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MAY 1965

MUSIC BUSINESS

They're Back!
Gerry And The Pacemakers

Vol. II No 6



The new pied piper . . . Soupy Sales

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REVIEW OF THE WEEK

Freddie's Big Week

Freddie and the Dreamers arrived from London on last Monday afternoon (19). By that evening they were the guests of one of the swankiest parties of the season. It was held at the plush Il Mio Club of New York's Delmonico Hotel. Cops guarded the entrance as reporters, editors, feature writers and executives from TV shows such as "Hullabaloo," walked in to meet the hottest English act since the Beatles. Mercury Records, the label that has the group under long term contract, smiled happily over the fuss everyone was making about Freddie and the boys.

By week end the group had met everyone they were supposed to meet, and were getting ready to do their famous dance on the Ed Sullivan TV show, a show that was expected to have one of its highest ratings due to Freddie and the boys. All in all it was a wild week for the lads from Manchester.

Golden Days

Warner Bros.-Reprise Records has become a mighty hot label over the past two years, and last week, two of the men responsible for this heat picked up their rewards. The rewards were gold records for Trini Lopez, for his album "Trini Lopez at P.J.'s," and for Dean Martin for his LP "Everybody Loves Somebody." Both have sold more than a \$1 million worth of LP's.

That wasn't the only excitement at Warner Bros. last week. The label added to its roster another hot act with the signing of the King Family to a long term exclusive contract. Lots of firms were actively trying to sign the King Family, but WB got there furthest with the mostest. WB intends to put a super-campaign behind the Family's first records. They will be aided by the American Broadcasting Company, and the national tour that the Family is making this June.

Members of the King family are well known in the recording industry. The King Sisters, favorites back in the 1930's, Alvino Rey, and Del Courtney are members of the Family.

New on ABC-Par

ABC-Paramount signed some important act last week. They

included The Highwaymen, the group whose "Michael, Row Your Boat Ashore" was a hit a few years ago, Don Cornell, the Sparkletones (remember "Black Slacks") and Sonny Rollins—for the firm's subsidiary jazz label, Impulse.

"Goldfinger" Bonanza

The sound track album of "Goldfinger" on the United Artists label is continuing to do as well as the box-office shattering James Bond picture. Last week the LP passed the 500,000 sales mark and is still growing. Not only are the UA executives excited about the upcoming James Bond flick, "Thunderball," but they expect to get more mileage out of "Dr. No" and "From Russia With Love" soundtracks. Seems both pictures have been re-released as part of a double bill in various parts of the country, and are doing better than when originally released.

Smothers At Melodyland

The Smothers Brothers cracked both box-office dollar and attendance records at Melodyland in Anaheim, Calif. last week. They attracted 27,000 customers in eight performances there, and grossed over \$104,000. This latter figure was \$10,000 above the former mark, held by Juliet Prouse. Jack Jones was special guest star on the bill, and Dick Stabile's Orchestra backed him.

Rocking New York

As Ed Sullivan would say "It was a big, big show." But really

it was two big shows, one at the Brooklyn Fox with Murray the "K" as emcee; the other at the New York Paramount with Soupy Sales as the star and Hal Jackson as emcee.

There was little doubt that Murray the "K"'s show won the rock honors, of the two. Murray's show, with some of the hottest rock acts in the business, broke all box-office records on Easter Sunday with a one day gross of \$27,800. In fact by weekend it looked as though Murray had a chance to break his own box office record of \$195,000, set last Labor Day week (nine days).

The honors at Morris Levy's New York Paramount show went to Soupy Sales, who was able to fill the place up every day with his fans, even though the show, from a strict rock and roll standpoint, was rather weak. Estimated grosses at the Paramount show for the 10 days were around \$180,000, and with a fast finish could go even higher.

Murray's show starred Gerry and the Pacemakers, one Righteous Brother Bill Medley, (Bob Hatfield was in the hospital), Marvin Gaye, Little Anthony and the Imperials, Martha and the Vandellas, The Miracles, The Temptations, Del Satins, Four Tops, Rag Dolls, Cannibal and the Headhunters, and the Earl Warren band.

At the Paramount, in addition to Soupy, were the Hullabalooos, The Detergents, The Exciters, Shirley Ellis, Roddy Joy, The Hollies, the Uniques, Vibrations, Dee Dee Warwick, and the King Curtis Orchestra.

N.Y. Country Show

The New York Paramount will house a country show starting April 30 for one week, following the recent Soupy Sales Show at the theater. Headliners on the country show will be Hank Snow, and his Rainbow Ranch Boys, with stars of the Grand Ole Opry. They include Lester Flatt & Earl Scruggs, Kitty Wells, Dave Dudley, Johnny Wright, Dick Curless, Bill Phillips, Ruby Wright and Juanita Rose. This is the first country show to appear in New York since a two day show was presented in Madison Square Garden last year.

D.C. Five Award

The Dave Clark Five were presented with a gold record award last week in London by Len Levy, Epic Records chief, for their best-selling Epic LP "Glad All Over." The album has passed the \$1 million mark in sales. The presentation took place at the Oasis Swimming Pool in Holborn, London, where the new D.C. picture "Having A Wild Weekend," was being filmed.

The Clark group will return to the U.S. in June for their third American tour. Tour is tentatively set as follows: New York—June 18; Philadelphia—19; Virginia Beach—24; Baltimore—25; Boston—26; and Chicago—27. In July they play San Diego—10; Anaheim, Calif.—12; Sacramento—14; Reno—16; Honolulu—17; San Carlos, Calif.—19; Atlantic City—24; and Troy, N.Y.—25. While here they will perform on TV on the Ed Sullivan, Dean Martin and "Shindig" shows.

It's Official

Columbia Records let it be known last week that Chad & Jeremy were finally signed to the label.

Oriole Name Change

Oriole Records, Ltd., the British firm purchased by Columbia Records last year, has changed its name to CBS Records, Ltd. A party honoring the establishment of the CBS label in England will be given at London's Dorchester Hotel, with CBS executives and artists attending.



WELL DANG ME! The man with all those Grammys is Roger Miller (middle) who picked up a total of five for his performance, song and records of "Dang Me" at the NARAS Awards dinner last week. With him is his smash producer Jerry Kennedy (left) and his wife, Leah.

IN THE TRADE

MB Promotes Grevatt, Bosler

Ren Grevatt and Carl Bosler were promoted to new positions on the Music Business staff this week.

Reflecting the increased activities of the publication, Bosler now becomes Director of Advertising & Sales, in which capacity he will co-ordinate the expanded advertising and sales functions of all MB offices, nationally and internationally.

Grevatt becomes Assistant Publisher, and will take on responsibilities in all areas of the MB publishing operation.

Both Bosler and Grevatt will report directly to MB publisher Sam Chase.

BMI Awards

A total of 21 songs licensed by BMI have attained top ten positions in three out of five trade publications during the first quarter of 1965. They will receive 1965 BMI Citations during next year's ceremonies.

They are: "All Day and All Of The Night," "The Boy From New York City," "Bye Bye Baby, Baby Goodbye," "Eight Days A Week," "Ferry Across The Mersey," "Goldfinger," "Hold What You Got," "How Sweet It Is (To Be Loved By You)," "I Go To Pieces," "Jolly Green Giant," "Keep Searchin' (We'll Follow The Sun)," "King Of The Road," "Let's Lock The Door (and Throw Away The Key)," "My Girl," "The Name Game," "Nowhere To Run," "Shake," "Tell Her No," "This Diamond Ring," "Twine Time," and "You've Lost That Lovin' Feelin'."

Lehman Engel Post

Lehman Engel, veteran Broadway musical director, has been named to the post of executive director in charge

of musical theater development by Columbia-Screen Gems Music. Appointment was made by Donnie Kirshner, head of the music division. Move is part of the music firm's intent to enter all aspects of legit stage activities in New York and London, stressing the development of music, properties and writers. All these activities will come under Engel's aegis.

Maxin To Europe

Arnie Maxin, newly appointed executive veepee and general manager of the Big Three Music Corp. (Robbins-Feist-Miller), left for Europe last week for talks with the firm's overseas affiliates. He will hold meetings in London, Paris and Cologne to discuss music scores and world-wide music exploitation. He will wrap up music details in London for MGM's "Where The Spies Are," and MGM's "Dr. Zhivago" in Spain.

Watch Out

International Talent Management, Inc., the Detroit firm that manages the Tamla-Motown stable of artists, like Marvin Gaye, The Supremes, Martha and the Vandellas, The Miracles, Stevie Wonder, and others, helped apprehend a bogus promoter last week who was supposedly booking some of ITMI's acts while the acts were out of the country. These phoney operators, says ITMI, work in two ways, either they make off with the advance monies, or they send in imposters in place of the artist whom they advertise.

ITMI's advice to anyone booking talent at a college or a dance hall or ballroom is: check back with the main office. If suspicious call the artist's booking agency or his manager.

"Yellow Rolls Royce"

Riz Ortolani, writer of the score of "Mondo Cane," which produced the hit "More," has penned the score to a big new picture, "The Yellow Rolls Royce." The movie stars Rex Harrison and Ingrid Bergman. Score features a theme plus a flock of individual tunes in addition to MGM publishing the sound track, and the Big Three is handling the score. Publishing firm is setting a major exploitation drive on the music.

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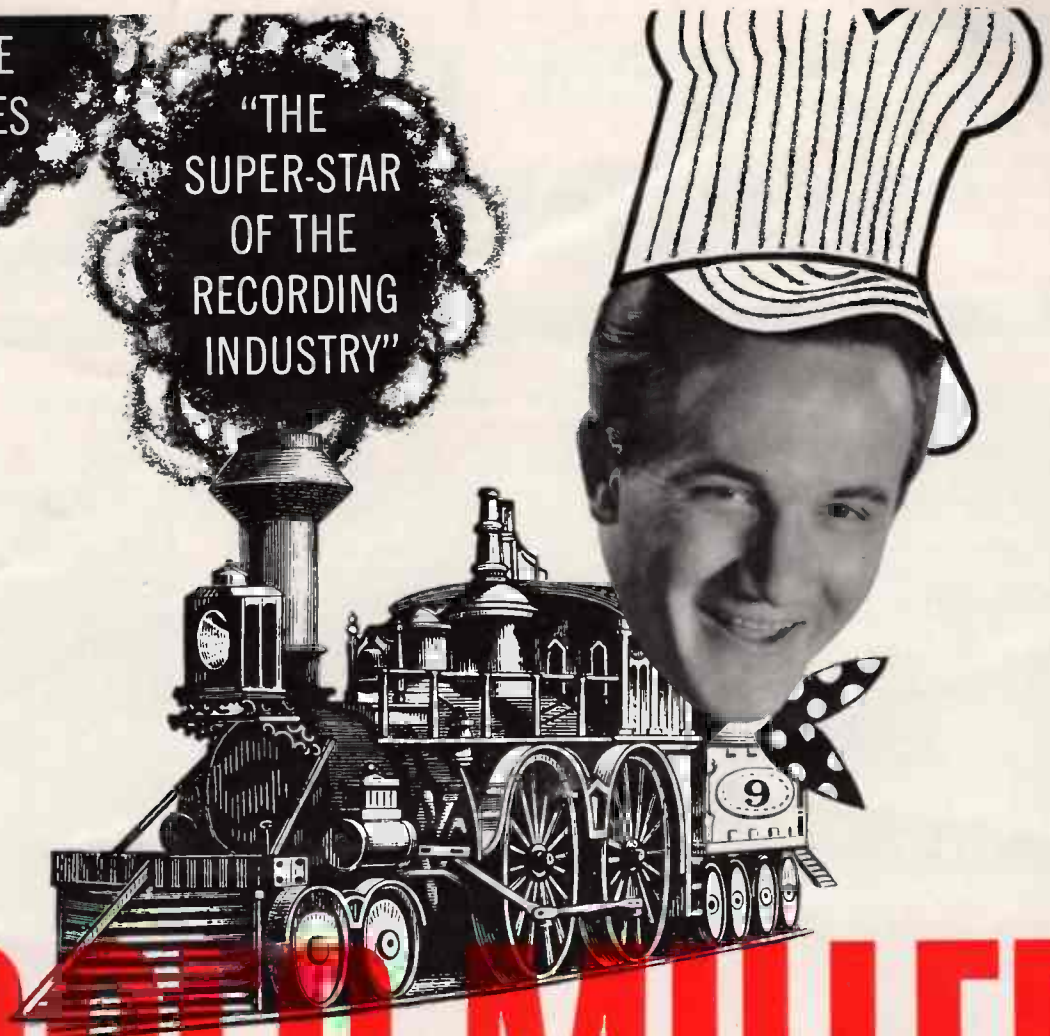
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The new pied piper: SOUPY SALES



Soupy with pie . . .

ANYWHERE, ANYTIME. It doesn't happen often but when it does the effect is magical, electric, exhilarating. A star is born. It can happen anywhere and anytime. It can happen with singers, disc jockeys, comics.

It happened three years ago for a lass named Barbra Streisand when she made her first appearance at New York's Basin Street East.

It happened for Alan Freed back in 1955 in New York, when he pounded the table to the beat of his rock and roll records over station WINS.

It happened on TV when Frank Fontaine sang his sentimental songs on the Jackie Gleason Show a few years ago.

HAPPENED FOR SOUPY. Now it has happened for Soupy Sales—comic, singer, personality. It has happened in New York, the big town—the big time.

It happened slowly. He made a dent on the West Coast where he had a top-rated TV show from 1961 to 1964. He had a record album then, on Reprise, which sold like mad in the Los Angeles area—but nowhere else. Soupy came East about six months ago. He got a daily half-hour show

on WNEW-TV called the "Soupy Sales Show." He mixed comedy with fantasy, improvised nuttiness with genuine charm, all intertwined with characters like Pookie the lion puppet, White Fang the dog, and the giant dog, Black Tooth. At one point he was forced to sit on the sidelines for a week for asking his audience to send any of the green stuff they found around the house to him. Soupy's young fans knew he didn't mean it, but parents were irate.

That might have been the turning point. For suddenly everyone was watching Soupy—kids, teens, and adults.

For many adults he became an "in" thing—like "Rocky and His Friends" were three or four years ago, or some of the early Hanna-Barbera shows. Or maybe like Pooh and Christopher Robin are to the University set. ("Winnie Ille Pu.")

KIDS DID IT. Adults though were but the fringe. The main audience was the kids. Not the swinging teen set—although they appreciated him too. The main Soupy audience ranged from 5 to 13, the kindergarten-grammar school-junior high set.

ABC-Paramount saw a good thing in Soupy. They signed him to a record contract. He sang a song called "The Mouse." It broke wide open in New York.

Ed Sullivan, always alert to the action, signed him for a TV spot on his show. Soupy came out and sang "The Mouse," and did which could be called a two step.

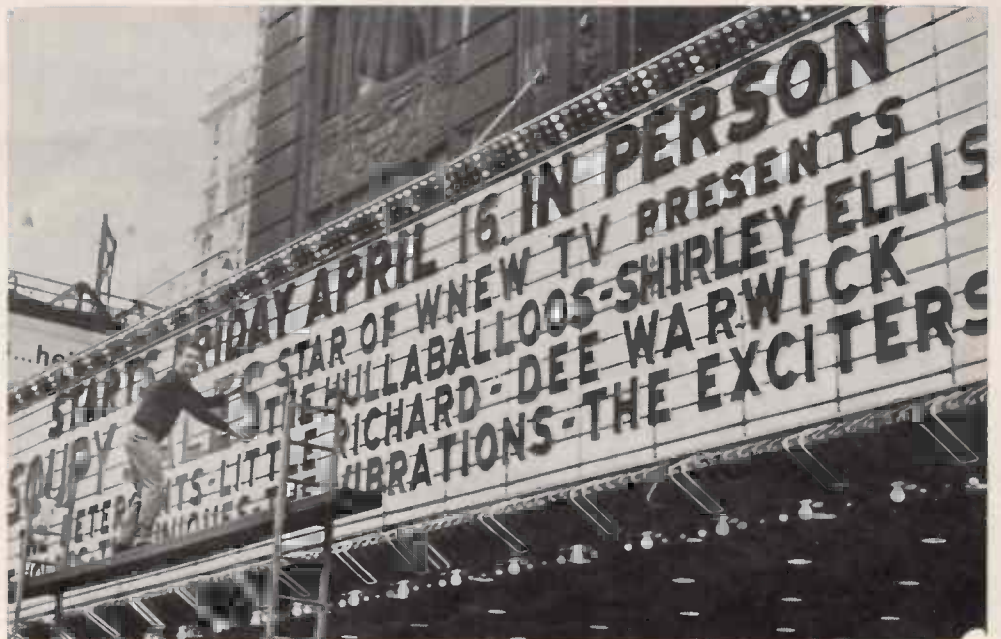
Soon every youngster was doing "The Mouse." (Isn't it a lot like "The Freddie?")

Soupy started to play some dates around



Soupy as Philo Kvetch, detective

New York. He attracted a crowd of 7000 at an appearance at Rutgers University. Hip college kids.



"We Want Soupy . . . We Want Soupy"

SIGNED FOR PARAMOUNT. Morris Levy, readying his first show at the New York Paramount, signed Soupy to headline the show.

Friday morning, April 16, at the early-bird hour of 8 a.m., 3000 youngsters were lined up to get into the Paramount. They wanted to see Soupy. "We want Soupy" they chanted.

When Soupy came on stage Pandemonium broke loose. Their idol was on stage—in Person. That was it. A new Pied Piper had arrived.

Success needs no explanation, and Soupy's success is no exception to the rule. He's cute, he's funny, he is uninhibited, he is clean, he likes what he's doing, he likes kids.

The custard pies—made out of shaving cream and cardboard—are a Soupy Sales trademark. Pies in the face are funny, and if all the pies that Soupy has had in the face since he started his WNEW TV show were placed end to end they would supply all the restaurants in New York for a year.

A pie in the face can't make a personality however, nor a record star. And Soupy is both.

SOUPLY DID IT. There is a good chance that the gross at the New York Paramount hit the \$180,000 mark by the time the 10 day show ended yesterday. Most of the gross is due to the appeal of Soupy Sales.

Kids, kids and more kids were there. With their mothers, their nanny's, now and then their fathers. They did a good job of filling the theater during the day. At night the grosses slipped badly. Why? Little kids can't go to the theater at night, and that's where Soupy's main appeal lies.

In the lobby of the Paramount they sold Soupy Sales sweatshirts, polka-dotted bow ties, big Soupy Sales buttons, Soupy Sales Records, Soupy Sales booklets.

ON HIS WAY. Soupy Sales is just starting his climb to the big time. He is ready now for a national TV show, live or syndicated. He is ready for a disc jockey show, for movies, a book series like "The Adventures of Soupy Sales." He has a million fans in the New York area. With a network show he'll have millions more throughout the country—and soon. He's the new Pied Piper. And a good one he is for the kids.

BOB ROLONTZ

15 Years Work

Like all overnight sensations Soupy Sales has put many years of hard work into his career. It began about 15 years ago, in Huntington, West Virginia, where he started as an actor. He started in radio as a script writer, and became a disc jockey later in Cleveland. It was in Cleveland where he had his first TV show as a replacement for "Kukla, Fran and Ollie," in 1955.

In Cleveland he had his own night time series and then a Saturday afternoon network show, "Luncheon With Soupy Sales." He moved to Los Angeles in 1961, starred on a TV show there, which shortly became the city's top TV attraction. His New York series started in September, 1964.

Stage Review

New York Paramount Theater

Soupy Said "Come" And The Kids Followed Their Leader



The Mouse That Roared

What it boils down to is this: What Soupy sez, goes. It has nothing to do with the fact that the Paramount Theater has been re-opened, that just last Easter, the rock show there bombed out, nor that the acts billed this year, save Shirley Ellis and the Detergents, haven't had a Top 10 record for a long time, if ever; nor that the movie shown starred Rick Nelson. None of these things could account for the crowds that filled the old Paramount to capacity for those morning shows—3500 at a smart \$2.50 each. Only Soupy mattered; 'cause what Soupy sez, goes. And Soupy said "c'mon down to the Paramount . . . I'll be there." And so they came.

Emcee Hal Jackson, like nobody else, knows that what Soupy sez, goes. He prefaced each act with the winning endorsement: "Kids, Soupy sez you're gonna just love this next group, here from England . . . the Hollies!" And everybody loved the Hollies. In like manner they loved the Uniques, the Detergents, Roddy Joy, Dee Dee Warwick, the Exciters, Shirley Ellis, the Hullaballoos, the Vibrations, and tore down the house in appreciation of the

great King Curtis band. Soupy said they would, and they did.

Soupy Appears

But you knew all the while that they were saving plenty of love for their newly appointed leader . . . and while the cheers told you that Soupy himself had made his appearance, it took a while to verify it. It took a while to jockey into a position where you could see over (or through) the youngsters bobbing in front of you in their personal brand of frenetic ecstasy. But the kick was this: everybody was extremely well behaved . . . and when Soupy opened his mouth to part with one of his coded pearls of wisdom they were quieter. How else could they hear what Soupy sez?

What does Soupy sez? Oh, things like, "You show me a pig on the highway, and I'll show you a roadhog." Or: "You show me a dead Russian and I'll show you a Red Skeleton." Or: "Did you have a nice Easter?" Or: "Gee you all look nice." All sorts of important things. Things that made the kids know that he cared about them. Things that have earned him an honored place in all their hearts: he is, after all, probably the only adult in their world that really understands them, and likes them as they are for what they are. There's nothing threatening about Soupy. They trust him. Kids were saying: "We love Soupy 'cause he's like us. He's a nut." Things like that. Important things, that only they understand . . . and Soupy, of course.

A Great Show

It was a great show. With the awkwardness of an adolescent, Soupy was one of them as he unconsciously borrowed bits and gestures from the masters: Groucho, Chaplin; even Fred Astaire and Ray Bolger were suggested with the soft shoe. What Soupy shares with these kids (all ages, by the way—even the youngest ones' nanny's were aglow) is a sort of secret. He makes a personal contact with each one. It's not Soupy's Mouse, it's theirs, collectively. He gave it to them. He told them it was theirs. And what Soupy sez goes.

BARRY KITTLESON



They're back!

Gerry and the Pacemakers

"We've really been awfully lucky here in America, and back home too . . ." We'll just keep praying that we'll be around and grateful for what's happened to us . . . I can't believe it sometimes . . ." Gerry Marsden

THEIR THIRD VISIT. Gerry (Marsden) and the Pacemakers first arrived in America 11 months ago. Unlike the Beatles, the Searchers, the Rolling Stones and the Dave Clark Five, Gerry and the Pacemakers started out in America from scratch with no advance disc hits to complicate things.

Since their first visit and appearances on the Ed Sullivan Show, they've never stopped selling. Laurie Records has chalked up six straight hits, with the boys including one two-sider, with three albums selling well.

Last week, young (22) Marsden and his group came back to America for their third visit, and the pint-sized Gerry, who looks something like a juvenile version of Edward G. Robinson, and his boys moved at a fast pace through the week, meeting the high school press, the trade press corps, talking to deejays on the long distance phone and carrying off their first American recording session before joining Murray the K's Easter week cast at the Brooklyn Fox Theater last Saturday (17).

Between a trade luncheon and an afternoon with the jocks, Gerry took time out to talk about clothes, mods and rockers, jazz and outdoor sports and the business of being a songwriter and a recording star.

THE CAR SCENE. "I'm a car man," he admitted. "I've just gotten a Volvo PI 800 S, and when I can get out on the Motorway (near Liverpool) I like to let it out. I've driven it 115 miles an hour. I don't do any drag racing on the highway, but the other boys have cars too and we're planning to have a race with Billy Fury and his boys sometime. We'll have a go at them maybe on the Aintree Race Track where they have the Grand National. I figure we'll run Billy off the track, you know? It should be good for the publicity don't you think?"

"That's only one of my pursuits. I don't have as much time as I used to but I still like to drive out to Anglesea—it's in Wales about 90 miles from Liverpool on the Irish Sea—where I get my aqualung on and take a dive, down maybe 40 or 50 feet.

"I've got a 14-foot Viking speed boat with a 65 horsepower Mercury engine too and that is just great for water skiing. I'm interested in horses but I haven't done too much riding yet. I'd even thought for awhile of buying a show horse but that didn't come off. There's really enough to do right now without that.

THE SONG SCENE. "I get terribly wrapped up writing songs. The ideas just keep coming into my head. I might be driving along with a girl friend and I'll start thinking of a song. If it seems good, I'll get her to write down a phrase and tell it back to me later when I get home to the piano. I spend a lot of time at that piano writing stuff.

"Most of it has been just for our group. I've had a few things recorded by others but they never happened. I'd rather spend the time doing things for ourselves where we have some control, although someday I'd like to try writing a whole musical show."

CONSERVATIVE CLOTHES. On the matter of clothes, Gerry and the Pacemakers are as different from some of their con-

temporaries as they are in their record sound. "That mod-rocker stuff is all over . . . not important really now," says Gerry. "We dress conservatively and we try to look well dressed. Yes, we once designed our own shirt collars—with extra long pointed tabs and I've got some vests that are a little longer than usual. The six buttons are spaced out a little wider, but otherwise we don't go for the far out stuff.

"We're much more interested in making record hits and staying around for awhile. We've recorded already right here in New York. I had a phone sent up so we could listen to a flock of demos that I made and that some other people sent us. I never know what we're going to do until the last minute. We've spent as long as three hours doing a song we thought sounded great, and when we heard the playback we just junked it completely. Maybe that's why we've been as lucky as we have. We try hard to get something good and we vary our style a lot.

"About the only thing that's the same is that I do the lead singing. The other guys are all capable of it too. It's our trademark and we stick to it. We'll be taking it into a nightclub soon for the first time. We're playing a date at La Dolce Vita in Newcastle where Dionne Warwick worked last year.

NO R&B STUFF. We won't be doing any of the stuff that so many people think is R&B. I don't think half the things they say are R&B by the British groups really are at all. We do a Chuck Berry song now and then. But it isn't R&B any more than the Tamla Motown stuff is, not like Muddy Waters is R&B. The Stones did a thing called "It's All Over." It sounded more like country and western to me than R&B.

"I like jazz. We went to the Village Gate the other night and saw Dizzy Gillespie and Gerry Mulligan. That Dizzy is great, just great. I never knew he was such a showman. With our own British groups I think the Searchers have a good sound. But so do they all. They must have to get the hits, you know? Freddie (Garrity), of the Dreamers is good too but he'll have to stop jumping up and down sometime. People will get tired of laughing at his antics in 18 months or so.

I think Bob Dylan is the best, and he knocks me out. What a thinker. He has intelligence all right. I don't know about our Donovan but I can't see him lasting as long as Dylan. He doesn't have the same thinking power.

"We've really been awfully lucky here in America and back home too. Personally, I hope it keeps up and that I can evolve like Cliff Richard has. Cliff is so good, and now he has a number one hit again in England. We'll just keep praying that we'll be around and grateful for what's happened to us. I can't believe it sometimes. We've been around the world since we started getting record hits. We're lucky to be seeing the world and places like Honolulu and Hollywood. Honolulu really knocked us all out."

REN GREVATT

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Paul
and
Mary
Sing
Bob
Dylan**

**"When
The
Ship
Comes
In"^{*}
(and it will)**



*5625, Warner Bros. Records
b/w The Times They Are A' Changin'



Peter Nero: *pop concert powerhouse*

CLASSICS ONLY. From the time he started practicing piano as a youth until he graduated Brooklyn College as a music major at the age of 21, Peter Nero studied only the classics. He attended Juilliard and studied under Abram Chasins. His knowledge of jazz was miniscule and he cared little about pop music.

One day he heard, at a friends house, an Art Tatum LP. To say that he flipped would be putting it mildly. "Until then," Nero told us, "I felt that I could cut any jazz pianist, but after hearing Tatum I knew I had a lot to learn about jazz." Suddenly I wanted to play jazz, not classics. I wanted to be creative—not re-creative."

For the next five years, Nero went all out on a jazz kick. He threw over the classics, practised jazz, listened to jazz records, played in jam sessions. He went out on the road with a combo playing jazz, played in Las Vegas, at a club in New York, at the Village Vanguard, and "daylighted" by selling pianos, and teaching piano, to keep his family eating and to pay his bills.

"At first I was the guy the other jazz musicians would talk about with remarks like 'He's got technique, but he doesn't swing.' Finally I got to the point where I swung, but I still wasn't getting anywhere in my jazz career."

THE TURNING POINT. One day he walked into a restaurant called Jilly's on New York's West side. He sat in with a combo, and got a chance to show off some of his individual piano work. The boss hired him that night and for the next two years Peter Nero and Jilly's were happy together.

"I had a ball there," said Nero. "It was a dream job. I could play anything I wanted, and the boss dug it and the customers dug it. I think the two years I was there were among the happiest of my professional life."

SIGNED BY VICTOR. Two years later, RCA Victor gave out the word that it was looking for a pianist. Scores of piano players were recommended for the job, including Nero, who was recommended to Victor by Stan Greason. "I decided to cut a demonstration record of things I had had in my

head for years for Victor. Wild things, melodramatic things. I had nothing to lose. I was happy at Jilly's. I played the way I felt. The day after I sent the demo to Victor they signed me to a long term contract. My first Victor album was issued in April, 1961."

Since then, of course, Peter Nero has come a long, long way. Since then he has had 12 albums issued on Victor, practically all of which have turned into solid sellers, and practically all of which have risen high on the album charts.

Even more than that, Nero has turned into a concert as well as record attraction. He now plays 150 concerts a year, and does a European tour as well. He is also a high-priced TV guest star, and over a year guests on many of the top TV shows, like, most recently, Perry Como.

PREFERS CONCERTS. Nero prefers to play concerts, rather than night clubs. "My manner of presentation is made for concerts, not clubs," he told us. "I need silence and attention, since my concerts run from two to two and a half hours. At a concert it's possible to establish a mood—you and the audience can become one. You can't do that in clubs.

"I play concerts for other reasons too. At a club you can play to 2400 people in a week. In a concert you can play to the same amount of people in one night. And sometimes I'll play two concerts in a night.

"It's been about two years since I gave up night clubs. I still play the London House in Chicago, but that's under an old contract.

"My first concert was back in February, 1962. But it took six months before the agencies and bookers were convinced that I could do business for them. Once I proved that I was set."

INDIVIDUAL STAMP. Nero's classical background comes out on much of his concertizing, as well as on his recordings. "Each tune I play is handled individually, according to the tune itself," said Nero. "For instance, 'Easy To Love,' which I did on the Como show last month, reminds me of Schubert's 'Unfinished,' so I ap-

proached it that way. 'Mountain Greenery' has a Mozart-like quality, so I made my arrangement reflect that quality.

"I don't approach recordings and concerts in the same way. They are not identical. In a concert 60 per cent of it is spontaneous, the audience participates in a concert with you. When you record you have a chance to listen to your performance again and to make second judgments. What's on a record has to be the absolute best you can do—and this can only be done by painstaking preparation."

STICKLER FOR DETAIL. Nero does all of his own arrangements for his recordings as well as his concerts. He is a stickler for detail and he spends much time in planning his albums.

"I try to make each album a complete work. I include up-tempo tunes and ballads. I want the listener to experience all the emotions—happiness, sadness, excitement and whatever. I am not a one-dimensional pianist and I like all of the emotional qualities I possess to be on every record. Basically I look on each album as a concert in itself."

When Nero plays concerts he does a lot of talking to the audience, a format that has proved very helpful to him, he says in his successful concert career. "I attempt to set the tone for what I play by talking, so that the audience can get an idea what to expect. And it works."

ARTICULATE PIANIST. Actually it more than works. There are many Nero fans who dig his comments as much as they enjoy his performances. Nero is as articulate with his words as he is facile with his fingers—a quality that only a few performers are fortunate enough to possess.

Right now Nero is preparing for one of the most important albums of his RCA Victor career. In June he will record the George Gershwin "Rhapsody In Blue," with Maestro Arthur Fiedler and the Boston Pops. He is very excited about it. He should be. A combination of Nero, Fiedler, the Boston Pops and "Rhapsody In Blue," should be a winner.

B.R.



Congratulations to all of the
composers, writers and publishers whose
performing rights we license and who
have received this year's coveted
NARAS AWARDS

● **Record of the Year**

THE GIRL FROM IPANEMA

Recorded by Stan Getz and
Astrud Gilberto

Composers: Antonio Carlos Jobim
Vinicius de Moraes
Norman Gimbel
Publisher: Duchess Music Corp.

● **Album of the Year**

**Best Instrumental Jazz Performance
— Small Group**

Best Engineered Recording

GETZ/GILBERTO

Recorded by Stan Getz and
João Gilberto

An album including these BMI
Licensed Compositions:

THE GIRL FROM IPANEMA

Composers: Antonio Carlos Jobim
Vinicius de Moraes
Norman Gimbel
Publisher: Duchess Music Corp.

P'RA MACHUCHAR MEU CORAÇÃO

Composer: Ary Barroso
Publisher: S. B. A. T.

DESAFINADO

Composers: Antonio Carlos Jobim
Newton Mendonca
Publisher: Hollis Music, Inc.

CORCOVADO

Composers: Antonio Carlos Jobim
Gene Lees
Publisher: Duchess Music Corp.

SO DANCO SAMBA

Composer: Antonio Carlos Jobim
Publisher: Ludlow Music

DORALICE

Composers: Antonio Almeida
Dorival Caymmi
Publisher: Matador Music
Publishing Co.

● **Best Instrumental Jazz
Performance—Large Group**

GUITAR FROM IPANEMA

An Album Recorded by Laurindo
Almeida including these BMI
Licensed Compositions:

THE GIRL FROM IPANEMA

Composers: Antonio Carlos Jobim
Vinicius de Moraes
Norman Gimbel
Publisher: Duchess Music Corp.

WINTER MOON

Lyrlist: Portia Nelson

QUIET NIGHTS OF QUIET STARS

Composers: Antonio Carlos Jobim
Gene Lees
Publisher: Duchess Music Corp.

UM ABRAÇO NO BONFÁ

Composer: João Gilberto
Publisher: Duchess Music Corp.

● **Best Original Jazz Composition**

THE CAT

Recorded by Jimmy Smith
Composer: Lalo Schifrin
Publisher: Hastings Music Corp.

● **Best Performance by a
Vocal Group**

A HARD DAY'S NIGHT

Recorded by The Beatles
Composers: John Lennon
Paul McCartney
Publisher: MacLen Music Inc.
and Unart Music Corp.

● **Best Performance by a Chorus**
**THE SWINGLE SINGERS GOING
BAROQUE**

An Album containing 12 works
Selected and arranged by
Ward Swingle
Publisher: MRC Music, Inc.

● **Best Original Score Written for
a Motion Picture or Television
Show and Best Recording
for Children**

MARY POPPINS

Composers: Richard and Robert
Sherman
Publisher: Wonderland Music Co.

● **Best Engineered Recording
(Special or Novel Effects)**

THE CHIPMUNKS SING THE BEATLES

An Album containing 11 songs by
John Lennon and Paul McCartney
Publisher: Unart Music Corp. and/or
MacLen Music, Inc.

**and
TWIST AND SHOUT**

Composers: Bert Russell and
Phil Medley
Publisher: Robert Mellin, Inc.; Prog-
ressive Music Publishing Co., Inc.

● **Best Rhythm and Blues
Recording**

HOW GLAD I AM

Recorded by Nancy Wilson
Composers: Jimmy Williams and
Larry Harrison
Publisher: Roosevelt Music Co., Inc.

● **Best Gospel or Other Religious
Recording**

GREAT GOSPEL SONGS—

Tennessee Ernie Ford and the
Jordanaires
An Album including these BMI-
Licensed Compositions:

I'LL HAVE A NEW LIFE

Composer: Luther G. Presley
Publisher: Stamps Baxter Music &
Printing Co.

HE KNOWS WHAT I NEED

Composers: Bill Harmon and
Jimmie Davis
Publisher: Jimmie Davis Co., Inc.

JUST A LITTLE TALK WITH JESUS

Composer: Cleavant Derricks
Publisher: Stamps Baxter Music
& Printing Co.

WE'LL SOON BE DONE

WITH TROUBLES AND TRIALS

Composer: Cleavant Derricks
Publisher: Stamps Baxter Music
& Printing Co.

ON THE JERICO ROAD

Arranger: Luther G. Presley
Publisher: Hill & Range Songs Inc.

GIVE THE WORLD A SMILE

Composers: M. L. Yandell and
Otis Deaton
Publisher: Stamps Baxter Music
& Printing Co.

● **Best Country and Western
Single**

**Best Country and Western
Vocal Performance—Male**

Best Country and Western Song
DANG ME

Recorded by Roger Miller
Composer: Roger Miller
Publisher: Tree Publishing Co., Inc.

● **Best New Country and Western
Artist**

Roger Miller

● **Best Country and Western
Performance—Female**

HERE COMES MY BABY

Recorded by Dottie West
Composers: Bill and Dottie West
Publisher: Tree Publishing Co., Inc.

● **Best Performance—Orchestra
(Classical)**

WOZZECK EXCERPTS

Recorded by the Boston Symphony
Orchestra. Erich Leinsdorf, con-
ductor; Phyllis Curtin, soprano.
Composer: Alban Berg
Publisher: Associated Music
Publishers, Inc. Universal Edition.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

BMI
BROADCAST MUSIC, INC.

The Yardbirds . . . The Yardbirds . . . The Yardbirds . . .

In England it is said, "The Yardbirds' popularity is still growing and will continue to do so . . . their appeal is the result of a very definite musical conviction . . ." These phrases were written long before "For Your Love" hit the top of the British charts.

STARTED IN RICHMOND. Richmond, Surrey, England, is a very important spot. It houses quite a few jazz clubs, where several groups made their first, faltering steps into show business. It's a pretty town—about 20 minutes by train from London and on the river—and there's one giant swing of a jazz festival there every year.

There's a club called the Crowdaddy in Richmond. The Rolling Stones were residents there before they became famous. After the Stones left and rose to the ranks of international fame, their place was taken by the Yardbirds. Initial appearances were not terribly encouraging as Rolling Stones fans preferred to gather their moss elsewhere. But after a couple of months attendance figures rose until the Birds had a stream of camp followers.

Yardbirds called themselves—and fans agreed—'avant garde' followers of rhythm and blues. That's because the group refused to copy the style of others and set their own musical trends.

They are an R&B group, but they say that rhythm and blues is basically an instrumental form of music, and vocals merely complement the sound. They add that most British bands use R&B purely as a kicking off point to improve their own pop standards.

BUILT A FOLLOWING. The Yardbirds are Keith Relf, Chris Dreja, Paul Samwell-Smith, Jim McCarty and Jeff Beck. Keith has enormous shoulders and fronts the

outfit. They all come from around the London area and played with different groups before coming together some months ago.

Theirs is a success story even without a hit record. They'd had two stabs at the market before coming out with "For Your Love," but didn't really make it. They had an album too—titled "Five Live Yardbirds." Still no excitement. But there was no need to worry as their following was tremendous and their pockets were quite heavily lined with sterling.

When "For Your Love" happened in England, the Yardbirds decided it was time to quit being way-out and come back to earth in their music.

AWAY FROM R&B. "There is definitely a swing away from R&B" says Keith. "The market was saturated and now the interest is dwindling. We've seen the signs. "For Your Love" is not really R&B. We tried putting our sound on disc but it didn't work out. Our act is visual—we couldn't get the excitement and atmosphere on disc.

"This time we set out to make a record with more commercial appeal. The number gets away from our usual sound. It was an experiment for us. Not just a blatant attempt at being commercial, but just a try at making a good, unusual disc.

"We got away from the old twelve bar bit. We'll be getting more away from it in future. We give the public what they want

to hear. If they want more pop, they'll get it."

MEET THE BIRDS. In a line or two, Keith Relf takes care of harmonica and vocals. He attended art school and is nuts about Jimmy Reed. He and Paul Samwell-Smith formed the original Yardbirds (with different personnel) some time ago, and the group had a couple of resident stints at London jazz clubs.

Jeff Beck plays guitar and was recommended to the group by Britain's top session guitarist Jimmy Paige. He's the newest member of the group, having replaced Eric Clapton, one of the founder members.

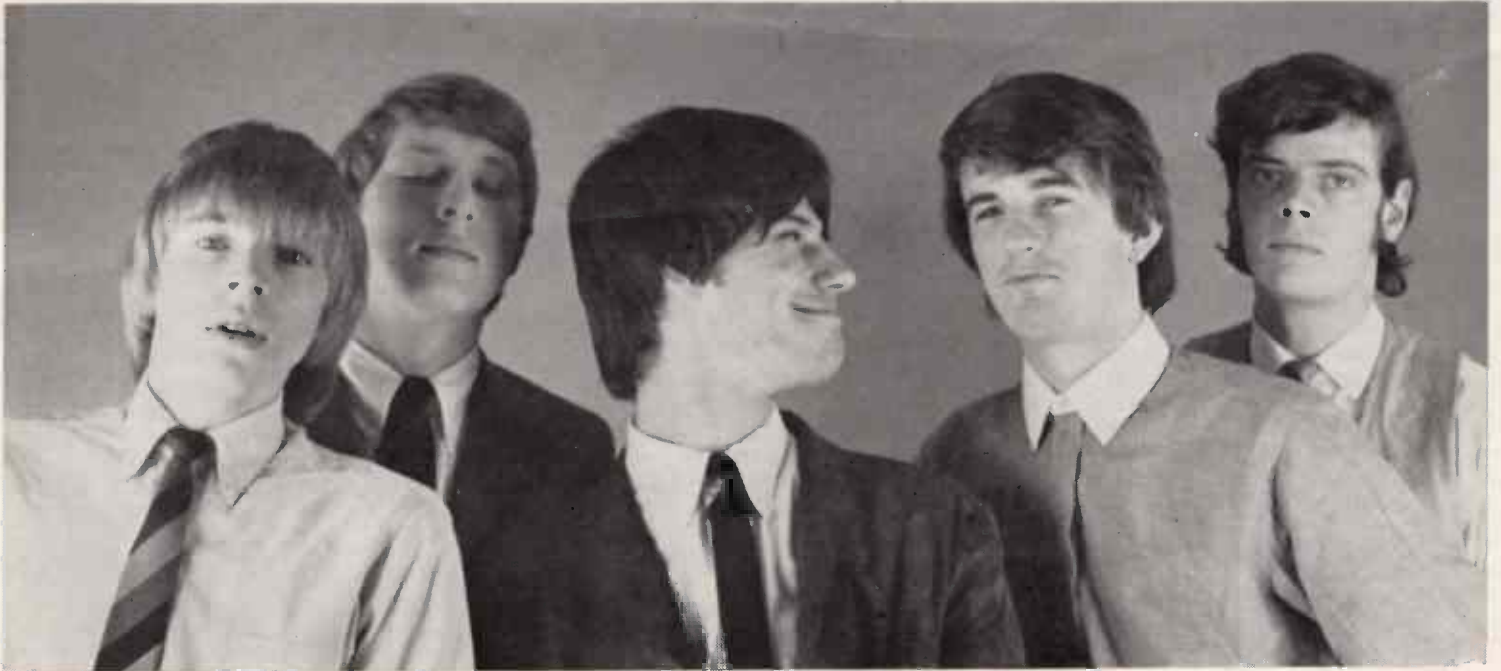
Chris Dreja took up rhythm guitar when he was thirteen. He is an original member of the Yardbirds.

Paul Samwell-Smith plays bass guitar and is the only member of the group to have had any musical training. He played with two other groups before becoming a Yardbird.

Jim McCarty plays drums and has known Paul Samwell-Smith since early schooldays. His original interest in folk music switched to R&B when he joined a group called the Metropolis Blues Quartet.

If it's still chic to wear your hair long with a horses mane fringe covering your eyes, then the Yardbirds are fashionable. At least they wear decent looking clothes and have clean faces. And they do have an unusual way of styling their songs because they have lots of 'double tempo' climaxes, which are copied by other English groups.

JUNE HARRIS



The Yardbirds . . . The Yardbirds . . . The Yardbirds . . .

*Keep Your
Eye On...*

SONNY

AND

CHER

Sonny and Cher are a husband and wife team from Los Angeles, who sing in what could be called a "soul groove" laid down by the Righteous Brothers. They currently have a record getting action on the Atco label called "Just You."

Before making the disc scene as a vocal duo, Sonny, whose full name is Sonny Bono, worked as a record promotion man in the Los Angeles area.

They had two records released before their current Atco disc, but although both got much air play, neither took off.

"Just You" was written and arranged by Sonny, and produced by the West Coast team, York-Pala. The record is kicking up action in Los Angeles and San Francisco, and is beginning to be exposed in other areas of the country.

They will have a guest shot in the upcoming picture "Beach House Party," in which they will sing "It's Gonna Rain Outside." The song was written by Sonny.

Keep your eye on this duo.



It's all in the sound

So says busy arranger-producer Alan Lorber, who isn't averse to using classical figures or classical instrumentation to get the sound he wants

STARTED AT WMCA. It's the breaking in that's the hardest. If you want to become an arranger or a disc producer that is. For Alan Lorber, one of the most successful young arrangers on the New York scene today, who is also carving out an exciting career as a disc producer and composer, it all started at WMCA, in New York back in 1956.

Lorber had known he wanted a career in the pop music business from the day he enrolled at Queens College in such music courses as harmony and piano. His first job in the music business was with Music Publisher's Holding Corp. After two years he became an assistant librarian at WMCA under Bob White, then in charge of the station library.

"The two years I worked at WMCA as a librarian were very important to me. Working there gave me a good attitude and good knowledge about the pop music business," Lorber noted at lunch at New York's Fontana Di Trevi Restaurant a few weeks ago. "I helped program the old Gallagher & O'Brien show, the Bob Kallen Show and the Murray Kaufman Show, who was at the station when I was there. I learned what made a commercial sound and what didn't."

ON HIS OWN. "In 1958 I decided it was time for me to try to make it on my own. I left the station and started to produce sessions for real small labels. I didn't know a thing about being a record producer. I learned everything in the studio. I made a lot of mistakes, but I wasn't afraid to experiment. I tried many things, some of which I've since thrown out, but also some of which I still use."

Many of the things Lorber did must have been very good then, for within a year or two he was working on records with producer Luther Dixon at the Scepter-Wand label, making sides with such great rockers as The Shirelles, Chuck Jackson and Tommy Hunt.

ARRANGED FOR SEDAKA. His creativeness brought him to the attention of Donnie Kirshner and the late Al Nevins, partners in the early 1960's in a firm called Aldon Music. Aldon was the hottest publishing firm in the business, with hit after hit by their famous stable of writers. They put Lorber with Neil Sedaka, and for two years Lorber arranged Sedaka's dates.

Practically all of the sides Lorber handled for Sedaka were smashes. They included such items as "Happy Birthday," "Breaking Up Is Hard To Do," "Next Door To An Angel," "Alice In Wonderland," and "Sweet Sixteen." These recordings sold over five million throughout the world for Sedaka. One of them, "Breaking Up Is Hard To Do," passed the two million mark.

Since the Sedaka days Lorber has been one of the busiest arrangers in the New York area. He has also become a busy, and successful producer. He arranges for all labels, and he has produced for Warner Brothers, 20th Century Fox, Amy, and is preparing some things for Decca.

A few of the best known chart records Lorber has arranged or produced, besides the previously mentioned Neil Sedaka sides, include: "Shake, Shake, Shake," Jackie Wilson; "It Hurts To Be Sixteen," Barbara Chandler; "Dum Dum Dee Dum," Johnny Cymbal; "Killer Joe," The Rocky Fellas; "Close To Cathy," Mike Clifford; "Satisfied," The Cashmeres; "Human," Tommy Hunt; "Masquerade Is Over," 5 Satins; "Workout," Jackie Wilson; "Strangers Tomorrow," Jay and Americans; "Deep In The Heart Of Harlem," Clyde McPhatter; "Dance, Dance, Dance," Joey Dee; and "The Reverend Mr. Black," Billy Edd Wheeler (country charts).

Lorber is no stranger to the LP scene. He has cut albums with a flock of artists, from Teresa Brewer to Anthony Newley, and he recorded the Original cast waxing of the Broadway show "The Committee."

For Gene Pitney he arranged "Every Breath I Take," and "I Must Be Seeing Things." He recently produced the new Marilyn



Arranger-producer Lorber with Teresa Brewer in Nashville

Michaels LP for Warner Brothers. Just a couple of weeks ago he recorded Tommy Edwards, as an indie producer and is negotiating with a large label to lease the sides. A recording he made with a new artist on Capitol, Alan McArthur, will be released in a few weeks. He also recently handled the Lenny Welch date for Kapp.

NEVER A CONFLICT. Does his work on both an arranging and producing level cause a conflict of interest between Alan Lorber the arranger and Alan Lorber the producer? "Not at all," Lorber said. "As a producer I'll work with 40 or 50 songs for a recording date. I'll narrow them down to a dozen or so and then call in the artist. I'll listen to the artist perform them and finally narrow them down to four songs. Then the artist and I will establish the style and concept for each song. Then—and only then, will I become an arranger on the date."

"When the actual session comes up I'll first run down the songs with the artist with the orchestra. (The booth is still empty.) When that is done I go into the booth and have my contractor take over leading the orchestra. If I want to change anything arranged by Alan Lorber the arranger—I'll do so."

"I'll use other arrangers on a session. For instance, for the Johnny Cymbal sides I have coming up, I'd like to use Don Costa, if he's free. I think that Marion Evans and Don Costa are two of the best band arrangers in the country. I also think Gordon Jenkins is the best string arranger there is."

DOES NASHVILLE DATES. Lorber does dates in Nashville as well as New York, and he digs the way they work in Music City. "I recorded Teresa Brewer in Nashville for Mercury," Lorber noted. "When I counted off 'One, two, three, four,' in my Brooklyn accent the whole band broke up. Jerry Kennedy, the Nashville producer and arranger, came over to me and said 'I'll show you how to say it.' He then said 'One, two, three, fo-ah!' and the band started playing as nice as you please."

According to Lorber, during the last five years songwriters, who are also producers, have had a great influence on recording styles. "Take Bacharach and David, for instance, they started a whole new sound with Dionne Warwick. Teddy Randazzo has done the same thing with Little Anthony and the Imperials."

MORE SOPHISTICATED. "In many ways our rock and roll music has gotten more sophisticated since I started back in the late 50's. At that time it was the rocking gutty beat, that Alan Freed made famous. Since then we've taken that basic beat and added strings, percussion, chromatic bongos, and other sounds to enhance it. I've introduced classical instrumentation and classical figures into a rock 'n roll record to get a better or a different sound."

"The arranging and producing I do is always challenging. My job is to make a perfect marriage between the artist and the song and then enhance it with sound. That's what really counts, the overall sound of the record."

B.R.

*Keep Your
Eye On...*

THE SILKIE

Sometimes it pays to get "sent down" as the English call it, or to be expelled from college as we call it in the U.S. That's what happened to The Silkie, the new English folk group, because they paid too much attention to music and not enough to their studies.

The Silkies are a folk act in the British tradition, where currently a folk boom is growing, sparked by such artists as The Seekers and Donovan.

Their first record was issued in England last week on the Fontana label. It features the group singing "Blood Red River" and "Close The Door Gently," two songs written by all four members of the group.

Their records will be issued in the States on the Fontana label. Look for this group's records soon.



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 racks.

Petula Knows A Place At 3

THE MONEY RECORDS

This Week	Last Week	Record
1	1	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER HERMAN'S HERMITS, MGM 13341
2	2	GAME OF LOVE WAYNE FONTANA & THE MINDBENDERS, Fontana 1503
3	4	I KNOW A PLACE PETULA CLARK, Warner Bros. 5612
4	11	I'LL NEVER FIND ANOTHER YOU SEEKERS, Capitol 5383
5	6	TIRED OF WAITING FOR YOU KINKS, Reprise 0347
6	3	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower 125
7	12	SILHOUETTES HERMAN'S HERMITS, MGM 13332
8	9	THE LAST TIME ROLLING STONES, London 8741
9	17	COUNT ME IN GARY LEWIS, Liberty 55778
10	5	THE CLAPPING SONG SHIRLEY ELLIS, Congress 234

SALE BLAZERS

This Week	Last Week	Record
11	10	I'LL BE DOGGONE MARVIN GAYE, Tamla 54112
12	18	JUST ONCE IN MY LIFE RIGHTEOUS BROTHERS, Phillies 127
13	7	STOP: IN THE NAME OF LOVE SUPREMES, Motown 1074
14	19	IT'S GROWING TEMPTATIONS, Gordy 7040
15	8	GO NOW MOODY BLUES, London 9728
16	23	CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL, Parkway 942
17	15	BUMBLE BEE SEARCHERS, Kapp 49
18	25	IT'S GONNA BE ALRIGHT GERRY & THE PACEMAKERS, Laurie 3293
19	27	ONE KISS FOR OLD TIMES SAKE RONNIE DOVE, Diamond 179
20	45	TICKET TO RIDE BEATLES, Capitol 5407

This Week	Last Week	Record
21	26	OOO BABY BABY MIRACLES, Tamla 54113
22	16	SHOTGUN JUNIOR WALKER, Soul 35008
23	31	BABY THE RAIN MUST FALL GLENN YARBROUGH, RCA 8498
24	21	THE RACE IS ON JACK JONES, Kapp 651
25	34	IT'S NOT UNUSUAL TOM JONES, Parrot 9737
26	13	CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMITS, MGM 13310
27	39	HELP ME RONDA BEACH BOYS, Capitol 53453
28	37	WOMAN'S GOT SOUL IMPRESSIONS, ABC Paramount 10647
29	38	WE'RE GONNA MAKE IT LITTLE MILTON, Checker 1105
30	41	TRUE LOVE WAYS PETER & GORDON, Capitol 5406

ACTION RECORDS

31	22	GOT TO GET YOU OFF MY MIND SOLOMON BURKE, Atlantic 2276
32	33	SHE'S ABOUT A MOVER SIR DOUGLAS QUINTET, Tribe 8308
33	30	I UNDERSTAND FREDDIE & THE DREAMERS, Mercury 72377
34	14	NOWHERE TO RUN MARTHA & THE VANDELLAS, Gordy 7039
35	57	REELIN' AND ROCKIN' DAVE CLARK FIVE, Epic 9786
36	50	WOOLY BULLY SAM & THE SHAM, MGM 13322
37	48	THE ENTERTAINER TONY CLARKE, Chess 1924
38	44	AND ROSES AND ROSES ANDY WILLIAMS, Columbia 43257
39	52	JUST A LITTLE BEAU BRUMMELS, Autumn 10
40	43	I KO IKO DIXIE CUPS, Red Bird 10-024
41	46	I DO LOVE YOU BILLY STEWART, Chess 1922
42	36	WHEN I'M GONE BRENDA HOLLOWAY, Tamla 54111
43	24	THE BIRDS & THE BEES JEWEL AKENS, Era 3141
44	54	SHE'S COMIN' HOME ZOMBIES, Parrot 9747
45	60	DREAM ON LITTLE DREAMER PERRY COMO, RCA Victor 8538
46	29	PEACHES & CREAM IKETTES, Modern 1005
47	49	LAND OF A THOUSAND DANCES CANNIBAL & THE HEADHUNTERS, Rampart 642
48	59	SUBTERRANEAN HOMESICK BLUES BOB DYLAN, Columbia 43242
49	20	KING OF THE ROAD ROGER MILLER, Smash 1965
50	56	IT'S GOT THE WHOLE WORLD SHAKIN' SAM COOKE, RCA Victor 8539
51	58	OUT IN THE STREETS SHANGRI-LAS, Red Bird 10-025
52	62	CONCRETE AND CLAY EDDIE RAMBEAU, Dyno Voice 204
53	55	TRULY TRULY TRUE BRENDA LEE, Decca 31762

54	47	I CAN'T STOP THINKING OF YOU BOBBI MARTIN, Coral 62447
55	51	TOY SOLDIER 4 SEASONS, Phillips 40278
56	✓	DO THE FREDDIE FREDDIE & DREAMERS, Mercury 72428
57	42	COME AND STAY WITH ME MARIANNE FAITHFUL, London 9731
58	64	GOODBYE MY LOVER GOODBYE SEARCHERS, Kapp 658
59	68	LET'S DO THE FREDDIE CHUBBY CHECKER, Parkway 949
60	61	CRAZY DOWNTOWN ALLAN SHERMAN, Warner Bros. 5614
61	70	IN THE MEANTIME GEORGIE FAME, Imperial 66104
62	53	SEE YOU AT THE GO GO DOBBIE GRAY, Charger 107
63	65	THINK OF THE GOOD TIMES JAY AND THE AMERICANS, United Artists 845
64	67	THE BIRDS ARE FOR THE BEES NEWBEATS, Hickory 1305
65	73	YES IT IS BEATLES, Capitol 5407
66	72	A WOMAN CAN CHANGE A MAN JOE TEX, Dial 4006
67	77	COME ON OVER TO MY PLACE DRIFTERS, Atco 2285
68	✓	CRYING IN THE CHAPEL ELVIS PRESLEY, RCA Victor 0643
69	71	NOTHING CAN STOP ME GENE CHANDLER, Constellation 149
70	78	SHE'S LOST YOU ZEPHYRS, Rotone 5006
71	75	THE MOUSE SOUPY SALES, ABC Paramount 10646
72	66	SOMEBODY ELSE IS TAKING MY PLACE AL MARTINO, Capitol 5384
73	74	TOMMY REPARATA & DELRONS, World Artists 1051
74	✓	YOU WERE MADE FOR ME FREDDIE & DREAMERS, Tower 127
75	69	THE BARRACUDUA ALVIN CASH & CRAWLERS, Mar-V-Lus 6005
76	83	WHAT DO YOU WANT WITH ME CHAD & JEREMY, World Artists 1052

77	86	PEANUTS SUNGLOWS, Sunglow 107
78	✓	BACK IN MY ARMS AGAIN SUPREMES, Motown 1075
79	81	YOU CAN HAVE HIM DIONNE WARWICK, Scepter 1294
80	88	QUEEN OF THE HOUSE JODY MILLER, Capitol 5402
81	✓	THREE O'CLOCK IN THE MORNING BERT KAEMPFERT, Decca 31778
82	85	I GOTTA WOMAN RAY CHARLES, ABC Paramount 10649
83	87	I'LL CRY ALONE GALE GARNETT, RCA Victor 8549
84	✓	THE CLIMB KINGSMEN, Wand 183
85	90	AL'S PLACE AL HIRT, RCA Victor 8542
86	89	APPLES AND BANANAS LAWRENCE WELK, Dot 16697
87	82	BOO GA LOO TOM & JERRIE, ABC Paramount 10638
88	96	THE MINUTE YOU'RE GONE CLIFF RICHARD, Epic 4757
89	92	CHAINS OF LOVE DRIFTERS, Atco 2285
90	✓	CONCRETE AND CLAY UNIT FOUR PLUS TWO, London 9751
91	94	GOOD LOVIN' OLYMPICS, Loma 2013
92	✓	HE AIN'T NO ANGEL AD LIBS, Blue Cat 114
93	✓	SOMETHING YOU GOT CHUCK JACKSON & MAXINE BROWN, Wand 181
94	✓	SHAKIN' ALL OVER GUESS WHO?, Scepter
95	✓	LIPSTICK TRACES O'JAYS, Imperial 66102
96	✓	VOODOO WOMAN BOBBY GOLDSBORO, United Artists
97	✓	A WALK IN THE BLACK FOREST HORST JANKOWSKI, Mercury
98	✓	WITHOUT YOU MATT MONRO, Liberty
99	✓	STOP THE MUSIC SUE THOMPSON, Hickory 1308
100	✓	CATCH THE WIND DONOVAN, Hickory 45-1309



CERULEAN BLUES

After The Ball

by Dom Cerulli

I am a member of NARAS and one of the members of the New York Board of Governors of the organization, so you must take what I am about to write with appropriate grains of whatever it is you take things with.

Member or not, Governor or not, I think I can say without fear of being clobbered by anyone that this recent NARAS Awards banquet, judging by the affair in New York, was the one that really set up the organization.

NARAS has been around for a long time now . . . this banquet was the 7th. It has weathered financial crises, lambasting from friends and enemies alike, non-support from some elements, support from others. Through it all, the organization has grown steadily. It may not have prospered, but it has grown. In fact, it wasn't intended to prosper, being non-profit.

But not until this last affair did I feel that the organization had truly come of age. This banquet had everything . . . celebrities both onstage and in the audience, an air of glamour and expectancy, awards that, on the whole, made sense, and an air of polish and professionalism that gave me the feeling that NARAS would be flying from here on.

Has Grown Up

I don't think NARAS has somehow suddenly lost all its problems. But I do think it has grown up. I do think that record people now realize that this is *their* academy. I think they realize that the awards mean something. I think, most of all, they finally believe that the voting is on the level.

In this business, that alone means something.

I was proud of the way the New York affair swung. Sasha Burland and his cohorts did all the right things at the right time. Next year

might have been too late. This year was the big one.

Proof to me that NARAS had finally arrived came in the form of one writer who showed up. This young man has been very rough on NARAS and the entire music business at various times in various forums in recent years. But there he was, in his dinner jacket (tuxedos, I'm told, are for *musicians!*), acting polite and calm while waiting for the liner note award to be announced. He was nominated, but he didn't win. Maybe he will next year or soon. But he certainly changed his mind about the organization in a hurry.

Membership Increase

I think that what has been happening and, I hope, will continue to happen, is this: membership is increasing from a spread of companies. The more this happens, the broader and better the voting will be. NARAS must continue to keep refining the awards and the voting procedures. The banquet and its enthusiastic attendance seemed to be a mandate for more and better from NARAS.

One final word: I've attended most of the banquets in New York and so, it seems, have Eydie Gorme and Steve Lawrence. They have really turned out for NARAS time after time. And with due respect to Allan Sherman and Father O'Connor and the others who were very funny from the stage, Steve and Eydie topped them all.

Eydie's quip about the best performance by a male singer, and Steve's reference to his wife as "the Audrey Hepburn of this Academy" were high comedy spots of the evening. If Steve and Eydie were on the stock exchange, I'd buy heavy. They're a credit to the industry.

What has all this to do with jazz? Nothing. Maybe next week . . .

- Hit No 1 Where Did Our Love Go?
- Hit No. 2 Baby Love
- Hit No. 3 Come See About Me
- Hit No. 4 Stop! In The Name Of Love



"BACK IN MY ARMS AGAIN"

by

THE SUPREMES

MOTOWN #1075

Hits Are Our Business

TAMLA MOTOWN RECORDS

2640 W. GRAND BLVD., DETROIT, MICHIGAN

The Week in Pictures



SOUNDS MEET BEAU BRUMMELS: The place was the Red Velvet Club in Hollywood. The groups meeting were England's Sounds, Incorporated, who had just returned from a tour with Cilla Black. The Beau Brummels had just returned from a tour with the Righteous Brothers. Left to right: Declan Mulligan (B.B.); a friend, Dale Vann; Barrie Cameron (S.I.); John Peterson (B.B.); a friend, Kathy Austin; Ron Elliott (B.B.); Tony Newman (S.I.); and Ron Meager (B.B.).



SYLVIE ON TOUR: Sylvie Vartan, France's top pop star, drops in to visit friends at WWDC, Washington during her U.S. tour for Victor. From left to right: Joe Delmedico, RCA Victor promotion man, Eddie Vartan, Sylvie's brother, Sylvie, and WWDC's Dwight Fiske.



NEW VEEJAY ARTIST: Vi Velasco was honored with a party thrown recently by her new label, VeeJay, in New York. Singer poses with her sister, Maria, Music Business Associate Editor Barry Kittleson, and publicist Harriet Wasser.



CALLING DR. CASEY: The scene is a recording studio and the singer is Vince Edwards (Dr. Ben Casey of TV fame) on the occasion of his first recording for his new label, Colpix. "See That Girl" was recorded by Vince at the session.



MOVIES NEXT: John Andrea, "Shindig" discovery and Reprise Record artist, signs a 20th Century-Fox movie contract, calling for one picture a year for seven years. With Andrea is manager Bob Marcucci, and Owen McLean, 20th Century-Fox Executive Head of Talent.

Music Business In Hollywood

Mercury pactee *Choo Choo Collins* is sensational in her new act that's setting Mexico aflame. . . . *Charlie Cowan*, 6'5", 272 lbs. starting guard on the L.A. Ram football team, replaces teammate *Rosie Grier* in Capitol's new singing group, "The Fear-some Foursome" . . . name comes from newspapers dubbing the gigantic defensive line with that title.

Hollywood A Go Go is proving to be another outstanding teen-show emanating from west coast . . . in less than three months, the host program has been sold in 14 major markets. . . . *Sam Riddle* is the popular host. . . . The *Diane Lindsays* on Vee Jay is Betty Hutton's daughter. . . . *Robert and Richard Sherman*, Oscar winning song team, have signed to score the soon-to-be-released cartoon feature, "Winnie The Pooh."

March was Liberate Month at Dot Records. . . . *Wendy Hiller*, new Liberty pactee, bows with "Give Me Back My Diamond Ring" . . . naturally it's a take-off on the current *Gary Lewis* hit, and naturally, he's with the same label. . . . *Randy Spark's* lyrics from "Liza Lee" and "Down the Ohio" were the idea for the spring fashion layout in Seventeen Magazine. . . . The hottest thing in the night club and television field is comedienne *Joan Rivers* . . . Warner Bros. is readying the release of her first album . . . it should be an instant laugher!

Mercury elated over success of *Buddy Hackett's* "I Had A Ball," is readying large amounts of money for the new B'way musical, "The Yearling." . . . *Roy Eldridge* and quartet are the band sounds for *Ella Fitzgerald's*

European tour. . . . *Elke Sommer* and *Lee Remick* are preparing to make vocal sounds in forthcoming motion pictures . . . if this keeps up, *Marni Nixon* will be out of a job. . . . *Jimmy Bates* was named as *Ward Ellis'* assistant for the Shindig Tour group. . . . Singer-comedienne *Kaye Stevens* will headline The Act IV in Detroit starting April 21. . . . *Johnny Rivers* sings the title song in the new CBS-TV series, "Secret Agent."

Connie Francis sang the National Anthem for the New York Mets opening game . . . no money, but a chance to see New York's finest fumble. . . . The *Preachers*, a new singing group, debut on Moonglow with "Who Do You Love." . . . Comedian *Woody Allen* resigned with Colpix. . . . Epic's *Godfrey Cambridge* and wife have the apartache. . . . The *Standell's*, Vee Jay's hot singing group, opened a three week engagement at San Francisco's Hilton Hotel's Tiger A Go Go Room . . . their single "Big Boss Man" is preparing for the chart climb. . . . *Jackie Vernon*, Ed Sullivan's favorite comic, was handed 6 more appearances for new season.

Dobie Gray, Charger's exciting voice, headlines L.A.'s "Teenager Fair" . . . his new release, "See You at the Go Go," is going going up, up and up. . . . Radio station KSFV-FM, San Fernando Valley's All-Top 40 Station, will feature 20 of the participants in the KSFV Bikini Pageant at the opening of their new offices on May 1 . . . top names in the recording field will be present, including ye olde editor.

continued on page 30



TWO AT A TIME: Al Hirt holds a pair of precious plaques representing total sales of two million dollars worth of RCA Victor albums. The R.I.A.A. (Record Industry Association of America) gold records awards each signifying more than a million dollars in sales were presented to Hirt for "Cotton Candy" and "Sugar Lips" at the recent opening of RCA Victor's new Nashville recording facility. With Al are (left-to-right) Chet Atkins, who produced the LPs, Chuck Seitz, engineer on the dates, and emcee Archie Campbell.

Music Business in Canada

The popularity of *David Clayton Thomas* has taken an upsurge swing since his appearance on the popular US TVer, "Hullabaloo." Reports have it that his "Walk That Walk," a Red Leaf entry, is now selling nationally.

The *Guess Whos* with "Shakin' All Over" have also made a national bid now that their Quality release has been given the nod by many US radio stations. The Winnipeg based group are having difficulty and much hardship with having to turn down out of town bookings. School is most important to this talented fivesome and what with exams coming up, they are spending as much time with their books as possible.

Another Winnipeg group, *The Jury*, have been making popularity gains in this western town with their London waxing of "Until You Do," one of the hot items out of Winnipeg.

Further west in Calgary the *Stampeders* have let go with "House Of Shake" on the Sotan label and are currently making the rounds of the western radio stations.

Still in Calgary the *S'Quires* with their Barry outing of "Green Surf" has made the boys a much in demand item in the southwestern area of Alberta. We also see their tune being picked up by west coast stations.

The *Chessmen* have come back on the scene again. This time with "The Way You Fell" which has jumped on the CFUN chart as No. 44. Their last London try gave the boys the chance to become better known on the west coast and makes sure that their follow up will be an even bigger smash.

Top of the charts, beginning with CFUN eastward, is "Mrs. Brown" by *Herman's Hermits*. This *George Formby* influenced sound caught everyone by surprise and is proving to be an adult appealing sound also.

Johnny Murphy reports from the lakehead that CKPR Port Arthur, of which he is now Program Director, senses a big hit with *Jerry Palmer's* "That'll Be The Day." Also showing support of this disc is Bob Wood's CKCK Regina. Jerry is a very popular teen attraction in this prairie town and makes sure he will come back up to southern Saskatchewan and eastward to the lakehead as often as time will allow.

Barry Allen, just back from a successful tour of the east, is

getting ready for another trip to Clovis for a session with Norman Petty. His Capitol waxing of "Easy Come Easy Go" has established him as a top talent from coast to coast. His partner in music, *Wes Dakus*, is also having great success with another Capitol entry, "Hobo." This too is a Norman Petty production.

In Toronto we have surprises. *The Allan Sisters*, English produced "Remember The Face," was given token exposure by both top forty stations and reaction has been so great that it is getting the star treatment. Close friend and rival on the same label (Red Leaf) *Pat Harvey* is also having a little luck with her English produced "Don't You Make A Fool Of Me." Pat's weekly appearance on "Country Hoedown" out of Hamilton (CHCH-TV) is giving her the boost she needs to make her record well known in upper Canada.

The big Canadian entry for Columbia seems to be their country sweetheart, *Sandy Selsie*, with her "I Wish I Could Fall In Love Today." *Gord Symons*, PD at CKGM and always quick to pick a hit bound sound, isn't sorry he gave Sandy the hit treatment. Listeners to his all country station have backed him up in his choice. A few of the other stations across Canada have now started to chart this big country sound.

Montrealer *Marty Hill* has jumped on the only English top forty station in Montreal with a listing of No. 30 for his Columbia entry of "You Made Your Choice" on Boxer's "Like Young" CFCE chart.

"Too Blind To See" by the *Brunswick Playboys* is now starting to creep westward from the Maritime popularity they have enjoyed these past weeks.

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MUSIC BUSINESS

Feature

RADIO EXPOSURE CHART

Today's hottest singles and their positions on local surveys of leading radio stations

Number shows position of record on latest survey of station named at top of column. "P" means record is a station "Pick"; "X" means it is an "Extra" without numerical rank.

M. B. POP 100 CHART	TITLES	EAST		SOUTH	MIDWEST	WEST		
		B	W	F	C	M	P	L
		U	I	O	O	I	I	O
85	ALL OF MY LIFE... Lesley Gore (Mercury)		31	34	19			36
	AL'S PLACE... Al Hirt (RCA)	47						
	AND I LOVE HIM... Esther Phillips (Atlantic)				13			
38	AND ROSES AND ROSES... Andy Williams (Columbia)	23	33	25	46	26	28	31
86	APPLES AND BANANAS... Lawrence Welk (Dot)							
	APRIL LOVE... Richard Chamberlain (MGM)			X				
	BABY I'M YOURS... Barbara Lewis (Atlantic)			37				
	BABY PLEASE DON'T GO... Them (Parrot)						33	1
23	BABY RAIN MUST FALL... Glenn Yarbrough (RCA)		36	18	19	4	23	9
78	BACK IN MY ARMS AGAIN... Supremes (Motown)	P	P	X	39	34	2	17
75	BARRACUDA... Alvin Cash (Mer-V-Lus)					30		35
	BED OF ROSES... Bobby Wood (Joy)			28				
	BELLS IN MY HEART... Richard & Pyramids (Picture)			5				
	BIG BOSS MAN... Standells (Vee Jay)							49
43	BIRDS AND BEES... Jewel Akens (Era)		17		31	48		28
64	BIRDS ARE FOR BEES... Newbeats (Hickory)			38		50		
87	BOO GA LOO... Tom & Jerrie (ABC)		28					
	BROTHER CAN YOU SPARE DIME... Vil. Stompers (Epic)	48						
17	BUMBLE BEE... Searchers (Kapp)		9	19	27	21	8	26
	CAIO CAIO BAMBINO... Bobby Rydell (Capitol)		52					
26	CAN'T YOU HEAR HEARTBEAT... Herman's Hermits (MGM)	7		25	14	29	21	19
	CARELESS LOVE... Jimmie Rodgers (Dot)		P	X				
	CARMEN... Bruce & Terry (Columbia)			29				
16	CAST YOUR FATE... Sounds Orchestral (Pkway)	3	32	16	35	1	2	17
100	CATCH THE WIND... Donovan (Hickory)					7	3	18
89	CHAINS OF LOVE... Drifters (Atco)					P		
10	CLAPPING SONG... Shirley Ellis (Congress)	11	20	5	5	13	18	11
84	CLIMB... Kingsmen (Wand)		53		P		P	
57	COME AND STAY WITH ME... Marianne Faithful (London)		13	23	30	26		23
	COME ON LET'S GO... Rogues (Columbia)							49
67	COME ON OVER TO MY PLACE... Drifters (Atco)		37			22		
52	CONCRETE & CLAY... Eddie Rameau (DynoVoice)	49	42		24		20	
90	CONCRETE & CLAY... Unit 4 plus 2 (London)		42					25
9	COUNT ME IN... Gary Lewis (Liberty)	12	12	26	10	6	6	10
60	CRY CRY DOWNTOWN... Allan Sherman (Warner Bros.)	21				4	12	30
	CRY CRY CRY... Fogcutters (Carthay)					25	30	23
68	CRYING IN CHAPEL... Elvis Presley (RCA)			1	38	P		37
	DARLING TAKE ME BACK... Ray Pollard (U-A)		46					11
	DARLING TAKE ME BACK... Lenny Welch (Kapp)		46					34
	DEAR DAD... Chuck Berry (Chess)				54			15
	DEDICATED TO ONE I LOVE... Johnny Preston (Hall)			26				
56	DO THE FREDDIE... Freddie & Dreamers (Mercury)	30	40	X	40	45		P
45	DREAM ON LITTLE DREAMER... Perry Como (RCA)	14	35	35	32	11		24
	DREAM ON LITTLE DREAMER... Perry Como (RCA)							38
37	ENTERTAINER... Tony Clarko (Chess)	26	56		25	50	35	39

M. B. POP 100 CHART	TITLES	EAST		SOUTH	MIDWEST	WEST		
		B	W	F	C	M	P	L
		U	I	O	O	I	I	O
8	LAST EXIT TO BROOKLYN... Scott Bedford 4 (Joy)	21	P					
	LAST TIME... Rolling Stones (London)	10	21	18	4	27	14	5
	LAURIE DON'T WORRY... Frankie Fanelli (RCA)							23
	LEARNING THE GAME... Hullabaloo (Roulette)							P
59	LET'S DO THE FREDDIE... Chubby Checker (Parkway)	45	18	13				40
95	LIPSTICK TRACES... O'Jays (Imperial)							31
	LISTEN TO THE BEAT OF MY HEART... Bocky							X
	LITTLE LATIN LUPE LU... Kingsmen (Wand)							
	LOOKING BACK... Barry Grand	49						
	LOUIE LOUIE... Kingsmen (Wand)			23				
	LOVE HER... Walker Bros. (Smash)		X					
	MAGIC TRUMPET... Laguna University Band		43					
	MEXICAN PEARLS... Billy Vaughn (Dot)	33						
88	MINUTE YOU'RE GONE... Cliff Richard (Epic)				36	37		
	MISSION BELLS... P.J. Proby (Liberty)							50
71	(THE) HOUSE... Soupy Sales (ABC Paramount)		3		12			
	MR. TAMBOURINE MAN... Byrds (Columbia)							18
1	MRS. BROWN... Herman's Hermits (MGM)	1	1	15	15	2	2	3
	MRS. JONES... Detergents (Roulette)							X
	MY OWN PECULIAR WAY... Perry Como (RCA)					11		
	NIGHT OF THE PHANTOM... Larry & Bluenotes (20th Fox)					13		
69	NOTHING CAN STOP ME... Gene Chandler (Constellation)	57	19					
34	NOWHERE TO RUN... Martha & Vandellas (Gordy)	18	4	20				
	ONE KISS... Ronnie Dove (Diamond)							13
19	ONLY THE YOUNG... Chris Crosby (Challenge)	19	2	32	11	9	20	21
21	OOO BABY BABY... Miracles (Tamla)							18
51	OUT IN THE STREETS... Shangri La's (Red Bird)	47	15	17	36	36	24	16
	OVER THE RAINBOW... Billy Thorpe (Crescendo)	40			11			
	PASS ME BY... Peggy Lee (Capitol)					45		
46	PEACHES & CREAM... Ikettes (Modern)							22
77	PEANUTS... Sunglows (Sunglow)	9						5
	PINK CHAMPAGNE... Grasshoppers							44
	PLAY WITH FIRE... Rolling Stones (London)							32
	POOR BOY... Royalties (MGM)							38
	PRETTY EYES... Trini Lopez (Reprise)			7				
80	QUEEN OF THE HOUSE... Jody Miller (Capitol)					42		
	QUEEN OF THE SENIOR PROM... Vaughn Monroe (Kapp)					36		
	QUEEN OF THE SENIOR PROM... Vaughn Monroe (Kapp)					53		21
24	RACE IS ON... Jack Jones (Kapp)		24	4				12
	RAWHIDE... Tradewinds (Red Bird)							15
	REBELLA ROCK... D. G.							31

R & B TOP 30

Bobby Bland Into Top Ten

- | | |
|---|--|
| 1 WE'RE GONNA MAKE IT
Little Milton—Checker 1105 | 17 A WOMAN CAN CHANGE
A MAN
Joe Tex—Dial 4006 |
| 2 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 | 18 NOTHING CAN STOP ME
Gene Chandler—Constellation 149 |
| 3 IT'S GROWING
Temptations—Gordy 7040 | 19 STOP! IN THE NAME OF
LOVE
Supremes—Motown 1074 |
| 4 WOMAN'S GOT SOUL
Impressions—ABC-Paramount 10647 | 20 LOVE IS A FIVE LETTER
WORD
James Phelps—Argo 5499 |
| 5 GOT TO GET YOU OFF MY
MIND
Solomon Burke—Atlantic 2276 | 21 CRYING WON'T HELP YOU
NOW
Clyde McPhatter—Mercury 72407 |
| 6 THE ENTERTAINER
Tony Clarke...—Chess 1924 | 22 COME ON OVER TO MY
PLACE
Drifters—Atco 2285 |
| 7 WHEN I'M GONE
Brenda Holloway—Tamla 54111 | 23 LET ME DOWN EASY
Betty Lavette—Calla 102 |
| 8 OOO BABY BABY
Miracles—Tamla 54113 | 24 DON'T MESS UP A GOOD
THING
Fontella Bass & Bobby McClure—
Checker 1097 |
| 9 I DO LOVE YOU
Billy Stewart—Chess 1822 | 25 EVERY NIGHT EVERY DAY
Jimmy McCracklin—Imperial 66094 |
| 10 DUST IN DADDY'S EYE
Bobby Bland—Duke 390 | 26 LIPSTICK TRACES
The O'Jays—Imperial 66102 |
| 11 CLAPPING SONG
Shirley Ellis—Congress 234 | 27 YOU TURNED MY BITTER
INTO SWEET
Mary Love—Modern 1006 |
| 12 IT'S GOT THE WHOLE
WORLD SHAKIN'/EASE MY
TROUBLIN' MIND
Sam Cooke—RCA Victor 8539 | 28 YES, I'M READY
Barbara Mason—Artic 105 |
| 13 SHOTGUN
Junior Walker—Soul 35008 | 29 AND I LOVE HIM
Esther Phillips—Atlantic 2281 |
| 14 BOO GA LOO
Tom & Jerrio—ABC-Paramount 10638 | 30 SOUL SAUCE
Cal Tjader—Verve |
| 15 SOMETHING YOU GOT
Chuck Jackson & Maxine Brown—
Wand 181 | |
| 16 NOWHERE TO RUN
Martha & Vandellas—Gordy 7039 | |



R & B BEAT

BY KAL RUDMAN

Burke Johnson informed me that his morning man at WAOK, Atlanta, Bob McKee, was badly injured in an auto accident. However, Bob is coming around, but he'll be in the hospital quite awhile . . . No. 2 in requests with Burke is **Yes I'm Ready**, Barbara Mason and No. 3 is, **Strong Love**, Malibus. Betty Lavette is top 10 in sales as is **Who Knows**, Gladys Knight and **I Want To Get Married**, Delicates. There is strong action on an older Wendy Rene side, **Give You What I Got**. He picks: Ray Pollard; Barbara & Brenda; **My Sweet Love**, Barbara Lee; and Joe Anderson. . . . Also in the hospital, Joe Howard, WJMO, Detroit.

After a slow start, the Bobby Bland took off with the heavier action now switching to **Ain't No Tellin'**. The O. V. Wright, **Can't Find True Love**, has some impressive listings, especially through the South. Also, the Jimmy Hughes and Professor Longhair have quietly sold a lot of records through the South. . . . At the Go Go, Dobie Gray has racked up strong sales. He has a tuff L.P. on the way, **In Crowders At The Go Go**. Very quietly **Snake In the Grass**, Paul Martin is selling in many markets. The Ray Pollard on U.A. broke in Philly-R & B and Pop.

E. Rodney Jones, WVON, Chicago, picks: **He Ain't No Angel**, Ad Libs & **I Want To Go Back**, Nights & Arthur. Breakouts: **Ain't No Tellin'**, Bobby Bland; Jackson & Brown; **Stay In My Corner**, Dells. Will be big: Tina Britt; Otis Leavill; Margie Hendrix; **Devil's Hideaway**, James Brown and **You Gave Me Somebody To Love**, Dream-lovers.

The Washington Scene

Top 15 requests with Bob King, WOOK-TV, Washington: **Royalties**; **Artistics**; **Radiants**; and **Fiestas**. The monster of the town is Tom & Jerrio. He likes the **Marvelos**, Jackson & Brown, Elgins, Olympics, and P. Martin.

Rocky G at WWRL, NYC, is on the Betty Lavette, O'Jays, Gypsies, Olympics, Chuck

Jackson, Grover Mitchell, Cal Tjader, Ronnie Mitchell, Mack Rice & Clyde McPhatter.

Bill Williams, LeBaron Taylor, Donny Brooks, Queen, & Butterball report Tom & Jerrio a hit. They like: **Volumes**; **Marvellos**; **Clyde McPhatter**; **Aretha Franklin**; **Lou Johnson**; **Hit Pack**; **Sweets**; **Barbara & Brenda**; **Billy & Ar-Kets**; **Olympics**; **Bobby Bland**; **B. Lavette**; **Barbara Lewis**; **O'Jays**; and **Sam Hawkins**. **Come On Baby** broke wide open.

Jerry Thomas, KYOK, Ft. Worth, picks the **Ovations**; **Wilson & Hopkins**; **Tom & Jerrio**. Top 10 includes: **Bobby Bland**; **Bettye Swann**; **Radiants**; **Dobie Gray**; **Bobby Williams**; and **Strong Love**, Malibus.

Al Bell, WUST, Washington, reports in his Top 15: **Miracles**; **Radiants**; **Barbara Mason**; and **Grover Mitchell**. Starting: **Butler & Everett**; **Du-Ettes**; **Betty Lavette**; **Drifters**; **Manhattans**; and **Stevie Wonder**.

B. B. Davis, KOKA, Shreveport, reports: **Ain't No Tellin'**, Bobby Bland; **James Phelps**; **Joe Tex**; **Ovations**; **Can't Find True Love**, O. V. Wright; **Tom & Jerrio**.

Ben Tipton, KBYE, Oklahoma City, reports in his Top 20: **Emanuel Laskey**; **Jimmy McCracklin**; **Roddy Joy**; **Silky Hargraves**; **Mack Rice**; **Lou Johnson**; **Gladys Knight**. They like: **Tom & Jerrio**; **Dobie Gray**; **Radiants** & **Olympics**.

Porky Chedwick is playing from the WAMO Pittsburgh list: **Clyde McPhatter**; **Gene Chandler**; **Marie Knight**; **Everett & Butler**; **Sam Cooke**; **Hit Pack**; **Joe Tex**; **Tony Clarke**; **Alvin Cash**; **Dells**; **B. Lavette**; **Royalties**; **Tom & Jerrio**; **Bobby Bland**; **Drifters**; & **Irma Thomas**.

And in Cleveland

Top 10 with Will Rudd, WJMO, Cleveland: **Tom & Jerrio**; **Ikettes**; **Impressions**; **Esther Phillips**; **Tony Clarke**. He is cookin' with **Barbara Mason**; **O'Jays**; **Stevie Wonder**; **Dontells**; **Gypsies**; **Hit Pack**; **Mack Rice**; **Marie Knight**; **Sam the Sham**; **Malibus**; **Roddy Joy & Barbara Lewis**.

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Ken Hawkins is on: Manhattans; Lou Johnson; Sonny & Cher; Jimmy Hughes; Bobbettes; James Phelps; B. Lavette & T&J.

Top 20 at KGFJ is: Dolly & Fashions, Roddy Joy, and **Can't Find True Love**, O. V. Wright.

Ed Teamer, WYLD, New Orleans, likes: O. V. Wright; Sapphires; Nights & Arthur; Sapphires; Bobby Williams.

No. 2 with Ruben Hughes, Mobile is **Ain't No Telling**, Bobby Bland. He likes: Thomas Hall and Alex Patton.

Fat Daddy, WSID, Baltimore, reports a flock of Breakouts: Dells (Smash); James Phelps; O'Jays; Gypsies; Olympics; Artistics; Aretha Franklin; Ike and Tina Turner; Joe Tex; Gene Chandler; Royales; Clyde McPhatter; Barbara Mason; Betty Lavette; Alvin Cash.

Larry Dean, WWIN, reports: Tom & Jerrio; Mack Rice; Betty Lavette; Jimmy McCracklin; Bobby Bland; Nella Dodds; Roddie Joy; 3 Degrees; Paul Martin; Jackson & Brown; Roscoe Shelton; Hit Pack; Sam & Dave; Sam Williams; Ad Libs; Drifters; Stevie Wonder.



THE LEADER RETURNS: B. Mitchell Reed is greeted by hundreds of fans as he returns to Los Angeles and station KFVB, after a short two years at station WMCA in New York. With Reed are Brian Wilson, and Mike Love of the Beach Boys, and Bill Ballance of KFVB.

Culshaw's Party

Terry McEwen, of London Records, New York, plays host at a cocktail party this week (26) honoring John Culshaw, London's European classical recording director. Held at the Essex House, occasion served to introduce Culshaw and his latest achievement, the stereo recording of Wagner's "Götterdämmerung," soon to be released here. The album features Birgit Nilsson.

Jackie Wilson Re-Signed

Jackie Wilson, one of the best selling artists on the

Brunswick label since 1957, has re-signed with the label on an exclusive long-term basis. Re-signing was announced last week by Leonard W. Schneider, president of Brunswick Records. Wilson's latest single for Brunswick is "Danny Boy."

A New Mancini

Mrs. Rose Mancini, wife of Frank Mancini, National promotion manager for MGM/Verve Records gave birth (19) to their fourth child, a girl, weighing in at 7 pounds, 5 ounces. The newest Mancini is named Cara.

**RED HOT
R & B HIT!**
**Lightnin' Slim
CAN'T LIVE
THIS LIFE
NO MORE**

Excello 2267
Nashboro Records
Nashville, Tennessee

NAT "KING" COLE AND PEGGY LEE

both have big new singles. Nat sings *The Ballad of Cat Bailou* b/w *They Can't Make Her Cry*, 5412. Peggy sings *Sneakin' Up On You* b/w *Bewitched*, 5404, from her new album *Pass Me By*, ST 2320. And be sure to order Glen Campbell's sudden country & western hit, *Tomorrow Never Comes*, 5360.



MORE CHIPMUNK GOLD: Phil Skaff (left), executive vice president of Liberty Records, presents Ross Bagdasarian, creator of the Chipmunks, with a gold record for the Chipmunks' LP: "The Chipmunks Sing The Beatles Hits," which has passed the 400,000 mark in sales. The latest Chipmunk album, "The Chipmunks Sing With People," has quickly turned into a powerful seller.

A RICH HIT! POOR BOY

BY
THE ROYALETTES

b/w *Watch
What Happens*
K-13327



MGM Records is a division of Metro-Goldwyn-Mayer, Inc.

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

Julie Andrews Stars In Albums 1 & 3

MONEY ALBUMS

This Week	Last Week	Album	This Week	Last Week	Album	This Week	Last Week	Album
1	1	MARY POPPINS SOUNDTRACK, Vista VW 4026	14	14	DEAR HEART ANDY WILLIAMS, Columbia CL 2338	21	24	FREDDIE & THE DREAMERS Mercury MG 21017
2	2	INTRODUCING HERMAN'S HERMITS MGM E 4282	18	18	A SONG WILL RISE PETER, PAUL & MARY, Warner Bros. 1589	22	21	FIDDLER ON THE ROOF ORIGINAL CAST, RCA Victor LSO 1093
3	4	THE SOUND OF MUSIC SOUNDTRACK, RCA Victor LSOD 2005	13	10	L-O-V-E NAT KING COLE, Capitol T/ST 2195	23	19	DOWNTOWN PETULA CLARK, Warner Bros. 1590
4	3	THE RETURN OF ROGER MILLER Smash MGS 27061	14	11	BEATLES '65 Capitol T/ST 2228	24	20	THE BEST OF AL HIRT RCA Victor LPM/LSP 3309
5	7	THE ROLLING STONES, NOW! London LL 3420	15	16	FERRY 'CROSS THE MERSEY GERRY & PACEMAKERS, United Artists UAL 6387	25	33	WEEKEND IN LONDON DAVE CLARK FIVE, Eple LN 24139
6	5	GOLDFINGER SOUNDTRACK, United Artists UA 4117/UAS 5117	16	13	YOUR CHEATIN' HEART SOUNDTRACK, MGM E 4269	26	25	THE FOLK ALBUM TRINI LOPEZ, Reprise 6147
7	8	THE BEACH BOYS, TODAY! Capitol T/ST 2266	17	17	YOU'VE LOST THAT LOVIN' FEELIN' RIGHTEOUS BROTHERS, Phillies LP/S 4007	27	22	BEACH BOYS CONCERT Capitol TAO-STAO 2193
8	9	MY FAIR LADY SOUNDTRACK, Columbia KOL 8000	18	15	DEAN MARTIN HITS AGAIN Reprise R/RS 6146	28	38	RED ROSES FOR A BLUE LADY VIC DANA, Dolton BLP 2034
9	6	BLUE MIDNIGHT BERT KAEMPFERT, Decca DL 4569	23	23	THAT HONEY HORN SOUND AL HIRT, RCA Victor LPM/LSP 3337	29	27	WHERE DID OUR LOVE GO SUPREMES, Motown MT 621
10	12	RAMBLIN' ROSE NAT KING COLE, Capitol T/ST 1837	20	29	THE MANTOVANI SOUND London LL 3419	30	40	KINKS SIZE KINKS, Reprise 6158

ACTION ALBUMS

31	31	KINGSMEN, VOL. III Wand 662	50	65	THE TEMPTATIONS SING SMOKY Gordy G-S 912	77	78	I'VE GOT A TIGER BY THE TAIL BUCK OWENS, Capitol T-ST 2283
32	30	PORTRAIT OF LOVE LETTERMEN, Capital T/ST 2270	55	54	A LITTLE BIT OF HEAVEN JOHN GARY, RCA Victor LPM-LSP 2994	78	66	YOU REALLY GOT ME KINKS, Reprise 6143
33	36	20 ORIGINAL WINNERS VARIOUS ARTISTS, Roulette R 25203	56	52	RIGHT NOW RIGHTEOUS BROTHERS, Moonglow M 1001	79	99	MEXICAN PEARLS BILLY VAUGHN, Dot DLP 3828
34	42	THIS DIAMOND RING GARY LEWIS, Liberty LRP 3408/LST 7408	57	64	JAMES BOND THRILLERS ROLAND SHAW ORCHESTRA, London LL3412: PS 412	80	79	RAY CHARLES—LIVE IN PERSON ABC Paramount ABC 500
35	26	DEAR HEART HENRY MANCINI, RCA Victor LPM/LSP 2990	58	57	YESTERDAY'S GONE STUART & CLYDE, World Artists WAM 2000	81	91	APPLES AND BANANAS LAWRENCE WELK, Dot DLP 3829
36	37	PEOPLE BARBRA STREISAND, Columbia CL 2215/CS 9015	59	61	MUSIC TO READ JAMES BOND BY VARIOUS ARTISTS, United Artists UAL 3415: UAS 6415	82	84	GETZ-GILBERTO Verve V-V6-8545
37	50	GIRL HAPPY ELVIS PRESLEY, RCA Victor LPM/LSP 3338	60	88	BRINGING IT ALL BACK HOME BOB DYLAN, Columbia CL 2328	83	100	THE GREATEST STORY EVER TOLD SOUNDTRACK, United Artists UAL 4120
38	34	SHE'S NOT THERE ZOMBIES, Parrot 61001	61	62	COMMAND PERFORMANCE— LIVE IN PERSON JAN & DEAN, Liberty LRP 34031	84	✓	WE REMEMBER SAM COOKE SUPREMES, Motown 029
39	32	HAVE YOU LOOKED INTO YOUR HEART JERRY VALE, Columbia CL 2313/CS 9113	62	72	ROAR OF THE GREASEPAINT ORIGINAL CAST, RCA Victor LOC-LSO 1109	85	87	ORANGE BLOSSOM SPECIAL JOHNNY CASH, Columbia CL 2309
40	45	UNFORGETTABLE NAT KING COLE, Capitol T/ST 357	63	67	GETZ AU GO GO STAN GETZ, Verve V-V6-8600	86	85	BOBBY VINTON'S GREATEST HITS Epic LN 24098
41	35	JOHNNY RIVERS IN ACTION Imperial LP 9280/12280	64	69	IMPRESSIONS GREATEST HITS ABC Paramount 515	87	98	INTRODUCING THE BEAU BRUMMELS Autumn 103
42	28	PEARLY SHELLS BILLY VAUGHN, Dot DLP 3605	65	58	LOVE IS EVERYTHING JOHNNY MATHEIS, Mercury MG 20991: SR 60991	88	93	THE BIRDS & THE BEES JEWEL AKENS, Era EL 110
43	48	I'M TELLING YOU NOW FREDDIE & DREAMERS, Tower DT 5003	66	63	HARD DAY'S NIGHT BEATLES, United Artists UAL 3366	89	80	WE COULD AL MARTINO, Capitol T-ST 2200
44	43	PEOPLE GET READY IMPRESSIONS, ABC Paramount ABC 505	67	83	THE EARLY BEATLES Capitol T-ST 2309	90	✓	I GO TO PIECES PETER & GORDON, Capitol ST 2324
45	39	KNOCK ME OUT VENTURES, Dolton BLP 2033	68	59	SOME BLUE EYED SOUL RIGHTEOUS BROTHERS, Moonglow MLP 1002	91	✓	COME SHARE MY LIFE GLENN YARBROUGH, RCA Victor LPM-LSP 3310
46	41	JOAN BAEZ/5 Vanguard VSD 79160	69	53	HELLO, DOLLY! ORIGINAL CAST, RCA Victor LOC 1087	92	90	GOIN' OUT OF MY HEAD LITTLE ANTHONY & IMPERIALS, DCP 6808
47	46	MY LOVE FORGIVE ME ROBERT GOULET, Columbia CL 2296	70	76	SHIRLEY BASSEY BELTS THE BEST United Artists UAL 3419; UAS 6419	93	✓	SPY WITH A PIE SOUPY SALES, ABC Paramount 103
48	44	DEAR HEART JACK JONES, Kapp KL 1415	71	55	COAST TO COAST DAVE CLARK FIVE, Epic LN 24128	94	96	YEH! YEH! GEORGIE FAME, Imperial LP 9282
49	51	THE SUPREMES SING COUNTRY, WESTERN AND POP Motown 625	72	95	GREATEST HITS FROM THE BEGINNING MIRACLES, Motown 254	95	✓	THE WINDMILLS ARE WEAKENING BOB NEWHART, Warner Bros. W 1588
50	47	THE NANCY WILSON SHOW Capitol SKAO 2136	73	71	THE NEW SEARCHERS L.P. MIKE, JOHN, FRANK, CHRIS, Kapp KL 1412; KS 3412	96	97	SOUTH OF THE BORDER HERB ALPERT & TIJUANA BRASS, A & M 108
51	56	THE JIM REEVES WAY RCA Victor LPM-LSP 2963	74	75	THE FOUR SEASONS ENTERTAIN YOU Philips PHM 200-164; PHS 600-164	97	✓	RGER WILLIAMS PLAYS THE HITS Kapp KL 1414
52	68	CHAD & JEREMY SING FOR YOU World Artists WAM 2005	75	60	COWBOYS AND INDIANS NEW CHRISTY MINSTRELS, Columbia CL 2303; CS 9103	98	✓	BAJA MARIMBA BAND RIDES AGAIN A & M LP 109
53	49	SHAKE SAM COOKE, RCA Victor LPM-LSP 3367	76	82	THE GAME OF LOVE WAYNE FONTANA & THE MINDBENDERS, Fontana MGF 27542	99	✓	RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol T-ST 2335
						100	94	BAKER STREET ORIGINAL CAST, MGM SE 7000 OC

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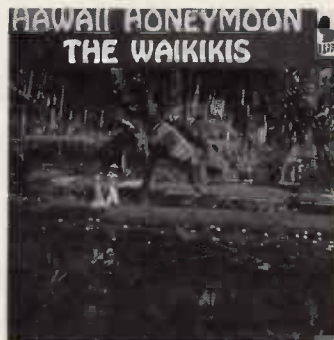
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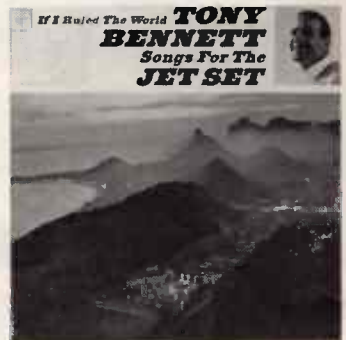
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THE ANDREW OLDHAM ORK
Parrot 61003



SONGS FOR THE JET SET
TONY BENNETT
Columbia CL 2343

RADIO AND TV

Soupy Sells Webs

by June Bundy



Soupy Sales may be the ultimate answer to the TV network's current "think young" programming policy. Although Soupy has heretofore operated mainly in the sub-teen kiddie category, WNEW-TV, New York, of late, has slanted his nightly 7-7:30 p.m. show more towards the teen-market.

His overwhelming appeal to teen audiences, of course, was demonstrated with shattering impact last week when he appeared in person at the New York Paramount Theater. (See story elsewhere in this issue.)

Thousands of teenagers were so anxious to see

Soupy in person that they also smashed the Paramount's box office windows, thereby chalking up what may be a first in the legendary annals of hot stage attractions at the Paramount.

Meanwhile the TV network bids are pouring in and Soupy is in an advantageous position to consider them, since his contract with WNEW-TV ends this coming September. Ed Sullivan, with his usual timely booking sense, spotlighted Sales for the second time last Sunday, and the comedian has also caught a few pies in the face as a guest on other network shows, including ABC-TV's

late-night series.

Deluged With Requests

The WNEW-TV management has been deluged with requests to syndicate the Soupy series from stations around the country, and if it can be worked out with Sales, they may do just that. Soupy taped his WNEW-TV show last week so that he could emcee the Paramount rock and roll show. However, many in the trade think Sales years for a network TV show of his own, and that he's not about to settle for syndication even if the potential monetary returns (of a syndicated series) exceeded a network offer.

It's difficult to pinpoint Sales' appeal to teenagers. Maybe we should settle for the answer one of his 15-year-old fans gave us. "He isn't particularly appealing," she explained, "It's just that he's such a nut."

EPSTEIN AND HULLA-

BALOO: Brian Epstein may have lost his "Hullabaloo" spot, but he's still active on the British broadcasting scene. Epstein will co-host a new BBC series, "Ten Years of Pop," (1955-1965) which will be aired May 2, 9 and 16. Bruce Morrow, WABC, New York, will co-narrate the third segment, which will cover pop music (circa 1962-65.) Meanwhile, "Hullabaloo" is one of 10 shows selected by NBC to be distributed by NBC International to stations around the world.

Around The Dial

Jocks at KFVB, Hollywood, are now allowed to emcee hops and make appearances at local schools. . . . Ronnie Cash, WEPP, Pittsburgh, reports that the outlet has increased its rating "250 per cent" since they adopted an all-country and western music format four months ago.

SINGLE PICKS

Smash Has Roger's Biggest Smash!

Chart Picks

ROGER MILLER

Smash 1983
ENGINE, ENGINE No. 9 (Tree, BMI)
(2:18)—Miller
Flip is "The Last Word in Lonesome
Is Me," (Tree, BMI) (2:45)—Miller
Another bright, clever ditty and it
could be Roger's best performance
yet. This one should break right out.

THE SUPREMES

Motown 1075
BACK IN MY ARMS AGAIN (Jobete,
BMI) (2:50) — Holland, Dozier,
Holland
(No flip provided)
Another winner for the gals with a
strong reading and arrangement.
Side builds all the way.

GENE PITNEY

Muscor 1093
LAST CHANCE TO TURN AROUND
(Catalogue BMI) (2:49)—Millrose,
Bruno, Elgin
Flip is "Save Your Love," (Pitfield/
January, BMI) (3:14)—Pitney
A wild performance for Pitney with
an arrangement that hits a cres-
cendo half way through and holds
it all the way. A powerhouse.

THE GOLDBRIARS

Epic 9806
JUNE BRIDE BABY (Tenley, ASCAP)
(2:21)—Goldstein, Ross
Flip is "I'm Gonna Marry You,"
(Kramer-Whitney, ASCAP) (2:33)
—Goldstein
The once folk-oriented mixed group
goes pop all the way in a Shangri-
Las kind of opus that has a great
sound and power-packed seasonal
appeal.

PETER, PAUL AND MARY

Warner Brothers 5625
WHEN THE SHIP COMES IN (Wit-
mark, ASCAP) (2:35)—Dylan
THE TIMES THEY ARE A CHANGIN'
(Witmark, ASCAP) (3:15)—Dylan
Two telling tunes by Bob Dylan and
both sides come off in top form.
Group could have a hit either way.
Flip tune is big in England by
Dylan himself.

WAYNE NEWTON

Capitol 5419
LAURA-LEE (Quadric, BMI) (2:52)—
Sullivan, Wood

NEW TALENT DISCOVERIES

THE LORDS OF LONDON

Domain 1421
THE SIT DOWN DANCE (Ameri-
can, BMI) (2:32)—Page
Flip is "Broken Heart C.O.D.,"
(Cord, BMI) (2:20) — Bridgeo,
Beuten
A cute new dance idea here and
the group has a good rockin'
sound.

BABY LLOYD

Loma 2014
THERE'S SOMETHING ON YOUR
MIND, Part 1, (Mercedes, BMI)
(2:20)—McNeely
Flip is "Part 2," (2:18)
A strong r. and b. style artist who
makes an exciting debut with
this oldie hit for Big Jay Mc-
Neely. Worthy wax.

BONNIE AN THE DENIMS

LLP 101
TIME WILL TELL (Latitude/Eden,
BMI) (2:05)—Reynolds, Mann,
Susser
Flip is "Class Reunion," (Lati-
tude/Eden BMI) (2:14)—Sus-
ser
A new label and a new group
with a nice harmony sound. Gals
have a chance with this.

APPLE BLOSSOM TIME (Broadway,
ASCAP) (2:23)—Von Tilzer, Flee-
son
Following up "Red Roses," young
Newton shows two fine sides. First
up is in a strong teen-pop groove
while the oldie flip could also score.

LINDA CARR

DCP 1138
BABY, ARE YOU PUTTIN' ME ON
(South Mountain, BMI) (2:53)—
Randazzo Hart, Gentry
Flip is "The Girl from One-A and the
Boy from One-B," (South Moun-
tain, BMI) (2:41)—Randazzo, Me-
shel Weinstein

A brand new artist on the scene a
bit in the Mary Wells and Dionne
Warwick school. But she's got her
own sound and it's solid.

LITTLE BOB

La Louisianne
NOBODY BUT YOU (Gladstone,
ASCAP) (2:45)
Flip is "I Get Loaded," (La Lou,
BMI) (2:30)—Camille Bob
From down in the Bayou country
comes this strong r. and b. per-
formance with a slick, easy-beat
backing. This one could easily
break out.

BAJA MARIMBA BAND

Almo 218
BRASILIA (Almo, ASCAP) (2:36)
—Wechter
Flip is "Goin' Out the Side Door,"
(Almo, ASCAP) (2:33) Wechter
A distinct and different sound,
featuring marimbas and mari-
achi-type trumpets. From the
company that has the Tijuana
Brass.

THE LORNETTES

Gallio 105
I DON'T DENY IT GIRL (Ameri-
can, BMI) (2:40)—Page
Flip is "Standing There All Alone,"
(Helgalion, BMI) (1:45)—Hag-
gans
Good, solid girl group sound
worth a lot of spins. Watch it.

THE KINGSMEN

Wand 183
THE CLIMB (Burdette/Flomar, BMI)
(2:32)—Lynn, Easton
Flip is "The Waiting," (Burdette/
Flomar, BMI) (2:58) — Galucci,
Easton
The "Louis Louis" boys had a big one
with "Jolly Green Giant" and here's
another in a strong pop rhythm
groove that can go far.

JACKIE deSHANNON

Imperial 66110
WHAT THE WORLD NEEDS NOW
IS LOVE (Blue Seas/Jac, ASCAP)
(3:10)—Bacharach, David
Flip is "I Remember the Boy," (Met-
ric, BMI) (2:55)—deShannon
Jackie could have her best in awhile
with this strong emotional ballad,
written by Burt Bacharach and Hal
David. Strong performance.

BOBBY SHERMAN

Decca 31779
WELL ALL RIGHT (Nor Va Jak, BMI)
(2:02) — Holly, Allison, Petty,
Mauldin
Flip is "Hey Little Girl," (Beech-
wood, BMI) (1:50)—Jade
Shindig's Bobby has a goodie here
with an old rocker tune written by
the late Buddy Holly and col-
leagues. Strong wax that could go.

JOHNNY TILLOTSON

MGM 13344
ONE'S YOURS, ONE'S MINE (Ridge,
BMI) (2:26)—Tannen, Tillotson
Flip is "Then I'll Count Again,"
Ridge, BMI) (2:03)—Taylor
Johnny's strongest in some time. It's
a clever ditty and well-recorded
with a fine, bright arrangement.
Watch it go.

JOEY DEE

Roulette 4617
CRY A LITTLE SOMETIME (Screen
Gems-Columbia, BMI) (2:40) —
Greenfield, Keller
Flip is "Wing Ding," (Frost, BMI)
(2:10)—Glover, Taylor, Levy
Joey's a new non-twist chanter here
on a strong ballad effort and he
shows he has the touch. This one
could make it.

JERRY VALE

Columbia 43252
TEARS KEEP ON FALLING (Pincus,
ASCAP) (2:18)—Madison
Flip is "Now," (Ritvale, ASCAP)
(2:30)—Tobias, Frisch
Jerry has enjoyed good success with
his balladeering lately and this
latest has a particularly good sound
in the groove. Watch it.

Dateline Music City

Music Business in Nashville
CHARLIE LAMB



Country Chatter

Yonah Music prexy Slim Williamson says any jocks missed in the mailing of "He Stands Real Tall" by Jimmy Dickens; "Fangers" by Lonzo & Oscar; "I Want You" by Tom Tall and Ginny Wright and "I Won't Wait Up Tonight" by Clyde Owens should write for copies to him at 806 17th Ave., S. Suite 2, Nashville. . . . Chart Records prexy Ott Stephens says the new Jim Nesbitt single, "Still Alive in '65" looks like a giant Over 10,000 shipped the first week. . . Russell Twiford of Denver announces his new record company, Cheyenne, has just signed Randy King, Bobby Buttram, Carlton Rose and others, as artists. Little Richie Johnson will do all promotions. . . Bonnie Owens has a new fan club, with Beverly Nelson president. The address is Box 1133, Taft, Calif. . . . Walter Hensley and his Dukes of Dixieland (Capitol Records), and Charlie Moore, Bill Napier and the Dixie Partners will be regulars for the next few weeks on the Wheeling Jamboree.

Off for Europe last week . . . Buck Owens and The Buckaroos. Off for Hawaii and the Orient . . . Rose Lee and Joe Maphis. . . Deejay Cash McCall of Jackson, Mich., says Ted Kirby's "I'll End It Like a Man" is getting lots of spins around the Great Lakes. Charlie Wiggs of Norfolk says the song is also going over there. . . The SESAC magazine for spring gives big play to KMPC's Operation Airwatch—a traffic un-snarler in Los Angeles' freeway complex; also to "Drive Time," a study of motorists' car radio listening habits. . . Capitol Sonny James won superheated reception from the Grand Ole Opry audience last week with selections from his latest LP, "The Minute You're Gone."

Billy Parker is happy with his new deejay duties at KFMJ Radio, Tulsa, Okla., and also with the contract he has just signed with Four Star Records of Hollywood. His first release as an artist is "If I Make It Through the Night" backed with "Gold Rush Girl". . . Bill Love is moving his deejay talents from Lynchburg, Va.'s WBRG to WTIK in Taylorsville, N.C. . . Longhorn Records of Dallas has released a new single by Rozena Eads from Hartshorne, Okla., that has a lot of folks around Longhorn ranch in ecstasies, says Joseph Kundrat. . . "Thank The Devil for Hide Aways" is Bob Gallion's new tune on Hickory, just released. It's a John D. Loudermilk product.

Issue No. 5 of the Cherokee, publication of the Ray Price Fan Club, is in the mails. It contains tributes to such music notables as Hubert Long, Grover (Shorty) Lavender, Margie Singleton, Little Richie, Bobby Buttram and others, 23 pages in all. Also in the mails is the April issue of "Ernestville," publication of the Ernest Ashworth Fan Club, its 41 pages packed with C&W news. . . That big geographical quadrangle formed by Virginia, Ohio, Florida and Mississippi is being thoroughly travelled this month by The Blackwood Brothers quartet—17 concerts in all.



MERLE WITH KEY: Key Talent, Inc., in Nashville, signed Merle Kilgore to an exclusive contract effective April 1. The agency will represent Merle in all of his personal appearance bookings. Gathered for the signing in the picture are left to right: Doc Holliday, Vice President of Key Talent, Inc., Al Gallico, personal manager of the artist, Merle Kilgore and Jimmy Key, President of Key Talent.

Country Shows Smash Grosses For Hubert Long

Nashville Four country music shows, packaged by Hubert Long Talent Agency here, played during one weekend last month to almost a \$76,000 gross, according to the Long office. The shows were in Charlotte, N.C., Jacksonville, Tampa and in St. Louis.

"Country music show grosses such as these are not unusual any more," said Prexy Hubert Long, "since country music has long been accepted by all areas in the world".

He credits the acceptance to "good, clean, homespun shows, good buildings where customers want to attend, and good promotions."

The Charlotte show was headlined by Bill Anderson, Carl Smith, Skeeter Davis and Marty Robbins. The Coliseum with its 11,000 seats was nearly filled. Paul Buck is Coliseum manager. Talent in the Jacksonville show consisted of Ray Price, Porter Wagoner, Roy Drusky and Dave Dudley. It marked WQIK's ninth anniversary party. The Tampa show, held at 3 and 8 p.m. Sunday, was headlined by Ray Price, The Wilburn Brothers, Connie Smith and The Willis Brothers. It was WMBO's third country music promotion this year. The giant of them all at Keel Audi-

torium in St. Louis was headlined by Minnie Pearl, Faron Young, Del Reeves, Melba Montgomery, Carl Smith and Stonewall Jackson for a whopping \$27,000 gross almost evenly distributed between matinee and night shows. The St. Louis package was a Sponsored Events presentation with Richard Blake president, and a tie-in with Martha White Mills and Pet Milk.

"With more TV exposure for country talent on nationally aired shows such as the Jimmy Dean show and more C&W stars of the type of Bill Anderson, The Wilburn Brothers, Flatt & Scruggs, Porter Wagoner, with their own TV shows, and with Chicago's WJJD and other high-watt stations switching to country programming," according to Long, "one need only borrow country music's ambassador at large, Simon Crum's favorite cliché, 'country music is really here to stay' . . . But wasn't it always?"

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

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304 MAIN STREET
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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 | 3 | GIRL ON THE BILLBOARD | Del Reeves—United Artists 824 |
| 3 | 6 | SEE THE BIG MAN CRY | Charlie Louvin—Capitol 5369 |
| 4 | 7 | YOU DON'T HEAR | Kitty Wells—Decca 31749 |
| 5 | 2 | I WASHED MY HANDS IN MUDDY WATER | Stonewall Jackson—Columbia 43197 |
| 6 | 12 | WHAT'S HE DOING IN MY WORLD | Eddy Arnold—RCA Victor 8516 |
| 7 | 9 | LOVING YOU, THEN LOSING YOU | Webb Pierce—Decca 31737 |
| 8 | 5 | KING OF THE ROAD | Roger Miller—Smash 1965 |
| 9 | 11 | THINGS HAVE GONE TO PIECES | George Jones—Muscor 1067 |
| 10 | 10 | A DEAR JOHN LETTER | Skeeter Davis & Bobby Bare—RCA Victor 8496 |
| 11 | 4 | TEN LITTLE BOTTLES | Johnny Bond—Starday 704 |
| 12 | 8 | THE WISHING WELL | Hank Snow—RCA Victor 8488 |
| 13 | 13 | JUST THOUGHT I'D LET YOU KNOW | Carl & Pearl Butler—Columbia 43210 |
| 14 | 17 | I CRIED ALL THE WAY TO THE BANK | Norma Jean—RCA Victor 8518 |
| 15 | 15 | SIX LONELY HOURS | Kitty Wells—Decca 31749 |
| 16 | 18 | YOU CAN'T STOP MY HEART FROM BREAKING | Wilma Burgess—Decca 31759 |
| 17 | 28 | I HAD ONE TOO MANY | Wilburn Brothers—Decca 31764 |
| 18 | 24 | CERTAIN | Bill Anderson—Decca 31743 |
| 19 | 32 | BLUE KENTUCKY GIRL | Loretta Lynn—Decca 31769 |
| 20 | 20 | UP THE PATH (AND IN MY DOOR) | Ruby Wright—Rie 157 |
| 21 | 21 | THEN AND ONLY THEN | Connie Smith—RCA Victor 8489 |
| 22 | 22 | ORANGE BLOSSOM SPECIAL | Johnny Cash—Columbia 43206 |
| 23 | 14 | A TOMBSTONE EVERY MILE | Dick Curless—Tower 124 |
| 24 | 25 | I'LL KEEP HOLDING ON | Sonny James—Capitol 5375 |
| 25 | 19 | BLAME IT ON THE MOONLIGHT | Johnny Wright—Decca 31740 |
| 26 | 26 | BECAUSE I CARED | Ernest Aslworth—Hickory 1304 |
| 27 | 27 | HEY, HEY BARTENDER | Osborne Brothers—Decca 31751 |
| 28 | 31 | SUNNY SIDE OF THE MOUNTAIN | Jimmy Martin The Sunny Mountain Boys—Decca 31748 |
| 29 | 37 | STILL ALIVE IN '65 | Jim Nesbitt—Chart 1200 |
| 30 | 38 | THE BRIDGE WASHED OUT | Warner Mack—Decca 31174 |
| 31 | 30 | WHERE DID YOU GO | Boots Till—Capa 125 |
| 32 | ★ | QUEEN OF THE HOUSE | Jody Miller—Capitol 5402 |
| 33 | 23 | TWO SIX PACKS AWAY | Dave Dudley—Mercury 72384 |
| 34 | 34 | I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT | Gene Pitney & George Jones—Muscor 1066 |
| 35 | 35 | MATAMOROS | Billy Walker—Columbia 43223 |
| 36 | 44 | A RIBBON OF DARKNESS | Marty Robbins—Columbia 43258 |
| 37 | 16 | FREIGHT TRAIN BLUES | Roy Acuff—Hickory 1291 |
| 38 | ★ | COUNTRY GUITAR | Phil Baugh—Longhorn 559 |
| 39 | 40 | SHE CALLED ME BABY | Carl Smith—Columbia 43200 |
| 40 | 43 | I'LL END IT LIKE A MAN | Ted Kirby—Chart 1180 |
| 41 | 41 | WHEN THE WIND BLOWS IN CHICAGO | Roy Clark—Capitol 5350 |
| 42 | 42 | PARTIME SWEETHEART | Mac Faircloth—Great 1003 |
| 43 | ★ | ENOUGH MAN FOR ME | Ott Stephens—Chart 1205 |
| 44 | 33 | WALK TALL | Faron Young—Mercury 72375 |
| 45 | ★ | THE VILLAGE IDIOT | Justin Tubb—RCA Victor 8559 |
| 46 | 46 | I'M GONNA FEED YOU NOW | Porter Wagoner—RCA Victor 8524 |
| 47 | ★ | ARMS FULL OF YOU | Pamela Miller—Bigg Kountry 5054 |
| 48 | 48 | KLONDIKE MIKE | Hal Willis—Sims 235 |
| 49 | 50 | MY OLD FADED ROSE | Johnny Shea—Phillips 40267 |
| 50 | 29 | I'VE GOT A TIGER BY THE TAIL | Buck Owens—Capitol 5336 |

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 | ★ | THE RETURN OF ROGER MILLER ANYMORE | Smash/MGS 27061 (M)/SRS 00761 (S) |
| 6 | 6 | TROUBLE AND ME | Stonewall Jackson—Columbia CL 2278/CS 9078 |
| 7 | 10 | SONGS FROM MY HEART | Loretta Lynn—Decca DL 4260/DL 74720 |
| 8 | 8 | 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 | TURN THE LIGHTS DOWN LOW | Marty Robbins—Columbia CL 2304/CS 9104 |
| 11 | 12 | GEORGE JONES AND GENE PITNEY | Musico MM 2044 (M)/MS 3044 (S) |
| 12 | 13 | TALKING STEEL AND SINGING STRINGS | Pete Drake—Smash MGS 27064/SRS 67064 |
| 13 | 5 | ODE TO THE LITTLE BROWN SHACK OUT BACK | Billy Edd Wheeler—Kapp KL 1425 (M)/LS 3425 (S) |
| 14 | 14 | FAITHFULLY YOURS | Eddy Arnold—RCA Victor LPM 2629 M/LSP 2629 (S) |
| 15 | 7 | THE FABULOUS SOUND OF FLATT AND SCRUGGS | Columbia CL 2255 (M)/CS 9055 (S) |
| 16 | 16 | TUNES FOR TWO | Skeeter Davis and Bobby Bare—RCA Victor LPM/LSP 74620 |
| 17 | 15 | THE BEST OF JIM REEVES | RCA Victor LPM 2890 (M)/LSP 2890 (S) |
| 18 | 17 | BITTER TEARS | Johnny Cash—Columbia CL 2248 (M)/CS 9048 (S) |
| 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 8939 (S) |

Place Your Bets
On The Winner!

KITTY WELLS

sings

"YOU DON'T HEAR"

Decca 31749



Blame It On
Sales And Play!

"BLAME IT ON THE MOONLIGHT"

is a hit by

JOHNNY WRIGHT

Decca 31740



Country Singles Picks

HANK WALLIS
RCA Victor 47-8556
LOVER BABY
(Tuneville, BMI) (2:40) — Henry Strzelecki
Flip is "My World Of Blue"
(Michigan, BMI) (2:44) — Mike Hawker-Ivor Raymonde

"T" TOMMY CUTRER
Columbia 43267
THE LAWMAN
(Regent, BMI) (2:59) B. Tubert-D. Estes-B. Walker
Flip is "The Old Prospector"
(Cooga, BMI) — F. Horton

DON WHITLEY & JOYCE DUKE
Chart 1210
WE'D RATHER FIGHT THAN SWITCH
(Peach, Sesac) (2:27)—Imogene Woods
Flip is "Two Hearts Into One"
(Yonah, BMI) (2:39)—D. Whitley-J. Duke

FLOYD TILLMAN
Starday 7025
I LOVE YOU SO MUCH IT HURTS ME
(Melody Lane, BMI)—F. Tillman
Flip is "Steel Guitar Rag"

LEON McAULIFF
(Bourne, Ascaph)—Leon McAuliff

RED FOLEY
Decca 31776
I'M THE ONE WHO LOVES YOU
(Hill and Range, BMI) (2:45)—Hamblen
Flip is "Sugar Moon"
(Bob Wills Music, Inc.) (BMI) (2:30)—Cindy Walker-Bob Wills

JERRY READ
RCA Victor 8565
I FEEL A SIN COMING ON
(Painted Desert, BMI) (2:17)—Eddie McDuff-Orville Couch
Flip is "If I Don't Live It Up"
(Lowery, Inc./BMI) (2:17)—Jerry Hubbard

JOHNNY BOND
Starday 7027
THREE SHEETS IN THE WIND
(Starday/Red River/BMI) — J. Bond-Tex Atchison
Flip is "Divorce Me C.O.D."
(American, BMI)—Merle Travis-Cliffie Stone

JIM EDWARD BROWN
RCA Victor 8566
I HEARD FROM A MEMORY LAST NIGHT
(Randy-Smith, ASCAP) (2:35)—Ralph Freed-Jerry Livingston
Flip is "Just To Satisfy You"
(Irving/Parody, BMI) (2:24)—Waylon Jennings-Don Bowman

JUDY LYNN
United Artists 857
THE LETTER
(Cedar, BMI) (2:53)—Phillips, Hess

I'LL PICK UP MY HEART
(Tree, BMI) (2:22)—R. Miller

Country Album Picks

JOHNNY LEE WILLS
Sims 108
AT THE TULSA STAMPEDE

JIM & JESSE & THE VIRGINIA BOYS
Epic LN 24144
Y'ALL COME



HIS FIRST GOLDIE: Frank Sinatra presents Trini Lopez with Trini's first Gold Album—"Trini Lopez at P. J.'s"—while Nancy Sinatra looks on. Trini records for Sinatra's Reprise Records. The presentation was made on the set of Warner Bros. "Marriage On The Rocks," in which Sinatra stars, Trini makes his film debut and Nancy plays an important role.

MUSIC BUSINESS IN HOLLYWOOD

CONTINUED FROM PAGE 19

Have you done the Finish Letkiss? If not, Reprise records is issuing a four page instruction sheet illustrating the dance step . . . and naturally, releasing a single to dance too. . . . Colpix records is launching a big drive for its new vocally lovely *Pat Woodell* . . . she's the former star of "Petticoat Junction" and married to Gary Clarke of the Virginia tv series . . . her first release, "What Good Would It Do" . . . if it's as good as she's lovely, instant hitsville!

Original Sound has added three new distributors to their roster, they are D & H Distributing, Baltimore, Dumont Distributors, Boston and Seaboard Distributing in Hartford. . . . Delta Records was recently incorporated in Los Gatos, California, with *King Dexter* heading the operation . . . lots of luck! . . . *Sam Riddle*, who recently returned from a trip to England, is offering a one

hour special for television, a "Swinging Sight Seeing Trip" . . . some of the artists who appear in the film are the *Rolling Stones*, the *Cannon Bros.*, *Marianne Faithful*, *Sandi Shaw*, *Adam Faith*, "The *Zombies*," *Herman's Hermits*, "The *Kinks*," etc.

Emmy award winner *Dave Barnhizer* was named as co-producer of the *Lloyd Thaxton Show*. . . . Barnhizer was associate producer for the now scuttled "That *Regis Philbin Show*," and prior to Philbin was one of Chicago's top television producers. . . . *Bronislaw Kaper* has been sent by *Jose Ferrer* for the up-coming B'way musical, "Moulin Rouge." . . . *Marty Charnin*, who lyricized for Kaper on Lord Jim, will again work with Broni. . . . *Jerry Goldsmith* is scoring Aaron Rosenberg's "Morituri." . . . *Martine Dalton* has signed with United Artists Records. . . . Coral records inked *Harold Lloyd, Jr.* to a long term. . . .

The removal of "Wendy and Me" from the Fall tv schedule is a disappointment to *Bobby Darin*. He was scheduled to write a new title tune.

The ubiquitous *Jimmie Haskell* is scoring the Paramount's "Town Tamer" . . . his friendly competition, *H. B. Barnum*, has initiated the new musical policy at the Statler-Hilton Hotel . . . big bands sounds for dancing, and the dance floor is now packed again. . . . Capitol's *Dave Axelrod* is the new dark horse to produce future *Stan Kenton* sessions . . . with *Lee Gillette* on a four month vacation, Capitol is re-checking its a & r roster . . . Axelrod has many big hits in the jazz and band fields under his belt.

Futuramic Records first release by *Alma Balier*, with an *H. B. Barnum* arrangement of "What," from the motion picture, "What," starring *Daliah Lavi*, is being packaged-promoted with the film . . . the San Francisco thrush has been inked for three more sessions due to the success of her first effort. . . . *Jaye P. Morgan* has signed with ABC-Paramount, reuniting her with *Frank DeVol*, who helped create her big hit of the 50's, "Life Is Just A Bowl of Cherries" . . . they're hoping lightning will strike twice. . . . *Jan Scobey* and her *Dixiecats* heading Chicago's 1st annual *Bob Scobey Memorial Jazz Concert* on April 25 . . . all proceeds go to the American Cancer Society . . . a fine tribute for one of the famed names in music, who's passing left a big void in musicland.

Katyna Ranieri, not yet signed to a label, has been snared by the Ed Sullivan people for three more appearances . . . a sensational performer, she won the hearts of Hollywood night club goers in her initial appearance at the famed Coconut Grove in Los Angeles. . . . *Bobby Vinton* went dramatic in an Alfred Hitchcock production. . . . Give *George Duning* the credit for writing the score to *Pat Boone's* "My Island Family." . . . *David Mallet, Jack Good's* assistant on *Shindig*, is the son of *Sir Victor Mallet*, former British Ambassador to Rome and Madrid . . . just like a typical Britisher, the word is he doesn't return phone calls. . . . Proverb and Gospel Corner Recording Company has entered the album field . . . it has a singles hit with *The Hampton Aires* recording of "It's A Blessing."

Letters To The Editor

Dear Sam:

Page 13 of the April 17th issue of MUSIC BUSINESS carries a short article on Bob Dylan and concludes with the statement "Pity that few people here realize he's using the same act and material as one Jack Elliott who they rejected some seven years ago!"

Neither the act nor the material are the same, for one would gather that Elliott was singing "Blowing in the Wind", "Don't Think Twice", "Masters of War", "Hard Rain" and other selections prior to the arrival of Dylan.

I don't see how any creative performer who is so much himself as in the case of Dylan can be compared or accused of being imitative of another artist. It's true that Jack Elliott spent much time in Britain a number of years ago and has returned many times since. It is also true that Dylan and Elliott are friends. But any resemblance between their repertoire and performing styles (if such is the proper word) ends there.

Best regards.

Sincerely,
Jac Holzman
Elektra Records
New York, New York

Tribute To Sun

Dear Mr. Chase:

In recent weeks, several of your articles have alluded to the number of successful artists whose careers have been launched by Sam Phillips' SUN RECORD COMPANY of Memphis.

I was quite a fan of "the Sun Sound" during its heyday, and thought possibly that your readers would be interested and surprised at a list of just which artists Sun once had to its credit.

Elvis Presley
Johnny Cash
Carl Perkins
Roy Orbison
Jerry Lee Lewis
Charlie Rich
Carl Mann
Bill Justis

As well as popular country artist Warren Smith, and best selling blues singers: Little Jr. Parker, Rufus Thomas, and Little Milton.

To Sun's credit is not only the number of hit artists they've had, but also the breath of musical styles they've covered.

As a charter subscriber, I join many others in congratulating you on your magazine.

Sincerely,
Hank Davis,
Brain Study Laboratory,
Dept. of Psychology,
University of Maryland,
College Park, Md.

He Counsels Patience

Dear Sirs:

This is an answer to a letter which appeared in the issue dated April 10, 1965, from "Disgusted."

New York is not dead. Nor is New York "Top 40" radio dead. Just because WINS is changing its format does not mean that there will be no more excitement in New York radio. I am disappointed that one of New York's best stations (WINS) will no longer be heard as a major voice in the exciting and challenging world of music. I have met and become good friends with several of the WINS deejays. But now I am looking forward to the very near future when there will be only two "rock and roll" stations left. The competition between WMCA and WABC will be greater than ever, and the one who benefits most will be the listener.

I'm aware that there is one station in town whose play list includes only 35 or 40 records. This station (WABC) is top rated twenty-four hours a day, seven days a week. Therefore, it would be foolish for WABC to change its style and include more of the newer records. It is evident that the majority of New Yorkers would rather hear the established hits than the new records. This is proved by WABC's ratings. To sum it up as a recent song did, "Don't Mess Up A Good Thing."

I am sure that if we can be patient enough to wait until things settle down a bit, all of the excitement will be back in New York radio.

Yours truly,
Paul Schreiber,
Jericho, New York

Commends Our Chart

Dear Sir:

I must commend the recent format change in your Radio Exposure Chart. It is certainly the best arrangement used since I began reading your magazine, which has become indispensable to me in following the pop music scene, eight

months ago. While I agree with a previous letter which stated that one of the few ways the chart could be improved would be through the inclusion of surveys from more markets, in addition to this, or even instead of this, I believe that in the largest markets (N.Y., Chi., L.A., Phila.) one station should be used consistently every week. The surveys of the other pop station(s) in the area could be printed in rotation as those in the remaining markets are, so that they would appear every few weeks. This would enable your readers to compare the two as they wish (ex. M.B. 4/10/65 N.Y. market). In this area I would advocate the weekly appearance of WMCA's survey or the complete (top 60) WABC survey as presented in M.B. 9/19/64, since either of these would give readers across the country a much more complete picture of sales in the nation's largest market than the short (25-30) WABC listing alone (M.B. 4/17/65). This arrangement would make it possible to see the week by week changes in these urban centers through the same consistent source, and would thus add to the usefulness of an already invaluable chart.

Sincerely,
Ron Kobosko
Clifton, N.J.

Needs Swinging Discs

Dear Mr. Chase:

I noticed in your March 20th issue of your magazine, in the letter to the editor department, you gave a fellow by the name of Larry Parks at WMAG-FM a helping hand in getting music. I could use the same helping hand.

We've been on the air since November, 1964. Only four weeks ago I became manager, but I'm still doing a morning show and country show. We're a 1-KW station full-time. We are what is termed a "variety" station from R/R to C/W and back again. When you're alone in the north woods, seems like distributors tend to forget you.

Well, as Larry Parks said, "Help! I need records, like pronto." Perhaps if Larry reads this, since he's good music he may have music he can't use. How about an even swap? O.K. Larry?

Last but far from least, my congratulations on a number one magazine.

Spin/cerely,
Bob Douglas
General Manager
WLKN,
Park Street,
Lincoln, Maine

A Correction

Dear Sir:

My letter to Mike Gershman was not intended for publication and, in addition, contained a grievous error and a damaging deletion. What I said was that all the GOOD jazz groups I know are making money, which is quite different from "all the jazz groups I know of are making money." What was cut out was my remark that I have no problems with interviews, and neither will any other newspaperman who will treat jazz musicians as human beings and not ask stupid questions.

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

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The Ultimate in Entertainment

**MRS. BROWN...
MAKE
WAY
FOR...**



MRS. JONES

(OW' ABOUT IT)

by

THE DETERGENTS

ROULETTE 4616

THE BIGGEST NOVELTY OF THE YEAR ON

