

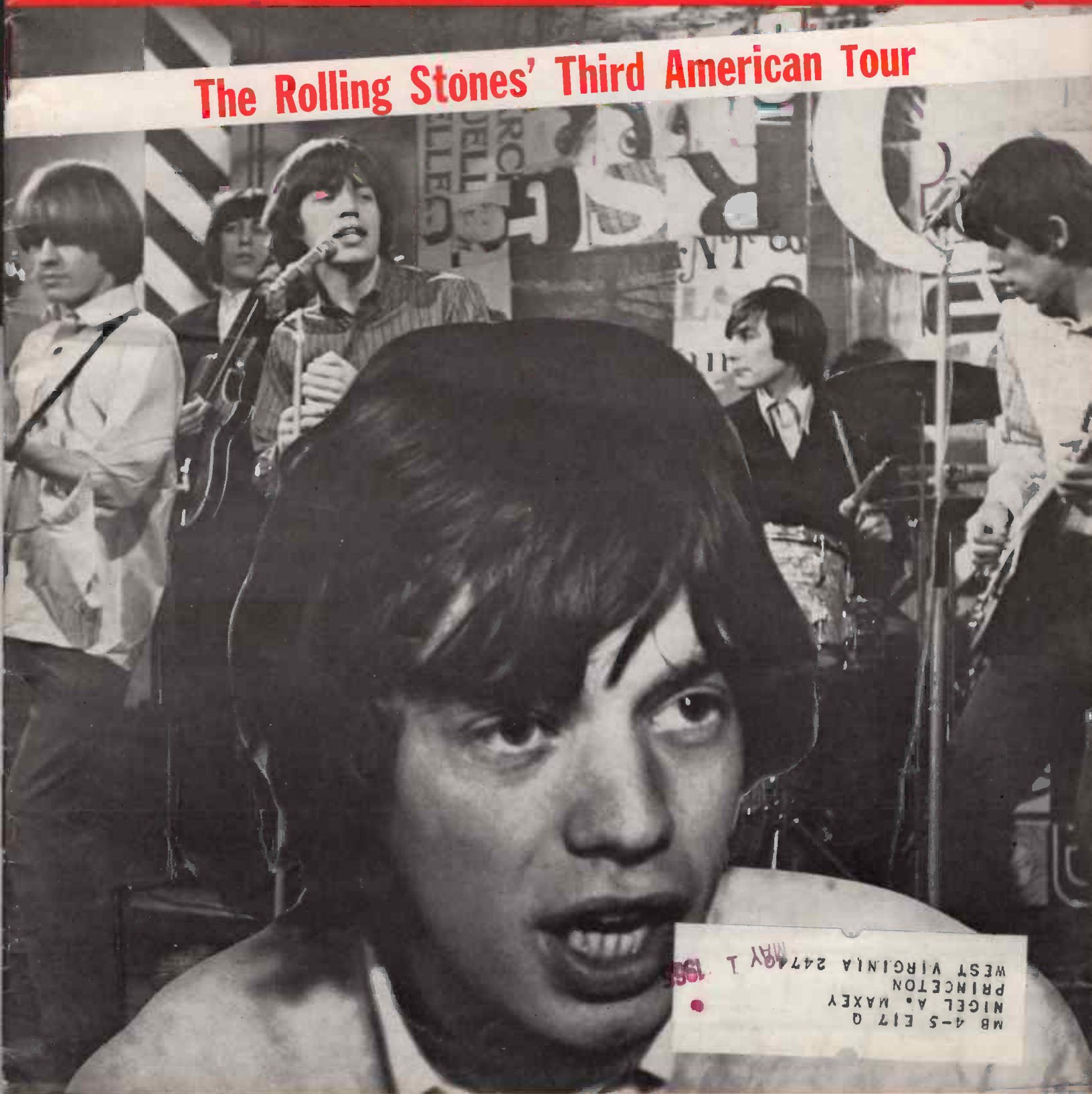
APRIL 24, 1965

MUSIC BUSINESS

GRAMMY Award Winners

Vol. 11 No 5

The Rolling Stones' Third American Tour



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REVIEW OF THE WEEK

They Do It Again

By the time the new Beatles single "Ticket To Ride," was officially issued two weeks ago, close to 750,000 copies had already been shipped by Capitol Records to distribution points around the country, according to Voyle Gilmore, vice-president of charge of artists and repertoire at the label. Since then sales of the disc have been tremendous and Gilmore is already predicting that the Beatles will soon have their tenth gold record. So far they've earned four gold records for albums that have passed the million sales mark, and five gold records for LP's that have sold \$1 million or more.

The songs on the new single "Ticket To Ride," and "Yes It Is," are from their new picture "Eight Arms To Hold You."

Everly's In Europe

One of the biggest and longest promotion tours by American artists in Europe was begun last week by the Warner Bros stars, the Everly Bros. The lads left on April 11 for a nine country tour of the Continent that will last just over a month. Last week they visited Teldec in Munich, Germany, where they recorded four sides in German under the helm of producer Gerhardt Mendelson, and appeared on two TV shows. April 17 they arrived in Milan to attend the convention of the WB licensee, CGD. They did extensive TV work in Italy too, and recorded two sides in Italian.

This week they will visit Stockholm (22), Oslo (23), and Helsinki (24) and they will appear on TV in each city. April 25 they arrive in Paris where they will record four songs in French and appear on TV shows. After five days in Paris, they journey to Amsterdam, to star in the "Yearly Feast" sponsored by Radio Veronica, the most important annual event held in that city for record stars. On May 1 they star on the Rudi Carrell Show in Utrecht.

The Everly's arrive in London May 2 for a 10 day stay. They are set for a dozen radio and TV appearances. They will record there with producer Tony Hatch (producer of "Downtown").

The Everly's promotional

tour, arranged by WB singles chief Joe Smith and the lads' manager Jack Rael, is the first of a series of cooperative promotional tours between WB and its overseas licensees, according to WB president Mike Maitland.

Beatle's Vienna Date

The Beatles, currently filming their second motion picture feature, "Eight Arms To Hold You," for United Artists release, have been signed for a one-night concert at the Vienna Sport Hall.

The famous quartet will appear in the Austrian capital on the night of May 7 when the firm's production company will return to Vienna for pickup shots.

The release is the first feature Beatles motion picture in color.

Walter Shenson is the producer and Richard Lester the director, the same team responsible for the Beatles first movie, "A Hard Day's Night," last year's boxoffice hit which also owed its unique title to the quartet.

"Eight Arms To Hold You," will introduce half a dozen or more new songs written by Beatles John Lennon and Paul McCartney and will be sung and played by the Liverpool four, including Ringo Starr and George Harrison.

Others in the cast are Elea-

nor Bron, Leo McKern and Victor Spinetti.

Gala Belefonte Tour

Harry Belefonte, accompanied by Nana Mouskouri, and Sonny and Brownie McGhee, plus five musical accompanists and a chorus of nine voices, kicks off an eighteen week tour of theaters starting May 10.

First appearance of the Belefonte troupe will be in Montreal at the Place des Arts Theater. The tour will cover eight cities. Dates for the tour are: Montreal, May 10 through 23; Chicago Opera House, May 25-30; Toronto's O'Keefe Center, May 31-June 19; Detroit's Fisher Theater, June 2-July 3; San Carlos, Calif. at the Circle Star Theater, July 5-24; Vancouver's Queen Elizabeth Theater, July 26-31; Seattle's New Opera House, August 1-7; Los Angeles' Greek Theater, August 9-September 4.

Letkis Publisher In

Stig Anderson, the head of Sweden Music, and a principal of the Swedish label, Polar Music, arrived in the U.S. last week. Anderson represents United Artists Music, Screen Gems, Paul Anka, and Aaron Schroeder Music and British Decca Music. Before becoming a publisher four years ago Anderson was a Scandinavian

comedian. His music business career started when he wrote and published the Swedish hit "Klasgoran."

He is in this country to exploit his Letkis melodies, the polka-bunny hop dance that swept Sweden, then Europe and Japan. Anderson has leased Letkis masters to Reprise, Vee-Jay, Audio-Fidelity, London, Aura and Mercury. His Letkis Dancers, from Sweden, are set to appear on "Hollywood a Go Go" during the month.

"Hullabaloo" Drops Brian Epstein

NBC has "quietly" dropped Brian Epstein's segment from "Hullabaloo," and we confidently expect that teenagers will be picketing 30 Rockefeller Plaza when the show is taped next Friday.

Epstein's segments on Hullabaloo (taped in black and white in England) have been almost as controversial as The Beatles. On one hand, consumer critics have labeled him "amateurish," "inept" and "dull." On the other, many teenagers considered him the best part of the program.

Personally we think Epstein's boyish shyness and gentle air of diffidence added up to a certain off-beat charm, thoroughly in keeping with the equally off-beat personality of the English rock generation as a whole.

Trade rumors indicate two major reasons for the change. 1. bad reviews in consumer papers. 2. the failure of Epstein to include enough top-name British acts in his segments.

Whatever the reasons, we predict "Hullabaloo" will get many letters of complaint from Epstein fans, and ultimately NBC will regret the decision to drop the man behind the Beatles.

June Bundy



SIGN NEW PACT: The Shadows, British group famous for providing background for every Cliff Richard recording since 1958, have signed an exclusive Epic recording contract in the United States.

Spring Rock Tours

The spring tours of the rock and roll acts, both English and American, are already underway. The Rolling Stones, featured on our cover this week, start their third American tour in Montreal April 23. Three Dick Clark tours, and a Shindig tour, are either underway or ready to go. Complete details of all five tours are on page 25.

IN THE TRADE

Victor-Lear Show Stereo Cartridge System For Cars

RCA Victor Records, in cooperation with Lear Jet Corporation, unveiled a stereo recorded tape cartridge system for automobiles and other commercial uses last week at the New York Hilton Hotel. The system consisted of a stereo cartridge, developed by the Lear Jet organization, a new 8-track duplicating technique created by RCA Victor Records, and a compact radio tape player created by Lear to accept the cartridge. The instrument combines the functions of both radio and tape player in a package no larger than some of the smallest auto radios now in use.

The 8-track stereo recorded tape system uses 1/4 inch tape at a speed of 3 3/4 inches per second, in the new continuous loop cartridge. Back-lubricated tape designed specifically for such an application is a development of the magnetic tape department of RCA Victor. Specifications for standardization of 8-track stereo recording have been submitted to the engineering committee of the RIAA for approval by the RIAA board of directors.

According to Irwin J. Tarr, RCA Victor manager of merchandising and planning, Victor plans to begin releasing its catalog in this cartridge system next fall.

McCluskey's New Post

Wesley H. Rose has named Bob McCluskey to the position of "assistant to the president," Rose said. This appointment will encompass all departments of the multi-phased corporation, both national and international. McCluskey brings to the firm some twenty odd years of experience in the music

business. He was associated with the Billboard in New York and Hollywood, and served as national promotion manager for RCA Victor before moving over to take the post as national sales manager for the country and R&B departments for that label. He has been active in the personal management field handling such artists as Ray Peterson, Swe-Danes, and several big bands. He was associated with St. Nicholas Music, E. B. Marks Music, and recently Acuff-Rose as their West Coast representative. Bob is one of the founders of the California Copyright Conference, served as its president, and is presently a member of its board of directors.

Mueller To Capitol

Glenn E. Wallichs, Chairman of the Board and Chief Executive Officer, Capitol Records, Inc., announced the appointment of Eugene L. Mueller to the newly-created post of CRI General Controller.

Mr. Mueller will serve as a member of CRI's senior financial team with Mr. M. S. Hardy, CRI Treasurer, and will thus share responsibility for all CRI financial, accounting and controller activities. Both executives will report directly to CRI President, Alan W. Livingston.

Kirshner Names Howard

Ira Howard, formerly music editor of Cash Box Magazine, has been appointed director of music and talent development in the professional music department of the firms associated with Columbia Pictures-Screen Gems TV, according to president, Don Kirshner. Howard will coordinate music activities with Wally Schuster and Emil LaViola, of the firms' professional department.

Wallichs Concert Series

Wallichs Music City stores in Southern California is one of the top record marketing chains in the country. Shortly they will add another laurel with a continuing series of in-person concerts sponsored by the state. To artists who participate in the series, in addition to his or her regular fee, Wallichs will guarantee, window displays, 100,000 bag stuffers and heralds, spot announcements about the concert on eight radio stations daily, feature presentations of the artist's albums on the store's "Album of the Day" program, and newspaper advertising. What more can an artist ask?

Schlatter's Disc Show

George Schlatter will produce the upcoming TV show, "The Best On Record." Show, which is sponsored by Timex, will be a full hour program featuring performances by 1965 winners of the Grammy Awards. Show will be shown Tuesday, May 18 on NBC-TV. Schlatter recently produced the Danny Thomas special "The Best On Records," and will produce the upcoming TV show, "Lorne Greene's American West." He produced the first "Best On Record" show in 1963.

"Jazz in America," a new weekly hour-long series about jazz will premiere on New York's Channel 47 starting May 2. John Levy will produce the series and Billy Taylor will serve as permanent host of the show. . . Sammy Weiss, owner of Win Records Inc., and Steadman One Stop, has had such a great increase in business recently that he has taken over three floors at 858 Ninth Avenue in New York for his Win Records rack firm. Firm will be in its new quarters in May.

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WORLD ARTISTS RECORDS, INC.

The Detergents' secret ingredient—satire



The Detergents with comics Morey Amsterdam and Dick Van Dyke. Left to right: Amsterdam, Tommy Wynn, Ronnie Dante, Van Dyke, and Danny Jordan.

NAME TO REMEMBER. Until now, the use of detergents was generally confined to the unenviable task of the weekday wash. However pleasant the TV advertising slogans, the word still didn't conjure up anything glamorous or exciting.

Today, many housewives can go about their laundry activities with a little more humor than they did three months ago. That is if they heard The Detergents screamingly funny hit, "Leader of the Laundromat."

The record wasn't cut for the Detergents to become a household word, but it was the easiest way for the group to dis-associate people from the drudges of laundry and dishes.

A NATURAL. "It was a natural," said Tommy Wynn. "If you're recording something to do with laundromats, you call yourself a soap powder. We couldn't use a brand name, so we took the general one. I think it would be very funny if my real name were Thomas Detergent. If that were the case, I'd probably change it to Tommy Wynn."

If they hadn't already become a household word (in the nicest possible way), maybe the coupling of "Double O Seven" by the Detergents would have looked strange. It doesn't. And like their first record, the disc was a satire—this time on the formidable James Bond.

The Detergents' success on Roulette, is largely responsible to Paul Vance and Lee

Pockriss, who wrote both titles. (They wrote the hit "Itsy Bitsy . . . Bikini" a few years ago.) As songwriters themselves, the group—Tommy Wynn, Ronnie Dante and Danny Jordan—are quite capable of writing comedy material, but say if they had themselves in mind for recording, they wouldn't be able to assess the true value of their work.

ACTIVE WRITERS. Rarely does the record industry come across a trio such as this. All three boys are active writers, working under the aegis of Screen Gems. The success that two hit records have bought, will not change their present careers.

Tommy Wynn and Danny Jordan have been friends since their high school days. Both are Brooklyn born, and only ten months separate their ages. Both joined Gower Music in June 1963, and remained with the company when it was later bought out by Screen Gems.

If the name Ronnie Dante strikes a familiar chord, it's because he was a solo recording artist in his own right before he became a Detergent! For a while, Ronnie recorded for Musicor, and last summer had some measure of success with "Don't Stand Up In A Canoe."

"Everyone, including me, thought it was going to be a big summer record," said Ronnie. "Unfortunately, it wasn't. But it did make a little noise."

Like the other two, Ronnie is a staff

writer for Screen Gems. He's only nineteen now, but he joined the company when it was Aldon Music, when he was 15½. "I used to record a lot of their demo discs," he recalls.

STARTED WITH DEMO. It was a demo which brought the Detergents their original success with "Leader of the Laundromat." Their performance was so good, they were captured by Roulette and put on to wax.

The group's performance on record is not indicative of what they are able to do. They're not frightened of being labelled a comedy act, as the flips of both their singles have been instrumentals. They've just recorded their first album, and while it contains such unlikely titles as "Little Old Doctor from Ipanema," and other answer songs such as "Soldier Girl" and "Mrs. Jones," there's also a variety of straight stuff like "Life Goes On," and "From Los Angeles to New Orleans," not forgetting instrumental tracks too.

"Comedy discs open up a lot of fields" said Danny. "On stage, they can be an integral part of your act without being all of it. And, of course, it's a great way to warm up the audience. Besides all this, stuff like "Leader of the Laundromat," was, we feel, more readily acceptable in markets other than straight rock, yet basically it was a young styled record."

SET FOR MOVIE. Even with the ability to adapt themselves to normal kind of music, the Detergents career seems definitely slanted towards humor. Particularly when it comes to big things, like the movie they're going to make.

Even without promises, the Detergents favorite people are comics Dick Van Dyke and Morey Amsterdam.

"Morey Amsterdam's daughter runs our fan club," said Tommy. "Her dad didn't even know we existed—which, let's face it, isn't unusual—until she told him about our appearance on 'Shindig.' Anyway, I guess he liked what he saw and heard, because he promised to get us in his new movie."

"So, come July, and we'll be making our first film, with Morey, Dick Van Dyke—whose one of the nicest and most charming people we've ever met, besides being funny—and Zsa Zsa Gabor. It's called, "I'll Think Of A Title," though I think it will be changed.

"We met Dick Van Dyke in Hollywood. He showed us around the set and was really great. Hollywood's a fantastic place."

PERSONAL APPEARANCES TOO. The Detergents have been scoring in other fields too. Like on personal appearances. They recently completed a fifteen day tour of Canada, which included lots of television, and are set to go out on the Dick Clark swing with Herman's Hermits. Right now they are headlining the Soupy Sales Easter Show at the New York Paramount—their first resident stint in Manhattan.

In the meantime, Roulette is preparing for their next release which, we learned at the time of going to press, is "Mrs. Jones ('Ow About It)." In between dates, Tommy, Danny and Ronnie are still pounding away at their songwriting.

They may not have to rely on their own hit discs, but other artists are still relying on their material so they can have a stab at success.

JUNE HARRIS

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s-p-r-e-a-d-i-n-g**

Them

(that's their name)

GLORIA

#9727



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#1900

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#2203

Palomar

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**Bobby Emmons
MACK THE KNIFE**

B/W

BLUE ORGAN

#2090



THE AMERICAN *LONDON* GROUP

**The Legends
JUST IN
CASE**

#45010



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RECORDS



On Bob Dylan:

"He's a great talent as a writer. But his own will to self indulgence gets in the way. I think a performer has an obligation to physical cleanliness. . . . I get bored with this 'look at me I'm dirty and therefore I'm liberated' attitude. . . ."

NEW ZEALAND BORN. Gale Garnett is a black-haired, attractive 22-year-old folk-pop singer who is building her own new "ethnicity." Her world has extended from New Zealand to New York's West 46th Street High School of Performing Arts. There were numerous stop-offs in between and since in places like "California, New Mexico, Chicago and Kansas." In most of these temporary homes, the RCA Victor hitmaker has been strictly on her own.

"I've been going it alone since I was 14," she told us recently on the phone from a friend's house in Sausalito, California, an arty, "in" community where the houses jut out on stilts on a sharp hillside just north of the Golden Gate Bridge. "It's always easier, I've found, to go it alone. You're the only one accountable for what you do. If it's bad everybody can jump on your head, but if it's good, nobody can take it away from you.

"We moved to America when I was nine (from New Zealand) and lived in all those places I mentioned. My father died when I was 12 and my mother and I came to New York. When I was in school I went through my sophomore year and got into legit theater work, off Broadway and finally on Broadway in "Suzie Wong."

TYPECAST IN MOVIES. "Then I got into movies and a lot of TV work in Hollywood. I must have done 60 TV things but I found myself getting type-cast into the exotic, Mexican-Polynesian type roles. In desperation, I turned to singing because my resistance to type-casting just won't quit." Her singing eventually brought Gale Garnett a Victor contract and a hit single "We'll Sing in the Sunshine" last year.

What kind of singer, really, is Gale Garnett? "Well I think I've been influenced

Speaking Out:

Gale Garnett

by jazz, blues and folk music and people, but I make no claim on any kind of "ethnicity." I sing a song out of my own bag. It's ethnic to me, you could say. I think the folk tradition as it was is a dying thing. The new thing is people like Bob Dylan, Mike Settle and myself who are writing our own kinds of songs."

PRONOUNCED OPINIONS. Miss Garnett has no trouble at all discussing herself. She also has pronounced opinions on many things and people. About Bob Dylan, she says: "He's a great talent as a writer. But his own will to self-indulgence gets in the way. I think a performer has an obligation to physical cleanliness, etcetera and so forth. I get kind of bored with this 'look at me I'm dirty and therefore liberated' attitude. I don't buy that. Some of the most liberated people I know are immaculately clean."

What then of Britain's Rolling Stones and Animals, who've made a sort of quasi-religion of dirtiness? "That's a whole other thing," she continued. They're just putting on the American public with that. It's all rather hugely funny. I'm half-English and I know how that pattern runs. They have a great sense of humor and they tend to put themselves on. There's a kind of glib, affectionate hostility there. I was traveling with Chad and Jeremy and one would say to the other in the morning, 'Good morning, you look - - - dreadful.' If you've been raised in that atmosphere it doesn't surprise you at all.

BEATLES IMPORTANCE. "The Beatles are fantastically funny too. But more than that, they've done so much for rock music. R & B is very good music. But a dreadful thing happened to it in the days of Bill Haley. And the more Anglicized and sterilized it got after that, the worse it got. These boys like the Beatles, who are influenced by the Negro, and make no bones about it, are bringing it back and making it better and better."

Miss Garnett, however, has little use for the "a go go" type of singer. "They're rock, I guess, but they flat a lot too. I mean we all flat, but they flat a lot. And the dancing, well I think it's all extremely unattractive, kind of like epileptic seizures. I guess it's good that kids are dancing rather than rioting but I still don't like the kind of dancing."

CIVIL RIGHTS. Like many singers, both white and Negro, Gale Garnett has involved herself in the civil rights struggle, "in my own quietly active way. I do my concerts and send my money and if I'm needed, I'm there, but I don't run around looking all hairy like some of them. And I don't intend to go out and bleed on the streets. It accomplishes nothing. I'm sorry, but I'm afraid people like Joan Baez are

more in love with themselves in the cause than the cause itself. On the other hand, you have a Theodore Bikel. He's quietly getting an awful lot done, and in a suit. He's done so much, and so has Pete Seeger, long before it was the smart cause to get into.

"I'll always be ready to do everything I can for the cause. I hope to continue recording—I absolutely love recording—and college concerts. Those college kids are so much with you. They're there all for you, not to get stoned while you sing, like what happens in night clubs. I hope to do some films too sometime soon and I'll be doing summer stock this summer. Then, hopefully, back to Broadway if I'm lucky."

SONGWRITING CAREER. Of all these pursuits, songwriting seems to hold the major interest for Miss Garnett. "I've done songs that both Trini Lopez and Dean Martin have recorded for their albums and I think I'm making a strong contribution as a writer. I've got 13 songs in my first two albums.

"I like Roger Miller too. I mean he happens for me. That 'King of the Road' is a good song. I think Mike Settle is doing great things with his material. Rod McKuen is an extremely talented guy who hasn't even begun to scratch the surface of what he has to offer. And Mason Williams is very good. There's a whole new crew of people from 20 to 30 who are going to be making themselves heard. I don't think I've made it fully yet, but I'll be in there trying all the time. I expect to be doing a lot with my singing because I really love it. I don't play an instrument because that would hang me up while I'm trying to sing, but the singing alone has been great for me, not only for itself, but because it helped me break out of that type cast bit in the TV scene and now I can come back to the kind of real, legit acting roles I want to do. As I said, I fight being type-cast."

REN GREVATT

On Artists and Civil Rights:

"I do my concerts and send my money and if I'm needed I'm there, but I don't run around looking all hairy like some of them. . . . I'm sorry but I'm afraid people like Joan Baez are more in love with themselves in the cause than in the cause itself. . . . On the other hand you have a Theodore Bikel. . . . He's done so much and so has Pete Seeger, long before it was the smart cause to get into. . . ."

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“DO THE FREDDIE”

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April 25th

8:PM E.S.T./7:PM C.S.T.

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“DO THE FREDDIE”

with

FREDDIE & THE DREAMERS

#72428



Record names boost TV show ratings

As guest stars or as regulars disc artists are hot on television.
This fall many will appear on their own specials as well.



Steve Lawrence



Smothers Brothers



Al Hirt



Dean Martin



Bill Cosby

WANT DISC NAMES. This should be the year of the recording artist on TV. Never before have disc names been in such demand both as musical talent for regular variety series and specials, and as guest stars to bolster rating on situation comedy shows and late night talk sessions.

The rock will be represented next fall by ABC's "Shindig," (back as a twice-a-week half hour series; NBC's "Hullabaloo" (cut to a half hour;) and ABC's "Dick Clark Show." Since all three shows feature an extensive lineup of disk talent each week, booking competition should be brisk.

FALL DEBUTS. New musical shows slated to debut this fall include "The Dean Martin Show," (NBC-TV, Thursday, 10-11 p.m.) and "The Steve Lawrence Show," (CBS-TV, Monday, 10-11 p.m.) This summer, Al Hirt is subbing for "The Jackie Gleason Show" on CBS-TV, starting June 19, 7:30-8:30 p.m. EST.

Steve Lawrence hopes to add a new dimension to his image by emphasizing his considerable gift for comedy as much, if not more, than music on his new show. Hirt, on the other hand, will "do what he does the best" on his new program, according to his personal manager Gerry Purcell.

Hirt's jazz-oriented show, originating in New York, will feature famous instrumentalists and vocalists as guest stars. Hirt's own group will work as a separate unit and as part of a larger studio orchestra. Purcell visualizes Hirt's TV role as "a cross between Ed Sullivan and Andy Williams." "Leave the guest alone" will be Hirt's policy.

ED SULLIVAN PACKAGE. It's interesting to note that the Hirt show is a Sullivan (Ed) package and is produced by Sullivan's own producer Bob Precht. Sullivan, of course, is a pioneer sponsor of recording talent. Sullivan is stepping up his own booking of pop disk talent this year. His guest lineup for the coming months includes Freddie and the Dreamers, the Dave Clark Five, The Rolling Stones, The Animals, Gerry and the Pace Makers, Tom Jones, Bobby Vinton, Little Anthony and the Imperials, Jimmy Roselli, and Soupy Sales.

Other variety and/or musical shows held over next fall and utilizing more and more pop recording artists as guests include "Hollywood Palace," "The Danny Kaye Show," "The Red Skelton Show," "Bell

Telephone Hour," "The Jimmy Dean Show," "The King Family," "The Lawrence Welk Show," "Walt Disney," "The Bob Hope Show," and ABC-TV's new "Night Life."

Some disc stars particularly like bookings on the comedy shows because it gives them an opportunity to showcase heretofore hidden talents for satire or slapstick. John Gary has worked with Kaye in skits. Jan and Dean and the Kinks recently appeared on Skelton's program.

PRIME SHOWCASES. However, the prime showcase this year is the multitude of musical specials starring everybody from Barbra Streisand and Lorne Greene to a quartet of "singing" walruses (on CBS's "Marineland Carnival").

Sammy Davis, vividly demonstrated his rating potential as a musical special star when he chalked up top ratings in the New York market with a local WABC-TV special earlier this year. As a result, Davis is starring this spring in a ABC-TV network special with Frank Sinatra as guest.

Other upcoming musical specials include the following:

NBC-TV: two Mary Martin specials, a series of Julie Andrews specials, (the first co-starring Gene Kelly and the New Christy Minstrels); The National Academy of Recording Arts and Sciences' "Best on Record," featuring a flock of big-name Grammy winners, May 18; Lorne Greene's "American West," May 3; Perry Como's "Kraft Music Hall," May 27; Danny Thomas' "History of Applause," April 23.

CBS-TV: Barbra Streisand, first of a series, April 28; Dick Clark's "Where the Action Is" with Frankie Avalon, Bobby Rydell, Jan and Dean, The Four Seasons, The Supremes, Chad and Jeremy, Dick and Dee Dee, Bobby Freeman, and others, this spring.

ABC-TV: Sammy Davis; Bing Crosby's salute to Irving Berlin on his 76th birthday; A tribute to the late President Kennedy "The Young Man From Boston" with the Kingston Trio, Gordon MacRae, and the Mormon Tabernacle Choir, May 29; "The World Fair Entertainment Special," with the New Christy Minstrels, Al Hirt, and Gordon and Sheila MacRae.

NON-MUSICALS TOO. An amusing trend has developed on the non-musical scene as a result of the success of Lorne Greene, Richard Chamberlain and others as recording stars. It's difficult to tell the

musicals from the non-musicals these days even with a TV Guide. Record artists and musical sequences are turning up with increasing frequency on "The Dick Van Dyke Show," "The Patty Duke Show," "Donna Reed Show," and others.

"Dr. Kildare" devoted a whole program, April 15, to "the annual Blair Hospital Revue," thereby enabling Richard Chamberlain to exhibit his vocal prowess. They even included a number for Raymond "Dr. Gillespie" Massey.

Everybody sings on "Bonanza," that durable top rated western. Papa Greene of course, is the champion, but his "sons" Mike Landon and Pernell Roberts are also disk artists. Landon recently clicked on "Hullabaloo," and Roberts sang several folk songs on "Bonanza" itself last month with guest folk star Hoyt Axton.

MUSICAL ASPIRATIONS. Other TV actors with musical aspirations include James Franciscus ("Mr. Novak"); Sammy Jackson ("No Time For Sergeants"); Gene Barry ("Burke's Law"); Jim Nabors ("Gomer Pyle"); David Janssen ("The Fugitive") and Vince Edwards ("Dr. Casey").

In past years such TV stars as Walter Brennan, George Maharis, Ed "Kookie" Byrnes, Paul Peterson, Shelly Fabares, Rick Nelson and Roger Smith have had hit records. However, producers of non-musical shows have never made as great an effort to reach the teen market as they are doing today.

Among the new non-musical shows next fall that will feature pop musical backgrounds and/or recording stars are "Gidget" and "Tammy" on ABC-TV; a CBS fantasy comedy series starring the Smothers Brothers; "I Spy" with comedian Bill Cosby, NBC; and, in production but still not firm, "Coronet Blues," CBS-TV.

Even "Gunsmoke" has bowed to the trend. Betty Hutton, playing a saloon singer, belts out five songs on the May 1 episode.

One word of caution though to TV producers before they lose their heads completely and have Matt Dillon doing the Watusi. NBC-TV recently compiled a report on all of the guests (including many top pop disc names) who have appeared on Johnny Carson's late night show to determine which one pulled the most fan mail. The winner? Metropolitan Opera tenor Jan Peerce.

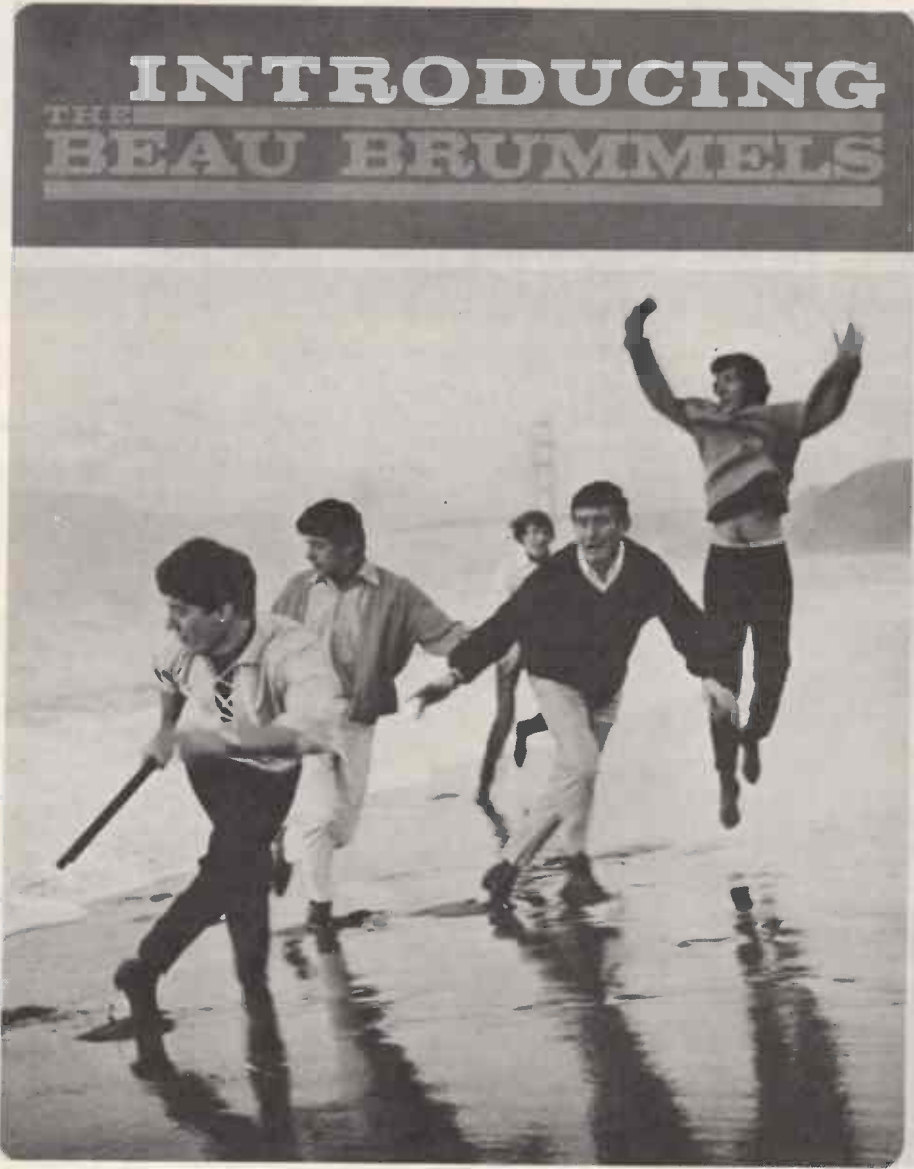
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- 
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- STILL IN LOVE WITH YOU BABY
- JUST A LITTLE
- JUST WAIT AND SEE
- OH LONESOME ME
- AIN'T THAT LOVING YOU BABY
- STICK LIKE GLUE
- THEY'LL MAKE YOU CRY
- THAT'S, IF YOU WANT ME TO
- I WANT MORE LOVING
- I WOULD BE HAPPY
- NOT TOO LONG AGO

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GETZ-GILBERTO, ROGER MILLER, SWEEP GRAMMY AWARDS

Jazzmen Stan Getz and Joao Gilberto of Verve Records, and country singer-composer Roger Miller of Smash Records, swept the NARAS Grammy Awards last Tuesday Night (13). Between them, the Getz-Gilberto and Miller combine swept nine of the 47 awards.

The star studded NARAS banquet and awards dinner, the highlight of the record industry year, was held simultaneously in four cities, New York, Chicago, Nashville and Hollywood, the main centers of the U.S. recording industry. Almost 1500 performers, producers, composers, art directors, engineers and music-record executives attended.

Getz-Gilberto won the album of the year award with the LP "Getz-Gilberto;" won the best instrumental jazz performance with the same LP, and won the award for best engineered album as well. Getz and Astrud Gilberto also won the record of the year award for the single "The Girl From Impanema."

Roger's Record Night

Roger Miller snagged the country single of the year with "Dang Me," top country song with "Dang Me," top country LP with "Dang Me/Chug-A-Lug," best performance, country, with "Dang Me," and also won as best new country artist. That's a



NARAS President Nesuhi Ertegun



Best vocalists: Barbra Streisand, Louis Armstrong

record for a year's awards.

Henry Mancini picked up three Grammys. His composition "Pink Panther" won as the best instrumental. His Victor recording of the song won as the best instrumental performance, and also won best instrumental arrangement.

The Beatles, the biggest thing that has happened to the record business in 10 years, surprisingly received only two awards. One was as best vocal group with "A Hard Day's Night" on Capitol. The other was as best new talent of 1964.

"Dolly" Top Song

"Song of the Year" was Jerry Herman's "Hello Dolly." Louis Armstrong was named best male vocalist for his record of "Hello Dolly" on Kapp. Barbra Streisand got the award as best female vocalist for her Columbia discing of "People" from her show "Funny Girl." The arranger of the song on the single, Peter Matz, received a Grammy for his arrangement. And the album cover of Barbra's LP called "People" on Columbia, won the best pop cover award.

"Funny Girl," won the Grammy as best Broadway show score of the year. It was written by Jule Styne and Bob Merrill. "Mary Poppins" won two awards. One as best motion picture score, an additional plum for composers Richard and Robert Sherman, who won a Hollywood Oscar for the score, and also as best kiddie album, on the Vista label.

Although there was general agreement that the NARAS awards this time out (the seventh annual) were much more on the beam than in other years, there was considerable grumbling about a few of them. One was the best rhythm and blues record award to Nancy Wilson for "How

Glad I Am." Most of the r. & b. aficionados felt Nancy's record was pure pop.

There was also much ado about Gale Garnett's win of best folk record with "We'll Sing In The Sunshine," another disc regarded as more pop than folk.

No Quarrel Here

Yet there was no quarrel about Marilyn Horne as most promising recording artist in the classical field, or the BBC Tribute to John F. Kennedy on Decca as the best documentary, or Petula Clark's "Downtown" on Warner Bros. as best rock and roll recording, or Leontyne Price's "Carmen" on Victor as the best opera package.

The NARAS Awards were presented much more happily and breezily than in other years too. Father O'Connor, Allan Sherman, Morton Gould, and Skitch Henderson made fine emcees at the Astor Hotel in New York, and the artists who came to the Astor to present the awards kept things in a warm groove. They included such outstanding names as Sammy Davis, Eddy Arnold, Leopold Stokowski, Dionne Warwick, Astrud Gilberto, Maestro Arthur Fiedler, Steve Lawrence and Eydie Gorme, Duke Ellington, Mary Travers (Peter, Paul and she), and Miriam Makeba.

The biggest tribute of the evening came however, when the Great Louis Armstrong came up to receive his award as best male vocalist, and sang his song, to backing by the Woody Herman Orchestra. That topped the night.

NARAS president Nesuhi Ertegun and New York president George Avakian, and executive director George Simon deserve kudos for a well-wrought NARAS affair. Now—on to the NARAS NBC-TV Show "The Best On Record," May 18!

BOB ROLONTZ

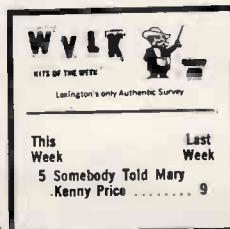
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Winners Of The 1964 Grammy Awards



Roger Miller—five awards

1. RECORD OF THE YEAR:
The Girl From Ipanema—Stan Getz and Astrud Gilberto
A & R producer, Creed Taylor
2. ALBUM OF THE YEAR—Non-Classical
Getz/Gilberto—Stan Getz, Joao Gilberto
A & R Producer, Creed Taylor
3. ALBUM OF THE YEAR—Classical:
Bernstein: Symphony No. 3 ("Kaddish")—
Leonard Bernstein cond. the New York Philharmonic Orchestra
A & R producer, John McClure
4. SONG OF THE YEAR:
Hello, Dolly!—Composer Jerry Herman
5. BEST INSTRUMENTAL COMPOSITION (Other Than Jazz):
The Pink Panther Theme—Composer Henry Mancini
6. BEST VOCAL PERFORMANCE—Female:
People—Barbra Streisand
7. BEST VOCAL PERFORMANCE—Male:
Hello, Dolly!—Louis Armstrong
8. BEST INSTRUMENTAL JAZZ PERFORMANCE
—Small Group or Soloist with Small Group:
Getz/Gilberto—Stan Getz
9. BEST INSTRUMENTAL JAZZ PERFORMANCE
—Large Group or Soloist with Large Group:
Guitar From Ipanema—Laurindo Almeida
10. BEST ORIGINAL JAZZ COMPOSITION:
The Cat—Composer, Lalo Schifrin
11. BEST INSTRUMENTAL PERFORMANCE—
Non-Jazz:
Pink Panther—Henry Mancini
12. BEST INSTRUMENTAL ARRANGEMENT:
Pink Panther—Henry Mancini—Arranger,
Henry Mancini
13. BEST ACCOMPANIMENT ARRANGEMENT
FOR VOCALIST/S OR INSTRUMENTALIST/S:
People—Barbra Streisand—Arranger, Peter Matz
14. BEST PERFORMANCE BY A VOCAL GROUP:
A Hard Day's Night—The Beatles
15. BEST PERFORMANCE BY A CHORUS:
The Swingle Singers Going Baroque—
The Swingle Sisters
16. BEST ORIGINAL SCORE WRITTEN FOR A
MOTION PICTURE OR TELEVISION SHOW:
Mary Poppins—Composers, Richard M. and
Robert Sherman
17. BEST SCORE FROM AN ORIGINAL CAST
SHOW ALBUM:
Funny Girl—Composers, Jule Styne and Bob
Merrill
A & R Producer, Richard Jones
18. BEST COMEDY PERFORMANCE:
I Started Out As a Child—Bill Cosby
19. BEST DOCUMENTARY, SPOKEN WORD OR
DRAMA RECORDING (Other Than Comedy):
BBC Tribute to John F. Kennedy—"That Was
The Week That Was" Cast
20. BEST ENGINEERED RECORDING:
Getz/Gilberto—Stan Getz, Joao Gilberto—
Engineer Phil Ramone
21. BEST ENGINEERED RECORDING—Special or
Novel Effects:
The Chipmunks Sing the Beatles—The Chip-
munks—Engineer, Dave Hassinger
22. BEST ALBUM COVER:
People—Barbra Streisand—Art Director, Rob-
ert Cato, Photographer, Don Bronstein
23. BEST RECORDING FOR CHILDREN:
Mary Poppins—Julie Andrews, Dick Van Dyke,
and original cast
24. BEST ROCK AND ROLL RECORDING:
Downtown—Petula Clark
25. BEST RHYTHM AND BLUES RECORDING:
How Glad I am—Nancy Wilson
26. BEST FOLK RECORDING:
We'll Sing in the Sunshine—Gale Garnett
27. BEST GOSPEL OR OTHER RELIGIOUS RE-
CORDING (MUSICAL):
Great Gospel Songs—Tennessee Ernie Ford
28. BEST NEW ARTIST OF 1964:
The Beatles
29. BEST COUNTRY & WESTERN SINGLE:
Dang Me—Roger Miller
A & R Producer, Jerry Kennedy
30. BEST COUNTRY & WESTERN ALBUM:
Dang Me/Chug-A-Lug—Roger Miller
A & R Producer, Jerry Kennedy
31. BEST COUNTRY & WESTERN VOCAL PER-
FORMANCE—Female:
Here Comes My Baby (single) Dottie West
32. BEST COUNTRY & WESTERN VOCAL PER-
FORMANCE—Male:
Dang Me (single)—Roger Miller
33. BEST COUNTRY & WESTERN SONG:
Dang Me—Composer, Roger Miller
34. BEST NEW COUNTRY & WESTERN ARTIST
OF 1964:
Roger Miller
35. BEST ALBUM NOTES:
Mexico (Legacy Collection)—Carlos Chavez—
Annotators, Stanton Catlin, Carleton Beals
36. BEST PERFORMANCE—Orchestra:
Mahler: Symphony No. 5 in C Sharp Minor/
Berg: "Wozzeck" Excerpts—Phyllis Curtin
Erich Leinsdorf conducting the Boston Sym-
phony Orchestra
37. BEST CHAMBER PERFORMANCE—
Instrumental:
Beethoven: Trio No. 1 in E Flat Op. 1, No. 1
—Heifetz-Piatigorsky Concerts with Jacob
Lateiner, piano
38. BEST CHAMBER MUSIC PERFORMANCE—
Vocal:
It Was a Lover and His Lass (Morley, Byrd
& Others)—New York Pro Musica, Noah
Greenberg conductor
39. BEST PERFORMANCE—Instrumental Soloist or
Soloists (with Orchestra):
Prokofiev: Concerto No. 1 in D Major for
Violin—Isaac Stern (Eugene Ormandy con-
ducting Philadelphia Orchestra)
40. BEST PERFORMANCE—Instrumental Soloist
(Without Orchestra):
Vladimir Horowitz Plays Beethoven, Debussy,
Chopin (Beethoven: Sonata No. 8 "Pathet-
tique"; Debussy: Preludes; Chopin: Etudes &
Scherzos 1 thru 4)—Vladimir Horowitz
41. BEST OPERA RECORDING:
Bizet: Carmen—Herbert von Karajan conduct-
ing Vienna Philharmonic Orchestra & Chorus
—Principal Soloists: Leontyne Price, Franco
Corelli, Robert Merrill, Mirella Freni
42. BEST CHORAL PERFORMANCE (Other Than
Opera):
Britten: A Ceremony of Carols—The Robert
Shaw Chorale—Robert Shaw Conductor
43. BEST VOCAL SOLOIST PERFORMANCE
(with or without Orchestra):
Berlioz: Nuits D'Ete (Song Cycle)/Falla:
El Amor Brujo—Leontyne Price (Fritz Reiner
cond. Chicago Symphony)
44. BEST COMPOSITION BY A CONTEMPORARY
COMPOSER:
Piano Concerto—Composer, Samuel Barber
45. BEST ENGINEERED RECORDING:
Britten: Young Person's Guide to the Orches-
tra—Carlo Maria Giulini cond. Philharmonic
Orchestra—Engineer, Douglas Larter
46. BEST ALBUM COVER:
Saint-Saens: Carnival of the Animals/Britten:
Young Person's Guide to the Orchestra—
Arthur Fiedler cond. Boston Pops—Art Di-
rector, Robert Jones—Graphic Artist, Jan
Balet
47. MOST PROMISING NEW RECORDING
ARTIST: Marilyn Horne (Mezzo-Soprano)

... And All The Stars Came Out

Photographs by Popsie



Steve Lawrence, Louis Armstrong, Eydie Gorme



Bobby Vinton



Eddy Arnold



Duke Ellington



Maestro Arthur Fiedler



Skitch Henderson, Mary Travers



Sammy Davis



Allan Sherman



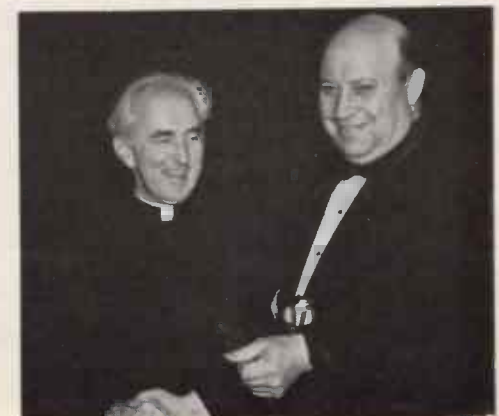
Father O'Connor, Bob Jones



Astrud Gilberto, Creed Taylor, Sammy Davis,
Monica Getz



George Avakian, Woody Herman



Father O'Connor, Milt Gabler

NATIONAL POP 100

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 record stores.

Mrs. Brown Goes to Top in Two Weeks!

THE MONEY RECORDS

This Week	Last Week	Record	Label
18		MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER HERMAN'S HERMITS, MGM 13341	MGM 13341
2	2	GAME OF LOVE WAYNE FONTANA & THE MINDBENDERS, Fontana 1503	Fontana 1503
3	1	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower 125	Tower 125
5		I KNOW A PLACE PETULA CLARK, Warner Bros. 5672	Warner Bros. 5672
8		THE CLAPPING SONG SHIRLEY ELLIS, Congress 234	Congress 234
10		TIRED OF WAITING FOR YOU KINKS, Reprise 0347	Reprise 0347
7	4	STOP: IN THE NAME OF LOVE SUPREMES, Motown 1074	Motown 1074
15		GO NOW MOODY BLUES, London 9726	London 9726
19		THE LAST TIME ROLLING STONES, London 8741	London 8741
11		I'LL BE DOGGONE MARVIN GAYE, Tamla 54112	Tamla 54112

SALE BLAZERS

This Week	Last Week	Record	Label
11	13	I'LL NEVER FIND ANOTHER YOU SEEKERS, Capitol 5383	Capitol 5383
20		SILHOUETTES HERMAN'S HERMITS, MGM 13332	MGM 13332
13	3	CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMITS, MGM 13310	MGM 13310
14	6	NOWHERE TO RUN MARTHA & THE VANDELLAS, Gordy 7039	Gordy 7039
15	17	BUMBLE BEE SEARCHERS, Kapp 49	Kapp 49
16	7	SHOTGUN JUNIOR WALKER, Soul 35005	Soul 35005
25		COUNT ME IN GARY LEWIS, Liberty 55778	Liberty 55778
28		JUST ONCE IN MY LIFE RIGHTEOUS BROTHERS, Phillies 127	Phillies 127
39		IT'S GROWING TEMPTATIONS, Gordy 7040	Gordy 7040
12		KING OF THE ROAD ROGER MILLER, Smash 1965	Smash 1965

This Week	Last Week	Record	Label
21	22	THE RACE IS ON JACK JONES, Kapp 651	Kapp 651
22	24	GOT TO GET YOU OFF MY MIND SOLOMON BURKE, Atlantic 2276	Atlantic 2276
36		CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL, Parkway 942	Parkway 942
24	9	BIRDS & THE BEES JEWEL AKENS, Era 3141	Era 3141
57		IT'S GONNA BE ALRIGHT GERRY & THE PACEMAKERS, Laurie 3293	Laurie 3293
35		OOO BABY BABY MIRACLES, Tamla 54113	Tamla 54113
27	29	ONE KISS FOR OLD TIMES SAKE RONNIE DOVE, Diamond 179	Diamond 179
28	16	EIGHT DAYS A WEEK BEATLES, Capitol 5371	Capitol 5371
29	23	PEACHES & CREAM IKETTIES, Modern 1005	Modern 1005
30	33	I UNDERSTAND FREDDIE & THE DREAMERS, Mercury 72377	Mercury 72377

ACTION RECORDS

40		BABY THE RAIN MUST FALL GLENN YARBROUGH, RCA 8498	RCA 8498
32	14	LONG LONELY NIGHTS BOBBY VINTON, Epic 9768	Epic 9768
45		SHE'S ABOUT A MOVER SIR DOUGLAS QUINTET, Tribe 8308	Tribe 8308
42		IT'S NOT UNUSUAL TOM JONES, Parrot 9737	Parrot 9737
35	21	DO YOU WANNA DANCE BEACH BOYS, Capitol 5372	Capitol 5372
36	31	WHEN I'M GONE BRENDA HOLLOWAY, Tamla 54111	Tamla 54111
49		WOMAN'S GOT SOUL IMPRESSIONS, ABC Paramount 10647	ABC Paramount 10647
48		WE'RE GONNA MAKE IT LITTLE MILTON, Checker 1105	Checker 1105
83		HELP ME RONDA BEACH BOYS, Capitol 53453	Capitol 53453
40	26	GOLDFINGER SHIRLEY BASSEY, United Artists 790	United Artists 790
93		TRUE LOVE WAYS PETER & GORDON, Capitol 5406	Capitol 5406
42	27	COME & STAY WITH ME MARIANNE FAITHFUL, London 9731	London 9731
51		IKO IKO DIXIE CUPS, Red Bird 10-024	Red Bird 10-024
53		AND ROSES AND ROSES ANDY WILLIAMS, Columbia 43257	Columbia 43257
80		TICKET TO RIDE BEATLES, Capitol 5407	Capitol 5407
60		I DO LOVE YOU BILLY STEWART, Chess 1922	Chess 1922
47	46	I CAN'T STOP THINKING OF YOU BOBBI MARTIN, Coral 62447	Coral 62447
48	50	THE ENTERTAINER TONY CLARKE, Chess 1924	Chess 1924
49	44	LAND OF A THOUSAND DANCES CANNIBAL & THE HEADHUNTERS, Rampart 642	Rampart 642
70		WOOLY BULLY SAM THE SHAM, MGM 13322	MGM 13322
51	56	TOY SOLDIER 4 SEASONS, Philips 40278	Philips 40278
89		JUST A LITTLE BEAU BRUMMELS, Autumn 10	Autumn 10
53	52	SEE YOU AT THE GO GO DOBBIE GRAY, Charger 107	Charger 107

54	63	SHE'S COMIN' HOME ZOMBIES, Parrot 9794	Parrot 9794
55	62	TRULY TRULY TRUE BRENDA LEE, Decca 31762	Decca 31762
67		IT'S GOT THE WHOLE WORLD SHAKIN' SAM COOKE, RCA Victor 8539	RCA Victor 8539
✓		REELIN' AND ROCKIN' DAYE CLARK FIVE, Epic 9786	Epic 9786
58	59	OUT IN THE STREETS SHANGRI-LAS, Red Bird 10-025	Red Bird 10-025
74		SUBTERRANEAN HOMESICK BLUES BOB DYLAN, Columbia 43242	Columbia 43242
60	69	DREAM ON LITTLE DREAMER PERRY COMO, RCA Victor 8533	RCA Victor 8533
61	65	CRAZY DOWNTOWN ALLAN SHERMAN, Warner Bros. 5614	Warner Bros. 5614
✓		CONCRETE AND CLAY EDDIE RAMBEAU, Dynovoice 204	Dynovoice 204
63	58	NOT TOO LONG AGO UNIQUES, Paula 219	Paula 219
64	71	GOODBYE MY LOVER GOODBYE SEARCHERS, Kapp 658	Kapp 658
65	73	THINK OF THE GOOD TIMES JAY & AMERICANS, United Artists 845	United Artists 845
66	61	SOMEBODY ELSE IS TAKING MY PLACE AL MARTINO, Capitol 5384	Capitol 5384
67	76	THE BIRDS ARE FOR THE BEES NEWBEATS, Hickory 1305	Hickory 1305
68	79	DO THE FREDDIE CHUBBY CHECKER, Parkway 949	Parkway 949
69	78	THE BARRACUDA ALVIN CASH & CRAWLERS, Mar-V-Lus 6005	Mar-V-Lus 6005
✓		IN THE MEANTIME GEORGIE FAME, Imperial 66104	Imperial 66104
71	72	NOTHING CAN STOP ME GENE CHANDLER, Constellation 149	Constellation 149
72	81	A WOMAN CAN CHANGE A MAN JOE TEX, Dial 4006	Dial 4006
88		YES IT IS BEATLES, Capitol 5407	Capitol 5407
94		TOMMY REPARATA & DELRONS, World Artists 1051	World Artists 1051
86		THE MOUSE SOUPY SALES, ABC Paramount 10646	ABC Paramount 10646
76	77	DEAR DAD CHUCK BERRY, Chess 1926	Chess 1926

✓		COME ON OVER TO MY PLACE DRIFTERS, Atco 2285	Atco 2285
78	84	SHE'S LOST YOU ZEPHYRS, Rotate 5006	Rotate 5006
79	82	I NEED YOU CHUCK JACKSON, Wand 179	Wand 179
80	85	THE RECORD BEN E. KING, Atco 6343	Atco 6343
91		YOU CAN HAVE HIM DIONNE WARWICK, Scepter 1294	Scepter 1294
✓		BOO-GA-LOO TOM & JERRY, ABC Paramount 10638	ABC Paramount 10638
83	92	WHAT DO YOU WANT WITH ME CEAD & JEREMY, World Artists 1052	World Artists 1052
✓		IT AIN'T NO BIG THING RADIANTS, Chess	Chess
✓		I GOTTA WOMAN RAY CHARLES, ABC Paramount 10649	ABC Paramount 10649
86	87	PEANUTS SUNGLOWS, SunGlow 107	SunGlow 107
✓		I'LL CRY ALONE GALE GARNETT, RCA Victor	RCA Victor
✓		QUEEN OF THE HOUSE JODY MILLER, Capitol 5402	Capitol 5402
89	98	APPLES AND BANANAS LAWRENCE WELK, Dot 16697	Dot 16697
✓		AL'S PLACE AL HIRT, RCA Victor 8542	RCA Victor 8542
91	97	POOR BOY ROYALETTES, MGM 13327	MGM 13327
✓		CHAINS OF LOVE DRIFTERS, Atco 2285	Atco 2285
✓		WALKIN' JIMMY JONES, Roulette 4608	Roulette 4608
✓		GOOD LOVIN' OLYMPICS, Loma 2013	Loma 2013
✓		YOU AIN'T SEEN NOTHING YET BOBBETTES, Diamond 181	Diamond 181
96	99	THE MINUTE YOU'RE GONE CLIFF RICHARD, Epic 9757	Epic 9757
✓		IT WAS EASIER TO HURT HER GARNETT MIMMS, United Artists	United Artists
✓		AND I LOVE HIM ESTHER PHILLIPS, Atlantic	Atlantic
✓		TALK ABOUT LOVE ADAM FAITH, Amy 922	Amy 922
100	100	CRY ME A RIVER MARIE KNIGHT, Musicor 10176	Musicor 10176

**MORE POWER
TO YOU FROM
TOWER!**



**FREDDIE AND THE DREAMERS
You Were Made For Me (127)**

Biggest Freddie hit ever in England, now available on Tower. Advance orders—over 350,000. And it's perfectly timed to cash in on the success of Tower's current Freddie favorite: I'm Tellin' You Now!

**IAN WHITCOMB
You Turn Me On (THE TURN
ON SONG) (134)**

Follow-up to Ian's first Tower single and chart-maker, This Sporting Life. And this one has the promotional push to go high on the hit list—lan is appearing on five top TV shows!

**DICK CURLESS
A Tombstone Every Mile (124)**

There's more life in this one than the title suggests—it's high on the country charts. (And watch for Dick's new Tower milestone, coming soon!)

2 Tower singles getting top airplay now

**THE ARROWS
Moon Dawg '65 (133)**

Follow the Arrows! Their last smash: Apache '65!

**BRENDAN BOWYER &
THE ROYAL SHOWBAND
Hucklebuck '65 (132)**

No. 1 in Ireland for weeks!

2 MORE Singles to watch

**RITCHIE DEAN
Why Can't You Love Me/
Now (121)**

**GUS JENKINS
Frosty/
You Used Me (122)**



CERULEAN BLUES

Black And Blue

by Dom Cerulli

Recently Louis Armstrong was quoted as having spoken out against the situation in Selma and the South, and the guys on the corner who have been putting Louis away for years finally smiled and said, "It's about time," and "Louis is getting some social conscience," and like that.

Lord knows I don't have to speak for Louis Armstrong, but since I run this space, I'd like to speak about him and say a couple of things he could not or would not want to say himself.

Louis will be 65 years old this summer. That alone should be enough to say a "Thank You" when you say your prayers tonight, everybody. During those 65 years he has been one of the most popular, durable, beloved entertainers in the world. Entertainer. The world.

An "American" To World

He has played before kings and presidents, and has entertained in countries where even the Peace Corps hasn't been yet. For several decades, Louis has been "an American" to a large portion of the world.

And he has, by and large, carried himself with the dignity and personal charm of a man of state while remaining a major musical artist. He has made a lot of money, but if you've seen Louis perform, you know that he's earned every penny.

Louis came to stardom in a time when people thought of Negroes, if they thought of them at all, as porters, servants, eccentric dancers, boxers, or musicians. Louis made them think of him as a leading Negro artist.

Later, adoring audiences the world over removed the adjective "Negro." Louis became a personality, transcending color and even nationality. He belongs more to the world than to any city, state, country, or people.

Has Lived A Protest

What I'm getting at is this: Louis hasn't had to speak out for or against anything concerning the American Negro. By just being Louis Armstrong he has lived a protest. Despite the adulation and the world acclaim. Despite the royalties and the high fees. Louis has lived a protest in thousands of second-rate hotels, dirty rest rooms, sweaty dressing rooms, and shoddy restaurants.

But by being Louis Arm-

strong and playing his music the way he does, he has, I think, been a factor in getting many people to realize that social injustices do exist. For if they've been moved as you and I by an Armstrong solo or a vocal, perhaps they've thought for a fleeting second about the man performing, and beyond him to the people from whom this man came. How can you love one and ignore the other? It is at this point that Louis is more eloquent in silence than most are in speech or print.

And Louis did say it once, not so long ago, from the heart to the heart, when he sang "Black and Blue." You know the line, "I'm white inside."

That's Louis speaking for our times. As if it had to be said.

BRITAIN'S TOP 50

Courtesy Melody Maker, London

- 1 THE MINUTE YOU'RE GONE
Cliff Richard—Columbia
- 2 THE LAST TIME
Rolling Stones—Decca
- 3 CONCRETE AND CLAY
Unit Four + 2—Decca
- 4 FOR YOUR LOVE
Yardbirds—Columbia
- 5 CATCH THE WIND
Donovan—Pye
- 6 IT'S NOT UNUSUAL
Tom Jones—Decca
- 7 HERE COMES THE NIGHT
Them—Decca
- 8 THE TIMES THEY ARE A'CHANGIN'
Bob Dylan—CBS
- 9 SILHOUETTES
Herman's Hermits—Columbia
- 10 GOODBYE MY LOVE
Searchers—Pye
- 11 I CAN'T EXPLAIN
The Who—Brunswick
- 12 COME AND STAY WITH ME
Marianne Faithful—Decca
- 13 STOP! IN THE NAME OF LOVE
Supremes—Tama Motown
- 14 I'LL BE THERE
Gerry and the Pacemakers—Columbia
- 15 YOU'RE BREAKING MY HEART
Keely Smith—Reprise
- 16 I'LL NEVER FIND ANOTHER YOU
Seekers—Columbia
- 17 LITTLE THINGS
Dave Berry—Decca
- 18 I'LL STOP AT NOTHING
Sandie Shaw—Pye
- 19 POP GO THE WORKERS
Barron-Knights—Columbia
- 20 EVERYBODY'S GONNA BE HAPPY
Kinks—Pye
- 21 I KNOW A PLACE
Petula Clark—Pye
- 22 I MUST BE SEEING THINGS
Gene Pitney—Stateside
- 23 YES I WILL
Hollies—Parlophone
- 24 KING OF THE ROAD
Roger Miller—Philips
- 25 REELIN' AND ROCKIN'
Dave Clark Five—Columbia
- 26 HONEY I NEED
Pretty Things—Fontana
- 27 BRING IT ON HOME TO ME
Animals—Columbia
- 28 I APOLOGISE
P. J. Proby—Liberty
- 29 DO THE CLAM
Elvis Presley—RCA
- 30 WINDMILL IN OLD AMSTERDAM
Ronnie Hilton—HMV
- 31 I DON'T WANT TO GO ON WITHOUT YOU
Moody Blues—Decca
- 32 THE SPECIAL YEARS
Val Doonican—Decca
- 33 NOWHERE TO RUN
Martha and the Vandellas—Tama Motown
- 34 TRUE LOVE FOR EVERMORE
Bachelors—Decca
- 35 ALL OVER THE WORLD
Francisco Hardy—Pye
- 36 THE GAME OF LOVE
Wayne Fontana and the Mindbenders—Fontana
- 37 THE BIRDS AND THE BEES
Jewel Akens—London
- 38 IT HURTS SO MUCH
Jim Reeves—RCA
- 39 IN THE MEANTIME
Georgie Fame—Columbia
- 40 HAWAIIAN WEDDING SONG
Julie Rogers—Mercury
- 41 GOODNIGHT
Roy Orbison—London
- 42 TRUE LOVE WAYS
Peter and Gordon—Columbia
- 43 WITHOUT YOU
Matt Monro—Parlophone
- 44 MARY ANNE
Shadows—Columbia
- 45 I'M GONNA GET THERE SOMEHOW
Val Doonican—Decca
- 46 STRANGER IN TOWN
Del Shannon—Stateside
- 47 A LITTLE YOU
Freddie and the Dreamers—Columbia
- 48 HAWAII TATTOO
Walkikis—Pye
- 49 THE 'IN' CROWD
Dobie Gray—London
- 50 I BELONG
Kathy Kirby—Decca

YOU HEARD IT LAST NIGHT

on the

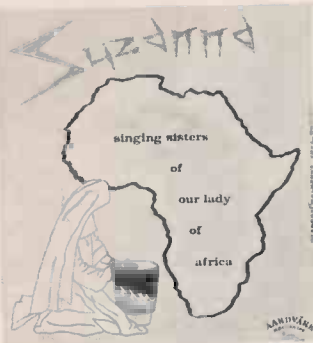
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Hello, Dolly!—Jerry Herman

Best Instrumental Composition (non-jazz)

**Pink Panther Theme—
Henry Mancini**

Best Instrumental Performance (non-jazz)

Pink Panther—Henry Mancini

Best Instrumental Arrangement

Pink Panther—Henry Mancini

Best Folk Recording

**We'll Sing in the Sunshine—
Gale Garnett**

Best Country & Western

Vocal Performance—Female

**Here Comes My Baby—
Dottie West**

Best Performance—Orchestra

**Mahler: Symphony No. 5
in C-Sharp Minor and Berg:
Wozzeck Excerpts—Erich Leinsdorf
Conducting The Boston
Symphony Orchestra**

Best Chamber Performance—Instrumental

**Heifetz—Piatigorsky Concerts with
Jacob Lateiner and Guests—
Beethoven Piano Trio, Op. 1, No. 1;**

Haydn: Divertimento for Cello and Orchestra;

**Bozza: Tema con Variazioni
(for Violin, Cello and Orchestra)**

Best Opera Recording

Bizet: Carmen—

**Herbert Von Karajan conducting
the Vienna Philharmonic
Orchestra and Chorus—Principal
Soloists: Leontyne Price,
Franco Corelli, Robert Merrill,
Mirella Freni—
John Culshaw, producer**

*Best Choral Performance
(Other Than Opera)*

**Britten: A Ceremony of Carols,
Rejoice in the Lamb, Festival Te Deum—
The Robert Shaw Chorale;
Robert Shaw conducting**

*Best Vocal Soloist Performance
(With or Without Orchestra)*

**Berlioz: Les nuits d'été
(Song Cycle) and Falla:
El Amor Brujo—
Leontyne Price**

Best Album Cover

**Saint-Saëns: Carnival
of The Animals and
Britten: Young Person's Guide
to the Orchestra**

*(The Boston Pops Orchestra,
Arthur Fiedler, conductor)—Robert Jones,
art director; Jan Balet, graphic artist*

RCA VICTOR

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See the NARAS Awards TV Show "The Best on Record" Tuesday Evening, May 18 on NBC-TV Presented by Timex

Rank	Song	Label	Chart	Weeks on Chart	Peak
35	DO YOU WANNA DANCE... Beach Boys (Capitol)		19 40 64	41	5
60	DREAM ON... Perry Como (RCA)			32	12
					35
28	EIGHT DAYS A WEEK... Beatles (Capitol)				22
48	(THE) ENTERTAINER... Tony Clarke (Chess)		40 36	43 49	22
	EVENING TIME... Elena (Roulette)		91		41
	EYES OF MINE... Rita Pavone (RCA)			36	
	FIVE DOLLARS... Pitney/Jones (Musicor)			33	
	GABRIELLE... Jimmy Bing (Colpix)			X	
2	GAME OF LOVE... Wayne Fontana (Fontana)		41		
	GEORGIE PORGIE... Jewel Akens (Era)		2 9 5 4 2 10	17 3 1	7 6 2
	GLORIA... Them (Parrot)		46		X
	GOLDFINGER... John Barry (United Artists)				X
40	GOLDFINGER... Shirley Bassey (United Artists)				1
8	GO NOW... Moody Blues (London)		12		
94	GOOD LOVIN'... Olympics (Loma)		8 1 6 4 18	8 27	40 9 21
64	GOODBYE MY LOVER... Searchers (Kapp)		68		7
	GOODNIGHT MY LOVE... Deltas		46 63 24		26 36
22	GOT TO GET YOU OFF MY MIND... S. Burke (Atlantic)		31 10	2 22	24 21
	GOTTA HAVE YOUR LOVE... Sapphires (ABC Par.)		33 62		20 32
	HAPPY ORGAN SHAKE... Basset Hand (Josie)			X	
	HAVING A PARTY... Ronnie Mitchell (Blue Cat)		75		
	HAWAII HONEYMOON... Waikikis (Kapp)				24
	HE AIN'T NO ANGEL... Ad Libs (Blue Cat)		55 93		
39	HE'S GONNA BE MY GUY... Kathy Lynn		35		
	HELP ME RONDA... Beach Boys (Capitol)		47 56 86 36 23	5 39	32 X 27 21
	HEY BABY... Hi Lites (Wassell)			P	
	HOLD IT... Duane Yates (N Joy)				50
	(THE) HUMP... Invictas		50		
	HUSH HUSH SWEET CHARLOTTE... Patti Page (Col.)				42
47	I CAN'T EXPLAIN... The Who (Decca)		24	13	14
46	I CAN'T STOP THINKING... Bobbi Martin (Coral)		24		44
85	DO LOVE YOU... Billy Stewart (Chess)		12 47		21 29 26
	GOTTA WOMAN... Roy Charles (ABC Par.)		84		
4	KNOW A PLACE... Petula Clark (Warner Bros.)		5 7 6 11 3 22	13 14 4	4 1 12 4
	MADE MY CHOICE... Sylvie Vartan (RCA)		26		14 5 4 10
79	NEED YOU... Chuck Jackson (Wand)		76		
	PAID FOR THE PARTY... Enchanters (Loma)		98		
30	UNDERSTAND... Freddie & Dreamers (Mercury)		27 20		34 2 48
	WANT THAT BOY... Sadina (Smash)			X	
	WANT TO GET MARRIED... Delicates (Challenge)			11	
	WANT TO HEAR IT FROM HER... Bobby Sherman (Decca)			X	
	WANT YOUR LOVE... Pussycats (Columbia)				P
	IT WAS THE ONE... Jamie Coe (Enterprise)				31
43	I KO KO... Dixie Cups (Red Bird)		16 34 37 17	35	23
11	I'LL BE DOGGONE... Marvin Gaye (Tamla)		14 39 17 18 14	1 34 47	16 16 20
87	I'LL CRY ALONE... Gale Garnett (RCA)		96	X	28 8 24
	I'LL KEEP HOLDING ON... Sonny James (Capitol)				30
11	I'LL NEVER FIND ANOTHER YOU... Seekers (Capitol)		27 14 13 14 6 37	5 12	11 11 4 14
3	I'M TELLING YOU NOW... Freddie & Dreamers (Tower)		1 1 4 1 1 9	15 6 3	1 2 10 3
70	I'M TIRED JUST LOOKING AT YOU... Tammy St. John			P	15 9 6 7
	IN THE MEANTIME... Georgie Fame (Imperial)		33 89 42	46	42
	IN THE NIGHT... Freddie Cannon (Warner Bros.)		82		
84	IT AIN'T NO BIG THING... Radicans (Chess)				P
97	IT WAS EASIER TO HURT HER... Garnett Mimms (U.A.)		74		20
	IT WAS I... Fantastic Baggy's (Imperial)				22
	IT'S ALMOST TOMORROW... Jimmy Velvet (Velvetone)			31	42
25	IT'S GONNA BE ALRIGHT... Gerry & Pacemakers (Lourie)		22 41 60 9 48	40 37 27	22
56	IT'S GOT THE WHOLE WORLD SHAKIN'... Sam Cooke (RCA)		32 51 38	33	21 38 16 46
19	IT'S GROWING... Temptations (Gardy)		23 37 31 23	12	9 25
34	IT'S NOT UNUSUAL... Tam Jones (Parrot)		25 35 32 30	26 45	39 31

Rank	Song	Label	Chart	Weeks on Chart	Peak
80	THE RECORD... Ben E. King (A&M)		38 40 31 40		31
57	REELIN' AND ROCKIN'... Dave Clark 5 (A&M)				24
	RIBBONS OF DARKNESS... Marly Robbins (Columbia)				30 43 48
	SAD TOMORROWS... Trini Lopez (Reprise)				X 29
53	SEE YOU AT THE GO GO... Dobie Gray (Charger)		48 23		19 8 31
33	SHAKIN' ALL OVER... Guess Who (Scepter)				49
54	SHE'S ABOUT A MOVER... Sir Douglas 5 (Tribe)				9 10 30
78	SHE'S COMIN' HOME... Zombies (Parrot)		39 46 33 44		38 27 4 37 42
16	SHOTGUN... Junior Walker (Soul)				41
12	SILHOUETTES... Hermans Hermits (MGM)		6 8 2 43	9 19 19	22 40 14 15
66	SOMEBODY ELSE IS TAKING MY PLACE... Al Martino (Capitol)		7 13 9 29 8 2	7 50	6 8 15 15
29	SOMETIME... Paul Revere & Raiders		41		5 25 43
7	STAR OF LOVE... Jack Gold (Ascot)				X 33
	STOP IN THE NAME OF LOVE... Supremes (Motown)		4 12 11		X
59	STOP THE MUSIC... Sue Thompson (Hickory)				11 13 9 5
	SUBTERRANEAN HOMESICK BLUES... Bob Dylan (Columbia)		22 46 52 32 44		17 25 25
	SUPER-CALI-etc... Andrews Van Dyke (Vista)				22 7
	SUPER-CALI-etc... Teresa Brewer (MGM)				3 3 38
99	TALK ABOUT LOVE... Adam Faith (Amy)		83		
	TEACH ME TIGER... April Stevens (A&M)				47
	TEN LITTLE BOTTLES... Johnny Bond (Starday)		17		
65	THINK OF THE GOOD TIMES... Jay & Americans (U.A.)		42 48 28		
45	TICKET TO RIDE... Beatles (Capitol)		45		
	TIGER A GO GO... Buzz & Bucky (Amy)		44 15 P 10 11	4 10	8 P 31 40
	TIME... Jerry Wallace (Challenge)				16
6	TIRED OF WAITING FOR YOU... Kinks (Reprise)		3 5 7 5 21 14	4	16 10 5
	TO HAVE AND HOLD... Distant Cousins (DynoVoice)				66 32
74	TOMMY... Reparato & Delrans (World Artists)		35 53 15		2 5 5
	TOMORROW... Steve Alaimo (ABC Paramount)				37
	TOMORROW NEVER COMES... Glen Campbell (Capitol)				8
51	TOMORROW'S GONNA BE ANOTHER DAY... Astronauts (RCA)				49
41	TOY SOLDIER... 4 Seasons (Philips)		34 52 17		23 21
55	TRULY LOVE WAYS... Peter & Gordon (Capitol)		28 42 87 11 39		36 X
	TRULY TRULY TRUE... Brenda Lee (Decca)		29 55 26 34		49 X 23 48 49
	TRY TO REMEMBER... Roger Williams (Kapp)				36
	UPTOWN CABALLERO... Jim Doval (ABC Paramount)				18
	VENICE BLUE... Bobby Darin (Capitol)				33
93	WALKIN'... Jimmy Jones (Roulette)				P
38	WE'RE GONNA MAKE IT... Little Milton (Checker)		45 37 71 46	10 21	X 48
83	WHAT DO YOU WANT WITH ME... Chad & Jeremy (World Artists)				X 34
36	WHEN I'M GONE... Brenda Holloway (Tamla)		28 28		2
	WHERE DOES HAPPINESS GO... George Maharis (Epic)				40
	WHIPPED CREAM... Tijuana Brass (A&M)				29
	WHO ARE YOU... Stacey Cane (Jubilee)		77		
	WHY DID I CHOOSE YOU... Barbra Streisand (Columbia)				28 P
	WISH I DIDN'T LOVE HIM... Mia Lewis (English Decca)				P
	WITHOUT LOVE... Little Richard (VeeJay)				-33
	WITHOUT YOU... Matt Monro (Liberty)				X
72	A WOMAN CAN CHANGE A MAN... Joe Tex (Dial)		28 88		
37	WOMAN'S GOT SOUL... Impressions (ABC Paramount)		27 33 29		28
50	WOOLY BULLY... Sam the Sham (MGM)		47 54 31 6	50	18 26 37 37
73	YES IT IS... Beatles (Capitol)				8 4 10
95	YOU AIN'T SEEN NOTHING YET... Bobbettes (Diamond)				P 8 31 40
81	YOU CAN HAVE HIM... Dionne Warwick (Scepter)		73		
	YOU DON'T NEED A HEART... Teddy Randazzo (DCP)				P 14
	YOU GAVE ME SOMEBODY TO LOVE... Dream Lovers (W.B.)				90 30
	YOU WERE MADE FOR ME... Freddie & Dreamers (Tower)				P
	YOU WERE ONLY FOOLING... Vic Damone (Warner Bros.)				53
	YOU'RE DRIVING YOU OUT OF MY MIND... J. Wallace (Chal.)				18
	YOU'RE THE HURTIN' KIND... Tulu Babies				23

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"Concrete And Clay"

Dynovoice 204



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R&B BEAT

BY KAL RUDMAN

A number of record companies other than the usual big 5 have gotten hot with R&B product. This is a very healthy sign as competition improves sales for everyone.

Imperial has one of the hottest prospects in **Lipstick Traces**, O'Jays, with picks at WJMO, WVON, WWRL, WWIN etc. and is on WIBG pop Philly . . . The new Clyde McPhatter has broken wide open for Mercury in Chicago, Cleveland, Charlotte, Miami.

The right side of the James Brown instrumental is **Devil's Hideaway** and it's big for Smash label in Chicago and Baltimore and spreading . . . Blue Rock is strong with **Mustang Sally** (and Johnny Mae Matthews in Detroit) . . . Amy-Mala has the Lou Johnson broken big in Cleveland . . . Arctic-Jamie has the Barbara Mason, **I'm Ready**, selling in Philly, Atlanta, Cleveland, Miami, Balt.-Wash.

Cry Me A River is selling large for Musicor all over . . . Roulette looks strong with the **Nights & Arthur** and the **Jimmy Jones** . . . Warner Bros. has the **Invincibles**, and Loma has the **Olympics** and **Ike & Tina Turner** . . . Kent has the **Ikettes**, **Z. Z. Hill**, & **B. B. King**.

MGM-verve is hot in Chicago, Balt., etc. with **Soul Sauce**, **Cal Tjader** and the **Royalettes** look good . . . The **Bobettes** hot on **Diamond** . . . ABC is red hot with **Boo-Ga-Loo**, **Impressions**, **Marvellos**, and the **Sapphires** all of which look very big . . . U.A. and Victor, are in there with strong entries, and Decca has hits with **Jackie Wilson & Grover Mitchell** . . . The **Delicates** are hot in Atlanta for **Challenge** . . . Duke has 3 record cookin'!

New Memphis Sheet

Congratulations to Rufus Thomas, Moohah, Honeyboy, Barbara, B. Terrell, and Hon-eymoon for putting out the most original and clever sheet, R&B or pop, in the country for 50,000 watt WDIA, Memphis. There are 7 weekly record races: **Dancer's Beat**; **Soul Songs**; **Big Bad Blues**; **Instrumentals Only**; **Jockey's Picks**; and **Album Sweepstakes**. Each race has a Win, Place, and Show record. It's wild—you must dig it!

Larry Dean, WWIN, Balti-

more reports good sales on: **Royalettes**; **Dixie Cups**; **Emanuel Laskey**; **Betty Lavette**; **Clyde McPhatter**, and he picks **Miss Galore**, **Barry & In Group**. Says **Tom & Jerrio** the No. 1 monster in Washington.

Spoke to **E. Rodney Jones**, **WVON**, Chicago and his big breakouts are: **Clyde McPhatter**; **And I Love Him**, **Little Esther** (Detroit Giant); **Soul Sauce**, **Cal Tjader**; **Olympics**; **Betty Lavette**; and **Marie Knight**. Picks: **O'Jays**; **Roscoe Shelton**; and **Joy Tones**.

Chatty Hatty, **WGIV**, Charlotte picks: **Drifters**; **Sapphires**; **Hit Pack**; and, **Margie Hendrix**. Action on: **Clyde McPhatter** and **Jackie Wilson** (Atlanta monster). Hot L.P. band: **My Heart Can't Take It No More**, **Supremes**.

And hello to you, **Marvin** (Rocket Ship **Randy**) **Farmer**, **WAGS**, **Bishopville**, **South Carolina**. The **Alvin Cash** and **Invincibles** are in his top 10.

Notes and News

New R&B rocker in Minneapolis, **KUXL**, with **Billy G** and **Paul Anthony** . . . **Will Rudd**, **WJMO**, **Cleveland** now playing **Blues 10** to midnite across the board while still rocking before 10 . . . **Ain't No Telling**, flip of **Bobby Bland**, cookin' in **Chi & St. Louis-O. V. Wright** perkin' . . . **John Richbourg**, **WLAC**, **Nashville**, is the artist on the **Smash** release, **Keep Scratchin'**.

Ernie Durham, **WJLB** reports good action on: **Marvelos**; **Sam Cooke**; **Chuck Jackson**; **Dixie Cups**; **Tom & Jerrio**; **Gene Chandler**; **Olympics**; and **Emanuel Laskey**. He picks: **Nights & Arthur**; **Shep Grant**; **Dream Lovers**; **Tina Britt**; **Sapphires**; **Lenny Welch & Eddie & Ernie**. **Ernie** reports the **Jackson & Brown** as a **Smash**.

From All Over

Breaking for **Nickie Lee**, **Miami**: **McPhatter**; **Duettes**; **J. Phelps**; **Lou Johnson**; **Little Richard**; **Tony Clarke**; **Sapphires**; **Joe Tex**; **Sam Cooke**; **Bobettes**; **Malibus**. Picks: **G. Mimms**; **Sam & Dave**; **Barbara Lewis**; **Barbara Mason**; & **Royalettes**.

Al Garner & Crown Prince, **KYOK**, **Houston** pick: **Marvelos**; **Steve Wonder**; & **Gypsies**. **Busted**: **Joe Tex** and **Something You Got**, **Chuck Jackson** — **Maxine Brown**.

R & B TOP 30

Little Milton Still On Top

- | | |
|--|---|
| 1 WE'RE GONNA MAKE IT
Little Milton—Checker 1105 | 17 THE BARRACUDA
Alvin Cash & Crawlers—
Mar-V-Lus 6005 |
| 2 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 | 18 NOTHING CAN STOP ME
Gene Chandler—Constellation 149 |
| 3 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276 | 19 A WOMAN CAN CHANGE A MAN
Joe Tex—Dial 4006 |
| 4 IT'S GROWING
Temptations—Gordy 7040 | 20 BOO GA LOO
Tom & Jerrio—ABC Paramount 10638 |
| 5 WHEN I'M GONE
Brenda Holloway—Tamla 54111 | 21 LOVE IS A FIVE LETTER WORD
James Phelps—Argo 5499 |
| 6 THE ENTERTAINER
Tony Clarke—Chess 1924 | 22 THE RECORD
Ben E. King—Atco 6343 |
| 7 NOWHERE TO RUN
Martha & Vandellas—Gordy 7039 | 23 IT AIN'T NO BIG THING
Radiants—Chess 1925 |
| 8 WOMAN'S GOT SOUL
Impressions—ABC Paramount 10647 | 24 DON'T MESS UP A GOOD THING
Fontella Bass & Bobby McClure—
Checker 1097 |
| 9 STOP IN THE NAME OF LOVE
Supremes—Motown 1074 | 25 COME ON OVER/CHAINS OF LOVE
Drifters—Atco 2285 |
| 10 OOO BABY BABY
Miracles—Tamla 54113 | 26 CRYING WON'T HELP YOU NOW
Clyde McPhatter—Mercury 72407 |
| 11 CLAPPING SONG
Shirley Ellis—Congress 234 | 27 WALKIN'
Jimmy Jones—Roulette 4608 |
| 12 SHOTGUN
Junior Walker—Soul 35008 | 28 SINCE I DON'T HAVE YOU
Betty Everett & Jerry Butler—Vee Jay |
| 13 NEVER NEVER LEAVE ME
Mary Wells—20th Century-Fox 570 | 29 EVERY NIGHT EVERY DAY
Jimmy McCracklin—Imperial 66094 |
| 14 AIN'T NO TELLING/DUST IN DADDY'S EYE
Bobby Bland—Duke 390 | 30 AND I LOVE HIM
Esther Phillips—Atlantic 2281 |
| 15 IT'S GOT THE WHOLE WORLD SHAKIN'/EASE MY TROUBLED MIND
Sam Cooke—RCA Victor 8539 | |
| 16 I DO LOVE YOU
Billy Stewart—Chess 1922 | |

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Detroit in Paris

The Tamla-Motown Revue wound up its month-long European tour with a smashing show at the Olympia Theater in Paris, April 13. Show, featuring Les Supremes, Martha and the Vandellas, the Miracles, and Little Stevie Wonder, played to a packed house, including Ambassador Charles Bohlen and novelist James Jones. Entire show was broadcast by the French Broadcasting Company.

Johnny Weds Sylvie

French pop stars Johnny Halliday and Sylvie Vartan were married last week (12) in the French village of Loconville. About 3000 screaming fans broke through police blockades to mob the two stars. Halliday is 21 years of age, Miss Vartan is barely 20.

Stones With Decca

The Rolling Stones have been re-signed by English Decca at a greatly increased royalty. The boys, whose discs are produced by Andy Oldham, had completed a long term pact with the label, and many other labels were after them. With English Decca still their firm their records will continue to be issued in the U.S. on London Records.

United Artists LP's

United Artists Records introduced its special "Showcase 65" promotion to its distributors throughout the U.S. New release consists of 12 LP's, featuring albums by such strong names as Ferrante and Teicher, Jimmy Roselli (two LP's), and Al Caiola. There are also potent new sets by Jay and the Americans, George Martin, and Tito Rodriguez.

Koppleman-Rubin Firm

Charles Koppleman and Don Rubin have left Roulette's Big Seven Music firm to start their own music publishing company and record production firm. They have set up offices at 1650 Broadway. In addition to publishing and production they intend to go into management. Lads were with Alden Music, then Screen Gems, before going with Roulette's Big Seven.

Trade Chatter

The Belmonts have completed a series of radio and TV commercials for Canada Dry. They are extolling a new Canada Dry product . . . Martine Dalton is now playing the Living Room in New York.

WALTER JACKSON



"BLOWIN' IN THE WIND"

C/W

"WELCOME HOME" 4-7219



THE VIBRATIONS

"END UP CRYING" 4-7220

NEW RELEASES BY CHART-PROVEN ARTISTS WITH THE HIT-PROVEN "CHICAGO SOUND"



NATIONAL POP LP's

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 rack

At 2-Herman Needs No Introduction

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	MARY POPPINS	SOUNDTRACK, Vista BV 4026
5		INTRODUCING HERMAN'S HERMITS	MGM E 4282
3	2	THE RETURN OF ROGER MILLER	Smash MGS 27061
6		THE SOUND OF MUSIC	SOUNDTRACK, RCA Victor LSO-D 2005
5	4	GOLDFINGER	SOUNDTRACK, United Artists UA 4117; UAS 5117
6	3	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca DL 4569
14		THE ROLLING STONES—NOW!	London LL 3420
18		THE BEACH BOYS TODAY!	Capitol T-ST 2266
9	9	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000
10	7	L-O-V-E	NAT KING COLE, Capitol T-ST 2195

This Week	Last Week	Album	Label
11	8	BEATLES '65	Capitol T 2228
20		RAMBLIN' ROSE	NAT KING COLE, Capitol T-ST 1837
13	11	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260
24		DEAR HEART	ANDY WILLIAMS, Columbia CL 2338
15	13	DEAN MARTIN HITS AGAIN	Reprise R 6146; RS 6146
16	16	FERRY 'CROSS THE MERSEY	GERRY & THE PEACEMAKERS, United Artists UAL-S 6387
17	10	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles LP-S 4007
29		A SONG WILL RISE	PETER, PAUL & MARY, Warner Bros. 1589
19	15	DOWNTOWN	PETULA CLARK, Warner Bros. 1590
20	12	THE BEST OF AL HIRT	RCA Victor LPM-LSP 3309

This Week	Last Week	Album	Label
21	21	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor L80 1093
22	17	BEACH BOYS CONCERT	Capitol TAO-STAO 3198
23	23	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM-LSP 3337
24	26	FREDDIE & THE DREAMERS	Mercury MG 21017
25	22	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147
26	25	DEAR HEART	HENRY MANCINI, RCA Victor LPM-LSC 2990
19		WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
28	28	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
47		THE MANTOVANI SOUND	London LL 3419
35		PORTRAIT OF LOVE	LETTERMEN, Capitol T-ST 2270

ACTION ALBUMS

31	32	KINGSMEN, VOL. 3	Wand 662
32	31	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia CL 2313; CS 9113
44		WEEKEND IN LONDON	DAVE CLARK FIVE, Epic LN 24139
34	37	SHE'S NOT THERE	ZOMBIES, Parrot 61001
35	27	JOHNNY RIVERS IN ACTION	Imperial LP 9230-12280
36	41	20 ORIGINAL WINNERS	VARIOUS ARTISTS, Roulette R 25203
37	33	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
67		RED ROSES FOR A BLUE LADY	VIC DANA, Dolton BLP 2034
39	39	KNOCK ME OUT	VENTURES, Dolton BLP 2033
55		KINKS SIZE	KINKS, Reprise 6158
41	38	JOAN BAEZ #5	Vanguard VSD 79160
53		THIS DIAMOND RING	GARY LEWIS, Liberty LRP 3408; LST 7408
43	43	PEOPLE GET READY	IMPRESSIONS, ABC Paramount 505
44	36	DEAR HEART	JACK JONES, Kapp KL 1415
45	50	UNFORGETTABLE	NAT KING COLE, Capitol T 357
46	30	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
47	40	THE NANCY WILSON SHOW	Capitol SKAO 2136
61		I'M TELLING YOU NOW	FREDDIE & THE DREAMERS, Tower DT 5003
49	45	SHAKE	SAM COOKE, RCA Victor LPM-LSP 3367
64		GIRL HAPPY	ELVIS PRESLEY, RCA Victor LPM 3338
51	51	THE SUPREMES SING COUNTRY, WESTERN AND POP	Motown 625
52	34	RIGHT NOW	RIGHTEOUS BROTHERS, Moonglow M 1001
53	52	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087

54	46	A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM/LSP 2994
55	42	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
56	62	THE JIM REEVES WAY	RCA Victor LPM/LSP 2968
57	58	YESTERDAY'S GONE	STUART & CLYDE, World Artists WAM 2000
58	56	LOVE IS EVERYTHING	JOHNNY MATHIS, Mercury MG 20991/SR 60991
59	48	SOME BLUE EYED SOUL	RIGHTEOUS BROTHERS, Moonglow MLP/SLP 1002
60	57	COWBOYS AND INDIANS	NEW CHRISTY MINSTRELS, Columbia CL 2303/CS 9103
61	63	MUSIC TO READ JAMES BOND BY	VARIOUS ARTISTS, United Artists UAL 3415
62	54	COMMAND PERFORMANCE—LIVE IN PERSON	JAN & DEAN, Liberty LRP 34031
63	49	A HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
64	69	JAMES BOND THRILLERS	ROLAND SHAW, London LL 3412
65	74	THE TEMPTATIONS SINK SMOKY	Gordy G/S 912
66	68	YOU REALLY GOT ME	KINKS, Reprise 6143
67	60	GETZ AU GO GO	STAN GETZ, Verve V/V6-3690
98		CHAD & JEREMY SING FOR YOU	World Artists WAM 2005
69	71	IMPRESSIONS GREATEST HITS	ABC Paramount 515
70	59	STANDING OVATION	JERRY VALE, Columbia CL 2273/CS 9073
71	72	THE NEW SEARCHERS LP—MIKE, JOHN, FRANK, CHRIS	Kapp KL 1412/KS 3412
72	79	ROAR OF THE GREASEPAINT	ORIGINAL CAST, RCA Victor LOC/LSO 1109
73	66	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LPM/LSP 2999
74	70	PETER, PAUL AND MARY IN CONCERT	Warner Bros. 2W 1555
75	76	THE FOUR SEASONS ENTERTAIN YOU	Philips PHM 200-164/PHS 600-164
86		SHIRLEY BASSEY BELTS THE BEST	United Artists UAL 3419/UAS 6419

77	78	BEST OF THE KINGSTON TRIO, VOL. II	Capitol T/ST 2280
78	85	I'VE GOT A TIGER BY THE TAIL	BUCK OWENS, Capitol T/ST 2283
79	77	RAY CHARLES—LIVE IN CONCERT	ABC Paramount ABC 500
80	65	WE COULD	AL MARTINO, Capitol T/ST 2200
81	83	I DON'T WANT TO BE HURT ANYMORE	NAT KING COLE, Capitol T/ST 2118
82	84	THE GAME OF LOVE	WAYNE FONTANA & MINDBENDERS, Fontana MGF 27542
83	92	THE EARLY BEATLES	Capitol T/ST 2309
84	81	GETZ/GILBERTO	Verve V/V6-3545
85	75	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
86	87	NAT KING COLE SINGS MY FAIR LADY	Capitol W/SW 2117
87	94	ORANGE BLOSSOM SPECIAL	JOHNNY CASH, Columbia CL 2309
88	✓	BRINGING IT ALL BACK HOME	BOB DYLAN, Columbia CL 2328
89	88	PUCCINI: TOSCA	MARIA CALLAS, Angel E/L 3655
90	89	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & IMPERIALS, DCP 6808
91	✓	APPLES AND BANANAS	LAWRENCE WELK, Dot DLP 3629
92	91	MY FIRST OF 1965	LAWRENCE WELK, Dot DLP 3616/25616
93	95	THE BIRDS AND THE BEES	JEWEL AKENS, Era EL 110
94	90	BAKER STREET	ORIGINAL CAST, MGM SE 7000 OC
95	✓	GREATEST HITS FROM THE BEGINNING	MIRACLES, Motown 254
96	96	YEH YEH	GEORGIE FAME, Imperial LP 9282
97	82	SOUTH OF THE BORDER	HERB ALPERT, A&M 108
98	✓	INTRODUCING THE BEAU BRUMMELS	Autumn 103
99	✓	MEXICAN PEARLS	BILLY VAUGHN, Dot DLP 3628/25628
100	97	THE GREATEST STORY EVER TOLD	SOUNDTRACK, United Artists UAL 4120

Spring POP-ROCK Tours Kick Off

TOURS BLOSSOM. Pop record star tours blossomed out like Washington's cherry trees last week, with one already on the road, two others due to kick off at week's end and two more due for a May first launching.

Most active in the tour derby was the Dick Clark office in Hollywood, with three editions of Dick Clark's "Caravan of Stars," set for a total of 120 dates. One of the tours was booked by the William Morris Office (this one's known as the Gene Pitney Shower of Stars) and the Clark office booked the other two.

Of major importance too is the Shindig tour, on the road already through the aegis of Selmur Productions, the production firm for the well-known weekly TV show. The Shindig tour started on April 2 and will be out until May 29.

British groups again will be in the spotlight for tours of their own. The Rolling Stones arrive for a Montreal tour debut on April 23 and will be on their cross-country trek until the end of May. Also in line for tours are the Moody Blues, the Kinks and the Dave Clark Five. The complete wrap-up follows:

SHINDIG TOUR

Features Gerry and the Pacemakers (starting April 29); Bobby Sherman, Donna Loren, Shirley Ellis, Roosevelt Grier, the Dixie Cups, Jim Doval and the Gauchos, the Shindig Girl Dancers, the Shindig Band and emcee, Jimmy O'Neill.

- Memphis, April 19—Mid South Coliseum 8 pm
- LaFayette, April 20—LaFayette Municipal Aud., 8:15 pm
- Houston, April 21—Music Hall, 2:30 & 8 pm
- Austin, April 22—Municipal Auditorium, 8 pm
- Dallas, April 23—Civic Auditorium, 8:30 pm
- Tulsa, April 24—Civic Auditorium, 8:30 pm
- Topeka, April 25—Topeka Municipal Aud., 2:30 & 7:30 pm
- Wichita, April 26—Wichita State University, 7:30 pm
- Kansas City, April 27—Soldiers & Sailors Mem. Aud. 6 & 9 pm
- Indianapolis, April 28—Coliseum, 8 pm
- Ft Wayne, April 29—Coliseum
- Cincinnati, April 30—Cincinnati Gardens

- Columbus, May 1—Vets Memorial Auditorium
- Detroit, May 2—Cobo Hall
- Lansing, Mich., May 3
- Grand Rapids, May 4
- Toledo, May 5—Sports Arena
- Dayton, May 6—Hara Arena
- Charleston, Va., May 7
- Pittsburgh, May 8—Syria Mosque
- Buffalo, May 9—Kleinhans Auditorium
- Hartford, Conn., May 10
- Walpole, Mass., May 12—Four Seasons Arena
- Washington, May 13—Washington Coliseum, 8 pm
- New York, May 14-16—Academy of Music
- Rochester, N.Y., May 18
- Providence, May 20—Rhode Island Auditorium
- Baltimore, May 22—Civic Center
- Norfolk, May 23—Virginia Beach Dome 2:30 & 7 pm
- Huntington, May 25—Huntington Civic Aud., 8 pm
- Beckley, May 26—Raleigh Cnty. Armory, 6 & 9 pm
- Greenville, S.C., May 27
- Philadelphia, May 28
- Boston, May 29

DICK CLARK CARAVAN UNIT 1

Features Del Shannon, Jewel Akens, Dee Dee Sharp, the Ikettes, Mel Carter, the Ad Libs, Mike Clifford, Major Lance, the Zombies, the Shangri-Las, Tommy Roe, the Larks, Jimmy Soul, the Executives, Don Wayne and the Velvettes.

- April 19—Rockford, Illinois
- 20—Des Moines, Iowa
- 21—South Bend, Indiana
- 22—Bowling Green, Kentucky
- 23—Louisville, Kentucky
- 24—Evansville, Indiana
- 25—Nashville, Tennessee
- 26—Paducah, Kentucky
- 27—Memphis, Tennessee
- 28—Springfield, Missouri
- 29—Lincoln, Nebraska
- 30—Sioux City, Iowa
- May 1—St. Joseph, Missouri
- 2—Omaha, Nebraska
- 3—Salina, Kansas
- 4—Wichita, Kansas
- 5—Dallas, Texas
- 6—Austin, Texas
- 7—Waco, Texas
- 8—Corpus Christi, Texas
- 9—Houston, Texas
- 10—San Angelo, Texas
- 11—Fort Worth, Texas
- 12—Lubbock, Texas
- 13—Amarillo, Texas
- 14—Denver, Colorado
- 15—Albuquerque, New Mexico
- 16—Las Vegas, Nevada

- 17—Anaheim, California
- 18—Santa Barbara, California
- 19—Reno, Nevada
- 20—Fresno, California
- 21—Sacramento, California
- 22—San Francisco/Oakland California
- 23—San Jose, California
- 24—Travel
- 25—Seattle, Washington
- 26—Vancouver, British Columbia, Canada
- 27—Calgary, Alberta, Canada
- 28—Edmonton, Alberta, Canada
- 29—Saskatoon, Saskatchewan, Canada
- 30—Minot, North Dakota
- 31—Fargo, North Dakota

- June 1—Winnipeg, Manitoba, Canada
- 2—Minneapolis, Minnesota

DICK CLARK CARAVAN UNIT 2

Features Little Anthony, Herman's Hermits, Bobby Freeman, The Hondells, Myron Lee, Brenda Holloway, Billy Stewart, Little Junior Man, Bobby Vee, Freddie Cannon, Reparata and the Delrons, Round Robbin, George McCann, and The Detergents.

- April 30—Johnstown, Penn.
- May 1—Philadelphia, Penn.
- 2—Bluefield, W. Va.
- 3—Prestonburg, Ky.—Pikeville
- 4—Richmond, Ky.
- 5—McComb, Ill.
- 6—Connersville, Ind.
- 7—Muncie, Ind.
- 8—Vincennes, Ind.
- 9—Ashland, Ky.
- 10—Jackson, Tenn.
- 11—Atlanta, Ga.
- 12—Panama City
- 13—Jacksonville, Fla.
- 14—Mobile, Ala.
- 15—Columbus, Ga.
- 16—Tallahassee, Fla.
- 17—
- 18—Augusta, Ga.
- 19—Columbia, S. C.
- 20—Winston-Salem, N. C.
- 21—
- 22—Charleston, W. Va.
- 23—Erie-Youngstown
- 24—
- 25—Syracuse, N. Y.
- 26—
- 27—Troy, N. Y.
- 28—Hershey, Pa.
- 29—New Haven, Conn.
- 30—Hartford, Conn.
- 31—Utica, N. Y.

- June 1—Ottawa, Canada
- 2—Montreal, Canada

DICK CLARK CARAVAN UNIT 3 (GENE PITNEY SHOWER OF STARS)

Features Gene Pitney, Tim Tormey (emcee), Chad and Jeremy, Bobby Goldsboro, Bill Black Combo, the Reasons, Vic Dana, Darin D'Anna, Gary Lewis and the Playboys, the

Crystals, the Reflections, the Rag Dolls, Bryan Hyland, Ronnie Cochran and Susan Wayne.

- April 19—Boston, Mass.
- 20—New Haven, Conn.
- 21—Providence, R. I.
- 22—Hartford, Conn.
- 23—Poughkeepsie, N. Y.
- Aft 24—Utica, N. Y.
- Eve 24—Syracuse, N. Y.
- 25—Rochester, N. Y.
- 26—Sharon, Pa.
- 27—Clarksburg, W. Va.
- 28—Parkersburg, W. Va.
- 29—Wheeling, W. Va.
- 30—Pittsburgh, Pa.

- May 1—Hamburg, Pa.
- 2—Manohoy City, Pa.
- 3—Off
- 4—Greenville, N. C.
- 5—Raleigh, N. C.
- 6—Charlotte, N. C.
- 7—Greensboro, N. C.
- Aft 8—Waycross, Ga.
- Eve 8—Savannah, Ga.
- 9—Chattanooga, Tenn.
- 10—Off
- 11—Off
- 12—Nashville, Tenn.
- 13—Huntsville, Ala.
- 14—Louisville, Ky.
- 15—Indianapolis, Ind.
- 16—South Bend, Ind.
- 17—Rockford, Ill.
- 18—Davenport, Iowa
- 19—Madison, Wisc.
- 20—Terre Haute, Ind.
- 21—St. Louis, Mo.
- 22—Chicago, Ill.
- 23—Evansville, Ind.
- 24—
- 25—La Crosse, Wisc.
- 26—Des Moines, Iowa
- 27—Lincoln, Neb.
- 28—Tulsa, Okla.
- 29—Topeka, Kan.
- 30—Omaha, Neb.
- 31—Sioux Falls, S. D.

THE ROLLING STONES

The Stones will headline the tour with supporting acts to be booked separately for each location by the individual promoters.

- April 23—Montreal
- 24—Ottawa
- 25—Toronto
- 26—London, Ont.
- 29—Albany
- 30—Worcester
- May 1—New York (afternoon)
- 1—Philadelphia (evening)
- 2—Ed Sullivan Show
- 4—Statesboro, Ga.
- 7—Birmingham
- 8—Jacksonville
- 9—Chicago
- 10-13—Recording in Chicago
- 14—San Francisco
- 15—San Bernadino
- 16—Long Beach
- 17—San Diego
- 21—San Jose, Calif.
- 22—Sacramento
- 23—Reno
- 24-26—Tape Shindig Show

ALBUM PICKS

This Week's Block Busters



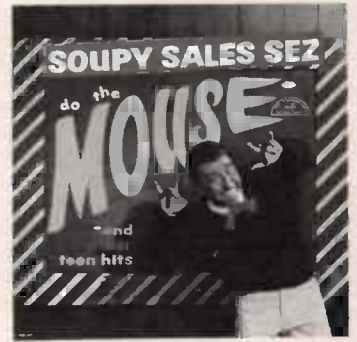
I GO TO PIECES
PETER AND GORDON
Capitol ST 2324



IF I LOVED YOU
THE JOHNNY MANN SINGERS
Liberty LRP 3411



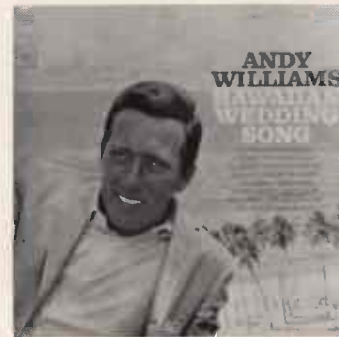
RED ROSES FOR A BLUE LADY
WAYNE NEWTON
Capitol ST 2335



SOUPY SALES SEZ DO THE
MOUSE
ABC-Paramount 517



WE REMEMBER SAM COOKE
THE SUPREMES
Motown 629



HAWAIIAN WEDDING SONG
ANDY WILLIAMS
Columbia CL 2323



LEE EVANS
Command RS 878 SD



HAROLD LLOYD JR. SINGS
Coral CRL 757471

TALENT BEAT

"In" Revue

by Barry Kittleson



When it comes to cabaret entertainment in the New York area, nobody has been quite as consistent in assembling exceptional revues as has Julius Monk. "Bits and Pieces, XIV," currently on view at Monk's plush PLaza 9—serves well to demonstrate his unerring feel for the formula; just the right balance of clever sketches and musical numbers, all smartly dressed and paced by a bright, attractive cast.

The revue, which opened last fall, shows no signs of wear; and only two of the routines, "Barry's Boys" and "Don't Let Them Take the Paramount (take Alabama instead)" have become the least bit dated. The others are topical or timeless.

Chet-David Takeoff

"An Ode to Those Anchor Men," is a hilarious, if savage, skit which finds Chet and David displaying rather peurile dispositions as they pull rank over who gets what news item to report—sort of a "you got two greens and a yellow, so I get three reds," type of bit.

Other subjects under cynical scrutiny are "New York on Five Dollars a Day," "The Gathering of the Clan" (while Scottish in flavor, it is best spelled with a K, for these are folks who "never leave a stone unthrown"). "Stand Up and Flex" (isometrically please), and "Feathered Friends" bemoans the courting problems of poor Lucy Baines.

Then there is the fair, Park Avenue, Big Business, controversial playwrights—the works.

A poignant note is struck by Barbara Cason as she sings "Ballad For a Park." The park, you see, is Central, and while the mayor and the councilmen have set it aside, they can't leave well enough alone. First they agree to a restaurant, then parking lots, and finally low-priced housing buries the site. As a final gesture, the conscientious mayor suggests a plaque be put up, in memorium, so to speak. The councilmen agree . . . but you see, nobody reads it.

Distant Drummer

About the best thing that can be said for Ben Bagley's production of "The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter Revisited" which is playing at the Square East, is Kaye Ballard. Kaye Ballard, Kaye

Ballard, Kaye Ballard.

The problem with the production is in its philosophy. Before you see the first performer, a voice over the loudspeaker is claiming that in his time, "Cole Porter marched to his own distant drum . . ." whereupon they feverishly set out to prove their point. It is pure, unadulterated, intentional Camp, which isn't enough after fifteen minutes.

The evening has its moments, of course. Kaye Ballard's impersonations of Mabel Mercer (all four voices), Bea Lillie, and Sophie Tucker, were masterful, as were most of her characterisations (her drunken, aging Southern Belle in a carnival sideshow might even have passed for a quick-take of Blanche Dubois). But when Ballard isn't on stage, the moments cloy, from too much smart, hep, inside, tooth-paste commercial cuteness. Poor Porter, I thought he was a good composer.

SINGLE PICKS

Kaempfert Sound Hits Again

Chart Picks

BERT KAEMPFFERT AND ORK

Decca 31778
THREE O'CLOCK IN THE MORNING (Feist, ASCAP) (2:30)—Robledo, Terris
NOTHING'S NEW (Roosevelt BMI) (2:57)—Brusewitz, Gabler
Two fine sides by the German maestro to follow "Red Roses." Both are soft but with a beat. Top side has the edge but each is worth watching.

FREDDIE AND THE DREAMERS

Tower 127
YOU WERE MADE FOR ME (Marks, BMI) (2:17)—Murray
Flip is "So Fine" by the Beat Merchants
This was one of Freddie's biggest smashes back home in England and it's already getting strong play here. Could be very big.

THE VILLAGE STOMPERS

Epic 9785
BROTHER CAN YOU SPARE A DIME? (Harms, ASCAP) (2:40)—Harburg, Gorney
Flip is "Magic Horn" (Paris ASCAP) (2:40)—Miron, Fallerer
The group hasn't had a big one since "Washington Square" and this side, arranged in similar fashion, could be it. Watch it.

IRMA THOMAS

Imperial 66106
I'M GONNA CRY TILL MY TEARS RUN DRY (Rumbalero, BMI) (2:21)—Pomus Shuman, Fagin
Flip is "Nobody Wants to Hear Nobody's Troubles," (Roosevelt, BMI) (3:03)—Steward
Miss Thomas has a solid, building side here and it's her very best in a long spell. Should be a hit.

THE DETERGENTS

Roulette 4616
MRS. JONES (Ow About It) (Vano/Emily, ASCAP) (2:19)—Vance, Pockriss
Flip is "Tea and Trumpets," (Colgems, ASCAP) (2:07)—Vance Pockriss
Fresh off the "007" hit, the boys turn to parodying the current Herman's Hermits hit and it's full of chuckles. Has a good chance for action.

SAM HAWKINS

Blue Cat 112
HOLD ON BABY (Trio, BMI) (2:42)—Barry, Greenwich
Flip is "Bad As They Come," (Trio, BMI) (2:30)—Barry, Greenwich
Sam has an exciting and emotional reading here. Side builds to quite a crescendo.

NEW TALENT DISCOVERIES

WILLEKE ALBERTI

Philips 40280
MY DIARY OF LOVE (B. F. Wood, ASCAP) (2:55)—Gotz, Loose, Wise, Starr
Flip is "I Dream of You," (MRC, BMI) (2:40)—Neckheim, Goe-mans
This thrush is one of the top artists in Holland and here she does an English language version of her smash hit there. It's a gas and it could go here too.

THE BYRDS

Columbia 43271
MR. TAMBOURINE MAN (Wit-mark, ASCAP) (2:18)—Dylan
Flip is "I Knew I'd Want You," (Tickson BMI) (2:13)—Clark
Here's a wild new group from the West Coast and they've got a great sound on this Bob Dylan tune. Watch this. It could move out.

EDDIE AND ERNIE

Eastern 603
TURN HERE (Sagittarius BMI) (2:50)—Campbell, Johnson
Flip is "I'm a Young Man," (Sagittarius BMI) (2:25)—Murrell, Johnson, Campbell
A strong new r. and b.-oriented duo and the new label a division of Sue Records, could easily have a hit with it.

DONOVAN

Hickory 1309
CATCH THE WIND (Southern, ASCAP) (2:17)—Donovan
Flip is "Why Do You Treat Me Like You Do," (Southern, ASCAP) (2:55)—Donovan
The 18-year-old Scotsman is widely touted in Britain right now and has been compared to Bob Dylan. This side is already a smash there and could be here.

COMPARSA UNIVERSITARIA DE LA LAGUNA

RCA Victor F4-6
MAGIC TRUMPET (2:05)—Kaempfert
Flip is "Mas Alla de Mombasa (1:55)—D.A.R.
Here's an interesting Mexican record that has mariachi flavor mixed with a polka-type rhythm. A different kind of instrumental that could go.

ALEXANDER PATTON

Duo Disc 113
MAKE THE BEST OF WHAT YOU'VE GOT (Keymen/Aries, BMI) (2:50)—Patton, Cronander
Flip is "I Knew It Was Wrong," (Keymen/Aries, BMI) (2:20)—Patton
The chanter turns in a rousing performance with strong r. and b. flavor. He's also the writer of both sides. One to watch.

PATTY MICHAELS

Columbia 43270
MRS. JOHNNY (Screen Gems-Columbia BMI) (2:07)—Mersey, Miller
THEY'RE DANCING NOW (Screen Gems-Columbia BMI) (2:05)—Greenfield, Miller
Here's a new young thrush with a neat teen sound. Both sides have strong appeal for that market.

THE TALISMEN

American Arts 22
CASTING MY SPELL (Circle Seven/Elizabeth, BMI) (1:37)—Johnson, Johnson
Flip is "Masters of War," (Wit-mark ASCAP) (2:16)—Dylan
A romping, fast-paced, tongue-twister type side that's different enough to warrant interest.

THE YARDBIRDS

Epic 9790
FOR YOUR LOVE (Blackwood, BMI) (2:27)—Gouldman
Flip is "Got to Hurry," (Roar, ASCAP) (2:25)—Rasputin
A new British group and they're well up the charts there with this slick side. Has a good chance here.

BOBBY MARCHAN

Dial 4007
HELLO HAPPINESS (Tree, BMI) (2:48)—Butler
Flip is "Funny Style," (Tree, BMI) (2:15)—Reid
Bobby has a wild sound on this pulsating, r. and b. based side that's from Joe Tex's label. Has an effective recitation in the Tex style.

MATS OLSSON AND ORK

RCA Victor 8558
LAPPLAND (Lust Music, BMI) (1:55)—Olsson, Hjelm, Carl

Flip is "Margaretha" (Just Music, BMI) (2:40)—Carl, Hjelm
A slick import from Europe with an exciting massed trumpet sound. Victor's second international side this week that's worth a big push.

DONNIE BROOKS

Reprise 0363
IF I NEVER GET TO LOVE YOU (Belinda, CAPAC) (2:35)—David, Bacharach
Flip is "Hey Little Girl" (May-Dee, BMI) (2:35)—Brooks
Another slick Jimmy Bowen-produced disk and Donnie sounds in top form on a neat tune by Hal David and Burt Bacharach. Should move.

THE HULLABALLOOS

Roulette 4612
LEARNING THE GAME (Peer, BMI) (1:50)—Holly
Flip is "Don't Stop," (Branston, BMI) (1:55)—Northern Spencer
The hairy blonde wonders from Britain pick out an old tune by Buddy Holly here and both song and performance are strong.

THE SEEKERS

Marvel 1060
CHILLY WIND (Jaspar BMI) (2:34)—Potger
Flip is "The Light from the Light-house," (Jaspar/Eastwick, BMI) (2:40)—arr. Guy, Woodley, Durham, Ray
The Australians could have another big side with this tune the first follow-up to their current hit on another label.

CONNIE FRANCIS

MGM 13331
WISHING IT WAS YOU (Eden, BMI) (2:54)—Otis, Byers
Flip is "You're Mine (Just When You're Lonely)" (Merna/BIEM, BMI) (2:56)—Ciampi, Welch, Gluck
Connie on the heels of her "Mama" hit, could have another with this nicely-paced ballad side.

JIMMY CLANTON

Mala 500
HURTING EACH OTHER (Geld-Udell ASCAP) (2:42)—Udell, Geld
Flip is "Don't Keep Your Friends Away" (Geld-Udell ASCAP) (2:32)—Udell, Geld
Jimmy's first for this label and his first record in quite a spell. It's also a fine effort with strong help from the Anne Phillips Singers

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



Noel Ball: Grant Chain's Million Dollar Salesman



The W. T. Grant 5 and 10 cent Store chain found a million dollar salesman in Nashville, Tenn., deejay Noel Ball.

When Ball first went on the air for Grant's Nashville store, he boosted the outfit's local record sales from little more than \$10,000 per year to \$100,000 a year in six months. Today he hosts a syndicated series of Grant-sponsored shows on stations all over the South, and results have been equally spectacular for Grant's record departments in each city receiving the show.

In addition to the Grant series, Ball emcees a four hour daily show on WMAK, Nashville, which makes him one of—and probably the—hottest record plug in the Southeast.

Publisher & Manager Too

Like many Nashville jocks, Ball is also active in the recording field as a music pub-

lisher and talent manager. In partnership with O. L. Turner of Atlanta, Ga., he operates Nubia Music and manages several recording artists, including Dale Ward and Arthur Alexander.

Utilizing a soft-sell, Ball plays both the top hits and "risers from the Grant stack" on his show. When asked how he has managed to maintain a healthy rating through the screamers, good music and talk-shows, Ball simply says "I just talk to the people. If I think a record or product is good I tell them; if it isn't well, I let them decide for themselves."

Learned From Wood

Ball attributes much of his knowledgeable knack for spotting potential programming hits to Dot Record President Randy Wood. Ball has been a friend of Randy's since the diskery head was a record dealer in Gallatin, Tenn. Noel credits Wood with being "my guiding light in matters musical."

Although Ball has received several offers to move into larger radio markets, he prefers to stay in Nashville. "I've met more friendly people per square mile here than any place I've been." Says the 35-year-old Ball, "It's taken Nashville 14 years to get used to me and it would be cruel to put some other city through the same ordeal."

Charlie Lamb is on vacation. He will resume his column upon his return.

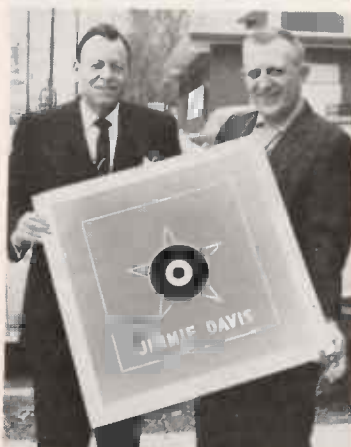
Herb Shucher Signs Whitman

NASHVILLE

Nashville talent manager Herb Shucher last week announced the signing of veteran C&W performer Slim Whitman to an exclusive pact. At the same time Shucher indicated that he would vastly accelerate his management interests in the future.

Whitman, a long time favorite in the C&W field, has such gold records to his credit as "Indian Love Call," "Rose Marie," "Secret Love" plus such solid hits as "Valley of Tears" and "Love Song of the Waterfall."

Schucher whose long association with Whitman dates back to the days when Shucher repped Imperial Records in Nashville, and was responsible for recording Whitman, revealed that Whitman left New York April 3 for South Africa where he will start a six weeks personal appearance tour. Whitman will return to the states in mid-June to start a series of PA's in July.



GETS FIRST BLOCK: Governor Jimmie Davis and Decca A&R Director, Owen Bradley, show an artist's rendering of Jimmie's block for the Walkway of the Stars to be located in front of the Country Music Hall of Fame and Museum. Bradley, also a recording artist, will be represented in the attractive Walkway. Bradley represents the Record category on the CMA Board.



TREE'S TOP SONGSMITHS: That's a powerful persuader that Buddy Killen, vice-president of Tree Pubbery, left, is holding for Tree's top writers, ready to re-sign long term contracts. Second man on the left is Jack Stapp, Tree president, indicating with his thumb the direction of executive offices. Writers in line with their contracts, left to right, are Justin Tubbs, Don Wayne, Larry Barnes, Larry Butler, Ronnie Wilkins, John Hurley, Bill Cates and Curly Putman. The writers join other outstanding Tree songsmiths such as Roger Miller, Joe Tex, Bobby Marchan and Dottie West. Ever since "Heartbreak Hotel" in 1956, Tree has been producing a remarkable succession of hit records such as "Sugar Lips," "This Time," "Here Comes My Baby," "Dang Me," "Chug-A-Lug," "King of the Road," "Hold What You've Got," "My Friend on the Right," "You Better Get It" and "A Woman Can Change a Man."

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BIG 50 COUNTRY HITS

A compilation of the nation's best selling and most played country records

- 1 1 THIS IS IT
Jim Reeves—RCA Victor 8508
- 2 2 I WASHED MY HANDS IN MUDDY WATER
Stonewall Jackson—Columbia 43197
- 3 8 GIRL ON THE BILLBOARD
Del Reeves—United Artists 824
- 4 4 TEN LITTLE BOTTLES
Johnny Bond—Starday 704
- 5 5 KING OF THE ROAD
Roger Miller—Smash 1965
- 6 14 SEE THE BIG MAN CRY
Charlie Louvin—Capitol 5360
- 7 12 YOU DON'T HEAR
Kitty Wells—Decca 31749
- 8 6 THE WISHING WELL
Hank Snow—RCA Victor 8488
- 9 9 LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737
- 10 26 A DEAR JOHN LETTER
Skeeter Davis & Bobby Bare—RCA Victor 8496
- 11 ★ THINGS HAVE GONE TO PIECES
George Jones—Musicor 1067
- 12 13 WHAT'S HE DOING IN MY WORLD
Eddy Arnold—RCA Victor 8516
- 13 17 JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210
- 14 15 A TOMBSTONE EVERY MILE
Dlek Curless—Tower 124
- 15 18 SIX LONELY HOURS
Kitty Wells—Decca 31749
- 16 16 FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291
- 17 20 I CRIED ALL THE WAY TO THE BANK
Norma Jean—RCA Victor 8518
- 18 22 YOU CAN'T STOP MY HEART FROM BREAKING
Wilma Burgess—Decca 31759
- 19 19 BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740
- 20 21 UP THE PATH (AND IN MY DOOR)
Ruby Wright—Ric 157
- 21 10 THEN AND ONLY THEN
Connie Smith—RCA Victor 8489
- 22 3 ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206
- 23 11 TWO SIX PACKS AWAY
Dave Dudley—Mercury 72384
- 24 36 CERTAIN
Bill Anderson—Decca 31743
- 25 39 I'LL KEEP ON HOLDING
Sonny James—Capitol 5375

- 26 31 BECAUSE I CARED
Ernest Ashworth—Hickory 1304
- 27 27 HEY, HEY BARTENDER
Osborne Brothers—Decca 31751
- 28 32 I HAD ONE TOO MANY
Wilburn Brothers—Decca 31764
- 29 29 I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol 5336
- 30 30 WHERE DID YOU GO
Boots Till—Capa 125
- 31 33 SUNNY SIDE OF THE MOUNTAIN
Jimmy Martin & The Sunny Mountain Boys—Decca 31748
- 32 34 BLUE KENTUCKY GIRL
Loretta Lynn—Decca 31769
- 33 7 WALK TALL
Faron Young—Mercury 72375
- 34 37 I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT
Gene Pitney & George Jones—Musicor 1066
- 35 ★ MATAMOROS
Billy Walker—Columbia 43223
- 36 23 (MY FRIENDS ARE GONNA BE) STRANGERS
Roy Drusky—Mercury 72376
Merle Haggard—Tally 179
- 37 42 STILL ALIVE IN '65
Jim Nesbitt—Chart 1200
- 38 ★ THE BRIDGE WASHED OUT
Warner Mack—Decca 31174
- 39 25 HAPPY BIRTHDAY
Loretta Lynn—Decca 31707
- 40 45 SHE CALLED ME BABY
Carl Smith—Columbia 43200
- 41 41 WHEN THE WIND BLOWS IN CHICAGO
Roy Clark—Capitol 5350
- 42 43 PART TIME SWEETHEART
Mac Faircloth—Great 1003
- 43 44 I'LL END IT LIKE A MAN
Ted Kirby—Chart 1180
- 44 ★ A RIBBON OF DARKNESS
Marty Robbins—Columbia 43258
- 45 24 A TIGER IN MY TANK
Jim Nesbitt—Chart 1165
- 46 47 I'M GONNA FEED YOU NOW
Porter Wagoner—RCA Victor 8524
- 47 35 DO WHAT YOU DO DO WELL
Ned Miller—Fabor 137
- 48 49 KLONDIKE MIKE
Hal Willis—Sims 235
- 49 50 GOING IN TRAINING
Hank Cochran—RCA Victor 8528
- 50 ★ MY OLD FADED ROSE
Johnny Shea—Phillips 40267

Country Singles Picks

JIMMY DEAN
Columbia 43263
THE FIRST THING EV'RY MORN-
ING (AND THE LAST THING
EV'RY NIGHT)
(Plainview, BMI) (2:07)—J. Dean
R. Roberts
Flip is "Awkward Situation"
(Leeds, ASCAP) (1:57)—C. Rob-
inson

JUSTIN TUBBS
RCA Victor 8559
THE VILLAGE IDIOT
(Tree, BMI) (2:17)—J. Tubb
Flip is "Where You're Concerned"
(Tree, BMI) (1:58)—J. Tubb

OTT STEPHENS
Chart 1205
ENOUGH MAN FOR YOU
(Peach SESAC) (2:17)—G. Hood
Flip is "Never Tired of Loving
You"
(Yonah, BMI) (2:36)—G. Woods
O. Stephens

HANK LOCKLIN
RCA Victor 8560
FORTY NINE, FIFTY ONE
(Ringneck/Coldwater, BMI) (2:05)
—Barlow-Carpenter
Flip is "Faith And Truth"
(Coldwater BMI) (2:31) — H.
Locklin

DAL PERKINS
Challenge 59288
MONEY GREASES THE WHEELS
(Sure-Fire BMI) (2:32) — D.
Frazier
Flip is "If You Were Me"—
(4-Star, BMI) (2:58)—D. Burgess

GEORGE JONES
United Artists 858
WRONG NUMBER
(Glad, BMI) (2:29)—G. Jones-
D. Overby
Flip is "The Old, Old House"
(Glad BMI) (2:26)—G. Jones-H.
Bynum

BUCK OWENS
Capitol 5410
(I WANT) NO ONE BUT YOU
(Central, BMI) (1:59)—Simpson,
Owens
BEFORE YOU GO
(Bluebook BMI) (2:09)—Rich,
Owens

CARL SMITH
Columbia 43266
KEEP ME FOOLED
(Cedarwood BMI) (2:41)—Bot-
kin
Flip is "Be Good to Her"
(Cedarwood/Spook, BMI) (2:00)
—Rainwater

Country Album Picks

STAN HITCHCOCK
Epic LN 24138
JUST CALL ME LONESOME

SEBASTIAN TEMPLE
Capitol T 2303
AFRICA BELONGS TO THE LION

BIG COUNTRY LP's

- 1 1 I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol T/ST 2283
- 2 2 ORANGE BLOSSOM SPECIAL
Johnny Cash—
Columbia CL 2309 (M)/CS 9109 (S)
- 3 3 THE JIM REEVES WAY
RCA Victor LPM/LSP 2968
- 4 4 BURNING MEMORIES
Kitty Wells—Decca DL 74612
- 5 5 ODE TO THE LITTLE BROWN SHACK
OUT BACK
Billy Edd Wheeler—
Kapp KL 1425 (M)/LS 3425 (S)
- 6 6 TROUBLE & ME
Stonewall Jackson—Columbia CL 2278/CS 9078
- 7 7 THE FABULOUS SOUND OF
FLATT & SCRUGGS
Columbia CL 2255 (M)/CS 9055 (S)
- 8 10 YOUR CHEATIN' HEART
Soundtrack/Hank Williams, Jr.—
MGM E 4260 (M)/SE 4260 (S)
- 9 9 LESS AND LESS/I DON'T LOVE
YOU ANYMORE
Charlie Louvin—Capitol T 2208 (M)/ST 2208 (S)
- 10 11 SONGS FROM MY HEART
Loretta Lynn—Decca DL 4260/DL 74620

- 11 12 TURN THE LIGHTS DOWN LOW
Marty Robbins—Columbia CL 2304/CS 9104
- 12 ★ GEORGE JONES & GENE PITNEY
Musicor MM 2044 (M)/MS 3044 (S)
- 13 13 TALKING STEEL & SINGING STRINGS
Pete Drake—Smash MGS 27064/SRS 67064
- 14 14 FAITHFULLY YOURS
Eddy Arnold—
RCA Victor LPM 2629 (M)/LSP 2629 (S)
- 15 15 THE BEST OF JIM REEVES
RCA Victor LPM 2890 (M)/LSP 2890 (S)
- 16 ★ TUNES FOR TWO
Skeeter Davis & Bobby Bare—
RCA Victor LPM/LSP 74620
- 17 17 BITTER TEARS
Johnny Cash—
Columbia CL 2248 (M)/CS 9048 (S)
- 18 18 HAVE I TOLD YOU LATELY
THAT I LOVE YOU
Jim Reeves—Camden 842
- 19 19 YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/ST 2209 (S)
- 20 20 LOVE LIFE
Ray Price—Columbia CL 2189 (M)/CS 8989 (S)

Trade Chatter

Songwriter-singer Ned Miller, has signed an exclusive contract with Capitol Records. Miller has written such hits as "Invisible Tears" and "From A Jack To A King." . . . Capitol has also signed guitarist-singer Rosinha de Valenca . . . Joe O'Brien of WMCA, New York, will emcee Al Hirt's Carnegie Hall concerts April 22 and 24 . . . Joan Rivers is set for an April 30 appearance on the "Tonight" show, and will also appear on the Jack Paar Show May 21.

Lennie Meisel has been named promotion manager for the United Artists music publishing firms. He will contact stations and record firms, and will report to Murray Deutch, vice president and general manager of the firms . . . Representative Silvio O. Conte (R. Mass.) called on Congress last week to approve a resolution setting aside the third week in May as National Folk Music Week . . . Roland Kirk is now at the Five Spot in New York . . . Ivan Mogull has acquired the songs "Gypsy," and "I'll Be Here," for his BMI firm, Harvard Music. Both songs were recorded by the English group, Murray's Monkeys on Pye. Disc

will be issued here by Reprise. . . . Ted Kakuk, of station WHBI-FM in Newark, is changing his name to T. Teddy Tyler. His show format will remain the same, interviews and rock and roll.

Eckstine To Star

Billy Eckstine will be the star performer at the 1965 NAACP "Fight For Freedom" dinner at Detroit's Cobo Hall April 25. . . . Kim Weston, of Tamla-Motown, is now at Thunderbird Lounge in Las Vegas . . . Tina Scott has returned to the disc business and has signed a personal management contract with Bob Schwartz of JLJ Enterprises . . . Jay and the Americans are set for a "Hullabaloo" appearance April 20. They are now on a string of one-nighters in the East, after completing a tour of Canada.

Burt Lancaster has recorded a song called "The Train," inspired by the new picture in which he is currently starring. Tune was penned by Noel Sherman and LeRoy Holmes, and was recorded on the United Artists label . . . Chess Records is flipping over the new Johnny Nash recording "Teardrops In The Rain" . . . Diva Anna



JOINS LONG AGENCY: Hubert Long, president of Hubert Long Talent Agency, right, signs Melba Montgomery, United Artists recording artist, to an exclusive management contract. Melba smiles happily while Pappy Daily, left, beams his approval.

Moffo is on the road on a promotion tour for her new Victor albums "One Night Of Love," and her new album of folk and art songs . . . Carol Channing, the star of "Hello Dolly," will make a personal appearance at the Fifth Avenue Korvette store in New York to help promote her new LP on Command called "Carol Channing Entertains" . . . The Everly Bros. are now in Europe on a nine country tour.

C-A Signs Trevor

Van Trevor has been inked by Canadian-American Records, according to Gene Malis, who heads up the label. . . . Golden World Records has opened its own studios in Detroit. . . . Blackwood Music has acquired U. S. and Canadian rights to Britain's smash by the Yardbirds, "For Your Love."

Twentieth Fox Records, through its TCF subsidiary, has taken the Hall label for national and international distribution. . . . Tom McCaffrey has joined Amy-Mala as a promotion man, reporting to promo chief, Fred De Mann. . . . Mike Merrick, well-known press man on the New York front, will handle press and public relations for Tony Bennett. . . . Connie Francis will perform at the June 7 March of Dimes benefit at the Hotel Americana, New York. George Jessel.

Francoise Hardy Eve

Thrush Vi Velasco has just concluded a promotion tour on behalf of her new Vee Jay album, known as "The Vi Velasco Album." She'll soon leave for major TV appearances in England. . . . France's "Yeh Yeh" queen, Francoise Hardy, was hosted this week at a cocktail party by Kapp Records. She was in the States to do the "Hullabaloo" TV show.

2 Hits From SUE!

THE REAL THING

Tina Britt

Eastern 604

TURN HERE

Eddie and Ernie

Eastern 603

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Mr. Wegner JU 2-3887

Letters To The Editor

No Columbia Display

To the Editor:

Our company has been selling and displaying Columbia records along with other leading brands for many years in connection with the operation of a record shop in Washington, D. C.

I have decided to discontinue displaying Columbia records and to feature the records of other companies.

My reason for doing this is because Columbia has been carrying on a policy whereby they favor rack jobbers over record specialty shops in that the price to the rack jobbers is less than to the record specialty shops. In addition, the rack jobbers only pick the highlights of the catalog, whereas our company stocks and sells the whole catalog.

The price differential and the requirement of stocking and selling the whole catalog, in effect, penalizes the record specialty shops against the rack jobbers.

Columbia was the first to step in when record clubs were formed and this also hurt the sales in record specialty shops.

Our company has tried to get Columbia to change its policies in regard to the above and has requested them to operate on the same basis as Capitol and Angel, but they have refused to do so.

Our company decided it is time to do something for itself to combat this situation and until Columbia changes its policies, our company intends to take all Columbia records off display.

Very truly yours,
Bob Bialek,
Discount Record Shop,
Washington, D.C.

Wants British Chart

Dear Sirs:

I am an avid teenage reader of your magazine, as far as I am concerned one of the most interesting facets of your publication is the British chart. However, in the recent issue of April 10, 1965, the British chart seems to have been omitted. This is the second time in recent weeks that this has occurred. I don't mind your devoting a major part of the issue to classical music, but I feel that this is unfair if another part of the magazine must be omitted in the process. I would greatly appreciate seeing the British chart as a week-

ly feature in the future.

Respectfully yours,
Steven Greenes,
Scarsdale, N.Y.

Ed. Note: The reason the British chart did not appear those two weeks, Steve, was due to the slow overseas mail—not the classical music section. We like our British chart so much that last week we increased it from 20 positions to 50, courtesy of the Melody Maker, London.

Worth A Look

Dear Editors:

While I was traveling through the Southern states recently, I heard and bought a fabulous record, "Who Are You?" sung by Stacey Cane on Jubilee. I was just curious to know why her record isn't heard in New York. Lots of great entertainers are missed by not being known in New York. I think someone should take notice of this 17 year old singer.

Renee Feis,
Brooklyn, New York

Says Bacharach Great

Dear Sirs:

I firmly believe that Burt Bacharach is the greatest songwriter of our time. I do not think Dionne Warwick, or the many other people he has written for, would be as popular as they are today if he had not held the magic baton at the recording.

Your writers have spoken highly of him many times and I am sure that he is well known and respected by your staff. I had hoped to see a story on him sooner, but I hope you will consider writing a page on him in a near future issue.

Thank you very much.

Sincerely yours,
Johnny Young,
Nashville, Tenn.

Ed. Note: We had a story about Burt Bacharach by Ren Grevatt last year. His success is such that we will carry another interview with him later this year.

Jazz And Jazzmen

Dear Mr. Gershman,

I agree with most of the points you make in your jazz article in the March 27 issue, but as another listener who likes nothing better than "a good swingin' little combo," I have to ask you, "How often can I hear one?"

How many swingin' little combos have you publicized in the last few years? The group Earl Hines and Coleman Hawkins had at the Vanguard must have sounded mighty strange to your ears.

Kids have deserted jazz for very good reasons. They cannot be expected to enjoy music that is beyond the comprehension of well-schooled musicians. They are unwilling to pay to hear someone practicing in public, experimenting in his "workshop," or preaching sermons on race relations. And since most of the much-touted modern jazz swings less than a crab on crutches, they tend to dismiss all of the music as unfit for dancing.

Many musicians in the field have a profound misconception of their position in society. Society didn't ask them to become musicians in the first place, and society doesn't owe them a living. Yet they evidently deem themselves more important than the greatest stars of the other lively arts. They are so important they don't have to acknowledge applause or announce what they are going to play. They often show up late and sometimes turn their backs on the audience, but should a customer have the temerity to talk during their performance, they don't hesitate to insult him for his lack of respect.

These borish, ill-mannered characters have practically ruined the business. The survival of jazz doesn't depend on the promotion of eccentricity—despite its admitted success in the past decade—but upon the presentation of good music to the public. While the same dreary groups have been endlessly rotated through the clubs, great musicians—to whom New York has been virtually a closed city—have had to seek their fortunes in Europe, Canada and elsewhere.

It's a sick situation and it's time for a change. I hope you can help bring that about.

Yours sincerely,
Stanley Dance,
Rowayton, Conn.

Dear Mike:

No, I don't agree. Jazz is very much alive, and all the jazz groups I know of are all making money. I have no interview problems for my newspaper columns. What do you mean no TV shows? How about "Jazz Casual" on 80 plus stations of N.E.T?

Best,
Ralph Gleason,
San Francisco Chronicle,
San Francisco, Calif.

Ed. Note: Both Stanley Dance and Ralph Gleason are well known jazz critics.

Winters-Tayir

Dear Sir:

In your April 3, issue you state that David Winters was the first choreographer on "SHINDIG." This is not true. I negotiated a contract with Selmur productions on June 10, 1964 for Andre Tayir to choreograph the shows, episodes 1-13. He was replaced by David after the third or fourth show, for reasons known only to ABC.

I don't know how many episodes Winters choreographed but he was replaced by Tayir on a supplemental letter agreement dated November 2, 1964 which became a part of the original contract.

I might add a further note of interest that I set Yvonne Othon to choreograph the Pilot of Shindig (which sold the show) and she in turn picked Andre Tayir to assist her on the choreography.

Cordially,
Dick Pinner,
Los Angeles, California

Likes New York

Dear Sirs:

As a Murray the "K" fan I'm disgusted with the letter signed "Disgusted," last week. New York has not died, it's still as alive as its inhabitants want to keep her. Is there any other city on the Eastern seaboard that has two good rock shows going at once?

All right, we've lost our most popular deejays. But Murray the K will be back on TV. And we still have "Shindig," "Hullabaloo," "Go-Go," "Hollywood a Go Go," and the Clay Cole Show. We can get magazines, records at discount prices and go to rock shows.

What more do you want?

A. Squillante,
Ardsley, New York

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