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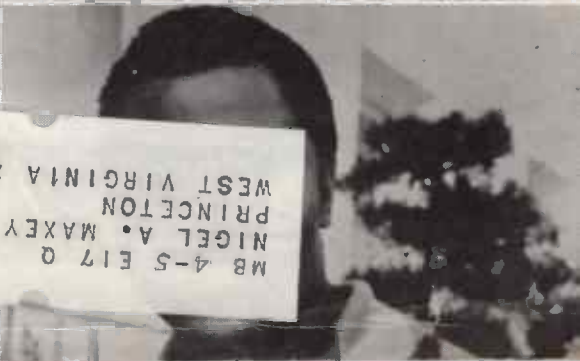
MUSIC BUSINESS

Brenda Lee: Constant Hitmaker

Vol., II No. 2



Live Shows Return To The New York Paramount



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Nat Cole Hospital

Mrs. Gloria Cole, widow of Nat (King) Cole, disclosed that she hopes eventually to build a cancer hospital here (Los Angeles) in his memory with funds contributed to the Nat Cole Cancer Foundation.

"I think it'll take a few years—you don't raise this kind of money overnight—but except for the time my children will take, I'll give my full time to this," Mrs. Cole said.

Mrs. Cole also, said plans are underway for a TV special, to be produced by Nick Vanoff and Bill Harbach, (producers of ABC's "Hollywood Palace"), which will lead off a variety of fund-raising activities for the foundation.

Mrs. Cole expressed her appreciation "to the almost one million people" who wrote, wired and called during and after Cole's fatal illness.

"The Nat Cole Foundation is to be a 'living memorial' to my husband, and its funds will be devoted to cancer research in hopes of ending the disease," Mrs. Cole said. She added the idea of the memorial hospital is hers alone, which she'll present to trustees at first meeting. The trustees are: Mrs. Cole, Mrs. Norman Chandler, James Conkling, Frankie Laine, Walter O'Malley, Sidney Poitier, Mrs. Richard Rodgers, and Glenn Wallichs.

Foundation was formed February, 1965, upon the death of Cole with an initial contribution of \$10,000 by Capitol Records, to which the late singer was contracted for two decades.

United Artists' Week

Two big names were signed by United Artists Records last week. One was the fabulous Lena Horne, whose recent TV spectacular shown in New York indicated once again that she is one of the top vocalists of our era. The other was Jimmy Roselli, a young Italian-American singer whose work is not well known outside of New York, but in New York he is a king-sized record seller and a smash night club draw.

Lena's first single for UA is the title tune from the new Frank Loesser show "Pleasures and Palaces," which UA will release in June. Roselli's songs are not set, but he is set for three appearances on the Ed

Sullivan show as a result of his record-breaking appearances at New York's Copacabana night club last month.

Gerry 'Made Up' About U.S. Trip

LIVERPOOL

Gerry — 'Ferry Across the Mersey' — Marsden is very very excited about his forthcoming American trip. "I've had hits in the States before", he told me "but this is the biggest".

"I'm made up (Mersey side for very happy) about the new American trip and I'm looking forward to meeting the fans there".

When we talked he was in one of the leading TV studios here to sing his new single "I'll be There". It's a very different one, for on this he's backed by a string orchestra. The song is one which he used to always finish his stage act with even before he hit the big time, and it's something of a Gerry 'anthem' on Mersey side. Bobby Darin wrote it and also had some success with it.

One of Gerry's main wishes when in the States is to have a house with a swimming pool. "Love swimming" he said. "And last time we wanted one so this time I've asked for it particularly."

But one thing he doesn't want this time is a telephone which just anyone can ring him up on. During his last stay operators put calls from fans through to him at all hours of the day and night. This time he wants some peace but of course still wants to meet fans when he can.

Gerry's big hit film here "Ferry Across the Mersey" is still playing to packed houses and the album from it has also done very well. His record label have now released an EP of songs from the film.

One sidelight on Gerry and the Beatles; Even though they've hit top world fame their accents haven't changed one bit. They all still sound exactly as they did when they lived and worked in Liverpool. That's more than you can say for some of the top stars.

B. H.

Musical For Manning

Dick Manning has been named to write music and lyrics for the musical adaptation of the Jimmy Savo book of a few years back, called "Little World, Hello." Jack Beekman acquired rights to the Savo tome, and named Manning to handle the score as well as to work on the libretto with Nina Savo, widow of the famed pantomimist. Manning has penned a long string of pop hits, including such items as "Fascination," "Hot Diggity," "Takes Two To Tango," and "Hawaiian Wedding Song." Show is due to open in New York during the 1966 season.

World Artists Deal

World Artists will henceforth handle U.S. and Canadian distribution for the Philadelphia-based General American Records line. Deal was set last week between GA's Harry Finfer and Lou Guarino, president of WA. Guarino is also working on worldwide GA distribution through Roland Ren-

nie, New York rep of EMI. General American's current releases include "Be Yourself" by the Companions and "Bom Bidi Bidi Bom" by Vic Caesar.

British Cleffer Here

Leading British songwriter, Mitch Murray, arrived in New York last week on the first leg of a month's stay in the U.S.

Murray, who can credit the current Freddie and the Dreamers smash, "I'm Telling You Now", among his listings, is here for talks with major labels concerning a possible production deal.

He flies to the West Coast early April to attend some sessions for Warner-Reprise, and also to discuss various offers for movie soundtrack scores.

Motown Stars Tour

America's hottest group of recording stars with any one company took off last week (14) for England, for a six week tour. The label, of course, is Berry Gordy's Motown (Tamla and Gordy too), which has made the Detroit sound famous throughout the world. In the lead among the acts were the Supremes, followed by Smokey Robinson and the Miracles, Martha and the Vandellas, The Earl Van Dyke Sextet, and Stevie Wonder. With them were Berry Gordy and other label execs, totaling all in all 25 stars, managers and assistants.

Caroline Gets Spector

Jack Spector, one of the "Good Guys" of Radio station WMCA in New York, has an additional assignment, with Radio Caroline, the commercial English radio station perched off England in the Irish Sea. Spector is taping five one-hour shows each week, which are being broadcast over Radio Caroline. His show is called The Jack Spector Show and is heard every night. It focuses on the hits by American artists as well as new talent on the American scene, and—according to Spector—"It's our answer to the recent British beat invasion."

E. H. Morris Expands

Edwin H. Morris, the music publishers, has added and started a new department for the development of theatrical

(Continued on page 25)



Lena Horne



Jimmy Roselli

United Artists lands the big ones . . .

Letters To The Editor

Johnny Cash

Dear Sir:

I just had to write and tell you how much I enjoyed your story, "JOHNNY CASH—SINGER WITH A CAUSE," in the March 13th issue of *MUSIC BUSINESS*. Since I have followed Johnny's career from the beginning, the story was twice as interesting to me. I've been a CASH fan since hearing Johnny sing "Hey Porter" for the first time in 1955. That was only the beginning!

I feel that you should know the story contained two errors, and I hope that you will correct them. The two musicians Johnny met in Memphis were Luther Perkins, and Marshall GRANT, not Grass. Luther and Marshall, as the Tennessee Two, have been with Johnny from the start. In 1960, a drummer, W. S. Holland, joined the band, making it the Tennessee Three.

The second error occurred when you gave Johnny's age as 35. He was born John R. Cash on February 26, 1932 in Kingsland, Arkansas. He turned 33 last month.

Thank you again for the fine story on a very interesting, talented and dedicated young man—JOHNNY CASH!!

CASH'ually naturally,
(Miss) Sandy Schroder
Blue Grass, Iowa

Nat King Cole

Dear Mr. Chase:

Many, many thanks for the article and tribute to Nat King Cole that appeared in *Music Business* for the week of Feb. 27, 1965. The tribute made by Mr. Glenn E. Wallachs of *Capitol Records* was a tremendous feeling put into very beautiful words for a great and talented man. Successful in all the records he ever made, I feel that he was one of the greatest singers ever born. Very few are left today.

Also, may I express my sincere appreciation for a very wonderful magazine which is *Music Business*, for out of all the record magazines out today, none give the complete coverage and truth about the business like your magazine does.

Very sincerely yours,
Mary Ann Scalzo,
Astoria, New York

Doesn't Mind Paying

Dear Sir:

It seems to me there should be something of value to the controversy concerning Record Samples for Small Radio Stations. I saw the answers to Johnny Young's letter before I read his letter, and as I look at them, I feel there is a need to clarify the issue. Perhaps I cannot help, as I have no influence with either faction, but I would like to broaden the scope of the issue.

My proposal is this: Why not change your thinking. Look at this whole thing in an objective manner. I was an Artist in The Country Field, then got in Radio as a Country Disc Jockey, and have been in this end of Radio for about 15 years. I'm Manager of one of those Small Radio Stations (WMYN in Madison-Mayodan, N. C.) now. I believe I can see the problem from both angles. Having served as Manager of a Small Station for Seven Years, I believe that Records are an expense that we must have. . . . And further, I don't mind paying Radio Station Price for a Single or an album.

I don't believe many Stations regard Record Expense as being a really Big factor in whether they show a profit or not. I don't believe in Disc Jockeys begging Records. If the company feels justified in Sending us A Sample, we feel grateful and if it fits into our plans, we'll play it. We are on a Service that pretty much fulfills our Pop and Rock Needs, so we say in good shape except with C & W. I'd be pleased to pay the going Subscription price for the Records their own records without Begging from the companies. I have a little suspicion that the DJ's are doing the begging and making more noise than is necessary. And that the Promotion men are paying more attention to that noise than is necessary.

In way of final summary. . . I appreciate every Record we receive. . . . And hope to keep receiving them, but I cannot condemn any Company for not giving Records to all who ask for them. I find most of the services quite worth the money, maybe the stations should try them. I believe it all right to simply ask for a Record, but don't be a pain in the neck.

Sincerely,
Banner F. Shelton,
Gen. Mgr., WMYN

Neither Does He

Dear Sirs;

In the past month or so, it appears that everyone who is anything in radio has been writing to you in regard to Mr. Young's letter on supplying radio stations with records. It has been our experience that, if we are not being serviced by a particular label, most of the time a friendly letter or two will bring us the desired results. We do not, and can not, expect to get the same type of service that is extended to, shall we say, WNEW or WABC, but we are able to get enough service to keep a good, current sound on the air.

I should merely like to take this opportunity to thank all the distributors for the service which they have extended to WBRU, and other college radio stations like ours. It is here that more and more people are learning the basics of radio, and each of our audiences certainly has a large purchasing power, both for records and for our advertising. As the founders of the Intercollegiate Broadcasting Service, WBRU has grown up with radio, and we certainly do appreciate the service which we have received.

Mr. Young is correct in saying that every station should not expect service on every record produced, but I sincerely believe that if any station now experiencing such troubles would only make themselves known with a friendly letter of introduction and format policies to the distributors, half of the problem would disappear. We have certainly found that if we do this, we are able to receive completely fair treatment.

Cordially,
Jeremiah S. Hubeny
Program Director
WBRU Brown University
Providence, R.I.

Says McCormick First

Dear Mr. Chase,

This is in relation to your column of March 13, 1965. Thought you might like to know that without any fanfare, Larry McCormick became the first Negro Deejay at top non-R&B oriented station (KFWB, Hollywood) nearly a year ago. May of 1964 to be exact. Just to set the record straight.

Best regards,
An Interested Reader

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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 Grevatt	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 Keeb Germany
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93 Denne St., West Tamworth, NSW

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Send Form 3579 to 225 West 57 St.,
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CIRCULATION DEPARTMENT

Samuel Yager Manager

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DANCERS SIZZLE ON ROCK & ROLL TV SHOWS

Choreographers have brought the latest dances to the home screen on "Hullabaloo," "Shindig," and "Hollywood a Go Go"



It all started on "Shindig", where choreographer Andre Tayir (above)

sets the routines for the "Shindig" chorus each week (below)



HIP AND EXCITING. The hippest, the wildest, the most exciting and most avant garde dancing being done on TV—and perhaps anywhere else today—takes place every week on the rock and roll TV shows. We are talking about "Shindig", "Hullabaloo", "Hollywood a Go Go," The Lloyd Thaxton Show, and local shows in large cities like New York, and Hollywood.

It's true of course that TV has always featured dancing on the big time shows, starting way back with the old Sid Caesar-Imogene Coca show, the Jackie Gleason Show, and the Perry Como Show, for example. Gleason opens all his shows with the June Taylor tap dancers. But the choreography on these shows is old hat compared to "Shindig" or "Hullabaloo," almost like comparing the Busby Berkley dances in the old Dick Powell movies to the Jerome Robbins dances in "West Side Story."

It's doubtful if even "Shindig" producer Jack Good envisioned the effect that the "Shindig" dancers would have on TV, and TV critics, when the pioneer live TV show kicked off last September. Up until then rock and roll TV shows, like the old Dick Clark daily bandstand show, featured youngsters doing the latest dances in a casual, almost amateur-like way.

"SHINDIG" STARTED IT. "Shindig" was different from rock & roll TV shows that had preceded it in many ways. It featured a large band, smart camera work, and a lineup of a dozen attractive young girls who performed up-to-date dances behind the singers and instrumentalists on the show. This was similar to the rock and roll TV shows that Good had put on in London for both the BBC and commercial TV.

"Shindig's" success inspired "Hullabaloo," a slightly different show in some respects but still adhering generally to the rock and roll format. "Hullabaloo" however, went "Shindig" one better. It not only featured a lineup of dancers, but the dancers were featured themselves in one or two routines each evening. And the premiere "Hullabaloo" show spotlighted a dramatic young lady named Joey Heatherton, whose dancing that night created press comment for the show from coast-to-coast!

While "Shindig" and "Hullabaloo" have their dance fans (and they are not all youngsters—the number of young adults who watch both to see the latest dances is huge) there is another show, "Hollywood a Go Go," that is all out on the modern dance kick. This show, choreographed by Oscar Williams is also on the rock and roll format. It brings viewers up to date on the latest steps with a young group of dancers who may be the wildest yet. "Hollywood a Go Go" is really a swinging TV discotheque scene, presided over by young TV deejay Sam Riddle.

INSPIRED BY ROBBINS. The main inspirational force behind both "Shindig" and "Hullabaloo" derives, in a sense, from Jerome Robbins, who is almost universally acknowledged as the top modern choreog-



Joey Heatherton's version of the Jerk on "Hullabaloo" startled viewers . . .

rapher of the Broadway stage ("West Side Story") and ballet theater ("Ballets, U.S.A."). The choreographers of "Shindig", Andre Tayir, and "Hullabaloo", David Winters, both danced in the stage and film versions of "West Side Story," and both are ardent Robbins disciples.

Winters describes his choreography for "Hullabaloo" as "A combination of jazz ballet and the Watusi," and he says that his staccato style is strongly influenced by Robbins.

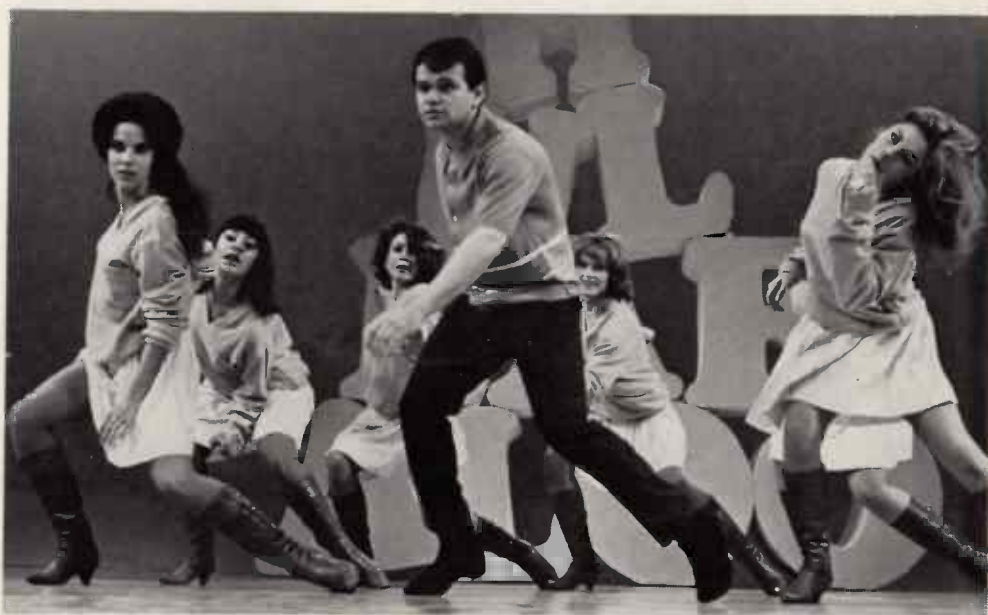
The 25-year-old perfectionist auditioned 700 dancers before he selected the chorus of boys and girls currently featured on the show. He thinks all 10 are great but is particularly enthusiastic about the "standout talent" of Donna McKeckney.

BORN IN LONDON. Winters was born in London, England, and came to this country when he was 13. The sandy-haired dancer, who looks considerably younger than 25, has the likable, pugnacious features of a young James Cagney (also a chorus boy in his youth.)

After appearing in 140 TV shows as an actor and nine Broadway productions (including "Gypsy" and "West Side Story") Winters opened a dance studio in Hollywood. One of his pupils was Ann-Margret and it was due to her recommendation that he landed his first film choreography job on the Elvis Presley picture "Viva Las Vegas."

Today, Winters is probably the best-known choreographer in the rock and roll field. His numerous movie credits include Doris Day's "Send Me No Flowers," Presley's "Get Happy" and "Tickle Me" and the highly successful teen-musicals with Annette and Frankie Avalon. He won particular praise for his exciting dance routines on the TAMI "Teen Age Command Performance" in Electronovision.

In addition to choreographing the show, writing songs, and being a recording artist, Winters appears on "Hullabaloo" himself every few weeks to perform a special dance interpretation of a best-selling tune. Winters was "Shindig's" first choreogra-



It was created by choreographer David Winters, shown here

with some of his dancers on the NBC-TV rock and roll show





Lada Edmunds, Jr., is the "girl in the cage" on "Hullabaloo"

pher, but he wasn't too happy with the job. "I got bored," he says. "All they wanted was somebody to do the Pony every week. Only a kid could choreograph that show."

WOULD DISPUTE WINTERS. Andre Tayir would undoubtedly dispute that statement, and with justification. Tayir puts in almost 50 hours a week working up routines for "Shindig's" 10 chorus girls and visiting guests.

"As soon as one show is in the can, I have to forget the dances we did and come up with new routines for the next," says Tayir. "It requires a great deal of work, but it's not a chore. Everything moves at such a furious pace—no set routine to restrict you. Something new to work with every week."

Tayir, a native of Alabama, dances solo on the show occasionally, but his "first love is still acting." He first impressed "Shindig" producer Jack Good when he did the choreography for Good's "Around the Beatles" special. When Winters moved over to NBC, Good had Tayir waiting in the wings.

POLISHED OR CASUAL. The principal difference between the choreography on

"Hullabaloo" and "Shindig" is that the former is exciting in a polished, disciplined fashion, while the latter is equally exciting in a frantic, off-the-cuff style.

The "Shindig" dances appear to be more simple than those on "Hullabaloo." However, this could easily be a case of artful deception. "Shindig's" fast moving, near-chaotic pace was carefully conceived by Good, and it is possible—in fact quite probable—that he shrewdly decreed the chorus not appear too professional lest they make the young disc artist-guests look unduly awkward.

Winters rarely has this problem on "Hullabaloo," because the show's sizeable budget enables him to work with such show-wise stars as Sammy Davis, Paul Anka, Jack Jones, Trini Lopez, and Joey Heatherton.

THAT DANCE! Winters created a special "Hullabaloo" dance ("an extension of the Jerk") for Joey on the first show. It was that dance—or rather Miss Heather-ton's uninhibited interpretation of it—that sparked some of the wild comments from TV critics, and viewers.

The dancing on "Hullabaloo," "Shindig,"



On "Hollywood a Go Go" everyone dances . . . including deejay Sam Riddle (doing the swim)



"Hollywood a Go Go," and even the Lloyd Thaxton TV Show, have now replaced the Rolling Stones as the favorite target of the TV critics.

In a way it's like the old days when Elvis Presley showed off the Presley Twist on the Jackie Gleason and Ed Sullivan Shows. That caused nervous indignation among many TV viewers. The dancing on the swinging rock and roll TV shows is doing it again.


David Winters takes it all in his stride. He says of TV critics and their dance comments, "That's their problem. Evil is in the eye of the beholder. Adults are doing the same dances now in clubs. Maybe it's just the shock of seeing it on the TV screen."

Actually the dancers on the rock and roll TV shows are all young and attractive, and their dancing usually expresses jubilant high spirits, not the near-orgy suggested by some TV critics. A lot of viewers too think that the dances are exciting and personify today. And more than that, they're fun to watch.


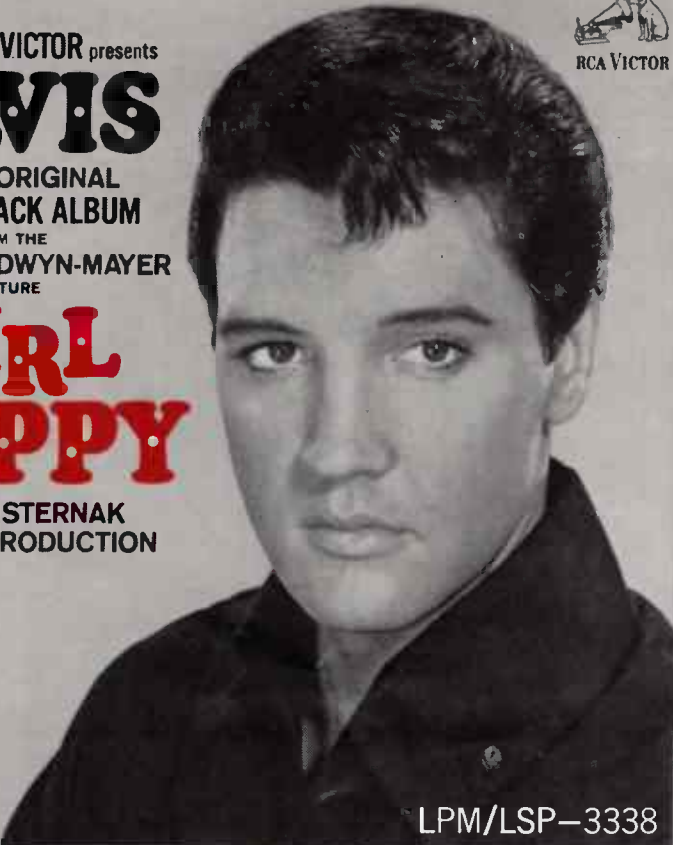
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Live Shows Return to the New York Paramount

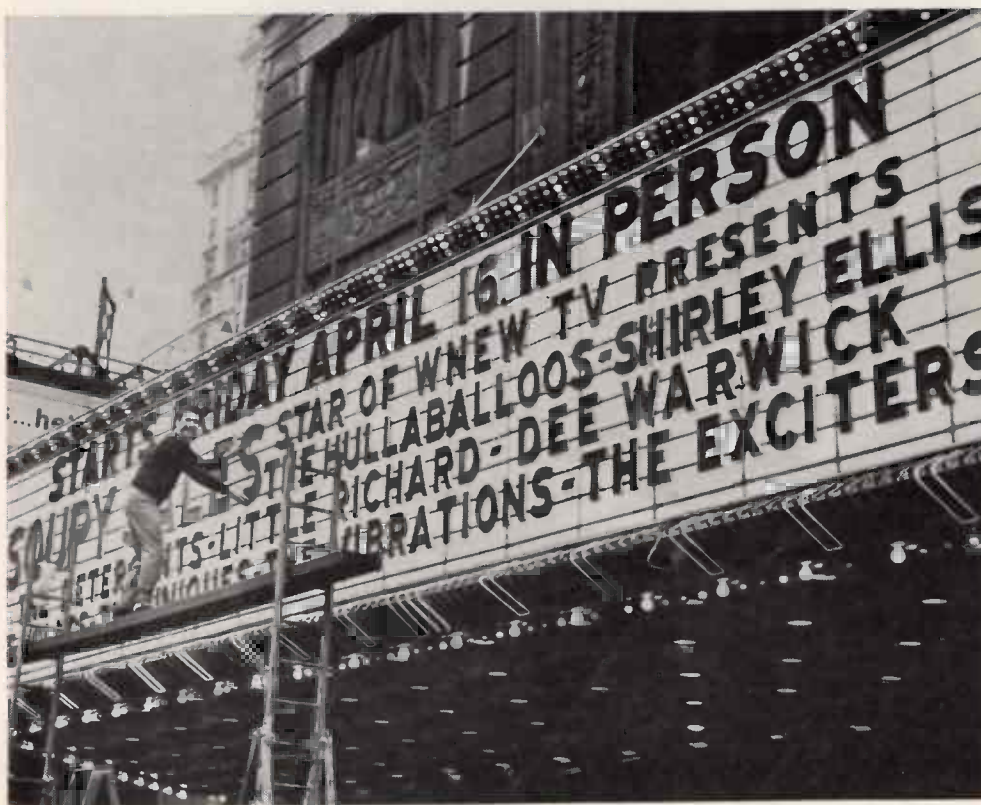


Morris Levy—the man who saved the Paramount



Soupy Sales

Morris Levy, head of Roulette Records, has taken over the famous theater for live stage presentations. The first show will be a rock and roll blockbuster for Easter week



Soupy emcees his own billing

FROM ROCK TO FOLK. In less than three weeks, starting April 16, live shows will return to the famous New York Paramount Theater on Broadway. It will mark the first time live shows have played on a regular schedule at the venerable theater, except for occasional rock and roll shows, since the early 1950's. The shows will feature all types of musical styles, rock, pop, country, folk, jazz and even big bands.

The first to be presented at the Paramount will be a rock show. It will star such big names in the world of rock and roll, as the Detergents, the Exciters, Shirley Ellis, the Hullaballoos, the Kinks, Little Richard, the Vibrations, Dee Dee Warwick, the Hollies, the Uniques and the King Curtis Orchestra. The emcee will be Soupy Sales, who has become a big name in the East as a result of his daily TV shows. Soupy has also become hot on records. His new ABC-Paramount disc "The Mouse" is really taking off in the East.

In addition to the Easter week stage show, there will be a picture, "The Wackiest Ship in the Army." Prices for the show will be \$2 and \$2.50 and there will be four shows a day and five on weekends. Grade "A" pictures are promised with all presentations.

SAVED FROM DEMOLITION. Only a few months ago the New York Paramount Theater was slated to be turned into seven floors of office space. The man who saved it from extinction and started the exciting prospect of live shows again at the theater is Morris Levy, head of Roulette Records and one of the owners of the Roundtable night club in New York.

Levy has had a great deal of experience as a producer of live shows, including con-



Shirley Ellis

The Hullabalooos



The Detergents

Little Richard



The Exciters

The Vibrations



certs and stage presentations. He presented the Birdland Jazz packages a number of years ago when he was the owner of the Birdland night club. And he presented tremendously successful Alan Freed shows in New York: the one nighters at the Newark Armory and the old St. Nicholas Arena, and the Freed week long holiday rock and roll shows at the Brooklyn Paramount, the New York Paramount, the Capitol Theater and the Academy of Music.

NO MORE STEWS. "Each of the shows we will present at the Paramount will have one central theme," Levy told us last week. "You can't make a stew anymore. Our first show is aimed at the teens, since it is an Easter show when the kids are on vacation. We'll have country shows—we already have Flatt and Scruggs and Kitty Wells booked for that—and pop shows and jazz shows and folk shows. But we don't intend to have any show that isn't pure, like a mixture of rock and country and jazz.

"Each show will have a mass appeal, to the type of audience that likes that type of presentation. There are 30 million people in the East. I think we can put on shows that will appeal to enough of that 30 million to make a really successful show.

"You wouldn't believe the kind of reaction we've had across the country from everyone in the business since we made our announcement about the Paramount shows only two weeks ago," said Levy. "We've heard from Jerry Lewis and Frank Sinatra, among others. Jerry Lewis is interested in appearing after he makes a trip to Europe this spring. Frank Sinatra has talked to us about appearing at the

Paramount with Count Basie's Orchestra sometime in the fall.

"My deal for the Paramount is for one year, with options," Levy noted. "I'm working on a longer lease deal. Believe it or not I'm also working on buying the building—that's a real possibility.

TV CREATES NAMES. "The reason I think we'll be able to run successful shows at the New York Paramount today is because of TV," said Levy. "TV has created a whole new group of names on shows like Shindig, Hullabaloo, and the Soupy Sales show. They've created good low-priced talent, and this low-priced, young talent, enables a producer to put on a regular weekly show. You can't talk to high priced talent because they can make in one night in a concert more than they can earn in a whole week in a theater.

"I've also heard from packagers like Dick Clark and Irvin Feld. Clark will be presenting a show at the Paramount in June sometime, and he has indicated he would like to put each of his packages into the Paramount as their last date on their tour. Irvin Feld, the Washington producer, has a package set to come in May. It will feature the Impressions, Jerry Butler, The Drifters, Gene Chandler, the Vibrations, Betty Everett, Joe Tex, Major Lance and Walter Jackson.

OPRY PACKAGE. "The show after the teen rock show will be a Grand Ol Opry with Kitty Wells and Flatt and Scruggs. That show will open on April 30 and will run for a week. Through the help of Shelby Singleton, the Mercury eastern vice president, we've been able to set a lot of top country names on that show. And I think we have the King Family set for another show this summer.

"Every show will be promoted as though it's a one night concert. We'll advertise on radio, TV and bus cards. We'll advertise a rock and roll show on rock stations, a folk show on stations where they play folk music. We will do our best to reach the people who would want to know about the show.

FREE LP's, PASSES. "Opening day of the first show we'll give out a copy of either our Roulette album with the Hullabalooos, or our Top 20 LP. Everyone who attends will also get a free pass to the Palisades Amusement Park. Every day after that the kids in line up to noon will get an album and a pass to the Palisades. We expect big press coverage the first two or three days, from the newspapers and the magazines, even Time and Life.

Levy is convinced that Soupy Sales, who will handle the emcee chores on the opening show, is rapidly becoming one of the top names in the entertainment business, especially among the high school and college youth. "Just a few weeks ago Soupy Sales drew 7000 people to a performance at Rutgers University. I think that he will be one of the biggest acts in the business in just a few months. He's the next Alan Freed."

Levy could be right. He was right about Freed when practically everyone else in the business was wrong and he has been in the entertainment business for a long time. One thing is sure, he has created a load of excitement in the business with his upcoming shows at the New York Paramount. The entire business will benefit if they are successful, and a lot of people will have fun seeing live shows again.

B.R.

14	DO YOU WANA DANCE... Beach Boys (Capitol)	12	20	11	13	5	3	14	27	31	19	17	9	5	26
16	DON'T LET ME BE MISUNDERSTOOD... Animals (MGM)	7	21	15	53	40	18	20	18	26	27	15	23		
95	NEED YOU... Chuck Jackson (Wand)														
51	UNDERSTAND... Freddie & Dreamers (Mercury)	48	63	21											
	WASHED MY HANDS... Stonewall Jackson (Columbia)														
34	IF I LOVED YOU... Chad & Jeremy (World Artists)	20	27	16	8	33	23	34			8	15	25		43
42	IF I RULED THE WORLD... Tony Bennett (Columbia)	25	37				51	36			17	33			
66	I KO I KO... Dixie Cups (Red Bird)														
35	I'LL BE DOGGONE... Marvin Gaye (Tamla)	26	47	19	49	40									
97	I'LL KRFP HOLDING ON... Sonny James (Capitol)	28													
26	I'LL NEVER FIND ANOTHER YOU... Seekers (Capitol)	34	57	60	29										
	I'M DREAMING AGAIN... Lenny Welch (Kapp)														
5	I'M TELLING YOU NOW... Freddie & Dreamers (Tower)	9	5	2	17	7	6	4	20	1	8	3	1	3	
	IT HURTS ME... Bobby Sherman (Decca)														
	IT WAS I... Fantastic Baggy's (Imperial)														
	IT'S ALMOST TOMORROW... Jimmy Velvet (Velvet Tone)	30													
	IT'S GONNA BE ALRIGHT... Gerry & Pacemakers (Laurie)														
	IT'S GOT T THE WHOLE WORLD SHAKIN'... Sam Cooke (RCA)		31												
	IT'S GROWING... Temptations (Gordy)	46									19				
58	IT'S NOT UNUSUAL... Tom Jones (Parrot)		49	84											
	JUST ONCE IN MY LIFE... Righteous Bros. (Phillys)		55												
	JUST WHEN YOU THINK YOU'RE SOMEBODY... Rondels														
	KAREN... Surfari's (Decca)														
7	KING OF THE ROAD... Roger Miller (Smash)	4	15	5	6	12	18	3	4	12	6	11	2	5	11
49	LAND OF A THOUSAND DANCES... Cannibal (Rampart)														
	LAND OF A THOUSAND DANCES... Midnighters (Chattahoochie)														
	LAND OF A THOUSAND DANCES... Round Robin (Domain)														
52	LAST TIME... Rolling Stones (London)	44	45	79	P	26	56	39							
	LAST EXIT TO BROOKLYN... Scott Bedford 4 (Joy)														
	LITTLE PIECE OF LEATHER... Donnie Elbert (Gateway)														
	LITTLE SALLY WALKER... Rufus Thomas (Stax)														
18	LITTLE THINGS... Bobby Goldsboro (United Artists)	22	17												
17	LONG LONELY NIGHTS... Bobby Vinton (Epic)	23	22	18	35	20									
	LOSING MY TOUCH... Peggy March (RCA)														
	LOSING YOU... Dusty Springfield (Philips)														
	LOUIE LOUIE... Kingsmen (Wand)														
	LOUISIANA MAN... Lonnie Donegan (Hickory)														
	LOVE ME, LOVE ME... Tommy Roe (ABC Par.)														
	MAKIN' LOVE... Mark Robbins (Groove)														
	MEAN OLD WORLD... Rick Nelson (Decca)														
	MEXICAN PEARLS... Billy Vaughn (Dot)														
	MINUTE YOU'RE GONE... Cliff Richard (Epic)														
	(THE) MOUSE... Soupy Sales (ABC Par.)														
63	MR. PITIFUL... Oris Redding (Volt)														
	MRS. BROWN... Herman's Hermits (MGM) LP														
13	MY GIRL... Temptations (Gordy)														
67	MY HEART KEEPS... Serendipity Singers (Philips)														
	NEVER LET ME GO... Joe Medwick (Abnak)														
86	NEVER NEVER LEAVE ME... Mary Wells (20th Fox)	54	51												
53	NOT TOO LONG AGO... Uniques (Paula)														
96	NOTHING CAN STOP ME... Gene Chandler (Constellation)														
73	NOW THAT YOU'VE GONE... Connie Stevens (W.B.)														
10	NOWHERE TO RUN... Martha & Vandellas (Gordy)	10	4	14	17	37									
	ONE BY ONE... Playmates														
41	ONE KISS... Ronnie Dove (Diamond)	12	32	29	48	38	11	34	55	34	22	10	31		34
	ONLY THE YOUNG... Chris Crosby (Challenge)														
57	OOO BABY BABY... Miracles (Tamla)														
	ORANGE BLOSSOM SPECIAL... Johnny Cash (Columbia)														
	OUT IN THE STREETS... Shangri Las (Red Bird)														
30	PEACHES AND CREAM... Ikettes (Modern)	25	35												
91	PEANUTS... Sunglows (Sunglow)														
12	PEOPLE GET READY... Impressions (ABC Paramount)														
	PLAY WITH FIRE... Rolling Stones (London)														
61	PLEASE LET ME WONDER... Beach Boys (Capitol)														
	POOR BOY... Royalettes (MGM)														

20	I KNOW A PLACE... Petula Clark (Warner Bros.)	27	23	11	19	21	16	28	17	10	28	37	20	23	10
21	I MUST BE SEEING THINGS... Gene Pitney (Musicor)	94	10												
45	POOR MAN'S SON... Reflections (Golden World)														
	PSYCHO... Sonics (Elkettle)														
25	RACE IS ON... Jack Jones (Kapp)	21	11	17	25										
	(THE) RECORD... H.B. Barnum (Capitol)														
93	(THE) RECORD... Ben E. King (Atco)														
29	RED ROSES FOR A BLUE LADY... Vic Dana (Dalfon)	5													
11	RED ROSES FOR A BLUE LADY... Bert Koepfer (Decca)	5	16	9											
46	RED ROSES FOR A BLUE LADY... Wayne Newton (Capitol)	5	18	9											
	ROCKIN' PNEUMONIA... P.J. Proby (Imperial)														
	RUNNING BEAR '65... Johnny Preston (Hall)														
68	SEE YOU AT THE GO GO... Dobie Gray (Charger)														
36	SEND ME THE PILLOW... Dean Martin (Reprise)	13	9												
	SEVEN DAY WONDER... Dean & Jean (Rus)														
	SHAKIN' ALL OVER... Guess Who (Scepter)														
62	SHE'S ABOUT A MOVER... Sir Douglas Quintet (Tribe)														
4	SHOTGUN... Junior Walker (Soul)	8	37	8	8	5									
P	SILHOUETTES... Herman's Hermits (MGM)														
75	SOLDIER BABY... Candy & Kisses (Cameo)														
77	SOMEBODY ELSE... Al Martino (Capitol)														
	(THE) SPECIAL YEARS... Brook Benton (Mercury)														
1	STOP IN THE NAME OF LOVE... Supremes (Motown)	1	2	1	1	1	7								
32	STRANGER IN TOWN... Del Shannon (Amy)														
88	SUBTERRANEAN HOMESICK BLUES... Bob Dylan (Col.)														
	SUPER-CALI-FRAGI... Andrews-Van-Dyke (Vista)														
	SUPER-CALI-FRAGI... Teresa Brewer (MGM)														
	SUPER-CALI-FRAGI... Chipmunks (Liberty)														
	T.C.B... Dee Clark (Constellation)														
65	TEN LITTLE BOTTLES... Johnny Bond (Starday)														
	THANKS MR. FLORIST... 4 Lads (United Artists)														
94	THAT'LL BE THE DAY... Everly Brothers (Warner Bros.)														
84	THINK OF THE GOOD TIMES... Joy & Americans (U.A.)														
	THIS BOY I CALL SON... Bill Wright Sr. (Warner Bros.)														
48	THIS DIAMOND RING... Gary Lewis (Liberty)														
	THIS IS IT... Jim Reeves (RCA)														
15	TIRED OF WAITING... Kinks (Reprise)	20	19	13	20	3	10								
	TO HAVE AND TO HOLD... Distant Cousins (Dyna)														
	TOMMY... Reperala & Delrons (World Artists)														
	TOMORROW NEVER COMES... Glen Campbell (Capitol)														
69	TOY SOLDIER... Four Seasons (Philips)														
	TREAT HIM TENDER MAUREEN... Angie & Chicklettes (Apt)														
74	TRULY TRULY TRUE... Brenda Lee (Decca)														
	TRY TO REMEMBER... Roger Williams (Kapp)														
	VENICE BLUE... Bobby Darin (Capitol)														
	WAR ON POVERTY... Lawton Williams (RCA)														
90	WE'RE GONNA MAKE IT... Little Milton (Checker)														
	WHAT'S HE DOING... Eddy Arnold (RCA)														
37	WHEN I'M GONE... Brenda Holloway (Tamla)														
	WHEN THE CHIPS ARE DOWN... Rick Nelson (Decca)														
	WHIPPED CREAM... Herb Alpert (A&M)														
99	WHO ARE YOU... Stacey Cane (J														

BRENDA LEE: constant hitmaker

For six years the Decca star has hit the best-selling charts with every release. It's been done through hard work, careful song selection, and exciting performances



ALWAYS ON THE CHARTS. "I've turned down at least five songs that went on to number one with somebody else's record," admitted Brenda Lee over a breakfast of eggs and coffee, "and I've had very few number one records of my own."

"But," interjected her long-time manager, Dub Albritten, "In six years, since her first hit with 'Sweet Nothings,' Brenda has never made a record that didn't make the charts and all but two of those made it with both sides. Talk about your track records, how many around can equal that one?"

The less-than-five-foot Miss Lee, whose speech drips pleasantly with her Atlanta, Georgia heritage, signed her first Decca contract in 1957 when she was 11 years old. In the time it took her to get her first hit, many artists might well have been dropped. It's to the credit of former Decca country chief, Paul Cohen, who first signed her and particularly to the man who has cut most of her hits, Owen Bradley, that

the company held on, patiently waiting for the payoff.

HER FIRST SMASH. "'Sweet Nothings' came out in November 1959," Brenda recalled. "How could I forget it? It was my first hit and it took almost six months to make the charts. Ronnie Self wrote it for me. He's always seemed to be able to write songs that work in just right with my range and my kind of phrasing, and I know I've had more hits with his songs than anybody's. But I've done things by many different songwriters. Arthur Altman and Hadjidakis wrote 'All Alone Am I.' 'Dum Dum' came from Jackie DeShannon and Sharon Sheeley. And we've done songs by Alex Zanetis, Johnny Cash, and at least one real unknown, Kathryn Fulton, who wrote 'Fool Number One.'

"One time this demo came in and it was really hilarious. The song was done uptempo—almost like a march and I told Owen I didn't like it. But Owen said he'd fool around with it and I should come back the next day, which I did. I finally did record 'Fool Number One' and it was one of my biggest hits. A girl named Kathryn Fulton from Oklahoma wrote it and had sent the master to us. I guess it's the only hit she ever had. And the girl on the original master was Loretta Lynn, who is now one of Decca's biggest country singers. She got her contract through the record."

"Having records that hit on both sides keeps you from getting too many number one hits. But I don't really mind. I just like being on the charts, and I think we've made good song choices. Owen and Dub and I have meetings where we listen to a lot of songs, both new ones and standards. I make the final decision because I'm the only one who really knows if I can do a certain song or not, but most of the time we agree and that's the way it's always been."

THE NEW BRENDA. Other things, however, have changed considerably in Brenda's life. Only a few years ago, she was a familiar tot on TV, perched on a piano and singing up a storm with host Steve Allen looking on with a mixture of amusement and disbelief at the sight of such a mite with such Sophie Tucker-ish vocal chords. In those days Brenda's musical abilities far outstripped her personality development. Except with close friends, she had a tendency to be shy, unsmiling, even after the major record hits began clicking out with the regularity of clockwork.

In more recent years, the impact of for-

eign travel and marriage have produced a changed Brenda, a young woman who both performs and converses with ease and assurance, and whose musical integrity continues to grow.

Two years ago, when she made her New York night club debut at the Copacabana, newly-wed Brenda introduced her husband, Ronnie Shacklett, to friends, trade people and well-wishers. Now, Brenda and Ronnie will soon help their little daughter celebrate her first birthday.

HOUSEFRAU TOO. "When I'm home in Nashville, I'm like most any housewife I guess," said Brenda. "Ronnie and his brother are partners with their father in the construction business. Ronnie has to leave home early and I get up and get his breakfast and I get the baby up at 8:00 o'clock.

"I do all the cooking and enjoy trying different things from my McCall's cookbook that Dub's mother gave me. It's fun just being a housewife and I don't let anything interfere with that. Really, I don't even think about recording or singing when I'm home, except maybe to play records. My favorite singer is Mahalia Jackson and I have most all of her records. I like Tony Bennett and Frank Sinatra and Owen got me a whole set of Frank Sinatra's recordings. And we both like to have instrumental records going too.

"Last Christmas, Dub gave me a present of all my hits in leather-bound volumes and I've had a lot of fun laughing at those first records I made, before 'Sweet Nothings.' My voice sounded so high. It's changed a lot, I think, but a lot of my phrasing is the same. I still like ballads best although the record before last was my first rhythm song in 12 records. Now my newest is a ballad again. They seem best for me."

INTERNATIONAL SELLER. The international part of the record market is recognized now as being worth, in many cases, at least half the total of any record's sale. The foreign potential was something that occurred to Brenda and her manager a number of years ago. She has been on frequent overseas junkets and was one of the first of the major record artists to re-record her hits in various foreign languages.

One of the many pay-offs of this is her stature in Germany. Last year, Brenda went to Hamburg and cut eight sides there with maestro-arranger, Bert Kaempfert, for release both there and here. Within the past few months, she cut a whole album in Nashville in German, for release in Germany only.

"Owen Bradley worked with us on these dates but a German a. & r. man, Bobby Schmidt, came to Nashville to actually do the producing. He brought the tracks from Germany with him.

"I've also just done two songs in Japanese and English and these will come out in Japan later in the spring. I'm going to Japan for a three-week tour on June 14th. Not too long ago, I went over to England just to record with Mickie Most. He's very young and very good and the sides, 'Is It True' and 'What'd I Say,' I

(Continued on Page 31)



Proudly Presents

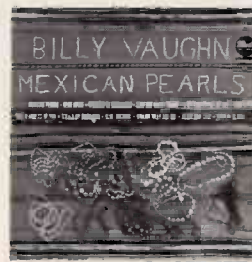
Hot Singles

- | | | |
|-------|---|--|
| 16706 | MEXICAN PEARLS/WOODPECKER | Billy Vaughn |
| 16697 | APPLES AND BANANAS
THEME FROM "THE ADDAMS FAMILY" | Lawrence Welk |
| 16701 | THE SQUARE | Dick Whittinghill |
| 16694 | (MY FRIENDS ARE GONNA BE) STRANGERS
BON SOIR, MADEMOISELLE | Jimmie Rodgers |
| 16705 | YOU'RE MAKING THE WRONG GUY HAPPY
WELCOME HOME | Mills Brothers |
| 16707 | Say Goodbye Baby Elephant Walk | Pat Boone |
| 16689 | Satan's Waitin' Me And My Shadow | Mike Minor |
| 16708 | Mathilda Caravan | The String-A-Longs |
| 16709 | The Original Finn-Jenka* | Jaako Salo Orchestra
Amalia Esko Linnavalli Orchestra |
- *Letkiss Dance, the dance craze that is sweeping Europe!

New Album Releases



3626 The Golden Era of Country Hits — Pat Boone



3628 Mexican Pearls
Billy Vaughn



3629 Apples and Bananas
Lawrence Welk

Best Selling Albums

- | | | | | | |
|------|-------------------------------|-------------------|------|---------------------------------|---------------|
| 3605 | Pearly Shells | Billy Vaughn | 3249 | Ragtime Piano Gal | Jo Ann Castle |
| 3616 | My First of 1965 | Lawrence Welk | 3157 | The Mills Brothers' Great Hits | |
| 3618 | Joe Feeney Sings For You | | 110 | The Man With The Banjo | Eddie Peabody |
| 3615 | Silver Dollar—Ace In The Hole | Mike Minor | 3016 | The Golden Instrumentals | Billy Vaughn |
| 3619 | The Square | Dick Whittinghill | 3100 | Sail Along Silv'ry Moon | Billy Vaughn |
| 3614 | Deep Purple | Jimmie Rodgers | 3165 | Blue Hawaii | Billy Vaughn |
| 3602 | On Stage | Dick Contino | 3359 | Calcutta | Lawrence Welk |
| 3583 | Great Accordion Hits!!! | Myron Floren | 3412 | Moon River | Lawrence Welk |
| 3547 | Mr. Showmanship! | Liberace | 3515 | Gravy Waltz And 11 Current Hits | Steve Allen |
| 3450 | Greatest Organ Hits | Jerry Burke | 3535 | Wipe Out | The Surfaris |
| 3541 | Golden Organ Hits | Jerry Burke | 3131 | Dixieland Blues | Johnny Maddox |

All Time Hits

- | | | | | | | | | |
|-----|---|------------------------------|-----|---|-----------------|-----|---|---------------------------------|
| 100 | Last Date
Yellow Bird | Lawrence Welk | 108 | Ain't That A Shame
Friendly Persuasion | Pat Boone | 133 | Come Go With Me
Whispering Bells | Dell-Vikings |
| 101 | Calcutta
Baby Elephant Walk | Lawrence Welk | 109 | Don't Forbid Me
April Love | Pat Boone | 144 | Wipe Out
Surfer Joe | The Surfaris |
| 102 | Wheels
Orange Blossom Special | Billy Vaughn | 110 | Love Letters In The Sand
A Wonderful Time Up There | Pat Boone | 145 | Pipeline
Move It | The Chantays |
| 104 | A Swingin' Safari
Blue Hawaii | Billy Vaughn | 112 | P. S. I Love You
Trying | The Hilltoppers | 146 | Pink Shoe Laces
Yes-Sir-Ee | Dodie Stevens |
| 105 | Melody Of Love
Sail Along Silv'ry Moon | Billy Vaughn | 117 | The Crazy Otto
Eight Beat Boogie | Johnny Maddox | 151 | I'll Be Home
I Almost Lost My Mind | Pat Boone |
| 106 | The Shifting Whispering Sands, Part I
The Shifting Whispering Sands, Part II | Billy Vaughn
Billy Vaughn | 128 | (The Original) So Rare
Jay Dee's Boogie Woogie | Jimmy Dorsey | 238 | Sugar Shack
Daisy Petal Pickin' | Jimmy Gilmer &
The Fireballs |
| 107 | Moody River
Speedy Gonzales | Pat Boone | 131 | All Nite Long
Pink Champagne | Rusty Bryant | 239 | The World I Used To Know
I Forgot More Than You'll Ever Know | Jimmie Rodgers |



Dot Records-The Nation's Best Selling Records!

APRIL 3, 1965

NATIONAL

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

Freddie, Freddie Very Ready—at 5

THE MONEY RECORDS

This Week	Last Week	Record
1	1	STOP IN THE NAME OF LOVE SUPREMES, Motown 1074
2	2	CAN'T YOU HEAR MY HEART BEAT HERMAN'S HERMITS, MGM 13310
3	3	BIRDS & THE BEES JEWEL AKENS, Era 3141
4	6	SHOTGUN JUNIOR WALKER, Soul 35008
5	15	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower 125
6	4	FERRY 'CROSS THE MERSEY GERRY & THE PACEMAKERS, Laurie 3284
7	7	KING OF THE ROAD ROGER MILLER, Smash 1965
8	5	EIGHT DAYS A WEEK BEATLES, Capitol 5371
9	8	GOLDFINGER SHIRLEY BASSEY, United Artists 790
10	16	NOWHERE TO RUN MARTHA & VANDELLAS, Gordy 7039

SALE BLAZERS

This Week	Last Week	Record
11	10	RED ROSES FOR A BLUE LADY BERT KAEMPFFERT, Decca 31722
12	13	PEOPLE GET READY IMPRESSIONS, ABC Paramount 10622
13	9	MY GIRL TEMPTATIONS, Gordy 7038
14	20	DO YOU WANNA DANCE BEACH BOYS, Capitol 5372
15	26	TIRED OF WAITING FOR YOU KINKS, Reprise 0347
16	19	DON'T LET ME BE MISUNDERSTOOD ANIMALS, MGM 13311
17	22	LONG LONELY NIGHTS BOBBY VINTON, Epic 9768
18	12	LITTLE THINGS BOBBY GOLDSBORO, United Artists 810
19	30	GAME OF LOVE WAYNE FONTANA, Fontana 1503
20	37	I KNOW A PLACE PETULA CLARK, Warner Bros. 5612

This Week	Last Week	Record
21	23	I MUST BE SEEING THINGS GENE PITNEY, Musicor 1070
22	32	GO NOW MOODY BLUES, London 9726
23	27	DO THE CLAM ELVIS PRESLEY, RCA Victor 8500
24	11	HURT SO BAD LITTLE ANTHONY & THE IMPERIALS, DCP 1128
25	29	THE RACE IS ON JACK JONES, Kapp 651
26	31	I'LL NEVER FIND ANOTHER YOU SEEKERS, Capitol 5383
27	39	THE CLAPPING SONG SHIRLEY ELLIS, Congress 234
28	34	BUMBLE BEE SEARCHERS, Kapp 49
29	18	RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304
30	26	PEACHES & CREAM IKETTES, Modern 1005

ACTION RECORDS

31	14	COME HOME DAVE CLARK FIVE, Epic 9763
32	21	STRANGER IN TOWN DEL SHANNON, Amy 919
33	17	YEH! YEH! GEORGIE FAME, Imperial 66086
34	24	IF I LOVED YOU CHAD & JEREMY, World Artists 1041
35	49	I'LL BE DOGGONE MARVIN GAYE, Tamla 54112
36	28	SEND ME THE PILLOW DEAN MARTIN, Reprise 0344
37	41	WHEN I'M GONE BRENDA HOLLOWAY, Tamla 5411
38	40	FROM ALL OVER THE WORLD JAN & DEAN, Liberty 55766
39	44	COME AND STAY WITH ME MARIANNE FAITHFUL, London 9731
40	46	COME SEE MAJOR LANCE, Okeh 7216
41	48	ONE KISS FOR OLD TIMES SAKE RONNIE DOVE, Diamond 179
42	42	IF I RULED THE WORLD TONY BENNETT, Columbia 43220
43	35	FOR MAMA CONNIE FRANCIS, MGM K 13325
44	38	YOU BETTER GET IT JOE TEX, Dial 4003
45	50	POOR MAN'S SON REFLECTIONS, Golden World 20
46	47	RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol 5366
47	52	GOT TO GET YOU OFF MY MIND SOLOMON BURKE, Atlantic 2276
48	25	THIS DIAMOND RING GARY LEWIS, Liberty 55756
49	54	LAND OF 1000 DANCES CANNIBAL & HEADHUNTERS, Rampart 642
50	51	GIRL DON'T COME SANDIE SHAW, Reprise 0342
51	62	I UNDERSTAND FREDDIE AND THE DREAMERS, Mercury 72377
52	83	THE LAST TIME ROLLING STONES, London 8741
53	55	NOT TOO LONG AGO UNIQUES, Paula 219

54	64	BABY, THE RAIN MUST FALL GLENN YARBROUGH, RCA Victor 8498
55	63	I CAN'T STOP THINKING OF YOU BOBBI MARTIN, Coral 62447
56	58	ANYTIME AT ALL FRANK SINATRA, Reprise 0350
57	81	OOO BABY BABY MIRACLES, Tamla 54113
58	67	IT'S NOT UNUSUAL TOM JONES, Parrot 9737
59	57	FOR MAMA JERRY VALE, Columbia 43232
60	33	ASK THE LONELY FOUR TOPS, Motown 1073
61	59	PLEASE LET ME WONDER BEACH BOYS, Capitol 5372
62	68	SHE'S ABOUT A MOVER SIR DOUGLAS QUINTET, Tribe 8308
63	66	MR. PITIFUL OTIS REDDING, Volt 124
64	78	CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL, Parkway 942
65	71	TEN LITTLE BOTTLES JOHNNY BOND, Starday 704
66	✓	IKO IKO DLXIE CUPS, Red Bird 10-024
67	76	MY HEART KEEPS FOLLOWING YOU SERENDIPITY SINGERS, Phillips 40273
68	✓	SEE YOU AT THE GO GO DOBIE GRAY, Charger 107
69	✓	TOY SOLDIER FOUR SEASONS, Phillips 40278
70	75	GEE BABY I'M SORRY THREE DEGREES, Swan 4197
71	✓	THE ENTERTAINER TONY CLARKE, Chess 1924
72	80	COME BACK BABY RODIE JOY, Red Bird 10-021
73	74	NOW THAT YOU'VE GONE CONNIE STEVENS, Warner Bros. 5610
74	✓	TRULY TRULY TRUE BRENDA LEE, Decca 31762
75	✓	SILHOUETTES HERMAN'S HERMITS, MGM 13332
76	✓	THE BARRACUDA ALVIN CASH & THE CRAWLERS, Mar-V-Lus 6005

77	✓	SOMEBODY ELSE IS TAKING MY PLACE AL MARTINO, Capitol 5384
78	73	FIVE DOLLARS & IT'S A SATURDAY NIGHT PITNEY/JONES, Musicor 1066
79	✓	AND ROSES AND ROSES ANDY WILLIAMS, Columbia 43257
80	85	CARMEN BRUCE & TERRY, Columbia 43238
81	87	ALL OF MY LIFE LESLEY GORE, Mercury 72412
82	91	CRAZY DOWNTOWN ALLAN SHERMAN, Warner Bros. 5614
83	84	HAVING A PARTY RONNIE MITCHELL, Blue Cat 111
84	90	THINK OF THE GOOD TIMES JAY & THE AMERICANS, United Artists 845
85	✓	COUNT ME IN GARY LEWIS, Liberty 55778
86	77	NEVER, NEVER LEAVE ME MARY WELLS, 20th Fox 570
87	✓	DREAM ON LITTLE DREAMER PERRY COMO, RCA Victor 8533
88	100	SUBTERRANEAN HOMESICK BLUES BOB DYLAN, Columbia 43242
89	96	DO THE FREDDIE CHUBBY CHECKER, Parkway 949
90	✓	WE'RE GONNA MAKE IT LITTLE MILTON, Checker 1105
91	✓	PEANUTS SUNGLOWS, SunGlow 107
92	97	YOU'RE BREAKIN' MY HEART CHARTBUSTERS, Mutual
93	94	THE RECORD BEN E. KING, Aco 6343
94	✓	THAT'LL BE THE DAY EVERLY BROTHERS, Warner Bros. 5611
95	✓	I NEED YOU CHUCK JACKSON, Wand 179
96	✓	NOTHING CAN STOP ME GENE CHANDLER, Constellation 149
97	✓	I'LL KEEP HOLDING ON SONNY JAMES, Capitol
98	95	HAWAII HONEYMOON WAIKIKIS, Kapp 52
99	98	WHO ARE YOU STACEY CANE, Jubilee 5500
100	✓	WOOLY BULLY SAM THE SHAM, MGM 13322

LEIBER



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Entertainers Rally To Cause Of Civil Rights

Top artists give their time, effort and talent to support the freedom marches in Selma, Alabama, with shows, benefits, and telethons



Sammy Davis
Harry Belafonte



Lena Horne
Joan Baez



New York Tco



the Selma scene.

Stepped Up Drive

Show business rallied to the civil rights cause in Selma, Ala., last week. A flock of big names, including many recording stars, treked to Alabama last Wednesday (24) to entertain the weary freedom marchers. At the same time other all-star civil rights benefit shows were scheduled for New York, Hollywood and TV.

Among the disc performers who donated their services (and paid their own transportation) for the Alabama show were Sammy Davis, Bobby Darin, Joan Baez, Harry Belafonte, Tony Bennett, Billy Eckstine, Pete Seeger, Odetta, Ella Fitzgerald, Leonard Bernstein, Mahalia Jackson, Dick Gregory, Alan King, Nipsy Russell, the Chad Mitchell Trio, George Kirby, Peter Paul and Mary, Elaine May and Mike Nichols, Godfrey Cambridge, and John Stewart of the Kingston Trio.

Comedian Dick Gregory, who has gone to jail more than once in support of the civil rights drive, also participated in the historic march himself from Selma to Montgomery.

The show was presented on an outdoor stage set up on the athletic field of the City of St. Jude, a Roman Catholic institution for Negroes, located outside of Montgomery.

Earlier in the week a group of Broadway show stars, headed by Sammy Davis, announced plans (in a full page N.Y. Times ad) for a special "Broadway Answers Selma" review benefiting the family of the Rev. James J. Reeb and various civil rights groups.

The show, scheduled for April 4 at the Majestic Theater New York, will spotlight everybody from Sir John Gielgud to Buddy Hackett. Bill includes Davis, Carol Burnett, Victor Borge, Maurice Chevalier, Barbra Streisand, Steve Lawrence, Eydie Gorme, Dick Shawn, Bernice Massi, Robert Preston, Nancy Dussault, Chita Rivera, Barbara Cook, Art Carney, Dan Dailey, Billy Daniels, Ossie Davis, Ruby Dee, Diana Sands, and practically every other performer currently appearing in a Broadway show.

The "Broadway Answers Selma" committee (Honorary Chairman Mayor Robert F. Wagner) includes such music world personages as deejays William B. Williams (WNEW, New York) and "B" Wilson (WNBC, New York) music publisher Sidney Kornheiser, Leonard Bernstein, lawyer Lee Eastman, songwriter Jerry Herman, Columbia's Goddard Lieberson, Capitol's Alan Livingston, publisher Buddy Morris, Richard Rodgers, Jule Styne, Charles Strouse, David Merrick, Davis, and many others.

Meanwhile, Steve Allen and his wife Jayne Meadows have formed a "Hope for Selma" committee on the West Coast. Allen is readying a TV "Telathon" special to aid the cause. He said he has been promised support from several top stars, including Marlon Brando, Belafonte, Milton Berle, Burt Lancaster, and the seemingly inexhaustible Sammy Davis. The latter closed down his hit musical "Golden Boy" last Wednesday night (24) to make

the world of entertainment has stepped up its drive to support civil rights and integration during the past year. More Negro performers are now featured and/or starred on TV; several pop music stations have hired Negro deejays; Broadway shows are doing standout business with Negro stars; and British artists, (headed by Adam Faith and Dusty Springfield) spearheaded a move to boycott South African tours because of that country's segregated theater policy.

Particular credit should be given Ed Sullivan a long-time supporter of Negro talent, in spite of vociferous protests from some Southern viewers.

Les Crane also deserves commendation for his forthright treatment of civil rights issues on his now defunct ABC-TV show, especially for a magnificent discussion period with Harry Belafonte and South Africa's Miriam Makeba.

Past and present late-night TV emcees (Johnny Carson, Jack Paar, Steve Allen, Mike Wallace) have all espoused the cause of Negro talent and civil rights on their shows.

Frank Sinatra, Dean Martin, Lena Horne and many other stars have long devoted their time and talent to the civil rights cause.

Rarely in the history of the United States has any one group given so much to a great cause as show business folk have spontaneously given to the cause of Civil Rights in the year 1965.

J.B.

RPI Supplies Material for 4th "Year In Review" LP

This month a new album is being released on Pittsburgh's Gateway label. The album is called "1964 Year In Review," with the subtitle "History In Sound" consisting of "On the Spot Recordings of the Significant Personalities and Events of 1964."

This is the fourth such album to be issued on the Gateway Records label; the other LP's covered the years 1961, 1962 and 1963. The albums list at \$4.98, and Gateway chief Robert Schachner confidently expects to sell about 25,000 of this lat-



R. Peter Straus
President, Straus Broadcasting Group

est version.

The material for the album comes from Radio Press International, one of the world's largest independent voice news agencies. Radio Press International is part of the Straus Broadcasting Group, which consists of radio station WMCA in New York, station WALL in Middletown, New York, and RPI.

As most Easterners know, WMCA is one of the swingingest rock stations in the New York area, with its Good Guys, its Good Guys Sweat Shirts, its exclusive on new records, its weekly record survey, et al. WMCA has fought its way up to become one of the top rock stations in the competitive New York market. (WALL is a middle road station.)

Radio Press International however is a horse of another color. It swings too, but with news. RPI supplies voice news to radio stations throughout the world, the U.S., Canada, and countries as far away as Libya and Hong Kong. The service is used by both large and small

stations. The Storer chain uses it, and the Storz chain is also a customer.

RPI was started back in 1958 by George Hamilton Coombs. It was purchased by R. Peter Straus, head of Straus Broadcasting, about a year later. At that time it had 14 stations using its services, compared to its present list of over 150.

In addition to voice news on regular news events, RPI also services a program called "Week In Review" to high schools and colleges, which consist of a 20 minute show on a seven inch 33 rpm record. The news analyst is Professor T.F.X. Higgins.

President of RPI is Straus; General Manager is Michael J. Minahan; the Director of News is Bill Scott. Every year end, Scott puts together a radio



Michael J. Minahan
General Manager, RPI

show called "Year In Review" for use on its subscribing stations. These shows review the major events of the year, by the radio newsmen who actually covered the stories. From these year end shows the idea for a LP was born four years ago.

The Gateway LP has an introduction and comments at the end by Scott, which outline the trend and meaning of the year's events. The "1964—Year In Review" covers the presidential election; the presidency; the 88th Congress; Europe and Asia; The United Nations, Africa and Latin America; and People In The News.

The Beatles are on the record; so is Cassius Clay, Mrs. Jacqueline Kennedy, and Dr. Martin Luther King. And Pres-



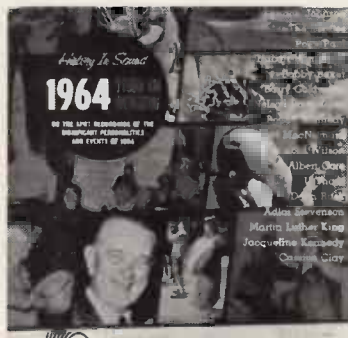
Bill Scott
Director of News, RPI

ident Johnson, Senator Goldwater, Vice President Humphrey, and Adlai Stevenson.

RPI had some thoughts for other historical recordings which might be created out of its daily news broadcasts. At the moment however, it is pleased with the royalties earned on the "Year In Review" LP's. Gateway Records is happy about the whole deal too.

Radio depends so much on the product of the record companies for its programming, that it is pleasant to see a radio news agency come up with material that is suitable for record programming.

B. R.



"1964—Year In Review"
Released by Gateway Records

Wood Bank Director

Randy Wood, president of Dot Records, has been named a director of the Commerce Union Bank of Nashville. He was appointed by Edward Potter, Jr., Chairman of the Board, and William F. Earthman, Jr., President.

ASCAP Elections

ASCAP has announced the names of the winning candidates for the ASCAP Board of Directors for the two year term starting April 1. The writer members elected in the popular-production field are: Stanley Adams, Richard Rodgers, Arthur Schwartz, Ned Washington, Jimmy McHugh, Jack Yellen, L. Wolfe Gilbert, Richard Adler and Howard Dietz. The writer members in the standard field are: Morton Gould, Deems Taylor, and Paul Creston.

The publisher members elected in the popular-production group are: Edwin H. Morris, Victor Blau, Louis Dreyfus, J. J. Bregman, Leon Brettler, Lou Levy, Maurice Scopp, Irving Caesar, and Arthur Israel (who replaces Jack Mills). The publishers in the standard field are: Rudolph Tauher, Frank Connor, and Adolph Vogel.

Europe Is Calling

Rapid Sales Company in Detroit will reveal this week the name of the winning dealer in its "Record Rendezvous For Two In Europe" Contest. The contest has been open to any dealer who is serviced by Rapid Sales who has sold 1000 LP's between October 1, 1964, and March 28, 1965. (As long as the merchandise has been paid for). The winner will be selected in a drawing that will be held Sunday, March 28. The winner, will be allowed to take his wife to Europe or if it is a woman, her husband.

Roulette In Canada

Roulette Records President, Morris Levy, concluded a deal last week with M. Loeb Ltd., of Ottawa, for the establishment of Roulette Records of Canada Ltd. Each company will have 50 percent ownership of the new Canadian Roulette firm, with Levy named chairman of the board and Loeb counsel, Phil DeZwirek, becoming president.

Zaleski To Kapp

Joe Zaleski has been named manager of distributor sales for Kapp Records, according to Al Cahn, vice president and sales manager. Zaleski was formerly with United Artists and Liberty Records.

Other Kapp changes include the upping of Macey Lipman to East Coast regional manager, distributor sales, the appointment of Norm Leskiw as mid-West regional manager, distributor sales; and the pro-

APRIL 3, 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.

The Return of Roger Miller... Wow!

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	MARY POPPINS	SOUNDTRACK, Vista BV 4026
2	2	GOLDFINGER	SOUNDTRACK, United Artists UAL 4117, UAS 5117
7	7	L-O-V-E	NAT KING COLE, Capitol T/ST 2195
9	9	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca DL 4569
5	4	BEATLES '65	Capitol T/ST 2228
6	6	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
7	3	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Phillies LP/S 4007
15	15	THE RETURN OF ROGER MILLER	Smash MGS 27061
9	5	MY FAIR LADY	SOUNDTRACK, Columbia KOL 8000
10	8	THE BEST OF AL HIRT	RCA Victor LPM/LSP 3309

This Week	Last Week	Album	Label
11	11	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
12	10	DEAR HEART	HENRY MANCINI, RCA Victor LPM/LSP 2990
13	12	THE BEACH BOYS CONCERT	Capitol TAO/STAO 2198
14	14	THE NANCY WILSON SHOW	Capitol SKAO 2136
15	17	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147
16	18	DEAN MARTIN HITS AGAIN	Reprise R/RS 6146
21	21	DOWNTOWN	PETULA CLARK, Warner Bros. 1590
34	34	FERRY 'CROSS THE MERSEY	GERRY & THE PACEMAKERS, United Artists UAL-S-6387
19	19	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
20	13	RIGHT NOW	RIGHTEOUS BROTHERS, Meenglow M 1001

This Week	Last Week	Album	Label
21	22	DEAR HEART	JACK JONES, Kapp KL 1415
27	27	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260
23	16	SOME BLUE EYED SOUL	RIGHTEOUS BROTHERS, Moonglow MLP/SLP 1002
24	24	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
25	20	A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM/LSP 2994
26	28	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM/LSP 3337
48	48	THE ROLLING STONES, NOW!	London LL 3420
28	25	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
29	32	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
60	60	RAMBLIN' ROSE	NAT KING COLE, Capitol T/ST 1837

ACTION ALBUMS

52	52	INTRODUCING HERMAN'S HERMITS	MGM E 4282
32	33	JOHNNY RIVERS IN ACTION	Imperial LP 9280/12280
33	35	KNOCK ME OUT	VENTURES, Dolton BLP 2033
34	38	KINGSMEN, VOL. III	Wand 662
35	37	THE SOUND OF MUSIC	SOUNDTRACK, RCA Victor LSO 2005
36	45	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia CL 2313
37	36	JOAN BAEZ #5	Vanguard VSD 79160
38	26	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LPM/LSP 2999
39	39	WE COULD	AL MARTINO, Capitol T/ST 2200
40	40	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
41	23	STANDING OVATION	JERRY VALE, Columbia CL 2273/CS 9073
42	29	SHAKE	SAM COOKE, RCA Victor LPM/LSP 3367
43	43	GETZ AU GO GO	STAN GETZ, Verve V/V6-8600
44	41	MR. LONELY	BOBBY VINTON, Epic LN 24136
45	30	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013
46	42	12 X 5	ROLLING STONES, London LL 3402/PS 402
47	47	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000
66	66	SHE'S NOT THERE	ZOMBIES, Parrot 61001
49	31	YOU REALLY GOT ME	KINKS, Reprise 6143
50	46	SAM COOKE AT THE COPA	RCA Victor LPM/LSP 2976
98	98	20 ORIGINAL WINNERS	VARIOUS ARTISTS, Roulette R 25203
52	44	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
79	79	PORTRAIT OF LOVE	LETTERMEN, Capitol T-ST 2270
54	50	BOBBY VINTON'S GREATEST HITS	Epic LN 24098

55	59	COMMAND PERFORMANCE—LIVE IN PERSON	JAN & DEAN, Liberty LRP 34031; LST 7403
83	83	THE BEACH BOYS TODAY!	Capitol T-ST 2266
57	54	COWBOYS AND INDIANS	NEW CHRISTY, MINSTRELS, Columbia CL 2303; CS 9103
58	51	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
59	53	SUGAR LIPS	AL HIRT, RCA Victor LPM-LSP 2965
60	64	LOVE IS EVERYTHING	JOHNNY MATHEIS, Mercury MG 20891; SR 60991
61	49	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
72	72	THE SUPREMES SING COUNTRY WESTERN AND POP	Motown 625
63	70	PEOPLE GET READY	IMPRESSIONS, ABC Paramount 505
64	56	GETZ/GILBERTO	Verve V-V6-8545
80	80	WEEKEND IN LONDON	DAVE CLARK FIVE, Epic LN 24139
66	67	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
67	63	PETER, PAUL AND MARY IN CONCERT	Warner Bros. 2W 1555
89	89	UNFORGETTABLE	NAT KING COLE, Capitol T 357
69	57	SOUTH OF THE BORDER	HERB ALPERT & TIJUANA BRASS, A & M 108
82	82	THE MANTOVANI SOUND	London LL 3419
76	76	THE JIM REEVES WAY	RCA Victor LPM-LSP 2968
84	84	MUSIC TO READ JAMES BOND BY	VARIOUS ARTISTS, United Artists UAL 3415; UAS 6415
73	75	RAY CHARLES—LIVE IN CONCERT	ABC Paramount ABC 500
74	61	GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS-SRS 27056
99	99	JAMES BOND THRILLERS	ROLAND SHAW ORCHESTRA, London LL 3412; PS 412
76	65	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059
77	69	FOUR TOPS	Motown M-S 622

76	76	FREDDIE AND THE DREAMERS	Mercury MG 21017
79	58	THE KINGSTON TRIO	Decca DL 74613
80	80	THIS DIAMOND RING	GARY LEWIS, Liberty LRP 3408; LST 7408
81	81	I'M TELLING YOU NOW	FREDDIE & THE DREAMERS, Tower DT 5003
82	74	ANYONE FOR MOZART	SWINGLE SINGERS, Philips PHM 200-149; PHS 600-149
83	55	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
85	85	DEAR HEART	ANDY WILLIAMS, Columbia CL 2338
86	86	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & THE IMPERIALS, DCP 6808
88	88	IMPRESSIONS GREATEST HITS	ABC Paramount 515-5515
87	96	THE NEW SEARCHERS LP	MIKE, JOHN, FRANK, CHRIS, Kapp KL 1412; KS 3412
88	91	LEADER OF THE PACK	SHANGRI LA'S, Red Bld 20-101
89	89	KINKS SIZE	Reprise 6158
90	90	A SONG WILL RISE	PETER, PAUL & MARY, Warner Bros. 1589
91	100	THE FOUR SEASONS ENTERTAIN YOU	Philips PHM 200-164; PHS 600-164
92	92	THE TEMPTATIONS SING SMOKY	Gordy G-S 912
93	90	CARMEN	MARIA CALLAS, Angel CLX 3650
94	95	ORANGE BLOSSOM SPECIAL	JOHNNY CASH, Columbia CL 2369; CS 9109
95	87	SIDEWINDER	LEE MORGAN, Blue Note 4157
96	68	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364
97	71	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
98	98	I DON'T WANT TO BE HURT ANYMORE	NAT KING COLE, Capitol T-ST 2118
99	99	NAT KING COLE SINGS 'MY FAIR LADY'	Capitol W-SW 2117
100	100	RED ROSES FOR A BLUE LADY	VIC DANA, Dolton BLP 2034



CERULEAN BLUES

On The Outside

by Dom Cerulli

I have been involved in the packaging of albums for several major labels. So when the new Limelight line of jazz packages was released, I was more than just interested in the way they have been presented. I was fascinated.

I've only heard one of the albums, a Clifford Brown re-issue set which I produced, so I can't discuss the sound or the content of the initial albums. But I can say a word or two about the packaging.

It's art direction of a very high order, indeed. And it's album production of a very high, and very expensive, order, indeed.

But it makes for what I consider the most exciting looking line of albums I've seen to date in pop or jazz.

All of the albums are fold-opens, also called doubles

and other terms peculiar to each company and its suppliers. But where the usual form has been to have the opening flap of the album carry a large photo or some of the notes, Limelight has it introducing the bound-in booklet of notes and recording information that comes with each set. And the design and execution of these booklets is pretty remarkable, too. One was circular, another arched like a church window, and others were square but smaller than 12 by 12.

Worth The Money

I should think that a purchaser of these albums would feel he was getting his money's worth. Each set has heft. Each has a booklet. Each has many pictures. The initial release had covers printed on papers of differ-

ent textures. The price is a buck more than the going value for jazz LPs on most labels, but the extra is there, in the package.

Now, is that where the customer wants it? Dealers have complained in the past that the fold-open albums have eaten up valuable shelf space. Labels have recognized them as a necessary step in showcasing an important artist or album idea. Art Directors have used this bonanza of space on cover and inside to swing with pictures, type, and design.

Some labels have even used the doubles to woo new artists to their fold. I can think of at least one artist who has had only doubles since switching his label allegiance.

Something More

The thing is, I think, that Limelight has done something a bit more daring, a bit more colorful, and a bit more expensive in packaging a brand-new line. The doubles have been around for a long time.

The earliest ones I can remember were on RCA Vic-

tor back in the days of 10-inch albums. Then wrap-around covers came along. Extra-stiff spines, too. Boxes, of course. We even had something known as a Kangaroo split pack which lasted about 20 minutes, or as long as it took dealers to get them back to where they came from.

Now the new pace has been set for packaging a quality line.

It'll be interesting to note how such well-packaged labels such as Verve, Impulse!, Columbia, Atlantic, and RCA Victor, among others, meet this challenge.

True, you've got to have it in the grooves. If you do, you can sell the record in a paper bag. Or so the sales manager would have you believe. He's the same fellow who tells you that this stiff of an album that died on the distributor's truck was killed by a lousy cover.

I think we've reached a point in this highly competitive business where a record has to have it in the grooves *and* in the packaging to even begin to make a dent in the market.

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That SOUND started with the Ventures

Their first hit, "Walk Don't Run," helped kick off the rock instrumental style of today, and it also started the group on a fabulously successful career



IN THE BEGINNING. Five years ago, in the pre-dawn era for the Beatles and the West Coast surfing sound, a couple of youthful day laborers in Seattle, Washington, were busy saving a few dollars to the day when they could afford to rent a recording studio long enough to make what they were certain would be a hit single record.

What hod carrier Don Wilson, and brick-layer Bob Bogle, were up to was an instrumental record featuring the guitars they had both learned to play in just six months. Their ambition and the willingness of a couple of friends to join in on the recording, ultimately produced the Ventures, one of the most successful combos ever to hit wax, and one which can call itself the granddaddy of much of the beat and rock wax that's heard today.

Five years after their first hit, "Walk Don't Run," and 17 albums later (all of which have been best sellers) they are embarking on their own television series. They also have their own guitar manufacturing company, are screening movie scripts, and are preparing for their second tour of Japan next summer. They'll be paid three times the figures earned on their initial foray there late last year.

STARTED OWN LABEL. Taking a break during taping of show number one of their new TV series, "Surfing World," Don Wilson discussed the earlier days "... up north in Seattle, when Bob and I were pretty broke. We were nuts about playing our guitars and we used to fiddle around with tapes we made at home. Since Bob Reisdorf of Dolton Records was the only label in town, we went to him. He wasn't buying and after eight turn-downs, we tried saving our own money.

"We made one record with me doing a Walter Brennan type vocal, blew that one and started saving again. Three months later we recorded "Walk Don't Run," without a producer, just an engineer. But we knew how we wanted it and we told the engineer what to do. We put it out on our own label, Blue Horizon Records, and when KJR gave it a pick, Reisdorf wanted it and said it was a natural hit.

"That wasn't the end. Bob took it to Hollywood and Liberty Records, the company that distributes Dolton. They didn't want it. Al Bennett said he'd put it out only if Reisdorf would guarantee it. Well, it was put out and you know what happened. We didn't have to worry about our own label anymore."

NEW INSTRUMENTAL COMBO. With that record, a new kind of instrumental line-up took hold—two guitars, a bass guitar and drums—"exactly the same combination as the Beatles have," said drummer Mel Taylor. "We really have the longevity over all of them. And I think we started something else last year with our 'Walk Don't Run '64,' because after that there were lots of them—"Hello Mud-dah, Hello Faddah '64,' 'Apache '65,' 'Raunchy '65' and 'Teen Beat '65.'"

While the KTLA (Hollywood) cameras were momentarily cool, Wilson discussed the TV series. "We'll be doing 13 shows with options of succeeding 13-week groups. It's a half-hour color documentary on surfing, using action film clips with us doing all the background music, plus being seen ourselves. There'll be guest stars on each show. The show starts on KTLA on April 2 but we expect there'll be a lot of other stations handling the show on a syndication basis."

MANUFACTURE GUITARS. Next to the TV series, the Ventures are particularly happy with the outcome of their manufacturing operation, which goes under the name of Mosrite Distributing Co., a wing of Ventures Enterprises. "Mosrite was first a garage type company run by a man who specialized in custom built guitars," said Wilson.

"When we took over the company, we adapted the design of the guitars we use ourselves for manufacture. We introduced the new instrument on a full-scale basis about eight months ago and we are back-ordered already about 120 days.

"Our capacity is now up to 400 guitars a month and we're about set to start a line of amplifiers and bass guitars. We know from our mail and the surveys, that there are hundreds of groups that want to use our sound and we feel by using this gui-

tar, they can come a lot closer.

"In Japan, when we were there, there were practically no guitars left to buy. Just none available. Now, we're contemplating exporting our guitars to Japan, when we can get up to date with our orders here."

FLIP JAPANESE FANS. The Ventures have been back from their first visit to Japan for two months and they're convinced it's one of their biggest sources of fans. "The polls over there," said Ventures manager, Stan Wagner, "Show it's the Beatles, the Ventures and Presley in that order. There were over 2,000 at the airport to meet them when they got to Japan and they turned away an average of 1,000 at each performance. The boys played Hong Kong and Manila and in Manila they did 14 concerts in 10 days in a huge domed arena that seats 35,000. They averaged 15,000 attendance per show."

Though the Ventures have had their very hot streaks with singles, it's the album sale that has told the big story. Of the 17 currently out, all are still selling. The first album they made almost five years ago, has sold close to 40,000 in the last six months. This one's already over 750,000 in sales and two others, with Columbia club sales included, have gone over 500,000.

"An album of the month selection in the club can be worth up to 300,000 in sales," said Wilson, "And we've had several albums of the month. One reason we don't make the one-nighter trail too often is the studio demands on our time. We don't do all our own songs but we arrange them all and we actually write close to half of them. One guy will come from home with an idea and at the studio we'll all start developing the idea and it builds to where we have a song. We've had a great run with albums and they take a lot of time to do right. And we have to use variations and effects, like adding strings or an organ or maybe voices to keep the stuff fresh and this all takes time and work.

"I'm sure our greatest hit is 'Walk don't Run,' and that's one we didn't write. We first heard it done in a sort of semi-classical way in an album by Chet Atkins, believe it or not. It was written by another great guitarist, Johnny Smith, who never even recorded it himself."

Upcoming for the Ventures is a new live album "In Concert Around the World," which Wilson thinks will be "our biggest because of the live sound." They also have a 10 day appearance at the Teen Fair in the Hollywood Palladium, April 9 to 18, and a special appearance at the Hollywood Grammy Awards banquet April 13, where they'll share the stand with Les Brown's band. There's also a movie ("We've had one script for 14 months and we want to get it off the ground soon"), and a possible vocal career for Wilson.

Wilson's vocal debut is on the companion Imperial label and picks have come in from various stations. "But the Ventures come at the top of the list," Wilson said. "There's so much happening now, and we hope to even make our first trip to Europe before the year's over. Maybe we can sell a few guitars over there too."

R.G.



CLASSIC BEAT

A Titan Returns

by Barry Kittleson

The hottest topic of conversation amongst concert-goers these past few weeks has centered around the prospect that Vladimir Horowitz will return to public performance. It has been twelve years since the illustrious Titan (now a young 60) has been seen in concert. When news leaked out recently that he was preparing a comeback, the pianist was deluged with requests for interviews from the press, agencies from as far away as London clamored to book him, Carnegie Hall was inundated by requests for ticket information, and the maestro's privacy was thoroughly invaded—"taking me away from my necessary homework." To satisfy everyone with a minimum amount of time away from his personal "homework," Horowitz obliged members of the press with a press conference, set up by and at Steinway & Sons, on Friday, March 19. It was his very first such press conference ever.

Warm Greetings

The maestro breezed into the reception room of Steinway Hall followed by his wife, the former Wanda Toscanini. Arms extended, he reached for the nearest reporter, greeting him warmly; a gesture he repeated until he had spoken personally with each of us present. He then assumed his characteristically relaxed posture in the appointed Victorian settee, signaled everyone to pull their chairs forward, and for forty-five minutes answered any questions put to him. He was poised, confident, charming and witty; displaying a more than casual sense of humor which frequently drew laughter from the assembly.

What he had to say, specifically, was that yes, he does plan to return to the concert stage, but no, he is not sure of just when. He will make the announcement of the recital date two weeks before he plays, and the first concert will be held at Carnegie Hall.

New York First

Why is he returning now? "Very simply, I'm tired of playing only for the microphones (recordings) and my close friends. I want to play for the public. I have lived in New York for many years and so I will play here first. If things go well, I may go to some of the other major cities and colleges. You know, I traveled so many years and when you do this you suddenly find you are a victim of your own profession. You give more than you can possibly absorb. I retired for this reason. I thought how nice it would be to enjoy music, to study it, to re-acquaint myself with other literature than the piano literature. Besides, recordings had become very important. I thought I'd stay home and let the recordings travel for me.

"Now I have reached the point where I can contribute more. And I am very proud that I am an American citizen and I am also proud of American cultural life. I feel I should contribute to that cultural life.

Hates to Travel

Horowitz drew humor out of his compelling dislike for travel. "I can't sleep on trains, you see, and I have never flown in a jet." When a reporter asked him if he might like to return to native Russia to perform, he quipped, "It's possible, if they can get me into a plane . . . I'd like to get as far as Chicago first."

While the concert date has yet to be set ("I don't don't know.") Horowitz did give us his tentative first program. "I'll open with the Bach-Busoni organ toccata in C major." There was a general murmur of pleasure in the audience, and Horowitz smiled and said: "Yes . . . that's a pretty big start. No?" For the remainder he'll do Schumann's C Major Fantasia, Scriabin's ninth sonata and some Chopin etudes, mazurkas and the Scherzo No. 1.

Harry Tierney Dies

Harry Tierney, writer of "Alice Blue Gown," "Rio Rita," and many other show hits, died last week of a heart attack. He was 74 years old.

His first hit song was "Just For Tonight," and it first became a smash in England, where it was used in a revue, then it became a hit in America. After that he wrote such standards as "Sometime," "If You Can Get A Girl In The Summertime," "Irene," "Castle of Dreams," "Dixie All The Time," and "Cleopatra," which was introduced by Al Jolson. He also wrote one of the most popular tunes of the 1920's "M-I-S-S-I-S-S-I-P-P-I."

On the Broadway scene he wrote the scores for "Rio Rita," "Irene," "Cross My Heart," "Kid Boots," "Up She Goes," and "The Society Shimmy." Another hit was "I've A Million Girls Around Me But I Always Go Home Alone."

Tierney was a founder of ASCAP. He is survived by his widow, Ava Maria, and son Harry.

Fast Gold For "Sound of Music"

On March 16, exactly two weeks after it's release, the RCA Victor sound track album of "Sound of Music," was awarded an RIAA gold record for exceeding \$1 million in sales—the fastest soundtrack album in history to do so. RCA Victor had an initial pressing of 250,000 copies of the album which were reportedly exhausted quickly by dealer orders and re-orders.



THE 1st RUDY VALENTINE RECORD

Is Out This Week!

"DON'T EVER
LEAVE ME"

and

"I WON'T
CRY ANYMORE"

R-4611

on



SUPREMES IN ENGLAND: America's No. 1 female vocal group are currently touring in England with the Tamla-Motown Revue.

Temptations, Cramer, Share Top Billing

Chart Picks

THE TEMPTATIONS

Gordy 7040
IT'S GROWING (Jobete, BMI)
(2:57)—Robinson, Moore
Flip is "What Love Has Joined Together," (Jobete, BMI) (2:55)—Robinson, Rogers
Here's one of the group's very best efforts and it should be their biggest seller.

FLOYD CRAMER

RCA Victor 8541
LONG WALK HOME (Blackwood, BMI) (2:22)—Taylor
Flip is "Town Square," (Tuneville, BMI) (1:58)—Smith
Here's a handsome arrangement with Floyd in great form on the ivories. Could be his biggest since "Last Date."

HERMAN'S HERMITS

MGM 13332
SILHOUETTES (Regent, BMI) (1:57)—Slay, Crewe
Flip is "Walkin' with My Angel," (Screen Gems-Columbia, BMI) (2:19)—Goffin, King
An old rock hit song by Bob Crewe and Frank Slay and the Hermits do it up in a bright new arrangement. Should move fast.

SAM COOKE

RCA Victor 8539
IT'S GOT THE WHOLE WORLD SHAKIN' (Kags, BMI) (2:42)—Cooke
Flip is "(Somebody) Ease My Troublin' Mind," (Kags, BMI) (2:53)—Cooke
The late Sam stays on the "Shake" kick here and it's as wild as ever. A great stomping side with big band backing.

JOE TEX

Dial 4006
A WOMAN CAN CHANGE A MAN (Tree, BMI) (2:35)—Tex
Flip is "Don't Let Your Left Hand Know," (Tree, BMI) (2:15)—Tex
After a rousing rocker, Joe returns to the philosophical kick of his first big one here, complete with recitation. Watch this one.

THE NEWBEATS

Hickory 1305
THE BIRDS ARE FOR THE BEES (Acuff-Rose, BMI) (2:08)—Turnbow, Parks, Finnicum
Flip is "Watch Your Step," (Acuff-Rose, BMI) (1:56)—Turnbow, Parks, Finnicum
The Nashville-based lads could have a real hot one here with this bright ditty that's already showing up with some stations.

NEW TALENT DISCOVERIES

ELENA

Roulette 4605
EVENING TIME (Branston, BMI) (2:18)—Northern, Spencer, Levy
Flip is "Road of Love," (Branston, BMI) (2:21)—Northern, Spencer
Elena comes on strong in the girl group groove here with a strong tune that should have a lot of appeal. Good arrangement too.

MCKINLEY MITCHELL

One-Der-Ful 3105
I'M READY (Va-Pac, BMI) (2:33)—Higgins
Flip is "Watch Over Me," (Va-Pac, BMI) (2:23)—Higgins
A soulful ballad job well done by this new artist. Side could be the start of big things for Mitchell.

TOMMY REGAN

World Artists 1049
I ADORE YOU (Big Seven, BMI) (2:42)—Kornfield
Flip is "Nine to Five," (Big Seven, BMI) (2:10)—Klein, Kornfield
A well-recorded new chanter in the r. and b.-pop groove. Label has been quite successful lately and this could repeat for them.

SONNY AND CHER

Atco 6345
JUST YOU (Five-West-Cotillion, BMI) (3:25)—Bono
Flip is "Sing C'est La Vie," (Five-West-Cotillion, BMI) (3:37)—Bono, Greene, Stone
A fine new duo here and they have the pipes to make it big. A good record and a slick performance.

CICERO BLAKE

Mar-V-Lus 6345
SAD FEELING (Conrad, BMI) (2:38)—Strong

DOBIE GRAY

Charger 107
(SEE YOU AT THE) GO GO (American, BMI) (2:40)—Page
Flip is "Walk with Love," (Pebble/Ironmarch, BMI) (2:30)—Georgentones, Gray
The "In Crowd" man gets on much the same rhythmic kick here with his follow-up. This one can go.

LOU JOHNSON

Big Hill 554
PLEASE STOP THE WEDDING (Aberbach, BMI) (2:55)—Giant, Baum, Kaye

Flip is "You're Gonna Be Sorry," (Conrad, BMI) (2:35)—Strong
Here is a standout new r. and b. styled ballad talent and Cicero has a big arrangement with him. Could be a top 10 record.

JERRY COLE

Capitol 5394
EVERY WINDOW IN THE CITY (T. M., BMI) (2:45)—Resnick, Young
Flip is "Come On Over To My Place," (Screen Gems-Columbia, BMI) (2:20)—Mann, Weil
A strong song and a solid artist. It's a good combination, particularly here, and the side and the singer could go a long way.

CHRIS CONNELLY

Philips 40274
YOUNG LOVE (Lowery, BMI) (2:15)—Joyner, Cartey
Flip is "Theme from Peyton Place," (Robbins, ASCAP) (2:20)—Waxman, Webster
Young Connelly has a pleasant crooning style and he's a featured performer on the hot "Peyton Place" TV series. Could be the right combination.

BASSETT HAND

Josie 934
THE HAPPY ORGAN SHAKE (Dorothy, BMI) (2:05)—Wood, Cortez
Flip is "The Hunt," (Grand Canyon, BMI) (1:50)—Feldman, Goldstein, Gottehrer
Here's Dave "Baby" Cortez' old hit done in up-to-date, low-down rock style. A good instrumental that could move out.

PARK AVENUE (Aberbach, BMI) (2:55)—Giant, Baum, Kaye
Johnson has come close to the big hit before and either of these sides—an emotional ballad on top and a slick sophisticated item on the flip—could make it.

THE ZOMBIES

Parrot 9747
SHE'S COMING HOME (Mainstay, BMI) (2:35)—Argent
Flip is "I Must Move," (Mainstay, BMI) (1:55)—White
The British lads already have some

good ones under their belts and here's another that can catch on right away.

THE RIGHTEOUS BROTHERS

Philles 127
JUST ONCE IN MY LIFE (Screen Gems-Columbia, BMI) (3:55)—Spector, Goffin, King
Flip is "The Blues," (Mother Bertha/Ray Maxwell, BMI) (2:30)—Medley
Fans have waited for this follow-up to "Lovin' Feelin'," and they'll find the new side a similar kind of song, masterfully delivered.

PETER AND GORDON

Capitol 5406
IF YOU WISH (Noel Gay Music) (2:11)—Asher, Waller
TRUE LOVE WAYS (Nor-Va-Jak, BMI) (2:36)—Holly, Petty
The hit duo turns in two strong sides and both have a good chance. Second side is the old Buddy Holly hit.

CHUCK BERRY

Chess 13627
DEAR DAD (Isalee, BMI) (1:50)—Chuck Berry Music Inc.
Flip is "Lonely School Days," (Isalee, BMI) (2:58)—Chuck Berry Music Inc.
A real rouser with a great big sound. Chuck's best recent side and it could break out fast.

GERRY AND THE PACEMAKERS

Laurie 3293
IT'S GONNA BE ALRIGHT (Pacemaker/Unart, BMI) (2:09)—Marsden
Flip is "Skinny Minnie," (Ross Jungnickel, ASCAP) (3:25)—Keefer, Haley, Cafia, Gabler
Gerry's newest is a breezy rhythm ditty that's bound to grab a lot of action.

MARIE KNIGHT

Okeh 7218
COME TOMORROW (Sylvia, BMI) (2:25)—Elgin, Augustus, Phillips
Flip is "Nothing," (Sylvia, BMI) (2:04)—Elgin, Augustus, Lewis
Marie's "Cry Me a River" is going well on another label right now and this one has just about as good a sound. It could happen.

BOBBY FREEMAN

Autumn 9
I'LL NEVER FALL IN LOVE AGAIN (Taracrest, BMI) (2:29)—Stewart
Flip is "Friends," (Taracrest, BMI) (2:05)—Stewart
The "Swim" man has another goodie here and it moves along in great style. Good dance effort that could hit well up the charts.

REVIEW OF THE WEEK

continued from page 3

properties. Heading the new department is Sylvia Herscher, for five years a member of the legitimate department of William Morris agency. E. H. Morris, which over the years has gotten deeper and deeper into theatrical productions (it's writers have penned the scores to "Hello Dolly," "Golden Boy," "Bajour," and "I Had A Ball") is setting up the new department to help new producers, and new writers and composers to get their shows on Broadway. Miss Herscher's job is to find and help these new producers and composers.

Mitch Joins MCA

Mitch Miller, veteran a. and r. man, artist and TV star, has signed a deal with MCA, in which he becomes a roving talent scout for both artists and potential television properties.

Miller will headquarter at MCA's New York offices, giving up ones he currently occupies at both Columbia Records and on West 58th Street, where his own TV production firm was headquartered. Miller will not play any active role in the operation of either Decca Records or Leeds, both of which are part of the MCA empire. Some tradesters feel that the new affiliation could well lead, at some future date, to a re-birth of the once-top-rated Mitch Miller TV show, "Sing Along with Mitch."

Mitch told MB that with his scouting duties, it's quite possible he will turn his hand to both record and TV production.

Stevens to WMCA

Radio WMCA, one of New York's hottest rock voices, moved fast last week to plug the gap left by the departure for California of "your leader," B. Mitchel Reed, as it called in Gary Stevens, from WKNR, Detroit.

Stevens will take over the 7:00 to 11:00 p. m. slot on April 10, according to program director, Ruth Meyer. Reed left a week ago to return to KFWB, Los Angeles, from whence he came to WMCA two years ago.

Stevens, known in Detroit as "The voice with the big smile," previously was with WFUN Miami as jockey and production director, and with WIL, St. Louis. During his Detroit tenure, he also hosted a daily TV variety show.

The "K" on Stage

Murray the K Kaufman, finalized the line-up for his annual Easter Brooklyn Fox show last week and announced plans for a new mid-summer show starting July 11, at the same locale, in addition to his regular Labor Day week outing there.

The upcoming Easter week line-up includes the Righteous Brothers (for five days), Gerry and the Pacemakers, Little Anthony and the Imperials, the Motortown (Tamla - Motown) Revue featuring Marvin Gaye, the Miracles, the Marvelettes, Martha and the Vandellas, the Temptations and the Four Tops, plus the Rag Dolls, Cannibal and the Headhunters, the Del Satins and Earl Warren and his big band.

Kaufman is active now, pending a final decision on his future radio-TV affiliations, doing a series of syndicated five-minute shows for Radio Pulsebeat News. Following the Fox show, he departs for London to rejoin the Beatles in the filming of their latest movie, "8 Arms to Hold You." At the same time, he expects to complete a deal for a radio show on the BBC.

WINS Stops The Rock

The record business and countless pop music fans last week were mourning the upcoming change-over of station WINS, New York.

Once King of the Rock, the Westinghouse outlet will turn in its turntable April 19 in favor of a round-the-clock all-news operation.

Only manager Joel Chase-man and news director Stan Brooks will remain with the station. However, the chain will try to re-locate WINS deejays on other Westinghouse outlets around the country.

Lagging ratings were cited as the reason for the drastic change. WINS, once a top-rated station in the 9-station New York market was No. 8 in the January Pulse.

The format switch must have been particularly shattering to deejay Jack Lacy, who would have celebrated his 20th anniversary with WINS this year.

"BROADWAY ANSWERS SELMA" STARS

IN PERSON

Alan Alda	Leonid Hambro
Alan Arkin	Tiger Haynes
Jack Albertson	Anne Jackson
Herschel Bernardi	Richard Kiley
Victor Borge	Steve Lawrence
Tom Bosley	Bethel Leslie
Carol Burnett	Bernice Massi
David Burns	Walter Matthau
Ari Carney	Karen Morrow
Carol Bruce	Dennis O'Keefe
Carol Channing	Don Porter
Sydney Chaplin	Robert Preston
Maurice Chevalier	Robert Reed
Betty Comden	Marjorie Rhodes
Barbara Cook	Chita Rivera
Dan Dailey	Diana Sands
Irene Dailey	Martha Scott
Billy Daniels	Dick Shawn
Ossie Davis	Martin Sheen
Sammy Davis	Barbra Streisand
Ruby Dee	Inga Swenson
Nancy Dussault	Eli Wallach
Martin Gabel	Paula Wayne
Sir John Gielgud	Fritz Weaver
Eydie Gorme	Donald Wolfit
Adolph Green	Irene Worth
Buddy Hackett	

**SUNDAY EVENING
APRIL 4th AT 8:30
MAJESTIC THEATRE
245 WEST 44 ST. NYC**

BROADWAY

ANSWERS

SELMA!

A thundering never-to-be-forgotten performance for the benefit of the late Reverend James Reeb's family. Voters Education Program of the Southern Christian Leadership Conference. Scholarship, Education and Defense Fund of Congress of Racial Equality

Make checks payable to: Anti-Defamation League. The Anti-Defamation League is donating its services and serving as a repository. Tickets and contributions are tax deductible.

BROADWAY ANSWERS SELMA COMMITTEE AND SPONSORS

Honorary Chairman Mayor Robert F. Wagner
Lee Adams • Jack Albertson • Ingram Ash • Frank Berend • Leonard Bernstein • Alice Boatwright • Martin Bregman • Max Brown • Sybil Burton • Arthur Cantor • Bennet Cerf • David Cogan • Alexander H. Cohen • Alvin Cooperman • Alfred Crown • Kay Dailey • Sammy Davis • Alvin Deutsch • Commissioner Joseph C. Di Carlo • Ruth Dubonnet • Lee Eastman • John Efrat • Hillard Elkins • Martin Erlichman • George Fowler • Leonard Fellman • Donald Flamm • Harold Friedlander • Mrs. Mary Gimbel • Howard Hausman • Jerry Herman • William Hudgeon • Sen. Jacob J. Javits • Gabriel Katzka • Sen. Robert F. Kennedy • Sidney Korshiser • Mrs. Peter Lawford • Lawrence Shubert Lawrence • Joseph E. Levine • Goddard Lieberman • Bella Linden • Rep. John V. Lindsay • Alan Livingston • Edward Loeb • Marion Logan • Louis Lotito • David Merrick • Mort Mitosky • Edwin H. Morris • Harry Novik • Frederick O'Neal • Lester Osterman • George Platt • Harold Prince • Philip Remer • Richard Rodgers • Alan Rose • William Rowe • Rep. William F. Ryan • Harvey Sabinson • Vincent Sardi • Dore Scharly • Harold L. Schiff • Jack Schlissel • Sam Schwartz • Martin Sheen • Lee Solters • David Sontag • Edward Spector • Ray Stark • Herbert Steinman • Marianne Strong • Jule Styne • Charles Strouse • David Susskind • Howard Teichman • Tommy Thompson • Doris Vidor • Morton Wax • Jerry Williams • William B. Williams • "B" Wilson • Adlai Stevenson • Gov. Nelson Rockefeller • Sen. Kenneth Keating • Rep. Emanuel Celler.

Broadway Answers Selma
Please send me _____ tickets for the special benefit performance on April 4th at the Majestic Theatre for the following locations:
 \$1000 (No. of tickets) \$100 (No. of tickets) \$50 (No. of tickets) \$25 (No. of tickets) \$5 SOLD OUT (No. of tickets)

I cannot attend. Enclosed is my contribution for \$ _____

Please make checks payable to "Anti-Defamation League" and mail with a self-addressed, stamped envelope to:

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MANHATTAN HOTEL
700 EIGHTH AVENUE
NEW YORK, N.Y. 10036
SUITE #1

Tickets may be purchased in person at the Shubert Alley Box Office, between 44th and 45th Street, West of Broadway.

FOR ADDITIONAL INFORMATION CALL: 765-0560

Del, Beatles, Elvis, Lead The Pack

This Week's Block Busters



ONE THOUSAND SIX HUNDRED SIXTY ONE SECONDS
DEL SHANNON
Amy 8006
Del is at a high point in his pop career right now, which means his fans should reach fast for this slick album production



THE EARLY BEATLES
Capitol ST 2309
Capitol has re-released here the great early Beatle smashes that came out on both Capitol and other labels. A sure thing with the collectors.



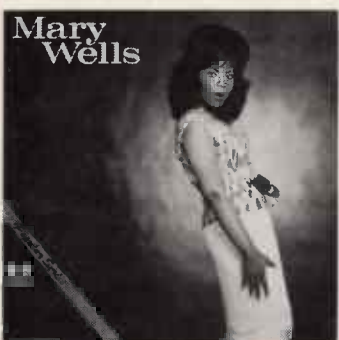
GIRL HAPPY
SOUNDTRACK
RCA Victor LPM 3338
Elvis Presley's latest film track here with able assists from the Jordonairens and the Carol Lombard Trio. Another hot seller.



CAREER GIRLS
PETER NERO
RCA Victor LSP 3313
Nero has shown sustained album sales power and this newest, with another brace of neatly arranged mood sides, should continue the string.



THE GAME OF LOVE
WAYNE FONTANA AND THE MIND-BENDERS
Fontana MGF 27542
Boys are one of the latest British imports to score here. Title song is the big smash and the others sound equally good.



MARY WELLS
20th Century Fox 3171
Mary's first album for her new label affiliation and it includes her recent hits plus some likely new offerings.

New Talent Picks

THE VI VELASCO ALBUM
Vee Jay 1135
Miss Velasco is a pop talent to reckon with. This marks a fine album debut and the singer gets superb backings by Charlie Calello.

A DRAMATIC NEW VOICE
JERRY HOLMES
Warner Brothers 1593
An important new balladeer here who also knows how to swing. Holmes is going to be around for a good spell. Ray Ellis provides likely backings.

Chart Picks

THE BIG HITS OF DETROIT
H. B. BARNUM
Capitol ST 2289
A bright instrumental collection here based on the great hits from Tamla-Motown artists like Marvin Gaye, the Supremes etc.

THE TRAIN
SOUNDTRACK
United Artists UAS 5122
Maurice Jarre, composer of the "Lawrence of Arabia" score, turned out this fine score, full of tension, for the successful Burt Lancaster picture.

MORE GREAT HITS OF 1964
Vee Jay 1136
Jerry Butler, Betty Everett, the Honeycombs, the Four Seasons and Joe Jones are featured here with past hits.

IN HARM'S WAY
SOUNDTRACK
RCA Victor LSO 1100
Jerry Goldsmith composed and conducted this better than average background track for a star-studded picture that's bound to become a big one.

THE CRADLE WILL ROCK
ORIGINAL CAST
Columbia SE-4289-2 OC
George Avakian produced this worthy cast album of the Marc Blitzstein musical revival and theater fans will want it.

MUSIC FROM MARY POPPINS
THE LIVING VOICES
RCA Camden CAS 881
Here's what could be a lead item for any budget merchandiser, with the hit movie score getting a delightful choral treatment.

ELLINGTON '66
DUKE ELLINGTON ORK
Reprise RS 6154
The Ellington crew maintains its excitement on this set in a program of recent and older pop tunes, including "I Want to Hold Your Hand."

THE NEW SOUND OF BROADWAY
MELACHRINO STRINGS
RCA Victor LSP 3323
Silky mood music from the British string ensemble with a concert of the top Broadway song hits of the season.



R&B BEAT

BY KAL RUDMAN

I'm sorry to report that Mrs. Amanda Jones, wife of E. Rodney, is seriously ill in Billings Hospital, Chicago. We all wish her a speedy recovery... *We're Gonna Make It*, Little Milton is gonna make it as an R&B smash... Dobie Gray is heading for a European tour to follow up his recent TV exposure as his new one, *At the Go Go*, is starting large... Rocky Groce made a train-load of money as he racked up unbelievable grosses at his recent show at the Apollo in Harlem. It looks like the Brooklyn Paramount and a wealthy future for the former baseball star. He reports that WWRL broke, *Come On and Love Me*, Dizzy Jones... Solomon Burke has a solid pop hit going through the South and the Willie Tee is picking up a lot of pop play there also... The new Joe Tex, *A Woman Can Change A Man*, is a work of genius. Joe wrote it... Donny (Boy Jockey) Brooks switches to WCHB, Detroit, wake-up show from KATZ drive-time April... Of the four sides out now on Dionne Warwick, my personal "mind upsetter" is, *Is There*

Another Way To Love Him, flip of, *You Can Have Him*.

Newsweek's Motown Story

Miracles busting pop in Wash.-Balt., NYC, Philly, West Coast et al. Speaking of Tamla-Motown, they have a hit by a new group on Soul, the Hit Pack, called, *Never Say No To Your Baby*. The Newsweek article on the company was inaccurate on many points. It was a put-down in not giving any credit to Berry Gordy's hard-working staff for the company's success; Berry Gordy, not his family, owns all the stock; their brick buildings were described as wood etc., etc. They are the nation's largest independent producer of hit singles and had 42 chart singles last year.

Market Wrap-Ups

Spoke to E. Rodney Jones, WVON, Chicago. #1 in town is Sol Burke. The Mary Wells is big, the Ike & Tina is busted, the Sir Mack Rice looks large. Three records that will be very big are: Little Richard; Gene Chandler; and, Clyde McPhatter. He likes the potential of

the Dixie Cups (which WVON broke) and the Cal Tjader. The Tommy Hunt and Jackie Wilson are cookin'.

Ed Wright, WABQ, Cleveland reports the Bettye Swann, Gene Chandler, and Chuck Jackson busted. Sales are good on the Miracles, Alvin Cash, and Clyde McPhatter. The Sol Burke, M. Gaye, and Little Milton are big. He is on the Grover Mitchell, Nella Dodds, and Ike & Tina.

Al Garner and Crown Prince, KYOK, Houston report Little Milton as a smash and big requests on Grover Mitchell. They like the Little Richard and Barbara & Brenda.

Action records with Porky Chadwick, WAMO, Pitts., are: Gladys Knight, Shirley Ellis, Tony Clark, Ikettes, Alvin Cash, Jerry Butler, Willie Tee, Sol Burke, and Brenda Holloway. He expects to break the Tom & Jerrio and Nella Dodds.

Larry Dean, WWIN, Baltimore reports: Dixie Cups; the Marie Knight; Roddie Joy; Bettye Swann; Brenda Holloway; Mary Wells; Grover Mitchell; and Tony Clark.

Add Jerry Thomas, KYOK, Fort Worth to Miami and New Orleans where *Someone To Love Me*, Z.Z. Hill, Kent is top 5. In his top 15 we find: Obrey Wilson, Tony Clarke, Bettye Swann, Ramsey Lewis, Little Milton, Shirley Ellis, Jerry Butler & Sol Burke. Picks are: Enchanters, Bobby Bland, Jimmy McCracklin, Baby Washington, Ben E. King, & B. B. King on Kent.

Jocko Carter, Jim Dandy, & Sonny Walker, KOKY, Memphis, report sales on Brenda Holloway, Ike & Tina on Loma, Billy Stewart and Howlin' Wolf. They pick the Caper Bros..

Three From Nickie Lee

Three hits from Nickie Lee, WAME, Miami are: Little Milton, Prof. Longhair, & Invincibles. Three picks are: *Let Me Down Easy*, Betty Lavette; *Daddy Loves Baby*, Don Covay; and, the Willie Small... Ruben Hughes, WMOZ, Mobile reports good sales on *Almost Persuaded*, June Conquest (Also a hit in New Orleans, Montgomery, Birmingham, Nashville, Memphis, Charlotte). Big there also are: Prof. Longhair, Willie Tee, Little Milton, Grover Mitchell, Tony Clarke... High up on the WWRL list with Rocky Groce are: Roddy Joy; Mary Wells; Nella Dodds; Betty Lavette; Inez Foxx. Billy Stewart is No. 2. Picks are: Marie Knight; Jimmy McCracklin; Grover Mitchell.

Robert B.Q. & Donny Brooks, KATZ, St. Louis are added to Philly, Charlotte, and Chicago on the Tom & Jerrio sales... Many picks coming in for *IKO*, *IKO*, Dixie Cups. Add Bob King, WOOK-TV, Wash. He also likes the Duettes, Mar-Keys, and Ben E. King... Top LP cut with Burke Johnson, WAOK, Atlanta, *Precious Love*, Otis Redding. As was true with many guys, *It's Growing*, *Temptations* and *Woman's Got Soul*, Impressions were big from the LP before release as singles. Sol Burke is a giant. He likes Marie Knight, Betty Lavette, Lou Johnson, Barbara Lynn, Chuck Jackson, Nella Dodds.

GOOD SELLING MERCHANDISE

SERMON

A Bad Mind

by Rev. W. E. Hamilton



LP 10-A

Favorite Gospels

"Gospel Clouds of Joy"

Columbus, Ohio



LP 7263

NEW SPIRITUALS

BELLS OF JOY

"Hear Our Blessed Saviour"

b/w

"Just Live The Life"

Nashboro 853

SUPREME ANGELS

"Are You Ready"

b/w

"Friends Talk About Me"

Nashboro 854

MIGHTY GOLDEN TONES

"When The Saints Go Marching In"

b/w

"Just One Look In The Book"

Nashboro 855

BROTHER JOY MAY

"My Home In Glory"

b/w

"Must Jesus Bear The Cross"

Nashboro 856

PROF. HAROLD BOGGS

"God Can Do What You Need"

b/w

"My Loving Mother Prayed"

Nashboro 857

NASHBORO RECORDS

Nashville, Tennessee

R & B TOP 30

Solomon Burke Is On His Way

- | | |
|--|---|
| 1 STOP: IN THE NAME OF LOVE
Supremes—Motown 1074 | 16 MR. PITIFUL
Otis Redding—Volt 124 |
| 2 NOWHERE TO RUN
Martha & the Vandellas—Gordy 7039 | 17 MY GIRL
Temptations—Gordy 7038 |
| 3 PEACHES AND CREAM
Ikettes—Modern 1005 | 18 THE RECORD (BABY, I LOVE YOU)
Ben E. King—A&O 6343 |
| 4 PEOPLE GET READY
Impressions—ABC Paramount 10622 | 19 GOOD TIMES
Jerry Butler—Vee Jay 651 |
| 5 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276 | 20 WE'RE GONNA MAKE IT
Little Milton—Checker 1105 |
| 6 COME SEE
Major Lance—Okeh 7216 | 21 NEVER, NEVER LEAVE ME
Mary Wells—20th Century-Fox 570 |
| 7 SHOTGUN
Junior Walker—Soul 35008 | 22 OOO BABY BABY
Miracles—Tamla 54113 |
| 8 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 | 23 WOOLLY BULLY
Sam the Sham—MGM 13322 |
| 9 DON'T MESS UP A GOOD THING
Fontella Bass & Bobby McClure—Checker 1097 | 24 THE BARRACUDA
Alvin Cash & the Crawlers—Mar-V-Lus 6005 |
| 10 WHEN I'M GONE
Brenda Holloway—Tamla 54111 | 25 I DO LOVE YOU
Billy Stewart—Chess 1922 |
| 11 ASK THE LONELY
Four Tops—Motown 1073 | 26 BIG CHIEF
Professor Longhair—Watch 1900 |
| 12 CLAPPING SONG
Shirley Ellis—Congress 234 | 27 YOU CAN'T HURT ME NO MORE
Gene Chandler—Constellation 146 |
| 13 YOU GOT WHAT IT TAKES/ YOU BETTER GET IT
Joe Tex—Dial 4003 | 28 I WILL ALWAYS HAVE FAITH IN YOU
Grover Mitchell—Decca 31747 |
| 14 THE ENTERTAINER
Tony Clarke—Chess 1924 | 29 COME BACK BABY
Roddie Joy—Red Bird 10-021 |
| 15 IT'S GONNA BE ALRIGHT
Maxine Brown—Wand 173 | 30 SEE YOU AT THE GO GO
Dobie Gray—Charger 107 |

BIG 50 C&W HITS

APRIL 3, 1965

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

- 1 1 TEN LITTLE BOTTLES
Johnny Bond—Starday 704
- 2 3 ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206
- 3 5 THIS IS IT
Jim Reeves—RCA Victor 8508
- 4 4 THEN AND ONLY THEN
Connie Smith—RCA Victor 8489
- 5 2 KING OF THE ROAD
Roger Miller—Smash 1965
- 6 9 I WASHED MY HANDS IN
MUDDY WATER
Stonewall Jackson—Columbia 43197
- 7 7 WALK TALL
Faron Young—Mercury 72375
- 8 8 A TIGER IN MY TANK
Jim Nesbitt—Chart 1165
- 9 6 (MY FRIENDS ARE GONNA BE)
STRANGERS
Roy Drusky—Mercury 72376
Merle Haggard—Tally 179
- 10 15 THE WISHING WELL
Hank Snow—RCA Victor 8488
- 11 11 TWO SIX PACKS AWAY
Dave Dudley—Mercury 72384
- 12 16 LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737
- 13 17 YOU DON'T HEAR
Kitty Wells—Decca 31749
- 14 22 GIRL ON THE BILLBOARD
Del Reeves—United Artists 824
- 15 14 DO WHAT YOU DO DO WELL
Ned Miller—Fabor 137
- 16 20 FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291
- 17 19 TINY BLUE TRANSISTOR RADIO
Connie Smith—RCA Victor 8489
- 18 12 HAPPY BIRTHDAY
Loretta Lynn—Decca 31707
- 19 10 I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol 5336
- 20 21 SIX LONELY HOURS
Kitty Wells—Decca 31749
- 21 24 BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740
- 22 31 SEE THE BIG MAN CRY
Charlie Louvin—Capitol 5369
- 23 26 JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210
- 24 18 SITTING IN AN ALL NITE CAFE
Warner Mack—Decca 31684
- 25 36 WHAT'S HE DOING IN MY WORLD
Eddy Arnold—RCA Victor 8516

- 26 35 I CRIED ALL THE WAY
TO THE BANK
Norma Jean—RCA Victor 8518
- 27 27 BABY, THEY'RE PLAYING OUR SONG
Tompall & The Glaser Bros.—Decca 31736
- 28 28 I STILL MISS SOMEONE
Lester Flatt & Earl Scruggs—Columbia 43204
- 29 29 A DEAR JOHN LETTER
Skeeter Davis & Bobby Bare—RCA Victor 8496
- 30 30 I WANT YOU
Tom Tall & Ginny Wright—Chart 1170
- 31 33 WHERE DID YOU GO
Boots Till—Capa 125
- 32 25 I'LL REPOSSESS MY HEART
Kitty Wells—Decca 31705
- 33 23 I'LL WANDER BACK TO YOU
Earl Scott—Decca 31693
- 34 37 TOO EARLY TO GET UP
Willis Bros.—Starday 763
- 35 38 BECAUSE I CARED
Ernest Ashworth—Hickory 1304
- 36 39 HEY, HEY BARTENDER
Osborne Brothers—Decca 31751
- 37 46 GETTIN' MARRIED HAS MADE
US STRANGERS
Dottie West—RCA Victor 8525
- 38 43 CERTAIN
Bill Anderson—Decca 31743
- 39 45 A TOMBSTONE EVERY MILE
Dick Curless—Tower 124
- 40 ★ YOU CAN'T STOP MY HEART
FROM BREAKING
Wilma Burgess—Decca 31759
- 41 ★ I HAD ONE TOO MANY
Wilburn Bros.—Decca 31764
- 42 ★ WHEN THE WIND BLOWS
IN CHICAGO
Roy Clark—Capitol 5350
- 43 49 SUNNY SIDE OF THE MOUNTAIN
Jimmy Martin & The Sunny Mountain Boys—
Decca 31748
- 44 48 BEST MAN
Bobby Barnett—Stms 231
- 45 ★ I'VE GOT FIVE DOLLARS AND
IT'S SATURDAY NIGHT
Gene Pitney & George Jones—Muscor 1066
- 46 34 BAD, BAD DAY
Bob Luman—Hickory 1289
- 47 50 I'LL END IT LIKE A MAN
Ted Kirby—Chart 1180
- 48 ★ I PAINT PRETTY PICTURES OF YOU
Ray King—Bragg 202
- 49 ★ I'M GONNA FEED YOU NOW
Porter Wagoner—RCA Victor 8524
- 50 ★ KLONDIKE MIKE
Hal Willis—Stms 235

BIG C&W ALBUMS

- 1 1 RETURN OF ROGER MILLER
Smash MGS 27061 (M)/SRS 60761 (S)
- 2 12 I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol T/ST 2283
- 3 9 ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia CL 2309 (M)/CS 9109 (S)
- 4 4 THE FABULOUS SOUND OF
FLATT AND SCRUGGS
Columbia CL 2255 (M)/CS 9055 (S)
- 5 5 LESS AND LESS/I DON'T LOVE
YOU ANYMORE
Charlie Louvin—Capitol T 2208 (M)/ST 2208 (S)
- 6 3 FAITHFULLY YOURS
Eddy Arnold—
RCA Victor LPM 2620 (M)/LSP 2629 (S)
- 7 2 YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/ST 2209 (S)
- 8 14 BURNING MEMORIES
Kitty Wells—Decca DL 74612
- 9 ★ THE JIM REEVES WAY
RCA Victor LPM/LPS 2968
- 10 7 THE BEST OF JIM REEVES
RCA Victor LPM 2890 (M)/LSP 2890 (S)

- 11 11 YOUR CHEATIN' HEART
Soundtrack/Hank Williams, Jr.—
MGM E 4260 (M)/SE 4260 (S)
- 12 10 PICK OF THE COUNTRY
Roy Drusky—Mercury MG 20973 (M)/SR 60973 (S)
- 13 13 HAVE I TOLD YOU LATELY
THAT I LOVE YOU
Jim Reeves—Camden 842
- 14 ★ TROUBLE & ME
Stonewall Jackson—Columbia CL 2278/CS 9078
- 15 ★ ODE TO THE LITTLE BROWN SHACK
OUT BACK
Billy Edd Wheeler—
Kapp KL 1425 (M)/LS 3425 (S)
- 16 17 SONGS FROM MY HEART
Loretta Lynn—Decca DL 4260/DL 74620
- 17 15 BITTER TEARS
Johnny Cash—Columbia CL 2248 (M)/CS 9048 (S)
- 18 6 TOGETHER AGAIN/MY HEART
SKIPS A BEAT
Buck Owens & His Buckeroos—
Capitol T 2315 (M)/ST 2135 (S)
- 19 8 LOVE LIFE
Ray Price—Columbia CL 2189 (M)/CS 8989 (S)
- 20 16 I DON'T CARE
Buck Owens & His Buckeroos—
Capitol T 2186 (M)/ST 2186 (S)

Country Single Picks

WYNN STEWART
Capitol 5397
DOES HE LOVE YOU LIKE I DO
(Central Songs, BMI) (2:19) —
Williams, Turner
Flip is "Sha-Marie,"
(Central Songs, BMI) (2:30) —
Darnell

TROOPER JIM FOSTER
United Artists 844
FOUR ON THE FLOOR (AND A
"FIFTH" BENEATH THE SEAT)
(Unart/Chu-Fin, BMI) (2:38) —
Duncan, Foster
Flip is "Don't Call Me (I'll Call
You),"
(Unart/Chu-Fin, BMI) (2:40) —
Duncan, Foster

MARTY ROBBINS
Columbia 43258
RIBBON OF DARKNESS
(Witmark, ASCAP) (2:29)—Light-
foot

LITTLE ROBIN
(Mojave/Noma, BMI) (2:08) —
Robinson

SHIRLEE HUNTER
Tower 130
BILLY CHRISTIAN
(Newkeys, BMI) (1:58)—Hall
Flip is "Why Do You Hesitate,"
(Sugarloaf, BMI) (2:40)—Vernon

DON ADAMS
Muscor 1078
HEARTACHES DEEP IN SORROW
(Glad, BMI) (2:12)—Adams
KILL ME WITH KINDNESS
(Glad, BMI) (2:22)—Wilson

JIM EANES
Tower 129
SHE TOOK THE BUS (AND LEFT
THE CRYING TO ME)
(Cedarwood, BMI) (2:06)—Mc-
Graw

Flip is "These Memories,"
(Old Standby, BMI) (2:08) —
Eanes, Shivley

HERB SIMS AND THE TAYLOR-
MEN
Sims 237
BEST MAN
(English, BMI) (2:30) — Darnell,
Luper, Barnett

Flip is "Yonder Comes A Sucker"
(Tree, BMI) (2:27)—Reeves

RUBY WRIGHT
Ric 157
UP THE PATH (AND IN MY
DOOR)

(Champion, BMI) (2:24)—Howard
Flip is "Webster You Wrote The
Book"
(Acuff-Rose, BMI) (2:06)—Boud-
leaux & Felice Bryant

CHARLIE SMITH
Char 1105
BIG TOWN
(Yonah, BMI) (2:23)—Tall
Flip is "I'm Left With All These
Heartaches."
(Peach, SESAC) (2:33) — Smith

Country Album Picks

THE RACE IS ON
GEORGE JONES
United Artists UAS 6422

CONNIE SMITH
RCA Victor LSP 3341



Music Business in Britain

by Brian Harvey

Minor folk boom in Britain saw Australian folk group Seekers topping charts with "There'll Never Be Another You". While experts hotly denied that there was a boom disc companies rushed out folk albums and singles as fast as they could.

Bob Dylan is supposed to be slated for a visit and a British counterpart Donovan (some call him Dylovan!) has been booked for a long TV series. His guitar is labelled "This Machine Kills."

Christy Minstrels singles exciting some reaction in light of folk moves and single by Buck Owens rushed out.

Despite local feeling we predict a minor folk movement with more emphasis on folk style in songs and treatment than on out and out ethnic stuff.

Two American artists doing well over here are Brooklyn's Goldie and the Gingerbreads who have a chart hit with "Can't You Hear My Heart-beat" and Gene Vincent who despite lack of chart ratings still manages to pull big crowds. He's been booked for a long summer season in top resort Blackpool along with Gerry and the Pacemakers, Karl Denver and Manfred Mann.

Music Echo Launched

Mersey Beat becomes Music Echo. The long established Mersey-side paper which grew up alongside the Beatles, Gerry and Billy J. is now becoming fully national—i.e. being distributed on full British national scale. Editorial policy promises full Mersey and British coverage with UK's only Hit 100 plus magazine features, news, columns, etc. Music Business editor Bob Rolontz contributes the new US column weekly, and on the paper's launch greetings were received by over 250 artists including the Beatles.

Former Chet Baker guitarist and now indie producer Denny Cordell will handle all future recordings by the Moody Blues. Cordell is also currently producing material for the new Aladdin label.

Ember Records Managing

Director Jeff Kruger now pushing a full scale campaign to put the label on the British map in a big way.

Says however "we're having problems with exposure"—radio and TV plays on singles seem to go all the way of the majors. Kruger however has an ace up his sleeve by way of Chad Stewart and Jeremy Clyde who this month return to his label with their U.S. chart success. "If I Loved You" and "No Tears for Johnny".

Kruger is pushing two artists in a big way—Ray Singer and Marcus Tro. The latter has recorded a Rolling Stones composition "Tell Me".

In Brief

While Stones were in Aussie newspaper report quoted them as attacking Kinks, Manfred and Dave Clark. Mick Jagger back from 'down under' quickly stopped the row. "We were misquoted," he said, "we're all good friends."

NEW RELEASE!

Ray Agee

still singing the blues

UNTIL DEATH DO US PART

b/w

LET'S TALK ABOUT LOVE

Cel #617

STILL HOLDING
SALES HONOR!

Mary Ann Miles I'LL BE GONE

Cel #201

CELESTE RECORDS

6223 Selma, Hollywood 28, Calif.
Phone: (213) HO 2-6761

Pop Boom Fades In Britain As Sales Slump

The pop record scene trade-wise in Britain is changing shape yet again. Until a couple of years ago the record companies here relied on their own producers for most of their product. Their singles plus top Stateside releases made up almost the complete lists of weekly pop issues.

Then came the indie producer. He was joined by the leading publishers and many agents who also set up their own producing outfits.

The British charts these days are almost completely dominated by indie produced material.

This movement was of course prompted by the huge pop boom here which has taken the industry from a peak turnover of £17 million six years ago to approximately £25 million last year.

But this is becoming the boom which is killing itself.

The boom prompted the State run BBC radio and TV channels to introduce many top disc shows which concentrate on the top 20.

Commercial TV also has several. The advent of pirate radio ships in addition to the long established Radio Luxembourg station has quadrupled the amount of air pop disc time.

National newspapers too in recent years have treated pop music with the same seriousness that they give to city share movements and government changes.

The boom is in fact now killing itself simply through over-exposure.

The BBC radio channels were granted more disc time by the Musicians Union last year and even they now broadcast pops until 2 a.m. Previously they were restricted to a very few hours of discs weekly.

Now pop records and in particular the top 20 can be heard almost any time of the day or night on one radio station or another. And there are at least ten top TV shows featuring the top pops and several devoted to them.

Result — singles sales are slumping badly.

A Philips Records executive told me "Our singles sales are something like 45% down on this time last year but album sales are up by a greater proportion. I think the boom is

over and we are heading for a new type of market very similar to the American pattern".

Top A & R man Mickie Most who produces the Animals, Brenda Lee, Herman's Hermits and Nashville Teens discs said, "Yes, it is quite true, the bottom is dropping out of the singles scene. Whereas a top single could easily sell over 350,000 this time last year, it could reach the top now by selling 100,000."

He added "the scene will be slower to change here. It will eventually become an LP market with the singles scene merely becoming the medium through which top reputations are made. You get a hit, then issue an album".

I asked him whether this would mean the virtual end of the singles market as the biggest disc money spinner. "Yes" he replied, "but it will be the scene where the basis for the album market lies and that will become the money spinner. It is already swinging that way".

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 THE LAST TIME
Rolling Stone—Decca
- 2 IT'S NOT UNUSUAL
Tom Jones—Decca
- 3 SILHOUETTES
Herman's Hermits—Columbia
- 4 COME AND STAY WITH ME
Marianne Faithfull—Decca
- 5 I'LL NEVER FIND ANOTHER YOU
Seekers—Columbia
- 6 I'LL STOP AT NOTHING
Sandie Shaw—Pye
- 7 GOODBYE MY LOVE
Searchers—Pye
- 8 I MUST BE SEEING THINGS
Gene Pitney—Stateside
- 9 THE GAME OF LOVE
Wayne Fontana and the Mindbenders—Fontana
- 10 YES I WILL
Hollies—Parlophone
- 11 I APOLOGISE
P. J. Proby—Liberty
- 12 HONEY I NEED
Pretty Things—Fontana
- 13 DON'T LET ME BE MISUNDERSTOOD
Animals—Columbia
- 14 GOODNIGHT
Roy Orbison—London
- 15 FUNNY HOW LOVE CAN BE
Ivy League—Plecadilly
- 16 CONCRETE AND CLAY
Unit 4 + 2—Decca
- 17 THE SPECIAL YEARS
Val Doonican—Decca
- 18 I KNOW A PLACE
Petula Clark—Pye
- 19 MARY ANNE
Shadows—Columbia
- 20 IN THE MEANTIME
Georgie Fame—Columbia

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



Cash's Folklore LP

Fans of **Johnny Cash** no doubt will flip when they hear his new upcoming LP which is smothered with folklore. Perhaps something the fans won't recognize but which nevertheless rings a big bell is the fact that Cash used a 65 year old piano which he had re-done to the tune of \$2,000. Cash and Columbia used the talents of a new vocal group—**The Statler Brothers**. I'll betcha you'll be hearing more about The Statler Brothers. Remember you read it here first. . . . **Eddie Hill**, popular TV personality on Nashville's WLAC, may be first to recognize by way of a full-staged TV production the talents of Decca's new star, **Wilma Burgess**. Last week he was calling in the producer to set a schedule of productive shows for her. Wilma has already appeared on **Ralph Emory's** early morning WSM's TV'er. WSIX-TV's "Company Calling," and is set for the popular **Jud Collins** show on April 14. TV-wise, you'd think they had TV in Nashville just for Wilma.

Johnny Wright, **Kitty Wells** and **Ruby Wright** stopped off in Chicago last week and were overjoyed with their visit with **Chris Lane** of WJJD, recently gone all country. Lane informed them that Wright's "Blame It On The Moonlight" was going very strong, that Kitty's "You Don't Hear" and Ruby's new waxing of "Up The Path" were all garnering big play on Lane's station.

King of the Air

Atlanta's Chamber of Commerce won't like this but it's so. **Roger Miller**, "King of the Road" champ, recently was working a night club engagement in Atlanta. He got so bored one evening with Atlanta that he decided to fly to Nashville for an evening of entertainment with friends. No boredom in Music City. . . . Where or where is the artist that can boast fans like **Jimmy Dickens**—especially two—Dr. and Mrs. J.E. Stevenson of Alhambra, Calif.? In a recent letter to **W.E. (Lucky) Moeller**, of Moeller Talent Inc., Mrs. Stevenson writes requesting Dickens' itinerary from now until June. "We take in as many of his shows as possible," she says, "even though he might be 1200 miles away. That's a small week-end trip for us." If the Stevensons insist in taking in Dickens' shows during the next month, they face even bigger trips. Dickens tours U.S. military installations in Europe March 26-May 2.

Ray Price was in Music City long enough recently for a singles session. The top side is titled "The Other Woman," written by **Don Rollins**. In addition to Price's own band which included **Charlie Harris**, **Johnny Bush**, **Keith Coleman**, **Buddy Emmons** and **Pete Burke**, the session included those sorcerers of sound



MR. C. IN NASHVILLE: A smiling and relaxed Perry Como "takes five" during his first Nashville recording session for a chit-chat with Chet Atkins, who produced the date. Mr. C. journeyed to Music City to record an album as well as his current RCA Victor single, "Dream On Little Dreamer."

magic—pianist **Floyd Cramer**, guitarist **Grady Martin** and electric bass man **Harold Bradley**. Pamper Music says Price's album, "Burning Memories" is the fastest selling LP he has ever had. . . . **Charlie Rich** who was once on the Sun label, and later was signed by RCA-Victor's Groove and is now signed to Groove's parent label, RCA, could have his biggest disk click to date, called "There Won't Be Any More." Oh yea, **Sy Rosenberg**, his manager, made the Nashville scene with him. . . . **Charlie Walker**, in town for an Epic session with **Billy Sherrill**.

Pamper Music's **Hal Smith** hosted the executive committee of the Country Music Association recently for lunch at the Goodlettsville Community House. Attendees included Prexy **Tex Ritter**, CMA board chairman **Frances Preston**, and CMA directors **Jo Walker**, **Juanita Jones**, **Hubert Long**, **Jack Stapp**, **Harold Hitt**, **Jerry Glaser**, **Bud Brown**, **Bill Williams**, **Roy Horton**, **Bob Jennings**, **Owen Bradley** and **Bill Denny**.

Successful Changeover

WJCO at Jackson, Mich. reports its recent changeover to an all country format was an all out success. The "big five" deejays are **Cash McCall**, **Chuck Bedwell**, **Red Howard**, **Tex LeFleur** and **Cowboy Barney Oaks**. WJCO conducted a contest over 25 days on "Why I Like Country Music" . . . Over 700 entries were received. . . . **Jack Stapp**, president and general manager of Nashville's WKDA, has resigned that position to become president of Tree Publishing Co. and Dial Records. Stapp who is part owner of the firms with executive vice-prexy **Buddy Killen**, said the rapid growth of the pubbery and label are demanding his full time. Stapp is a former program director of WSM and has headed WKDA since 1958. He is also a former program director of CBS, producing several top commercial network shows. **Joyce Bush** who has worked with Stapp and Tree for the last 13 years also resigned WKDA to become Tree's secretary-treasurer.

B.E. Wilburn, father of **The Wilburn Brothers**, **Teddy** and **Doyle**, of the Grand Ole Opry, died last week in Veterans Hospital here. He had been ill over a year. Burial was in Hardy, Ark. . . . Cedarwood pubbery's new release on the recent **Perry Como** session in Music City, "Dream on Little Dreamer," was released last week and could be a very big one, says prexy **Bill Denny**. It was written by **Jan Crutchfield** and **Fred Burch** . . . Other newies out of Music City with powerful potential include **Ernest Ashworth's** "Love Has Come My Way" backed with "Because I Cared" and **Lonnie Donegan's** "Louisiana Man," all on Hickory. . . . **Tom-pall** and the **Glasers** played to a SRO crowd in Gainesville, Ga. March 13, and also next day in St. Louis. . . . Capitol A&R vet **Ken Nelson** flew to Music City last week and assisted by Capitol A&R'er **Marvin Hughes**, recorded **Ned Miller**. Miller had a recent big seller, "From a Jack to a King" on Fabor. . . . **Kenny Roberts** who had a million seller a few years back did a session at Starday studios recently for a single, due out next month. In his two day Music City visit he guested on the **Bobby Lord** TV'er, on the **Hank Snow** segment of the Opry and was interviewed on the pre-Opry warm-up.

Sons' New Manager

Jack E. Murrah has signed with the **Sons of the Pioneers** as personal manager. The "Sons" have not had a personal manager for some time. . . . C&W station KBOP, Pleasanton, Texas, recently celebrated its 14th anniversary. The program included C&W records released throughout 1951. Hosts were **Ben Parker**, **Jimmy Ray**, and **Curtis (Cowboy Shorty) Short**.

Multiply 25 artists out of Moeller Talent Inc., by the number of their appearances during April alone, and you get the figure 123. That's a whale of a lot of appearances for one talent agency to having going for them in one month. Space doesn't allow here for us to list 25 names. Better, just think of the top 25 C&W entertainers in the music business and you'll probably be 98 per cent right for the Moeller Talent schedule. Wonder how many Univacs Moeller Talent keeps sputtering to keep all this talent busy, together with figuring out time tables and all that?

Victor's New Nashville Studio Opens This Week

RCA Victor will open its brand new studios and offices in the city of Nashville Monday, March 29. It will be the biggest and most exciting bash for the label since it opened its new studios in Hollywood less than a year ago. All of the top executives in the New York office, including Vice President and general manager George R. Marek, vice presidents Harry Jenkins, Steve Sholes, Norman Racusin, Jack Burgess, Joe Stefan, Joe D'Imperio, and execs Harry Kellaher, Ralph Williams, Ben Rosner, Al Stevens, Roy Price, Don Richter, Dick Broderick, Herb Helman and Elliot Horne, are

expected to attend.

Brass from the Hollywood and Nashville offices, of course, will be there, including the man in charge of Victor's Nashville recording division, Chet Atkins and his entire staff. Victor has invited over 300 people to this grand opening, including artists, publishers, and representatives of many other record labels, all of whom are expected to use the new studios in Music City. According to all reports, the new studios are the most modern in the South, and they will be ready for business starting Tuesday, March 30, the day after the christening.

BRENDA LEE (con't)

thought came out very well. They were to be released only in England but the record did so well there that 'Is It True' was brought out in America too and became a hit.

FAVORITE IN ENGLAND.

"My fans in England have been so good to me, and it's amazing when you think of how good their own artists are. They used to say that rock and roll was going out but all those artists over there have made it bigger than ever. Even so, when I go over there, they want me to sing my ballads and I still win some of the polls in England."

Between now and June, when she leaves for Japan, Brenda and her six boys, the Casuals, who do her backing work wherever she goes, will be doing some night clubs, while Brenda tries to stay as close as possible to her two-weeks-away and two-weeks-home routine.

Although dates are being played in major clubs in Detroit, Boston, Charlotte and Houston, New Yorkers will not find their city on the schedule. "I once played the Copa and I loved it. It was wonderful," she said, "But I couldn't sing right for five months after that. There was just something about the smoke there and it was terrible on my throat. And I just can't afford to be out of action that long. I can sing six shows a day at the Steel Pier and it never bothers me, but night clubs are hard.

LIMITS TV APPEARANCES.

"I want to try movies some

day, if I find out the right one. I'm signed to Universal and I was supposed to be in 'The Lively Set,' but I was being a producer myself right then and when I knew the baby was coming, I had to drop out. I don't want to do a movie just for the sake of being in one. Dub and I both think it should be one that will help me. And that's the reason I do very little television now, never more than three times a year. I was on 'Hullabaloo' once but I turned down a chance to go back. If you just get a chance to do your hit record, it doesn't mean much. TV is worth something only if you can show all sides of yourself."

"Since she was 11," Albritten says, "Brenda has been lucky enough to have three separate audiences. The very small kids liked her because then she was really one of them. Adults liked her because she was a talented kid. And ever since she began getting hit records, the teen-agers have also liked her. Since she hits all those markets, her audience won't outgrow her and she won't outgrow the audience."

"That's a terrific spot to be in and it's why she's been able to keep getting the hits and why she's got 10 hot selling albums, I think it's great that Brenda has a family now. It forces us to limit her appearances in TV and personals, and if her fans always want just a little more of her than we have time to give them, that's a good situation."

REN GREVATT

Nashville's Mayor Briley Congratulates RCA Victor

Statement by Mayor Beverly Briley on the official opening of the new RCA-Victor building in Nashville, March 29, 1965.

Nashville

"The citizens of Metropolitan Nashville and Davidson County have every reason in the world to be proud of the official opening of the new RCA-Victor studios here in the heart of our community on March 29. I concur in this pride and am highly pleased to publicly state my feelings.

"This splendid new building is not only an important addition to the city's growing array of fine, modern, new edifices, but it reflects the city's expanding importance as a world-wide, quickly recognized music center.

"I consider it highly significant that RCA-Victor, one of the largest, oldest and most important of all manufacturers of recorded music, should join the many other record manufacturers here in building such an imposing structure and in offering additional outlet for the widely-acclaimed and distinctive music.

"The officers of RCA-Victor should be warmly congratulated on this move and we welcome the new RCA-Victor studios, the executives and personnel with open arms. Metropolitan Nashville and Davidson County proudly lends an attentive ear to . . . 'His Master's Voice,' a notable contributor to 'the Nashville sound.'"

Gospel Music Men Meet In Nashville

Nashville

The second quarterly meeting of the newly organized Gospel Music Association has been set for the Capitol Park Inn, in Nashville April 12. Meeting room will be Parlor B.

W. F. Myers has asked those planning to attend to notify Don Light, Box 1201, Nashville, who upon request, will also secure a hotel room. "It has been suggested that one item of business will be the kind of membership card GMA will issue to its overall membership," Myers said. "I understand that applications and checks are coming in at a healthy rate."

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