, and at WMCA the new man should soon be on his way rocking through the night for the Good Guys.

Gerry Due In April

Gerry and the Pacemakers arrive in America next month for guest stints in Murray the K's Easter Show at the Brooklyn Fox and dates on the Shindig package.

The group arrives in time to appear on the Ed Sullivan Show (April 11). They will play dates for Murray the K from April 17 thru 25, and go out with the Shindig package from April 29 until May 27, visiting 30 cities.

This week, English Columbia will release "I'll Be There", as Gerry and the Pacemakers' new single. The disc, an old Bobby Darin composition, was an American top ten hit for the group late last year. Gerry

Continued on Page 19

**The Big Exciting
MUSIC BUSINESS
FIRST ANNIVERSARY ISSUE**

COMING NEXT WEEK Packed with great features and eye-opening articles by guest writers like Mike Turntable, Berry Gordy, Wesley Rose, Bill Randle and many more.

DON'T MISS IT!

Letters To The Editor

Likes Our Chart

Dear Sir:

My thanks and congratulations for the magnificent new format of the Radio Exposure Chart, as premiered in the February 13th issue of *Music Business*. Once again the magazine has become indispensable to me!

Special congratulations for the vast improvement over the original R.E.C. The much more readable type, the setting of Pop 100 chart items in bold type and printing their listing in it along the left margin—all make this the best yet! The only possible way you could further improve the R.E.C. would be to include a few more markets—but only one is really conspicuous by its absence, Chicago. It is the third market, and the competitive situation there makes it a great record-breaking ground.

However, as it is, the R.E.C. is superlative!

Thanks again!

Yours

Eric G. Norberg
Programming consultant
Announcer,
KHFR-FM/KDFR-FM
DJ, KMBY

Has No Problem

Dear Sirs:

I've been noticing all the controversy over small stations receiving and not receiving records from the record companies. Well, this is one small town disc-jockey who does receive 98% of the records he needs and is very thankful for it to the record companies both small and large. I've found that the best way to get what you want is to sit down with the trade papers and newsletters each week and compile a list of the new material that I feel I can make use of here on WKUL. I don't write for something unless I think by the reviews and my personal evaluation of the artist and his past records that I can use it here. This policy has paid off and I get promptly almost all I need. I'm also very thankful to a couple of distributors and promotion men in Atlanta and one in Memphis.

I do have one complaint however... we often create interest in a record in this area, but when the record stores order it from their distributors

they can't seem to get it unless it is a national hit! How can a record get started unless the distributors will stock the thing when it begins to show up in a market?

I think it would pay the distributors to get more hip people working for them that know what's happening in the record business and keep abreast of what is breaking and where. This is not to distract from the many well versed and knowing record people who do their jobs to the utmost. The ones who don't only hurt our industry. Many thanks for hearing me out.

Alan Boyd
Music Director
WKUL, Cullman, Ala.

Roll Call for Terry

Dear Mr. Chase,

I have been an avid reader of "Music Business" since last fall. The coverage of the record industry is interesting and the industry sounds so great that I have started to consider a career in some music field.

In the February 20, 1965 issue, June Bundy's column mentioned that Terry Knight has left CKLW Detroit-Windsor. I listened to Terry's show for the short time it was on, and enjoyed it very much. The records he played were more to my tastes than those I hear on the New York pop stations—more R. & B. He took a great interest in all areas of the record business, too, and passed this on to his listeners.

When Terry left last December 18, he was going to England to sing under the management of Eric Easton, who works with Andrew Oldham and the Rolling Stones. Terry, a good friend of the Stones and very excited about his life in England, was a very good singer and writer in the ballad field.

To come to the point. I wondered if you knew what he has been doing since he left CKLW. All his old friends have their fingers crossed for him because he was a great friend to everyone who ever listened to him, and we're all waiting to hear how he's doing.

Sincerely,
Kathi Reynolds
Chappaqua, N. Y.

Makes Own Chart

Dear Sirs:

I read about the girl who makes her own surveys in one of your earlier issues. Well, I, too make up my own surveys, but not my own personal listings. I hear the individual surveys of the three local stations and I take an average of all three, which I compile into my own Top "25". My list comes out three times a week, and I've been doing it for the past eight months. The only thing that can stop me is if I miss a survey on the three stations, which I haven't yet. I have been receiving your magazine since August, and I've been getting it by subscription since September, for 15 weeks. For a birthday present I got a full years subscription. It is the most informative and most interesting piece of material on the market today. I'm also a great fan of R&B music, and I was especially glad when you started an R&B column. I read this over very carefully each week. I have one complaint: not to MB, but to various pop stations around the country—especially in the larger markets—start exposing more R&B records on your programs, since R&B music is the major force that started Rock and Roll in the first place.

Sincerely,
Rick Kaplan
Old Bethpage, N. Y.

Needs Discs

Dear June;

How's chances of getting a bit of help from your "I need records department?" We have a new stereo station going on the air within the next 30 days and we don't have any mono or stereo records thus far. Our new FM station will operate at 93.5 on the FM dial. We will be mono from 5 a.m. until 5 p.m., then stereo from 5 p.m. until 11 p.m. sign off. In other words, to make a long story short... "Help, I need records... like pronto." By the way, we will be good music.

Also congratulations to Music Business on the Alan Freed story... a man I not only think was the king of disc jockeys, but a man I would call "a disc jockey's disc jockey."

Thanks a million,
Larry Parks
Radio station WMAG-FM
Forest, Miss.

CHARTS & PICKS

Pop 100	20
Pop LP's	24
Country Chart	28
Single Picks	26
Album Picks	27
Radio Exposure Chart	16
R & B Chart	25
British Chart	23

MUSIC BUSINESS

Editorial & Advertising
Offices:

225 West 57 St., New York, N.Y. 10019
Telephone: Area Code 212,
JUdson 2-2616
Cable: MUSICBIZ NEWYORK

PUBLISHER & EDITOR-IN-CHIEF
Sam Chase

ADMINISTRATIVE

Carl Bosler Asst. to Publisher

EDITORS

Bob Rolontz	.....	Executive Editor
Ren Gravatt	.....	General News Editor
Barry Kittleson	.....	Associate Editor
June Harris	.....	Associate Editor
June Bundy	.....	Radio-TV Editor
Dom Cerulli	.....	Jazz Editor
Kal Rudman	.....	R&B Editor
Beverly Shelton	.....	Asst. to the Editor

ADVERTISING DEPARTMENT

Mel Mandel.....Sales Promotion Manager

NASHVILLE

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

HOLLYWOOD

6269 Selma; Tel: (213) HO 3-8080
Julian Portman West Coast Manager

INTERNATIONAL

Walt Grealis	.....	Canada
426 Merton St., Toronto 7;		Tel: 485-1679
Brian Harvey	.....	Britain
Mersey Beat, 81a Renshaw St.,		Liverpool 1
Brigitte Keab	.....	Germany
Saligstrasse 12, Offenbach/Main		
Ritchie Yorke	.....	Australia
93 Denne St., West Tamworth, NSW		

SUBSCRIPTION FULFILLMENT

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

CIRCULATION DEPARTMENT

Samuel Yager Manager

Music Business is published weekly except one issue at year end by Music Business, Inc.; editorial and advertising offices at 225 W. 57 St., N. Y., N. Y. 10019. JU 2-2616. Publication office, Zeckendorf and East Gate Bldgs, Garden City, N.Y. Second class postage paid at Garden City, N.Y. Single copy price 25 cents. Subscription prices: U.S. and possessions and Canada, \$8 a year, \$20 by air; Europe: \$26 per year by air, \$10 by surface mail, payable with order in U.S. funds. Rates for other countries, \$10 per year; \$40 by air, payable with order in U.S. funds.

Two more for the winner's circle!

TRY TO REMEMBER

**Roger
Williams**



KJB-48—45 RPM

This song is too beautiful not to "happen." Please take 2 minutes and 30 seconds to hear it.



A Winner's Circle Series release by popular demand out of the great Kapp Records LP "Roger Williams Plays The Hits."

Strong sales already started in Chicago, Cleveland, Hartford, Los Angeles, New York, and Seattle.

One hit record deserves another. And here it is, by the same group that gave you "Hawaii Tatoo," with the same intriguing hit sounds.



A Winner's Circle Series release by popular demand out of their great new Kapp Records LP.

Strong sales action already reported in Buffalo, Chicago, Cleveland, and San Francisco.

A Billboard Spotlight Pick.
A Cash Box Pick of the Week.

The Waikikis

HAWAII HONEYMOON

KJB-52—45 RPM

Jerry Butler: The next scene is clubs

After making it strongly on records, one nighters, and the college concert circuit, the VeeJay star is now anxious to tackle the class night club field



"Some artists . . . have managed to make the



transition from rock singers to night club stars"

BLUES AND THE ROCK. "I've always considered myself to be a blues singer, but everyone who sells records today is considered rock".

Vee-Jay's Jerry Butler currently scoring with "Good Times" was in a philosophical mood. In this particular instance, he used the statement to illustrate one of the obstacles that confronts any young singer whose success is derived from hit records on the best selling charts.

"Take night club owners", he continued. "This is a field I intend to break into very much more seriously than I have done in the past. When they think of talent to play their clubs, they think in terms of acts who can draw audiences without a hit record. To them, almost anyone who makes the charts and who wasn't established 10 years ago is a rock singer.

"It's not nearly as bad now as it used to be. When some clubs started closing down because there weren't enough names to go around, the remaining clubs switched their policy. This makes it a little easier for people like me—but Jerry Butler and night club bookers are still different people.

MAKING THE TRANSITION. "Some artists through sheer talent and hard work have managed to make the transition from being plain rock singers to night club stars. People like Bobby Darin and Paul Anka. Sam Cooke was about to get started too. He did a fine job at the Copa".

Jerry Butler's chief work has been one nighters and college dates. It was because he is a blues singer that he cracked the college circuit.

"The students themselves opened that up for me", he said. "Concerts are part of their educational program. Different branches of music like jazz, folk and opera. Then recently, they created a demand for blues, which, to a great extent, is the base of rock and roll".

Although he can never be accused of sounding like any other singer but Jerry Butler, Jerry says that if he was influenced by anyone, it was the late Nat 'King' Cole and Roy Hamilton.

HIS INFLUENCES. He would like to record an album of their material and says, "Roy's ability to bring out the best in a number was always great. Nat Cole was always an idol of mine. I loved the way he always underplayed a song—he made it sound so casual and smooth".

Jerry's own career kicked off via spirituals and then lightly touched on r & b before he wound up as a solo singer. When he was 12, he joined a local, Mississippi group called The Northern Jubilee Singers with whom he stayed until he graduated from high school.

In 1957 he formed The Impressions with Curtis Mayfield. Shortly after their first hit, "Your Precious Love", Jerry left the group to go it alone. "Curtis and I are still good friends", he said. "But now we find it increasingly difficult to spend much time together. In the early days he helped me write "He Will Break Your Heart," "Find Another Girl" and "Need To Belong". "He's still with the group today, and doing a fine job".

SEVEN MILLION SELLER. Jerry has never actually had a million seller, but his disc sales have often reached the 800,000 mark. To date, he reckons his overall total is between 7 and 8 million.

"'Moon River' was my last biggest seller until 'Let It Be Me' came along with Betty Everett", he said. "I wasn't too worried. Like any performer, I guess I'd built up some kind of following, and there are certain places and dates I could have played for another couple of years yet, like colleges and one nighters. I think I've established a rapport in these areas just on my ability to perform.

"But a hit disc is always an asset. In this case 'Let It Be Me' opened up new avenues both for Betty and myself. TV producers and good music stations have been two important areas which resulted from that disc.

GOOD MUSIC STATIONS. "It took an appearance on the pop charts however before they showed any interest. Particularly in the case of good music radio stations. They're still a little apprehensive about playing some pop records, and refuse to lead the way with a new disc. When these stations realized that 'Let It Be Me' was an adult song without a rock and roll approach, they picked it up. After that, it was easy with our follow up, 'Smile,' as they were already familiar with the names".

Even with a pretty good following which would ensure comfortable living for the next couple of years, Jerry Butler is on the brink of a change which could bring him more success.

"For the past eight or nine months, I've been working with my own nine piece orchestra", he said. "They comprise 2 trumpets, 3 saxophones, 2 percussion and bass guitar. The group has travelled everywhere with me. For the most part, having them has been a tremendous advantage because it saves the problem of rehearsing with a house band on dates, and we can put on our own show as a self contained unit.

WILL DROP COMBO. "Now, since I want to break into the club field more, having my own combo can hold me back, so I think we'll be splitting company in a little while. It will be a pity, but most clubs have contracts with their own orchestra, and bringing in a singer like me with my own group, would be far too expensive".



"My next project is an album of Broadway



songs . . . after that an album of blues standards"



Butler is greeted by Joey Paige, Melinda Marx, and Bryan Ford of the Rolling Stones at VeeJay's press party for the singer in Hollywood

Jerry says one of the few branches of singing he hasn't yet seriously attempted is up-tempo material. That is, on record.

"I don't think I'll be doing anything in that field either for a little while", he said. "My next project on wax is an album of Broadway songs, and after that I'm planning an album of blues standards. Both will be interesting jobs."

ON THE ROAD. After a stint at the Apollo two weeks ago with the Temptations, Maxine Brown and Gladys Knight with the Pipps, Jerry Butler moved down to the Howard Theatre in Washington.

"I play about two dates a year there", he said. "Depending on air time and promotion, they're usually pretty well attended."

Then there's a series of one nighters and college dates.

"Tours are still rough on me and the boys, and I don't think I'll ever get used to living out of a suitcase, or not being in one place long enough to get my shirts laundered.

"But they are an integral part of my career, because this is where I meet people and get the feeling of music. That's essential to a singer".

JUNE HARRIS



"I don't think I'll ever get used to living out of a suitcase, or not being in one place long enough to get my shirts laundered"

Gerry AND THE Pacemakers

"Ferry Cross The Mersey"



A close up of Gerry Marsden who makes his feature debut in the movie. It also features Cilla Black, the Fourmost, and leading British d.j. Jimmy Savile.

Gerry and the Pacemakers first movie, "Ferry Cross the Mersey" is now on release in New York. The 86 minute film features the fictional story of the group's rise to fame, with Gerry and each of the Pacemakers playing themselves.

As happened in real life two years ago, "Ferry Cross the Mersey" depicts their story from days at Liverpool's Cavern Club through to their first big break, winning a national talent contest.

Gerry wrote all seven new songs in the movie, which are available on a United Artists album, called: "Ferry Cross the Mersey."



Gerry with the Pacemakers, l to r, Les Chadwick, Gerry, Les Maguire and Fred Marsden.



A great interior shot of Liverpool's famed Cavern Club. This is where Gerry and the Pacemakers got their start in real life and this is their conventional working 'gear'.



Gerry and the Pacemakers aboard the Ferry Cross the Mersey. The ferry takes them from their homes in Birkenhead, across the Mersey River to Liverpool each day.

Hy Mizrahi

Artie Ripp

Phil Steinberg

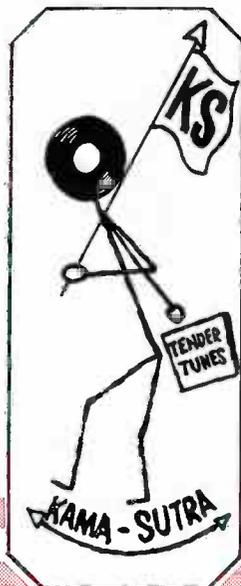
KAMA-SUTRA PRODUCTIONS

"OUT IN THE STREETS"

The trade papers don't have it for review yet—final pressings are just being made—and we honestly don't know how it's happening but we're getting calls from all over the country! You've got a SMASH when you play . . .

"OUT IN THE STREETS"

RB10-025



by
**The
Shangri-Las**

INSIDE SUE RECORDS

Juggy Murray, head of the r. & b. indie, is concentrating on singles once again, and that augurs well for the label's future



Sue chief Juggy Murray with one of his brightest stars, pretty Inez Foxx of the team Inez and Charlie Foxx

OFFICE STAFF COUNTS. "The most important thing in running an independent label is the efficiency of the office operation. If you don't have that then you can't stay in business." The speaker was Juggy Murray, the president of one of the veteran r. & b. labels in the business, Sue Records. Since 1957, when the label was founded, it has played a substantial role on the r. & b. scene, and has brought to fame such artists as Inez and Charlie Foxx, Baby Washington, the Soul Sisters, and Barbara George.

"Like anyone else I've had my hang-ups with personnel, but now I have my strongest staff ever, and I finally can pay attention to the part I enjoy the most, producing the records," said Murray. "We've been cool for a while, but for the last two weeks I've been back in the studio and we'll have some hot records coming

out this month, by both new and old artists.

"The strong staff I referred to includes Rick Willard, our national promotion manager; Roberta Kingsburg, our traffic manager, and Lennie Valinsky, our book-keeper-accountant. Barry Resnick handles our local promotion in New York, Joe Galkin is our Southern promotion man and Herb Lutz handles the Mid-west. There have been times when I've had larger staffs, but this is the best I've ever assembled."

NEW NAMES ON LABEL. The new talent that Juggy Murray has just finished recording for singles includes two young ladies, Tina Britt, and Kitty Noble, and a new male artist, Dave Smith. Murray also just bought two masters, one by Nora King, and the other by Jesse Russell. Both will be issued in about a week.

Sue Records is located in a small building on New York's West 55th Street, just off Eighth Avenue, on the West side of town. Juggy Murray owns the building, and is building within it a complete recording studio, which should be completed sometime this summer. Most of the Sue Records will be cut there. Murray also owns Copa and Saturn Music, and Copa Management firm.

HOT IN BRITAIN. Juggy Murray is still amazed at how hot his Sue label has been and is in Britain, since he has only had his records available there for about a year. "We were one of the best known labels in England, even before our records were available there. When I got over there last summer every artist on my label was known, even though they had never been there," said Murray.

The Sue label was originally with Chris Blackwell's Island label, in Britain, but just a few months ago Murray concluded a deal with English Decca to handle the line in Great Britain. Sue Records are also available in many European countries, including France and Germany, and are distributed as well in Japan. Murray will be going to Japan soon to make a new agreement for his line, for as he says, "You can't sit back here and know what's going on in another country. You have to make a trip to survey the scene."

If Sue artists were strangers to Britain they are strangers no longer. Inez and Charlie Foxx had such success with their records in Britain that they went on tour with the Rolling Stones, and according to Murray, had a tough time getting off stage to let the Rolling Stones get on. The Soul Sisters will return to Europe this spring for another lengthy tour.

MORE THAN A SINGLES LABEL. Sue Records is much more than a single records label, even though Murray enjoys the single record hits the most. There are now over 50 LP's in the Sue catalog. They include such names as Ray Bryant, Jimmy McGriff, Joan Shaw, Jack and Julie, Ike and Tina Turner, jazz LP's by Harry "Sweets" Edison, and the singles hitmakers, like the Soul Sisters, Inez and Charlie Foxx, Baby Washington, Bobby Hendricks, and others.

Right now Murray is concentrating on singles, except for such strong-selling LP artists as Jimmy McGriff (his big ones were "I Got A Woman" and "Topkapi"), Inez and Charlie Foxx, Baby Washington, the Soul Sisters, and Ray Bryant. Otherwise Murray will only record LP's with singles artists who have hits.

DIGS THE BUSINESS. Juggy Murray is a man who really digs the record business. "I love the business," he said last week. "I guess you have to be to be in it. But it's now a new business. Today a single record is no longer a simple thing. Every one is a production. You have to get a sound on every record—or forget it.

"The business is different in another way too," noted Murray. "It's an independent business today. The firms that find the talent and start the talent are the independent record firms. If you can survive as an indie, you can become very successful, like Atlantic, or Chess. That's the way we intend to be too."

B.R.

IT'S BACK AND BIGGER!

THE TEEN PROMOTION OF THE YEAR: VOLUME 2

Free copies of **THE TEEN SET, Vol. 2** with purchase of any of these best-selling Capitol albums. Backed by a free merchandiser, top 40 radio spots, plus ad mats, window streamers, and take-one pads.

The best money maker you'll ever give away! 52 pages packed with inside stories on today's top teen recording stars. Vol. 1 was distributed to over half a million teens nationwide!

Now through April 30th, you'll get one free copy of **The Teen Set, Vol. 2** with each of these albums you order.

Let this free merchandiser do the work while you get the volume!

the teen set

VOLUME 2

FIVE BIG Teen Contests! Win a top-teen wardrobe! Record players! Cole-of-California Watusi swim suit! Beatles portraits! Revell Monster kits! **FREE!**

NEVER BEFORE SEEN! Exclusive new pix of THE BEATLES, THE BEACH BOYS, DON GRADY, DICK DALE, PETER FORD, BOBBY RYDELL & many more!

EXCLUSIVE! What happened to The Beach Boys in Europe ???

FIRST TIME EVER! Ten Secrets of a Deb Star!

PLUS! How to Join America's No. 1 Fan Club — **THE TEEN SET!!!**

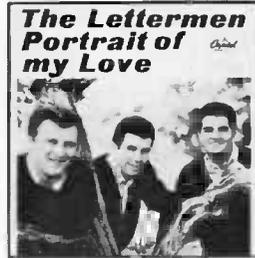
The **TRUE** inside story of **PETER & GORDON** —by Earl Leaf!



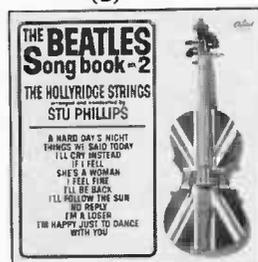
DONNA LOREN
BOBBY RYDELL
THE BEACH BOYS
PETER & GORDON



(D)T 2269



(S)T 2270



(S)T 2202



(S)T 2281



(S)T 2293



(S)T 2280



(S)T 2308

ORDER ALL SEVEN ALBUMS THROUGH YOUR CRDC REPRESENTATIVE NOW!



The two musical careers of Gary Sherman

On the one hand he is a successful pop arranger, on the other he is deeply involved with electronic music, which he is utilizing in an upcoming movie score



MAN WITH THE HITS. Every few years an arranger comes along in the pop music field who handles the charts for so many hit records that he becomes one of the most sought after arrangers in the business. Back in the late 1950's Ray Ellis held that distinction; in the early 1960's Stan Applebaum took over. Right now, in the mid-1960's, Gary Sherman is such a man.

Gary is in such demand as an arranger on pop dates because of his amazing record of hits over the past year or two. He was the arranger on the Drifters' "Up On The Roof," and "On Broadway," Garnett Mimms' "Cry Baby," Bobby Goldsboro's "See The Funny Little Clown," Jay and The Americans' "She Cried," "Come A Little Bit Closer," and "Let's Close The Door And Throw Away The Key." He also did the arrangements for "If You Need Me," "Goodbye Baby (Baby Goodbye)," "Via Con Dios," "You're Good For Me," and "Precious Love," plus many more.

DOCTOR OF CHIROPODY. Gary Sherman, now 31 years old, did not intend to become a professional musician when he was attending Temple University in Philadelphia. He graduated as a Doctor

of Chiropody. But while he was in college he was working on weekends with rock and roll bands, as an arranger and conductor. He even studied the Schillinger System of Musical Composition. About six months after he graduated school, he decided that chiropody was not for him, and that music was. Since then he has been conducting, arranging and making records.

"Jerry Leiber and Mike Stoller got me into arranging for pop record dates," Gary said recently at a luncheon at New York's Absinthe House, "and I'm glad they did. My pop arrangements give me a chance to do things that help me enlarge my musical palette. Since today's singles are aimed at kids who are looking for something different, you can experiment and come up with new and exciting things on rock and roll dates."

ELECTRONIC MUSIC. When Gary Sherman talks about experimenting he knows whereof he speaks, because Gary, like many other young arrangers in the pop field, is involved in many experimental musical ideas. He is deeply involved in electronic music, and in his home has a complete laboratory equipped with tape recorders and other electronic

devices to create and record sounds.

"Electronic music is still music. It is really not as technical as people think it is," Gary noted. "My concept of electronic music is an extension of music, not a replacement of it. I want to create sounds that cannot be created by an orchestra. I search for new colors and new timbres. I also try to create music that has emotional and dramatic effect. I guess you can say I don't believe in "pure" electronic music. I have an orchestral point of view and the electronic music I create is meant to be played *with* an orchestra."

Sherman's ideas on electronic music will be put to a real test shortly. He is now engaged in writing the score for a new movie called "Mr. Intrigue," which Seven Arts Pictures is producing. It will be a combination of live and electronic music.

Sherman didn't originally intend to combine the two for the movie score. He is doing it so that the score will be recorded here rather than in Europe. Seven Arts had originally suggested recording the track overseas to save money. Sherman felt that as a matter of principal he wanted to record the score in America, so he convinced Seven Arts executives that he could do it in America and not have it cost any more than doing it in Europe, by the use of electronic along with live music.

DOESN'T WANT PRODUCING. Unlike many other arrangers who have preceded him in the pop field, Sherman has no desire to become a record producer. "I'd like to have a hit with my own orchestra, like anyone else. But I'm not interested in producing records. Today a lot of time involved in making a hit record is spent in the editing room. By not getting involved in production I escape all that editing scene and studio work."

"My main interest is in composing and orchestration, and the way things work out for me now I'm able to do just what I want to do."

He is just as careful about the dates he is willing to take on to arrange. "At this stage of my career the only people I'll work with are the people I like—producers and artists. If I feel the session's going to be a drag I turn it down. There are a lot of people I like working with like Jerry Leiber and Mike Stoller, The Kama-Sutra producers, Hy Mizrahi, Artie Ripp, and Phil Steinberg, Jerry Ragovy, Jack Gold, and a lot of others. There are a lot of good producers around today who want the arranger to use his imagination and come up with exciting ideas on pop record dates.

NO LIMITS. "Actually in today's pop record market, if you work with a good producer, an arranger is limited on what he comes up with only by the artist. You have to evaluate the artist just like you evaluate an instrument and write what he or she is able to handle."

"The kids who buy the records have no limitations. They like things that are different, new, and experimental. That's what makes doing pop charts these days so great for an arranger if he's looking for a new way to go. He can!"

BOB ROLONTZ

A rose is a rose
is a hit single
is a hit album.

Anonymous



Contains: I'll See You In My Dreams, I'll Be Seeing You, You Were Meant For Me, Once In A While, It Had To Be You, I'll Get By, Love After Midnight, I'll Be Around, You're My Everything, I'm In The Mood For Love, I'd Trade All Of My Tomorrows, Red Roses For A Blue Lady.
BST-8034/BLP-2034



A PRODUCT OF LIBERTY RECORDS

They put comedy into rock and roll

Freddie and The Dreamers' wacky, zany, brand of comedy singing has made them national favorites after two appearances on "Shindig" and "Hullabaloo"



ZANIES MAKE IT. Britain's zaniest, whackiest group, Freddie and the Dreamers, known and loved by all in England, have landed with a slapstick crash in America. The five Manchester lads, who first came to New York less than a month ago on almost nothing but airs of a shoe-string, will arrive back in style next month to make their debut on the Ed Sullivan Show on April 25.

Now happily enchanting audiences in Australia, Freddie and the Dreamers are still blissfully unaware of the splintering impact they left behind them in America, or of the war that is currently raging between Tower and Mercury to see which label is going to finish up with the hottest hit.

UNKNOWN LAST YEAR. It's a little ironic. A year ago, Jimmy O'Farrell, personal manager to Freddie and the Dreamers, made a three week trip here in an attempt to schedule a visit for the boys. He signed with a major agency, but all attempts to pick up national television dates were unfruitful. Their records weren't selling and no-one was interested, or prepared to take the risk with an unknown British group.

Freddie and the Dreamers were prepared to forfeit big earnings from British one nighters and television, merely to come here and take a crack at the market. When they came to New York a month ago, they were prepared to break even on the cost.

Their agent, Frank Barsalona, who represents Danny Bettesh in this country (apart from Freddie, Danny also handles Herman's Hermits and Wayne Fontana and the Mindbenders), signed Freddie and the Dreamers to a contract immediately they received a release from their previous agency.

With nothing—not even the hint of a record, he worked hard to launch them during their visit. Just getting them dates on "Shindig" and "Hullabaloo" was sufficient for the ball to start rolling.

A SMASH ON TV. The five Manchester nuts made their American TV debut on "Hullabaloo" three weeks ago. They demonstrated the 'Freddie Dance', an infectious little three step which anyone can learn, and happened to sing a tune called "I'm Telling You Now". Thus began the start of something gigantic.

Records which had hardly before been given any attention, were re-issued. In an effort to get ahead of Mercury, who now have Freddie and the Dreamers on a long term contract, Capitol's Tower label came out with "I'm Telling You Now", while Mercury started promoting "I Understand". After a week in New York, during which time Freddie and the Dreamers set many wheels in motion, the group left for California, where they taped a "Shindig" show which was shown two weeks ago. Coming so quickly on the heels of their sensational "Hullabaloo" show, good reaction turned into a tremendous, widespread interest. Everyone started talking about Freddie and the Dreamers, the only group from England who seemed to get a genuine kick out of being the only rock group which doesn't take its music seriously.

COMEDY IN MUSIC. This might be right in theory, but in practice it's a little wrong. Freddie and the Dreamers are basically a musical comedy act. They work hard at their music, but their comedy comes naturally. Theirs is the kind of talent which drew national praise in their first movie, "Every Day's A Holiday," which is already being planned for American release under the title "Seaside Swingers." It is also the kind of talent which has given them six straight hits in the British charts, an aggregate of over 2,000,000 sales, and now the opportunity to appear on the Ed Sullivan Show.

STARTED TOAD AWARDS. Their humor was extended into official regions when they created TOAD Awards for people who had helped them in their career. A TOAD is a member of the Thesbian Order of Acerbated Dreamers, and as each TOAD is elected, they receive a certificate of good citation, signed personally by Freddie and the Dreamers.

Freddie and the Dreamers—Derek Quinn, Roy Crewdson, Pete Birrell and Bernie Dwyer—will, alas, not remain in New York for long, as they'll make the trip between shooting scenes for a new movie. However, for their four day stay, Frank Barsalona has received clearance from Sullivan for the group to appear on "Soupy Sales" and WABC-TV's "Go Go" in New York, and is setting up two concert dates—one in Pennsylvania.

Mercury is now rushing out a new album, which Mercury veepee Shelby Singleton put together. Offers for merchandising Freddie and the Dreamers products have been pouring in from all over the place, and plans are going through for a Freddie doll.

Now, in addition to their trip next month, Barsalona has promised to bring them back for a fall tour.

J.H.

CADET DISTRIBUTING CO., INC.

PHONOGRAPH RECORDS

RAY SAJOR
PROMOTION

13380 CAPITAL AVE.
DETROIT 37, MICH.

Mr. Sam Chase
Music Business
225 W. 57th. St.
New York, New York
#10019

Dear Mr. Chase:

I am the promotion representative for CADET DISTRIBUTORS in Detroit. We represent Warner Brothers, Philips, Liberty and a dozen other smaller labels in the Detroit, Michigan and Toledo, Ohio areas.

I want to compliment you on your excellent magazine, "MUSIC BUSINESS." We have been receiving your magazine for some time now, but I want you to know that your new "RADIO EXPOSURE CHART" is utterly fantastic. We feel it's the "hippest" type of list available anywhere. This is an ingenious idea and you and your staff get our congrats by the ton. The "R.E.C." is a fantastic help to me in promoting records and I'm sure that I don't have to explain why.

I must have your magazine for myself every week. Enclosed you will find a money order for a one year subscription. Please start sending "MUSIC BUSINESS" to my residence as given below. Keep up the great work with the "R.E.C."

Best Regards,
Ray Sajor



The Week in Pictures



BOBBY'S FIFTH ANNIVERSARY: Liberty Records threw a luncheon party last month to celebrate Bobby Vee's fifth anniversary with the label, and the signing of his new contract. Present were execs Phil Skaff, Dave Pell, Joe Saraceno, Bob Skaff, Al LaVinger, Arnie Mills, Bobby, Al Bennett, Harvey Goldstein, Don Blocker, Snuff Garrett and Ken Revercomb.



SIMS-ATLANTIC DEAL: Russell Sims (left) of Sims Records, and Jerry Wexler (right) of Atlantic Records, at signing of the contract for Atlantic to handle distribution for all Sims Records, in the U.S. and other parts of the world.



KFWB OPEN HOUSE: Nino Tempo and April Stevens are greeted by a few of the 20,000 teenagers who were guests of Los Angeles Station KFWB's recent open house. This year the celebration was in honor of the teens who participated in the 1965 Lukemia Drive.



ON OVERSEAS TOUR: Wanda Jackson, Capitol star, left last week for a three week personal appearance tour that will take her through Germany and France. She will record in Cologne (in German), do TV shows in France and Germany, and on March 23 appear with other American acts at the Olympia Theater in Paris.



ON HER WAY: Wanda de Sah, one of Capitol's prettiest vocalists, is congratulated by Stanley M. Gortikov, left, president of Capitol Records Distributing Corp., and Capitol producer Dave Cavanaugh after her debut at Shelly Manne's Manne-Hole in Hollywood last month. Wanda's first Capitol LP is called "Brasil '65."

REVIEW OF THE WEEK

Continued from page 3

of course, is currently scoring in the charts with the title song from his new movie, "Ferry Cross the Mersey".

Bert Berns Pubbery

Record producer and songwriter Bert Berns and Atlantic Records executives Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun, have formed a new publishing firm, called Webb IV Music, Inc. The company will be operated by Berns as a completely separate organization, and its services will be available to any and all record companies. One of the functions of Webb IV Music will be to service the large roster of Atlantic and Atco artists, as both producer and publisher.

Current and future releases by the Drifters, Ben E. King, Tami Lynn and Tony Orlando (newly signed to Atlantic) will use the services of Berns and Webb IV Music. Berns just this week made his alliance with Atlantic even closer when he purchased an interest in the Atlantic publishing firm, Cotillion Music.

In the near future, Berns,

who just made a trip to Europe where he produced a series of records, intends to start a new record label, that will concentrate on top 40 sounds. Odds are that Atlantic will distribute it when it comes out.

Murray's Debut

Murray "the K" Kaufman, ex-WINS, New York, deejay, arrived back from a five day visit with the Beatles in Nassau last week, full of big plans for the future, and enthused on his new career—acting.

"I've got a part in the picture," Kaufman announced. "I play the part of a thug and after a wild fight, I get stabbed by John (Lennon). The only trouble was that we had to do the fight scene, with me rolling around bloody and cut up on the sand, about eight times. That was work."

Kaufman added that he had "about two hours of fantastic tapes with the guys, which have been played on a flock of top stations like KFWB in Los Angeles, KDKA, Pittsburgh, WMEX, Boston, WIBG, Philadelphia and WQAM in Miami." Dave Hall of KRLA,



RETIRING: Bernadette Castro, who has made two records for Colpix, has decided to give up her show business career to become vice-president of Tele-Radio Advertising in New York. She'll continue to do commercials for her dad's firm, Castro Convertibles

Los Angeles, was also on the Nassau scene, the only other jockey there, a deal set up by the Beatles former press man, Derek Taylor, who is now associated with KRLA.

Also on the Kaufman agenda were plans for "filming or taping of my Brooklyn Fox Theater show next month, a syndicated radio and TV show, which we will produce ourselves, a radio show on BBC in London which I'll settle on when I go to London in a few weeks to rejoin the Beatles on the movie lot." The Beatles will be in Austria for 10 days before resuming work on their picture.

Mills Music Swinging

Over the past few months Mills Music has been landing a lot of record sides, even while awaiting the takeover by Utilities and Industries Corp. Out now, or coming out shortly are records by Kay Starr singing "I Forgot To Forget," Jack Gold conducting "Star Of Love," and George Maharis singing "More I Cannot Do", also recorded by Don Cherry for Monument. The firm is also getting a recording set for the followup to "Red Roses For A Blue Lady," called "Thanks Mr. Florist."

Meanwhile Mills is moving its Hollywood office to the same location as its Educational Department in downtown Los Angeles. Stan Mills, new general professional manager, will make periodic trips to the West Coast.

Eva Dolin's Firm

Eva Dolin has set up a new publicity-promotion organization called Newsmakers. The former publicity director of

Mercury Records is headquartering her new firm in Chicago. The firm offers publicity-promotion services of a major label type to indie record labels and indie producers, who do not have full time publicity and promotion staffs. Publicity programs, artist press kits, artist promotion tours and advertising copy are a few of the services offered by Newsmakers.

Clark's Appointments

Dick Clark is branching out, and his firm, Dick Clark Productions, has added new staffers to handle the new operations.

Bob Bagley, former literary agent with H. N. Swanson, will handle the development of motion picture and TV properties. Bagley was Story editor at MCA and WB.

Lorin Salob has been added to the staff to work in the area of booking Clark's "Caravan Of Stars" into colleges and universities.

Rick White has been named assistant to controller Joe Angard, who also serves as director of operations for DCP.



BEATLE NEWS!! EVERY WEEK IN "MERSEY BEAT"

Regular stories on The Stones, Kinks, Peter & Gordon, etc.

For sample copy, send your name and address to

MERSEY BEAT

81a Renshaw St., Liverpool 1, England (Postage: airmail 15¢, sea mail 11¢)

5 SMASH HITS!

NOT TOO LONG AGO

b/w

FAST WAY OF LIVING

The Uniques

Paula 119

BREAKING BIG

MATHILDA

Cookie and His Cupcakes

Paula 221

SWEET LITTLE
ROCK AND ROLLER

Skip Stewart

Paula 224

HOW CAN I PROVE

John Fred

Jewel 743

EVEN THOUGH

Little Alfred and

Cookie and His Cupcakes

Jewel 744

PAULA-JEWEL RECORDS

728 Texas St. Shreveport, La.

Phone: (318) 422-7182

DJs write for samples

MARCH 20, 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

Non-Stop! In The Name Of Love

THE MONEY RECORDS

SALE BLAZERS

This Week	Last Week	Record	Label
5		STOP: IN THE NAME OF LOVE SUPREMES, Motown 1074	
15		CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMITS, MGM 13310	
3	1	EIGHT DAYS A WEEK BEATLES, Capitol 5371	
7		BIRDS & THE BEES JEWEL AKENS, Era 3141	
9		FERRY CROSS THE MERSEY GERRY & THE PACEMAKERS, Laurie 3284	
6	2	MY GIRL TEMPTATIONS, Gordy 7038	
7	3	KING OF THE ROAD ROGER MILLER, Smash 1965	
10		HURT SO BAD LITTLE ANTHONY & THE IMPERIALS, DCP 1128	
12		GOLDFINGER SHIRLEY BASSEY, United Artists 790	
10	4	THIS DIAMOND RING GARY LEWIS, Liberty 55756	

This Week	Last Week	Record	Label
11	11	RED ROSES FOR A BLUE LADY BERT KAEMPFFERT, Decca 31722	
18		SHOTGUN JUNIOR WALKER, Soul 35008	
20		LITTLE THINGS BOBBY GOLDSBORO, United Artists 810	
14	14	YEH! YEH! GEORGIE FAME, Imperial 66086	
19		COME HOME DAVE CLARK FIVE, Epic 9763	
16	8	TELL HER NO ZOMBIES, Parrot 9723	
17	6	JOLLY GREEN GIANT KINGSMEN, Wand 172	
23		PEOPLE GET READY IMPRESSIONS, ABC Paramount 10622	
19	21	ASK THE LONELY FOUR TOPS, Motown 1073	
29		SEND ME THE PILLOW DEAN MARTIN, Reprise 0344	

This Week	Last Week	Record	Label
28		DON'T LET ME BE MISUNDERSTOOD ANIMALS, MGM 13311	
32		STRANGER IN TOWN DEL SHANNON, Amy 919	
34		NOWHERE TO RUN MARTHA & THE VANDELLAS, Gordy 7089	
27		IF I LOVED YOU CHAD & JEREMY, World Artists 1041	
30		I MUST BE SEEING THINGS GENE PITNEY, Musicor 1070	
31		RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304	
38		LONG LONELY NIGHTS BOBBY VINTON, Epic 9768	
37		DO THE CLAM ELVIS PRESLEY, RCA Victor 8500	
39		DO YOU WANNA DANCE BEACH BOYS, Capitol 5372	
13		YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies 124	

ACTION RECORDS

56		TIRED OF WAITING FOR YOU KINKS, Reprise 0347
32	25	MIDNIGHT SPECIAL JOHNNY RIVERS, Imperial 66087
33	33	NEW YORK'S A LONELY TOWN TRADE WINDS, Red Bird 10-020
50		THE RACE IS ON JACK JONES, Kapp 651
35	40	DON'T MESS UP A GOOD THING FONTELLA BASS & BOBBY McCLURE, Checker 1097
36	17	GOOD NIGHT ROY ORBISON, Monument 973
49		FOR MAMA CONNIE FRANCIS, MGM 13325
38	16	BOY FROM NEW YORK CITY AD LIBS, Blue Cat 102
39	45	GO NOW MOODY BLUES, London 9726
40	44	YOU BETTER GET IT JOE TEX, Dial 4003
41	42	FROM ALL OVER THE WORLD JAN & DEAN, Liberty 55766
83		I'M TELLING YOU NOW FREDDIE AND THE DREAMERS, Tower 125
43	26	DOWNTOWN PETULA CLARK, Warner Bros. 5494
54		IF I RULED THE WORLD TONY BENNETT, Columbia 43220
45	24	LAUGH, LAUGH BEAU BRUMMIELS, Autumn 8
57		WHEN I'M GONE BRENDA HOLLOWAY, Tamla 54111
47	48	ANGEL JOHNNY TILLOTSON, MGM 13316
48	22	I GO TO PIECES PETER & GORDON, Capitol 5335
61		COME AND STAY WITH ME MARIANNE FAITHFUL, London 9731
64		RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol 5366
81		THE GAME OF LOVE WAYNE FONTANA, Fontana 1503
52	51	COME TOMORROW MANFRED MANN, Ascot 2170
71		PEACHES & CREAM IKETTES, Modern 1005

54	✓	I'LL NEVER FIND ANOTHER YOU SEEKERS, Capitol 5383
55	59	PLEASE LET ME WONDER BEACH BOYS, Capitol 5372
56	60	IT'S GONNA BE ALRIGHT MAXINE BROWN, Wand 173
79		ONE KISS FOR OLD TIMES' SAKE RONNIE DOVE, Diamond 179
68		NOT TOO LONG AGO UNIQUES, Paula 219
59	63	GIRL DON'T COME SANDIE SHAW, Reprise 0342
70		ANYTIME AT ALL FRANK SINATRA, Reprise 0350
65	65	POOR MAN'S SON REFLECTIONS, Golden World 20
86		COME SEE MAJOR LANCE, Okeh 7216
63	58	BYE BYE BABY 4 SEASONS, Phillips 40260
✓		BUMBLE BEE SEARCHERS, Kapp KJB 49
65	72	FOR MAMA JERRY VALE, Columbia 43232
66	67	GOOD TIMES JERRY BUTLER, Vee Jay 651
67	69	WHO CAN I TURN TO DIONNE WARWICK, Scepter 1298
95		THE CLAPPING SONG SHIRLEY ELLIS, Congress 231
80		LAND OF 1000 DANCES CANNIBAL & HEADHUNTERS, Rampart 642
73	73	GOLDFINGER BILLY STRANGE, Crescendo 334
71	75	I CAN'T STOP THINKING OF YOU BOBBI MARTIN, Coral 62447
72	76	MR. PITIFUL OTIS REDDING, Volt 124
73	82	GOT TO GET YOU OFF MY MIND SOLOMON BURKE, Atlantic 2276
74	77	YOU'LL BE GONE ELVIS PRESLEY, RCA Victor 8500
✓		FIVE DOLLARS & IT'S SATURDAY NIGHT GENE PITNEY & GEORGE JONES, Musicor 1066
76	78	THIS IS MY PRAYER RAY CHARLES SINGERS, Command 4059

74		THIS SPORTING LIFE IAN WHITCOMB, Tower 120
87		YOU GOT WHAT IT TAKES JOE TEX, Dial 4003
96		I KNOW A PLACE PETULA CLARK, Warner Bros. 5612
88		NEVER NEVER LEAVE ME MARY WELLS, 20th Century Fox 570
89		GEE BABY I'M SORRY 3 DEGREES, Swan 4197
84	84	COME BACK BABY RODDIE JOY, Red Bird 10-021
✓		I UNDERSTAND FREDDIE & THE DREAMERS, Mercury 72377
85		BABY THE RAIN MUST FALL GLENN YARBROUGH, RCA Victor 8498
✓		FREEWAY FLYER JAN & DEAN, Liberty 55766
✓		I'LL BE DOGGONE MARVIN GAYE, Tamla
93		DOUBLE-O-SEVEN DETERGENTS, Roulette
✓		FIND MY WAY BACK HOME NASHVILLE TEENS, London 9736
90	90	LOSING YOU DUSTY SPRINGFIELD, Philips 40270
95	95	I CAN'T EXPLAIN THE WHO, Decca 31725
✓		TREAT HIM TENDER, MAUREEN ANGIE & CHICKLETTES, Apt
91	91	APACHE '65 ARROWS, Tower 116
97	97	YOU CAN'T HURT ME NO MORE GENE CHANDLER, Constellation 146
94	99	BE MY BABY DICK & DEE DEE, Warner Bros. 5608
95	100	SHE'S ABOUT A MOVER SIR DOUGLAS 5, Tribe
✓		THIS IS IT JIM REEVES, RCA Victor 8508
✓		CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL, Parkway 942
✓		BEGIN TO LOVE ROBERT GOULET, Columbia 43224
✓		MEAN OLD WORLD RICK NELSON, Decca 31756
✓		LET THE PEOPLE TALK NEIL SEDAKA, RCA Victor 8511

At The "Roar Of The Greasepaint" Recording Session

RCA Victor gets the show on record while the show is still on the road



At RCA Victor's recording sessions for the original cast album of the Broadway-bound musical, "The Roar of the Greasepaint—The Smell of the Crowd", RCA Victor Records' Vice President and General Manager George R. Marek (center) gives stars Cyril Ritchard (left) and Anthony Newley a pat on the back for a well-performed song. The show is now on its tryout tour, but RCA Victor decided to record it before its Broadway opening. The album is now available in record stores.

Anthony Newley, star of "The Roar of the Greasepaint—The Smell of the Crowd", the new musical bound for Broadway under the aegis of David Merrick, sings for members of the show's chorus during the recording sessions for the original cast album which was rushed into release by RCA Victor. Co-starring with Newley in the show which has been a smash hit in tryout cities, is Cyril Ritchard.

NAB TIME IS DRIVE TIME

Time to hear an exciting
new programing concept

Traffic tempo music
for on-the-go-listeners

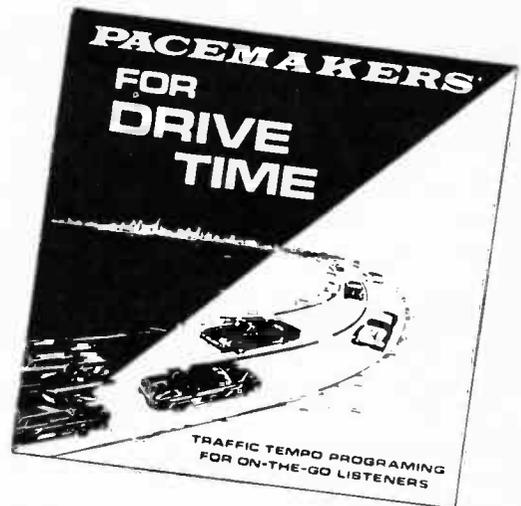
FEATURING:

Duke Ellington / Count Basie / Woody Herman

Boots Randolph / Kai Winding / Al Caiola

Si Zentner / Larry Elgart / Terry Gibbs

and many others



SESAC INC.

PACEMAKERS*
FOR DRIVE TIME

OVER 100 SELECTIONS ON
8 SESAC® RECORDINGS LPS \$19.95

NEW YORK: 10 COLUMBUS CIRCLE, NEW YORK, NEW YORK 10019 PHONE: 212-586-3450
NASHVILLE: 806 16th AVENUE, SOUTH, NASHVILLE, TENNESSEE PHONE: 615-254-5703

*Trademark

REVIEW OF THE WEEK

CONTINUED FROM PAGE 19

Bartok-Szigeti LP

One of the historic concerts of recent decades will be issued in April by Vanguard Records. The LP features as pianist Bela Bartok, and violinist Joseph Szigeti, playing together in a concert that took place at the Library of Congress in Washington on April 13, 1940. The concert took place two months after Bartok arrived in the U.S., after leaving Hungary in protest against the Nazification of its social and cultural life.

The concert included Beethoven's "Kreutzer" Sonata, the Debussy Sonata and Bartok's own Second Violin Concerto and First Violin Rhapsody.

Vanguard Records, learning that the Library of Congress had recorded the concert worked out an agreement with Harold Spivacke, director of the music division of the Library of Congress, Joseph Szigeti, and the Bartok Estate, to make the recordings. The release will coincide with the 20th anniversary of Bartok's death.

Vanguard will also release in April the first American performance of Darius Milhaud's Choral Symphony "Pacem In Terris" recorded by the Utah Symphony Orchestra and the University of Utah Choruses, under the direction of Maurice Abravanel. Milhaud's work is based on sections of the encyclical of Pope John XXIII.

Handleman Profit Up

The Handleman Company of Detroit showed an increase in income for the first nine months ending January 31, 1965 as against the same period

in 1964. For the nine months ending January 31, 1965 Handleman Company sales reached \$25,375,582. Net income after taxes was \$1,109,765. For the nine months ending January 31, 1964, sales were \$20,747,646. Net income after taxes was \$852,204. According to Joseph Handleman, much of the sales increase comes from record sales, with record sales now representing 68 per cent of the firm's volume, up from 59 per cent a year ago.

Catron's Foreign Deals

Stan Catron, head of South Mountain Music, returned from Europe last week after opening offices for the firm in Rome and Paris. While there he picked up the American rights for the track to the Italian film "A Fist Full Of Dollars," and has assigned a writer to turn out an English lyric for the picture's main theme.

Happy Publisher

When Sandy Beck gave up his record distributorship in Cleveland a few years ago he expected to end up in the same field in Southern California. Instead he has become a successful publisher of booklets and leaflets listing and advertising new LP and singles releases issued each week in Southern California, and no one is more surprised, or more pleased, than Beck.

The need that Beck saw for a weekly booklet of new LP's came to fruition in a thick Reader's Digest-sized book called The Record Guide. It lists product from 20 Southern California distributors, and encloses order cards for each. It has a circulation of about 1000, and goes to dealers, radio sta-



BEATLES TO BOHEME: Pretty Stacey Caraviotis and her new groom Nicolai Gedda. Stacey, formerly with the publicity department of Capitol Records' New York office, wed Swedish operatic tenor Gedda February 21 in Stockholm, Sweden.

tions, and rack jobbers. It also contains a Beck-written "inside" column on record happenings which is relatively unintelligible to anyone but Southern Californians in the disc business.

The Record Guide is but one of the Beck publications. Others are the KRLA Tune-Dex, which lists the weekly Survey of Hits of KRLA, plus country singles and LP's, and r. & b. hits as listed by KGFG in Los Angeles. A total of 6000 of these four page sheets are distributed each week through record dealers. Beck's Studio City Advertising also publishes, quarterly, the Oldies But Goodies Record Guide, and a monthly label directory (what distributor handles what label) called Front and Center.

Now Beck is preparing his fifth publication. It will be a book called "Tin Pan Alley-West," and according to the presentation will be a complete directory of the entire record and music industry in Southern California. If it goes well, Beck intends to make it an annual. With Beck's sagacity he is probably already planning the second volume.

Trade Chatter

Lesley Gore had a tonsillectomy last week (1). She has returned to her college, Sarah Lawrence, after a week of recuperation . . . Minneapolis record distributor Harold Lieberman has formed a record label, Bear Records. Lieberman will also handle other labels, like Jim Madison's Boss and Teen labels . . . Burt Sugarman of Beverly Hills, California, has formed the Burton label. Artists with Burton include The Explosions, Dave Coleman, Bob McClaine and Mamie Van Doren . . . Don Costa, head of Don Costa Productions and DCP Records, has signed the Will Bronson Singers.

Abe Kesh is the new vice president and general manager of Autumn Records, the Tom Donahue-Bob Mitchell label. He will be assisted by Florence Nathan. The former general manager of Autumn, is now vice president of Cougar Productions, the D-M management firm.

Challenge Records has signed Chris Crosby . . . Dave Horowitz is the new director of Public Affairs at radio station WMCA, New York . . . Lester Sims, DFD Records director, has signed the Ascots . . . Bob Schwaid, professional manager for Joy Music, has made a deal with Allbut, Maheu and O'Keefe to produce discs for Joy's Talent Production firm. First master features the Scott Bedford Four . . . Frank Barsalona's Premier Talent Associates, has moved to larger quarters at 200 West 57th St., in New York . . . Ron Sunshine has been named director of East Coast one nighters for the agency and Marie Horenburger is the office manager.

SUBSCRIBE NOW — RECEIVE EVERY ISSUE OF MUSIC BUSINESS

TO SUBSCRIBE

Mail To: **MUSIC BUSINESS CIRCULATION DEPT.**
444 Madison Ave., New York, N.Y. 10022

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

new subscription renew my present subscription

FOR UNITED STATES & CANADA

— \$8 for one year
— \$20 for one year by air

OUTSIDE THE UNITED STATES

— \$10 for one year (surface mail)
— \$26 for one year by air (Europe only)
— \$40 for one year by air (all other countries)

FOR CHANGE OF ADDRESS

ATTACH LABEL HERE

If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print your new address below. If you have a question about your subscription, place your magazine address label here and clip this form to your letter.

PLEASE PRINT OR TYPE

Individual _____ Occupation _____
Company _____ office
Street address _____ home
City, State and zip code _____
Firm's business, service or products _____

Music Business In Britain

by Brian Harvey

March 1st saw the CBS label become independent in Britain for the first time. CBS product had previously been handled by Philips.

CBS however recently took over the British Oriole label and on March 1st the switch over from Philips to Oriole/CBS took place.

It had been hoped that the change over would be smooth. This was not to be however for a variety of reasons.

An ambitious first LP release and change-over list had been published but on actual release date less than a third of the promised total was in the shops. The new label had also promised much in the singles field but most releases to date are far from the current idiom.

In addition the 'ambitious' exploitation program the company promised has produced two Radio Luxembourg sponsored shows a week. This compares unfavourably with EMI's fourteen and a similar number from Decca.

All the major wholesalers are stocking the CBS label so when things do move distribution should present no problems. In his message to dealers at the launching of CBS/Oriole Sales Manager W. Sparksman said "Our objective is the best possible support for you in retailing this splendid catalog."

Among the first releases in a new presentation is "I Can Hear It Now—Winston Churchill" edited by Ed Murrow and Fred Friendly. On this album are quotations and speeches in Sir Winston's own voice.

Also among the first pop LP releases are "Friendly Persuasion" Ray Coniff, "Great Songs from My Fair Lady" by Andy Williams, Andre Previn's "My Fair Lady," Percy Faith's "Lady," and "Jazz Impressions of New York" by Dave Brubeck, Tony Bennett's "Who Can I Turn To", Percy Faith's "Latin Themes for Young Lovers" and the New Christy Minstrels play and sing "Cowboys and Indians."

The first release also relies heavily on classical repertoire.



RADIO AND TV

Beatles Bug Bahama

by June Bundy

The Bahamians are being beastly to the Beatles, or maybe its the other way around. At any rate, the quartet—usually praised by the Fourth Estate for their good manners—have received exceptionally rough treatment from the press during their stay in Nassau. The boys are on location for a new movie, working title: "Beatles Two."

Stories received here from foreign press services and our own UPI—claim that the heretofore charming Beatles are acting like total boors and playing jokes on the press and local hosts.

The first report (by Peter Evans of the London Express Service) appeared here March 5 in a four column-wide New York World Telegram report. "The Beatles' latest behavior has led some to wonder if they are not courting a dose of DDT," wrote Evans.

"... Tedious temperament over photographers. Tantrums over requests for autographs. Bad language with matching manners. . . . Rarely have I seen any star behave with such hard case rudeness to the public as the Beatles sometimes do now. . . . The Beatles are four men very much out of step with their scrubbed image. Brian Epstein, their manager should warn them that fame doesn't only bring riches. It brings responsibility too."

Another Bad Report

The UPI release, which ran in New York papers March 7, was even more horrendous. It, in effect, accused the boys of burning a restaurant host with a lighted cigaret when he put out a hand to greet them, and further alleged that "a reporter who tried to interview the four entertainers was pushed fully clothed into a swimming pool."

"The explanation, according to one of their traveling companions," said UPI "is that they haven't got enough

attention here. 'Half the trouble is that nobody here is taking too much notice of the lads and they don't like that,' he said."

We find it hard to believe that the Bahamians are reporting the whole story. We'd like to hear the Beatles' side of it. Bahamians are noted for their stuffiness and we suspect their snobbery may have incited the Beatles to retaliate in kind, thereby alienating the press.

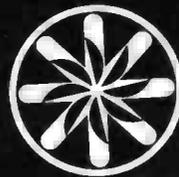
Hot Line Cools

Meanwhile David Susskind's "Hot Line" telephone show was cooled by WPIX, New York, last week. Susskind spent part of the last program cutting up the poor Beatles again. "The Beatles," proclaimed David, "are beyond the pale. Their sound is ghastly. They are Britain's revenge for the American Revolution."

Both of his fellow panelists (New York Journal American columnist Dorothy Kilgallen and Les Crane) rose to the Beatles' defense. "They're not ghastly at all!" snapped Miss Kilgallen. When Susskind implied that rock and roll music somehow symbolizes narcotic addiction, Crane patiently explained to Susskind that "Addiction to narcotics means withdrawal from society. The Beatles are an exuberant connection with the joy of life."

Crane was philosophical about his recent departure from the late night ABC-TV show. Pending a new affiliation with network television, Crane will sub for Gene Rayburn as host on NBC Radio's "Monitor" March 27. (7:30-10:30 p.m. EST.)

Hurray! "Hullabaloo," slated to be cancelled by NBC next season, will be back after all. The musical variety show will be a half hour telecast next fall in a new time period, from 7:30 to 8 p.m. on Monday nights.



WHEN YOU'RE A
RECORD ALBUM,
SURROUNDED
BY LOTS OF OTHER
RECORD ALBUMS,
YOU'VE GOT TO BE
DIFFERENT;
YOU'VE GOT TO
HAVE LOTS OF
PERSONALITY;
YOU'VE GOT TO BE
EXCITING



ARGO LP&LPS 4041

... THEN PEOPLE
WILL TAKE YOU
HOME AND
LOVE YOU!



there's a world of
excitement on
ARGO
RECORDS

MARCH 20, 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.

Mary Poppins Moves To The Top

MONEY ALBUMS

This Week	Last Week	Album	Label
1	4	MARY POPPINS	SOUNDTRACK, Vista BV 4026
2	1	GOLDFINGER	SOUNDTRACK, United Artists UA 4117; UAS 5117
3	2	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles LP-S 4007
4	3	BEATLES '65	Capitol T 2228
5	6	MY FAIR LADY	SOUNDTRACK, Columbia KOL 8000
6	7	THE BEST OF AL HIRT	RCA Victor LPM-LST 3309
7	8	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
8	5	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
9	10	DEAR HEART	HENRY MANCINI, RCA Victor LPM-LSC 2990
10	9	RIGHT NOW	RIGHTEOUS BROTHERS, Moonglow M 1001

This Week	Last Week	Album	Label
11	15	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca DL 4569
12	21	L-O-V-E	NAT KING COLE, Capitol T-ST 2195
13	13	BEACH BOYS CONCERT	Capitol TAO-STAO 2198
14	12	SOME BLUE EYED SOUL	RIGHTEOUS BROTHERS, Moonglow MLP-SLP 1002
15	18	THE NANCY WILSON SHOW	Capitol SKAO 2136
16	11	DEAR HEART	JACK JONES, Kapp KL 1415
17	17	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
18	14	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147
19	19	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
20	16	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128

This Week	Last Week	Album	Label
21	23	STANDING OVATION	JERRY VALE, Columbia CL 2273; CS 9073
22	31	THE RETURN OF ROGER MILLER	Smash MGS 27061
23	27	A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM-LSP 2994
24	20	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LSP 2999
25	26	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
26	43	DEAN MARTIN HITS AGAIN	Reprise R 6146; RS 6146
27	25	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
28	24	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013
29	33	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM-LSP 3337
30	22	YOU REALLY GOT ME	KINKS, Reprise 6143

ACTION ALBUMS

31	32	SHAKE	SAM COOKE, RCA Victor LPM-LSP 3367
32	40	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260
33	42	DOWNTOWN	PETULA CLARK, Warner Bros. 1590
34	39	JOHNNY RIVERS IN ACTION	Imperial LP 9280-12280
35	29	GETZ AU GO GO	STAN GETZ, Verve V-V6-8600
36	30	MR. LONELY	BOBBY VINTON, Epic LN 24136
37	34	JOAN BAEZ/5	Vanguard VSD 79160
38	28	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
39	48	KNOCK ME OUT	VENTURES, Dolton BLP 2033
40	35	SAM COOKE AT THE COPA	RCA Victor LPM-LSP 2070
41	47	WE COULD	AL MARTINO, Capitol T-ST 2200
42	55	KINGSMEN, VOL. III	Wand 662
43	36	12 X 5	ROLLING STONES, London LL 3402; PS 402
44	66	FERRY CROSS THE MERSEY	GERRY & THE PACEMAKERS, United Artists UAL-S 6387
45	45	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
46	38	YESTERDAY'S GONE	CHAD & JEREMY, World Artists WAM 2000
47	78	SOUND OF MUSIC	SOUNDTRACK, RCA Victor LSOD 2005
48	37	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
49	46	THE KINGSTON TRIO	Decca DL 74613
50	64	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia CL 2313; CS 9113
51	41	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
52	49	GETZ/GILBERTO	Verve V/V6-8545
53	44	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124
54	54	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965

55	50	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
56	53	SOUTH OF THE BORDER	HERB ALPERT, A & M 108
57	63	COWBOYS AND INDIANS	NEW CHRISTY MINSTRELS, Columbia CL 2303
58	60	SOMETHING NEW	BEATLES, Capitol T/ST 2108
59	52	GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS/SRS 27059
60	57	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
61	61	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555
62	62	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
63	68	COMMAND PERFORMANCE—LIVE IN PERSON	JAN & DEAN, Liberty LRP 34031
64	67	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
65	65	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136, KS 3364
66	56	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059
67	59	THE BEATLES STORY	Capitol STBO 2222
68	51	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110
69	69	I'LL BE THERE	GERRY & PACEMAKERS, Laurie LLP/SLP 2080
70	74	THE ROLLING STONES, NOW!	London LL 3420
71	87	INTRODUCING HERMAN'S HERMITS	MGM E 4282
72	82	LOVE IS EVERYTHING	JOHNNY MATHEIS, Mercury MG 20991/SR 60991
73	89	SHE'S NOT THERE	ZOMBIES, Parrot 61001
74	72	BURL IVES SINGS PEARLY SHELLS	Decca DL 4578/74578
75	70	ANYONE FOR MOZART	SWINGLE SINGERS, Philips PHM 200-149/PHS 600-149
76	58	SIDEWINDER	LEE MORGAN, Blue Note 4157
77	85	RAY CHARLES—LIVE IN CONCERT	ABC Paramount 500

78	80	FOUR TOPS	Motown M/S 622
79	—	RAMBLIN' ROSE	NAT KING COLE, Capitol T/ST 1837
80	71	"POPS" GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
81	92	THE JIM REEVES WAY	RCA Victor LPM/LSP 2968
82	84	PEOPLE GET READY	IMPRESSIONS, ABC Paramount ABC 505
83	88	THE SUPREMES SING COUNTRY, WESTERN & POP	Motown 625
84	79	TOUR DE FARCE	SMOTHERS BROS., Mercury MG 20948
85	✓	PORTRAIT OF LOVE	LETTERMEN, Capitol T/ST 2270
86	86	I HAD A BALL	ORIGINAL CAST, Mercury OCM 2210
87	83	THIS IS US	SEARCHERS, Kapp KL 1409
88	98	THE MANTOVANI SOUND	London LL 3149
89	96	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & IMPERIALS, DCP 6808
90	90	BIZET: CARMEN	MARIA CALLAS, Angel CLX 3650
91	91	LEADER OF THE PACK	SHANGRI-LAS, Red Bird 20-101
92	94	SENSITIVE SOUND OF DIONNE WARWICK	Scepter M 528
93	✓	MUSIC TO READ JAMES BOND BY	VARIOUS ARTISTS, United Artists UAL 3415/UAS 6413
94	77	HOLD WHAT YOU'VE GOT	JOE TEX, Atlantic 8106
95	95	ORANGE BLOSSOM SPECIAL	JOHNNY CASH, Columbia CL 2309/CS 9109
96	✓	IMPRESSIONS GREATEST HITS	ABC Paramount 515/S515
97	75	INCOMPARABLE MANTOVANI	London LL 3392/PS 392
98	✓	THIS DIAMOND RING	GARY LEWIS, Liberty LRP 3408/LST 7408
99	✓	WALK AWAY	MATT MONRO, Liberty LRP 3402
100	97	NO ARMS CAN EVER HOLD YOU	BACHELORS, London LL 3418



R&B BEAT

BY KAL RUDMAN

Ed Wright, WABQ, Cleveland, points out that the R&B market at present is characterized by a lot of regional hits and even split play hit sides in different cities. There aren't many records that are all-out hits in all markets . . . Larry Daley, P.D. of WCIN, Cincinnati, and one of the most astute radio men in the business (he taught a lot of guys the ropes) writes to tell us that he approves of the new format change in the OK group. He hopes "they give it a chance to work because it won't work miracles overnight." Miss Joyce Monroe, National P.D. of Larry's chain (Rounsaville) has a format of 60 records, and she insists that two from the top twenty be alternated with one extra. This leaves no leeway for "hypes" in the top 20. WCIN has the highest general market rating in its history.

R & B Ramblings

The second annual Georgie Woods Freedom Show (WDAS Philly) will be held March 23 at Convention Hall. Last year 18,000 people attended this charity and NAACP benefit. Jimmy Bishop will emcee a show featuring: Impressions; Dionne Warwick; 4 Tops; Jerry Butler; Ben E. King; Mary Wells; Inez & Charlie Fox; Gladys Knight; Garnet Mimms; Major Lance; Nella Dodds; Dee Dee Sharp; Patti La Belle; Orleans; Vibrations; Brook Benton; Willie Tyler & Lester; and, King Curtis & orchestra. Many charities will benefit . . . Philly blues king, Kae Williams, took over the wake-up show at WDAS. George Johnson switches to day-time.

Washington Wrap-Up

Bob King, WOOK-TV reports good sales on the Joe Simon, Mar-Keys; Gladys Knight; Jimmy Hughes; Marvin Gaye; and Tony Clark . . . Al Bell reports action on Grover Mitchell; Ikettes; Clay Hammond. The Sol Burke is a monster. Al is on some flip sides: *Soul Jerk* (Larks); *What Is My Life Coming To* (Bettye Swann); *Baby Look At You* (B. B. King). *He Loves Too Much For Me Baby*, Tina Florence, Apt. Al points out that blues is on the rise

in Washington.

It occurs to us that Calvin Carter of VJ is the most unrecognized hit producer in the United States. In Europe he is recognized as a master for the 3 or 4 hits a year that he has produced over the last Dozen years. The "in" guys have been hip to this major talent. A roll call of his hits is like an R&B history text.

City By City Wrap-Up

Fat Daddy, WSID, Baltimore, reports good sales on Marvin Gaye; Lee Rogers, Mary Wells, Clay Hammond, Tony Clark, Inez Fox, Dee Clark, Joe Simon, and the Ikettes. Ready to break are: Duettes, Cicero Blake, B. B. King, and the Muddy Waters which he terms the "Housewives Shaker". He loves the new Marie Knight and a sound on Ascot called *Snake In The Grass*. The Bobby Byrd and James Crawford are hits.

Ed Wright reports hit action in Cleveland on the Billy Stewart (which broke all over, including Philly), the Grover Mitchell, and B. B. King. WABQ pick is the Companions.

Burke Johnson, Atlanta, reports top 15 sales on Grover Mitchell, (as does KYOK, Ft. Worth-Jerry Thomas) and the Jackie Wilson. He likes, *I Love You*, Ted Taylor; the Companions, *Be Yourself*; and, *My Greater Sin*, Ben Mitchell.

At this point, *I'll Always Have Faith In You*, Grover Mitchell, Decca is a solid sales hit in the South, and is growing rapidly in many northern markets.

Donny Brooks, KATZ, St. Louis, reports sales on Solomon Burke, B. B. King, Major Lance. He likes the newest Dionne Warwick and *Billy's Bag*, Billy Preston.

The *Big* one with Porky Chedwick, WAMO, Pittsburgh, is, *Simon Says*, Isely Brothers. (This also broke in Cleveland with Ed Wright and at WJMO with Ken Hawkins). Porky also likes, *Woolly Bully* on MGM and the Little Eva.

Ernie Durham, WJLB, reports *The Entertainer*, Tony Clarke, is a tremendous sales hit. This is confirmed by WCHB. (Other cities where it is selling include Atlanta, New

R & B TOP 30

THE SUPREMES TOP CHART AGAIN

- | | |
|--|---|
| 1 STOP: IN THE NAME OF LOVE
Supremes—Motown 1074 | 16 WHEN I'M GONE
Brenda Holloway—Tamla 54111 |
| 2 DON'T MESS UP A GOOD THING
Fontella Bass & Bobby McClure—Checker 1097 | 17 HOW DO YOU QUIT
Carla Thomas—Atlantic 2272 |
| 3 PEOPLE GET READY
Impressions—ABC Paramount 10622 | 18 I WANNA BE YOUR EVERYTHING
Manhattans—Carnival 507 |
| 4 SHOTGUN
Junior Walker—Soul 35008 | 19 DON'T WAIT TOO LONG
Bettye Swann—Money 108 |
| 5 PEACHES & CREAM
Ikettes—Modern 1005 | 20 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 |
| 6 ASK THE LONELY
Four Tops—Motown 1073 | 21 SHAKE / A CHANGE IS GONNA COME
Sam Cooke—RCA Victor 8486 |
| 7 MY GIRL
Temptations—Gordy 7038 | 22 GOOD TIMES
Jerry Butler—Vee Jay 651 |
| 8 COME SEE
Major Lance—Okeh 7216 | 23 GET DOWN WITH IT
Bobby Marchan—Dial 4002 |
| 9 NOWHERE TO RUN
Martha & The Vandellas—Gordy 7039 | 24 TEASIN' YOU
Willie Tee—Atlantic 2273 |
| 10 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276 | 25 WE ARE IN LOVE
Bobby Byrd—Smash 1964 |
| 11 YOU GOT WHAT IT TAKES/ YOU BETTER GET IT
Joe Tex—Dial 4003 | 26 YOU CAN'T HURT ME NO MORE
Gene Chandler—Constellation 146 |
| 12 IT'S GONNA BE ALRIGHT
Maxine Brown—Wand 173 | 27 SIMON SAYS
Isley Brothers—Atlantic 2277 |
| 13 TIME WAITS FOR NO ONE
Eddie & Ernie—Eastern 602 | 28 THE ENTERTAINER
Tony Clarke—Chess 1924 |
| 14 MR. PITIFUL
Otis Redding—Volt 124 | 29 WOOLY BULLY
Sam The Sham—MGM 13822 |
| 15 TWINE TIME
Alvin Cash & Crawlers—Mar-V-Lus 6002 | 30 TELL HER I'M NOT HOME
Ike & Tina Turner—Soma 2011 |

Orleans, Cleveland, Chicago, St. Louis, and NYC.)

Rocky Groce, WWRL, reports the Billy Stewart selling large in NYC and Newark. This record will go all the way.

The Ikettes and Jerry Butler are top 10 with Chatty Hatty, WGIV, Charlotte. She picks the Gorgeous George . . . In Mobile, Johnny Pettit picks the O. V. Wright and Mar-Keys; and, Ruben Hughes reports sales on the Joe Simon and Professor Longhair . . . Cane Cole and Hal Atkins, WLOK, Memphis are on the, *Who Knows* side of the Gladys Knight.

2 TOP SELLING GOSPELS
Eloise Brown
(Hammond Organ)

"BLESSED ASSURANCE"
b/w

"WHAT A FRIEND WE
HAVE IN JESUS"
Nashboro 849

Bills Creek Baptist Church
Choir

"OH HOW I LOVE JESUS"
b/w

"BLOOD DONE SIGNED
MY NAME"
Nashboro 850

Nashboro Records
Nashville, Tenn.

SOUTHERN SMASH

HERE I STAND

b/w

HOLD IT

DUANE YATES
and THE CAPRIS

N-JOY 1010

DJS WRITE FOR SAMPLE COPY TO

N-JOY RECORDS

P. O. BOX 1029, WEST MONROE, LA.

A "3-B" PRODUCTION

A SMASH!

"THROUGH
A LONG AND
SLEEPLESS
NIGHT"



Byrdie
Green
Fox 567

The Ultimate in Entertainment

Britain's Seekers in Hot U. S. Debut

Chart Picks

THE SEEKERS

Capitol 5383

I'LL NEVER FIND ANOTHER YOU (Springfield) (2:40)—T. Springfield
 Flip is "Open Up Them Pearly Gates" (Springfield) (2:12)—T. Springfield
 Another number one British record. It's on the folk-pop kick and the group sounds mighty fine. This could go all the way.

THE ROLLING STONES

London 9741

THE LAST TIME (Immediate, BMI) (3:35)—Jagger, Richard
 Flip is "Play With Fire," (Immediate, BMI) (2:15)—Phelge

Another hit sound for the Stones, this time employing group vocal work as well as the familiar Mick Jagger solo spot. Good wax.

REPARATA AND THE DELRONS

World Artists 1051

TOMMY (Maggie, BMI) (2:38)—Taylor, Daryll

Flip is "Mama Don't Allow," (Joy, ASCAP) (2:27)—Davenport

The gals have their second hit here with what could be the boss record of the week. A top effort with strong teen lyric.

BEN E. KING

Atco 6343

THE RECORD (BABY, I LOVE YOU) (2:29)—Young, Resnick

Flip is "The Way You Shake It," (Milky Way, BMI) (2:23)—Berns, Ertegun, King

A strong new ballad side for the chanter which employs a clever lyric approach. By the writers of "Under the Boardwalk"

PETULA CLARK

Warner Brothers 5612

I KNOW A PLACE (Duchess, BMI) (2:38)—Hatch

Flip is "Jack and John," (Leeds, ASCAP) (2:38)—Clark, Vidain, Hatch
 "Downtown" was big and this one could be just as big. Has some of the same feeling and writer-producer Hatch is again a solid assist

THE ENCHANTERS

Loma 2012

I PAID FOR THE PARTY (Rittenhouse/Whitecastle, BMI) (2:48)—Elgin, Ragovoy

Flip is "I Want to Be Loved," (Rittenhouse, BMI) (3:27)—Bell

The group has a power-packed pop-r. and b. sound on this feelingful ballad and it really comes across. Watch it

ALVIN CASH AND THE CRAWLERS

Mar-V-Lus 6005

THE BARRACUDA (Va-Pac, BMI) (2:18)—Williams

MUSIC BUSINESS DISCOVERIES

THE DON RIDDELL FOUR

General American 723

DON'T BE CRUEL (Travis/Elvis Presley, BMI) (2:10)—Blackwell, Presley

Flip is "Girl of My Best Friend," (Elvis Presley, BMI) (2:50)—Ross, Bobrick

A British combo and vocal group here and they show what can be done about updating Elvis' famous hit. It's a slick, fast-moving side than could perk.

THE COMPTON BROTHERS

Columbia 43244

JAILER BRING ME WATER (T. M., BMI) (2:11)—Darin
 Flip is "Still Away," (Tree, BMI) (1:59)—Compton, Enos

A new brother act and the boys have a worthwhile sound. Tune is a modernized arrangement (courtesy of writer Bobby Darin) of a familiar traditional.

Flip is "Do It One More Time (The Twine)," (Va-Pac, BMI) (2:30)—Higgins

Boys started a big new dance trend with the "Twine" hit and here's a brand new one, featured in their album first and now as a single. A goodie

LESLEY GORE

Mercury 72412

ALL OF MY LIFE (Screen Gems—Columbia, BMI) (2:34)—Powers, Miller

Flip is "I Cannot Hope for Anyone," (Metric, BMI) (2:34)—Mecca, Ciacci, Gore

A distinct change of pace here as the thrush turns in a creamy ballad, in a more adult than usual style. Could expand her market

WILMA BURGESS

Decca 31759

YOU CAN'T STOP MY HEART FROM BREAKING (Champion, BMI) (2:34)—Shayne, Regney, Downer

Flip is "The Happy Fool," (Painted Desert, BMI) (2:27)—Sharp

A brand new thrush on the label and a good one. Gal has a bit of Bobbi Martin, and a mite of Patsy Cline too. Song is a hummable ballad.

MARVIN GAYE

Tamala 54112

I'LL BE DOGGONE (Jobete, BMI) (2:52)—Robinson, Moore, Tarplin

JOEY PAIGE

Tollie 9045

YEAH, YEAH, YEAH (Five-West, BMI) (2:05)—Bono

Flip is "'Cause I'm in Love with You," (Irving, BMI) (2:50)—Wyman

A new British lad with a bright ditty. Boy has a chance if exposed.

STACEY CANE

Jubilee 5500

WHO ARE YOU (Maggie, BMI) (2:06)—Taylor, Daryll

Flip is "Funny Face," (Tender Tunes, BMI) (2:00)—Michaels, Mel, Gormann

A new thrush with a very polished pop-r. & b. sound. Tune moves well over a solid arrangement. Gal could make her mark with this.

Flip is "You've Been a Long Time Coming," (Jobete, BMI) (2:16)—Holland, Dozier, Holland

Marvin's in fine vocal fettle here in a bright new medium rock opus with a solid arrangement. Side can move.

THE DIXIE CUPS

Red Bird 10-024

I'M GONNA GET YOU YET (Trio/Melder, BMI) (2:30)—Johnson

I KO I KO (Trio/Melder, BMI) (2:05)—R. and B. Hawkins, Johnson

Two exciting sides for the gals. First is a neat, medium-beat, harmony side, while the flip employs an interesting Latinish rhythm. Both have a chance.

LONNIE MACK

Fraternity 942

CRYING OVER YOU (Carlson, BMI) (2:30)—Mack

Flip is "Coastin'," (Carlson, BMI) (2:30)—Mack

Mack's former big hit was the instrumental, "Memphis." Here he turns out to be a mighty slick vocalist on a big ballad side. Could make it.

CHARLES AZNAVOUR

Mercury 72274

LA MAMMA (Ludlow, BMI) (3:42)—Aznavour, Gall

Flip is "The Time Is Now," (Leeds, ASCAP) (3:05)—Aznavour, McCreery

The Frenchman sings his own original

native tongue interpretation of his own song, now a hit in several English versions. This re-release should also get play.

VINNIE BELL

Musicor 1068

JUST A LITTLE KISS (Puddie, BMI) (2:10)—Brennan, Verroca

Flip is "Baker St. Mystery," (Marks, BMI) (2:33)—Jessell, Grudeff

A zingy, medium-paced instrumental that should get the dancers moving

THE HI-LITES

Wassel 701

HEY BABY (Le Bill, BMI) (2:05)—Cobb, Chanel

Flip is "Groovey," (Sultan, BMI) (2:29)—Cariola

Here's a former smash for Bruce Chanel (who's also the writer) and this new group comes from out of nowhere with a real strong version. Could happen.

LITTLE RICHARD

Vee Jay 665

WITHOUT LOVE (Goday/Progressive, BMI) (3:15)—Small

Flip is "Dance What You Wanna," (Kags, BMI) (2:18)—Cooke, Alexander, White

The great rocker turns to a ballad approach here with a soft, persuasive performance on strong material from the past. This could do it.

MARIE KNIGHT

Musicor 1076

CRY ME A RIVER (Saunders, ASCAP) (2:23)—Hamilton

Flip is "Comes the Night," (Roosevelt, BMI) (3:10)—Singleton, Snyder

This tune was the first hit Julie London ever had and it's smartly updated here in a stylish modern arrangement and shout performance

THE MIRACLES

Tamla 54113

OOO BABY BABY (Jobete, BMI) (2:42)—Robinson, Moore

Flip is "All That's Good," (Jobete, BMI) (2:52)—Robinson, Moore

The familiar, driving sound of the Miracles in another fine tune by leader Smokey Robinson. Should be a fast mover.

BABY WASHINGTON

Sue 124

I CAN'T WAIT UNTIL I SEE MY BABY (Picturetone, BMI) (2:37)—Meade, Taylor

Flip is "Who's Going to Take Care of Me," (Saturn/Mon Ami, BMI) (3:00)—Washington

Thrush has her most telling effort in a spell and the side could easily break for a smash. Rates lots of play.

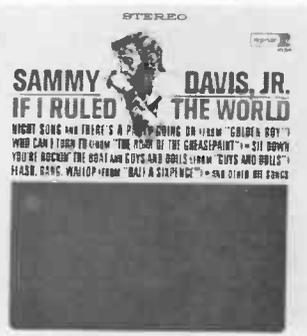
This Week's Block Busters



BAKER STREET
Original Cast
MGM SE 7000 OC



THE ROAR OF THE GREASEPAINT
(THE SMELL OF THE CROWD)
Original Cast
RCA Victor LSO 1109



IF I RULED THE WORLD
Sammy Davis Jr.
Reprise 6159



THE TEMPTATIONS SING SMOKEY
Gordy 912



THE BEACH BOYS TODAY
Capitol DT 2269



RED ROSES FOR A BLUE LADY
Vic Dana
Delton BLP-2034



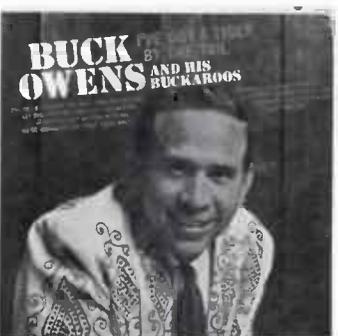
THE BEST OF THE KINGSTON TRIO,
VOL. 2
Capitol T-2280



SHIRLEY BASSEY BELTS THE BEST!
United Artists UAS 6419



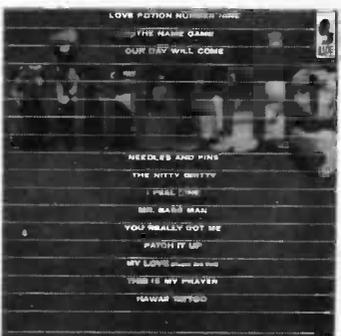
HIS LOVE SONGS IN ENGLISH
Charles Aznavour
Reprise 6157



I'VE GOT A TIGER BY THE TAIL
Buck Owens and His Buckaroos
Capitol T 2283



OOOOOWEEEE!!!
Dusty Springfield
Philips PHS 600-174



SHINDIG
Various Artists
Kapp KL-1431



WOODY'S BIG BAND GOODIES
Woody Herman Ork
Philips PHS 600-171



SOMEBODY LOVES YOU
Bobby Rydell
Capitol T-2281



WEEKEND IN LONDON
Dave Clark Five
Epic LN 24139



LIVE SESSION
Cannonball Adderley, Ernie Andrews
Capitol T-2284

MUSIC BUSINESS

BIG 50 C & W HITS

MARCH 20, 1965

A compilation of the nation's best selling and most played C&W phonograph records

- 1 1 KING OF THE ROAD
Roger Miller—Smash 1965
- 2 3 TEN LITTLE BOTTLES
Johnny Bond—Starday 704
- 3 2 I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol 5336
- 4 4 THEN AND ONLY THEN
Connie Smith—RCA Victor 8489
- 5 5 ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206
- 6 6 (MY FRIENDS ARE GONNA BE) STRANGERS
Roy Drusky—Mercury 72376
Merle Haggard—Tally 179
- 7 9 WALK TALL
Faron Young—Mercury 72375
- 8 11 A TIGER IN MY TANK
Jim Nesbitt—Chart 1165
- 9 12 I WASHED MY HANDS IN MUDDY WATER
Stonewall Jackson—Columbia 43197
- 10 7 DO WHAT YOU DO DO WELL
Ned Miller—Fabor 137
- 11 10 HAPPY BIRTHDAY
Loretta Lynn—Decca 31707
- 12 8 SITTING IN AN ALL NITE CAFE
Warner Mack—Decca 31684
- 13 13 WHAT MAKES A MAN WANDER
Jan Howard—Decca 31701
- 14 16 TWO SIX PACKS AWAY
Dave Dudley—Mercury 72384
- 15 15 I'LL REPOSSESS MY HEART
Kitty Wells—Decca 31705
- 16 17 THIS IS IT
Jim Reeves—RCA Victor 8508
- 17 18 LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737
- 18 21 THE WISHING WELL
Hank Snow—RCA Victor 8488
- 19 19 I'LL WANDER BACK TO YOU
Earl Scott—Decca 31693
- 20 25 TINY BLUE TRANSISTOR RADIO
Connie Smith—RCA Victor 8489
- 21 30 YOU DON'T HEAR
Kitty Wells—Decca 31749
- 22 14 YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol 5280
- 23 27 FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291
- 24 20 IT AIN'T ME BABE
Johnny Cash—Columbia 43145
- 25 ★ SIX LONELY HOURS
Kitty Wells—Decca 31749

- 26 26 SHAME ON YOU
Red Foley—Decca 31737
- 27 28 BABY THEY'RE PLAYING OUR SONG
Tompall and The Glaser Bros.—Decca 31736
- 28 34 JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210
- 29 22 ODE TO THE LITTLE BROWN SHACK OUT BACK
Billy Edd Wheeler—Kapp 617
- 30 41 BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740
- 31 31 I STILL MISS SOMEONE
Lester Platt & Earl Scruggs—Columbia 43204
- 32 32 A DEAR JOHN LETTER
Skeeter Davis & Bobby Bare—RCA Victor 8496
- 33 23 TRUCK DRIVING MAN
George Hamilton IV—RCA Victor 8462
- 34 47 GIRL ON THE BILLBOARD
Del Reeves—United Artists 824
- 35 37 I WANT YOU
Tom Tall & Ginny Wright—Chart 1170
- 36 42 BAD, BAD DAY
Bob Luman—Hickory 1289
- 37 44 WHERE DID YOU GO
Boots Till—Capa 125
- 38 45 TOO EARLY TO GET UP
Willis Bros.—Starday 703
- 39 24 WHAT I NEED MOST
Hugh X. Lewis—Kapp 622
- 40 ★ SEE THE BIG MAN CRY
Charlie Louvin—Capitol 5369
- 41 49 I CRIED ALL THE WAY TO THE BANK
Norma Jean—RCA Victor 8518
- 42 43 CLOUDY AND COOL
Chet Atkins—RCA Victor 8492
- 43 33 SWEET, SWEET JUDY
David Houston—Epic 9746
- 44 ★ BECAUSE I CARED
Ernest Ashworth—Hickory 1304
- 45 ★ HEY, HEY BARTENDER
Osborne Brothers—Decca 31751
- 46 40 PLEASE PASS THE BOOZE
Ernest Tubbs—Decca 31706
- 47 29 BIG CITY
Margie Bowes—Decca 31708
- 48 46 SHE CALLED ME BABY
Carl Smith—Columbia 43200
- 49 35 I THANK MY LUCKY STAR
Eddy Arnold—RCA Victor 8445
- 50 50 I WON'T FORGET YOU
Jim Reeves—RCA Victor 8461

BIG C & W ALBUMS

- 1 1 YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/ST 2209 (S)
- 2 2 THE FABULOUS SOUND OF FLATT AND SCRUGGS
Columbia CL 2255/CS 9055
- 3 4 FAITHFULLY YOURS
Eddy Arnold—RCA Victor LPM 262 (M)/LSP 60931 (S)
- 4 15 RETURN OF ROGER MILLER
Smash MGS 27061 (M)/SRS 67061 (S)
- 5 ★ LESS AND LESS/I DON'T LOVE YOU ANYMORE
Charlie Louvin, Capitol T 2208 (M)/ST 2208 (S)
- 6 3 TOGETHER AGAIN/MY HEART SKIPS A BEAT
Buck Owens & His Buckeroos—Capitol T 2135 (M)/ST 2135 (S)
- 7 5 THE BEST OF JIM REEVES
RCA Victor LPM 2840 (M)/LSP 2890 (S)
- 8 7 LOVE LIFE
Ray Price—Columbia CL 2189 (M)/CS 8989 (S)
- 9 6 I DON'T CARE
Buck Owens & His Buckeroos—Capitol T 2186 (M)/ST 2186 (S)
- 10 14 PICK OF THE COUNTRY
Roy Drusky—Mercury MG 20973 (M)/SR 60973 (S)

- 11 11 YOUR CHEATIN' HEART
Soundtrack/Hank Williams, Jr.—MGM E 4260 (M)/SE 4260 (S)
- 12 12 THE JUDY LYNN SHOW
United Artists UAL 3390 (M)/UAS 6390 (S)
- 13 8 HAVE I TOLD YOU LATELY THAT I LOVE YOU
Jim Reeves—Camden 842
- 14 18 THE JIM REEVES WAY
RCA Victor LPM 2968 (M)/LSP 2968 (S)
- 15 10 BITTER TEARS
Johnny Cash—Columbia CL 2248/CS 9048
- 16 13 SONGS OF TRAGEDY
Hank Snow—RCA Victor LPM/LSP 2901 (S)
- 17 9 BILL ANDERSON SHOWCASE
Decca DL 4600/DL 74600
- 18 16 COUNTRY MUSIC TIME
Kitty Wells—Decca DL 4554/DL 74554
- 19 17 COUNTRY DANCE FAVORITES
Faron Young—Mercury MG 20931 (M)/SR 60931 (S)
- 20 ★ SONGS FROM MY HEART
Loretta Lynn—Decca DL 4260/DL 74620

COUNTRY SINGLE PICKS

- HANK COCHRAN
RCA Victor 8528
GOING IN TRAINING
(Pamper, BMI) (2:08)—Price
Flip is "Somewhere In My Dreams"
(Pamper, BMI) (2:31)—Cochran
- RAY GRIFF
Groove 0063
THE GOLDEN YEARS
(Backwoods, BMI) (2:20)—Ferguson
Flip is "Tongue Twistin' Time"
(Backwoods, BMI) (2:30)—Griff
- HAL WILLIS
Sims 235
KONDIKE MIKE
(English, BMI) (2:43)—H. & G. Willis
Flip is "So Right But So Wrong"
(English, BMI) (2:14)—H. & G. Willis
- KIRK HANSARD
Columbia 43222
THEY'VE ALL COME HOME BUT ONE
(Silver Star, BMI) (2:47)—Johnson
Flip is "Ole Willie Joe"
(Silver Star, BMI) (2:35)—Hansard, Johnson
- PATSY CLINE
Decca 31754
YOUR CHEATIN' HEART
(Fred Rose, BMI) (2:20)—H. Williams
Flip is "I Can't Help It (If I'm Still In Love With You)"
(Acuff-Rose, BMI) (2:54)—H. Williams
- CARL BELEW
RCA Victor 8527
SILENT PARTNER
(4 Star, BMI) (2:35)—C. Belew—Pitts
Flip is "She Reads Me Like A Book"
(4 Star, BMI) (2:23)—C. Belew—Sykes
- BILLY GRAMMER
Decca 31757
I'M LETTING YOU GO (GOOD-BYE)
(Rubi-Dido BMI) (2:57) — B. Grammer
Flip is "A Little Bit Of Happiness"
(Painted Desert, BMI) (2:37)—Richards, Thomas
- LAFAWN PAUL
Musicor 1077
TWO GUILTY HEARTS CROSS THE LINE
(Glad, BMI) (2:40)—Melton
WHISPERING PICTURE
(Glad, BMI) (2:37)—Melton
- PETE DRAKE
Starday 706
INVITATION TO THE BLUES
(Starday, BMI) (2:48)—Miller
Flip is "Rick-A-Shay"
(Window/Starday, BMI) (1:56)—Drake
- ### COUNTRY ALBUM PICKS
- FLOYD CRAMER
RCA Victor LPM 3318
HITS FROM THE COUNTRY HALL OF FAME
- SCHEETER DAVIS & BOBBY BARE
RCA Victor LPM 3336



PLEDGE TO CMA: Arnold Maxin, president of MGM Records, left, presents a pledge of \$10,000 for the building fund of the Country Music Hall of Fame and Museum. Receiving the pledge is Mrs. Frances Preston, chairman of the CMA board of directors; and Wesley Rose, president of Acuff-Rose publications, and an officer of CMA.



ABC-Paramount's album sales chief, Allan Parker, displays label's first annual distributor achievement award, won by Diamond Distributors, Los Angeles. Award is given to each year's top distributor of ABC and Impulse album product.

Trade Chatter

Paul Anka will be the subject of an hour-long TV musical documentary on Canada's CBC-TV network, which will later be dubbed in six languages for international distribution. Taping will be done in Paul's hometown of Ottawa, April 30. . . . The forthcoming movie "Beach Ball" will have some mighty high-priced musical backing. According to producer Bart Patton, the Supremes, the Four Seasons and the Righteous Brothers will all appear in the film, which stars Edd Byrnes, Chris Noel and Robert Logan.

Another sports star signing comes in the shape of football ace Jim Weatherly, 21 year old quarterback for Mississippi University. He recently pacted with 20th Century-Fox, and his initial release is "I'm Gonna Make It."

Greatest Story On LP

The sound track to the picture "The Greatest Story Ever Told" has been issued on the United Artists label. . . . Al Kasha produced Boston Red Sox outfielder Tony Conigliaro's first record, originally issued on Penn-Tone but now on RCA Victor. . . . Eddie Newmark and Fred Edwards of Wild Deuce Records, have purchased the Emanuel Lasky master of "Lucky To Be Loved By You," from Thelma Records of Detroit. . . . Herb Linsky has been named manager of racks and special sales at Kapp Records by sales chief Al Kahn.

George Scheck, Connie Francis' manager is recuperating after surgery at New York Hospital. . . . Ron Newdell's Askel Productions has expanded into publishing with Sangelo Music, headed by Roland Pike. Firm has also leased a master to Jay-Gee Records called "Do The Jerk With Me" with Nathaniel Kelly. . . . Dan Niles has been named promotion and public relations director for Independent Record Sales, a subsidiary of the Craig Corporation of Seattle.

Freeman Scores Pix

Ernie Freeman has been set to score the film "From Charleston to Go Go" for Triumph Productions. Gary Owens will narrate the feature. . . . Bobby Vee left for a European tour March 13. . . . Valient Records, a subsidiary of Four Star TV, has released its first single under its own distribution set-up. Disc features a girl group called The Sweets. . . . Don Costa will arrange and conduct an album for Robert Goulet next month. . . . Roy Hamilton has recorded the National Anthem as a limited edition record, which he has dedicated to the memory of President John F. Kennedy. He has sent copies to President Johnson, the State Department, the family of President Kennedy, and radio stations.

Regina Records has released its first inspirational album, called "Think On These Things" with the Frederick Williams Chorus and Orchestra.

New Chess Logo

Chess Records has a new logo, designed to give the growing firm corporate identity. Jason Kirby created the design, which will be used on all Chess, Checker and Argo releases. . . . Sid Bass is handling the arrangements on sessions with Victor's new artist Romi Yamada. . . . Bobby Vinton makes his debut in June at New York's Copacabana. . . . Bob Allen penned the song "Nothing Is Too Good For You" for Nancy Adams first release on Victor. (She's the Newport Cigarette commercials girl). . . . Frank Cari of Sultan Enterprises is hospitalized with ulcer troubles. Get well, Frank.

Dot Signs Names

Dot Records has signed veteran bandleader, Harry James. Singer Eddie Fisher, another new pactee for the West Coast label, has completed cutting his first album. Both James and Fisher are under contract for three Dot albums and one Hamilton low-price album each year. . . . Colpix eastern producer-chief, Jack Lewis, and wife Jackie, welcomed daughter Jennifer Lewis into the world last week. Mother and daughter are doing fine at New York Women's Hospital. . . . Sandy Ginsberg has been named to head publicity, public relations and promotion for London Records' pop artists. Miss Ginsberg, formerly secretary to London pop a. and r. and sales chief, Walt Maguire, will cover all pop artists on all the labels distributed by the London American wing, fo-

cussing on teen magazines, newspapers and columnists.

Decca's Bobby Sherman, one of the regulars on the Shindig show, arrives in New York Friday (19) for a two-week promotion visit. His latest single is "It Hurts Me."

FAN CLUBS:

- Rolling Stones**
c/o Miss Eleanor Sasso
G.P.O. Box 2127
New York 1, New York
- Rolling Stones**
c/o Miss Bettie Kleinfelder
Tupper Hall
Endicott Junior College
Beverly, Mass. 01915
- International Beatles Club**
c/o Miss Lace Chu Leung
611½ Pine Street,
Asbury Park, N.J.
- Four Pennies**
c/o Miss Starlet Hallowell
Narka, Kansas, 66960
- Applejacks**
c/o Miss Avis Schissel
4523 Avenue K
Brooklyn, N.Y.
- Animals**
c/o Miss Margo Hightower
200 West 57th Street,
New York, New York
- The Barbarians**
c/o Miss Mary Mello
181 Erie Street,
Cambridge, Mass. 02139
- Brian Hyland**
c/o Miss Pat Manetta
80 North Pine Street,
N. Massapequa, N.Y.
- Rolling Stones**
c/o Miss Barbara Kauffman
3445 Holland Ave.
New York, N.Y. 10467

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Eyeing the growing success of country music both in the U.S. and Canada, a group of some two dozen names in the country music field in the vicinity of Toronto last weekend laid plans for organization of the Canadian Association of Country Music Entertainers. The aim will be to further Canadian country music and Canadian entertainers, who however, won't stop at national boundaries. It will be non-profit. CACME will have the same classifications of membership as the Country Music Association with headquarters in Nashville, and while not affiliated with CMA, expects to work on a co-operative basis, according to the CACME's **Fred Roy** whose address is Box 400, Station F, Toronto 19, Ontario. . . . Meanwhile the CMA monthly publication, "Close Up", announces a new service to CMA radio and TV stations. Each month an outstanding station will be saluted and reviewed in depth. An "in-depth" biog focuses on **Hal Smith**, topper of Hal Smith Artist Productions and Pamper Music, which warns that while there are umpteen millions of guys named Smith, this one is not to be confused with others.

WENO radio in Music City is readying its annual Easter Egg hunt. Participating sponsors are offered a "package" consisting of a number of promotion spots and tickets to be given to sponsors' customers which lets them in on the hunt. While the hunt is free, hunters must go by one of the sponsors' places of business to pick up their tickets. Eggs, candy, gift certificates, used cars, etc. are among the prizes.

Shows and Things

Frank Page, Louisiana Hayride producer, has set his next live show for March 27 at Texas A&M University. Headlining the show will be **George Jones**, **Jerry Lee Lewis**, **Connie Smith**, **Nat Stuckey**, **Johnnie** and **Joanie Mosby** and **Don Bowman**. The season opener recently with **Kitty Wells**, **Johnny Wright**, **Bill Phillips** and **Jimmie Newman** was a near sell-out.

KFOX deejay **Biff Collie** and fellow deejay **Bill Patterson** in Long Beach, Calif. are specializing in mail order service in their new record shop. It's titled "The Nashville Record Shop" but remember, it's at 12th and Pine, Long Beach, according to Tri-Son promotions. . . . Veteran musician **Wade Ray** has signed an exclusive contract with Hal Smith Artists Productions, and will leave shortly for spring bookings. . . . **Ernest Tubb** and **The Troubadours** have been spending a week performing in California. They've excited El Monte, Oxnard, Gardena, San Diego, Redwood City and Hayward.

KEYS Radio, Corpus Christi, Texas, is emseing part of the annual muscular dystrophy telethon March 27-28. PD **Charlie Brite** promises terrific TV exposure for any artist willing to

join in the fun for a good cause. . . . **Jimmy Wasdin** has taken over the country operation at WHOK, Lancaster, Ohio, and invites all artists in the area to visit. **Cousin Roy** (Roy Stingley) former PD at WHOK, has moved to Chicago's WJJD with its new all country format. WHOK, operating 24 hours a day, programs all C&W on its FM outlet at 16,000 watts.

Artists on the Move

The "Who's Going Where" agenda of Moeller Talent Inc., confirms a busy March for such artists as **Carl and Pearl Butler**, **Archie Campbell**, **Jimmy Dickens**, **Johnny Wright** and **Kitty Wells**, **Stonewall Jackson**, **Grandpa Jones**, **Hugh X. Lewis**, **George Morgan**, **Minnie Pearl**, **Webb Pierce**, **Carl Smith**, **Red Sovine**, **Porter Wagoner**, **Willis Brothers**, **Faron Young**, **Carl Perkins**, **Marvin Rainwater**, **Lefty Frizzell**, the **Duke of Paducah** and **Dottie West**. . . . Music City's **Dottie West** who records for RCA-Victor, has great expectations for her "Here Comes My Baby Back Again", a song she wrote and which was recorded by **Perry Como** on his recent visit to Nashville. **Dottie** recorded it a year ago and it ranked in the top five of C&W songs.

Dreams Come True

Can a person have a dream of a hit song and wake up, write it before breakfast, and find the dream has come true? **Hal Southern**, writer with **Eddie Dean** of the chart breaking **Tex Ritter** hit, "I Dreamed of a Hillbilly Heaven" knows it's so. So now Southern is trying to dream again. . . . Nineteen records so far have been based on "I Dreamed of a Hillbilly Heaven". . . . With the cooperation of **Hap Peebles**, top C&W promoter, KFDI, Wichita, has initiated a new program of C&W. Every time **Peebles** has a show in Wichita KFDI goes on the air at 6:30 p.m. and broadcasts an hour and a half of interviews and commentary from artists, managers and personnel participating. Show's title is "Backstage at the Opry", and according to PD **Mike Oatman**, it's a tremendous success. **Peebles'** February tour starring **Red Foley**, **Hank Thompson**, **Loretta Lynn**, **Dick Flood**, **Justin Tubb** and others drew record crowds, says **Oatman**. . . . PD **Mike Sarlo** of WLYC, Box 389, Williamsport, Pa., screams for country records. . . . **Hickory Records** is banking heavily on a rush for **Bob Gallion's** new "Thank The Devil For Hideaways" backed with "I Don't Have the Heart".

Go back 10 to 20 years. Once a week a segment on WHBN, Harrodsburg, Ky. features "Old Timers Day" when tunes of that era, are fed to listeners. The listeners' requests are pouring in. Also once a week songs are featured from a new album. And every day a featured artist finds his songs being played, and high spots of his life history being told, reports Deejay **Johnny Brock**.

They Met the Stars

At the WCMS spectacular Feb. 28 (Norfolk, Va.) six lucky families were selected from the audience, escorted back stage to chat with stars and have their pictures taken. Featured on the sell-out show were **Ray Price**, **Norma Jean**, **Wade Ray**, **Porter Wagoner**, **The Cherokee Cowboys**, **The Sunny Mountain Boys**, **Penny Jay**, **Ernest Bivens**, **Charlie Louvin**, **Roy Drusky**, **Buddy Emmons**, **The Playboys**, **Buck Trent** and **Jimmy Martin**. Emsees were (Carolina) **Charlie Wiggs**, (Travelin') **Jesse Travers**, (Hopalong) **Joe Hoppel**, (Sheriff) **Tex Davis**, (Wild) **Bill Karroll**, and **Gene Lester**. . . . K-BER's February show played to two capacity houses at San Antonio's Municipal auditorium. Talent included **Tex Ritter**, **Ray Price**, **Rusty and Doug**, **Wade Ray**, **Marty Robbins** and **Sonny James**. . . . The Americana Corp. reports that **Johnny Bond** who has a new hot record going — "Ten Little Bottles", began a tour through Texas recently, before continuing his California dates. . . . WBSR's operations manager **C. R. Schon** says Boca Raton, Fla. has long needed a radio station. Now it's got one. Air personalities will strive for an intelligent, calm, yet "with it" approach. Congratulations!

Chart Records reports that initial response to the new single "I Hurt Too Much to Die" by **Mike Hight** is outstanding. It's a pick on many stations. . . . **Orville Couch** and **The Troublemakers** are on an extended tour of the midwest and southwest to continue through April. Deejays who missed out on his latest **Vee-Jay** release of "Hello Doll" backed with "Uncle Red" should write to **James Boden** agency, 901 Ryan Road, Dallas, Texas, 75224.



NAMED BY CMA: Bill Hudson Associates has named public relations consultant for the Country Music Association. Going over the first campaign are **Jerry Glasser**, CMA Radio-TV director; **Frances Preston**, Chairman of the Board; **Bill Hudson**, new Public Relations Director; **Jo Walker**, Executive Director

Jim McConnell, Acuff-Rose Artist Corp. V.P., Dies At 64

Eddie Miller's Song Hits Just "Come In Bunches"

NASHVILLE



NASHVILLE

The country music trade lost one of its veteran talent management men last week in the death March 6 of James W. (Jim) McConnell, managing vice-president of Acuff-Rose Artists Corp. McConnell, 64, died at Madison Hospital after suffering a heart attack the previous Sunday.

McConnell was manager for some of the top flight names in country music including Roy Acuff, Tex Ritter, Bobby Lord, George Hamilton IV, Don Gibson, Sue Thompson, Wilma Lee and Stony Cooper, Roy Orbison and Bill Carlisle. In the past he had also managed such country music greats as Red Foley and Fats Waller.

During the 1940's McConnell did booking for the National Broadcasting Co. Moving to Cincinnati, he scheduled artists for Cincinnati's WLW. Among the acts he formerly managed were Bradley Kincaid and the Salt and Peanuts vaudeville act.

In Kansas City, Mo. McConnell started a show named after the town sewer—Brush Creek Follies. It was fantastically successful and packed the auditorium with 4,000 every Saturday night for years. Thence he became talent manager for the Ozark Jubilee at Springfield, Mo. He came to Nashville in 1961 as manager of the Acuff-Rose Artists Corp.—a post in which he managed Acuff-Rose's huge artist stable and kept his musicians at work all around the globe with spectacular success.

McConnell's home was in nearby Hendersonville, Tenn. He is survived by his wife, Anna Elizabeth McConnell of Hendersonville; a son, James William McConnell Jr. of Kansas City, Mo.; two daughters, Mrs. William J. Graninger, of Stonesboro, Pa., and Mrs. Burton L. Pagel of Chicago; eight grandchildren, and a sister, Mrs. Frank Kurtz of West Virginia.

Memorial services for McConnell were held at 10 a.m. March 8 at Hendersonville Presbyterian Church. The body was cremated.

"You don't become a songwriter just by deciding to write songs," says Eddie Miller, who over a career spanning some 20 years has become one of the most successful writers in the business with more than 800 recorded songs. "You've got to be so full of the thing you feel that you can't hold it in and it just overflows on paper", Miller says.

Over the years Miller has developed an uncanny insight into the hidden motivations in the other guy's life and what he expects in a song.

"Good songs seem to come in bunches when you stay alert," he says. "Once I had three songs in the top 10 at the same time. Sometimes I haven't had any. But I usually have one up there close to the top."

Over a period when song ideas seem to keep flowing like a stream, Miller averages six new songs a week finished on tape in his soundproof studio built onto the rear of his home in Artesia, Calif. By a process of eliminating the least promising at least one of these ends up on a record.

Miller writes from an idea and develops the melody as he goes along. Then he puts it on tape with a group of musicians—top men in the country music field.

"What I write about is real," he says, "things that are happening every day, that everybody can feel and understand. I never get subtle. That's the important thing about country music."

Among Miller's most notable and big selling songs have been "Release Me", "There She Goes", "After Lovin' You", "Thanks a Lot", "I've Loved and Lost Again", "If You See My Baby", "Tear Drop Inn" and many more.



Songwriter Eddie Miller, left, helps Glen Garrison, center to "get so full of the meaning you can't hold it in", as Miller's wife holds the pages.



SCORES AGAIN: Country music scored another smash hit when LeRoy Van Dyke, Demitris Tapp and the Auctioneers performed for a meeting of the International Sales and Marketing Executives Club in Nashville. The February appearance was arranged by the Country Music Association.

Decca Pushes Burgess Disc

NASHVILLE

In line with major record companies' policy of developing exciting, new talent in the good music field, Decca Records last week levelled its promotion guns on Wilma Burgess and her recording, "You Can't Stop My Heart From Breaking".

The record, released last week, is a top flight production using 18 musicians including pianist Floyd Cramer, guitarist Grady Martin and drummer Kenny Buttram, plus the Anita Kerr Singers.

The arrangement is by ace arranger William E. McElhiney who has arranged for such top names as Jim Reeves and Connie Francis. It is a pop-country type ballad in a sing-along, easy flowing tempo in the manner of the late Nat King Cole's "Ramblin' Rose". Owen Bradley did the producing.

"From the number of musicians he used in this session it is obvious that Decca considers it top commercial material", was the comment of Decca veeps Marty Salkin and Sidney Goldberg. "It's pop slanted with country flavoring and must surely go big in both markets. Decca has tagged this as a prime release and is giving it full scale promotion support."

BRAND NEW FROM

BRENDA LEE

on DECCA 



I STILL MISS SOMEONE

and

TRULY, TRULY, TRUE

31762