

MARCH 27, 1965

MUSIC BUSINESS

**Herman's
Hermits -
Youth Must Be Served**

Vol. II No. 1



FIRST ANNIVERSARY ISSUE -- articles by:

Dave Clark

Mike Gershman

Bill Randle

Tom Donahue

Lesley Gore

Wesley Rose

Vernon Duke

Billy James


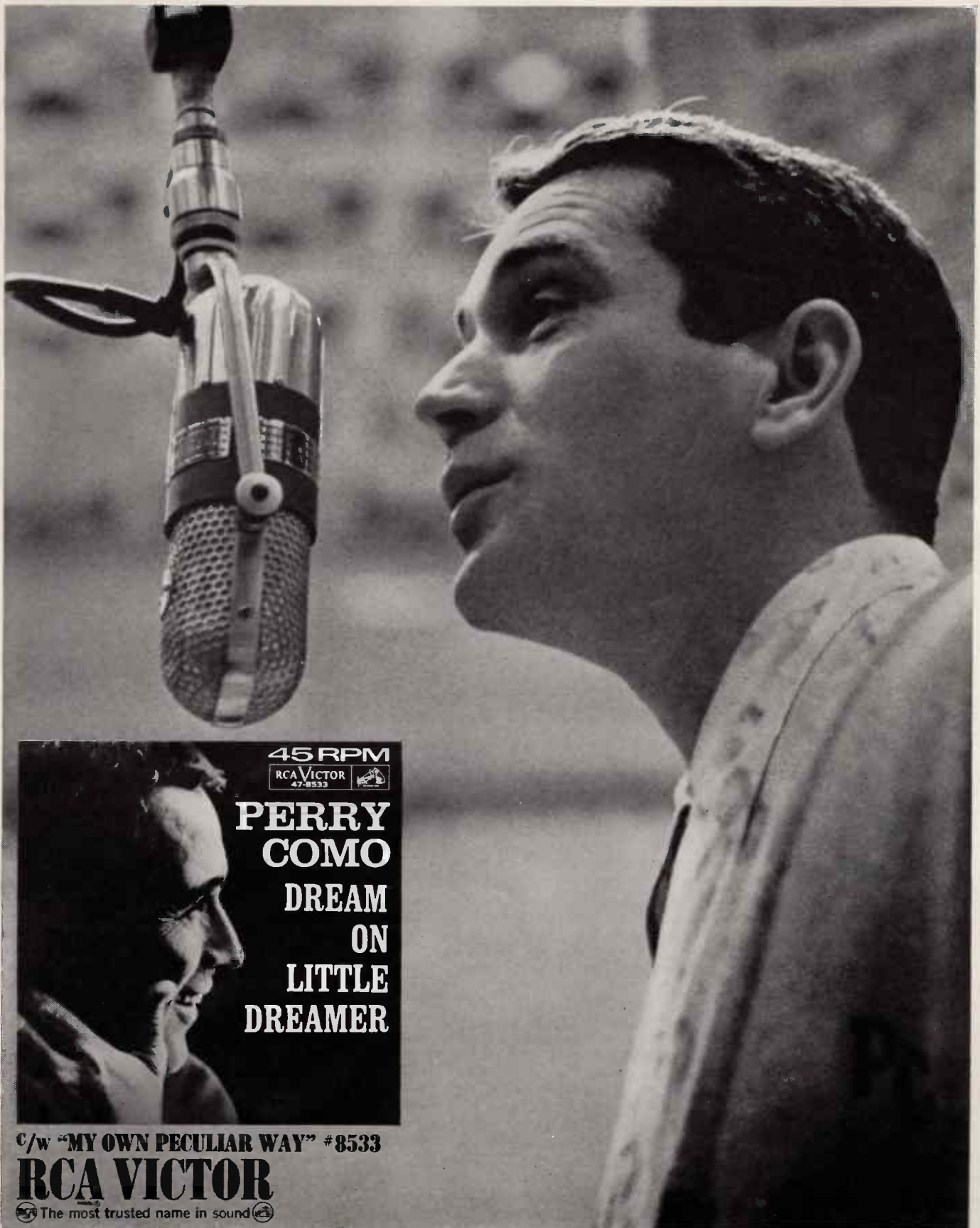
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MARCH 27, 1965

REVIEW OF THE WEEK



Class Class Comes To Mercury

Beatles Set For N.Y. Shea Stadium

It's official. The Beatles will play the home of the New York Mets ball club, Shea Stadium. Promoter Sid Bernstein confirmed the locale and the August 15 date this week. A week earlier when premature word about the Shea setting leaked out through the Long Island Press, Bernstein's West 52nd Street office was snowed in under more than 5,000 pieces of mail in three days.

Bernstein said he managed to cut the flow in half through an appeal delivered on WPIX by TV jockey Clay Cole "Because at the time I couldn't tell anybody anything. The deal wasn't set." The Beatles will get \$100,000 in front against 60 percent of the gross. Bernstein said he will have the 55,000 seat stadium scaled for a \$250,000 gross, with tickets pegged at \$4.50, \$5.10 and \$5.65.

Meanwhile, Bernstein said his May 1 concert with the Rolling Stones at the Academy of Music "is 95 percent sold out." The promoter is also dickering for the New York concert on the next Dave Clark Five tour in June, with thought being given to using Lincoln Center for the date.

Freddie Hits Jackpot

According to Mercury Records Corp., the forthcoming album release by Freddie and the Dreamers has the biggest advance sale of any album in the company's 18 year history. In making the announcement, Kenneth S. Myers, veepee in charge of sales, attributed the pre-release orders of over 150,000 albums to the multiple appearances of the British group on NBC-TV's "Hullabaloo" and

ABC-TV's "Shindig" spots, as well as the new dance, the Freddie.

The album, to be released this week, will carry a step-by-step explanation of the new dance (the Freddie) on the liner. In the meantime, Myers noted that Shelby Singleton is already preparing another Freddie and the Dreamers album from masters acquired from EMI. Mercury has exclusive release rights in the U.S. from EMI for all Freddie and the Dreamers sides cut since May, 1964. They currently have the single, "I Understand," on the charts.

Who's On First?

Although there is no doubt that Chad & Jeremy cut record sides for Columbia Records last week, under the supervi-



Signed . . .

Jery Mason to "Shindig"

sion of Columbia producer Lor Crane, it is also true that the boys are not actually signed to a Columbia contract. Columbia wants them alright, and if American rep Allan Klein (also the manager of Bobby Vinton) has his way they will sign with Columbia. But it is also true that Jeff Kruger, the pair's English manager, has been negotiating with both Columbia and Capitol and he will take the best offer.

So as things stand now, Chad & Jeremy cut sides in the Columbia studios with the stipulation that if they did not sign with Columbia they could take with them or buy the sides they had cut in the Columbia studios to their new label. If they do sign with Columbia, of course, the label will rush the records out immediately. Confusing, isn't it?

NARAS Nominations

The National Academy of Recording Arts and Sciences

announced its list of nominations for the Grammy Awards last week. This year's list of Grammy Award nominations span 47 categories, and total about 500 different records, LP's and/or artists.

Dominating all nominations were the three B's, Barbra (Streisand), The Beatles, and artists connected with the Bossa Nova, like Stan Getz, Joao Gilberto and Astrud Gilberto. Miss Streisand is connected with eight nominations, the Beatles with eight for their singing or compositions, and the Bossa Nova exponents received a total of nine nominations.

The annual NARAS banquet will take place on Tuesday, April 13. At that time the winners of each of the 47 categories will be revealed. But perhaps even more important, for the record industry at any rate, is the fact that Timex, the watch manufacturer, will sponsor the show called "The Best On Record" on NBC-TV, Tuesday, May 18, which will feature Grammy Award winners.

Paramount Show Set

The vaunted New York Paramount Theater, will reopen Good Friday April 16, —with a 10-day Easter Holiday pop-rock all-star show. Show, which will compete with jockey, Murray the K's show across the river at the Brooklyn Fox, is being staged and produced by Roulette's president, Morris Levy.

Levy announced this week that the show will feature the Detergents, the Exciters, Shirley Ellis, Little Richard, the Vibrations, Dee Dee Warwick, Britain's Kinks and Hullabaloo and the big King Curtis swinging band.



Signed . . .

Killer Joe to Atlantic

Electronovision—Warner Bros. Label

A new label, called Warner Bros.-Electronovision, will soon hit the market. It is the result of an arrangement between WB Records president Mike Maitland, and Electronovision chief Bill Sargent, under which all recorded material resulting from the production of Electronovision projects will be distributed by WB Records on the new label.

First item on the agenda is the picture "Harlow" the sound track of which will be issued by Warner Bros. before the film is released in May. The picture stars Carol Lynley, Efrem Zimbalist, Jr., Judy Garland and Barry Sullivan. It starts before the Electronovision cameras this month.

The WB-Electronovision agreement also calls for WB Records to issue singles and album product developed by artists signed by Electronovision for their potential in the record field. Al Ham, head of Electronovision's music division, will produce the Harlow album for WB.

KQV's Man On Move

Chuck Brinkman, KQV, Pittsburgh's man on the move, who just returned from the Bahamas where he interviewed the Beatles while filming their second movie, returned last week from a quick trip to London to interview top English stars. While there Brinkman saw the Beatles, The Dave Clark Five, Petula Clark, Herman's Hermits, The Rolling Stones, Cilla Black, The Animals, The Searchers, The Zombies, Peter and Gordon, Jerry and the Pacemakers, Freddie and the Dreamers, Marianne Faithful and many other big acts. He started giving his taped reports on KQV last week.

Hodge Suit Settled

Mike Stoller, Jerry Leiber and George Goldner, individually and as principals of Stuyvesant Productions, Inc., which produces Red Bird, Tiger, and Daisy Records, announced that the law suit instituted by Sam Hodge and his pressing plant, Paramount Records, Inc. against Jerry Leiber, Stuy-

Continued on page 4

CHARTS & PICKS

Pop 100	8
Pop LP's	33
Country Chart	35
Single Picks	26
Album Picks	28
Radio Exposure Chart	12
R & B Chart	29
British Chart	20

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Editorial & Advertising
Offices:

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

Cable: MUSICBIZ NEWYORK

PUBLISHER & EDITOR-IN-CHIEF
Sam Chase

ADMINISTRATIVE

Carl BoslerAsst. to Publisher

EDITORS

Bob RolantzExecutive Editor
Ren GrevattGeneral News Editor
Barry KittlestonAssociate Editor
June HarrisAssociate Editor
June BundyRadio-TV Editor
Dom CerulliJazz Editor
Kal RudmanR&B Editor
Beverly SheltonAsst. to the Editor

ADVERTISING DEPARTMENT

Mel Mandel.....Sales Promotion Manager

NASHVILLE

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

HOLLYWOOD

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

INTERNATIONAL

Walt GreallisCanada
426 Merton St., Toronto 7; Tel: 485-1679
Brian HarveyBritain
Mersey Beat, 81a Renshaw St., Liverpool 1
Brigitte KeebGermany
Saligstrasse 12, Offenbach/Main
Ritchie YorkeAustralia
93 Denne St., West Tamworth, NSW

SUBSCRIPTION FULFILLMENT

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

CIRCULATION DEPARTMENT

Samuel YagerManager

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REVIEW OF THE WEEK

vesant Productions, Inc. and Daisy Records, Inc., has been amicably settled.

They announced further that at no time has Sam Hodge's company, Paramount Records, Inc., ever produced, pressed, sold or distributed any Daisy, Tiger or Red Bird recordings for anyone except upon the expressed orders of Stuyvesant Productions, Inc. or Daisy Records, Inc., and they announced that they are continuing the cordial relationship which previously existed between them and Sam Hodge and Paramount Records, Inc.

Si Rady Dies

Si Rady, veteran producer, died last week (8) at the age of 53, of cancer. Last November Rady underwent major intestinal surgery, and shortly thereafter requested a leave of absence from his production duties at Capitol Records.

Rady was, at his death, the head of creative services in the East for Capitol. He was in charge of all Eastern record production activities; handled negotiations for Broadway show properties, handled contract negotiations with artists, and worked with indie producers. He came to Capitol after the firm purchased Project Records, a company owned jointly by Bing Crosby and Rady. For Capitol Rady recorded Donna Lynn, Liza Minelli, Art Buchwald and Tony Roma. He had completed an album with Rosie Clooney and Bing Crosby shortly before his death.

Prior to Project Records, Rady had been with RCA Victor in an executive capacity. One of his most important acts there was bringing Henry Mancini to the label. Before Victor Rady had been many years with Decca Records, where he handled pop, classical and kiddie recordings.

Dukes To Decca

The Dukes of Dixieland have joined the Decca label. The signing of the dixieland crew follows hard on the heels of other recent signings by the firm including that of Jonah Jones a few weeks ago to Decca and Harold Lloyd, Jr. to Coral. Harry Meyerson will handle the producing chores for the Dukes at Decca.



MAN OF ACTION: "Johnny Rivers In Action" is the name of the album which the Imperial recording star is showing in Washington to Eddie Kallicka (center background), Imperial promotion man, and WWDC's radio's Fred Fiske. Rivers appeared at the Shadows Club while in D.C.

Watch The Letkiss

A new dance called the Letkiss, now happening in Europe, could happen here if a lot of disc makers have their way. The dance, the Letkiss, is named after Finnish bandleader Anton Letkis, who brought the music (based on an old Finnish dance) to Paris last year. ABC Paramount has issued a side called "Letkiss" with the English group, the Temperance Seven. Reprise Records is rushing out a record by Ronnie Kranckin and Ork. Tune is published by Four Star Television Music for the U.S.A. and Canada, and Ivan Mogull Music has the songs for Great Britain, Israel, Australasia and South Africa. Copyright belongs to Editions Coda in Helsinki.

VeeJay's Foreign Moves

VeeJay Records is placing increasing emphasis on the foreign market. For 1965 the firm will have a big international promotion program to build up its artists in Europe. The recent trips of VeeJay artists Jimmy Reed and Betty Everett in England and on the Continent were instrumental in greatly increasing sales of the artists abroad. Tollie's Joey Paige is in England right now and soon to go are VeeJay artists Jerry Butler, Gary LeMel, Sam Fletcher, Sandy Wynns, and Georgia Carr.

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"Do The Freddie"



"NO GROUP SINCE THE BEATLES HAS PROFITED SO DRAMATICALLY FROM TV APPEARANCES"... Bill Gavin

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SR 61017/MG 21017

Here it is...
11 New "FREDDIE BEAT"
sides and their new
ballad hit by
**FREDDIE &
THE DREAMERS**

Shipping the initial 142,000 orders March 22nd
Call your Mercury Distributor Now!



HERMAN'S HERMITS— youth must be served

The English group, whose leader—"the one with the tooth"—is only 17, have themselves a smash and another on the way



Herman and the Hermits in New York with deejay Murray The "K"

IT JUST FIT. "I mean—Hermit fits so well with Herman, that there was nothing more to it. We became Herman's Hermits. And just in case you don't know who I am, I'm Herman—the one with the tooth. Actually, my real name is Peter Blair Dennis Bernard Noone. It's really a bit much. Herman's so much easier, don't you think?"

Sometimes Herman plays a little piano. Other times he claps a bit. Most times he makes hit records, like "I'm Into Something Good", and now "Can't You Hear My Heartbeat". There was also a record called "Show Me Girl", which was never released here, but nonetheless hit the British charts.

Herman is only 17—honest, it's no publicity gimmick. But already he and the Hermits have made one trip to the U.S., and he's due back again next month to go out with the group as special guest stars on the Dick Clark package.

ALMOST AN ACTOR. At one time he was going to be an actor. He even got roles in two television shows, and appeared in two children's plays, but since he became a singer, he's given up all thoughts of pursuing an acting career. "I didn't like the people anyway", he says. "On the other hand, of course, if it would be a movie, then that's something else.

"I believe there's a possibility of a film

for MGM as soon as a suitable script can be found. I'd like a dramatic role, and it has to be a supporting one. A starring part would be a little beyond me right now."

Herman, who is fascinated by such unlikely things as Afghanistan steaks and laundrettes (he would like to open a cross country chain of them when he's made enough money), was a little uncertain about the success of his first record, "I'm Into Something Good", released here on MGM.

KNOCKED OUT. "I felt sick when I first heard it. I went flat on one of the notes in the song. Wanted to go over it again, but when I discovered it would be another four hour session, we had to leave it as it was. Because we weren't confident about it was why we were so knocked out when it happened". (The record stayed at the top of the British charts for three weeks, and went top twenty here).

Herman had more faith in his second British release, "Show Me Girl", but said he realised why it didn't get higher than 20 in their charts, when he heard it on the radio for the first time. It was never released here. Instead, MGM came out with "Can't You Hear My Heartbeat", his current smash. Strangely enough, this record has been covered for England by an American group, "Goldie and the Gingerbreads", and is their first hit in the

British charts. However, Herman's recording of it was never released over there, and he and his group are happily holding down the current number 4 slot with "Silhouettes".

With all these records flying about, even Herman could be forgiven for getting a little confused. But what do you do, when, having experienced success in two different countries, with a variety of different discs, you have the added problem of a hit track from your first L.P.

MRS. BROWN TRACK. "Introducing Herman's Hermits", came out here a little more than a month ago. Already in the top hundred, just last week a flush of radio stations all over the country, decided to lay on "Mrs. Brown You've Got A Lovely Daughter" and use it as a single track on their station playlists. MGM is now faced with the dilemma of whether or not this track should be issued as the group's new single. At presstime there had been no definite decision, but it would seem like a good idea.

Getting back to the group, Herman's Hermits present line up has been together about six months. They were called the Heartbeats and playing the local Manchester, England, scene, when Herman joined them, and had a pretty big following even then.

Herman's name is derived from a British TV series called "The Bullwinkle Show". In it, there's a character called Sherman, who bears a strange resemblance to Peter Noone. The Heartbeats mistook the name, called their new lead singer Herman, and changed their name to the Hermits.

Their record producer is Mickie Most, who signed them after having travelled North especially to watch one of their concerts. The rest of the group comprises Karl Green (bass guitar), Derek Leckenby (lead and rhythm guitar), Barry Whitwam (drums) and Keith Hopwood (lead and rhythm guitar).

DECIDED IDEAS. Herman has very decided ideas on lots of things. Speaking frankly, a little while after his first hit, he said "Of course our initial success has knocked us out, and the extra money has been very useful. But I'm jealous of new groups that keep cropping up. They make things harder".

Herman says that he loves what he's seen of show business, and never wants to leave it. Realising that trends are forever changing, he says he hopes he and the Hermits will always be able to adapt their style to fit in accordingly.

He's looking forward tremendously to his next trip here, next month, and figures that although the Dick Clark tour is going to be pretty exhausting, the experience, and exposure will be worth it.

"I mean, it's great to be the first ever British group on a Dick Clark package", he says. "We hear so much about it in England, and how successful it is, that it's a terrific honor to be invited to go on it. Course, we've worked and travelled with American acts at home, but travelling in the U.S. will help us get a real feel for their music, and ours. It's also encouraging to know that this is known as a very successful show, which makes it all the better".

JUNE HARRIS



THE GARY LEMEL ALBUM



MIKE CONNOLLY SAYS:

"Vee-Jay picked a winner in Gary LeMel..."

CASHBOX PICK-OF-THE WEEK SAYS:

"Warm and sincere... this newcomer comes on strong"

LOUELLA PARSONS SAYS:

"Loved listening... a bright young star"

MUSIC BUSINESS SAYS:

"This week's Block Buster... a fine new singer!"

JIMMY FIDLER SAYS:

"A blue ribbon award album... simply outstanding!"

JOE X. PRICE SAYS:

"A big, bright future indeed!"

JOHNNY MAGNUS SAYS:

"The sound of a great, great singer..."

SAN FRANCISCO EXAMINER SAYS:

"All the best Bennett, Sinatra, Darin, Jones qualities..."

RECORD WORLD'S COVER SAYS:

"A remarkable disc debut... don't forget the name..."

GARY LEMEL SAYS:

A very grateful "Thank You"



MARCH 27, 1965

Record below Top 10 listed in **BOLD FACE** made the greatest upward rise from last week's chart. Check symbol (✓) indicates new on chart this week.
National popularity based on sales data provided exclusively to Music Business by the nation's largest retail chains, plus radio play and sales by standard retail outlets, one stops and racks

Birds & Bees Chase After Herman

THE MONEY RECORDS

This Week	Last Week	Record	Label
1	1	STOP IN THE NAME OF LOVE SUPREMES, Motown 1074	
2	2	CAN'T YOU HEAR MY HEARTBEAT HERMAN'S HERMITS, MGM 13310	
3	4	BIRDS & THE BEES JEWEL AKENS, Era 3141	
4	5	FERRY 'CROSS THE MERSEY GERRY & THE PACEMAKERS, Laurie 3284	
5	3	EIGHT DAYS A WEEK BEATLES, Capitol 5371	
6	12	SHOTGUN JUNIOR WALKER, Soul 35008	
7	7	KING OF THE ROAD ROGER MILLER, Smash 1965	
8	9	GOLDFINGER SHIRLEY BASSEY, United Artists 790	
9	6	MY GIRL TEMPTATIONS, Gordy 7038	
10	11	RED ROSES FOR A BLUE LADY BERT KAEMPFFERT, Decca 31722	

SALE BLAZERS

This Week	Last Week	Record	Label
11	8	HURT SO BAD LITTLE ANTHONY & THE IMPERIALS, DCP 1128	
12	13	LITTLE THINGS BOBBY GOLDSBORO, United Artists UA 810	
13	18	PEOPLE GET READY IMPRESSIONS, ABC Paramount 10622	
14	15	COME HOME DAVE CLARK FIVE, Epic 4763	
15	42	I'M TELLING YOU NOW FREDDIE & THE DREAMERS, Tower 125	
16	23	NOWHERE TO RUN MARTHA & THE VANDELLAS, Gordy 7039	
17	14	YEH! YEH! GEORGIE FAME, Imperial 60886	
18	26	RED ROSES FOR A BLUE LADY VIC DANA, Dolton 304	
19	21	DON'T LET ME BE MISUNDERSTOOD ANIMALS, MGM 13311	
20	29	DO YOU WANNA DANCE BEACH BOYS, Capitol 5372	

This Week	Last Week	Record	Label
21	22	STRANGER IN TOWN DEL SHANNON, Amy 919	
22	27	LONG LONELY NIGHTS BOBBY VINTON, Epic 9768	
23	25	I MUST BE SEEING THINGS GENE PITNEY, Musicor 1070	
24	24	IF I LOVED YOU CHAD & JEREMY, World Artists 1041	
25	10	THIS DIAMOND RING GARY LEWIS, Liberty 55756	
26	31	TIRED OF WAITING FOR YOU KINKS, Reprise 0347	
27	28	DO THE CLAM ELVIS PRESLEY, RCA Victor 8500	
28	20	SEND ME THE PILLOW YOU DREAM ON DEAN MARTIN, Reprise 0344	
29	34	THE RACE IS ON JACK JONES, Kapp 651	
30	51	GAME OF LOVE WAYNE FONTANA & THE MINDBENDERS, Fontana 1503	

ACTION RECORDS

31	54	I'LL NEVER FIND ANOTHER YOU SEEKERS, Capitol 5385
32	39	GO NOW MOODY BLUES, London 9726
33	19	ASK THE LONELY FOUR TOPS, Motown 1073
34	64	BUMBLE BEE SEARCHERS, Kapp 49
35	37	FOR MAMA CONNIE FRANCIS, MGM 13325
36	53	PEACHES AND CREAM IKETTLES, Modern 1005
37	79	I KNOW A PLACE PETULA CLARK, Warner Bros. 5612
38	40	YOU BETTER GET IT JOE TEX, Dial 4003
39	68	THE CLAPPING SONG SHIRLEY ELLIS, Congress 284
40	41	FROM ALL OVER THE WORLD JAN & DEAN, Liberty 55766
41	46	WHEN I'M GONE BRENDA HOLLOWAY, Tamla 54111
42	44	IF I RULED THE WORLD TONY BENNETT, Columbia 43220
43	16	TELL HER NO ZOMBIES, Parrot 9723
44	49	COME AND STAY WITH ME MARIANNE FAITHFUL, London 9731
45	35	DON'T MESS UP A GOOD THING BASS & McCLURE, Checker 1097
46	62	COME SEE MAJOR LANCE, Okeh 7216
47	50	RED ROSES FOR A BLUE LADY WAYNE NEWTON, Capitol 5366
48	57	ONE KISS FOR OLD TIMES SAKE RONNIE DOVE, Diamond 179
49	86	I'LL BE DOGGONE MARVIN GAYE, Tamla 54112
50	61	POOR MAN'S SON REFLECTIONS, Golden World 20
51	59	GIRL DON'T COME SANDIE SHAW, Reprise 0342
52	73	GOT TO GET YOU OFF MY MIND SOLOMON BURKE, Atlantic 2276
53	47	ANGEL JOHNNY TILLOTSON, MGM 13316

54	69	LAND OF 1000 DANCES CANNIBAL & HEADHUNTERS, Rampart 612
55	58	NOT TOO LONG AGO UNIQUES, Paula 219
56	17	JOLLY GREEN GIANT KINGSMEN, Wand 172
57	65	FOR MAMA JERRY VALE, Columbia 43232
58	60	ANYTIME AT ALL FRANK SINATRA, Reprise 0350
59	55	PLEASE LET ME WONDER BEACH BOYS, Capitol 5372
60	56	IT'S GONNA BE ALRIGHT MAXINE BROWN, Wand 173
61	38	BOY FROM NEW YORK CITY AD LIBS, Blue Cat 102
62	83	I UNDERSTAND FREDDIE & DREAMERS, Mercury 72377
63	71	I CAN'T STOP THINKING OF YOU BOBBI MARTIN, Coral 62447
64	84	BABY THE RAIN MUST FALL GLENN YARBROUGH, RCA Victor 8498
65	67	WHO CAN I TURN TO DIONNE WARWICK, Scepter 1298
66	72	MR. PITIFUL OTIS REDDING, Volt 124
67	✓	IT'S NOT UNUSUAL TOM JONES, Parrot 9737
68	95	SHE'S ABOUT A MOVER SIR DOUGLAS QUINTET, Tribe
69	80	I CAN'T EXPLAIN THE WHO, Decca 31725
70	78	YOU GOT WHAT IT TAKES JOE TEX, Dial 4003
71	✓	TEN LITTLE BOTTLES JOHNNY BOND, Starday 704
72	66	GOOD TIMES JERRY BUTLER, Vee Jay 651
73	75	FIVE DOLLARS & IT'S SATURDAY NIGHT PITNEY & JONES, Musicor 1066
74	✓	NOW THAT YOU'VE GONE CONNIE STEVENS, Warner Bros. 5610
75	81	GEE BABY I'M SORRY 3 DEGREES, Swan 4197
76	✓	MY HEART KEEPS FOLLOWING YOU SERENDIPITY SINGERS, Phillips

77	80	NEVER NEVER LEAVE ME MARY WELLS, 20th Century Fox 570
78	97	CAST YOUR FATE TO THE WIND SOUNDS ORCHESTRAL, Parkway 942
79	76	THIS IS MY PRAYER RAY CHARLES SINGERS, Command 4059
80	82	COME BACK BABY RODDIE JOY, Red Bird 10-021
81	✓	OOO BABY BABY MIRACLES, Tamla
82	85	FREEWAY FLYER JAN & DEAN, Liberty 55766
83	✓	THE LAST TIME ROLLING STONES, London 9741
84	✓	HAVING A PARTY RONNIE MITCHELL, Blue Cat 111
85	✓	CARMEN BRUCE & TERRY, Columbia 43238
86	94	BE MY BABY DICK & DEE DEE, Warner Bros. 5608
87	✓	ALL OF MY LIFE LESLEY GORE, Mercury 72412
88	88	FIND MY WAY BACK HOME NASHVILLE TEENS, London 9736
89	91	TREAT HIM TENDER, MAUREEN ANGIE & CHICKLETTES, Apt 25080
90	✓	THINK OF THE GOOD TIMES JAY & AMERICANS, United Artists 845
91	✓	CRAZY DOWNTOWN ALLAN SHERMAN, Warner Bros. 5614
92	✓	BABY PLEASE DON'T GO THEM, Parrot 9727
93	98	BEGIN TO LOVE ROBERT GOULET, Columbia 43224
94	✓	THE RECORD BEN E. KING, Atco 6343
95	✓	HAWAII HONEYMOON WAIKIKIS, Kapp 52
96	✓	DO THE FREDDIE CHUBBY CHECKER, Parkway 949
97	✓	YOU'RE BREAKIN' MY HEART CHARTBUSTERS, Mutual
98	✓	WHO ARE YOU STACEY CANE, Jubilee 5500
99	✓	SHAKIN' ALL OVER GUESS WHO, Scepter
100	✓	SUBTERRANEAN HOMESICK BLUES BOB DYLAN, Columbia 43242

HIS GREATEST POP HIT!

Solomon Burke

**GOT TO GET YOU
OFF MY MIND**

ATLANTIC 2276



Sales Skyrocket for Liberty Records

**The Liberty-Dolton-Imperial combine
passed the \$11 million sales mark last year.
This year the firm expects to surpass that figure.**

"I think in our business you have to have creativity and marketing working closely together. There has to be a marketing reason for every album or single you put out. . . . Another problem for the indie is getting a wide enough variety of product that will hit all markets. . . . And we want to build the kind of people who can get us well rooted in the adult field."

Al Bennett

A HOT LABEL. As 1965 unfolds, Liberty confidently looks to a \$12,000,000 year in gross sales. Last year was the best to date for the Liberty-Imperial-Dolton complex with sales of better than \$11,000,000 and the charts seemed to fairly sizzle with Liberty family action all year.

Gary Lewis, brought in and signed by producer Snuff Garrett, is now close to a gold record with "This Diamond Ring." Jan and Dean continue their hold on the charts with "From All Over the World," their recording of the TAMI show theme. Imperial's Johnny Rivers, the darling of the a-go-go set, is on with both sides of a single record and the British are well represented with Matt Monro (Liberty); Billy J. Kramer (Imperial) and the newest rage from London, Georgie Fame (Imperial).

Enjoying a major singles revival are the Ventures on Dolton, while Vic Dana, also on Dolton, is still moving well with his key vocal version of "Red Roses for a Blue Lady."

FOUGHT WAY BACK. Yet back in 1958, three years after Liberty Records turned out its first single—and coincidentally its first hit—"Cry Me a River" by wispy-voiced Julie London—the company was \$800,000 in debt and on the verge of bankruptcy. Not that Miss London had anything to do with the problem. She didn't. The difficulty was that not enough other hits like hers had come along to keep the company bubbling.

BENNETT TO THE RESCUE. Early in that year, one of the company's leading creditors zero'd his sights on a pleasant, round-faced man with the telltale drawl of Tennessee in his voice, as a possible administrative saviour for the company, and soon, Arkansas-born, Memphis-reared, Alvin Bennett left his job as general manager of Hart Distributors in Los Angeles to apply some emergency first aid to the ailing Liberty label.

Bennett, who got started in the record

business in 1948 at the Decca branch in Memphis, and who later worked for Dot's Randy Wood in the label's Gallatin, Tennessee days, now works from Liberty's own building on Sunset Boulevard in Hollywood. Last month he talked of the ups and downs of trying to bring the company back to its own two feet.

"We were lucky right away," he recalled, "because the first record we released after I joined Liberty was David Seville's "Witch Doctor." Not too long after that David came through again with the Chipmunks and 'The Chipmunk Song.' In six weeks that record hit 4,000,000 sales. Now just picture trying to produce and sell 4,000,000 records without four cents worth of credit. Somehow we managed to do it though and within a year we had the debts paid off 100 percent. Then, in April of 1959 we began to expand."

GROWTH AND DIVERSIFICATION. There've been false starts and mistakes since then but Bennett's general direction has been well-ordered growth, highlighted by such key words as acquisition and diversification.

"In 1960 we went public because we wanted to develop a major stature. I think we were probably the first independent to do this. Then in 1962, the Avnet Electronics people approached us with a merger proposal and we went through with it. But we learned that that kind of arrangement was not the answer.

"The profit pressure was terrific. I don't think they could ever see the future potential. They couldn't wait and they were unhappy. So we bought the company back from them in October 1963."

BOUGHT DOLTON LABEL. The Liberty acquisition program commenced with Dolton Records, a two-artist, Seattle operation started five years ago by Bob Reisdorf. His stars at the time were the Ventures and the Fleetwoods and after



Vicki Carr

Liberty bought Reisdorf out, Vic Dana was added to the label. "It's still a three-artist label really but it will be getting bigger since we moved Dick Glasser over from our publishing company to head Dolton a. & r.," Bennett said.

On the publishing side, Liberty has for years maintained its own company, Metric Music. "When Lew Chudd was interested in selling Imperial a couple of years ago," Bennett continued, "I was very anxious to get hold of his publishing firm, Travis Music, which at the time included all the old firms from New York that Lew had bought from Moe Gale (Sheldon, Springfield, Stratton and Sequence) and which even had some early Elvis Presley hits.

"We bought them and the Imperial label too and the publishing alone was enough to pay for the deal in not too long a time. With Imperial, we've made it important but with new artists that we've added, not so much from its catalog."

MARKETING COUNTS. When it comes to records, Bennett's philosophy can be summed up in two words: Better marketing. "An indie company can never compete with the major in getting talent. We have to go out and find the new, unproven talent, then somehow sell it. Our problem is to improve our marketing and sales work.

"RCA Victor had a lot to do with opening the rack jobber market for records. Columbia came along with its club which opened additional new markets. What have we indies done? For the most part, we've helped create one-stops because



Liberty Board Of Directors: (l. to r.) Hal Linnick (treasurer); Raymond Sandler (general counsel), President Bennett, Si Zuker (secretary), Phil Skaff (executive v.p.)



Al Bennett

there are so many of us. And we've concentrated on selling price. But that's no answer. We have to sell entertainment.

"I think in our business you have to have creativity and marketing working closely together. There has to be a marketing reason for every album or single you put out. We had a big office in New York once. It was a creative office with a producer in charge. It couldn't work because there was no marketing man there to work with him."

"Now we've learned and we'll someday be building that office up again and we hope to have a publishing office in Nashville as well."

VARIETY NEEDED. "Another problem for the indie is getting a wide enough variety of product that will hit all markets. I hope we'll be able to get more into the jazz area. And we want to build the kind of people who can get us well-rooted in the adult field. People like Vicki Carr and Martin Denny I put in that category. Nancy Ames has the potential too but we haven't found the right thing for her yet. Matt Monro certainly has that kind of appeal.

"We'll develop in these areas either by our own creativity or through acquiring other companies. We're not interested in classical nor are we ready to get into the show field. At least we're not ready to lay out \$300,000 or so to invest in a show so we can get the album. There's too big a risk there."

TEAMWORK. Daily staff meetings occur at Liberty at 10 A.M. At that time the Liberty management team of creative people and marketing specialists get together to talk over all facets of the day



Johnny Rivers

to day job. The first string, several years in the building process, is now complete. It includes, in addition to the boss; executive vice president, Phil Skaff; Bob Skaff, vice president in charge of Imperial (who also supervises product for all the labels); Hal Linnick, vice president for administration and finances; and Si Zucker, vice president and counsel.

Other key men include Bob Fead, sales for Liberty and Dolton; Ken Revercomb in the same slot for Imperial; Lee Mendell in charge of marketing; Al LaVinger, in charge of merchandising and advertising; Mike Gould, head of all music publishing, and Don Blocker, a. & r. director. Working with Blocker are producers Snuff Garrett, Dave Pell, Joe Seracino and Dick Glasser.

INTERNATIONAL MARKET. In addition to the problems of generating hits and sustained sales in the United States, the team will be more and more occupied with international sales. Liberty will soon have its own label in every key foreign country, with all Dolton and Imperial product going on Liberty overseas. EMI will handle the label in most of Europe and Japan, regarded as the key territories by Bennett. He believes that Japan, particularly is "a phenomenal market for records." Liberty will also appear as a label all over Latin America, through individual arrangements country by country there.

"We have 70 artists under contract now and a catalog of almost 800 albums," Bennett said. "This is a good start for the future. We want to become a major entity in this business and we expect to go right on working hard, building, and acquiring to reach our goal."

REN GREVATT

An Exclusive

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.

Radio Exposure Chart for M.B. POP 1000 CHART. Columns: EAST (WILM, NEWY, PHILA, WASH, WORCE, HOUST, MIAMI, NASHV, CLEVE, DETRO, PITTSB, FRANCS, SEATLE, LOS ANGELES), SOUTH, MIDWEST, WEST. Rows: 87 ADDAMS FAMILY, 88 ALL OF MY LIFE, 53 ANGEL, 58 ANYTIME AT ALL, 33 ASK THE LONELY, 92 BABY PLEASE DON'T GO, 64 BABY THE RAIN, 86 BE MY BABY, BE YOURSELF, BEGIN TO LOVE, BELLS IN MY HEART, BETRAYED, 3 BIGGEST FOOL IN TOWN, BIRDS & BEES, BIRDS ARE FOR THE BEES, BLACKSMITH BLUES, 61 BOY FROM N.Y.C., 34 BUMBLE BEE, CANDY'S THEME, 2 CAN'T YOU HEAR, 85 CARMEN, 78 CAST YOUR FATE TO THE WIND, CHIM CHIM CHEREE, 39 CLAPPING SONG, COLDEST NIGHT, 44 COME & STAY WITH ME, 80 COME BACK BABY, 14 COME HOME, COME ON HOME, COME ON NOW, 46 COME SEE, 91 CRAZY DOWNTOWN, CROSS MY HEART, CRY ME A RIVER, DIANE FROM MANCHESTER SQ., DID YOU EVER, DO I HEAR A WALTZ, 27 DO THE CLAM, 96 DO THE FREDDIE, 20 DO YOU WANNA DANCE, DON'T LET GO.

Radio Exposure Chart for M.B. POP 1000 CHART. Columns: EAST (WILM, NEWY, PHILA, WASH, WORCE, HOUST, MIAMI, NASHV, CLEVE, DETRO, PITTSB, FRANCS, SEATLE, LOS ANGELES), SOUTH, MIDWEST, WEST. Rows: 54 LAND OF 1000 DANCES, 83 LAND OF 1000 DANCES, LAND OF 1000 DANCES, THE LAST TIME, LEAVE IT UP TO THE BOYS, LEAVE THAT LITTLE GIRL ALONE, LEAVES ARE FALLING, LITTLE MISS STUCK-UP, LITTLE PIECE OF LEATHER, LITTLE SALLY WALKER, 12 LITTLE THINGS, 22 LONG LONELY NIGHTS, LOSING YOU, LOUIE LOUIE, LOUISIANA MAN, LOVE ME, LOVE ME, LOVER, MAKIN' LOVE, MAN FROM U.N.C.L.E., MEAN OLD WORLD, MEXICAN PEARLS, 66 MR. PITIFUL, MRS. BROWN, 9 MY GIRL, 76 MY HEART KEEPS FOLLOWING YOU, NEVER LET ME GO, 77 NEVER NEVER LEAVE ME, 55 NOT TOO LONG AGO, NOTHING CAN STOP ME, 74 NOW THAT YOU'VE GONE, 16 NOWHERE TO RUN, 48 ONE KISS FOR OLD TIMES SAKE, ONLY THE YOUNG, ONLY WITH YOU, 81 OOO BABY BABY, ORANGE BLOSSOM-SPECIAL, OUT IN STREETS, OVER THE RAINBOW, 36 PEACHES & CREAM, PEANUTS, 13 PEOPLE GET READY, 59 PLEASE LET ME WONDER, POOR BOY, 50 POOR MAN'S SON, POOR UNFORTUNATE ME, PRETTY EYES.

Teen Dance Shows Spark Broadcaster's Convention



Sam Riddle and the Gazzari Dancers will be there for Four Star's "Hollywood a Go Go"

Increased emphasis by exhibitors on syndicated music series—particularly teen dance packages—may very well make this week's National Association of Broadcasters' convention the most swinging meet in the NAB's 43-year history.

The annual confab—one time inclined to the wild side but relatively staid in recent years—will be enlivened by the Watusi, the Swim, the Frug and a variety of other teen dances in some hospitality suites, with Four Star and SESAC in the lead.

The convention, held at the Shoreham and Sheraton Park Hotels in Washington, D.C. (22-25), also marks the second year that the Record Industry Association of America has officially participated in the NAB program.

RIAA Executive Secretary Henry Brief will moderate a panel of disk stars Tuesday (23) morning at the Regency Ballroom of the Shoreham. The panel, (topic: "Recording Artists: Big Box Office for Radio") will include Gene Pitney, pop; Morton

Gould, classical and semi-classical; Stan Kenton, jazz; and Leroy Van Dyke, country.

Four Star's "Go Go"

Four Star, headquartered in Suite F151-55 at the Shoreham, will feature in-person demonstrations of teen dances by the exuberant Gazzari Dancers from Sam Riddle's "Hollywood a Go Go" TV series. Four Star distributes the Riddle package to a score of stations across the country.

SESAC will operate a nightly Discotheque from its Shoreham Suite (G-200.) Visiting broadcasters will cavort to records played by Chicago deejay Sig Sakowicz. Alternating with Sig as hosts will be SESAC staffers Jim Aylward and Jack Francis. SESAC is introducing its latest Pace Makers series—"Pacemakers for Drive Time," at the convention.

MCA-TV will ballyhoo its "Lloyd Thaxton Show," a TV hop series currently carried in 83 markets, by having Thaxton himself on hand to greet broadcasters in Suite D200.

ABC Films (Suite C636) will demonstrate filmed segments of "Shivaree," a new half hour "Shindig"-type series produced weekly by KABC-TV, Los Angeles. ABC will syndicate the package later this year.

ABC will also showcase syndication plans for the "Sammy Davis Jr. Spectacular," which was aired over WABC-TV, New York, last month. ABC Films will syndicate similar hour-long programs (acquired from local stations) on a once-a-month basis.

New Syndicated Product

Other NAB exhibitors with syndicated products of interest to the music and record scene, include:

Twentieth Century-Fox TV, (Shoreham Suite D119-21) "The Big Bands!" a half hour series featuring such legendary stars of the Big Band era as Count Basie, Duke Ellington, Glenn Miller, Jimmy and Tommy Dorsey, Woody Herman and many others. The series was produced for television by WGN-TV, Chicago.

Triangle Program Sales (Sheraton-Park Suite B420) will again recreate The Triangle Inn, a reproduction of the White Horse Cellar of Edinburgh, Scotland. The Triangle pub was the hit of the convention in Chicago last year.

Triangle will introduce a new half hour color series "Pops Goes to College," with veteran band leader Paul Whiteman and college talent. The show will first be offered to the networks for sale before it is syndicated.

Another Triangle package of interest to MB readers is the "Colorful World of Music," featuring interpretations of classics by Italy's Podrecca Marionettes.

WBC Program Sales (Westinghouse) will be in Sheraton Park Suite 520-22 to promote its daily syndicated series "The Mike Douglas Show" and the new "Merv Griffin Show," which replaces "That Regis Philbin Show." Both programs offer considerable exposure to recording artists.

Radio Shows Too

In the radio field, Hartwest Productions, Inc., (Shoreham Suite 206-208D) is riding the English-talent trend with "Top of the Pops," subtitled "The Liverpool Sound." The weekly series is produced in London by the British Broadcasting Corporation, with Brian "Mr. Liverpool Sound" Matthew as host. Top British disk artists are interviewed and perform "live" on the show.

Mark Century, which services 500 radio stations, will be on hand to promote its "Radio A La Carte," "Festival," "Sound of Beautiful Music" and "Formatic" packages.

The official agenda of the NAB this year included the following events of special interest to the music world: the NAB-FM Program, which took place over the weekend (19-21); a "report of the All Industry TV Music Licensing Committee" Wednesday (24) morning in the Sheraton-Park's Cotillion Room; a discussion of "Radio Music Licensing" by Robert Mason, WMRN, Marion, O. Wednesday morning (24) Regency Ballroom, Shoreham; and a report on the All-Radio Methodology Study.

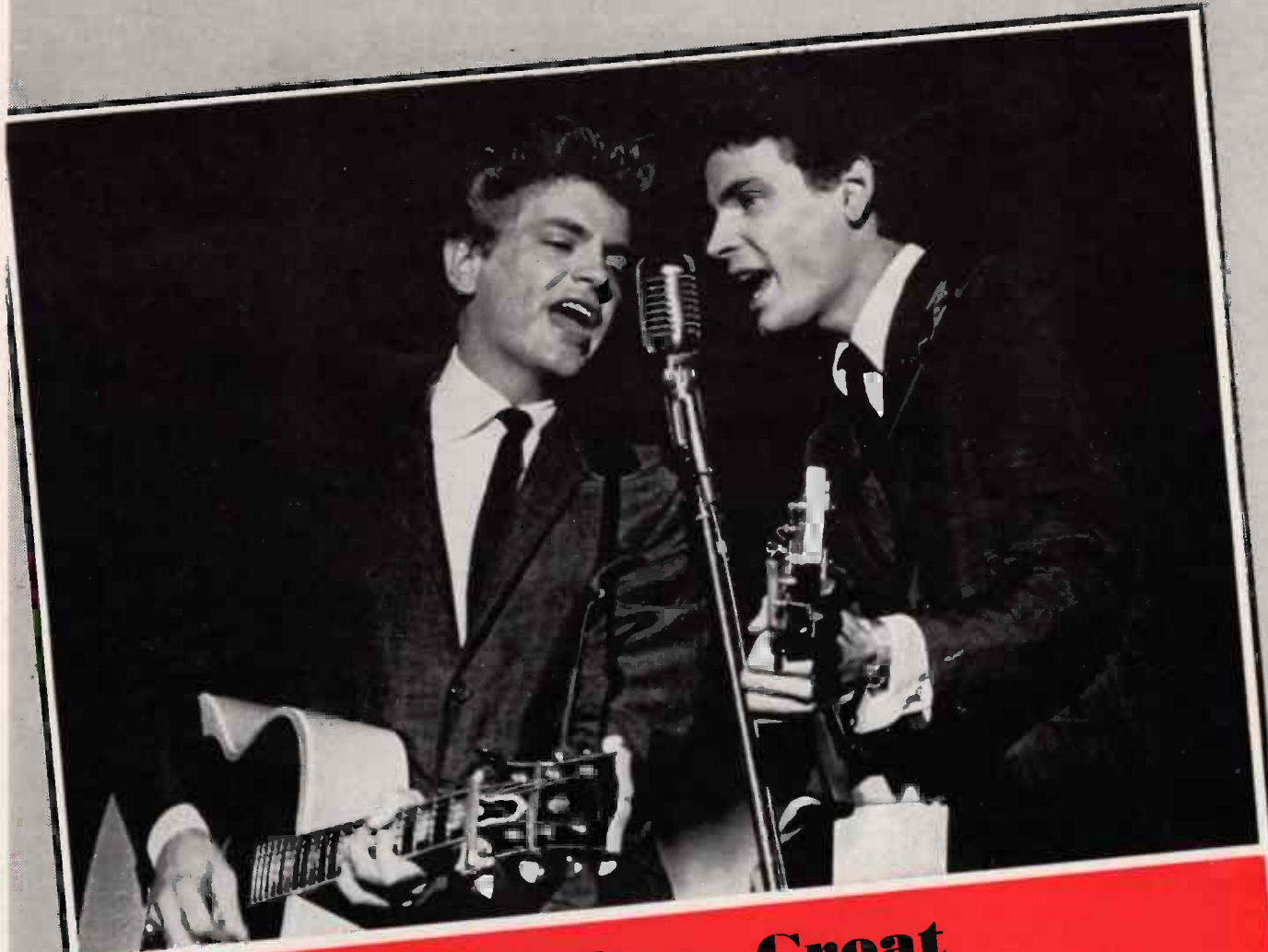
JUNE BUNDY

WE CAN THINK
OF 183 GREAT REASONS
WHY **JERRY BUTLER**
HAS BEEN A BIG
SELLER FOR YEARS
HERE'S NO. 184

GOOD TIMES
JERRY BUTLER

VJ-651





**The Ever Great
Everly Brothers
Greater Than Ever
GIVE ME A
SWEETHEART**

c/w That'll Be The Day
#5611



**WARNER BROS.
RECORDS**

The Happy Saga Of Bert Kaempfert

His current hit "Red Roses For A Blue Lady" is his biggest in five years, and he has finally agreed to come to America for a concert tour



Maestro Bert Kaempfert shown above with Decca promotion-publicity chief, Lennie Salidor and Mrs. Kaempfert. Below, Kaempfert takes an interview call at the Decca office with a Washington disk jockey.



HAPPY FACES. There are a number of happy faces floating about Decca Records' Park Avenue, New York offices at the moment and one prominent reason is a youthful, friendly and talented maestro from Hamburg, Bert Kaempfert. The batoneer, who speaks English almost as well as his two other languages, music and German, arrived in America last week on the crest of one of his biggest hits ever, "Red Roses for a Blue Lady."

There is, however, another interesting if less known side to the Kaempfert musical personality. Besides making his share of smooth, big band instrumental hits like "Wonderland by Night" and his present opus, Kaempfert was the first to ever record the Beatles.

FOUND THE BEATLES. "Back in Hamburg in 1961, I found these four fellows from England singing and playing in a place called the Top Ten Club," he said. Another group on the bill was Tony Sheridan's combo. I like them both and I went to the Deutsche Grammophon people, where I was working and still do and tried to get them to sign the boys. They weren't interested and as much as I tried they turned them down.

"So I signed them up myself and we cut several sides. I think the first was "My Bonnie" and "When the Saints Go Marching In," which eventually came out in America on MGM. Another one we did was "Ain't She Sweet" which Atco had here in America. We recorded them

in "Cry for a Shadow," which I think was one of the few instrumentals they ever recorded. Then, I got a letter from Brian Epstein asking me to give them their release and I did because there was nowhere for me to take them. I continued to cut Tony though and he's had some big hits in Germany like "Skinny Minnie," which hit the top 10 there.

PLAYS MANY INSTRUMENTS. Kaempfert plays piano, clarinet, saxophone and accordion and got his first professional experience when he left music school in Hamburg just before the War to join a travelling big band as accordionist. "We toured and played at a radio station in Danzig for awhile," he recalled. "And I finally joined the German Navy playing clarinet in a band.

"After the War, I picked the five best men I could get and with the help of an American officer I met in Bremen, we started touring the American servicemen's clubs. We spent two years in Bremen and Bremerhaven but my wife and I moved back to Hamburg where it was easier to find an apartment, because our first baby was on her way. I spent seven years playing on record dates and for the movies and finally, I signed a contract with Deutsche Grammophon as an arranger, conductor and producer."

TRUMPET TRADEMARK. Kaempfert's own trademark has become the handsomely-arranged big band instrumental with a trumpet lead. "On our first big

hit, 'Wonderland by Night,' Charlie Tabor was our trumpeter, not me, I don't even play the trumpet. Charlie left soon after and we hired a new man, Fred Moch, who has been with us ever since, including the trumpet lead on 'Red Roses.'"

Kaempfert today divides his time between recording, arranging, producing other people's records, writing songs and movie scores, and fishing.

"When I get a little time off, which isn't very often, I go fishing with my older daughter who is 18. We have a little vacation home 50 miles north of Hamburg where we have a boat for fishing. When I get to America, I try to get to Miami for some deep-sea fishing. I can use my house for working too. It's completely cut off from everything and doesn't even have a phone. Nobody can get me there."

Since Kaempfert recorded "Wonderland by Night" in 1961, the song has become one of the most performed songs in the entire BMI catalog since "Vaya Con Dios". The disc also brought Kaempfert and Decca a gold record award.

SONGWRITER TOO. On the songwriting front, although neither of his own biggest instrumental smashes were his own tunes, Kaempfert is currently on the charts here as the writer of "L-O-V-E," most recent hit for the late Nat Cole, and the title tune for his current chart album. Kaempfert is also the writer of "Danke Schoen," a major hit awhile back for Wayne Newton and reportedly now in at least 75 albums. He's also the writer of "Swingin' Safari," a former Billy Vaughn hit and currently the theme for "The Match Game" TV show.

Kaempfert has been the producer in Germany for the Yugoslav singer, Ivo Robic, who had a U.S. hit with "Morgen," and has worked consistently with Freddy, one of the top disc artists in Germany. He produced Freddy's second German gold record award winner, "The Guitar and the Sea."

AMERICAN TOUR SET. There is plenty of excitement brewing for Kaempfert too. For the first time, he has agreed to come to America for a concert tour, much in the mold established by such famed arranger-conductors as Mantovani and Henry Mancini. "The plans are being worked out with the APA Agency," he said. "The tour won't be until the spring of next year because it takes that long to sign up the best theaters.

"I'll probably use an 18 to 20 piece band, with five of my most important musicians from Germany and the rest American. I would want to use a vocal group as well. We would do the kind of thing we've done in our albums and some of my own compositions.

"I'm also hoping to do movie scores in America. I've done some scores at home, including a German film, '90 Minutes After Midnight.' The Americanized title song, 'Love After Midnight' was recorded by Vic Dana, I believe, in an album, and by Patti Page. There is talk going on about this right now, so when everything is settled, I may be in America even more than my two brief trips a year currently.

REN GREVATT

Lainie Kazan Gets Her Break

The attractive brunette hit the papers when she subbed for Barbra Streisand in "Funny Girl." Now she has a Colpix Records contract, and is going out to make it on her own



UNDERSTUDY MAKES GOOD. On February 10, Lainie Kazan (née Levine, "But who'd believe a name like Lainie Levine? Unless she was a stripper, of course") stepped onto the stage of the Winter Garden theater on Broadway to become the first "Funny Girl" not named Barbra. It was a Wednesday, so for good measure Lainie went on *not* once, but twice—matinee and evening. The next morning her "star-is-born" story was among the happier items chronicled along with the more somber front page news across the country.

For good measure, Lainie had made front page *not* once, but twice—for on Tuesday, February 9, she (and in turn, the press) had been alerted by the producers that Miss Streisand was ill and would very probably not go on that night. When the star did arrive, and did play the role, in true "show must go on" style, the morning papers played with such headlines as "Barbra Still Funny Girl." It was like that.

NEVER AGAIN. For Lainie, being Barbra Streisand's understudy would seemingly have been a great opportunity.

But every coin has its other side. "I'll say this . . . I'll never understudy anyone again. It's too stifling. In my case I was lucky, because I did finally go on, but it came after nearly ten months on Broadway and following a very long out-of-town period. You get no chance to develop your own career. And, of course, everytime you're introduced to anyone you are somebody else's shadow. Well, I'm leaving the show sometime next month. I think it's time the bird left the nest. It's time Lainie Kazan makes it or breaks it—on her own."

There was a slight pause which the bubbling brunette broke with, "Oh . . . am I too outspoken?," followed by very genuine laughter. Who could argue? Outgoing seemed a more appropriate word.

Lainie is no newcomer to the business. While still attending college she worked evenings as a featured performer in the off-Broadway revival of "Leave it to Jane." Her first Broadway assignment came with "Happiest Girl in the World," after which she had the feature role of the Contessa in the short-lived Broadway musical "Bravo Giovanni." "My first ambition was to be an actress," she confided, "and it still sort of is. But you have to study everything—dancing, singing, you know, the works. And people kept hiring me as a singer. I hate arguments, so I sang."

RECORDS AND CLUBS. For the time being, Lainie's career is concentrated on her singing. She's just recorded her first single for Colpix—"Ouzo" backed with "The Color of Love." And she's preparing her club act with the aid of arranger Peter Daniels. She is already set with dates at the Hungry i in San Francisco, Mr. Kelley's in Chicago, and next fall, she opens at Basin St. East in Manhattan.

"I had the hardest time adjusting to recording, at first. I'd never been in a studio, and when they plopped me in a booth and put the earphones on me I felt I was in solitary confinement. I'm used to an audience and love to work in front of people. I mean, it's like letters. I hate writing letters. I mean, when words fail you, you can still get your point across if you are communicating with someone face to face. I like eye contact. When I heard myself on the air for the first time, I nearly flipped. I ran to a phone and called Jim Lowe at WNBC to thank him. He seemed a bit surprised. But I thought everybody did that."

STARS GROW IN BROOKLYN. Lainie, who has made it all the way from Brooklyn to make her mark now has a lot of people in her corner rooting for her. Last week (Tuesday) she was introduced to the press at the Plaza Hotel. She has a new manager, Sal Bonafede, who brought Dion into the big time, and the Mike Merrick office is doing her publicity, and, as stated, Colpix Records waxing eloquently.

When she got to the theater that night of February 10 to go on for Barbra, there was a telegram from the star of the show waiting in her dressing room, which read: "They tell us that trees grow in Brooklyn. We know better. That's where the stars are born. Good luck."

BARRY KITTLESON

GREAT DISCOVERY!



WOOLY BULLY

SAM THE SHAM AND THE PHARAOHS

K-13322



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

RECORDS



Man About Music

The Big Buildup

by Bob Rolontz

John Andrea is a tall, dark, good-looking young man of 24. His manager is Bob Marcucci, the man who guided the careers of both Fabian and Frankie Avalon, and helped propel them to a form of minor stardom, first in the record field and later in the movie world. He hopes to do the same thing with Andrea.

Recently Marcucci and Andrea visited New York on a trip arranged for them by Andrea's record label, Reprise Records. At breakfast in Schraffts, Marcucci, a small, neat, voluble man, told a fascinating story of how he stumbled upon Andrea, how he groomed him, and how he started the big buildup for the young man, which Marcucci is sure will eventually lead to stardom in records, TV or movies.

Marcucci found the lad in an Atlantic City night club, and was attracted by Andrea's singing, sax playing (he attended Manhattan School of Music) and his appearance. He took him under his wing in October of 1963, and worked on him for one year. According to Marcucci he made him take acting and speech lessons, and made him lose weight. He also had Andrea arrange and conduct some rock and roll record dates, and signed him, for a brief period, to 20th Century Fox Records.

Made His Move

In October 1964, Marcucci decided it was time to make his move. He wrote a letter to the executive producer of "Shindig", and told him that he thought "Shindig" was a great show, but it needed someone who would appeal to adults as well as the youngsters, and that he had such a performer in Andrea. He was sent to see Jack Good, producer of the show.

Good liked Andrea's singing and okayed him for one "Shindig" appearance. After urging from the enthusiastic Marcucci, Good agreed to two more appearances by Andrea if the first one made an impact.

That assurance of one

show with two options was all Marcucci needed. He went to see Mo Ostin, manager of Reprise Records, and Reprise record producer Jimmy Bowen. He introduced them to Andrea, let them know he had him set for three "Shindig" shows and Ostin and Bowen started talking record contract—even though they had never heard Andrea sing. Marcucci ended up with a contract plus a guarantee that if the singer could get an okay from "Shindig" for five shows over a 13 week period, Reprise would send him out on a coast-to-coast promotion tour.

Got Five Shows

Marcucci now had it made. He went back to "Shindig," met with the various executives, told them about the Reprise contract, and the upcoming promotion tour, and guaranteed them Andrea on TV on an exclusive basis. Within a few weeks Marcucci had his five shows—plus much more. "Shindig" execs decided to make Andrea their singing discovery. They set a two week buildup for the lad before he appeared on his first show, and their final contract with Marcucci called for options for a total of 27 appearances by Andrea on "Shindig" over a two year period.

By now it was the end of December. In January Jimmy Bowen rushed Andrea into a studio and made his first Reprise sides, in order to have a record released simultaneously with Andrea's first appearance on "Shindig" January 27.

Andrea has now appeared on "Shindig" five times. He is flipped about what has happened to him as well he might be.

Will Andrea happen? Will he be the big star that Marcucci predicts he will be within another year?

For Marcucci he has already happened. He started the big buildup and the rest is now up to Andrea. The one thing Marcucci cannot do is to sing for him.



Music Business in Britain

by Brian Harvey

ROLLING STONES hit a sales blockbuster here with their new single, "The Last Time," after only eight days on sale it shot into the No. 1 spot in all charts.

The record was made at two sessions in Hollywood and the Stones made further new recordings during their Spring tour here last weekend.

Concerts in beat city—Liverpool—and Manchester were taped by recording manager Andrew Oldham for an EP here and a possible LP for release in the States.

I was present at the sessions and can report that they are the most sensationally good Stones sessions yet. This group is a real blueswailer and rarely comes over in the studio as it does 'live'.

The concert recordings capture the fire, mood and excitement of a Stones performance to the life. They have guts and kick—they will sell—and how.

Oldham told me "We've made all the Stones records differently up to now and thought that in-concert recordings were the logical next step. I don't mind recording 'live' in England but we will never use a British studio again.

Hollywood Best

"The Hollywood sessions captured our sound better than any other. The engineers there know the sound we want and can get it. They cannot in England and that's why we'll never use a British studio again.

The Stones too were pleased with their 'in person' sounds—"It really does sound like us for the first time," Keith Richards told me. "Wait 'till you hear 'Route 66,'" said Brian Jones.

Their new single is a medium tempo blueser with a repeated guitar figure which could bore but instead has a hypnotic quality. It has given them their fastest and biggest hit yet in Britain.

And yet the group had thought during their recent tour of New Zealand and the Far East that their popularity here might be on the wane.

"But it hasn't gone down at all," said Keith. "It's improved. The reception we've had to date on this tour proves that we're very much on top."

Fantastic Receptions

The receptions were indeed fantastic with theatre staffs having their hands full keeping fans in their seats. In one theatre an excited fan fell fifteen feet from the balcony and injured her face but refused medication until the concert was over.

When the short British tour was over the Stones visited Scandinavia for a few sell out concerts (2½ hours after tickets went on sale) and later this year will visit America again for TV, radio, concerts and more recordings.

In the autumn they'll visit the Far East again. "Looking for the sun," said Mick.

Beatle News

The Beatles returned to London briefly this week having completed their Nasasu location shots for their new film.

After a short rest in London they flew out again for Salzburg. (see Beatles Interview story this issue.)

BRITAIN'S TOP 20

Courtesy Melody Maker, London

- 1 THE LAST TIME
Rolling Stones—Decca
- 2 IT'S NOT UNUSUAL
Tom Jones—Decca
- 3 SILHOUETTES
Herman's Hermits—Columbia
- 4 I'LL NEVER FIND ANOTHER YOU
Seekers—Columbia
- 5 I'LL STOP AT NOTHING
Sandie Shaw—Pye
- 6 COME AND STAY WITH ME
Marianne Faithfull—Decca
- 7 I MUST BE SEEING THINGS
Gene Pitney—Stateside
- 8 THE GAME OF LOVE
Wayne Fontana and the Mindbenders—Fontana
- 9 YES I WILL
Hollies—Parlophone
- 10 FUNNY HOW LOVE CAN BE
Ivy League—Piccadilly
- 11 DON'T LET ME BE MISUNDERSTOOD
Animals—Columbia
- 12 GOODNIGHT
Roy Orbison—London
- 13 THE SPECIAL YEARS
Val Doonican—Decca
- 14 I APOLOGISE
P. J. Proby—Liberty
- 15 GOODBYE MY LOVE
Searchers—Pye
- 16 KEEP SEARCHIN'
Del Shannon—Stateside
- 17 IT HURTS SO MUCH
Jim Reeves—RCA
- 18 TIRED OF WAITING FOR YOU
Kinks—Pye
- 19 HONEY I NEED
Pretty Things—Fontana
- 20 IN THE MEANTIME
Georgie Fame—Columbia



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&

"I CANNOT HOPE FOR ANYONE"

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#0001

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b/w

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Longhorn # 556

Clay Allen

"Two Forty-Five"

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"IT'S A LONG WAY FROM WHERE

(TO WHERE I'VE GOTTA GO)

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Beatles Having A Ball Making Second Movie

The Beatles are enjoying making their second movie, now called "8 Arms To Hold You."

Last Thursday (11th) they flew back into London from Nassau after completing the first location shots and planed out again on Saturday for Salzburg in Austria.

George Harrison said "We're loving it. It's a year since we made our first movie and now we're getting a liking for it."

"The heat was really something in Nassau" he said, "but at times there was a cool wind which took the worst out of it".

In Austria the boys will be completing more location shots. "It's all part of this mad chase where lots of mad people chase Ringo all over the world" he added laughing.

"In Austria I'm told that we'll have to do a bit of skiing but that won't be so bad as we're all pretty good water skiers already and Ringo tried his hand at snow skiing when he was on holiday. He got on well until he fell over and all the local papers took pictures!"

When the boys came back from Nassau, Ringo was carrying a large gold paper wrapped box which he said was a present for his wife. He wouldn't tell anyone what it was.

The Beatles will sing about nine new songs in the film and these have already been recorded.

I asked George whether they were filmed 'live'.

"Oh no," he replied, "that's impossible. To get the right lighting and sound balance would take too long. It would take about 2,000 'takes' before we got it right."

"What we do is sing with the records, that's why it looks 'live'".

George also told me that the boys don't have any trouble remembering their lines, what they have to say in each scene.

"Each scene is short" he said,

Trade Chatter

Tom Sidwell formerly with WESA in Charleroi, Pa., has joined WAMM in Flint, Mich. . . . Jerry Blavat of WHAT in Philadelphia is the emcee of the new discoteen dance party on WCAU-TV in that city. . . . Al Martino, now in Australia (Sydney) will play a week in Hawaii before returning to the

LIVERPOOL
"and in between each take we sat in an air conditioned car and learned the words for the next scene."

It was during the Nassau trip that George celebrated his birthday with a party which went on until the small hours.

He had been woken up very early in the morning by three very famous voices singing "Happy Birthday" at his bedside. His protests could be heard blocks away.

Musicians are not known for their early rising habits and the Beatles are no exception.

"But we're having to get up very early for this film" George told me. "We have to be on the set almost at dawn and it's a long hard day as filming goes on until sundown."

Thousands of fans saw the boys off at London Airport on Saturday and this contrasted with the reception they got in Salzburg where fans fought with anti-Beatle demonstrators and had to be separated by police.

During the flight to Salzburg the boys held one of their mid-air conferences with manager Brian Epstein and chose the titles for their next single release here which is due out on April 9th.

The topside title is "Ticket to Ryde" and the flip "Yes it is".

Their titles are always chosen by discussion between them, Brian and recording manager George Martin.

The newies are both Paul McCartney-John Lennon songs and both may be in the film. Brian Epstein describes the topside as a "mid-to-up-tempo song. The other, which could equally well have been the topside—it's so good—is a slow, very exciting song."

This new British single will also be the new American release and will probably be out in the States at about the same time.

BRIAN HARVEY

U.S.A. . . . Erich Schulze, head of GEMA, the German Performing Rights Society, will deliver the third annual Jean Geiringer Memorial Lecture on Copyright Law on April 14 at the Gallery of Modern Art in New York. . . . Joe Cash, formerly with the Craig Corp. in Denver, is now vice president of B. & C. Record Sales in San Antonio.



Time to
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No. 1

TEN LITTLE BOTTLES

by

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Running A Night Club Is Not All Peaches & Cream

By
Art D'Lugoff

Owner of the Village Gate
in New York's Greenwich Village



Anybody for discotheque? This year the big night club fad is discotheque—dancing to recordings with shill dancers displaying the latest monkey, frug, Watusi or what have you. Last year (or was it the year before) folk artists were the rage. As in TV programming, the night club is constantly playing Russian roulette. But unlike TV, the club owner must sell entertainment and not soap.

In the New York area as all over the country, clubs are folding. Last year the Blue Angel and just recently the Viennese Lantern departed the Gotham scene. The problem is an elementary one. Can clubs hire enough artists with proven draw power at the right price to keep going? To those of us in the club business the outlook is gloomier than ever. Saddled as we are with limited seating capacity, the prices paid by patrons has not kept pace with the over all rise in labor costs (especially artists' fees) rent, taxes, advertising, liquor and food.

More important, there is a constant booking vacuum created by the competition for performers services by TV, concerts, club dates and recordings. Once an

artist can command any regular employment in any of the above fields either his price rises astronomically, so that no club can afford his services, or else he completely disappears from the club scene.

More Money In Concerts

There is no denying the fact that there's more money in TV or concerts. However, there is a valid point why performers should devote part of their season to regular night club work. From my own observation, the continual nightly contact between artist and audience can only help sharpen the performer's skills as well as prolong his career. This type of experience cannot be bought for any price from TV, recordings or even from concerts, where the audience is generally more distant, formal and reserved. In many ways clubs have attempted to keep pace with concert competition by charging admission or a cover rather than inflicting a minimum on the customer.

The discotheque idea is being seized by many club operators as a panacea. True, it does cut costs but sooner or later the field will be flooded, the competition will rise, the unions will insist on live mu-

sicians, and the fad will fade away as all fads do. One thing is definite. Dancing is back and is in. Live dance bands (not the big bands of yesteryear) are definitely on the scene combining blues, jazz and folk material to meet the current tastes of youth.

Books The Gamut

In order to meet the powerful competition in New York I've had to range far and wide in my bookings at the Village Gate. We've had just about every type of entertainment you can think of—jazz, folk, blues, flamenco, calypso, classical, comedy, dance, and even debates! We have just installed a new dance floor as part of our regular show. Music provided will be both live and recorded.

As if night clubs aren't enough of a headache, I've decided to form a record company, open a restaurant, clam bar art gallery and sidewalk cafe just above the Village Gate to be called Top of the Gate.

Maybe this article should be titled, "How to run a night club without really running a night club."

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CERULEAN BLUES

WAY OUT WEST #1

by Dom Cerulli

SAN FRANCISCO, Calif.

Things are about as usual here in this West Coast Jewel of a city.

The newspapers are concerned about the raiding Lincoln Center in New York has been doing on local cultural institutions.

The jazz action, what there is of it, is located on Broadway in North Beach where Jimmy Smith and Joe Bushkin play the leading roles. Bill Evans is pencilled in soon at the Trident in Sausalito, and Jon Hendricks is swinging there now. Harry James and his band are coming in to play a dance, and Brubeck will be here soon for a concert.

Ralph J. Gleason writes about jazz in the *Chronicle* five days a week and about the lively arts on Sunday. And people read him. Dick Hadlock covers jazz for the rival *Examiner*.

The swim and the jerk are the big deals in night life here. Most of the Broadway hot spots feature the dances performed by healthy young things in topless bathing suits. Lunch trade has been given a shot in the arm by a new wrinkle at many of these spots: nude models who pose for sketching. At the cocktail hour, too.

Night life really happens out here along the honky-tonk streets of North Beach. Every night is like Saturday night in Greenwich Village, for those among us who have survived that form of torture. Clubs are jammed and patrons are lined up outside on the sidewalks, awaiting a chance to get in to be entertained.

This city is, apparently, the only one in which comedian Lenny Bruce can work in night clubs.

BMI's Montana Letter

BMI sent a letter out this week to all broadcaster licensees in that state, explaining that if the Montana Bill (No. 290) becomes law, that BMI will have to cease licensing activity in the state. If BMI has to do this, then it will release all the copyright proprietors who have entrusted their performing rights to BMI from their obligations to BMI for the state of Montana. "This will place individual copyright proprietors," the letter from BMI President Robert Burton goes on, "in a position to commence suits for copyright infringement in Montana."

The Montana Bill, according to BMI, would set up a state commission to set license rates. BMI says, that since it is a national organization, which operates in interstate commerce, its licenses apply to the entire United States. To go from state to state fixing fees, "would . . . destroy BMI economically," says Burton in his letter.

Mercury Ad Chief

Mercury Record Corp. took a further step last week in what appears to be the direc-

tion of a completely self-sustained operation. They announced that as of March 22 they will have their own advertising department. Heading the new internal operation, will be Norman Berkowitz, who while still young (36) is something of a veteran in the advertising field. From 1953-1959, Berkowitz worked at Billboard magazine as space salesman. From 1959 to the present, he has been employed with DePerri Advertising in New York. In his new post at Mercury, Berkowitz will be assisted by Millie Stergis, who has been administrator of advertising with the company.

Busy Kama-Sutra

The Kama Sutra Productions firm execs are mighty busy men. In addition to their regular chores (Jay & Americans for U.A., and the Shangri-La's for Red Bird) they are producing records for a number of other labels. Just last week a disc they produced for Jubilee with Stacey Cane was released on that label, and this week two records produced by Artie Ripp, with the Olympics and Freddie Cannon, saw the light of day. The Olympics appear to have a hit right off the bat

with "Good Lovin'," on Loma. The Kama Sutra execs also make records for Columbia Records on an indie production deal. Obviously Hy Mizrahi, Artie Ripp and Phil Steinberg don't spend a lot of time sleeping.

Artist Jottings

Singer-pianist, Nina Simone, opened a three-week stint at New York's Village Gate Tuesday (16). Co-starring on the bill is Miss Simone's husband, Hugh Masakela and his quartet . . . The Ventures will perform for the annual NARAS Grammy Awards dinner Tuesday, April 13 at the Beverly Hilton in Beverly Hills.

SESAC will host a discotheque in its hospitality suite during the upcoming National Association of Broadcasters convention at Washington's Shoreham Hotel . . . The "We're Sorry" department: MB's March 13 issue listed Debbie Anne Music incorrectly as being affiliated with ASCAP. Firm, which publishes "No No Never Again" by the Opals on Laurie, is with BMI. . . . Adams Distributors, New York, has picked veteran disc man, Murray Jacobs, as its new branch manager, according to Morris Levy, president of Roulette Records.

ASCAP Meet Set

ASCAP's semi-annual East Coast membership meeting is set for Tuesday (30) afternoon at the Waldorf Astoria, New York. . . . Al Hirt, now on a 16-day, 12-city tour, will play two Carnegie Hall concerts on the evenings of April 22 and 24. . . . Victor's Gale Garnett flies to Rome Thursday (29) to record "We'll Sing in the Sunshine" in Italian. She also expects to do the Major TV shows in Italy, France and England. In Paris, she'll dub the English spoken voice for actress Claudia Cardinale in the film "The Magnificent Cuckold."

The Lettermen are set for a string of college dates in the Midwest and South during April. . . . Lennie Waronker, Metric Music's West Coast representative, was in New York this week for meetings with East Coast head, Al Altman, following a stop-over in Nashville. . . . Kelly Gordon, Valiant Records exec, was also in New York during the week with singer Dean Jones. Jones hosts "Hullabaloo" TV Tuesday (23).

nobody, but nobody

more original than

JOHNNY CASH

Olympics Join Top Group Winners

Chart Picks

THE SHANGRI-LAS

Red Bird 10-025
OUT IN THE STREETS (Trio/Tender Tunes, BMI) (2:39)—Barry, Greenwich

Flip is "The Boy," (Trio/Tender Tunes, BMI) (2:10)—Morton

Gals are back with another blockbuster, which starts slow but builds all the way.

GARY LEWIS AND THE PLAYBOYS

Liberty 55778
COUNT ME IN (Skol, BMI) (2:17)—Hardin

Flip is "Little Miss Go-Go," (Metric/Matchbook/Esta, BMI) (2:21)—Lessli, Russell, Brown

Young Lewis has an even better side to follow up his smash "This Diamond Ring." Watch this go.

JAY AND THE AMERICANS

United Artists 845
THINK OF THE GOOD TIMES (Picturetone, BMI) (2:28)—Farrell, Alfred

Flip is "If You Were Mine, Girl," (Amajay, BMI) (2:45)—Marshall, Passman

Boys have a real winner with this neat, medium-paced, harmony-flavored side. Could be one of their biggest.

THE OLYMPICS

Loma 2013
GOOD LOVIN' (T. M., BMI) (2:30)—Clark, Resnick

Flip is "Olympic Shuffle," (Real Blue/Tender Tunes, BMI) (1:55)—Marks
Here's a red hot group with a slick rock sound. They could shake up a lot of excitement with this one.

BRENDA LEE

Decca 31762
I STILL MISS SOMEONE (Southwind, BMI) (2:48)—J. and R. Cash

TRULY, TRULY, TRUE (Leeds, ASCAP) (2:40)—Dalibor, Basler, Stillman, Altman

The thrush could have another two-sider here. First up is a Johnny Cash ballad, while the flip has a good, foreign flavor.

CHUCK JACKSON

Wand 179
I NEED YOU (Screen Gems-Columbia, BMI) (2:59)—King, Goffin

Flip is "Soul Brothers Twist," (Zann, BMI) (2:25)—Jackson

Jackson shows much soul on this slow and deliberate ballad side. Great sound and a big arrangement.

ANDY WILLIAMS

Columbia 43257
...AND ROSES AND ROSES (Ipanema, ASCAP) (2:24)—Gilbert, Caymmi

MUSIC BUSINESS DISCOVERIES

JOE ANDERSON

Heidi 110
HOW LONG WILL IT LAST (T.M., BMI) (1:57)—Clark

Flip is "So Glad," (S. and A./Cotillion, BMI) (2:14)—Griggs, Northern

A solid new r. and b.-pop talent who hands this ballad a lot of the soul sound.

CAROLE QUINN

MGM 13326
I'LL DO IT FOR YOU (Seventh Avenue, BMI) (2:30)—Thomas

Flip is "Do Those Little Things," (Seventh Avenue, BMI) (2:30)—Thomas

A bright new teen-sound talent here and the gal sings up a storm to a good arrangement. Side has a real chance.

GLO MACARI

Capitol 5390
HE KNOWS I LOVE HIM TOO MUCH (Screen Gems-Columbia, BMI) (2:38)—King, Goffin

Flip is "I've Lost You," (Leeds, ASCAP) (2:20)—King, Schroeder

An impressive sounding new girl singer and the side was cut in England. Effective tune was written by Goffin and King.

Flip is "My Carousel," (Noelle, BMI) (2:25)—K. and Y. Rankin

The chanter has a soft, warm ballad which employs tricky changes in tempo. Pretty melody should catch many spins.

PEGGY MARCH

RCA Victor 8534
LOSIN' MY TOUCH (Al Gallico, BMI) (2:15)—Catana, Trimachi

WHY CAN'T HE BE YOU (Pamper, BMI) (2:42)—Cochran

The little Peggy March of old has grown up and she's a mighty persuasive thrush on this solid coupling. Both are well done with an edge to the top side.

P. J. PROBY

Liberty 55777
I APOLOGIZE (DeSylva, Brown and Henderson, ASCAP) (3:15)—Hoffman, Goodhart, Nelson

Flip is "Rockin' Pneumonia," (Ace, BMI) (2:05)—Smith, Vincent

Without doubt, this is Proby's best yet. He shows a full, authoritative voice on this well-arranged standard, once a smash for Billy Eckstine.

SUGAR AND THE SPICES

Swan 4208
HAVE FAITH IN ME (Palmina/Zig Zag, BMI) (2:32)—Dozier

Flip is "Tear Drops," (Palmina/Zig Zag, BMI) (2:30)—Dozier

This new group has a distinct Detroit sound and they come across fine. One of the label's best recent releases.

BOBBY SKEL

Soft 828
JUST LIKE MAGIC (Le Bill, BMI) (2:25)—Skelton

Flip is "Baby Doll," (Le Bill, BMI) (2:10)—Skelton

A strong ballad delivery by an artist who should be heard from more. He has the touch.

JOHNNY UNION AND THE PICKETS

Imperial 66100
DO THE FREDDY DANCE (Al Grace, BMI) (2:40)—Regan

Flip is "Honey Train," (Al Grace, BMI) (2:30)—Regan

The "Freddy" is the new dance named after Freddie and the Dreamers and here's a solid instrumental to dance it by. Worthy wax.

CHRIS CROSBY

Challenge 59282
ONLY THE YOUNG (Four Star, BMI) (2:39)—Seals, Eugene

LOVE IS A ROSE (Four Star, BMI) (2:21)—Crosby, Fuller

This young chanter could have two hit sides with this new coupling. Top is getting the early action but country-ish flip should also be watched.

THE SEARCHERS

Kapp 658
GOODBYE MY LOVER GOODBYE (Sea-Lark, BMI) (2:57)—Mosley, Swearingen, Simington

Flip is "Till I Met You," (Toby Music) (2:57)—Curtis, Pender, Allen, McNally

Boys had a recent release that's perking and this could also land high up. It's a nicely stylized approach to a familiar melody.

CHUBBY CHECKER

Parkway 949
DO THE FREDDIE (Rumbelero/Cameo-Parkway, BMI) (2:23)—Pomus, Appell

(AT THE) DISCOTHEQUE (Grand Canyon, BMI) (2:28)—Feldman, Goldstein, Gottferrer

Chubby could back on the track with these two fine dance-oriented sides. Kids will clap their hands when they hear both. Watch 'em.

THE FOUR SEASONS

Philips 40278
TOY SOLDIER (Saturday/Four Seasons, BMI) (2:28)—Crewe, Gaudio

Flip is "Betrayed," (Saturday/Four Seasons, BMI) (2:57)—Randell, Linzer

Boys should continue their string with this interesting, slow rhythm side full of the wild harmony sounds of the group. Big play here.

THE IMPRESSIONS

ABC-Paramount 10647
WOMAN'S GOT SOUL (Curton, BMI) (2:23)—Mayfield

Flip is "Get Up and Move," (Chisound, BMI) (2:14)—Mayfield

Group stays with its solid, gospel-based kick on this new soul side. Should move out fast.

PERRY COMO

RCA Victor 8533
DREAM ON LITTLE DREAMER (Forest Hills/Cedarwood, BMI) (2:18)—Crutchfield, Burch

MY OWN PECULIAR WAY (Pamper, BMI) (2:44)—Nelson

Perry's first in a long time and his first ever cut in Nashville with producer Chet Atkins. Real pretty country flavor that could do it again for Como.

THE CHATEAUX

Sound Stage 72536
SEVEN COME ELEVEN (Falls City, BMI) (2:33)—Lewellyn

Flip is "Moanin'," (Totem, ASCAP) (2:21)—Timmons

Here's a good, honking instrumental just made for the dancers. Jukes and jocks should latch on fast.

BILLY THORPE AND THE AZTECS

Crescendo 340
OVER THE RAINBOW (Feist, ASCAP) (3:10)—Arlen, Harburg

Flip is "That I Love," (Big Three, ASCAP) (2:40)—Barber

An Australian group who've had a top hit in that country with this smooth rendition of the standard. Could score here too.

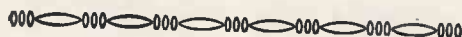
BENTE LIND AND THE LUNICKS

DeVile 129
GOODBYE JIMMY GOODBYE (Knollwood, ASCAP) (3:15)—Vaughn

Flip is "You Cannot Hurt Me," (Star Tunes/Manu, BMI) (1:55)—Noras

Another foreign disc, this time a top hit from Norway and this wild group has just the touch to make it here. Side is worth lots of action.

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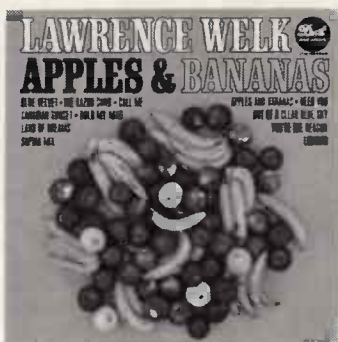
DEAR HEART
Andy Williams
Columbia CL 2338



IS IT LOVE?
Cilla Black
Capitol ST 2308



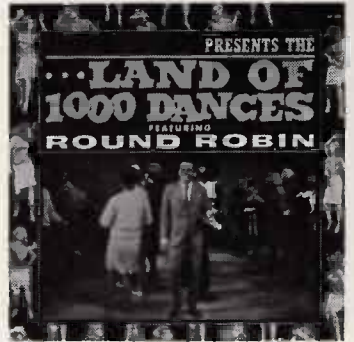
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Lawrence Welk
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SOLID AND RAUNCHY
Bill Black's Combo
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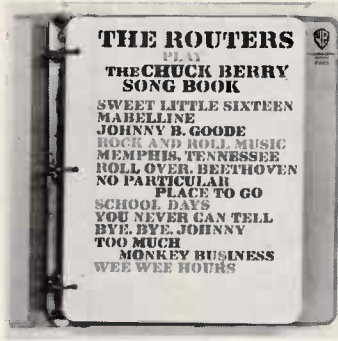
LAND OF A THOUSAND DANCES
Round Robin
Challenge LP 620



THE WINDMILLS ARE WEAKENING
Bob Newhart
Warner Brothers 1588



INEZ AND CHARLES FOX
Sue LP 1037



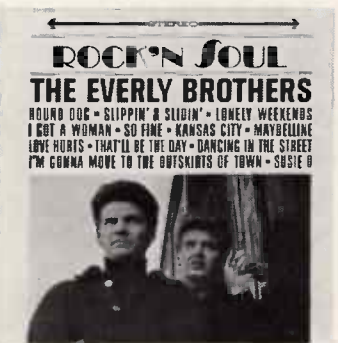
THE CHUCK BERRY SONGBOOK
The Routers
Warner Brothers 1595



SOUL BALLADS
Otis Redding
Volt 411



BLUES FOR MISTER JIMMY
Jimmy McGriff
Sue LP 1039



ROCK 'N SOUL
The Everly Brothers
Warner Brothers 1578



FREDDIE AND THE DREAMERS
Mercury MG21017



I'M TELLING YOU NOW
FREDDIE AND THE DREAMERS
Tower DT 5003



R&B BEAT

BY KAL RUDMAN

The Marvin Gaye is becoming the big record everyone expected it to be . . . The Brenda Holloway is also quite large . . . Ken Hawkins and Ed Wright on the Cleveland stations now report Be Yourself, Companions to add to the big Detroit and Washington sales . . . Inevitably almost all the R & B listings are on the Ben E. King version of *The Record*, though the H. B. Barnum version shares listings in some instances, notably WVON, Chicago.

Almost Persuaded, June Conquest selling R&B and Pop in Wash., Nashville, and Ft. Worth . . . Good re-orders starting to come in at last on the Gladys Knight, especially in Chicago, Washington, and Philly . . . The Jill Harris is top 10 in Detroit . . . WIBG, Philly is on *Mr. Pitiful* and it is selling pop . . . The Solomon Burke and the Tony Clarke are starting to show that good old pop strength . . . Major Lance has a pretty good sized R&B hit . . . Dee Dee Warwick showing well in a number of markets to keep sister Dionne company.

Little Milton is taking off as if it really means business . . . *It Was Nice*, Jimmy Hughes, is over 7,000 in New Orleans . . . Jimmy McCracklin on Imperial is showing surprising strength for a blues. It's doing well in Chicago . . . *Peaches and Cream* sales making everyone look good . . . In a nutshell we have never seen better R&B product or seen so many making it pop. These records have wide audience appeal.

Around The Country

Top instrumentals with B. B. Davis, KOKA, Shreveport are *Billy's Bag*, Billy Preston and *Banana Juice*, Mar-Keys . . . Top 20 with Al Garner and Crown Prince at KYOK, Houston are: *Tell Her I'm Not Home*, Ike & Tina, Loma and the Lee Lamont. They pick the Dee Clark and Little Milton . . . Flip Forest, Frank Collins, and Tommy Young, KAPE, San Antonio report the Z. Z. Hill top 5 and like the Crume Bros., O. V. Wright, Gladys Knight, Brenda Holloway, Jimmy Hughes, and Joe Simon . . . Top 10 in sales in Chicago are: Solomon Burke; *Barracuda*, Al-

vin Cash; *Cream of the Crop*, Lee Rogers; four Tamla-Motown smashes plus the new Marvin Gaye. Sales giants include: *Every Beat of My Heart*, Du-Ettes; Maxine Brown; Tony Clark; Little Milton; Major Lance; *Boo-Ga-Loo*, Tom & Jerrio; Howlin' Wolf; Dee Dee Warwick; Manhattans; O. V. Wright; Ikettes; B. B. King on ABC-Par. and, *Please Love Me*, B. B. King, Kent; and, the Jimmy McCracklin.

Entertainer Tops Detroit

No. 1 with Ernie Durham in Detroit is the Tony Clarke, and it is big pop too. *And I Love Him*, Esther Phillips is a big breakout as is the Little Milton. Ernie likes the Ben E. King, Aretha Franklin, Gene Chandler, Miracles, Barbara Lynn, Emanuel Laskey, Merle Spears, and Volumes . . . Donny Brooks and Robert B.Q. at KATZ, St. Louis like the Gladys Knight . . . Top ten at WYLD with Ed Teamer in New Orleans is the Prof. Longhair and Ike & Tina on Loma (which is big in Miami and other markets) . . . The Ikettes is a big seller with Chatty Hatty, WGIV, Charlotte and she is picking the Gene Chandler and Ben E. King, and Little Richard.

R & B TOP 30

Impressions Moving Up, Up, Up

- | | |
|--|---|
| 1 STOP: IN THE NAME OF LOVE
Supremes—Motown 1074 | 16 MR. PITIFUL
Otis Redding—Volt 124 |
| 2 PEOPLE GET READY
Impressions—ABC Paramount 10622 | 17 TWINE TIME
Alvin Cash & The Crawlers—Mar-V-Lus 6002 |
| 3 NOWHERE TO RUN
Martha & The Vandellas—Gordy 7030 | 18 CLAPPING SONG
Shirley Ellis—Congress 234 |
| 4 PEACHES 'N' CREAM
Ikettes—Modern 1005 | 19 HOW DO YOU QUIT
Carla Thomas—Atlantic 2272 |
| 5 SHOTGUN
Junior Walker—Soul 35008 | 20 THE ENTERTAINER
Tony Clarke—Chess 1924 |
| 6 GOT TO GET YOU OFF MY MIND
Solomon Burke—Atlantic 2276 | 21 GOOD TIMES
Jerry Butler—Vee Jay 651 |
| 7 COME SEE
Major Lance—Okeh 7216 | 22 THE RECORD (BABY, I LOVE YOU)
Ben E. King—Atoe 6343 |
| 8 ASK THE LONELY
Four Tops—Motown 1073 | 23 WOOLY BULLY
Sam The Sham—MGM 13322 |
| 9 DON'T MESS UP A GOOD THING
Fontella Bass & Bobby McClure—Checker 1097 | 24 NEVER, NEVER LEAVE ME
Mary Wells—20th Century-Fox 570 |
| 10 I'LL BE DOGGONE
Marvin Gaye—Tamla 54112 | 25 YOU CAN'T HURT ME NO MORE
Gene Chandler—Constellation 146 |
| 11 MY GIRL
Temptations—Gordy 7038 | 26 DON'T WAIT TOO LONG
Bettye Swann—Money 108 |
| 12 YOU GOT WHAT IT TAKES/ YOU BETTER GET IT
Joe Tex—Dial 4003 | 27 SIMON SAYS
Isley Brothers—Atlantic 2277 |
| 13 WHEN I'M GONE
Brenda Holloway—Tamla 54111 | 28 COME BACK BABY
Boddie Joy—Red Bird 10-021 |
| 14 TIME WAITS FOR NO ONE
Eddie & Ernie—Eastern 602 | 29 TELL HER I'M NOT HOME
Ike & Tina Turner—Soma 2011 |
| 15 IT'S GONNA BE ALRIGHT
Maxine Brown—Wand 173 | 30 THE BARACUDA
Avin Cash & The Crawlers—Mar-V-Lus 6005 |

Congratulations!

FROM THE COMPANY WITH THE HITS:

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"A Chance For You And Me"

b/w

"Strong Love"

Sureshot 5008

BOBBY BLAND

"Ain't No Tellin'"

b/w

"Dust Got In Daddy's Eyes"

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CAPA

Soarin' in Sales—Play

BOOTS TILL
"WHERE DID
YOU GO"

Capa 125

Watch for these HOT
NEW releases from C A P A—

JOHNNY FOSTER

"YOU SLAMMED
THE DOOR"

b/w

"GOING WON'T
BE EASY"

KITTY HAWKINS

A Great Country Ballad

"LOVE ME BEFORE
IT'S TOO LATE"

b/w

"MY EVERYTHING"

ARTHUR THOMAS

"BEE STICKS
TOO HONEY"

b/w

"THAT DIDN'T
HURT MUCH
(DID IT?)"

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Will The Two Lesley Gores Please Stand Up?

by
LESLEY GORE

Miss Gore received Music Business' Yearend Award as the Top Female Vocalist (single records) for 1964

I was in my dorm room one evening, working on homework assignments for my classes the next day, when I suddenly realized there was another Lesley Gore living in another world. There was Lesley Gore the recording artist, living in a world of pressure, challenges, glamour—success and fortune at my fingertips. And there is Lesley Gore, 18 years old, a freshman at Sarah Lawrence, attending classes, spending hours in the library (my library card is the most valuable “credit card” I own) and enjoying the fun and too often facing the tribulations all college students encounter.

When I decided to go to college full time, most people in show business were skeptical about the whole thing. I was told I was insane to turn down the lead in a new Broadway show; crazier for not accepting my own tv series. “Life and living educate you,” I was told “not books.”

The thought of combining my career and education wasn't an easy decision. I pondered over whether I could be a good student and still keep my record career active. Adjusting to campus life is not as easy as people may think. Would my classmates accept me for myself? Would my professors feel I was attending school for a lark? So many questions; so many doubts. Yet I knew I needed to complete my education.

Broader Horizons

I know the more prepared I am for life the more I will have to give to my career. I feel that my record success and the experiences I've had



Ready For Classes

in show business have helped me to mature as a person, and my horizons have broadened with the exposure. I've also learned something *very* important to me. I know that it is easy for people in show business to become completely preoccupied with themselves and their careers, to the exclusion of all else. Some don't know what's happening in the world, or how their own industry, entertainment, affects the world. This concentration may advance their careers, but they become terribly limited as human beings. There has to be more in life than this for me.

I want to grow as a person, and that's why I feel college is so important. I've also become aware that successful show business personalities can have real influence on people, for good or bad. I want to develop my ideas intelligently and live the kind of life that will let me be part of making this world a better place to live in. That may sound pompous, but I believe that individuals can influence the world around them.

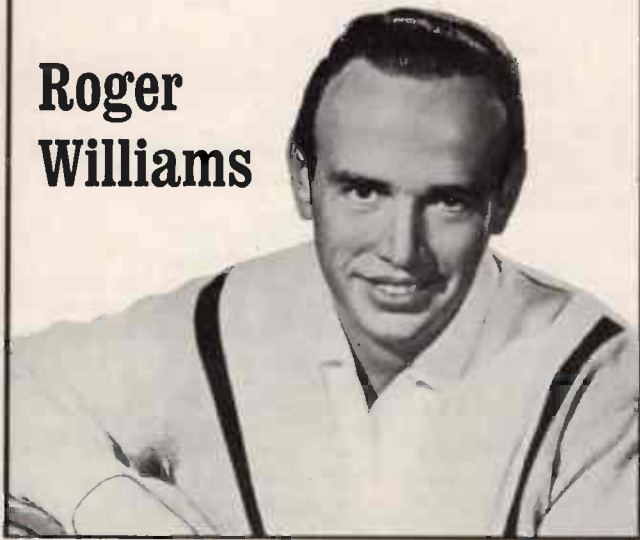
My two worlds exist side by side. Occasionally they collide, but I bounce between blows. I love to sing; I love to work; I love to learn—in short, I love to live life to the fullest! Thanks to my career in the record industry, I've been given wonderful opportunities, and both Lesley Gore, singer, and Lesley Gore, student, must be prepared for them.

By the way, I recently read where scientists estimate that during my lifetime man will make trips to the moon. I'd have to decline—my two worlds sure keep me busy.

Two more for the winner's circle!

TRY TO REMEMBER

Roger
Williams



KJB-48—45 RPM

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



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

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

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



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

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

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

The Waikikis

HAWAII HONEYMOON

KJB-52—45 RPM

Dateline Music City



Music Business in Nashville
CHARLIE LAMB

Kelso's Smash Hits

United Artists' debonaire Producer in Nashville, **Kelso Herston**, came on about six months ago, picked up the baton and cut two really big smashes. The current one causing much stir in both pop and country fields is a rollicking record titled "Girl On the Billboard," a voluptuous creation artistically and musically. Kelso was also privileged to share honors with **Jack Gold**, UA's New York man and A&R topper, in bringing out "The Little Things" by **Bobby Goldsboro**. Those in the know in Music City have heard reports of other Kelso stuff bubbling in the UA can. . . . **Johnny Cash**, always a crowd pleaser, nearly tore the house down when he guest spotted on the Grand Ole Opry Saturday night. He encored again and again but it wasn't quite enough to please the audience. His current Columbia smash is "Orange Blossom Special." He's got an LP by the same name following in the footsteps of the single.

Decca thrush **Wilma Burgess**' recording of "You Can't Stop My Heart From Breaking" grabbed the airplay in Detroit last week—first week after release. The attractive Florida songstress also took the cities of Orlando, Tampa and Miami by storm when top stations gave her prime time play. . . . **Charlie Louvin** has another crackerjack smash, "See the Big Man Cry" which could go pop. Watch it. Watch it. . . . **Howdy Foster**, one time fiddler for **Roy Acuff**, who has been working right alongside **Jim McConnell** at Acuff-Rose Artists Corp., fell into the managerial role in perfect cadence at McConnell's death March 6. . . . **Webb Pierce**, in his "Lovin' You, Then Losin' You," is in competition with himself. With two others in the charts, "That's Where My Money Goes" and "Broken Engagement," it took only a short time, however for the trade to recognize that he has still another hit. . . . Speaking of hits, **Kitty Wells**, "queen" of country music, seems to have a new two sider—"You Don't Hear" and "Six Lonely Hours." There are mighty few artists who have the high hit percentage of Kitty.

Jones On Dean TV'er

George Jones and **Gene Pitney** will appear on the **Jimmy Dean TV'er** April 15. Their album and single release on Musicor, "I've Got Five Dollars and It's Saturday Night" is reported doing very well across country. Jones has been touring the west coast, whence he will move into the northeast. . . . **Leroy Van Dyke** is speaking on country music at the annual N.A.B. convention in Washington, D.C. March 23. He's joined by **Stan**



OH, PRETTY WOMAN: When a crowd of adoring men sit in rapt attention with one pretty woman in their midst, it's a safe bet that she's **Connie Francis**. After **Connie** guested recently on the **Steve Rizen** program over Pittsburgh's **KQV**, she relaxed with some of her friends. Left to right are: **Chuck Brinkman**, **Dex Allen**, **Steve Rizen**, **Connie**, **David Scott** and **Hal Murray**.

Kenton and **Gene Pitney**, who are speaking on pop and jazz music. . . . **Sonny James** and **The Southern Gentlemen** have been signed for a fourth movie to be filmed in Nashville by **Marathon Pictures**, tentatively titled "Country Music Goes to the Opera House," it was announced by the **Bob Neal Agency**.

Glenda Brock, age 15, of **Acworth, Ga.** who had never been out of the state until last week, has learned that the **Grand Ole Opry** is real. She's been listening for years, but thought it was all play-acting on records. **WSM** and the **Nashville Chamber of Commerce** heard about **Glenda** and invited her and her mother to Nashville, paying all expenses. **WSM** people, aided by **Dottie West** showed them around. They attended the **Friday Night Opry**, made a tour of the homes of the stars, visited the **Ernest Tubb Record Shop**, and on Saturday night they saw the **Opry** itself. Then they met many of the stars backstage.

Buck Says No

Buck Owens says he has turned down a lot of bookings because he was asked to do things not strictly under the heading of country music. "During the past month we have had network TV appearances fall through over our refusal to try to be something that we are not," Owens says. "They wanted us to comb our hair different; once they wanted us to dress in **Ivy League** or **Tux suits**; another time they wanted just me to sing and not use the band. We said thanks, but no. The country people would not know us without our country get up and style."

One of America's most effective weapons in the strife-torn jungles of **Viet Nam**—has a hole in its middle, kills you with laughter, is strapped together with six pieces of wire and manipulated by a **Nashville hillbilly**, according to **Moeller Talent Inc.** "It goes by the name of **Jimmy Dickens** and his guitar and its effectiveness in boosting morale and harrassing the enemy came to light in a recent bull session on **Nashville's Music Row.**" **Dickens** and **Gino King**, his companion and backup man, told of their most recent round-the-world tour, the second privately sponsored one in less than a year. They played engagements at **U.S. military bases** in the **Far East** and were in **Saigon** on **New Years' Eve**. **Dickens** leaves late in **March** for another tour of military installation in **Germany, Italy and France**. **Dickens'** new album, "Handle With Care" was released recently by **Columbia**. **Columbia** is also releasing a single, "He Stands Real Tall" backed with "Life Turned Her That Way."

Stars Memorialized

It was two years ago on **March 5, 1963**, that **Patsy Cline**, **Cowboy Copas**, **Hawkshaw Hawkins** and **Randy Hughes** died in an airplane crash over **West Tennessee**. **Norfolk's Jesse Travers** paid tribute to the foursome and also to **Jack Anglin**, killed in an auto crash on his way to their funeral, over **WCMS** recently. There was also an eight minute tape recording of a tribute by the **Grand Ole Opry** by **Ott Devine**, and the **Jordanaires**.

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ART STEINER - DIRECTOR

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for members of Music-Record Industry

MARCH 27, 1965

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.

L-O-V-E, Kaempfert, Gain Ground

MONEY ALBUMS

This Week	Last Week	Album	Label
1	1	MARY POPPINS	SOUNDTRACK, Vista BV 4026
2	2	GOLDFINGER	SOUNDTRACK, United Artists UA 4117; UAS 5117
3	3	YOU'VE LOST THAT LOVIN' FEELIN'	RIGHTEOUS BROTHERS, Philles LP-S 4007
4	4	BEATLES '65	Capitol T 2228
5	5	MY FAIR LADY	FILM SOUNDTRACK, Columbia KOL 8000
6	7	WHERE DID OUR LOVE GO	SUPREMES, Motown MT 621
12	12	L-O-V-E	NAT KING COLE, Capitol T-ST 2195
8	6	THE BEST OF AL HIRT	RCA Victor LPM-LSP 3309
11	11	BLUE MIDNIGHT	BERT KAEMPFFERT, Decca DL 4569
10	9	DEAR HEART	HENRY MANCINI, RCA Victor LPM-LSC 2990

This Week	Last Week	Album	Label
11	8	MY LOVE FORGIVE ME	ROBERT GOULET, Columbia CL 2296
12	13	BEACH BOYS CONCERT	Capitol TAO-STAO 2198
13	10	RIGHT NOW	RIGHTEOUS BROTHERS, Moonglow M 1001
14	15	THE NANCY WILSON SHOW	Capitol SKAO 2136
15	22	THE RETURN OF ROGER MILLER	Smash MGS 27061
16	14	SOME BLUE EYED SOUL	RIGHTEOUS BROTHERS, Moonglow MLP-SLP 1002
17	18	THE FOLK ALBUM	TRINI LOPEZ, Reprise 6147
18	26	DEAN MARTIN HITS AGAIN	Reprise R 6146; RS 6146
19	17	FIDDLER ON THE ROOF	ORIGINAL CAST, RCA Victor LSO 1093
20	23	A LITTLE BIT OF HEAVEN	JOHN GARY, RCA Victor LPM-LSP 2994

This Week	Last Week	Album	Label
33	33	DOWNTOWN	PETULA CLARK, Warner Bros. 1599
22	16	DEAR HEART	JACK JONES, Kapp KL 1415
23	21	STANDING OVATION	JERRY VALE, Columbia CL 2273; CS 9073
24	20	COAST TO COAST	DAVE CLARK FIVE, Epic LN 24128
25	19	PEOPLE	BARBRA STREISAND, Columbia CL 2215; CS 9015
26	24	ROUSTABOUT	ELVIS PRESLEY, RCA Victor LSP 2999
32	32	YOUR CHEATIN' HEART	SOUNDTRACK, MGM E 4260
28	29	THAT HONEY HORN SOUND	AL HIRT, RCA Victor LPM-LSP 3337
29	31	SHAKE	SAM COOKE, RCA Victor LPM-LSP 3367
30	28	SOFTLY AS I LEAVE YOU	FRANK SINATRA, Reprise 1013

ACTION ALBUMS

31	30	YOU REALLY GOT ME	KINKS, Reprise 6143
32	25	PEARLY SHELLS	BILLY VAUGHN, Dot DLP 3605
33	34	JOHNNY RIVERS IN ACTION	Imperial LP 9280-12280
44	44	FERRY ACROSS THE MERSEY	GERRY & THE PACEMAKERS, United Artists UAL-S-6387
35	39	KNOCK ME OUT	VENTURES, Dolton BLP 2033
36	37	JOAN BAEZ #5	Vanguard VSD 79160
47	47	THE SOUND OF MUSIC	SOUNDTRACK, RCA Victor LSOD 2005
38	42	KINGSMEN, VOL. 3	Wand 662
39	27	HARD DAY'S NIGHT	BEATLES, United Artists UAL 3366
40	41	WE COULD	AL MARTINO, Capitol T-ST 2200
41	36	MR. LONELY	BOBBY VINTON, Epic LN 24136
42	43	12 X 5	ROLLING STONES, London LL 3402; PS 402
43	35	GETZ AU GO GO	STAN GETZ, Verve V-V6-8600
44	38	HELLO, DOLLY!	ORIGINAL CAST, RCA Victor LOC 1087
50	50	HAVE YOU LOOKED INTO YOUR HEART	JERRY VALE, Columbia CL 2313; CS 9113
46	40	SAM COOKE AT THE COPA	RCA Victor LPM-LSP 2970
47	46	YESTERDAY'S GONE	CHAD & JEREMY, World Artists WAM 2000
70	70	THE ROLLING STONES: NOW!	London LL 3420
49	45	EVERYBODY LOVES SOMEBODY	DEAN MARTIN, Reprise RS 613
50	48	BOBBY VINTON'S GREATEST HITS	Epic LN 24098
51	51	MY FAIR LADY	ANDY WILLIAMS, Columbia CL 9005
71	71	INTRODUCING HERMAN'S HERMITS	MGM E 4282
53	54	SUGAR LIPS	AL HIRT, RCA Victor LPM/LSP 2965
54	57	COWBOYS AND INDIANS	NEW CHRISTY MINSTRELS, Columbia CL 2303

55	55	A BIT OF LIVERPOOL	SUPREMES, Motown MLP 623
56	52	GETZ/GILBERTO	Verve V/V6-8545
57	56	SOUTH OF THE BORDER	HERB ALPERT & TIJUANA BRASS, A&M 108
58	49	THE KINGSTON TRIO	Decca CL 74613
59	63	COMMAND PERFORMANCE—LIVE IN PERSON	JAN & DEAN, Liberty LRP 34031
79	79	RAMBLIN' ROSE	NAT KING COLE, Capitol T/ST 1837
61	59	GREATEST LIVE SHOW ON EARTH	JERRY LEE LEWIS, Smash MGS/SRS 27056
62	69	I'LL BE THERE	GERRY & PACEMAKERS, Laurie LLP/SP 2030
63	61	PETER, PAUL & MARY IN CONCERT	Warner Bros. 2W 1555
64	72	LOVE IS EVERYTHING	JOHNNY MATHIS, Mercury MG 20991/SR 60991
65	66	FUNNY GIRL	ORIGINAL CAST, Capitol VAS 2059
66	73	SHE'S NOT THERE	ZOMBIES, Parrot 61001
67	64	WHO CAN I TURN TO	TONY BENNETT, Columbia CL 2285
68	65	HELLO, DOLLY!	LOUIS ARMSTRONG, Kapp KL 136; KS 3364
69	78	FOUR TOPS	Motown M/S 622
70	82	PEOPLE GET READY	IMPRESSIONS, ABC Paramount 505
71	60	THE DOOR IS STILL OPEN	DEAN MARTIN, Reprise R 6140
72	83	THE SUPREMES SING COUNTRY, WESTERN & POP	Motown 625
73	53	GOLDEN BOY	ORIGINAL CAST, Capitol VAS 2124
74	75	ANYONE FOR MOZART	SWINGLE SINGERS, Philips PHM 200-149/PHS 60-149
75	77	RAY CHARLES—LIVE IN CONCERT	ABC Paramount 500
76	81	THE JIM REEVES WAY	RCA Victor LPM/LSP 2968
77	68	ALL SUMMER LONG	BEACH BOYS, Capitol T/ST 2110

78	58	SOMETHING NEW	BEATLES, Capitol T/ST 2108
79	85	PORTRAIT OF LOVE	LETTERMEN, Capitol T/ST 2270
80	80	WEEKEND IN LONDON	DAVE CLARK FIVE, Epic LN 24139
81	62	I STARTED OUT AS A CHILD	BILL COSBY, Warner Bros. 1567
82	88	THE MANTOVANI SOUND	London LL 3419
83	83	THE BEACH BOYS TODAY!	Capitol T/ST 2266
84	93	MUSIC TO READ JAMES BOND BY	VARIOUS ARTISTS, United Artists UAL 3415/UAS 6415
85	67	THE BEATLES STORY	Capitol STBO.2222
86	89	GOIN' OUT OF MY HEAD	LITTLE ANTHONY & IMPERIALS, DCP 6808
87	76	SIDEWINDER	LEE MORGAN, Blue Note 4157
88	96	IMPRESSIONS GREATEST HITS	ABC Paramount 515/8515
89	89	UNFORGETTABLE	NAT KING COLE, Capitol T 357
90	90	BIZET: CARMEN	MARIA CALLAS, Angel CLX 3650
91	91	LEADER OF THE PACK	SHANGRI-LAS, Red Bird 20-101
92	92	SENSITIVE SOUND OF DIONNE WARWICK	Scepter M 528
93	80	"POPS" GOES THE TRUMPET	AL HIRT & BOSTON POPS, RCA Victor LM/LSC 2721
94	94	HOW SWEET IT IS TO BE LOVED BY YOU	MARVIN GAYE, Tamla TM/TMS 258
95	95	ORANGE BLOSSOM SPECIAL	JOHNNY CASE, Columbia CL 2309/CS 9109
96	96	THE NEW SEARCHERS LP	MIKE, JOHN, FRANK & CHRIS, Kapp KL 1412
97	99	WALK AWAY	MATT MONRO, Liberty LRP 3402
98	20	ORIGINAL WINNERS	VARIOUS ARTISTS, Roulette R 25203
99	99	JAMES BOND THRILLERS	ROLAND SHAW ORK., London LL 3412
100	100	THE 4 SEASONS ENTERTAIN YOU	Philips PHM 200-164/PHS 600-164

Dateline Music City (Con't)

The semi-annual East Coast membership meeting of ASCAP will be held March 30 at 2:30 p.m. at New York's Waldorf-Astoria. . . . **Sam Lillibridge**, documentary movie producer, who since his elevation to colonel on the staff of **Gov. Jimmie Davis** of Louisiana, goes by the name of "Colonel Sammy" is starting a new label—Colsam, at Kileen, Texas. He's already signed several artists. . . . **Ernest Ashworth** whose movie, "The Farmer's Other Daughter," is skedded for early release, reminds jocks that anyone who hasn't got a copy of his new Hickory release, "Love Has Come My Way" and "Because I Cared" should write him. The song was written by **Don Gibson**. Early reports are of bulging plays and sales.

Eddy Arnold On Move

Eddy Arnold is in Winter Haven, Fla. for his spotlight part in a forthcoming **Jimmy Dean Show**. Arnold's new release, "What's He Doin' In My World," is hailed by dollar minded critics as his greatest since his big selling "Bouquet Of Roses." . . . Capitol's **Ferlin Husky** records under direction of **Marvin Hughes** and **Billy Graves** at the Bradley Studios March 22, 24 and 30. . . . **Maxine Brown** is encountering some of the tribulations to go with the joys of motherhood. While playing with her youngsters, Maxine fell against a dish washer and cut her face which required some doctoring. . . . The Browns have sold their Trio Club at Pine Bluff, Ark. primarily because they are in almost constant demand in other places. . . . **Billy Walker** found snow everywhere recently. He went west and ran into a blizzard. In the midwest he ran into another. Then he came to Nashville and it was snowing. . . . The **Glaser Brothers** are featured in an Australian magazine pointing up their popularity.

Chuck Goddard has joined the staff of WQIK, Jacksonville, Fla. He's both platter-spinner and song writer. . . . **Chuck Spencer**, formerly with WMOU in Berlin, N.H., has joined WAAB in Worcester, Mass.

COUNTRY SINGLE PICKS

THE WILBRUN BROTHERS
Decca 31764
I HAD ONE TOO MANY
(Sure-Fire, BMI) (2:18)—McAlpin
Flip is "Left Out,"
(Sure-Fire, BMI) (2:15)—Crutchfield

GEORGE HAMILTON IV
RCA Victor 8537
(YOU DON'T LOVE ME) ANYMORE
(Four-Star, BMI) (2:29)—Burgess
THE LATE MISTER JONES
(Screen Gems-Columbia, BMI)
(2:00)—Light

BOBBY LEWIS
United Artists 842
PERFECT EXAMPLE OF A FOOL
(Pamper, BMI) (2:45)—Cochran
Flip is "Everybody's Baby,"
(Pamper, BMI) (2:28)—Nelson

JEAN SHEPARD
Capitol 5392
SOMEONE'S GOTTA CRY
(Wilderness, BMI) (2:43)—Bowman
Flip is "Don't Take Advantage of Me,"
(Hitway, BMI) (2:27) — Morris, Owens

CHARLIE RICH
RCA Victor 8536
THERE WON'T BE ANYMORE
(Charles Rich, BMI) (2:22)—Rich
Flip is "Gentleman Jim,"
(Group Music/Makamillion, BMI)
(2:35)—Foster, McMillan

DAVID HOUSTON
Epic 9782
ROSE-COLORED GLASSES
(Pamper, BMI) (2:29)—Carter

CILLA BLACK'S FIRST ALBUM

is titled "Is It Love?" (St 2308).
It's going to be a great one! See
Cilla April 4 on the Ed Sullivan
Show.



FROM ALL OF US, TO MUSIC BUSINESS! HAPPY BIRTHDAY!

Inez & Charlie Foxx
Baby Washington
Jimmy McGriff
Eddie & Ernie
Ray Bryant
Harry "Sweets" Edison
The Soul Sisters

Tina Britt
Beverly Wright
Kitty Noble
Billy Prophet
The Mustangs
Beverly McKay
Jimmy Oliver

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BIG 50 C&W HITS

MARCH 27, 1965

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

- | | | | | | |
|----|----|---|----|----|---|
| 1 | 2 | TEN LITTLE BOTTLES
Johnny Bond—Starday 704 | 26 | 28 | JUST THOUGHT I'D LET YOU KNOW
Carl & Pearl Butler—Columbia 43210 |
| 2 | 1 | KING OF THE ROAD
Roger Miller—Smash 1965 | 27 | 27 | BABY, THEY'RE PLAYING OUR SONG
Tompall & The Glaser Bros.—Decca 31736 |
| 3 | 5 | ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia 43206 | 28 | 31 | I STILL MISS SOMEONE
Lester Flatt & Earl Scruggs—Columbia 43204 |
| 4 | 4 | THEN AND ONLY THEN
Connie Smith—RCA Victor 8489 | 29 | 32 | A DEAR JOHN LETTER
Skeeter Davis & Bobby Bare—RCA Victor 8496 |
| 5 | 16 | THIS IS IT
Jim Reeves—RCA Victor 8508 | 30 | 35 | I WANT YOU
Tom Tall & Ginny Wright—Chart 1170 |
| 6 | 6 | (MY FRIENDS ARE GONNA BE) STRANGERS
Roy Drusky—Mercury 72376
Merle Haggard—Tally 179 | 31 | 40 | SEE THE BIG MAN CRY
Charlie Louvin—Capitol 5369 |
| 7 | 7 | WALK TALL
Faron Young—Mercury 72375 | 32 | 22 | YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol 5230 |
| 8 | 8 | A TIGER IN MY TANK
Jim Nesbitt—Chart 1165 | 33 | 37 | WHERE DID YOU GO
Boots Till—Capa 125 |
| 9 | 9 | I WASHED MY HANDS IN MUDDY WATER
Stonewall Jackson—Columbia 43197 | 34 | 36 | BAD, BAD DAY
Bob Luman—Hickory 1289 |
| 10 | 3 | I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol 5336 | 35 | 41 | I CRIED ALL THE WAY TO THE BANK
Norma Jean—RCA Victor 8513 |
| 11 | 14 | TWO SIX PACKS AWAY
Dave Dudley—Mercury 72384 | 36 | ★ | WHAT'S HE DOING IN MY WORLD
Eddy Arnold—RCA Victor 8516 |
| 12 | 11 | HAPPY BIRTHDAY
Loretta Lynn—Decca 31707 | 37 | 38 | TOO EARLY TO GET UP
Willis Bros.—Starday 703 |
| 13 | 13 | WHAT MAKES A MAN WANDER
Jan Howard—Decca 31701 | 38 | 44 | BECAUSE I CARED
Ernest Ashworth—Hickory 1304 |
| 14 | 10 | DO WHAT YOU DO DO WELL
Ned Miller—Fabor 137 | 39 | 45 | HEY, HEY BARTENDER
Osborne Brothers—Decca 31751 |
| 15 | 18 | THE WISHING WELL
Hank Snow—RCA Victor 8438 | 40 | 29 | ODE TO THE LITTLE BROWN SHACK OUT BACK
Billy Edd Wheeler—Kapp 617 |
| 16 | 17 | LOVING YOU, THEN LOSING YOU
Webb Pierce—Decca 31737 | 41 | 42 | CLOUDY AND COOL
Chet Atkins—RCA Victor 8429 |
| 17 | 21 | YOU DON'T HEAR
Kitty Wells—Decca 31749 | 42 | 39 | WHAT I NEED MOST
Hugh X. Lewis—Kapp 622 |
| 18 | 12 | SITTIN' IN AN ALL NITE CAFE
Warner Mack—Decca 31684 | 43 | ★ | CERTAIN
Bill Anderson—Decca 31743 |
| 19 | 20 | TINY BLUE TRANSISTOR RADIO
Connie Smith—RCA Victor 8489 | 44 | 24 | IT AIN'T ME BABE
Johnny Cash—Columbia 43145 |
| 20 | 23 | FREIGHT TRAIN BLUES
Roy Acuff—Hickory 1291 | 45 | ★ | A TOMBSTONE EVERY MILE
Dick Curless—Tower 124 |
| 21 | 25 | SIX LONELY HOURS
Kitty Wells—Decca 31749 | 46 | ★ | GETTIN' MARRIED HAS MADE US STRANGERS
Dottie West—RCA Victor 8525 |
| 22 | 34 | GIRL ON THE BILLBOARD
Del Reeves—United Artists 824 | 47 | ★ | HONKY TONK SONG
Charlie Walker—Epic 9759 |
| 23 | 19 | I'LL WANDER BACK TO YOU
Earl Scott—Decca 31693 | 48 | ★ | BEST MAN
Bobby Barnett—Sims 231 |
| 24 | 30 | BLAME IT ON THE MOONLIGHT
Johnny Wright—Decca 31740 | 49 | ★ | SUNNY SIDE OF THE MOUNTAIN
Jimmy Martin & The Sunny Mountain Boys—Decca 31748 |
| 25 | 15 | I'LL REPOSSESS MY HEART
Kitty Wells—Decca 31705 | 50 | ★ | I'LL END IT LIKE A MAN
Ted Kirby—Chart 1180 |

BIG C&W ALBUMS

- | | | | | | |
|---|---|--|----|----|--|
| 1 | 4 | RETURN OF ROGER MILLER
Smash MGS 27061 (M)/SRS 60761 (S) | 10 | 10 | PICK OF THE COUNTRY
Roy Drusky—Mercury MG 20973 (M)/SR 60973 |
| 2 | 1 | YOU'RE THE ONLY WORLD I KNOW
Sonny James—Capitol T 2209 (M)/ST 2209 (S) | 11 | 11 | YOUR CHEATIN' HEART
Soundtrack/Hank Williams, Jr.—MGM E 4260 (M)/SE 4260 (S) |
| 3 | 3 | FAITHFULLY YOURS
Eddy Arnold—RCA Victor LPM 2629 (M)/LSP 2629 (S) | 12 | ★ | I'VE GOT A TIGER BY THE TAIL
Buck Owens—Capitol T/ST 2283 |
| 4 | 2 | THE FABULOUS SOUND OF FLATT AND SCRUGGS
Columbia CL 2255 (M)/CS 9035 (S) | 13 | 13 | HAVE I TOLD YOU LATELY THAT I LOVE YOU
Jim Reeves—Camden 842 |
| 5 | 5 | LESS AND LESS/I DON'T LOVE YOU ANYMORE
Charlie Louvin—Capitol T 2208 (M)/ST 2208 (S) | 14 | ★ | BURNING MEMORIES
Kitty Wells—Decca DL 4612 |
| 6 | 6 | TOGETHER AGAIN/MY HEART SKIPS A BEAT
Buck Owens & His Buckeroos—Capitol T 2315 (M)/ST 2135 (S) | 15 | 15 | BITTER TEARS
Johnny Cash—Columbia CL 2248 (M)/CS 9048 (S) |
| 7 | 7 | THE BEST OF JIM REEVES
RCA Victor LPM 2890 (M)/LSP 2890 (S) | 16 | 9 | I DON'T CARE
Buck Owens & His Buckeroos—Capitol T 2186 (M)/ST 2186 (S) |
| 8 | 8 | LOVE LIFE
Ray Price—Columbia CL 2189 (M)/CS 8989 (S) | 17 | 20 | SONGS FROM MY HEART
Loretta Lynn—Decca DL 4260/DL 74620 |
| 9 | ★ | ORANGE BLOSSOM SPECIAL
Johnny Cash—Columbia CL 2309 (M)/CS 9109 (S) | 18 | 18 | COUNTRY MUSIC TIME
Kitty Wells—Decca DL 4554/DL 74554 |
| | | | 19 | 16 | SONGS OF TRAGEDY
Hank Snow—RCA Victor LPM/LSP 2901 (S) |
| | | | 20 | 12 | THE JUDY LYNN SHOW
United Artists UAL 3390 (M)/UAS 6390 (S) |

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RICK NELSON
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I CAN'T EXPLAIN **THE WHO**
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YOU CAN'T STOP MY HEART FROM BREAKING
WILMA BURGESS

DECCA 31759

I WILL ALWAYS HAVE FAITH IN YOU
GROVER MITCHELL

DECCA 31747

IT HURTS ME
BOBBY SHERMAN

DECCA 31741

MUSIC BUSINESS

First Anniversary
Section

Music Business Was Born Under The Sign Of Aries — And That Means A Lot To A Numerologist!

By
Vincent Lopez

Orchestra leader at the Hotel Taft Grill,
New York City, and one of America's Fore-
most Numerologists



When I received a message from Sam Chase, publisher of Music Business, I was delighted and flattered. His request was for me to forecast the future of Music Business magazine according to my hobby, numerology, which is based on timing and numbers. Nothing is more accurate and to the point than mathematics.

The birth of MB was March 21, 1964 which was a "9" year, the time for those instrumental in launching this project to consummate old ideas and deals, eliminate conditions that are in the way, get ready for expansion, and have a clear perspective in '65, which is the beginning of a new cycle for MB. The fact that MB is celebrating its first anniversary number in 1965, a "1" year, indicates that the next 8 years should build to a terrific peak.

The pattern of the timing and birth of this magazine was under the sign of Aries,

the Ram; the ruling planet, Mars—a terrific combination for activity, which is its key word. It will also be very ambitious, and at times restless to go ahead too fast, so care must be taken not to overexpand.

From what I have observed and read of Music Business, I must say that it is very informative and in key with the new era not only in music but in all activities.

A Changing World

The world is changing during the 60's, expanding and adjusting itself. Contemporary music is now in its 7th cycle which means new ideas, unexplainable but unfolding for the next six years. The music business of today is not understandable to many of the seniors. They cannot understand the new rhythms. The melody is the same but the rhythm and percussion are so different, more exciting; the tempo is faster; sometimes it hits a frenzy. It

is generated by the youth of today, and MB in exposing young talent, some that have been recognized and others still to be recognized, is in the right pattern and groove to become one of the most outstanding magazines of its kind.

MB publisher, Sam Chase, was born August 4th under the sign of Leo, the Lion; ruling planet the Sun. His key word is competency. He has a very active mind and a genius for business and financial success. Inclined to be very friendly, determined, independent and ambitious; a natural employer with a fine gift for organizing the talents and resources of other people. He will always dominate the situation wherever he is.

Taking in the whole picture of MB and Sam Chase, the indications are that according to mathematics it has to be a winner.

Let's Get Rid Of Those Old, Old, Old Wives' Tales About The Music Business

by
Mike Turntable

The author is the editor of the most outspoken of all weekly newsletters, "Behind The Scenes"



Our business is replete with many old wives tales. By constantly repeating them and reading about them, after a while we all come to believe in them. They have no basis in fact or in our every day life, but shorn sheep that we are, we continue to believe what we see and read.

For example, let's take 45 r.p.m. records. It's a well established myth that 45's are solely purchased by teeners. The million plus of Louis Armstrong's "Hello Dolly," Dean Martin's string of sweet hits; the gigantic sale of Beatle biscuits . . . all of the above prove that someone somewhere other than teens buy 45 r.p.m. records.

The Radio Station Myth

Next (in the same vein) there is a misty myth concerning the realm of modern radio. It is said that it is only for teenagers . . . so goes the myth. Oh, what a lot of hog-wash!!! In some markets 70% of the audience listen to a modern, so-called rock station. Now anyone in his right mind should stop talking himself into the belief that 70% of the available market audience is teen-age. Some day, crass columnists and agency people in

general will accept the fact that this is another day and age, with changed listening habits.

Another myth-story concerns the writers and producers of today's hits. It seems that many of the older heads feel that producers like George Martin, Phil Spector, et al., or writers like Pomus and Shuman, Bob Crewe, Lieber and Stoller, etc., write strictly in a teen vein, and that nobody over 21 should pay any attention to what they write. So goes the art of story telling.

Well, dear friends there are a good many items on our charts every week that will be around for a good many years to come. Readily to our mind come just a few from the so-called rock era that will be around as long as anything written by Rodgers and Hammerstein—"That's When Your Heartaches Begin", "Fever", "Diana"—the list of tunes is endless. To take up the rest of this column all we would have to do is cite the Ray Charles tunes and the lists of artists who have done "What'd I Say", "I've Got A Woman" etc. Yes, it seems that modern music is here to stay just like the shimmy did

and still does.

Today's DeeJay

Another explosion of myth-ology is the current image of a disc jockey. If you ask—he's a finger popper with a bottle of booze in one hand, and a lecherous eye out for a woman, at just about the same time. And that, my friends, is a whole lot of what you find down in the cow pasture. As a writer closely associated with the biz, we can tell you that most of them are hard working guys who have families they go home to every night, and who utilize what spare time they have to improve their image in their community. There are a few swingers who give a bad impression to the biz—but isn't that so of just about any field of endeavor—whether you're talking about disc jockeys or jewelry salesmen?

It's high time that some of the leaders in our biz stopped blowing smoke and began a campaign to create a more concise and current picture of the ingredients that do go to make up the whole cloth in our biz . . . In other words all you Sherlock Holmeses—let's clear up this myth-ery.

You Don't Really Like That Junk You Play, Do You?

by
Tom Donahue

Disc Jockey at KYA, San Francisco, and co-author, with Bob Mitchell of the Tempo newsletter.

I have a friend named Eric Longden whose father Johnny is the "winningest jockey" in the world. Eric is a trainer and spends his afternoons at the races. Now, if you are the "winningest jockey" in the world, you are also the "losingest jockey" and daily without fail, some racing fan grabs Eric and starts screaming at him about the way his father rode some horse today or yesterday, or sometimes years ago.

Eric has developed a whole attitude toward these people. He becomes deaf, his face goes blank, his eyes are unseeing and he turns his head as far away from his assailant as possible and just smiles.

I have been studying his technique for some time now and I think in a few years I will have it down pat. My father is not a jockey—I wish he was or I was or something but there's a couple of hundred pounds separating me from my life's desire. I will be using Eric's technique against those tens of thousands of people I meet who after the usual formalities of introduction give you that half smile and the zinger—"You don't really like that junk you play, do you?"

The "do you?" is said accusingly and that is the point at which I am trying to teach myself to blank out.

I have tried other techniques—logic, evangelism, persuasion, explanation, but in the final analysis we must carefully ration the time in our lives we expend on the norms and the jive people—and I have run out of time altogether.

Digs The Stones

I wonder if other people in the business have found out how really fantastic The Rolling Stones are? I have heard all the blah blah blah about how they have derived style and material from Jimmy Reed et al but none of this detracts from a fantastic sound and presentation—and by the way have you dug any Jimmy Reed lately? Or wallowed in an LP or two of John Lee Hooker?

No, I don't like it all. I don't like novelty records or Connie Francis or Neil Sedaka or Paul Anka or any kind of girl singer who wears nine petticoats and has fat

knees and dimples and an omnipresent mother or little girls or little boys who sing watch the bouncing ball super white songs that they can't do live and have to lip-synch on their own TV shows and thank God nowadays nobody else likes them either.

I like the Miracles and The Supremes and Martha and the Vandellas and just about everything that Berry Gordy does or ever has done. I like "Dancing in the Street" and "Shop Around" and "I'll Try Something New" and "My Girl" and I take them home and play them over and over and over again.

Flips Over Phil

I am an avowed disciple of Phil Spector's and have been since the first time I heard "To Know Him is To Love Him." I used to do whole shows on his records before he was discovered by Les Crane or Time Magazine or The Saturday Evening Post or the New York Herald Tribune when actually he originated in "Mad". Precious in my files are The Crystals and The Ronettes and Spanish Harlem and The Righteous Brothers and they did a couple of things before they met him that you should try like "I Just Wanna Make Love To You" and "Find Yourself Another Man".

I even wish I'd gone to the same High School in L.A. with Phil and Jerry Lieber and Mike Stoller and maybe some of it would have rubbed off or I could have just hung out and dug some of the sessions that Lieber and Stoller did with The Coasters and have you ever heard a fantastic record called "Shopping For Clothes" or "Off the Hook" from a Rolling Stones LP and I think someone should say a word of appreciation for Jack Nietzsche who's done a lot of good things that not too many people know about.

Some might take home about five or six Roy Orbison albums and find out about the unbelievable trips he can take you on over a three-and-a-half or four octave range with some of the greatest material and arrangements ever written or listen to some Elvis Presley records on Sun or some of the stuff on Sun by Johnny

Cash or Carl Perkins and do you know that Sam Phillips once had Orbison and Presley and Cash and Perkins and Charlie Rich and how in the devil do you blow that lineup?

Bobby's His Man

Everybody got to have a man and I got a man named Bobby Blue Bland and when they talk about soul and the phonies that flip flop around the stage and collapse and have to be led off just like they were carrying them off the stage at The Apollo in 1956, I just point to Mr. Bland who stands there and finger pops ever so gently and tears off the top of my head.

The music for the past couple of years has probably been the best you'll ever hear and a lot of it is Variations On A Theme By Chuck Berry and if you need substantiation ask Johnny Rivers and The Ikettes and The Beatles and Petula Clark and The Ad Libs and The Newbeats and God only knows how many others and later on maybe we'll all decide that Fats Domino was the Father and Bo Diddley was his prophet.

I started out with Lucky Millinder and Erskine Hawkins and Buddy and Ella Johnson and I did Miller and James and The Dorsey Brothers and Shaw and Goodman and Woody and went down the road with Stix and Brownie McGhee and Sonny Terry and Billy Eckstine when it was X-Stine and Sarah and Ella and Mingus and Monk and Bird and Hawk and Dizzy and Roland Kirk and J.A.T.P. and Basie and a Kenton period and was in love with Louis Jordan and Slim Gaillard Ovootie and they used to talk about "Race and Blues" records and "Sepia" records and do you know what a kick it would be to take Jackie Wilson into a studio? Or have Jimmy Smith under contract and make singles with him?

Some of them I have outgrown and some of them grew away from me and I dig them all along with The Beach Boys and B. B. King, and Gene Pitney and Ray Petersen and The Animals and maybe I've gone too far—but I hope I haven't gone far enough.

The World Expects Miracles from Nashville, And Nashville Makes Them Happen

By
Wesley H. Rose

President of Acuff-Rose Publications, Inc.

It is important that Nashville be recognized for what it is—not an ordinary record producing center, but a vital force dominating a world industry and producing music for all classes of whatever taste or desire.

My case is not difficult to prove. It is highly significant that during 1964 at the height of the recent English trend and the big Detroit trend, Nashville had three big tunes lodged in the top of the nation's best selling charts.

Let's examine them:

1. "OH PRETTY WOMAN" was an internationally big song by Roy Orbison, produced by Nashville's own Fred Foster for Monument Records in the Fred Foster Sound Studios. This song was a type that one might expect to come from New York or from the foreign market.

2. "BREAD AND BUTTER" by The Newbeats on Hickory Records, an R & B type song such as you'd expect out of Detroit, which I had the privilege of producing at the Columbia Studios.

3. The fantastic seller, "G.T.O." by Ronnie and The Daytonas for Mala Records, produced by Bill Justis, published by Buckhorn Music, which quickly hit the top ten of the nation. This is the kind of song one would expect to come from the west coast but it was produced right here in Nashville by a Nashville-based producer.

Had An All-Section Sound

These Nashville-made songs carried an all-flavor, all-section sound. They point up the fact that Nashville produces a steady abundance of great, big-selling songs.

It's quite possible that everyone expects miracles out of Nashville, so when



they happen again and again nobody is surprised. Everyone sort of takes it for granted that Nashville can do it.

Well, why shouldn't Nashville do it? Since 1947 Nashville-based producers have created in Nashville studios some of the biggest records in each and every year. There is an all-star cast of record producers and music men in Nashville who cannot be equalled in any city or country of the world. To name a few of the great songs produced here in this 18-year interval:

"Heartbreak Hotel" with Elvis Presley; "Little Bitty Tear" with Burl Ives; "El Paso" with Marty Robbins; "Tennessee Waltz" with Patti Page and many other artists; "Chattanooga Shoe Shine Boy" with Red Foley; "Your Cheatin' Heart" with Hank Williams; "I'm Sorry" with Brenda Lee; "Dang Me" with Roger Miller; "Cathy's Clown" with The Everly Brothers; "I Can't Stop Lovin' You" with Ray Charles; "I Love You Because" with Al Martino; "Mexico"

with Bob Moore; "Last Date" with Floyd Cramer; "Oh, Lonesome Me" with Don Gibson; "Norman" with Sue Thompson.

Nashville's Great Producers

Consider some of the great producers in Nashville: Chet Atkins, Owen Bradley, Fred Foster, Don Law, Frank Jones, Shelby Singleton, Jerry Kennedy, Jim Vienneau, Billy Sherrill, Felton Jarvis, Bill Justis, Marvin Hughes, Paul Cohen, and Kelso Herston.

I don't believe in living on past glories, least of all in this business. But I would like to point up one momentous fact that I wish people would think about very seriously today. Nashville-made songs loom as the biggest in the industry. And what a potential for the immediate future! While mulling the charts, let's come up to date and see the story they tell right now. Listed there are such Nashville-produced giants as "King Of The Road" by Roger Miller on Smash, published by Tree; "Paper Tiger" by Sue Thompson on Hickory, published by Acuff-Rose; "Thou Shalt Not Steal" with Dick and Deedee on Warner Brothers, published by Acuff-Rose; "Break Away (From That Boy)" by the Newbeats on Hickory, published by Acuff-Rose; "Fancy Pants" with Al Hirt on RCA Victor, published by Acuff-Rose; "My Heart Would Know" by Al Martino on Capitol, published by Fred Rose Music; "Goodnight" by Roy Orbison on Monument, published by Acuff-Rose; "Fall Away" by Eddie Albert on Hickory, published by Acuff-Rose.

These songs are on the charts for all to see. They further emphasize Nashville's stature throughout the music world.

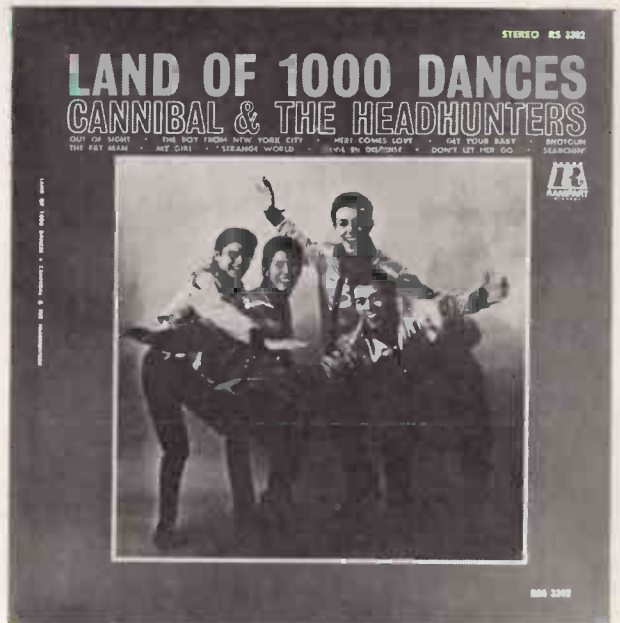
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Why Don't They Write Hit Songs For Musicals Anymore?

By
Vernon Duke

The outspoken composer is also the author of "Listen Here!," a tome about writing for musical comedy.

We live in an age of time-saving devices. Saving precious time isn't accomplished merely by using jets, powerful automobiles or the very handy telephone; you save time by employing ingenious abbreviations when you speak or write. In this respect, Soviet Russia and England—not America, perversely enough—lead the way. Instead of saying: "Editorial Board" a Soviet citizen refers to "Redcollegia." The English spit out "choc" instead of "chocolate," "fridge" rather than "refrigerator," even the notoriously verbose French prefer "un fox" to "un fox trot," "un dry," pure and simple, to "un dry martini." The slangy American is oddly reticent when it comes to abbreviations, although our slang ("dig," "crazy," "cat" and such) is considered elegant on both sides of the Iron Curtain.

We do, however, refer to a musical comedy, play or even drama as a "musical," period. This term, when used to describe a theatrical presentation, denotes singing and dancing people on the stage (some of them can talk too) and a number of musicians in the pit, presided over by a conductor—with or without a stick, this being optional. All right, so you pay \$9.90 for an orchestra seat and view "a musical," the term used as a noun. Now, you and I are entitled to a question; is the musical musical?

Musicless Musicals

Alas! By and large, the average 1965 "musical" is musicless: we hear fancily organized sounds, pretty and ugly, harmonious and fascinatingly discordant, we are asked to admire orchestral fireworks and vocal acrobatics (designed as arrangements), we tap our feet to irresistible rhythms, but all these fancy disguises fail to disclose musical "meat and potaoes"—rich, lush, hummable, rememberable tunes.

What makes a 32-bar chorus a good song? Easy: an arresting front phrase (preferably not stolen, which may result in another kind of arrest), a contrasting "release" or "middle" and an effective reprise of the first eight bars with an euphonious close. This formula still obtains, occasional variations and deviations notwithstanding. In pre-war days an emotion-packed ballad constituted the basis, the axis, the *must* of a Broadway score. This was in pre-integration (theatrical, not racial) times and this unwritten law was pretty strictly adhered to, although a certain renowned producer-director, still alive, still brilliantly productive, used to dismiss a "commercial" love song with: "What? A Ballad? Out it goes; ballads slow up a show."

Vincent Youman's formula was:

1) one sock ballad,

2) one show-stopping "rhythm" tune—the two reprised again and again.

Thus we had "Tea for Two" and "I want to be Happy" in "No, No, Nanette," "Sometimes I'm Happy" and "Hallelujah" in "Hit the Deck." Gershwin and Rodgers preferred to make almost every number stand out. So did their senior Jerome Kern. These gifted people wrote (and in Rodgers' case still write) good, solid music because they were—and are—composers.

Delicious French Film

The other night I went to the "Umbrellas of Cherbourg" that truly musical and deliciously fresh French film. There was a haunting strain in it—to different lyrics every time it re-appeared, consequently I didn't catch the title!—that enchanted me and resulted in a sleepless night. The haunting strain was the work of the greatly gifted and unusually skillful Michel Legrand—a learned composer and an inspired songsmith rolled into one. What's wrong with that?

Few, very few real composers are hired these days—the Era of the Musicless Musical. The composer has been replaced by a half-literate (or downright illiterate) tunesmith, barely able to struggle through a lead sheet, let alone "compose" a full-scale score.

Fabricating A Score

The process of fabricating such a "score" is described in my "Listen Here!" (Ivan Obolensky, Inc., 1963) as follows:

"The composer plays, or whistles, his song to a musical secretary, who 'takes it down,' note by note. The secretary's job is handed to the publisher's Editor, entrusted with making a full 'piano copy'—in publishable form, to be used by the cast and the production pianist. The producers have already hired (1) the best available orchestrator, usually a pretty good composer himself, (2) a vocal arranger and (3) a dance-music ditto, generally supplied by the all-powerful choreographer (the mightiest of these get billing equal to that of the star and their names in a 'box' in the ads—something never accorded a mere composer). What the dance-music man supplies is the so-called 'extensions' of the original tune for ballet and specialty purposes, habitually getting as far away from the theme as possible. Such work is listed as 'dance arrangements' in the program! The vocal arranger twists and turns the thirty-two-bar chorus at will, adding his own 'extensions' to obtain choral sound effects.

"Thus, our tunesmith's ignorance is expertly camouflaged; all he is requested to do is whistle, hum, or pick out the tune with one finger—if the remaining nine are not up to it. The 'experts' attend to the

rest. There is but one catch: If the show flops, and the score gets panned, the "composer" alone gets the blame.

He Didn't Like Music

"John Mason Brown, ex-drama critic, fine writer, and raconteur, was once taken to task by me. 'Mr. Brown,' I asked brazenly, 'why is it that, when covering a musical show, you devote ninety-nine per cent of your notice to the plot, the cast, the sets, and sum up the score in one brief line? What you are reviewing is a *musical*, after all.' Brown smiled affably. 'That's easy, Mr. Duke,' he said, 'I don't happen to like music.' I have a gnawing fear that our producers, critics, and ticket-buyers no longer care for music, either.

Having worked with two top notch choreographers-stagers on Broadway I can vouch for their active dislike of composers, especially those who are impertinent enough to throw their weight around; and I'm not as slim as I was. These despots have a point: they want the shows, entrusted to them, to "come off" and to assume hit proportions. The over-all integration does not necessarily include music; on the contrary, some of our most successful musicals clicked because of the music being so unobtrusive, that it went practically unnoticed. If you saw (and heard) "How To Succeed" and "A Funny Thing Happened on the Way to the Forum," you'll know what I mean; not that the scores of both shows are devoid of merit—on the contrary—they're perfect in their way. Both scores succeed in underlining the proceedings on the stage—they do not exist away from the theatre.

Whistle The Scenery

To get back to the new procedures and a very old joke, they'll let you whistle the scenery, for all they care; their motto seems to be, "No song hits, no errors, long runs." That's not always so: there was a show produced early in 1965 which represented a \$600,000 investment and was withdrawn after one performance. The critics, who seldom mention the music of a modern musical, are getting restless again: they may not know a good tune when they hear one, but they spot a no-tune no-song with gratifying alacrity.

Signing illiterate songwriters is about as logical as engaging non-singing actors merely because Rex Harrison got away with it in *My Fair Lady*. If we want to retain our supremacy in the field (the English and the French have been unusually active of late) let's bring music—and real musicians—back to the musical.

No Longer Content With Eight Year Olds—Now They're Aiming At The Four-to-Six Year Old Market

By
Billy James

On the West Coast Billy James handles public relations for Columbia Records



The youthful image of the American consumer gets easier and easier to maintain. A recent article listed the growing number of manufacturers who are directing their attention to the four-to-six-year-old "market." No longer content marketing rock and roll to eight-year-olds, we now consider as fair game the red plastic purses with brass chains to hold to tiny wrists. Surely it wasn't too long ago that the first market research report declared that women controlled the purse strings. Now it seems the kindergarten set exercises some of that control.

They couldn't have done it without some help from the grown-ups. Sometimes I wonder if parental guilt makes us do strange things "for" our children. ("Waal, Charlie, you may say I've made a mess of my life—had a helluva time doing it, mind you—but you can never say I didn't always give my kids the best that money could buy. Ya gotta grant me that, right, Charlie? Yeah, sure, give us another; you live around here, honey?"')

Embrace Teen Standards

What power we have given our children when as distinguished a figure as Arthur Fiedler, with the Boston Symphony Orchestra, records as memorable a work as "I Want To Hold Your Hand." More and more, we laugh uncomfortably and embrace as our own the standards we have imposed on the teenagers.

And the choice was ours to begin with. While the early rock and roll hero was a kid, his manager was "a shrewd businessman, baby; he really bankrolled that kid." But look at what he did to his

own generation; listen to the music on the most successful radio stations, the ones that play Top 40. Certainly changes in musical tastes took place twenty and thirty years ago, but not quite in the same way.

New Yorkers are great on this subject. They say, "We did the same thing when we were kids. Why, I can remember standing in the rain for hours outside the Paramount waiting for Frank Sinatra. And the newspapers and radio were filled with it, just the way they are today with 'The Beatles.'" But the audience and the music have changed.

Lamar Jean Lamar

Today, if a teen idol had the courage to sing "Embraceable You" in a twist joint, when he got to the words, "Don't be a naughty baby/Come to Papa, come to Papa do," the girls in the audience would storm the stage and stomp him to death with their motorcycle boots. We are indebted to Jonathan Winters for his picture of Lamar Jean Lamar, "... who had a husky voice. She used to ride up in a sleigh, pulled by three teenagers in black leather jackets ... She worked at the commissary over at the big depot, for the army. And she'd ride up there in the late afternoon and then she'd stand there in her red mackinaw, I'll never forget it. Her hair flowing in the breeze, boy, she had long black hair—hmmm, man! And then she'd stand there and rip off her mackinaw and she wouldn't have nothin' on and she'd run over the snow hollerin' 'Jimmy Dean's alive, alive, alive!'"

Lamar can now re-clothe herself in the respectability of a Beatles wig.

That's Grandma, Grandma?

Back in the days of the croon-caused swoons, Sinatra's "competition" (and I always thought there was lebensraum for both) was Bing Crosby. If "Embraceable You" at the Whisky A Go Go is hard to conjure, try Crosby's theme, "When the Blue of the Night Meets the Gold of the Day." When Crosby was young, he sang this novelty song:

Who's that lively bunch of pep
Making all those flappers hep
That's Grandma, grandma?
Yes sir.

Who's that stately looking queen
Do you know the one I mean?

That's Grandma, grandma?
You bet your life that's her ...
Does she know how to date
Can she drive her own straight eight
That's grandma, yes sir.

Just to get the band she likes
Does she take those mile-long hikes
That's grandma.

You bet your life that's her ...

Now years ago our grandma used
To sit around and sigh

But nowadays our grandma
Does a Lindbergh in the sky.
Does she spend most of her day
Chasing father time away
Now who first introduced, "Hey, hey"

It's grandma, that's all
It's grandma, that's all.*
Grandma has become "The Little Old Lady From Pasadena." But isn't there a difference?

I'm just asking. ...

*Shapiro Bernstein & Company, Inc. Publisher (Crosby, Barris and Cavanaugh)

From Disc Jockey To Talk Jockey; The Saga of An Ex-Hitmaker

by
Bill Randle

The popular WCBS, New York personality was once a swinging pop disc jockey

When you ask a child to draw a map of the universe, he almost always places himself in the center. When you talk about the music business and radio, the situation is almost exactly the same; the music business personality sees himself as the focus, the hub, the center of radio.

For many years I was an active part of the radio-music business marriage of convenience, (at WERE in Cleveland), making a career out of hit records and performers, grinding out a never ending series of musical and verbal clichés, selling an endless variety of products to a seemingly inexhaustible audience. I enjoyed most of it, because I honestly think that there was (and is) an awful lot of creativity and excitement involved in the popular music-radio syndrome.

New Type of Broadcasting

However, I don't think, as I once did, that the music-radio format is the center of the broadcast universe. The trend over the past five years to format ridden, blasting, high powered station images has resulted in a new type of successful broadcaster focusing on talk and information to reach and hold massive audiences. Stations like KMOX in St. Louis and WOR in New York (among others) have been very successful and are prototypes for an ever growing emphasis on talk programming.

When I came to New York in late 1961 to assume the writing-teaching jobs I had planned for a long time, I also went to work part time at WCBS. I supplemented my income as a teacher-writer by doing a Saturday show at WCBS. But not as a disc jockey. (If I were to work as a disc jockey I would have been as totally involved work and time-wise as I had been before in Cleveland on WERE.) WCBS was not a top 40 station, there was no emphasis on contemporary pop music, etc. This was a fun job, good income, easy to do . . . period.

Evolved Talk Format

Over a period of time I added a daily show on WCBS which, by the nature of performing and circumstances, grew into the extended shows I now do on the station. I am no longer a part time performer but a full time personality on WCBS. But I am no longer a disc jockey in any sense of the word. The talk-infor-



mation format I now use on WCBS grew slowly into a style during the past 18 months, largely, I must confess, through the efforts of WCBS Program Director Jim McQuade, and a number of other CBS people. And it's a format that developed *in spite of*, not because of my expertise in pop music.

I had been so dominated by the pop music focus of my years as a disc jockey that I thought almost always in terms of the use of *music* as program elements. As a result, on my early Saturday shows, I had a Glenn Miller "memory" segment, a "top of the charts" segment, a "hall of fame" thing, etc. Not a disc jockey show but definitely a music show. And I did well with the audience. Nothing spectacular but OK. And this was all part time . . . so it didn't really matter much one way or the other.

At a meeting one afternoon I found, to my amazement, that what the WCBS people wanted from me was less music and a lot more of the things I was doing outside . . . an emphasis on words rather than music.

Gave It A Try

I thought about it for a while and decided I would give it a try. First of all, it was challenging . . . the idea of talking on a variety of subjects of interest to me, and I hoped, to the mass audience. Because I wanted a mass audience and so did CBS. What worried me, was how the heck I was going to get as many people listening to me talk as I knew could be grabbed by playing music. What I didn't realize was that ultimately far more people would listen to me on talk shows than had ever listened to me as a disc jockey (even in my peak years in Cleveland) and with greater identification with me as a person.

I jumped head first into the talk arena. But first I listened to Ed and Pegeen Fitzgerald, the McCanns, Martha Deane, Long John, Faye Henle and a dozen others. The one thing I found they all had was person to person communication. Down homey . . . relaxed . . . you and me kind of thing. Lots of vicarious things. No gimmicks . . . Real people talking about real things. After a week or so of listening, I thought I knew where it was at for me. And I started to do it.

From Hops to PTA's

I now talk about everything from Aardvarks to Zoology, from Anthropology to Zza Zza and have a lot of fun doing it. Where years ago I went to hundreds of record hops, I now go to church bazaars, PTA's, suburban theatre openings, food shows, flower shows, and a hundred other things. We interview big names and small names, from Broadway to the Bronx. In a single week recently I did 18 interviews drove 462 miles to shows, skating parties and a pie baking contest, taught four classes at Columbia University and did 11 radio shows. It's exhausting but the audiences grow, and that's important to me.

I'm having a ball now, learning more every day about this new kind of radio business. Whether I stay in it and make a big score, go back to being a disc jockey (and that's the easiest thing to do in New York City), or whatever I do, I know now for sure that the music business, while it's great, is just a part of the big business that's radio today.



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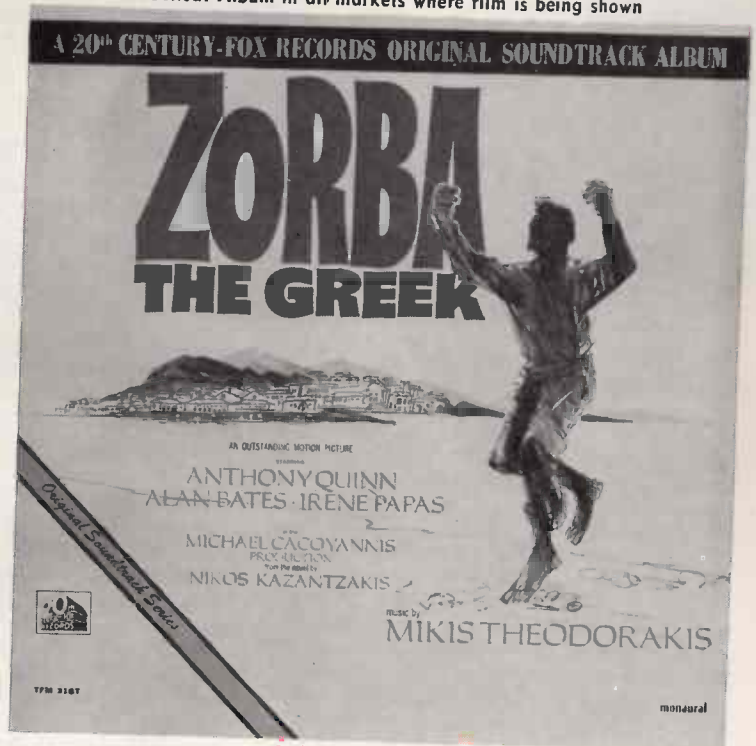
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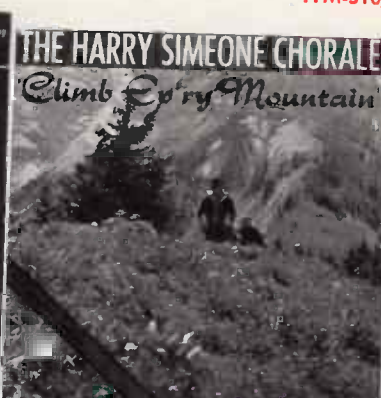
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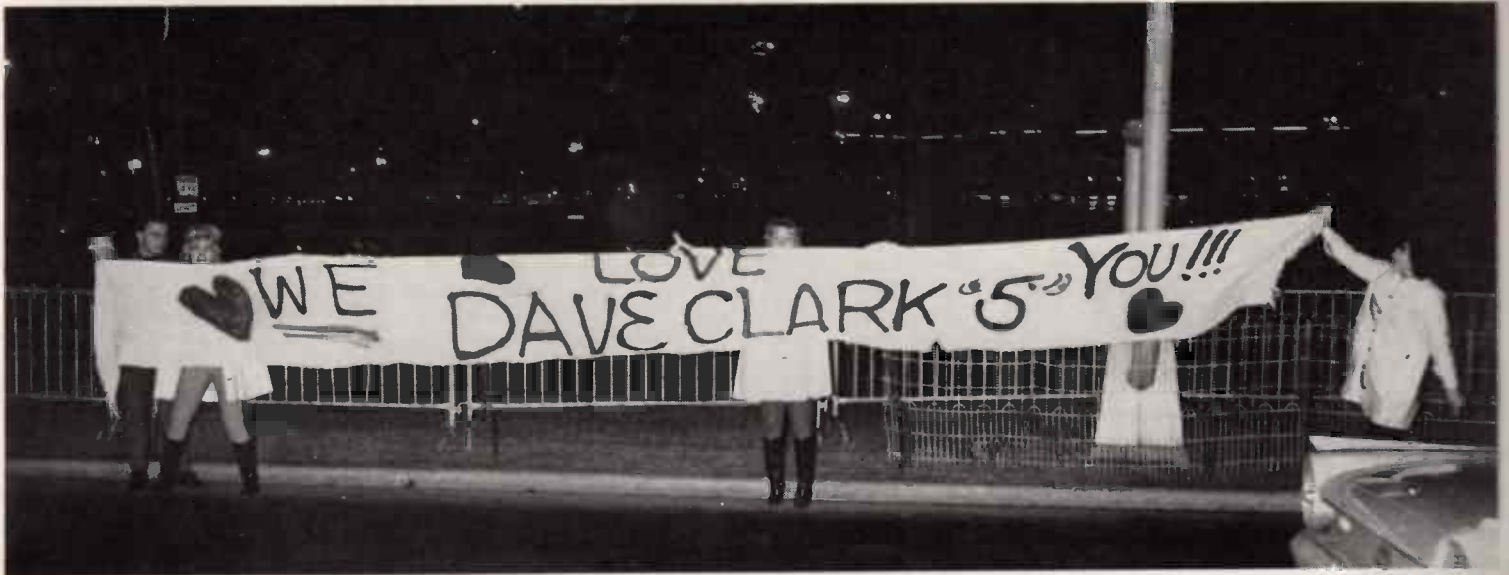


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Typical Questions And Answers At A Dave Clark Press Conference

By
Dave Clark

The D.C. Five's Latest Hit
is "Come Home" on Epic Records



We're at a press conference—anywhere—it doesn't matter. They all ask the same questions, and I can't blame them. After all, what must they think. To them we're just another group who didn't make it from the ranks, but rode in on an overnight hit record. If I had their jobs, I'd be cynical too. But they're always kind to us in print, and that's what counts.

No madam, this isn't a Beatle haircut. Yes, I do wear boots, but they weren't originated in Liverpool. Our sound is very different from the boys up on the Mersey. Yes, the group scene is particularly successful in England, but surely luck has a great deal to do with it . . .

Can I get you another drink, madam? No, I never have anything stronger than Coca-Cola, but I can drink maybe a dozen cans a day.

What do I think of my success? I think it's tremendous, but let me state here and now, we worked very hard for it, and even then, I don't know how long it will last. If the balloon burst tomorrow, I wouldn't worry. It's been a marvelous experience, but all good things have to come to an end sometime, and I won't disillusion myself that this kind of success will go on forever. Through it, we've been to several countries, met a lot of nice people and achieved a lot of nice things. It is something we can always look back on and remember with warmth and gratitude.

No, sir. I don't think we're an unhealthy influence on the teenage public of today.

I think as long as there are groups like us, we're keeping them alive and vital. And what's more important, when they come to see us, we're keeping them off the streets.

Still Lives With Parents

What do I intend to do with the money we're making? Everyone dreams of being rich. I have the kind of manager who insists on investments, so I won't have to worry in my old age. No, I haven't changed my mode of living. I still live with my parents at home in London, England. Maybe my suits are a little more expensive, and I have more of them. And now I can afford to go out without worrying how much it will cost me. And all of us have cars, which are a necessity when you go out on the road. As a matter of fact, I recently slashed out on a new Jaguar XKE, which is running beautifully.

Where do I have my clothes made? My stage gear or everyday stuff? I have an excellent tailor in London who knows exactly what I want, and always finishes off my suits with a terrific lining. Flashy? I don't think so. I'm a person of very quiet taste. I have my boots made at a theatrical shoe store just off London's Tin Pan Alley, in Charing Cross Road.

As I said, madam, we're not copies of the Beatles, and our hairstyles are copied from Prince Charles. We figured if it was good enough for him, it was certainly good enough for us.

Different Than Beatles

Rick, get me another coke, please, my throat's a little dry. Anyway, madam, we use more instruments than the Beatles, and I think our arrangements are a little more varied. They don't use an organ and sax in their act. We play the same type of music, but our interpretation on a theme is different. In fact, sometimes we play the same song different ways on different days.

What are our future plans? Well, we have another American tour coming up, this time for 3 weeks (in June) and all sorts of interesting movie plans. Did you know I used to be a film stunt man? I always wanted to be an actor. Our present success has made these plans become more of a reality. I already have my own limited company.

Who writes most of our material? Mike Smith and myself. We get an idea—toss it around and work on it until it becomes the piece we're looking for. No, we don't use one general theme all the time. We turn to everyday events for our ideas. This then doesn't put the lyrics on a dream basis. When it comes to arranging a tune, we all have a bash at it.

Where did our white stage shirts originate? I thought of the idea. I wanted us to look different, and have our own trademark. No, I don't think we look like interns. As a matter of fact they've started marketing those shirts for the public.

Where do we go from here? Wherever our manager sends us. . . .

Jazz Musicians Have A Lot To Learn —Even From Rock & Roll Acts

By
Mike Gershman

One of the hard working publicists at
Dorothy Ross Associates in New York



It is ironic that rock & roll which no one likes ("What are you crazy? Me listen to that junk?") is prospering as never before, while jazz which everyone likes ("Boy, there's nothin' like a good swingin' little combo!") is barely holding its audience.

There are many reasons for this inequity, but one which has, I think, been largely overlooked is the way these two forms of music and their practitioners try to win public acceptance. Most r & r performers try to stir up as much excitement as possible in the audience before and during an appearance, and in their off-stage hours seek publicity unabashedly in any and all media. In interviews, they are, if not wholly intelligible or stimulating, at least cooperative about answering questions, posing for pictures, and signing autographs.

Do Nothing But Play

Now contrast this with the vast majority of jazz musicians. With a few notorious exceptions, they do nothing besides play their instruments before and during a performance, grudgingly pose for pictures, and try to avoid interviews like the plague. This conduct would be fine if all other musical performers adopted similar attitudes. However, since the invasion and popularization of English and home-grown rock groups obviously threatens the livelihood of jazz musicians, it would seem only logical to expect the latter to do everything in their power to try to win public acceptance.

You don't have to be a Nat Hentoff or a Leonard Feather to know this is not the case, never has been, and never will be, unless jazz musicians begin to blame their problems, not on the public, but on themselves. Now that I have said the unsayable, permit me to show you what I mean.

As a lover of jazz since way back, it grieves me to see inventive, technically skillful and imaginative musicians jobless while shocks of shrieking teenagers make nothing but money, and have TV shows designed for them every other day.

Why no TV jazz show? "There's not enough of a market." Why? "People don't understand it." Why not? "Because they've never been exposed to enough of it." Why? "Because there's not enough of a market." Having listened to this kind of "logic" and the old familiar, "Don't get me wrong, I love jazz, but our audience . . ." too many times, I believe that the only way to break out of this vicious cycle is to flood music listeners with information

form opinions about what he likes and dislikes, and start supporting his favorites by catching them on club dates and buying records. All the above is certainly within the scope of professional jazz musicians. It would certainly be a far cry from the current attitude which seems to be, "We're playing for ourselves, and if you happen to like it, that's nice too."

Fear Of Publicity

Another thing which will have to be remedied to get jazz back on its feet is the musician's apparent fear or mistrust of publicity. In my job as a press agent for the Village Vanguard, I hear over and over again the same complaint from newspaper people. "Why set up an interview with him? His music's great, but you know musicians, he won't show anyway." And when interviews are set up and attended by all concerned, the interviewer is unsure of his ground (in many cases) and the musician becomes truculent, patronizing or just plain bored. Sessions such as this further widen the gap between musician and audience and make a problem even more pronounced.

Although much blame can be placed on radio and newspaper interviewers as being uninformed or just plain square, I feel it is the jazzman's responsibility to see to it that he and his music become accepted. For better or worse, jazz is part of show business, and when jazz musicians shrink from the spotlight, unmusical headline hogs are only too happy to fill the breach.

Some players I have talked to think it is "selling out" to try to communicate with people by means other than their music. Yet Dizzy Gillespie guested on the Regis Philbin Show several months ago, was thoroughly Dizzy and was thoroughly enjoyed for being himself. I doubt that real musical talent could or would become jeopardized by TV non-musical or radio appearances. Certainly, there are musicians out of work for so long, they would jump at the chance to "compromise" themselves with a coast-to-coast interview.

As things stand now, I feel jazzmen and audiences are separated by an invisible wall of mistrust, fear and ignorance. Since the average listener can not be expected to be knowledgeable on a subject about which he has been given little information, it is up to the jazz musicians to adopt a policy of "Communication Now" to see if they can break down these barriers, so that jazz music may be more widely known, understood and enjoyed.

about jazz and to make both live and recorded performances as understandable as possible.

How? On record dates, list all the performers and instead of "Georgie Frump is the swingiest horn player I ever heard" kind of plug, give the potential record buyer the maximum amount of information about the record. Why these particular tunes were chosen, who wrote the arrangements, why these personnel were used, and if (miracle of miracles) we suddenly have albums with a *Theme* or *Purpose* instead of "Blinky Berman Plays Cole Porter", some notes about what motivated recording the album in the first place, outside of obvious contractual obligations.

How About Introductions?

Next, as far as live performances is concerned, why not introduce the personnel before the group plays a single note, instead of when the set is ending. Who knows, someone in the audience may have heard of one of them and listen more intently? Secondly, why shouldn't the leader announce each tune before it is played, instead of the customary muffled, "That was 'Aggravation,' an original composition."

And if there is any direction, any goal the group is trying to achieve in the playing of a particular song, why not let the audience in on it? As things stand now, the average listener hears the melody of a song, subconsciously tunes out for the five minutes or so of solos, and then comes back just in time to hear the melody repeated, because that is all he can understand. The result of this is that improvisation, the heart of jazz, is lost through lack of knowledge. Now by this I don't mean for a leader to delve into overtechnical terms, but if the average listener were given some tools to make order out of what sounds to the uninitiated like musical chaos, perhaps he would be more attentive, begin to see differences between solos, listen carefully enough to

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